

JULY/AUGUST 2018

# CAMERACRAFT

## GOING THE DISTANCE

TRAVEL WITH  
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THE YERBURYS  
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## COLIN WESTGATE

MONOCHROME  
LANDSCAPES  
OF THE BRITISH  
ISLES

CANON EOS M50

SIGMA 85mm *f*1.4 ART FE

SAMYANG 24mm *f*2.8 FE

YONGNUO EF 100mm *f*2.0

FUJIFILM X-T100

GODOX AD200 AD-B2

D-LITE ONE RX

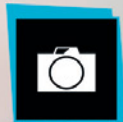
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# CAMERACRAFT

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## COVER

By José Ramos – a regular  
contributor and contact, we have  
followed José and his progress since  
2012. He calls this shot from Iceland  
'The Unexpected'. See page

## 4 NEWS

All about lenses again

## 6 PHOTOVISION NEWS

Sponsored by our friends from  
the past roadshows to support  
*Cameracraft*

## 8 PUTTING ON A SHOW

The first in a series of Fujifilm  
editorials following one  
Bournemouth photographer's  
journey to a gallery exhibition.

## 10 FUJIFILM X-T100

A compact, affordable 24  
megapixel X-T series camera with  
15-45mm kit lens.

## 12 BRITANNIA RULES THE NEW WAVE

Our review of the highly affordable  
British-made wedding album from  
One Vision Imaging.

## 15 TEST: CANON EOS M50

A small, white (optional!) ideal  
travel companion for dedicated  
Canon users.

## 18 TEST: YONGNUO 100mm f2 EF

Stephen Power tries out a Chinese  
'clone' of a popular Canon portrait  
lens.

## 20 TEST: SIGMA 85mm f1.4 ART FE

It's good in any mount, and now it  
comes in Sony too – but with the  
option to have a sex change back  
to Canon, Nikon or Pentax.

## 22 TEST: SAMYANG 24mm f2.8 FE

The missing link in the full-frame  
mirrorless system at last – an  
affordable, compact 24mm.

## 24 HUNTING DOWN ICEBERGS

Gary Friedman journeys to  
Newfoundland and Fogo Island for  
some relief from California heat.



## 28 GPS: G-PAWS SOLUTION

A low-cost pet tracker proves  
reliable and easy to use for adding  
GPS data to location shoots.



## 31 PORTFOLIO: COLIN WESTGATE

Monochrome landscapes,  
seascapes and skies from the  
man who runs photo e-scapes.

## 40 FLASH: GODOX AD200 + AD-B2, ELINCHROM D-LITE ONE RX

Two popular solutions addressing  
different needs analysed.

## 44 GOING THE DISTANCE

We feature four photographers  
for whom travel is key to content.  
Stephen Power interviews **Hamish  
Scott-Brown, Glyn Davies and  
Trevor & Faye Yerbury** while **José  
Ramos** writes about his love for  
Iceland.

## 60 TRAVEL: BUDGET AIRLINE BLAST

Letting off steam while wishing  
he'd travelled using it, Stephen  
Power on airport chaos.

## 62 GUILD OF PHOTOGRAPHERS

## 64 REARVIEW GALLERY

## 66 The Campaign for Real Art Photography may never get off the ground... but we do need it!

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## DIARY

### JULY 15th 2018

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photographers – Mark  
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Leeming & Morag Paterson,  
Charlie Waite.  
[www.fotofest.co.uk](http://www.fotofest.co.uk)

### JULY 20th 2018

Deadline to join the Kickstarter  
funding and special packages  
for Trevor and Faye Yerbury's  
forthcoming book *The Negative  
Years* – it closes at 9.26am on  
this Friday morning. See the  
advertisement opposite!

### SEPTEMBER 26th-30th 2018

PHOTOKINA WORLD OF  
IMAGING show, the world's  
largest photo trade fair – at the  
Cologne Messe, Germany.  
[www.photokina.com](http://www.photokina.com)

### OCTOBER 8th 2018

Qualification Preparation Day  
with Kevin Pengelly. Guild of  
Photographers, Stoke on Trent.  
Cost: £99.

### OCTOBER 9th 2018

WEDDING TRAINING DAY  
With Kevin Pengelly. Bride &  
Groom models, country house  
hotel near Stoke on Trent. £225  
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members.

### OCTOBER 10th 2018

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[www.photohubs.co.uk](http://www.photohubs.co.uk)

## 1:1 Macro Apo-Lanthar 110mm f2.5 FE



**THE NEW** Voigtlander Macro Apo-Lanthar 110mm f2.5 is a 1:1 macro lens designed for full frame Sony E-mount cameras. Retaining a similar form factor to the highly regarded Voigtlander Macro Apo-Lanthar 65mm f2.0 Aspherical we reviewed in September/October 2017, this lens covers the full frame image area, and achieves a maximum image reproduction of 1:1 life size with no additional attachments (which the 65mm does not). A three-group floating mechanism is used which corrects for close focus field flatness and aberrations, while also having some internal focusing effect. At 1:1, the working distance is 35cm compared to the 65mm's 30cm for 1:2 so this lens will suit many users better.

The lens is fitted with a distance encoder chip to enable support for 5-axis image stabilization on bodies with this feature, by providing distance to subject information used to compensate for camera shake. This is a feature we have highlighted as a requirement in macro lenses for the Sony system, and it is good to see that Cosina as makers have confirmed it. Focus peaking with manual focusing is also supported.

It has a solid and durable all-metal barrel, manual focus and we assume the same build quality as the 65mm. It is relatively small, taking 58mm filters, and comes with a deep lens hood. The RRP is £849 including VAT, and first stocks are expected late July. We will be testing this lens as soon as a sample is available.

[www.flaghead.co.uk](http://www.flaghead.co.uk)

## Samyang's compact 85mm f1.4 EF for Canon



**SAMYANG OPTICS** have announced a new, fast aperture, short telephoto, autofocus lens for Canon DSLR photographers. The Samyang AF 85mm f1.4 EF, a full-frame Canon EF Mount lens, sets new standards for portrait lenses, thanks to its compact size and light weight construction. This lens inherits the renowned image quality of Samyang's other fast aperture lenses and additionally delivers quiet, fast and accurate autofocus, thanks to the upgraded dual LSM motor.

The Samyang AF 85mm F1.4 EF weighs 485g and measures only 72mm long (without lens hood or rear cap). It has 9 optical elements in 7 groups and is claimed to deliver high resolution from centre to corners of the image. Ultra Multi Coating effectively eliminates ghosting and flare, whilst hybrid aspherical glass and Samyang's advanced lens technologies further improve resolution. It also incorporates weather-sealing to protect internal components from harsh environments.

It is claimed to have fast and silent AF, to a minimum focusing distance of 90cm. No details of the filter size, or whether it will appear in Nikon or mirrorless system versions, were given.

The suggested retail price is £599.99, available now. For full details please visit:

[www.intro2020.co.uk](http://www.intro2020.co.uk)  
[www.facebook.com/SamyangUK](https://www.facebook.com/SamyangUK)

## Next phase for Nikon's big gun 500mm

**NIKON** has announced the development of the AF-S Nikkor 500mm f5.6E PF ED VR – a fixed focal length super-telephoto lens which uses a Phase Fresnel lens element to reduce weight greatly.

It is significantly smaller and lighter than other lenses of the same focal length due to this technology, as already used in the AF-S Nikkor 300mm f4E PF ED VR released in January 2015. Hand-held photography is easy with this compact lens, while its portability makes it suitable for a wide range of situations, from capturing fast-moving subjects at sporting events to unpredictable wildlife.

The lens' release date and recommended retail price are yet to be announced.

[www.nikon.co.uk](http://www.nikon.co.uk)

**CANON** has released new versions of two of its core L-series lenses – an EF 70-200mm f4L IS II USM (£1,299.99) and EF 70-200mm f2.8L IS III USM (£2,149.99).

The EF 70-200mm f4L IS II USM's fluorite lens elements are capable of correcting colour aberrations to a higher standard. It weighs 780g, has a Fluorine Coating reducing dirt and water drops clinging to the lens, and Super Spectra coatings eliminate ghosting and flare. It has a new Image Stabilizer giving a five-stops advantage, compared to the previous lens with three stops. It uses a combination of a Ring USM and a new third generation EF engine, and when set to MF has a close focusing distance of 1m, compared to 1.2m.

The weatherproof EF 70-200mm f2.8L IS III USM has fluorite and UD optics, a 3.5-stop Image stabilizer, and a ring-type USM motor.

*Cameras* says: they've made an f4 which for many users will be better than the f2.8...

[www.canon.co.uk](http://www.canon.co.uk)

## Tamron 28-75mm FE

**THE NEW** lightweight f2.8 zoom for Sony FE from Tamron comes in at £699 and is now on the market. With a 67mm filter thread like its SLR/DSLR predecessors, it can focus down to just 19cm and achieve a subject scale of 0.34X, while weighing only 550g. Sony's 24-70mm only focuses to 38cm, takes 82mm filters, weighs 886g, and costs £2,269. The Tamron is said to be selling well...

[www.intro2020.co.uk](http://www.intro2020.co.uk)





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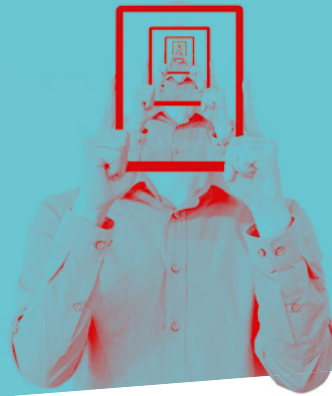
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## Lens hire builds a big business

**WHEN** Stewart Robertson invested in his first line-up of 35 Canon lenses ten years ago, he saw Lenses For Hire Ltd as an interesting part-time project.

Ten years later only one of those original lenses is still on the books (a classic Canon 200mm f/2.8 L II USM). Over 20,000 photographers have hired coveted or essential glassware some 70,000 times, with over 100 going out on the busiest days.

It only took six months for Stewart's part-time business to demand full-time attention, and it has weathered all the financial storms between 2008 and 2018 including more than one exchange rate related price jump.

Unlike city-based pro trade hire counters, Lenses For Hire Ltd has always dealt with enthusiasts across the country and has stocked the huge variety of lenses they demand. With mirrorless systems, dedicated adaptors, firmware updates and the sheer pace of new product launches, hiring lenses is more attractive than ever. And it can cost less than constantly buying and trading in gear to have the best options for important events and travel dates.

To find your next lens hire for Canon, Nikon, Fujifilm or Sony systems just visit:

**[www.lensesforhire.co.uk](http://www.lensesforhire.co.uk)**

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# Photovision MARKETING NEWS FROM THE INDUSTRY

## The ultimate choice – from The Wee Album Company

**SCOTLAND'S** innovative photo album makers, **The Wee Album Company**, make everything by hand and use locally sourced materials whenever possible. They use environmentally sustainable packaging, natural and recycled materials along with vegan-friendly options like Eco-Leather to ensure no wedding couple need ever compromise on principles.

But this doesn't mean limiting choice. In fact, the combinations possible mean no two wedding albums need ever be alike.

There are over 100 types of cover material as well as photo covers, 12 page sizes from 6 x 6" up to 16 x 12", traditional lustre or the soft-look velvet real photographic paper, smooth fine art or textured cotton rag giclée printed papers, and digital press photo books.

Before even considering the number of pages in the book, personalisation, hand-made boxes and wraps it adds up to over 5,000 combinations a photographer can guide their customer towards.

The Wee Album Company now ships from Scotland to a growing community of photographers worldwide. See: **[www.the-wee-album-company.com](http://www.the-wee-album-company.com)**



## Fixed premium photo insurance just got better

**PHOTOSHIELD'S** new Hiscox online Quote & Buy facility offers professional photographic insurance within minutes of applying online - just visit **[www.photoshield.co.uk](http://www.photoshield.co.uk)**. It's even more affordable with 0% interest monthly payment options on the fixed package options.

12 months protection - under £30 per month - over 10 months you can work with £10,000 of camera kit and a £1,500 laptop anywhere in the world. This package also includes legal cover, vital Professional Indemnity, £2m Public Liability and £250,000 of Business Interruption cover.

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The £99 package includes the essentials to work, providing Professional Indemnity and Public Liability but with no monthly option.

Photographers building their own Bespoke cover can now add 'Cyber' cover for a fixed £44.80 including Insurance Premium Tax - back up your GDPR compliance with insurance against hacker attacks on your web pages, ransomware exploits, security breaches and more. This includes related business interruption, damage to reputation, and crisis cover with expert PR support.

If you are a member of a trade association, you may also qualify for a discount - be sure to ask.

**[www.photoshield.co.uk](http://www.photoshield.co.uk)**



## Announcing The British Photography Awards

**THE 2018** British Photography Awards are nearly open for entry and a date has been set for the awards presentation dinner, at London's Savoy Hotel on January 28th 2019. The entry system goes live on July 12th, with panel shortlisting and public on-line voting stages up to October.

To enter, UK photographers resident anywhere in the world can sign up to the website and create their own password-protected account. Protecting the rights and copyright of photographers is one of the key objectives of the organisers. Potential corporate or private sponsors should email:

**[sponsorship@britishphotographyawards.org](mailto:sponsorship@britishphotographyawards.org)**

"We will be using entrants' photography to help the world through charity support, while celebrating established and emerging British talent on the global stage", say the organisers. "We have a network of volunteer ambassadors running community outreach and an advisory board of big names from the photographic community. Expert judges will ensure a well-considered, photographically balanced competition and our expanded category list means we are open to more practitioners. On top of this, we are working with some great media partners and hope to give the sector the long overdue awards night it deserves."

"A public voting stage after the judged shortlisting will make BPA more of a 'people's award' but with two-step identification to minimise fraudulent voting, and we are taking special steps to avoid a social media 'popularity contest' by providing even marketing for all shortlisted."

"This year's focus is on publicity for our photographers, our charities and our corporate partners."

It is billed to be a yearly event with a gallery show to follow of winners and shortlisted images. To enter or learn more about the British Photography Awards, visit:

**[www.britishphotographyawards.org](http://www.britishphotographyawards.org)**

## Start your photo business journey with confidence

**EVERY TRAVELLER** knows you need ABTA's seal on the package you buy for a holiday. But how do you make sure investment in starting a photographic business is a safe option?

The British Franchise Association promotes and accredits proven franchisors including **Photography For Little People**, the growing baby-to-family portraiture network. They have been accepted as BFA members, and their franchisees can also join BFA to access extra education, training courses, events and PR support. Photography For Little People is enabling many start-ups to get a 'business in a box' without the need to put themselves inside one. Their approach is perfect for photographers who want to work from a home base without the extra costs of setting up a studio.

Membership of BFA is one more step forward for this growing venture with its expert training, support, and ready-made range of easily sold finished products all ideal for home visit baby, child and family photography. Joining Photography For Little People won't stop your next flight being delayed but it will speed your journey to a profitable career behind the camera.

To read the full stories - and enthusiastic testimonials - of many more new Little People successes and to see the new franchise video, visit:

**<http://photographyforlittlepeoplefranchise.co.uk/testimonial/>**





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# PUTTING ON A SHOW

## Part One: Choosing Your Theme

**Ever wanted to make an exhibition of yourself? Our new Fujifilm-sponsored series will follow Bournemouth-based photographer Lauren Forster every step of the way as she prepares to present her first-ever show.**

Photographers, like artists, will often be inspired by things close to them. A project emerges as a theme is explored and a set of images slowly starts to build. But what a travesty it is to simply stockpile the work on a memory card and then do nothing with it.

The *raison-d'être* of image capture is the ability to share results through prints; online in a magazine or book, or maybe via a full-scale exhibition.

The latter option can be one of the most powerful of all mediums, providing the opportunity for others to view the work 'in the flesh' in the manner the artist dictates.

However, it's also the most involved and, potentially, the most expensive way to get your work out there. All kinds of hurdles must be negotiated before a show can successfully be brought together. To highlight the process, we've decided to follow photographer and educator Lauren Forster as she sets out to assemble her first-ever solo show, based around her series 'Ground Control to Mother Hen.'

This is an immensely powerful set of pictures from an ongoing project that documents Lauren's family life since her mother's secondary brain cancer diagnosis in 2016, which has now been rendered inoperable.

### A theme of strength

It sounds like it could be a very dark subject, but instead it's a celebration – albeit a highly emotional one at times – of the human spirit and the strength of the family unit in crisis.

The images work as standalone studies but, crucially from the



*Lauren Forster holds a print of her father (a Salvation Army officer).*

point of view of putting a show together, they also function as a set, complementing one another. And they have already gained recognition.

One of the most powerful

images from the series has featured in the *BJP's* Portrait of Britain competition and was subsequently voted as the People's Choice favourite by Facebook users.

### Choosing a subject

"This has been a deeply personal and, at times, difficult project for me to work on," admits Lauren, "the hardest thing I've ever done. However, it was something that, as a photographer I felt I had to take on. It is impossible not to feel overwhelmed when making work of this nature. It is impossible to fully detach yourself from the process otherwise, how can you make anything with any emotion in it? But there does have to be some level of detachment at times; as a photographer, you need to be able to step back, reflect and realise what is missing from the body of work in order for it to evolve.

"I've very much been supported by my mother and father who both understand why I'm doing this. The process has been collaborative and highly therapeutic for us all. In terms of subject matter, everyone will be able to connect with the work on some level since so many of us have had to live with the situation of knowing someone who has suffered from cancer."

When choosing a subject for a show it's important to have a cohesive body of work you can call on, something you genuinely believe in, and a sense that the appeal will be wide enough to generate a decent level of attention. Lauren's body of work focuses on human interest and encourages a sense of empathy, while a set of pictures of, for example, disparate landscapes with no common theme aside from the fact that they're all pretty pictures, might not have the same inherent appeal.

It can be very hard for a photographer to stand back from their work and to take an impartial view of what they've achieved. You can be too close to the photographs and be judging them more on how difficult they were to achieve rather than their artistic merit. And sometimes you need a shot that isn't, on its own, one of

### Fujifilm Original Photo Papers

FUJIFILM's expansive range of Original Photo Papers, centred on heirloom silver halide emulsion technology, greatly appeals to the fine art fraternity. Add to this a long archival life – crucial should a photographer be selling their work for large sums to collectors – and it's easy to see why so many of those planning exhibitions are looking to work with these papers. Products such as Fujicolor Crystal Archive Professional Velvet Paper feature a zero-reflective top layer to create a stunningly soft and deep-matte effect, along with enhanced colour reproduction, white purity and excellent image stability.

[www.originalphotopaper.com](http://www.originalphotopaper.com)



*Images from Lauren's very personal project 'Ground Control to Mother Hen,' which focuses on how her family is coping with her mother's terminal illness. The work will provide the basis for her first solo exhibition.*



More information: [www.laurenforster.com](http://www.laurenforster.com)

the strongest images – perhaps just a close-up of a detail – but it fills in a blank in the story and becomes an essential component of the unified whole.

"I'm studying for my MA at the moment," says Lauren, "and as part of this process I've had to pick three mentors – Zed Nelson, Jane Hilton and Spencer Murphy – who are all great photographers in their own right and whose opinions I greatly respect. Having tutorials with them has been invaluable as they have all been genuinely honest in terms of their feedback which I have needed as I am so close to the project.

"Sometimes a fresh pair of eyes is exactly what you need, and it's helped me to evaluate my work and get a much more balanced view about what others think of it."

## Choosing the shots

Lauren is looking at a show that will probably comprise no more than 15 or 16 images. Sometimes it's these smaller exhibitions that can pack the most powerful punch. However, you can also undersell yourself, and the body of work that constitutes this particular project is so large that it couldn't be whittled down to just a handful of shots. Consequently, Lauren has made the decision to focus in on just one of the relationships in her story and she's looking at a couple of key shots from the series that could be used as 'hero' photographs to lead the show.

## Part 2 in our next issue

The next step will be the choice of media for the show, and to this end Lauren is heading to the Bayeux prolab in the heart of London, to seek advice about what to use, plus crucial decisions about print size. We'll be reporting back on how that progresses and also catching up on the search for a suitable venue in the next feature in this series.







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# FUJIFILM X-T100

It's smaller and simpler but X still marks the spot and the body finishes are lovely



The ultra-compact Fujifilm X-T100 promises outstanding image quality thanks to a 24.2 megapixel sensor with Fujifilm's signature colour science. It offers advanced automatic scene recognition, a three-way tilting touch screen, and bluetooth connectivity. The three top dials are not as retro – or complicated – as higher-end X siblings but the output image is a match. The kit lens is a 15-45mm power zoom,



The X-T100 offers a variety of body colours such as Dark Silver, Black, and Champagne Gold and follows the familiar design of the popular X-T series. Below, right hand image shows the camera fitted with a grip accessory.



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an excellent range for a 1.5X crop factor camera. In fact, it's the same focal length range as Canon use in the M50 we review in this issue, but instead of being a 24-72mm equivalent it is a 22.5-67.5mm and many users will find the boost to wide angle coverage more than welcome. Wider angles are preferred for street and travel photography, so are lighter smaller cameras, and the new Fujifilm X-T100 at under 450g is a good choice.

Despite the light weight, it's got an anodised aluminium top cover and inside it has newly refined phase detection autofocus derived from developments in the rest of the X range. To this, the SR+ mode adds both subject and scene recognition, to locate and track the intended subject of the composition. Hopefully, there will be fewer snaps of the distant scene sharply caught between two blurred faces.

Although it has a high magnification (0.62x) organic EL electronic viewfinder as well as the touch screen, the NP-W126S li-ion battery is rated for 430 frames per charge. Bluetooth low energy technology enables quick, easy and automatic transfer of still images to paired smartphones and tablet devices, using the free app 'Fujifilm Camera Remote'. Image transfer continues even while in shooting mode, so images can be shared and uploaded at a moments' notice. The camera is also compatible with Instax SP-3 printer.

Motion panoramas are possible up to 2160 x 9600 pixels. Standard ISO is 200 to 12,800 with expansion to 100 and up to 25,600 or a maximum of 51,200. Sequence shooting is up to 6fps, and the mechanical shutter runs to 1/4000s with an electronic mode for up to 1/32,000s with silent shooting, with a start-up time of only 0.4s.

Although 4K movie shooting is possible, it's not for general scenes as it is only at 15fps (4K 3840 x 2160 15P) while the regular HD1080 works at up to 60fps, and there are slo-mo options with lower resolutions ideal for web clips.

Partnered in a kit with the XC15-45mm zoom lens, The X-T100 is available now with an RRP of £619.



[www.fujifilm.co.uk](http://www.fujifilm.co.uk)



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# BRITANNIA RULES THE NEW WAVE

**A British-made affordable real photo paper bookbound album from One Vision Imaging aims to turn back the tide of USB-only orders hitting wedding photographers**

High-end wedding albums still sell well. In fact, they've never been better or sold better, but this is partly down to a vastly expanded worldwide wedding photography market, destination wedding tourism, and high net worth couples or families.

This is not the whole market, but it's the aspiration for many photographers. Because most clients will not budget for the largest and most luxurious wedding albums, a wave of affordable digital press books has replaced what used to be the standard mid-range album. This hardly exists now, as the zero-rated VAT status of fixed leaf albums put any equivalent post-bound design at a disadvantage.

There is however a demand for real photographic print quality, with a weight and feel and surface quality inkjet and digital press pages come close to but don't match. The materials used for the cover, the type of binding and the boxed presentation all matter but the feel of the pages as handled and turned count most.

This is something that the USB wedding client will never have – and it is the files-only, USB client group which poses the greatest threat to professional photographers and the services they rely on. At the worst, not a single print will be ordered even when USB sticks linked to on-line gallery and ordering systems are sold to the client. Often enough, on-line photobooks and products without proper colour management will be bought. Every photographer has visited a client and seen a seriously sub-standard wall print made from a file intended for social media only.

Current marketing wisdom says that files-only can not sustain



*Britannia is available in 12 x 10" and 12 x 12".*



*The soft-touch leatherette covers are either Black or Grey.*



*Britannia comes in 10, 20 or 40 leaf thickness and the above sample we received has 20 leaves (40 sides), with a signature endpaper.*



a photographic business even in the era of home-based parallel or second career operation. Files should only be handed over, even low resolution for *Facebook* or similar use, after an order for a wedding book, album or box of prints has been paid for. Ideally, the entire order with any reprints, framing or wall prints should be complete before digital files are given to the clients.

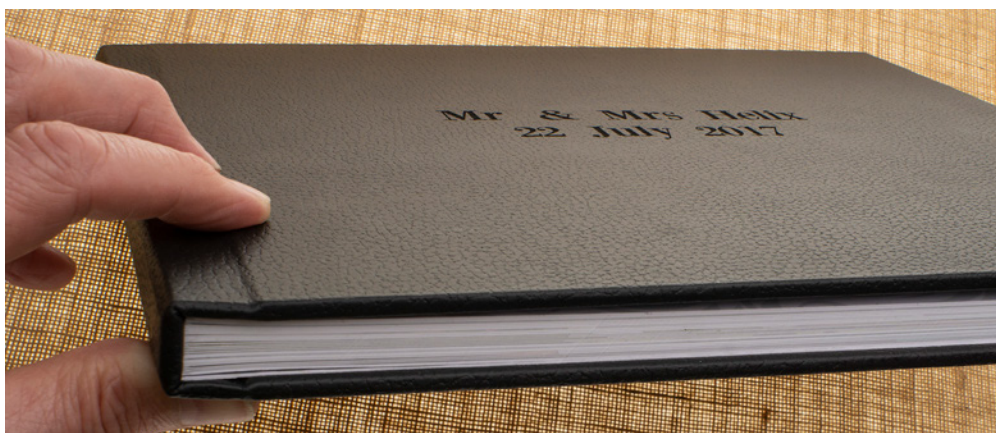
## Affordable choice

Now One Vision Imaging has designed an album which can be priced to replace files-only weddings. With 10, 20 or 40 double sided heavy leaves carrying Fujifilm Crystal Archive DPIX lustre paper mounted across the lay-flat seam the Britannia album comes in only two sizes, 12 x 10" landscape and 12 x 12". The 40-page, 20 leaf 12 x 10" specification we received to examine has a cost of £99 (zero VAT, also zero VAT to the client when resold). However, it is only £39 as a sample album – using your own layouts designed in One Vision *Creator* in either size with this pagination. That's a negligible cost for a specimen book from which orders can be taken at three or four times the regular lab price.

Delivered in a 'small parcel' postage compatible carton with bubble-wrap inside, we find a neat textured weave covered box with a square relief panel able to take a small personalising print. Inside, the leather-like textured album cover is wrapped in a sheet lightly sealed with a label, with lifting ribbons either side. A small leaflet gives the client the assurance of British hand-made quality.

Our sample weighed in well under 1600g with its packaging, so a thicker book would probably





The album comes packaged in its own black gloss presentation box for a neat and professional finish. When opened, the box reveals a textile-look wrap with ribbons and an adhesive 'Your Handmade Album' seal which lifts cleanly. A leaflet on caring for the album is included. The cover can be laser debossed (above right) to personalise it, at extra cost.

come in under the critical 2Kg weight for Royal Mail Special Delivery costs – something which photographers should bear in mind all the time when offering products.

However, we are told that most photobooks (a zero-rated product for VAT, which matters) go direct to the client and don't make two postal trips.

"The challenges facing professional photographers and indeed our industry as a whole are massive", said OVI's Managing Director, Derek Poulston. "Not only are photographers having to fight against the amateurs, but they're also being challenged on ever decreasing prices. Gone are the days when every wedding resulted in a high quality album and sadly this was one element that set professionals apart from amateurs. Nowadays everyone wants everything for nothing and professionals are really having to work hard to maintain market share."

"For many years now digital press books have been cheaply



Derek Poulston, Managing Director of One Vision Imaging.

available, but these haven't really taken off in the wedding market, perhaps down to the print quality. We have invested in state of the art album book-making equipment, and we can print and manufacture a full size wedding book using Fujifilm DPII professional paper for under £100 – which is truly remarkable! No longer will photographers have to give away their beautiful images for next to nothing as a USB only wedding, and risk them being misrepresented by poor quality printing."



[www.onevisionimaging.com](http://www.onevisionimaging.com)

## Six years since the Zero VAT ruling

**IN DECEMBER 2011**, one photographer's success in securing a £30,000 VAT refund on wedding books – before that not clearly distinguished from albums – turned the VAT regime for wedding business around. This magazine didn't exist yet but editor David Kilpatrick was producing *Master Photography* and played a part in securing written agreement from HMIRC on the definition of a zero VAT rated wedding book. Alerted to the opportunity in January, the major photo labs all made their own representations. In February 2012, an article was published on the outcome. Subsequently all UK photo labs and printers offering digital press books or permanently bookbound albums have removed the VAT from these. Many photographers received substantial retrospective VAT refunds.

Photographers who are VAT registered can sell albums and photo books at zero VAT to customers provided the supply is the book and not any other service. That can include a photo book for which you have taken the pictures and no other charge is made for the photography. Albums with overlays qualify as zero VAT rated provided they are bookbound and you or the customer can't change the pages or the prints.

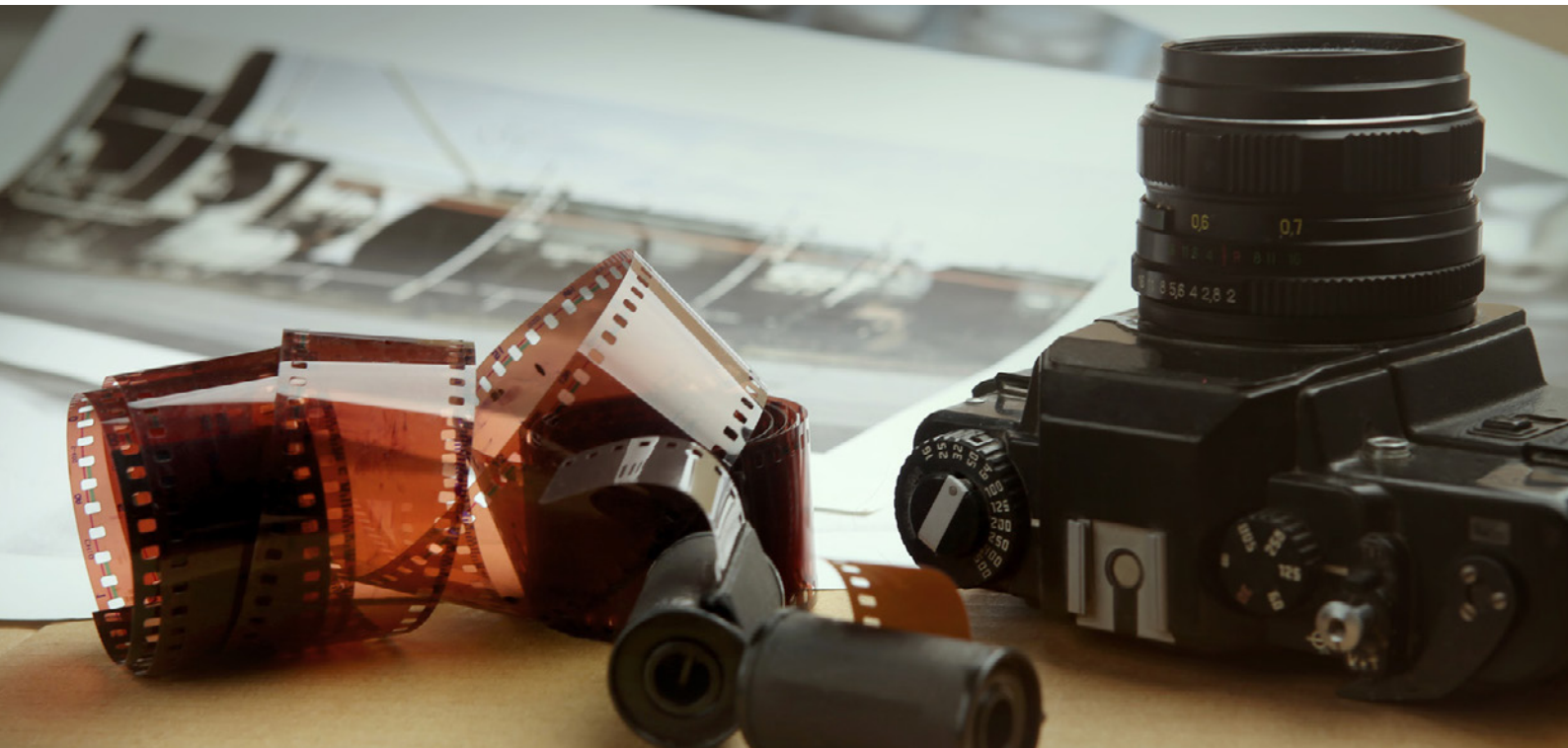
EU-sourced photobooks and albums may be subject to a different VAT status depending on the supplier and country – one major Italian supplier was able only after much negotiation to get the UK zero VAT category allowed for export of their printed wedding books. Books which incorporate a USB device or other media may also be treated differently for VAT, be sure to check.

With a bookbound product like *Britannia*, British-made, there's no doubt at all on the zero VAT rating both for purchase and for resale to clients even if your business is VAT rated.



# ARE YOU A FILM AFICIONADO?

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**This is an exciting time for film and analogue photography and we have some exciting products to talk about in the coming months.**

Interest in film is booming more than it has in over a decade as photographers re-discover what makes analogue photography so compelling and a new generation discover the delights of film for the first time.

Tetenal are one of the oldest photographic companies in the world, with a history dating back to 1847 in Berlin.

From our early days of manufacturing printing plates to the present day where we not only distribute products for some of the leading names in the world of photography, but also still manufacture photo processing chemistry from our headquarters now based near Hamburg, Tetenal has always had analogue photography at its heart.

Together with one of our key partners, Kodak, we are passionate about analogue photography.

Kodak are still manufacturing film when many other brands have moved on.

Later this year Kodak will be re-launching one of its iconic and most popular films - **Ektachrome**.

To celebrate this event, Tetenal are looking for talented and passionate photographers to work with us to showcase what makes Ektachrome so special.

If you're interested in learning more then drop us an e-mail with a link to some of your work or a blog to [marketing@tetenal.uk.com](mailto:marketing@tetenal.uk.com)

It's a great time to be shooting film, be part of it.



Photo courtesy of Steve Jurvetson via Flickr

**Paul Simon loved the "nice bright colours" that Kodak film gave him so much that he wrote a song about it!**

Kodak aren't bringing back Kodachrome due to the difficult nature of the processing but in their classic Ektachrome, Kodak are bringing back the next best thing.

If you're interested in learning more about the programme then drop us a line at [marketing@tetenal.uk.com](mailto:marketing@tetenal.uk.com) for more details



# CANON EOS M50

The first 4K-capable Canon mirrorless model comes with some unique features but also with inevitable compromises. David Kilpatrick tested it with the 15-45mm kit lens.

I never turn down the offer of a camera to test, as most of the big names now just loan gear to bloggers and 'ambassadors' or anyone who will say nice things about it on-line. Canon is an honourable exception, they still have a PR department which reads magazines and very efficient loan system operated in conjunction with hirecamera.com

But what's on offer to test depends on what is free, and the arrival of a white EOS M50 is a fair indicator that demand for the usual DSLR options is high while Canon APS-C mirrorless slips under reviewers' radar. It's probably the most design-deviant EVF-mirrorless around and got plenty of attention because of this, mostly along the lines of 'is that a 1990s film camera?'

I have nothing against white cameras. Travelling in hot climates, a white body and silver alloy lens will stay cool even if you leave them sitting in the sun next to your beer. The plastic finish on the M50 is glossy and looks like enamelled metal. The camera itself is pretty chunky for its sensor size and makes a Sony A6000 series or Fujifilm XE look small, and has a large articulated rear touch screen that folds away reversed.

The prism-like top bulge is gives the camera a distinctive high forehead, but doesn't hold a massive EVF – instead, it houses a pop-up flash which lifts to a decent level above the lens. The EVF eyepiece has a shallow



*The 15-45mm kit zoom lens must be unlocked (side switch) and rotated to extend before you can shoot.*



distinctively Canon, with strong reds and warm tones, combined with a robust contrast curve and plenty of 'pop'.

Canon's approach to designing this 24-70mm equivalent 15-45mm f3.5-6.3 is different to Sony's 16-50mm (24-75mm equivalent) f3.5-5.6 kit lens. The Canon lens while a little slower at the long end is balanced for an even coverage across the focal length and aperture range, with the centre showing only a slight improvement over the edges and stopping down again improving overall sharpness just a touch. The Sony lens is much sharper centrally but visibly streaky-soft towards the corners at 16mm when used wide open, though from around 20mm the soft corners are less obvious.



*The white enamel-look version of the M50 is ideal for travel where direct sun can heat black camera bodies up too much. It's not metal, even if it appears to be.*

rubber surround with eye sensor and good tolerance of eye position. The actual electronic finder view is bright and sharp, but significantly smaller than most. This is one slight disappointment as we're used to new cameras in this price bracket arriving with ever bigger EVFs to rival full frame optical finders.

megapixel sensor is the usual Canon 1.6X, and although this is a very small reduction from everyone else's 1.5X the results reflect this. For any given ISO, there's a hint more noise than contemporary rivals but this is deceptive as the M50 typically gives half the exposure of a Sony in identical conditions and has less tendency to wash out colours. The colour is



The 24.2







returns to the last used zoom setting if the camera has gone to sleep and been activated again. This leaves you lacking control, as does the zoom-by-wire action which calls for fast reflexes to stop it at any point. The Canon mechanical zoom can be set precisely and stays put.

However, in practice the combination of EOS M50 and 15-45mm never produced a good level of detail. The stabilisation proved patchy, not as good as the G1X MkIII we tested in the March/April issue. I'd say that the typical results from that were also better. The metering on the M50 tended towards underexposure, and varied more than expected from shot to shot.

The quality of video was significantly better, perhaps because the anti-aliasing filter which clearly loses a fair amount of sharpness on the dual-pixel PDAF sensor provides optimum video quality at HD1080 or 4K (though the latter disables dual-pixel, uses contrast detect AF and involves a substantial further 1.6X crop factor making the kit lens equal to 38-115mm). There's never much risk of moiré. The sound quality from the built-in mic is about as good as you will find from any CLC.

With a 10fps maximum capture rate (S-AF, reducing to 7.4fps C-AF) the Digic 8 processor used for the first time in this model also powers the video, Canon's first mirrorless 4K, and new CR3 raw format which offers compression choice rather than smaller file sizes. You need a good fast card, but image review can be disruptive, with longer blackout periods than expected.

While the dynamic range and generally quality of the images I obtained was good enough, it

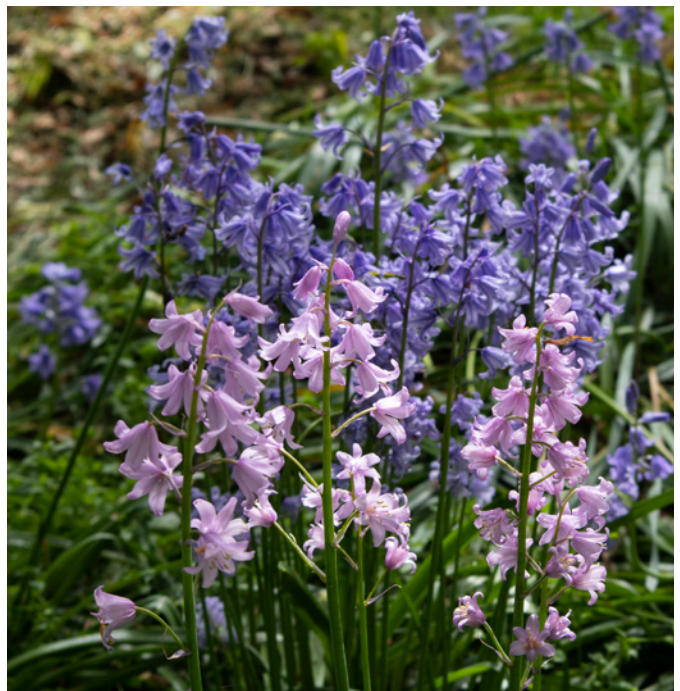


*Above, highlight recovery from the raw file made the sunset work well while the foreground was easily brightened. Below, Martindale in the Lake District was not as sharp as expected with a hand-held stabilised shot in persistent rain and cloud. Bottom, the Canon sensor handles difficult pink and blue flower hues well.*



wasn't better than comparable Olympus, Panasonic, Fujifilm, or Sony models in this £500+ body only price bracket. It does have the benefit of accepting Canon EF lenses via a fully dedicated and functional adaptor, ideal for Canon system owners. The mount design is such that Canon may never make a full-frame mirrorless using the M mount, so we remain anticipating a further new mount for a future mirrorless FF professional EOS range.

Verdict: for Canon users who may want to use their EF lenses with an adaptor, a good travel camera with excellent video capabilities which help justify the price tag.



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# YONGNUO 100mm f2 EF

A near-copy of Canon's popular 100mm portrait lens, the Chinese Yongnuo can be found for well under £200. Stephen Power checked out its performance and value.

Chinese photographic equipment manufacturer Yongnuo has been based in Hong Kong since 2007. Despite the aversion of some western photographers to buying Chinese-made gear, the company has been building up a good reputation in some areas of the market, in particular with its production of brand-specific speedlites, which are often well-reviewed by customers and the photographic press in comparison to its nearest rivals, such as Neewer.

In recent years, the company has been busy producing a range of budget-priced lenses that aim to replicate, at least in mechanical if not the aesthetic terms, aspects of lenses produced by big-name makers such as Canon and Nikon. In some cases, the similarity to the marque lenses and the



*The lens is simply packaged which must keep costs down.*

Yongnuo version (I'm holding back from using the 'c-word' here) is remarkable. Often the only discernible difference, when viewing the lenses on retail websites, is the price point differential which leaves Yongnuo models considerably less expensive than their Canon counterparts.

All of the above certainly holds true with the YN100mm f2 prime lens for Canon DSLRs, which bears an uncanny resemblance to the Canon 100mm EF f2 USM. Typically, the YN100 retails around £175, compared to £400-£500 for the Canon EF 100mm f2 USM.





## Twin or not?

On first inspection, it is difficult to discern any obvious differences in appearance other than the broken line stencilled on the outside of the focusing ring which, in the case of the Canon version is a gold colour and interspersed with the word 'Ultrasonic' and on the Yongnuo it is a silver colour with no writing on it.

The similarities continue internally, with both lenses having eight elements in six groups. They also both have a maximum magnification of 0.14x, a minimum focusing distance of 0.9m and an aperture range of *f*2 to *f*22. The Canon EF 100mm *f*2 USM has eight blades in its iris, against nine in the Yongnuo version. The YN100 weighs in at 390 grams, and overall it has a solid well-built feel. The body is metal, with a rubber (or rubberized) manual focusing ring and a metal 58mm filter thread.

On the downside, there is some lateral 'play' in the focusing ring of the lens that I tested. The ring can be moved side-to-side

approximately 2mm, emitting a distinct clicking sound. I haven't been able to compare this with the Canon version 'hands-on', although it seems unlikely that this is a purposely added design flaw. There is also a slight 'notched' feel to the focusing in MF mode, two or three clicks are audible when the ring is fully rotated.

However, there does not appear to be any 'drag' or sticking when the camera is manually focused. Through the lens, manual focusing is smooth and fast and when I used it in conjunction with a central focusing point and utilising the shutter release button, it was very accurate on very small areas within the frame.

I found AF to be fast and accurate and not obtrusively loud, in contrast to some testers, particularly videographers, who have expressed concerns. My own view is that the soft rustle that is emitted is no louder, and in fact much quieter than many other lenses I have used. Also, as someone who has used the Canon 5D MkIII for commercial video work in recent months, I would

recommend not using AF mode with any lens on any camera while filming.

## The results

So far, I have been impressed with the YN100 *f*2. Focusing is fast and accurate, the lens is quick and easy to use in both AF and MF modes and the resulting images, at various apertures have been pleasing. Wide open, the background blur is smooth and aesthetically pleasing to the eye and this is important for portraiture, which is where I see this lens having most use, especially on a full frame sensor body. On closing down the lens, even to *f*13 (*as on the second shot of Israeli B&B guest Shaan Knan outside my house*) the background is still not overly intrusive – of course proximity between background and subject will be a factor here.

Most impressive of all – and this is something I was not expecting – the lens is surprisingly sharp. I have sharpening turned off in the Canon 5D MkIII and

import all images into *Lightroom* with a zero sharpening preset. I was delighted to see that, with those settings, all images were not unduly soft. Once I had applied my usual 55% sharpening, which I routinely use for all my Canon and Sigma lenses, the YN100 bristled with detail. To my eye, this would be more than acceptable for large print application or publication.

Despite the excessive play in the focusing ring, which would not be acceptable in a £500 lens, this budget-priced portrait lens was a delightful surprise and would be welcome addition to my kit. On a cropped-sensor Canon, the resulting 160mm focal length may have limited use, but I would encourage full-frame users on a budget, or even those with more sense than money to give it serious consideration.



*Editor's note: we also tested the lens on Canon EF to Sony FE adaptors. This was a complete failure – focus simply didn't work. So it's not a bargain portrait lens option for adapted mirrorless, at least in this version.*

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# SIGMA 85mm f1.4 FE

We look at the legendary Sigma ART portrait lens in its native Sony FE version. Your own DSLR mount lens can be converted to FE mirrorless specification for only €200.

The justification for the Sigma 85mm f1.4 ART FE lens, the largest and heaviest lens relative to its specification yet made for the Sony full frame mirrorless mount, is that performance has been placed ahead of all other design parameters. The designers were briefed to produce the best 85mm f1.4 ever made, regardless of bulk.

Already released for Nikon and Canon, with a €200 mount conversion option between these or to Pentax or Sony A-mount, the optical reputation has already been tried and tested and found to be well justified. We tested its immediate predecessor, the Sigma EX DG 85mm f1.4, when the Sigma MC-11 adaptor from Canon EF mount to Sony FE was introduced. Though the MC-11 was not supposed to be fully compatible with this lens, it actually worked very well.

The new FE incarnation is larger than the combination of the old EX DG lens and adaptor, but identical to the Canon fit ART lens and adaptor as the main lens assembly is identical. The rear mount part, which can be changed by Sigma's service department, is an extended Sony E tube which fills the gap between around 44mm (DSLR) register and 18mm (E-mount). When you take off the rear lens cap you can see the lens is deeply recessed.

My own first reaction to the sheer size and weight of this lens was not enthusiastic. Placed beside the Sony 85mm f1.8 FE which I use, it was hard to think the difference was worth it for two-thirds of a stop in light transmission, or the difference in the degree and quality of the differential focused image. However, I handed the A7RIII and 85mm ART combination to Shirley expecting an adverse reaction and got the reverse – yes, it was heavy, but with the rear narrower waist used to support camera



and lens in the left hand, it was well-balanced and very stable for composition and viewing.

We agreed that it obviously was not the ideal choice for travel or street shooting, but would be totally at home in the studio. In fact, there are benefits to using a tripod as the very large front focusing ring section of the barrel can not be de-activated, meaning you really have to keep your hand grip restricted to the rear slimmer barrel and tapered back section.



*Seen below beside the Sony 85mm f1.8 FE. The rear barrel section, above*



I found that a high proportion of my first f1.4 shots which should have been perfect had focus errors, before realising that after focus lock the front barrel ring will adjust the focus (a function Sony has called Direct Manual Focus and offered a menu item to disable on many earlier cameras). You can't disable this, and any grip which supports the lens using this front section risks tiny adjustments happening when the barrel is turned a fraction of a degree. The Sony native lenses do not behave like this unless you specifically select DMF.

Though the other Sigma ART FE fast lenses have a similar design, only the 105mm f1.4 has a similarly deep focus barrel and the balance of the smaller lenses like the 50mm and 35mm f1.4 makes supporting them by the rear section more natural.

In fact, this failing turned out to be the only reason for focus errors. With a small spot focus point, full aperture results were critically accurate. Subjects a metre or two apart when a couple of hundred metres distant show clear differential focus at f1.4 on the A7RIII's 42 megapixels. Photographing a fly-fisher on

the river at dusk, a swan swam up close to him. I had no longer lens to make a great shot, but the 85mm allowed a crop of around one fiftieth of the frame, large enough for web use at 960 pixels square. Where full aperture and f2 did not have enough depth of field, f2.8 proved just right.

This set of exposures all included the black silhouette of the fisherman including a net behind him and his rod (the line was not resolved!). The texture of the water, frozen at speeds always 1/1000s or faster, seemed much sharper than the swan or man. This turned out to be down to chromatic aberration, removed by using the lens profile. It most strongly affected the high contrast edges running vertically in the landscape-orientation image.

For moving targets, wide area or zone focus works well. I found a field with bay horses in buttercups, and of course they trotted straight up to say hello – the 85mm held perfect focus on the foremost horse's eye as the approached. Then they galloped away and across the field, and still at f1.4 the A7RIII and 85mm got every frame except one perfect. The finder display showed the subject-locked



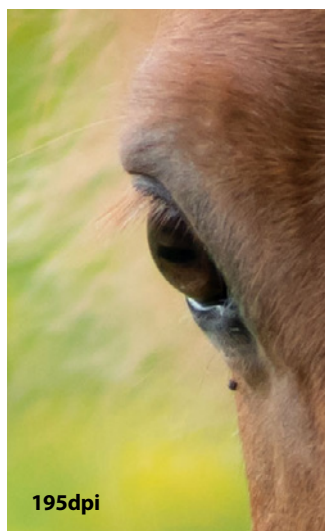


tracking happening in real time, and also the moment when the AF briefly found some flowers in between two horses, and then returned to the original focused subject.

The issue of slight lateral chromatic aberration, and also longitudinal CA, may be the weakest point of the Sigma. When full aperture is used at close focus to isolate a subject plane, there can be some green/magenta foreground and background bokeh-related tinting. Very bright sharp edges can also show purple or red/green fringes. It's not an apochromatic lens despite being very sharp. However, lens profile correction removes this and you'll find just the same even from Sony's own GM 85mm f1.4.

Subject scale and close focus are slightly less than with, for example, the Sony 85mm f1.8 FE I compared it with. Internal focusing means the focal length does change a little. I would like to have seen another 10-20cm of closer focus for many of the subjects I shoot with strong isolating differential focus, such as food. However 85cm close focus is perfectly normal for any 85mm and the subject scale of 1:8.5 is typical. The filter size of 86mm is a couple of steps larger than most, and the weight of the Sigma is nearly 1200g. Compare, for example, the Nikon 85mm f1.4 which weighs half the Sigma, takes 77mm filters and focuses to 85cm with 1:8.33 subject scale.

So, why would anyone want the Sigma FE? The answer lies in the focusing inaccuracy of all 85mm f1.4 or similar lenses on DSLRs compared to the hairbreadth accuracy of this lens on the mirrorless system. Calibration can fix DSLR AF for specific focus distances and apertures, for example working wide open at portrait distances, but tends to leave some slight error for other conditions like the closest focus or near infinity. So no matter how good the lens is, results are degraded by very small focus errors. Here's where the combination of the later Sony A7 series bodies and the ART FE lenses wins. Correct focus is free from any calibration errors and



*See the story for details of the two picture situations and the examples. The small repro of the sunset river scene is the actual sensor size. As the buttercups show in the field, the bokeh pattern of the Sigma ART 85mm is very well-mannered with little or no 'swirl' whether foreground (top) or background. Both images at f1.4 using AF-C.*

always perfect, as good as the lens can get. Since the 85mm f1.4 ART is one of the best lenses ever made, pairing it with the mirrorless system results in an all-round win.

On the A7RIII, using zone focus and AF-C with Hi (not AF/AE locked Hi+) speed shooting the tracking proved able to keep up with a car approaching directly at a likely 20mph – if the focus

locked on the subject initially, it would yield near-perfectly tracked frames as long as AF-friendly detail remained in shot. I've done similar tests with many cameras from film SLRs through the entire generations of DSLRs, often in the same spot, and no comparable fast 85mm has ever done better.

In short, for under £999 this beautifully made lens – supplied

complete with a padded case, shoulder strap, deep bayonet lens hood and caps – combines solid value with stellar performance. Subject to the limits of focusing accuracy on DSLRs, the Nikon and Canon versions should be every bit as good and cost even less.

– David Kilpatrick



[www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)



# SAMYANG 24mm f2.8 FE

Samyang's new autofocus 24mm for Sony mirrorless is as slim as their 35mm f2.8 and priced only £279. It looks like being a must-have travel lens.

When Sony introduced the E-mount NEX system the first bundled prime lens was a 16mm f2.8 pancake. With an angle of view of 82°, equivalent to a 24mm on full frame, this was unusual as wide angles are considered a special lens, something you buy when building a system later on. The optical design was unusual, resulting in slight pincushion distortion not the usual barrel.

Eight years later, Samyang has launched an actual full-frame 24mm f2.8 which could almost be a scaled-up version of that 16mm. Like their 35mm f2.8 FE AF which comes in neater and smaller than the Sony Carl Zeiss 35mm f2.8, it's a lightweight plastic-bodied design and undercuts any alternatives by selling for just £279.

The lens is only 37mm long, much less than its maximum 61mm diameter which reflects a generous barrel sleeving the optical unit. That has a smaller 49mm filter thread, the same as the Sony 16mm, and a lens hood bayonet fitting which similar to most lenses with a 55mm filter fit. It's light enough to bounce if dropped at only 93g, and the amount of barrel plastic is a good indication that it probably won't be easily damaged even if you did just that.

The focusing is extremely quiet and light, down to 24cm which gives a good subject scale. It would once have been considered impossible to make a 7-element, 7-group air-spaced ultra wide this small but new high refractive index glasses and three aspherical elements enable it. Seven may be a lucky number as it also has a 7-blade iris, which closes using the Sony E third-stop stepping method and in our sample was perfectly centred. Tested making sun-stars, its precision was confirmed.

This test showed up the only



Neat fit, above. The closest focus is 24cm, seen below.



real weakness of the Samyang 24mm f2.8, its flare resistance. Despite ultra-multi-coating, it's prone to a veiling flare with light sources just outside the field of view, and light source reflections when in-view. The little circular lens hood, reversible over the lens, is next to useless and there is no reason why a deeper

petal hood could not be designed as it is bayonet mounted. A deeper hood could still reverse over the lens. I found a vintage Konica rectangular metal hood made for a 35mm SLR lens, which clamped on perfectly and greatly improved results without any risk of cutting into the frame. This is because the optical unit is so small.

It is also possible to fit a Cokin P



The supplied semi-rigid zip case.

(85mm) filter holder with no cut-off, when the same holder used on a 24-105mm zoom with a 77mm thread cuts well into both ends of the frame.

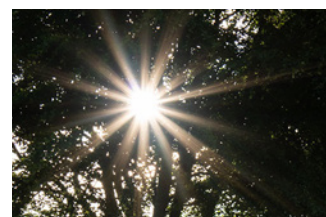
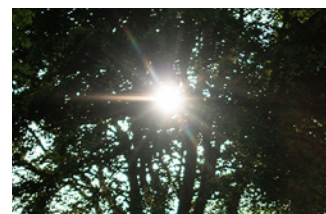
But how does this lens compare with that zoom, Sony's 24-105mm f4 FE? At 24mm, although I rate the Sony as the best 24-105mm around it's very dependent on a powerful lens correction profile. Uncorrected, the Sony actually cuts off on the corners of the frame and had a visible barrel distortion. In contrast the tiny Samyang has very good geometry, with a hint of pincushion much like that original Sony 16mm. I found that applying the Adobe profile for that 2010 date APS-C lens did a near-perfect job of cleaning up the Samyang raw files and eliminating all vignetting. The 'built-in profile' detected by Adobe software seems to have no effect when enabled or disabled.

Vignetting is strong wide-open (in excess of two stops between centre and ends of the frame), gradually reducing until by f8 what remains does not improve much with further stopping down. Sharpness is surprisingly good even wide open, with some softening in the extreme corners. At f4 it's significantly better than the Sony 24-105mm zoom is at f4. A few tests using pixel shift multi-shot at f5.6 confirmed that the Samyang is a very high resolution lens, and its main failings seem to be flare and vignetting.





Above, a 30 second exposure with ND10 filter in SRB Elite holder – the lens is very ‘filter system friendly’. Aperture  $f16$  at ISO 50, uncompressed raw. Below left, a view with the sun just out of shot to the left, top with a deep lens hood, lower with the supplied very small lens hood showing flare. Centre, 100% detail of pixel shift multishot high resolution (left) versus single shot (right). Right hand pair,  $f2.8$  sun star compared to  $f22$  sun star from the 7-blade iris.



The autofocus is fast and accurate – I didn’t have a chance to shoot human action as the lens was only with me for a few days, but low-light indoor cat action proved no problem and it’s every bit as difficult as outdoor shooting in good light with much larger faster moving targets.

Like the 16mm and 28mm Sony designs, I think this little lens could work well with ultra-wide and fisheye converters. I tried a vintage 0.8X Minolta and it produced a 20mm full frame coverage with no cut-off, but very

poor sharpness. A 0.75X Soligor Pro with a bigger 62mm fit also didn’t cut off, thanks to the tiny Samyang optical unit, producing an 18mm sharp in the centre only. A purpose-made converter could be matched to the 24mm and give much better results, just as Sony’s do. It’s an opportunity for Samyang to consider.

Ultimately, this little lens has no match in the Sony or Zeiss ranges. It transforms the full-frame stabilised bodies, in particular, into superb street cameras. Photojournalists have always

rated the 24mm  $f2.8$  as the classic modern reportage lens, more so than Cartier-Bresson’s preferred 50mm or the close set of 35mm and 90mm which went with the first rangefinders.

I rate it as a must-have for the system, and didn’t want to return the test lens which was wanted urgently for dealer demos and more tests. It was an early sample, in a white pre-production box. Retail stock should be as good if not better, and with Samyang having a mainstream importer-distributor in the UK with

Intro2020 the backup support is guaranteed.

With the announcement as we went to press of a compact autofocus Canon EF 85mm  $f1.4$  Samyang, it looks as if this South Korean lens maker is set – like Japan’s Sigma – to lead the way when the big camera makers have run out of enthusiasm. I hope we get to see a version of this new 85mm in Sony mount as well.

– David Kilpatrick

[www.intro2020.co.uk](http://www.intro2020.co.uk)  
[www.samyang.co.uk](http://www.samyang.co.uk)





# HUNTING DOWN ICEBERGS

The editor was stressed and anxious. “We’re planning to put a beautiful shot of an iceberg on the cover. And we’re sending YOU out to take that picture.” He stared at me for a few moments, and then added, “You’d better come back with the goods... or else!” And then he would dramatically mime having someone’s throat slit.

That’s always how I had imagined it would be like to work on assignment. Of course that’s not how it works at all, but this scene always appears at the back of my mind whenever I’m on travel and things just go wrong.

Take this trip, for example. Here I am, in Newfoundland, specifically to get iceberg pictures. We researched the trip thoroughly eight months before we left – when is the high season for icebergs, when will the weather most likely be ideal, reserve some boats to take us out for close viewing. All I would have to do is show up, get the pictures, and go home.

**Problem #1:** We arrive to the worst weather imaginable. Bad light, horizontal freezing rain, and winds strong enough to blow off a car door.

**Problem #2:** Not that many icebergs this year.

**Problem #3:** The captain on the boat we reserved decided it was OK to take another group instead (long story on that one).

**Problem #4:** For the first time I only brought one instead of two backup drives, and sure enough, file corruption ensued. More on that later.

All photo trips seem to go this way. Last year we had six minutes of good light in Ireland. Four minutes in a prior trip to Iceland. It seems as if you want a licensable shot of any place, you have to actually live there and be ready when the conditions are good. You can’t plan for good weather. Another method is to visit a place multiple times, which dramatically improves your chances of capturing something interesting. That’s how I’m able to populate

**Gary Friedman has been heading north, in search of cooler and calmer waters. Just when California’s spring was turning to summer, he was off to Newfoundland hoping the season would bring dramatic subjects drifting his way.**



*Iceberg floating past homes, above. Fogo Island has its own unique character and humour – a life saver to use at your own risk?*



the FriedmanArchives.com stock photography website with so many shots per category. Indeed, this is the second time we’ve visited Newfoundland, which is how I’m able to provide so many usable shots for this article.

## Gear

The camera to choose for this trip was a no-brainer: The Sony RX-10IV, one of the world’s most underloved cameras. If you’re a regular reader of *Camercraft*, you will have read my review of this camera, seen my online gallery of sample images: <https://bit.ly/2LWQCK6> and also read my blurb about the strengths and weaknesses of 1" sensor cameras in the January/February 2018 issue. In a nutshell, if your light is good you won’t be able to look at an enlargement and tell whether it was taken with a small-sensor or a full-frame camera, all other things being equal. And since I’m not planning on shooting anything at night, this camera’s 24-600mm lens will make it easy to capture anything, including icebergs that are just too far away for normal cameras. I also brought an RX-10II and a Godox TT350s “just in case”, but neither of these got used.

## Friendliness

One thing that strikes a visitor immediately is just how friendly EVERYONE in this province is. An example: My wife was looking to buy an “Ugly Stick”, a folksy percussion instrument originating in Newfoundland, usually made of an upside-down mop, a fisherman’s boot, and beer bottle tops for that tambourine effect.

After asking around with no luck, a person who runs the local fish market made a phone call, he said “Follow me!”, got into his truck and drove a few kilometers down the road to someone’s home who makes them. That would never happen in the US because of our perceived value of





*The colours and shapes of icebergs – always different and always changing, moving with the current and melting.  
Some of the photographs needed the extreme telephoto ability of the RX10 bridge camera but for some views a wide angle close distance was possible.*





self-reliance; we would not want to insult anyone by implying that they couldn't figure out how to get there on their own.

Wait, it gets better. After getting a personal lesson in playing the Ugly Stick – see video

<https://youtu.be/--17pgsvUTA> we were invited to stay for dinner. Then some friends came over; then the guitars came out, and next thing I knew we were having a “kitchen party” (impromptu folk music jam session) right there! Good thing there's always a Xaphoon in my camera bag so I could play along. We left their home around 11pm, making it a seven and a half hour visit.

This is not an isolated incident.

After the 9/11 attacks on the World Trade Center, all airplanes were grounded worldwide, with a ton of planes landing in the little town of Gander, and the entire town opened their arms and their doors to take in the stranded travelers and show them what real hospitality was like.

The video may look like it was made using five cameras; but actually it was just one camera on a tripod. When you shoot 4K but render in HD resolution, you can simulate additional cameras by just zooming in to the 4K frame whenever you want a close-up. Another reason to shoot 4K.

My next blog post will cover this in more detail at

[FriedmanArchives.com/blog](https://FriedmanArchives.com/blog)

Carol and I have done our share of travel, and nowhere have we found a level of friendliness that matches Newfoundlanders. Maybe it's because the island's main economic engine is fishing for a few months of the year, followed by nine months of winter where there's absolutely nothing to do. I guess I'd be happy to see another human being after a harsh winter too! Many folks we met tried to encourage us to retire there – sounds ideal on the surface but I would have some concerns.

Once upon a time, in the 1500s, European explorers noted that if you drop a basket overboard off the shore of Newfoundland, you would pull it up and it would be filled with fish. That started a feeding frenzy (no pun intended) with ships



Mumming is an old Christmas tradition in many outport communities in Newfoundland. The activity involved a group of people, wearing masks made of potato sacks, who called on local homes, not unlike Christmas carolers. These Mummers also distorted their voices to avoid being easily recognized. After being invited inside a house, festivities ensued where food and drink were offered to the visitors and sang and danced while the hosts attempted to identify them. Once a person's identity was correctly determined, it was customary for the mummer to remove his or her mask. The tradition in Twillingate ceased when a causeway to the island was constructed in 1977. Once that happened, the chances of a mummer not being a local from the island increased, making it riskier to let people in. So now souvenirs like these are sold instead.



Local teenagers ran the risk of walking over floating ice (comment below).



from Spain, England, and mostly France making yearly expeditions to catch, dry, and salt the fish (as a preservative) before bringing them back home. First nations people aside, this land was essentially developed by the French and the English.

Today, things are different. Fish are still plentiful, but they're all being caught in international

waters by large conglomerates, without regard to limits. This leaves very little for the locals to fish, and then they're hampered by government rules to prevent overfishing. Fishing seasons are never extended due to bad weather or other misfortunes, like an icepack preventing boats from leaving the harbor (which happened during our visit).

It gets worse. Most young people are leaving the island for greener pastures (perhaps pastures filled with more fish), leaving behind an aging population. And the government has decided that maintaining infrastructure like roads on the island is too expensive, and they have instituted a program to resettle entire communities to larger provinces like Ontario, while neglecting the ever-growing number of potholes.

Unless a new industry pops up (like tourism), Newfoundland's long-term economic outlook doesn't look promising.

But for what they're lacking economically, they more than make up for in beauty. Many homes of the people we visited have windows overlooking the ocean, where they can see the seasonal parade of icebergs that break off from Greenland and float southward until they melt, these views being most prominent in towns like Twillingate and St. Anthony.

## RAW file corruption

All wedding photographers can tell you that the more important the shoot, the more likely you're going to get file corruption. Which is why such photographers prefer cameras with two card slots so each picture gets written to two separate cards.

Well, this isn't a wedding, so a one-slot camera was safe enough. And I felt that by shooting RAW+JPG, that if one got corrupted, at least there's the other one to fall back on. Except of course if your light isn't good, and your image needs some serious curve adjustments just to make it look palatable.

Yup! That happened. It was about this time that I realized there are no good RAW file repair tools. And a tweaked .jpg just makes the sky splotchier.



*To Learn More:* To understand more about the friendliness of Newfoundlanders, I highly recommend the book *The Day the World Came to Town: 9/11 in Gander, Newfoundland* by Jim DeFede.

<https://amzn.to/2LTFMnS>







# Pinning down locations with low-cost GPS

For years Nikon and Canon users have been able to add own brand or third-party GPS tagging modules to those cameras which lacked it built-in. Pentax, linking a superior compass-reading GPS to sensor shift for astrotracing, put the function right into their higher end consumer and pro models. Olympus and Panasonic ignored the possibility. Sony put GPS on board their A55, A65, A77 and A99 from 2010 onwards then completely dropped it – not even an external module was made, despite the Multi Function Interface Shoe first seen in 2012 have a pin dedicated to GPS data.

Like Olympus, Sony has opted to use a WiFi/Bluetooth connection with smartphone app and camera function. I've now been using this method for a year, and it sucks, no matter what internet defenders claim. Its greatest problem is that one smartphone can only pair with one camera, and I often use two or more bodies. You can actually have two different GPS apps running, for Olympus and Sony, and even a third app recording your GPS track on the phone as a file. But you can't have the real-time, point of exposure geodata embedding active in more than one phone and camera pairing.

One thing we do know for sure is that the software in the latest Sony cameras (A9, A6500, A7RIII) includes the function to embed GPS data but it's not present in earlier ones. At the moment, it must receive this data by Bluetooth but there a connection in the flash shoe which would allow a small hardware module to do this instead. With Sony's record of listening to users, this could happen in a few years rather than any time soon.

For Olympus owners, the function again obviously exists but getting hardware module GPS into the camera might depend on

**David Kilpatrick has been using a tiny G-Paws 'Pet Tracker' GPS logger with complete success**



the USB interface. For technical reasons, Bluetooth does not connect well unless you have arm's length from phone to camera, so mounting a Bluetooth dedicated GPS on the camera top might not be a good idea – it would also use the WiFi, which could be left free with a hardware connection.

For me, the ideal GPS is one which records compass direction. That means it must be mounted in the camera shoe and aiming where the lens aims. Phone and stand-alone pocketable GPS recorders can't do this. If you see a GPS data field called Heading, with what seems to be a compass direction, this is actually the direction you are moving in taken from the last two readings – not the direction your camera is aimed in. At present, only Pentax offers this built-in. GPS units from Solmeta are the most popular for Canon and Nikon, as they can also offer compass direction and a more accurate height above sea water.

Although there are no auto embedding GPS devices for Sony and Olympus other than smartphone apps, the Solmeta GMAX for Nikon or Canon will record a .gpx track while mounted in any accessory shoe, and include compass data. It's got a USB port used to download the data, and

also to connect to the dedicated camera ports. A typical price is around £180 for the latest versions with 4GB of storage and 1900mAh li-ion battery able to power more than just a single day's travel.

However, geotagging without compass data is much cheaper and does not require a unit the size of a flash trigger to be mounted on your camera. For a few years I have used an i-Gotu 120, a small rechargeable device which saves .gpx data. It does require switching on or off using a soft method, pressing the left or right side of a button-pad for a short or extended time and watching red and blue LEDs to see whether it's on or off, locked on to satellites or not. It has worked well enough, but occasionally been turned on or off by accident. The dedicated USB cable is unique (if you lose it, you can't charge or download) and the device is not seen as USB Mass Storage or PTP – without launching a special program, the computer can't see the i-Gotu at all. It is also very flaky for clearing memory or performing any firmware updates, and loses its date data readily.

Then, during an Amazon pet products sale, I came across pet trackers. I don't need a pet tracker, but the devices looked very much like the i-Gotu which seems to be

discontinued. One in particular, the G-Paws, had a similar soft plastic jacket allowing it to be fitted on a pet collar and ideal for attaching to a camera strap. They were selling for under £10 including postage.

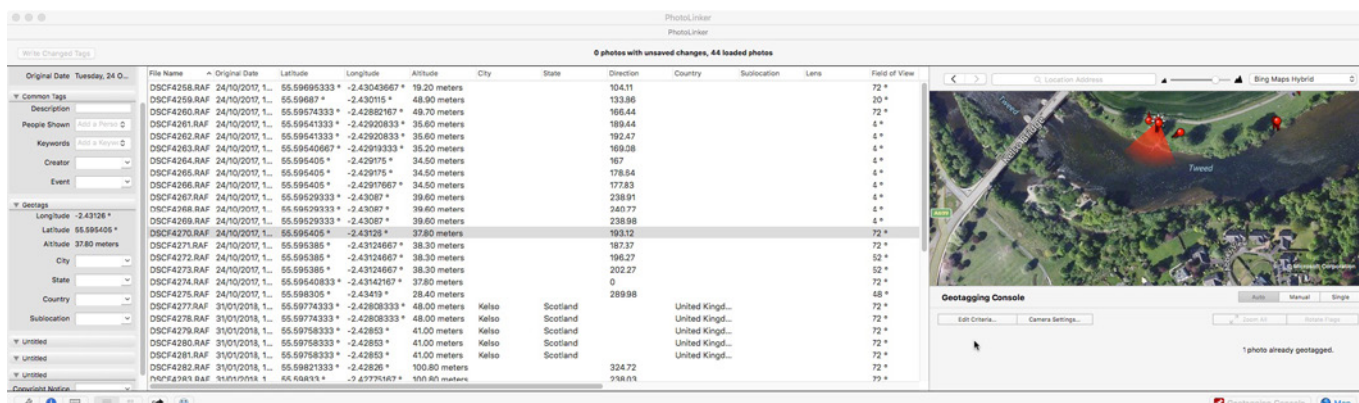
I bought a couple of G-Paws trackers after realising that they could do a day's location shooting just as well as my earlier device, and needed no software or special cables, just regular MicroUSB. It shows as a memory stick on any PC or Mac, and you can see the saved files. No software is needed, just drag the day's tracks to your photo files folder, and delete off the G-Paws. I use a shareware Mac program called *PhotoLinker* to synchronise the tracks any my raw file timestamps, and embed the GPS data in the files. There are many other utilities to do this.

The official price of the G-Paws is or was around £40. I suspect the model I bought was only £6.99 plus postage because the protective sleeve was wrongly designed, covering the USB port so that the whole tracker would need to be removed for download and recharge. The other end of the sleeve also covers the neat small on/off switch, a 'hard' physical switch which is not ambiguous in operation, and the LED indicator showing status. I used a craft knife to make apertures for both ends.

In use, I find the G-Paws locks on within about 30 seconds of a cold start indoors, walking out of the house or leaving the car. Within a minute it is very accurate indeed, within a few feet. While it is not the GPS solution I want for my non-GPS equipped cameras, I have one in the camera bag and one in the sleeve pocket of my outdoor jacket, fully charged and ready to use. All I need to be careful with is the time setting on the cameras, and no matter how many cameras I'm using, I can put GPS data in all their files.

When the Canon Powershot



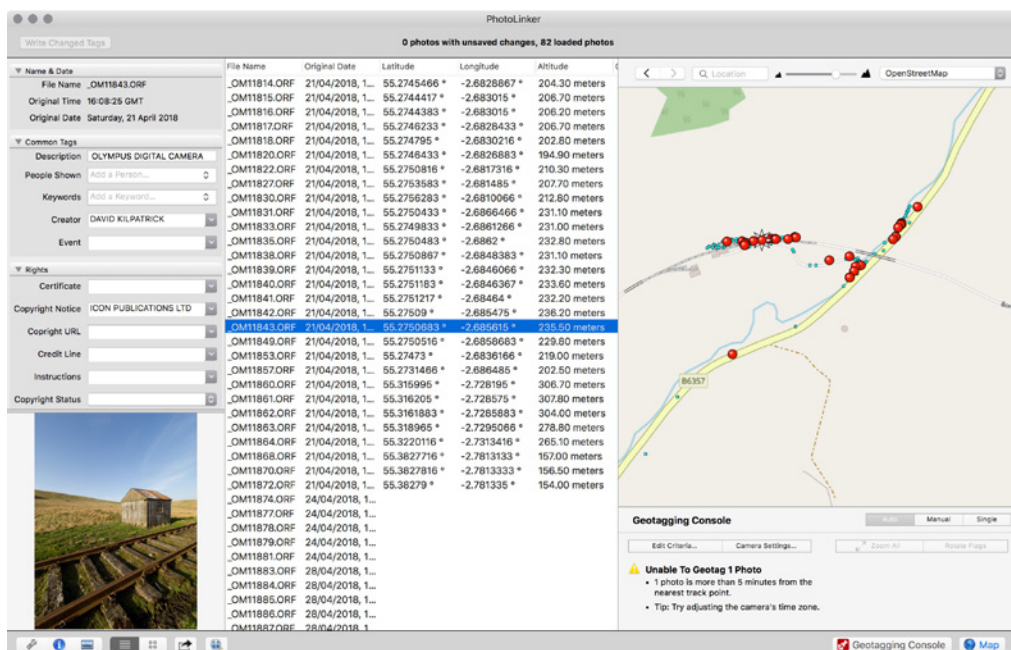


Above, PhotoLinker reads the compass direction and the angle of view from the Fujifilm F770EXR raw file, embedded by the camera's own GPS. The red shaded fan shows these graphically. Below, the red dots show points when pictures were taken on an Olympus E-M1 MkII, synchronised with G-Paws.

G1 X MkIII was announced, the specifications said it included GPS. I immediately asked for a review camera, as an APS-C 24-70mm pocketable and fairly rugged zoom compact with GPS is just what I need. When it arrived, I was miffed to find it did not have GPS, just the smartphone-Bluetooth GPS function I had already learned to mistrust with my Sony and Olympus kit. The problem lies with Bluetooth pairing, and the need to run apps, and confirm pairing – and the impossibility of pairing the Canon, my Olympus and my Sony all at one time. The Canon solved the problem by refusing to pair at all after a first very rapid successful test (this is down to Apple's bad implementation of Bluetooth in the iPhone iOS). Much the same flaky performance, with variations depending on the phase of the Moon and what I had for breakfast, had already plagued the other two makes.

So, for the moment, my GPS is provided by a budget cat and dog tracker originally intended to upload a pet's daily journeys to a sharing site (the idea failed). These devices and others for tracking children or possessions are now commonplace and generally write the universal .gpx track format, with access via ordinary USB.

I'd like a shoe mounted, compass recording unit and may get one at the right price. We had a Solmeta for our Nikon D600 and that was pretty accurate. Ideally, both Sony and Olympus need to come up with USB or shoe connected dedicated GPS. In the meantime, Canon's EOS 6D II has improved on the GPS of the original 6D, built-in at no extra cost and Nikon's D5300 continues



to be in demand because unlike the 'better' higher numbered later models it has GPS on board.

For many photographers, GPS doesn't matter or would be a hindrance. For my primarily travel-linked stock photography it really does, and many photographers are being put off the best travel camera choices (Fujifilm X-series, Sony mirrorless, Olympus and Panasonic) because of the lack of it. Canon EOS M users have the edge here – their small mirrorless system does accept both Canon and third party GPS shoe-mounts.

So, for the moment, all the professional cameras I use do not have built-in and don't accept add-on GPS except the accurate but dysfunctional smartphone Bluetooth method, which I've found to be more than flaky and limited to a single phone-to-camera link up.

I first time-synchronise the three bodies we are currently using for landscape, street and

travel (studio doesn't matter). It's easy to get a consistent time in the post-watch era. The G-Paws tracker collects this from the satellites. Apart from fetching pawprint logo, it's a simple black block otherwise and can be fitted to a camera strap. There are now many similar devices and they save their data in the universal .gpx format to be transferred easily to any PC or Mac.

You'll find the G-Paws by looking for GPS pet trackers on Amazon, rather than for GPS navigation or GPS phototagging. They cost a fraction of the price because of the market they are branded for, not because of the function. You learned this here!

I have one other option, now hard to find – our Fujifilm FinePix 770EXR. This little pocket zoom compact not only offers 16 megapixel raw files, but has built-in GPS optionally active when the camera is turned off, saves tracks you can use to tag other camera

files, and contains a database with landmark and location name information. It can even help navigate. It has a compass, so just aiming the camera will give you a bearing, and as you aim it will name points of interest in the line of sight. When the file is recorded, the compass bearing and field of view of the zoom lens are both embedded. In PhotoLinker a marker overlays the map to show the angle covered by the shot.

This discontinued 2012 consumer camera with a 25-500mm equivalent lens includes everything a high end professional camera (which it is *not*) really needs for urban and landscape photography with geotagging. It can add subject, city, region and country metadata as needed for news and stock photography. Now we await delivery of an Olympus Tough TG-5 to update on this – yet to be proved in the field. But with GPS on board!



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CAMERACRAFT PORTFOLIO

# COLIN WESTGATE



*'Pioneer' off Mersea Island, and the Mundon Oaks, Essex.*



'SCAPES





FALLEN TREE, MERSEA ISLAND

ATLANTIC STORM, CLOGHER BAY, IRELAND







DOWNHILL STRAND, NORTHERN IRELAND

WHERE THE BURREN MEETS THE SEA, IRELAND







ABOVE: DUNSTANBURGH  
CASTLE, NORTHUMBERLAND.  
WAVES & WIND.







LEFT: AN IRISH COTTAGE, AND  
THE GIANT'S CAUSEWAY,  
NORTHERN IRELAND





LAIG BAY, ISLE OF EIGG, SCOTLAND

WATERFALL, GLENOE, NORTHERN IRELAND







ROCKS & SKY, PEMROKESHIRE

SUN HALO AT CALLANISH, SCOTLAND





# COLIN WESTGATE - 'SCAPES

I guess you could call me an 'obsessive photographer', having been passionate and single minded about photography for almost sixty years. I was brought up in the Sussex countryside, and loved roaming the woods and fields when I was a kid. So when I was given an Agfa Silette 35mm camera for my 21st birthday, I naturally went into the landscape for my images. It wasn't long before I bought an enlarger as I wanted to make prints myself rather than have them processed elsewhere. Of course, it was all black and white then – colour was complex and expensive.

The craft of making pictures in a darkroom was a steep and challenging learning curve, but one that I found very exciting. To be able to transform an uninteresting 'straight' print into something expressive and special was very fulfilling. I quickly learned to use tonal controls like burning and dodging where the whole mood and feel of a picture could be greatly enhanced.

Those darkroom skills stood me in good stead when I started making digital prints, as I apply similar principles and methods. I rarely do anything to an image that I couldn't previously have done in the darkroom, except for removing unwanted intrusions or distractions. Digital processing of course makes things much easier, as there is very fine control over every aspect of the process – and it is usually reversible if things go wrong. I use *Photoshop*, which is a very comprehensive programme. It is all too easy to think you have to learn everything about this software to be able to make decent images. That is very far from the case and I use very few techniques, the most important one being tonal and contrast control. For this, I don't use the *Photoshop* dodge and burn tools, but instead I use an 'overlay' layer blend and selectively lighten and darken with a brush. This is more flexible, non-destructive and reversible. I rarely use plug-ins such as *Nik Silver FX*. As good as they are, I prefer to use my own interpretations.

Individual interpretation is what helps create my style and



*Storm over Stokksness, Iceland – Colin has been one of the photographers responsible for raising the profile of Iceland as a destination for landscape enthusiasts. We have concentrated on his work in England, Ireland, Scotland and Wales for this portfolio, to show that home ground can be as productive. This is not just landscape, but seascape and skyscape, and above all escape. So 'scapes it has to be!*

hopefully sets my images apart from others. When I look back, my image style has changed very little over the years. I don't regret that, as the important thing for any photographer is to make pictures that 'satisfy the soul'. I try to produce images that represent what I feel about a landscape, not just what I see. Ansel Adams coined the term pre-visualisation and I do follow that ethic in that I can usually foresee exactly the image I am going to make at the moment I press the shutter. That is why I much prefer to work in monochrome, as colour is basically too literal and doesn't allow for the same degree of interpretation or expression. It is important for me to make what I call 'an expressive landscape', which, hopefully, will resonate with others.

At the top of the photographic chain is the print, the culmination of all one's efforts. It is, therefore, very important to me to use the finest materials and my favourite papers are Fotospeed's Platinum Gloss Fine Art Fibre and Platinum Baryta. These have the look and feel of traditional darkroom papers – and even smell like them! They are particularly good for monochrome, with rich blacks and sparkling highlights.

My main work these days is through Quest Photography, a business I started in 1993 to provide workshops and photographic holidays. This keeps me very busy and enables me to travel to some wonderful locations, both in the UK and elsewhere, and to meet like-minded photographers. Many of the images in this feature were taken on Quest trips and there are many more on the Quest website: [www.questphoto.co.uk](http://www.questphoto.co.uk)

I will leave you with a couple of thoughts – don't be put off by bad weather, some of the most exciting pictures can be obtained in such conditions... 'Bad Weather makes Powerful Pictures'. And be tuned in when something special happens unexpectedly, when you happen to be in the right place at the right time. I call that 'Luck in the Landscape' – be ready for it!

—CW

## A long association

Colin Westgate's Quest workshops were sponsored by *Cameracraft's* publishers through the earlier magazines *Minolta Image* and *f2 Freelance Photographer* for two decades. Many of our readers in the 1990s and early 2000s enjoyed meeting others and

made lasting friendships while learning excellence in landscape photography.

Colin is now 80 – and still very much at the top of his game. His early love of landscape has not diminished and he has travelled extensively, both in the UK and overseas, particularly to Iceland, to which he travels three or four times every year. He was awarded Fellowship of the Royal Photographic Society in 1976 and in 1990, obtained Mastership of the International Federation of Photographic Art – at the time only the second British photographer to earn this distinction. More recently, he was awarded Mastership of the Photographic Alliance of Great Britain. He is also a Member of the London Salon of Photography and has sat on the panels for the Royal Photographic Society's Licentiate distinctions, and for Associate & Fellowship in Photographic Printing. He has exhibited throughout the world, gaining many awards and has been a selector at a number of home and International exhibitions. He lectures and judges at camera clubs throughout the UK.

— Editor

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# GODOX AD200 & AD-B2

In the last issue Gary Friedman touched briefly on the Godox AD200. When two units are combined in the AD-B2 Bowens mount adaptor, it becomes something else.

When you see photographs of the Godox AD-B2 twin adaptor, there's no easy reference for scale. It looks very portable and much neater than strapping a bunch of speedlights into a softbox mount, as so many amateurs will do before realising their Canon, Nikon or Sony battery flashguns have cost them more than a fully equipped pro studio.

But in fact the combo is bigger and heavier than typical 400Ws li-ion TTL mono heads which it replaces. The weight with a basic reflector comes to 2.6kg compared to under 2kg for many 400Ws AC mains flash heads and 2.3kg for a typical 600Ws li-ion monobloc.

Without any grab handle, and with a pretty chunky 'body' created by the two mounted AD200 units, it is not very easy to handle and unlike the latest Godox 600Ws heads it can't use an AC mains adaptor to turn it into a studio fixture.

Despite this, it's an idea with advantages. It can be split into two AD200s with direct speedlight heads (very patchy lighting, not an even smooth pool of light like the Profoto A) or bare bulb. One AD200 can be left on the AD-B2 mount, providing modelling, which is not available if the bare bulb head is used directly on the flash body. The speedlight head has modelling ideal when using as an accent or hair light.

The twin modelling LEDs in the AD-B2 twin adaptor can be adjusted over a range of three powers for each of the two attached AD200 units separately, unlike the LED in the speedlight front end. A single AD200's minimum power modelling gave a reading of  $f1.4$  and two heads gave  $f2$  as expected. One head with the first boost level of modelling gave  $f2.8$ , two heads  $f4$  and finally pressing the adjustment button on each one again for maximum modelling

*Pixapro is the UK branding put on Godox products by Essential Photo, a Midlands importer. The AD200 head is called Pika200 – but the inside story is identical, and Godox X1-T or X1-Pro remote control TTL/HSS triggers for Sony, Nikon, Canon, Olympus and Fujifilm all work with every Godox brand.*



*The dual AD200/AD-BM combo has a Bowens accessory mount, twin modelling LEDs much brighter than regular li-ion studio heads, and twin flashtubes. It is much heavier than it looks, and an awkward shape to handle.*

power took it up to  $f5.6$ , very bright indeed

Although the LED modelling is not linked to flash power the ability to set basic low power, a two-stop boost or a three-stop boost allows different manual or TTL ratio set-ups to be previewed. This is unusual and should be considered alongside the huge power range of the twin AD-B2 combination, effectively from 1/256th to full power for a 400Ws head.

The speedlight type head for the AD200, which has its own LED modelling, turns out to be closely

daylight. It's better than the AD600 mono head in this respect and works out cheaper than a single AD600B, even though its functions more closely follow the AD600Pro.

There are things you can do with two AD200s in the holder which can not be achieved with a single head. These include having two photographers with completely different set-ups using their own triggers and firing one head only, working for example at  $f1.4$  for one photographer and  $f8$  for the other. The guns are independent and can be set into different groups, though the default is for all newly set up AD200 heads to be on Channel 1 and Group A.

By using the masking function of the triggers – which will fire two groups alternately rather than together – high speed 'motordrive' low power sequences can be run with little risk of overheating.

Otherwise, the number of flashes possible in sequence is surprisingly limited. At full power, with a recycling time of 2.1s or more, you can only take 40 speedlight or 60 bare bulb shots as fast as this allows before the temperature sensor system slows recycling down to 'over 10 seconds'. You can recover 2.1s recycling by allowing a rest time of 10 minutes. At one-eighth power you can fire off 200 bare bulb pops in succession, but think how many shots burst mode capture eats up.

When considering the cost of the kit – £597 for the one 'head' as shown here though that does include extras not being used – weigh it against other types of flash, including AC mains units used with a 240v li-ion pack for location work. Our AD200 units are branded Neewer and Pixapro, the AD-B2 is branded Godox, but all are Godox whatever the name. A great system, and idea, but not the solution to everything.

– DK



comparable to the single head basic LED power of the AD200 mounted in the AD-B2. It can not, however, be boosted.

By way of comparison, the iLux Summit 600C li-ion heads in our non-TTL location kit have a fixed power modelling LED which is roughly twice the power of the Godox LED at its lowest output.

Because of the twin modelling light and the boost function, the AD-B2 with 2X AD200 is better for use as a video light than many li-ion flash units, and can also provide a better idea of light position and effect when used in



# ELINCHROM D-LITE ONE RX

It's light, low cost, fast, and offers control down to just 6Ws. With full Skyport wireless control, the RX version of Elinchrom's 'baby' flash is ideal for small studios.

The Elinchrom D-Lite One RX is a best-selling flash today for newborn and baby photographers. Without wanting to work at  $f1.4$  all the time, it gives a low power of just 6 Watt-seconds and this allows an 80 x 120cm softbox to give a reading of  $f2.8$  at ISO 100 one metre from the subject. That's big wrap-round lighting at that distance.

The small size and light weight of the head makes it popular – it's half the length of a typical monobloc and has no rear handle, while weighing just 900g. On a boom arm, it can position a softbox 7-15cm close to ceiling level and need less counterweight. But it has a lightweight accessory locking ring making the largest recommended lightshaper the 135mm Rotalux Octa at 1.2kg.

The cost helps popularity, at under £500 for a complete kit with two different lightshapers, bags, stands and a Skyport Speed wireless trigger. You can change your group lighting from the Skyport on the camera and watch the modelling lamp show you the effect in intervals of anything from 1/10th to one full stop steps, preset by programming the heads. If you use a Skyport Plus or Pro, different One RX heads in the same group can be independently adjusted with a graphic display to confirm the settings. A single head sells for under £150.

As for build, it is made in India to Swiss design and overall it's 'Elinchrom lite', but it has a through-reflector rather than external 7mm umbrella tube and a large reflector behind the user-replaceable flashtube which gives its 100Ws power maximum punch. The flash duration is 1/2200s (1/1100s at minimum power) and hi-sync is not possible – for that you need the much more expensive D-Lite 4RX with its 1/800s full power duration, and the latest Skyport Plus HS or Pro. The recycling time is 0.44s at 6Ws,



*Because the D-Lite One RX weighs only a little over 900g, it can be used on boom arms or this 1.56m Elinchrom non-twist hand-held pole just as easily as the Quadra head shown here. This pole is only £35 and easy to adapt as a short boom. Below: Made in India provenance, and the big reflector behind the flash tube which gives a high output.*



1.5s at full power. The intelligent optical slave cell of the D-Lite heads can be set to learn, or use, any number of digital camera



*The clear rear control panel, above, and rear accessory clamp below. The larger 2RX and 4RX (bottom) have handles, unlike the OneRX.*



pre-flashes up to a sequence of seven. This allows triggering from onboard camera flashes; you can deflect the light with a taped card,

or reduce it with a dark gel filter, and the slave cell still responds.

Elinchrom rate the D-Lite RX One as suitable for 1000 flashes per day. The BRX series, larger more robust monoblocs, are rated at 3500 per day. Chris Whittle suggests that the D-Lite RX One thermal cutout, with the modelling lamp left on full power, and a snoot or other restricting accessory fitted, would probably act after 100 shots at 1.5 second intervals. But with the modelling lamp switched off in a bounce umbrella configuration it should stay cool and allow, as they have tested with a D-Lite 4, those 1000 shots in a single hour.

The D-Lite RX One uses the same modelling lamp, a Super Leuci over-run ES thread tungsten bulb, as most Elinchrom mono heads. It has a program setting which can drop its modelling to half-level, so that 100Ws heads can be mixed with 200Ws and stay in pro. It's easy with the 100Ws flash to achieve portrait and small product set-ups over a range of apertures, where some more powerful flash units force you to work at  $f11$  or even  $f16$ . These heads are ideal for set-ups around  $f5.6$  to  $f8$  in a portrait studio or around  $f2.8$  to  $f4$  with big soft lightshapers for babies.

The less experienced user can just switch on and shoot with a twin head kit 'out of the box'. The professional will appreciate little points like being able to give each head a different 'ready' beep duration, set modelling extinguish during recycling as an alternative, use cable sync, have different lengths of plug-in mains cable (lighter weight with figure-8 connector, not big kettle plug), and integrate these neat lightweight heads with any existing Elinchrom outfit.

– DK

See: [www.elinchrom.com](http://www.elinchrom.com) or [www.theflashcentre.com](http://www.theflashcentre.com) for





Lee Simpson and the SIM customer service team at the Photography Show



## SIM Group expand with acquisition of 'Pro' labs

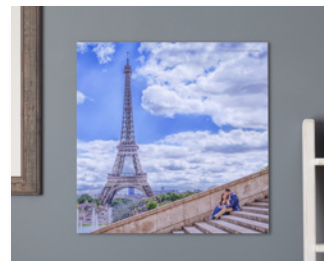
**TWO** top value northern photo printing labs, after expanding their customer base to cover the country, have been acquired by the Hertfordshire SIM Group.

**SimLab.co.uk** has purchased **ProAm Imaging** (traditional C-type photo printing) and **ProPhoto Prints** (inkjet specialists) of Bradford. The facilities are being relocated to Hatfield where SIM Group opened brand new premises two years ago. Photographers will benefit from uninterrupted service and transition to SIM Lab's tried and tested on-line ordering system with automated e-mail status updates.

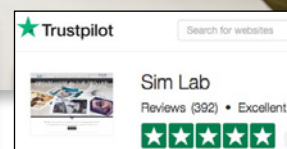
"Photographers can now get all the types of print they need from one website and pay one delivery. We offer a wider product range and services including mounting, laminating and photo gifts," said MD Lee Simpson. "We have cut delivery charges to start at only £5.50 for next-day courier, tracked online. Orders will be fulfilled using newer, faster and more advanced kit delivering even better results. Customers no longer need to make the images 402dpi and profile their prints with the specific ProAm profile. We simply use sRGB. Larger customers are finding our website easier to use with its auto resizing and cropping, one single master file upload will cover all sizes and types of printing".



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# GOING THE DISTANCE

Hamish Scott-Brown is a photographer who has combined two main photographic ingredients, travel and food, added a side-order of education and produced a very tasty main course.

He is based, with his wife Kate, in a small village in Warwickshire which Hamish feels is a perfect part of the world. “When you travel as much as I do, you really do feel lucky to come back to a comfortable home, a warm bed, and food on the table. It’s only since I’ve been travelling and seeing so many diverse places that this feeling of gratitude has become embedded in me”, he says.

A founder member of Photographic Journeys, offering tailor-made and bespoke travel photography experiences, Hamish has a 30-year background in photography and university education. With a glittering array of professional qualifications, including Fellowships of several professional organisations, not least the Guild of Photographers

Travel inspires photographers through unfamiliar landscapes, new faces and places, and relief from everyday work or domestic preoccupations. Stephen Power talks to photographers who have given their journeys a purpose.



## 1: Hamish Scott-Brown – a world of food

for whom he is a mentor and qualifications judge, Hamish is a highly experienced and widely published photographer.

He’s currently ‘cooking on gas’ with his signature dishes of travel food images. “While travelling, I began to become really drawn to seeing and documenting people and cultures around the world and how they live, survive and

support each other”, he says. “The food photography work is more about documenting real people living their daily and, in many cases, simple lives. If you can combine those interests together, you end up with a nice blend of travel and real-people culture shots”.

Hamish says that there are two main ingredients of food

photography that make it compelling for him – “the colour, and the people doing what they do day to day. They are always happy to invite you in for tea or coffee and bread or biscuits. I always use it as an ice breaker even if I don’t speak the local language; food helps break down language barriers”.

A friend suggested that Hamish should consider entering the Pink Lady Food Photographer of the Year Awards and his success was immediate. “She had seen a lot of my work on Social Media and made the suggestion that I enter”, he says. “I entered a few images and it worked out well. In 2017, I achieved a dozen Highly Commended and Commended awards including one third place”.

It was an image of a shepherd in Rajasthan making his way back to his village with his flock of sheep that caught the eye of the judges for the ‘Bringing Home the Harvest’ category of the competition. A monochrome image of a fisherman on a beach – with







Colour, light, viewpoint, composition and focus of attention – seeking out food subjects has fine-tuned Hamish Scott-Brown's travel photography.







a boat he was unable to use – gained a commendation in the Politics of Food section. “I do like sticking my lens into places and creating stories”, says Hamish. “Politics of Food is always an interesting category as you need to

*Above – photographed in Rajasthan using the Nikon D750 with 50mm f1.4 lens at f2, a real scene not a set-up, despite the perfect pose and the light on the cooking pan. From the 2017 Pink Lady awards entry. Below: a selection of ingredients, from Burmese vegetables to the fishermen’s catch. Top right: Dal Lake, Srinagar, Kashmir – a farmer holds dessicated roots of failed crops, with no water for the pipelines running over his land. A success in the 2018 awards, bringing documentary reporting into a the Politics of Foods category.*

be careful not to create something that will either shock or lose your audience – it’s a balance between documentary, truth and aesthetic beauty”.

In 2017, the images that were selected for awards in the







*Below: two Myanmar images from Hamish's 2018 entry for the Pink Lady World of Food Awards which made the judges' final selection.*

Pink Lady competition came from Ladakh in Northern India, Rajasthan and "some deserted off the beaten track beaches" in Kerala and Vietnam, visited with the Photographic Journeys tours. "I actively encourage our clients to take award-winning entries", says Hamish.

"Ladakh is a very special place for me, I've been three times now, and I feel very close to a spiritual side of me when I am there. It is steeped in history and sitting on the roof of the world – it's a treasure trove of photographic experiences. I have an amazing tour company who assist me build the trips, and we source good guides to enable us to get a really close and intimate feel for where we go."

Photographers travelling with Hamish are advised not to expect five-star luxury in all locations. "We stay in tents at 4500m above sea level by Tso Moriri lake, for example. It is real and honest, though, and I want my clients to return with an experience that they will remember. Pictures may



fade in time, but experiences stay with you forever.

Journeys is based on several very simple principles. "After working in university education I moved into photography – which then became education. I love teaching and talking to people, sharing knowledge that I have and imparting what I do know to help others. I don't know it all but what I do know I'll share. Photography is my life and it has been since I took my degree over thirty years ago when film and slides were what we worked in. Digital capture has opened the world of photography for the man in the street, and he loves to travel too now."

Buoyed by his success of twelve selected images out of nine thousand total entries from sixty countries, Hamish entered the Pink Lady competition again in 2018. "We did quite well, with a highly commended and two second places", says Hamish. "It's frustrating though, when you make it to second place not once, but twice!"



One of the second-place images was shot in Myanmar – now a favourite destination. “Rarely have I ever been so charmed with a country and its people. It’s truly amazing and just out of this world for photography. I can’t recommend it highly enough, but you will need to see it soon as it’s a changing place and it will all probably go eventually.

“We captured the ‘train trader’ image on a slow mountain train heading up into the mountains of Shan State. The Politics of Food second place image was shot in Kashmir, east of Srinagar, another truly amazing place to visit and photograph”, Hamish explains. “I took my stepson, Max, there in November last year to experience first-hand just what travel photography is like. He is studying media at university and I thought he’d enjoy a real adventure away from home. We spent some amazing times with friends and guides in the mountains up behind Srinagar photographing Gujars and local Bakarwal nomads. The saffron field series was just a little extra we did but it worked out well.”

Shooting outside-the-box is standard practice for this globe-trotting photographer, as witnessed in one of his award-winning images that shows a farmer with a failed crop. “I was always someone who pushes boundaries”, he says. “I like to ask questions and take things a bit close to the edge and the pictures are usually always part of a story.

“Alfred Eisenstaedt said ‘When I have a camera in my hand I have no fear’, and I guess I’m the same. Kashmir and Myanmar aren’t what you might initially think of as safe places, although my experience is contrary to that. I only felt threatened when I returned home to so-called democracy and began to get ordered around at the UK border control. ‘Don’t go there; stay in line; put your camera phones away!’... I had come back from a former dictatorship and I hadn’t had that experience for nearly four weeks. It’s very strange.”

As for camera gear, Hamish previously always used Nikons and still does use for some work. However, he has recently become



For information on Hamish Scott-Brown’s photographic tours see: [www.photographicjourneys.co.uk](http://www.photographicjourneys.co.uk)

a convert to the Fujifilm X series cameras. “They are lightweight and really lovely to use”, he says. “They are uncomplicated cameras with stunningly sharp lenses. The whole rig can fit in my backpack with a full gamut of prime lenses, two bodies (X-Pro2, X-T2) and batteries. It weighs in under 8.5 kilos, just the right weight to fit above your head on an Emirates plane, as I tend to always go via Dubai – there are direct daily

flights from my local airport in Birmingham”.

So, which way are the photographic signposts currently pointing for this self-confessed and sharp-shooting ‘adventure-seeker’?

“Well, for Pink Lady 2019 I have an idea which I will have to wait and see if I can pull off. I don’t want to give too much away, but I know it will be bitterly cold and probably smelly”, Hamish

says without letting out too much.

“Also, ‘Journeys’ are excited to announce that we are going to Bhutan in 2019. A small select group of travellers and photographers will come with me to the Kingdom of Bhutan in April 2019. In addition to our existing destinations, there are always new ones being planned. You won’t find them on the High Street, that’s for sure.”





## 2: Trevor and Faye Yerbury – life in Venice

Trevor and Faye Yerbury are nothing short of living legends in the world of fine art nude, fashion and portrait photography. Between them, they have gained many accolades and awards in an illustrious career of more than 40 years.

In 2014, Trevor received a Lifetime Achievement Award from the industry. Both Faye and Trevor are invited Fellows of the Royal Photographic Society: he is a chair of the Associate and Fellowship Applied panels, and Faye is an assessor on A&F Art panels. Both are Fellows of several associations, and are Master Craftsmen with the Guild of Photographers.

Here, we focus on Faye and Trevor's relationship with Venice as a compelling photographic destination, and why it works so well as a 'stage set' for their fashion and figure photography. We were especially interested in how, in Europe's most crowded tourist hotspot, they managed to create fine art nude and fashion imagery uncluttered with locals and tourists – and to avoid unwanted and negative attention.



*The faded colours of the Venice ghetto made great photographic sets for fashion with Trevor (above) and Faye (below)*

*SP/Cameracraft:*

Can you outline how your destination workshops function in terms of minimum and maximum group numbers, number of days in a location, number of hours shooting and other activities and events during the workshop?

*Faye/Trevor:*

We restrict numbers on our destination workshop to a maximum of six delegates but normally try to keep to four. We only spend two days at any one location. We tend to shoot early morning especially if we are working in a city environment with a break late morning, then another session early afternoon – therefore, in total around eight hours over the day, though we do have breaks for refreshments and lunch within that time.

*SP/Cameracraft:*

Do you have time for personal shooting during a destination workshop and do you re-visit a location for personal work?

*Faye/Trevor:*

We do demonstrations at each location visit on a workshop day but tend to spend most of our





time helping and advising our delegates; showing our ideas and correcting their poses as we go along.

We also give each delegate time to set up their own shot and then we help them to refine it. We do get images for our own use from each workshop, but it can be difficult to get exactly what we want, so we do tend to revisit locations by ourselves with our model of choice.

*SP/Cameracraft:*

In relation to your personal photography work; what is the intended output of your fine art imagery? In particular, how and where do you sell those images?

*Faye/Trevor:*

First output is for our books, then galleries to show and sell our work, obviously direct sales from our website. Although we sell digital prints, we now offer the choice of our platinum/palladium prints which we do personally. Currently we can offer up to 20 x16" p/p prints but we may start to produce larger pieces of work in the near future.

*SP/Cameracraft:*

Venice is such a busy and crowded City. How is it possible to conduct a photographic shoot there? Also, what are the general issues to be considered when working on fine art shoots in a busy area?

*Faye/Trevor:*

Yes, Venice is a very, very busy city but at 5.30am we are out on our way to the first location while the tourists are still in bed and local residents are having breakfast. At this time of the morning we can do our classic work in relative peace, although we are always on the lookout for the early birds. The last thing that we wish to do is draw attention to ourselves, or upset any of the local population, so one of the team is always on hand with a robe to cover our model.

After the public areas, we look for quiet alleyways, lanes and beautiful or interesting doors we can work with. It doesn't matter which city we work in, it is always the same routine.

In the afternoon, we carry out the fashion element of our workshop. With this we can work anywhere, although sometimes we have to wait for a break in



*Digital monochrome from Fujifilm X cameras: above, and top right, both by Faye Yerbury. Facing page, bottom left and right, both by Trevor Yerbury.*



the traffic of tourists. We choose from the variety of clothes we take along which to use for specific locations.

Faye has a large collection of clothes, hats and wigs, but the hair is very important and that is usually changed twice in the day. Also, a wig may be added to change the model's look.

*SP/Cameracraft:*

For our readers, can you describe how you arrange shots with only a model and a building in view, giving the impression of isolation, peace and quiet?

*Faye/Trevor:*

We try to preselect our locations for the best light and the earliest we can be there. The beauty of Venice, in particular, makes for a simple choice of location for us.

After five return visits for workshops we now know Venice so well that we have a plan long before we leave our hotel, but, that does not mean that we stick to the plan throughout the day, sometimes we come across a very interesting area too good to waste.

It's not always easy and can cause us to move on quickly, we have had a few scary moments but a smile goes a long way.



*SP/Cameracraft:*

What camera gear do you take on a fine art shoot and why?

*Faye/Trevor:*

We travel very light. Faye shoots with her Fujifilm X-T1, X-T2 using the 56mm, 35mm primes and 16mm-55mm zoom. Trevor uses

his X-Pro2 with only the 56mm prime. Apart from that the only other addition is a 25 year old reflector. That's all we ever carry.

As dedicated film users when we visit Venice again later this year

Faye will be using her Contax G2 with various lenses while Trevor will be using his gold Hasselblad with the 150mm lens. Film stock will be Kodak T-Max 200 and Tri-X in 35mm and 120.

*SP/Cameracraft:*

*Cameracraft* understands that you are not doing any more photo workshops in Venice, but that you plan to return to complete a personal project?

*Faye/Trevor:*

Yes, this year was our final Venice workshop but we will be returning this September with our model to shoot some work for our new book. This will be our second large format coffee table book printed by EBS in Verona.

'The Negative Years' will be dedicated to our analogue negatives/images dating back to the early 1980s and coming up to date with our more recent work on film. We are very much looking forward to this new book, but even more so to looking through the thousands of negatives from which to make our selection.

[www.yerburystudio.com](http://www.yerburystudio.com)

See also: [www.kickstarter.com/projects/yerbury/the-negative-years](http://www.kickstarter.com/projects/yerbury/the-negative-years)





### 3: Glyn Davies – a dream of white sands to infinity

At the beginning of January 2018, landscape and fine art nude photographer Glyn Davies, from Menai Bridge in North Wales, undertook an exciting and challenging trip to Namibia and South Africa. His intention was to photograph the fascinating landscapes and to make nude art images.

“My partner has family in South Africa and we’d visited them fourteen months previously. I fell in love with the country even though, for several reasons, it’s the scariest place I’ve ever been. I’d commented to Jani and her family that I’d always wanted to photograph Namibia – one of the countries immediately north of South Africa – and so when we decided to return, we turned the first two weeks into a road trip with them.”

The photographic purpose of the trip was to create photo-art work for future books or exhibitions, and to enliven his already popular web pages. The nude images taken will be in a second volume of his ongoing Landscape Figures project. Many of the landscape images will also be printed for sale in his gallery – sales which have already started to happen. “It’s always very rewarding when customers buy art for art’s sake, rather than just because they know a place they want a memory of”, he says.

Glyn and Jani travelled from Manchester to Cape Town in South Africa, which took 36 hours after major delays and detours via Frankfurt and Munich. On landing at Cape Town they drove for a whole day from the airport to the Orange River, which forms part of the southern border of Namibia. After a tense border crossing they travelled approximately 6,500 kilometres over the following two weeks, heading north to Etosha National Park. The first week was entirely inland but they came back via the Skeleton Coast, a region that Glyn has wanted wanted to visit since a child. “I am always hungry for new topography and characteristics to feature in my landscape work”, he says. “I get



*Man-made but minimal elements in the bare shore and desert landscapes.*

super-excited in new places, but Namibia was a destination that I knew would offer something completely different from anywhere else I’d been.

“In all honesty I was heading for a dream – I had seen images of the Namib Desert and the Skeleton Coast in the National Geographic magazine many years ago in my youth. There was a particular image of a lion on the beach with a shipwreck in the background, and it blew my mind that these sorts of incongruous juxtapositions could actually exist for real. I knew that Namibia would be vast and that there would be some variation along the way, but until I got there I had no idea just how vast everything really was. I had no tick-list as such but I did have one dream, to see

the rolling morning fog from the Atlantic shroud a shipwreck whilst a lion prowled the beach. I had this childlike fantasy that the lion would still be there.”

#### Naked landscape

Glyn had planned a nude shoot in South Africa with a new volunteer for his ‘Landscape Figures’ project about nudes in wilderness. The model, who lives near Cape Town, had heard about Glyn’s ‘Landscape Figures’ project and wanted to be involved. Glyn was unable to meet her prior to the shoot, but they had chatted briefly on Messenger and she had sent Glyn some photographs of herself.

“It’s strange, but there was both excitement and anxiety around doing a shoot in a new

location that I had been unable to recce or research beforehand”, he confides. “I felt a niggling pressure towards the end of the Namibia road trip, knowing that I’d shortly be photographing a nude stranger in unfamiliar territory.”

The model shoot also proved to be a real test for Glyn for other reasons. “None of the areas around where we were able to shoot were actually the sort of landscape I needed for my project”, he explains. “I had imagined huge granite boulders on the coast or some uninhabited vast plain, but on the coast near Melkbosstrand there were signs of society everywhere; pylons, telegraph lines, fences, walls, roads, all the usual things. The areas that may have provided suitable landscape features were unfortunately near settlements or townships where the attitude to nudity was not going to be particularly tolerant, so we needed somewhere relatively quiet and safe.”

Glyn felt extremely wary at times, partly due to the news that a photographer near Cape Town had been attacked during a professional shoot on the coast just a week earlier. In addition, his volunteer had never worked nude and was nervous about it. “My sister-in-law knew the young woman and therefore acted as





*Outdoor nudes and trees have been enduring features of Glyn's work at home in Wales – often both combined. In South Africa and Namibia he wanted to create images with both. They are not the usual S.A. beach scenes, or indeed the standard Namibian desert tree.*





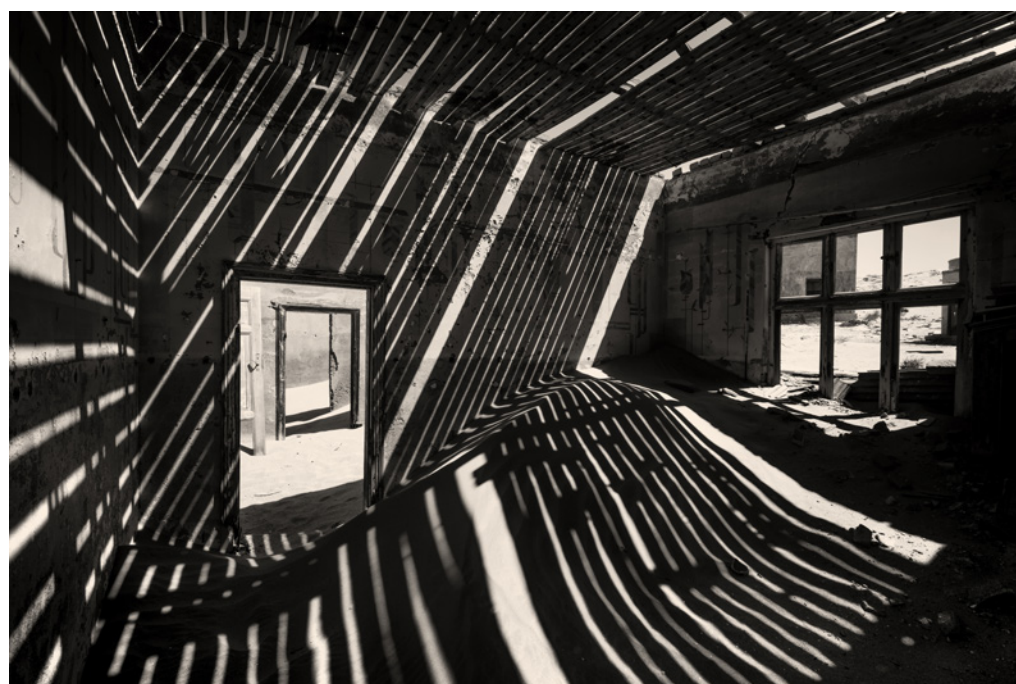


*The abandoned diamond mining settlements in the Namibian desert provided Glyn with this contrast of exterior and interior views.*

chaperone, assistant, and location finder”, he told us. “We started in sandy woodland, which was full of sharp brush and thicket, before finally moving to the coast where we found pure white sand-dunes and Table Mountain as a backdrop. Thankfully, she seemed quite relaxed at this location and, as a complete novice, came up with some wonderfully vulnerable and sometimes sensuous poses that I could genuinely use within my project set. She loved the images and finally I could relax.”

Other challenges that Glyn and his fellow travellers faced included the heat, the long distances of travel each day and the lonely, isolated roads. “We drove for hours and hours on dirt roads for literally hundreds of kilometres without seeing another car or person. Breaking down in the middle of nowhere could spell disaster but thankfully we were travelling in convoy with Jani’s cousins in their Land Rover so we had a lifeline.

“The heat was a major issue, not only because you really



baked the moment you stepped out of the car, but because its intensity created heat haze in all directions, causing most ‘distant’ landscapes to become just a mush of morphed details.” There was also a sense of frustration as there were moments when Glyn would have welcomed the time to stop and properly explore ‘findings’ along the route, and many views would have benefited from being captured on camera more

atmospherically at different times of day.

One very positive aspect of the trip for Glyn, was “the ‘not-knowing’ about what we’d see each day” he says. “I’m no fan of pre-planned landscape shots, preferring instead to respond spontaneously to images that appear before me. There is never disappointment this way, when a pre-visualised shot doesn’t happen. Every shot I take is a bonus,

little wonderments, and joyous records of my observations, and they are everywhere.”

Another major surprise for Glyn, about Namibia especially, was the sheer brilliance of the light. “There were massive mountains surrounding most of the plains but even as a mountaineer, I found the emptiness of the plains more stimulating than the peaks. The plains weren’t easy to photograph, as they were devoid





*The Skeleton Coast of Namibia was something Glyn had wanted to photograph – but not just the usual hulks of stranded boats.*

LowePro CompuTrekker AW rucksack, which looks dirty and well-used.

Looking to the future, Glyn is planning a trip to New Mexico in 2019, where he and Jani will take a road-trip with clients who have now become friends. “As descendants of the Apache tribe, they will be showing us some of their country and culture” he says. “I can see some parallels with Namibia; extremely hot weather, arid conditions and isolated objects, structures and settlements. I also really want to visit the White Sands National Monument.”

Closer to home, Glyn is also planning to start a new project that will combine people and their environment, although that idea has yet to be resolved. We are sure that when it does come to fruition it will be one not to miss. As we went to press, fine art prints from his African adventure were already selling – even though his Anglesey gallery naturally specialises in Welsh scenes.

[www.glyndavies.com](http://www.glyndavies.com)

of any vegetation or wildlife for hundreds of square miles at a time. I found myself looking for unusual rocks or formations in the foreground to help create some sense of perspective and spatial relationships.”

In terms of equipment, Glyn has changed from Canon first to Fujifilm and now to Sony cameras and lenses, which he says has been the best move he has ever made. “I literally received my Sony

Alpha A7RIII the day before we travelled, along with the brand-new Sony FE 24-105mm f4 G OSS Lens to add to the Zeiss 16-35 and the Sony FE 100-400mm f4.5-5.6 OSS G Master Lens. I moved to a mirrorless system before my first trip to Africa two years ago. I had heard numerous horror stories of photographers being mugged at gunpoint for their camera kit, and I wanted something that looked smaller, less ‘impressive’

and more cheap and touristy. Thankfully in Namibia there is far less crime and so this did not become a major worry for me until I returned to South Africa.”

Glyn also always carries a tripod with him, a small four-section carbon fibre Manfrotto 190. “In the brightness of the Namibian sunlight I didn’t use it that often of course, unless using the 100-400 or when the wind was howling”. He stuffed all of his kit into a



## 4: José Ramos – addicted to a different Iceland



It was June 2014, and I can still remember it as if it was yesterday, I was sitting at my computer, planning a photo trip to the Azores islands, when I suddenly thought of Iceland. The land of fire and ice was a constant presence in so many on-line photo communities, feeding my dreams every time I saw its landscapes. I had always thought such a trip was outside my budget, until I searched for plane ticket prices and car rental companies.

I found out that Iceland had suffered a great economic crisis, just like many other European countries including my own Portugal, and tourism prices were considerably lower than I expected. I wouldn't be able to afford four-star accommodation, and restaurants were incredibly expensive. It became a question of deciding between a two week hotel-fancy-meal-everything-included trip to Azores or a one week sleep-in-the-car-sandwich-meals to Iceland.

I guess you know which one I chose...

### Annual pilgrimage

Since my first trip, I've visited this wonderful country three times. I don't quite know how to explain this, but it feels as if a part of me belongs to this exquisite dream-like place, compelling me to return over and over, as a way to once more feel the most intense nature connection I've ever felt in my life.

After shooting many incredible spots in Iceland, I can confirm that some kind of divine creature must have participated in



sculpting this place. There is just too much unique beauty there, making it impossible to imagine it as a by-product of chaos and randomness.

I'm absolutely passionate about this place, and I've been building a portfolio of

this incredible country for the last three years. Amid so many unforgettable epic places, Iceland is filled with small tiny secrets that will only be unveiled if you look carefully.

I found this small abandoned hut (above) near the dirt track

that leads to the Vestrahorn mountains, and had to think twice before climbing the hill and trying to capture it, instead of heading to the above mentioned famous spot. What impressed me the most about this place was the almost mystical ambiance created by fast moving clouds that were about to cover the gigantic mountains behind the hut, creating a perfect background for the scene. I stopped the car and made the small climb to the spot, and once more it just felt like I stepped into a different planet, where your senses are overwhelmed by the infinite size of your surroundings.

*Sony A7R, CZ 16-35mm f4 at 16mm, 1/10s at f8, ISO 1250, 4 stop soft Nisi ND grad filter.*

I went to Iceland in search of the epic landscapes, and most certainly found them, but also found out that there are countless hidden gems in this magical country.

The shot below was made in Úlfljótuvatn, while I was scouting for suitable locations to capture the Northern Lights. This beautiful little church was located at the bottom of a hill, with a gorgeous lake right behind it. I imagined this would be perfect to capture the northern lights, but since it was still mid-afternoon, I decided to walk around the church and check its surroundings.







There was a very narrow path between the lake and the land, with a small forest on the side. I ventured into the path and when I looked back at the church, it was quite clear I had found an incredible photo spot! I waited until sunset to get the best light and created this reflection image.

*Sony A7R, CZ 16-35mm, 30s at f13, ISO 100, tripod, 4 stop full ND + 4 stop Nisi soft ND grad.*

These moments of fleeting radiance turn light-chasing into a true treasure hunt.

In the Kerlingarfjöll Mountains, Icelandic Highlands, I

encountered the most intense light display of my September 2017 trip. When nothing could predict it, the overcast sky suddenly opened some breaches, giving birth to a fleeting yet extremely epic display of warm-tinted clouds – I call the image below ‘Ephemeral’.

*Sony A7R, Venus Laowa 12mm, 30s at f11, ISO 50. FLM Tripod, Nisi 4 stops medium Grad ND, 4 stops full ND. Wireless remote shutter.*

The Hverir Geothermal area is a location I have revisited at different times of year and day (or night).

When the scars on the surface of Earth unveil steaming hot sulphur smokes and boiling muds, ‘Creation’ (my title for the image above) takes place and shows us that our planet is very much alive and constantly renovating itself.

Unlike many views, this one does not feature the Icelandic midnight summer sun. It was shot in September 2015, during my first visit to this unforgettable geothermal spot. There are so many possible angles to shoot here, but this composition certainly turned into my favourite of the whole session.

*Sony A7R, CZ 16-35mm at 16mm, f14, 30 seconds at ISO 100. Manual focus, 7 stops full ND, 4 stops Nisi soft ND Grad, tripod, remote wireless shutter.*







Above, I call 'Boiling Point'. This photo was shot at the same location during sunrise at 2am in June 2016, right after a fantastic midnight sun display in the near area of the Krafla Volcano. This was probably the best light display of the whole trip, with non-stop

intense warm light for four hours. The original plan for that day was to shoot the west side of the Dettifoss waterfall, but the stairway to the shooting spots was closed off, with dangerous slippery ice near the borders. There was no internet on the spot to check the

cloud cover forecast and re-do the shooting plan, so I rushed to return to the Ring Road. As this was my third visit to the country, I knew that the Krafla volcano crater and the Hverir Geothermal area were near, so there were the chosen spots for that day. As

you can guess, I definitely do not regret this choice!

As it would become usual on these midnight sun sessions, there were just four people on the spot between sunset and sunrise, in a place that is usually crowded with dozens (hundreds?) of visitors.





This photo made with the Sony 10-18mm APS-C lens using a full frame sensor, at 13mm – the lens covers FF at this focal length. It's an ultra-wide lens with great sharpness and 100mm filter compatibility, which I used about 70% of the time in Iceland.

*Sony A7R, 10-18mm f4 at 13mm, f13, 1 second at ISO 100. 4 stop Nisi soft ND Grad, tripod, wireless remote shutter. Terrascope filter bag.*

There are places so inexplicably beautiful it becomes difficult to accept them as fully 'real'. We've grown used to the ugly aesthetics of daily life and urban settings that we passively accept the lack of wonder and awe in our lives, missing the opportunity of realising how a place like the Sigöldugljúfur Canyon (*below left*) is very real, and how witnessing it can transcend our senses and mentally transport us to a unique place, where 'bliss' is no longer just a clichéd word but a real body-deep experience.

When I visited Iceland for the fourth time, I finally had the chance to visit it – off the famous F208 road to Landmannalaugar, difficult to find. Iceland is definitely the land of the waterfalls, but this canyon topped all the records, with more than a dozen in one of its sections. After spending the end of the previous day shooting an overcast sunset at this place, and the night capturing the canyon with the northern lights above it, the best light finally came as the day awoke, with a beautiful sunrise light that made my day.

*Sony A7R, Venus Laowa 12mm f2.8, 10s at f11, ISO 100. 4 stops Nisi Medium ND Grad, 4 stops Nisi Full ND. FLM CP30-XL Pro tripod, wireless remote.*

*José's working outfit for his last trip to Iceland with back-up body, tripod, filter systems and plenty of batteries.*



And then are places which only existed inside the landscapes of imagination yet materialised right in front of me, like my final example here. I was headed to Skogafoss in the south of Iceland in 2014. It's not easy for a photographer to drive the Ring Road as you feel like you need to stop every minute to take a photo. In this case I really had to stop as, all of a sudden, Lómagnúpur mountain appeared in the distance, lit by one of most epic sunsets I

witnessed during the trip. It was supposed to be a quick stop, but I just couldn't leave the place until it got dark, exploring the endless composition possibilities, while capturing the constantly shifting light. I call this one 'Constant Awe'.

*Sony A77, Sigma 10-20mm, 1/30s at f8, ISO 200. Manual focus with a 4 stop ND soft Grad angled at 45 degrees.*



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Since my move to the extreme south west of Ireland, I've become a less-frequent flyer. My journeys by plane are carefully considered because the two airports that will convey me to the UK, and beyond, involve road trips to reach them. However, a trip to London over the May Bank Holiday held out enough photographic potential to make a flight with Ryanair seem worthwhile.

There was going to be lot packed into the weekend, including two sound-check shoots and two concerts during the London saxophone Festival, a visit to the Chelsea Flower Show and the prospect of street photography around Brick Lane and the East End. In fact, if I had any reservations, it was that we might be pushing ourselves too hard. I remember commenting to Marj this trip will 'either be a wonderful experience or, an unmitigated disaster.'

On our return to Stanstead airport on Sunday 27th May, after what was a busy but extremely successful weekend, I found myself looking for two large slices of bread so that I could eat my words. It was only when I saw the long queues of weary-looking passengers and was unable to find our flight number on the departures board, that those very same words began to feel worryingly prophetic.

Apparently, lightning strikes on the previous night had knocked out re-fuelling tanks used by Ryanair and other budget airlines, which had caused delays to some flights. A knock-on effect was that many other flights, particularly those operated by Ryanair, had been cancelled leaving thousands of passengers – including Marj and me – stranded at Stansted Airport.

Our only option was to join the long line of hundreds of weary people, to try to speak with the two Customer Service personnel at the desk. After a wait of more than seven hours in a long and crowded queue, and still having not reached the customer service desk, we decided to find alternative flights for the next day, which also required us to find accommodation. There was pressure to

## Flying budget airlines – too big a price to pay?

**Recent experience makes Stephen Power wonder if budget airlines are treating customers as the regulations intend**



*Slow track in Stansted, top, as Ryanair travellers queue almost in vain. Fast track for pedestrians in London – Millennium Bridge on May bank holiday.*

do this as we fully expected to be stranded until Tuesday (Ryanair announced this fact several times over the Tannoy) at the earliest and possibly with no overnight accommodation.

EU Regulation 261/2004 states that an airline passenger has a right to compensation if they are involuntarily denied boarding (such as when seats are double-booked) or if their flight is cancelled or delayed by three or more hours from the scheduled arrival time. The amount of compensation due to a passenger depends on the length of the flight. Within the EU, the compensation due is €250 for all flights of 1500km or less and €400 for all intra-EU flights of more than 1500km and the same amount

for all other flights of a distance between 1500km and 3500km.

For compensation to be denied, the cancellation must be caused by extraordinary circumstances that could not have been avoided by any reasonable measure. Ryanair refused to pay us compensation, claiming that the cancelled flights were due to safety issues (fuelling failure). However, EU regulation 261/2004 states that mechanical failure is not grounds for denying compensation.

It was a hot day, and the free water cooler at Stansted closest to our queue was left empty for several hours. EU regulation 261/2004 states that a passenger who is involuntarily denied boarding or has a flight cancelled or delayed by more than two

hours should be offered, free of charge: meals and refreshment vouchers in 'reasonable relation' to the waiting time; two telephone calls, fax messages or emails, all of which we – nor anyone else I'm aware of – did not receive.

EU regulation 261 states that if a flight is delayed by at least five hours and the passenger elects not to travel, they are entitled to reimbursement of the ticket and a return flight to the first point of departure, at the earliest opportunity. When we finally reached the Customer Service desk this right seemed likely to be upheld. We were told that we would be reimbursed for the flight and "everything that you need to spend between now and your flight, for travel and accommodation and up to three times the cost of the Ryanair flight". We took her at her word, and at no point did we take advantage of the situation. In fact, having lost receipts for dinner and breakfast I did not claim for those expenses on my original claim form.

However, in response to our online claim, Ryanair refused to reimburse us for the cost of our self-arranged alternative flight, accommodation and expenses, saying... "along with the notice of your right under EU261, you were informed that you should contact us first and give us the chance to re-route you on a suitable Ryanair flight". We were not given that information and we had been told to leave the airport as the earliest flights were in two days' time.

The only aspect of EU regulations 261 that Ryanair have complied with is that they refunded the cost of our return trip, within seven days. A friend in Cork told me that when his recent Ryanair flight to London was cancelled, he was refunded only half the ticket price. When he complained, he was told the return flight had not been cancelled, so he was only due half the money.

Getting back from our 3-day trip to London cost us an additional €800. There was no formal apology and only a brusque letter from Ryanair telling me that I should have given them a chance to help us. My response has been to send a four-page letter by





registered post to Ryanair, outlining all the ways in which they have, in our case, breached EU regulation 261. I copied this letter to the Commission for Airline Regulation in Ireland, as a basis of a formal complaint (which I have also completed online).

In the UK, passengers wishing to complain about their rights under EU regulation 261 not being upheld should contact the Civil Aviation Authority, 45-59 Kingsway, London WC2B 6TE, Tel: +44 20 7453 6888.

*News and Alamy stock shots which were the purpose of the trip to London.*

*Above: LA based saxophonist Bob Reynolds at the sound check for his concert at Cadogan Hall, Chelsea, during the London Saxophone festival, May 2018.*

*Top right: man carrying Alliums bought during the 'great sell off' at the end of the Chelsea Flower Show.*

*Right: couple having a laugh at the Chelsea Flower show.*

*Below: Street Chess in Brick Lane, East End, London.*



*All photographs © Stephen Power*





## Pixsy boost Guild member benefit

The Guild has an enhance FREE copyright protection partnership with Pixsy.com to protect your image rights – and save you £350.

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There's also a pro solution, for libraries or archives of up to 100,000 images.

You have to sign up to Pixsy through the Guild member website to get this benefit.

*Editor's note:* with almost 30,000 images in Icon Publications Ltd's Alamy library, we are now signed up. Pixsy has found thousands of infringements and many have been taken down automatically. It's been sobering to see just how many images from a stock coverage of Kerala have been stolen by travel and general interest websites directly from the Alamy previews, and also how publication in UK national newspaper web pages is an almost sure guarantee that multiple unauthorised copies will appear.

In the past, we've done *Tineye* and *Google* reverse image searches but only after an infringement has been spotted. Pixsy's bulk image comparison engine throws up plenty of false leads – some iconic scenes are photographed by everyone from the same viewpoints. These are easily weeded out and it's interesting to see the comparative images. The next step is to find commercial infringements, not just bloggers, and complete the detailed information enabling Pixsy to act and secure payment.

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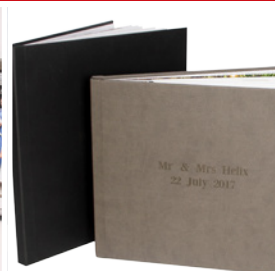
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# CAMERACRAFT

## REARVIEW

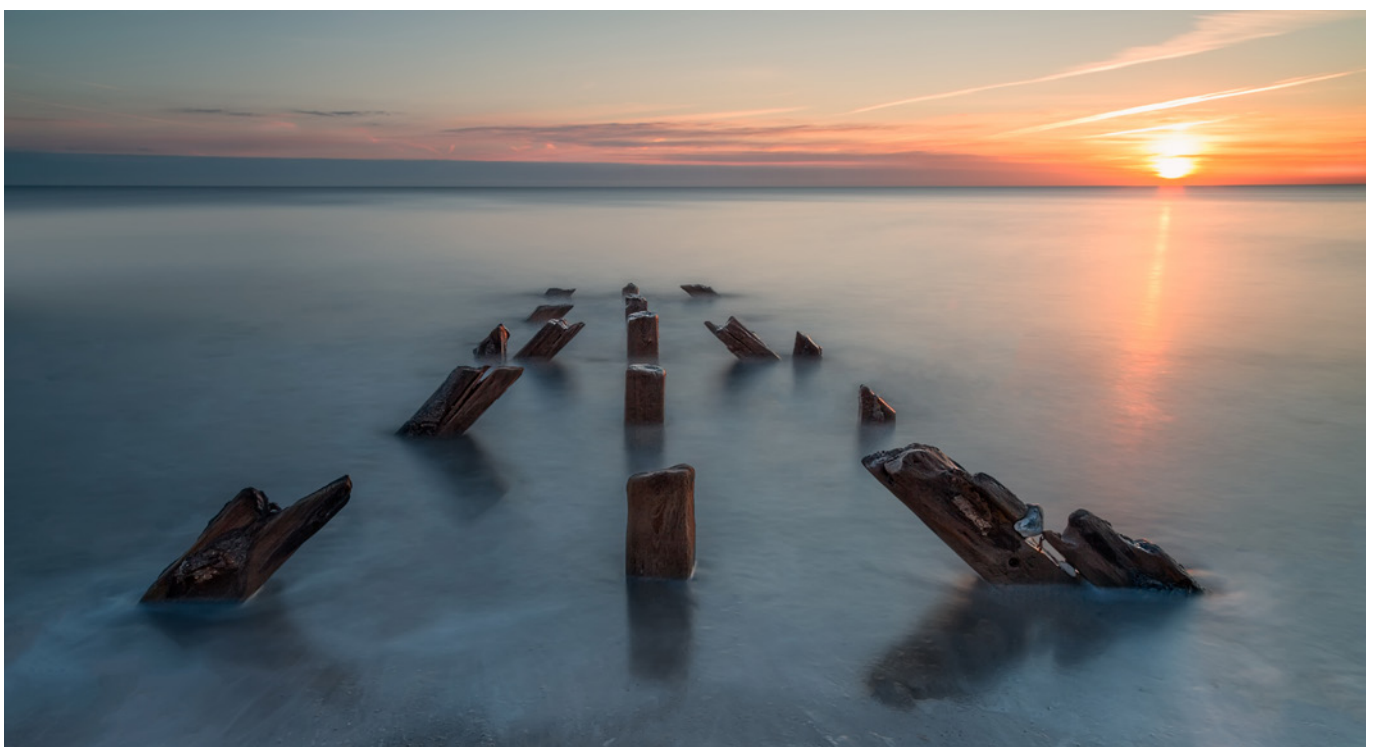


This issue is mostly about landscape and travel photography – we went to press on the summer solstice, half the world is heading off for holidays, and we are promised long days out and about in warmer weather than Britain has enjoyed for a few years.

This doesn't always bring the best landscape views – grey skies can work well, as **Duncan Graham** found in March for his rocky beach

above. No need for a neutral density filter or extra-long exposure either, just  $f20$  on the Canon 5D MkIV and 1.6 seconds at ISO 100 with 16-35mm  $f4$  L set to 17mm. That's fast-moving surf! Guild Bronze winner.

For the symmetrical wooden staithe and sunset below, **Phil Green** used a filter to get a 30 second exposure at  $f16$  with his Canon 5D MkIII and 24-105mm  $f4$  L at 24mm. Guild Bronze winner.







To get better than the usual classic view on Skye, **Sandra Cockayne** waited for unique light to pick out the Quiraing lochans. She used a Canon 7D with 24-105mm *f*4 L at 24mm, 1/25s at *f*9. Guild Bronze.

Helen Woodland got out early on a May morning with Nikon D810, 24-70mm *f*2.8 and tripod to capture **Corfe Castle** at 6.25am – needing

a 25 second exposure at *f*4.5 and ISO 100, with the lens set to 52mm and an ND filter allowing a sharp rendering on the 36 megapixel sensor without stop-down diffraction loss. A Silver Bar winner in the Guild of Photographers Image of the Month contest.





If you want to win competitions or customers alike you have to meet expectations. No-one expects what they haven't seen before, and this goes for judges, editors, curators and critics as well as for clients, friends, family and *Facebook*. For this reason alone photographers constantly copy each other, or having created a genuinely original style, spend a lifetime re-creating it because that is what works. Very few succeed by *never* repeating themselves, imitating contemporaries or developing ideas found in other visual arts.

However, there are times when so many converging styles start to dominate that it's hard to tell one photographer from another. This happens in both the enthusiast and professional worlds. It can happen worldwide, within a country, in a city or right down to the level of a town camera club taking the lead from two or three masterful operators.

I think we're reaching an interesting point now because of the way methods are so easily taught via internet, along with the creation and distribution of actions, textures, presets, profiles, LUTs and looks. Heroes and gurus lead the way – but exactly where?

I have to admit to disliking many of the current looks favoured in photography, especially those which imitate the failings of the past. The dim screen image of movie prints in small cinemas, faded by repeated projection, evokes something. So we get cinematic look-up tables created which compress a realistic colour image into this container.

At some point, a range of treatments and looks takes over to the extent that a straightforward photograph seems not to be a finished work, or somehow becomes 'not art'. We are very close to that point right now. The unprocessed straight out of camera image, which should be the highest point of photographic art, is seen as the most ordinary thing. The more after-work apparent in a print or a digital file, the more it seems to be admired when in truth it has no more intrinsic merit than a well-taken image which needs no working over.

# CAMERACRAFT

## We need a Campaign for Real Art Photography...



*In the Salvador Dali Museum, in Figueres, the photographs of Dali by Philippe Halsman and others stand out by being very much straight photography. Dali manipulated everything, worked in countless different media, but clearly liked photography in its own right. Below, a pair of Edwardian society portraits by Madame Lallie Charles (1869-1919) of Curzon Street, Mayfair – she photographed royalty, theatre stars and suffragettes but my prints do not name the subject. Madame Charles used flowers and books (the sitter is holding one) as props but otherwise her studio was very simple. All the 'art' in the photography is just that – it's very pure photography finely printed.*



This may be heresy today, but tomorrow it could be gospel. When I look at some of the most praised photographs, I recall how I felt as a teenager opening slightly dated 1950s books and magazines and wondering why things like 'table top' ever became a genre. Those little glass ballet dancers with spotlight-cast shadows... what was that all about?

Ten years on, eyes far younger than mine ever were will puzzle over the sameness and mimetic nature of photography in the late twenty-teens. I hope that will be because of a return of respect for pure photography, and perhaps for real processes. If you want faded old cinema, use real film and process it badly. If you want a cyanotype, make an actual cyanotype. One thing is for sure, genuine non-digital art prints will be worth far more!

Perhaps what we need is a *Campaign for Real Photography*. Maybe it should be the Campaign for Real Art Photography to enjoy a better acronym – CAMRA has already nicked one of the most photographic ones, and without being at all bitter recently decided that craft raspberry ales and punk lagers now count as *real* (but ciders and perries don't).

My org could do the same and after half a century spent denying that anything except a darkroom print or an untouched JPEG was worth the regeneration of your rhodopsin, agree that frequency separation and orange'n'teal do indeed have their place at the photographers' bar!

Way back forty years or so Shirley and I joined the group Co-Optic set up by Stephen Weiss, which in due course published the 'Real Britain' postcard set. None of our pictures ended up selected as our bit of the north was probably not northern-looking-enough for the London-based group, and our pictures were not that good either. It was very much about real photography. Sure, we did *real*, but I also entered a portrait tinted using make-up with false eye-lashes attached, in a camera club contest. So I'm no-one to talk...

– David Kilpatrick

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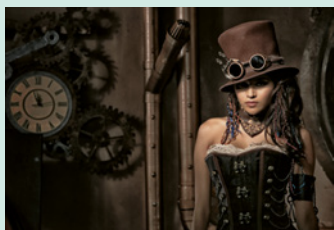
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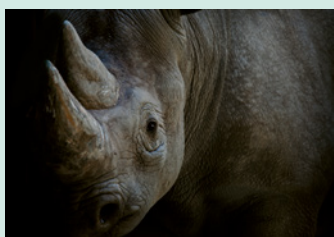
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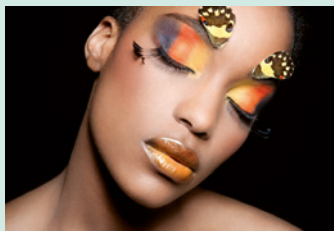
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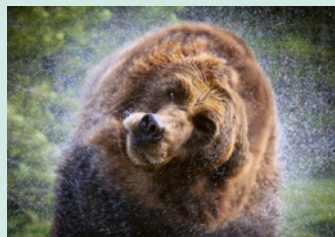
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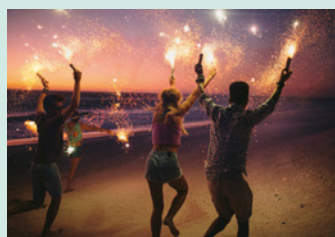
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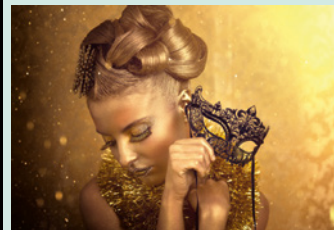
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