

# CAMERACRAFT

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*G* THE GUILD OF  
PHOTOGRAPHERS

KYRIAKOS KAZIRAS – UP CLOSE WITH THE BEARS OF THE ARCTIC



MIKE FORD – FINE ART STREET PHOTOGRAPHY



TOM DUFFIN – A SOLSTICE SUNRISE



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Publisher & Editor:

**DAVID KILPATRICK**

Icon Publications Limited  
Maxwell Place, Maxwell Lane  
Kelso, Scottish Borders TD5 7BB  
editor@iconpublications.com  
+44(0)797 1250786  
<https://www.cameracraft.online>

Associate Editor, USA

**GARY FRIEDMAN**

gary@friedmanarchives.com

**FACEBOOK PAGE:**

@CameracraftF2

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Cameracraft is produced without plastic lamination or binding adhesive and is mailed in recyclable paper wrappers or paper envelopes

**WELCOME** to a new look *Cameracraft* and – I hope – to brighter days ahead as we all face challenges. Without changing our printers, who took us through 2021 without a cost increase, this slightly changed format limits what would have been a very sharp rise. Printing is an energy intensive business and paper-making is both energy and transport intensive. Electricity and road fuel costs may never return to pre-2022 levels, and widely used Russian paper now has a 35% duty surcharge.

With the last issue, we moved to a different Royal Mail service which demands paper enveloping rather than compostable poly wrap. It's cut the mailing cost and locked it down until January 2023, and it is still environmentally friendly. Returning to saddle-stitched binding (used in the original *Cameracraft* series from 2012-2015) means we can run photos cleanly across the centre of spreads. This format is also the most environmentally acceptable, using no plastics – the wire staples are recovered during recycling.

In the coming year, more technical content like time-sensitive new gear tests will move to *Cameracraft Online* with web page, PDF and email delivery to subscribers. The printed edition gets better paper from this issue on, and I will be looking for a great variety of image content to showcase.

I thank my outgoing Assistant Editor Diane E. Redpath and her team of regular contributors, which she established two years ago, for a great run of regular columns and features. You'll still find these in our pages, and with the help of Associate Editor Gary Friedman we will welcome new contributors.

In this edition you'll find the first **Cameracraft Assignment** contest briefing along with details of the prizes.

– David Kilpatrick FBIPP Hon.FMPA  
Publisher and Editor

## IN THIS ISSUE

Kyriakos Kaziras, Mike Ford, Kenneth Martin, Danny Clifford, Gary Friedman, David Kilpatrick, Tim Goldsmith, Jayne Bond, Ian Knaggs, Iain Poole, Paul Waller, Richard Kilpatrick.

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Please support them in turn and be sure to mention Cameracraft!*



## Tamron 18-300mm for Fuji X and Sony E

**ANNOUNCED** last summer and now available for both Fujifilm X and Sony E mounts, the Tamron 18-300mm F/3.5-6.3 Di III-A VC VXD (Model B061) is the first APS-C mirrorless camera zoom lens in the world with a 16.6x zoom ratio. It covers from approximately 27mm to 450mm in full-frame terms. Its AF drive system uses Tamron's quiet and fast linear motor focus mechanism VXD. Special lens elements maintain high resolution performance from edge-to-edge. Focusing down to 0.15m at the wide end with a maximum magnification ratio of 1:2, it is equipped with Tamron's proprietary VC (Vibration Compensation) stabilisation and uses the 67mm filter size in line with many other Tamron lenses for mirrorless cameras. Look out for our review in the July/August issue.

<https://www.tamron.co.uk>



## Nikon Z 9 firmware updates

**NIKON** has announced new firmware for the Z 9 flagship mirrorless camera, and the Z 7II and Z 6II mirrorless cameras. Firmware v.2.0 for the Z 9 brings high-performance updates for stills and video. Firmware v.1.4 for the Z 6II and Z 7II improves focusing for stills and video. The new Nikon 660 GB CFexpress memory card (Type B) is said to be ideal for the Z 9's high-resolution video recording and burst speeds.

For those shooting video, Firmware v.2.0 for the Z 9 offers RAW 8.3K/60p video in-camera, and sharper 4K/60p Ultra HD footage oversampled from 8K. 12-bit in-camera recording will be possible with ProRes RAW HQ (up to 4K/60p) or Nikon's new N-Raw format (up to 8K/60p and 4K/120p). Other new functionalities, which respond to the requests of pros shooting with the Z 9, include a waveform monitor, a red REC frame indicator, and a custom i-menu for convenient display of video settings while shooting.

It also offers key upgrades for stills photographers – AF set-ups can be customised using up to 20 selectable wide-area AF patterns, and a higher refresh rate (up to 120 fps) can be activated for the camera's bright (3000-nit) electronic viewfinder display. Other new functions include pre-release image capture, and the ability to recall focus positions using multiple camera buttons.

For the Z 6II and Z 7II cameras, Firmware v.1.4 refines the Auto-Area AF algorithm for improved focus on foreground subjects positioned in the centre of the frame. In addition,



linear manual focusing will allow video shooters to repeat A-B focus pull distances with more accuracy. Both cameras become compatible with Nikon's ML-L7 Bluetooth remote control when upgraded.

The new memory card achieves read speeds of up to 1700 MB/s and write speeds of up to 1500 MB/s. Pricing and availability will be announced at a later stage.

Ver. 1.2.0 of **NX Field**, its remote shooting system for professional imaging agencies, will enable Z 9 users to easily detect the world's largest range of subjects, including people, dogs, cats, birds, bicycles, motorcycles, cars, trains, and airplanes, and allows for more accurate subject capture, even via remote operation. It supports the Z 9's High-Speed Frame Capture+ feature, which leverages the frame rate of 120 fps for a pre-capture sequence.

The Dual-Stream technology built into the Z 9 enables live view display on a smartphone or tablet, with very little delay and no freezing during continuous shooting. Nikon say they will continue to provide updates for NX Field to "support professional photographers who are active on the frontlines of reporting".

<https://www.nikon.co.uk>

## Skylum team's blog from Ukraine

Back to all posts ←

**We are here. We are Skylum.**

SKYLUM NEWS

### Skylum Team's War Stories

Along with all other Ukrainians, the Skylum team has seen their lives drastically changed since the start of the war.

MARCH 31 | 26 MIN. TO READ | VIEW 22167

In the photo above, you see the Skylum Team during our Bukovel Photo Camp in the summer of 2021, half a year before the Russian invasion. Since then, the lives of everyone in this photo have been changed forever. Discover the stories of the people behind Luminar.

On February 24, Russia's full-scale invasion forced Ukrainians to rethink everything and make life-changing decisions on the spot. A lot of people evacuated abroad, a lot stayed in Ukraine, and some joined the armed forces as well as local territorial defense groups to defend our country. Today, we'd like to tell you the real-life stories of some of our

**THE COMPANY** which produces Luminar AI and Luminar Neo photo editing software, Skylum, has its team based in Ukraine with offices in Kyiv. During the war, they have kept working and delivered software updates despite the situation.

Anna Koval, their head of PR & Communications, has provided us with links to the blogs and news they have been sharing. "I've been well and safe here in Kyiv, Ukraine", she wrote in April, "but the news alerts and devastating photos we see from Bucha which is not far from Kyiv are something that is still hard to process.

"Looking at the situation we thought that it would be great to share the stories of Skylum team members on how their life's changed since the war started. The stories can be found here:

<https://skylum.com/blog/-skylum-teams-war-stories>

"We also delivered updates for Luminar AI and Luminar Neo".

<https://skylum.com/whats-new/luminar-ai>

<https://skylum.com/whats-new/luminar-neo>

The company also makes Aurora HDR, which as the name implies is a dedicated HDR editing package which runs as a stand-alone application, *Lightroom* or *Photoshop* plug-in. Skylum's programs are dual-platform and are generally compatible with relatively old system versions and need minimal installed RAM. Luminar Neo, which brings many innovative processes, needs Mac OSX 10.14.6 or Windows 10 1909, or higher and can run with 8GB RAM though 16GB is recommended.





# Cameracraft Assignment

A competition open to our subscribers

- We'll set a theme or subject
- You've got a month or more to the emailed entry deadline
- The winner's prize each time will be announced with the subject
- Entries will be ranked with points
- You can only win one prize every year (six assignments, May/June to February/March issues) but you can earn equal points to the winner.
- Points will create a running order
- The winner, 2nd and 3rd place entries will receive a fine art print of their image with Cameracraft citation of merit
- 2nd and 3rd places will also receive prizes
- After six assignments the entrant with most points will receive an annual prize
- Prizes are tax free for UK entrants



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## Assignment 1: Create an Album Cover

**1st Prize – £200 voucher for PermaJet products from The Imaging Warehouse**

<https://www.permajet.com/>

**2nd and 3rd places – PortraitPro 22 software worth up to £139.95\* from Anthropics Technology Ltd**

<https://www.anthropics.com/portraitpro>

## PAST ART: WHEN PHOTOGRAPHY RULED



Vic Singh's 1967 cover for Pink Floyd's first album, *The Piper at the Gates of Dawn*, used a prism in front of the lens, an idea pioneered by David Douglas Duncan.

Right: by 1972, Storm Thorgerson's Hipgnosis studio used Hasselblad for covers like Wishbone Ash's *Argus*.



In 1974 Trevor Key used a fisheye lens and combined two images for Mike Oldfield's *Hergest Ridge*.



In 1977 Hipgnosis used an early example of masked colourising for the highly photographic cover of Peter Gabriel's first solo album.



For this assignment, the format should be **one** square image as if for an album or CD. You may incorporate text. You may feature an actual band/artist/title or an imagined one and this should be **new work**, not submitting a cover already produced. You must have permission or model releases to allow publication in print and digital media if any people are included. Image size: 4000 x 4000.

To enter: save your file as sRGB JPEG to High quality (recommended *Photoshop* Level 8 or 10). Ensure the metadata includes your copyright/authorship in the same name you use for your subscription to *Cameracraft*, the title of the image, and your email. Email as an attachment to [editor@iconpublications.com](mailto:editor@iconpublications.com) with the subject line saying Cameracraft Assignment 1 and your name. **Deadline for emailed entries to be received: June 15th 2022 23:00 hrs UK time.**

The winner and runners-up will be printed in *Cameracraft* July/ August 2022. Winner, runners-up and a higher rated entries will be shown in a post on *Cameracraft.online* and shared via social media and email in that form. By entering you grant a licence for these uses, and for directly associated publicity in the case of winners, including use by the prize sponsors. Entrants retain copyright to their work.

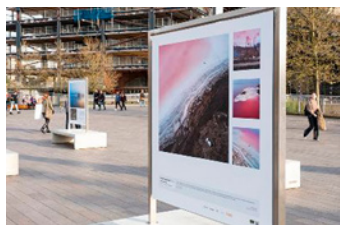
Prizes: 1st – voucher for £200 value of **PermaJet** branded products from The Imaging Warehouse. 2nd – download version of Anthropics **PortraitPro 22 Studio Max** worth £139.95 (\*50% discounted value). 3rd – download version Anthropics **PortraitPro 22** worth £39.95 or **Landscape Pro 3** as preferred, worth £29.95 (\*both 50% discounted value).



# TRAVEL PHOTOGRAPHER OF THE YEAR 2021

The winning images in the 2021 global Travel Photographer of the Year awards (TPOTY) present a diverse view of life on our planet and up to May 31st they can be viewed in a free-to-view outdoor exhibition at London's Granary Square, the canalside heart of King's Cross.

The 138 award-winning images form an exhibition trail of double sided free-standing colour panels running from King's Cross station, through Pancras Square and across the canal to Granary Square.



Twenty thousand images were submitted by photographers in 151 countries. The images on display include beguiling abstract photographs of the 'paintings' created by the sand and tides in the islands of the Scottish Hebrides, celebrations of a Ramadan breakfast amidst the war-time devastation of a Syrian town, intimate and fascinating depictions of lives and cultures across the globe, a hare in a 'ball' of ice and snow and a 'ghost leopard' apparently emerging from the night sky.

Chris Coe, founder of TPOTY, said: "We are delighted to be staging the exhibition trail from King's Cross station to Granary Square – it's a fantastic and easily accessible central London location, with so much for exhibition visitors to see and do."

Travel Photographer of the Year marks its twentieth anniversary with the 2022 entries now open, and the new exhibition is potential inspiration for prospective entrants.

For more information on the exhibition or the 2022 Travel Photographer of the Year awards please visit [www.tpoty.com](http://www.tpoty.com)



Above, South Uist, Hebrides, by overall winner Fortunato Gatto of Italy. Below, Kherson region, Ukraine, by Yevhen Samuchenko, Ukraine – Highly Commended, Landscapes and Adventure Portfolio.







Top left, from Runner-up Best 8 Portfolio – woman in Afar, Ethiopia, by Trevor Cole, Ireland.

Top right, by Viet Van Tran, Vietnam. Mr Trinh Ngoc, a shoemaker in Saigon – winner of the iTravelled Single Image Phone/Tablet category.

Upper centre left – by Alain Schroeder, Belgium: Uzgen, Kyrgyzstan, a massive game of Alaman-Ulak (a freestyle version of the national sport, Kok Buru – known by some as ‘dead goat polo’). Winner, best single image in a Best 8 portfolio.

Upper centre right – Alpe Caldenno, Sondrio, Lombardy, Italy: a herdsman’s hut by Beniamino Pisati, Italy. People and their Stories Portfolio winner.

Lower centre left – from Living World Portfolio, Highly Commended, Masai Mara taken on an extended pole monopod by Jose Fragozo, Portugal.

Lower centre right – mountain hare in the Cairngorms, by Ewan Crosbie, UK. Commended in One Shot Green Planet category.

Bottom left: Drying okra flowers in Tokat, Turkey. By F Dilek Uyar, Turkey, Highly Commended in People and their Stories Portfolio.



# Hi noon! How to handle the summer sun

Here comes the sun! As we enter summer, it's time to dispel some of the negative propaganda directed at summer sunshine, especially the mad dogs and Englishmen variety.

In the early days of photography, there was little choice but to use the longest days and the brightest mid-day hours to the full. That era ended in the 1880s when dry plates arrived and started to improve in sensitivity and chromatic response.

Today we are so far from even those improvements, which in due course produced work like Brassai's scenes of Paris by night in the 1930s. We have digital sensors which can shoot in moonlight. Those sensors, thanks to electronic rather than mechanical shutters, can also shoot in the brightest sun using settings which were once impossible or impractical.

If you use an OM systems camera with a built-in six stop electronic neutral density setting, or a one-inch sensor model with 1/32,000s as the fastest speed, you'll already know that apertures from  $f1.4$  to  $f2.8$  can be used routinely for portraiture and creative differential focus on many other subjects.

Not all that long ago, Kodachrome 25 gave cameras with 1/1000s top shutter speed the ability to use  $f2$  in sunny conditions so the 'look' of wide apertures in outdoor fashion work is nothing new. Instead of just changing the ISO setting on the camera, you carried two or three bodies or film backs loaded with different speed films. Many photographers didn't bother and K25 reigned supreme only between 1961 and 2010 – not a bad half-century innings, though the final decade was one of ever-reducing use. Most routinely loaded up with ISO 100 long before digital took over.

The first popular DSLR generation used sensors which could not go below ISO 200 – the very popular Fujifilm S1 and S2, ISO 320. They also had limited dynamic range and overexposure led to



To find a really bad example of colour clipping we found a raw conversion from a digital bridge camera – modern larger sensors with much greater dynamic range rarely do this. However, overexposed against the light shots, sunsets (or rises), sunbursts, light on water or even very bright white clouds may show monochromatic colour clipping where all the detail recoverable becomes grey. To avoid it, aim for a minimal exposure. Below, a modern (Sony 42 megapixel full frame) sensor is still going to 'burn out' with direct sun or its reflection – here, summer mid-day at Port Ban's white beach on Iona. The 10mm extreme wide angle used keeps the highlight patch small.



colour clipping (the effect which makes the bright zone round a setting sun, bright sky or clouds turn a neutral grey or odd flat colour if you try to burn it in or reduce brightness in raw conversion). Beyond colour clipping, you get total clipping where no detail is recorded in any channel.

Advice given to 'expose to the right' could not really have been worse when contrasty, sunlit scenes were tackled. It's only good advice with low contrast subjects like portraits in studio lighting. This still applies today, as much of the increased dynamic range in the latest sensors has been used to improve tonal separation and noise levels in the shadows.

The most advanced technique for handling landscapes and high contrast sun, as well as interiors where sunshine comes through windows, is to use the ISO invariant setting of the particular camera. It varies according to the sensor and in-camera processing used, but it's generally between ISO 320 and 1600. It marks the tipping point where additional gain is applied to the sensor output progressively to enable higher ISOs.

By setting this or the base level ISO (the lowest setting not marked as LO or Extended), under-exposing the shot by up to six stops (EV steps) and then brightening the image back to normal in raw processing you can retain the tones in bright skies, round the sun when included in the shot, reflected off water or found in reflective or very light surfaces.

If you use Adobe software, you'll already know that the limit for adjusting exposure in raw conversion is +4 EV. Anyone underexposing by 6EV will also be using Black Point, Shadows, Contrast, Curves and sometimes even Whites and Highlights zonal adjustments to pull the required detail out of the very dark raw. When this is done well, there is no increase in image noise compared to shooting a normal exposure at a higher camera ISO



setting and the brightest tones show a level of controllable detail which is lost entirely if you follow the old 'expose to the right' rule.

What is actually being advised is to set a low ISO on the camera and the expose to the left. This brings us back to Kodachrome, and its contemporary slide films. Exposure was always set for the highlights to avoid them burning out to clear film base. Negative films, typically used for all weddings and portraits, generally benefited from half to one EV more exposure than reversal films and the latest (still current) generation of C41 stock can be overexposed by three or four stops and still print without burned out highlights. This latitude is probably why early digital photographers advised over-exposing even though digital sensors behave very differently.

We have moved from 8-bit JPEG capture which barely managed six bits in the first digital cameras, to 14-bit raw capture. In the process, some photographers will have noticed that shots which looked graphic and 'print-like' from classic cameras like the first Ricoh GR digital lose that graphic edge when repeated on a 2022 mirrorless professional model. They lose even more of that look if you use HDR, or process the raw file to recover maximum shadow detail. Smartphone cameras hardly need to be mentioned – they do almost everything now as well as medium format used to...

The solution is to remember that film simply did not capture all that information. When you see what looks like black in a Cartier-Bresson black and white decisive moment, or a reproduction of a 1960s Pete Turner saturated colour landscape, it's just that – pure black, in our terms RGB 0-0-0. It stays pure black for many levels of shadow detail which Ansel Adams might have placed in the very low zones I or III and worked wonders to print accordingly.

In street photography, those shadows close to black are often pushed down to 0-0-0 deliberately to create the graphic silhouettes and backgrounds which work so well. In landscape photography, it's not the same and the *Clarity* control is more likely to be used to give shadow detail a crisp lift above a minimal amount of solid black.



## Vertical planes

*Mid-day summer light is often the worst for conventional landscapes, where the ground is flat or low relief like sand dunes. That's why textbooks and landscape gurus say it should be avoided. Vertical or very steep surfaces can benefit from overhead mid-day light – all these are taken within an hour of noon in late June. Top, cactus near Matera, Italy; centre, art gallery in Avignon, France with deep relief stone ornamentation; above, the ochre hills of Roussillon in the Luberon, France (Europe's best red rock location). Left, in Venice on June 24th and 11.55am – building shadows just about to start hitting the bottom of opposite side later on.*

## Is summer light poor?

Reading this, many experienced photographers will point out that summer is not actually the season for high contrast during working hours. Overhead sun, atmospheric haze, overgrowth of foliage and leaves on trees and dusty dry conditions can plague summer shoots. Early morning and evening light can be far better... but your portrait subject isn't booking an outdoor session at 0600 hours!

Autumn, Spring and Winter light can just be more photogenic so it's a challenge to deal with midsummer sunshine and get it right. Fill-in or even main light flash used outdoors has become so much more practical with hybrid studio/location battery heads like Elinchrom ONE, Profoto B-series or Godox AD.

For wedding photographers, there is a new challenge – in March, completely outdoor ceremonies became legal in England and Wales where there had previously been a requirement for a gazebo, bandstand or similar structure as the location. This has prompted many venues to create permanent and often photogenic canopies which also help when the weather is not perfect for an outdoor marriage. With this requirement gone, many weddings will now be *en plein aire* and structures which allowed placing of lighting heads along with a more graphic composition won't be part of the scene. Kenneth Martin's advice on outdoor portraiture in our last issue – to seek the shade of trees or buildings to remove dominating overhead light – should be taken to heart when confronted with a wedding party brought right out into the open under a summer afternoon sky.

You are definitely not a mad dog if you go out in the mid-day sun. You can look for shots where almost vertical sun skims down the walls of narrow alleys in places like Venice, which get no direct light at all at the ends of the day unless you are lucky enough to find a street aiming east-west. Many northern cities with wider streets, like Edinburgh, also get better light between darker stone tenement buildings in summer.

Keep shooting – it's not all about the golden hour!





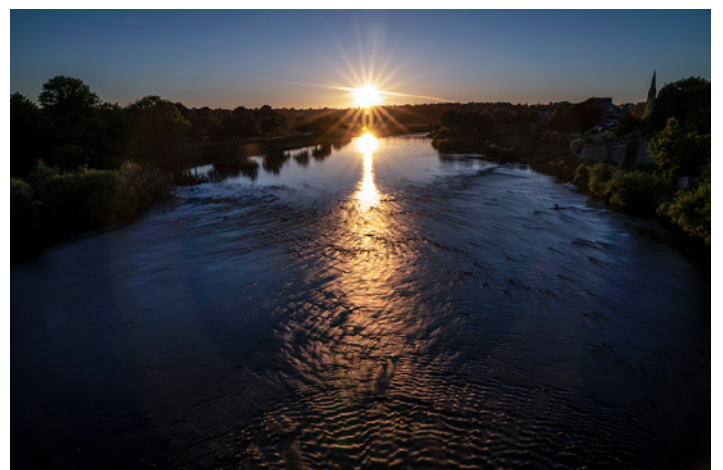
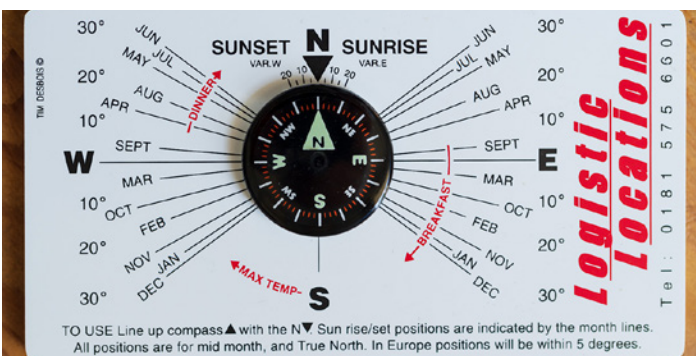
# Solstice suns



Tom Duffin is known for his photographs featuring huge red suns (Wee Photos of Edinburgh, <https://www.tomduffin.com>). This solstice sunrise was taken at 5.18am on June 22nd (21st and 22nd both equally long days) on a Nikon D850 with 200-500mm at 480mm, and cropped right down for web use.



Above: before sunset on midsummer's day in Sedona, Arizona. From different viewpoints around the town, the sun sets behind or touching a range of rock pinnacles (DK). Left: Ibiza is not far enough south for the sunset to be due west – seen here on June 26th in a photo by Shirley Kilpatrick which also shows that on APS-C, even a focal length of 120mm produces an impressive size of setting sun. Sony A580 with 18-250mm Sony lens, 1/500s at f8, ISO 100. Below: sunset on July 3rd over the river Tweed at Kelso, 24-105mm Sony G at 24mm and f16 plus an ND1000 filter for a long exposure of the water. The arrow on the Google aerial view shows the North-West direction from bridge to sun. Far left: no longer made, the Flight Logistics Sun Compass (try eBay) gives you sunrise and sunset positions (not time). To get sunrise and sunset times, try a free phone app like SolarWatch – seen here on iPhone.



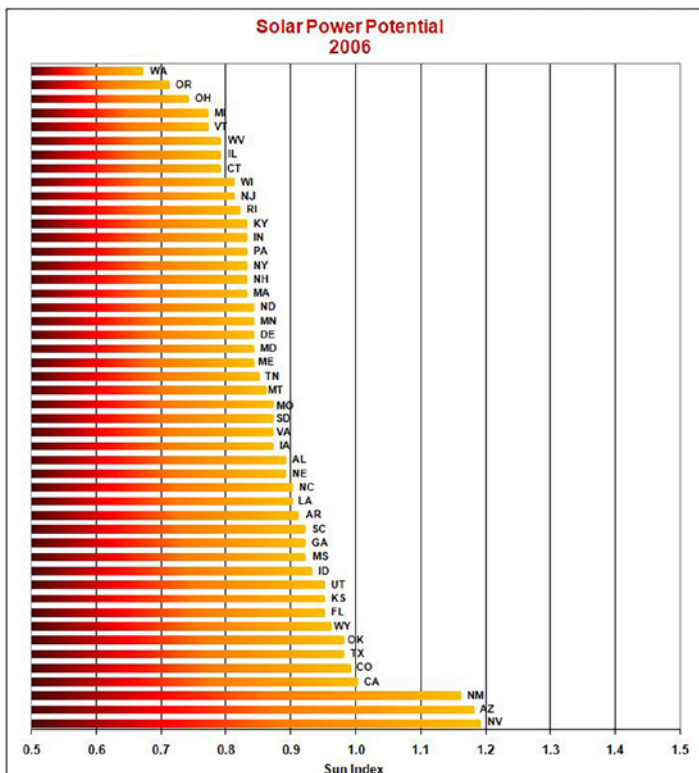




Gary Friedman

## After the movie gold rush – how Hollywood got started, and thoughts on my moving north-east

Below: from 2006, US Government graphic showing that California has about 25% more sunshine than the more northern east coastal states. Source: <https://neo.ne.gov/programs/stats/inf/201.htm>



You may have heard the legend – cinematographers came to California in the 1920s, noticed that the quality of light was much better there, and exclaimed, “Eureka! Better light means easier movie-making! Let’s move the whole industry to California!”

And while it is true that the light levels in Southern California were indeed half to two stops brighter than the light in New York or New Jersey where the film industry was based back then (see graphic), that’s not why the industry moved.

Actually there were two major reasons, both of which greatly overshadowed the quality of light reason. The first is obvious: California had better weather, which translated to more opportunities for outdoor shooting throughout the year.

The second reason had everything to do with Thomas Edison and his army of lawyers. You may recall that in addition to inventing the light bulb, the phonograph, canned fruit and General Electric, he also held a gaggle of patents on motion picture camera and projector mechanisms. He even spent 10 years of his life directing movies. Anyway, Edison started a consortium of similar patent holders and created the Motion Picture Patent Company, whose sole purpose was to extort licensing fees from everyone involved in the motion picture industry. If the MPCC



Worlds apart – girl on rollerblades in California sun, and typical New England outdoor light. All photos © <https://www.friedmanarchives.com>

didn’t want you in the film business, they would take you to court to stop production. Relentlessly. Today, the MPCC would be called a patent troll farm.

Edison’s hold on the industry was so tight that several minor and independent production companies were compelled to move west to escape his grasp. California courts tended to favor the independents more often than not, so not all the lawsuits were successful. And being so far away, enforcement was difficult for both federal marshals and mob-connected thugs alike. Being so far away also meant there could be an advanced warning of an impending visit, giving them enough time to move across the border to Mexico to complete filming there.

But I digress...

Why would the quality of light be so much different in California? It has everything to do with its proximity to the equator. It’s closer, meaning it’s trivially closer to the sun. Plus noon light hits the earth more



perpendicularly there, whereas in places further north the light has to travel through more atmosphere before it hits the ground, adding slightly more blue to its hue.

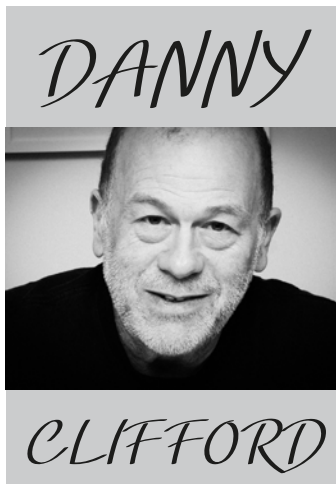
Why do I write about this now? Because recently I moved to New England after having spent my entire life in California. And oddly, despite the legendary differences in light quality, I actually find the light here more conducive to outdoor portrait photography. In California there were so many cloudless days that the outdoor light was too harsh for outdoor portraits; whereas in New England an overcast day coupled with the slightly warmer hue make for more pleasing pictures (as long as the overcast sky isn’t in the picture). And the area around my new surroundings will be an outdoor portrait photographer’s dream – lush greenery is everywhere you look, and iconic background “props” can be found without searching too much.



The colours of New England fall make the change of location – and sunshine hours – worth it even for long-time California resident Gary.







## A hot June gig one generation after 1970's *Live in Leeds* – The Who in 2006

In 1976, I became involved with The Who. I was very friendly with Keith Moon, their drummer. He in turn, introduced me to the band's management, Bill and Jackie Curbishley. Shortly after meeting them, they offered me an office in their building, in Soho, London, which was next door to The Ship pub, in Wardour Street. I have been involved with them ever since in one way or another.

However, before my time, in 1970 when I was still in junior school and probably wearing short trousers, The Who went to the University of Leeds and recorded, what some say, was the greatest live album of all time, fiendishly entitled 'Live at Leeds'. After the uni canteen gig in 1970, they promised those at Leeds University, that one day, they would return and play another gig. But once that amazing album was released, The Who very quickly became one of the biggest bands in the world. Global fame, big international tours, films like Tommy and Quadrophenia pushed this amazing band up and up into the stratosphere. They were, and still are, gigantic.

So in 2006, 36 years after the original gig, they finally found a gap in their schedule to keep their



to shoot the show. Exclusively – they didn't want any other photographers in there. The rationale behind this is twofold. One is there was hardly any room... and two, they could kind of control what goes out by way of photos.

That day in 2006, we arrived early in Leeds. The University had decided to erect a blue plaque outside the building, to commemorate the historic gig in 1970. I took some photographs of Roger Daltrey and Pete Townshend by the plaque, along with local press and TV. The band then went inside for their sound check.

Finally, when the doors opened that evening and the crowd rushed in, it became abundantly clear to me

You can imagine how everyone felt in a small refectory canteen with closed doors and around two thousand people. The sheer body heat alone was enough, but the addition of the hot weather made it for me, the band – and no doubt the fans – a memorable night. A moment before showtime The Who's managers, Bill Curbishley and Robert Rosenberg, were standing to my right as I clambered down into the little area in front of Roger and Pete. Bill and Robert quickly opened a side door next to the stage, and someone opened one opposite that, over to my left.

It seemed to make no difference whatsoever. There was so much moisture in the air that my lenses were all steaming up and it took quite a while for the lenses to level out and stop misting. I was constantly improvising and wiping them on my tee shirt, trying to clear them. I know it's not too professional but when you are in that situation and it's all happening, you have no room or time to find your lens cleaner and casually wipe it over. That wasn't reality in this case, and often isn't when shooting music in fast changing, challenging situations. I was also the only person shooting this show, so, I could not miss an important shot.

I don't want to sound dramatic, but, in these situations, it's war. Not literally, but, you do what you have to do, to get the shots and don't miss a thing. A few seconds after I had slipped down into this small cramped place at the front, the band walked onto the small stage to rapturous applause and screaming. The crowd really did go crazy! The excitement and anticipation in that room was palpable. Pete grabbed his guitar from his trusty guitar technician (the late, great Alan



promise and return to the tiny venue. This was to be a big deal. Bearing in mind that The Who sell-out stadiums across the globe these days, the demand for tickets for the canteen was huge. I had been asked by the band and their management,

and the band that not only was it the hottest ticket in town but the hottest room. It was as hot as a sauna, almost unbearable. It was to be, the hottest gig I have ever shot inside a venue! The temperature outside was very hot anyway, with no breeze.

*Danny Clifford has a lifetime of music photography under his belt and is now a popular speaker inspiring new generations. See: <https://www.dannyclifford.com>*





Rogan) and then leant down to me and said "It's so f-ing hot, I think I will have a f-ing heart attack". I replied "me too". It was so hot that it was hard to breath in there.

Pete then quickly turned around towards their utterly brilliant drummer, Zak Starkey, who then counted the band straight into one of their classics, *Who Are You*. Incidentally, I witnessed the recording of this track when it was recorded at their own studio 'Rampart' in Battersea and RAK in St Johns Wood, in 1977/78. They were difficult and turbulent times for The Who. The band were having trouble with drummer, Keith Moon, who was drinking way too much, and he also had a bit of cocaine habit. Keith died about two months after the release of the album. I was with him the day before he died, and I only found out about his death after I arrived in Los Angeles, on my way to tour for my first time with Bob Dylan.

In 2006 part of my job was to get as many photos into newspapers around the world as possible and to make the band look as good as possible. It wasn't difficult, as they are the 'real deal'. I had my picture editor waiting for me in London. The moment the show was over, I had the images loaded into my laptop in the dressing room and swiftly picked about 15 shots and wallop, off they went to London. Within minutes my picture desk had sent them all round the world.

I had shots from this gig in newspapers everywhere – New York, Los Angeles, Dallas, Chicago, Sydney, Rio, Tel Aviv, Paris, Stockholm, Oslo, Mexico City and many others. One of the spreads that I particularly liked was in the UK – I think it was *The Observer*. They ran a big double page shot. *The Sun* also ran it quite big and one of them was Roger drinking out of a coffee mug at the end of the gig. They captioned it 'Brew Are You'...



The Who are back out on the road as I write this, and they have arrived in Florida. They have a few days rehearsing, then start their tour, which ends in October. I can't say I miss the long tours on the road with bands. I quite like the hit and run, in for a few days and bugger off home again. These days I quite like a nice easy night in with a cocoa watching *QI* or something funny! Saying that, I might plan to meet up with them somewhere in the US on this tour and shoot a show or two. But at least it won't be in a small sweaty canteen in Leeds.





# MIDSUMMER PHOTO TRAVEL: A HEMISPHERE OF FESTIVALS



San Francisco – summer may no longer be a love-in there, but midsummer is a great time for photographers to visit. Above left, girls adding colour in Sausalito, the yacht harbour district facing the city across the Bay. Above right, midsummer yacht race with Alcatraz in the background. This year's 'Summer Sailstice' regatta is on June 18th and will see hundreds of craft on the water between the Golden Gate, Sausalito, Alcatraz and Fisherman's Wharf.



Look out for quirky details at midsummer festivals. Above, English Morris dancer with ribbioned sticks; below, young Basque girl dancer in San Sebastian, Euskadi, Spain – the apple harvest and calvados festival.





## St John, Sant Joan, San Juan, Junina...

**THROUGHOUT** Catholic Europe and Latin America, the feast of St John is celebrated near midsummer – normally the closest Sunday or weekend to June 23/24th. In the southern hemisphere it falls in midwinter but much of the Latin American world lies nearer the equator and outdoor fiestas are still popular. It's a June midwinter fire celebration in Peru and other countries further south.

The Eve of St John, June 23rd, is marked with fireworks and large bonfires. In the French Midi-Pyrenees, a fir or pine tree is set up in a town square and burned after darkness falls (*facing page photo on left – Foyers de S. Jean, Ax Les Thermes*). The tree goes up very quickly. Photographers have to find a viewpoint before crowds arrive and it's all over in minutes.

In northern and eastern Spain, the *Fogueres de San Joan* are the same festival. Huge papier-mache sculptures are made (*top right, the scale and quality of construction in Alicante*), paraded or displayed for two or three days, then burned (*centre, what was left of this*). Walking 'giants' (*below*) are not burned but carefully warehoused and repaired to be used each year. They are impressive to watch but make fairly boring photography. The night-time carnival style parades with dancers and floats, representing countries from all the world, are more so but without local help visitors may not easily find a viewpoint.







## A summer of gatherings is round the corner – shooters welcomed!

Summer 2022 is well on its way and the choices we have for working with creatives are more abundant than ever before, and people WANT to work with you. Two years of lockdown will do that to a populace. So what does that mean for my fellow camera wielding creatives? Well – it means you have a cornucopia of super talented people to create truly unique pieces of art with and all you need to is find them... from steampunk gatherings such as Whitby weekend to multiple cosplay and gaming events happening all Over the UK, on just about every weekend! It's the season to get out and shoot people.

For little to no expenditure you have the chance to work with some incredibly talented people, it will give you the chance to expand what you class as the norm in your photography, and push your boundaries as a photographer.

Right now if you Google 'Cosplay Events' you will be presented with a multitude of options all over the country. You can pay to enter should you so wish, but a lot of people

head to outside areas to work with photographers so you may not have to – cheeky cost saving tip...

For me these events are about pushing boundaries. You are not going to be the only person there fighting to shoot with their favourite character. So how do you make your work stand out from the masses of other photographers, yet remain quick and agile? You will also know nobody, so you will need a bit of confidence to approach and ask to take their picture. When doing so engage with them a little before you shoot – make sure you know the character they are playing, take their social media details, and when you do post be sure to tag them or add them as a collaborator (Instagram). This will boost your own social media reach and invite more people outside your normal circle to engage with you and follow you.

For me these events are great fun and over the years and with a bit of planning my approach has become more flexible and creative.

I have done this in two ways – either maximising the natural light

on the day, or taking some lighting with me to create dramatic effects in darker areas. Make sure you know the location you are going to (Google is your friend on this again).

This year I bought a couple of LED light panels from Amazon no bigger than a large iPhone but incredibly versatile. They cost £79.99 each – the Pixel G1s RGB LED Light with built-in 12W rechargeable battery, CRI≥97, adjustable over 2500-8500K. I found these the perfect companion for what I wanted to achieve on the day. On one charge I used them over six hours on-and-off shooting over 30 cosplays before the battery dropped to 3% on each, and at 3% they still worked.

When I was shooting with the LED Panels I used complementary colours with the subjects to maximise the effect. These may not be a portraiture norm but they suited these characters. I was lucky that we had a glorious sunny day which allowed me to shoot certain characters using the sunlight to make them pop from the background.

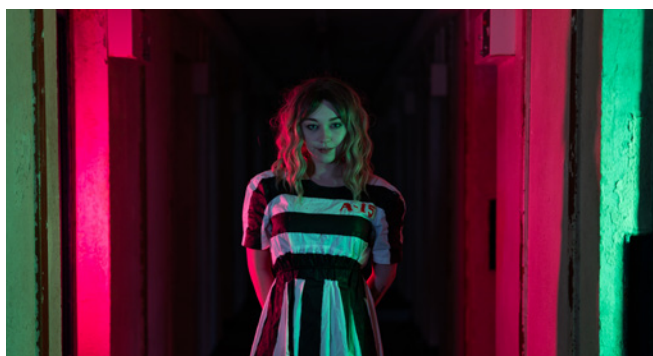
I had set myself a target of taking no longer than five minutes with each subject, and making sure most of my images required little or no editing, yet would still be impactful – a hard call which required planning and thought.

My choice of lens also helped, my 50mm f1.4 Sigma DG HSM ART on my Sony A73 was mostly used at f1.8, ideal for shooting with these small LED lights. At events like this your need to work fast, knowing your equipment well and using it with confidence. If you sit on the fence all the time all you will get is splinters... so go out to festivals, meets, gatherings, rallies this summer and shoot something different. Something kitschy, something cool! You may surprise yourself with the results.



Complementary colour from RGB light in the darkness – the Pixel light has no UK distributor yet, only direct sales from Hong Kong, or Amazon.

Iain K Poole is a Master Craftsman of the Guild of Photographers based in the seaside town of Hornsea in rural East Yorkshire.  
<https://www.iainpoole.com>







*Cosplay is lain's special field but there are other events everywhere in summer where performers, competitors, and spectators won't be offended by the gaze of your lens especially if introduce yourself and take time to talk.*



*Sigma 24-70mm f2.8 DG DN used at 45mm – all other pictures on Sigma 50mm f1.4 DG HSM ART*







## The many faces of window light – learn to position the subject and achieve the effect you want

**Part Five of our series discovers indoor light which works come rain or shine**

*Kenny is currently one of the most successful One 2 One Business Consultants and has lectured on both photography and business matters in over 16 countries.*  
Photography Website: [kennethmartinphotography.com](http://kennethmartinphotography.com)  
Training Website: [thestudidoctor.co.uk](http://thestudidoctor.co.uk)

*If anyone would like to find out more about Kenny's TCMP program please pop an email to [info@kennethmartinphotography.com](mailto:info@kennethmartinphotography.com) to arrange a no obligation totally confidential chat!*

In the last article we discussed how to find and control natural light in an outdoor setting. In this piece we look at what is probably my most used lighting source – the humble window, door or indeed any aperture which will let light enter in a directional manner.

The beauty of using window light to light your subject is the control you can achieve, in fact we discussed earlier in the series about the different lighting patterns you can create in the studio, well it is super easy to achieve the same looks using window light. Full face, 45°, looking off camera, perfect profile and flat beauty light can all be created in seconds and without the need to alter your settings once you have selected your working aperture and shutter speed (using a handheld meter is best for this)

So, what is different about working with a window as opposed to working with a soft box in the studio? Well for one in the studio you can move your soft box in and out, higher and lower and around the subject to achieve the look you desire. With a window you are stuck with what you have, it is fixed and therefore you need to understand how to position yourself and your subject to achieve this high-quality lighting we desire. Also, some windows are full length and light too much of the subject at the bottom of the frame (legs etc) and of course windows are flat so we can't manoeuvre them to the correct angle.

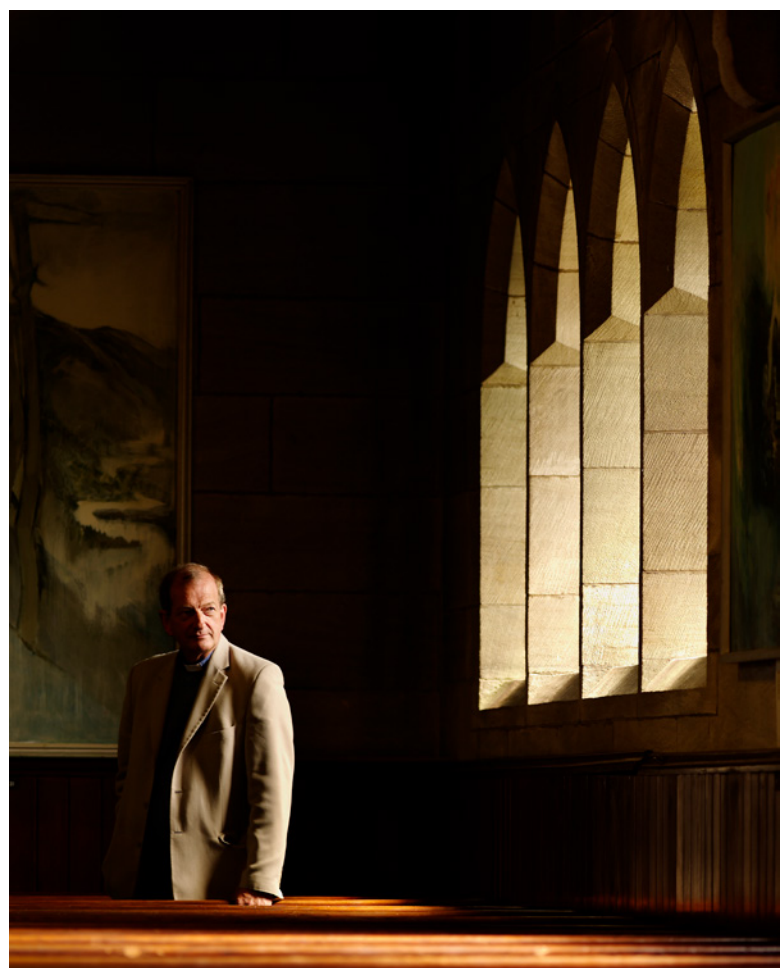
On saying that it's quite easy to cover a bit at the bottom of a full-length window to make it smaller and because we can't tilt the window it's a slightly different look you get but I think it looks better in most cases.

Once again we don't worry too much about backgrounds, they can be dealt with by opening up the aperture and knocking the background out of focus or a little bit of post-production to get rid of distractions.

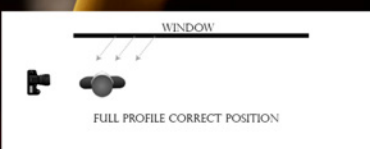
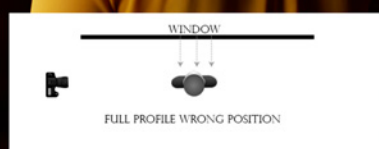
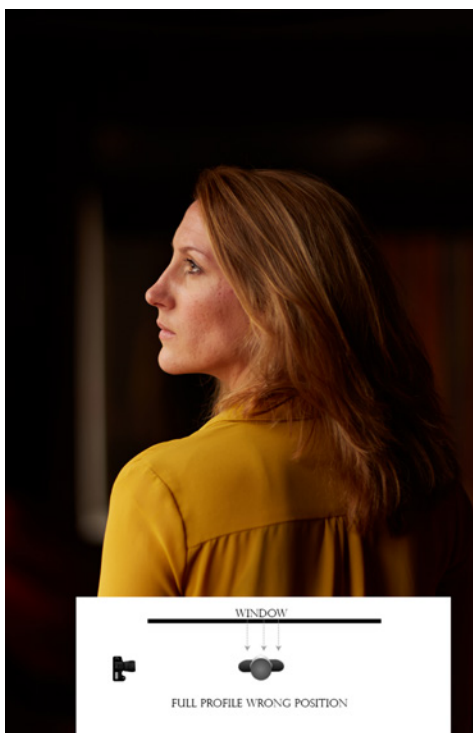
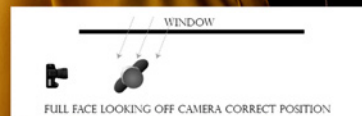
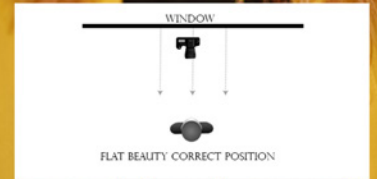
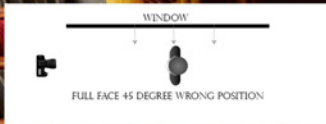
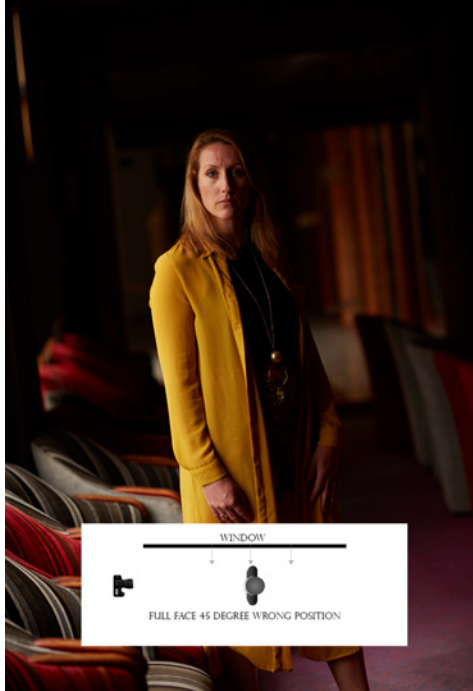
Once again, I recap on taking exposure meter readings. Using an incident meter reading with the dome retracted, point the meter from the subject's nose towards the window and take your reading from there. This ensures you expose for the highlights which is very important, remember it's shadows that make a picture come to life



*Above, Yanni Kilshaw, chef, Languedoc, France; below, Revd Calum MacDougall at Peebles Parish Church. Both share a warm colour from the surroundings.*







Example images, with diagrams – top left, wrong (left) and right pose positions for full face 45°; centre left, wrong and right approaches for full face looking off camera; bottom, wrong and right placing of the subject relative to the window for full profile. Above, flat beauty lighting with the photographer between the window and the subject.

and using this technique your images will look great straight out of camera. Let the shadows do their own thing and you concentrate on the light hitting the face.

So, once we are happy we can expose correctly how do we then get the different looks we are trying to achieve? It is simple – once you start to see the light and the effect it has on the subject and it's just a matter of moving the subject backwards and forwards along the window.

Think about the 45° rule – the light should be always at 45 degrees from the subject's nose. So, for a full face looking at camera shot the subject needs to be right at the back of the window so that when you point at 45° from the subject's nose the window (main light source) is in that position. If the subject is wrongly positioned in the middle of the window, it will split light your subjects face as the light is now coming directly from the side. This is easier to see in practice but hopefully the diagrams will show you the concept enough to understand it.

On thing to note at this point is I always get the subject to point their nose slightly towards the light source as opposed to straight on. It always looks better in the final shot.

Try this out for yourself, set up your camera on a tripod at one end of a window and get your subject to walk back and forward past the window looking at you at all times and see the difference the light makes. As your subject reverses towards the back of the window, see how the face suddenly lights up and comes to life. When





Examples of window light portraiture in practice: above, Kay Adams photographed at home; above right, Catherine Maxwell Stuart at Traquair House. Right, music photographer Marc Marnie.

Facing page, top, Chloe Campbell in a dress made from newspapers, at Neidpath Castle. Bottom left, Mr & Mrs Howat Barbers, Dumfries. Bottom right, a bridal portrait.

they move forward towards you just past  $\frac{1}{2}$  way get them to look out the window for a two-thirds profile shot and see how amazing it looks, remember the light source should be  $45^\circ$  from the subject's nose, if they are in the full face position at the back of the window it will just look flat on the face.

When the subject moves right to the front of the window and looks straight out in a full profile position you will see the incredible specular light right round the profile of the face. Once again if you try and take a profile shot when they are only half way along the window it's going to be flat as a pancake.

The flat beauty light is simple. Just position yourself right in front of the window with the subject looking out. Perfect fashion lighting! Remember once we have our position and have taken our meter reading for the highlights, we can move around the subject  $360^\circ$  and never have to change our settings!

I use these techniques for all types of portraiture but especially editorial and business style portraiture as well as family sessions.









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**MIKE FORD**

When you are out and about this summer, open your eyes and see the odd things the camera often misses. Take a lead from our old photo friend Fordie – fashion, catalogue, advertising, PR and general all-round pro with an illustrious history of enjoying life everywhere from the real Brightside (Sheffielders will know...) to the brighter side of worldwide travel with his lens.

Mike Ford sells mounted prints – archival Hahnemühle Photo Rag 308gsm printed using EPSON Ultrachrome pigment inks – at prices in the range of £275 to £535. But they are not the expected lush set-piece landscapes where you find a hundred tripod marks – instead

ABOVE: DOLL LADY, LOS ANGELES: CENTRE: CURIOUS. BELOW: NO STOPPING, SAN FRANCISCO.





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e!



ABOVE: LUNCH BREAK GIRL, CANARY WHARF.  
BELOW: MOP-TOP DOUBLE, ST CHINIAN.



STRINGY IN HOUSE WINDOW, PÉZENAS, FRANCE.

they are quirky observed scenes, street photography, radical crops on architecture and 'found art'. If there's a human form in shot, you can be almost certain it's a bit surreal and will puzzle or amuse the viewer. The prints are eye-catchers and talking points, something surprising to see on the wall of a stylish apartment or business foyer.





ABOVE: TWO FRIENDS, MANLY, SYDNEY.



ABOVE: SOCKS'N'SANDALS. UPPER RIGHT: HOT TEMPTATIONS. RIGHT: PARADISE FOUND, SCARBOROUGH.







Your editor has known Mike for a working lifetime – and more. As a teenage art student he was a good friend of Shirley Kilpatrick before meeting David. Later on parallel careers in photography meant they never lost touch. But it was only after Mike retired from serious commercial photography he began enjoying the fun of street photography and ‘found’ compositions.

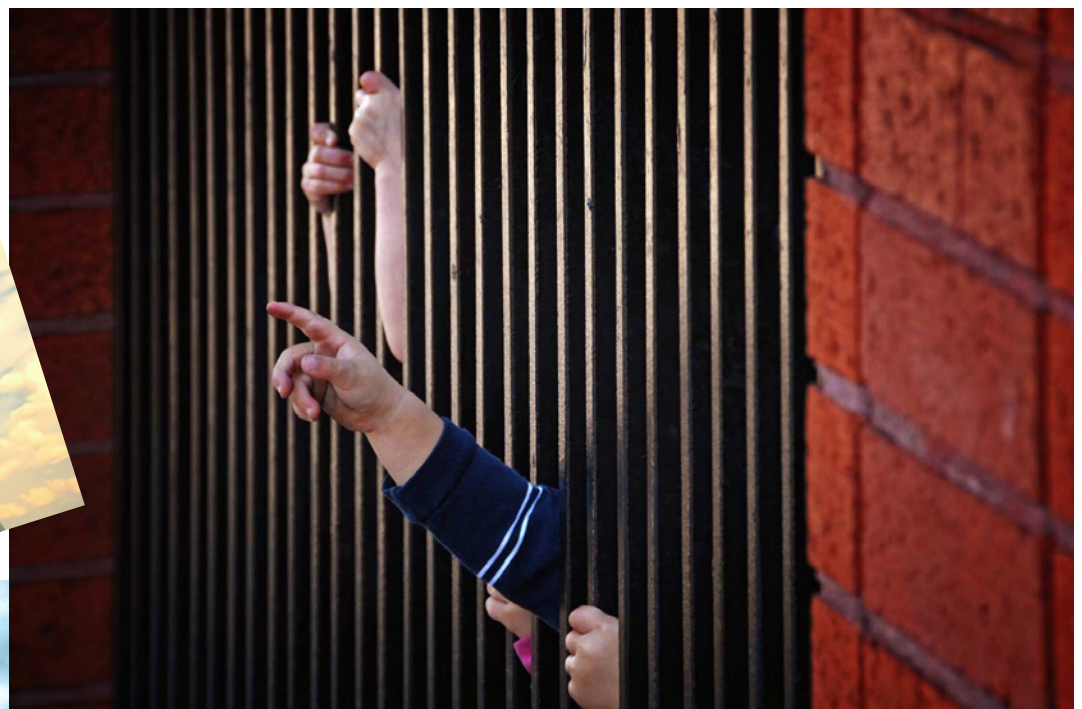
This is not our usual layout approach but it’s very much as Shirley (1952-2019) would have designed it when she was editing *Minolta Image* in the 1990s. Keeping it light, using fun pictures which anyone could have taken. Mike now travels with a tiny Sony RX100 though his portfolio has been built up using many cameras.

You can read about his background and see how he markets his work – including paintings – on his website.

<https://www.fabpictures.com>



ABOVE: IS SIZE IMPORTANT TO YOU? BELOW: SCHOOL CHILDREN ESCAPE PLAN, LOS ANGELES.  
BOTTOM: HEART EYES MANNEQUIN, CALIFORNIA.







## Put a smile on your face with Skomer's puffins

I've been visiting the Welsh island of Skomer every year since 2014 (except for lockdown). The first two years were just day trips, but I soon realised the advantages of staying overnight on the island and it has now become an annual residential trip.

It's primitive living for sure, with limited facilities shared between all residents – a maximum of 16 at any one time. Accommodation is on two floors of an old farmhouse. You do get a comfortable bed, with one shower on each floor, heated by solar power, so if you're lucky you get warm water but more often it's cool. There are no fancy gadgets in the kitchen and no handy microwave, but there are two cookers for all to share. A rota between all the residents seems to evolve without any issues.

There are no supplies on the island so the only food you have is what you can carry, packed following strict regulations to prevent unwanted wildlife joining the trip

(the island prides itself on being rat free and intends staying that way)! Electricity is limited – just one wall socket in the kitchen and one upstairs, so with 16 photographers all keen to charge camera batteries camaraderie must be at its best, and in my experience it always is. Living partly 'off grid' is all part of the fun. What you get in return is an idyllic landscape shared by fabulous wildlife, but mainly the most charismatic little birds you will ever have the pleasure to meet. As always, with trips booked months in advance you can't predict the weather. Over the years I've endured torrential rain, thick fog, and bright harsh sunlight. The latter is probably the least favoured by most photographers but when you have no other choice you learn to work around it.

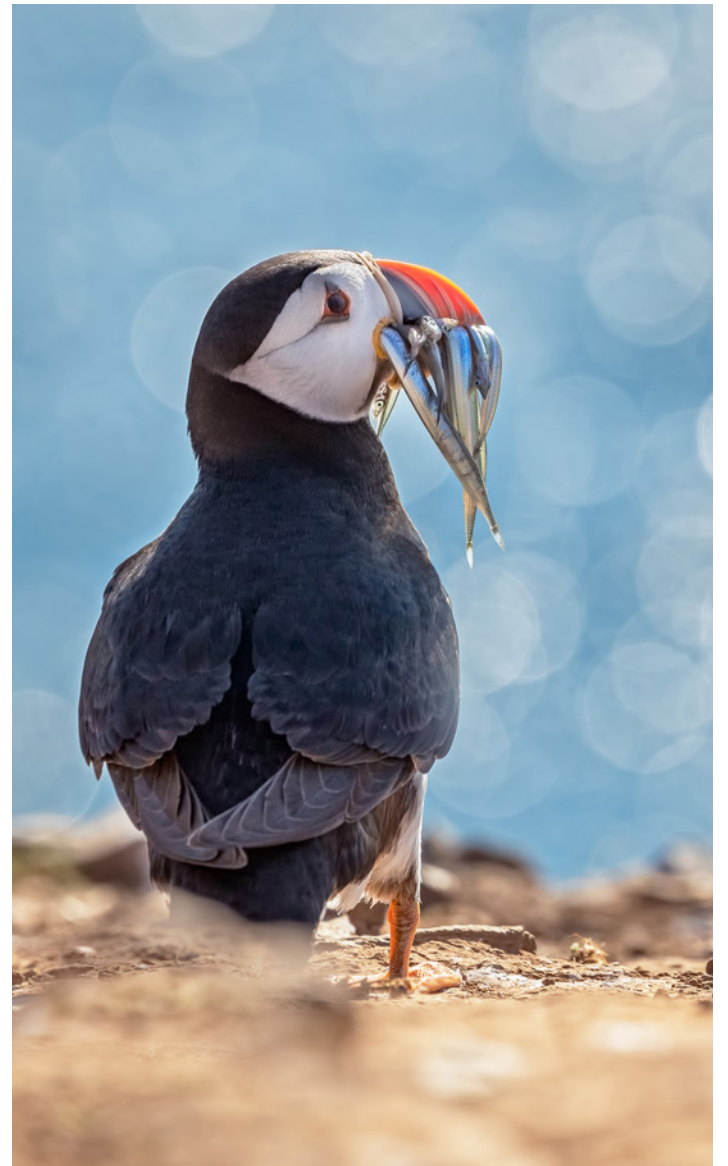
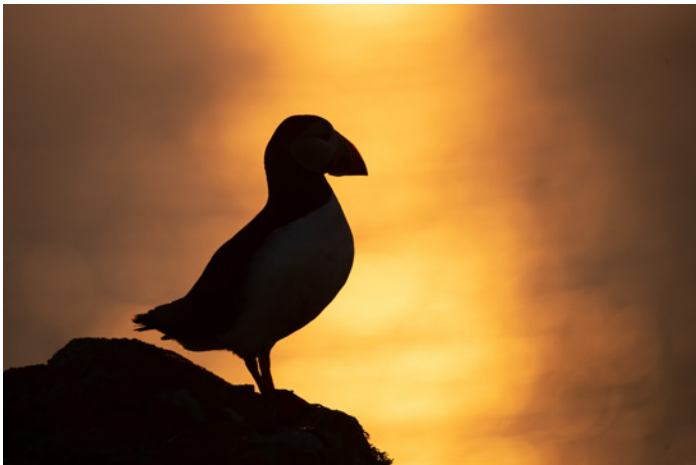
A puffin portrait with that endearing orange beak framed by

a beautiful blue sky is bright and cheery and can work a treat, as can the fabulous bokeh created by the sun sparkling on the sea. However, taking images of a bird that's primarily black and white, in bright sunlight, can be tricky. Harsh shadows, blocky blacks and blown out whites are hard to avoid so it's very much a case of choosing your moment and waiting for a little cloud coverage to soften the whites.

The bright mid-day sun is mainly a problem for day trippers though. The advantage of staying on Skomer overnight are the glorious evenings when all day trippers have left, and you have the island exclusively to yourself. The evening light and the sunsets are glorious and when you pair that up with puffins looking out to sea, silhouetted against the sunset then it really is happy days.



*Accommodation this year is limited, as bookings opened on March 7th to non-members and priority has been given to those whose 2020-21 bookings were cancelled due to Covid. Day trips are still available. See: <https://www.welshwildlife.org/skomer-skokholm/skomer/>*



*After 35 years working in education, Guild Craftsman Jayne now enjoys spending time outdoors, photographing wildlife and nature as an amateur enthusiast. See <https://www.studiomlino.com> or Facebook, 'studiomlino' and Instagram also 'studiomlino'.*



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**I**t was a beautiful cold day on the Beaufort Sea. With a Canon EOS 5D Mk III and a huge telephoto lens in hand, Kyriakos Kaziras was photographing polar bears at North Slope Borough, Alaska. He has been coming here two or three times a year for the past six years as one of his many long-term projects.

Suddenly, the pack ice he was standing on started to crack, and he had fallen up to his waist in freezing water! Making his way to the boat, he quickly threw the camera in, and his shipmates pulled him out. He was safe, but the wind froze his wet clothes on to him. He ended up finishing the day's polar bear shoot with bare legs.

# WHITE WONTE

**Gary Friedman discovers the Arctic world  
of KYRIAKOS KAZIRAS, who captures the  
character of polar bears in expeditions  
from spring to autumn**

That was just one example of a trip that had gone badly.

"To do a successful job, you must not flutter. It is necessary to focus on a project and often to devote years to it to achieve the desired result." These are the words of the Greek-born nature photographer, who has established himself as portrait artist of animals both in the great white North and in South Africa. His signed, limited-edition prints are represented in galleries throughout Europe and several online outlets, and his fourteenth published book, *Arktos* (Greek for bear) was re-released at the end of March. As one reviewer put it, his book "*brings together 93*







*Kyriakos is careful to ensure his exposure pitches the white of the snow to be bright and clean, with the important texture of the polar bear fur beautifully rendered. He works with high ISO settings on the Canon EOS 1D X, and the pictures here range from ISO 800 to 3200. We have printed them here with a 10% tint of Cyan on the page except for the image area, a technique you can use when printing very high key photographs to emphasise whiteness.*





*photos of breathtaking power. The artist uses his sharp eye and his maturity to develop an even more pictorial and dreamlike approach to his art. It is also a contribution to raising everyone's awareness of the preservation of nature and polar bears."*

His portraits are far more than just snapshots, and not just the result of being at the right place at the right time. He storyboards his shots before embarking on a trip – an unusual technique for a wildlife photographer. "For the realization of a photographic work, I proceed like a film director. I write a story board, I draw the photos I imagine and then I try to realize them. For elephants in Zimbabwe, I wanted light effects in the dust and I also needed distant, clear backgrounds. I look for a setting that I can master, knowing that afterwards I couldn't master the staging and even less the actors. For this reason I return many times to the same places." A photographic project can take him between four and six years to complete.

"During my first trip [to a location], I take few or no photos, I try to get to know the places, and the habits of the animals. I work in Kenya always in collaboration with the same Maasai guide Patrick Koriata. It is inconceivable to work alone in a country; I need the knowledge of the people who live there.

"My next photographic work focuses on African felines", he says – a tribute to the pioneers of wildlife photography. "At the end of the 19th and beginning of the 20th century, they set off to take photos on an adventure with equipment weighing several kilos. Since 2016, I have been working with digital cameras with tilt-shift lenses and also with medium format film cameras". In this way he aims to emulate the techniques and the artistry of their large format work.

## Not just window-dressing

Kyriakos was influenced at an early age by his two grandfathers – one a painter/artist, the other a passionate photographer. "I was influenced by both arts", he insists. Born in Greece in 1966, he and his family moved to Geneva when he was 16, and then finally settled in France,



*Most of Kyriakos's polar bear studies are taken between March and October when the light is there, leaving winter months for Africa – though he also journeys to both in the opposing seasons, and worldwide round the year. On this page, polar bears in the water in October 2017. Below, at 1200mm with the Canon 600mm and 2X extender – above at 840mm with the 1.4X.*







where he studied French literature at the Sorbonne. “I started working for a company in Paris that designed window displays for department stores like Galeries Lafayette, and Printemps. This company in 1991 started distributing mannequins and display forms from *Vogue International*.” It was then that he started to apply his photographic eye, which up until that time had been just a hobby.

But things didn’t get serious until the year 2000. “During my first trip to Southern Africa, I fell in love with the continent. At that moment I had a click for wildlife and ethnic photography. From 2000 to 2009, I designed sets and at the same time I traveled several times a year to satisfy my passion for wildlife photography.

“In 2006, during my first polar trip, I immediately understood that from now on, my life would be shared between Africa and the Arctic. I need both extremes, Africa and the polar worlds to find a balance. The polar and African lights are a constant source of wonder and inspiration.”

But the photography couldn’t support him financially, so he continued the window dressing business and did photography on

*Face to face with a swimming bear – one of Kyriakos’s earliest captures, with 24-105mm at 24mmm at close quarters. Below: the end of September in Alaska, 600mm lens.*

the side until about 2014. That’s when he released his fifth book, *White Dream*, and he says since then he’s been 100% focused on the production and marketing of his photography.

He experiments with different ways of selling his work – for example, he has published three volumes of the *16 Shots* series, where his best (you guessed it) sixteen shots on any subject are presented using the highest-quality printing methods available. “We wanted with my publisher to offer large photo books (30x30cm) of good quality at low

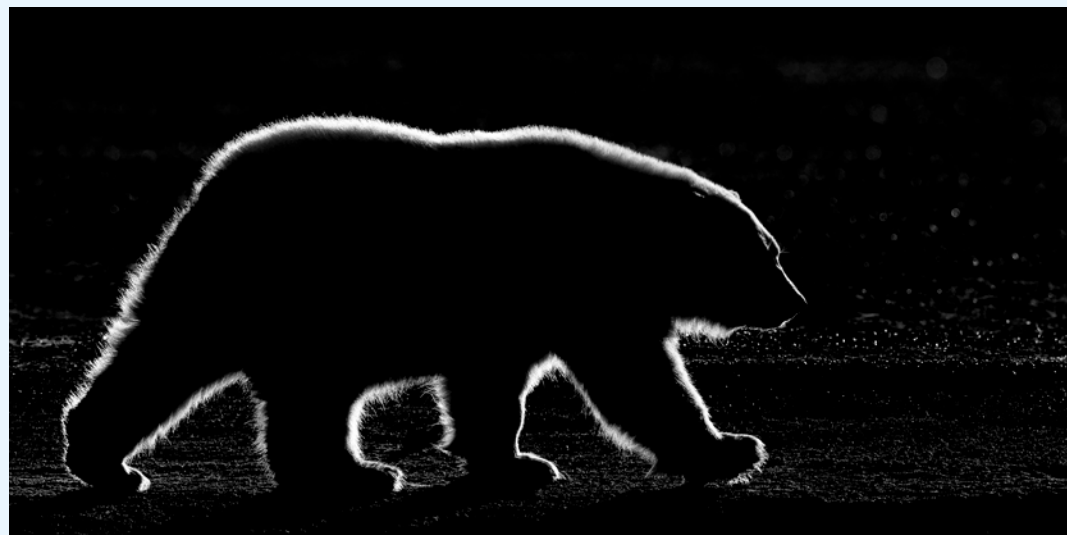
prices. At the same time, we also marketed in digital format on the app store”, although he admits that he doesn’t really like the e-book format. “The digital format did not really suit me. I prefer a printed photo. A screen seems too cold and impersonal to me. A photograph reveals its potential when printed. For each project I choose a paper, a different printing method that reveals all the qualities of photography.”

He is also probably one of the only photographers in the world whose images have been interpreted as a crystal sculpture. “That was

a special work with Daum, an old French crystal manufacture. I also worked with their sister house, Haviland, with porcelain. I also work with an Italian bespoke shoe house, Bocache e Salvucci. They tattoo reproductions of my photographs on shoes.”

What impact does he expect his images will have on people? “A photo must release emotions, make you think, tell a story, send a message, make you dream, speak to the viewer’s imagination.

“When I was a teenager, I had a teddy bear that I loved – I wanted







to show the polar bear like the one from my childhood. It is a fantasy vision. But so, through my photos I hope to make people aware of the beauty and fragility that exists on our planet (human beings, fauna and flora)". But he acknowledges that the viewer is very much a part of the art experience: "Each person is different and projects their experience, their knowledge and their imagination. The emotion released by a photograph can be very different depending on the look of the person, their mood of the day. Looking at a photo is like looking at a painting. It's not just flying over it and saying 'it's good', it's taking the time to look, to be caught up in the image, to discover all its dimensions, including the smallest details."

## The darkroom look

Although many of his B&W images have the look of being dodged and burned in a darkroom, his printing process is actually 100% digital, and goes to great lengths to make sure the final products look consistent, despite coming from a wide variety of camera types. "As I work with Canon DSLRs, shift lenses, Leica Monochrom, digital medium format, and large format film, I need a uniform and timeless development. At first I make a plan on a sheet of paper with the universes that will appear in the book, then I write the themes and I draw photos that I imagine. Once there, I try to make them. It is a very long process, six years for bears and seven years for the book on felines. I can take several years to achieve a photo that I have in mind. Wild animals do not



Above – digital processing reminiscent of fine art darkroom printing gives some of Kyriakos's work high contrast rather than high key. With Canon 24-70mm and 70-200mm lenses. Left, in Africa with his Fujifilm GX680 6 x 8cm rollfilm SLR. Below left, the incident (in March this year) which left him bare-legged on the Beaufort Sea ice. Below, the glass crystal sculpture created by Daum. Right hand page – from his South African coverage of elephants.







His website containing his incredible wildlife portraits is at <https://www.kaziras.com/> – for further reading: Kyriakos' fifteenth book *Andarta princesse de l'arctique* was released in March, available from <https://www.kaziphot.com/en/books/andarta>

strike a pose and the light must be there.”

And what techniques does he use to ensure his highlights aren't blowing out? Does he overexpose in-camera or shoot on Auto and adjust his white points later on? “I try to make all the settings when shooting. It's much more efficient. I prefer to spend time in the field than behind my computer. When I photograph snow, I systematically overexpose to have a white and luminous snow. Otherwise it is grey. I try to reach the limit of the loss of information, to bring out the hairs of the bears and the contrast of the white of the snow on the white of the coat.”

Kyriakos also laments the impact that global warming is having on his polar subjects. “Before Covid, I went two to three times a year to photograph polar bears, between Svalbard, the Beaufort Sea and Baffin Island. On the Beaufort Sea, global warming is very visible. Five years ago, every year, from mid-October, sea ice was forming. Now it is not even certain that it is snowing. In Canada, bear hunting is authorized and has developed a lot. This has a direct impact on the bear population, which tends to decrease sharply. There are fewer polar bears in the world today than rhinos. Despite this, bear hunting is still permitted.”

## Twin Cities

The polar opposite of wildlife portraits is the urban photography he's done on his *Twin Cities* projects. “It is a journey through urban mazes”, he explains. “At first glance, the towns look so different that everything separates them, their continent, their inhabitants, their culture. But by observing the details, the similarities appear. My photographs evoke the mystery of the night, the poetry of reflections, the harmony of water. They transmit the energy of cities, the music of people, the movement of life.

“We must not fall into extremes”, he explains; “Leave the planet to animals or humans, but find a balance, coexist together. It is impossible to dissociate animals from local populations.”







## When a day at the seaside wasn't complete without the 'walkies' photographer



*Small boy, stuffed big bird prop!*

*From working in a central London studio to marketing manager at Paterson and full time camera dealer. Tim Goldsmith is now a self-employed photographic auction consultant. He is a long-time member of the Photographic Collectors Club of Great Britain (PCCGB) and the Stereoscopic Society and is a trustee of The Disabled Photographers Society. You can reach him at [info@cameravalues.com](mailto:info@cameravalues.com) or on Facebook as Monark Cameras <https://www.monarkcameras.com>*

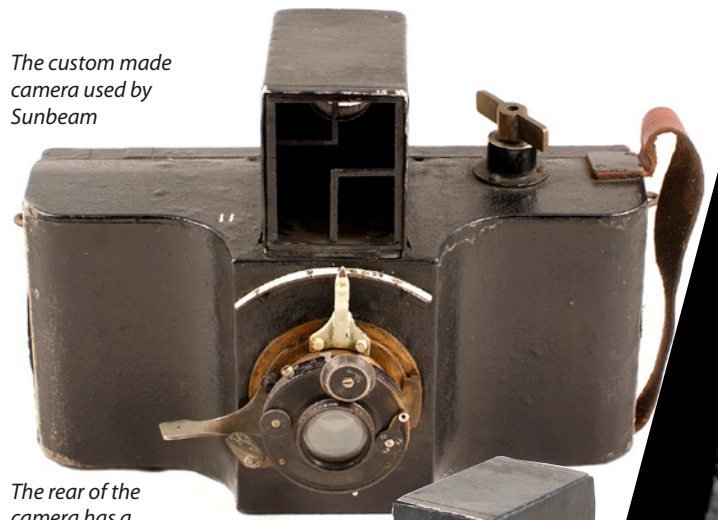
Today, candid street photography is very popular but two generations ago, when camera ownership was still fairly low, several companies ran a good business in taking quick snaps of people out and about. These photographs were usually of groups or couples walking along a seaside promenade and is where the term 'walkies' or 'walking pictures' came from.

In the late 1940s and early 1950s not all of the ever-increasing number of day-trippers or holiday makers visiting seaside towns had their own camera and, even if they did, it was often the man who was the photographer, meaning his wife and children were usually the subjects. In those pre-selfie days, a picture of the whole family group was one they couldn't easily take for themselves, but at just a shilling or two each, a 'walkie' was a souvenir almost anyone could afford.

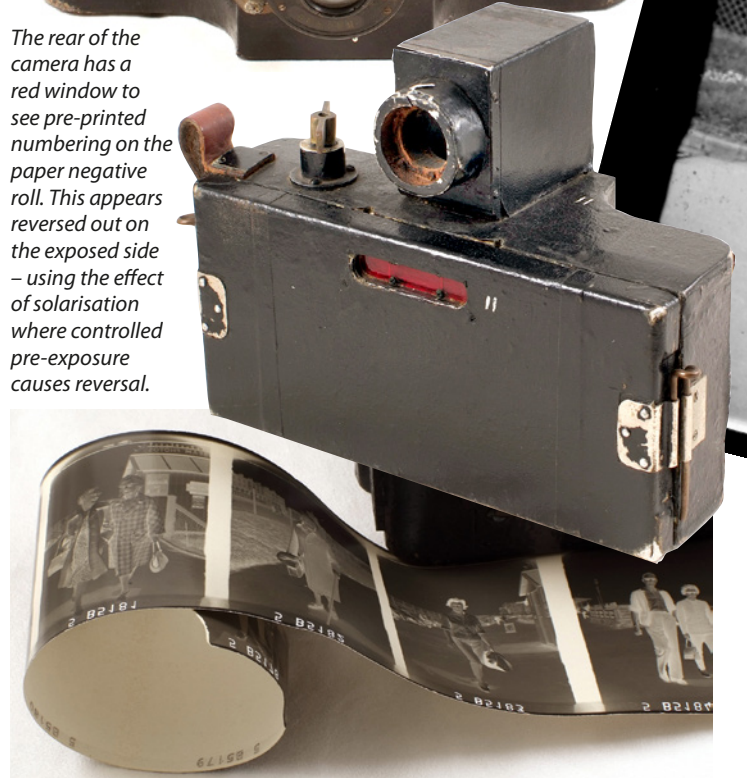
Depending on where their allocated pitch was, photographers would quickly snap a picture of the "walkers" or prowl along the beach taking pictures on spec. After their picture had been taken, the photographer would hand the subject a numbered ticket and tell them where and when their print could be paid for and collected, usually later the same day. Sunbeam Photos, founded in 1919 and based at Margate, Kent, was one of many companies along the South Coast that specialised in seaside walkies and their images can often be identified by the subject posing on one of their trademark stuffed animals. As the popularity of seaside day trips and holidays grew, Sunbeam expanded to other towns and had branches in Westgate, Cliftonville, Broadstairs, Ramsgate and Folkestone – ending up as what was probably the largest of all the Walking Picture companies in the UK.

Sunbeam started off using glass plates in a large format camera (reasonable quality but not quick to use) but as things got busier they used modified Thornton Pickard Ruby Reflex cameras. Probably some time after WWII, Sunbeam moved on to using cameras specially designed to take photographic paper in long rolls. The camera could hold up to 100 images in a single loading and made fast working much easier. In

*The custom made camera used by Sunbeam*



*The rear of the camera has a red window to see pre-printed numbering on the paper negative roll. This appears reversed out on the exposed side – using the effect of solarisation where controlled pre-exposure causes reversal.*



their hey-day it is estimated that thousands of walking images could be taken during a summer week-end or on a Bank Holiday.

The paper negatives would be developed back at the Sunbeam offices and rephotographed using the same type of paper stock, which then produced a positive print. The paper negatives could even be slightly enlarged to produce

a postcard which could be sent home to friends. Very little is known about the Sunbeam photographers and usually the only evidence of their work is the finished print or a postcard later found in the subject's family photo album. What hardly ever turns up are the original paper negatives because they were used once and usually discarded, and what is even rarer is part of





*The paper negative, above, produced a surprisingly good paper-neg positive copy which could even be an enlarged postcard to send home.*

an original un-cut roll of paper negatives.

As a photographic auction consultant I get to handle many rare cameras and a couple of years ago I came across Sunbeam camera number 11. Although it may look home-made it has a fairly sophisticated one-piece die-cast body with wooden rollers that accommodates the roll of photographic paper. The lens is a 12cm f4.5 Tessar in a Compur shutter, focused by a side mounted lever. A simple pointer on the top indicates the focus distance, from four feet for close-ups to infinity for larger groups. Sighting is via a simple straight-through "sports finder".

If you look carefully at the paper negatives, apart from the number on the bottom (the number on the ticket given to the subjects and which also identifies the photographer) you will see a smaller number 11 at the top. This identifies the actual camera that took the photo. Sunbeam would have had many cameras and at any one time some may have been away being serviced, or simply just being re-loaded, so this number remains the same, regardless of the photographer who used it.

Inside the camera there is a tiny transparent strip and on it is hand inked the number of the camera. When an exposure is made this number is printed on the top of each shot. So what on first glance may just look like a couple of marks on the paper negative, is in fact the number 11, the number of the camera.

The Sunbeam paper rolls seemed to have been already numbered on the back before the photographs were taken and this number would be copied to the positive print when the paper negative was photographed. As the camera is fairly simple and the amount of paper to be advanced varied slightly as the take-up reel got thicker, I wondered how the photographer made sure the images did not overlap? After some head-scratching I noticed a long 'red window' set into the back of the camera through which the next number could just about been seen. As it was red and deeply inset, it didn't fog the paper. Simple when you know how!

This article is based on my short presentation on the PCCGB YouTube channel. See it here: [tinyurl.com/2axa6ttb](http://tinyurl.com/2axa6ttb)



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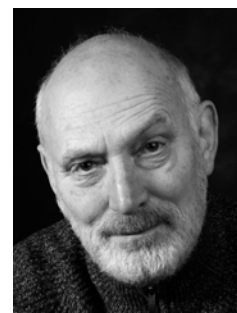
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# MAKE YOUR SUMMER LIGHT



by Cameracraft Editor  
David Kilpatrick

In March I had a difficult decision to make with two weeks to spend on board a sailing catamaran with transatlantic and 'puddle jumper' flights. The camera kit needed to be small and light. Professional sense tells me that even if St Vincent and the Grenadines are a minor travel destination, 60 megapixel new stock photographs from my Sony A7RIV would have more long-term value than 20 megapixel images from my Olympus OM-D E-M1 MkII kit.

So I packed and weighed the outfits I could choose between – Sony with just **Tamron** 17-28mm, 28-75mm and 70-180mm lenses; Olympus with 12-40mm, 75-300mm and 7.5mm (Laowa). Either kit fits inside a Vanguard Sydney II 22 which replaces the normal box-like camera insert of the Vanguard Savannah. This gives me two layers of theft protection, the bigger bag also taking my MacBook Air, documents, chargers, minor accessories, water bottle and spare clothing. The Olympus kit is so small that their 30mm macro and a Sigma DC DN 60mm f2.8, along with very tiny Laowa, went into the space a single lens would occupy.

The full frame kit weighed in at 3.2kg with the small bag – the MicroFourThirds kit weighed 2.6kg. That surprised me and made the decision difficult, with only 300g penalty to take the Sony/Tamron kit. However, the Olympus won. It's far more waterproof – the body and 12-40mm lens if hit by salt water can be rinsed off and suffer no harm, though full immersion is not possible. For that I took an Olympus TG-5 ideal for snorkelling. The Sony simply isn't water resistant in the same way and would also have meant risking a kit which cost twice as much. That's with Tamron's lens trio – had I tried to cover that range using Sony's own lenses it would



*The discontinued Vanguard Sydney II 22 is a bag I've used for years (brown/orange) and loaned to more than one photographer – got back with difficulty! The blue one arrived in April from eBay in new condition. The colour identifies the kit stowed in it.*

have been *three* times and a mixed bag of larger heavier glass with different filter sizes and ergonomic design. It would also have required a far bigger bag.

For me at least, a shoulder bag under 4kg is perfect for any duration of walk. Load a bag to over the airline carry-on 6kg benchmark and I start shifting it from shoulder to shoulder and just feeling encumbered. I know that I can have a camera backpack loaded to 10kg and be perfectly comfortable, but nothing is less convenient or attracts more of the wrong kind of attention when out and about... except a tripod strapped to it!

On a boat, a tripod was not a priority. The E-M1 MkII has very good stabilisation and with a little bracing against anything solid exposures of a few seconds can be pin-sharp half the time. You just need to take shots and check them at full magnification until you get a perfectly sharp one.

On return to base there is a hint of regret – I've been using the 60 megapixel camera so much that the smaller files disappoint just in size. If it was not for the awful battery life (Olympus wins on this too) my APS-C outfit would be better at 24 megapixels. The Sony A6500 with CZ 16-70mm f4 OSS, Sony 10-18mm f4 OSS and Sony 70-350 G OSS f4.5-6.3 weighs under 1800g as a kit (before bag) and the camera with standard zoom only 815g. The 350mm reach is similar to 300mm on the smaller MFT sensor after allowing for the pixel count. In terms of size, it uses much the same bag space.

Much though I love using the Olympus, it must go. The smaller format Sony is a back-up for the full frame. It's part of the same system. The OM kit is not and I can't justify three different outfits. It was kept because I knew I was going



to be joining my family on a boat (last chance before they returned home after selling it) and the OM gear is very boat-friendly. I missed being able to charge a battery in the camera from any USB socket, which the Sony models can do. OM Systems has updated that missing feature in the new OM-1 model, which can also shoot powered by an external lith-ion pack. My concern with size and weight has been partly moderated by wanting to have the convenience of an all-zoom outfit. But you may not need to...

## Crop don't zoom

I was prepared to travel with just 20 megapixels in hand. Daughter Ailsa has used a Sony RX10IV on the boat for a full year without problems – our co-editor Gary uses an RX10IV as well. It's one relatively small fairly well sealed camera with a very good EVF, 20MP one-inch sensor, and a 24-600mm equivalent  $f2.8-4$  zoom. Panasonic, Canon and Nikon make similarly versatile bridge cameras.

That 20MP at lower ISO settings is every bit as good as needed. You can make double page spreads from the files easily and shoot excellent 4K video. The incredible range of the zoom means it covers the same range as my 12-40mm and 70-300mm Olympus lenses without a gap. This is the 'zoom don't crop solution' – I used the earlier model with 24-200mm equivalent  $f2.8$  constant aperture with fine results.

But owning a 60 megapixel full frame changes the game a different way. I've found that 9MP (2400 x 3600 pixels) is a resize or crop which will print well to full A4 page from a modern sensor without an anti-aliasing filter (the R in A7RIV means there is none fitted). A 2X crop on full frame, to a quarter of the frame, gives 15MP and that is more than the typical 4000 pixel long edge size demanded by international competitions.



*This was taken at 105mm and  $f6.3$  on the Tamron 70-180mm  $f2.8$  lens, 60 megapixels on Sony A7RIV. For Facebook or Instagram, the crop below is 2048 pixels square (it would print perfectly 4 columns wide on this page). If you're shooting with this resolution all your lenses become far more versatile.*



The 60MP full frame today is bit like using a 6 x 7cm rollfilm camera used to be. You could enlarge a quarter of the image and it will match a full 35mm frame. Many photographers did this using rollfilm and photo labs had special crop masks taping the negative behind a wide choice of different square or rectangular windows. When loaded into the machine printer, these masks also had codes which auto-set the paper size.

Today, you can shoot raw files and either tell the camera to use a different format ratio like 16:9, 5:4 or 1:1 or to switch to using the APS-C crop, typically just under 16 x 24mm of the 24 x 36mm sensor. This is a genuine crop – only that area is recorded, instead of a 60MP raw you get a 28MP cropped raw.

With the other crops, you get a full area raw file and just see the cropped shape in the viewfinder and on in-camera JPEGs. Open the

raw file, and in Adobe software you will see the crop but the entire sensor data area is recorded. If you click the Crop icon, you can drag the rectangle out beyond the shooting format you chose. Some camera systems may crop the raw but this is the general default – APS-C is actually a crop, the other image ratios are a crop mask over a full area raw and/or a cropped JPEG.

In the second half of the 1990s, shooting travel stock on rollfilm, I cut down my kit weight by using Minolta CLE Leica M-mount bodies and their fixed focal length lenses. The standard set of three (28mm, 40mm and 90mm) proved restricting so a 20mm Russar and 135mm Elmar were added along with their shoe-mounted viewfinders. All of this fitted in a neat belt pack. The Contax G and G2 arrived offering 16mm, 21mm, 28mm, 35mm, 45mm and 90mm with the benefit AF and AE and even a 35-70mm zoom which worked with the built-in finder.

There is no need for nostalgia now as mirrorless full frame bodies from Sony, Panasonic, Leica, Sigma and to an extent Nikon and Canon have access to a superb range of relatively light and compact high performance fixed focal length lenses making the same kind of high quality low profile photography possible.

The **Sigma i-Series** (shown at the bottom of this page with all lens hoods fitted) is the best matched and most ambitious set of primes with 20mm  $f2$ , 24mm  $f2$  and smaller  $f3.5$ , 35mm  $f2$ , 45mm  $f2.8$ , 65mm  $f2$  and 90mm  $f2.8$  choices. They are made with machined metal barrels and even metal lens hoods. Depending on the aperture of 24mm selected, a full set will weigh between 1855g and 1990g with six focal lengths from 20 to 90mm.

**Samyang** can claim to have started the trend towards very slim wide-angles for mirrorless even

*The Sigma i-series (actually uses a capital I but this can be confused with the number 1 so we've written i)*





though Sony might suggest their early CZ 35mm *f*2.8 was the first. If anything the much-maligned but surprisingly useful APS-C 16mm *f*2.8 they introduced with the very first E-mount cameras back in 2010 set the pancake benchmark. Samyang offers 'Tiny' 18mm *f*2.8, 24mm *f*1.8, 24mm *f*2.8, 35mm *f*2.8, 35mm *f*1.8, 45mm *f*1.8 and 75mm *f*1.8 full frame E-mount AF lenses all of which are all relatively light with the 24 and 35mm *f*2.8 models 'pancake' depth.

When buying Samyang lenses you do have to be aware there are several ranges, including many manual focus designs with some ciné premium versions, and a few larger fast AF lenses like the 35mm, 50mm and 85mm *f*1.4 designs and 135mm *f*1.8. For lightweight travel outfits the range listed above stands out. My pick would probably be the 18mm *f*2.8 and 35mm *f*2.8 as pair. The 24mm and 75mm *f*1.8 lenses also go well together.

If you bought the entire Samyang 'Tiny' range of five focal lengths from 18mm to 75mm with the *f*2.8 option instead of *f*1.8 they come to only 715g – swap out for the faster *f*1.8 alternatives and that goes up to 977g. They make no excuses for using plastics in the barrel design. Typical retail prices are very competitive with the oldest designs (24 and 35 *f*2.8) under £250 and even the most expensive fast 75mm under £380. Despite this they are very sharp. For travel and unpredictable environments low-cost lenses like this make sense – and you can take the 18mm into situations where the £1,200 Zeiss Batis would not just be cumbersome but at risk of damage because of its large front element. We will be doing a test on the 18mm Samyang in the next edition.

*Three of the *f*1.8 Samyang lenses in Sony FE mount. Some Samyang lenses have been made for Nikon Z and Canon RF but the full line-up of compact affordable prime lenses can only be found in the Sony mount.*



*The Olympus E-M1 MkII kit proved ideal for living on a boat, and no tripod was taken. Hand-held exposures at dusk or night (top) were normally between 1/30s and 1/2s and perfectly sharp. The splash resistant camera and 12-40mm lens were practical for going ashore by dinghy.*

## Prime cuts

Small prime lenses are nothing new. SLR systems have had pancake 40-45mm lenses since the early 1960s and most rangefinder lenses can be used on mirrorless bodies. The smallest tend to be moderate wide-angles often of limited aperture between 20mm and 35mm. Modern designs like the Voigtlander Nokton 40mm *f*1.4 (available in classic SC single coated and more flare-resistant MC version) are often no more expensive than vintage lenses which rarely match their performance.

In the past I've travelled with bulky wide-angle zooms like the original Sigma 12-24mm, or their 8-16mm on APS-C. I've taken shift lenses or lenses on shift adaptors with me. The smallest and best of these combinations was a Kipon tilt-shift adaptor for Nikon lenses on Sony full frame E-mount, fitted with Voigtlander Color Skopar 20mm *f*3.5 Nikon F-AI. Then along came Voigtlander's 10mm *f*5.6 Hyper Wide-Heliar together with the 42 megapixel sensor Sony A7RII. With this combination, I had a better architectural 'shift' capability by cropping to the 24 megapixels my previous full frame bodies had offered. That has been my solution ever since.

In the DSLR era, Canon produced a 40mm *f*2.8 STM pancake prime and that proved to be one of the best little lenses around – still is, when used on an adaptor with Canon, Sony, Nikon or L-mount full frame bodies.

## Long and light

What I have learned from higher resolution digital is that many lenses are better than expected because the focus – auto or manual magnified – is so much more accurate than any SLR ever managed. Given a good lens in the range under 90mm focal length, cropping from anything over 36 megapixels can replace the need for zooms.

Over 90mm, switching to APS-C crop can help get better tele range provided the smaller file is all you need. The Tamron 70-180mm *f*2.8 I carry lacks the sort of long range I've been used to. Think about APS-C lenses like Tamron's







*Union Island from on board SV Mirounga, a 45ft catamaran relatively stable in seas like this. Multiple image panorama on the Olympus, five hand held shots with the horizon levelled using the EVF grid lines, 12-40mm at 40mm, f9, 1/320s at ISO 200. 'Merge to Panorama' from Adobe Camera Raw produced a 17,000 pixel long image of over 60MP size taking just a few seconds on an Apple MacBook 13 inch M1 Air 2020 with 8GB RAM. This very light MacBook needed minimal charge topping up from the boat's solar/wind assisted battery system, and lasted for travel taking two to three days at a time on a full charge. When equipping with lightweight and compact travel gear it definitely came into its own.*

16-300mm – they now also have an 18-300mm for mirrorless – and you realise that 450mm equivalent view is hard to match on full frame without accepting some weight and bulk. Users who want the best performance will pick Sigma's Sport version of their 150-600mm over the lighter and smaller Contemporary model because it delivers a sharper picture and focuses faster.

When these are your concerns, size and weight take a back seat. Mirror lenses have offered a solution but after owning two good 500mms for a while, I realised they don't get taken out much and my mirrorless kit is now also mirror-less. The best solution I have found to date is the Sony E 70-350mm G OSS f4.5-6.3 combined with a high resolution sensor. When and if Sony takes APS-C beyond 24 megapixels (the norm ever since the NEX-7 of 2012) that tele reach will be more effective. Although the sensor has been improved many times with lower noise, higher ISO and faster capture ten years is a long time for no increase in resolution especially when you consider the performance of the one-inch 20MP sensors.



*Two OM-D E-M1 MkII shots on Frigate Island – black heron at 300mm on 75-300mm M. Zuiko II, basalt columns at 29mm on 12-40mm M. Zuiko Pro. The small bag helps with easy lens changes while walking. Right, interior, Foxy Jack's at Sandy Lane Yacht Club, Canouan, 7.5mm Laowa.*

with the sheer power of devices like Apple Silicon laptops and tablets, makes it possible to grab a bunch of randomly overlapping shots in any pattern from a panorama to a patchwork. You can do panoramas in many cameras – it's a function at least 15 years old judging from my archives. You can also do them on smartphones, and all my advice here should be tempered by the fact that many people will never need anything more than their phone camera. That includes a range of pro and enthusiast users like those who take weather pictures for TV.

I found out when afloat that providing the horizon of a range of islands can be kept level with a grid line on the camera's EVF, a seascape panorama stitches seamlessly using Adobe CC 2022 – even the different textures of the water in each shot are blended invisibly. Four shots stitched can turn a 17mm lens into a 12mm for architectural interiors. For quick hand held shots, as below, the little 7.5mm f2 Laowa C-Dreamer has no rivals in MicroFourThirds, or in larger formats – it is the smallest, lightest lens I own. I'll miss it.

– DK



## Wide from standard

Finally, when planning a kit for walking or travel, you may not need a bulky ultra-wide. I know my Olympus kit cheats when the Laowa 7.5mm f2 is palm-sized! That is not with lenses for DSLRs, or zooms such as 16-35mm. What you can have instead is Photoshop, whether working from raw files through Lightroom or Adobe Camera Raw, or from JPEGs.

The automated image stitching now found in *Photoshop*, along





# GPS location – the essential travel function so many cameras lack

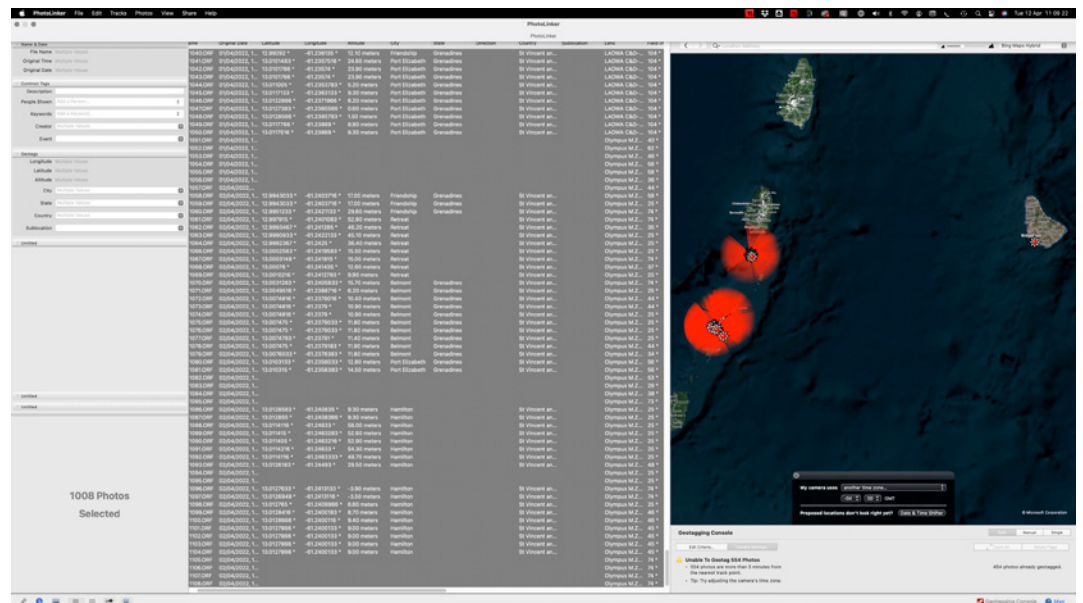
**NIKON'S** flagship Z9 isn't just an amazing pro mirrorless body few can afford, slightly undercutting Sony's £6,500 A1 but more than Canon's £4,300 R5. It is a camera with built-in GPS geotagging not dependent on a flaky Bluetooth link to your phone or an expensive shoe mounted accessory.

It's not the first as Nikon D5300 DX-format (APS-C) of 2013 had built-in GPS and is still sought after because of this. The Nikon D6 full frame DSLR of 2020 stands out for also having it, as does the Canon EOS-1D X MkIII from the same year and its MkII predecessor. The original Canon 6D (2012) and 6D MkII (2017), 5D MkIV (2016) and 7D MkII (2014) also do. From Olympus, only the E-M1 X has it. Pentax's K1 and K1 MkII, and K3 MkII (but not MkIII) also do. Hasselblad and Leica S current models get the benefit too.

Built-in GPS started to be dropped from DSLRs from 2014. Sony pioneered in 2010 – the Alpha 55V was the first ever DSLR with on-board GPS, followed by the Alpha 65V and 77V in 2011 and finally full frame 99V in 2012. From then on it was simply dropped – there were no more DSLRs or mirrorless models with GPS. You can identify Sony consumer pocket and bridge cameras with GPS by the V initial after the model number and the most recent of these is now seven years old. Though the new Sony Multi Function Shoe had a GPS connection in its original wiring specification, no accessory has ever been produced by Sony or a third party and it's likely that pin has never been used for GPS.

## Heading and view angle

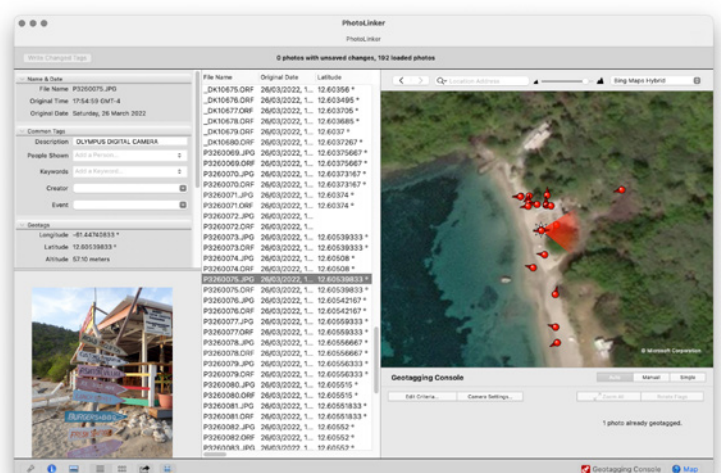
What the early built-in GPS from Sony lacked was something found in Pentax, Olympus and even many compact cameras like Fujifilm's excellent FinePix F770R



*PhotoLinker software showing islands and the path of sailing between them. Each complete text line is a point where location data matched capture time. When individual lines are selected, a photo preview appears. The red slashes are the heading and lens view graphic from shots taken on an Olympus Tough TG-5 which records that info. The TG-5 can also record a GPS track continuously, and carrying it along with non-GPS cameras can allow you to use that information to tag their files. Below, a single file selected with map terrain view and heading/angle marker.*

and its predecessors. They have a compass and the focal length of the lens, or the zoom setting, is saved in metadata along with this. When you view the GPS co-ordinates for files from this type of camera the software will display the direction and coverage from the camera position. That does not happen with Sony GPS.

Smartphone photographs may have heading and view angle data, but when the phone is used to provide GPS to a camera (Olympus and Sony both use this solution) it's no different from using a simple tracker. There are not many of those available now as phones have reduced the market. One practical solution is to buy a pet tracker like the G-Paws (sold on Amazon) which now costs £49 – we bought two when they were under £10 each. They recharge from USB and record location



when switched on to a .GPX file which downloads easily when connected as a Mass Storage Device. The maximum working time is about eight hours, and they are waterproof as the pet tracking purpose can so easily include streams, ponds or sea. Even without the USB cover pressed in, one of ours survived a proper swim.

Software such as *PhotoLinker* (above) and *HoudahGeo* (may be needed for systems with new processors like Apple M1) loads your raw or JPEG files, and the .GPX track, adjusts the capture time of files if needed, and

embeds the metadata in the files. The useful *Bridge* replacement *NeoFinder* can't link .GPX data to image files, but if data is embedded, it will show the map location when the image is selected. It allows nearby images to be tagged with the same location.

There are good reasons why GPS has become hard to find in cameras – it may prevent their sale in some markets or require the maker to pay a licence. That's something which drone makers have to do but still camera brands are not keen on!







## Kodak's Aero Ektar – the wartime lens revived for modern use



Top, an original Folmer Graflex aerial camera sold by Grogan & Co, Boston USA, by auction in 2013. Above: my own example of the lens alone.

This issue sees a change from me – I will be delving into my collection, picking what I trust will be an interesting item and giving you a glimpse into its history and why I feel it has an important place in our photographic heritage.

Everyone will have seen the satellite views of troop movements in Ukraine and the aerial views of the devastation where villages, towns and cities have been shelled and bombed. This kind of reconnaissance and mission recording has been with us for over a century and a half – from balloons, kites, aircraft and space.

Aerial photo-reconnaissance for military purposes accelerated in the first world war with cameras from makers including Thornton Pickard being used from aircraft to observe enemy movements.

Fast forward to WWII and we see specialist photographic reconnaissance units, aircraft such as the Spitfire and Mosquito stripped of their guns and extra weight so as to gain speed, fitted instead with an array of cameras – heated to prevent freezing at higher altitudes.

My story involves a lens produced on the other side of the pond, made by the Eastman Kodak Company from 1940 onwards. This is the **Aero Ektar 178mm f2.5** (7 inch) designed to cover a five inch square format on film of the same width for aerial photography.

My example has the letters EE before the serial number. If you use a code word CAMEROSITY and replace the letters with 1234 etc this dates my lens to (19)44.

It uses seven elements in a Biotar type design, a variant of the double Gauss symmetrical. It has six *f*-stops from *f*2.5 to *f*16. Designed and developed by George Aklin it was a first for Kodak in many ways. The use of Lanthanum crown glass as the main component and the inclusion of Thorium in the rear element (I believe 11% but am not able to verify this) leads to many a discussion about the radioactivity of this lens. I found out that is in the region of 3mR/hr, a reading low enough not to be of any concern.

The elements were cemented using thermo-setting synthetic adhesives instead of the more common Canada Balsam, which as I have seen many times can separate in later years.



Two AERO LIBERATOR Graflexes custom renovated by John Minnicks. See his website: <https://johnminnicks.com/liberator>

Constructed with 15 aperture blades and that amazing fast aperture of *f*2.5 it covers 5 x 5" but can be adapted for use on rollfilm, 35mm and digital formats. The aerial cameras it was fitted to could take 125 exposures on a cassette of film over 50ft long.

The lenses were sold to the US government for the military at a cost of about \$800 each. After the war they were sold off at \$79 each!

Weighing in at 1500 grams this is no lightweight lens and when fitted to the Folmer Graflex aerial cameras it was a bit of a beast. Most were mounted in aircraft such as the B-17 or B-29 bombers and linked to the bomb aimer's systems.

Not much practical use was made of these superb lenses after the millennium when an American magazine photographer, David Burnett (b.1946) started using a Speed Graphic fitted with an Aero Ektar. Being a lens with no shutter, the Graflex Speed Graphic

Anniversary or Pacemaker 4 x 5" models with their focal plane shutters proved perfect.

I do not have the space to do justice to this multi-award-winning (including World Press Photo of the Year) legendary photographer. Please do look him up! His use of this combination triggered a revival in this great combination of camera and lens which is still growing in its popularity.

This leads me to John Minnicks. Based in the USA, he more than revives the Speed Graphics – he makes items of great beauty in the form of the AERO LIBERATOR a camera that one day I hope to own, transplanting my own Aero Ektar into it. I recommend that you look him up. The results from this combination are outstanding and with the option of ultra-shallow depth of field it is unlike almost anything else.

Paul Waller runs Commercial Cameras in the beautiful Shropshire town of Church Stretton, specialising in the best examples of classic and professional equipment. See: <https://www.commercialcameras.co.uk>





## Finding your happy place – shoot things which make you smile!

I was recently asked to complete a questionnaire for my children's secondary school. One question that stood out for me was when we were asked to prioritise the importance of non-academic areas. The criteria ranged from school facilities, security, choice of subjects, exam results, control of bullying etc. It wasn't easy to come up with a top priority, until I spotted the 'Happiness of Child' question.

I was heartened to see that when the results came out 86% of parents agreed this was their top priority, for as long as the child is happy, all the rest of the areas would likely follow. Happiness, or positive feelings like enjoyment and fun, promote learning and leads to greater achievements.

Like most professional photographers, I started my journey because I enjoyed being behind the camera. Although I dabbled in various styles of photography early on, I quickly realised that my 'happy place' is in my studio shooting products where I have complete control over lighting. I'm a perfectionist at heart, so the chance to

spend hours or days getting a single image just right is enjoyable and fun to me. I'm sure that a wedding or event photographer would find my approach limiting and boring. Their happy place being at a crowded unpredictable event, the excitement being in not having full control over the environment or subject matter of the images.

So like that old quote says "do something you love and you'll never have to work a day in life", right? The catch is that you need to pay bills sets in quite early on. We soon begin to realise that shooting simply what we enjoy is not always going to fit the clients brief and consequently pay the bills at the end of day.

The reality is that in the studio this week I have shot over a hundred images of sundials mostly on a plain white background. Last week it was shoe laces!

This is the reality of life. The important thing is that at times, I get to fill up my happiness jar with an exciting advertising campaign or another challenging product. Shooting for competitions is another avenue I used to fill my challenge

quota. However, there are definite dangers in this approach to self fulfilment. As Iain Poole, recently wrote in the January/February issue of *Cameracraft*, it's all too easy to become obsessive over competition results and creating that gold winning image. I have most definitely fallen into this trap on more than one occasion.

So what's my answer? I believe it's simply taking time to shoot for fun! Getting outside my comfort zone and shooting things around me. None of these images are going to win any prizes and they are certainly not to a saleable standard but they're ones I look back on and smile, and they're the ones printed on our walls at home! From time to time just picking up the camera to shoot something that makes you laugh or happy is important to retain the love of the job.

So in short; do more of what makes you happy, wether that pays the bill, wins any prizes or not – you'll still be learning along the way.

<https://www.ianknaggs.com>



*Ian Knaggs, a UK based advertising and product photographer specialising in studio product photography, is a popular instructor in studio set-ups and lighting, digital processing and Photoshop.*



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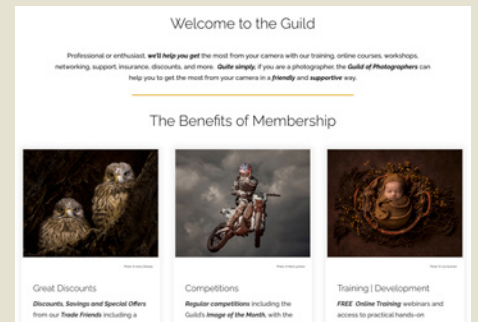
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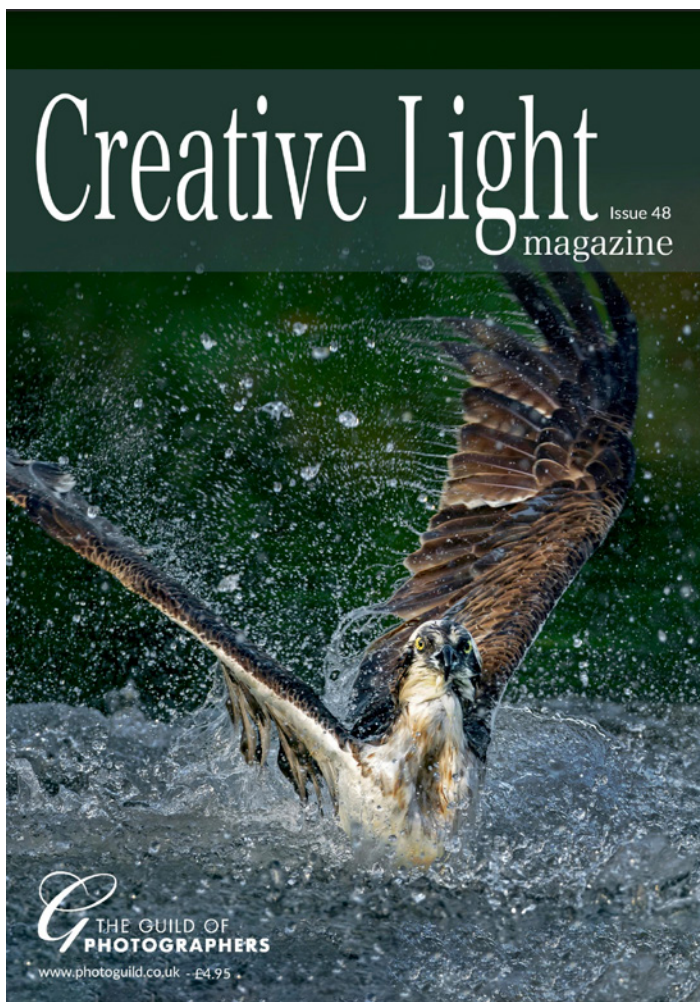
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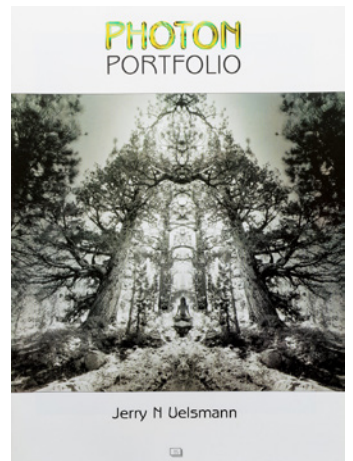
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Free to read online – Creative Light bi-monthly e-magazine –  
<https://tinyurl.com/guildCL>

WE WERE SAD to learn that one of the undisputed masters of monochrome left us early in April. In 1998, as Icon's pioneering magazine and website PHOTON was preparing to be sold to Photoshot, Richard Kilpatrick was planning a road trip to the USA (*see the reproduced story opposite*). Uelsmann was one of our heroes. He graciously agreed to an interview in Florida, and publication of a set of his works as the very last PHOTON Portfolio – it was our 73rd magazine issue since we launched PHOTOpro in 1989. All the digital production files from that period were lost when our DAT tape archives failed, but a few copies of the magazine survived.



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\*Nearest underground stations are Victoria and Pimlico †Entry is cash only



# Jerry N Uelsmann

Given today's emphasis on digital technology in the creative manipulation of photographic images, you'd be forgiven for assuming that the monochrome prints we have reproduced in this last-ever *Photon* portfolio have involved computer montage. Jerry Uelsmann's work has all the hallmarks of layering and blending we associate with *Photoshop*, and what could be more fitting a way to bow out for *Photon*, which published the first regular digital pictures in the entire world of photo magazines?

Yet at no point does a computer, scanner or digital camera go near Jerry Uelsmann's work. In a quiet out-of-town suburb of Gainesville, Florida, he has been creating his lifetime series of metaphysical images using only film, developer, enlargers, paper, and his hands. I was honoured to have the opportunity to visit him at his home and studio in December, and to collect this portfolio of his work.

For many years I'd heard David say that the one portfolio he longed to run in *Photon* was Uelsmann's – ever since coming across the montages in an early silver-cover edition of *Creative Camera*, Uelsmann was one of the half dozen photographers he has held in highest regard. When I decided to take a trip to Florida, David jokingly said that the magazine would pay the air fare if I could arrange to see Professor Uelsmann and bring home a portfolio. Never underestimate the value of the Internet. Within a day, I was in touch with Jerry and my proposed visit was welcomed.

Jerry N. Uelsmann studied at Rochester Institute of Technology and Indiana University, and starting lecturing at the University of Florida in 1960. He taught as a Graduate Research Professor until last year. Featured in many permanent exhibitions and galleries, including the collection at the Eastman House in Rochester, NY, Uelsmann has also published several books and enjoys steady sales of his prints.

The studio feels busy; you can sense the force of creation there, the idea that at all times he has the idea of an image forming – the beginning of his next work of art. On the desk, piles of contact sheets with numerous variations wait to be incorporated into his latest creation. He talks about his art excitedly, encouraging an interest.

Far from the clinical nature you would expect, the darkroom – like the laboratory of a typecast genius scientist – is crowded. Five enlargers are grouped, three along one wall and two behind. The space considerations are only part of the arrangement, as Uelsmann rarely uses more than three photographs to create an image.

Each image is carefully prepared for, with visualising, selecting the basic prints. Despite appearances, not one of the images we discussed had been made from sandwiching negatives. Each enlarger is loaded with a separate negative, with masks carefully assembled and placed and precise markers set for the position of the paper. Uelsmann knows his materials backwards, and sets grade contrast and exposure times to get precisely the effect required.

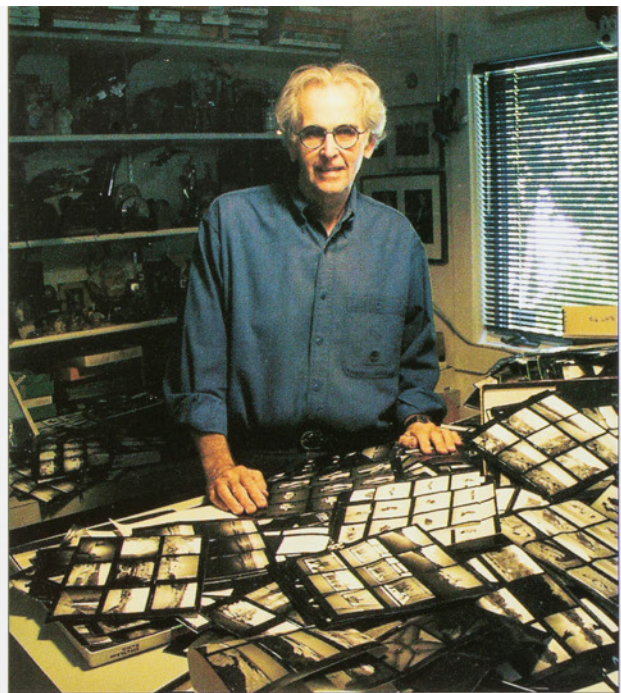
One perfect example of this is the image is that of the curled, sleeping woman beneath a tree and rock, which was done using localised control contrast and overprinting.

Uelsmann often uses identical or similar elements in a series or group of final works. He sometimes mirrors an element, as in the first picture of this portfolio section, and occasionally uses pseudo-solarisation or reversal. The two small reproductions, lower right, show how a sphere element and two different cloudy skies are used with two of his main motifs, the female body and the boat. Many of Uelsmann's prints appear to represent dreams or spiritual journeys. Motifs of floating in air, swimming, boats, birds, clouds, rocks, roots (or root-like branches), wings, seeds, waterfalls, empty rooms, wildwood foliage, timepieces, windows and cast shadows are reminiscent of Pre-Raphaelite and Surrealist symbolism alike.

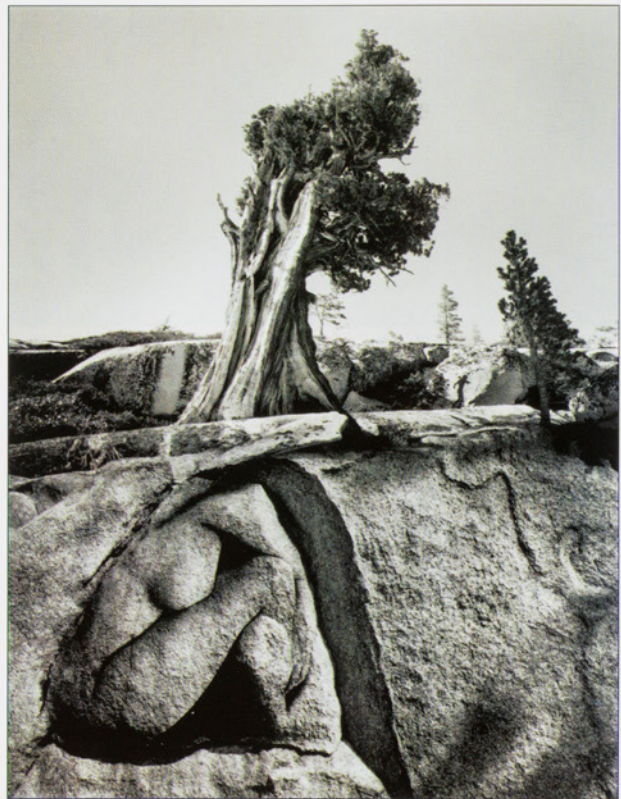
Our portfolio is reproduced entirely from 10 x 8 RC copies of his larger final gallery work which typically sells for \$1,000-3,000 a print.

For more information about Jerry Uelsmann, including an on-line portfolio, visit: <http://www.uelsmann.com/>

– Richard Kilpatrick



Jerry Uelsmann photographed in his studio – the only digital image in this portfolio section, taken by Richard Kilpatrick using the Olympus Camedia 1400XL, by existing light





# CAMERACRAFT

## REARVIEW

**THE ASSOCIATION OF PHOTOGRAPHERS**, the London-based body, has announced the winners of its 37th annual awards.

Gold, Silver and Discovery Award winners submitted still and moving images from nine different categories: Lifestyle, Documentary, Portrait, Environment, Still Life + Object, Food + Drink, Fashion + Beauty, Sport and Project. Gold and Silver were given for the Open Award. The best way to get an overview is to view this video:

<https://vimeo.com/699508075>

We suggest you turn the sound down as the slightly pointless music is very loud and may not be to any known taste, but there's a good commentary and because some of the entries are movies, sections from these with sound.

AoP is a premium organisation with annual fees that can run into hundreds depending on the photographer's business, but also supports students substantially.

Isabelle Doran, CEO of the Association, says: "The Covid epidemic meant the latest awards have been put together across two years, so we received many more moving image and series entries this time round than ever before, and as such there is a strong sense of storytelling to the subjects. The choice of winners is genuinely exciting to see, with more than half of our winners this year having never won an award before. I really look forward with enthusiasm and exhilaration to see what they do next." **See:** <https://www.the-aop.org>

*Below, from Fashion Gold winning set by Rocio Chachon.*



*Above: the Portrait category Gold winner by Orlando Gill – 'Gino, Butcher'.*

*Below: from the Silver winning Documentary series by Hannah Maule-Finch on Cold Water Swimmers.*







## 'Project' Silver Award

**Catherine Losing**

*Portrait of a Village*

"The Ukrainian village from which my family were taken by nazis in 1942 – I'm the first of my family to ever go back (in late 2019 – Ed.). The village has witnessed great horrors: epidemics, famines, invasions and murders. The original focus of the project was my relief to find such a welcoming and colourful place – a wonderful Ukrainian community that didn't echo my Black Sea German ancestor's dark history. The recent Russian invasion of Ukraine has turned all of that on its head. I'm deeply concerned about everyone who was involved in the project and fear history is repeating itself."

Instagram: @catherinelosing







Photo Sally Hataswing | 28-75mm G2 | 75mm | F/4.0 | 1/125 | ISO 320

# 28-75<sub>mm</sub> F/2.8 Di III VXD G2

The 28-75mm F/2.8 Di III VXD G2 (Model A063) for Sony full-frame mirrorless cameras, features a new external construction housing its outstanding new optical design, together with custom buttons which are programmable from the Lens Utility software. It offers stunning edge to edge sharpness at all focal lengths and has a new VXD AF-system which is much faster as its predecessor. Impressive close-up shots are also a feature, with its short MOD of 18cm at the wide-angle end (1:2.7). With these and other innovations, this lens is the ideal choice for photographers who want to maximize their creativity.



## TAMRON



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