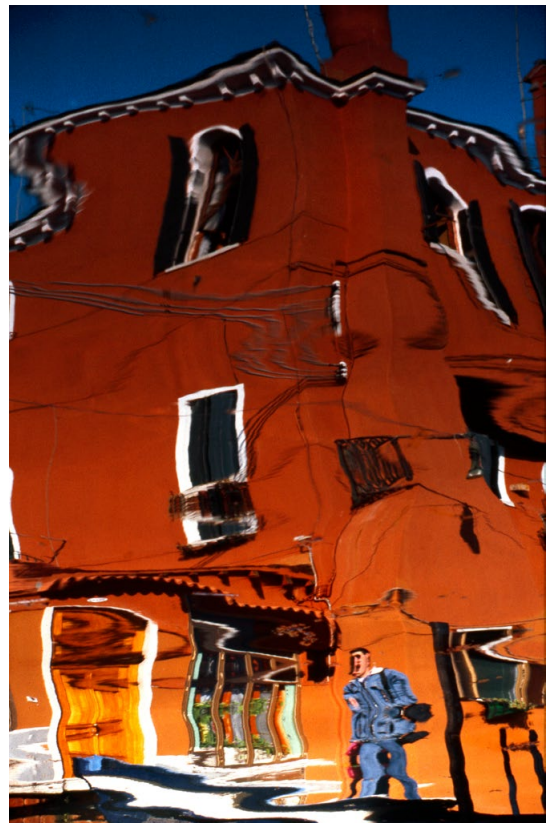# CAMERACRAFT

C THE GUILD OF
PHOTOGRAPHERS

MICHAEL COLIN CAMPBELL

WILLIAM MORTENSEN

PETER KARRY

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The Societies of Photographers

*Visitors pre-register before 1 Feb 2023 for FREE and avoid £10 entry fee to Trade Show.

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ISSUES OF CAMERACRAFT have always been pulled out of thin air. There's no advance editorial schedule to send PR agencies or possible advertisers saying it will be Landscape in May or Portraiture in September. Inspiration can come from nowhere. This time, seeing a selection of estate agent photographs and learning about the existence of anamorphic pinhole cameras (thanks Tim!), buying a 16mm ƒ2.8 fisheye and remembering darkroom techniques all threw up a topic – *Distorted View*.

To this I have to add watching too much news and comment about US political polarisation and thinking about language. Depending on which side you are, the other side has a distorted view. We talk about 'seeing things through the lens of' cultural understanding, and that made me wonder if this is a cinema metaphor, a photographic one, a telescope, microscope or magnifying glass one even when it's thought and opinion in question, not vision. We use vision words as shorthand for opinions. 'What is your view on this?'… 'from my viewpoint' … 'well, here's how I see it' …

Viewpoint itself can not distort, but it can change perspective. A lens or a manipulated image plane *can* distort but not change perspective – now I need to reconsider calling Tilt-Shift, Tilt or Shift lenses 'PC' (as Nikon does) as Perspective Control is not what they do!

I started thinking about angles of view, narrowing of focus and that led to thinking of how the viewer's mental perspective on subjects can be changed by making sets of images rather than individual ones, by pairing images, by arranging them in exhibitions or on the page.

Then I encountered a print distorted by bending paper under the enlarger, by William Mortensen. I had missed an important book in 2014, a London exhibition back in January, and a lifetime of unconscious connection to this photographer and writer who died in 1965 almost precisely at the time my 14-year-old self discovered photography and darkroom printing.

'Distorted View' has many meanings. And it's just where I set out from for this issue.
– David Kilpatrick
Publisher and Editor

IN THIS ISSUE
Michael Colin Campbell, Gary Friedman, David Kilpatrick, Tim Goldsmith, Tom Hill, Ian Knaggs, Danny Clifford, Peter Karry, Rob Gray

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Cover – photographs from our features

NEWS & PRODUCTS

BIPP to vote on RPS takeover – with MPA waiting in the wings?

IN DECEMBER members of the British Institute of Professional Photography were notified of a vote to be taken this month (January) on the future of the professional body. Martin Baynes, CEO of the Institute, and Simon Hill as President and Chairman of Trustees of the Royal Photographic Society revealed the plan of action which would see the BIPP become a wholly-owned subsidiary of the RPS, with its own identity retained.

In their 2021 Annual Report, the RPS said this:

"In recent years, the RPS has run an annual deficit, which cannot be sustained any longer. We must now ensure all our operations and initiatives are properly resourced. In time, a wider funding base will provide new opportunities to expand our activities."

After the respective AGMs the directors of both laid out plans to put to members. The BIPP's remaining assets and transferrable membership would strengthen the RPS sufficiently to achieve the 'wider funding base' with the necessary backing from the photographic industry and other sources.

Almost as soon as the takeover/merger vote had been made known to BIPP members, the Master Photographers Association informed their own members that they were in a similar position.

This was unexpected and BIPP's Facebook page had this to say: "It was a surprise to the BIPP Board that an email, which was issued by the MPA to their members earlier today, discussed elements of this proposed initiative that were not yet agreed between the BIPP and the RPS. It is also important to note that the BIPP Board have not been involved in any discussions with the MPA to date.

"We have asked the RPS to request that the email sent to MPA members today is effectively withdrawn and another one sent to their members that presents the facts as we have all understood them to be."

And that is where it stood when we went to press before Christmas.

Art Effects new in Portrait Pro v23

PORTRAITPRO 23 was relesed on November 10th by creators Anthropics Technology.

New features include: Flyaway Hair tools, Stylistic Art Effects, Backlighting Brush, and more. Native support for Apple M1/M2 chips makes PortraitPro v23 up to 60% faster.

PortraitPro 23 includes a new tool for removing unwanted pieces of hair. Photographers can easily tidy flyaways and even erase stubble and facial hair for a more clean-shaven look.

With Art Effects, you can now edit and stylise images by changing their colour, texture and feel with iconic art themes such as oil painting and pop art.

The new Backlighting Brush can emphasize your subject and give depth to images with bold lighting effects.

The Editions available are: PortraitPro Standard standalone software for photographers working with JPG or 24-bit TIFF files; PortraitPro Studio for working directly with RAW files or 48-bit colour files, Batch Dialog processing, and conversion between different colour spaces with JPEG/TIFF embedded profile support. PortraitPro Studio Max is for professional photographers or those working with a large number of images – Full Batch Mode speeds workflow greatly. Compare the different editions: anthropics.com/portraitpro/editions

Pricing is from £49.95 Standard, £79.95 Studio and £154.95 Studio Max with promotional offers and a further 15% discount for Cameracraft readers entering code **CC22M**.

A trial version of PortraitPro 23 is available to download for free from https://www.anthropics.com/portraitpro/download

London Photo Convention marks two decades of success in March 2023

THE SOCIETIES OF PHOTOGRAPHERS will hold its annual London Photo Convention and Trade Show, now celebrating its 20th year, from Wednesday 15th to Saturday 18th March 2023 at the Novotel London West, Hammersmith.

The NEC Photography Show delaying their next event until March 2024 makes The Societies the only UK national Photo Show in 2023 with a full line-up of trade exhibitors, international speakers and events.

Europe's largest 'open to all' free* photographic Trade Show hosts 100 exhibitors, alongside over 200 hours of classes from 80 speakers, dedicated Business School, International 20x16" Print Competition, Photographer of the Year Presentation Evening and more.

Sony, Canon, Epson, Fujifilm, Permajet and Godox are just some of the leading companies lined up to show their latest products, supported by Park Cameras and Camera Centre UK the main supporting dealers.

The Societies of Photographers CEO Colin Jones says: "This is a great opportunity to be the first to see new products and services on offer in 2023, from major manufacturers in the photographic industry."

"The Trade Show also offers attendees a comprehensive schedule of live demonstrations and lectures, which makes it a must for those who are serious about their photography"

The three-day free* to enter trade show organised by The Societies of Photographers, will be held at the Novotel London West, Hammersmith, W6 8DR starting on Thursday 16 March- Saturday 18th March 2023.

For more information on The Societies 2023 Convention, please see:
https://thesocieties.net/convention/

*Pre-register before 1 February 2023 for FREE and avoid £10 entry fee to Trade Show. Classes, Packages and Awards Presentation Evening Ticket prices are available online. **Use Cameracraft code CC10 for a 10% discount on all paid tickets.**

"I Wrote That Song, Danny" – Bob Dylan, Augusta, Maine, 1978

With days to go before the start of Bob's US tour, I took myself for a jog down Santa Monica Boulevard (yes, these were the days when I would go jogging). I knew things could be pretty lively in LA, so when I clocked a huge, hooded figure running up behind me, I paid attention. Looking over my left shoulder, I glimpsed his face as he overtook me. It was Mohammed Ali. I quickened my speed to keep up with him and although I only lasted about fifty yards alongside him, we had a brief chat. He told me he was training for a big fight, before powering ahead and leaving me puffing and panting.

Days later, it was the first night of the tour, and the show had just ended. Backstage, everyone was watching the start of a recording of the fight that Mohammed Ali had told me about. It had taken place in New Orleans a couple of hours earlier, against Leon Spinks, with Ali fighting to reclaim his world title for the third time! We watched as Ali came out to bright lights and roaring crowds, with a particular song playing.*

This was when Bob walked in, wearing his donkey jacket and lighting a cigarette. All of the guys nudged him excitedly, referring to Ali's entrance music.

I didn't know what the fuss was, but they kept banging on about the song. Standing there with my camera around my neck and my arms casually up, hands clasped behind my head, I said, "what's the big deal about the song then?"

There was a pause, before Bob turned to me and replied. "I wrote that song, Danny." And he turned away again. It's not often that I blush, but I felt my face heating up with shame. Without knowing what else to do, I lifted my small Nikon F2As camera in front of my face and took a few shots of Bob. With his face turning away from me, I will never look at that portrait without cringing.

*The song was *Forever Young*. The fact is, I wasn't particularly knowledgable about Bob Dylan until after I worked with him, so it's any wonder I didn't make even more stupid gaffes.

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

KENNETH MARTIN
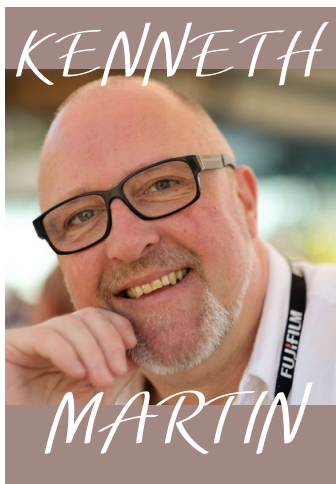
The iPhone app which can train you to see – Contrast by Hornbeck

For many years my photographic creativity has been fuelled by my love of iPhoneography. I have been shooting images on my iPhone using a myriad of incredible apps of which top of my list is Hipstamatic. However, there is another app which has been my constant companion for the past 6 years or so – 'Contrast by Hornbeck'

In this short article I would like to explain why I feel it is so important, not only a tool for shooting beautiful Black and White art images but also as an educational aid for photographers. The app is so simple. It does one thing and one thing only – it takes square format, high contrast black and white images. It has obviously been designed to work as a highlight priority camera, retaining details in the brighter areas of the scene and sending the shadow areas into pure black.

The interface is minimal to say the least, it has no zoom lens function, it has a square black and white preview window, a shutter

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 Training Website: thestudiodoctor.co.uk

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

button which can also be triggered by touching the preview screen, a focus button, an invert button to change it to a negative look, a switch button to change lenses from the back to the front and it has a direct link to Jonathan Hornbeck's Tumbler page. However, it is this simplicity that really makes it shine. Some apps are filled to the brim with every conceivable thing you could do with a camera, their menus are complicated and many functions are never used. This app just does what you want it to do with no faff and no fancy unfathomable menus.

The images my iPhone produces with this app are 3024 x 3024px and save at around 1-3Mb. It has a 26mm lens on the back and a 23mm on the front for self-portraits and auto adjusts the ISO and aperture and shutter speed. I have printed up to 20" and it looks pretty good to me.

Using Contrast helps photographers understand light, it's a great training tool, what you see on the preview window is pretty much what you get. It works great on incredibly bright sunny days with lots of contrast, you can create some incredible graphic images and beautiful patterns. However, although for me it works best in this type of lighting it truly is a creative tool under any lighting conditions, you can bring a real sense of mystery and horror to shots taken inside with just strip lights, or light shining through shutter blinds, it's even a camera to use on portraiture if you want to bring a sense of drama and creativity to your image. This amazing app helps you see the world in a different way, in ways perhaps hidden to you before.

Understanding light direction is a skill that you need to learn as a photographer, especially if you are a people photographer. In the wrong hands this app will produce awful results, but by using it as a training tool to help see the light in a very straightforward way will not only improve your photographs taken on this app but will help you in your general day to day photography.

When out walking in the countryside or visiting a city this is now my go to piece of kit. I am constantly looking for interesting light and every time I take a shot I am amazed at the results. What is so nice about Contrast is the feeling of shooting with film – there are no adjustments required, no postproduction used to improve it, what is shot is what is used. It's brilliantly satisfying.

In many ways it is like shooting on film with a red filter and printing on an incredibly hard paper. There are many pre-sets on C1 Pro, Lightroom or Adobe Camera Raw which will give you a similar look, but it's never the same… see the C1 Pro image *(top)* with a so-called hard contrast BW pre-set and the same picture shot by the Contrast app! There is no comparison and it's just not so much fun.

Contrast is free and if I am correct, it is only available for iPhone now, but please do not quote me on that, why not download it and give it a try for yourself.

DISTORTED VIEW

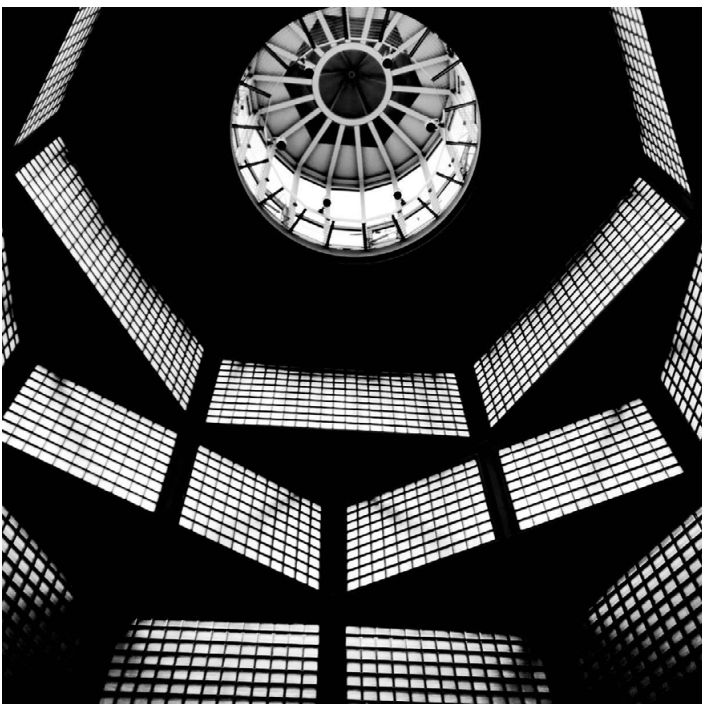**William Mortensen's influence today is greater than it has ever been since his death in 1965 after twenty years of exile from the photographic establishment for his pictorialist phantasmagoria**

If you do know who William Mortensen was, all this will be familiar. Anyone who encounters the history and life story of this West Coast USA contemporary of Ansel Adams and Edward Weston is likely to trawl the web for images (all now out of copyright) and readable books or articles.

While not many than 70 original Mortensen prints have been identified, thousands more must exist as he sold his work in small portfolios offered through the original *Camera Craft* magazine (1901-1942). This magazine was part of the inspiration for *Cameracraft* launched 70 years later a long way from San Francisco, though its life did start over a kitchen table a wee bit south of Los Angeles.

If you don't know who Mortensen was you have missed a few reprint editions of his how-to books, a few books about him including the best – *American Grotesque* edited from essays and original texts by Larry Lytle and Michael Moynihan in 2014. It's still available new, and definitely not remaindered though a typical UK price will come in around £20 and not the official $45.

You may also be a touch older than the generation which has brought Mortensen back to life, as what he produced in a highly productive career through the 1920s to 40s fell out of fashion after World War II and stayed that way for the second half half of the last century.

Here, we are going to look briefly at the styles of the period he worked in but specifically at his use of distortion in the darkroom. We knew that his book about enlarger practice, *Projection Control*, dealt with this but not the extent to which he angled, curved and moved photographic paper and added to this by multiple exposures. It's not quite right to say 'under the enlarger' as anyone who learned photography would naturally do. The *Projection Control* first edition showed a horizontal enlarger in use, not a vertical column-mounted one as in later printings. Since the book deals with essential print control by dodging and burning using cut-out masks and cupping off the image by hand, much of the advice refers to using this type of 'projection' of the large rollfilm and small sheet or plate negatives he used.
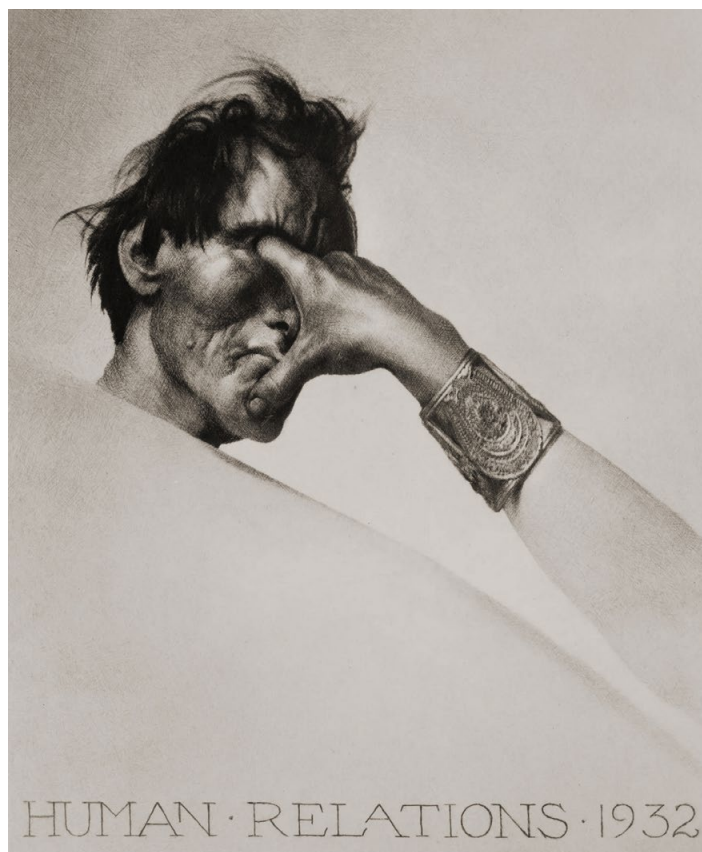
The illustrations here are taken either from American Grotesque or from public domain archives of out of copyright work. There is an exhibition currently running, though only until January 15th 2023 which may be after many receive this issues thanks to current postal performance, at Laguna Art Museum, Laguna Beach, California. Also see the Stephen Romano Gallery, New York, – **https://www.romanoart.com** *– with a specialisation in esoteric art and photography and a substantial collection of Mortensen prints. Above, Human Relations, his 1932 political comment which remains powerful. Below,* **American Grotesque***, ISBN 978-1-936239-96-9, Feral House Publications, and self-portrait of Mortensen reproduced in the book.*
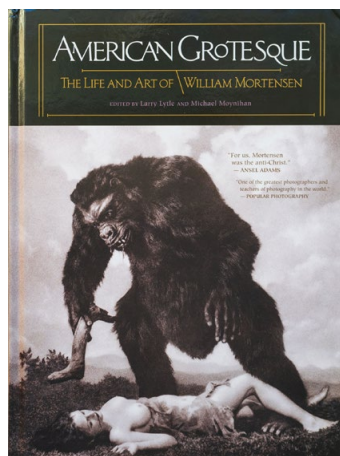
Today an update of his work would have to be entirely based on the vertical enlarger, and it's a design which makes everything much easier not least because the printer looks down on the masking frame (paper easel). Gravity and the masking strips hold the paper very securely where Mortensen had to advise clamping it under a perfectly clean sheet of plate glass to get it flat on the vertical easel.

So when you study the images we reproduce here, which date from the mid-1920s to late 1930s, bear in mind the constraints of the formats, materials and equipment being used. They are remarkably modern in feel partly because he started in Hollywood as a stills photographer and artist/designer. The look of the 1920s in terms of body shape, hair length and styling and even what made a fashionable face fits today's tastes better than the following decades. When Mortensen died in 1965 he made his exit from a scene which was about to explode into fantasy, the occult, hippiedom and the freedom of thought and expression he had enjoyed forty years earlier.

In that period, he became a key contributor to *Camera Craft* and other photographic journals and established himself as an author of instructional books and a teacher of methods and processes he had devised or refined himself. As an artist he had the skill to make highly detailed engravings and etchings, and as a photographer of that period he had to know a great deal about chemistry, optics and physics. To this he added a great deal of practical philosophy and observation, enabling him to guide his readers in how to plan a portrait or art nude image (his book *The Command to Look*). Much of this

Darkroom printing with distortion by tilting or bending the paper – above, double printed Incubus No 2 from 'American Grotesque'; below 'Fear' as the original straight print (left) and distorted, hand shaded and multi-exposed for the final work (from 'Projection Control').

Used as the cover of Projection Control, this photograph 'Circe' dates from 1932 and is shown as an example of printing with the paper easel tilted, with the model's head closer to the lens. Left, his unmodified print; right, the final enlargement and cover for the book.

wisdom has been handed down by instructors in the last 80 years just as much of it was also learned from artists and photographers before him.

Print Finishing

His book *Print Finishing*, for example, includes many diagrams as well as text on the sizing and placing of prints in of different shapes and sizes on mount. In an era of flush or bleed (even wrap-around on block) mounted display prints, the way the space around a print is balanced may be irrelevant and much the same applies for on-screen display, but if you are using mat overlays and mounting and framing traditionally it is all worth studying.

There are some terms that Mortensen used which we have forgotten. He talks of 'step-off' when mounting very light or dark prints on a light mount board. It's almost the same principle as the grey background you probably choose for Photoshop, InDesign and other programs – he advises using a sheet of mid-grey paper slightly larger than the print. Mounting using a bevel cut board with a darker core, or a double mat with a tinted
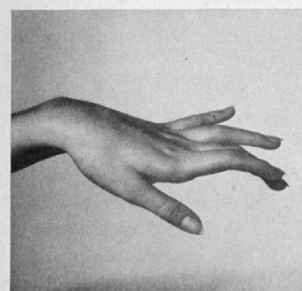
Mortensen's out of print book The Model includes many examples of poses and detailed advice on things like posing hands still very relevant today.
Read it at: **https://openlibrary.org/works/OL2025864W/The_model**

inner, serves the same purpose. He continues from this to discuss black borders, starting with the assertion that it's generally better to print a black border than use a black step-off paper. Very few inkjet prints are now made with printed-on black borders but these were common from his time well into the 1980s. His method for printing them, using one sheet of card larger than the print and exposing the left and top edges first then the right and bottom, assumes the border goes right the edge of the paper. This is very much pre-35mm as the introduction of the Leitz Valoy enlarger with its precise negative carrier sized slightly larger than the 24 x 36mm camera film gate led to a trend for printing 100% of the negative plus a black border which might not be perfectly even or sharp, but proved the image had not been cropped.

Mortensen lets 'trimming and cropping' precede the mounting as a topic and assumes it's a physical process – cutting the print down – even when the image has been cropped in enlargement. If you've been to a judging training session, or a good seminar covering exhibition prints, you may have seen two L-shaped masking cards used

to show how a picture could be improved by cropping even a small amount off one or more sides.

Nearly all of the content of *Print Finishing*, although it dates from 1938, still applies now though some aspects such as abrasion (later known as knifing, using the corner of a razor blade to reduce or remove dark negative scratch or spot lines on a darkroom print) have no place in the digital world. They also don't work with any resin-coated photographic papers. However if you print with pigment inks on fine art papers, physical work on the print surface could be possible, including his use of Prisma colour pencils – it would simply have no point, as Photoshop's Healing Brush and Clone tools mean a blemish-free finished image, and we colourise images digitally.

The Command to Look

For obvious reasons there are no reprints of technically dated work like *Print Finishing*, but one of Mortensen's books is now reprinted thanks to Lytle and Moynihan who authored *American Grotesque*. *The Command to Look* is not about getting the attention of the subject you photograph, though this is clearly implied – the actions, expressions

Tilting and bending the paper when enlarging gave William Mortensen the distorted and exaggerated forms in these prints – with double or multiple printing (exposing a second negative into a clear area of the composition) seen above (Nude with Stretched Figure) and on the previous spread (same nude used) and below right (Male and Female). The paper has also been moved during exposure in Voodoo Nude, below left.

and poses as well as the setting, props and lighting form the groundwork. It's about creating pictures which grab the viewer's attention and make the observer study the photograph. His first formula is:

1. The picture must, by its mere arrangement, make you look at it.

2. Having looked – see!

3. Having seen – enjoy!

Underpinning this he proposes three sources of emotional appeal which are Sex, Sentiment and Wonder. If these seem rather odd drivers of engagement with an image, you need to read the book to know what he means, as all three are analysed and explained. His writing is not dry, it's almost colloquial and never academic and reads well today. There's a good reason he was a best-selling writer about photography beyond of the popularity of his nudes as a 'draw' for largely amateur students of his classes and programmes.

The Command to Look went out of print in 1956. Much of its 1937 appeal followed the post-Great Depression trend for self-improvement books based on popular psychology, notably Dale Carnegie's *How to Win Friends and Influence People*. The high quality reprint by Feral House in 2014 is still
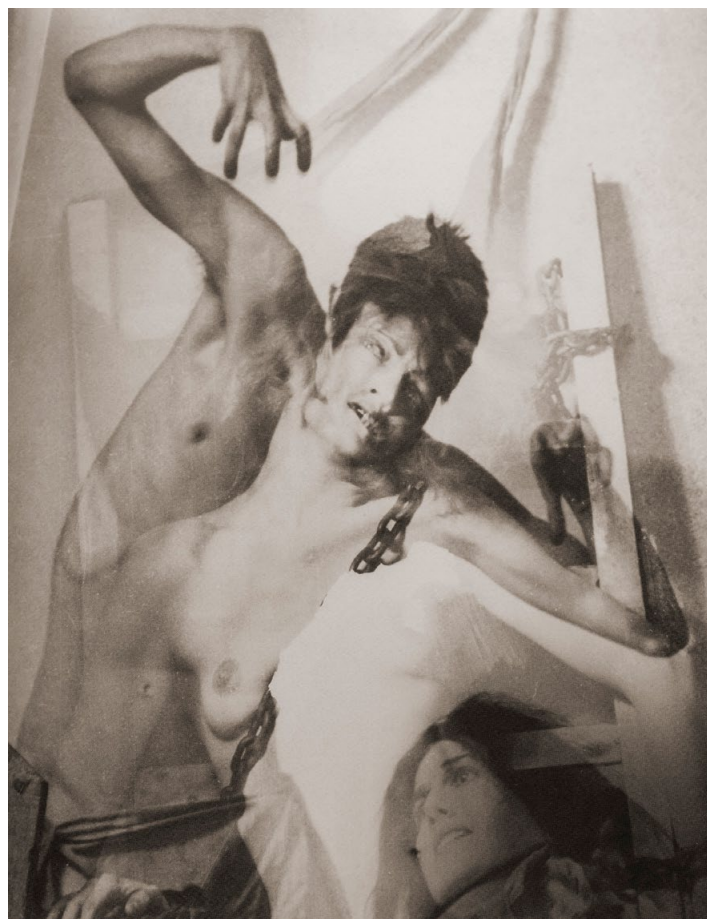
available, the $20.00 cover price converting to a very favourable £13.99 on Amazon (ISBN 978-1-62731-0-017 and there's also a Kindle edition). All I can say is that having missed its reprinting in 2014 I can advise anyone producing creative portraiture, figure studies, boudoir or most genres of 'people photography' to grab a copy.

There's a bit of gothic twist to marketing Mortensen today, playing on the fact that 1960s Church of Satan founder Anton LaVey co-dedicated *The Satanic Bible* to him and Ansel Adams made one famous remark about his f.64 Group contemporaries – "for us, Mortensen was the anti-Christ".

This brings us naturally to the final picture here – 'Off for the Sabbat' made c. 1927 and intended for use in 'a pictorial compendium of witchcraft'. This project developed into a planned exhibition and book *Witches and Demons* that never came to light, probably because World War II cast out those purely fanciful creations and supplanted them with a darker

reality. The postwar 'morality' of the USA (a.k.a. repression) no doubt ensured Mortensen never attempted to re-animate it.

This artwork, which is scarcely any more photographic than iPhone filters or AI text-generated images, uses Mortensen's development of the Texture Screen from 1923 on. He created the master screen by drawing random strokes on to translucent paper with a sharp ink pen, contact printed on to sheet film to reverse them leaving clear strokes out of a light overall density. Negatives were enlarged through the screen held in close contact with the paper. He also used 2B and other pencils to retouch paper negatives (made on thin paper waxed, like Calotypes, to print through). Finally, he would knife-retouch the print to reduce the effect of prominent texture strokes.

Studying this print most of it looks like a pencil sketch and it's not easy to be sure many details of the witch like her right hand are not artwork rather than camerawork. The texture screen strokes also

look tailored to the image in places rather than purely random. Anyone working today with texture overlays and layers owes much to William Mortensen. The digital revival of his type of *pictorialism* (not to

be confused with the *picturesque* movement), with so many filters and effects and manipulations, attracts criticism from 'straight' photographers – now as then!

Lost and found: like so many, I missed even knowing William Mortensen had existed

In my early teens I found the occult fascinating – almost as much as I did glamour pin-ups and the now rather quaint top shelf photography aimed at slightly older lads doing National Service in the years before! It's amazing how much a 14-year-old can learn about the camera and darkroom by making copies of Harrison Marks' *Kamera* magazine nudes on a pre-war 127 Zeiss Kolibri and enlarging them to 10 x 8 for sale to other boys at Rugby School.

Before I was banned from that well-known school's photographic society in 1966 I had used steps to reach another top shelf, in a library where countless bound volumes of photographic journals from the mid-1800s on were kept. The previous year my parents, taking a trip abroad on behalf of my father's company, got the toes of my left foot straightened by surgery involving breaking and resetting with a stainless steel pin down through the middle. It was done at the end of the summer term and I then had the first two weeks of the holiday in the school's sanatorium, on crutches, to recover. In that old building I found many books on art and photography and a graphic collection of stereographs (with a viewer) covering from Victorian colonialism to the trenches of the Somme.

I had always loved borrowing my father's cameras, from the Kolibri he had bought because its chromium tube allowed aerial photography which bellows folders could not handle, to his Pentax S3 with its clip-on meter, 55mm standard lens and 135mm telephoto. Those old books and images resolved me to ask for the camera and build myself an enlarger from old parts with its 50mm Novar lens temporarily removed and re-mounted.

So what of the occultism? I'm sure I would have noted William Mortensen's works from the 1920s and 30s, his staged and montaged witches and demons – and his Hollywood pin-ups and nude studies starting with the discovery of Fay Wray before she was immortalised in *King Kong*. I loved seeing woodcut, linocut and etching illustrations to H. P. Lovecraft or Algernon Blackwood stories and the ink of Aubrey Beardsley or (non-Branestawm) Heath Robinson.

Mortensen died in August 1965 just as I clicked into an obsession with photography as a hobby. If I had seen his book *The Model – A Book on the Problems of Posing* I'm sure I would have read it, even if the subjects and often pictorialist styling would have looked old-fashioned. His darkroom manual *Projection Printing* has so much in it I remember learning from other books.

He describes retouching and finishing techniques I tried on random 1960s photo papers even though they could only ever have worked on the very different materials of two or three decades earlier. That doesn't mean I ever read *his* books – two generations of photographers had by then learned from his Camera Craft Publishing editions and passed on the wisdom.

From Crowley (Aleister) to Crawley (Geoffrey) there was some kind of thread I had never considered before reading *American Grotesque* with its Mortensen biography and reproductions, or the various out-of-print books which can be found in Library of Congress scanned archives.

If you can read them and look past the gulf of years, you'll learn something. I know that reading century-old journals and fifty-year-old books gave me a grounding as a teenager which not many shared, helping me become a professional photographic writer as well as a professional photographer. How did I miss Mortensen? The post-f.64 establishment had tried to erase his memory and almost succeeded.
– David Kilpatrick

TIM GOLDSMITH

Warp space, if you've got time… bend the dimensions at ƒ227 with the 3D printed anamorphic pinhole MIA 120 rollfilm camera

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 or on Facebook as Monark Cameras https://www.monarkcameras.com

It's official. Shooting digital for years has made me a terrible film photographer. Although I have a fairly extensive camera collection, for more years than I care to remember it has been just that – a collection. Earlier this year however, I decided I should be using some of my cameras before a roll of film gets to be more expensive than the camera it goes into.

A recent addition to my collection, an uncommon Olympus Pen W half frame camera, coincided with a trip to Brighton so I decided to invest £10(!) in a fresh roll of FP4 B&W film and try it out. 72 pictures on a 36 exposure film took a while and the results, mainly due to the failed light traps on the camera, were a bit like the old adage about the curate's egg (good in parts). I had forgotten my faithful Gossen Vario 6F light meter so I had to guess the exposures and, with no rangefinder I had to guess the distances as well. Turns out I was barely OK at estimating the exposures, and pretty rubbish at guessing distances. Luckily the 25mm lens on the Pen W has a good depth of field, so that saved several shots. My second roll of film in the Pen W fared a lot better but still not quite as good as I had hoped.

A few weeks later I had a sales table at the Potters Bar Camera Fair where I came across Andrea from **miapinhole.com** with his interesting selection of 3D printed pinhole cameras. As we were chatting I spied one of his models had the equivalent of an ƒ227 lens. But, more importantly to me, it was an "anamorphic" pinhole camera. If there is one thing I love more than an a super-wide angle, distorting lens, it's an unusual camera. Now here was both. Andrea gave me a quick lesson in how to load the camera (more on this later) and lent it to me to play with.

Firstly, a quick time-out. What exactly is an anamorphic lens? Simply put it is a lens, originally designed for cine and movie cameras, that due to its elliptical elements, "squeezes" the image making it longer and thinner than normal. When you then view the film using an anamorphic lens on the projector it "unsqueezes" the image, giving a wide-screen effect. In addition, depth-of-focus is reduced, out-of-focus pin-points of light show as ellipses, not circles, and flare can show as a thin, bright line across the frame. This latter effect is now widely used in anything from video shot on a DSLR, to the latest Hollywood blockbuster – and everything in between. Strictly speaking, the MIA is not anamorphic as it doesn't even have a lens but, thanks to its 180° curved film plane it does give a similar effect.
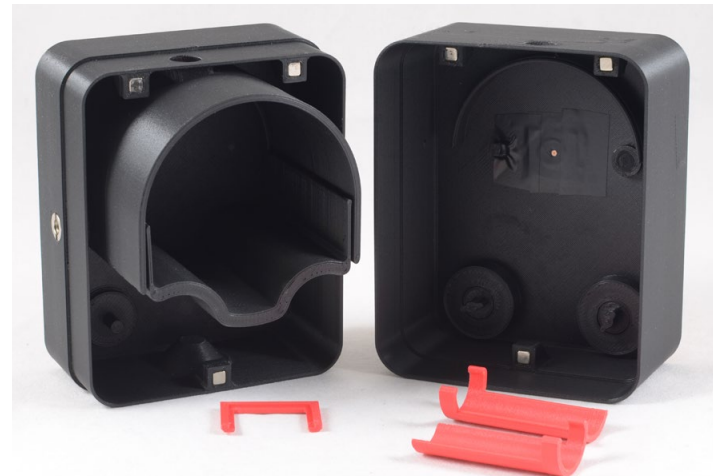
The Mia range of 3D printed pinhole cameras are made to order, with the average lead time being around a week. Prices range from £60 to £110 for the "anamorphic" model tested. Contact Andrea (seen with them) at Miapinhole.com for further details.

Back to the pinhole camera. On the MIA camera the "shutter" is a simple flap which thanks to a small magnet, stays firmly closed until you are ready to make the exposure. It returns an image 6cm x 12cm on 120 roll film so, with care, you should be able to get six shots per roll. I was advised to use the red window built into the back of the camera and, starting at number 2, take a shot and advance the film so number 4 showed, then number 6 and so on. I guess I really should have paid more attention when I was being shown how to load the camera so, not wanting to waste frames, I decided to practice with an old roll of backing paper and a 120 film spool. This proved to be difficult as, without the actual film, the backing paper on its own was not thick enough to load correctly. I gave up and decided to try with a new film.

A couple of spool supports are supplied with each MIA camera, but I found that by gently guiding the leader through the upright slots and into the bottom rebate, the film loaded easily and you could feel when the actual film was located correctly. Unfortunately I forgot to keep my first film tight by using the large top mounted knobs so when I had finished the film it had not wound tightly onto the take-up spool. I then proceeded to compound the problem by unrolling the film in my not-quite-as-dark-as-I-thought bathroom, ending up

Above: a big thank-you to Andrea from Miapinhole.com for supplying the distorted whole-car image at very short notice. Below: The best image I could manage from the first film – at around 5 or 6 f-stops underexposed.

having to remove the film from the backing paper altogether.

If you have ever tried to load a 120 film into a spiral you will know that only one end is attached to the paper and if you are not careful you can end up with the film and paper so twisted you need both arms at full stretch to control them. Obviously I wasn't careful enough but somehow I managed to wind the film back onto its spool and then wrap the backing paper around it. You would never guess I used to work in a professional darkroom! I sealed the film in foil and wrote a pleading note to the processors explaining the film developing would be far from standard. Again, none of this was the fault of the camera, just down to operator error. A couple of days later Steve from **Ag Labs** in Birmingham (one of the few still able to handle just about any film format) called to say they had managed to process the film, but the images were very faint.

My second roll of film loaded like a dream and off I set looking for some suitable subjects. As the effective aperture of the camera is so small, a handy conversion sheet

is included to save you working out how many seconds (or minutes!) the exposure equates to when shooting at ƒ227. Remembering my light meter this time I religiously metered each shot and, seeing the camera records such a huge angle, I used the Gossen's averaging option. Only after the fifth out of a maximum six shots did I notice the meter was set at ISO 800 when I was using ISO 100 film! Unsurprisingly, all of my shots were grossly underexposed, but at least I did get a rough indication of the field of view (massive) when framing my next shots.

Then, to my relief, it was third time (almost) lucky – but thanks to Royal Mail taking 10 days to deliver the film, Ag Labs had to come to the rescue once again with super-fast processing, scanning and then emailing me the resulting files. I did manage to get some correctly exposed images this time although my framing was way out as I had the camera in the landscape format.

Apart from my own obvious failings, not helped by using out of date film with a fair amount of base-fog, I really enjoyed this, my first experience of pinhole photography. Now I have more of an idea how this camera captures images, I will be off hunting for more suitable subjects early in the New Year.

In the mean time, where did I put my 1960s Focal Press *Beginners Guide to Photography* handbook?

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Left: Lomography offer a range of pinhole anamorphic cameras and have a web page to show the results.

PICTURES WITH A TWIST

Peter Karry looks for in-camera shots where the subject or technique modifies the resulted – distortion by reflection, refraction, camera movement and multiple exposure.
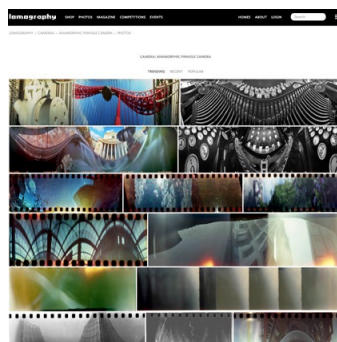
Many photographers like to explore alternative possibilities for producing new and different images which inspire creative exploration and can yield beautiful results. My own list of alternative approaches includes the use of reflections, refraction, Intentional Camera Movement (ICM), and multi exposure.

If you have not yet tried any of these, why not step outside your comfort zone and enter the world of experimentation? You may need to discard more shots than you would normally expect, but as you become more accustomed to experiment you can devise successful approaches. After all, one of the joys of photography is the continual learning process.

Reflections are all around us and allow us to obtain unique and impressive photographs. This is a favourite photographic topic for many of us, and certainly has

long been so for me. Reflections are everywhere both in man-made aspects such as architecture and in nature, especially in water. Look for both horizontal and vertical reflections. You can use any reflection to engage the viewer as they interpret where up and down are in your image or wonder which side is the reflection and which one isn't! This will keep their eyes glued to your photos for longer.

From reflections of trees in lakes, to shots of new buildings with their surroundings reflected within them, there are plenty of ways a photographer can shoot and use reflections to their advantage. One possible use of reflections is to create images that concentrate on blending together the colour, texture, and form that exists in the surrounding landscape.

Reflections show up often in the most impressive landscape photos. The iconic ones are beautiful
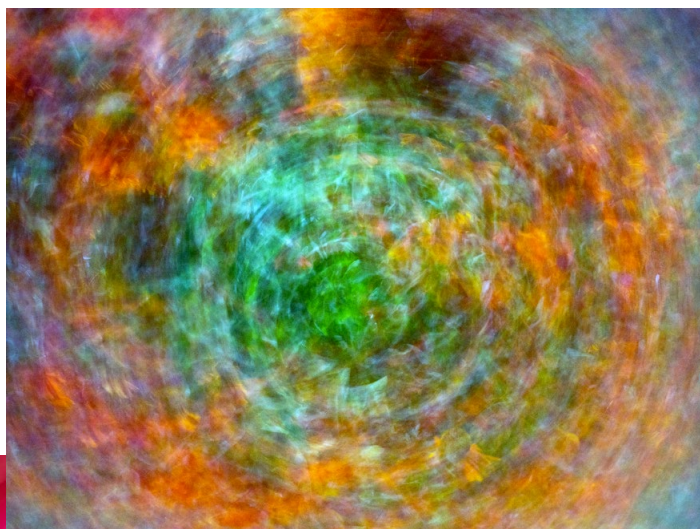
Not as easy as it looks – intentional camera movement rotating round the lens axis.

snow-capped mountains with a lake in front acting as a mirror. My own approach is usually to exclude any of the original scene and create something more abstract.

I went to Venice to create a set of pictures that would pay respect to the French Impressionist painters. One of the greatest compliments paid, after I projected some of them, was for one of the audience to say "and I thought it was not possible to take different photos of Venice". From previous visit I had an idea where I wanted to photograph, in the City and on my favourite islands of Murano and Burano where I knew colour abounds. My objective was to capture reflected colour in the waters of the canals, and at a time when the surface was fairly still.

However I needed to use fast shutter speeds to freeze movement, and usually medium apertures so that there was a degree of sharpness across the frame. Using medium to long lenses allowed me to exclude any surroundings and compose the results I sought.

Don't let 'proper' composition rules constrain your photography.
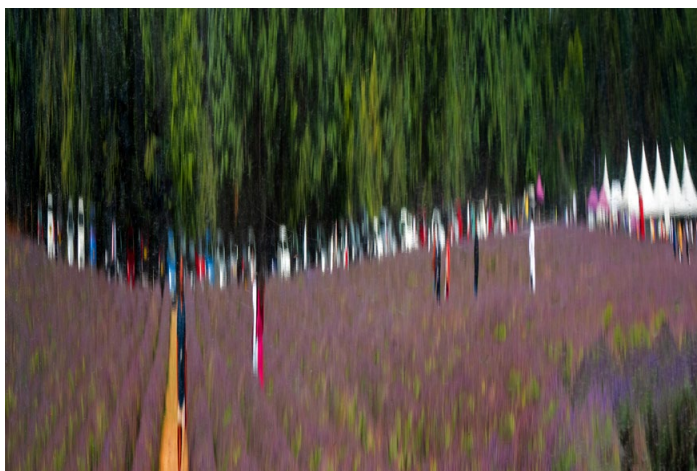
Reflections – in the landscape, top, and lavender fields mirrored in chromework, above. Below, two examples of Venice's sunlit island colours reflected clearly because of the dark water of canals in shadow.

This is especially true of reflection photography. Photographing reflections is quite easy from a technical point of view but what will really make your image is your composition. Some of photography's most common rules are the rule of thirds, and not placing either your subject or the horizon in the centre of the image. When it comes to reflections, however, you'll want to do exactly what these rules tell you not to.

Refraction can be harnessed by shooting through glass – from example frosted, patterned, or covered in condensation. In such areas, you can focus on the surface of the glass and let the shape and colours of the main subject become more pictorial or even abstract. You might see some beautiful results from photographing from outside the dampness on your own garden greenhouse windows, with the defocussed colours of the interior plants behind the glass.

In Intentional Camera Movement (ICM), your camera is moved during the exposure for a creative or artistic effect. This causes the image points to move across the recording medium, producing

an apparent streaking in the resulting image. Recently I watched a lecture on the results achieved from using this technique and decided to try it myself.

You may need a low ISO, a small aperture and neutral density filters to achieve a suitable shutter speed. You can experiment both with the duration of the exposure and the direction and amount of camera movement while the shutter is open. The effect depends significantly on the direction that the camera is moved in relation to the subject as well as the speed of the movement.

The camera can be moved upwards, downwards, to the right or left or away from or towards the subject while being handheld. The camera may also be turned, angled, and rapidly moved back and forth, and I discovered that I liked the approach of rotating the camera through a complete circle (360 degrees) around the lens axis. This technique has become so
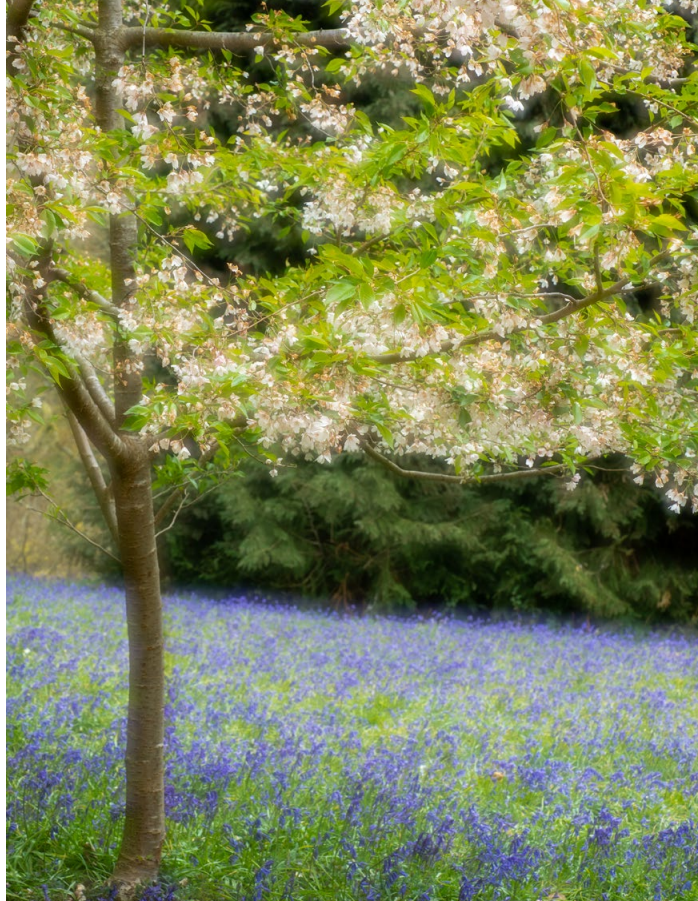
Above: defocused and sharp exposures combined at Wisley. Below: frosted glass creates an optical effect in addition to that of depth of field.

popular that it has spawned online magazines and followers. *(It is also surprisingly difficult by hand, with engineering skills required if you want to make an axially rotating mount for your camera on a tripod – Ed.)*

In the days when I used film in the camera, I never bought a body unless it provided an automatic way to take multi-exposure shots in the camera. Nowadays some digital cameras offer a multiple exposure function, that not only provides a simple means to recreate the traditional effect but also may extend the creative possibilities by using more sophisticated blend modes. The technology is not limited to just high-end DSLRs. The OM System has supported multi exposure with live preview for some years now.

I have found that there are endless possibilities for creating some interesting results. One that has stimulated interest in viewers is by combining one sharp image with the same image that has been

defocused, although you may find that you need to have the camera on a tripod so that the framing stays precisely the same.

An alternative approach is to use a software photo editor, such as Adobe Photoshop and allow the digital technology to superimpose images over each other. This is the key to an exciting approach by the Catalan photographer Pep Ventosa.

Ventosa's work can be interesting to try to emulate. He shoots a subject 'In the Round' from multiple points on a 360° circle . He uses hundreds of shots to create his masterpieces, but you can get started using only three or four layers. Then the images are combined in Photoshop or a similar stacking/layer program to create one final image. To have a go, bear these things in mind:

Try to have one fixed point in the shots that will coincide (eg. a tree trunk). It can be difficult to keep this overlapping point in the same place in the frame, so allow plenty of room around the subject to crop later if you need to nudge individual layers into place.

Above: zoomed between shots in a double exposure in-camera. Below: using Pep Ventosa's 'In the Round' technique.

You'll need to use an editing program that allows layers (like Photoshop). Import all your photos to the same image as layers (in Photoshop use File > Scripts > Load Files Into Stack). Work through every layer adjusting the opacity (start with about 40%) and the blending mode (try Multiply or Screen). Lots of shots mean a huge file size and a slow computer. If you are not going to print your final image, consider working with smaller file sizes.

These are just four approaches which might revitalise your photography, especially at a time of year when subjects are limited. Why not discover whether reflection, refraction, ICM and multiple image blending are avenues worth exploring?

LOW SUN LONG LENS LANDSCAPE

When they are described, it's often wide-angles which get labelled as landscape lenses while a slightly long focus lens between 85mm and 135mm is called a portrait lens. There is however a history of longer lenses in landscape work, especially in hilly or mountainous areas.

The 'Alpine Elmar' lenses for Leica, whether 90mm or 105mm, got their name not just because light weight made them ideal for hiking and climbing. Mountains don't look big from the foothills with a wide-angle, they look best seen from midway up a facing slope from a distance.

Flatter landscapes seen from an elevation, like the rolling fields of Tuscany from hill towns and old towers, also gain when a tele lens is used for a selective view. Omitting the horizon and sky concentrates attention on trees, roads and the pattern of the land.

When you get sunshine in winter and drive rather than walk to find views long lenses are even more

Above, a view towards Berwick Law from the excellent café on the Edinburgh side of the A68 Soutra pass – 300mm, and low sun picking out strips of light and dark. Below, turning to aim at 90° to this distant view, a bare tree below the road also composed at 300mm. Both at ƒ7.1 and 1/320s, ISO 125 and 250.

important. Through a car window or screen you're often registering a small field of view – stop to shoot and it's likely to be a 200mm you need not a 20mm.

In winter, low sun brings some of the benefits of 'golden hour' for most of the day though changes in the atmosphere mean colours tend towards wan not warm. Long shadows are cast, buildings and trees picked up by side lighting, ground acquires texture which adds to depth perception, and clouds or

topography can divide a view into planes by alternating sunlit and shadowed strips. This all applies to early morning and late evening shots at other times of year but it can transform winter landscapes. The worst thing you can do with low sun is to have it behind you, even more so than in summer as the very flat light removes all the light and shade and texture which can make otherwise plain views come to life. It's also very easy to find your own shadow, or the shadow of a building or hill, cast into the field of view of lenses shorter than 50mm. The example at the end of this article shows both issues (rather deliberately). The superficially photogenic distant view is flatly lit making one tree camouflage itself well, the river is in shade from higher ground and the bridge and photographer cast shadows, included even though this is taken with a 40mm lens.

The combination of longer lenses with low sun and very clear cold air works well. Minimal thermal disturbance makes for sharp distant

Above, midwinter sun creates contours and texture on a farm landscape taken at 200mm on a 70-300mm. Below, 90mm January scene taken on APS-C so equivalent to 135mm full frame. The lens used was a 70-400mm.

detail with lenses over 200mm which can be degraded in similarly low summer evening sun. One reason travel photographers prefer early mornings in warmer latitudes is that the ground has not warmed up enough to create thermal currents. This can happen over tarmac, cityscapes and even over darker earth or water which has warmed during the day and releases heat as it ends.

Low sun and long lenses make a natural pairing up for winter landscapes and if that 70-200mm ƒ2.8 is too big and heavy to be bothered with remember there are excellent 70-300mms for both DSLR and mirrorless systems. This is probably the ideal range for landscape on the move, whether by car, bus, train, ferry or on foot. Some models extend to 400mm and will generally give better results at 300mm than a zoom used at the extreme of its range, but that is changing and the latest mirrorless system designs can be critically sharp wide open at their longest setting. Wide open may be ƒ6.3 or ƒ6.7 instead of a desirable ƒ5.6 but it's sharp and the lens is lighter and smaller.

– *DK*

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What you don't want – flat over-the-shoulder midwinter light and shadows in the foreground of a 40mm lens view.

LONG LANDSCAPE LENSES

You can find more very long zooms today than ever before, with specifications like Sony's 200-600mm ƒ5.6-6.3 or the Tamron 150-500mm ƒ5-6.7 which we look at separately in this issue as a 225-750mm 'equivalent' for Fujifilm X system. Mirrorless systems have made previously impractical maximum apertures acceptable, so you can buy affordable super-tele lenses from Canon in RF mount with maximum apertures like ƒ7.1 and relatively light weight.

However, with the exception of the rare and unique use of Diffractive Optics in Canon designs *(below)*, it's not been possible to reduce the size of long lenses past a certain limit. For this reason, only lenses in the 70-300mm bracket and to an extent those going to 400mm have become practical everyday companions.

One of the earliest really long lenses to gain a following has been the **Fujinon XF 100-400mm ƒ4.5-5.6 R LM OIS WR** *(right)* – it's really a 150-600mm equivalent and falls outside the scope of this article, but as far as we can tell has been preferred to the far more manageable Fujinon XF 70-300mm ƒ4-5.6 LM OIS WR which is a similarly high specification lens in terms of weatherproofing. However the lens we'd pitch as a good landscape choice would be their Fujinon XF 55-200mm ƒ3.5-4.8 R LM OIS, weighing only 550g. It's worth noting that Fujifilm, having introduced the first 40MP APS-C sensor, were already rating their lenses using 15lppm and 45lppm MTF charts rather than the

10lppm and 30lppm measurements inherited from the film era and still used by most makers.

Looking at another small format, the OM-Systems and Panasonic MicroFourThirds, we find there's a wide choice of grades and apertures of lenses in the 40/45-150mm category. However, this small sensor also allows affordable and reasonably sized lenses like the Zuiko 12-200mm, covering what would be 24-400mm, and many options including third party makers for the 14-150mm (28-300mm) equivalent. We don't intend to cover superzooms when considering longer zoom lenses for landscape expeditions, but for MFT users they are a fixture – proven and widely used.

The 70/75-300mm lens class came into its own with the very first autofocus SLRs in the 1980s though manual versions had been around for a decade. Almost from the start there were different grades – basic lenses typically 75-300mm and better performing ones 70-300mm, together with developments like Apo tele zooms (notably Sigma) and later on models restricted to the Nikon DX, Sony, Pentax or Canon APS-C smaller sensors. You need to read the lens description carefully when buying new or used lenses as it may not always be clear whether an apparently very well priced lens is full frame or not. Nikon is a make where similarly specified

Consider size and weight when out in the field – top, Tamron 70-300mm Di III compared to 50-400mm from the same series, below.

Sigma's 100-400mm, below, is a well-proven all round telephoto zoom for full frame Sony in mirrorless, also made in Sigma SA, Nikon and Canon DSLR mounts

lenses exist – the AF-P DX Nikkor 70-300mm ƒ4.5-6.3 G ED VR *(below)* with its 1.1m close focus has a price tag a little over half that of the AF-P 70-300mm ƒ4.5-5.6 E ED VR which looks very similar and focuses to 1.2m, but the DX means crop format sensor and the lack of DX in the lens name means full frame – though FX is Nikon's label for full frame, there are no Nikon FX named lenses.

There are also other full frame Nikon lenses with a similar specification but earlier (or different) electronics and AF systems. It's a good idea to talk to a specialist dealer, especially if buying used, and list the camera bodies you intend to use the lens on. Sigma's full frame lenses are designated DG and their crop frame lenses DC; Tamron's are Di for full frame DSLR/SLR, Di II for APS-C DSLR, and Di III for all mirrorless up to 2022 when Di III-A became the name for APS-C mirrorless, and lenses without the A full frame. This does leave the 18-200mm for Sony E and 14-150mm for MFT still called Di III. I use Sony's 70-350mm APS-C lens on full frame A7RIV because it's a sensible 28 megapixel crop. The arrival of the A7IV with only 14MP APS-C means I regret selling the full frame 70-300mm, but the weight/size/cost savings of using dedicated APS-C long zoom lenses are worth it if you use an APS-C system.
– *DK*

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APS-C MIRRORLESS

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[model B070] STANDARD ZOOM LENS for Sony E-Mount | FUJIFILM X-Mount

APS-C MIRRORLESS

18–300mm
F/3.5-6.3 Di III–A VC VXD
[model B061] ALL-IN-ONE ZOOM LENS for Sony E-Mount | FUJIFILM X-Mount

MICHAEL COLIN
CAMPBELL

From research for Kodak in the 1960s leading to the 'world's best" dye transfer colour prints, Michael Campbell has pursued a high level career often pioneering new technology – from digital backgrounds to drones

In 1962 Michael Campbell was 19 and had just left school. He worked for a year before going up to university and the job he got was as a research assistant to Dr R. W. G. Hunt, the world's foremost scientist in the field of colour photography. He says he only got the job because Dr Hunt was a keen cricketer, and the Kodak cricket team needed a fast bowler for an upcoming match against their chief rivals Ilford Photographic Ltd… and Campbell had played for England's under 21 team.

Michael knew almost nothing about photography – he had never seen a large format camera or an enlarger or made a print in a darkroom, but on his first day at the Kodak Ltd Research lab in Harrow near London, he was given a brief tour of the Colour Group.

Then he was given a thirty minute crash course in how to use an enlarger, how to load 5 x 4 black and white glass plates into the view camera, then how to process them in a three gallon tank. He was shown a set of Red, Green and Blue filters to produce separation negatives and how to print these on to Dye-Transfer Matrix Film. He then had to dye the gelatin emulsion matrices Cyan, Magenta and Yellow and transfer the complementary dyes to receiving paper to create a full colour print.

In a cupboard there were bottles containing about 200 different dyes. He was told he was to test them all, measure the prints on a colorimeter, and plot the results on a CIE diagram. "Do not come out of this darkroom until you have made the world's best colour print!" commanded Dr Hunt. The dye transfer process required running water at 125°F to wash the gelatin from the non-image areas of the matrix. The subject for his experiments was an

Michael Campbell today with his books on the Castles of Clan Campbell, Humming Birds, and the Isle of Iona.

Left, the principle of the Dye Transfer process which in its commercial form has been used by specialist printers such as Ctein to make archival prints costing into thousands of dollars each. Below, in a modern Dye Transfer lab putting the Cyan Matrix on to register pins before it is pressed into contact with the receiver paper.

Eastman test object with 24 glass colour plaques including a grey scale. After processing 5 x 4" negatives he enlarged them on to three sheets of dye-transfer matrix film, pin-registered on the baseboard with holes punched in them so they would be in exact register.

"I had to try many different dye combinations", Michael says, "and the first goal was to produce a good neutral grey scale. This was often achieved but all the other colours were wrong. I eventually established the best Cyan, Magenta, and Yellow dyes but even with these one could

not accurately reproduce all the colours. I realised this was because no matter how good the dyes were they were not perfect. I realised that where there was lot of magenta I had to remove some of the yellow dye layer and where I had a lot of Cyan I had to somehow decrease the amount of yellow and magenta. I was able to correct these unwanted absorptions by making low density positive masks. After several weeks I came up with the finished print it was a very close reproduction to all 24 plaques on the test chart. It was the 'gold standard' against which all other types of colour print material were to be judged."

On with the dance

Twenty five years later, this knowledge of additive colour printing came to his rescue. He left his teaching job at Salisbury College in 1979 and went to New Mexico to assist Paul Caponigro on his book 'Megalith'. A chance phone call from Ansel Adams to Paul led to Michael coming to California to stay with Adams at his home in Carmel for a week.

"I also met Phillip Stewart Charis who offered me a job as a portrait photographer and studio manager in Pasadena", says Michael, "then in 1983 I was appointed a professor in photography at the California State University in San Luis Obispo. After teaching there for four years I was planning to leave and start my own business in San Diego. At a photographers' weekend get-together at the home of Virginia Clayton in Stinson Beach Alessandro Baccari, the president of the Professional Photographers of California, asked me to give a lecture on lighting at the next Western States Convention in LA.

"Moving to San Diego, I spent

all my savings on equipment and opened a studio in a warehouse on Kettner Boulevard. This left insufficient funds to rent any sort of accommodation, so I was living in a warehouse with no windows or hot water. During an extremely cold spell in January, I got pneumonia and after a gruelling three days when power to the building was off, I was discovered on a Monday morning in very bad shape.

"I was nursed back to health by a friend and after two weeks I was well enough to return to the studio only to discover the door had been broken down with an axe, and everything I owned had been stolen. Then I remembered I had not prepared visual aids for my lecture. Now I had no lighting or camera equipment.

"I went to a camera shop and for $25 bought an old Pentax 35mm film camera with a battered Vivitar zoom lens and a roll of 35mm Fujicolor 1600 negative film. At Home Depot I bought half a dozen cheap clip-on aluminium lamp holders and 500 watt tungsten bulbs. Back at the studio I phoned the director of the California ballet and asked if a couple of dance students could come over next day to model for me. I found a tattered piece of nine-foot-wide background paper in the trash. Using a sponge I sloshed some house paint on the backdrop and hung it up to dry.

"The backdrop was still soggy when the dance students arrived – they left little pink and blue footprints all over the floor. Using tungsten lamps, with bits of colour-ed gel over some, I shot the whole roll of 36 exposures.

"I used clear scotch tape over the lens to diffuse the edges of the photo, on top of a GePe anti-Newton slide mount glass which had a faint frosted texture. I set the lens to ƒ5.6 and the shutter speed to 1/60, rating the 1600 film at 800. After the shoot I drove to Photic and had them do a rush process and print a contact sheet. I asked if they could make some 16 x 20 prints before my talk. The lab said they could not… time was running out.

"I bought six loose sheets of 16 x 20 Kodak Ektacolor paper from them. Stopping on the way home at the camera shop, I bought a second-hand Paterson processing tank, some C22 print chemicals,

Above, one of Michael's ballet student portraits made using Fujicolor 1600 and printed by the three-exposure additive method on C-type paper.

and three-inch square Wratten 25 Red, 58 Green, and 47B Blue gel filters. At Home Depot I bought a piece of six-inch diameter drain pipe 24 inches long, some glue and a hacksaw.

"I sawed the Paterson tank in half and glued the top to one end of the drain pipe and the bottom half to the other end to make a two foot long processing tank. There was only a day left before the talk. Fortunately someone had given me an old 35mm black and white enlarger that the thieves had not bothered to steal.

"I mixed up the processing chemicals in a bucket and in the dark cut one of the pieces of Ektacolor paper into strips for making a series of additive test exposures through the red, green and the blue filters. I eventually printed five 16 x 20 prints and mounted them on board.

"After my talk to about 400 photographers I gathered up the prints. A large crowd of photographers followed me into the lobby asking questions about the dancer portraits. There was such a ruckus going on it attracted the attention of Ernest Brooks (president of the Brooks Institute of Photography in Santa Barbara) who happened to be passing. He came over to see what all the fuss was about. He saw the prints and asked me "What are these?" – I replied " just a few visual aids for my talk."

"Well", said Ernie, "I would like you put on a one-man show of these at the Western Museum of Photography in Santa Barbara".

"But I only have five of them!" I replied – to which Mr Brooks said,

"Well go and make another thirty like this and come and see me". So I did. Ernest Brooks arranged a black tie champagne reception in Santa Barbara a few months later. During the reception he insisted I enter a couple of the original five prints in the PP of A national print competition. So I sent two of those. A friend called from Florida after the first day of print judging and said… "They have seen 4000 prints today, guess where yours are? They are standing in first and second place, but they have another four thousand to see tomorrow!"

She called again next day: "They have judged eight thousand prints, guess where yours are? First and Second with scores of 98 and 97 – three judges gave them 100 and one judge wanted to give them 110."

The next highest print was an 85 and no one in 52 years of print competition had ever a achieved two prints with those scores. In a letter to the President of Fuji Japan, Ernest Brooks wrote: "Using Fuji film, Michael Campbell's impressionistic photographs represent the most beautiful classical portraiture being produced anywhere in the world today." *Professional Photographer* magazine published an eight-page article with the single dancer *(below)* on the cover, and Michael went on to lecture in the USA and Europe for the Fuji School of Photography. Monte Zucker bought the image of the two dancers to hang in his home and called it "the world's best colour print".
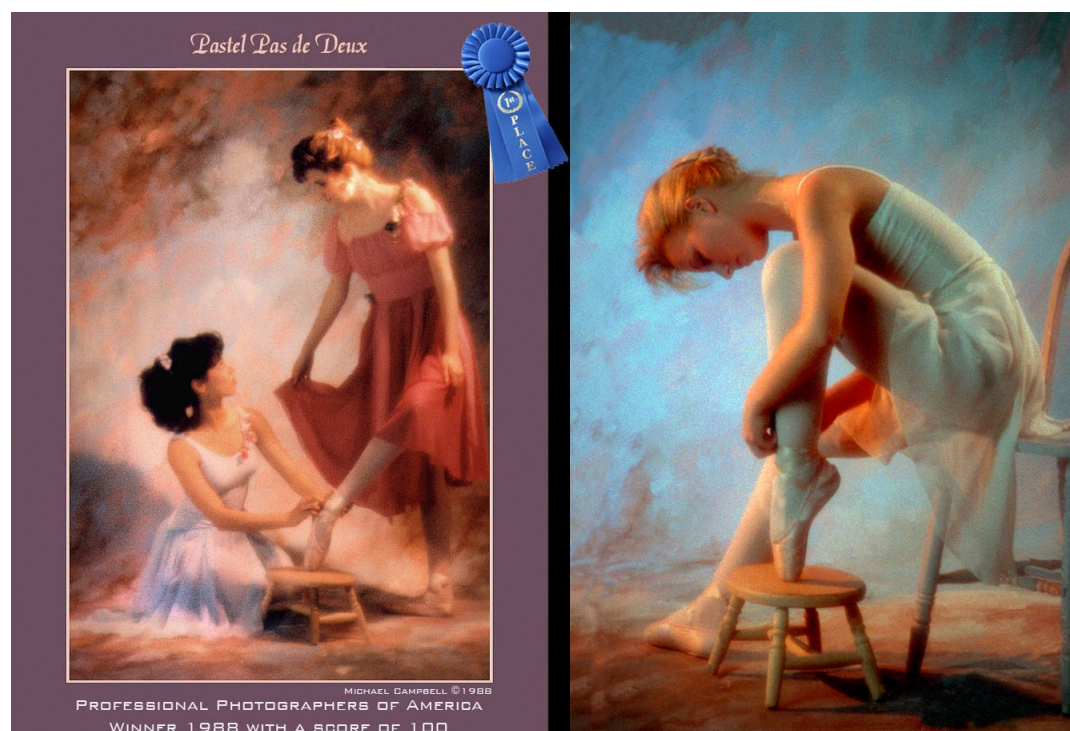
In the early 2000s Michael returned to photographing dancers, many effectively neighbours, developing new styles. Above left, Tarciana montaged into lawn grass. Above right, Violeta with smoke. Below, a Hispanic bar scene – but it is only one dancer, Leilainia, and some digital brushwork.

A eclectic career

Michael Campbell is self-taught as a photographer and became an Adobe Photoshop expert from its early days. He is also an accomplished digital painter who has taught many audiences how to use the program of the same name.

When he lived in England during the 60s and 70s, he represented Britain in more than 59 international-al athletics meets all around Europe for over 14 years as the UK champion and record holder in the high jump. While still at school he played cricket for England Under 21 team as a fast bowler. He also represented his university in athletics, cricket, golf, squash, table tennis, chess and bridge. Father and son made it into the *Guinness Book of World* records when Campbell threw a raw egg 115 yards to his father who caught it without it breaking! The sporting tradition continues with Michael's son Alex in the USA, most recently with the Razorback Track team at the University of Arkansas.

Campbell closed his studio in 2016 but continues to work from home and often blends painting

skills with photography. His signature style uses colour to the full and has produced some striking composites using montaged backgrounds and settings including very convincing scale model cars. His output, despite a stroke two years

ago which has left him with aphasia and apraxia, is prodigious.

He has found in his archive of classic California social photography, and portraits of the many prominent people he has known, a way to communicate by sharing

them when words have become harder to write.

Campbell has published a coffee-table photo book of hummingbirds photographed in his back garden, recently featured in a local TV news item. He has also completed a
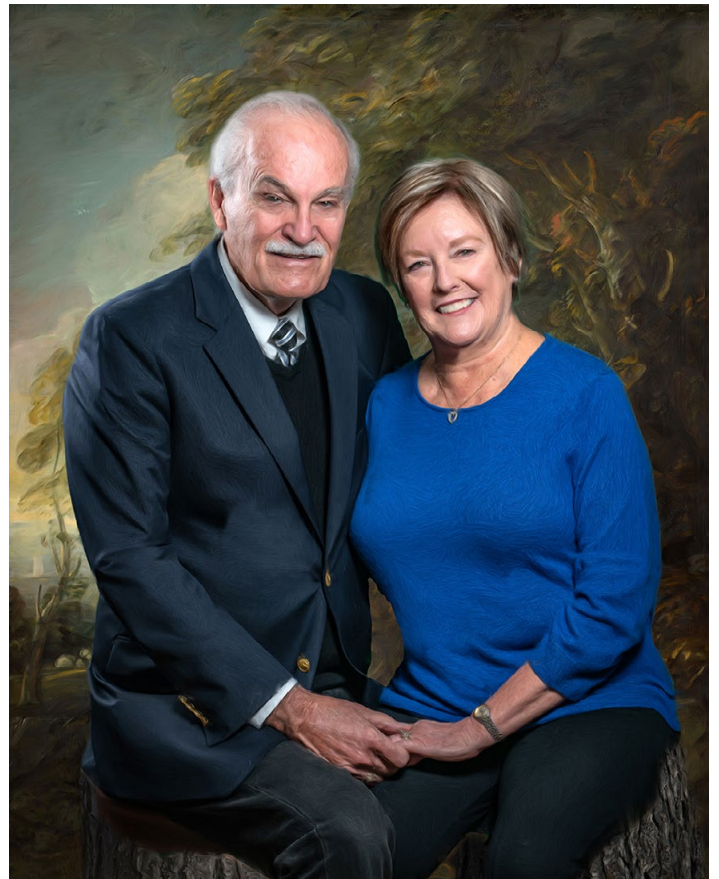
Examples of Campbell's current portraiture which use digital montage of backgrounds (green screen or otherwise) and digital painting to complete the styling. He has also embraced digital lab services such as showing a simulated room setting with wall print (left) and new camera systems (Sony full frame mirrorless).

coffee-table book about the Sacred Isle of Iona. He had spent two years in the 1960s when he was 22 and 23 making a geological map of the 2.7 billion year old rocks of the island for his Master's thesis. He got to know all the 95 inhabitants of the island, and volunteered to help the restoration of the 13th century Iona Abbey. He has dedicated his book to all the men and boys from Iona who died for their country during the two world wars.

In 2018 he bought a DJI Camera Drone and was commissioned by the CCSNA (Clan Campbell Society, North America) to produce another coffee-table book photographed by drone recording all the castles and historic buildings associated with the history of the Scottish Clan Campbell. The foreword to the book is written by the chief of the clan Torquhil Campbell, His Grace the Duke of Argyll.

He currently has plans with his best friend, celebrated Mexican photographer and architect Juan
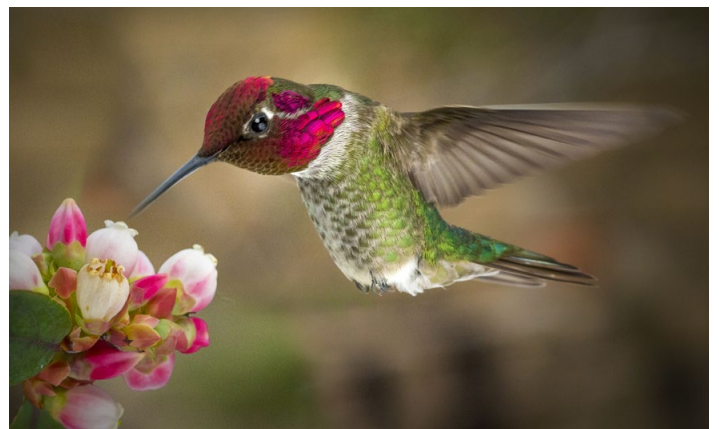
Michael has published a book of hummingbird photographs.
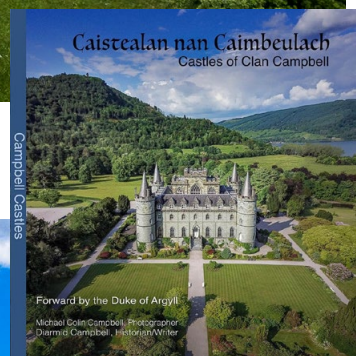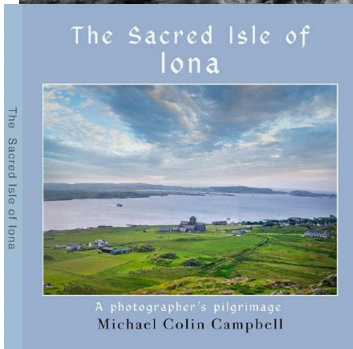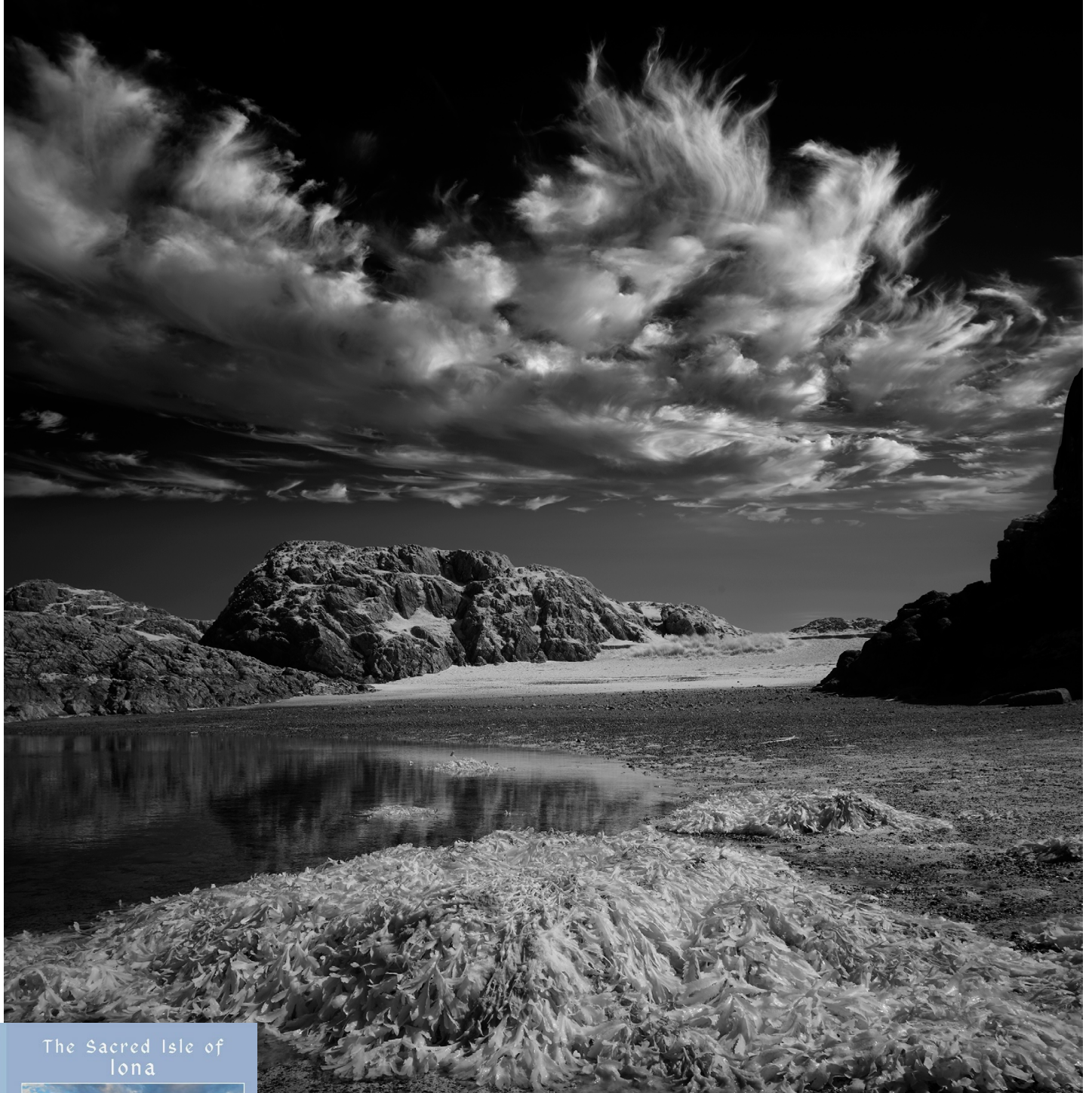
From Michael's Castles of Clan Campbell drone photography project and book – above is Cawdor Castle (famous from the Thane in Macbeth) and below Kilchurn Castle, always a popular landscape destination.

Caistealan nan Caimbeulach
Castles of Clan Campbell

Campbell Castles

Forward by the Duke of Argyll

Michael Colin Campbell, Photographer
Diarmid Campbell, Historian/Writer

Collignon Hoff, to open an art gallery in Beverly Hills, California. He has always had a strong interest in art and photography, and in the 1970s he visited the widow of William Mortensen. It was because of Michael's reference to this that we looked at Mortensen's work and produced the article in this issue.

Like Mortensen, Campbell is a pictorialist, and a deviser of alternative processes and methods, using unconventional approaches. He's definitely on the side of the angels and not the devils, though, as his homage to Iona subtitled *A Photographer's Pilgrimage* testifies.

You can find Michael at *https://www.michaelcampbell.com* and on Facebook as Michael Colin Campbell.

The Sacred Isle of
Iona

The Sacred Isle of Iona

A photographer's pilgrimage
Michael Colin Campbell

Michael's Iona book, left – above, Port Pollarain in the Bay at the Back of the Ocean, in digital infrared black and white; below, the Abbey which he helped restore some sixty years agoi; and bottom right, a drone view of Baile Mor, the island's only village. The name just means 'big town'.

The closer you look, the worse it gets…

You've seen them – the well-lit, highly-detailed computer-generated images with jaw-dropping realism. They look like they were made by a photographic master with a production budget and years of Photoshop experience. But they're not – actually, all that was needed was a textural description and the computer algorithm did the rest. It's all a result of a new wave of software collectively known as Artificial Intelligence (AI) Imagery (although as you'll see shortly, there's actually nothing intelligent about it).

How is this possible? How does it work? And are the livelihoods of photo-illustrators and art directors on the line?
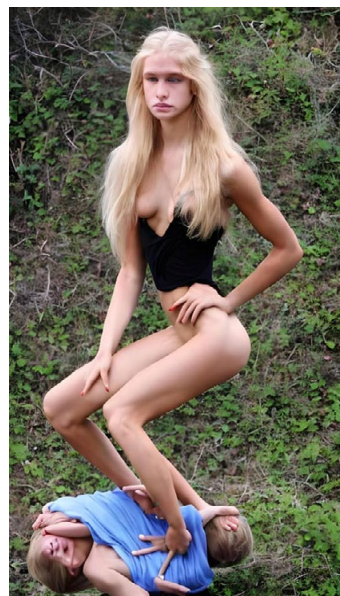
How does it work?

There are currently three major AI Image tools available to experimenters right now: **DALL-E 2**, **Midjourney**, and **Stable Diffusion** (a free and open source tool which is also powering the popular **Lensa AI** phone app). At a very high level, all of these tools are a good example of Machine Learning, where the algorithms are fed millions of images with captions, and the software forms associations between images' keywords and the bitmap associated with them.

No subject or content recognition is taking place at all – it's just associating words with bitmaps. When you feed the program a text string, it understands the prompts, consults its collection of bitmaps with relevant keywords, and tries to create something from it. The results are very similar to what humans do when creating new works in the music, fashion, or literature realms – they take elements of what's established and synthesize something both new yet familiar.

The more the sample images in the training set, the more realistic the output. That's why when you ask it to generate something that it's
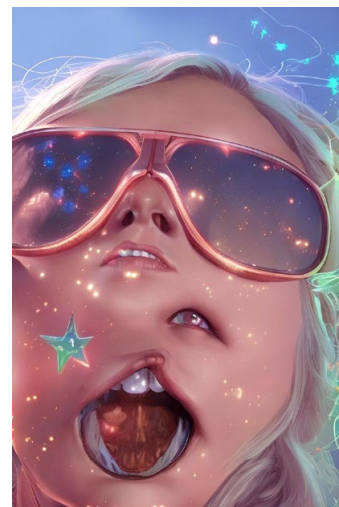

Associate Editor Gary Friedman looks at the sudden popularity of AI image generation tools, picks some examples and tells you how to try it

Examples of failed AI imaging results shared on Facebook.

never seen, like a horse on top of a person, it will fail to do so.

The earliest successes in these programs, most notably using a program called DALL-E 2, had their strengths in blending a known art style and a concept. Kitt Hirasaki (formerly with Pixar) was an early adopter of that program, and while it forbade users from using images of people (because of concerns for social abuse; see below), iconic characters like Darth Vader were fair game. And so he conjured up hundreds of images of Darth Vader while employing different artistic genres and activities. Back then one-sentence descriptions were all that was needed.

Kitt explains that it takes somewhere between 20 and 100 tries just to get an image worth showing, so what you're seeing online is the cream of the crop. But the throwaways are filled with strange output, prompting the viewer to wonder what the algorithm was thinking: People with extra appendages growing in the wrong places, hands with more than five fingers, and letters are illegible. This happens because it's not actually recognizing the content in the images it's been fed, the software doesn't actually know what it's generating.

There has been a loud outcry from the art community, complaining that 1) it's not actually art if a human didn't create it, 2) it's not original art since it's just a derivative of the training set used, 3) AI art shouldn't be allowed to win image contests (one already has).

Indeed, many of these criticisms have merit. Some tools (such as DALL-E 2) are best known for rendering an object using a specified artist's "style". Other tools such as Stable Diffusion generate examples where you see what looks like a signature at the bottom, and/or original watermarks which carried over (oops!). There are also plenty of examples where the AI did what it was supposed to do: capture a style without it looking copied and pasted. Much depends on the tool and the training set used.

Another area of controversy happens when the folks curating the training sets unwittingly utilize copyrighted work in the mix. Stable Diffusion in particular was trained on the creations of many famous

Kitt Hirasaki has produced many images featuring Darth Vader using the DALL-E 2 program. Its database contains many movie source files.
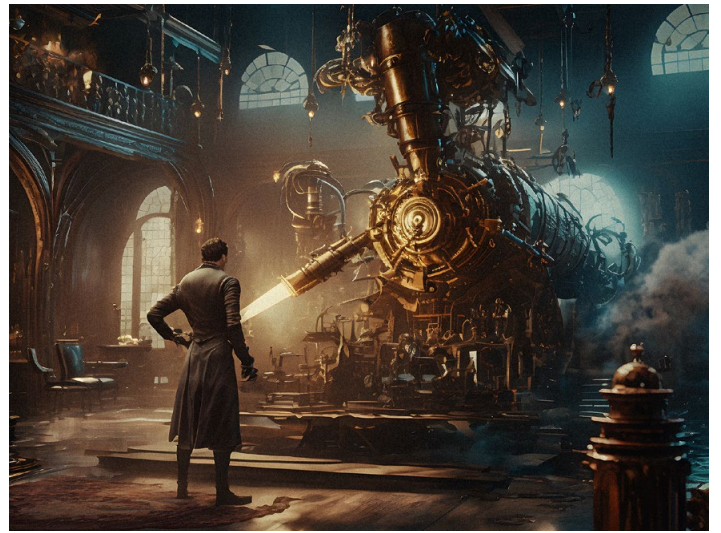
*Brazilian Everton Lisboa created the steampunk images in this column. He's also brought H. P. Lovecraft to life! You can find Everton on Instagram – **https://www.instagram.com/lisboaton**, on Facebook and other social media and photographic site.*

Tree Frog and two further compositions, bottom, by Giuliano Golfieri, FloatingPoint Art

The prompts used in Midjourney were, exactly as originally written:
close-up of a very colorful Amazonia frog. exquisite detail, 30-megapixel, 4k, 85-mm-lens, sharp-focus, intricately-detailed, long exposure time, f/8, ISO 100, shutter-speed 1/125, diffuse-back-lighting, award-winning photograph, facing-camera, looking-into-camera, monovisions, elle, small-catchlight, low-contrast, High-sharpness, facial-symmetry, depth-of-field, golden-hour, ultra-detailed photography

Giuliano also produced the Golden Retriever portrait, right hand page, see the prompt information above it.
See: https://www.facebook.com/groups/526007639164475/user/599341370
https://www.instagram.com/floatingpoint_art/
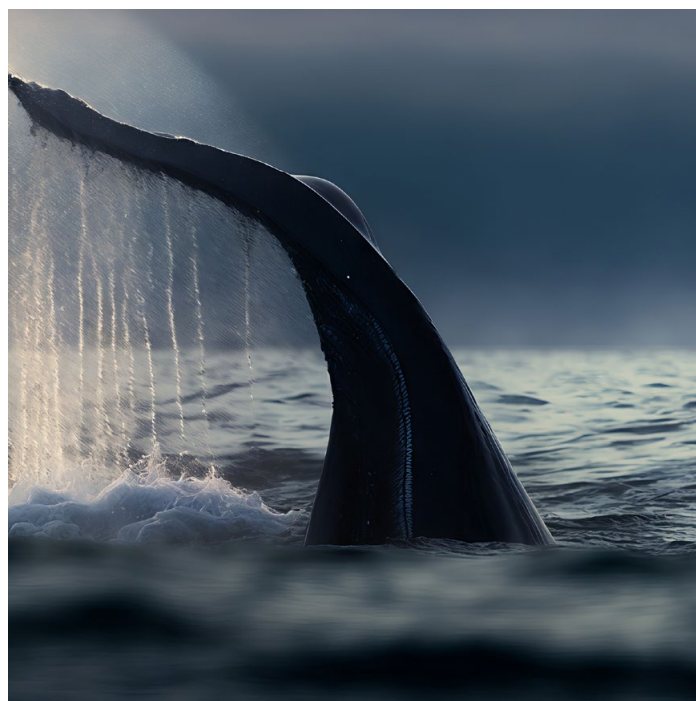
Steve Coulson has been a member of the Facebook group AI Art Universe since July and has created many good examples, culminating in making examples of graphic novel or comic book sequences.

Left is from the very brief Midjourney prompt:

‘two teenagers in love, Christmas 1967’

“MJ nails it first time out. Wow, the way she looks at him”, wrote Steve abut this image, created using Midjourney Versioin 4.

At the end of the year, Steve created THE LETTER HOME – a free AI Comic for Christmas. He says – “The Letter Home is my fourth comic created using Midjourney, and it's free to read here:

https://campfirenyc.com/comics/

It's a Christmas tale, and part of my ongoing series The Bestiary Chronicles (also on that link) but you can jump right in with this issue without having read the others.

“I tried very hard to get consistent characters and settings with this one, and while not perfect, I think we're getting closer to where that is possible. My first comic in the series SUMMER ISLAND was created with Midjourney V3 in July, so in a way this series charts the increasing fidelity of AI images.”

Find Steve Coulson and the AI Art Universe group at:

https://www.facebook.com/groups/526007639164475/user/500033643

Below, Golden Retriever by Giuliano/FloatingPoint art, prompt:
a golden retriever, exquisite detail, 30-megapixel, 4k, 85-mm-lens, sharp-focus, intricately-detailed, long exposure time, f/8, ISO 100, shutter-speed 1/125, diffuse-back-lighting, award-winning photograph, facing-camera, looking-into-camera, monovisions, elle, small-catchlight, low-contrast, High-sharpness, facial-symmetry, depth-of-field, golden-hour, ultra-detailed photography

Continued from page 30

artists, none of whom consented to have their work used this way. And it has given people illiterate in the ways of Photoshop a means to generate realistic images of things that never happened, a capability rife for abuse.

The companies which market this software are very aware of the huge potential for abuse of this technology, which is why they were released to the public slowly and with large restrictions: the original DALL-E, for example, wouldn't allow people's faces to be described. DALL-E 2 and Midjourney v4 are granting only restricted licenses to use images, meaning that you can experiment with this all you want but you don't necessarily own the copyright to use it commercially.

China has just instituted a law that bans AI-generated media without watermarks, and there's inertia in other countries right now to do

Above, Red Riding Hood cinematic series generated from the prompts below; left, animé art:

"Cinematic scene of smiling 10 year old brunette old-fashioned red hooded cape cute girl with a basket happily walking through the sunny woods peaceful atmosphere, cinematic composition + intricate detailed, + rim lighting + focus + bokah, 1x + Unsplash + 500px, taken by Canon EOS R5 RF85mm f/1.8 MACRO lens 1/100sec ISO100"

*Sequence created by @**AKTK** on Midjourney.*

HIT AND MISS MANAGEMENT:
Below, see what happens when you run the same description of the Little Red Riding Hood first image *(top left above)* through different rendering engines:

Left: Stable Diffusion, Center: Midjourney v3, Right: Midjourney v4.

It is currently difficult to get facial and style consistency from one image to the next, which makes the sequence above quite remarkable. To achieve this, the creator had to run hundreds of images using the same or tweaked descriptions and then collect those with a similar look. It's very hit-and-miss, a problem which future tools will surely correct. – *GF*

But whose face is it? This is a near-perfect result from Everton Lisboa and would be convincing in a photographic competition. All AI faces are either derived from a single image, or assembled from many stored by the program from millions of uploads and linked sources. Is he a real human or not?

the same. And in the case of Stable Diffusion, the licensing specifically prohibits using images that violate any laws or produce any harm to a person. Google, to its credit, isn't offering its AI Imaging tool Imagen to the public until it believes there's a 'responsible' way to do so.

Large or small Impact?

Although there's a great deal of anguish online about these tools putting photographers and illustrators out of work, in the real world the professionals don't seem too threatened by it.

Everton Lisboa, an art director from Brazil who generated many of the examples shown in this article, says "Using Midjourney v4 helps me quickly generate sample images to present to clients in a better way than using a moodboard. Let's say I need an amazing coffee explosion photograph for a coffee shop ad campaign. It's much faster and cheaper to generate it with an AI than to hire a professional photographer. In the near future it will be possible to use AI-generated images as the final image, and not just need to use a camera or use Shutterstock." Kitt Hirasaki agrees,

adding "The art directors (at Pixar) love it, since it allows them to experiment more and generate ideas faster."

"Eventually it will just become another tool, like sky replacement or the clone tool" says David Kilpatrick, editor of *Cameracraft* magazine, after experimenting with Midjourney. "It will likely not put anyone out of work; rather it will allow the existing workforce to be a bit more creative."

What's next?

This is one of those technologies that's in the "Wild West phase – it isn't going away, the potential for abuse is enormous, and it will likely take a decade for the legal issues to be ironed out. On the flip side, the techniques are still in their infancy, and improvement in every area is all but guaranteed. Future products will no doubt allow the user to specify a degree of consistency across images for those who are working on story boards or web comics. They will no doubt start recognizing the objects in their training sets so what they produce might make a tad more sense.

We live in interesting times.

Editor David Kilpatrick's first test on Midjourney: prompt – young woman washing clothes vermeer painting dark sepia window room (one of the first four variants, no reprocessing requested).
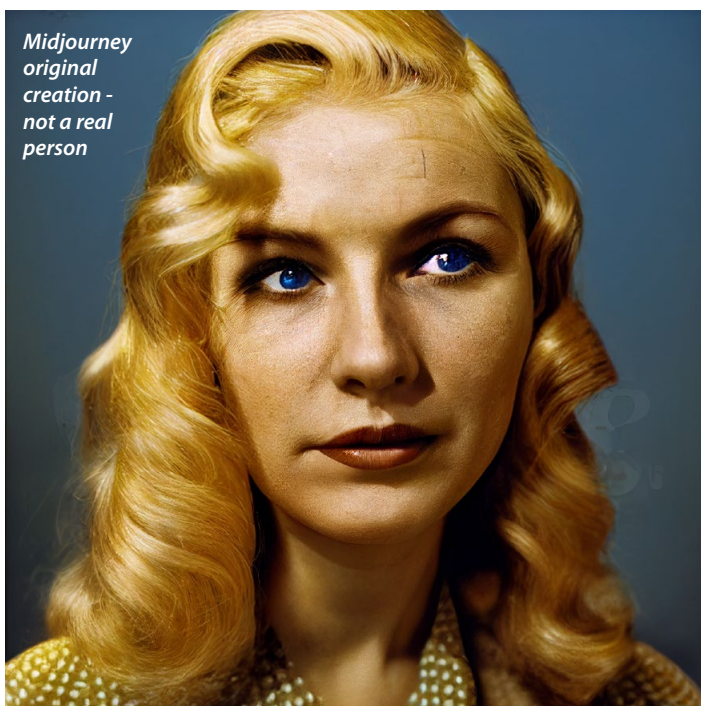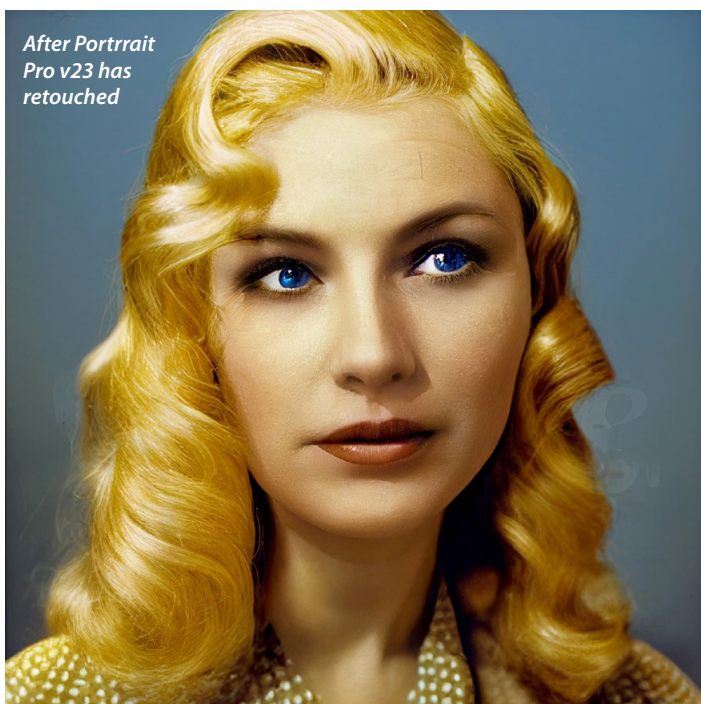
How You Can Try It

STABLE DIFFUSION is the easiest to try; just go to **https://stablediffusionweb.com/** , scroll down to "Stable Diffusion Playround", and start typing. SD output has the worst artifacts (bad faces, hands, and objects) so don't expect much realism with this tool.

MIDJOURNEY is probably the most advanced tool available right now, and they're offering your first 25 image renders for free, with unlimited access costing USD $10/month. If you want to dabble with this, here's how to get on board:

1. First go to **www.discord.com** "Login" and then hit "Register" to create a new account. (Discord is a text, audio, and video chat app for communities.)

2. Dismiss the screen asking you to "Create your first Discord server".

3. Next to **https://www.Midjourney.com/** and click on "Join the Beta"

4. You'll get a pop-up from Midjourney. Click "Accept Invite"

5. Dismiss the multiple blue square announcements in the lower-left-hand-corner. They are annoying.

6. In the left-hand corner, scroll down and click on one of the newcomer rooms, such as "Newbies-4" or "Newbies-103". (This is important – if you enter prompts anywhere else, your text descriptions won't generate images.)

7. You're now in a shared room run by a Midjourney 'bot'. Many other users from around the world are there too, typing in descriptions and watching their images being created. You can watch this process too, and learn how people are using the prompts and seeing their results.

8. On the very bottom of the screen there's a place to type your descriptions. In this space type "**/settings_**" [Enter] (Note the trailing space.) Click on **"(4) MJ Version 4**" to invoke the latest rendering engine.

9. Now try your first description. In the bottom field type "**/imagine_**" (including the space: _). A new field will appear that says "Prompt". Type your textural description in there. For example, try "Darth Vader smoking a cigarette 1950's style advertisement" and hit ENTER.

10. You may get an error saying you haven't accepted the Terms of Service. Hit "Accept TOS" and then type your text description again (starting with **/ imagine** .)

11. You'll hear a confirmation beep, and then it will take about a minute to generate four sample images. Other people may be trying their luck at the same time as you, so scroll down to see the latest activity, including the results of your query. Your queries/renders will be highlighted in yellow.

12. Your four sample images are pretty low resolution. To Upscale any one of them, click on U1-U4 which will generate a 1024 x 1024 sized version of the image you picked. You can also click on V1-V4 to generate Variations on image 1-4. Finally, if you don't like any of them you can click on the "re-generate" button (to the right of U4).

13. You can save any image by right-clicking on it and selecting "Save Image…"

So you've now created your first AI image. Remember that feeding the program the same prompts produces several different outcomes. Full instructions available at **https://Midjourney.gitbook.io/docs/**

Can portrait retouching software tackle an AI generated portrait?

WE GENERATED some portraits using Midjourney to test how AI image creation software works. This one was generated using prompts of: *caucasian_woman_blonde_mid-40s_poor_skin_and_hair_no_make-up* – which might be exactly what **Anthropics Portrait Pro v23** is expected to have to handle. However, we think mid-40s was interpreted as 1940s, not age, hence the distinctive look to the AI creation. The upper repro is what Portrait Pro v23 processed, very quickly but with a fair boost to the sliders for reducing pores, wrinkles, and blemishes. In contrast, the program's default strengthening of lip definition and colour was turned off completely as Midjourney didn't understand what no makeup means. On the positive side Portrait Pro has neutralised some of the oddness of the AI generated face. It's certainly fixed the poor skin… See: **https://www.anthropics.com/portraitpro** – our discount code **CCS22M** secures 15% extra discount.

After Portrrait Pro v23 has retouched

Midjourney original creation - not a real person

IAN KNAGGS
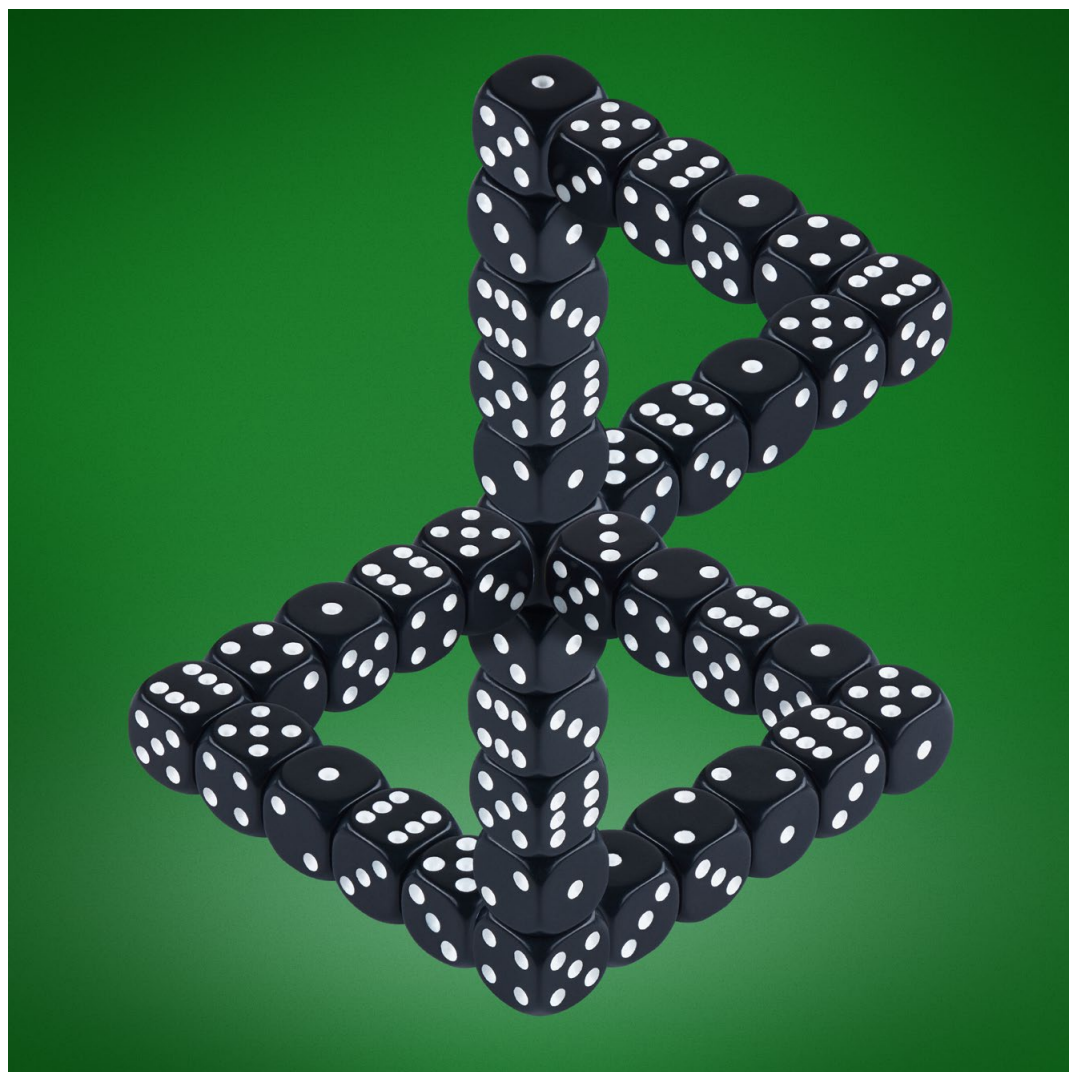
Playing games with the eye – building an optical illusion shot by shot
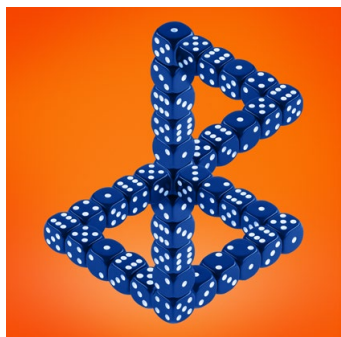

Ian, UK based and specialising in studio product photography, is a popular instructor in studio set-ups and lighting, digital processing and Photoshop.

There are two distinct approaches to photography – one ensures that true to life images are captured and relies upon the lighting, composition to add interest and capture the viewers attention. The other is where reality is deliberately and actively, yet subtly altered to artistic effect. Personally, I'm very much drawn to the creative freedom and flexibility that is available to create images that are not actually possible in real life.

A perfect candidate for these types of images is the optical illusion. Such images can sometimes be confusing to view, whilst at the same time drawing in viewers for extended periods of time as they try to process what they are seeing. The simple definition of an optical illusion is something that deceives the viewer by appearing to be something other than it actually is or something that is physically impossible. Many instances often feature geometric shapes and patterns.

In this particular case, for the image to work, it was necessary
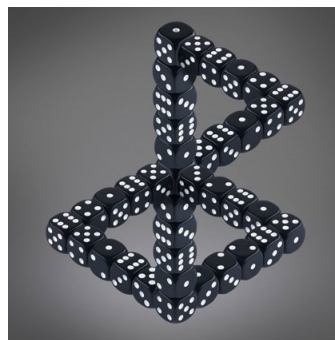
The Layers used in the Photoshop composition allow the colour and gradation of the background and the subject to be changed easily, which these small examples show.

to adhere rigidly to the rules of isometric projection. These rules dictate that the camera must be positioned exactly 45° to the dice and also be elevated by 35.264° from the base plane. Otherwise, if the camera is not positioned at these angles, the viewer's brain will notice immediately that something is not right and dismisses the image, rendering it ineffective.

The basic premise of shooting optical illusion images is that multiple shots are taken where the main subject and camera do

not move. Between images, some parts of the subject are removed. The constituent images are then composited together in post production using layer masks to hide certain sections of the image.

One thing to consider when shooting the base images is the lens being used. It is imperative to use as long a lens as possible to avoid any problems with perspective distortion caused by wide angle lenses. As a minimum, a 50mm lens (on full frame camera, 35mm on crop-frame sensors) should be used. However, if possible, use a longer lens as this will make compositing easier and remove any mismatching distortion.

Once the base images have been shot they can be quickly composited together in post-processing to 'build' impossible structures. As with any composite image, it is imperative that the lighting and camera position remains unchanged between images, so a tripod and shooting in Manual mode are essential to give ultimate control.

https://www.ianknaggs.com

TOM'S TOP 40

Tom Hill has been putting up 365 images selected from four decades of studying, travelling, working and wandering the streets – using Facebook likes to rank their appeal. He's often looked for characters, couples and caught moments.

Image 250/365. Two elderly Fleetwood residents go past a closed down shop in their town, October 2018. Fleetwood, some 10 miles north of Blackpool, up the Fylde coast, was once a bustling prosperous community. Deep-sea trawlers would land lorry-loads of cod. Proud, hardworking young men would disembark the vessels, go home to their families, shower and shave then within a couple of hours, hit the town, bedecked in their best suits. They would spend their very hard-earned wages in the pubs, chip shops and local businesses. The ferry to the Isle of Man and the ICI factory also contributed to the vibrant local economy. The trawlers, the fishermen and their money have gone now. All that remains is the Lofthouse Fisherman's Friends factory – but since the business owner, Doreen Lofthouse, died a year or two ago, I suppose it's possible that also might disappear. Fleetwood is now a dead town, full of benefit claimants in a couple of sink estates, lots of retired folk and a few civil servants who work at one of the 'Russian front' outposts of the Department for Work & Pensions offices. I lived in that little town with my partner for about three years from 2017. It was such a dump that it badly affected my mental health; I'm so glad I don't ever have to go there again. When Doreen Lofthouse left several million pounds in trust to the town, in the hope that it would be spent on civic regeneration, the trust administrators set up a website with a form to poll the locals for suggestions on how the money should best be spent. I mooted the idea that a few million quid might just purchase enough napalm to regenerate everything once and for all. I never received any support for the idea.

Over my 40 years of practising 'street photography' I always prefer to ask subjects if it's OK to take their picture; however in the three images featured here, that would have been impractical and certainly would have destroyed 'the moment'.

If people are on the streets in public, doing things one might consider 'newsworthy', I don't feel the need to ask permission to photograph them. If the subject is a busker or street performer, I always ask permission, and always put money into their collection hat.

I feel that I enter a grey area when taking a photo that is intended to be 'mocking' the subjects. Of these three images, the kissing couple feels 'positive' – two attractive young people enjoying their lives – so I'm comfortable publishing it. The two older ladies seem to me to possess a certain dignity in the face of life in an economically deprived town. The grotty, depressing place had a very bad effect on my mental health when I lived there for a while, so I make no apology for the ironic joke in the caption.

However, the photo of the two sunbathers IS intended to ridicule their lack of 'finesse' – especially the indignity of the man with his legs wide apart. Had these people been identifiable, I certainly wouldn't have published the photo.

Photographing people, even when it's perfectly legal to do so in a public place, can still be a moral minefield – and it's the photographer's duty to tread carefully across it.

Image 287/365. Couple embrace on a street in central Milan. September 2018. There I was strolling along in Milan, looking for photo ops and BANG! There was this couple who just spontaneously turned to one another and started to kiss. I must have been 10 feet away. They were oblivious to the sound of the camera's autofocus and mirror sounds (bleep-bleep-clunk). Unlike Alfred Eisenstaedt's 'Time Square Kiss' on VJ Day, NYC, 1945, this photo definitely wasn't set up; although the story behind Eisenstaedt's seminal image remains a matter for debate. This photo is one of my favourite of the series of 365 because it's so spontaneous and imparts some hope that the world isn't all that bad a place.

Below: Image 288/365. Tourists on the beach at Callao Salvaje, Tenerife, May 2018. A very cosmopolitan, sophisticated couple deeply entrenched in their ambassadorial role as representatives of the UK tourist cohort. Doesn't it make you proud to be British? Maybe not.

PAPERS

The PermaJet Heritage range of five fine papers

Photography started out using what we would call fine art papers from the start. The earliest writings about printing, and paper negatives in the Calotype era, mention types of paper and their acid-free qualities already well known to artists. This didn't stop many early prints having an expected lifetime of six years, and portrait photographers in the 1840s and 50s telling their clients this. It was the impermanence of paper prints which kept the daguerreotype alive despite all its disadvantages.

So when a Heritage range of inkjet papers is made by PermaJet it's definitely not looking to go that far back! Good archival photographic paper (often just the paper, intended to be coated by the photographer) soon arrived and it was based on papers already used by artists. In the 1860s the first photo papers with a barium sulphate (baryta) layer were made, though not introduced in their modern commercial form until the 1880s. Artists had long hand-coated baryta mixtures on to paper before painting, to prevent the colours soaking into the fibres of the paper itself and losing fine detail and intensity.

There's only one baryta paper in the Heritage range, and the remaining four papers have a slightly softer quality – this is also an old photographic tradition, going back to the 1920s when gelatine emulsion photo papers were made without the baryta layer to suit pictorials styles.

With PermaJet's range you can make inkjet prints which have the look and feel of hand-pulled etchings, ideal for reproducing old woodcuts and engravings, or watercolours if you post-process a digital image to create the right palette and wash or brush strokes.

These papers are **Etching Rag** and **Watercolour Rag**, the etching paper being a fairly smooth and flexible stock which should respond well to a embossing press for a cartouche or signature. The watercolour stock has the expected slightly thicker feel though it's the same 310gsm as all this range – that is down to the visible mould-made texture.

Museum Rag, which can be considered the standard, is a little stiffer than Etching with a hint more fibre texture on the printing surface while **Smooth Rag** is a highly calendered version with a very smooth finish. You could easily mistake it for a 'white smooth matt' but it's a natural white, not optically

brightened, and without any surface coating other than what's needed to receive dye and pigment inks well.

Baryta Rag has a fairly fragile sheen from the mineral layer and it's not like FB baryta gloss or lustre papers which have an additional coating and heavier double weight base. While a perfect print on this will have the strongest d-max and finest small-droplet detail (depends on your printer) it's not easy to handle without marking and is best used for individual exhibition prints. The other Heritage papers are more robust, you can stack them and guillotine them fearlessly.

What the Baryta Rag does have is a look very close to early 20th century darkroom papers without a supercoat layer and with physically thin but silver-rich emulsions. Tone the image the right way and it could almost fake a Victorian albumen or early gelatin print.

All the papers share a natural white without mineral or optical brighteners and (apart from Baryta) should be easy to print using a matt pigment set or dye inks. Only Museum Rag has a stock ICC profile for many printers, so using PermaJet's custom profiling service may be necessary. All except Baryta print well using the Epson Velvet Fine Art paper setting on the Eco-Tank 8550, and the existing Museum Heritage profile works well as a start point. Baryta Rag uses the Gloss not Matt ink set and prints well if set for Photo Semi Gloss paper type. Unlike PermaJet **Photo Lustre 310** which was used for a comparison print, it marks badly from the feed rollers of the ET-8550 though not from the P3800, and the ink didn't dry as quickly. While prints using the correct stock profiles for these two papers are very well matched, Baryta Rag has a definite edge in both fine detail and colour intensity. You would need to test your own printer to ensure no mechanical damage affects this paper.

All these Heritage 310gsm stocks are best used in a printer with a dedicated heavy paper feed, lacking on the ET-8550 although it will accept individual sheets carefully fed. Most Epson printers won't allow you to select the Velvet Fine Art, Watercolour Radiant White or other recommended paper settings for Heritage varieties unless you use a manual rear single sheet feed.

Verdict? All five papers could have been put into use immediately if needed, no hours of testing and custom profiling needed. For the

The iMac 2019 27" 5K screen is not high-end for colour matching. However, as all the test prints above show, getting a good match on the five PermaJet Heritage papers is straightforward. Below, slightly warm mono repro of an engraving copy printed on Museum Rag on Epson P3800, and cooler black higher contrast image on Baryta Rag and Epson ET-8550.
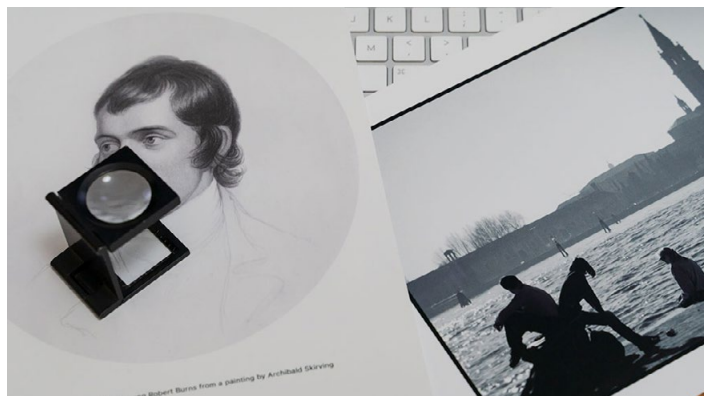
best results this is still recommended. The look and feel of the uncoated stocks is only bettered by the Baryta Rag is you want the highest d-max for convincing darkroom print simulation and a very fine pearl lustre look.

You can obtain the **PermaJet Heritage Range Discovery Pack**

with two sheets A4 of each of the five stocks for a very reasonable £8.95 plus £2.99 postal delivery or free collection from The Imaging Warehouse or dealers – look out for all their test packs at trade shows.

For information see: **https://www.permajet.com**

Canon EOS R5 with RF 24-240mm ƒ4-6.3 IS USM

By David Kilpatrick

If you have ever owned a zoom which covers from that critical 24mm wide angle to a good long reach of 200mm of more, you'll know there are compromises but also great benefits. So in many ways it's not the best choice for trying out Canon's EOS R5, the 45 megapixel flagship body in the full frame mirrorless range which sells for well north of £4k. In other ways it proved ideal, one lens covers all – and gives the camera a workout to drive relatively slow AF and use higher ISOs to cope with limited aperture in midwinter.

First, the camera. It's all about speed – sheer shooting speed with 20 frames a second accessible even in uncompressed raw, and 240fps HD movie shooting when you don't need the almost unviewable scale of 8K video. Responsiveness gives the camera a kind of nervous energy which can be disconcerting, with AF subject tracking zapping across the field of the high resolution EVF before you realise the subject has moved – or the camera has suddenly decided a random bush with much higher contrast detail deserves to the sharp and that heron in the muddy dark bit doesn't.

As always with Canon, you gain predictability when shooting if you spend a few hours setting the camera up. We booked an entirely free (substantial deposit needed) 48 hour trial hire with Canon's own trial service operated by Try The Kit Ltd, who do this really well. Everything is delivered in Pelican cases with return labels and bags via APC, all necessary accessories are included down to an extra battery and a 128GB SanDisk CFExpress card in the camera – plus the vital SanDisk CFExpress card reader, which anyone not using this format is unlikely to have. The second card slot does accept SD UHS-II with very respectable performance but for the highest frame rates and movie quality CFExpress is essential. In the package there is also a USB stick with the instruction manual, and the one thing I think Canon should do is to send out a PDF download link for the manual(s) as soon as the trial hire is booked. Even with much of the delivery day (prior to the hire period) available you can't begin to learn the fundamentals of a camera like the R5 in a couple of days, let alone use it fully.

Dealing a fresh card

The CFExpress card is a good compromise between CF and SD, not too bulky and not easy to lose though you can't pop spares in the credit card slots of your wallet or tucked into your phone case. The 128GB SanDisk Extreme Pro provided with the trial hire kit is, of course, up to the 20fps sequence shooting of the R5 (which retains full AE and AF if you use fully electronic shutter). The SanDisk USB-C reader is chunky and ideal for desktop systems – on the road, you'll probably use SD cards which are low cost, easily obtained and can be read by many laptops directly. Some of the benefit of CFExpress speed is lost if you shoot small batches frequently, as the card and reader take longer to initialise and make themselves visible (iMac 27 i9 and one of the fastest) than SD. In fact a 1-2GB shoot on SD could be transferred over before the CFExpress card declared itself.

However, if you don't use CRaw and decide to shoot at 20fps using electronic shutter, or if you shoot 8K video, CFExpress is your only choice and the rest of your post-production workflow will determine how long everything takes.

Launch lag

This brings me to one of the few negative aspects of mirrorless. Back in 2010 when Sony entered that market, their DSLRs were not the fastest and the average owner was not likely to shoot sports, news

The R5 is a well styled camera following Canon signature rounded corners. It has a 'flippy' rear screen which is not fragile, just extremely useful, and a very substantial right hand grip with space for larger hands. It is well balanced with the 24-240mm lens. There is a regular SD card slot behind the CFExpress slot, and recording can be allocated in the usual split format or backup modes. Note the coax flash socket.

and wildlife where quick reactions count. Owners who transferred to the SLT (hybrid mirrorless) and later first generation A7 didn't generally notice the serious time-lags of the operating cycle. Things have since been transformed so if you spend over £6k now you get a camera almost as fast to pick up and shoot with as a 2008 A900 DSLR.

Canon, in contrast, have always had very fast professional level DSLRs and many users changing to the R5 will have been using models like the EOS 1DX Mark III. The R5 is not a similar experience despite some parallels in the controls and interface. The very high resolution EVF is slightly soft visually and its information overlays such as the horizon level easily dominate the image, which doesn't happen with an optical SLR finder. When the camera has not been used for a minute or two, it does not start to wake up until you have a blank (black) viewfinder up to your eye and a finger on the shutter release, and the time it takes to initialise ready to shoot from this state is enough to lose you the shot. Action photographers used to having three bodies and quickly grabbing one with the right lens on may simply find the small delays the mirrorless system brings persuade them to stick with the DSLR series.

Against this you have to count the unique AF responsiveness and accuracy of the R5. The entire frame is one big 100% AF area you can divide into zones or pinpoint with a spot function, and you get an impressive light show of active points which often map the shape of the subject you first focus on, and move with it. Eye-focus works with humans or animals even when the subject is very small in the view. Frame up something impossible like a flight of ducks taking off in such low light their action can't be frozen even at ISO 12,800 and the system may miss the first frame at a standard 12fps but will get every further shot sharp. This, as well, with an ƒ4-6.3 consumer grade zoom.

There are some aspects of the R5 which I couldn't like. The little M-Fn button near the shutter release is vital for adjusting functions and settings, but far too small. It's too easy to press the video button instead. The camera is not large in the way the Nikon pro Z models or

Leica and Panasonic manage to be, but it has a substantial right hand grip holding a battery with the same 2250mAh capacity as other upgraded li-ion 7.2V types and the shutter release button is mounted right at the front of this. On the top plate is a fairly small LCD panel and this has to do all the work of keeping the user informed unless looking at the rear screen or through the EVF.

What's missing compared to other brands is any vestige of mechanical setting. There's no quick switch to dedicated video, no PASM (sorry – PTvAvM), no C1/

C2/C3 aka M1/M2/M3 memorised set-ups to be recalled by just turning to a mode dial position. Instead it's press the Mode button, go into EVF or screen control, press buttons and turn control wheels. For almost any change you want to make to settings or set-up, this is how the camera works and some will be entirely at home. If you're coming from another system you may miss the speed and assurance of more dials and switches; Canon might argue this simply increases unreliability and reduces weather-sealing.

Vignetting at full aperture and 240mm, above. Both taken at ƒ6.3, the left hand with corrections turned off, right hand with them enabled (in Adobe Camera Raw). At this focal length there is very little change in the angle of view as there is minimal distortion.

Life-size mask. Left, the closest focus possible at 240mm – right, the closest focus at 24mm. Some zooms focus close at the wide-angle end, this one does not and optimum close-up scale and distance are in its mid to long range.

Hold steady

The R5 is the first Canon full frame mirrorless body to have sensor stabilisation, claiming up to eight stops. While most affordable Canon RF lenses are optically stabilised, some of the most desirable are not – this body brings stabilisation to the 28-70mm ƒ2 L, 85mm ƒ1.2 L, 50mm ƒ1.2 L and (affordable!) 35mm ƒ1.8 Macro. With other lenses including both the popular 24-105mms it uses combined sensor and lens IS for the same claimed benefit, while some lenses don't work as well – the 24-240mm gets only 6.5 stops and the 100-500mm gets 6.

With IS enabled (the lens switch does this) the 24-240mm gave significantly better hit rates in the field than a Sony A7RIV using in-body stabilisation. Whether this is down to the lens IS or the R5 body doesn't matter; if this is almost the worst stabilisation expected from the R5, you can probably trust it the way users trust OM Systems.

And how about the lens?

It may be an odd choice for trying out a body which is a natural match for a 28-70mm ƒ2 monster made possible by the RF lens mount (greater diameter than others) and in-body stabilisation. It's now seven years since Sony introduced their 24-240mm ƒ3.5-6.3 OSS, and the Canon equivalent arrived about five years later. It's a touch bigger, slightly lighter, uses many more lens elements but has almost identical close focus.

Comparing 2016 Sony A7RII files from that lens, the R5 produced much flatter-looking contrast and colours even when processing from raw using the same Adobe profile – this is a reverse because in the past Sony raws had more shadow detail and less 'punch' than Canon. We have to conclude that the Dual Pixel CMOS (superb AF and special functions) and a sensor designed for HDR including .HIF 10-bit images have given the R5 a naturally lower contrast look. This will be popular for weddings and babies, combined with the pink rather than yellow warmth of the Canon.

The older Sony clearly has much more CA, the new Canon has more optical distortion to correct in firmware or raw processing lens profile, mostly at 24mm. It's not a big difference but enough to blur

the Canon corners at 24mm (true focal length 21.8mm with strong barrel distortion). Sony's corners are less stretched (true focal length about 22.1mm) but smeary colour fringes make it almost an even contest. I didn't keep the Sony but have often been tempted to buy another – the focal length range is so convenient. If I used Canon I'd probably see this lens the same way but would not have sold it. You need your 16-35mm, 24-70mm and 70-200mm but having a 24-240mm around to take when travelling or just out and about is a great add-on especially at well under £1,000.

In use, just having the lens on the camera allowed me to get a few sunset shots which would otherwise have been missed moving between viewpoints and changing lenses. Apart from those sunsets weather and light conditions were not great during the hire period (a risk you run) and some shots were taken at the limit, birds on the river at ISO 12,800 – see the example below with 100% clip at 300dpi. Sadly the days are gone when you could get a day trip to Spain or Italy from Edinburgh Airport and catch eight or ten hours of winter sunshine in Barcelona or Milan! But back then
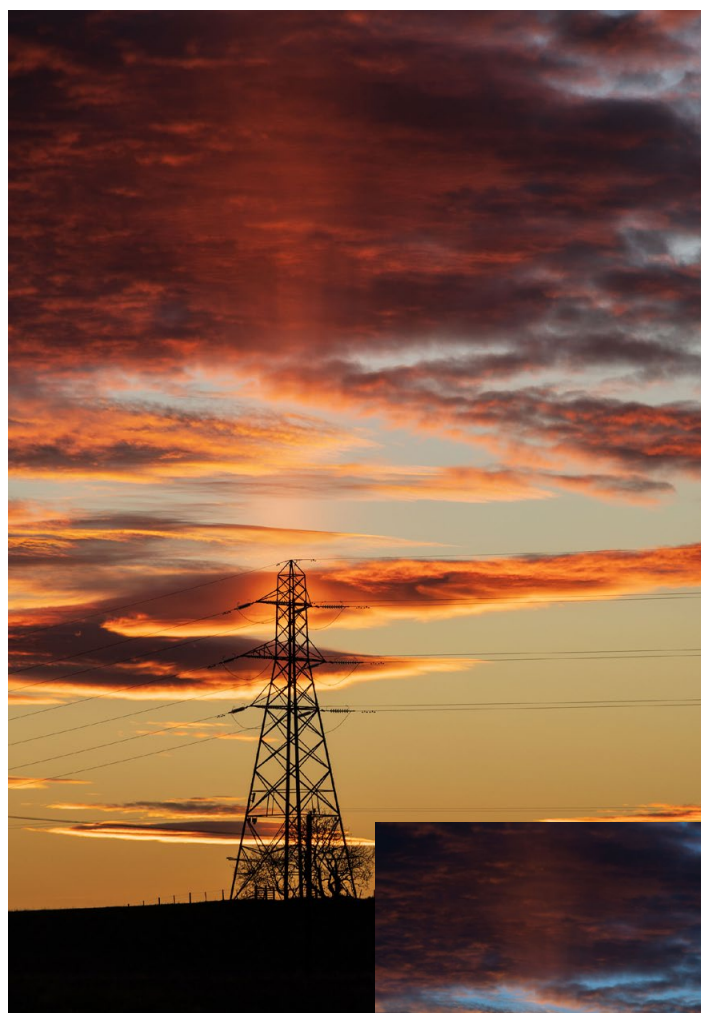
no-one considered using anything faster than ISO 800 and the grain would have been far worse. The R5 can be used at ISO 12,800 with confidence even at the full 45 megapixel image size. Verdict? Exactly what we expect from Canon – delivered!

📷

See **https://www.canon.co.uk** and check out **/testdrive**
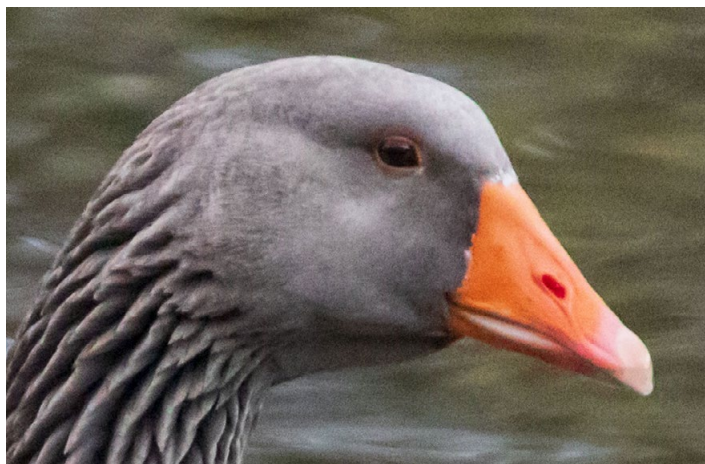
Evening goose, 1/500s at ƒ6.3 and 240mm, ISO 12,800 – 300dpi clip above.

Top – 24mm sunset, processed from raw. Made possible mainly because one camera and one lens could be grabbed from the car seat for a rapid dash to a fishing platform on Bowden Loch. Above and right – from back at the car, at 193mm, catching an unusual vertical sun ray behind the pylon. From raw above, and from .HIF right processed using HDR in Camera Raw and looking very different.
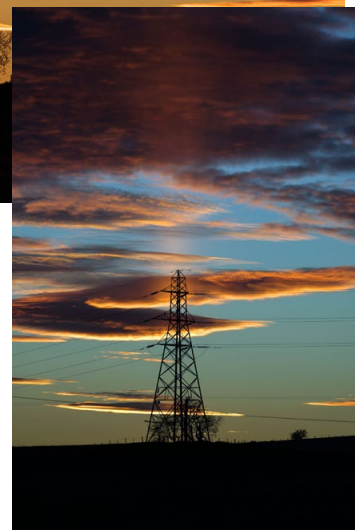
Tamron 150-150mm ƒ5-6.7 for Fujifilm X system

We tested Tamron's big tele zoom in its first incarnation for Sony mirrorless back in July/August 2021, and wrote this – "In the world of very long lenses, close focusing is rare… the Tamron 150-500mm focuses down to 60cm at 150mm, 1.8m at 500mm… it achieves between 1:3.1 and 1:3.3X scale over its range."

This was the Sony version on full frame, but the figures do not change in the version now made for Fujifilm X-mount and the 1.5X sensor factor makes this seem like a 1:2 macro.

Given the Tamron **150-500mm ƒ5-6.7 Di III VC VXD Model A057X** to test in December, we hit incredibly bad weather and poor light, cancellations of sports events and a deeply frozen world. **Rob Gray** had to try the lens with none of his usual subjects venturing out.

Here's what he says.

"A few days trying it out in a typical Scottish winter, I found the lens well balanced and strong in construction and use, only possibly let down by the lens hood and its poor securing clips – it unmounted itself a few times, which was a bit annoying. Overall the lens performed well, the onboard vibration reduction proving effective, as did the handy focus range limiter options.

"One huge bonus is something I find annoying in other long range telephoto lenses where you have no way of locking the zoom focal length other than at shortest option. This Tamron lens features an ingenious additional way of increasing grip on the lens barrel to prevent focal length creep – just by moving the focal length collar forward, you can lock it in any position and turn the lens into a fixed focal length until you pull it back to zoom again.

"It is well constructed, with a high quality finish, and the few images I managed to capture while out proved it works well on both the Fujifilm X-T3 and X-T4. It would be even faster to focus on the newer X-T5 or X-H series camera bodies."

Rob was impressed by the solid

Below: the lens has a normal zoom lock at 150mm, but also a function to friction-lock at any zoom setting (bright ring visible)

feel of the lens, which is down partly to the use of magnesium alongside the advanced plastics in its barrel. It hefts at 1,710g with an extra 155g if you fit the tripod grip. It takes 82mm filters, is 209.6mm long before zooming, and comes complete with lens hood and mount/grip.

As for the price at £1,400 it's around two thirds of the current Fujinon XF 100-400mm ƒ4.5-5.6 R LM OIS WR which has a 1/3 to 2/3 stop speed advantage over its range, but focuses to a fixed 1.93 minimum and achieves a 0.19X subject scale at the best. The Fujinon does weigh significantly less at 1,375g, uses smaller 77mm filters and its 210mm minimum length is about the same, though the chunky design of the Tamron makes the Fujinon look 'longer' at first glance.

See: https://www.tamron.co.uk

Shooting at 1/1000s and 500mm, wide open, the Tamron's AF held sharp focus on approaching traffic (frames 77, 85 and 90 in a sequence at 10fps with continuous AF).

Racehorses from The Coltherd Racing Stables near Selkirk, exercise in the winter sun over fields covered in frost and snow in the Scottish Borders. Fujifilm XT-4, Tamron at 500mm and ƒ6.7 full aperture, 1/500s at ISO 2500. Photographs © Rob Gray.

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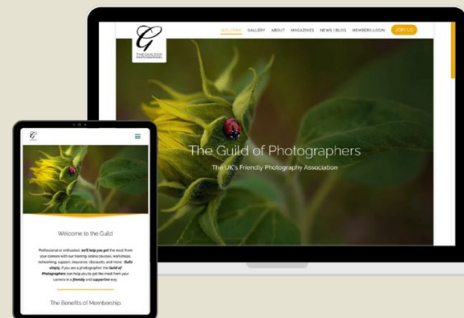
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Jo Kelly *created this studio study using black cotton fabric hung above Rosie. "She is the bravest girl I know", says Jo, "and came to see me to show off her warrior scar after her heart surgery." The heart shape was manipulated from the black drape in Photoshop. See @jokellyphotography, and jokellygingersnaps on Facebook. Guild monthly awards High Bronze.*

Facing page, impressionistic monochromes of two iconic cities:
Top left, Venice by ***Morag Forbes****, Guild Silver award*
(https://www.moragforbesphotography.com)
Bottom left, London by ***Helen Simon****, Guild Silver award*
(@nelsimonphotos, https://www.helensimonphoto.mypixieset.com).

Below, dramatic camera angle between two steam engines at Didcot (the right hand one a replica only built in 2019). By ***Robert Forbes****, Classified Guild Awards entry.*

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