

# CAMERACRAFT

JULY/AUGUST 2022 • EDITION #47 • £10 • ISSN 2514-0167

*G* THE GUILD OF  
PHOTOGRAPHERS

SALLI GAINSFORD – FINE ART FASHION



MATT EMMETT – THE DARK LIGHTHOUSE

EMILY ENDEAN – WAVE POWER

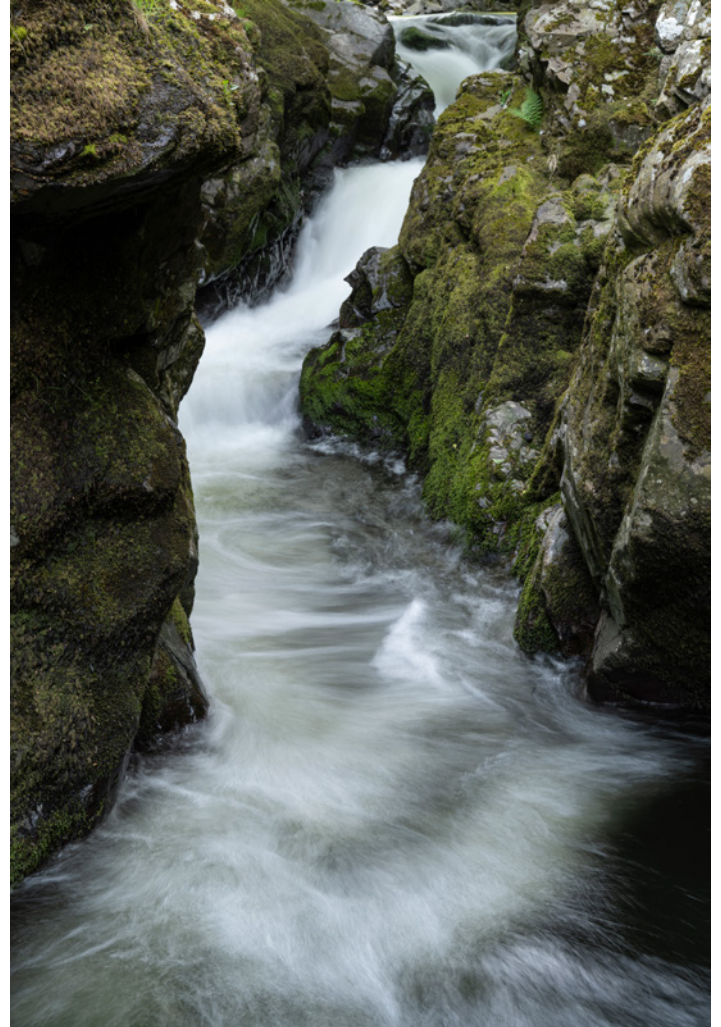






On *Cameracraft*'s Kelso doorstep there are many photogenic locations we have featured in the magazine. Two minutes away (above and below) or a short drive and walk (the three linns). Plan a future visit with David Kilpatrick's help on location.

From this Autumn onwards, we have holiday letting capacity for groups of up to eight. See the listing for our existing AirBnB <https://airbnb.com/h/eastwingkelso> – the West Wing will be available too from October onwards.





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:**

@cameracraftmagazine

**Cameracraft** is published six times a year July/Aug, Sept/Oct, Nov/Dec, Jan/Feb, Mar/April, May/June.

ISSN 2514-0167

Printed in Britain by

**Stephens & George**

Newport, Gwent

UK subscription: £10 per single copy sent by post. Cheques to the publisher's address made payable to 'Icon Publications Ltd'. Annually renewing subscriptions from £40 p.a. (UK). See discounted Paypal UK and international subscriptions at <https://www.cameracraft.online> Back issues and searchable archive of free-to-read articles from many of Icon's specialist photographic titles.

Cameracraft is also included with The Guild of Photographers membership: [www.photoguild.co.uk](http://www.photoguild.co.uk) 01782 970323



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**PHOTOGRAPHY** can be more than an artistic endeavour or a business. It can be a way of defining and structuring your life. Some people keep diaries, some write blogs or poems or songs, some create gardens or breed generations of pedigree pets. All these things have a timeline and when they are recalled they bring with them all the associated memories and experiences.

Photography can be slightly more random. You don't have to do it every day, or create a body of work. Most photographers can think of individual expeditions, assignments, shoots or single shutter presses which stand out in life. Depending on your neurotype you may also remember the camera settings, what you were wearing, where you parked the car and how you felt when you found your three-hour vigil at sunset beside the waves took you past the closing time of the fish and chip shop you had noted on the way there...

I asked our regular writers to dig up memories with photographs – exceptional images, perhaps, or exceptional associations present in the pictures. Good or bad waymarkers on life's journey, it didn't matter. I can think of many and remember the occasions, experience or emotions forever embedded in those images. I'm sure this will be even more the case in future as digital images become our way of remembering almost everything.

In this edition you'll find the results of the first **Cameracraft Assignment** contest with prizes provided by Permajet and Anthropics. The brief was an image for an album cover (music not wedding!). Older generations who bought real vinyl, or later CDs, will also know their memories of different times in life are cross-linked to the album cover art and the music.

– David Kilpatrick FBIPP Hon.FMPA

*Publisher and Editor*

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Emily Endean, Salli Gainsford, Marios Forsos, Kenneth Martin, Danny Clifford, Gary Friedman, David Kilpatrick, Tim Goldsmith, Jayne Bond, Ian Knaggs, Iain Poole, Paul Waller, Richard Kilpatrick.

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Cameracraft comes to you with the valued support of  
The Guild of Photographers and the industry.  
Please support them in turn and be sure to mention Cameracraft!



## Sigma 16-28mm f2.8 DG DN



**THE FULL-FRAME** Sigma 16-28mm f2.8 DG DN Contemporary offers a faster constant maximum aperture in barrel size similar to existing f4 16-35mm designs. Field curvature correction, important in wide-angle views, is enabled through a built-in lens profile, correcting distortion and vignetting in-camera or during raw image processing.

It uses five FLD (fluorite-like glass) elements and four aspherics to minimise chromatic and off-axis aberrations. The lens has an inner zoom mechanism that keeps overall length and the centre of balance constant, improving performance when zooming during a gimbal take. The 72mm filter thread is larger than the 67mm of the similarly light and small 28-70mm f2.8 DG DN Contemporary. At 100.6mm long (L-mount version) and 450g it's appealing for outdoor, social, street and travel photographers who want a lightweight outfit for day-long use.

The lens is constructed using aluminium and thermally stable polycarbonate, performing well in temperatures from the arctic to the equator, and has a dust and splash resistant mount. AF uses a proven stepper motor compatible with high-speed AF, DMF and AF or MF modes with an MF switch on the side. It focuses down to 25cm with a maximum image scale of 1:5.6, 0.17X and has a nine-blade rounded aperture. On the L-mount version only, linear and non-linear focus ring behaviour can be set using the USB Dock UD-11.

It is supplied with front and rear caps and a bayonet mounted petal lens hood. Sigma WR or WR Ceramic, WR UV and WR Circular Polarising 72mm filters are optional extras.

**Sigma UK** - <https://sigma-imaging-uk.com>

[https://sigma-global.com/jp/lenses/c022\\_16\\_28\\_28](https://sigma-global.com/jp/lenses/c022_16_28_28)

## Pentax update their GPS add-on

**DESIGNED** for use with PENTAX digital SLR cameras, the O-GPS2 not only embeds location data, but also offers an array of original features that allow for the effortless tracking and photographing of celestial bodies. Depending on the camera model, either just the stars or an optimised balance between sky and foreground can be made as sharp as possible for any given lens field. The O-GPS2 works with models as old as the K5-II and costs £249.99. Unlike many GPS add-ons and smartphone functions, it includes compass direction and angle of view information.



For further information contact the Pentax division of Ricoh Imaging:

[https://www.ricoh-imaging.eu/uk\\_en/pentax/](https://www.ricoh-imaging.eu/uk_en/pentax/)

## SRB Elite Long Exposure Filter kit

**SRB'S** filter system, Elite, comes in four popular kits – *Starter* with holder, adapter (37-82mm range) and polariser; *Professional* which includes a glass ND0.6 or 0.9 Soft grad and polariser; *Bundle* kit with ND and polariser for separate use; and now *Long Exposure* with 10 and 6 stop NDs plus glass soft ND0.6.

<https://www.srb-photographic.co.uk>



The new Long Exposure Kit costs £109.95



## Tamron f2.8 17-70mm for Fujifilm X



**TRANSCONTINENTA UK LTD**, Tamron distributor for the UK and Ireland, has launched a second lens for Fujifilm APS-C mirrorless cameras with the 17-70mm f2.8 Di III-A VC RXD Model B070x. The Sony E version was reviewed in *Cameracraft* March/April 2021. The Fujifilm X version offers the same VC AI video and still stabilisation, f2.8 across the entire 4.1x zoom range, and RXD AF motor. Close focusing of 19cm at the wide-angle end and 39cm at the telephoto end allows a flower or butterfly to be captured full frame. Its 67mm filter size is the same as the Tamron 18-300mm for Fuji X mount reviewed in this issue. The lens carries a 5-year warranty by Tamron Europe (after registration) and will be available at retailers from middle of July with SRP of £829.99 including VAT.

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

## Rogue magnetic circular flash modifiers

**NEW** Rogue Round Flash Magnetic Modifiers fit all popular round shoe mount flashes including Godox V1, Godox R100, Godox HR200 head for AD200, Geekoto GT 250, Geekoto GTR, and Westcott FJ80. Compatibility with Profoto A1, Profoto A1x, and Profoto A10 flashes requires the Rogue PF Adapter. Each magnetic component incorporates six neodymium magnets which provide a strong attachment. The Rogue Flash Adapter enables quick attachment to speedlight flashes in small or standard sizes for Godox



TT350, Canon 430, Nikon (SB600, SB800), Nissin (i40, i60A), Sony F32, Canon 580, Godox 685, Nikon SB900, Nissin Di700A, Sony F60. Accessories include a Gel Lens, Grid 45, and Collapsible Diffusing Dome. For information see: <https://www.lumesca.com> <https://www.rogueflash.com>



# DANNY



# CLIFFORD

## Up and down, and over and out... Sinatra's mushers kept me moving

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>

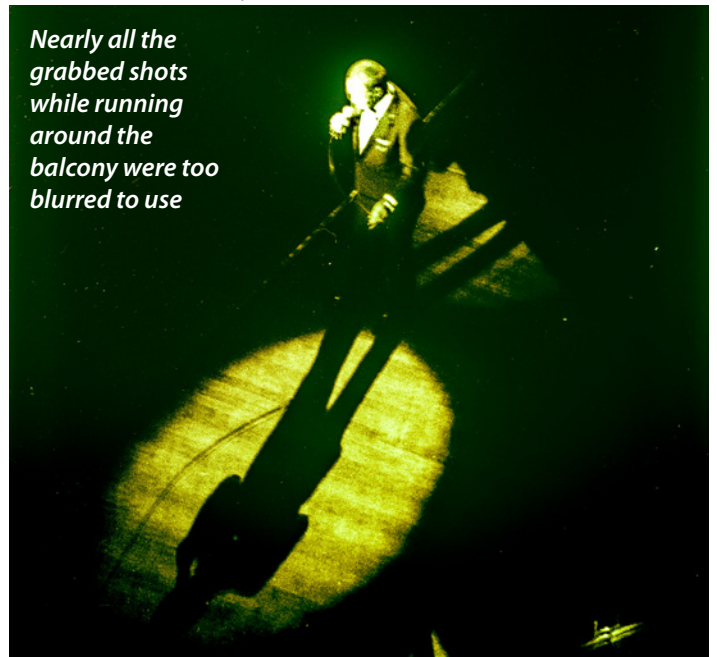
The year 1976 was not only a long hot summer here in the UK, it proved to be a busy one for me as a young aspiring photographer. This was the year that I first photographed The Who, The Rolling Stones, Paul McCartney & Wings, Queen and Frank Sinatra. So, I do have some great memories of that year. It was, for me the year that things started to fall into place. Here is my memory of that Frank Sinatra show in London.

Squashing ourselves up among the crowd as they filed in, my mate and fellow photographer Matthew and I made our way past security and casually slipped through. It was more easily done in those days. Our cameras were hidden away. My Nikon F2As was down my trousers and lens under my arm.

Within seconds of Sinatra appearing on stage, Matthew had been spotted and got booted out, but I held back. I was only 18, but I had been flung out of enough gigs already to have a bit of a strategy. Frank made his way through song after song and I just sat back, eyes on the various Royal Albert Hall's 'red coats' patrolling the place. It was halfway through *That's Life* when I chose my moment. Creeping over to the stage, I positioned myself right in front of him, down low, blocking the poor punters in the front row who had paid a fortune to see an icon, not my builders bum. With both eyes wide open (no



Nearly all the grabbed shots while running around the balcony were too blurred to use



squinting into the camera for me – peripheral vision is very useful) I had barely taken one picture before I sensed fussing to my left. Then my right. These weren't the usual Royal Albert Hall red coats.

These were Frank's own 'mushers'; Vegas boys in suits – Sinatra's mob. Down they came, from either side, as I bolted up the middle aisle and down the stairs into the bar. Three or four of them followed in

quick succession. Fortunately, I already knew the geography of the Royal Albert Hall pretty well and I took them on quite a journey. Back around, up the stairs, across the dress circle, up some more stairs, along the top of the upper circle, in and out of the boxes, to the sound of, *"I've been up and down and over and out, and I know one thing..."* in that iconic voice, ringing out. Occasionally I'd glance over my shoulder to see the huge, panting gangsters trailing behind, but I was still keen on getting some pictures. With every passing glimpse of the stage, I would – without slowing down – lift my camera and take as many shots as I could. Eventually, I made my way out of a side door and disappeared on to the street, the mushers defeated. Out of the many blurry pictures I took that night, there was just one that captured Sinatra perfectly: the first one I took (left).

I was quite proud to see, about 30 years later, that Frank Sinatra's family used the first shot I took of him on his official website. Luckily for me, I don't have to sneak into gigs anymore. I still laugh when I think of those early days and the madness that ensued at every turn. It really was music photography's 'Wild West' and I survived!







## Leica's rare black paint provenance pushes price to a new peak – not to mention the 14 million euro 0-series

I wanna see it painted, painted, painted, painted black, yeah! I totally agree with Mr Mick Jagger. These are the closing words of the lyrics from the Rolling Stones song *Paint It Black* from their 1966 album *Aftermath*. In the same year, you could have bought either a chrome Leica M3 – in that year they made approximately 6,085 – or if you were very famous or very lucky one of 10 (yes, ten) black versions.

An estimated total of 1,320 black M3s were produced from 1959 to 1966. This compares to an overall production run of around 220,000 units. This rarity factor coupled to the fact that the black painted bodies were usually reserved for the great and the good amongst us – prominent photographers of the day on *Life* magazine and so on – means that there is a history attached to each and every one and a provenance which adds value.

To give you some examples, the black paint M2 shown in the photo sold in June at auction (photo courtesy of Flints) and reached over £22,000 including buyer's premium. A chrome M2 in the same auction was £1,100 including premium.

A black M3 body was estimated at £30-40k and I know of many examples that have exceeded this. I have just taken into stock a 1966 M3 body which has been repainted to a beautifully high standard, but because it is not an original it is priced at £2,350 – crazy world! Genuine black paint originals are painted over the brass, and the paint wears off to show brassing through. This doesn't happen when a chrome or black plated Leica is given a coat of black paint. It's not just being black which matters, it's the factory paint on bare brass.

Leica lenses were also available in black paint and a 35mm f2 Summicron achieved £21,250 including premium as opposed to £1,800 for a black chrome version. I have even seen a 35mm viewfinder (SBLOO) sell for around £5,000 because it was black paint. A Noctilux first edition 50mm f1.2 fetched over £30k. Even the lens hood for it sold for nearly £3,500.

If you think these prices high, June 11th 2022 was a milestone. One of the most historically important cameras ever came to market – the Null series Leica made and owned by Oscar Barnack



The 14.4 million euro Leica – photograph, Leitz Photographica Auction



1961 black paint Leica M2 sold by Flints Auctions for £22,000 in June.



1965 black paint Leica M3 carried an estimate of £30-40,000 at Flints Auctions in June.



1960 black paint Leica Summicron f2 sold for £21,250 at Flints. For auction houses see: <https://www.flintsauctions.com>, <https://www.leitz-auction.com>, <https://www.chiswickauctions.co.uk>

himself, serial number 105. Provenance is everything: Oscar gave it to his son Conrad in 1930. Thirty years later Conrad sold it to an American collector who, after 62 years, put it in the Wetzlar Leica Auction. This holy grail of Leicas went way above estimate and made 14.4 million euros – a new record.

Of course, apart from the camera above, not all are what they are supposed to, with more on the market than are known to have been made. The vast increase in value especially with Leicas makes

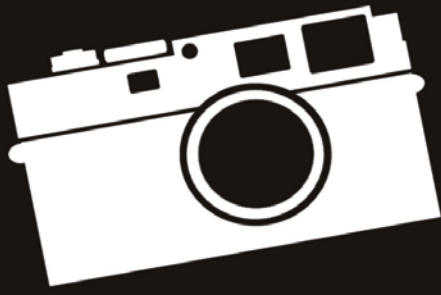
due diligence essential.

This back to black trend (thanks Amy!) shows in other makes. I am finding that a black Hasselblad will sell for more than chrome, but here condition is all-important and mint cameras are sought after. With Leicas, they are almost all heavily used and 'brassed'. Buyers expect a natural patina!

If I can ever be of help to any reader identifying or valuing unusual older cameras – please get in touch.

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>





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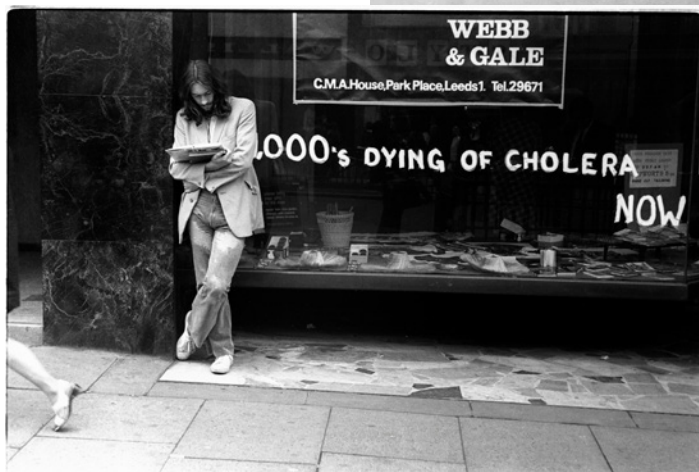




# How contest entry can give you a boost – young (and older) photographers should enter today's fray

A single picture you take can have a lasting effect – especially if it's taken very early on in your photographic journey. There's nothing all that special about the little girl being painted by an artist on the street in Montmartre in 1968, and it's not one of my favourite shots even from that time. I was 15 and had borrowed my father's Pentax S3 with clip-on meter, 55mm f1.8 Super Takumar and a manually preset aperture Hanimex 135mm f3.5. The negative on FP4, developed in Paterson Acutol, was slightly over-exposed at 1/250s and f4 but not enough to lose detail in the girl's white dress.

I probably didn't make a good print from this immediately, but in April 1971 I decided to enter *Amateur Photographer's* monthly competition. It was my first entry into any magazine contest and I was surprised to find I had won not only the beginners' first place but the overall monthly prize of a Zorki 4 rangefinder camera with 50mm lens. The fee for reproducing the picture in *AP* was £5.25, the prize was £10 and the camera was worth £22. I didn't make much use of it as it scratched the film, but did take the shot below on the first roll.



Ten years later a 15-year-old won the UK Olympus Young Photographer of the Year and his parents phoned my studio to ask if we could offer an apprenticeship. Adrian wanted to work and one day run his own business. We took him on and that was his career in photography, promotions, admin and retail set in motion. His win definitely influenced our decision.

It's never too late – many enter photography as a second or third career or later life interest. You can't get the boost of winning if you don't enter and you can never tell what will hit the mark with judges. Just aim for your own highest standard and you may hit a high point which kickstarts future adventures.

– David Kilpatrick





# 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



Skylum's Luminar Neo uses AI to help you cut out round subjects including difficult hair and fabric boundaries, to montage portraits or objects on new backgrounds.



The standard Luminar edition is perfect for landscapes and general editing – Neo offers advanced post-processing



## Assignment 2: 'Elements Meet'

**1st Prize – SRB Elite Filter System  
Long Exposure Kit PLUS Elite Polariser**

<https://www.srb-photographic.co.uk>

**2nd place – Skylum Luminar Neo, plus  
Luminar and Aurora HDR.**

**3rd – Skylum Luminar and Aurora HDR.**

<https://www.skylum.com>

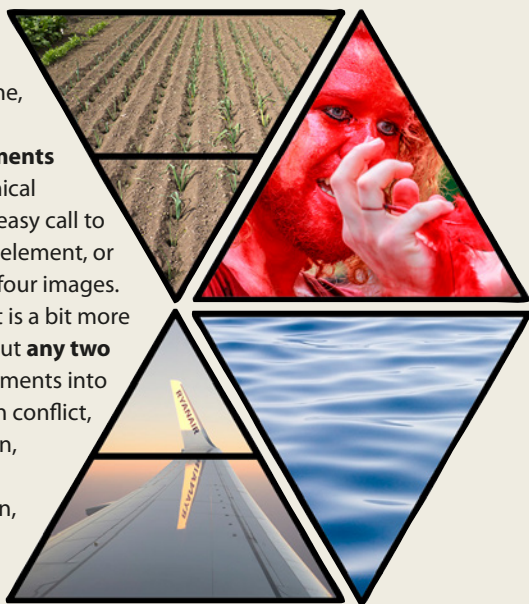
The SRB Elite filter system can be used with lenses from 37mm to 82mm thread and even has a dedicated fitting for Fujifilm X100 series.

The first prize includes the new Long Exposure Kit plus the Circular Polariser.



## WHEN TWO PRIMAL ELEMENTS MEET: EARTH FIRE AIR WATER - PICK ANY PAIR

Every camera club, let alone every magazine, has used the theme of **Elements** (in the alchemical sense). It's an easy call to show a single element, or make a set of four images. What we want is a bit more challenging. Put **any two** of the four elements into one image – in conflict, in combination, in reaction, in consummation, in colour, in contrast, in movement;



abstract, personified, natural, scientific, literal, metaphorical – you choose. You may montage or overlay images, every element should be your own camerawork (not graphic art). For the entry, title your image with the two elements chosen (for example, Air and Water) and of course your name. Elements above have been placed inside the alchemical symbols just for fun. Fire is a performer with Edinburgh's Beltane Fire Society, the others are obvious!

For this assignment, the format should be a single image, **new work**, but may be created using previously taken components provided these have not been used before for a similar final composition. 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 2 and your name. **Deadline for emailed entries to be received: August 17th 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 SRB Elite Filter System Long Exposure Kit worth £109.95 plus Elite Circular Polariser worth £29.95 (on-line prices at time of publication). 2nd Skylum Luminar Neo plus Luminar and Aurora HDR worth £96 (on-line offer at time of publication, full value £225). 3rd Skylum Luminar plus Aurora HDR worth £55 (on-line offer at time of publication, full value £83).



At first glance, Marios Forsos' images of the Huaorani tribe from the Amazonian region of Ecuador look like idealized portraits of an indigenous people. The light is perfect. The poses look perfect too. It's almost as if the tribe collaborated with this photographer in order to craft these images, rather than the photographer just shooting in a documentary fashion.

And in fact, that's exactly what was done. Just about all of the images were lit using a Godox flash and diffuser; with the ambient light carefully balanced using a variable neutral-density filter to lower the shutter to flash sync speeds and achieve an out-of-focus background. And the tribe actually did invite him to come, and worked with him to create these portraits.

As a photographer with 25 years' experience under his belt, he has been around the world doing photo essays on the lives and cultures of people in Ethiopia, Zanzibar, Bangladesh, Vietnam, and Sri Lanka and beyond. "There have been numerous arguments about people attempting to visit and photograph remote, previously unreachable, tribes. These arguments essentially filter down to: 'Leave them alone, as the modern world will only bring about the destruction of their innocence and their way of life'. There is a lot of validity in this argument – after all, although the tribes may get access to medicine, various conveniences, communications and access to a wider world, it also brings less desirable things like stress, anxiety, awful habits and, inevitable, a dilution of rare traditions and ways of life."

But he also feels outside contact is inevitable. "So what we should be asking ourselves is not whether we should leave them alone or not, but how we can protect their way of life when the time comes."

Few tribes know this better than the Huaorani. "Originally comprised of hundreds of communities spread across most of southern Ecuador, Colombia and Peru, they have since been pushed, migrated and limited to a tiny area within southern Ecuador, the Yasuni National Park. Within the park the Huaorani have been trying to reset their lives (in a way) with powerful economic forces bearing down on them relentlessly.

# A NEW LIGHT ON THE AMAZON

**Respect and engagement bring a special quality to the ethnographic portraiture of Marios Forsos. He talked to Gary Friedman about his work with the Huaorani of Ecuador.**

*Waika, a senior female leader of the Huaorani tribe of Ecuador. Godox AD1200pro at 1/4 power camera left, about 180cm high, shot through 120cm octabox feathered towards camera. Ambient controlled through a variable ND filter at 4 stops approximately.*





With corruption rife throughout South America, international petroleum and mining companies are taking advantage of politicians' greed to encroach continuously into the tribal lands and, with little to no oversight, plunder the natural wealth there. To them – and the politicians who enable them – the cost of a few tribes and their way of life is measured in percentages of daily oil output... that's all."

So this tribe is taking a unique approach: Leverage social media, and invite photographers to help document their culture and raise awareness of their plight – to use public opinion to pressure the governments to leave them alone so they can continue their daily life of hunting for meat using blow darts and wooden spears; and fishing using palm branches.

Through extensive research, Marios was able to find a local company who were able to organise this trip for him. This company provided a fixer who had experience working with photographers. "Getting to Bamenó is no easy feat", he says.



"You can either take the long and cheap way (two days by car and canoe) or the shorter more expensive way of flying in from Shell or Coca, about an hour twenty... but only when the weather is perfect."

The community has gone to great lengths to make things somewhat comfortable for tourists, especially for the photographers which they're actively courting: They have small wooden houses with mattresses and mosquito nets and flushing toilet; they provide two to three hours of electricity per day, and even limited (and slow) satellite internet. He admits to these amenities being a double-edged sword: "Their teenagers now have mobile phones even though their only contact with the outside world is very limited. They use more modern canoes with outboard engines and they do have shorts and t-shirts (albeit over their traditional attire) and, once a week they get supplies flown in by plane (things like gasoline, kitchen utensils, milk and, funnily enough, *bread* – simply not something in the Huaorani culture).

*Above: Maira, a young mother. "We were doing a shoot with all the women of the tribe and she brought her newborn with her. As it started to rain she sheltered under the banana plant and I felt that moment to be intimate and unique – almost like a renaissance painting. The tiny drop of milk on her lower stomach makes this one of my favourite images!" Godox AD1200 at 1/4 power behind the camera, high above the photographer and subject, pointing down, 120cm octabox with a grid. Ambient controlled by VND at 3 stops. Below: Wuani (front) and Waika (back), the two spiritual leaders of the Huaorani community. Wuani can be found helping families build their homes, helping the teachers with the more problematic kids and, even though she only speaks the local dialect, making guests like myself feel immediately welcome. Godox AD1200 at camera right, 1/2 power, 165cm octabox. Ambient controlled by VND at 4 stops. All images used have been processed with slight desaturation and curves adjustment in post, otherwise straight out of camera.*





“For years I have been wondering just how much tourists but more specifically we as photographers, are impacting local cultures and people through our pursuit of that ‘authentic experience’. About how much these tribes are actively altering how they live and how they portray their culture to ‘please’ the visitors. Let’s take, for example, the Dassanech of Ethiopia who, until recently, would adorn themselves with old watch straps, discarded coke bottle caps and various other western detritus because they would get paid based on how many pictures tourists would take of them – more pictures, more money. And sadly, none of those things were either traditional or native to the tribe – they were a direct result of tourism and fundamentally altering for the tribal culture. But hey, tourists got great pictures, right?”

Marios, who has shot for *National Geographic* (among many others) says this is very different from the kinds of exploitative tourism that pass for photojournalism now. “What saturates the market and passes as travel photography

these days is nothing more than a bunch of opportunists taking advantage of the locals to make a quick buck, travel the world in style and help amateur photographers pad their portfolio and shoot images for competitions and ‘Likes’. This is diluting both our global cultural heritage and is actively damaging the local people, turning them into pinups. I have seen this new ugly phase of travel photography and it’s awful and cringe-worthy.”

What’s even more damaging is the recent explosion of pre-arranged photo tours for profit, caring nothing about the people photographed or their culture. “They treat the local people as props, as mindless and will-less subjects, to be pushed, prodded and positioned in a few ‘tried and tested’ (their words, not mine) positions to ensure that picture they have in mind or promised. There is no teaching, no real guidance, no respect for the locals, no real connection – nothing. This is why 90% of images coming out these days are nothing more than copies and imitations of other near identical images, with no creativity.”

## A New Vision

He does have a vision to counteract this, however. “I propose something radically different: Conduct workshops that teach future photographers to take a breath. To research, plan and visualise before they even step on a plane. Teach them how to think and slowly develop a unique style. Teach them technique - I’m not talking aperture and ISO and that stuff, I’m talking about how to work WITH people, how to connect with them and use that connection to tell a story.” And for the last several years he’s been conducting workshops teaching the lost values of how to capture an image in camera and not spray-and-pray and then rely on *Photoshop* to fix them. “I want to teach people to capture travel images which honour their subjects, not themselves and some nameless competition thousands of miles away.

“One of the benefits of approaching travel photography the way I do is that through previsualisation, careful planning and preparation, I can set up my lights

quickly and efficiently. In fact, I usually use this time to connect further with my subjects as they are almost invariably curious about the process – people are naturally curious and when someone approaches them in a completely different way, slower, more intimate, more cooperative, working with you.”

## Not Like the Old Days

Many times during our conversation, Marios commented that the large photo magazines don’t curate content like they used to. “*National Geographic* has changed a lot since the old days of pure photographic assignments and has become like a lot of the other publications these days: purchasing images from image banks and only relying on a limited pool of contract photographers (of which, I am sad to say, I’m not one). It’s the same with a lot of the other large publications: *Wanderlust* which now almost exclusively purchases images from two different image banks, for peanuts; *Lonely Planet* who sold their image business with whom I worked for

*Noelia, nine years old. The Huaorani children maintain an incredible connection to nature and their roots. I asked Noelia to pose for me because of the intensity in her eyes and the way her whole face would change when she would venture inside the jungle. Godox AD1200 at camera right, high above the subject and about 2m away, 120cm octabox with grid. Ambient controlled by VND at 2 stops.*





years, and now purchase images from Getty. It's a different world, especially for travel photographers, especially for those of us still trying to make a difference and not simply placate the social media audience."

This is clearly a subject he is passionate about, as during our conversation he continued his diatribe about the current state of things. "Digital brought the absolute democratisation of photography – suddenly, everyone had everything they needed to become a photographer. Within a few short years an enormous number of extremely talented photographers rose up and expanded our visual world, offering us new visions, new approaches, and showed us a much larger world than ever before. I was, am and will always be a huge fan of this aspect of digital photography.

"Unfortunately, there is a dark side and it is eating away at everything photography stands for. As more and more people join the photography world, in their rush to reach the level they think they deserve and surpass their peers, they resort to cutting corners – it is, unfortunately, only human nature. *Photoshop* has taken the place of correct technique at time of



*The importance of making connections: "A few minutes ago I received a very heart-warming message from a member of the Huaorani. Romario (in the front, at the roots of an ancient, 100ft high tree which is sacred to the tribe) had to travel to a nearby town (two days each way by canoe) and not only did he remember the weird photographer with all his lights, but borrowed a friend's phone and sent me a WhatsApp message (I had given a few of my cards to people in the village) to ask about my health and wish me the best! It was one of the most touching gestures I've ever experienced!" Godox AD1200 at full power camera left, about 2m high, 165cm octabox. Ambient controlled by VND at 4 stops.*

*Below, from left to right: Ginto, Minigua, Peinty and Romario – the four main hunters and leaders of the Huaorani community in Bamenó. "We tried – me very pitifully as I managed to fall down a 10ft muddy slope twice! – to follow them on an actual hunt deep in the jungle. After two hours of hiking we came across this incredible place, with a small river running under the canopy of trees, and a waterfall. This was the first time anyone from the outside had gone there and, privileged as I feel we were, I hope nobody ever goes again – it was such a pristine and amazing place!" Godox AD1200 at full power camera right, about 2m high, 165cm octabox. Ambient controlled by VND at approximately 2 stops.*

shutter release, with truly atrociously "edited" photos trying to simulate correct lighting, framing and composition. Fake or impossible digital re-lighting has taken the place of correct use existing and added light. Artificially painted bokeh has replaced the correct use of aperture. Billions upon billions of images show a world which does not really exist and, even worse for my field of travel photography, is disrespectful to the people these images are supposed to portray. But they are cheap (there are sites selling images for £0.05!), there's an abundance of them and, if you are an editor looking to make a magazine for pennies, they offer a much easier and cheaper path than paying a photographer to illustrate your story."

This brings us back to the beginning, as he summarizes what he thinks is the purpose of travel photography: "If a viewer, looking at an image I create, feels something about the people in it, is driven to learn more – that's all I care about."



Marios Forsos' work and blog is definitely worth your time, and you can read more here: <https://www.mariosforsos.com>







**José Ramos finds one of his images now carries memories of a friend – to many photographers visiting Iceland and its volcanic vistas**

## “Life, Death and Rebirth” – an aerial view of one of Iceland’s glacial rivers

*When asking our contributors to write about their most memorable or stand-out image or shoot, we came across this image on Facebook, with José’s story. José was one of the first photographers to be featured with a full page image in the very first edition of Cameracraft ten years ago. Since then he has gained international standing for his landscapes and features regularly in publications including National Geographic. His fine art prints are collected worldwide and his work is sold as NFT art.*

Iceland is the land of all possibilities – where the things we once thought to be exclusive to dreams materialise right in front of our incredulous eyes.

This image is inhabited by an ensemble of meanings and memories, including those of a very special spiritual soul I will mention at the end. It was made in July 2021, during my first ever airplane photo trip above Iceland.

It’s an experience very different to flying and photographing with a drone – way more intense, where everything happens at an incredibly fast pace. When the plane is properly positioned for shooting you need to act extremely fast, manually opening the window and starting composing and photographing non-stop, enduring the strong wind and trying to make the best of the few minutes you have for each scene.

It is hard to work out that this is a photograph. It looks like the detailed painting of a talented artist, but aerial photos of specific areas of glacial river beds in Iceland create the most unbelievable patterns and shapes. Different types of sediments, water flow and mineral composition transform some areas into works of art when viewed from above.

Even though I shot hundreds of images during the flight, only a few will be selected and published, the ones where light, composition, tones, focus and detail gave justice to the witnessed beauty.

Every time I have visited Iceland I have always dreamt about doing a shooting session like this. During my first visit, in 2014, Bardarbunga volcano was in full eruption in the Highlands and many of the photographers who shot the volcano say those images were career-changing. During that trip I was sleeping in the trunk of the car, eating sandwiches, with only one week to see as much as possible, zero extra budget available, so the thought of flying did not even cross my mind more than a few times. Today I would have made a different choice, even if I had to borrow money on the street... but I do not regret it, as it was still a fascinating trip.

Drones changed the whole game of aerial photography. Beginning in 2017, I finally started being able to see Iceland from above but found myself always itching to be up there in the skies, shooting these

landscapes with a proper camera instead of a tiny drone.

More important than that, I had been closely following and admiring on Instagram someone named Haraldur Diego, famously known as “Volcano Pilot”, a gentle soul who had inside him equal measures of deep thought and contagious laughter. His passion for flying and showing the beauty of Iceland from above was beyond measure, and he thrived in creating connections and nurturing the spirit of those who crossed paths with him. During my many visits to Iceland I had always dreamt of flying with him, and we regularly spoke about that possibility, but the fact that I always travel in a camper van, following along the weather, made it difficult to be able to schedule a flight.

But this year something was different. I felt we had to do it and should not postpone this experience once again. I spoke to Haraldur and as usual he greeted me enthusiastically and readily said it would be a pleasure to fly with me and Adriana, who was also a long-time huge fan, always laughing with his classic stories! We chose the specific day to fly and I made sure we would stay in the south-west of Iceland during the previous days, no matter what weather was forecast, to make sure the flight would happen. It was a good choice, as we had to bring the booking forward three days due to intense rain forecast.

The pre-flight meeting, the flight itself and the conversation afterwards was memorable. There he was, this legendary short gigantic man, welcoming us with open arms and creating space for thrill, emotion, philosophical ramblings, existential questions and the unique gift of having such a clearly defined life purpose most of us never even remotely reach. We left with the feeling something greater than us had happened...

This image stayed opened in my *Photoshop* for months till I finally decided to publish it. This time I was not only facing the usual problem of perfectionism and obsessiveness with detail, but also the absolutely unexpected burden of not knowing how to honour the responsibility of publishing the first image of this flight and the emotions associated with it. Many of you from the photographic community know

why I am saying this, but for the others here is the reason: Haraldur tragically died in a plane accident in February 2022.

People usually say a photograph symbolizes a moment which becomes eternal and crystallized, but to me a photograph is a living entity, constantly changing, evolving, adapting, never abandoning the person who looks at it as time goes by, giving him comfort and wonder, doubt and pain, grief and laughter, a huge range of thoughts and emotions that echo on the interface between the viewer and the image.

Words along with images are extremely important for me, as they are faithful companions of my heart and eyes, but this time I struggled hard about what to write about this image. I did not want it to just be a bland recollection of the technical aspects of such an experience, I did not want it to be romanticized and separated from its strong aura of loss, I did not want it to take advantage of someone’s passing to gain any kind of relevance, so I decided to wait as long as it was necessary to finally just let it be.

Just as these rivers flow in all sorts of impossible shapes and fractal patterns, so does the uniqueness of life in all its forms dance right in front of our eyes. We are born from a mysterious and incomprehensible source, with the only certainty that one day we will reunite again with this hugely vast ocean, where all energy recombines and transitions to new unknowable states.

While we flow through life, our options are endless, and Haraldur decided to go through life fighting the noble hard battle of being a constant inspiration for so many people, a source of joy for those with no wings, a presence where the unique mix of inner depth and wonder for life made those around him feel he embodied the special things you look your entire life for: love and purpose.

And this is why a photograph is always so much more than just a static depiction of something. A photograph lives and breathes eternally, carries the souls of those who were part of it, and is forever reborn and recreated each time it is visualised.

Thank you, legend.

<https://www.joseramos.com>











## Bagging my unicorn – an ominous and stormy monochrome of the famous Bridge to Nowhere



Over the years as well as photographing toys and cosplayers I've also been an avid landscape photographer.

For me landscape is about the relationship between the photographer and their surroundings, it's the challenge of trying to capture something different. But more than often you also have the challenge of trying to better an image you have taken in the past or have seen online.

It's human nature that we want to surpass our peers – to this end we all have our own mythical beast we are trying to capture.

My unicorn came in the fashion of steel and concrete and is called the 'Bridge to Nowhere'. Near Dunbar, this small bridge right in the middle of water seems pointless, yet because of its unique location and mystery has always captured my imagination.

The bridge spans the Biel Water

stream, a landmark of the Biel Village which runs about three miles from Luggate Burn to Belhaven Bay. At low tide tourists and residents use the bridge to cross Biel Water to get into Belhaven Bay, with commanding views and Bass Rock in the distance the beauty of this location can not be overstated.

Being unique was always going to be a task as it is as popular subject.

Since 2016 I have worked in the



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>



region regularly and have visited this spot from early morning sunrise to last light of the fading sun in the hope of creating something different that would be 'me'.

In my first serious attempt I stacked images to bring out the various textures of the bridge. I got some amazing colour in the sky just after sunset – tones of blue, red, purple, pink... I thought it was my best image to date.

I continued to visit, most days coming away with nothing, as I felt I could still do better and this image was too much like others. Such is the nature of landscape photography and also wildlife photography. Both of these genres require patience

and perseverance. Just because an image does not present itself when you first arrive don't give up, keep going as your chance will happen. You just need to have faith, or if you're like me sheer pig-headedness and a refusal to give up.

After six years or trying my most successful and in my opinion best image was given by a chance stop in on the way back from a five-day Glencoe break with some good buddies – Gavin Prest and Phil Lanes from Hornsea Photography Club. We hit this location on the way back as it made sense, the tide was right and we could be in luck with the light. In February it was a long shot as the weather could turn really quickly.

What we found when we arrived was the perfect storm: the light was lifting the bridge, the tide was just in enough so it covered everything, we had some slight wind moving the clouds but no big nasty weather. After many failed attempts I now had my chance.

I broke out my tripod, Canon 5D MkIV and 16mm-35mm f2.8. The exposure worked out at 20 seconds at f8, with my Lee Filters setup adding a circular polariser and a Soft Grad 0.9 to darken the sky a little.

And after my first shot I knew I had it, I felt all the previous time of visiting the location was worth it. I had created the image I wanted too, which was my own. It was simple, it

was striking and I knew it would end up as a strong black and white.

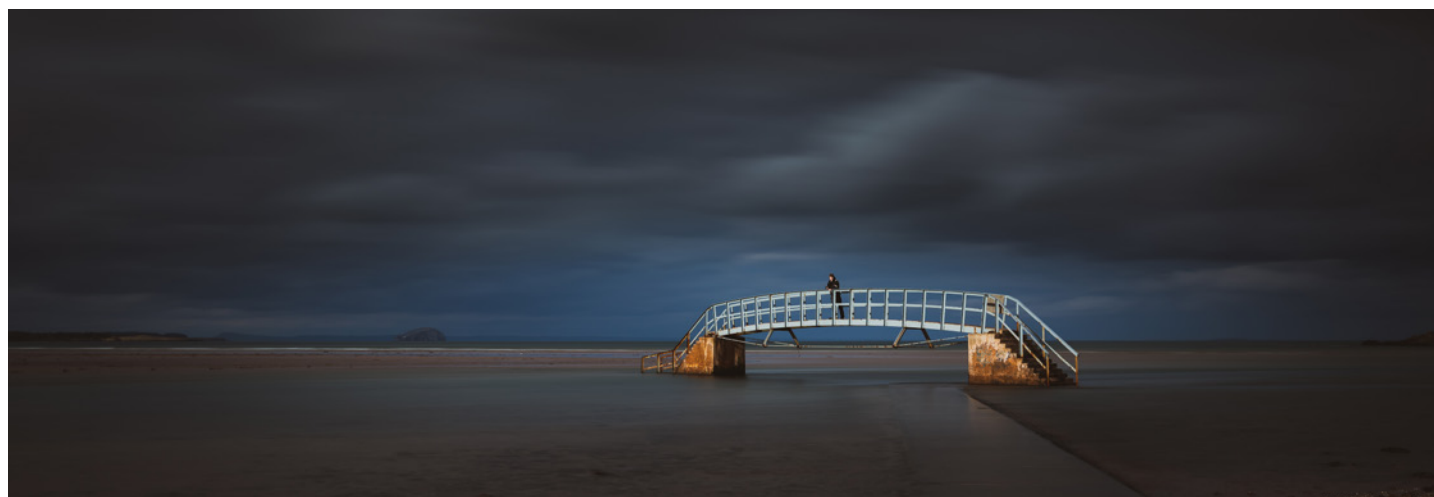
I decided on a further shot with a willing volunteer who wanted to stand on the bridge, but this did not come close to simplicity of the first image.

I had finally bagged my unicorn.

Remember it always seems impossible until it is done. Perseverance is failing nine times and succeeding the tenth.



*The Bridge to Nowhere, Belhaven Bay, Dunbar, East Lothian – the coastline also includes the John Muir Country Park, and many potential photographic locations.*







## If you ever... you'll probably never have a sitting like session I had with John Martyn

*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: [thestudiadoctor.co.uk](http://thestudiadoctor.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!*



The mid-1990s was an important time for me, ten years after starting my photographic career I was given incredible opportunities left right and centre which broadened my photographic horizons and expanded my style and added to my portfolio. I was honoured to be awarded the position as chairman of the European Kodak Gold Award judging panel which introduced me to a whole new way of seeing photography. I also had some major success with the record companies I was working with and had a few top album covers; I shot a portfolio full of fashion designers and had a major exhibition in 1996 called 'Expressions of Scotland'.

The images for this exhibition were shot for the charity 'TASK' (To Aid Sick Kids) and consisted of sixty portraits of Scottish personalities from all walks of life. All the images were shot on location or at the subjects home on a RB67 with a 90mm lens and natural light (only two portraits were artificially lit). Names such as Kirsty Wark, Kenny Dalglish, Jackie Stewart, Jackie Bird, Fish, Donnie Munro, Lord McFarlane of Bearsden, Wallace Mercer and many more sat for me. One however stood out head and shoulders above the rest.

I first discovered the music of John Martyn in late 1979 when my wife and I passed by the Odeon Theatre in Edinburgh and saw he was playing, the gig had started and as we walked up the stairs to the balcony we could hear the band thrashing some incredible rhythms. Wow, I thought – this sounded hot! Excited, we pushed through the doors and were astonished to find no band but just one guy with a guitar rushing about the stage hitting pedals left, right and centre and creating the most glorious noise I have ever heard. We sat transfixed through the gig, where we were treated to the most sensitive love songs mixed in with beautiful folk, jazz and soul grooves, unbelievable guitar playing and a voice that was simply breath-taking. I had a new musical hero!

My love of John Martyn culminated in seeing him well over twenty times and photographing many of his gigs. My daughter Beverley was named after his wife – I have a photograph (left) of John with my



*Right, contact sheet and test prints from the session which produced portraits of John Martyn for Kenny's exhibition of portraits of sixty personalities.*

daughter in his arms when she was only one, she is now 40! I became friends with John and he would pass me a wink when he saw me on the side of the stage. To be honest I was just going through the motions with the camera, I was way more interested in the music.

John was always a complicated character; he wasn't shy in the drink or drugs department and his temperament could change in a second. Much of this has been documented elsewhere and I am not going to throw fuel in the fire, I will just say that he was a kind-hearted and troubled soul and end it there.

I was thrilled when John agreed to be part of my exhibition though,

more excited than any of the other sitters. He was my musical hero, I was going to spend a couple of hours at his house and photograph him with no direction, no editorial decisions to deal with... just me, my ideas and John.

I would love to say that it all went smoothly, but I arrived at his wee cottage in Robertson in Lanarkshire, just off the A74 motorway, at 3pm as arranged. The door was answered by a friend of John's who asked me what I wanted. I am here to photograph John I said – I have an appointment. "He is in bed, he was recording all night", and he proceeded to shut the door. I stuck my foot in the door and calmly explained that I needed to get the shots, I have an appointment and if he wouldn't mind waking John up I would appreciate it. "On your head", he said, and off he went upstairs.

The next few minutes my mind was going round in circles, what would he be like when he comes





down, if he agrees to the shoot will this spoil it? Is he going to kill me? A few minutes later this figure in a nightdress and bare dirty feet, comes down the stairs, he says hi Kenny come on through to the kitchen.

Phewww... it seems like he is going to be all right. I was so relieved. I was glad I brought gifts, a bottle of wine and a bottle of Captain Morgan rum which I knew he liked. He had a couple of joints and half a bottle of rum for breakfast while we chatted about some of the pictures dotted around the room. We talked about him playing with and fighting with Paul Kossoff, his many years with bass player

Danny Thompson, our families and much more besides.

"Right where are we going to do this" he suddenly says. "Let's go through to the living room and see", I reply. Tiny? It was a tiny cottage and this was a tiny room, a tiny room with gigantic speakers.

I decided to drag a big old neutral canvas I had in the car into the room and pinned it up – I wanted it to be as plain as possible, just him, no distractions. I sat him down and then proceeded to shoot the craziest session ever. He put Miles Davis's *Tutu* album on full blast – I mean ear-splitting. Annie his then wife and I were shouting at him but to no avail, at one stage he went into

a meditative state for five minutes and just did nothing, another time he picked up a big curved knife and was sticking it into his throat. I genuinely thought he was going to kill himself. He then hammed it up for the camera and was a maniac for the duration of the session.

When I was happy I had the shot and was clearing things away he asked me if I could give him a lift somewhere. I said of course. He got into my car and I forgot he was playing on the cassette. He thought this was hilarious and laughed his head off as well as singing the songs. Every time we went round a corner he threw himself on to my lap. When I asked why he wanted

to go to Biggar, he told me he bought a car last week and it wasn't working... so he was going to kill the guy. I promptly turned the car around and deposited him home!

The results of the session are amongst my favourite images, I think the opening image (*top left*) shows the craziness, the creativity, the genius and the madness that is John Martyn. The image was used around the world in magazines and on-line when he sadly died on 29th January 2009 in Thomastown in Kilkenny, Ireland.







**Salli Gainsford creates portraits with the look and quality of movie stills from her Cambridge and Essex studios and training academy**



MARTA SVETEK AND PIPPIN

# FASHIONING FANTASY

Some photographs are just too much for the mortal mind to understand. You've got to tune in to the vision of Tim Burton, the worlds of *Avatar* or Tolkien, the character casts of *The Last Kingdom* to see what they are. For aspiring models and actors, MUAs and stylists the chance to be portrayed at this level for a mere

three-figure sum is a great opportunity – promo portraits so good they could have been in an original production.

This is what Salli Gainsford does from her Barnhouse studio which she's in process of converting from a two-storey barn in Cambridge. Her former studio in Essex, its small swimming pool turned into a 'black

cube', remains in use. Recently the professional singer – with her husband a successful track, jingle and performance music producer – has established a worldwide reputation for costumed and styled set-pieces. Her eye for detail has helped her collect hundreds of props and find stock images which can re-create a Gainsborough landscape or

Renaissance interior. Her mum's skill in both painting and dress-making and her daughter Paris's place in the equestrian world have both added to a formidable creative skill portfolio matched by entrepreneurial instincts. While some photographic clubs and groups have turned her down as a member, hundreds of their own members

*Salli often works with the breeds of dog used in epic films, like the Northern Inuit and other wolf-like pets. She holds workshops often including these and other animals – including dramatic equestrian settings such as the Ayrshire coast, top. Canine model from Honiahaka NI & American Wolf Dogs. She also works with birds of prey from Shropshire Falconry and reptiles from Essex Reptiles.*



JESSICA WHITE WITH MONA WOLF





*The modelling clay animation of Medusa's snakes in Ray Harryhausen's 'Jason and the Argonauts' (1963) inspired Salli to style a Medusa portrait where the larger snakes are immediately recognised as real. But the 'hair' snakes are the surprise – these are all completely real too, living animals! Two snakes, the beautiful light-coloured corn snake and dark king snake, were photographed repeatedly as they moved. The end result comes from Salli's skill in Photoshop montage.*



BEN DAVIES



PIPPA MODEL



Photographs © Salli Gainsford, models as credited.

MEGAN BIFFIN



have joined Salli's Barnhouse Studio Academy. Through the website she offers detailed tutorials covering all aspects of post-production, with regular live demonstrations. Sixty or more photographers have been on-line for some, and she provides detailed notes. Much of her advice is given freely and she does not guard her secrets. The simplest one is that the core portrait in costume, with make-up and hair and some props in place, is taken against a black studio background often using just a single 190cm softbox. The backgrounds, foreground, textures and details are photo-composed round and over the subject. She takes great care with the colour palette and tonal matching. There's also a good team around her – some 15 regular models, make-up artist Sarah Eames, hairstylists and wig makers (she also makes them herself), neighbours with champion livestock and all kinds of birds and animals. Lighting expert Mike Baker is on board for location workshops.

Consistent lighting in the black studio spaces means many frames can be combined. The 18th-century

Bo-Peep never stood with the pair of sheep – the best sheep poses were comped in, as with the geese for the golden egg. On this spread you'll recognise the carefully re-created make up and styling which goes beyond cosplay levels, whether reprising the Mad Hatter, Edward Scissorhands, or Uhtred of Bebbanburg.

For models paying for portfolio shots, she takes 50 frames, sends 20 selected, and creates a final work from five of these all for an affordable rate. Typically she will have four or five aspiring actors or models attend for a day's session. Though the post-production work might seem to demand higher fees, she has learned how to use masks and layers quickly. Salli's website has many more example to see, and details of the training she gives on skin smoothing and retouching, details, background importing, colour matching and grading, and more.

She has many private clients too, wanting a remarkable portrait – her oldest baroque lady has been 73!

– DK





BETH LEONARD



KATELYN EAMES



To see more examples of Salli's work and learn about her Barnhouse Academy, model shoots and workshops visit:  
<https://www.salligainsford.co.uk>

MAURA DUDAS



GINGER GALORE







## A rare encounter in Canadian snow at 2400m

Since picking up a camera, after retiring from full time employment, I've had some wonderful experiences. Whether it's been freezing temperatures, extreme heat, torrential rain or gale force winds I've had an absolute blast. Trekking for miles, climbing mountains or sitting in the local graveyard, I just love being outdoors, and I always take my camera with me because you never know what you might see.

We recently had a fabulous trip to visit our son, who now lives in Canada. I should stress that this was primarily a family holiday, but I took my camera gear with me, and carried it everywhere we went, just in case that elusive photo opportunity arose!

One highlight (high being the operative word) was a trip on the Jasper Sky Tram, the longest and highest aerial tramway in Canada, taking you to a height of 2263 metres. From the Upper Tramway Station, you can continue, on

foot, to the summit of Whistlers Mountain, a total elevation of 2463 metres above sea level. The track is very rocky, in places very icy and in some areas knee deep in snow but the scenery, as you trek to the summit, is simply stunning.

When trekking to the summit of a mountain the most obvious lens to take is a wide angle to capture those amazing vistas, and that's exactly what I took attached to my Canon R6. However, I also decided to take the 100-500mm lens attached to the Canon R5. At 64 years of age, I'm no 'spring chicken' but I do consider myself to be reasonably fit. However, I'm convinced camera manufacturers put a secret micro-chip in every lens which makes it get heavier as you get older! Of course, I jest but climbing to that summit was hard work with that heavy bag!

*Canon EOS R5, Canon RF 100-500mm f4.5-7.1 L IS USM lens at f7.1, ISO 640, 1/3200s. Crop to less than a quarter of the frame, from original 45 megapixel file, equivalent to 1050mm lens view with resolution suitable for full page A4 reproduction.*

The family said I was crazy, but my hero husband did offer to carry my camera bag for me. I declined his offer because I always worry that I might miss a shot if I don't have the camera with me, ready for a quick reaction. As I huffed and puffed up the track my son suddenly pointed across to a small rocky section, and there, to my absolute delight were two White-tailed Ptarmigan (Snow Quail, *Lagopus leucera*). I've never seen this Ptarmigan before, so it was a real treat, and boy was I glad I had the 100-500mm lens with me. I spent the next 30 minutes lying in the snow photographing these wonderful birds and felt fully vindicated carrying that heavy bag up the mountain... and yes, I let my husband carry it on the way back down to the Tramway Station.



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'.





Photo Shannon Wild: 150-500mm | 369mm | F/6.3 | 1/1250 | ISO 400

# 150-500<sub>mm</sub> F/5-6.7 Di III VC VXD

With its lightweight and compact design, the 150-500mm F/5-6.7 Di III VC VXD (model A057) is ideally suited for Sony E mount cameras. The built in VC image stabilisation gives you even more confidence when shooting handheld, which combined with its high speed and precise VXD focussing motor, offers great versatility for a variety of subjects including wildlife, landscape, sports and action photography.

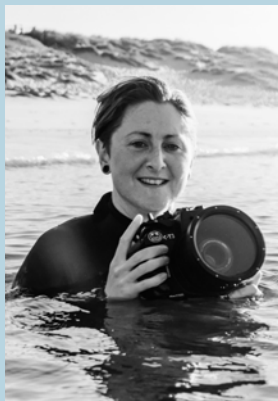


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Emily Endean is just swept away by water – frozen in time or fluid in motion

Successful in many contests and awards, Guild of Photographers Qualified member Emily Endean is now also a Fujifilm X-Photographer. When the camera is not in an underwater housing accompanying her into the sea, it's often on a tripod recording the drama and beauty of her local Dorset coast. Emily also has a wide commercial lifestyle and product client base, social photography diary and regular engagements helping others with their photography through clubs and associations and private guidance. We asked her to talk about the splashy images selected here, as an introduction to her approach.



# CATC

*I love a faster shutter speed when chasing those dramatic conditions – freezing the movement of the water as it comes crashing around me, or as it makes impact with the subject I'm shooting. I've always enjoyed watching a storm and it's no different with the camera in hand. If I know the conditions are right for it, then where ever I may be, I'll always make a bee line for the best location for the conditions. Storm photography is great fun, but I am always aware of my surroundings and any dangers at play, keeping safe behind a sea wall, or shooting from afar with a zoom lens. It's also good to try and keep your gear safe and dry, and I have taken many soakings in my time! It's been touch and go with a few older camera bodies, but luckily my Fujifilm X-T3 is very hardy, it's important to have gear you can rely on!*

*Other instances call out for a slightly extended shutter speed, of just a second or two, creating sweeping lines in the shoreline from a retreating wave. I find it really adds impact by creating an interesting foreground. It's also important to highlight, as most landscape photographers know, that you usually get the best out of these scenes during golden hour, or the soft colours of sunrise or sunset. Those are my favourite times to shoot anyway, but having said that... during storms any time of day works as it brings a darker type of mood!*







# CATCHING THE WAVE







*I'm fascinated by wave photography and capturing the ocean either from the shoreline or out in the depths of the water amongst the immense power and beauty of the ocean. Waves are fascinating subjects; no one is the same which means every single shot will be different and can never be replicated. The absolute epitome of a fleeting moment, never to occur again.*

*I play around with shutter speeds as the movement and conditions change around me and as a result this offers endless opportunity for creativity. Every single shot will be different, from the size of the swell to the shapes, movement, textures it forms and the trails it leaves behind.*



**See Emily's website for further information: <https://www.emilyendeanphotography.co.uk>**







*When I am shooting seascape photography from the shoreline, there will usually be an element of a structure of some kind to complete the composition. Amongst my favourites are the local piers. I'll shoot wide, usually 14mm to really get in a lot of foreground. Again, using shutter speeds to create a lovely sweeping movement and trails as the wave retreats from around my feet and back out to sea. I also love to observe how the waves hit the rock formations at the shoreline, watching how they crash in and run off. The interest in this leads me to hit the shutter just as the water has hit, using a slow shutter speed to record how this runs off. I'll fire off so many shots and come home, opening up in Lightroom to see which one jumps out as the best shot of the session.*

*Moving on to a different body of water, woodlands with rivers are my favourite to explore during the autumn season, for they give us those warm, orangey colours and textures. Autumn is a great time for a woodland walk with your camera in hand, or setting up at the river bank on the tripod capturing the flow of the river running by.*

*Whatever the subject, as long as I am near or in water with my camera in hand, I am in my element without a care in the world.*





# Lighting the darkest of lighthouses

Matthew Emmett writes about one of his most memorable recent forays

I was trying to think of a location that would provide a nice image for an entry into the UK Landscape Photographer of the Year competition. I thought of the lighthouse at Whiteford Sands on the Gower, a place I have wanted to photograph for a few years, but under very specific conditions. Built in 1865 by the Llanelli Harbour and Burry Navigation Commissioners to a design by John Bowen (1825-1873) of Llanelli, it marks the shoals of Whiteford Point, it is the only cast-iron tower of this size (44ft high) in Britain. There is no longer a light in it.

I had seen many images of it during the day but none at night. I visualised how it would look lit from the sides and with the lights of Burry Port across the estuary as a backdrop. With a matter of days to go before the deadline for entries I checked the forecast and found that Friday would have low tide at 12.30am with scattered cloud which I thought could look good turning into streaks in a long exposure. As it turned out it was entirely cloudless, so lots of stars.

Everything looked right so it was a go! It was a three hour fifteen minute drive to the Whiteford Sands car park, then a 5km walk along its isolated beach in the dark. From the northern end of the beach the lighthouse is 600m off shore and can only be accessed at low tide. I was unsure about was how long I would have before the tide turned. For the lighting I used two 1500 lumen Scurion Swiss-made caving lights. They produce a very clean white light and the wide setting throws out an even spread with no hotspot. I placed one off to the right, the other to the left but much further back for just a sliver of light on that side. On my Benro Tortoise tripod, I made four exposures – three for the ground detail, panned and then stitched, plus a wide-angle sky with the Pentax built-in Astrotracer feature for the stars. All were blended into a final composite in *Photoshop*.

I shot from 11pm to 1.30am at which point the rock pools around me seemed to be rising... I left at that point for the long journey home.

Upon processing my images and getting my entries submitted, I thought I would take a look at the previous year's winners. Not sure why I didn't do that to start with, as to my horror I discovered the winning image in the *Landscapes at Night* category was a lighthouse! Not the same lighthouse, but my thought was it would be unlikely a similar subject would do well two years in a row.

Considering I made the journey mainly to create an image for this competition entry, and the monumental effort that went into creating the images, it felt as though I had just wasted a chunk of time and money.

Then a few more days passed and the realisation came to me that the journey had actually been a total mad adventure. These are the kinds of experiences that you will remember in your old age, the epic things that required you to go above and beyond in pursuit of a goal. I am now glad again that I made the effort.

In the end, the shot was not shortlisted – but here it is!

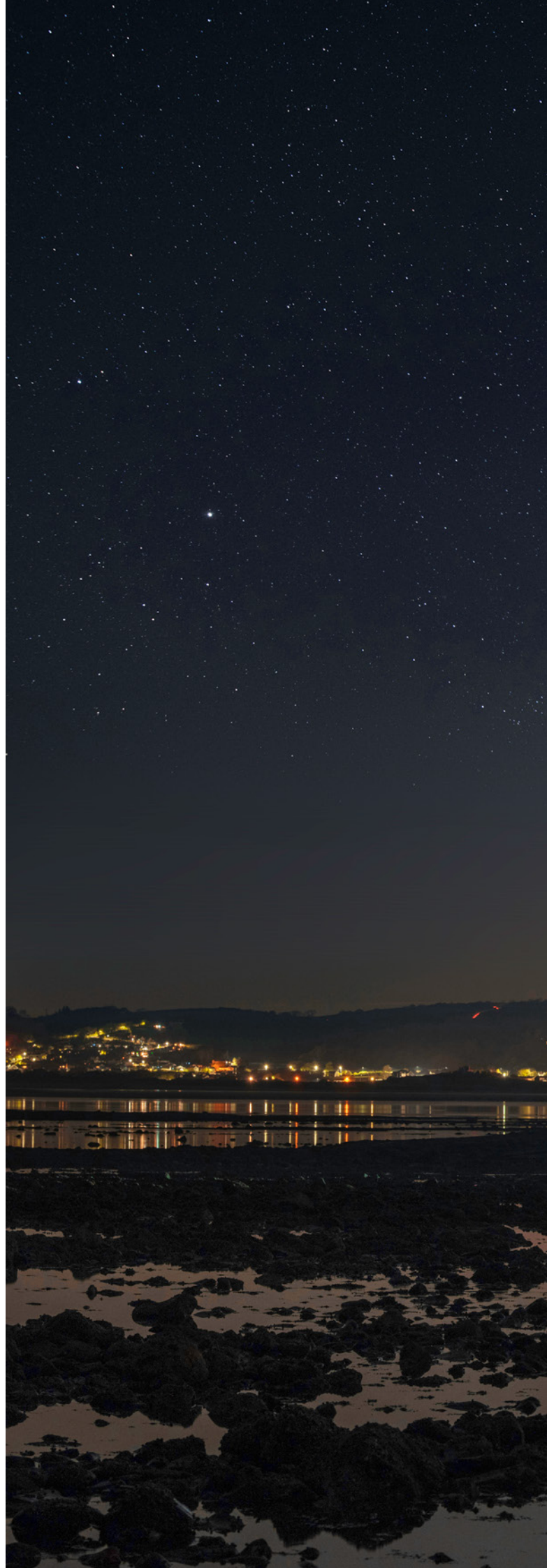


Matt's Forgotten Heritage is the 2021 Winner of the Visual Art Open:

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

He also won the first Historic Photographer of the Year Award in 2017 and was Architectural Photographer of the Year in 2016.

Matthew Emmett's book *Forgotten Heritage* (Jonglez Publishing, ISBN 978-2361951627) is available from Amazon and bookstores.

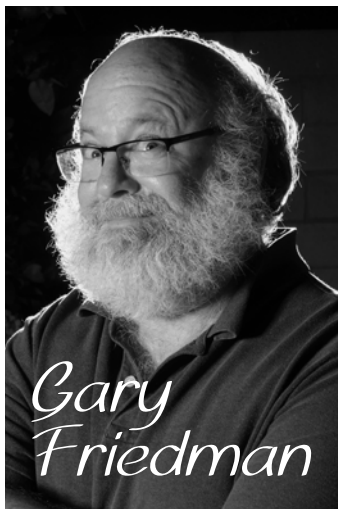




Photograph © Matthew Emmett, Forgotten Heritage.  
Pentax K-1 MkII with Pentax 70-200mm f2.8 lens set to 88mm for the  
foreground, using the 15-30mm f2.8 wide-angle for the sky.  
For more work by Matthew see <https://www.forgottenheritage.co.uk>







Thinking of going back into wedding photography, it's a game where the players, the rules and the spectators have all changed

*This page and centre top: the professional does still have the benefit of being able to direct and arrange shots. Some, like the line-up in the sea, will be taken on dozens of guest smartphones. Others, like the girls below and the groom with ring, may only be seen this way through the professional lens. If you set up something like the floral portrait, or catch a candid shot when guests can see what you are doing, your work may be copied over your shoulder.*

Normal people have never understood the value of a wedding photographer. I know because I used to be one. The root of the problem is the photographer and the customer have two entirely different sets of values, and neither of them is aware of this fact.

Wedding photographers know how to impress their peers. In the old days they would use medium format cameras, and use a low-contrast film to make sure they retained detail in the bride's white dress and the groom's black tux. Film could handle a wide dynamic range subject better than digital can without HDR. Wedding photographers know good light and good composition. They know all the winning poses. They know how to proactively anticipate the action and have their camera settings ready. They know how to blend flash and ambient seamlessly. And the images taken by the pro are of higher quality and significantly more enlargeable.

But I've found that few of these things actually register with most wedding couples. To them, any picture from the wedding serves the function of a snapshot, which jogs a neuron in the viewer. Things like great lighting and poses aren't on their radar. Rightly or wrongly, the perception is you charge more only because you have a more expensive camera. The teenager down the street with a Canon XTi could have done the same job.

For further proof that normal people can't perceive the difference, think back to the days of the Kodak disposable film cameras in the 1990s, which had just one shutter speed and f-stop and a fixed output flash, fitted with one roll of ISO 400 film, and were ridiculously popular



even though they took technically inferior images. Kodak's marketing geniuses came out with a 'Wedding Camera Package' – a package of ten of these disposable cameras. The idea was for you to put one on every table at the wedding and ask your guests to pick it up and take pictures, adding to whatever the pro photographer delivered.

I can't think of a formula for a worse picture quality (unless of course they take these pictures in a dark room at night – oh, wait, *that's the environment where they'll probably be used!*). Yet, because these pictures fulfilled the function of catching memorable snapshots, families tended to relish these images on an equal

**"HEY!! I am in need of a photographer for my wedding that doesn't charge me hundreds of dollars just to take pictures. I'm thinking this would be an ideal gig for a student that needs wedding photos for their portfolio."**  
– An actual classified posting







level to the well-lit, well-composed professional pictures. In fact the disposable camera images had an advantage, in that you didn't have to pay through the nose for enlargements from the pro, which was the usual business model back then, which only made customers feel victimized instead of appreciative at the end.

Today things are worse, because a normal person can't even tell the difference between the professional image and one taken with a modern smartphone (usually while standing behind the wedding photographer) of the same scene. In fact the smartphone pictures have two big advantages over the pro images: they almost never need post-processing

because they can handle high dynamic range scenes better than the big cameras, without having to shoot and process raw; they can be uploaded to social media instantly, making the professional images (even if delivered in a nice album with a handful of framed enlargements) stale by the time they are seen. Furthermore, most couples don't make giant enlargements, and if they did they wouldn't pixel peep to examine the detail, so they would be perfectly happy with the result. I have plenty of poster-sized prints made from my 12MP cameras from 20 years ago — they came out great! Once again, the big cameras and knowledgeable photographers don't matter.



Sure, we could mount ad campaigns educating people about the value of a professional. Even if the message got to the right audience, it would fall upon deaf ears. The wise wedding photographer might consider also doing real estate photography — another technically difficult area, whose results can not

be duplicated by smartphones and whose heavily-photoshopped output is actually appreciated by the real estate agents, who will likely keep using you regularly if they like you.

For more from Gary, don't ask Alexa just visit:  
<https://www.friedmanarchives.com>



Wedding photographers had their own secrets for lighting that gave the shots a certain "look" in the days of film. The normal method was to put a Quantum T2 flash with a radio slave on a large tripod, put it on manual, and put it off to the side at a distance that will either properly expose or underexpose the subject by 1 stop when the camera is set to  $f5.6$ . Then meter for the shadows (point your handheld meter toward the ground), add one stop, and then set your shutter speed to this value. The idea is to overexpose the background (usually lush greenery); and remove any obvious evidence of a flash. When shooting negatives (Fuji NPZ which was already being downrated from ISO 160 to 100) and custom printed, the results looked quite nice! The bad news of course is that none of these techniques can be applied to digital photography, as the sensors don't handle overexposure like negatives did.



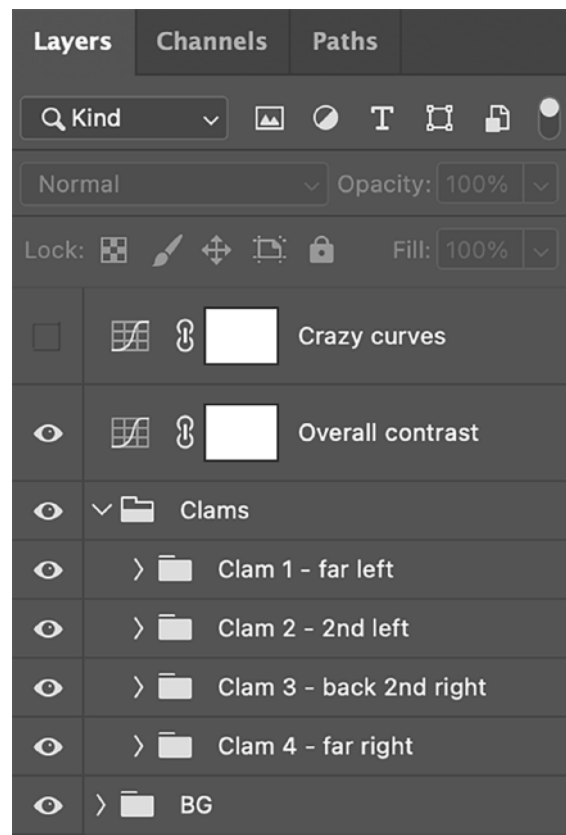




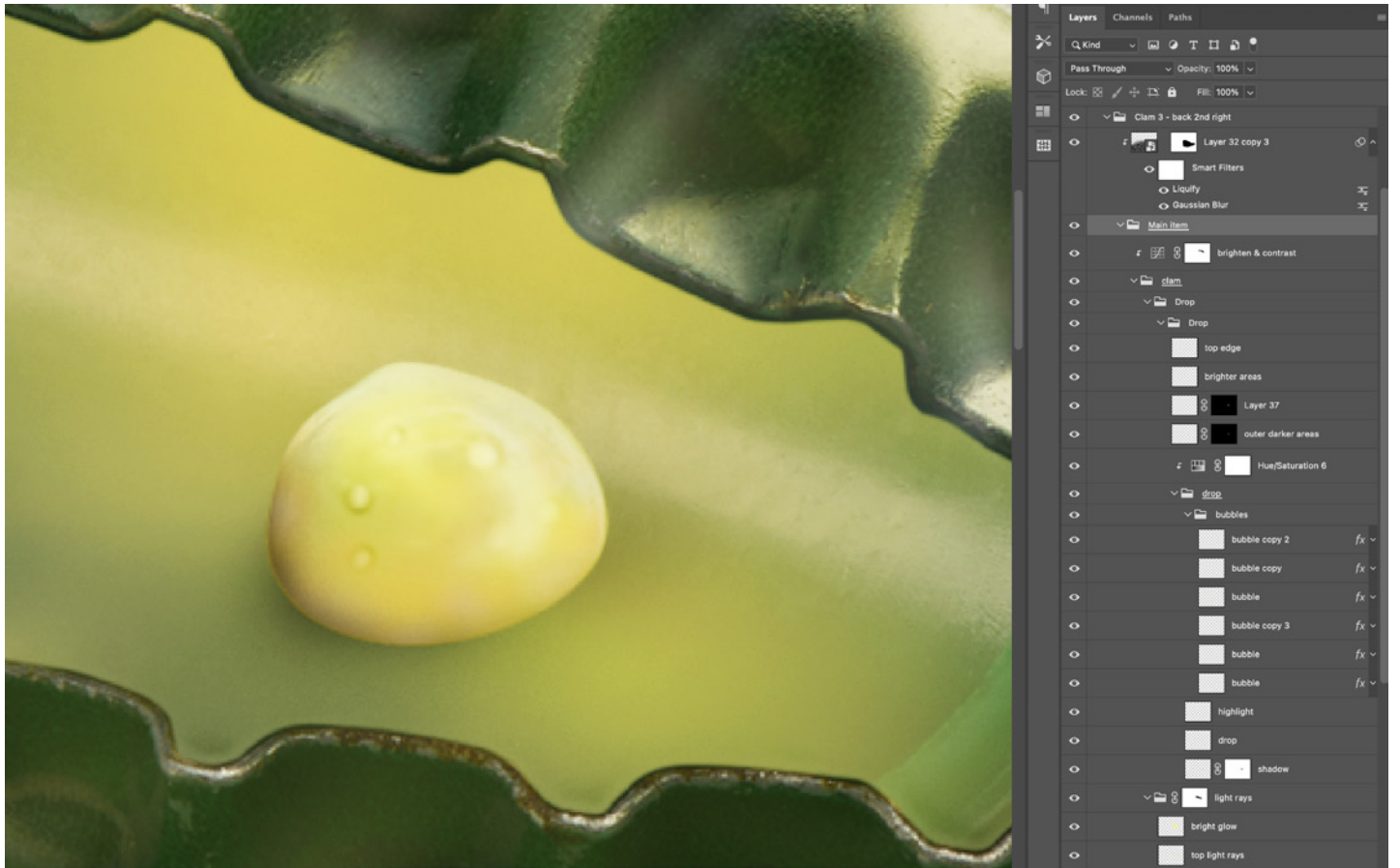
## A hundred layers to make the shot shine

In the world of portrait photography there is a stigma related to retouching images. In this genre, natural is better, and quite rightly so. Stunning images can be created portraying natural beauty with minimal retouching by simply using sympathetic lighting. However, in the world of product photography, there is never a single image that doesn't undergo extensive retouching of one sort or another.

All product images need retouching, even from the most basic packshot images. At the simplest level this is cleaning. There are always tiny particles of dust, dirt and surface scratches that need to be cleaned and removed, no matter how well the product is cleaned before shooting. This is especially true when shooting with a macro lens. In addition to cleaning, there are also usually some additional layers to adjust contrast, sharpness. This means that the most basic images require





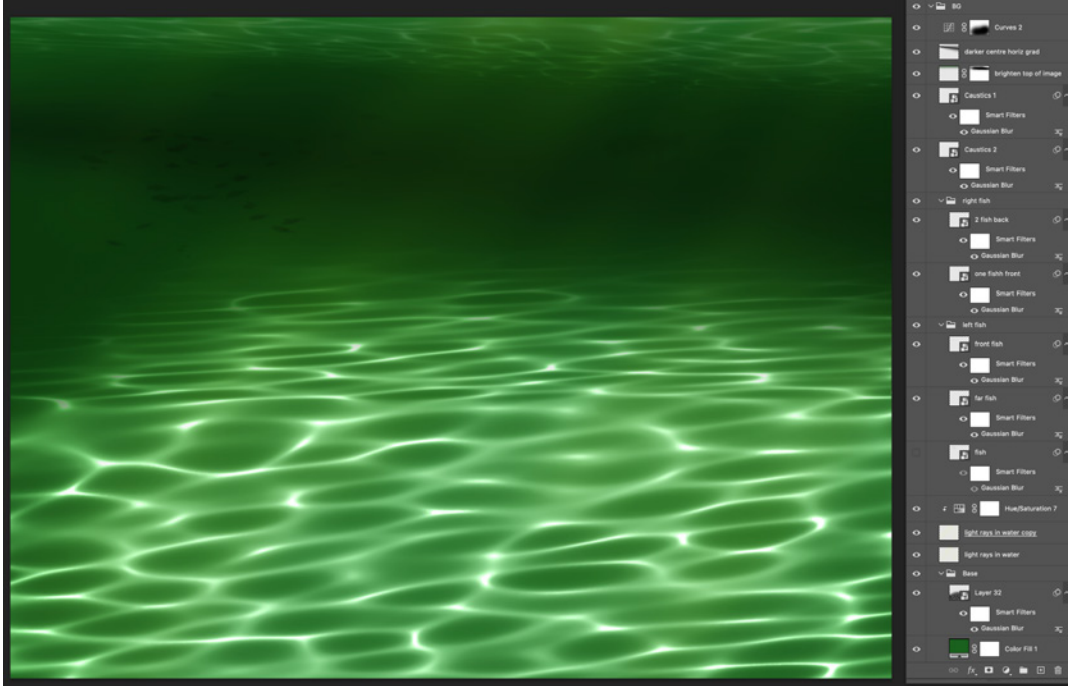


around 5 to 10 *Photoshop* layers to clean, boost contrast and add some creative or background elements. However, once in a while, there is an image that demands more attention, and in the most extreme case the number of *Photoshop* layers can be extended into triple figures.

Pearls, our editor observes, gain their lustre from countless layers laid down. So the Heineken bottle cap ‘clam with pearl’ composition is very appropriate as an example, and also one of the most complex I have done using layers. The composite file contains around 100 individual layers. It was never a conscious decision to use so many layers in this image, it was more a matter of necessity to achieve the original vision. This is one of the beauties of the hidden layers behind an image – the viewer simply does not know, nor do they probably care, what went in to its creation. They just enjoy the finished product.

With this extreme number of layers organisation is key and **Groups** are a great way to be able to quickly identify and adjust individual elements of the image. The main groups in this are:

- Droplets created from scratch (24 layers)
- Lighting effects (14 layers)
- Background and environment



- (15 layers)
- Reflections & Shadows (25 layers)
- Contrast and colour grading (12 layers)
- Taking a look at the more detailed elements such as the droplets on the pearls inside the clams, there are no photographs used here and these were painted from scratch using a total of 14 layers per drop.
- Even the background required a total of 15 layers to bring together

the base textures, light rays, fish and surface water reflections.

It is always worth noting that these visual effects can be achieved using significantly fewer layers. However, using layers allows for a much greater degree of flexibility and adjustment which is often required as the overall composite image develops through the compositing process.

Don't ever be scared of using lots of layers, simply use as many as

needed for the image you are creating. Use them to your advantage and make use of the incredible flexibility that they afford you in your image making.

<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.*





Taken to the cleaners?  
Try having a bath... the most unexpected collection!



The last place you expect to find hoarded photographic kit – in a corner tub.

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. You can reach him at [info@cameravalues.com](mailto:info@cameravalues.com) or on Facebook as Monark Cameras <https://www.monarkcameras.com>

With the exception of *Antiques Roadshow* (the BBC at its best and, along with *The Repair Shop*, worth a good chunk of the licence fee on its own) I'm not a fan of TV antique and auction shows. They are mostly contrived (try offering your local camera shop £45 for that £120 lens and see how you get on) and guide "contestants" into buying from antique fairs or shops (retail) and selling at auction (trade). They are then all surprised to have lost money! Other shows just seem to spend ages on modest items. Having been involved in the filming of a couple programmes of this type, I can tell you it would be more interesting if they just showed what goes on behind the scenes.

I am however, a big fan of *American Pickers*, often with a whole series broadcast back to back on cable channels over a single weekend. In this programme the hosts travel all over the USA (and I do mean all over) looking for items to buy for their two shops. They mostly concentrate on old cars, motorcycles and petroliana

(basically anything from old petrol pumps to oil cans and signage) but will buy pretty much anything they can make a profit on. A few of the places they visit are shops that have been in the same family for generations and have mountains of old stock piled up in their basements, but mostly they like farms or old homesteads as they always have acres of space. As I'm sure we all know, the more space you have, the more stuff you "collect".

Occasionally in the programme old cameras turn up, but in a recent episode the programme visited the



Hulcher camera factory in Virginia where in the early 1950s Charles Hulcher invented the first of his several high-speed cameras (above). These were used by everyone from NASA to sports photographers who, in that pre-digital age, could run off dozens of high quality images in seconds. During the show we were treated to the sight of rows of old cameras and spare parts, and even the occasional prototype, one of which was snapped up after a phone call to a well-known camera collector.

As a photographic auction consultant I have often been on house calls where there were lots of cameras, but I have always wished I could get to visit a massive hoard like some of those seen on *American Pickers*. Then, on the first two days of the recent Jubilee Bank Holiday, I finally got my wish when my colleague and I visited a large house in one of the more affluent parts of the Home Counties.

It turned out that the owner had been a TV cameraman in the 1960s who then went on to run his own production company. His house was FULL of cameras. Actually, that's not quite true as the living room

was totally devoid of cameras, but the bathrooms (including a large corner bath), five bedrooms, attic, basement AND the double width, triple garage were crammed full. Even the kitchen had cameras and the large fridge-freezer was full of film. The basement was so piled up with large metal cine camera outfit cases that I could use them as steps to get up to the top. There were more Arriflex and Éclair NPR cameras down there than I have ever seen before.

Although the cine bodies were not in the best condition, their lenses had been removed upstairs and are still to be checked. The family had already delivered a large Leica collection to us (almost enough for an auction on its own), but we just kept finding more Leicas and multiples of just about every model of Canon rangefinder camera. The lenses we found covered all extremes from a massive Pentax 2000mm f13.5 lens, a brand new Canon 85mm f1.2L series AF lens to three (so far) vintage Dallmeyer Super Six lenses, which are really popular at the moment.

All in all, this has to be the most extreme camera collection I have ever seen. And remember that bath full of cameras? At the bottom I found an unused Leica 0 Series replica, the camera that pretty much launched 35mm still photography. Oscar Barnark's own 0 Series camera recently sold for 14.4 million Euros. Now that is extreme!



Above: Pentax 2000mm. Right: almost the real thing – an unused Leica 0 series replica, not the €14.4m original...





# LENSES

## Building bridges – Tamron 18-300mm f3.5-6.3 Di III-A VC VXD for Fujifilm X

Following the trickle-down economics of high-end tech, at the time a new advanced body arrives on the market we're all fixated on the fast, pro zooms and primes. Models such as the Fujifilm X-Pro 2 offered the most sophisticated body in the range at launch, and few owners would even deign to throw on an XC kit lens, let alone something proclaiming the kind of consumer-friendly, variable low-aperture zoom headlines that the Tamron 18-300mm attracts.

That's based a little on prejudice, and who among us, lugging yet-another heavy DSLR and finding that the building interior or distant rare wildlife have just fallen out of reach, hasn't gazed at the premium bridge camera options thoughtfully.

This? This is the answer to building your own bridge. With a larger sensor, with dynamic range and post-processing you trust, with manual control and of course, the option to swap to a fast compact prime. And all you need is one now-outdated mirrorless body.

You can pick up an X-T1 for less than £200 in good condition. The X-Pro 2 is still quite appealing thanks to the rangefinder and classic styling, but you'll still find the odd cheap one on Facebook or badly-listed on eBay. Once paired with the 18-300 you have a barrel-like walkaround camera that can capture, hand-held, the interior of a stately home, or the gargoyles on top of it.

Optical stabilisation makes up for the lack of sensor stabilisation in the first generations of Fujifilm, and without diving too much into the optics, it's an effective and sharp lens even wide open for the narrower end of the zoom range. Sharpness does fall off after 200mm if you don't stop down a bit.

As an effective 16.6x zoom factor walk-around lens it performs admirably, and is several leagues ahead of the cost-reduced glass

found in front of the small sensors in even comparably expensive bridge cameras – let alone the kind of fringed-and-soft results you used to get from chunkier SLR superzooms. It also focuses astonishingly quickly on the X-Pro 2 in good light, snapping into sharpness before you've registered where the AF point is half the time.

You can feel the cost compromises in the plastic construction, but that leaves a setup that weighs 1.15kg and can focus down to the front element at 18mm, or close enough for nice close-up style flowers from a distance at 300mm. There's some distortion at 18mm but overall, flatness and linearity are very good throughout the zoom range. If you want one device that makes taking proper pictures as intuitive as a smartphone, while exceeding the abilities of any tiny sensor, this is probably the closest you'll get.

At £679 it's remarkably competitive and extremely versatile. For Tamron's first entry into the Fujifilm system, it's hard to imagine anything more useful and relevant to complement the mature variety of lenses already on offer.



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



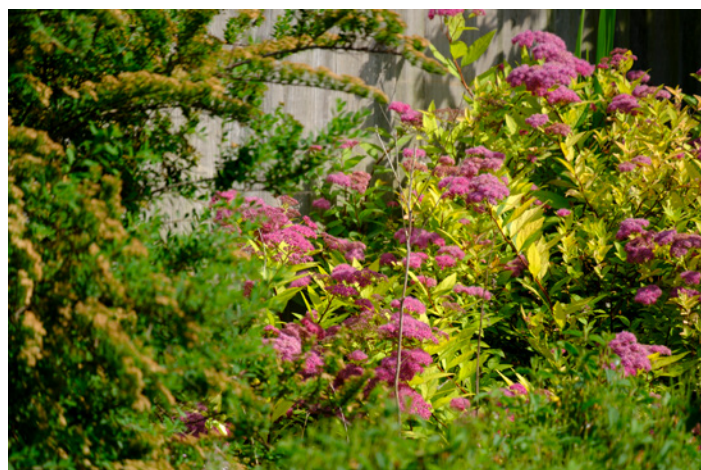
*We gave the lens to Rob Gray to test on sports and news jobs. Rob's reaction – loved the range and convenience, but AF a little slow for high-end action work compared to Fujifilm's own faster pro lenses.*



**Tamron's compact superzoom reinvigorates over decade of mirrorless bodies.** *By Richard Kilpatrick.*



*The scope of an 18-300mm is more than you think, above and below.*





# LENSES

## Samyang AF 18mm f2.8 FE

Sharing a common functional design, Samyang's lightweight smaller wide-angle series is a sharp contrast to the company's large fast lenses. It's impossible to generalise about the feel or performance of Samyang glass as there are so many historic and current variations, though it's fair to say even the earliest models like their 85mm f1.4 manual focus for SLRs established a high benchmark.

The manual lenses have often been wide aperture and heavy as a result, and some of the AF lenses for mirrorless have continued that way – the original 35mm f1.4 AF for Sony FE for example.

Then there's a newer much lighter series of AF lenses including some with a promise of reaching other full frame AF mirrorless mounts like Canon R and Nikon Z. At present. We listed this entire series from 18mm to 75mm in the last edition when looking at light weight kit. The weight per lens starts at under 150g, where the 35mm f1.7 is 645g. I own the 35mm, and compared walking round with this and the shortest focal length – the 18mm weighs just 145g. Where you really notice the larger heavy lens, the 18mm feels almost as if you have forgotten to fit any lens at all.

My first 18mm for Sony FE was the Carl Zeiss Batis 18mm f2.8 Distagon. I loved that lens but with a 100mm diameter and 80mm length before fitting a wide flaring deep lens hood it just didn't fit in any bag let alone a pocket when changing lenses. It weighs 330g, takes 77mm



filters and costs over £1,200.

I was curious to find out whether the Samyang 18mm f2.8 – same focal length and aperture – could possibly come anywhere close to the Batis at just 63.5mm diameter, 60.5mm length, and with a mere 58mm filter thread. It's also a quarter of the RRP at only £300+VAT.

Well, I know there was something special about the Batis. But there's an equally special and different quality about the Samyang. It has a naturally higher level of contrast and less tendency to flare, thanks to a very compact optical unit with just nine elements in eight groups. The Samyang UMC coating no doubt helps, along with two high refractive index, three aspherical and three extra-low dispersion elements. It's got a good wide open performance without trying to beat the world for distortion control, flatness of field or illumination over

the frame. Centrally, it's very crisp at f2.8 and the modest decline to the outer field gives images a traditional ultrawide look. Stop down to f8 as normally recommended with a lens covering a 100° diagonal angle, and the edges and corners snap into line and almost match the centre – which exceeds the demands of a 24MP sensor and had no trouble delivering the resolution needed by 60MP.

The aperture has only seven blades, in common with others in this lightweight Samyang line. It also produces an unusual sun-star with strong rays fanning out. The effect is optimum from f8 to f11, no need to stop right down. Get the sun in the right position and it's almost like using a special effect filter. Work wide open in a place with lights, and this does not happen at all – you just get great contrast, colour and freedom from flare. It manages to



At f2.8, the Adobe corrected result has a trace of barrel distortion, above. The uncorrected result, below, has a touch more and vignetting – but it's hardly anything for an 18mm.



beat the Batis in this respect, and match its 25cm close focus. The AF is very light and quick (so little glass to shift), and quiet enough for video. The aperture mechanism is if anything louder due to Sony's step-down approach and the lens performs fastest and quietest when used wide open.

Photographs: far left, closest focus; b/w, foreground focus at f13 to pull in depth of field. Facing page, small inset is the raw file without adjustments (f10, ISO 160, 1/60s). The full page is with Adobe Camera Raw adjustments and additional processing using Skylum Luminar Neo, followed by minor retouching to remove a couple of untidy stems. Verdict: a superb lens for the price.

– DK



See:

<https://www.holdan.co.uk/Samyang>









# LENSES

## Sigma i-Series 20mm DG DN f2

Even if you own and regularly use a wide angle zoom which covers 20mm and has a respectable  $f2.8$  aperture, there's a quality to the Sigma i-Series fast 20mm which means it stays on the camera whether  $f2$  is needed or not. It isn't just the great look and feel of the metal construction. Picking up a fixed 20mm is different to picking up a zoom lens which by default is usually set to 17mm. 20mm just seems more natural, and shares that with 21mm cousins. There's a 70-year history of great photography taken with lenses with this 'more or less' ninety degree view angle.

The 20mm has an  $84^\circ$  horizontal view angle even though the diagonal normally quoted in lens specifications is  $94.5^\circ$ . This might give you the impression you could stand in the corner of a square room and see a hint of the walls either side of you when aiming at the opposite corner but to do so you need a lens under 17mm. What the 20mm's view does for many is broadly match their field of binocular vision – not the absolute limit of what the eyes can take in, but the wide central area which both eyes see. It's a very *human* angle of view.

As for the value of  $f2$ , it's partly to do with low light, and partly with differential focus. The bokeh is refined thanks to nine rounded aperture blades. The lens construction is complex – 13 elements in 11 groups, with three aspherical and one super-low dispersion, and one fluoride glass. Despite this it only weighs 370g (full metal jacket included) and takes 62mm filters. At 70mm diameter and around 74mm long (depending



on E or L mount) it smaller than you'd expect for a fast 20mm. It's designated as a *Contemporary* series all-rounder but it's just as good as any Sigma *Art* series lens for bokeh or *Sport* series lens for speed. It comes with both clip-in and magnetic lens caps (you'll probably never use the clip-in plastic one).

The optics are designed to make use of a built-in profile. Uncorrected, it has strong barrel distortion and very marked vignetting. The profile as invoked in Adobe software completely corrects this from raw, almost to the point of overdoing the vignetting compensation. Left – without and with profile at  $f2$ , landscape below at  $f2$  with profile applied (the sky is improved by not applying the profile).

If you do use the aperture control ring to set any of the third-stop positions between  $f2$  and  $f22$  (set to A to control from the camera) you quickly discover that even wide open on a landscape subject this lens is sharp end to end of the 36mm frame, only the extreme corners soften a bit. It doesn't need stopping down at all. The loch was taken at  $f2$  as a test and the sharpness on 60MP A7RIV is ahead of even the Zeiss Batis and Milvus 18mm  $f2.8$  lenses were on 42MP at  $f2.8$  – I've tested both on this same view.

Selling at £649 inc. VAT from most dealers, it's great value for this performance and build quality, and can be had in either E-mount or Leica/Panasonic/Sigma L mount. It has  $f2$  siblings in 24mm, 35mm and 65mm and  $f2.8$  models in 24mm, 45mm and 90mm... and so far they are all looking equally good.

– DK



<https://www.sigma-imaging-co.uk>



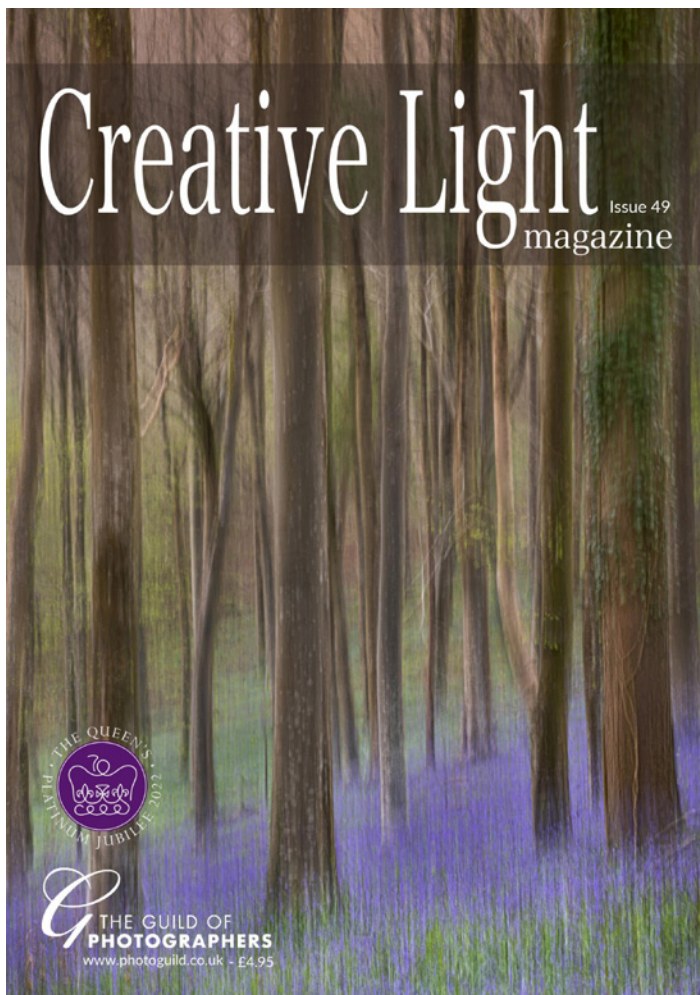




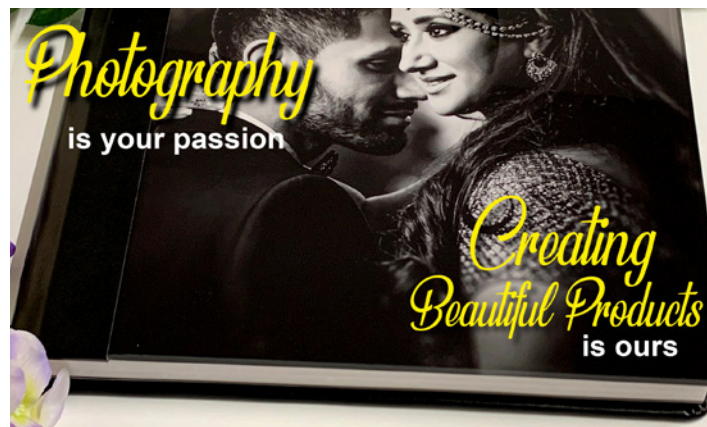
Above – 20mm is a good focal length for zooming with your feet to refine composition. Camera held above eye level, rear screen composition with spirit level display; 1/60s at f10 for foreground to horizon sharpness. Left – music festival firepit at dusk, wide open at f2, 1/80s at ISO 100. Vignetting correction reduced to 30 to give strong vignetting effect, with added graduated control of sky brightness. Below – 300dpi (80cm wide print) clip of edge detail at f2.







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



## Gallery or library?

**HOW** do your photo clients want to keep their forever memories – in photo books to be passed round and handed down, or on the wall as display prints to be seen every day? Ouse Valley Printing **photo books** are at home on the coffee table or in the bookcase. Genuine photographic printing uses silver halide based paper in lustre, high gloss or pearl/metallic finish with cases available for sizes over 9 x 12". On the wall, OVP acrylic **prints** have a big impact. Look at the Wall Art and Posters page of the website's on-line ordering and you'll find beautiful high gloss acrylic panels from 12 x 12" up to 24 x 24" for popular square crops, or 12 x 16" to 20 x 30" for full frame. Starting at just £39, even the largest is under £100 and every framed photo, canvas or acrylic print wall art created at OVP is hand made by professionals.

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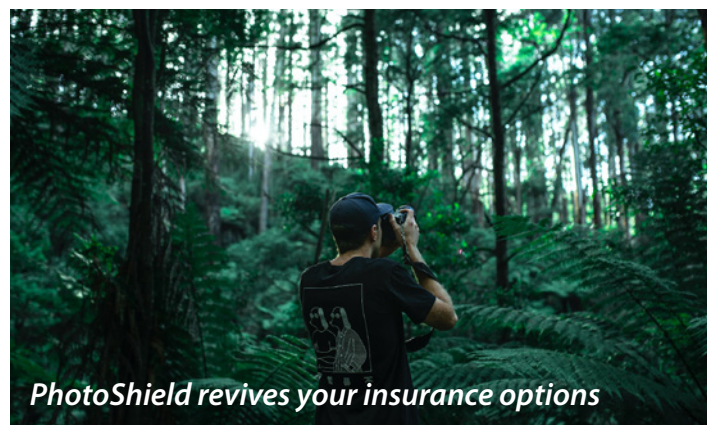


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**UK SPECIALIST** photography insurers **PhotoShield** are to return with improved support from **Performance Film & Media**. With twenty years behind them covering photographers and videographers, the team has joined forces with allied specialists in the group to offer "more knowledge, experience and a broader network". All the key aspects of cover remain – for kit in the studio and on location including camera and computer systems, at home and abroad, plus essential liability and indemnity and business insurance tailored to individual needs.

Cover can be effective instantly through the new website's online quote and buy system, delivering vital documents immediately. Payment can also be spread over monthly instalments. Plus, there is a UK-based team responding quickly to calls and emails. To launch the updated PhotoShield, there was a **photo competition** offering the winners exposure on the PhotoShield website plus £250 for the homepage winner with 14 runners-up receiving a £50 GiftPay voucher. All 15 photos now feature on their new website – see <https://www.photoshield.co.uk>



## STANDARD MEMBER

£10.75 a month, £28.25 quarterly or £99.00 annually.

Includes:

- Access to qualification and on-line mentoring programmes
- Specially discounted insurance cover and other great discounts (including up to 10% off at the Apple Store) UK only
- Priority data recovery service
- Guild private members' network and personal support
- Monthly competitions
- Bi-monthly *Creative Light* on-line magazine, *Cameracraft* mailed to you bi-monthly, and regular email newsletters
- Guild webinar library now includes dozens of brilliant new Zoom webinars, created specially for members during Covid-19 restrictions and recorded
- Use of Guild logos
- Free downloads (e.g. contracts)

# THE GUILD OF PHOTOGRAPHERS

## PROFESSIONAL MEMBER

£13.25 a month, £35.75 quarterly £129.00 annually

Includes all standard features plus the following great business-class additions:

- Debt recovery service
- Contract dispute and mediation cover
- Loss of earnings protection
- Tax Investigation protection (worth £150)
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- Personal access to a confidential Tax Advice helpline
- 'Crisis cover' – 24/7 access to PR expert advice with up to £10,000

to tackle negative publicity or media attention

- Compliance and Regulation (including Data Protection) cover
- Employment Protection
- Free access to a Business legal services website with over 100 documents to assist you with day-to-day business

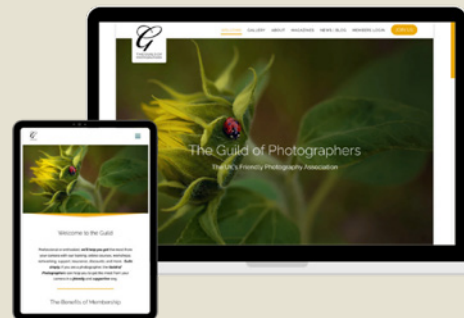
The Guild's website [photoguild.co.uk](https://www.photoguild.co.uk) has full information of the benefits of joining and links to all the activities and services offered. [photohubs.co.uk](https://www.photohubs.co.uk) is the event-staging arm of the Guild.

• Up to £10,000 worth of PR support if the PR helpline feels the situation needs it

• Plus much more, including legal costs and expenses cover in the case of identity theft, and legal defence against any motoring prosecutions

Some of these features are also available to members outside the UK – the Guild office will be happy to advise. *All for just £2.50 a month extra!*

To join the Guild now visit: <https://www.photoguild.co.uk>



## Guild Trade Partners offering membership benefits

*Trade discounts/offers are subject to change*

### ALAMY

The leading online photographic library for stock images. Guild members earn the first £500 commission free. <https://www.alamy.com>

### APPLESTORE

Save up to 10% in store or online, as well as on refurbishes and offers. [www.apple.com/uk](https://www.apple.com/uk)

### CEWE

The largest European producer of photobooks is now available in the UK pro market. Guild members get an exclusive 20% off any CEWE photobook and wall art. <https://www.cewe-photoworld.com>

### DATACOLOR SPYDER

Computer display colour calibration solutions. Guild members receive 20% savings. <https://www.spyder.datacolor.com>

### DIGITALAB

Digitalab deliver high quality printing, frames, albums and presentation products. Guild members – 50% OFF any sample products. <https://www.digitalab.co.uk>

### EPSON

One of the largest manufacturers of printers, projectors and much more. <https://www.epson.co.uk>

### GURUSHOTS

Join the daily photo challenges, improve your photography and get rewarded. <https://www.gurushots.com>

### HANDPAINTED BACKDROPS

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### HAHNEMÜHLE FINEART

The oldest paper company in Europe that lives and breathes paper. 10% discount for Guild members. <https://www.hahnemuehle.com>

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Guaranteed savings on card processing fees. Discounted quotes for Guild members. <https://www.handepay.co.uk>

### INFOCUS PHOTOGRAPHY INSURANCE

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### LOXLEY COLOUR

Scottish professional imaging lab with a worldwide reputation. <https://www.loxleycolour.com>

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### ONE VISION IMAGING – 30% OFF FIRST ORDER

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### PHANTOM FLIGHT DRONE SCHOOL

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### PHOTO-SENSORY

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### SIM IMAGING

Guild Member only discount 10%. <https://www.simlab.co.uk>

### SHUTTERTAX

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### UK PRINTED PENS

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### VISION MEDIA DESIGN UK

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# Cameracraft Assignment

## First assignment winners



### 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>

**OUR FIRST** assignment proved a difficult one, as much for entrants as judging. The first place and prize of £200 worth of PermaJet products go to **SARAH SADLER** for her powerful black and white, titled 'Power to Unlock', which has all the space that might needed for graphics. It's also an image which works well for album thumbnails in streaming services or on player screens.

Second place, and Anthropics PortraitPro 22 Studio Max worth £139.95 (at discounted web offer value) goes to **HEATHER BURNS** for a complete finished concept, album titled 'honey wagon' for band The Revenants. The use of controlled colours is very distinctive.

Third place and choice of Anthropics PortraitPro 22 or Landscape Pro 3 software worth up to £39.95 goes to **JOHN CREDLAND** for 'Packhorse Bridge' – it may not look obvious but landscapes of this kind can become iconic album cover art!





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# CAMERACRAFT

## REARVIEW

Our selection in this issue were all judged to be Bronze level in the Guild of Photographers monthly awards for April. Over 390 images in an entry of over 1100 achieved this rating. Sometimes, Bronze level examples catch the eye more than Gold or Silver.







A sense of direction or motion always creates an engaging image. Left, by **Mandy Newby** – caught at 1/1250s at  $f3.5$  using ISO 400 on the Sony A7RIV with 70-200mm  $f2.8$  Sony GM lens. Above, a city centre pub shut and empty creates a complex view through windows with light and reflections giving dynamism against architectural framing, shades of Alvin Langdon Coburn; by **Cameron Scott**, Panasonic G9 with Leica 8-18mm  $f2.8-4$  at 8mm, 1/250s at  $f5$ , ISO 200. Below, a different way to show speed in rally driving by **Stu Stretton**. Nikon D7500, 300mm  $f2.8$ , 1/40s at  $f20$  and ISO 100.





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