

CAMERACRAFT

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 THE GUILD OF PHOTOGRAPHERS



FAYE YERBURY FRP'S



NICK LANCASTER



MARY DOO

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The Society
of Photographers

*Pre-register before 1 Jan 2025 for FREE Trade Show entry and avoid £10 entry fee to Trade Show.

Do you work alone? Most of my life I have told myself that I work alone, but until I nominally retired it was not really true. Producing this issue drove home to me that I really do work alone today, and has made me think of the implications. I've come across many individuals with one-man or one-woman businesses who hit a crisis and ended up letting many customers down.

It wouldn't really matter if readers did not get this magazine for an issue, or if it arrived late. It's not as important as a wedding album which is never delivered, or a portrait taken to send family at Christmas which is not received until the week before. I've come across exactly those issues in the past, and anyone working in a pro organisation or association will confirm it – they are recipients of consumer complaints against members and often have to take action.

The best outcomes have sometimes involved a local photographer, possibly a business rival, rescuing work for clients and helping out the family of a photographer who has gone into hospital or worse. There have even been one or two needing cover when detained at His (though it was then Her) Majesty's pleasure.

I never worried about needing anyone to come into my office or darkroom, try to understand my negative files, unlock my phone or computer and locate vital documents and data. I have very savvy family who could do this though it might be tricky to know where to start.

Recently I have told about one widow desperate to clear out or sell what were once very high end computer systems, but also desperate to have all the internal hard disk drives removed and smashed up rather than just securely erased. She didn't think this was possible, and even though there was absolutely nothing of any risk which could have been left on the old machines, insisted on turning them into completely worthless scrap rather than a few hundred pounds of welcome cash. If those drives ever did hide an unencrypted note of the pin number for a long-expired credit card, it was not going to get into the hands of criminal hackers and scammers!

But I've also seen a good friend contract an illness so unusual he was unable to leave intensive care for several months, and a family member be diagnosed with something equally rare and terminal. I believe that the NHS has in both cases succeeded in stopping the unstoppable. Both reminded me that such things can happen to anyone at any age.

This is where my past life, working with partners, colleagues or my own employed staff (and family) was one with little concern that my studio, my contracts, the books and magazines scheduled and always going through production, would ever shut down just because I couldn't look after it all personally. There's a story in this issue about three photographers co-operating to rent and run a studio, admittedly not a busy commercial one, and for anyone working alone that really is a very good insurance policy. Don't work alone! Have an understudy, or a mentor who knows your work backwards and has helped you build a business. Have a trainee, a partner, or a family member brought up to speed with what you actually do. It's probably as important if your work is in a garden room studio and office as it would be if you commuted to city premises.

As for me, I'll keep imagining I am immortal. After all, when the day comes I find I am not, it's not going to be my problem, is it?

– David Kilpatrick

Email: editor@iconpublications.com

IN THIS ISSUE

Homer Sykes, Faye Yerbury FRPS, Mary Doo, Paul Oldham, Nick Lancaster, Natasha Rae, Gary Friedman, Tom Hill, David Kilpatrick, Richard Kilpatrick, Tom Fell, Phil Crean, Sian Shipley, Lee Frost, Rachel Green, Joao Yordanoc Serralheiro.

CONTENTS SEPTEMBER/OCTOBER 2024

Cover – The Garden Nymph by Faye Yerbury; Jasmine Mcginnes by Nick Lancaster; fall colour at Jenny Farm, Vermont, by Mary Doo

- 4 News.
- 5 Events 2025 – Guild Awards and Photohubs, Societies' Convention, The Photography Show.
- 6 Tom Hill – On people offended by photographs or the subjects in them.
- 8 Distinctions – Faye Yerbury becomes a Fellow of the Royal Photographic Society.
- 12 Mary Doo – Latitudes of Exposure, from the equator to the icy north. Wildlife and environment.
- 18 The Light Room – Joined Up Thinking from three photographers creating a collaborative studio in Ripon. Paul Oldham, Nick Lancaster and Natasha Rae.
- 24 Something to Declare – Stuck in Customs for half a century, Homer Sykes assembles a new colour book documenting An Annual Affair with the high days of British communities.
- 32 Software – from Skylum in Ukraine, Aperty offers AI auto retouching. Tom Fell tries it out.
- 38 Fujifilm Update – Richard Kilpatrick from the launch of a new vlogging X model and two new lenses.
- 37 Lenses – an Indiegogo crowd funded 28mm f4.5 AF pancake lens for Sony FE.
- 38 Lenses – Viltrox 40mm f2.5 FE budget walk-around prime for E and Z mounts.
- 40 Lenses – Sigma's 28-105mm f2.8 for FE and L mounts, tried out by David Kilpatrick.
- 44 Rearview Gallery – selected images from the Guild Image of the Month competition and a controversial Irish portrait award shortlister.

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Sony updates FE 85mm f1.4 GM lens to version II



EIGHT years after the launch of the original (and first) G-Master series lens, the 85mm f1.4, Sony has updated to the **FE 85mm F1.4 GM II** (SEL85F14GM2). There is no change to the optical design, which was already a lightweight lens and compact for its spec, or the Nano AR Coating II. The front element has a fluorine dust and oil resistant coating and the lens is dust and moisture sealed.

Updated AF is up to three times faster for still shooting compared to the previous model and can keep up with Alpha 9 III's 120fps continuous shooting, and subject tracking performance is improved by as much as seven times. For smooth movie

creation at f1.4, it uses an XD linear motor. Focus breathing is minimal, and in-body focus breathing compensation is supported. It has two customisable focus hold buttons and an AF/MF switch offer flexible operability, while an independent aperture ring and Linear Response MF focus control provide control.

At 642 grams, the redesigned optical assembly and mechanical barrel make it approximately 20% lighter and 13% smaller in volume. It has a filter diameter of 77 mm, maximum barrel diameter of 84.7 mm and length of 107.3 mm.

The lens has an RRP of £1,849 and is available now.

USB PD charging for Sony FZ100 batteries



THE BC-ZD1 is a high-speed charger for Sony's standard NP-FZ100 batteries. It can simultaneously charge two batteries in approximately 155 minutes to full charge when connected to a USB Power Delivery (PD) compatible power supply with 30W or higher output and a USB cable with USB PD support (3A) or higher current – for example, an Apple MacBook M series power delivery mains adaptor. An indicator lamp shows the battery charging status in five stages. 84.5mm x 29.2mm x 70.0mm, it weighs about 149g and has built-in heat monitoring and control.

The **DC-C1 DC** coupler provides a stable power supply during long shoots, tethered workflow or streaming by providing continuous, reliable power to cameras compatible



with either NP-FZ100 or NP-FW50 rechargeable battery packs using an external power source such as a USB PD (65 W or more) compatible AC adapter and USB cable with USB PD support (5A). The DC-C1 is equipped with a locking screw hole, or an anchor loop can be used. A 1.6 m cable connects either of the two dummy batteries provided to the power source for flexible setup during shooting. An indicator light shows the power supply status. It measures 52mm x 70.6mm x 32mm.

The DC-C1 and BC-ZD1 are available now at £130 and £120 respectively.

See: <https://www.sony.co.uk>

Tamron's 90mm f2.8 macro returns in new mirrorless system F072 design

THE CLASSIC and enduringly popular Tamron 90mm 1:1 macro appeared in 1979 as an f2.5 design for manual focus SLRs. Now Tamron is releasing a mirrorless f2.8 AF update with 15 elements in 12 groups, including four special glass LD elements and BBAR-G2 coating. It is highly corrected for flat-field resolution with corner to corner sharpness and minimal distortion for subjects such as documents, currency, artwork, and product packaging. Tamron's first 12-blade circular aperture gives improved bokeh and attractive sunstar effects. Between 1:1 to 1:4, it ensures that the bokeh remains perfectly circular when the aperture is wide open. 126.5mm long and 79.2mm diameter taking 67mm filters, it weighs 630g. A hood with sliding window allows easy filter rotation. With Moisture-Resistant Construction and Fluorine Coating, the mount choices of Sony FE and Nikon Z both have a RRP of £599.



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

Sigma DC DN 10-18mm f2.8 for Canon RF



THE SIGMA 10-18mm f2.8 DC DN Contemporary for Canon RF Mount is claimed as the world's smallest and lightest fast ultra-wide-angle zoom lens for APS-C cameras. With "ultra-sharp optics" it uses a newly developed push-on petal type lens hood. The lens features one aspherical element which reduces the overall size of the lens and enhances image quality.

An 11.6cm minimum focusing distance gives 1:4 reproduction scale at 18mm or allows close subjects to be set against a wide backdrop at 10mm, with good differential focus bokeh. With a weight of only 270g, a fast AF

stepping motor and minimal focus breathing, the lens and camera can be mounted on to a handheld gimbal to create video content for social media use and professional projects. The 10-18mm is also available for L-Mount, Sony E-Mount and FUJIFILM X Mount systems. RRP is £649.

See: <https://www.canon.co.uk>

EVENTS

Guild Photohubs and Awards set for January 30th to February 1st 2025

THE GUILD awards weekend is a glitzy black-tie event on the 1st February after an exciting two-day PhotoHubs Event. If you've never been to one of these weekends, now is the time to come as you will be assured of a very warm welcome at what is the highlight of the year!

The attending Trade suppliers last year included on the Saturday Fujifilm, Epson, Loxley Colour, Cewe, Graphistudio, Click Props and Backdrops, Digitalab, One Vision, and Handpainted Backdrops. It's usually

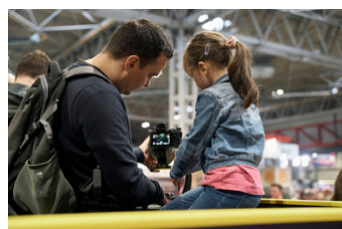
easy to talk to any of the trade 'properly' unlike very busy events where time is short.

The location is easy to reach, off the A53 or via the A500 from the M6, and the Etruria hotel is close to retail park and all facilities. Rooms are often booked well in advance but there's also a Premier Inn nearby.

Venue: Double Tree by Hilton, Stoke-on-Trent. ST1 5BQ.

See: <https://www.hilton.com/en/hotels/mandidi-doubletree-stoke-on-trent/>

Reminder: the Photography Show moves to ExCel Centre in London for 2025



THE decision by Future Publishing to pull their Photography and Video Show out of Birmingham's NEC and move to ExCel London in Newham for 2025 makes the main travel to the show become rail and tube, or for convenience, air to nearby London City Airport. The centre's website has advice about vehicle access closure, other than for trade vehicles – "Access to the car park is only via the A13, please see map. Please be aware that there is no access to the venue car park from Western Gateway or Seagull Lane. If you are travelling from central London or from the south, using the Blackwall Tunnel to access the car park and lorryways, please use the A13 and turn off on the A112 junction taking Tollgate Road southbound." The only option by car is to book parking in the centre's own car park and this must be done in advance to be sure of space. Our advice is to plan ahead as this will

not be like the NEC, where for several years *Cameracraft's* team simply parked in Resorts World a few metres from the entrance and claimed the parking cost back by spending a little on lunch and discount outlet shopping. TPS should be back there in 2026.

However, 2025 should pull in more visitors from Sussex, Kent and SE who found the drive north difficult for a one-day trip. It probably won't affect Scotland as we're used to thousand mile round trips and look forward to a stop at Tebay! The show runs from **Saturday March 8th to Tuesday March 11th 2025**, and opens from 10am to 5pm every day at ExCel London (Custom House entrance).

Website info was not yet comprehensive as we went to press but should be soon, visit: <https://www.photographyshow.com> and <https://www.excel.london>

Societies show pulls in big names – Nikon, Sony, Fujifilm and Canon



THE SOCIETIES OF PHOTOGRAPHERS' 22nd Annual London Photography Convention & Trade Show returns from Wednesday 15th January to Saturday 18th January 2025 to the Novotel London West, Hammersmith.

It's looking set to be the leading UK professional and enthusiast photo show, and comes to London as usual. With over a hundred leading brands on display, including global giants like Nikon, Canon, Sony, and Fujifilm, the Trade Show is the ultimate destination to explore the latest photography gear and cutting-edge innovations. Supported by Park Cameras and Camera Centre UK, this event offers something for everyone.

Visitors registering for paid programme content can immerse themselves in more than 150 hours of Masterclasses, led by 80+ expert speakers, including a dedicated Business School and insightful live demos. There's also the very popular free Live Stage area. "It's the perfect opportunity to refine your skills, gain industry knowledge, and connect with fellow photographers from around the world", say the organisers.

Exclusive Highlights

- **New Exhibitors & Hot Tech:** Explore the latest in camera technology, live-streaming solutions, and the future of visual storytelling.
- **Masterclasses:** Start your year with inspiration from some of the world's best photographers, with 150 hours of classes curated for the 2025 Convention.
- **Superclasses:** For a more intimate, hands-on learning experience, join one of the Superclasses, limited to just 15 delegates per session.
- **Business School:** Learn from successful photographers who have mastered the art of turning their passion into a thriving business, sharing their insights and strategies.
- **International 20x16" Print Competition:** Once again open to all, no need to be a Societies member... witness live judging and view merited prints in the Exhibition Area.
- **Societies Photographer of the Year Awards Evening:** Celebrate excellence in photography at a prestigious awards ceremony.

Colin Jones, CEO of The Society of Photographers, says: "The 2025 show is set to be our biggest and best yet! Whether you're looking to get hands-on with the latest gear, attend world-class demos, or be inspired by top creatives, this is the photography event of the year. You won't want to miss it!"

With free entry to the Trade Show (pre-register before 1 January 2025), this is a can't-miss opportunity for anyone passionate about photography.

Cameracraft discount code CC10

BONUS OFFER! Use code **CC10** to save an extra 10% on all class tickets and print your free Trade Show entry pass when you register online!

- **Trade Show:** Thursday 16th January to Saturday 18th January 2025
- **Masterclasses & Convention:** Wednesday 15th January to Saturday 18th January 2025
- **Venue:** Novotel London West, Hammersmith, W6 8DR

Whether you're visiting to discover the latest products, compete in the open-to all 20x16" Print Competition, or learn from industry legends, there's no better way to kick-start your year.

For more information, visit: <https://thesocieties.net/convention/>

For more information see advertisement inside front cover



TOM HILL

The inalienable right to be offended... my skirmishes with keyboard warriors on social media

Homer Sykes' book 'Once a Year' – containing images of annual events – is impressive both as a work of visual documentary and for its socio-historical context of customs, rites and conventions.

Over the years, I have also covered various annual events for a few publications and also for my own memories of travels around Europe and Asia. Many of those images have since appeared on paper and widely on social media. But I have noticed as the years progressed that I receive more and more negative comments from people offended by the content or context of my photos.

None of those images that attracted such adverse reactions were pornographic or gory, nor overtly political in nature. It just seems that as the world ever shrinks due to the internet making everyone a publisher, somebody, somewhere, takes it upon themselves to act as a self-appointed arbiter of what is acceptable.

For example, one of Homer's images in his 1977 'Once a Year' book, of two naked women in a seated striptease charity carnival tent, covering their most intimate regions with their hands but topless whilst being ogled by gawping males, would be completely unacceptable if it had been created in 2024. Yet the fact that it was taken fifty years ago highlights more of a historical reference to the standards prevailing at that time. Should we wipe history and stop publishing images that were once seen as generally innocent?

Both in written, spoken and photographic representations, one person's offence can supply another's entertainment.

The butt of a joke

Sexist and racist jokes are now, rightly, completely unacceptable in civilised company and on the internet or broadcast media, yet Fawley Towers and Monty Python star John Cleese once said:

"In order for any joke to be funny, someone, somewhere has to suffer..."

So where do we draw the line? I don't know if I have a particularly brutal sense of humour, but I have even been castigated for a joke that I published on Facebook that poked



gentle fun at The Black Country accent:

Q: "What's the difference between a buffalo and a bison?"

A: (voiced in a strong Dudley accent) "Y'am can't wash yer 'ands in a buffalo..."

Somebody described that on my FB feed as depicting Brummies as 'thick yokels'.

I once photographed some morris dancers from the same region of the West Midlands when they were 'blacked up' (I've since deleted the pics off my hard drive) but I attracted serious criticism; even though the black faces in that context are supposed to represent miners coming home from the coal-face at the end of a day's work.

So, at what point does making fun of an accent or photographing traditions become racist or pejorative? Does the image of the woman shaking her chest around at Madeira's Funchal annual carnival imply the photographer being obsessed with her décolletage, or is it, as intended, simply a pleasing image of a joyful, active fun-filled event of movement, music and dance?

Images which offend – from carnival in Malta, penitents in Seville, to Samhain in Edinburgh and ultimate sin... clown faces!

God bothered?

I've found that photographing religious events, children and people in carnival costumes tend to be the subjects that poke a metaphorical stick deepest into the hornet's nest of many keyboard warriors' offence repositories.

The key question for me when representing vaguely contentious concepts like vulnerable groups is simple: Has society become less tolerant of 'contentious' images because people are 'expected' to be offended? Does saying nothing mean that silence condones the perceived miscreant's actions?

I've included a couple of images by way of reference here – examples of pictures that I thought to be perfectly innocent, but which attracted the ire of the self-appointed internet police. The photo of the young lad with his hypnotic eyes looking at my camera while he is hanging off his father's back in a Maltese crowd was criticised by someone for my depicting images of minors that could be used by child abusers. Is it just me or is that comment simply barking mad?



Tom Hill is a travel writer, copywriter and sometime photographer living in the Scottish Borders in the UK.

Tom's book fundraising for the British Heart Foundation 'The Cobbler's Children' depicts his 40 years in the imaging business... check out details at bigfrogsmallpond.co.uk



In the photo of two young girls wearing identical red and white polka-dot skirts, I took the picture at a Maltese carnival because it was visually interesting to see a pattern of repetition. Likewise, for the same reason, I also took the image of the two women in Valetta, wearing their stripy blouses. The skirt pictures attracted several 'angry' emoticons on Facebook, whereas many laugh emoticons popped up when I suggested the two adult women were off to a deckchair-themed clothing convention.

Maybe devout Roman Catholics are constantly on the lookout for anything that might vaguely (even accidentally) sexualise children, after more than their fair share of paedophile scandals over the years.

None of my UK expat friends at the time commented on the skirt images. The anger icons all came from native Maltese people. I don't think the skirts picture would have raised any eyebrows in the UK.

Cultural wires crossed

In the featured image of the Seville Easter procession, all the participants were wearing purple and/or



green pointy velvet hoods. According to Wikipedia this is because:

"The wearing of the hood (the Capirote) is based on Matthew 6:16-18 which advocates for anonymity during fasting... (it) is today the symbol of the Catholic penitent: only members of a confraternity of penance are allowed to wear them during solemn processions. Children can receive the Capirote after their first holy communion, when they enter the brotherhood. Similar hoods are common in other Christian countries such as Italy."

Yet when I was showing an African-American student examples of my work during a portfolio assessment session, he became extremely angry on seeing that image and threatened to report me to the university authorities for photographing and proudly displaying images of a Ku Klux Klan rally! It took several minutes of Googling to persuade him to the contrary.

Even a couple of images of the Samhuinn Fire Festival taken in Edinburgh at the end of October 2022 managed to offend someone on Facebook. The commenter said



that the lady in the armoured waistcoat was looking 'too sexually' at the photographer, and I should have deleted the image. Clearly, this person is acting as a participant in a tableau, where a bit of pagan sensuality is all part of the vibe. Isn't it? How about the pagan woman snarling at the camera for effect? Perhaps that would offend the sensibilities of someone who doesn't like seeing emotions on faces.

I think the most unreasonable criticism I ever received was years ago when I published in the local newspaper a photo of clowns' heads at a funfair stall at Ashby De La Zouch 'statutes' fair in the late noughties. Someone wrote in and



said that the image was frightening to people who suffer from Coulrophobia (fear of clowns)! What can you do? Are we to give a visual health warning at the beginning of any page or internet post?

And by the way, if you happen to suffer from Coulrophobia yourself, I apologise. I was only clowning around....



FAYE YERBURY

FELLOWSHIP & LEGACY

Here are Faye's words. Nothing more should really be needed to explain the make-up of a submission of prints for distinction – the work should speak for itself.

“Being a professional photographer, my passion has always been the female nude and I wanted to pay my subjects the respect of presenting my selected images as a

Many of our readers will know how telling the very brief text accompanying Faye Yerbury's submission for FRPS is. It has been a lifetime aspiration, which she headed simply as 'My Legacy'.

portfolio of my work created over my photographic career.

“I have had the pleasure of inviting my subjects to pose for me in a variety of wonderful location

around the UK and abroad in a style that I developed and that I cherish.

“I hope this will help to impress on how I feel and how I felt while I was working, hair and styling,

directing and photographing my subjects to help create a soft and romantic look.

“I am presenting my images to you using the Platinum/Palladium process hand made in our dark-room on archival paper.

“These images will be included in a coffee table book of my work in to be published in 2025.”

The display arrangement for the panel of 20 prints making up Faye's Fellowship, which was awarded on October 16th.









Faye Yerbury's work has appeared in Cameracraft over the last twelve years, starting with Issue No 1 in 2012 which featured a complete 8-page portfolio pullout section by Trevor and Faye. Here we have selected examples of her work which have not previously been printed in Cameracraft.

Keep in touch with Faye on Facebook: <https://www.facebook.com/faye.yerbury>

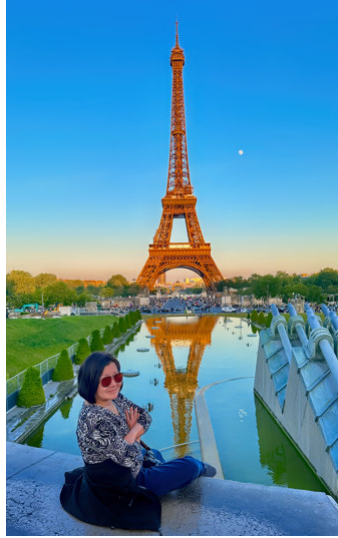


LATITUDES OF EXPOSURE

For Mary Doo, photography is more than just the art of capturing beautiful scenes. It's a journey of discovery, personal growth, and a connection with nature. A retired IT systems analyst, Mary's path as a photographer began in 1989 when she joined the Photographic Society of Rhode Island, a local photo club. Surrounded by inspiring images and encouraged by the talented photographers she met along the way, she felt a growing desire to improve her skills. Today, she is also an active member of the Cape Cod Art Center Camera Club and CamNats (Massachusetts Camera Naturalists).

"When I first started, I was in awe of the beauty around me," Mary reflects. "I knew I had to learn how to capture it better, to do justice to the landscapes and wildlife."

Mary's photographic journey has



taken her to many places across North America and abroad. "I've been fortunate to visit quite a number of incredible destinations for photography," she shares. Her travels, particularly to Africa, sparked a deeper appreciation for

From the equator to the poles, wildlife and landscape enthusiast Mary Doo has ventured far north and south from her home in New England – and across the time zones too.

wildlife, and it was during these trips that her focus began to shift more toward nature and wildlife photography.

Over time, Mary's photographic philosophy evolved. "Initially, I was focused on capturing what I called 'pretty faces' – beautiful landscapes, flowers, and animals. But as I grew as a photographer, I would like my images to evoke a sense of emotion, to provide a deeper understanding of the creatures around us, and to

hopefully inspire a stronger connection to conservation."

Africa holds a special place in Mary's heart, not only for its stunning beauty but for the life lessons it has offered. "It's always a joy to see animals roaming free in their natural environment," she says. However, she has also witnessed the harsh realities of life in the wild, where survival is a constant challenge.

"Even majestic animals like lions, cheetahs, and leopards may face serious challenges," Mary explains. "Factors such as habitat loss, human-wildlife conflict, and declining prey populations put them at risk of starvation. Even their favorite prey such as wildebeest, zebra, and antelope are negatively affected by changes to their grazing areas and migration routes."

Mary has also observed





Mary's photography takes her to a wide range of environments. Above, bison herd in winter in Yellowstone National Park, which has the largest free roaming herd of bison in the USA – not buffalo, though the name of the African and Asian animal has been used for the American bison for centuries. Below left, a family of elephants on the move at Lake Kariba in Zimbabwe. Below, endangered white rhinos with symbiotic companions, white cattle egrets which help remove insect pests.





Top, a Masai giraffe with young. Above, on camelback past the Great Pyramid of Giza, and a rainbow over the Victoria Falls in Zimbabwe. Right, a gerenuk foraging in Samburu, Kenya. Facing page, top, cheetah cubs play fighting in the Samburu National Reserve. Bottom, Grizzly bear family catching salmon in Alaska.





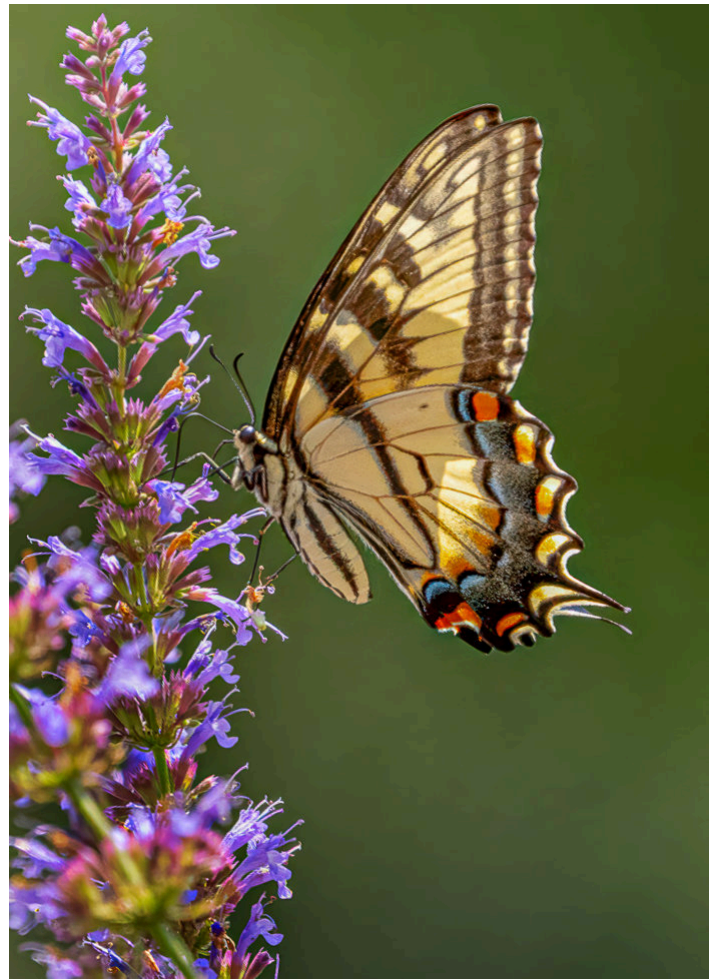
instances where over-zealous tour guides and photographers, in pursuit of the perfect shot, disturb wild-life by relentless close pursuits, bordering on harassment.

“While it’s rewarding to witness and capture the tender moments between parents and their young and the interactions within a herd or pride, it’s equally important to respect the animals’ space,” Mary continues. “This tenderness is shared across all species, even the smallest creatures. For example, most people tend to vilify hyenas, but when I observed a mother with her cubs in Kenya, I saw so much love and care. Hyenas are very social animals; I believe they deserve more appreciation.”

At 78 years young, Mary continues to pursue her passion for photography with her OM-Systems OM-1 cameras, having transitioned from using Nikon. Her travels have provided her with the opportunity to capture many special moments, including stunning views from the sky. “I’ve discovered that the best seat for aerial photography on a plane is often the least expensive one, a window seat at the back,” she laughs. “It’s the perfect spot to capture the view without the plane’s wing in the shot.”

Though she has considered publishing a collection of her work, Mary’s love for travel and photography keeps her constantly on the move. “Maybe one day I’ll slow down enough to put together a photo book,” she muses.





Facing page top: marbled godwits dancing on the beach. Bottom: three puffins in full tuxedo! Mary does not composite images from several shots, and the godwits are a single frame from the Nikon D300S with 200-400mm lens.

Above left: Spicedbush Swallowtail caterpillar after the rain. Above right: Eastern Tiger Swallowtail butterfly. Below: a Vermont winter haven. All photographs by Mary Doo – <https://www.facebook.com/MaryDoo255>





Nia is a young model from a Ripon dance academy. Paul and Nick have been working on a curly hair portrait project, Natasha has been developing wedding styles. These photographs and the male fashion portraits facing are by Nick. For the main shot here, Nick montaged a studio shot with a carefully processed and graded woodland scene from his own landscape collection. The leather jacket shot uses the studio's natural window light.



JOINED UP THINKING

Paul Oldham and Nick Lancaster, both Guild of Photographers members regularly putting work in to the monthly competition, joined forces to develop their photography in Ripon.

In April 2024, the opportunity came up to take over a city centre space ideal for a studio. “The gym and karate studio in the building had a café which had closed and was sitting empty”, Nick told us. “It was an ideal space for a studio and we could rent it easily.” Nick and Paul both shoot wildlife, landscape and travel. To take it on they offered a share to Natasha, with local press experience and a plan to branch into weddings. All three were established photographers looking to do more freelance work.

Three freelancers teamed up to make a great studio to work in – The Light Room, a sunny and airy first floor overlooking historic Ripon’s market square. Meet Nick Lancaster, Paul Oldham and Natasha Rae.



The Light Room has large windows so large flats are used to block daylight if needed, and work with the studio flash, which is mostly Godox based. They have the usual stock of reflectors, backgrounds and furniture and although they share the set-up and work with many of the same models they have distinct styles.

Natasha told us about her own background and involvement. “I began in the darkroom days, at art school for A-Level with the usual borrowed Pentax, but didn't do a degree until the digital era was in full swing.

“My father has been shooting nature for well over half a century, on film, so I know a degree isn't necessary but it did open my eyes to





huge influences like Tish Murtha (reportage), Vivian Maier, Nan Goldin, Cindy Sherman (portraits), Francesca Woodman and of course 20th century cinema.

Natasha gained a first-class degree at Leeds Trinity and was also in the top ten of a northern student photo contest with a series on Hebden Bridge soup kitchen. She then worked for the *Harrogate Advertiser*. Her affinity with reportage photojournalism took her into shooting weddings and has been the reason for many of her commissions.

“The studio is offering me an opportunity to play with visual language, compose, experiment, and be playful whilst taking advantage of the support, encouragement that Nick and Paul provide. They are technically very accomplished, far more so than me – I offer a balance in that I see the camera as a tool and become more involved in styling and experimental composition.

“My style of portraiture, though still developing, is popular with teenagers, and I intend to bring a more interactive approach,



provoking reactions, and capturing expression to the studio. I’ve brought an eclectic mix of fashions to the studio, vintage with a punk ethos... so subjects can mix it up, feel relaxed and have fun. It’s a great space with oodles of natural light and break-out space in the city centre.

“Surrounded by other unique academies, we feel pretty blessed but have to really pull together to make it work as its easy to let it slide when freelance work gives instant payback. Learning to be business-like in the creative industry isn’t easy, especially as a creative. With all three of us having work elsewhere we need to push it. We have great tech, and our style differences are a massive bonus.”

Nia, the teenage model with ringlets whose portraits open this article, was introduced to Paul by a local dance academy. He and Natasha have organised shoots featuring her unique looks. Paul instigated the curly hair project, which both he and Nick have pursued with success including Guild of Photographers monthly awards. Natasha styled



Portraiture (facing page) and reportage style weddings from Natasha Rae. Top portrait, musical theatre student Abel Hanson; lower portrait, Nikki Souza-Rocha.







and organised a bridal shoot with Harrogate Bridal Lounge fashions “mostly to generate income” for her growing wedding business.

Nick told us it really helps to have Natasha in their team, as a woman can work with young models who might be wary of two older men running a photo studio, including all the dressing-room and hair assistance needed.

Natasha added, “I grew up in a pub, and ran one, so I am very open, sociable and confident in meeting strangers. Whatever it is, I bring this to the mix I don't really notice it myself, but know I bring style with the young models as I have an art background. I'm aware of art history, including fashions, vintage designer or just what looks good. The models shoots are relatively new to me, so I'm embracing this through them – I'm just keen to avoid the generic at all costs.

“Nick and Paul have a natural instinct for the studio! They produce industry standard effortlessly, Paul is meticulous with light with his own vision for composition, Nick's shooting and editing are fast, and high quality. If they didn't earn better elsewhere they'd be classed as pros very quickly.”

She'd considering joining the Guild but worried that the standards may be “too polished” – with Paul and Nick to turn to, she has her own “buddy group” (something very popular in the Guild, geographically and within specialisations) and it isn't just on-line!



Landscapes – including two Guild Gold winners on the facing page – have been Paul Oldham's hallmark along with his studio work seen here in black and white (both Guild Bronze). We end with one of Paul's images which seems perfect for a magazine going out at the beginning of November – another past Bronze award success.



SOMETHING TO DECLARE

Patience is a rare virtue in the young. Homer Sykes, completing his London College of Printing course at the age of 21, set out in 1970 to create a project of documentary photojournalism which would take him seven years to bear the first fruit.

That's not to say that he survived on hope and fresh air – London's photographic scene in the first half of the 1970s was dynamic and deep, with the 'heavies' and their weekend colour supplements supporting many photographers with a wide range of skills from reportage and portraiture to fashion, food and architecture. Under Harold Wilson's second brief term in Labour government from 1974 to 1976 attention was focused on social issues and the environment. Homer's magnum opus had been inspired by covering the Britannia Coconut Dancers in Bacup, Lancashire. This persuaded him to focus on British customs and traditions, often closely linked to folk dance and song as curated in Cecil Sharp House. Most of the photographs of these events had been made in the early 20th century, contemporary with Sharp's folk song collecting and a wave of field sound recording using technology much younger than the camera. He set himself a personal goal to take new photographs in the the unposed, observed manner of his contemporaries using 35mm and inspiration from work by Cartier-Bresson, Doisneau and the classic era of black and white 35mm photojournalism. Then, of course, it was not as much a past era.

Colin Osman's *Creative Camera* magazine gained its reputation and readership at this time – pretty much alongside Homer's trajectory. His slightly casual and fast camera-work didn't try to put the enactors of the festivals, parades, dances and

Homer Sykes has been detained in customs for over half a century – captured by, and capturing, Britain's countless traditions. His latest book 'An Annual Affair' comes 47 years after the work which established his lasting reputation, 'Once A Year'.



1977 – a 160-page black and white original from Gordon Fraser. 2024 – 200 hardback colour pages in a larger format from: <https://www.dewilewis.com/products/an-annual-affair>

other annual traditions into very formal framing. The composition concentrated on the relationship between the main subjects, with no deliberate attempt to exclude onlookers or sanitise the setting, or look for graphic backgrounds. Osman and his editor Peter Turner saw how this differed from the camera club approach and realised this was a serious body of work in the making. Homer was featured as one of *Creative Camera's* 'Young Contemporaries' and this, indeed, is where your editor first encountered his images.

In the meantime, British society was in upheaval. Wilson gave way to a spell of Conservative rule under Edward Heath before making a brief comeback. Industry, farming, housing, education, strikes and crises gave the lenses of British photo-reporters a wealth of stereotypes to observe. Homer Sykes though known now mainly for his coverage



of annual customs – reinforced this year by a new book in colour – was and is an all-round photographer just as at home with artefacts and structures as with human subjects. He could easily have concentrated on whatever earned a living, but kept true to his photojournalism and notably to his customs and traditions.

In 1975, Colin Osman's COO Press published the first *Creative Camera Yearbook* and Homer was one of the four featured Portfolios – joining Ralph Gibson, Chris Killip and Les Krims in a beautifully curated photogravure section. With a main major feature on H C-B for company, this portfolio selecting 13 pages of Homer's output spanning 1971 to 1974 had the same weight as a major exhibition, such was the status of that publication.

Those crucial years of the 1970s provided him with commissions from the *Telegraph*, *Observer*,

Sunday Times, *Newsweek*, *New Society* and other titles. In 1977, Gordon Fraser published *Once A Year* in which Homer used his hours spent digging up subjects at Cecil Sharp House to add informative text. It was published alongside a matching volume, Patrick Ward's *The English At Play* with James Cameron's wry captions. He joined the Viva agency and later Network Photographers. During the 1980s, Homer photographed new musicians and the punk movement, and as colour book publishing flourished moved to that medium for volumes such as *Celtic Britain* and *Mysterious Britain* – smaller, affordable and popular coffee table photographic essays. More recently he observed the world in passing with *On The Road Again*, a larger book returning to photojournalism.

The new book published by Dewi Lewis, *An Annual Affair*, avoids simply re-covering the 1970s monochrome in colour even if this has meant missing some of the most obvious occasions. It adds to the archive with new events, some gloriously obscure, and unflinchingly shows the extraordinariness of the ordinary. No accidentally placed bucket or intruding smartphone is edited out, makeshift costumes and signs you can't help reading instead of looking at the mayor and his corporation are fearlessly prominent in shots because this is real. It's a book which shows much more than annual customs, it memorialises the place, the year, the pride, the humour, the charity, the humility and the wonderful oddness of Britain. It's fascinating and funny, and with its detailed index section also full of information and detail.

Here's a 'calendar' drawn from its pages.

– David Kilpatrick





January: *Blessing of the Sea, Margate, Kent, 2017. Local Kentish town hall dignitaries and religious leaders gather in their regalia along with members of the Greek Orthodox church for the Blessing of the Sea, which takes place on Epiphany, 6th January, marking the baptism of Christ. Prayers and blessings are intoned and a white dove, a symbol of peace is released.*

February: *Old Ladies of Castle Rising, Norfolk, 2007. On Founders Day residents of The Hospital of the Holy and Undivided Trinity wear their traditional scarlet cloaks and pointed black hats to attend a memorial service in the 'Hospital' chapel.*





March: Lane Setting Grazing Right, Ratcliffe Culey, Leicestershire, 2016. The Lane Setting Grazing Rights hold their auction at the Gate Inn, as they have been doing since 1786. Afterwards those present traditionally sing the Little Yellow Bird song along with other music hall favourites followed by a buffet supper for all.

April: Saint George's Day, Dartford, Kent, 2019. Councillor Mayor David Mote and Saint George the crusader Knight walk through the nearly empty Priors shopping centre promoting being English. Sitting in a Car Kiddie Ride, Princess Holly and her best friend Ben Elf from the magical Kingdom of Elves and Fairies look on. They are surprised.





May: Ascension Day Carol, Cambridge, 2013. On a very windy day Mr Andrew Nethsingha, the Director of Music and members of the St John's College choir sing the Ascension Day Carol at 12 noon from the rooftop of the College Chapel.

June: Rowell Charter Fair, Rothwell, Northamptonshire, 2023. The traditional Fair tippale of rum and milk, or a pint of beer if you prefer, is served outside The Blue Bell public house after local civic dignitaries including the Bailiff to the Lord of the Manor and the Chief Halberdier gather for the Charter Fair Proclamation to be read and the fair declared open.





July: the Oddfellows Loyal Laurel and Crown Lodge, Parwich, Derbyshire, 2023. The framed Dispensation seen carried by Arnold Chadfield was placed on the altar table during the Oddfellows service at St Peter's Church. Members parade around the village wearing white gloves and linking little fingers, and carry white sticks with coloured tops that denote their degrees within the Oddfellows.

August: Brigg Horse Fair, Lincolnshire, 2009. A market trader stands in her horse lorry; she is selling large blankets depicting a traditional gypsy family and their horse drawn bow top wagon.





September: The Druid Order, Camden, London, 2012. The Druid Order was founded in 1909 by George Watson MacGregor Reid, 'the founding father of modern Druidry' who put Druidry at the heart of the Stonehenge summer solstice. They hold four public ceremonies, the first of their year is at Primrose Hill, dressed in white robes that represent purity, the ceremony marks the end of summer and the start of autumn. This is the start of the Druid year when day and night are equal.

October: Cocks on Sticks, Nottingham, 2017. Ray Brooks sits in his booth at the Nottingham Goose Fair; his family have made Cocks on Sticks, the traditional Goose Fair sweet since the 1890s.





November: Soul Caking, Antrobus, Cheshire, 2012. The Soul Caking play is performed on All Souls' Day evening in the new village hall. Trevor Collins, in Cheshire Hunt livery, entertains a very small crowd.

December: Otterbourne Mummers, Otterbourne, Hampshire 2010. The Otterbourne Mummers play, traditionally performed on the last Sunday before Christmas.

All photographs © Homer Sykes, with thanks to the photographer and Dewi Lewis Publishing (ISBN 978-1-9169915-08-04)



“This fourth volume taken from My British Archive would not have been possible without the support of Caroline Warhurst and Dewi Lewis”, says Homer Sykes – and in the captions and detailed information for the photographs, he names many of those pictured. It is involved journalism not detached voyeurism.

“An awful lot of background information and historical facts had to be looked up and checked”, he explains in the final credits of the book which thank many not pictured. “Checked with the participants, with contacts that I found through village websites and listing pages. Checked with Wikipedia, local newspapers and online blogs. *An Annual Affair* has been about 15 years in the making and, of course, to start with I had no idea that this project would form a substantial book.”

The four volumes Homer refers to are *Once a Year: Some Traditional British Customs* (2016 revised edition) – *My British Archive: The Way We Were: 1968-1983* – *Colour Works: The 1980s and 90s* – and this latest, *An Annual Affair: Some Traditional British Calendar Customs*. All are in a matching hardback format printed to a very high standard, with duotones for the early black and white. I decided to buy all of these from Dewi Lewis as they form a set, after first buying a signed copy of *An Annual Affair*.

Investing in books

Is it worth buying photographic books?

I would have to say it's an *investment* if you are a specialist dealer like Paul Reas. World of Books offered well-thumbed *Once a Year* for £5.95, it was published at a time in 1977 when I didn't have enough in the bank to buy books so I knew that would be missing from my shelves. WoB needed only £14.95 for three books by Homer (one free with every three, so I picked the *Creative Camera Year-book*). When a copy of *The English at Play* by Patrick Ward arrived instead of *Once a Year*, they admitted the title had been listed in error and told me to keep that and they would refund my £5.95. This they did and I can't speak too highly of that service. The labels and stickers



A career on your bookshelf – from the modest start in 1977 with the original softback of *Once a Year*, and many later books, the series of four hardbacks published by Dewi Lewis from 2016 onwards forms a complete retrospective of Homer Sykes's work. The books, matching in size and all of a much better print quality than possible in the 1970s, are the revised and expanded version of *Once a Year*, *My British Archive 1968-1983* in black and white, *The Colour Works from the 80s and 90s*, and now *An Annual Affair*.

on the books show that some had been donated to charity shops and then found their way back into the circulation they deserved.

However, I still wanted to have a copy of *Once a Year* – more so as Ward's book sent in error was marked as 'uniform with this volume' and vice-versa, meaning Gordon Fraser had probably started to create a series of 22 x 25cm perfect bound softbacks. Homer's book at 160 pages was a bit more than just uniform with Patrick's 104 pages for the same bookshop price!

I found that copies of *Once a Year* are very rare. Most can be found in the USA, and the prices are up into the three figure dollar bracket even for far from mint examples. I deal regularly with Barter Books in Alnwick, one of the best known buyers and sellers of pre-loved books, so I've got an idea how much a second-hand book store marks up volumes and it's a multiple even a wedding photographer pricing up reprints in the 1980s would have been happy with.

What I paid for the rather yellowed (cover) and slightly damaged copy of *Once a Year* from Paul Reas

would have bought me a fine 200-year-old leather-bound book from Barter Books, even if at the lower end of their range. What will editions by photographers like Homer be worth in 200 years?

Resale royalties

It's regrettable that photographers and authors of classics in print like Homer Sykes don't enjoy the same resale royalties as artists – though for photographic prints those rules do apply, the conditions involved mean the work has to be unusually valuable and sold either at auction or through an 'art market professional' – however that is defined.

The rules were updated in April this year, and it is worth visiting the HMGov web page to have a read.

<https://www.gov.uk/guidance/artists-resale-right>

You will notice that the royalties don't go to the author of the work, but into a collective licensing collection pool, which is then distributed via DACS (the Designers' and Artists' Collection Society). As a writer (if only of stuff in photographic books and magazines) I'm registered with ALCS (the Authors'

Licensing and Collection Society) as well, and on both fronts through my publishing company with PLS (Publishers' Licensing Services). DACS and ALCS both now take into account web uses.

In order to be covered by these collection agencies, a book or zine must have an ISBN or ISSN and the Libraries of Deposit in the UK and Ireland must be sent copies on publication. I send seven copies of this magazine every time to their clearing house run by the British Library, based in Edinburgh. Whenever a photographer mentions they are planning to produce a book, I try to get this information over to them as without this legal deposit and the assigned number there will be no future collection society payments.

It does not cost anything significant to have ISBN or ISSN, no barcode is needed and that was once the main expense. Many printers of private short-run books have ISBNs available which just need to be assigned when a customer asks for one. Alamy also collects DACS royalties on behalf of their photographers. Without revealing too much, I'll say that I would need to have had over £50,000 invested and earning interest to match payments from the collection societies in recent years.

That doesn't mean much, as anyone getting interest on savings over those same last few years will know. Real artists – the ones whose work is handled by an 'art market professional' in HMGov's words – may stand to do much better. I hope that Homer Sykes and his contemporaries who had such an impact on British documentary and reportage photography 50 years ago fall into that category.

It's always worth buying a signed copy, and if you can get one personally signed for you, even better. Homer Sykes is an honest man, and it's clear from my signed copy of *Once a Year* that it was inscribed to 'Paul' by Homer in 2006 despite being a 1977 edition, because Homer dated his signature. The introductory essay is by Paul – and Georgina – Smith. Many dealers, like Paul Reas, will pay an author to sign books long after the the original publication.

– DK

homersykes.photosbelter.com
www.dewilewis.com

AI powered Face & Body retouching software from Kyiv's Skylum team

Report by Tom Fell

Aperty is a fantastic bit of software from the Skylum (Luminar) team in Ukraine aimed at model shoots, magazine covers, fashion editorials, portraits and weddings. It allows some face shape tuning and blemish removal and is technically very impressive in these features. It offers a very quick and easy way of doing what might require a fair bit of expertise in Photoshop. Unless you are very detail-oriented Aperty will do it better.

Here's what the makers said when releasing the Beta version I tried out:

Aperty sets a new standard for the next generation of portrait retouching tools. By combining advanced AI technologies with state-of-the-art features, Aperty delivers unmatched precision and natural-looking results, making it the ideal choice for professional photographers who value time and quality.

Designed in collaboration with renowned portrait photographer

Julia Trotti, Aperty specifically meets the needs of semi-pro and professional photographers by offering advanced editing features that streamline the workflow and deliver stunning, natural-looking results with ease.

Aperty's key tech includes, again in their own words:

Face Mesh: Utilising next-gen technology, Aperty processes up to 4,000 dots per face (more than 20 times compared to other photo editors on the market), ensuring that every edit is precise and accurately accounts for the depth and dimensions of the image.

Face and Body Segmentation: Aperty's sophisticated segmentation technology detects up to 30 classes of face and body parts, allowing for highly detailed retouching and reshaping adjustments.

Cutting-edge Synthetic Data Set Generation: Aperty's AI models have been trained using synthetic data, ensuring that creators' original work remains secure and addressing some

of the common concerns among photographers around privacy and intellectual property.

Critical judgment

After my initial tests with the Aperty beta here are my thoughts.

The *Auto Masking* could be improved but if you are spending time editing one 'final choice' photo you will not be using the auto approach anyway, so it doesn't hurt my overall opinion of the software. Aperty will do a fine job on essentials like colour, contrast and exposure correction.

The *Retouch* feature is where the software really shines and you can see this is where the time has been spent. Creative changes to make-up look very natural and masking for brightening irises is very accurate.

The *Reshape/Body Tuning* and *Face Tuning* do a surprisingly good job of preserving texture and scale of surrounding objects keeping it natural even when used to extreme levels. But it doesn't offer many controls – Body options are limited to Shape or Abdomen. It feels like an upgraded version of an app you might put on your smartphone – facial reconstruction and changing facial feature position/size/shape without bending the background! That's fine if your subject doesn't mind not looking like themselves...

The sharpening does a very good job preserving detail without

making everything look overly 'bitty'. It's a match or better than results from Lightroom.

The *Denosing* does a great job, keeping a surprising amount of detail and doesn't seem to make things look to overly smooth and blended together, I've used Topaz Ai and Aperty appears on first impressions better at keeping everything looking natural.

The *People Masking* tool doesn't seem to do a great job at picking up the entire subject if they are wearing darker colours or there are harsh lines between black and lighter colours. I tested it on a shot where the model was wearing a black leather jacket – she has very light blonde hair and after her hair crossed the jacket collar down her back it failed to include it.

The false bokeh *Background Blur* function looks a bit artificial but Lightroom also doesn't do a great job of that. Aperty seemed to struggle with dark sharply focused subjects, creating lines between these and the background.

The *Creative Effects* section is probably best used as an inspiration guide for you to do your own fine-tuned edits. The *Studio Lighting* feature lacks real depth and feels like a mask placed with rather harsh lines around the subject even when settings have been changed around.

The *Retouch* feature I am very impressed with. It seems this is what they have concentrated on.



The subtle effect of Aperty – the shift in the tones, the figure, and the background either side, is visible switching between the neutrally exported raw shot left and the processed version centre. You'll need a ruler in millimetres to measure it on this page. The Portrait Bokeh function, right, did not like the body reshaping and created odd outlines where this was evident but works well on non-reshaped forms.



Face Smoothing does a wonderful job of keeping a natural look without losing detail. The entire Skin section works well. The Makeup feature might be a bit gimmicky but does a surprisingly good job again, keeping a natural look with the ability to add contour, blush, eyebrow enhancement and other details.

The Essentials tab for global colour, exposure and contrast correction is much like every other editing app.

The Canvas menu allows distortion correction, cropping and the usual flip/rotate settings and is fairly comprehensive allowing for detailed control to bring your subject a bit closer or fix distortion.

These core controls all work from most raw file formats as well as JPEG and TIFF so it can function as a full converter and editor.

This software will not replace Photoshop or Lightroom for me and I don't think that's what it's trying to do. It is very much a welcome addition to the software armoury especially for cutting my workflow time and allowing more ambitious modifications to the models in post-production. I'd certainly recommend any beginner focusing on more edited studio work to check out a trial version (we have to assume this will be offered when the early bird price is set at £149 for a two-year licence, and normal pricing will be £149 per year) after the packages go live online on November 7th.

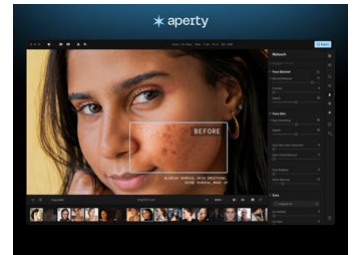


This link provides full information and also helps Cameracraft if you decide to go for it:

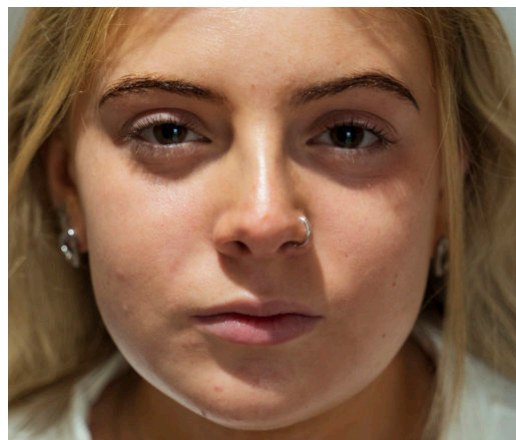
<https://bit.ly/3Y5GWn5>



To make your blue eyes brown... might result in some difficult paternity lawsuits! You will need to study the examples carefully. The original is top left. The enhanced version top right has significant changes to face tones and colour, the mouth, and because it's been dialled up, brightening blue eyes – taken a bit too far to make it visible. One the left, blue eyes changed to brown in a far more natural effect even though it is not natural. Alterations like this need using with care. Note the default iris brightening below.



The Aperty interface. Here a rectangular selection can be moved around and shows the before and after effects of the controls, set in a familiar menu at the right hand side.



Above and below: Mairi without make-up in room lighting, straight export, and with Aperty portrait enhancement applied with AI make-up.

Right above and below: Mairi in her own make-up, again by room light, and Aperty enhanced without AI make-up.



FUJI X UPDATE

Fujifilm X-M5, XF 500mm f5.6 LM OIS WR and new

When you look at the Fuji X range, more than ten years since the APS-C format was introduced, the phrase 'something for everyone' springs to mind. That's reinforced with the latest release, the **X-M5**. Where the old days of camera tech were driven by a one-body, many accessories approach, Fuji's cramming all the extras into the body as standard, but shifting the format to suit specific users.

So what does the fifth generation of viewfinder-less Fuji offer? Well, for starters it offers a return to a skinny mirrorless body as a mid-range, rather than entry-level option; it's all too easy to forget that the X-M1 was one of the first bodies released when the system expanded, but it was succeeded by X-E2, 3 and 4 – the latter introducing the 26Mp sensor to Fuji's slim, screen-driven format.

Compared with previous X-E/X-M bodies, the immediate difference is the film simulation dial. This spins through different looks at a glance, though you can also cycle them with the quick menu accessed from the front jog/dial control. Accepting that video users probably don't value the expensive EVF very highly, the emphasis is on polishing the experience and handling for 'vloggers' compared with the X-S20 or X-T30 II which offered otherwise, fairly similar performance.

The RRP is usefully lower than the EVF bodies, and the size and weight is too. The screen is designed to flip and rotate for a 'selfie' view, and to facilitate using this effectively the connections are relocated to the right side body of the camera (or the rear, in the case of the microphone connection). There's no pop-up flash (who needs that, when you've got the latest cheap LED panels for your influencer channel to promote), but there is a traditional cable shutter release thread.

So anyone hoping for 40Mp in a super-slim body, you'll have to keep waiting (and chances are the

rangefinder-esque 40Mp will be a rangefinder, in the shape of an X-Pro 4).

What you get instead is a very compact and pocketable 6K-capable video powerhouse that shoots 4K60P for over an hour with the optional fan (and in colder temperatures, it'll manage that hour without the fan according to Fuji – thanks to a reduced bitrate, lower-quality mode). You can drop the bitrate below 50Mbps for slower transfer devices, down to 8 Mbps for fast editing and social media formats.

Social media is also the focus of a 19:6 – or rather, 6:19 mode. This is a portrait-letterbox (arrow-slit?) framing using the resolution of the 26Mp sensor to deliver a tall HD-format movie without rotating the camera. It mattes the unused area of the frame, making composition and reacting to incoming items or arranging a workspace to take things in and out of shot very straightforward.

The optional fan probably highlights the benefits of a new three-microphone array built in to the top of the X-M5. This allows spatial recording with a focus on a presenter, or wider ambiance, but it also introduces a noise cancellation mode. Aimed at reducing constant background noise, this should make recording in busy environments, cafés and in poor weather conditions much easier, with less post-processing required if you're working with the minimal, self-contained convenience of just a camera and lens.

While the X-M5 does not have the sensor image stabilisation of the X-S20, it does offer digital image stabilisation for video. This has a crop factor of 1.37x for 1080HD footage, suggesting a fairly impressive amount of shake can be corrected. It's an improvement compared with 1.1x for the X-S20 – though the larger body can fall back on sensor stabilisation for 6.2K footage.

Stills capability is improved as well. Fiercely effective eye-tracking



Fujifilm X-M5. RRP: £799 body only, £899 with 15-45mm power zoom.



and subject sensing renders the touch-screen AF almost pointless as the camera locks on to everything it might consider to be a subject (you can, of course, turn this off). The film simulation modes are as useable as ever for stills and fall easily to hand for your SOOC JPEG workflow. Wifi allows backups, streaming and cloud services, and of course the X-M5 is compatible with the Instax Share film-based printers that reflect a growing nostalgia for the tangible, physical print.

Value for money?

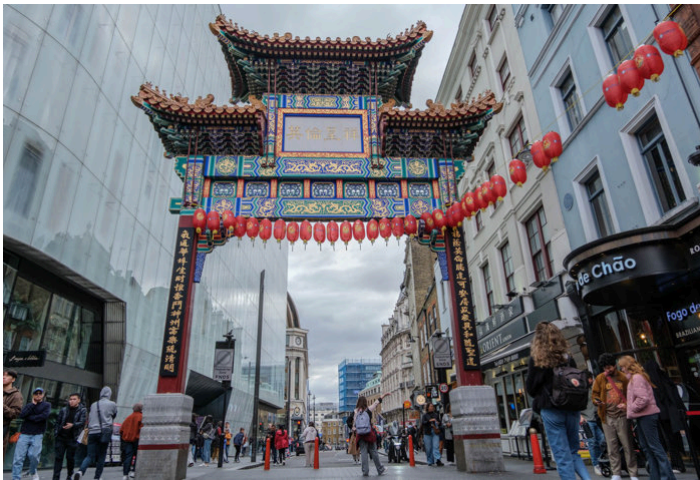
X-M5 is not the entry-level Fuji it appears. Anyone hoping for the days of sub-£400 Fuji kits to take the place of the long-lost compact market, sorry. The last X-T30II models are leaving stores at £899 for the kit, and the X-T50 is significantly more expensive with its 40Mp sensor. The X-S20 is also

about £400 more than the X-M5, though you do get a pop up flash and electronic viewfinder in in the process.

It points towards there being a fourth-generation X-Pro hybrid rangefinder model 'soon' rather than the rangefinder bodies being forgotten, but also implies that the this won't be a cheap camera when it appears. For all the lack of obvious 'pro' dials (it's just as easy changing exposure settings with the jog-push switches, after all), the X-M5 feels like the professional compact for a new generation of video-centric creators who don't need the familiar cues of a viewfinder or ISO and shutter speed dials to feel like they're in control.



16-55mm f2.8 R LM WR II



A few test shots taken with the X-M5 in London's Chinatown after the launch of the X-M5 to the press, using the versatile XC 15-45mm f3.4-5.6 OIS PZ kit zoom which has a better wide-angle end than most. Top at 15mm (22.5mm equivalent); middle, at 31.5mm, more or less a 'standard lens' view; bottom, at 45mm, though the limited f5.6 maximum aperture does not give much differential focus.

And for street shooters? Stick a prime on it, flip that screen around so it faces the camera body... and party like it's 1960 and you've got a cheap instamatic-type camera! No chimping allowed. Hinge and bracket if you're worried about checking the exposure. Leica owners pay £300+ to make sure their M11 won't distract them with a rear screen, Fujifilm gives you that option for free.

See: <https://fujifilm-x.com/en-gb/products/cameras/x-m5/>

Fifth-generation Fuji mirrorless for the Vlogger market refines usability in a compact body



The Fujifilm XF 16-55mm f2.8 II is seen on the right above, next to the current (original) 16-55mm f2.8. The reduction in size, weight and filter thread should persuade many otherwise happy version one owners to trade up at the RRP or £1149 - available to pre-order now.

Fujifilm's second-generation classic zoom is smoother, lighter and thinner. If the impressive reach, balance and weight of the XF 500 super tele revealed at the same event wasn't enough, Fuji also showed the second-generation XF fast wide zoom, the **16-55 f2.8 R LM WR II**. Your X-system's 24-70mm f2.8 equivalent workhorse lens, Version 1 has long been a vital part of any Fuji X photographer's kit. It was also one of the first lenses to be developed when the DSLR-look mirrorless bodies joined the range.

The original lens is a strong performer, robust and reliable, but there's no denying the sheer bulk of it. You can accept that for a good f2.8 - but it seems you don't have to anymore. Using the latest materials and design, Fuji has slimmed the XF16-55 F2.8 II down from **655g** to **410g**, with a corresponding reduction in size as well.

The obvious shift, apart from the more tapered appearance, is the reduced diameter of the filter thread. Dropping from 77mm to 72mm is achieved partly by reducing the amount of material around the front element, but it's also proportionate with the 37% weight reduction and 11mm reduction in physical length.

The change in optical formula does result in a small shift in

magnification - though both generations can achieve 30cm minimum focus, the earlier lens has a 1:6.25 magnification ratio (0.16x) as the minimum focus increases to 40cm at the telephoto end when in macro mode and is normally 60cm. The new version has no macro mode - it focuses down to 30cm regardless, allowing a reproduction ratio close to 1:5 or 0.21x.

This is an efficient piece of engineering around a new optical design, and there's very little wasted space despite the weather-sealed, stabilised lens retaining its status as a professional tool. There's more than just a size and weight reduction, however - the diaphragm is now 11 rounded blades, and you can switch the aperture click stops off for video with silent, smooth aperture control.

Attached to the X-M5 it's an impressively lightweight and flexible combination, capable of delivering professional documentary, portrait and wedding shots with ease if you're comfortable with a screen-based workflow. The control collars are smooth, with enough resistance to avoid accidental shifts, and the overall quality of even the early production lens we previewed is very impressive.

It wasn't ready for practical tests so watch for a future review.

Fuji XF500mmF5.6 R LM OIS WR – weight-saving reach

Coinciding with the launch of the X-M5, Fuji's latest lenses showcase weight reduction and APS-C format benefits well. The **XF500mm f5.6 R LM OIS WR** is a shining example of what's possible with optimised, rather than legacy, designs – though if you're a Fuji fan some of the details may seem a little familiar...

Looking like the typical 'white lens' telephoto sports lens, the Fuji's finish is more of a shimmering, pearlescent effect, with the usual rugged rubberised accents to protect vulnerable areas around the filter thread (at 95mm, similar to other 500mm f5.6 lenses).

We got to try out a pre-production model (so no photo samples), which highlighted the fast AF and typically near-silent operation you'd hope for on any new lens of this calibre, but what stands out is how easy it is to hand-hold and use this super-telephoto lens. Mounted to an X-H2S body the combination is still below 2Kg, and even with the lightweight X-M5 attached the balance and stability of the 762mm-equivalent reach is impressive.

The tripod collar is not only placed to work really well when hand-held, it's Arca-Swiss compatible without an adaptor plate and includes a quick-release section. The now-commonplace feature of assignable function buttons on the lens makes the whole experience of working with what is really a specialised subject optic as easy as a consumer compact.

Because the lens we saw was an early, pre-release version the only pictures we can use are from Fuji's press release, but pixel-peeping and trying to catch the lens out on subject movement and tracking merely underlined how incredibly easy it has become to hand-hold a near-800mm (with crop factor) f5.6 lens and get great results.

Fuji's new optical design uses 21 elements in 14 groups, including five ED and two Super-ED elements. By leveraging the X-mount's APS-C image area, and



Undercutting the Sigma 500mm f5.6 by 35g, Fuji's X-system light, long telephoto is competing on price as well. RRP £2,899 - available to order now.
<https://fujifilm-x.com/en-gb/products/lenses/xf500mmf56-r-lm-ois-wr/>



thinner glass to save weight, the XF 500mm weighs in at a mere 1,335g – not bad for a super-telephoto, and a real benefit for sports and wildlife photographers and videographers.

Some of those details might ring a bell – and while there may have been some adjustments for the APS-C format, the overall design looks a lot like the **GF500mm f5.6 R LM OIS WR**. That 500mm is designed to cover a much larger image circle, and is 'only' 396mm equivalent on the target camera, yet it manages to do 'medium format telephoto' at 1,375g (40g more than the XF500).

If you've been out of the loop for a while, like me, it seems mind-blowing. However, there are two competitors for the Fuji's crown as 'lightest 500mm non-reflex lens' and those come from Nikon and Sigma. Nikon's full-frame 500mm f5.6 PF limbos below 1.5Kg, but it's designed for DSLR rather than mirrorless bodies.

Sigma's 500mm f5.6 DG DN OS Sports, however, comes within a few grams of the Fuji. The 20-element, 14 group Sigma also features optical stabilisation rated for 5.5 stops of correction, but covers a full frame image area for Sony E-Mount and Panasonic/Leica L-Mount systems. At 1,370g, it's only 35g heavier than the Fuji.

The Sigma falls sort of Fuji's close-focus and reproduction ratio though. The Fujinon manages a minimum focus of 2.75m, compared with Sigma's 3.2m, for magnification ratios of 1:5 and 1:6 respectively. It is compatible with 1.4x and 2x teleconverters.

However, Fuji owners don't get quite the same breadth of lenses and third-party options that Nikon, Sony and L-mount users enjoy. So the best bit of the Fuji XF 500mm isn't about weight or technical specifications. It's the price. At £2,899, the XF 500mm f5.6 matches the price of the Sigma for Sony/L-mount owners and is £600 less than Nikon owners pay if they want to stick to one brand throughout.

KICK STOPPER

Viltrox's AF 28mm f4.5 FE 'Chip Lens'

The chances are you already have more than one lens which can do 28mm at f4.5 on full frame. It probably is not as thin as a slightly thick body cap, almost weightless and utterly devoid of any rings, buttons or interfaces. The Viltrox 'Chip Lens' offered this for just US \$89 shipped worldwide.

Viltrox used crowdfunder platform Indiegogo to get a prototype design into production, not Kickstarter. These platforms really do work. It's how Sam Christopher Cornwell got the Solarcan into orbit, and in other contexts how many books get published including some we've featured in *Cameracraft*.

The funky little Viltrox 28mm is now \$99, the launch promotion is past and gone, it's now regular product. Is it worth it?

The short answer is that it's better than Holga or some LensBaby, manual lens-cap wifes, the closest thing I can compare it to. It has AF, and EXIF data transmission which enables accurate sensor stabilisation. It does not vignette, which disappoints anyone looking for a properly funky aberration-loaded 'retro' result, and it is very sharp in its focus plane, but that is unpredictable as the tiny AF component seems to align itself variably depending on gravity and the prevailing wind.

The f4.5 aperture is large enough for some flare artefacts when high contrast outlines fall beyond the focus plane, but small enough to pull in stuff within its depth of field. Focusing down to

32cm, the AF moves a really tiny group behind a front position Waterhouse stop which has been given an octagonal shape to create sunstar flare. The EVF/screen will be truly WYSIWYG – there's no stopping down to change flare effects.

The rear group has a large (a?)spherical element facing the sensor while the aperture faces the subject. A mechanical shutter-cap protects this, and must always be opened *before* switching the Sony body on, as the AF calibrates by moving the front group in and out before parking. It could hit the cover. Viltrox say repeated misuse could damage.

We don't see why it could not have had a single smaller aperture like f11 to make it super-sharp with more depth of field. It uses an aspherical surface, extra-low dispersion glass, a voice coil AF motor and is made mostly of metal. Whether from curvature of field or random misalignment of the optics, blur can hit parts of image unexpectedly in an otherwise hyper-sharp shot.

Expect a *Facebook* community posting up creative uses and creative gripes. On the Indiegogo page there are complaints – doesn't work on A7II, A7C, A6700 and more – but also praise, soft and dreamy look which a 'good' lens can't reproduce \$350,000 raised from almost 3,500 'backers' got this lens on the market. – DK

For UK ordering visit:
<https://viltrox.com/en-gb/products/28mm-f4-5-fe>



Left: in this sunstar shot, tiny changes in camera position made big changes to the flare effect, including this diffraction effect. Detail is sharp all over. Right: the hedge is extremely sharp, depth of field gets in the flowerbed near corner, but the abbey tower top and chestnut tree are blurred while the distant stuff on the right is sharp. Top: details of the lens, with its unusual design.



Viltrox 40mm f2.5 AF E

A surprisingly good STM AF short standard lens for \$168 direct or £158 including VAT from UK stockists.

Seeing the huge 40-400mm f5.6 Viltrox AF zoom made for the Fujifilm GFX system, and priced at £16,000, drives in that this relatively new Chinese lens maker has ambitions and ability. At the reverse end of the price scale, their little **40mm f2.5 AF** for Sony FE (also made for Nikon Z) had to be checked out.

If you visit the WEX website and call up a list of Viltrox lenses you'll find an extensive AF series including full frame 16mm f1.8 (*test in our next issue!*), 28mm f1.8, 56mm f1.7, 20mm f2.8 and 85mm f1.8 II – this last lens clearly identified as made in Japan despite Viltrox being headquartered in Shenzhen. That's an interesting development after years of Japanese makers transferring production to China. Any f1.4, f1.2 and unusual focal lengths like 33mm and 75mm you see will be APS-C/DX crop format even if the descriptions and specifications do not always make this clear.

The first observation must be that it's not a pancake lens or experiment like their 28mm f4.5. 35mm f2.8 choices from Samyang and Sony offer a more pocketable profile on a small body like the A7C series. It is a neat size, taking 52mm filters and only 65mm in maximum diameter, and 55mm long. With both caps and its hood it's just 200g in your camera bag.

The Viltrox has good external coatings and you see few reflections in the convex front element, but it does show distinct flare patches from direct sources, which tend to include rainbow-like diffraction colours. Check out the sunstar too, at f16 – the tree is pin-sharp but somehow the star is soft! Those flare patches can also be thrown up by sources outside the image. The plastic lens hood is the only economy aspect, not a very instinctive bayonet docking or firm lock home whether reversed for storage or in place. It's also not very effective with its soft petal shape of wings never deeper than 19mm. Just to check, I found an old cylindrical lens hood 45mm deep

with no petal cutaways at all, it did not vignette and was a far more effective hood. It's a lens to be careful with, or use for effect.

This does seem to be the only weak point. The lens has critical sharpness, no vignetting and no distortion – corner to extreme corner, wide open. That's just as well as f2.5 is the kind of aperture I often use on an f1.8 lens just to be sure of a little extra depth of field and micro-contrast. This performance is matched by very accurate AF, and it's best to use a small AF point. When using AF-C, the transitions moving across a scene with depth are silent and unusually smooth.

I tried the 40mm on a 16mm extension tube. The normal close focus of 34cm is modest for a 40mm; the small feather on picnic bench seat slats shows how limited a scale it is. The extension tube enabled the close shot. Adding another 10mm tube took the lens out of its comfort zone for flat field. Given its minimal distortion, it may find use on my copy stand for flat artwork. The full size 300dpi detail shows how even f10 doesn't give the depth of field needed for a subject with just a little depth!

The copy stand usually hosts a 50mm f2.8 Sony FE Macro. Zooms are not great for copy work, and 50mm is sometimes too long. Having both Sony's 35mm f1.8 and this 40mm may be useful.

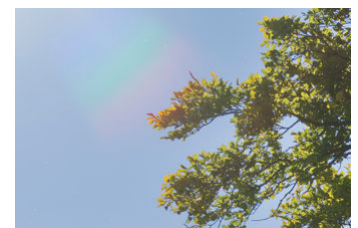
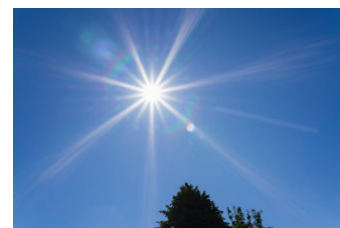
If you don't already own a lens around this focal length the small outlay is worthwhile but for me the potential quality of this new brand was a main concern. I think it's safe to buy higher priced Viltrox lenses without worrying that they will be inferior to Sony, or Tamron or Sigma – even the lowest cost ones have unique qualities.

It's available from WEX, Viltrox direct, their Amazon store and other channels.

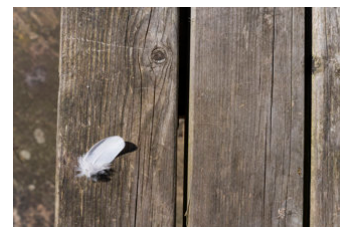
<https://viltrox.com/en-gb/products/af-40mm-f2-5-full-frame-lens-for-sony-fe-mount>



The 40mm on A7RV body. It is as well packaged and made as we have come to expect from Viltrox.



Above, two flare examples. The sunstar is actually that size in the full frame, and oddly blurred when the tree is in perfect focus. The rainbow-like flare is enlarged from part of a shot. Both really indicate the coatings or design are not what you'd expect from a top grade optic – but look at the price. Below, normal close focus, and using a 16mm extension tube, then 100% from this.





The 40mm angle of view is versatile on full frame, above left at $f10$ to keep the horseshoes and stone sharp. On APS-C crop it's a 60mm equivalent, and used in window light above right at $f2.5$ with Animal Eye AF which has worked well. Below, at $f10$ the plant is not sharp but its slight defocus is very natural.





Sigma 28-105mm f2.8 DG DN ART

Shooting a festival concert, I had hoped the Sigma 28-105mm f2.8 would arrive in time. I can't think of many lenses better for the task. My current solution includes the 35mm f1.8, 50mm f1.8 and 85mm f1.8 Sony FE lenses, after switching from the Samyang 35mm f1.4 as the bulk and weight of that Mk 1 lens made it less practical.

Fortunately a concert soon after with the benefit of tungsten rather than LED lighting provided an ideal subject in the Belarusian classical guitarist and singer Yuliya Lonskaiya, appearing in a duo with gypsy guitarist Lulo Reinhardt courtesy of Kelso Music Society and Folk Club joining forces for the booking. The Sony A7RV Eye-AF worked perfectly at f2.8 and 105mm, with the depth of field holding the guitar, her left hand and face all perfectly sharp while throwing a very busy background into a blur with excellent bokeh. A shutter speed of 1/160s at ISO 4000 is just on the edge of what's needed, but routine (non-AI) processing in Adobe software to reduce noise makes the result as good as ISO 400 on medium format film could ever have achieved. The completely silent focus along with silent shutter and operation of the camera meant that shooting from a front row position was inaudible for the musicians.

Bulk and weight are, however, exactly what a high performance f2.8 lens with this zoom range means. You can, with much less to lug round, buy a Tamron 28-200mm f2.8-5.6 but that lens, introduced in 2020, is at f4.5 when you hit 105mm and only at f2.8 up to 31mm. The new Sigma is the first mirrorless AF lens of this range to offer f2.8 constant aperture apart from Canon's even larger 24-105mm 1430g RF L costing £3,399. It covers its less ambitious range for £1,399 but not in Canon RF or Nikon Z mount.

There has been just one 28-105mm f2.8 made in the past for SLR systems, the Tamron model 176/276 SP LD IF, which was only 880g and very compact though all

Available for Sony FE and L-Mount



Roman relic – grains of stone at f9, 105mm, equivalent to a 32"/81cm high print at 300dpi



these designs have used 82mm filters. Discontinued in 2004, the Tamron had a variable reputation, from very soft to usable provided the edges and corners didn't matter at the long end. It was only fitted with an in-lens AF motor for Canon, and like so many 1990s AF SLR lenses, different mount versions were limited in compatibility with the new generation of DSLRs partly because of the need for AF drive from the body. It's been 20 years since that last independent offering with such an ambitious spec, and the world has moved on two full generations, film SLRs to DSLRs and now to mirrorless.

Sigma's lens is actually relatively compact, as mirrorless fittings like its E and L mounts need up to an



At 35mm, the framing was just right but shows how distracting the background is, even wide open at f2.8. It's still very useful to be able to pull back and take groups or full stage width in a theatre without changing lenses. There's nothing special about 28-105mm and most popular zoom ranges now include a 24-105mm f4, a range which has been optimum for decades though the first SLR versions were usually f3.5-4.5 variable aperture. Left and below, the zoom has a single tube extension and the focus ring does not move during AF. It offers function buttons left and top, a zoom lock at 28mm, a physical aperture ring with lockable out/in A setting and third stop de-clickable detentes to f22.



extra 25mm in lens barrel length depending on optical design. The rearmost element is fairly well recessed but not enough to allow a DLSR variant to be made. It's a modest 16cm long and 990g compared to Canon's 20cm long and 1430g – almost half a kilo lighter. The main use of this lens will be for weddings, theatre and concerts, some sports at closer range, some news and video reporting, portraiture and groups. You may be carrying this one lens all day and for some jobs well into the evening, so its relatively light and convenient even if a neoprene strap can be recommended.

Other comparisons have to include its 40cm close focus against the Canon's 45cm, both true zoom so they don't need to be at 28mm to get close. At 105mm, the Sigma achieves 1:3.1, the Canon 1:3.4.

Although the Canon looks slimmer because it is a very long barrel, the Sigma is a couple of millimetres under. During the test period, I had an injured left hand which made gripping a large barrel between finger thumb painful. I found the firm zoom resistance of the Sigma difficult and sometimes had to use my right hand to change the focal length.

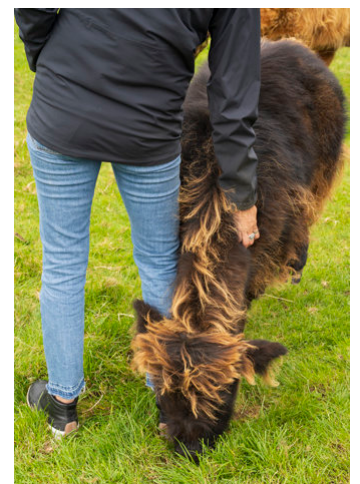
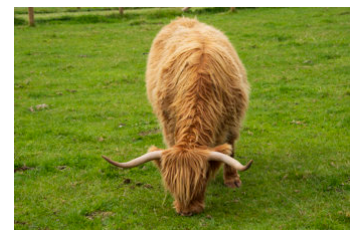
The supplied lens hood (a hidden bonus with Sigma, much like the excellent padded case and strap) has a neat locking bayonet action. It's plastic where the lens itself is magnesium alloy, and given the likelihood of swinging a lens of this size into furniture or geology, I'd always fit it despite the added attention-getting factor. Lens hoods can be sacrificed, lens front rims not!

Design and coating

With such a large area of front element glass, and complex zoom design, you would expect this lens to be prone to flare but it simply isn't. It's so well multicoated, and designed for best contrast. It is difficult to raise a sunstar when stopped down. Sometimes this is an effect you might want, but there is always a penalty. Strong sunstars indicate strong direct reflections from the aperture blades and internal glass/mounting. You can't have direct light reflected or scattered this way without ALL



The range from $f2.8$ to $f22$ at $c.50mm$. There is a hint of longitudinal CA in the blur of the turrets of Abbotsford, Sir Walter Scott's historic home in Scotland.



Jacksons at Jedburgh is a farm near Cameracraft's base which offers tours to meet Highland Cattle and other animals – the 28-105mm was ideal for the range of distances and perspectives, shooting from an all-terrain tour vehicle as well as on foot. The lens and camera at over 1.6Kg proved best held in one hand at all times, with the neck-strap for security only. They are currently closed but check: <https://www.facebook.com/jacksonsatjedburgh/>

light tracing the same paths. The Sigma 28-105mm is almost immune! It's just possible to induce some rays at $f22$. With 12 rounded blades, the result is more like a vintage lens in bokeh as you stop down. Strong bright patches of light, or sun in sky against the light, have very little effect on other areas.

This makes the lens ideal for theatre and concert shooting, and also for environments like weddings where church windows can be behind the subject out of shot. For high resolution shooters, the focus transition at medium apertures like $f8$ or $f11$ at the longer end is very smooth and there's not a trace of wobble.

The front coating is also the water and oil repelling nano porous type, which Sigma has offered for some time (their excellent WR filters can be recommended as lens protectors, the WR designation indicates a similar coating). The whole design is also well proofed against moisture and dirt.

Transmission is high. I don't have the means to test T-stop values, but its $f2.8$ is as good as the $f2.8$ from a 50mm Sonnar or similar design with a fraction of the glass thickness and just a few air-glass surfaces. The 28-105 has 18 elements in 13 groups! Sigma put five aspherical elements into this along with two of their fluorite-matching glass and one super-low diffraction. One of the FLD elements (shown yellow in the diagram below) is, at just under 67mm, a larger diameter than most optical companies can even make, and sits in the front group.

Focusing is internal using smaller diameter elements (shifting these large and heavy groups would not be practical). The High Response Linear Actuator used would be called a twin linear motor by some brands. It moves the focus group electromagnetically, no

gears are involved so it's effectively silent as well as fast.

As with many ambitious new zoom designs, the 28-105mm relies on the application of the built-in profile to avoid seriously bendy lines in some focal length ranges. When tested, Adobe Camera Raw was not yet automatically using the profile so I was provided with a beta version v3 to load into the Camera Raw support directory. Adobe updated before we went to press, and there was a very slight difference in the degree of distortion correction. The profile is definitely needed at middle to longer focal lengths, as pincushion is more noticeable in most subjects than barrel, and it does the job as expected.

Performance

It's difficult to say whether the wide open resolution is every bit as good as moderately stopped down. Even subjects which most would consider flat show just how shallow depth of field is at 105mm and $f2.8$. I concluded by examining details like spider webs on walls that it's every bit as sharp wide open as it is at $f9$, the stopped down aperture I used for most comparisons, but on 61MP focus is critical and hardly anything in the real world has no relief. It was always better to stop the lens down.

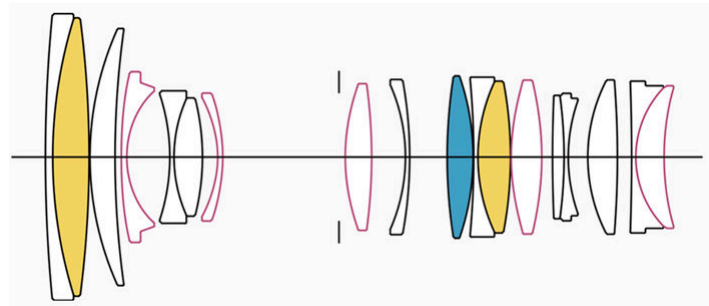
AF accuracy and speed can't really be faulted, with full use of the Sony's advanced AF functions. The robust design with just the right resistance to controls made itself known when several shots taken indoors and out all showed exactly 81mm focal length – the zoom ring had not been touched, and it had not shifted accidentally.

For the sub-£1400 price this lens is a very safe investment as yet another five-star Sigma design.

<https://www.sigmauk.com> 



With profile correction, and with it auto applied in Adobe raw conversion, lens at 70mm. Below, closest focus at 105mm, very smooth bokeh at $f8$.



CAMERACRAFT

REARVIEW





Facing page, top: a Gold award in the Guild of Photographers Image of the Month competition, by **Joao Yordanoc Serralheiro**.

Facing page, bottom: a Silver award went to this superb macro study by **Lee Frost**.

Above: **Rachel Green** got Silver for this great fun studio confection, which breaks all the rules of optics but looks just right. Try doing this and you'll find out how hard that is!

Left: a more classical illusion with the help of a matte overlay, from **Sian Shipley**, also won a Silver award.



Creative Light

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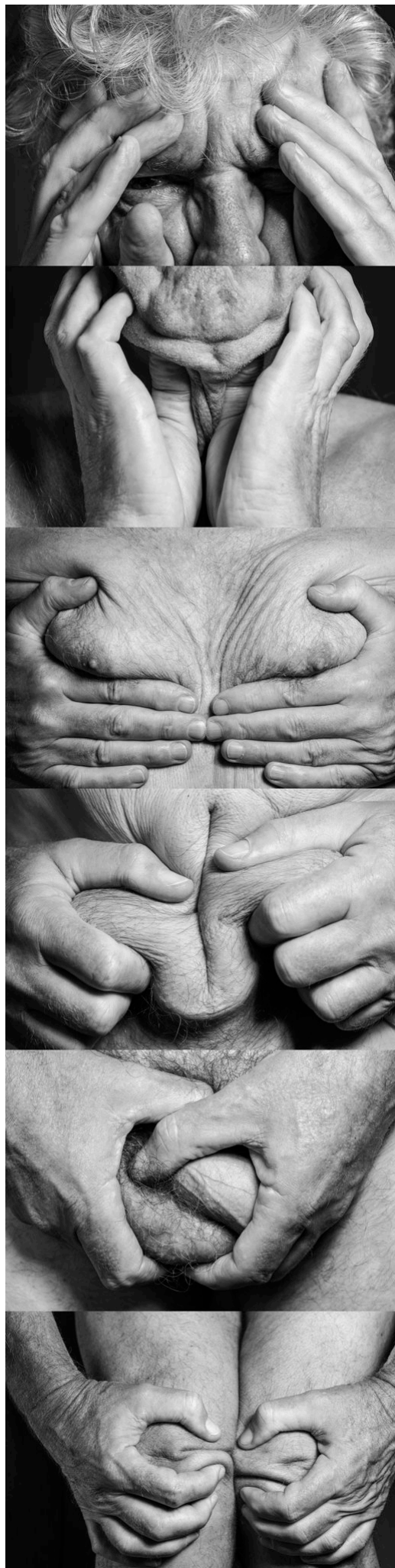
CAMERACRAFT CREARVIEW

Editing a photographic magazine can pose problems, especially when the range of subjects can go from babies and infants to brides and babushkas. And brides and infants may be shown our pages if their pictures are used – so NOT putting controversial imagery next to family pictures matters!

This montage print – **Phil Crean's** 'When I'm 64' – needs to be seen. It has been shortlisted in the premier portrait award for the Irish Republic, the AIB National Gallery of Ireland Portrait Prize. Phil says: "I'm totally delighted as you can imagine, being in a group of 26 selected from 570 entrants. A friend and fellow artist, Boryana Korchova runs a youtube channel called Art Unplugged – she has made a hugely insightful video about my work saying things in a way that I could not!"

We are able to share a link to the YouTube piece:

<https://youtu.be/gkODmOQkm5o?si=IQaBQvbyHcQ4YuhF>



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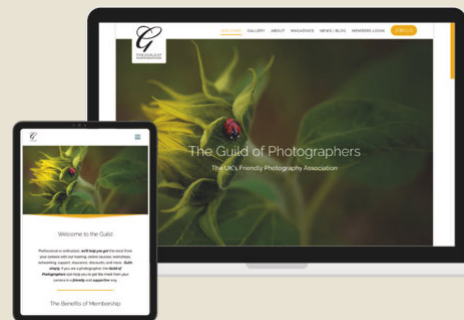
• Plus much more, including legal costs and expenses cover in the case of identity theft, and legal defence against any motoring prosecutions

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

To join the Guild now visit:
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The Guild's website photoguild.co.uk has full information of the benefits of joining and links to all the activities and services offered. photohubs.co.uk is the event-staging arm of the Guild.



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Professional Imagemaker Magazine June-July 2024



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