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THE LAST GREAT ROCK ARCHIVE

REVIEWS

FUJIFILM GFX 50S FIRST LOOK

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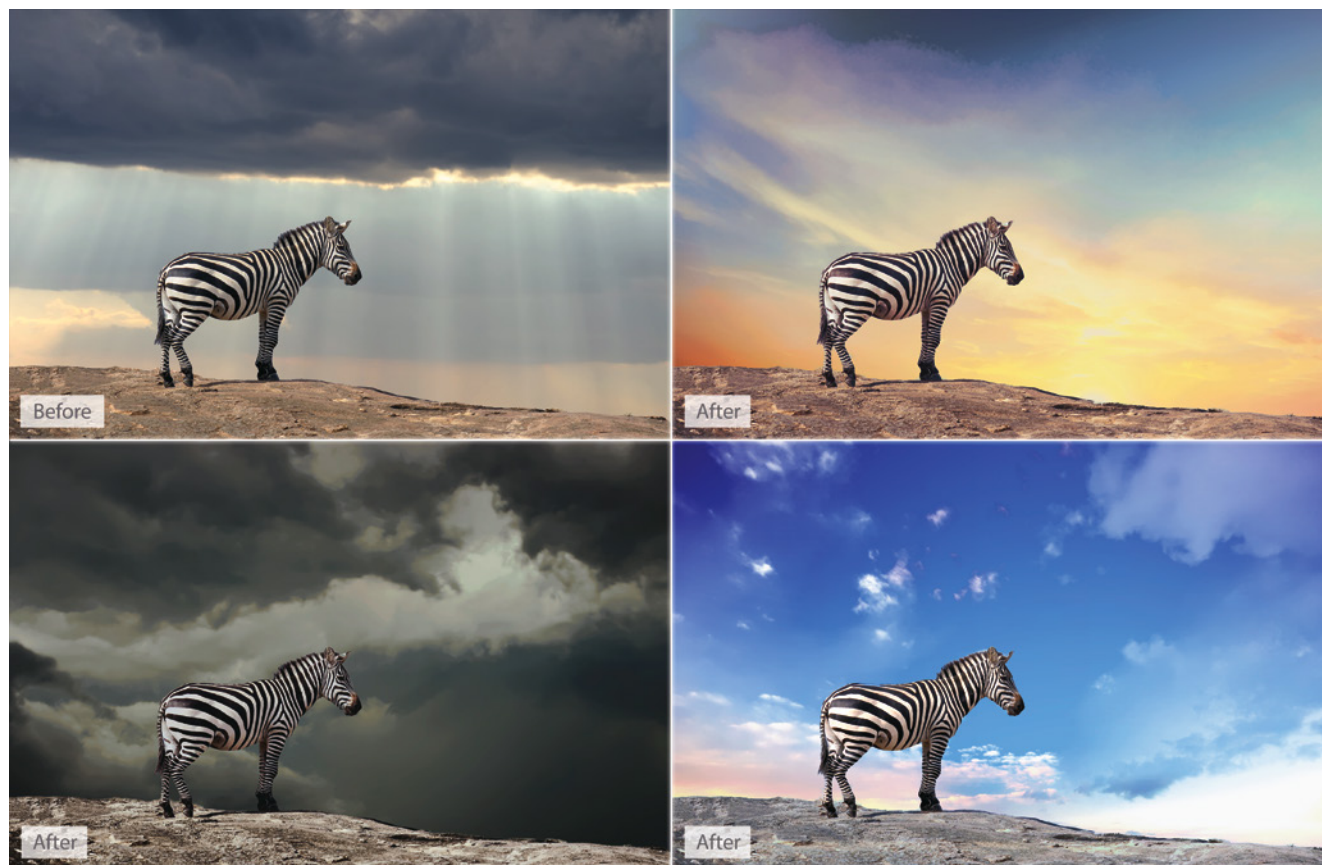
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CAMERACRAFT

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It's time to move away from
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DIARY

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See: www.photographyshow.com

March 24th-April 23rd 2017

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cities.

The theme of this festival
is HABITAT. This event is
particularly well known for its
portfolio reviews and expert
speakers with exhibitions of
international standard.

See: www.formatfestival.com

April 20th-22nd 2017

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Major digital imaging congress
See: <http://photoshopworld.com>

April 25th 2017

Photovision Trade Show
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See: www.forwardevents.co.uk



Pentax comes close to the million ISO mark

WITH ONE of the smallest bodies but largest viewfinders in their range, the new **Pentax KP** is the first camera to use a new generation Sony 24 megapixel sensor. The 24MP APS-C CMOS sensor allows them to offer a range from ISO 100-819200 and to approach the 'mega ISO' target closer than any previous camera – though it's only a special multishot mode.

As with other recent Pentax DSLRs, it offers sensor-based Shake Reduction with 5 axis image stabilisation and uses the same mechanism for Pixelshift resolution to allow true non-Bayer RGB capture at the native resolution, auto horizon levelling, and to simulate Anti-Aliasing (the sensor has no AA filter). It also powers the Dust Removal II sensor cleaning system.

The optical glass pentaprism viewfinder offers 100% coverage with excellent eye relief, at 0.95X (50mm lens, equivalent to a 0.63X finder in full frame/EVF terms). Alternative live viewing is given by a 3" tilting TFT colour LCD monitor with air-gapless screen and a tempered glass surface.

The SAFOX 11 AF module has 27 point focus points (25 cross types in the centre) and the processor is enhanced to improve this over previous versions of the same design. Both the metering and AF work down to -3EV (ISO 100/50mm f1.4).

Although the mechanical shutter runs to only 1/6000s not 1/8000s,

there is an Electronic shutter mode up to 1/24000s. HD1080/30p or 60i movie recording is offered up to the usual 25 minutes.

The KP provides shot bracketing for Depth of Field, Motion and Metering. It also allows Multi Exposure (Composite Modes: Additive, Average and Bright) and Interval Shooting for Images and Video (4K timelapse is possible). In normal operation it has continuous shooting up to 7 frames per second (approx.)

Many of the other picture adjustment and effect functions are familiar for Pentax users and it's similar to other recent models in this respect. Important at the £1,100 body price level, it has 67 seals against dust and water, and is cold resistant down to -10°.

The KP has built in WiFi for remote control of camera functions. With an attached GPS accessory, it can embed GPS data with compass and also do astrophotography with star tracking, and a 'star streaming' mode. It is also compatible with Pentax's Transmitter II tethering solution.

KP body size is 76 x 101mm x 131.5mm and it weighs 703g including the battery and SD card (single slot), with a newly designed magnesium alloy body. This accepts a choice of three different sized of detachable right hand grip (unusual in a DSLR).

www.ricoh.com

Successor to industry standard Epson 4900

Epson has announced the launch of the **SureColor SC-P5000** 17-inch, 10-colour printer incorporating imaging technologies designed for professional proofing, fine art and photography. It replaces the popular Stylus Pro 4900 and completes the SureColor range which also includes the SC-P7000 (24-inch) and SC-P9000 (44-inch) models.

The new printer features the Epson PrecisionCore® TFP printhead and UltraChrome HDX 10-colour pigment ink set (including Orange, Green and Violet or Light Light Black) to deliver 2880x1440dpi resolution output.

High-capacity 200ml ink cartridges support two different ink configurations – one with Light Light Black (LLK) ink for smooth and neutral colour tonal transitions plus the Epson Advanced Black and White print mode; the other replaces the LLK ink with Violet for an expanded colour gamut for graphic arts/Pantone. The UltraChrome HDX inks are 1.5 times denser than the previous generation. They claim twice the archival permanence. The optional SpectroProofer enables printer calibration performed with Epson's new Color Calibration Utility, with calibration data is stored on the printer for multiple users and all media types including third party. It has a power-driven roll media spindle for roll printing up to 30.5m with an internal high-speed single-pass rotary cutter. There is also a straight path for delicate fine art sheet media, including poster board, up to 1.5mm thick. The SureColor SC-P5000 is available now at £1,795, or £2,770 with SpectroProofer (+VAT).

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You never know what you are going to encounter at Europe's biggest annual photo trade and consumer fair. After many years of the Photography at Work show operated by Industrial and Commercial Photography magazine, Mary Walker took over the baton and created Focus on Imaging (originally, photography) to run from the end of the 1980s right through to the twenty-teens. When she finally decided to end the quarter century of success without selling the show, she left a vacancy in the National Exhibition Centre diary which Future Publishing stepped in to fill – in style. They simply called their offering The Photography Show on the principle of making the box label match the contents. They then proceeded to think out of the box.

Where the Focus shows had become a kind of photographic covered market, with the emphasis on importers marketing to dealers while dealers sold to the crowds, TPS has followed the more US-modelled approach of a rich and deep seam of convention level events. There are multiple free demonstration and talk stages throughout the show and instead of crowds blocking narrow aisles, they widened the aisles and created seating zones. This has made it possible to wander through the show without buying a single ticket to see the really big names – the ones who have cost them many thousands to fly in – yet still spend half your visit absorbing ideas and skills.

At the 2016 show, we sat in for Richard Bradbury's showmanship (firing a gun through water balloons with a manual exposure timing to recreate his early success as your editor's studio assistant 30 years earlier). And we joined just half a dozen people to listen and watch as Faye and Trevor Yerbury talked through their superb prints, or Stephanie Thornton and Steve Howdle set up and shot another styled portrait. As readers may know, we also publish the magazine for the Master Photographers Association and many of the free demonstrations and exhibitions are 'fixed' by the MPA working with the show organisers.

The Photography Show

18-21 MARCH 2017
THE NEC, BIRMINGHAM

It's the place to be every year for the biggest bargains, most concentrated free instruction and inspiration, and the greatest gathering of 'tog's in the UK



Although this is a huge show, it is not crowded-out and you can often join small groups for almost personal demonstrations and talks – Stephanie Thornton and Steve Howdle, above; Faye and Trevor Yerbury below.



We also work daily with many of the exhibitors, especially old friends like The Flash Centre or Loxley Colour. The rise of internet social media and blogs has made magazines almost irrelevant, as a publication like this offers no tangible benefit in the same way that likes, follows, shares and click-throughs do. So we appreciate and reciprocate their loyalty to the printed medium – the photo labs, after all, can hardly argue that print is dead!

So for us, a visit to The Photography Show is very much about finding out what everyone is doing. But unlike some media, we're also consumers (not blaggers) and in 2016 our special access to the new Voigtlander 10mm Hyper Wide Heliar gave their importers an order and sale – alongside several more sales to photographers who happened to see our loan lens in use, and the results, during the show. On one stand, a Sony A7 body (mint, only a few actuations on the shutter) appeared in the secondhand cabinet for £399... so we went away with one more camera than we brought. And in the foyer area, we met Timeline Events who had set up a World War II themed set with backdrops by Click. That's how we were able to borrow the first sample of the Tamron 85mm f1.8 SP Di VC USD lens and get a properly illustrated test into our issue which appeared only two weeks later.

Editor David Kilpatrick will be at The Photography Show but we don't have a stand, and will not be permanently on the MPA stand either (last year, they simply didn't have the space, and it is mostly a social meeting place for professionals, aspiring members and their mentors – while *Cameracraft* is not just for professionals). But we'll be centred on their stand much of time and picking up any messages left. We're keen to see possible portfolios or ideas for showcasing work, drop an email to editor@iconpublications.com if you are bringing a digital or physical portfolio with you.

See you at the NEC, Birmingham, March 18-21st!



The Photography Show

18-21 MARCH 2017
THE NEC, BIRMINGHAM

The Super Stage once again threatens to overwhelm visitors with an abundance of excellence – the big names are as big as ever

The Super Stage at The Photography Show 2017 will host some of the greatest international photographers of our time, according to the organisers – and they would appear to be right on the money with that one.

With ket speaker Albert Watson the supporting cast includes Nadav Kander, Frans Lanting, Jill Furmanovsky, Clive Arrowsmith, David Alan Harvey, Julia Fullerton-Batten, Alex Webb and Louis Cole. All have been confirmed and will offer insights into the images they've captured, their eventful careers and the challenges they've faced along the way.

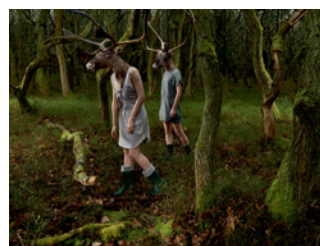
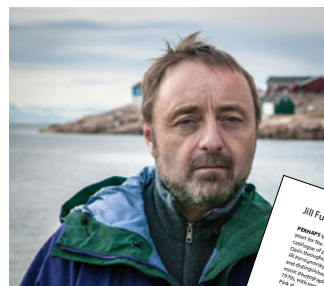
The (repeated) talk by Albert Watson will explore his distinctive visual language and the stories behind his images. Albert's varied, powerful images and stunning hand-made prints are featured in galleries and museums the world over and include beauty shots of Kate Moss, still-life photos of Tutankhamen artefacts, and portraits of Alfred Hitchcock and Steve Jobs to name but a few. The photo industry bible, *Photo District News*, named Albert one of the 20 most influential photographers of all time, along with Irving Penn and Richard Avedon.

Albert said: "Creative preparation has been a hugely important element in achieving my images over the years and this process is one of the things that I look forward to sharing at The Photography Show."

Globally renowned portrait and fine art photographer Nadav Kander had this to say: "You need to look very deeply to see clearly"; his interview with curator, William Ewing, will give an exclusive insight into his unique approach to photography. Coinciding with Obama's Presidential inauguration, Kander's 52 full page portraits of the President and his closest colleagues, aides and



Great Scottish photographer Albert Watson, as photographed by Edinburgh's Robin Gillanders and featured in *f2*, September/October 2014.



Above: Julia Fullerton-Batten won a Hasselblad Masters award in 2008 with this image

Super Stage stars: top, Clive Arrowsmith; above, Frans Lanting. Below: Nadav Kander's iconic Trump cover of *TIME*.



In *f2* Freelance Photographer January/February 2016 Jill Furmanovsky was interviewed by Gavin Stoker about her rock archive library.

advisors was the largest portfolio of work to date that has been published in one issue of *The New York Times Magazine*. In 2016, *Time Magazine* commissioned Nadav to photograph President-elect Donald Trump for the Person of the Year issue and the result (with the M of the magazine's logo resembling a pair of devilish horns sprouting from Trump's yaller hair) was analysed extensively by the blogerrati.

Taking a retrospective look at

his four decades as a photographer, Frans Lanting will divulge the secrets behind his recent *Dialogues with Nature* exhibition. Frans has documented the natural world from the Amazon to Antarctica to promote understanding about the earth through images that convey a passion for nature and a sense of wonder about our living planet. He has received top honours from World Press Photo, the title of BBC Wildlife Photographer of the Year,

and the Sierra Club's Ansel Adams Award.

Jill Furmanovsky, founder of the Rockarchive, will tell the tale of how it all began, including backstage narratives from her intriguing experiences. Jill said: "On the Super Stage this year I will be sharing my 45 year career in rock and roll photography through imagery and anecdotes. I feel immensely privileged to have worked with some of the world's greatest musicians, many of whom contributed to an important era in cultural history". Artists she has photographed include Pink Floyd, Bob Marley, Eric Clapton, Blondie, The Police, Led Zeppelin, The Pretenders, Bob Dylan and Oasis.

In addition, Clive Arrowsmith will present 'Technique to emotion' talking about the journey he makes to produce images that draw in the viewer and how he directs the subject in a subtle way when capturing portraits; and social media phenomenon and Sony ambassador, Louis Cole will explore the role that photography has played in building his 4.5 million-strong social community.

With further sessions featuring legendary street photographer, David Alan Harvey (Magnum Photos), fine art photographer Julia Fullerton-Batten and documentary photographer, Alex Webb (Magnum Photos); each with huge back-catalogues, numerous award wins, exhibitions, and magazine covers between them, the opportunity to hear from this year's Super Stage stars is not to be missed.

The 2017 Super Stage speakers follow in the footsteps of fellow photographers David Bailey, Rankin, the late Mary Ellen Mark, Don McCullin and Steve McCurry, all of whom have taken centre stage in previous years.

Super Stage sessions are priced at £10 each in addition to the main entry ticket for the show.



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The Photography Show

18-21 MARCH 2017
THE NEC, BIRMINGHAM

Behind the Lens is a more intimate stage than the Super Stage which occupies the entrance zone to the main show – and it's free

The stage is set for a host of imaging experts to step out from Behind the Lens and reveal how they captured some of their most stunning shots at The Photography Show, Europe's biggest imaging event in 2017.

The line-up for the 2017 **Behind the Lens Theatre** includes Ryan Welch, who will share his experiences so far of building a highly profitable photography business through, 'Shoot more. Edit less'. Welch's initial success of shooting 47 weddings and 97 portrait sessions during his graduation year will make for an inspiring session for professionals eager to achieve a successful work-life balance.

In addition, and highlighting the array of sessions that the Behind the Lens Theatre will offer, fine art and fashion photographer, Bella Kotak, will delight the audience with tales of her whimsically inspired portraiture in her talk, 'Capturing the magic'.

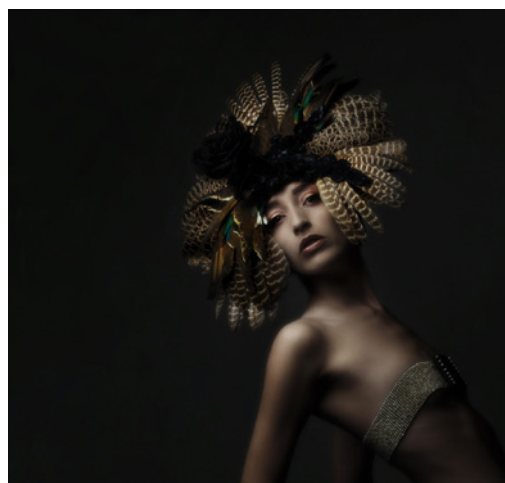
Clare Louise (CEO of the Master Photographers Association, a Fellow and multiple award winner and emotionally inspiring speaker) will explore the challenges often faced by creatives and offer her stance on why it's best not to 'fit' in 'Turn on the light – your passion is calling: a creative's guide to authenticity.'

She said: "For me, 2017 is all about turning on that light inside that makes us shine. I understand just how difficult this can be when we're bogged down by life and things aren't quite going as we want or planned them to. I'm going to share some of what I've learnt along the way to inspire, motivate and help people pick up that passion and follow their dreams."

Various panel discussions are also confirmed, including 'Making a name in photography' with Anna Fox, Laura Pannack, Lottie Davies and Natasha Caruana and 'Are we all doomed? The Future



Fellowship from Behind the Lens: from the British Institute of Professional Photography, landscape photographer John Miskelly with an image from his Fellowship in 2015, who will talk about his long exposure methods; and from the Master Photographers Association, Clare Louise with a print from her 2014 Fellowship, will talk about why it's best not to fit in...



of professional photography' with *Professional Photography* magazine, the title now owned by Future Publishing who run The Photography Show, after they rescued it from closure by the previous owners Archant.

Other sessions on the Behind the Lens Theatre line-up: 'Close-up and macro photography' (John Humphrey); 'Capturing time – the art of long exposure photography' (John Miskelly, whose portfolio appeared in this magazine in 2016); and 'Social media – are you selling your soul to the devil' (Emma-Lily Pendleton) among others.

With so many topics to inspire the professional photographer, the opportunity to go Behind the Lens with the speakers at The Photography Show 2017 is not to be missed.

Sessions are included in the show entry ticket fee and will take place on all four days of the show.

Drones and 3D

ALL-NEW feature areas have been confirmed for The Photography Show 2017 including a dedicated video section, 360 and VR, plus an enhanced Drone Zone, offering visitors the opportunity to delve into new imaging technology as

part of their show experience.

Leading brands already confirmed to appear include Fujifilm, Hasselblad, Nikon, Olympus and Sony – and the Adobe Theatre will also return for 2017.

This year's event will also see the arrival of a host of new exhibitors including iconic camera bag brand, Billingham, darkroom equipment specialists, Paterson Photographic, video production company, Unitary Studios and Martin Newman Photography.

Fast tracking a career

THE PHOTOGRAPHY SHOW will feature the semi-final of a 'once in a lifetime' competition, in partnership with **Training byLUMIERE** and **Nikon**, offering one emerging talent a fast-track into a pro-career in the photography industry, plus a prize package worth over £15,000.

60 Seconds to Change Your Life awards one creative individual who wants to make the transition to becoming a professional photographer and will help set them up for their first year in business. They receive:

- Six months' training starting September 2017 (Training byLUMIERE)
- Essential kit for business

including a **Nikon D500** with AF-S DX NIKKOR 16-80 VR, a **Create Branding** marketing package, a one-year unlimited subscription to **3XM Client Galleries** plus a trip to **Loxley Colour** along with an extensive range of branded product and marketing supplies and software from **Light Blue Software**

- Further equipment and insurance, including **Manfrotto** tripod, **MagSphere** and **MagBounce** from Magmod, a **WD My Passport Wireless Pro 3TB** portable hard drive, 12 months insurance from **Towergate Camerasure** plus one-year subscriptions to the **Adobe Creative Cloud Photography Plan**, including *Lightroom CC* and *Photoshop CC* and **Professional Photography** magazine (Future).

Entrants have submitted a 60 second video plus three of their best images to demonstrate their creativity and passion for photography. A shortlist of 10 entrants has been invited to take part in four additional challenges, with the penultimate challenge set to take place on the Live Stage at the show on Tuesday, March 21st.

Tickets to The Photography Show 2017 are on sale through: www.thephotographyshow.com



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CONSPICUOUS CONSUMPTION

This year, like last year, I trekked to the massive Consumer Electronics Show in Las Vegas in search of innovative items in photography that somehow eluded the mainstream press. Here's a roundup of the interesting stuff I found.

Kodak is bringing back **Ektachrome** in 35mm and Super8 formats! Okay – that made the press... Kodak also was showing off their prototype for a high-end \$2K Super8 camera with live view (right).

Astrophotography is now reaching the Masses. There were two companies there showing off the same basic idea but demonstrated polar opposite thinking when it came to execution.

The **Tiny1** (bottom right) is a purpose-built small camera designed for amateur astrophotographers. Having a standard smartphone sensor without an IR filter and an interchangeable lens mount, the camera's large rear LCD labels all of the objects you're looking at via augmented reality, and performs multi-frame noise reduction to average away noise when you're shooting. It can even download images to your smartphone after shooting so you can share in the next 'blood moon' craze. Adapters are available for every lens out there if you don't want to use theirs. Note that it can be fitted with Samyang or similar mirror lenses, top of next page, for *real* astro reach. Still being funded by Indiegogo.

Now imagine the same idea but being built into a full-blown telescope. That's what **Unistellaro** has done – essentially it's a telescope with an electronic viewfinder/ocular. Like the Tiny1, it uses augmented reality to let you know what

Gary Friedman took a gamble that Las Vegas and the Consumer Electronic Show (CES) might unveil something photographic that the rest of the world failed to spot...



you're looking at, and a real-time amplification mode to let you see faint objects clearly. I believe this product was inevitable.

<http://unistellaro.com/en/>

Time Lapse Cameras

I found two similar products designed to simplify the complex process of shooting still images over a long period via an intervalometer and then converting it into a fast-motion movie, popular with construction sites.

The most ambitious is from **Enlapse Enlapse.io** – their unit is solar powered and has two lenses to produce timelapse panoramas. It is the box-like device second down on the next page.

The second take on this from **zeitdice.com** can work up to three months on a single charge and produces 1080p videos after processing in the cloud. Both companies' products rely on wifi and the cloud to process and share the outputs.

Another Sony story

At the Sony booth I met one of their chief repair folks, who was doing gratis cleaning and adjusting for show goers. In talking to him I asked whether they were seeing a lot of repairs of flash hotshoe pins that had become bent with casual use. The surprising answer was 'no' – those pins apparently are pretty hardy (either that or wedding photographers are too afraid to just toss their flash into their camera bag as they run to the next shot).

For When it Takes Too Long to Get Out your Camera

Blincam.co has produced a wearable camera that attaches to your eyeglasses. It has two cameras (third photo down) – one pointing forward, and one looking backwards into your eye. As soon as it sees your eye blink

with a certain duration it will take a photo and then optionally share it via your smartphone. Thought they list lots of specs the actual camera resolution is not mentioned – it's probably sufficient for web only.

For Social Media Divas who tend to post one thing to multiple platforms (Facebook, Instagram, 500px, etc.) – *Pixbuf.com* is for you. Just post it once and it will automatically re-post to many platforms for you. Free for uploading to 1-3 platforms; USD \$50/year for 4 or more.

Want to live stream something other than Smartphone footage? **HMLIVE** is a small device that lets you live stream from your pro HD camera, drone, or other source. It includes the ability to integrate a separate audio feed, and change cameras like a director via a cell phone interface. Very interesting, very tiny product! No pricing and the website is in Chinese, but you can email andy@hemiaolive.com for more info.

www.hemiaolive.com

A Talking Photo Album

Wouldn't it be swell to have a photo album be more 'Harry Potter-like'?

Inmotion has the answer, combining a traditional photo album with an LCD screen and speaker that can play back movies and sounds that are relevant to the page of pictures being looked at (below).

www.inmotionalbums.com

Things Of Which There Were Too Many

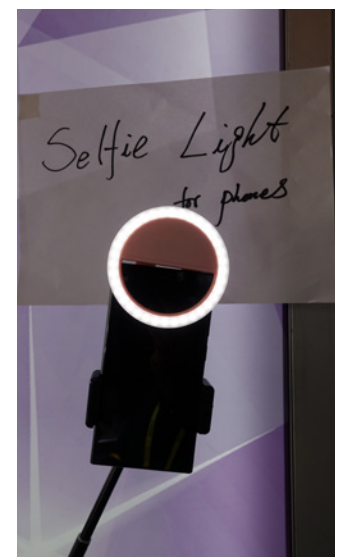
I came across no less than five different "rigs" designed to hold your smartphone and make your videos more stable. *Example, bottom right.* Some held a lens in



place, some held a lens plus an infrared module as well. Some had active vibration cancellation. Some allowed for attaching Canon EF lenses.

Also at the show were way too many drones, "intelligent" kids toys, home automation and "Internet of Things" connected devices just waiting for a Russian hacker to penetrate; fitness trackers, earbuds, smartphones and tablets, VR/360 degree cameras, and the buzzword "Artificial Intelligence".

Having worked in the AI field back in the 1980 which it was still a nascent field, it's amazing to me just how little progress has been made toward the original goal of a conversational, self-aware entity. Over the years they tried to cover up for this failure, first renaming a failure as an "Expert System", and now redefining "AI" entirely to mean absolutely nothing (but it helps to use it to get research grants!).



A Ringlight for Selfies

Need I say more?



Sony A99II first look

Sony got a rude awakening when they finally came out with an update to their “flagship” Alpha 99 camera. Figuring that most A-mount owners got tired of waiting and have moved onto other platforms, they set modest production goals and now find themselves not being able to keep up with the sizeable demand. The shortage is so dire that even their paid shills, their “Artisans of Imagery”, still cannot get their hands on one as of this writing.

I got mine several weeks ago, and I can understand why this is so popular – that portrait of Carol is as sharp as anything! And with flash compensation set to -1 you can’t easily tell I used a fill flash.

Like the A77 II before it, Sony kept what was right about the camera and made many subtle user interface refinements to really refine the shooting experience. It’s smaller – about the same size as the A77 II – and balances very nicely with larger telephoto lenses. It has the incredibly useful twist-and-flip rear display which allows me to shoot portraits of kids at eye level without having to get down on the ground (*in the studio, right*). The startup time has been reduced substantially. Add to it the same sensor used in the A7RII e-mount camera (a sensor so good people have actually been jumping ship from other brands) and you have a camera close to what I predicted a year ago in my blog: <http://bit.ly/2iYR7Fm>

Surprisingly, they kept the semi-transparent mirror in the design in order to enhance autofocus performance – in theory it allows the camera to track moving objects during the exposure which other DSLR or mirrorless cameras can’t do.

The first thing I did when I got mine was check to see if all the things I complained about in the original version have been fixed. The killer for me with the original camera was the ¼ second delay when using wireless flash. Not only has that now been



Gary Friedman has been trying out the new Sony A99 II 42-megapixel ‘DSLT’ pro-grade A-mount



eliminated, but the wireless flash delay is now so low that it matches that of the A900 – the reference body used in this complaint video <http://bit.ly/2jOreYW>

The second thing I checked is the flash exposure accuracy, something Sony forgot how to do for many years. I gave it an acid test by shooting HSS into the sun, bottom photo here. Flawless!

The original A99 also suffered from a tiny 1/10th of a second delay when shooting 14-bit raw (which it automatically does when in single-shot drive mode). The A99 II doesn’t do that.

What else? The in-built GPS feature from the original A99 has been replaced with a Bluetooth link to your smartphone’s GPS. The most likely reasons they made this change was to avoid having two models (some countries don’t allow built-in GPS). Smartphones can improve upon GPS speed and accuracy by triangulating with local cell towers, something a camera GPS can’t do. It works reasonably well, although the camera has to be on for 10-15 seconds before the position can be established (which was often the case with the original A99 as well). If you shoot before the Bluetooth link is established, no positioning info gets recorded.

The flash exposure compensation control seems to *do nothing* in some instances. I’ll report more about this issue in the upcoming e-book on this camera.

Now that the faithful A-mount owners have been placated, new rumblings have been heard within that camp: “What about those G-Master lenses that are being developed for the E-mount? Are there any coming our way?” Well, you don’t want to anger customers by saying “No” or “We can’t discuss future products”. So what was the official corporate response? “No need for a G-master lens. Just stop your lens down a little.” This answer brought a smile to my face, since it is pretty much true (all lenses perform best when stopped down to f5.6 or so) and a *masterful* sidestepping of the issue.



To follow Gary’s regular tutorials see: www.friedmanarchives.blogspot.co.uk

IRIX BLACKSTONE 15mm $f2.4$ LENS

The result of Swiss, Polish and Korean collaboration in design and manufacture, the manual focus Irix 15mm $f2.4$ lenses (Firefly in lightweight materials, Blackstone in mag alloy) only happen to share an ambitious maximum aperture with the new Samyang 14mm $f2.4$ which arrived around the same time in 2016. The design is different. Even so, it's thought that Samyang is the manufacturer in the background. The Irix lenses (11mm and fast 45mm on the way) can be thought of as blueprinted variants, custom engineered and designed. For not a lot over £600 in Nikon, Canon or Pentax electronically coupled manual focus confirm mounts the 15mm $f2.4$ is priced like a Mini 850 and performs like a Mini Cooper S (what a way to show your age!).

It is one the best feeling lenses around, with a super-smooth focus action. The focus itself can be calibrated to infinity-match any specific camera body, which in turn ensures the floating groups work correctly to give high resolution over a flat field at any distance, corner to corner. The best wide open extreme corner resolution is only a touch below the Zeiss Milvus 15mm $f2.8$ we tested in the last issue, and stopping down to $f2.8$ makes it a match. It's under a third of the

price but has very much the same specification otherwise – EXIF coupled, aperture set from the camera body, very low distortion and fairly dramatic vignetting which can be corrected best if you stick to the lowest ISO and shoot raw files. But who wants to correct? My shot below is what you get when the Irix is used at $f2.4$ and no correction at all is applied – beautiful vignetting.



Plated brass manual Nikon G mount



Twist to lock the focus at any point



Get a technician to adjust infinity focus



Filter-friendly hood; hyperfocal index



centre about as sharp as you can get from any lens. It focuses close, it goes past infinity with a click stop and a separate focus lock to aid astrophotographers, it's hard nano-coated and superbly packaged. Whether you are a commercial and architectural photographer or a creative amateur, this is a new classic and a true bargain.

– David Kilpatrick

Email Charles Woods at info@actionmc.co.uk or see www.irixlens.co.uk for info.



OLYMPUS OM-D E-M1 Mark II

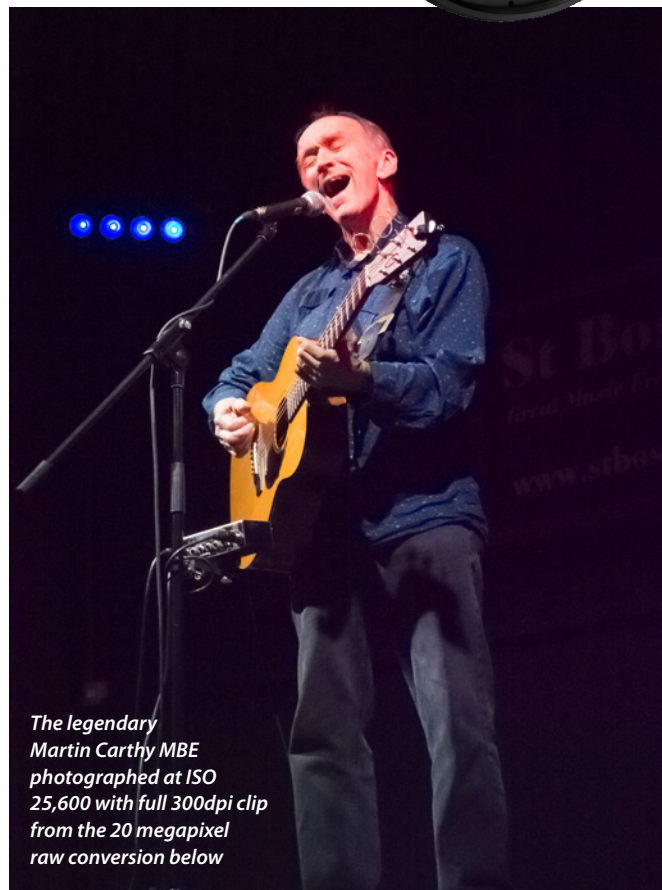
David Kilpatrick reports on a mirrorless which looks like a miniature DSLR, shoots sequences at up to 60 frames a second, saves raw+JPEG files before you even shoot them and can record 80 megapixels on a sensor just a quarter of the size of a full 35mm frame

There are cameras you buy for their features and functions rather than for the size of the sensor and quality of the files. The Olympus OM-D E-M1 MkII is one. There's no way that 20 megapixels in a fourths sensor – equal to 80 megapixels on full frame in terms of density – is going to deliver the same smooth quality as, for example, a Nikon D4S or Canon 1DX. Even their own D810 and 5DS/R high megapixel models can't do so. But no other mirrorless or DSLR, whether APS-C or full frame, comes close to the AF or high speed sequence abilities of the E-M1 MkII.

With 20 megapixels considered to be a sweet spot for file size and processing speed the new model should prove popular. I've got to be honest and say that back-illuminated CMOS in the even smaller one inch size may yield lower noise, even up to the 25,600 top end. But nothing using the smaller sensor, whether from Sony or Nikon or Panasonic, has glass to match the Olympus Pro lens line (Nikon and Sony have full frame lenses at this level). If Olympus moves forward to BSI CMOS with a future model, there'll be little reason to use anything larger.

What really sells the E-M1 II is the way it feels and works, capturing extreme action sequences effortlessly. It can canter away at 18 or 60 frames per second (at full resolution, raw+JPEG) using its electronic shutter with speeds up to 1/32,000s. When you use it normally, with the shutter operating mechanically and regular 10fps or high speed 15fps motordrive, the camera is still almost silent. The action is so sweet that it feels like a fluttering moth trapped in your cupped hands. That's the best way I describe how light, fast and quiet the normal sequence mode is.

The addition of touch to a fully articulated rear screen – far



The legendary Martin Carthy MBE photographed at ISO 25,600 with full 300dpi clip from the 20 megapixel raw conversion below



superior to the simple tilt and hinge of the previous model – brings one of the best features of consumer models to professional work. You can tap a face to change face recognition focus, or any point to execute rapid AF and fire the shutter. The screen can be reversed and it's easy to face it forward for self-filming. It's still a 3-inch display and it occupies much of the fairly small Olympus body. Some of the controls have been moved and redesigned, the handgrip has been much improved, and the new battery appears to occupy half the entire volume of the camera. It's claimed to be good for 440 shots and to recharge in half the time, though our experience was 250 raw+JPEG and six minutes of 4K filming going from a full charge to 10% over six days with a fair amount of menu diving and playback checking.

Overall, the camera has the feel of a precision instrument not a chunk of weighted plastic like so many of the most popular professional DSLRs. It seems ideal for street photography, observation, fast reactions and discrete working. The 2.3 megapixel EVF is good enough to pass as equal to an optical SLR prism finder for the same format, and you don't really need its peaking or focus magnification unless you use very fast lenses. Since we tested the 12-40mm f/2.8, with no f1.2 or f0.95 lenses to check out, all shots had the focus accuracy and depth of field expected. This lens can be used with confidence wide open, and at 12mm (24mm equivalent in its virtual 24-80mm range) it's got a similar depth of field to a 24mm full frame at f5.6.

It's not all rosy. I found the response time to take the first picture slow compared to the EVF cameras I'm used to, perhaps because the eye sensor for the finder is deliberately limited in its

sensitivity. The EVF doesn't keep coming on and going off if you walk around with the camera turned on (which is exactly what happens with Sony's eye proximity sensors). The downside is that there's a distinct blackout moment before you get a finder view. If you hit the shutter button, it is very light and responds even before you can see what you are shooting, including AF operation. This means you can lift the 'live' MklI up to shoot and capture a shot almost blind.

If you set sequence shooting with the heart symbol which indicates Pro Capture frame buffering, you can take a picture before you touch the shutter. In fact, you can take many and pick the best instant of exposure when editing the files later. With half pressure on the shutter release, the E-M1 Mark II will buffer a rolling 'FIFO' stack of full resolution 20 megapixel JPEG / RAW images at 18 or 60fps. When you press the shutter, it will capture the at that moment and save the 14 previous frames. At the 60fps shooting rate it can save a further 99 frames. You quickly learn that C-AF is the best choice, and that the very light shutter release also means you can take a single picture when the camera is set to 15fps without jabbing at it. Since you can't actually hear the 18fps to 60fps silent (electronic shutter) sequence modes, it's a little harder to take a single frame and probably pointless. Pre-buffered frames are a natural feature for electronic viewfinders but the E-M1 MkII Pro Capture mode does this at 20 megapixels, raw (plus JPEG for saving). This can change action sports, natural history and even portrait photography beyond recognition. You can actually hear a faint sound when the buffering is active.

The downside is that you must have the latest Olympus Pro lenses. New owners have been finding their treasured Panasonic Leica lenses do not work with this function. Nor can you use any kind of manual or adapted lens, it's got to be a native Olympus MFT pro series lens like the 12-40mm we tested. Those who might find the Pro Capture function



Stabilisation with a manual adapted lens

For a Tweed heron, this is close even with a 600mm equivalent lens – they are off the moment you come within range. Manual focusing at f5.6 on the Russian vintage TAIR-3S 300mm f4.5 Photo Sniper proved surprisingly successful on the E-M1 MkII screen without using magnification. EXIF data records the 300mm focal length entered in menus and perfectly sharp shots taken at 1/80s and 1/100s show that the sensor stabilisation works well as this should require a shutter speed faster than 1/600s. The E-M1 is one of the few cameras which can fit directly on an unmodified Photo Sniper.



valuable in scientific or technical work (photomicrography or very small events, tele and astro photography) will be disappointed but will probably find a way round it in due course. Owners with Panasonic optics may simply need to trade in for the closest Olympus solution.

To cope with the huge buffer (84 raws at 15fps, 148 at 10fps) and fast TruePic VIII processor, it's a USB 3.0 and faster system which used two SD (up to XC) card slots one of which is UHS-II. This is also needed for the very fast cards to record the highest 4K video quality (full 4K) at almost 250 megabits per

second. That is unusual for any on-board recording. Even the fairly soft HD1080/50p quality when set to super fine encodes at over 50Mbps which compares with a typical Sony video at 28Mbps. There's the option to go for 4K 'lite' and I found this able to record perfectly on 600X SDXC. For one reason or another I set ISO 25,600 for some stills and movie footage at a concert. Although they needed careful processing, the stills were perfectly OK for media use and the 4K video showed no sign of the high ISO setting. The in-camera JPEGs are similarly impressive but never entirely free from the hint of an underlying parquet pattern which always seems to be a signature of Olympus high ISO capture.

Supporting all this is five-axis in-body sensor stabilisation which can work in conjunction with Olympus IS lenses. Since we didn't have one of these to test, I can only report that the claimed 5.5 stops for the in-body alone is plausible (6.5 is claimed with added IS). With hand-held video the only issue is a slight tendency for freehand takes to swim. I used a Neewer M42 adaptor to fit a 300mm f4.5 TAIR Russian manual telephoto (600mm equivalent), entering the lens details via the menu, and I was able to get sharp shots hand-held at 1/100s along with the benefit of a very stable

viewfinder as soon as half pressure was taken on the shutter release.

The menu system, and the access to functions and control, is not something I enjoyed as it's as complex as the camera's hundreds of function options and by no means intuitive. Even something as simple as setting ISO is not that easy with the camera restored to defaults. In theory the control via the touch screen should be effortless but it's not. It's easy to see things displayed which the primary control wheels and rear four-way do not access or navigate as you would expect. The rear touch screen can be used while viewing through the EVF, but I did not find this a practical solution unless working on a tripod. But, having said this, control is comprehensive and granular and deep. It's so deep that I can not even touch on many of the functions of this camera, which Olympus owners will already know about and value. The Live CMOS sensor does things other cameras dream about, like building a cumulative preview of multiple or bulb exposures on-screen.

In fact, I think we (photographers) have forgotten how revolutionary the first Olympus Live MOS was and how advanced this current generation has become despite the lack of BSI. It's not the lowest noise sensor but it is exceptionally sharp, and a well captured shot on the 12-40mm *f*2.8 Pro lens can be compared to 20 megapixels on full frame. There is an engraving-like quality to the fine detail thanks to the lack of AA filter and the very high microcontrast of the lens.

Most of the other features of the new model are familiar to Olympus pro system owners already, like the ability to set format ratios (3:4 native, 16:9 panoramic, 3:2 35mm shape, 6:6 square) and have the EVF cropped as well as the raw file – the 20 megapixel sensor simply makes this more practical, with the square format producing a little over 15 megapixels.

When the camera can be locked down and the subject is static or has minimal movement, an eight-shot multishot mode fractionally shifts the 20MP sensor



240 megabyte image from 80 megapixel capture

*By tungsten light with an exposure time of 1/5s at *f*8, ISO 64 (Low), the 12-40mm *f*2.8 PRO lens used at 40mm records plenty of very fine textural detail. In High Res mode, on a tripod, the E-M1 MkII makes eight of these 1/5s exposures moving the sensor to interpolate up from 20 megapixels to a maximum of 80. The in-camera JPEG resamples this to 50, a more useful size, but Olympus View 3 can process the multishot .ORF file to full size (shown above at 300dpi).*

to add interstitial pixels and create 80MP raw files, significantly more than the MkI's 16MP sensor used the same way. The raw file can only be processed by Olympus's own software and at 10,368 x 7,776 pixels it exceeds most current medium format options. In-camera JPEG saving produces a 50MP file. High Res challenges the lens in use to resolve 600 pixels per linear millimetre (200 cycles at three lines per resolvable line pair). Even being generous and allowing six lines, double oversampling, that's 100 cycles and twice the target resolution for the latest Sony G-Master or Zeiss Otus and similar lenses which are designed for up to 50 cycles. Again the suggestion from Olympus is that you need the Pro lenses to get the best from the E-M1 MkII. I shot a comparison (orchid) between the E-M1 MkII with 12-40mm at 40mm and *f*8 and the Sony A7RII with 70mm Sigma macro at *f*11. At 80MP (a 240MB file) Olympus fine detail is visibly soft. At 50MP it was dead heat between the Sony's 42 megapixels enlarged to match the image width (53 megapixels) and the Olympus raw conversion reduced. The in-camera 50MP JPEG from the multishot was identical in quality to the computer raw conversion using Olympus View software.

As a lightweight but durable mirrorless, able to survive downpours as well as showers, the E-M1 MkII is an all-rounder with access to a large range of pro fast lenses as well as consumer choices. It can achieve what would be impossible in full 35mm frame format. The price at around £1,850 for the body or £2,400 for a kit with the 12-40mm *f*2.8 may seem high but you only have to compare it with a Sony A6500 plus 16-70mm *f*4 selling for £2,500 or £1,500 body only and its value is apparent. The A6500 is a lot of camera but definitely not close.

The E-M1 MkII with its environmental sealing of the body and Pro lens series, its rugged build, fully articulated screen, 10 to 60fps 'motordrive', Pro Capture buffering and High Res mode is simply in a different class.



www.olympus.co.uk



Photograph © John Baxter printed on Fujifilm Crystal Archive Velvet

‘The quality was just superb. The subtle tones reproduced really well on this very convincing new product.’

– John Baxter, winner,
AoP Shot Up North 27
exhibition

‘This new Fujifilm paper could be the missing link for some photographers.’

– Professor Steve Macleod,
creative director,
Metro Imaging Limited

Fujifilm Crystal Archive Professional Velvet is an archival C-Type paper with a smooth matt velour finish, giving the look of a fine art reproduction with the longevity and robust handling of a real silver photographic material.

Developed for use with all mini labs and medium to large-scale printer systems, Crystal Archive Digital Velvet is a silver halide paper with a naturally warm base and a surface which resists fingermarks. Although resembling matt laminate, Velvet has a rich photographic d-Max and matches the dynamic range of conventional finishes when used with the recommended printer profiles. Its base weight and creasing qualities make it ideal for layflat book production and album covers as well as for boxed, mounted and framed work. It is ideal for exhibition prints in all lighting conditions.

With superb archival permanence, images printed on Crystal Archive Digital Velvet will look as fresh in the future as the day they were taken. Portrait and wedding photographers will find the paper ideally suited for albums and display prints and will love its controlled dynamic range and the subtle palette achieved. This is a paper which merges the feel of the best velvet matt papers of the past, the unique colour gamut of C-Type, and the depth of fine art giclée in a modern material capable of high volume rapid output.

Other papers in the Fujifilm Professional Paper Range

- Fujifilm Crystal Archive DPII
- Fujifilm Crystal Archive PEARL
- Fujifilm Crystal Archive TEXTURED
- Fujifilm Crystal Archive ALBUM
- Fujifilm Crystal Archive WRITEABLE
- Fujifilm Crystal Archive DP TRANS
- Fujifilm Crystal Archive FUJIFLEX
- Fujifilm Crystal Archive CLEAR

For more information on the full range or to request a sample print please call Peter Wigington on 01234 572138, or email: photoimaging@fujifilm.co.uk or visit www.fujifilm.eu/uk/products/photofinishing/photographic-paper/



SUN shines brighter than ever

'Shot Up North' has evolved into an unmissable calendar event, and CC Imaging has been printing this popular annual exhibition on Fujifilm paper for the past eleven years.

Now in its 28th year, the **SUN Awards** is one of the most popular and prestigious competitions for professional photographers in the country. – a true celebration of outstanding northern photo talent.

Originally set up as an exhibition by the Association of Photographers in their AFAEP days, it was taken over as an independent event in 2005 by two northern photographers, Doug Currie based in Leeds and Ed Horwich working out of Manchester.

"When the AoP could no longer support the event we felt passionately that this powerful showcase should not be lost", says Doug. "It has always been hugely popular. So when we took it over we opened it up to all professional photographers, not just Association members."

"That was eleven years ago," adds Ed "and it's still going strong because photographers really believe in it. It serves as a showcase so that clients can discover new work and it's a reminder of the considerable talent that can be found outside London."

Photographers can enter work that could be very commercial in nature or an off-the-wall personal project. In this respect it's a golden opportunity to show images that might never be seen anywhere else, and there are regularly 250 or so entries, which then have to be whittled down to the 50 prints that will ultimately make it onto the walls.

Previously the selection has been decided by a panel of judges, but last year the move was made to have a single selector – acclaimed photographer Brian Griffin. This year that role was performed by international portfolio reviewer, Louise Clements.

Categories include Best Image, Best Use of an Image and Best



The SUN programme gets a facelift

JOHN WELDON, joint owner of CC Imaging (right), is proud of his lab's association with the awards and is a huge supporter of SUN ambitions. "There are some brilliant photographers in this part of the world," he says, "and as a proud Yorkshireman I'm delighted that the lab is helping to spread the word."

"Having used their media for the past 35 years, we have a very strong relationship with Fujifilm, and their strong and unwavering support for the SUN event has been key. Currently we're printing up all of the exhibition prints on Fujifilm Velvet paper, which, thanks to its exceptional fine art qualities, has proved itself very well suited to the job. It's been really well received by photographers, and the work on the walls looks truly stunning."

The look of the SUN exhibition panels, website and awards book is crucial to promoting the ethos of the show, and the latest event has benefitted from a complete redesign on all these fronts by the Leeds-based Brass Agency. One of those closely involved was designer Scott Oxley:

"We first started to look at refreshing the identity of the event around eighteen months ago," he says, "and our brief was to ensure that it was appealing to a modern audience, in particular creatives who would be more susceptible to a strong design. The awards book, in particular, has been given a new look, and the use of different page sizes has created a clear distinction between the different elements of the show. It's helped to bring everything bang up to date and to ensure that it's more relevant than ever to its audience."



Above: by Andy Hook, winner of the Best Image in the Shot up North 28 show.

Promotion of a Photographer, but the main prize for all of those selected is the chance to gallery their work to a highly influential audience.

The loyalty of those who have got behind SUN has been an outstanding feature of this event. Pro lab **CC Imaging**, also based in Leeds, has printed up every exhibition for the past twenty years, while **Fujifilm** has supplied the media for all of that time. Doug notes: "We couldn't have done it without this vital corporate support. SUN is a not-for-profit event that just about breaks even each year. The money from entry fees is used to produce a catalogue that's given away to creatives who are looking to book photographers outside of the London area. Without the help we get to put the pictures on the walls we couldn't continue doing this."



More information:
www.shotupnorth.co.uk
www.fujifilm.eu/uk
www.ccimaging.co.uk



Top left by Ed Horwich; top right, Glyn Davies; next row left, Sean Knott, right Phil Greenwood; third row left, Jon Shard, right David Short; bottom, Greg Morris.

"Fujifilm Velvet paper, thanks to its exceptional fine art qualities, has proved itself very well suited to the job. It's been really well received by photographers, and the work on the walls looks truly stunning."

– John Weldon, CC Imaging

FUJIFILM GFX 50S – MEDIUM FORMAT FOR THE MASSES

Someone is going to crack the medium format digital “mass market”, we keep saying. Each time, it comes close... Mamiya's ZD SLR, over a decade ago, sliding under the magical £10K barrier. Then Pentax had a go. Even Phase One and Hasselblad have got in on the act, with low-cost deals on refurbs or two-generation old technology, but also an eye to a limited stock, limited production capacity, and really upselling you to their five-figure, latest tech deals. Last year that changed – Hasselblad released the **X1D**, which is just now reaching customers, and Fujifilm announced the **GFX 50S**.

This time, it is different.

This time, the technology is about as cutting edge – if not “high end” as you can ask for, the latest 51Mp CMOS 44 x 33mm sensor, packaged in a body that has clearly been shaped with the X-T SLR's design language and usability in mind. A new mount and 26.7mm registration that eradicates the Pentax's biggest weakness of a huge mirrorbox and bulk, and a new family of lenses designed from the outset for a high resolution sensor, weathersealing and modern expectations of AF performance. There's no legacy here; Fujifilm's 645 SLR was related to the Hasselblad H but not developed in parallel (more of which later). The 3.2" 2.36Mp LCD is articulated, providing waist-level and angled shooting modes. With the 63mm lens, it weighs less than 1.3Kg, comparable with professional 35mm DSLRs.

A clean-sheet design has given clean-sheet performance for the GFX. European journalists got their first hands on pre-production units in the delightful setting of Althorp, with refreshingly challenging shoots set up to take the pressure off finding an appropriate setup. No *hands-off, we've set this up with perfect lighting and conditions*

Richard Kilpatrick gets to grips with the big camera system you can afford, as Fujifilm and Hasselblad go head to head with a mirrorless revolution for the professional market



Fuji GFX 50S – £6199 inc. VAT
(Body only)
Around £7600 inc. VAT
(Body + 63mm lens)

shenanigans, but our own memory cards, ambient, flash and incandescent sources, and crucially enough GFX cameras to go around comfortably. When the GFX goes on sale at the beginning of March, if it sells out it's due to demand, not limited manufacturing capacity. The lenses, too, show all the DNA of the X-system with configurable aperture rings, weathersealing, excellent performance and above all, highly competitive pricing for the performance. The 120mm Macro is £2599, the 32-64mm wide-standard zoom is £2199, and the “kit lens” 63mm *f*2.8 bought alone is £1399.

Headline figures include a 3.7Mp, detachable, adjustable EVF that has a refresh and lag time comparable to the X-T2 – class leading compared to the only other EVF-equipped medium format body and frankly, better than many smaller systems than don't have the excuse of handling such large amounts of data. The tilt and swivel adaptor is fantastic

for macro work, akin to working with a microscope for comfort and accuracy. Combined with focus peaking and a technical camera, this is going to be a joy in the studio, and two adaptors reflect that. One, the H-system adaptor, allows the use of Fujinon GX645 lenses, better known outside of Japan as Hasselblad H system, with leaf shutters for 1/800th flash sync and auto control but manual focus. A 5x4 sliding back adaptor has also been produced, giving direct live-preview shooting on technical and field cameras.

The studio is where medium format systems have never had to prove themselves. Untethered, equipped with the vertical grip and second, high capacity battery, the short registration GFX is the closest any design has got to 35mm SLR handling with medium format, Focus, by contrast detection, is quick and accurate with a touch-screen interface and up to 425 AF points (the standard mode of 117 is somewhat easier to use, though); select the desired

point, aim and focus is consistently accurate. Helping this, the traditional 120mm *f*4 Macro is one of the first lenses released, and it's optically stabilised – so your go-to portrait lens is exceptional hand-held for natural light work. Of more interest to those working in faster paced environments, particularly portraits of children or even sports, it can shoot at 3 frames per second, without the mirror slap of the Pentax. It feels faster, and with dual SDXC card slots has none of the lag you might have adapted to on older MF digital systems.

Perhaps some of the talent that gave us the beautiful GX680 has remained at Fujifilm, because the approach for ports and tethering has been very nicely implemented too. A solid power input is provided on both the grip and the body for prolonged work and charging batteries in-camera, and ports are covered by solid, but easily moved panels than even go so far as a small detachable segment for the wired remote socket. USB 3.0 tethering is joined by WiFi remote control – currently an iOS/Android domain, but one which may well make it to desktop applications in the future.

Shooting with direct ISO (selectable on-dial from 100-12,800, extendable to 50-102,400), aperture and shutter control is very straightforward as on the X-T2, and Fujifilm have retained all the film simulation modes and added a new Color Chrome mode, making out of camera JPEGs very attractive. Raw conversion is a little easier. After weighing up the costs and benefits on a sensor of this size, it was determined that X-Trans offered little advantage and a conventional Bayer CFA is used. *Lightroom* support will be available from launch, including tethering control. For some inexplicable reason, Capture One won't be supporting the GFX...

Fujifilm will be supporting the GFX though. Alongside the launch

*Taken with the GFX 50S during Fujifilm's official lunch at Althorp.
Model Carla Monaco photographed after a demonstration by Damien
Lovegrove. Dancers choreographed by Luciano Romano.
Richard Kilpatrick mounted the small, light MF camera
on a monopod for the overhead angle on Carla.*



of the camera, a full professional backup package was announced, providing repair-time guarantees, warranty coverage and worldwide support to Fujifilm professionals with X and GFX systems. And this really underlines where Fujifilm's true intentions for the GFX lie. It's not an aspirational, luxury camera, it's their entirely reasonable conclusion to looking at where to go after the X, and deciding to skip 35mm altogether. Why develop a new range of lenses for such a small change in image area in a saturated segment, when there's a whole new market waiting to be taken. This is not a new era for medium format digital, this is a new era for digital photography.

XF-100F – £1249 X-T20 – £799-£1099

Alongside the GFX, Fujifilm released two new members of the X-series. The camera that started it all, the X100, enters the fourth generation as the **X100F**, with the 24Mp sensor of the X-Pro2/T2 now installed with appropriately faster processing. Like the X-Pro2, the X100F caps video at FullHD. Despite the similar appearance, the hybrid optical finder now runs a faster frame-rate and offers larger magnification modes, and the controls have been refined to move the ISO into the shutter speed dial, like the X-Pro2. Improved AF performance is further aided by the joystick for AF point selection that features on current Fuji models.

Perhaps the most interesting model to join the system is the **X-T20**. Like the X-T1/T10 beforehand, the T20 is a lower cost body that brings many of the features of the flagship to a wider market, including 4K video; with a tilting screen plus touchscreen control, X-Trans III 24Mp sensor and AF-C tracking modes, the sub-£1000 kit price is very tempting. It loses a small amount over the X-T2, the framerate for burst is lower, a vertical grip option isn't offered and there is a slightly less expansive finder, but for many users the smaller camera will be more than enough.

Leica M10

£5600 inc. VAT
Leica

2017 is the 10th anniversary of the digital Leica rangefinder, and the evolutionary path of the system continues with little of the consumer hunger for novelty that drives other marques. It joins Leica's most competitive range of cameras since the age of mass-market professional film. Only one of the range is an SLR – the plus-size S Typ 007 – with the rest a family of mirrorless bodies for a variety of styles. Alongside the advanced T, TL and SL, the M series may seem anachronistic, yet it's Leica's very identity for many photographers. Compact, exceptional manual lenses, a squat body with fast manual rangefinder focusing, and an operation paradigm that allowed photographers to get predictable results on film, when a misfire cost money and camera technology was still developing.

Remaining with a 24Mp CMOS full-frame sensor, the M10 has some improvements in processing and sensor design that have increased usable high ISO and in-camera JPEG significantly. Leica have always been fairly conservative with their ratings, not pushing the boundaries of noise and smoothing too far, so a rated 100-50,000 is very promising for those times you want to venture above 3200. 2GB memory allows the M10 to exceed the performance of the flagship M(240)-P, too – it can run at 5fps, with a rather lovely shutter sound, for 16 frames.

For many users the M10's real appeal is in the evolution of the control surface, though. The rear panel has been simplified from an already minimal layout, and the body has been slimmed down to closely match that of the film M bodies, losing 4mm depth. Although the three button design may seem potentially restrictive, it's countered by one of the more obvious changes to the design – a new pull-to-rotate ISO control dial on the top plate,



that allows manual setting of ISO in advance, even with the camera off. WiFi is included, with remote live view (controls are, of course, manual) and release as well as file transfer. GPS has moved from the optional handgrip of the M, to the optional VisoFlex EVF – which is shared with the T/TL/X family and has a 2.4Mp LCD. The M10's EVF connection is less obvious and maybe less vulnerable than that of the M Typ 240. As a rangefinder user, I consider the bulk of the EVF a less desirable route to GPS for travel photography, but if you use a lot of adapted, non-coupled or longer lenses on the M10 it's a very useful accessory.

The rangefinder has also been improved, with an eye to regaining the specifications of the classic film cameras. A longer eyepoint and magnification of 0.73x, with an effective base length of 51mm, offer greater accuracy than the 0.68x finder in the M Typ 240 at 47mm. It also offers framelines for 28mm still. With longer lenses the VisoFlex will ensure you're not cropping and straightening later.

As with previous M digital bodies, the marketing and position of the camera makes it hard to really consider competition – the X-Pro2 is the most obvious alternative, after all, but is not full frame and is less intuitive to use with manual

lenses. However, Leica's position as a luxury brand as well as a professional, quality-driven brand provides the strongest threat to the M's relevance. The SL carries all of the status for those who want it, yet is also a very competitive, AF, 4K video capable full-frame body.

After seven years of M ownership myself, it's apparent that the costs of owning an M are very much up-front, however, and for those looking to migrate from an M9 onwards the residual value of their bodies will make the M10 an affordable leap. It's one that I'm tempted to make myself, purely because of the larger finder and low-light sensitivity of the new sensor. I'm not alone – at Leica's launch event it was clear that more informed and solvent M-owning journalists had placed their pre-orders. "No resolution increase", said I, forgetting just how good the leap from Nikon D3 to D3S was. This is Leica's similar moment, except the M10 loses video capability.

On first contact this is Leica's best M-digital by far, however, an accolade that some aficionados were reluctant to give to the M240 after the rich, saturated high dynamic range images from the CCD-based M9.

– Richard Kilpatrick

See: www.fujifilm.co.uk

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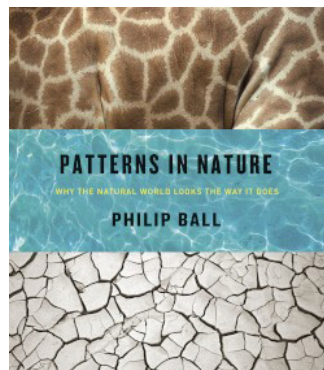
NATURAL SELECTION

Read this article and then the next one. Here's a book published in the USA last April and due out in the UK this May, *Patterns in Nature* by Philip Ball. It features 250 colour photographs, with erudite captions and commentary. But even in the five examples featured in web publicity, we found the unfit had survived.

Philip Ball's *Patterns in Nature* is a jaw-dropping exploration of why the world looks the way it does, with 250 color photographs of the most dramatic examples of the "sheer splendor" of physical patterns in the natural world – in the words of *Publisher's Weekly*. And here are his own words about it.

"I'm the kind of writer who likes to move on. Once I've covered a topic, I have no strong desire to return to it in subsequent books. Yet with *Patterns in Nature* I have revisited the subject of natural pattern formation for the third time.

"It began in 1999 with *The Self-Made Tapestry*, in which



First published in the USA in 2016, *Patterns in Nature* by British author Philip Ball is due for its UK edition release on May 17th 2017. University of Chicago Press. Hardcover, 288 pages, 21.6 x 25.4cm. ISBN-10: 022633242X ISBN-13: 978-0226332420 RRP: £28.49

I explained the science of how pattern and regular form arise spontaneously in nature, through no foresight or design. Years later I found myself repeatedly asked how to get hold of a copy of the now out-of-print volume, so I suggested to Oxford University Press that we publish a revised edition. That bloomed into a 2009 trilogy, much of which was entirely new: *Nature's Patterns: Shapes, Flow, Branches*.

"And yet... the topic is inherently visual, concerned as it is with the sheer splendor of nature's artistry, from snowflakes to sand dunes to rivers and galaxies. But I was frustrated that my earlier efforts, while delving into the

scientific issues in some depth, never secured the resources to do justice to the imagery.

"This is a science that, heedless of traditional boundaries between physics, chemistry, biology and geology, must be seen to be appreciated. We have probably already sensed the deep pattern of a tree's branches, of a mackerel sky laced with clouds, of the organized whirlpools in turbulent water. Just by looking carefully at these things, we are halfway to an answer.

"I am thrilled at last to be able to show here the true riches of nature's creativity. It is not mere mysticism to perceive profound unity in the repetition of themes



"Logarithmic spirals such as this millipede body may be formed from the rolling up of a gently tapering cone" – © Khrithithat Weerasirirut/Shutterstock.



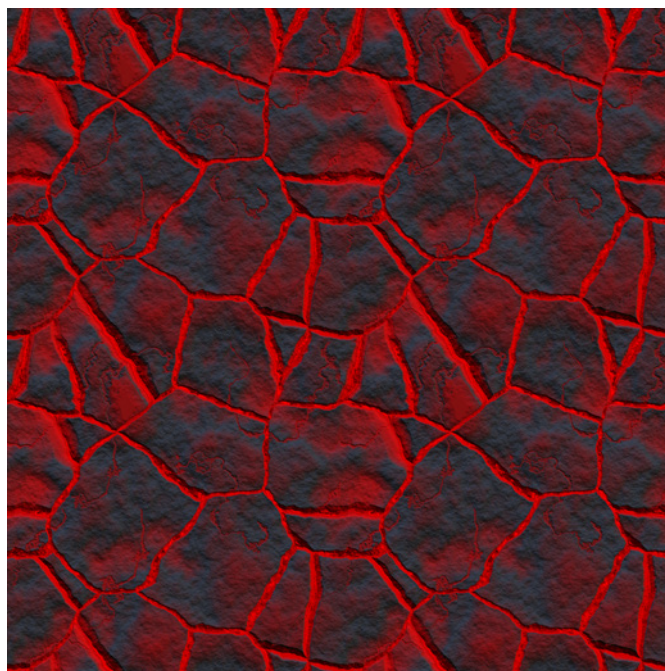
"The compound eyes of insects are packed hexagonally, just like the bubbles of a bubble raft – although, in fact, each facet is a lens connected to a long, thin retinal cell beneath. The structures that are formed by clusters of biological cells often have forms governed by much the same rules as foams and bubble rafts – for example, just three cell walls meet at any vertex." © Tomatito/Shutterstock.

that these images display. Richard Feynman, a scientist not given to flights of fancy, expressed it perfectly: 'Nature uses only the longest threads to weave her patterns, so each small piece of her fabric reveals the organization of the entire tapestry.'"

And how about *our* words about it? Based on the promotional preview pages and text only, as the book could not be shipped to the UK by Amazon in time for this article, Philip's text seems to be the anchor for some picture library research in an era where true scientific picture libraries find it hard to survive. You'll find our views on this in the next article. Extensively illustrated colour books of this kind are only

made possible by the elimination of colour separation costs (which makes this magazine possible too) and very low printing prices worldwide for high-quality litho (ditto). To this we must add the fall in the cost of images to use in books. A volume like this would once have required one or even two full time pictures researchers for several weeks, a library search fee of £25 for every separate picture and a mountain of paperwork and postage handling transparency originals. Now, the author or book packagers can simply go on-line to source the pictures – as we did, to find and pay for the exact files used for the book.

– David Kilpatrick



Below: "Waves of pigmentation. As mollusc shells grow, pigmented material is sometimes laid down along the rim. If there are periodic bursts of pigmented and unpigmented growth, the result is banding perpendicular to the axis of the conical shell. If pigmentation happens at fixed spots around the rim, the result is stripes parallel to this axis. And if the pigmentation occurs as waves that progress steadily around the rim, it produces slanting stripes. All of these are akin to the way chemical-wave patterns form." ©Aabee/Shutterstock.



Above: "Lava cracks. The final stages in the formation of the famous Giant's Causeway in Ireland probably looked a bit like this—a crack network forming in the crust of molten lava. The islands here are rather more diverse in size and shape than the polygons of the Giant's Causeway, but it's thought that the crack network gradually reorganized itself as it penetrated deeper to become more regular. The irregular top layers were then removed by millions of years of erosion."

Astute readers may wish to examine this photograph and decide whether it does indeed show lava cracks, regardless of the caption given to it on Shutterstock by the creator (© Clearviewstock/Shutterstock, and also credited to Clearviewstock on several other microstock sites such as Dreamstime).

The repetition of the pattern, and the appearance of the texture, leads us to think it is wallpaper, vinyl flooring, a fibreglass volcano experience display item or simply artwork. It is probably not lava at all.

"A wasp (*Vespula vulgaris*) working on its nest. Why and how does it make the cells hexagonal? It seems clear that different types of wasp have different inherited instincts for their architectural designs, which can vary significantly from one species to another." ©Anest/Shutterstock.



From the promotional text for the book: "Though at first glance the natural world may appear overwhelming in its diversity and complexity, there are regularities running through it, from the hexagons of a honeycomb to the spirals of a seashell and the branching veins of a leaf. Revealing the order at the foundation of the seemingly chaotic natural world, *Patterns in Nature* explores not only the math and science but also the beauty and artistry behind nature's awe-inspiring designs.

Unlike the patterns we create in technology, architecture, and art, natural patterns are formed spontaneously from the forces that act in the physical world. Very often the same types of pattern and form spirals, stripes, branches, and fractals, say recur in places that seem to have nothing in common, as when the markings of a zebra mimic the ripples in windblown sand. That's because, as *Patterns in Nature* shows, at the most basic level these patterns can often be described using the

same mathematical and physical principles: there is a surprising underlying unity in the kaleidoscope of the natural world. Richly illustrated with 250 color photographs and anchored by accessible and insightful chapters by esteemed science writer Philip Ball, *Patterns in Nature* reveals the organization at work in vast and ancient forests, powerful rivers, massing clouds, and coastlines carved out by the sea. By exploring similarities such as those between a snail shell and

the swirling stars of a galaxy, or the branches of a tree and those of a river network, this spectacular visual tour conveys the wonder, beauty, and richness of natural pattern formation."

We suggest this book can indeed be instructional and inspiring. These are stock images all of which made it on to the page as their photographers intended, and many of them are very good while others challenge you to create something better using the latest equipment.

HITTING THE BOTTOM LINE

If you invested in the real stock market at its low point 2009, you've probably doubled your money. But if you put your efforts into the photographic stock market – photo library sales – at exactly the same time you've seen the value of your 'investment' fall to one-quarter of what it was worth then.

And if you have been shooting new material the chances are you have just been treading water.

David Kilpatrick looks at the fortunes of Alamy contributors and the rise of Shutterstock.

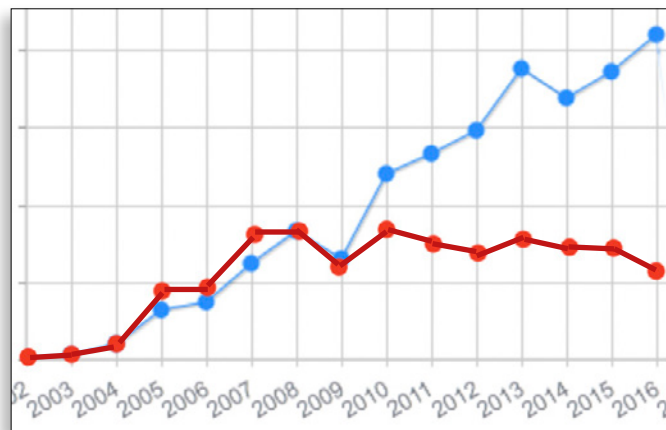
Graphs can be deceptive and I hope the revised versions of my own Alamy sales and revenue figures since 2002 makes sense. Both are slightly different from the way they are presented on Alamy's contributor page, where you click the Sales Volume box to see one graph and Revenue to see the other. I have coloured them differently, and overlaid them. In fact the Sales volume graph extends to the top line of the Revenue in the same space so it actually looks a little worse (more sales relative to the revenue graph height). The two scales are not actually comparable as they don't have any common reference point. They can only ever be relative.

In the top graph, you see very clearly that revenue appears to have been at its best for me in 2008 and 2010, both years nearly breaking through the \$10,000 bar. At this point, looking at the period around ten years ago from 2007 to 2010 and treating the crash year of 2009 as a temporary setback, an average of around 80 licenses sold a year was yielding a gross over \$9,000 – so better than \$100 per image sale. This was also a time when Alamy was still remitting 60% or 50% of fees to the photographer.

The Alamy graphs don't really tell a clear story unless you align the years 2002 to 2009, the fairly stable economic environment before March 2009. For me, you will see that the red and blue graphs are very much in line. The revenue was directly proportional to the number of images licensed, even during 2009 when the fall in both figures tracked with no more deviation than the previous years. Up to this point, this was a predictable and reliable market. If you were planning for future retirement or just for a more



The graph above shows revenue in red against sales volume in blue taking the last two years as a reference point. The version below takes 2002-4 as its reference point. Both show the marked deterioration in returns from 2010 onwards, with the lower graph giving a more accurate view (the top one more closely resembles how the two separate graphs look when viewed by an Alamy contributor).



Shutterstock is one of many microstock web libraries which have driven down the rewards offered to photographers and lowered the value of photography.

profitable income stream, sending your monthly outflow of miscellaneous images to Alamy with the right keywords and captions looked like a safe bet. My pensions adviser would have studied the figures and said that if I kept up my rate of library growth (the unseen factor on which sales also depend) my 2002-2008 record predicted gross sales of \$40,000 in 2016. In fact, despite passing 200 image sales for the first time in that year, earnings were 40% of \$6,000 not 50% of \$40,000. For any photographer, whether a professional or an enthusiast putting their output to work, that's a bit of a stunning blow to the system.

I don't believe I am alone in having this kind of performance though I know several photographers whose returns are much higher – notably those who use the news feed to publish weather and similar daily topical images. The general pattern of my submissions has not changed since 2002. They are details of life, general views and travel with a few products, food/drink and studio shots thrown in. The collection includes a small body of carefully selected scans from older work and these sell well. Some of the early years of digital look very low in quality to me now, but since around 2007 there's nothing there which a client would be likely to find lacking. It's generally very neutral in processing and I may have reduced the saleability of my photography by not exaggerating colour and contrast to create impact, but I'm aiming for long-term viability and the best option for the end user. You can always boost the impact of an image but you can't remove excess saturation or contrast if that is how it reaches you.

For the article which precedes this on Philip Ball's *Patterns of Nature* book I started with the

publisher's own press information. From this, I realised that all the images put out for promotion were from Shutterstock (as far as I can tell, most of the book illustrations may be from Shutterstock). This picture source has always been aimed at high volume and very affordable licenses. Founded around the same time as Alamy in 2003, its owner is a multibillionaire and shares made many people very rich very quickly after the IPO in 2012. Its turnover is fuelled by photographers uploading many millions of new images each year.

Lowball stock

What we found was that without requesting free use of images from the publisher (normal for a book review feature) we were able to pay just £35 and download the five images we wanted at resolutions high enough to fill a page or more, with all the rights necessary for any book or magazine use up to a 500,000 worldwide print run. I had to find the images, of course. That was easy enough, as the author appears to have found all the examples needed to create the book on the first few screens of searches which produce 40 or 50 screens and hundreds or thousands of image choices. And that's how easy and cheap it is today to create a coffee table book with US and UK editions (and possibly translated versions). A 500,000 print run is just a *little* on the high side for *any* kind of book publishing.

At £7 per image to the library, you might think that the Quarto group has really pulled the rug from under the feet of any editorial photographer. We used to reckon on £150 per page picture budget for books like this, and some years ago when another division of Quarto asked for some work to consider from me, fees around £70 per image were discussed. They had already bought a single image for a double page spread at £300 so that seemed reasonable when pitching for yet another how-to photography book. But the project never materialised, perhaps because the shift to low-cost digital libraries at



Alamy is still worth contributing to especially if you have a strong archive of images to scan. Conisborough Castle, above, is a 'timeless' Autocord 6 x 6cm Fujichrome from the 1980s but was still worth \$1163 in 2015 for a UK travel and tourism use (though no doubt the tree has grown and the site somewhat changed). In contrast, Shirley Kilpatrick's Kotor 'tabacco' stall was licensed in Germany in 2017 for just \$3.08 – and there are many more uses at that end of the scale today. They are not restricted to 'novel' uses like web posts or personal printing. This was part of a 'flat rate per image bulk deal'.

the turn of the millennium made sheets of 35mm slides obsolete.

So, how much does a photographer get from these £7 licenses? Am I right to feel Alamy is doing badly for me?

No! Here's how Shutterstock themselves promote their payments to photographers:

"Shutterstock will initially pay you 25 cents every time one of your images is downloaded, with a tiered set of raises to 33 cents, 36 cents and 38 cents per download as you reach the \$500,

\$3,000 and \$10,000 lifetime earning milestones."

Holy shit, as I never say or consider putting into print. I'm paying £7 per image and wondering why the quality is so variable – although we can get away with printing them you really can't imagine the quantum leap between quality of a couple of these files and *most* current output. Now I see the photographers may be getting less than 40 cents.

I guess the probability that I will, after 15 years with Alamy,

pass the \$100,000 'earning milestone' is some relief as it will have been achieved from around 1,500 licenses averaging \$66 each despite today's trends to match the kind of usage rates being asked by rival Shutterstock.

The race to the bottom has been interesting. It would be great to see a revival and return to an acceptable bottom line as the political and economic climate shifts in 2017. And I'm keeping shooting and filing.



TOTAL EXCESS

Michael Zagaris's rediscovered archive of black and white from the wilder days of '60s and '70s rock brings back a few memories for the photographer who blagged his way to access all areas before he had a cuttings book to show. Gary Friedman talked to him about his new book.

Keith Moon shared magic mushrooms with him. Jim Morrison leaned on him so he could throw up on an audience member. Ray Charles stopped a show because of him. Michael Zagaris hung out with all the rock'n'roll greats of the early '70s and now sits on what he calls 'the last untouched rock archive'.

"Why have you been sitting on this giant archive for so long?", I asked. The answer to that question will have to wait. Let me instead jump ahead to some of the amazing stories he shared with me that appear in his new book, *Total Excess*:

The Who: "The first time I shot The Who was in 1973. The band, minus Keith Moon, had



The Who: above, the trail left by Keith Moon, who was capable of trashing any room. Below, on stage in 1973 with the usual high energy from Pete Townshend and Roger Daltrey. Right, Townshend throws his guitar twelve feet into the air as Daltrey attacks a large cymbal in Moon's drum kit. Inset photograph, the contrast between rehearsal and performance – Townshend seriously woodshedding rather too close to the wattage.

flown up from Los Angeles that morning, though Moonie arrived much later, missing the sound-check. He had met a girl in L.A., and they had taken what they thought was LSD before boarding the plane but what I later heard turned out to be gorilla tranquilizer." A few numbers into the show, after playing 'Magic Bus', the band stopped and Keith was carried off stage. After this happened twice, Pete Townshend asked if there were any drummers in the house. A high school kid filled in for Keith for the rest of the show. "I heard he went to school the following Monday, told his friends he had played with The Who, and got laughed at in disbelief.

"I could write a whole book about Keith Moon stories. But my







Above: it's an intimate angle on Ray Charles, but Charles was not happy with the sound of the camera behind him. Right: classic Jagger.

stories are the tip of the iceberg. It's amazing that he survived as long as he did."

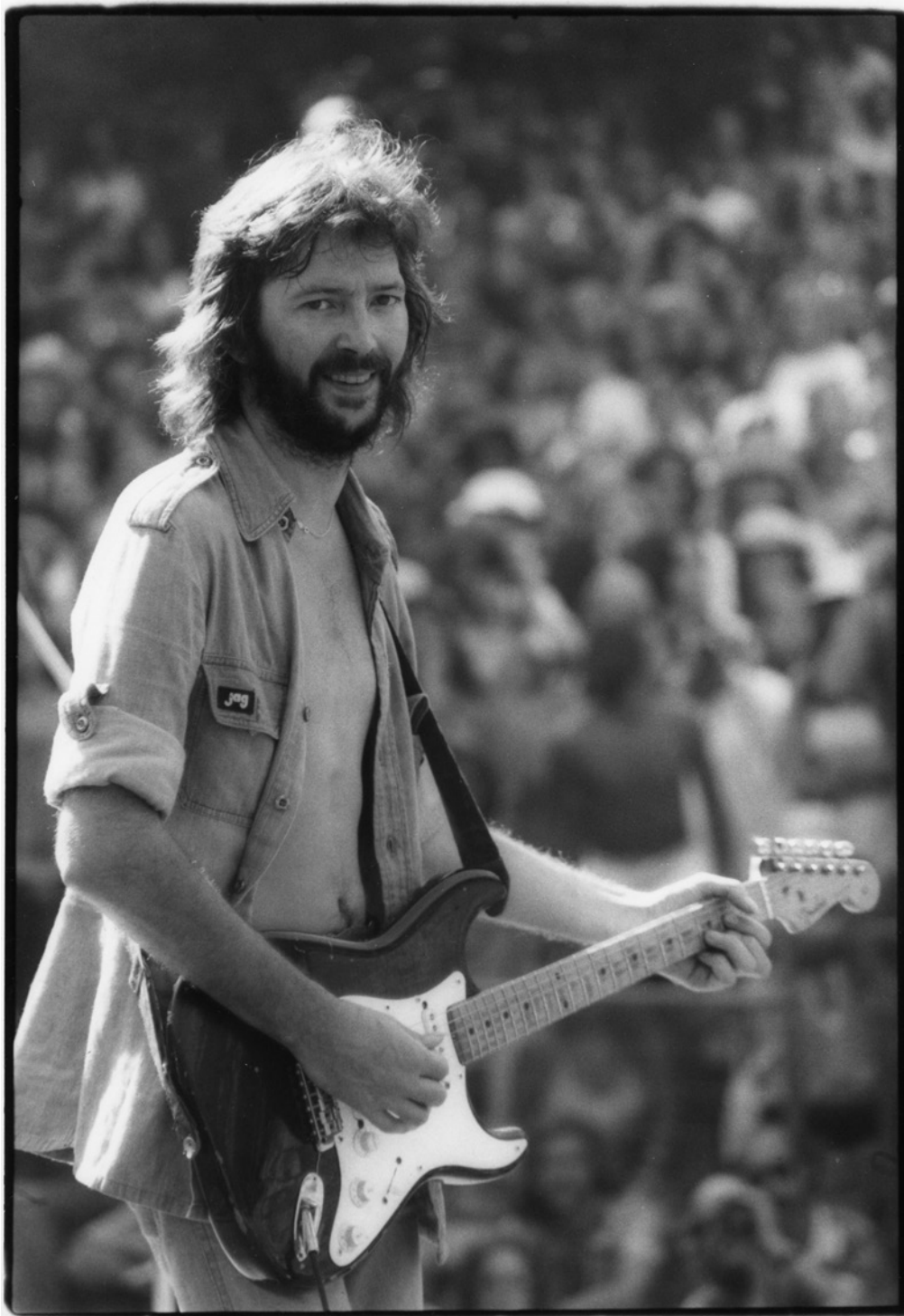
The Rolling Stones: Having seen the band in 1969, he really wanted to join the tour as an embedded photographer. "I was told they already had a tour photographer and the only way I could join was to on assignment from a major publication." What to do? He called Mick Jagger's Girl Friday and faked an English accent, claiming he was from *Vogue* magazine. "We're planning on doing a story on the lads and have this great new young photographer, Michael Zagaris, we want to use". Initially the answer came back no, but when Michael said they'll just not do the story, an opening magically appeared. "Wait, if you can get your photographer to Vancouver he can shoot the first few days of the tour. But that's all". This is what tenacity looks like.

Ray Charles: "Ray and

his band were playing at San Francisco State in 1971. Since I wasn't on assignment I had to talk my way in. His manager told me he never lets anyone shoot during his performance but I insisted, promising him these would be truly epic pictures and the last thing I wanted to be was intrusive. He said, 'Well, I'll tell you what, you shoot right here at the front of the stage but be low key'. As I'm shooting I slowly began creeping closer and closer. Then I see the really great shot and I start thinking, "If I get right up to the edge of the piano where the keys are that would be the epic shot. And hell, Ray is blind, he's not going to see me."

"I took two or three shots when suddenly he stopped playing. Ray turned and addressed the crowd: 'Ladies and gentlemen, I know you all paid good money tonight to see Ray Charles and his band and not be interrupted





Above: an almost formal portrait of Eric Clapton, taken during a live performance and showing the connection Clapton developed with Zagaris. The photographer was often able to get behind the scenes into the lives of performers, as with his laid back Muddy Waters below.



by a photographer'. I thought 'Oh s*^%'. His manager was angrily motioning for me to get off the stage. I got great pictures, though!"

These are just some of the hundreds of stories Michael tells in his new book, which finally lets his 'untouched archive' see the light of day. The book is called *Total Excess*, which offers an up-close and personal documentary of the legendary rock bands of the 1960s and 70s.

Zagaris didn't always want to be a photographer. He once had an upper-middle-class life plan like every other kid – attend

college on a sports scholarship, go to law school, run for office, become a senator, and help change the world. "I was just as optimistic as any other Kennedy follower at that time". He ended up working on Capitol Hill writing speeches for Robert Kennedy.

That all changed when Robert Kennedy was assassinated. Michael was standing just a few feet away. And like most people who experience a traumatic event, he started re-examining everything – about his life, about goals, and started seeking 'truth'. "After Bobby was killed, that it was it for me. I didn't know what I wanted to do, so I gravitated toward what I enjoyed. I loved the music scene, and back then it was easy to connect with the artists and get backstage. My goal was to document the scene. We'd smoke a joint, we'd talk, I'd take some snapshots, and I'd try to turn them all into a book".

One day after Cream had broken up, he visited Eric Clapton in his hotel to go over the transcripts of an interview he did with him. "[Eric] happened to spot some proof sheets, and after a quick examination with a loupe, Clapton said 'These are GREAT! Can we use these?'. 'Whatever for?' 'You know, album covers. We'll pay you! Have you been to London?'..."

And that solidified his path as a rock photographer. It's the kind of serendipitous thing that just couldn't happen today. In his book he shares intimate moments with the likes of Jerry Garcia, Peter Dinklage, Muddy Waters, Lou Reed, Lynrd Skynyrd, Led Zeppelin, and the Sex Pistols, just to name a few.

"It was like surfing a 30-foot wave. You're exhilarated and you're too young to think you could die. Most of us didn't know much about drugs going in – but it was new, exciting, and much like Lewis and Clark in terms of discovery. I learned more on my first LSD trip than I learned in law school and working for Bobby Kennedy."

So given how much he learned, does he recommend acid trips to today's youth? "I wouldn't recommend or demonize it. Any psychedelic is no amusement

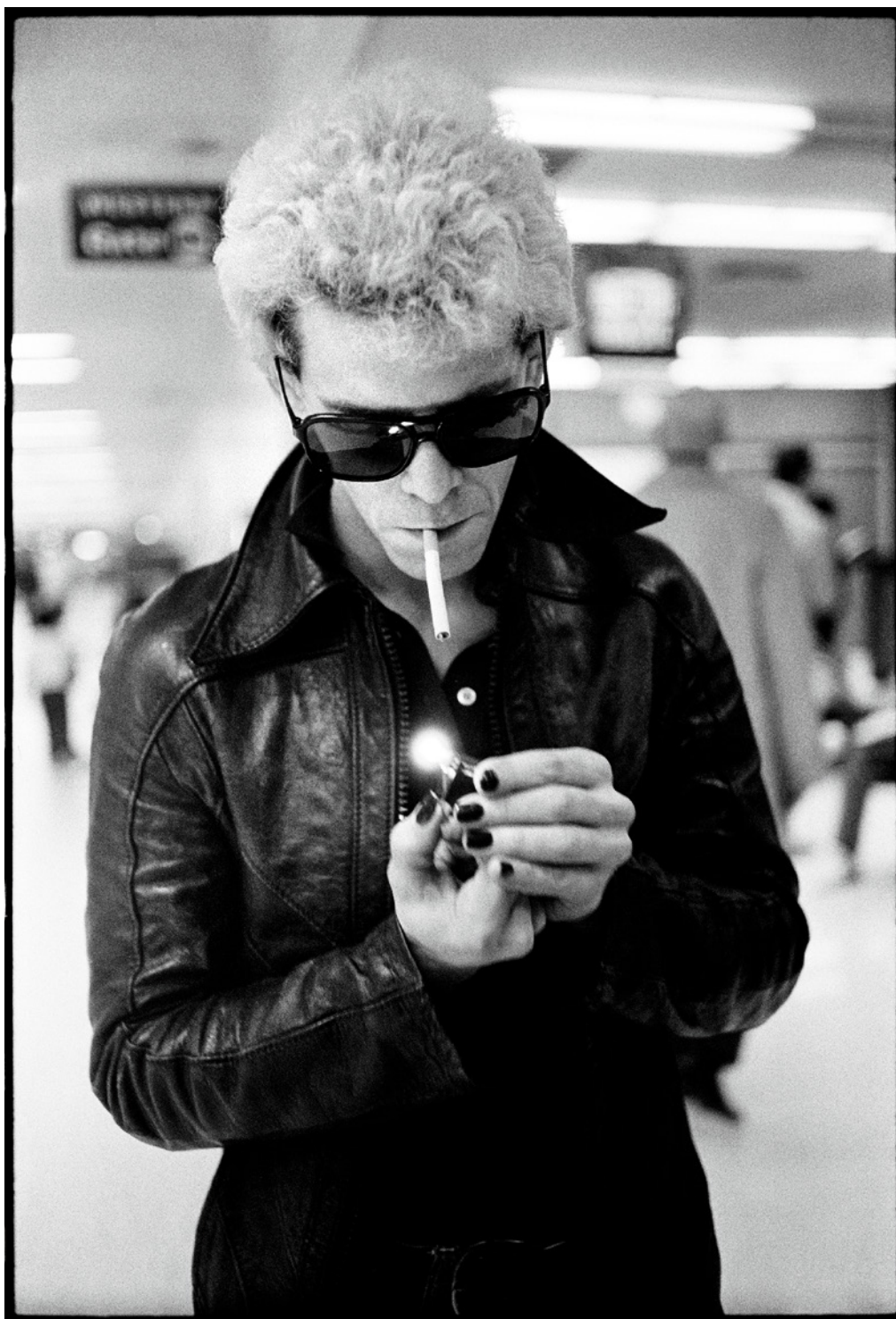


Above and below, another rehearsal versus performance contrast – Pete Frampton working it out above, and letting it go below.



When country met rock met acid: above left, Tom Petty and the Heartbreakers; below left, Patti Smith. Below right, Jerry Garcia in black making a strange contrast to the glowing white form of Carlos Santana – a monochrome allegory.





Lou Reed on the move, caught as the flame jumps from his lighter.

ride. Take into account your head space, where you are in your life... it's no joke. It's not for everybody. Just like most shouldn't get into a Lamborghini and careen down the road."

He stopped following bands after the punk rock movement became corporate. "I just wanted to get away from the corporate establishment that now runs the music scene". What interests him now musically? "Probably DJ's now. Hip-hop from the 1990s comes closest to what rock was in the 60s in terms of raw energy.

Straight outta Compton captures that music exceptionally well".

"Everything now is pre-packaged. Lady Gaga is a good example. She's not bad, but she's not Madonna. It's too corporate. You miss the energy – like James Brown or the Sex Pistols during the live shows. You don't get the same feeling from their recorded material".

So again – why has he been sitting on this archive for so long? "I honestly didn't have the time – I've been doing sports and music working 25 hours a day, eight days

a week. Now with digital it takes even longer. Plus, you don't make money on books... it's just a calling card. The money to be made is in print sales and speaking engagements. There's trepidation because what I have to offer isn't water/food/shelter – nostalgia is a luxury commodity".

Michael has also been photographing sports teams to help pay the bills – he's been with the San Francisco 49'ers since '73, the Oakland A's since 1981. He even shot for the famous Topps baseball cards. "The baseball

guys are similar to the musicians. Musicians wished they were ball players and vice versa".

Setting up multiple revenue streams like that helped keep him afloat financially. "I was always 2-3 months late on my rent in the old days, and I had low overhead. But in the music business checks would come in sporadically. I never had much money, including now. But I always felt I was fortunate enough to do something that I had a passion for. So I feel like I've never worked a day in my life, which gets confirmed every time I look at my bank account! But for me, the payment has always been in the doing. Never do anything for the money".

Does he still keep in touch with these musicians? "Yeah, Peter Dinklage, Chris Isaak, and some others. I hadn't seen Pete Townshend in almost 20 years, but when he was in town in May to play the Coliseum, I walked to the back stage door for a surprise visit. 'Happy birthday, man!', I told him. He looked at me strangely. 'Yeah, right. Thanks'. He obviously had no idea who I was. 'You know who else's birthday would have been today? Today would have been Malcolm X's 90th birthday'. 'Malcolm X?', he said, with great intensity. His handlers then calmed him down and whisked him off to backstage entrance".

A lot of the people he worked with in the music world are now gone. Those who grew up with it are getting older too.

"I was never content to simply chronicle a moment. I had to become it, to live it. Much more than holding up a mirror and becoming a voyeur, I chose to portray from the inside out rather than the outside in".

The book is called *Total Excess* published by Real Art Press, with an outstanding layout by Dagon James – 272 pages, ISBN: 978-1-909526-40-2.



GF: So Jim Morrison threw up on you?

MZ: No, he threw up behind me. I thought he was stoned; was really drunk instead. He leaned forward over him and threw up behind me. He just used me as a crutch.

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MARGARET SORAYA



SANDS, SEAS & SKIES





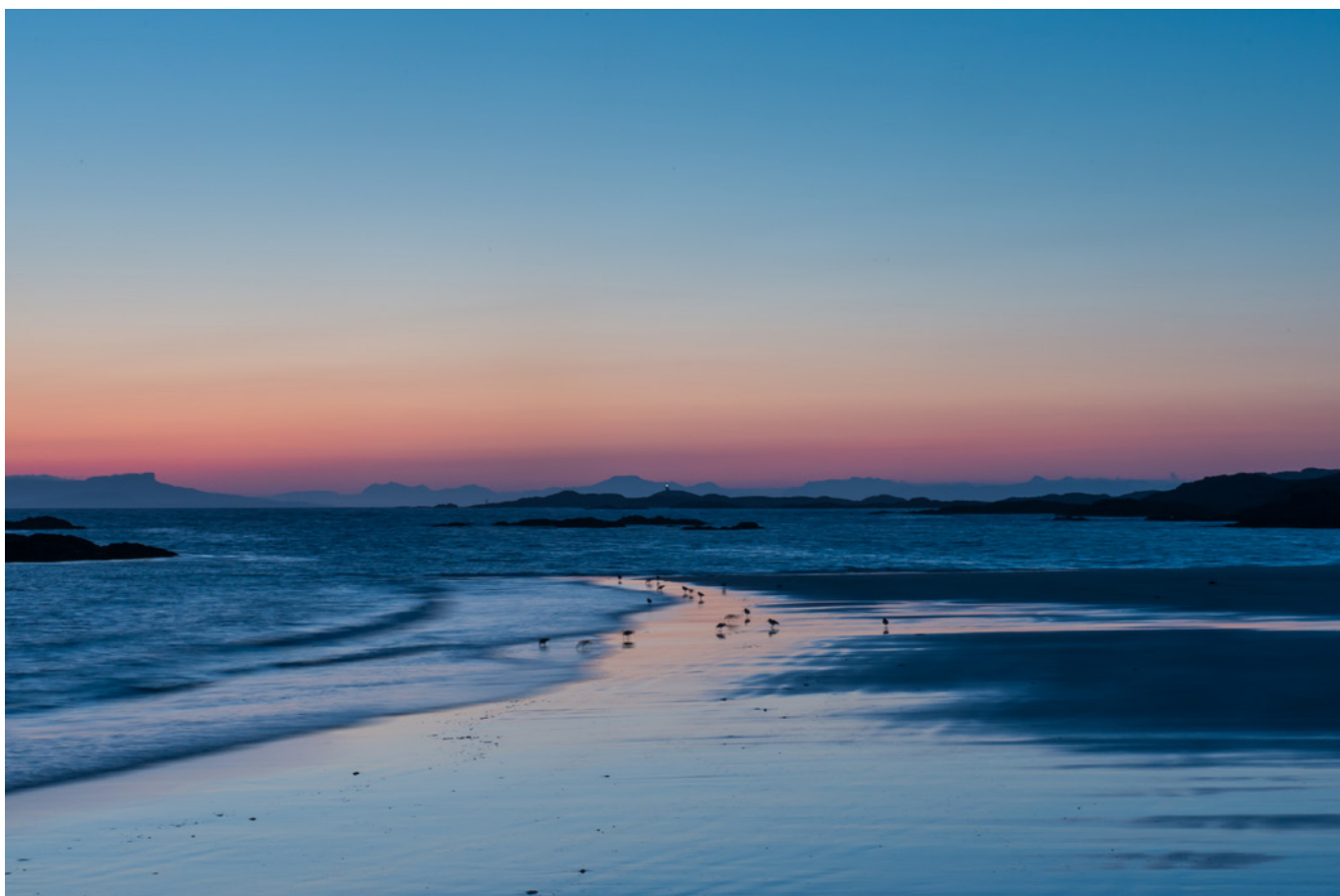
Title page: the colours of Harris. Hushinish Beach abstract with controlled camera movement.

Above: Luskentyre beach on the Isle of Harris with April snow still dusting the mountains in the distance.

Left: the Bay of Iagg, Isle of Eigg. The sand here is well-known for the cross current patterns created by the tide.

Below: Midsummer's Day 2016 – "At this time of year you have to get up pretty early to catch the sunrise.

This one was taken on Struan Beach, the Isle of Coll, at around 3.45am".









Above: The Road to Achiltibuie – “The mist was travelling down the side of the mountain as the last of the light was fast disappearing. I managed to grab this shot by the very technical method of leaning against my car and holding very, very still – no time to set up a tripod!”

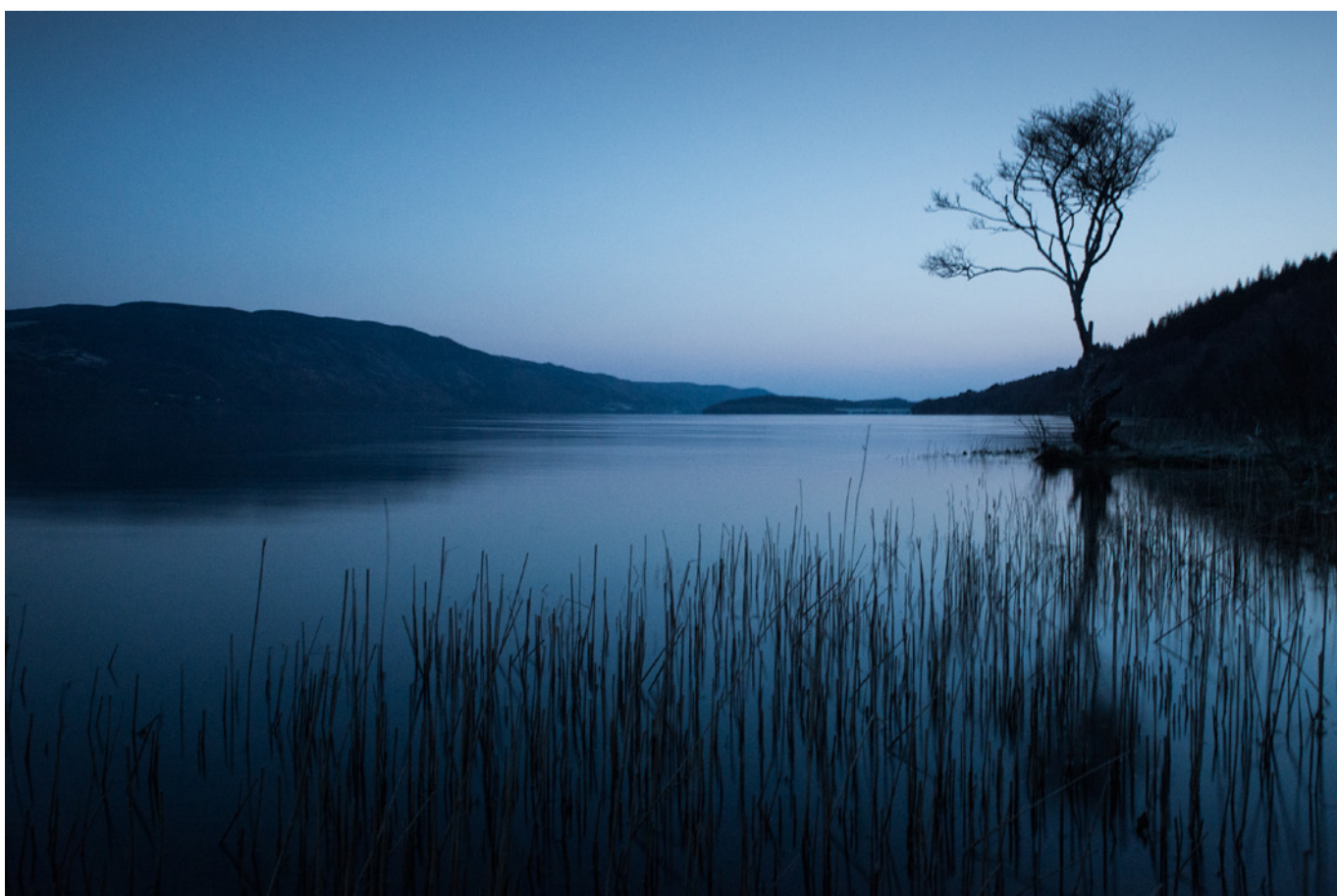
Below: looking over to Ben Loyal from Kinloch in Tongue, Sutherland, early morning before the sunrise –
 “The wild open and empty landscapes are just stunning”





Above: the old bridge at Sligachan, Isle of Skye. Photographed at 10pm on one of the coldest nights in December.
Below: the blue hour just before sunrise. An early morning shot on Loch Ness.

Previous spread: Fistrall Beach, Newquay's surfing paradise, on a dark and stormy day with long exposure.



SANDS, SEAS & SKIES - MARGARET SORAYA

Leaving behind the rains of Manchester, England, for the snows of Loch Ness over twenty years ago, Margaret Soraya arrived in the perfect place for any landscape photographer to live. She had studied photography in Wales at Swansea, but it was seven years before she considered making photography her profession. She has a good eye for commercial opportunities but like most photographers has found that social photography makes a better way to pay the bills. Her wedding skills are well-known in a place where every second castle is a prestige venue and couples fly from all round the world for the traditions and the setting.

Her real love is landscape photography, and like most who succeed in this field she's got the outdoor skills to match. Camping under the stars makes it easier to shoot the night sky, and parking a camper van next to a remote beach is the best way to get nature's 3am alarm call for a midsummer sunrise. The camera is not the most important bit of her equipment, even though she uses a Nikon D800 with the usual complement of Lee filters to record scenes which often need little post-processing and could be printed wall size. Living on the shores of the deepest lake in the British Isles, a drysuit and a paddleboard come in just as useful for reaching viewpoints just a short way into the water. She's an experienced hill walker and loves all the seasons including the extremes of a dark Scottish Highland winter. Thanks to a 24-7 immersion in a very dramatic landscape which can be inaccessible to others though on her doorstep, Margaret has images taken at all times of year and most times of day or night. The camper van reaches the furthest Scottish islands and midsummer means 21 hours of daylight.

Margaret uses a motion controlled slider to capture timelapses (*see photograph*) but also has a collection of Manfrotto tripods 'to suit every purpose' for her still photography. Recently,



Top: camping under the stars in the Valley of Fire Arch Rock campsite, Arizona. Middle: Margaret with camera and tripod in her familiar landscape. Above: a commercial shot for the Loch Ness Brewery company. Left: using a movie glide rail as a low level mount for a lochside landscape.

Margaret has been experimenting with timelapse and startrail techniques but she is best known for slightly dragged daylight exposures. These are not the 'big

stopper' exposures which run into minutes, but much shorter bulb times or slow shutter speeds which allow some movement of water to record without turning it

into a mist. Sometimes she pans the camera or goes for a free movement, but this impressionism is normally tempered by having some sharp landscape detail like distant hills.

Entering international landscape and travel competitions as well as British professional awards, Margaret has built up a portfolio which impresses travel promoters and publishers. Her Loch Ness pictures have been featured as a set in *National Geographic* (shortlisted in their Travel Photography contest), she's been successful in the Outdoor Photographer of the Year, and the colour magazine of the *Press & Journal* and *Dundee Courier* regularly features her travel photography. Working with a travel writer, features and special promotions bring facility trips which have enabled her to visit interesting destinations by invitation. She also travels to produce freelance articles and build up her picture library. Though we show only a selection of her 'local' landscapes in this portfolio, it would have been easy to show a full set from Norway, Arizona or Kerala (where she was heading for a second visit as we prepared this article).

Despite her success with landscapes, she does not have an agent or work through a picture library yet and does not lead photo tours. "I'm thinking about it", Margaret admitted. The wedding photography and commercial assignments haven't left any need to. She also does not sell prints, or produce calendars or cards (yet). Always willing to talk to local camera clubs, she has been a guest speaker at one of the events organised by her local but internationally known photo dealer, Ffordes of Beaulieu – and hopes to find more opportunities to talk about her work in future.

You can read her regular travel blog at www.margaretsoraya.com, connect with her on Instagram or Twitter @margaretsoraya or see more of Margaret's work at www.sorayalandscape.com

– DK





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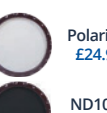
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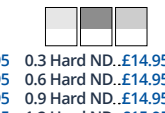
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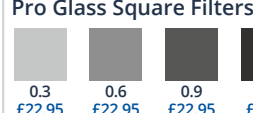
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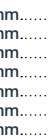


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Winners take all!

Jason Banbury's success at the Master Photographer Association (MPA) awards over recent years has been nothing short of phenomenal. He has won International Master Photographer of the Year and UK Master Photographer of the Year for the last two successive years.

Add to that already impressive haul his wins in the Fashion & Beauty, under 5's, MPA Welsh Photographer of the Year and Welsh Pet & Animal Photographer of the Year categories and you start to get a picture of an extremely talented and versatile photographer. "The Fashion and Beauty category is our real love and the Under Fives category is our main business as we are primarily children's photographers", explains Jason.

He began working as a full-time photographer in 2007, transitioning from a career in IT and initially concentrated on architectural and motorsports photography. Jason says that the decision to change his working life came about following something of an epiphany. "It was a moment when I realised that life can be about combining a passion with a career. I have a strong determination not to grow old with 'what ifs' and this drove me to make the move".

In 2010, Jason's wife, Lorna, joined him in the business, based in St Clears, Carmarthenshire. The main focus of their work shifted to portraiture, predominantly with children and families – a field that this talented couple find both challenging and rewarding.

"The range of our work goes from babies to ballet; families to fantasy", says Jason. "Lorna's background in art and design brought an additional creativity to the business and together we have developed a strong commercial style", he explains. "Our main passion lies with our fashion and beauty work and we embrace this as an opportunity to showcase and nurture our creativity."

STEPHEN POWER ASKS AWARD WINNING PHOTOGRAPHERS WHAT DIFFERENCE THE TITLES AND PRESENTATIONS HAVE MADE TO LIFE



Left – child photography from Jason, at its best. Above, a 2015 award success.

Jason's decision to follow his passion into photography ten years ago has been justified and rewarded many times over, not only with a busy and successful photography career but also a string of major awards and prizes to his name.

His collection of period costume portraits entitled "1645" not only gained Jason Associateship of the MPA, but achieved the highest accolade of "Associate Panel of the Year" for 2016. "We enter awards not necessarily to win them, but rather to test ourselves against our peers", says Jason.

There were some challenges inherent in taking the banquetting shot (*the first larger image overleaf*), including keeping the public out of the frame as this was during a live event. "I was there in an official capacity on the day, and so the central spot in the seating arrangement was allocated to me. However, members of the public were milling around the sides of the frame, and it was quite amusing", explains Jason. "I knew what I wanted, compositionally speaking, and I waited until the moment certain things happened, to get the right shot".

An additional pressure was that the scene is only re-enacted once a year, so there was no opportunity to re-shoot it.

The other portraits in his Associate panel submission seen on the next spread were taken over a period of six months, with Jason and Lorna making around eight separate trips to the venue. Most of the images were taken with natural light, with strobes being used for a few others. The painterly, olde-worlde look to the images was reinforced with judicious use of post processing, including texture overlays, different blend modes and temperature adjustments in *Photoshop*, as Jason was determined that he didn't want a modern look to the images.

In terms of his awards success to date, Jason feels that it has given him much more confidence in his abilities. "For me, the awards are a golden opportunity for personal development and a reassurance that the work I am creating is 'en pointe'. Recognition at a high level is a fantastic confidence boost and of course, it's great for our clients to know that they are commissioning an accredited, award winning photographer."

Jason is already working on a new concept for a possible MPA Fellowship panel submission in 2017. So, what advice would he offer to other photographers preparing images for major awards?

"For me, it was all about personal development" he says. I took the opportunity when creating my Associateship Panel for the MPA to challenge myself by moving out of the proverbial comfort zone. It was a gamble, but I feel strongly that qualifications are designed to push the photographer, to aspire to new genres and build skills. Investing the time for my 'A' panel has certainly made me a better photographer and this is reflected in my day to day commercial work."

www.jasonbanbury.com



JASON BANBURY

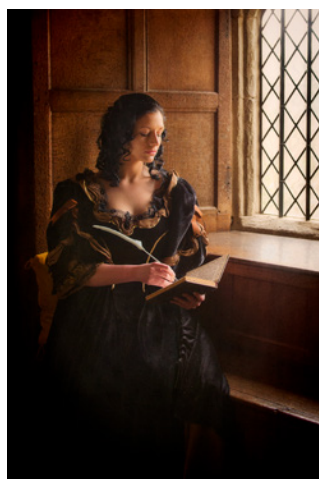
*The entire 1645 series which gained Jason 'Best Associateship of the Year' from the MPA in 2016.
The original prints show superbly matched tone and colours throughout.*





The photographs in Jason's Associateship submission were based on the year 1645, the fourth year of the English Civil War and a time in which King Charles I was touring the country trying to draw up support for his campaign, following defeat at the battle of Naseby on the 14th June of that year. Jason's images depict the arrival of the king and his entourage at Llancaiach Fawr, a fortified manor house situated in the Welsh Borders, home to Colonel Edward Pritchard and his family in August 1645.

The models for the set of images were all actors or historical re-enactors: the depiction of the King dining at a large table laden with food and surrounded by servants and small children was taken during a live performance of the scene for visitors to the manor house.



Given that Adriaan van Heerden has been a serious photographer for only around ten years, he has done remarkably well in terms of his record of awards and competition successes.

His awards include: First Prize in the ArtGemini 2015 international Art competition (Photography) and being shortlisted in the 2016 version of that award; finalist in the 2015 Black and White Charles Dodgson Award; finalist in the 2015 and 2014 BBC Wildlife Photographer of the Year Award; Highly Commended in the 2014 USA Landscape Photographer of the year competition; shortlisted for the 2014 East West Arts Awards and Runner-Up (2nd Prize) in the 2014 Art Has No Borders international arts competition – to name but a few.

When Adriaan moved from his home in South Africa to study for a PhD in Philosophy at King's College, Cambridge, he was not planning a long-term career in photography. His original plan was to become an academic in his specialist field of existential ethics. When that did not happen in the way he had hoped, he found work in the NHS.

Adriaan bought his first DSLR around 2006. He had owned an old Pentax film stock camera prior to that in South Africa but it was stolen. However, he used for long enough to be able to shoot many images that he was pleased with enough to show around, including a set taken on Safari in Kenya. The feedback he received was very encouraging but, as Adriaan explains, "it all got cut off when the camera was stolen" and his photographic career was side-lined for some considerable time after his move to the UK.

"I was looking for a creative outlet. I imagined myself to be a writer; either an academic one or a writer of novels. I also dabbled in poetry, reading my poetry at a club in London for a while. The novel was just too time-consuming, so I came back to photography and found it suited me well. I was able to pick up the camera and put it down whenever I wished, and still get satisfying results."

ADRIAAN VAN HEERDEN



Above, 'Ode to Mortality' – a perfect image from a philosophy student, especially if a judging process includes Japanese jurors.

Adriaan enjoyed "the whole photographic process" immensely and began to "take it more seriously" as time went on and particularly following a move to Carshalton in Surrey where his new neighbours, who were artists, gave him feedback on his work and they eventually collaborated with Adriaan on an exhibition.

The feedback on the joint exhibition was very positive and encouraged Adriaan to embark on what he refers to as "a journey of artistic expression". This led to more recognition of his work and a diploma from the Photography Institute (an online teaching organisation) and masterclasses with internationally renowned photographers including Andy Rouse, David Noton and Danny Green. "I learned a lot from them all", says Adriaan, "but what I ultimately want to do is very different from their work. However, I

have been learning and absorbing things all along my journey."

Photographically speaking, Adriaan admits to "trying to do everything" in the early stages of his career, including weddings, portraits, wildlife, travel and landscapes. "I have now narrowed my focus and settled on wildlife and landscape photography, with travel as a part of that, because the travel element is different from the other two fields." He is also now starting to work more in still life photography although "that is still in the early stages".

His initial involvement with awards and competitions began when Adriaan was a member of Cheam Camera Club, in Surrey, many years ago. "The club experience was generally positive, although I found the competition judging process quite stultifying and I often felt that the judges didn't get what I was trying to put

across", he explains. This was something of a turning point for Adriaan and, perhaps paradoxically, to his decision to enter international photography competitions. "I felt that if I was going to fail with my work, I would rather do so at the top – macro – level rather be successful at the micro level." Adriaan also felt that this approach might be a useful way of gaining recognition and attracting attention to his work. He believes that given the highly competitive nature of the industry it "can't do any harm" to be able to say that you are an award-winning photographer.

His first real success came around 2013 when he had an image selected for the Cork Street (London) Open Art competition. "It's a highly competitive exhibition open to artists working in all media, which has some outstanding up-and-coming and established artists submitting work" he explains. "To be selected for it and to receive good feedback was a major boost for my self-belief."

Success, however, did not come immediately for Adriaan and there are some competitions where he has yet to achieve as much success as he would like. "There have been some disappointments along the way, and there is a certain amount of fear factor", he says. A psychological ploy Adriaan used at times, was to deliberately *not* submit what he considered to be his very best for a competition. If the entry did not win an award, he was then able to console himself by thinking... "well, my very best work might have been good enough to win".

He now sees the folly in that strategy and firmly believes that only his best work should be submitted. "You have to enter your best work to have a chance", he says. "You have to be brave and gird your loins and whatever else you need to do and put yourself out there."

Being able to sort the wheat from the chaff and know your best work when you see it, is a dilemma that many photographers

struggle with and Adriaan is no exception. “There are things you can do about that though, such as having portfolio reviews with experts or have a circle of friends you trust to give you honest feedback. The thing you don’t want is for people just to say ‘that’s lovely’. You need people with artistic sense, you respect, who can talk intelligently about why they don’t like a picture or why something else appeals to them more.”

Adriaan only enters paid competitions and works within a pre-determined budget set aside for entry fees. He also recommends reading publications such as the *Photoshelter Photographers’ Guide to Photo Contests*, which gives tips on how to choose the right competitions and how to improve your chances of winning them. “There are lots of cowboys out there ready to take your money, and the chances of winning some competitions are so remote that it’s akin to winning the national lottery.” He also does not enter voted competitions, only



Above: Santa Fé mountains, New Mexico. Below, stag and hind at sunrise in Richmond Park.

juried ones, as he does not have a large social media following, which is often a pre-requisite for winning ‘people’s choice’ style competitions.

One major achievement for Adriaan that has emanated from

his competitions wins is that he signed with a major fine art gallery at the end of 2016. “It was another step on the journey of where I want to be”, says Adriaan. “What does count a lot is who you know and who is talking you up to

the right kind of people.” It seems very likely that this talented photographer is going to have a lot of people talking for a long time.

www.adriaanvanbeerden.com



JODI BIEBER

Jodi Bieber is a South African photographer with numerous awards and an outstanding body of work to show for her prestigious 22-year career, so far. Her many accolades include: Finalist in The Women of the Year in the Media Awards, South Africa (2011); winner of the SAJA Award (2011) for the outstanding photograph about South Asia, or the worldwide South Asians diaspora, and overall winner of the 2010 World Press Photo of the Year for her breath-stopping image of Bibi Aisha, an 18-year-old woman from the southern Afghan province of Oruzgan.

Bibi was the victim of horrendous facial disfigurement at the hands of her husband and brother-in-law, as a punishment meted out by her village elders for daring to escape from years of torment and abuse in her marital home. The remarkable image that Jodi captured is both challenging and compelling; forcing the viewer to witness the horrors that human beings can inflict on each other.

It is interesting to note that Bieber might not have taken this photograph in the same way, at the start of her career. "Who I was, photographically speaking, 15 or 20 years ago is different to who I am, photographically, now" says Jodi. "The essence is the same, but I probably wouldn't have taken the picture with her looking directly at the camera. I may have created a picture that showed her as being more vulnerable, perhaps looking down. It may also have been in black and white, rather than colour."

The photograph was lit with natural light from the right-hand side, and an assistant (a university student) used a reflector to bounce back just enough on the opposite side of Bibi Aisha's face. "I don't carry lighting, ever" she says. "No flash, nothing. I don't even own a flash, my brain hasn't figured it out yet".

Jodi believes that photography has shifted over the years, but also that she has shifted, as a photographer. "How can you just



Bibi Aisha, 2010

In 2009 Bibi Aisha, an 18-year-old from the southern Afghan province of Oruzgan fled her husband's house, complaining of beatings, maltreatment and a life that amounted to abject slavery. She had been given to her husband when she was 12, as payment to settle a dispute – a practice in Afghanistan that goes by the fitting name of "baad".

Having endured six years of torment and abuse, she escaped to the only place she could go, back to her family home. It was here that the village court leaders arrived one night and demanded that the girl be handed over to face justice. She was taken away to a mountain clearing, where the local commander issued his verdict. She was then held down by her brother-in-law, while her husband first sliced off her ears and then cut off her nose. Aisha passed out from the pain but soon awoke choking on her blood.

With the help of the American military, aid workers took her to a women's refuge in Kabul run by an Afghan-American organisation, Women for Afghan Women (WAW). There she remained, under the care of trained social workers, until August 2010.

She was then flown to California to undergo reconstructive surgery at the Grossman Burn Centre in California. However, following psychological assessment, the medical staff at the foundation decided that Aisha required more counselling and therapy before she could give her informed consent to the gruelling series of operations that surgery would entail.

In November 2010 she was moved to New York, she later moved to an Afghan American family in the US and she has received reconstructive surgery at The Walter Reed Hospital.



From the series 'Soweto' – Orlando West Swimming Pool, Orlando West, 19 December 2009. Featured in **Soweto**, published by Jacana Media in partnership with the Goethe Institut – South Africa, 2010, ISBN: 978-1-77009-806-0.

take the same photographs again and again?", she asks, rhetorically. "You grow as a photographer, and what you photograph informs and matures you, in a way. This may not be the same for every photographer, but this is what's happened, for me."

Bieber feels strongly that the

best place to start in photography is at the bottom, in order that the trainee can work their way up.

"I find that a lot of young people can move quicker now, perhaps because of the internet, which has allowed things to happen faster. I was a workhorse, I worked hard to get where I am."

Jodi got her first break in photography from Ken Oosterbroek was a member of the famed Bang Bang Club, a group of photographers and photojournalists that was active within the townships of South Africa. "I started off as a trainee for 3 months loading film in the darkroom and making

prints for other photographers. I would then hear that something was happening and go and photograph it. On the 3rd day there, I got my first front page."

This was followed by about three years at *The Star* newspaper which Jodi remembers as an incredible learning experience.

“One minute I would have to be with Nelson Mandela and the next minute in a poor environment photographing someone suffering with HIV and AIDS” Jodi explains that this way of working produced its own technical challenges. “At that time, we were shooting black and white film stock and transparencies at the same time. So, I learned to think about the light as I had to get them both equally good, so I had that kind of discipline.”

Creating her own photographic projects in her free time lead to Jodi participating in the World Press masterclass in Amsterdam, a very prestigious platform for up-and-coming photographers. Jodi then travelled further overseas, meeting agents, editors, and publishers whose doors were opening to her. While promoting her work and securing assignments and commissions, Jodi continued to work on her own personal projects, which resulted in many successful exhibitions.

Jodi is very passionate about her personal project work and feels strongly that she should be allowed to do it in her own way, rather than have an assignment dictated to her by an editor or publisher. What she has found, is that her success in winning awards for her projects has opened the door for other project work. “My name became known through winning awards and so I kept getting more assignments” she explains. However, Jodi has taken the decision to enter for photographic awards no longer, although she does apply for grants and bursaries to help support her personal projects.

Although she works in an undoubtedly male-dominated arena, Jodi does not feel excluded or that she has been victimised in any way. “I’ve always been so clear about what I want to do and how I want to do it that gender issues have never interfered in my work” she says.

What advice would this remarkable and highly successful photographer have for other photographers who aspire to work on similar projects and perhaps win awards and have their work exhibited internationally?



From the series *Real Beauty*, 'Marie 2008'.

“I think there is a distinct South African look. People would say the small waist and the big butt and the big hips are a Southern African look, but that exists in other places too. And also within South Africa there are many different kind of figures and figures are also changing with time in terms of diet and I think that teenage girls of today are skinnier than, like teenage black girls of the past.

“I think there is a global look kind of being pushed and I have a problem with it that what's beautiful is to be very thin and that has not always been aesthetic, even in Europe and especially in Africa more recently, but that's changing. What we see in our magazines and what we see on television and what we see now-a-days is pushed of what's beautiful is a more skinny-malinky kind of look, but I think South African women all hold themselves with pride. People who are curvaceous are proud of themselves and are considered sexy.”

Real Beauty published by Pagina Verlag GmbH, 2014 ISBN-10: 3944146115, ISBN-13: 978-3944146119.



Caster Semenya, 2016: I photographed Caster Semenya in collaboration with Nike and Elle Magazine South Africa. It ran over 8 pages December 2016 to launch the Nike Beautiful x Powerful Collection.

Mokgadi Caster Semenya Bronze OIB (born 7 January 1991) is a South African middle-distance runner and 2016 Olympic gold medallist. Semenya won gold in the women's 800 metres at the 2009 World Championships with a time of 1:55.45 in the final. Semenya also won silver medals at the 2011 World Championships and the 2012 Summer Olympics, both in the 800 metres. She was the winner of the gold medal in the 800 metre event at the 2016 Summer Olympics.

Following her victory at the 2009 World Championships, it was announced that she had been subjected to gender testing. She was withdrawn from international competition until 6 July 2010 when the IAAF cleared her to return to competition. *New Statesman* magazine included Semenya in a list of 50 People That Matter 2010.

“The first thing is, you have to have the work” Jodi explains. “Don’t let the motivation be the award”. You need to have work in place, for the year, and you got through your best work and edit it properly. I’ve been a member of award juries and seen a lot of bad work. Much of the time award submissions are unsuccessful because photographers are not editing properly. You may have an outstanding image and you think ‘wow, this is going to be great’. But, the next one in your submission is terrible and the one after that is good, but overall the standard of the submission is inconsistent. Be true to yourself, if you don’t have consistently great work, don’t enter. It’s a waste of time. It’s hard for me to press the button when I feel the image is wrong.”

See: www.jodibieber.com



DARRIN ZAMMIT LUPI

Darrin Zammit Lupi's career as a photojournalist and documentary photographer began in his home country of Malta in 1992 and included 20 years as a staff photographer with the *Times of Malta* and being a stringer for Reuters since 1997. His book and on-going exhibition project *Isle Landers*, which covers a decade's work on irregular immigration and asylum seekers in the Mediterranean is highly

acclaimed (*featured in this magazine, September/October 2015*) and continues to be exhibited internationally.

The image below of people walking around Valletta's City Gate in Malta, that won the 'Street Photographer of the Year' trophy and saw Darrin named as 'Photographer of the Year 2016' at The Societies' Awards ceremony in London recently, was submitted on a whim. "I was just playing

around with my iPhone" he says. "I thought I'd enter it for the monthly competition and then it was nominated in the top three, for the Street Photography of the year award". Because the awards were announced in reverse order Darrin had been given a short time to consider the possibility that he might win this category, and to compose him for the inevitable announcement.

It was the 'Photographer of the

Year 2016' award, that caused the biggest surprise for this experienced and very modest press photographer. "I would not have expected it in a million years" he says. "I'm told I practically fell out of my seat, turned as white as a sheet and staggered onto the stage in a daze. I don't know what the judges were smoking when they were looking at the pictures, but I want some of it. I'm expecting to wake up soon and realise it



was all a vivid dream". There was, Darrin says, so much "amazing stuff" winning the other categories that he didn't consider that he would make the final three "let alone the top spot".

There had been some disappointment for Darrin prior to the main award being announced, as he was not nominated for a prize the Documentary Photography category, the field in which he believes he does his strongest work. "I was really looking at the street photography nomination as a fluke", he explains. "I do street photography; it's a part of photojournalism, but perhaps I didn't take the image seriously because it was captured with my iPhone, plus some post processing using *Contrast by Hornbeck* a black and white high contrast-producing digital imaging app".

In terms of the knock-on effect that this award might have for Darrin, he feels that it may be different from that of previous awards he has won in his home country of Malta, which have not significantly changed the way he has worked. "This is from an organisation that has links with



Above: a migrant prays on the Migrant Offshore Aid Station (MOAS) ship Topaz Responder after being rescued around 20 nautical miles off the coast of Libya, June 23, 2016. Below: a migrant eats a biscuit on the Topaz Responder after the same rescue. Both images: REUTERS/Darrin Zammit Lupi

major commercial clients and it is known on an international scale", he says.

The timing of the award could not have been better, as he had just resigned from the *Times of Malta*, to work freelance. "I have been a freelance photographer for only the last three weeks. My main work from now on will be for Reuters, corporate clients, and NGOs", Darrin explained. "This award is definitely going to raise my profile a bit further and to

help publicise the fact that I am available for work as a freelance photographer on commissions and assignments". He was also looking forward to being interviewed by the Maltese press, radio and TV which should also help to promote his work and his availability as a working photographer – "what a way to start the year!".

Darrin believes that there is a value to photography awards even for those working, as he does, at the high end of photojournalism.

"I have been taking part in World Press Photo and the Sony Awards and others for years", he says. "I do it knowing that the chances of winning are fairly remote, because there is a lot of excellent work out there. But one thing that winning The Societies award has shown me, is that you just never know. You shouldn't enter a picture if you don't think it's strong, but it might resonate with the judges in a way that you didn't consider possible."

However, Darrin is uncertain about the long-term practical effects of winning once the limelight has faded. "I know some people who have won major awards in the past, and it was good for them, but in the long-term, they don't feel that it helped their careers in any big way. They perhaps didn't see a significant increase in client commissions and assignments. On the other hand, it has worked in that way for others, so overall, it's hard to tell if it will make a difference to your career or not".

He feels that a picture editor will often decide to use a photographer based on what the photographer has produced in the



past, which helps them to know that the photographer can get the shots. It's also very important for the photographer to be able to come up with their own suggestions for story ideas.

Darrin points out that that there is more to photojournalism than producing strong images. "The photography is only a small part of what will be required when you take on a job. For documentary photography, for example, you need to have the stamina and know-how to survive in hostile environments and the experience to handle various, difficult situations. You have to shoot video, interview people and generally know how to talk to people. There are a multitude of skills that you must bring to the job, not just photography".

His advice for anyone thinking of becoming a full-time photojournalist is clear. "I'd tell them to try to find something better to do", he says emphatically. "The money is not very good and the amount of available work is constantly decreasing. But, if someone is determined to become a photojournalist they need to brush up on their photography and multimedia skills and they need to know a lot about the world; what makes news and what doesn't".



Both images on this page: faces through a train window as migranys and refugees wait departure to Slovenia on their journey to western Europe, at a refugee transit camp in Slavonski Brod, Croatia, February 10, 2016. REUTERS/Darrin Zammit Lupi

Preparing for life in documentary photography requires, says Darrin, far more than skills as a photographer. "If someone is planning to study photography itself at college, I would tell them to study something else instead, such as politics or economics or anthropology or languages. These are all things that will help you to understand the stories you are working on in the field. If you've got a portfolio show it to people, if you have a website, make sure it works".

One final, essential tip for would-be photojournalists is

to start in your own backyard. "Don't think that you have to travel to exotic or dangerous places to make an impact. Talk to the local newspaper and build on it as you go along. I would never advise anyone starting out to take themselves off to Syria, for example. It's a very dangerous and irresponsible thing to do. So much so, that many agencies and newspapers will refuse imagery from freelance photographers working without the backing of a recognised organisation".

With that, this modest Photographer of the Year from

Malta prepared to leave London for Luxembourg to hang photographs for another exhibition of his *Isle Landers* project.

www.darrinzammitlupi.com



Associate Editor Stephen Power, who prepared these interviews, is hosting one-day and longer residential photography courses on Valentia Island, County Kerry, Ireland in 2017. See: www.stephenpowerphotos.com (Residential Courses link) for more information



NIKON D5600

Tested with AF-P 18-55mm f3.5-5.6 DX Nikkor VR II lens
Kit price £799.99 including VAT. See: www.nikon.co.uk

As consumer level camera models develop, they acquire features which make them attractive to professional and advanced enthusiast users. The Nikon D5600 is exactly this type of camera. After eight years of development, the D5000 series remains highly affordable and conveniently compact as a lightweight DSLR for general user and especially for travel. It now has almost all the features you may need short of 4K or high video and the associated still capture modes.

Back in 2009, Nikon put a 420p video sensor into the AF module and used this for RGB exposure metering, face recognition without needing live view, and subject tracking. Although it only had 11 AF points it has 3D tracking. The image sensor was only 12 megapixels and the highest ISO was 3200, but the other main components like the body, the focus screen with grid overlay, the flip-out rotating rear screen and 30s-1/4000s shutter were all present. It could capture video surprisingly well with a frame-by-frame JPEG type compression that gave higher image quality, if a less cinematic playback.

Six generations on, the D5600 has 24 megapixels without an AA filter and when you set Auto ISO it lets you know it's willing to go up to 25,600 without a thought. The AF module has 39 points with 9 cross sensors, the rear screen is 3.2cm instead of 2.9cm and it's higher resolution as well as offering a wide range of functions through touch control (including pinch zoom on playback).

D-Movie goes to 1080p/60 with a **4K time-lapse** function, the microphone input has manual level control, sequence shooting is 5fps (unchanged from the D5300 and D5500). Live View has very positive contrast detect focusing using the new **AF-P Nikkor** lenses. These have an updated focus motor which works silently and smoothly for better video AF

Nikons at this level have always accepted hot-shoe mounted GPS



The D5600 is almost identical to the D5500, but has better connectivity including GPS data acquired from your iOS/Android device.

accessories, but the D5600 doesn't need one if you have an iOS or Android smartphone. The camera has multiple 2.4GHz protocols including Bluetooth, WiFi and NFC and can switch between these modes while remembering the setup for camera apps including GPS data acquisition, image transfer and image upload to Nikon or other web hosting.

With Sony just now introducing smartphone GPS to replace the onboard GPS they have now removed from their cameras, I was curious to see how the D5600 GPS worked as this similarly replaces the built-in module of the D5300, without needing a hot shoe unit like the D5500. The answer is that it took almost no time to set up after downloading their *SnapBridge* app. It took longer to enter the copyright data and photo author details – but given the intended market for this camera, these are a real bonus. You can also enter a comment field, so if you are doing a trip to specific city, island



or shooting a particular family or model you can enter a caption which will refer to everything you take. Like the GPS data this is embedded in every shot, and the only thing to remember is when to enable or disable these functions individually. What you must do though is launch the device app for GPS and re-connect before every shoot. It does not resume GPS embedding automatically.

Since most of the main specifications of the D5600 are carried through from the D5500 including video touches like the *Flat* picture style ideal for post-production grading, one good reason for replacing an older 24 megapixel model could be higher image quality. This does seem to be true. Most sensors are now so good that the only way to judge is to compare against a range of shot on different models. The D5600 is slightly lower in noise from ISO 1600 to 6400 than Sony's A6000 or the Nikon D5300; it doesn't seem greatly changed from the D5500. The auto ISO can range to 25,600

and with a few images finding their way to 8000 and up we could compare standard noise reduction in-camera JPEGs to careful *Adobe Camera Raw* processing. While low ISO JPEGs don't look as good as raw conversions, over ISO 6400 the in-camera process tends to win.

Recently Adobe has been obtaining colour profile styles from makers, instead of creating a close copy, and it looks as if the D5600 benefits. Opening raws using the same picture style as set for in-camera JPEGs showed very little difference, much closer than in the past. You also get the new Flat style in *LR/ACR*. Generated previews which replace the .NEF file's built-in JPEG preview no longer cause a puzzling shift in brightness, colours and contrast when they do so.

The Nikon D5000 series has always been a sweet-spot choice in terms of specification, with its 95% view true optical finder (not a mirror prism) and excellent focusing screen, comprehensive but easy to use menu settings, and the latest AF module covering almost the entire screen. In use the mirror-shutter action is smooth and quiet, and when the rear screen is used for 'tap to focus and shoot' the cycle of focus acquisition and capture is almost as fast as a regular eye level shot. Using it alongside the Olympus OM-D E-M1 MkII, the touch screen in particular is far more responsive and works every time you tap it rather than needing repeated pokes.

But the D5600 is just another stage in journey of the 5000 line. With Pentax's KP just announced using a similar Sony 24 megapixel sensor so much improved it can achieve ISO 819,200 in multishot mode it can not be long before Nikon (and eventually Sony themselves) upgrade all their APS-C models of this sensor size. This is the best 24 megapixel APS-C Nikon for low noise and fine image detail yet – but it won't be the best for ever.

– David Kilpatrick



SIGMA 30mm f1.4 DC ©

£249 including VAT. See:
www.sigma-imaging-uk.com

The affordable and modestly sized standard **30mm f1.4 Sigma Contemporary** lens for APS-C and MicroFourThirds mirrorless systems is equal to a 45mm view on the former, a 60mm view on the latter. It falls between the 35mm normally used by APS-C for a standard lens and the 25mm used by MFT, and this does give it a different personality on the two systems. We tested the DC version, using a Sony A6000 body. The MFT model is designated as DN.

Although the MFT charts show a sharp fall-off beyond the MFT image area, which should result in fairly soft corners on APS-C, this was not obvious on a 24 megapixel file. At full aperture the corners in distant scenes were just a hint soft, and a fair amount darker due to vignetting unless the lens profile was used for raw conversion. For close-ups, down to the useful one foot limit which gives a 1:7 scale boosted to an apparent 1:4.6 in APS-C or 1:3.5 on MFT, reasonable stopping down to



The 30mm is fairly small because it's built for smaller sensors. Even with the supplied lens hood, below.



around f2.8 to f4 produces crisp corner detail. The main reason to stop this lens down is for extra depth of field when needed or for tasks like flat artwork copying. Its geometry is good to start with and fully corrected by the Adobe lens profile.

You can work at f1.4 with confidence, as the autofocus is fast and accurate and the resolved detail goes to the limit of a AA-free 24 megapixel sensor.

The question most potential buyers will ask is why this is a Contemporary lens not an Art lens, given its aperture. Sigma does not reserve this term for full frame; their DC 50-100mm f1.8 is Art. Nor does it really refer to the bokeh quality, as the new 12-24mm f4 is also an Art lens. By our standards, it certainly matches Art series lenses. The out of focus discs retain a circular look down to f4, only starting to acquire a slight nine-blade shape at f4.5. They are very cleanly defined without visible colour fringes, though close examination of defocused foreground and background reveals some LoCA (the magenta

and green tinge so often seen with very fast lenses). This is comparable to more expensive lenses such as the Sony 35mm f1.8 and considerably better than you'll find from a typical vintage 28mm to 35mm fast prime adapted from rangefinder or DSLR heritage.

I settled on f3.2 as a favourite setting to avoid extreme differential focus (who wants only 1mm of depth sharp?) but keep attractive bokeh.

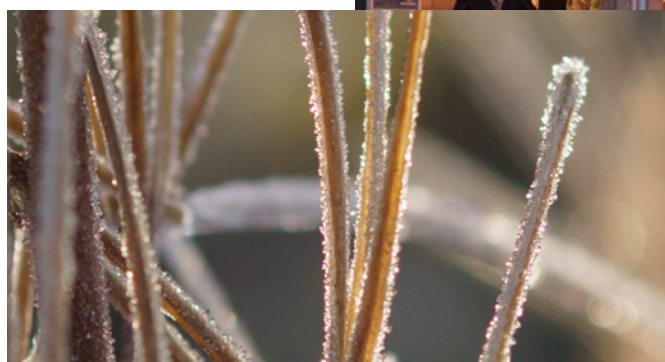
For video, the AF motor of this lens is as silent as anything else you'll find and the focus transitions are not jerky. It lacks stabilisation, so would be a better companion on Sony's A6500 or any of the many MFT bodies which have sensor based stabilisation. This would be my barrier to purchase. I don't like my Sony 35mm f1.8 anything like as much, but it has the OSS for video and low light.

With an abuse-resistant hard coating, excellent flare suppression, a very ordinary circular lens hood and super-deep rubber manual focus barrel it is a bargain at under £300 (prices are volatile, and this lens went up by 28% to dealers on January 1st).

– David Kilpatrick



*Lens construction: 9/7
Aperture: 9 blades, rounded
Minimum aperture: f16
Angle of view (DC, APS-C): 50.7°
Minimum focusing distance: 30cm
Maximum magnification: 0.14X
Filter size: 52mm
Dimensions: 64.8ø × 73.3mm long
Weight: 265g*



Test images: frosted nettles, typical comfortable close-up at f3.2 (original shows microscopic detail). Frosted willow herb, closest focus at f3.2 again showing bokeh. Supermarket at f1.4, nearly all the signs can be read at 100%, nearing the pixel limit.

METZ MECABLITZ M400

The quality of German-made Mecablitz flash has never been in doubt and the tradition continues into the mirrorless and video-conscious era.

The **Mecablitz M400** is a compact but fully featured bounce flash perfectly sized for mirrorless system cameras and the makers have not ignored the less popular brands. It is available in Canon, Nikon, Micro FourThirds, Pentax, Sony and Fuji fittings.

The press release said it was powered by four AAA batteries so we carefully lined up a new set only to find it actually uses AA size, which pretty much occupy the entire base unit of the flash. Knowing how difficult it is to get the orientation of the batteries right in a hurry or in poor light, Metz use an ingenious red coloured baffle which isolates the positive terminal and also prevents the battery door being closed if you make a mistake. Just aim the terminal at the red, and you're there.

The zoom-swivel head does not lock or need unlocking, and unusually rotated through a full 360° between a hard stop. It only tilts to 90° but the rotation means you can get any backwards angle you want. It does not have a drop angle for close-ups though. The zoom covers 24-105mm lens and the GN of 40 (m/ISO 100) is



as usual quoted for the 105mm position. Wireless TTL master/slave, HSS, second-curtain sync etc are camera-specific and a very clear small OLED display shows the status (left). The power-adjustable 100 Lux@1m LED video/modelling light is surprisingly effective for close subjects though as it is below the main head it may cast a shadow from most lens hoods (lower photo). There is the usual bounce card and integrated wide-angle diffuser and a USB interface allows future firmware updates.

With a screw-down lock for the Sony shoe, this miniaturised 'cobra' shape flash feels very solid in use and the simple unmarked control pad works well with the OLED info display. It comes with a soft pouch and all fittings costs the same £121.99 inc VAT SRP. Verdict: ideal for the mirrorless or compact DSLRs in the fittings covered.

www.intro2020.co.uk

NEEWER SPEEDLITE NW320

If you shop on Amazon you will find many products from the slightly unpronounceable **Neewer** brand, not just photo accessories. When the Sony-fit Speedlite **NW320** was briefly dropped from an already excellent £59.99 to a mere £39.99 we picked one up. It is a compact 'fold flat' model taking two AA batteries (not four as the instructions claim)



and has a bounce mechanism click stopped for 90°, 75°, 60° or 45° tilt, with the base rotating up to 60° left, 90° right in similar steps. There is a 7° down-tilt for close



ups. The LCD screen is reasonably easy to read and the controls though small have positive click action and are not too cryptic. It's able to do stroboscopic flash from 1Hz to 100Hz, up to 90 1/64th power pops in a burst. There is a row of small LEDs above the flash tube as video/still light

but for modelling, you can fire a 2s strobed burst from the main tube. It has optical non-TTL slave function with synchronous or pre-flash cancelling modes, and its micro USB terminal allows recharging of batteries (1A supply necessary) which is a neat extra.

GODOX LP-800X

No matter whether your flash of choice is Elinchrom, Broncolor, Profoto, Bowens or one of the new Chinese brands like Pixapro and Godox the emphasis now is on freedom from cables. Every maker is adding wireless triggering, most are looking at wireless RF TTL, and the reduction in cost of Lithium-polymer (Li-po) batteries has coincided with a switch to LED modelling to eliminate the AC mains cable too.

For the last two years I've been working with Elinchrom's older Ranger Quadra RX AS lead-gel battery kit (now sold) and iLux Summit 600C Li-ion powered stand alone monolights. The ability to take these into any location, or use outdoors, outweighs any shortcomings from a fixed battery life and low modelling power.

In the last issue, I wrote about IATA regulations for travelling with battery powered flash and introduced the **Godox LP-800X** portable AC power source. This uses Li-po, the battery which actually makes up most of your MacBook Air and many tablets. For real grunt, a whole box is packed with it. The top inverter unit produces 110-230V AC from three sockets which are clever in themselves (see right) or 5V DC from three USB sockets (below the mains socket picture). It's not waterproof, of course, but robust and reasonably light.

Since then I have had less chance to use the TFC rental LP-800X than desirable as it's been cold and wet and there has been no work! Before it went back, I left the pack (and Elinchrom D-Lite 4RX heads) standing outside at minus 3°C in hard frost. Well, the Godox unit's cooling fan still came on when two D-Lite heads with their (non-LED, bright) modelling lights were fired up. But it delivered fast recycling and at this point, I realised something important. Though there's still a cable to each flash head from the power pack, it is not a high tension flash cable like those which go

between a Quadra pack and the small Quadra heads. Those cables not only cost you almost £100 for a 4m reach, they should not be daisy-chained or you lose too much power. Anyone wanting flash heads more than 10m apart is advised to have two packs.

With the Godox LP-800X, you can use any mains extension – a 50m reel if you want. Mains cables do not lose power the same way, and when connected, the flash heads have zero loss. You can attach three AC mains flash heads of any appropriate power (300Ws is recommended if there is no slow recycling option on the head). You can then cable them to anywhere you like. While they are not *connected* for triggering, heads like the D-Lite 4RX (400Ws, light and portable) have a good wireless range, at least 30m with any of



The Godox LP-800X, left, seen with an Elinchrom D-Lite and Portalite softbox. This rig was easily carried single-handed. Above, synchro sun showing two heads outdoors at -3°C. Flash position is limited only by the length of mains cable you have to hand.

Below: test shots with the two D-Lite 4RX heads powered by the Godox LP-800X a couple of degrees below freezing. One head on full power (6.0), the other on 4.0 presented no problem and recycling was as fast as plugging into the regular mains. Though TTL would be fun, in practice a few test shots help get exposure set.



the maker's Skyport triggers and three times that with the latest generation. I have also bought a couple of Godox DE300 flash heads to work with the Godox X1T fully dedicated trigger and achieve similar maximum range.

And we can confirm that the LP-800X is capable of running your

tethering laptop and two heads at once, and the laptop can in turn supply 5V USB (not at the same time as mains power). You can also use the LP-800X as an emergency supply for your ADSL router/wifi. To hire or buy see www.theflashcentre.com



INSTANT UPDATE

with Richard Kilpatrick

Fujifilm Instax Monochrome

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www.instax.co.uk

MANY pundits would not have predicted the incredible growth of **Fuji Instax** in Europe, particularly when less than a decade ago the integral film innovators at Polaroid closed their factory doors. The funky plastic cameras, instant gratification and now, comparative novelty of the print for a generation that has grown up with selfies and smartphones seems to have worked out well for Fuji's compact media. So much so, that a new monochrome version is now available - the first introduction of a new chemistry for the Instax system in almost 20 years. Adhering to the 800 ISO sensitivity and 46 x 62mm image area, no modifications are needed to existing cameras including the Lomography and Leica models. It takes a couple of shots to understand how the monochrome film will behave, depending on your camera, as some models control exposure wholly electronically, some control



Above, the original was a little too pale and adding a layer of neutral density to the scan looks better. Below, this scan can make a decent 10 x 8" print.



via aperture stops to over/under expose (the Lomography Instant) and Mint's TL70 offers a true aperture diaphragm, manual focus (TLR style) and close focus. Overall, it offers enough dynamic range to hold shadows and skin tones for scanning and pleasing prints, but the transition of brighter skintones can be very subtle indeed, particularly with predominantly dark surroundings.

Even using the Leica's exposure overrides, sunlight and pale skin look a little blown out. There's a mild blue/green tinge to the prints, which you can emphasise or neutralise when scanning. It lends a distinctive character! Like colour Instax film the quality available is generally hampered by the restrictive focus and lens quality on the cameras - it's capable of resolving impressive detail. For a good clean shot with a good clean scan, upscaling that 46 x 62mm image to 210mm wide - even cropping a little - can yield nice textures and accuracy at 240-300dpi. It may still be a consumer/enthusiast led market, but with 5 million cameras shipped in 2015-2016 alone, it's one that cannot be ignored!

Polaroid: The Magic Material

ISBN 978-0-71123750-6 - £20

Florian Kaps/Frances Lincoln

www.quartoknows.com

WHO BETTER to tell the story of the 20th Century's most remarkable invention, the instant print, than the visionary of a different type

that saved it - Florian Kaps. Moving from the anti-digital sentiment of Lomography and the Lomographic Society, to the astonishing risk of *The Impossible Project*, a late introduction to the integral media 31 years after it made its debut inspired a passion that is captured beautifully in this affordable, essential title. There have been dry, technical works on Dr Edwin Lands' masterwork (and his mistakes), there have been compilations of art from the many famous users of the media, but nothing quite joins the technology and the images in the way Florian Kaps has seen. It is a vision that will resonate with many enthusiasts of instant media, the recognition of the incredible feat of chemical and mechanical engineering that went into making cameras that at the peak of their popularity were seen as toys, as inferior to the mass-produced SLRs that swarmed into the hands of 1980s enthusiasts, and the acceptance that perfection - technical perfection - is not a vital component of art, or of memory, or of joy.

Through 250 images from Polaroid's archives and indeed, Kaps' own collection and experiences from sourcing expired and defective films before ultimately, saving and even improving Lands' work, Polaroid: *The Magic Material* inspires and evokes a sadness for what was lost when Polaroid themselves became little more than a brand for cheap, irrelevant technology. There's no question that magic is here, and for the cost of a pack of Impossible film, you can enjoy a story over 70 years in development - rather than the 60 seconds of that SX-70 print.



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Thousands of professional photographers must have considered entering the Sony World Photography Awards. You can miss off the word Sony, as this competition was not devised by the electronic brand. They just bought into the World Photography Organisation's existing awards. And it's not really a World Photography Organisation either, but a commercial venture based in London. It has no heritage along the lines of something like the Royal Photographic Society, but nor do many organisations these days.

On looking at the rules, it's very clear why contrived and set-up images now tend to win everything. *"You confirm that each person depicted in the Entry has granted permission to be portrayed as shown. Any costumes, props or other materials used must be rented or borrowed with the permission of the owner, and all other relevant permissions must have been obtained"* – that was and is a condition of the professional section entry.

Think about it. No photographs of real events, real streets, beaches, sports, or anything. No Tony Ray-Jones garden parties or Cartier-Bresson picnics. No Salgado. Why?

Intended commercial use seems to be the reason – though in fairness, the organisers' response to some on-line dissent was to say they didn't really mean it and of course street and news (etc) could be entered without such documents.

Even so editorial use, whether in a book or magazine or newspaper in the past or on web news and social media today, has always been considered to be non-commercial even if the photographer receives a fee for the picture use. This position is being eroded. Bodies like the National Trust in the UK and the National Parks in the USA have started to assert that any uses of pictures taken on their property, other than purely personal and private ones, are commercial. Any kind of exhibition, publication or broadcasting is now held to be a commercial use because at some stage someone

CAMERACRAFT

Competing against the stereotypes

Competitions and awards are painting photography into a corner because of the rules imposed and the process of judging – along with the commercial interests of their sponsors



When you shoot a fair number of rapid, candidly observed shots, you can hardly go back and find your subjects to get permission 'to be portrayed as shown'... (©DK)

has been paid. You bought the paper the print is made on? Then it's a commercial use. You have shared your photo through a website devoted to FujiLove? It's a commercial use. You pay to have your own blog and you allow Google Ads to appear on it in the hope of covering the small annual cost? It's a commercial site.

Now we are being told that there is not really such a thing as editorial use, and possibly no Fine Art use either (where you claim that taking candid images of real people is the basis for your artistic work, and you have the right to exhibit or publish without release). That right is only a judgment or two away from being lost. A further rule in the SWPA professional section states that the entries must not contain the "names, likenesses, voices or other characteristics identifying celebrities or other public figures, living or dead". Like the politicians, athletes, musicians and countless others who are the staple subject-matter for

professional photographers? Well, it may rule out photographs of flammable effigies of the POTUS. It may also rule out pictures of a long-haired Syrian golden hamster sitting on top of an Albert Bartlett Rooster pink baking potato. It just depends what you consider to be a 'likeness'.

Joking apart, such rules are distorting reality.

The gong chasers

Here I risk my own credibility because in the course of publishing I am obliged to print the winners of certain awards and competitions.

It's become clear to me that in some cultures a display of certificates, medals and statuettes can boost the earnings of a photographer. In other countries, acquiring these trophies opens the door to 'ambassador' sponsorship or validates training courses. Since it's much easier to get aspiring photographers to pay for training than it is to get commercial clients to pay for routine photography

today, nearly all the genuinely good photographers I know rely on training courses, workshops and accompanied photo travel to reach the level of earnings they need. I do not criticise this, I've done the same in the past and supported amateur-orientated ventures by Duncan McEwan and Colin Westgate – Gary Friedman, of course, has a position based on helping both amateur and professional camera users and so do I through many years of magazine and book writing.

The change which I don't like to see is one where the students replicate the teachers' work or rely on them to arrange not only the subject (model or location) but also the access, costume, make-up, activities or action, lighting and camera settings. The results then find their way into awards as entries, or even into distinction and qualification submissions. We noticed this in the very first issue of this new series of *f2* (*Freelance Photographer* back in 2014) when a major HIPA winner came under scrutiny and a trawl through other entries showed that it was taken during a group visit to a set-up scene.

This has always been the case to an extent. Wealthy amateurs wanted the prestige of salon medals and knew what types of picture they had to copy to achieve this. The Austrian Super-Circuit and RPS exhibitions have often shown a slight tarnish from this ambition.

But now we find that model releases, studio set or location property releases, costume and prop hire evidence and so on *must* be available and other entries are outlawed. This pushes more would-be awards entrants into using what I can only call the 'winner factory' route where the involvement of third parties is what makes the images exceptional. The judges' picks only reinforce this pattern and we end up with stereotyped 'awards and contest entry' work just as parochial as the 'that's a sure winner' prints familiar from camera clubs of the past. It's pattern we need to break – soon.

– David Kilpatrick



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