

SEPTEMBER/OCTOBER 2018

CAMERA CRAFT

A woman with dark hair, wearing a black dress, is holding a pink lily flower. She is looking up at the flower. The background is a clear blue sky. The dress is flowing and voluminous.

AT THE GOING DOWN OF THE SUN

MARKO DUTKA'S
NOCTURNE FOR
THE FALLEN

WORKING ROUND THE CLOCK

LONDON'S CLUBS –
NICO MONTENEGRO
MOTORSPORT MARATHONS –
DAVID SILVESTER
NIGHT SKY LANDSCAPES –
NICK JACKSON

WIDE-ANGLE PERSPECTIVES
PHOTOKINA 2018
PHOTOHUBS COVENTRY 2018
EARN 100% OF FIRST £500 WITH ALAMY

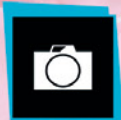
IN ASSOCIATION WITH

 THE GUILD OF
PHOTOGRAPHERS

NIKON Z6 & Z7 MIRRORLESS
LUSTRE PAPER TEST & GUIDE
CANON PIXMA iP7250
TAMRON REVIVES CLASSICS
FUJIFILM XF 8-16mm f2.8
SIGMA 14mm f1.8 & 14-24mm f2.8 EF
SONY 12-24mm f4 G

£8.25 • COVER PHOTOGRAPH BY ANIA PANKIEWICZ

After three minutes



PortraitPro 17

Before



NEW

**VERSION 17
OUT NOW**

**EXTRA
10%
OFF**

with the coupon code

F2CCSE

FAST, EASY PORTRAIT EDITING SOFTWARE

"A slick v17 upgrade to a program that is already a firm favourite. Highly recommended"
– *Professional Imagemaker*, January 2018

"The new background replacement feature of v17 is amazing" – *Camerascraft*, December 2017

"It can produce some brilliant results"
Practical Photography, June 2018

"A portrait photographer's dream!"
Max 5★ Features Rating
Digital Photographer, January 2018

Get the free trial at www.portraitpro.com

“PORTRAIT PROFESSIONAL IS VERY, VERY GOOD – NOT JUST IN TERMS OF ITS OVERALL RESULTS, BUT IN TREADING THAT FINE LINE BETWEEN ENHANCEMENT AND IDEALISATION.”

– *Amateur Photographer magazine test June 2018*



The Societies
of Photographers
Best Professional Photographers
Customer Service 2018
Anthropics Technology



Versions of PortraitPro, LandscapePro & PortraitProBody from under £30

Edited and Published by
DAVID & SHIRLEY KILPATRICK
Icon Publications Ltd
Maxwell Place, Maxwell Lane
Kelso, Scotland TD5 7BB
editor@iconpublications.com
+44(0)1573 226032

News Editor
RICHARD KILPATRICK
RTK Media
(address moving to Solihull)
richard@rtkmedia.co.uk
Mobile +44(0)7979 691965

Associate Editor, USA
GARY FRIEDMAN
Huntington Beach, CA 92646
gary@friedmanarchives.com

Associate Editor, Ireland
STEPHEN POWER
stephenpower1@eircom.net

Advertising & Promotion
DIANE E. HENDERSON
dianehenderson@
iconpublications.com
+44(0)1573 223508

Cameracraft is published six times a
year Sep/Oct, Nov/Dec, Jan/Feb, Mar/
Apr, May/Jun, July/Aug.

ISSN 2514-0167
This issue: Cameracraft #24
(f2 series numbering is now ended)

UK subscription: £49.50/1yr, 6 issues.
Cheques to the publisher's address
made payable to 'Icon Publications
Ltd'. Discounted Paypal and
international subscriptions at
www.iconpublications.com

Subscribe with The Guild of
Photographers membership:
www.photoguild.co.uk
01782 970323

 THE GUILD OF
PHOTOGRAPHERS

Icon Publications Ltd can accept no responsibility for loss of or damage to
photographs and manuscripts submitted, however caused. Responsibility
for insurance and return carriage of equipment submitted for review or
test rests with the owner. Views expressed in this magazine are those of
the individual contributors and do not necessarily represent the views
and policies of Icon Publications Ltd or its advertisers, or of The Guild of
Photographers. All technical data and pricing information contained in
news and feature articles is printed in good faith. While all advertising
copy is accepted in good faith, Icon Publications Ltd can accept any
legal responsibility for claims made or the quality of goods and services
arising from advertising in this publication. All contents including
advertising artwork created by Icon Publications Ltd are copyright of
the publishers or the creators of the works, and must not be reproduced
by any means without prior permission.
©2018 Icon Publications Ltd. E&OE.

CAMERACRAFT

Incorporating Master Photography & f2 Freelance Photographer



COVER

By Ania Panciewicz – a Silver award
winner in the Guild of Photographers
monthly competition. A strikingly
original take on the final rites of
passage.

4

NEWS

Is there nothing out there but lens
news?

6

PHOTOVISION NEWS

And an important, if slightly boring,
court report from Europe.

8

PUTTING ON A SHOW

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

11

PHOTOKINA 2018

No, it's not a preview – that has
already started in these pages and
on-line. Just enjoy Cologne!

12

NIKON Z6 AND Z7

Once this would have been saved
for *photokina* – they'll have sold out
by mid-September instead.

14

WORKING ROUND THE CLOCK

Associate Editor **Stephen Power**
talks to three photographers whose
subjects demand more than nine
to five attention.

Nicolas Montenegro covers what
may be the final fling for some classic
fin-de-siècle London venues.

David Silvester follows the action
at Le Mans 24 Hours and IoMTT.
Nick Jackson heads out in the
night to find fields of stars.

28

PORTFOLIO: MARKO DUTKA AT THE GOING DOWN OF THE SUN

A centenary-inspired exhibition
in Bristol Cathedral by leading
fashion and art photographer
Marko. Wartime headstones and
memorials after nightfall.

38

GARY FRIEDMAN: FULL CIRCLE

Our man in California recalls how
he got involved in all of this –
and how *Minolta Mirror* and its
editor Dick Bryant influenced two
decades of photographers..

40

ALL THE ANGLES

We kick off a section devoted to
wide-angles with the redaction of a
concept from over 42 years ago by
David and Shirley Kilpatrick.

44

SONY 12-24mm f4 G G

Gary Friedman on his experience

hiring the ultra-wide zoom and
decision to invest in one.

46

FUJINON XF 8-16mm f2.8

Award-winning wedding
photographer **Scott Johnson** has
been trying out the new lens.

48

SIGMA ART 14-24mm and 14/1.8

They're big and they are beautiful
– new wide glass from Sigma
reviewed by **David Kilpatrick**.

50

PICK OF THE WIDE ANGLES

Something for every system.

53

NOW YOU CMYK, NOW YOU DON'T...

A long look at inkjet printing
with papers tested and reviewed,
including **Fotospeed** and **Permajet**
lustre choices and **SIM Lab**
detailing the processes and finishes
they choose to work with.

58

ALAMY £500 GUILD OFFER

New stock photographers can earn
£500 with zero commission thanks
to a tie-up just announced.

60

PHOTOHUBS COVENTRY NOV '18

63

GUILD OF PHOTOGRAPHERS

64

REARVIEW GALLERY

66

Why the Nikon Z system may have
solved obsolescence – as did 'F'...

Support Cameracraft – use our Affiliate Links
when ordering on-line, it costs you nothing
extra! Our partners are:



WEX Photo Video
<http://tidd.ly/49c35ba8>



Park Cameras
<http://tidd.ly/f25d80da>



MPB.com
<http://tidd.ly/e618f24e>



Amazon UK
<http://amzn.to/2GxYXku>



B&H (USA/World)
<https://bhphoto.to/2FjZd7t>

We welcome new Affiliation proposals

DIARY

SEPTEMBER 9th 2018

Fotospeed Fotofest South
The Edge Theatre
University of Bath
A day of curated talks @
£40 – with Valda Bailey, Terry
Donnelly, Julian Calverley and
Paul Goldstein. Marketplace
with supporting trade stands.
www.fotospeed.com

SEPTEMBER 12th 2018

Sony Education Day at SIM
Imaging, Hatfield, Herts.
www.simlab.co.uk

SEPTEMBER 26th-30th 2018

PHOTOKINA WORLD OF
IMAGING show, the world's
largest photo trade fair – at the
Cologne Messe, Germany.
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
Guild members, £275 non-
members.

OCTOBER 10th 2018

THE BUSINESS OF WEDDING
PHOTOGRAPHY
Management and marketing
seminar with Guild director
Steve Thirsk. Guild members
£125, non-members £175.
Book this in conjunction with
October 9th for £325 (Guild) or
£375 including 12 months of
Guild membership free.

*All the above three include light
lunch and refreshments: contact
info@photoguild.co.uk or call
01782 970323*

NOVEMBER 14th & 15th 2018

PHOTOHUBS COVENTRY
Annual national photo seminar
two-day event based in the
heart of the UK. The Welcome
Centre, Parkside, Coventry CV1
2HG. 9.00am-5.00pm each
day.

See page 60 of this issue
for full details and special
rate available to Cameracraft
subscribers booking by
September 30th.
www.photohubs.co.uk



TAMRON is releasing a new
version of their classic wide-angle
zoom lens, the 17-35mm f2.8-4.

The reworked lens is
designated Di OSD, and is initially
released for Canon and Nikon
mount only, aimed at full-frame
DSLR users.

The company claims the lens is
the smallest and lightest in its class
at 460g. It takes 77mm filters – the
same as the earlier version which
was discontinued a few years ago
– and is 90mm long. The f2.8-4
variable aperture is also a revival
of the former specifications.

It has 15 lens elements in
10 groups with four LD (Low
Dispersion) elements to minimise
chromatic aberrations, and the
minimum focussing distance is
28cm across the zoom range. The
lens is moisture resistant, with a
fluorine coating to reduce the
effects of dirt, dust, moisture or
fingerprints.

The suggested retail price is
£629.99 and it should be available
in the first week of September.

www.intro2020.co.uk

SONY has released the long-
awaited FE 400mm f2.8 GM OSS
large aperture super-telephoto
prime lens.

This is the first large aperture
super-telephoto prime to join the
E-mount line-up. Weighing in at
only 2897g, through an innovative
optical design that includes three
fluorite elements, and the use of
magnesium alloy components,
the lens design is not front-heavy,
reducing moment of inertia that
resists rotation by up to 50% as
compared to the SAL500F40G.

The FE 400mm F2.8 GM OSS
lens features two newly developed
Linear AF Motors, achieving up to
a 5x improvement in moving-
subject tracking performance. The
lens is Nano AR coated to suppress
any unwanted reflections, glare, or
ghosting.

An 11-blade circular aperture
mechanism gives a good
defocus bokeh. Each lens is
individually tested and adjusted
at manufacturing stage to
achieve maximum image quality.
It is compatible with Sony's 1.4x
and 2.0x converters, and comes
with a lightweight carbon fibre
hood. A 'Full-Time DMF' switch
engages manual focus at any
point, with four customisable
focus hold buttons and a focus
ring that features Linear Response
MF. Optical stabilisation has
three different 'Mode' settings.
A function ring adds selectable
'Preset' and 'Function' settings, a
first for any Sony lens. A drop-
in 40.5mm filter slot. Available
in September it costs around
£10,500.

www.sony.co.uk

SAMYANG's new MF 85mm
f1.8 ED UMC CS is designed for
use with APS-C sensor mirrorless
cameras in the following mounts:
Sony E, Fujifilm X, Canon M,
and Micro-Four-Thirds. It is
competitively priced and light-
weight. It is claimed to offer
'beautiful out of focus bokeh'.

With 9 lens elements in 7
groups it incorporates a high-
refractive and an extra-low
dispersion element, along with
Ultra Multi-Coating (UMC) to help
minimise chromatic aberrations,
and a floating-element focusing
system. Its low-light performance
and shallow depth-of-field are
especially useful features.

It weighs in at just over 300g
and measures approximately 8cm
long (without the hood and lens
caps). It is claimed to be useful for
food photography but no close
focus distance – important in any
85mm – has been revealed.

With an SRP of £319.99 it is
available from September 2018.

www.intro2020.co.uk



New



Embrace the future of mirrorless

The new Nikon Z 7 Digital Camera



- 45.7MP resolution
- New full-frame backlit illuminated CMOS sensor
- 493 focus points
- Up to 9fps continuous shooting

Pre-Order

Nikon Z 7 Digital Camera Body	£3,399
Nikon Z 7 Digital Camera with Mount Adapter	£3,499
Nikon Z 7 Digital Camera with 24-70mm lens	£3,999
Nikon Z 7 Digital Camera with 24-70mm lens and Mount Adapter	£4,099

Terms and Conditions All prices incl. VAT at 20% Prices correct at time of going to press. Free Delivery** available on orders over £50 (based on a 4 day delivery service). For orders under £50 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. *Saturday deliveries are charged at a rate of £7.95**. *Sunday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9:30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration no. 00425579) and Warehouse Express Limited (Company Registration no. 03366976). ©Warehouse Express Limited 2018.

Pre-order yours today at [wex.co.uk/nikon-z7](https://www.wex.co.uk/nikon-z7)



British Photography Awards - can't say fairer than that!

A NEW GOLD STANDARD for 'open and fair' could be set by the British Photography Awards, now in their second year. Launching in July with a custom developed on-line entry and judging platform called Strata, the competition is open to all British photographers worldwide, as well as all photographers resident in the UK - and the revised categories reflect this.

An expanded list of UK registered global, national and regional charities will benefit from the awards as entry fees are split between charity donation and the administered prize fund & admin costs.

In January 2019, a fully sponsored awards dinner will recognise the winners of the combined judging and public vote at London's Savoy Hotel.

Entry closes on October 10th, with the judging panel's shortlist going forward to a public on-line vote during the first half of November. This voting is carefully designed with two-part authentication to minimise fraud.

National and international publicity will promote the winners, the charities and the continued high profile of the British Photography Awards.

To enter or learn more about the British Photography Awards, visit:

www.britishphotographyawards.org

To receive a regular photo news email, or for inclusion in this feature, contact
Photovision Marketing
www.photovisionmarketing.co.uk
Tel: +44 (0) 1622 747 586

Photovision MARKETING NEWS FROM THE INDUSTRY



Soften Summer Wedding shots with a Velvet Album

WEEKS of sunshine this summer have given UK photographers a dilemma - the 'golden hour' is too late for sunset portraits, and for daytime weddings fill-in flash or an assistant with a reflector have been the best ways to tame the light.

Based in Scotland, The Wee Album Company established by award-winning wedding photographer David Bryce know this only too well - with some highland and island wedding venues needing a 10pm shoot for sunset by castle or loch with the couple.

Fortunately the dynamic range of the latest pro camera choices handles high summer well, and by printing on The Wee Album Company's favourite real photographic paper, Fujifilm Crystal Archive Professional Velvet, the smoothest tones from dark suit shadows to wedding gown whites are captured.

This paper has a very tactile surface, almost like a 'soft touch' laminate, and resists fingerprints well. Combined with the back to back lay-flat page mounting of TWAC's photo books it feels as good as it looks. It is one of four real photographic and fine art printing options offered in the hand-made album range, and ideal for the high proportion of colour pages brides will be expecting from their gloriously sunny summer celebrations.

Find out more...

For further information contact:

Tel: 0141 374 2044 Email: info@the-wee-album-company.com

Will Brexit break my photographic insurance?

MANY PHOTOGRAPHERS already have diary dates for destination weddings, events and commercial work in Europe after March 30th 2019.

If you work abroad, you need insurance from a major provider such as RiskAlliance PhotoShield. Unlike general business, home or amateur camera kit insurance, the PhotoShield policy provides cover for working anywhere abroad for 365 days a year. Whatever happens with the Brexit process, cover in Europe will continue.

Photoshield will also cover your Public Liability, Professional Indemnity and any special requirements such as shooting sports events from the ski-slopes to football stadiums and Grand Prix tracks. Just ask to add any extra cover for the job.

With increasingly tight flight regulation, PhotoShield covers your gear if it has to go in the hold. Just use a gasket-sealed, secure rugged flight case from Pelican (or a similar recognised make).

Insure with RiskAlliance Photoshield now and your future photo travel plans can go ahead without a hitch - Brexit or not, in Europe and worldwide.

Contact information:

Tel: 01274 518 366

Email: info@photoshield.co.uk



German photographer's landmark copyright win

Judgment in Case C-161/17

Land Nordrhein-Westfalen v Dirk Renckhoff

"The posting on a website of a photograph that was freely accessible on another website with the consent of the author requires a new authorisation by that author. By posting on the internet, the photograph is made available to a new public."

Mr Dirk Renckhoff, a photographer, authorised the operators of a travel website to publish one of his photographs on their website. A pupil at a secondary school in Land North Rhein-Westphalia in Germany (Gesamtschule de Waltrop) downloaded that photograph from the travel website (on which it was freely accessible) in order to illustrate a school presentation. It was then published on the school website.

Mr Renckhoff brought an action against the Land North Rhein-Westphalia before the German courts seeking an order prohibiting the reproduction of his photograph. He also claimed damages of €400. Mr Renckhoff claims that he gave a right of use only to the operators of the travel website and that the posting of the photograph on the school website is an infringement of his copyright.

The Court decided that re-posting of a downloaded/grabbed photograph in this way - rather than linking to its published location on the web - was a copyright infringement.

The Court stated, first of all, that a photograph may be protected by copyright law provided (which is for the national court to ascertain) that it is the intellectual creation of the author reflecting his personality and expressing his free and creative choices in the production of that photograph.

The Court went on to hold that, subject to the exceptions and limitations laid down in existing directives, any use of a work by a third party without such prior consent is regarded as infringing the copyright of that work.

Specifically, the posting of a work protected by copyright on a website other than that on which it was initially communicated with the consent of the copyright holder must, in circumstances such as those at issue, be regarded as making available to a new public. In such circumstances, the public taken into account by the copyright holder when he consented to the communication of his work on the website on which it was originally published is composed solely of users of that website.

The Court observed that such posting must be distinguished from the making available of protected works by means of clickable link leading to another website on which the initial communication was made.

Unlike hyperlinks, which contribute to the smooth functioning of the internet, the publication on one website without the authorisation of the copyright holder of a work previously published on another website with the consent of that copyright holder does not contribute, to the same extent, to that objective.

Lastly, the Court stated that it is of little importance if, as in the present case, the copyright holder does not limit the ways in which the photograph may be used by internet users.

www.curia.europa.eu



Mr & Mrs Helly
22 July 2017

THE BRAND NEW

BRITANNIA ALBUM

ONLY
£99

FOR A FULL
SIZE ALBUM

IS HERE!

ALBUM IMAGE CREDITS: GRAHAM EDWARDS

BRITISH BUILT | OVI'S QUALITY CONTROL | £99 FOR A FULL 40 PAGE 12 X 10" ALBUM

TRUE PHOTOGRAPHIC | 1 WEEK DELIVERY | PRESENTATION BOX INCLUDED

BLACK OR GREY COVER | AVAILABLE IN 12 X 10" AND 12 X 12" | PERSONALISATION AVAILABLE



"I am totally amazed to see a professional album of this standard for under £100, and made in the UK. I'll be using this as part of my wedding photography collections now, to ensure people have a high quality printed album as well as the digital files."

John Baikie. One of the UK's most highly decorated professional photographers.

One Vision
IMAGING LTD

www.onevisionimaging.com | 0845 862 0217

PUTTING ON A SHOW

Part Two: Media Selection

Here's a golden rule about exhibition launches: don't cut corners. Every detail must be carefully considered and two of the most important decisions to make will be print size and media. If you're putting together a serious show you also should be looking to work with a pro lab rather than the online printer that charges the most attractive rate.

As we're about to discover, while a pro lab might charge you a premium for their service, what they provide is worth every penny, and you would struggle to get exactly the result you're looking for without their professional input.

We're helping Bournemouth-based photographer Lauren Forster to piece together her first exhibition from scratch, and during this series we'll be scrutinising every aspect of the process. Bayeux is a relatively small business that prints for a host of top name photographers and has a long-standing reputation for excellence and bespoke personal service.

Sizing things up

Helping Lauren make her choices was digital technician Nick Barnett, a highly-skilled veteran of many a major exhibition. The first step was to load up hi-res files of some of the show's key images to check quality – a process that

Once you've decided it's showtime for your work, you will need to consider print media – so now we head to the Bayeux Pro Lab, near London's Oxford Street, to analyse paper ranges and discuss finishes with industry experts.



At Bayeux labs in London. Lauren discusses image size and crops on-screen with Nick Barnett, and checks out the feel of papers (above). On the wall in lab reception, a large print size can be seen and evaluated.

More information: www.laurenforster.com and www.bayeux.co.uk



determines maximum print size viability. As Nick and Lauren sat in front of a computer screen the magnification was ratcheted up bit by bit so that any potential deficiencies in focusing or unacceptable pixellation could be spotted.

It was quickly clear, however, that these were high quality originals, capable of going just about as big as Lauren might want them, and so all options were open.

"We can print from digital files but can also scan in a photographer's negatives if they've shot on film," says Nick.

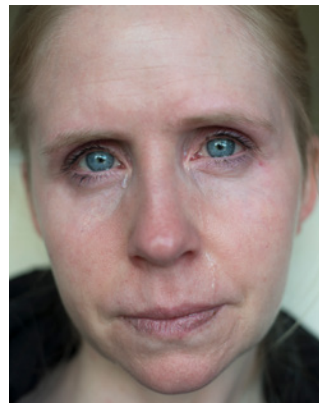
"We can print huge sizes if required: when we're working with Fujifilm C-Type rolls of paper these can be five feet wide, allowing us to output prints up to 60 x 40 inches if we wish."

On the subject of print size, Nick makes a point to Lauren that's quite surprising for those that haven't exhibited before: "Ideally you need to sort out your exhibition space before you make your final decisions on what sizes to print at," he says.

"Once the venue is decided you'll have a more accurate idea of the space you have to fill, and you can decide on whether you want to have all prints the same size, or maybe you want to go with a couple of them significantly larger to act as key images. Others that fill in other aspects of the story could be smaller.

"It can look a little monotonous if all the prints are the same size. Mixing things up can vary the pace. But one thing you should avoid is using more than one finish: whatever you go for, this needs to be consistent throughout."





to Lauren, and it's one that will have enormous value down the line, once a gallery space has been confirmed. "What we can do is to take the dimensions of the wall that you'll be hanging on and feed that information into our computer. Then we'll be able to create a real-time snapshot of how various picture sizes will look in relation to that space. This is especially useful if you're looking at mixing up print sizes, since you'll be able to see how everything works together and then make an informed decision on how to proceed."

Another valuable tip: printers like Nick often prefer to input their own post-production changes following the photographer's instructions. This ensures premium quality and a file that's invariably easier to print. "Sometimes the post can be less than perfect, which impacts on the final result," he notes. "I've just spent months prepping the files for a massive 80-image exhibition, and that's enabled me to extract the maximum contrast and detail from the files."

So far, it's been an illuminating meeting and there's still a lot more to talk about.

Part 3 in our next issue

In the next part of this series we move on to mounting and framing – more crucial decisions that could change the entire nature of a show.

Missed Part 1?

You can read the first article on-line at:



<https://bit.ly/2NcVsmP>

Choose your media

There's a comprehensive choice of media types and finishes in Fujifilm's Original Photo Paper range, everything from Crystal Archive DPII, the favoured choice of so many professional photographers over the years, through to speciality papers such as Crystal Archive Velvet, which features a zero reflective top layer to enable a soft and deep-matte effect. This diffuse surface is ideal for prints destined for exhibition, since distracting light reflection within the gallery space will be minimised.

Further benefits of Velvet include enhanced colour reproduction, white purity and excellent image stability, and it's also a Type H (Heavy) paper, adding weight and a quality feel. Archival permanence is something that all Crystal Archive media is renowned for – thanks to its silver

Lauren's project explores the close bonds within her own family, facing her mother's prognosis. With her own children, herself (top right, an emotional self-portrait) and her father in front of the lens she says, "I hope these images reveal the loving complexion shared among our family whilst also exposing the struggles and pain caused by such an experience".



halide origins, and it's a crucial consideration if you're planning to sell prints as well as exhibit them. It ensures that, provided prints are displayed correctly – i.e. not somewhere where direct sunlight can hit them – that they should last for decades.

Lauren was given a flip-book of print finishes prior to her

visit to Bayeux, so she had already had a chance to consider her options. "I really like the look of the Velvet matte," she enthuses, "and I'm aware that many high-profile exhibitions have been printed on this media, but I still have a couple of other surfaces I'm considering such as Crystal Archive Matte and DPII Matte.

"Bayeux will output some test strips on different papers as the next step and then a couple of full-sized prints, so that I can then really get a feel for how they're going to look."

Nick had another neat trick up his sleeve that he demonstrated

Fujifilm Original Photo Papers

FUJIFILM's expansive range of Original Photo Papers, centred on heirloom silver halide emulsion technology, offers a long archival life, crucial should a photographer be selling exhibition work to collectors. It's easy to see why so many of those planning exhibitions choose to work with these papers. www.originalphotopaper.com/products/photo-papers





The Professional Photographers' Lab EST. 1954

WHY CHOOSE US?

- ✓ PROFESSIONAL FUJICOLOUR DPII PAPER WITH 100 YEARS ARCHIVAL PROTECTION
- ✓ SAME DAY DISPATCH ON STANDARD PRINT ORDERS PLACED BEFORE 1PM
- ✓ OVER 10 OF THE VERY BEST FINE ART PAPERS CHOSEN SPECIFICALLY BY PHOTOGRAPHERS
- ✓ LARGE AMOUNT OF SIZES AVAILABLE PLUS PANORAMICS AND BESPOKE OPTIONS



STANDARD PRINTS

FINE ART PRINTS

6x4 PRINTS FROM	9p	7x5 PRINTS FROM	£5.00
10x8 PRINTS ONLY	53p	10x8 PRINTS FROM	£6.99
12x8 PRINTS ONLY	60p	15x10 PRINTS FROM	£8.99
18x12 PRINTS ONLY	£1.25	16x12 PRINTS FROM	£9.00
20x16 PRINTS FROM	£5.00	20x16 PRINTS FROM	£15.99
20x30 PRINTS FROM	£10.99	24x16 PRINTS FROM	£18.99

PLUS MANY MORE SIZES AVAILABLE ONLINE
ALL PRICES INCLUDE VAT!

WWW.DSCOLOURLABS.CO.UK

Commercial Cameras

7 High Street, Church Stretton, Shropshire SY6 6BU
Tel: 01694 722 202

We buy and sell quality pre-owned and still-loved equipment:

Leica
Hasselblad
Nikon
Linhof
Large Format
Vintage
Classics & Collectable
Studio Lighting
Accessories

To see our latest selection, please visit our website:
www.commercialcameras.co.uk

or email
sales@commercialcameras.co.uk



FINE ART & FASHION PORTRAIT WORKSHOP

RICHARD TERBORG

OLYMPUS VISIONARY
& ELINCHROM
AMBASSADOR

FRIDAY 5TH, SATURDAY 6TH &
SUNDAY 7TH OCTOBER 2018

OLYMPUS

elinchrom



CARMARTHEN CAMERAS .COM
EVENTS@CARMARTHENCAMERAS.COM
KRISH@CARMARTHENCAMERAS.COM

This is the second workshop brought to you by our very own Krish, and what a blockbuster of a photographer we have for you in the shape of Richard Terborg. Flying in from Amsterdam, Richard will be with us for a weekend stretch with a seminar and a weekend (in-depth) fine art and fashion portrait workshop where you will get the opportunity to shoot hands-on and come away with some stunning shots. Olympus UK will be present as well as Elinchrom, so we have you covered if you're interested in using the MFT system in studio. This event is for all experience levels and shooting with any brand... ALL BRANDS WELCOME!

Free to read online... Creative
Light bi-monthly e-magazine

THE GUILD OF PHOTOGRAPHERS
<http://tinyurl.com/guildCL>



At *Cameracraft* we're saving our pennies for the first of the new annual *photokina* shows to be held in May 2019, and looking forward to Cologne in the springtime. Truth is that this year will probably see a lovely warm late September, and there is really nowhere better to be than in a central Köln hotel when *photokina* is on. Apart from anything else, sitting out in the evening with a steady supply of 20cl Kölsch beers you meet a constant stream of photographers and photo trade friends. There are events, exhibitions and all kinds of ad-hoc get-togethers and the best atmosphere in the photographic world.

How this will be, in our last major freely and easily attendable European photo show before Brexit risks breaking the tradition along with much else, will be fascinating to see.

Cologne-Bonn airport is the most convenient arrival point, with Düsseldorf Weeze airport, ferry/road and rail links as alternatives.

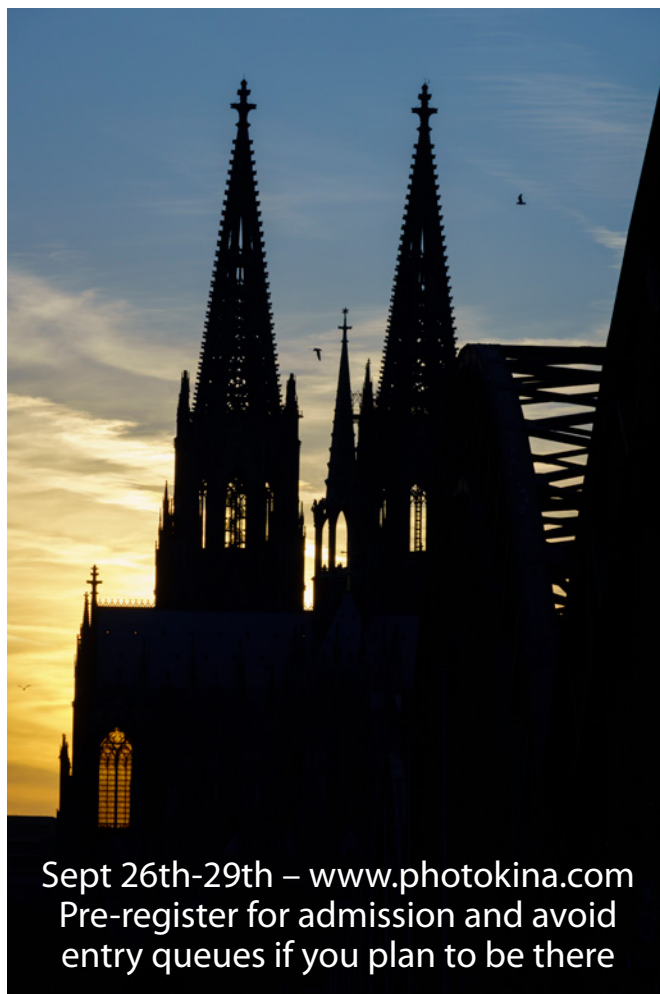
From Wednesday to Sunday (rather than the previous Tuesday start) the Köln Messe trade fair complex hosts many hundreds of stands, booths and exhibits by the well-known names and also by the increasingly important Chinese and developing world industry.

You can expect to meet and talk to Fujifilm, Olympus, Sony, Canon, Nikon, Panasonic, Ricoh-Pentax, Sigma, Tamron and Samyang. For the studio owners, it's possible to check out large working set-ups with all accessories demonstrated from Profoto, Elinchrom, Broncolor, Briesse, Hensel, Interfit and more recent arrivals Godox, Phottix and their rebrands such as Neewer, Flashpoint, Lencarta, iLux, and Pixapro.

Our guesses two years ago included the first 1/64,000s electronic shutter sensors (wrong, but 1/32,000s is now fairly common) and MicroFourThirds sensors with more than 24 megapixels (wrong again, but pixel shift was introduced giving

photokina 2018

It's the last great Cologne photo show before Brexit!



Sept 26th-29th – www.photokina.com
Pre-register for admission and avoid entry queues if you plan to be there

Olympus 50 and 80 megapixel capture modes – while Hasselblad promised, and has delivered, 200 megapixels).

The major press conferences when the show is open only for press previews will be held on the Tuesday this year, not the Monday. You can find some flights from southern UK airports which travel to Cologne in the morning, but the canny German air traffic planners have ensured that most UK flights are afternoon out, morning back thus making it important to book flights and hotels in advance.

Before going to press we managed to on-line price up one flight and three nights, Ibis hotel near the Messe, for under £460 all-in but such deals will now be difficult unless staying further afield.

While the overnight P&O ferry from Hull is attractive if you have four people and one car, you'll still arrive and need to leave at times which work best with at least two or three nights in the city.

And, frankly, that's part of the enjoyment as well as seeing the new mirrorless systems from Canon and Nikon, peeking through an ultra-wide 21mm on Hasselblad, or looking for bargains and 'pre-launch' exclusives at Foto Gregor! And then – there's May 2019 to look forward to...



It's a monster Messe – but despite crowds at stands like Canon (centre above) and Fujifilm X, the public space and pro areas (below) are huge and airy.



Nikon launches future-proof pro mirrorless

The new Nikon Z6 and Z7 are close counterparts to the Sony A7III and A7RIII respectively, and also to the Nikon D750 and D850. The Z6 is a 24 megapixel mirrorless with the same sensor basis as the D750, the Z7 is 45 megapixels like the D850 (Sony's higher pixel count sensor is 42MP). The overall Nikon mirrorless body, mount and system are however significantly larger than Sony's A7 series, and this is carried through to the lenses.

On this page you can see press packshots of the 24-70mm f4 S-Line lens, which takes 72mm filters (Sony's CZ 24-70mm f4 uses 67mm) and both 35mm and 50mm f1.8 primes which we have printed to matched scale – both use 62mm filters, even if they look superficially similar to Sony 50mm f1.8 and 28mm f2 options. Those take 49mm filters and are far smaller.

The Nikon Z lens mount has a 55mm opening in a 60mm outer diameter bayonet flange. The register from mount face to

The Nikon Z system was announced on August 24th.



The lens mount has a 55mm, 4-lug bayonet. Note Function buttons to the right of the mount.



Most aspects of the Z bodies will be familiar from earlier mirrorless systems and from Nikon's DSLR range. The left cover has mic, USB, headphone, HDMI and remote socket.

Not shown here, a USB connected Ethernet adaptor can be mounted on the baseplate.



focal plane (sensor surface) is only 16mm, 2mm less than the already very slim 18mm used by Sony E and Fujifilm X mounts. This wider throat and short back focus is intended to allow Nikon to design lenses with specifications that are difficult with an SLR (retrofocus) mount register or typical throat size 10mm less in diameter.

Despite the slim body and full frame, the Z7 and Z6 have sensor-based in-camera stabilisation (Vibration Reduction in Nikon vocabulary). The VR unit provides compensation for movement along five axes claiming a shake-reducing effect equal to 5.0 stops (steps, or shutter speeds). Since older Nikon lenses can be used with an affordable FTZ adaptor (around £199 with the body, or £299 if purchased later) the VR can be programmed for focal length and work with any type of manual or adapted lens. With the new Z-mount S-line lenses, the setting is automatic and along with all other AF and AE functions is optimised.

The Z7 back-illuminated CMOS sensor has an effective pixel count of 45.7MP with a useful low base ISO of 64, ranging up to 25,600 (expandable up to 102,400 and or down to 32). The Z6 has 24.5MP, base ISO 100 tp to 51,200 with expansion to EI 204,800 or down to 50).



The lens roadmap for the Z S-line series will see the 'Holy Trinity' of 14-24mm f2.8, 24-70mm f2.8 and 70-200mm f2.8 completed by 2020. In the meantime, the FTZ adaptor allows full functions with current Nikon AF-S/G/P lenses. Below, the manual focus 58mm f0.95 S Noct-Nikkor is due next year.



The Z7 has 493 hybrid phase/contrast detection focus points while the Z6 has 273, enabling coverage of approximately 90% of the imaging area both horizontally and vertically. Switching between focal-plane phase- and contrast-detect AF is automatic.

For movies, both support recording of full-frame 4K UHD (3840 × 2160)/30p and HD1010/120p at near full frame. Active D-Lighting, electronic VR, and focus peaking can be used and Nikon's original 10-bit*2 N-Log gamma can also be output. Video functions are not our primary interest: based on user experiences with other makes, much will depend on the way the sensors handle readout.

For stills, this can be with a regular mechanical shutter (durability and specifications not yet released), with first curtain electronic, with silent fully electronic and also using lighting flicker reduction where the camera

analyses the flicker and uses a mechanical shutter speed to minimise it.

The hot shoe is a standard Nikon i-TTL which will work with compatible speedlights – and presumably with the popular Godox, Profoto, Elinchrom Skyport and other wireless TTL trigger systems.

There is no built-in GPS and the Z body has no connection for Nikon DSLR-type shoe mounted GPS units. Instead, it uses SnapBridge WiFi which promises to be more robust than most WiFi/Bluetooth image transfer and remote operation connections, probably removing the need for wired tethering. This can capture partial GPS location information, without compass direction, from coupled smartphones.

The EXPEED 6 processor (one generation on) feeds large 14-bit raw files to XQD card storage – or smaller 12-bit raws and/or JPEGs at up to 12fps (Z6) or 9fps (Z7).

There is only one XQD card slot, as with the D500, and no additional SDXC slot as found in the D850 or dual XDQ as in the D5. The lack of a second card slot was, after the launch, a cause for some concern with potential professional buyers.

The EVF of both cameras is identical (similar to the Sony A7RIII rather than the reduced resolution of the A7RII) but the optical section gives significantly higher apparent scale from a wider viewing angle, with the ocular set well back from the tilt and fold design rear touch screen. This is not fully articulated but moves in the horizontal axis only, again much like Sony.

The battery is the existing Nikon EN-EL15b type and a grip is being developed to hold two. Stated life is only in the region of 330-350 shots, but early Nikon testers have already reported this is exceeded considerably in practice with 500-1000 shots per full charge more likely for professional shooting and

reviewing patterns. Nikon has taken some new approaches with the body, including a top plate LCD with useful shooting info, and new approach to custom/function buttons with two to the right of the lens mount falling under right hand fingers.

The left-hand end of the body is minimal and the lens locking catch is in the typical Nikon position, which may fall under the left hand rather easily. The bayonet mount is a four-flange type, with Nikon anti-clockwise insertion and uses only four fixing screws for mount to body (Fujifilm and Sony FE now use six screws, like most DSLR systems). The FTZ adaptor gives full AF/AE with AF-S and later lenses, the bodies offer and metering down to EV minus 4. The body is weather and environment sealed with buttons and controls similar to the D850. Dealer and promotional events are already under way.

See: www.nikon.co.uk



Not abandoning the F mount, in addition to 35mm and 50mm f1.8 S mirrorless lenses (left) a new 500mm f5.6 was launched on August 24th.

2018	2019	2020	2021
S-Line NIKKOR Z 35mm f/1.8 S			
S-Line NIKKOR Z 50mm f/1.8 S			
S-Line NIKKOR Z 24-70mm f/4 S			
	S-Line NIKKOR Z 58mm f/0.95 S Noct		
	S-Line 20mm f/1.8		
	S-Line 85mm f/1.8		
	S-Line 24-70mm f/2.8		
	S-Line 70-200mm f/2.8		
	S-Line 14-30mm f/4		
		S-Line 50mm f/1.2	
		S-Line 24mm f/1.8	
		S-Line 14-24mm f/2.8	

Product	UK RRP	Irish RRP	Sales Start Date
Z 7 body	£3,399	€ 3,899	Late Sept
Z 7 body + 24-70mm f4	£3,999	€ 4,499	
Z 7 body + FTZ adapter	£3,499	€ 4,049	
Z 7 body + 24-70mm f4 + FTZ adapter	£4,099	€ 4,649	
Z 6 body	£2,099	€ 2,399	Late Nov
Z 6 body + 24-70mm f4	£2,699	€ 2,999	
Z 6 body + FTZ adapter	£2,199	€ 2,549	
Z 6 body + 24-70mm f4 + FTZ adapter	£2,799	€ 3,149	

WORKING ROUND

THE CLOCK

Night club and events photographer Nicolas (Nico) Montenegro is originally from Chile and visited London for a few months in 2007 and “fell in love with the city and its vibe”. Nicolas extended his stay, was eventually given permission to work and has lived there ever since. “I saw an opportunity to be a club photographer for a weekly London gay-scene magazine in 2009, took it – and the rest is history” he explains.

Because of his work with the magazine, and through meetings at events, he started to get more bookings and his business took off. “It’s mostly through word of mouth that I have been able to grow to where I am now”, he says. “I’ve never really advertised or promoted my business in any way, other than through my website”.

Right: stage performance at Ministry of Sound. Below: dancer Area Nightclub (now closed).

Associate Editor Stephen Power talks to three photographers whose subjects demand all-day or late night ‘shifts’ before even thinking about post-processing



1: Dancers at the end of time
– Nicolas Montenegro shoots London’s club and party scene



Nicolas has done a lot of work on the London gay party scene, building up a strong reputation and good client base.

Working at some of London’s best parties and world-famous venues, such as the Ministry of Sound, is a big attraction for Nicolas. “You get to meet a lot of people and realise that many of them are regular party-goers”, he says. “I’ve developed a connection with many people, although it often goes no deeper than seeing them at events for a bit of gossip or small talk. I love that aspect of the job, and I think it helps my work, because people who know you act more relaxed and natural which makes for better pictures. Every now and then you get to meet and photograph a few celebrities up close and personal too, which is an added bonus.”

Below: dancer at Fire Nightclub, London. Top right: stage performers, Carnival Party @ Popcorn, Heaven Nightclub, London. Vinyl decks, Ministry of Sound, London: right, DJ Emma White. Bottom, DJ Manuel de Diego, Coronet Theatre, London.





Nicolas' interest in photography began when he taught himself to use a DSLR camera around 16 years of age. His first paid job as a photographer was onboard a cruise ship, which he says was a great learning experience – "I had absolutely no professional experience at the time, but they gave me an opportunity and provided some additional training. It was during that time that I began to see myself working professionally as a photographer".

This proved to be a prophetic insight, as photography has now been his full-time occupation for over ten years. Furthermore, Nicolas is currently in the process of starting a second business – an events management company. "This ties in to a lot of the venues I have worked at as a photographer, and with the people I have met over the years", he says. "I have a lot of contacts in the entertainment industry now, which can be a big asset when trying to expand".

In terms of his photography, Nicolas is happy with his current situation. However, his monthly income can be unpredictable, and this was a factor in his decision to expand the business. "Sometimes it's so busy that I must turn down a lot of potential work, and other times it goes a bit quieter and you start to worry a bit. So, I decided to try something else as well, to provide a little more balance in the cash flow department".

Nicolas works directly for the clubs and venues and continues to work for the magazine which features his photographs alongside event reviews and listings. He also has an extensive website where he displays over 65,000 of his images, for free, organised by date and event. "Occasionally, I get requests for a high-resolution file, but that is not really a significant income stream for me. It's just a little extra that I like to do as it gives people a chance to find their photos even if the client or venue has made a sub-selection for their own promotional use".

He has learned that he needs to keep his gear as compact as possible, and so he tries not to carry too much around with him. His main camera is a Nikon D750



Top: WE Carnival at Coronet Theatre, London. Above: DJ Fabio Luigi.

coupled with an Sb-910 speedlight and three Tamron zoom lenses – 15-30mm f2.8 wide angle for epic crowd shots, a 24-70mm f2.8 as his main work horse, and a 70-200mm f2.8 telephoto. He typically takes two lenses with him on a shoot, depending on the type of event or venue.

"I chose the D750 because it had one of the best low-light performance ratings at the time, and it works great for me", he explains. "I chose the Tamron lenses because not all of the equivalent Nikon lenses had an

inbuilt optical stabiliser or vibration control at the time, so that allowed for a little more range in shutter speeds for low-light and hand-held photography. They are also a good bit cheaper and do not compromise on quality for the type of work I do".

Because of his experience, Nicolas is fully aware of the challenging environment for photography that nightclubs present. "It's dark, the lights are always changing, people with drinks in their hands are bumping into you left and right and the subjects are

often moving fast. It is the polar opposite of studio photography".

Although a speedlite is essential, it can present its own challenges, as venues are often foggy. "I mainly shoot in manual mode and I'm constantly flipping the settings to match the environment", he says. "It's a delicate balance to capture enough of the ambient colour, which requires slower shutter speeds, and yet still capture an acceptably sharp image. It takes practice to get right".

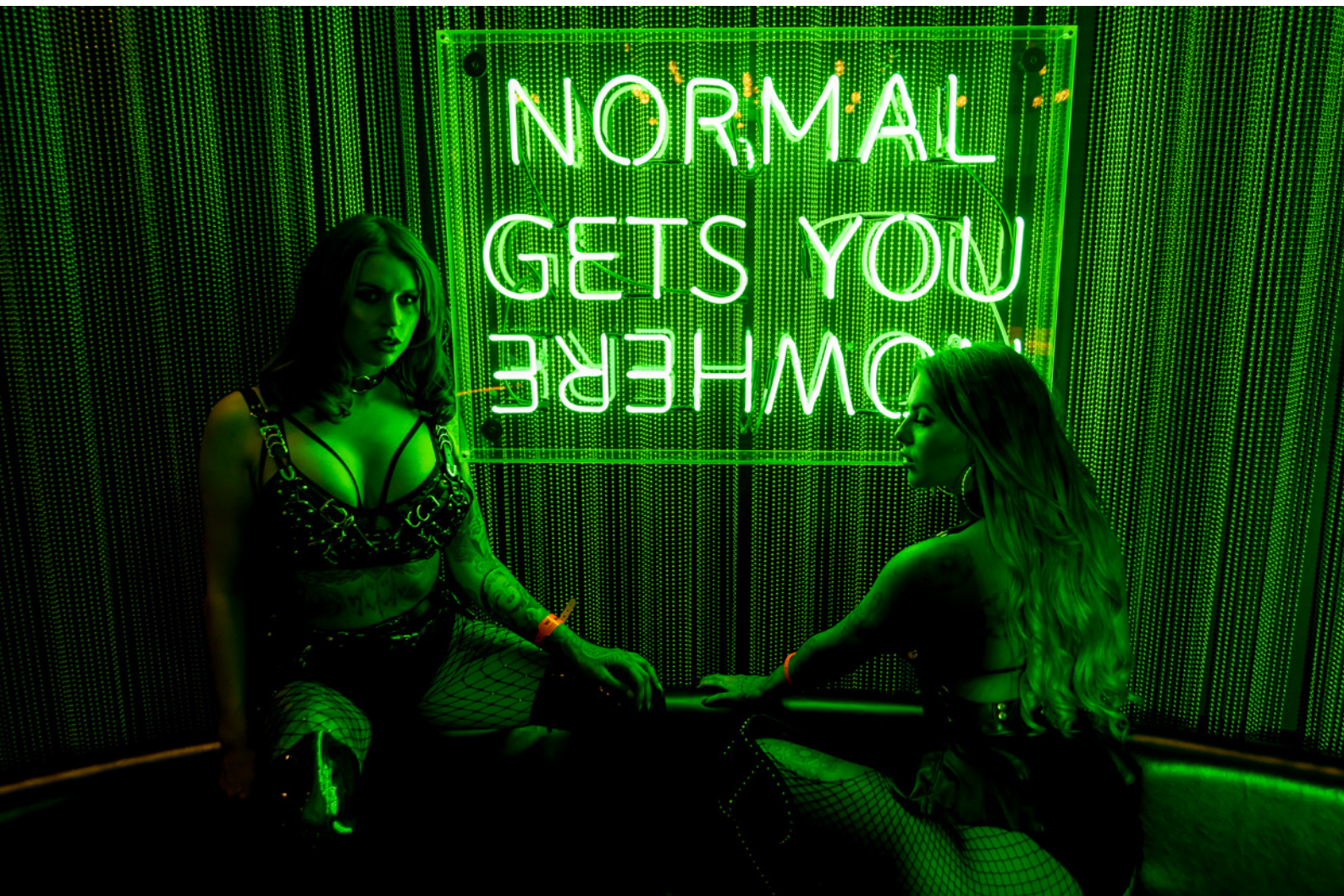
After each shoot, Nicolas makes an initial selection of his images in Adobe Bridge to eliminate any junk, and the rest are imported into Adobe Lightroom for processing. He tends not to use pre-sets, preferring to process each image individually unless a client has a specific look they want applied, which can be done with a filter pre-set at the end of the editing process – "My photos are known for their vibrant colours which people often compliment me on, most of which is done in-camera, so adjustments are usually limited to simple lens correction, crop and levels enhancements".

As with every professional genre, there are highs and lows in the work. "The worst experience I ever had was during an Easter Holiday weekend, when I had seven back-to-back bookings over three days", says Nicolas. "As I was walking into the second event of the weekend, there was an argument going on between two customers at the bar. One of the guys got pushed into me and I fell over a step with my camera hanging over my shoulder, which destroyed my flashgun and ripped the hot-shoe out of its base on the camera. The lens also took a pretty big knock, but thankfully it survived. I was left with a camera to fix, a flashgun to replace, and no fee to cover it".

Thankfully, those issues are the exception rather than the norm and Nicolas enjoys shooting at every event. Two of his favourite regular gigs are 'XXI' at Pulse and 'Popcorn' at Heaven. He believes that both of those venues are amazing in their own ways and a must-visit for anyone looking to party in London.



Above: KU Klub, London. Below: Love Your Self at W Hotel, London.





“One thing I would say about London in general, is that it has an amazing vibe and I really do hope that its vibrant nightlife scene survives to stand the test of time”, says Nicolas. “As with many cities around the world, London is currently seeing a lot of the old and iconic nightclub venues being shut down or forced out to be re-developed into luxury commercial or high-rise apartment blocks, which is a real shame because in my opinion it changes the fabric



Above: Popcorn at Heaven Club, London. Left: the now-closed Area Club at Vauxhall, London. Bottom: XXL at Pulse, London.

and nightlife culture of London for the worse and a piece of history is lost each time”.

One thing we can be sure of is, while the clubs are still there, Nico will be shooting the action in his own inimitable and vibrant style.



www.nicophoto.co.uk



David Silvester has worked in social, studio and commercial photography for over four decades and is now developing a new business 'Photography Escapes, Isle of Man' based at his home in Colby. The plan is to invite bed and breakfast guests into his 4-star plus home to help them learn photography or to guide them in capturing some of the fascinating local landscapes.

David's immersion into the world of photography began at a very early age. From 1961, his mother managed a camera shop on the Lincolnshire coast, and David was just five years old. "I was surrounded by cameras and given many mundane tasks like loading film spools", he says, "so the professional route I took in later life was quite easy to foresee. I still have that passion for photography and take great enjoyment from it, today."

Having acquired his basic training in photography under the guidance of his mother, David later moved to Derbyshire and photographed his first paid wedding in 1977. He then had, what he describes as "ten enjoyable

2: Need for speed – David Silvester shoots the Le Mans 24hr and Isle of Man TT



years in Yorkshire" followed by a move to "the island paradise" which has now been his home for over twenty years.

His passion for motorsport brought him to the Isle of Man. "It's the road racing capital of the world. The people are amazing and the fabulous, unspoilt landscape never fails to excite me. I wouldn't want to live anywhere else", he says.

David's reputation for producing stunning images of both the Isle of Man TT races and the Le Mans 24-hour race is recognised world-wide. He was personally invited to contribute images to the Getty stock library, which is not something that every photographer can boast.

"I have favourite spots around the TT course", he says, "but I prefer to offer my clients something a little different from other photographers. This year, The TT festival finished on a Saturday with a second meeting on a smaller road circuit in the south of the island. The next day, I had all of images backed up, my camera gear cleaned, my socks washed – honestly – the van packed up and





I set off for Le Mans at 3am on Monday morning.”

He likes to get to Le Mans early to capture the practice laps on the Wednesday afternoon and evening, getting his eye in in his own words. What he regards as the more serious imagery from Le Mans is shot during the pit lane walkabout, just before the race start at 3pm.

“I usually position myself at the end of the start and finish straight, to capture the drop of the flag, and the excitement of the rolling start – and this was the same in 2018”, he explains. “For the first few hours, I patrol the series of bends before and after the start-finish straight, and try to capture the eventual podium place occupiers, in all four classes.”

David says that once he has secured what he considers to be the “money shots”, he can relax slightly, and become a little more artistic at other venues around the eight and a half mile – mainly public road – circuit.

The Isle of Man TT is even more demanding in terms of moving to the best positions for the two-hour main event. “Doing six laps of a thirty-eight-mile pure road circuit, between kerbs hedged and lamp posts, and at speeds



Le Mans action, behind the scenes and pit stops captured in a short time window between 9 and 10pm – previous page, this page and top right. All taken with the Fujifilm X-T2 and 16-55mm f2.8, ISO from 800 to 6400, stopped down to f5.6 to show speed or wide open for background shots.



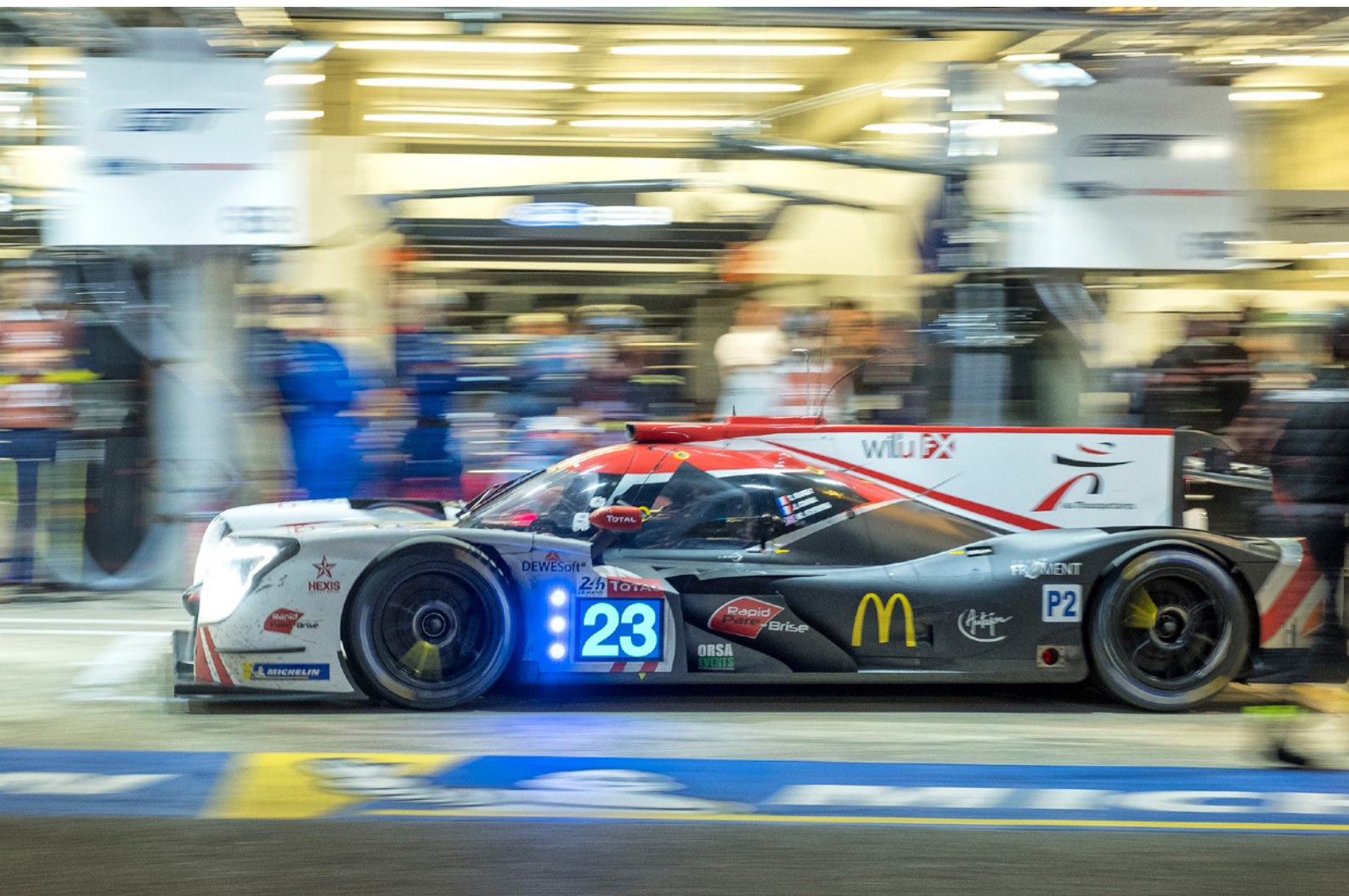
now averaging 135mph, is utterly mind blowing”, he enthuses.

Some of the best experiences he has at TT are witnessing and capturing the mixed emotions on display, the nervous tension of riders and support team as they leave the start line. “This can often be in stark contrast to the joy and elation of those in the winners enclosure. I am fortunate to have access to both areas”, he says.

“The great thing about Le Mans for me, is enjoying the respect of the Media Office staff. Being dedicated and professional in my endeavours to photograph the race, I have enviable access to the pit lane, pit wall and garages, and enjoying a one-hour slot both at night and during the daylight hours”.

One downside to his amazing experiences at Le Mans is the need for David to wear a full fireproof suit and safety helmet whilst photographing in the pit lane. “Temperatures have been known to rise to 35 degrees,” he explains, “so the big question for me after shooting is... do I upload the images immediately, or head for the beer tent?”

“I can’t honestly think of any bad experiences at either the TT or the Le Mans 24 hour race”



Though earlier shooting on Canon, David Silvester has moved to Fujifilm X-T2 with a range of lenses including the 50-140mm f2.8, 100-400mm f4.5-5.6 WR OIS, 16-55mm f2.8, 10-24mm f4 and also (below, at the TT) the Samyang 7.5mm manual fisheye.



says David. "I am fortunate and privileged to have intimate access to both, so I make the absolute most of it."

As for gear, David is very excited about his Fujifilm equipment, and enjoys using two XT-2 bodies and several lenses, including an 8mm fisheye lens, Fuji XF 10-24mm zoom, Fuji XF 16-55mm zoom, Fuji XF 50-140mm zoom and a Fuji XF 100-400mm zoom lens. In the same ThinkTank aircraft cabin backpack he also carries two Fuji compatible Nissin i60a flash units with remote capability and a MacBook Pro plus "all the usual accompaniments".

For Le Mans this year, David backed these up with a second XF 100-400mm lens and a third XT-2 body, courtesy of HireaCamera Ltd. To manage it all, he uses a Black Rapid sport strap and a Spider double holster. Has also carries a travelling studio of three powerful but compact Quantum TD5-r flash units and Lee filters for creative motorsport work.

"I now use Fujifilm after the wonderful people there loaned me cameras to capture the 2017 TT races. I was simply blown away by the ease of use, the quality of the kit and the fantastically crisp images captured on just the first night, and I have since sold my Canon kit. I trialled the equivalent Olympus gear a year or two earlier. It didn't even come close



Fujifilm's 50-140mm f2.8 is a 70-200mm equivalent ideal for press shots like the winner with trophy on podium, above. The 100-400mm was used at 335mm and ISO 3200 for the 'compressed' action shots below.



at the time, although I'm sure it's now improved."

When it comes to image capture, David rarely shoots in portrait mode, as he believes the XT-2 files are so good that cropping offers a better solution, with landscape better suited to handling the camera for action shots. "I like to play a little with compositions, sometimes panning at 1/30th or even 1/15th of a second. I sometimes shoot into the sun and try to include interesting backgrounds. I'm always looking for a different aspect or angle and I'm never afraid to try and fail. We are all still practicing, after all, aren't we?", he says.

David's post-processing workflow is always to use Adobe *Lightroom* for selection, renaming, cataloguing, and image proofing – "it's bullet-proof out on site and the extensive NIK software plug-ins cater for all of my requirements". Adobe *Photoshop* is only used for specific effects and printed work, with laptop trackpad and desktop mouse all he needs for control, no graphics pad (which he considers a needless expense for what is essentially photo-reporting).

As for the immediate future, this talented and extremely experienced photographer plans to fast-track his dream to convert his home and business from a working studio to "a holiday adventure playground, which will allow me to enjoy both my photography and semi-retirement". His knowledge of the island makes him the ideal photo workshop organiser and he has already had high profile instructors such as Faye and Trevor Yerbury and Gordon McGowan as guests. He certainly seems to be in pole-position to make a success of his photo tourism venture, as travel to British Isles locations gains ground over more expensive European destinations.



For further information see David's advertisement for Photography Escapes on page 29. David Silvester:

www.thestudiocolby.com

Photography Escapes, Isle of Man:

www.photographyescapes.im

Nick Jackson has a passion for what is often termed 'wide field astrophotography', where elements of the landscape are incorporated into the image along with the night sky. Nick, from Craven Arms in Shropshire, is not yet a full-time photographer and is operations manager for Fallen Fruits Ltd garden giftware, near Ludlow.

His interest in photography began with film cameras, but he did not take the activity too seriously at that time. "I just liked capturing moments and memories like everyone else", he says. He got his first digital camera in 2005 and quickly became hooked on using it for macro and wildlife subjects. As his skills improved, Nick upgraded to DSLRs and, in his own words, "developed a thirst for photography like nothing else", including taking his camera on shopping trips locally.

From then on, every spare moment Nick had was taken up with photography. However, as he works full-time, getting camera-time during the day became an issue particularly in winter when daylight hours are short. His solution was to use his camera

3: Starlight expressed – Nick Jackson's night shifts



The Night Watch, May 6th, 22.02hrs – Nikon D750, 17-35mm f2.8 @ 17mm, 13s at f5.6, ISO 100.

Below: Milky Way over Ludlow, August 27th at 01.31hrs – D750, 17-35 @ 17mm, 25s at f4, ISO 2500.

in the dark. "There's so much scope for night photography and it opened up a new world to me. Light painting, astrophotography, aurora photography, deep-sky imaging, and photographing star trails all become possible. The limit, really, is just my imagination".

From April to September Nick's main target is the Milky Way which, he feels, provides

dramatic panoramas, as its span lies low against the horizon in the early part of the year. "In August, the galactic core portion of the milky way is most visible and soars almost vertically into the sky", explains Nick. "Winter astrophotography focuses on certain constellations such as Orion and offers potential for stark and beautiful landscapes with frost and snow".

Nikon cameras have always been Nick's first choice, for no other reason, he says, that his first DSLR was a Nikon D40 and he has stuck with the system ever since, mainly to avoid losses incurred when changing items of gear. He currently has the D750 body and states that it is very highly regarded for astrophotography.

"It has excellent high ISO capability", says Nick, "which is





essential, as I'm often shooting between ISO 1600 and 6400". He mainly uses Nikkor 17-35mm f2.8 and 50mm f1.8 lenses.

Nick's caution to those thinking about experimenting with astrophotography is that long exposures are always needed, and how long they can be will depend on the focal length of the lens. "Due to the Earth's rotation, stars will start to trail if exposed for too long. Apertures are usually kept wide open, to allow as much light as possible to get to the sensor. Manual focusing is also essential for night time photography as AF will very rarely find the perfect focus point for pin sharp stars".

Nick says that the most generally accepted method of focus for



Above: Craig Goch, Elan Valley. Nikon D750, 17-35mm f2.8 at full aperture, stitched panoramic frames at 20s, ISO 6400. Taken at three in the morning on April 21st 2018.

Left: The Galactic Core. Taken just after midnight on August 27th 2017. Nikon D750 with 50mm f1.8 AF-S Nikkor, 10s at f2.8, ISO 2500.

Right: Titterstone Clee Hill. Revisited on May 7th 2018, 01.50hrs. Nikon D750, 17-35mm, 20s at f3.2, ISO 5000.



stars is to use live view, finding a bright star that shows up clearly on the screen and adjusting focus until it is as small and sharp as possible. Once focus is set, the image can be composed – “of course, as with any long exposure photography, a tripod is essential and remote shutter release can be very useful too”.

Nick's wider photographic experience brings many other photographic techniques to add to night skies, especially in lighting foreground detail.

Image noise is a constant issue in astrophotography, even with high-end full frame camera bodies. “One way to tackle this is to take multiple images and stack them to improve the signal to noise ratio”, he says.

“I have now invested in a tracking mount, which enables me to take longer exposures using much lower ISO – this can result in incredibly detailed, smooth images”.

Nick's post-processing workflow is “all about drawing out the colours and detail my sensor has captured”. He uses overall and local adjustments in Adobe *Camera Raw*. “The clarity, contrast and saturation tools are really important for bringing out details in the Milky Way. Foregrounds are all about bringing up dense shadows, and adding interest to the scene. At the end of the editing process, some noise reduction is nearly always required”.



Surprisingly, what may appear to be a tranquil and trouble-free genre of photography, may not be without its potential pitfalls. Tiredness can be a serious problem for the night sky photographer. Once, when out photographing until the early hours of the morning in Powys Nick felt that he had pushed the limit of his endurance a shade too far. “I left Elan Valley at 4.30am and still had to drive more than an hour to get home”, he explains. “The journey was horrific, with me trying hard not to fall asleep. It felt very dangerous and is certainly not an experience I would want to repeat.”

To counter that single, difficult experience, Nick can recall many others that have left him feeling very good about his choice of photography genre. One that

comes readily to his mind happened in early August 2017 when, as he explains, “all of the trial and error, learning and late nights came together in one amazing session”. Nick was shooting the radar station on Clee Hill in Shropshire, with perfect weather conditions when, to use something of a photographic cliché, everything clicked. “The camera settings were dialled in perfectly; my composition was carefully considered, and the resulting image just blew me away. I knew I had passed a milestone that night, and it felt incredible” he says.

If Nick were to look to the stars, what might they tell him about this area of photography? “I feel very buoyant about the future”, he predicts. “I see many more people taking up night time photography because advances in

sensor technology are beginning to make it so much more accessible”.

As for his own future, in 2019 Nick will submit a panel for qualified status with The Guild of Photographers and aims to achieve Craftsman level, later. “I plan to exhibit my work locally to show others the beauty of the night sky”, he adds. “I am also interested in offering tutorials and possibly running workshops. I will endeavour to upgrade my lenses, too, to improve the quality of my images. However, my main target is to explore other dark sky areas in the UK and ultimately the rest of the world.”

For this talented, dedicated astrophotographer the sky, most definitely, is not the limit.



[instagram.com/nickspix_uk](https://www.instagram.com/nickspix_uk)



Orion over Shropshire, midwinter.
Nikon D750, 50mm f1.8, 15s @ f6.3.
ISO 1000., 20.21hrs, December 28th 2017



Photography Holidays, Guided Tours, and Expert Tuition on the Glorious Isle of Man

Join us for a few days, a week, or maybe two, and learn the art of photography on a 'one to one' basis (or with your partner) from the Island's leading educator. Stay 'bed & breakfast' in the beautiful four-star rated home of Judy & David, and travel in style to capture some of the most amazing and unspoilt scenery the British Isles have to offer.

Full details are to be found upon our website at:
www.photographyescapes.im
Or, you may email us at:
welcome@photographyescapes.im





*Countless Stars, Countless Names – Greenbank Cemetery, Bristol.
Right: Moonlit Commonwealth War Graves – Haycombe Cemetery, Bath.
Marko Dutka's exhibition marks the centenary of the closing days of war in 1918, and remembers the fallen of both the World Wars of the 20th century. Scan the QR code, left, to access audio recordings linked to selected images*

CAMERACRAFT PORTFOLIO

MARKO DUTKA



AT THE GOING DOWN OF THE SUN



Henry John Sherwood – Canford Cemetery, Bristol.



Polish War Graves, All Souls' Eve – Haycombe Cemetery, Bath.



Mary & Lilian Reunited – Haycombe Cemetery, Bath.



Elves & Poppies – Arnos Vale Cemetery, Bristol.





Security Light Shadows – Holy Souls Cemetery, Bristol.



The Isaacs Family – Greenbank Cemetery, Bristol.



My God, My King, My Country – Arnos Vale Cemetery, Bristol.



Luftwaffe & ARP united in death – Greenbank Cemetery, Bristol.



Sisters Reunited – Ridgeway Jewish Cemetery, Bristol.

MARKO DUTKA - AT THE GOING DOWN OF THE SUN

From September 5th through to November 19th 2018, an exhibition at Bristol Cathedral is the culmination of a four-year photographic project. This exhibition remembers the lives of people who lost their lives in conflicts over the last 104 years, specifically commemorating the 100th Anniversary of the end of World War One.

The project began when I approached Arnos Vale Cemetery Trust in Bristol suggesting a pilot project photographing the war graves and war memorials there. Inspired by the Laurence Binyon poem *At the Going Down of the Sun*, I photographed between the hours of dusk and dawn. With this nocturnal approach I could show not just the graves but also the subtle indicators of contemporary human existence – light pollution, car, plane and satellite trails. These were metaphors for our continuing relationship with the people in the graves asking questions about why and how we remember those taken from us by conflict.

It was swiftly apparent there was far more to this than just a pilot project. Arnos Vale was followed by permission from Bristol City Council to photograph in their municipal cemeteries. An approach to Bristol Cathedral to display the final images led to further liaisons with Clifton Diocese, Bristol Hebrew Congregation, Weston-super-Mare Town Council, the Commonwealth War Graves Commission, the Royal British Legion, Bath and North-East Somerset Council and a number of church parishes.

I was now able to photograph not only Commonwealth War Graves but also civilian and enemy graves, and to include a wide range of ages, races and faiths. Of considerable importance was the opportunity to capture female war graves that told the stories of women as acting participants, civilians and widows.

The technical challenges of photographing at night are manifold. Although a considerable time was spent beforehand

visiting the locations in daylight the character of the environment changes considerably at night. The locations are often too dark even to see the objects chosen for photography. Initial high ISO settings and the use of the camera's LCD screen help to compose images, then shot at lower ISOs on much longer exposure times.

The subsequent exposures ranged from three minutes up to three hours long. This exposure time is effectively doubled by the time needed for in-camera noise reduction. Fill-in flash came from an Elinchrom Quadra pack revealed otherwise shadow-filled details. The images often have multi-directional light sources and eerie colour casts from this strange mix of ambient, flash and street lighting.

Weather plays a significant part in the process and timing is crucial so that the position of the Moon for example is just right to create the right illumination and angle of shadow. One image took ten attempts over two years to get the correct exposure as cloud passed over the Moon on each of nine previous occasions.

I have actively avoided using *Photoshop* where possible. The images are composed for the most part in camera.

However technology has played a vital role – from the use of a simple compass to determine the position of West and East through to websites that provide the position, phase and angle of the Moon. Two of the most useful were a phone application called *PlaneFinder* that allowed me to follow commercial airlines and time my exposures to include the trails of passenger planes; and *SkyView* that allowed me to chart and identify stars, planets and constellations.

A third app even allowed me to track the International Space Station!

Public engagement has also been a core of this project.

It has helped to generate interest and publicity and also crucial funding from the Heritage Lottery Fund. In 2016, as part of the

project, I worked with students from the City of Bristol College. They used pinhole cameras to photograph the graves of 16- to 19-year-olds killed in WW1. These images, exhibited in the cathedral that summer, received considerable media attention. The students' cathartic realisation that these youths lost their lives at a similar age to their own was an illuminating response to their contemporary expectations from society.

Fundamental to this project has been the input from individual members of the public and organisations such as Bristol and Avon Family History Society. Without the knowledge and specialised skills of such organisations, the research work needed to discover these hidden histories would be a mountainous task. I'm well aware that I am standing on the shoulders of giants when these educated people are able to trace the living descendants of people who died way back in 1917.

Throughout this project I have sought feedback on the images, and the response to them from the audiences at open days, photographic society lectures and arts trails has been illuminating. It was apparent that the images acted as catalysts freeing people to tell stories about their own friends' and families' conflict experiences.

This led to a further development, the inclusion of both text panels and QR codes. The text panels provide narratives about the people who are buried, in some cases showing portraits of them. The QR codes go a step further – nine images will have links to the voices of people who knew those buried in the graves.

These reveal the humanity of those individuals' lives. The participants include the young widow of a Gulf war veteran, the grandson of a WW1 Conscientious Objector and Blitz survivors.

The cathedral is an appropriate space for this exhibition. It is a graveyard and site of memorialisation. The opportunity to raise memorials to the "ordinary" people of Bristol within architecture that is dedicated to the "great

and good" will be a fitting tribute to their extraordinary sacrifice.

The installation will challenge pre-conceived ideas about our response to conflict. For example a 1914 grave that confidently states the belief "My God, My King, My Country", is exhibited alongside an unmarked grave of a Conscientious Objector.

The final exhibition consists of twenty-four 4ft wide di-bond panels installed throughout the Bristol Cathedral. These allow the viewer the opportunity to look at the fine detail in the images and to clearly read the inscriptions on the stones and monuments. In the darkness of this unique, architectural space the intention is to provide a similar experience to my own when photographing these images.

The installation will be the hub of a number of public engagements.

Artist guided tours, a book, workshops and integration with the Royal British Legion's Poppy Appeal are some of the ways that the accessibility and legacy of the exhibition will be continued and extended. Throughout September a Kick-Starter appeal is being held to generate funding for a 50-image book. A percentage of the profits from this will be donated to The Royal British Legion.

As well as the images this will include text about the individuals involved and a foreword by the Commonwealth War Graves Commission.

The Kick-Starter for the book is being launched via the Facebook page – see below.

We have provided one single QR code to the audio recordings at the beginning of this portfolio.



To find out more about the 'At the Going Down of the Sun' photography project please visit:

Facebook – 'At the going down of the sun photography'. <http://tiny.cc/u1ebxy>

If you like this Facebook page you will be updated with all the latest developments. You can also find out more about Marko's work on his website www.markodutkaphotography.com

SIGMA

SIGMA's renowned prime Art lenses are now available in, and fully compatible with, Sony E-mount. Offering ultra-high resolution and groundbreaking image quality, the SIGMA Art line features fast maximum apertures and best-in-class optical performance.

A Art
135mm F1.8 DG HSM

A Art
85mm F1.4 DG HSM

A Art
50mm F1.4 DG HSM

A Art
35mm F1.4 DG HSM

A Art
24mm F1.4 DG HSM

A Art
20mm F1.4 DG HSM

A Art
14mm F1.8 DG HSM

Matched lens hoods and padded cases included.

Other mounts are available. Visit www.sigma-imaging-uk.com for details.

Made in Japan



This story has many beginnings...

Beginning #1

I was once an avid Minolta shooter. And every Minolta shooter in the US who ever called their tech support line in Ramsey, New Jersey would end up talking to Phil Bradon, the guy who showed the world how customer service should be done. Unlike all the sales and marketing guys there, Phil loved photography and he truly loved the Minolta products. He even spent four years in Japan working alongside the engineering teams. He built prototypes of vertical grips and battery adapters in his home. You get the idea. I learned everything I know about wireless flash from Phil. Generously spending hours on the phone with me, he'd patiently explain the communication protocol and even walked me through how to get ratio lighting AND a hair light using just one flash and a reflector.

We all know what happened to Minolta. The story was they haemorrhaged money because of a lawsuit with Honeywell Corp. regarding autofocus patents. I shared this story in the book I wrote about the Minolta 7D camera.

Beginning #2

Back in the early days of the internet, Yahoo! was a thing, and Yahoo!Groups usurped Usenet as the premiere online discussion platform. I was mildly active in the Minolta forum, and I suggested we all send a group "Thank You" to Phil Bradon for his stellar level of customer support. I created a framed award and sent it to him, signed by the most active members of the group. Phil later told me that he's only received two awards in his life; this was one of them. It graced his office wall until Sony bought Minolta, at which time Phil left.

Beginning #3

One day on the Yahoo Minolta group, up came a post looking for someone to write an article about that year's photokina, the giant photo industry trade show in Germany. Being between jobs and having accumulated a gazillion frequent flier miles, I bit. Who was it who solicited this reportage?

FULL CIRCLE



Gary Friedman on the journey from Usenet groups to e-books, blogs and real magazines – with a detour to rediscover the classic *Minolta Mirror* annuals.



Phil Bradon helped Gary master the first wireless flash system, Minolta's 1991 introduction. Above, using one remote wireless speedlight and a reflector. Below: Phil's recognition from Yahoo! Groups, and Gary's 2002 photokina coverage.



David Kilpatrick, who later would become *Cameracraft* editor and publisher. This was in 2002, and would be the first of many articles I would write for him over the years.

Beginning #4

One day after my book on the Minolta 7D camera was published, I received a letter from an engineer who used to work for Honeywell. Below is an excerpt*:

"Dear Gary, It was interesting to read your opinion that the demise of Minolta was due in part to the lawsuit loss to Honeywell! Let me tell you some of the inside story of that loss."

The invention of SLR autofocus was my invention and my patents which were naturally assigned to Honeywell. Minolta had purchased the Honeywell autofocus IC module and initially were using it in their cameras. Suddenly they stopped using the Honeywell product and came out with their OWN!! autofocus system... based on the '401' patent."

Minolta was contacted by Honeywell to suggest license under this patent so they could continue making AF cameras. They were advised by a large New York law firm to reject any offers of license by Honeywell. I know for a fact that Honeywell would have gladly settled for a \$5 million license arrangement. Honeywell was known as a company which tried to avoid litigation and the most they had ever realized from any past litigation was around \$5 million."

photokina 2002

Gary L. Friedman crossed the pond to report for us from photokina – his first visit to the biennial photo show, arriving with no prior expectations, and briefed to avoid covering all the ground the press releases would fill in...



Minolta chose to go to trial and fight patent infringement instead of settling.

After five months in court, the jury awarded \$96.4 million plus an additional \$31.5 million in court costs and licensing fees to Honeywell.”

* Redacted to remove legally contentious words or comment.

Minolta was financially weak after that point. I shared this story with Phil Bradon to get his perspective. Here's what he said:

“All camera companies were working on AF systems for lens shutter and SLR cameras when Honeywell came to Japan with the module that Konica used for the C-35. Minolta's was infrared as were Pentax and Canon.

Minolta purchased a license to produce a lens shutter camera with the same module. It was very bad in low light as it was a light based system (not infrared). Terrible for flash pictures. Fuji put a flash light on their camera. A year later, Minolta finished their infrared system and switched it out.

SLR camera systems continued to be developed. Honeywell showed up again with the module for SLR cameras. Minolta and about everybody else signed the non-disclosure agreement before seeing. Found it was not as good as the one they were developing and Honeywell was not yet finished developing – “give us some earnest money and we will be back in a year with the module.” Minolta was screwed for signing the paper.

I agree that they should have paid a royalty and moved on. Even though the Honeywell system just about killed Olympus who got out of SLR cameras because of it. Almost took down Pentax and was a failure for the Nikon 2020.”

Beginning #5

David Kilpatrick visits us in California; asks that I accept the role of Associate Editor for his new venture, *Cameracraft* magazine. “We want to produce something in the spirit of *Minolta Mirror*”, he told me.

Ah, *Minolta Mirror*. Minolta's legendary annual publication showing off great photography



Discovering Minolta Mirror. Overleaf, we reprint a facsimile of David Kilpatrick's article from 1976 – it may help as much now as then.

being made by their cameras, using the best (and costliest) printing in the business. It ran from 1975 until 1993. I knew of its legendary reputation. I think I even had an old issue lying around. Like an old *National*

Geographic magazine, they're hard to throw away.

“*Minolta Mirror* was a true labor of love of Dick Bryant. It took a full year to produce one. Dick went to each photographer and personally interviewed him/her

and selected photographs. Then came back to Japan and wrote the articles and worked with the printer in Kyoto, Japan to get the very best possible images in print. He used to come back from a printing session to describe how many colors were used to get the job done.”

The above quote was Phil Bradon again, explaining that the *Mirror* was so popular that Dick Bryant ended up doing it full time, and he (Phil) took over Dick's responsibilities, writing English manuals and such. Phil ended up moving to Japan to accept the assignment.

Continuing...

So six years had passed since accepting the *Cameracraft* offer, and I tried very hard to seek out and write about photographers who were doing interesting and worthwhile things with their cameras.

Then one day out of the blue, I got a call from Phil Bradon. Phil was now working for company that makes Sekonic light meters. “I'm cleaning out my house; I found a full collection of *Minolta Mirror* magazines. Could you provide a good home for these?” Having never seen more than one issue myself, I quickly accepted, and pored through them once they arrived.

The initial edition was half portfolio, and half marketing about how wonderful their new XE-1 was. As time went on, issues became less technical and more portfolio-oriented. Subsequent issues heralded work by the noteworthy photographers of the day, including Ansel Adams (don't think he ever used Minolta), Henri Cartier-Bresson (he shot with a Leica that was built by Minolta), and...

As I continued to peruse the old issues, something took me completely by surprise: In the 1976 edition there was an article written by David and Shirley Kilpatrick – the very publishers of this magazine! (1980 and 1986 editions as well.) I had no idea David was involved way back then. Nor did I realize just how much hair he once had...



www.friedmanarchives.com

Please help me give back!

There is an organization called **Photographers Without Borders**, a bit like Doctors Without Borders... except they don't actually save lives. PWB's purpose is to send volunteer photographers to some of the poorest countries in the world to document the impact that NGOs (Non-Governmental Organizations) and other non-profits tell their stories and document the positive impact they are having in the communities they serve. PWB have selected me for an assignment in Vietnam, documenting the Thua Thien Hue region, one of the hardest hit areas in the Vietnam war, and still in need of rebuilding. This underserved community includes those living with physical disabilities, mental challenges, families impacted by Agent Orange as well as residents who have been resettled into the area. This NGO provide assistance and support by giving them access to quality education, health care services, equal economic development opportunities, and improved environmental conditions.

The assignment takes place in December of this year, and I'm looking to raise USD \$5K to help offset my costs. Would you do me the honor of helping me document this essential work? A donation of just \$25 gets you a 10% discount coupon code for any of my downloadable publications. For more information and to donate, please go to <https://bit.ly/2AL9R8G>. Many thanks!

ANGLES

Wide-angle lenses emphasise three-dimensional perspective in two-dimensional photographs. Because the photographic image has no physical depth, we have to rely on the size-relationships within the picture to convey the impression of scale and distance.

The scale of foreground detail and texture can be increased by moving the camera closer, without any noticeable effect on a distant background which frames the composition. Depth of field from a small aperture can render the reducing scale of forms and textures sharply, or differential focus from the new crop of fast (*f*1.4) wides can isolate a subject against blur. Both approaches give a good sense of depth and distance.

Wide-angle lenses—from 10mm to 35mm are available for full-frame mirrorless cameras, with DSLRs only slightly limited (currently 11mm, from Irix and Canon). Micro FourThirds users get as short as 7mm, which is a match for 13-14mm in terms of view but gives an enhanced wide-angle look. APS-C lenses start at 8mm (12mm equivalent).

The whole depth of a scene plays an important role in wide-angle work. Even where there is no pattern or geometry in a composition, the diminishing size of fine detail or texture on any surface angled away from the camera gives all the information needed for the eye and brain to see it in 3D. Only a completely textureless, plain surface fails to give the impression of perspective.

Using foreground

A picture without any foreground lacks depth, even when a wide-angle is used. Telephoto shots often just show a subject against a diffused blur, and no depth is needed. The use of foreground is mainly confined to wide-angle and

WHEN Gary dug out my article from 42 years ago, I read through it and realised that never since, in dozens of articles and book chapters written about lenses, had I reprinted its content. I've always tried to find a new aspect. Parts of the article, such as clouds in the sky forming a definite plane with perspective and not just a flat background like a painted studio canvas, need explaining to each new generation of photographers. The facing image is an example – the high cirrus clouds don't actually spread out upwards into the sky. They sit like a ceiling, and seem to flare outwards because the 20mm lens maps their perspective from overhead to the horizon.

Initially we planned to reproduce a facsimile, but the text is out of date now. Some readers do still shoot on film, some use manual cameras from 40 years ago – there's a revival in both – but most use digital and don't think 17mm on full frame is an extreme wide-angle, as we did then.

Shortening the original article – which now strikes me as more of a textbook chapter than a magazine feature – I've used the original images. To round it off, we move into the digital era and look at some of today's lenses with so many choices open across formats from Micro Four Thirds to GFX. – *David Kilpatrick*

standard lenses, and when something specifically needs relating to its surroundings the wide-angle is the obvious choice.

In a landscape you can walk many yards to each side of your original viewpoint and the appearance of the distant view won't

alter much – but in that space you could have walked from a flower-filled garden, through a copse of trees, and into a car-breaker's yard! You can select a small patch of foreground anywhere within a large area and relate it to the same backdrop.

Convergence/divergence

We say 'converging verticals', but don't say 'converging horizontals' – that's because we are used to looking ahead, not looking upwards. The laws of perspective apply to any flat surface or subject plane whether it's vertical, horizontal, up, down, sideways or at an angle.

Parallel lines on a flat surface will appear parallel in a picture only if the surface is kept parallel to the film-plane itself. Tilt it at an angle to the film-plane, and the lines will converge with increased distance. The convergence depends on the angle of the subject plane to the film.

With a wide-angle lens, you get in more of converging lines (not literally, unless the subject is something like brickwork or paving) because of the greater angle of view. Move in closer to the plane being photographed, and you increase the apparent separation of the foreground lines from



The sky and distant view remained almost the same in these two 17mm shots taken by Shirley Kilpatrick in Aberystwyth. The foregrounds demonstrated wide-angle perspective perfectly.

the distance where they converge towards a vanishing point.

Of course, actual scenes don't have lines ruled on them and you may not see a vanishing point, though it can be placed within the frame. This is the effect which makes verticals converge and landscapes recede into the distance. It is normally most apparent in landscapes when something like a highway or rail track provides the sort of rigid linearity that we find in architecture. It doesn't matter whether we call this aspect of perspective convergence or divergence, but we tend to "read" picture perspective from the bottom of the image upwards and outwards, and expect detail to converge towards the top and sides.

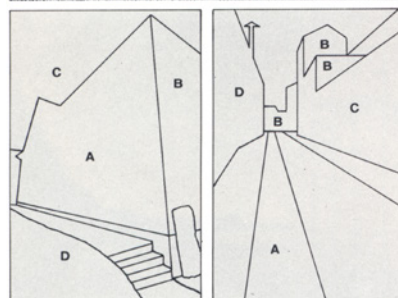
Image structure

With understanding of perspective, you can analyse your pictures to understand why they are successes or failures. Any picture apart from one of a flat surface entirely filling the frame has more than one subject-plane. In a landscape, the two main planes are the sky and the ground, vanishing at or beyond the horizon.

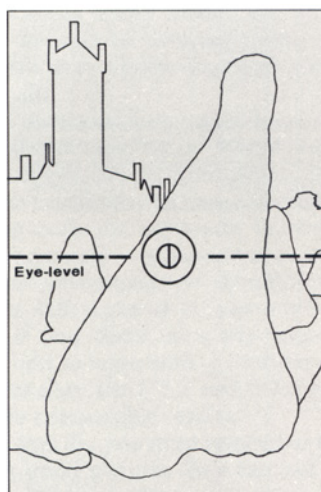
The ground converges as expected towards the top of the frame, but the sky diverges. Add a building, a further plane, this time converging towards the top of the picture, set against the sky - now we have a set of perspective planes which make the picture interesting.

A clear blue sky or blank white one will not give much of this impression of depth, but clouds can even on a dull day. Their scale in the picture can not be varied by moving closer but a wider angle lens can include more sky, and more information to help us read picture perspective.

With each added plane, further information appears, until a composition becomes muddled. If planes follow accepted rules of composition - which they should do if the picture has been carefully composed - and are also differentiated in terms of tone or colour, maximum integration of perspective and content is possible.



Above left: Elder Yard Chapel, Chesterfield, dating from 1694 (Shirley Kilpatrick, 21mm f2.8 Rokkor, Minolta XM, FP4 developed in Acutol). Converging verticals to make a single-storey building look taller than it is. The composition can be divided into four distinct image-planes shown in the diagram as A, B, C, D. Above right: an industrial scene in Sheffield (David Kilpatrick, XM, 35mm f1.8 Rokkor at f5.6, FP4 in Aculux). A viewpoint close to the street emphasised the ground and gave correct verticals. The diagram shows how the picture can be analysed into planes with the street (A) as the main perspective key in the picture.



By keeping the camera perfectly level, verticals can be kept absolutely parallel and straight. Here the topiary in the foreground has provided a composition allowing full use of the frame; see text and diagram. Alton Towers, Staffordshire, photographed by David; XM, 21mm Rokkor, Tri-X in Microdol-X @ 320 ASA.

The illustrations have been scanned from the pages of Minolta Mirror as some of the negatives or prints can not be located now, and the scans have a consistent look including the warm paper colour of the original 1976 annual.



Wide-angle composition

Once you think in terms of perspective, and to see subject planes, you should find yourself able to look at a scene with an analytical eye. These planes only become clear with lenses of 35mm or under on full frame (a 60° angle of view). To give an impression of depth you need to have the principal subject plane or planes of a scene at an angle to the camera, not flat-on. To emphasise depth you need the foreground close to the lens.

So a landscape is simple to tackle - with your wide-angle, you can aim the camera down and the horizon will still be in the picture. The foreground will be close to you, and the depth-of-field of the lens will keep it all sharp.

By avoiding any tilt of the camera, the wide-angle can be used to give a precise rendering of verticals. Wide-angles do not 'distort' perspective - when parallel to a subject most will be as correct as a shift lens. Even a fisheye lens does not distort, it simply maps the image in a different way. Designs which give unevenly curved or moustache-type wavy horizons do indeed have distortion. Lens profiles can now correct these but it's much better to use a rectilinear design for a distortion-free 'drawing'.

You must aim your camera perfectly at 90° to the subject. If you are standing on level ground, the central focusing spot can be levelled at a point on a building equal to the height of the camera above ground, usually five to six feet. If your camera has a horizon or spirit-level display, use it. This may leave excess foreground in the bottom of the frame - you crop, or find an interesting foreground subject to fill it.

Using one-quarter of a 17mm view to frame a building is equivalent to using a full 35mm frame with a 35mm perspective control lens set on 18 millimetres of rise and 12 millimetres of cross-shift - more than with any PC lens made. But if you have a 45 megapixel sensor that's more than 11MP, good enough for a full A4 magazine page or an A3 inkjet print.

It's often better to work with



Angling the camera down with a 17mm lens and close foreground.



A winding path and the scale of the women and trees emphasises depth.



Impact from a strong separation of subject and background.

the top half of a 24mm lens high resolution frame and get perfect verticals than to take a converging-vertical 35mm shot and correct it in Photoshop.

There is nothing wrong with converging verticals themselves, and used carefully they can give a dynamic image. It is important to make sure that a picture with a strong "lean" is balanced, and does not seem to tilt in one direction or the other. This is not just a question of keeping an equal angle at each side of perpendicular; where the true perpendicular is off-centre in the photo, different angles of lean may be needed on either side.

Apart from the use of foregrounds, the balance of planes,

and the correction or non-correction of verticals, there is one other extremely important aspect of wide-angle composition.

Although the very nature of the wide-angle can give a strong perspective-effect, careful choice of subject-matter is still useful when composing a picture where depth and distance are important.

The repeated motif is the most common way of injecting a sense of added depth. An identical detail which is repeated into the distance gives a reference-point which augments existing perspective. Although common-sense dictates that it is exactly the same phenomenon, a constant reference gives a smoother, more pictorial impression; this can be

a road or winding path receding into the scene.

Framing an intruding foreground or subject close to the lens and unconnected with the rest of the picture, with no visible middle-distance to link the two, has a contrasting impact. The jump in scale can be used to form a juxtaposition, as in the newsman's technique of photographing a person in front of what's being reported; a portrait head-and-shoulders superimposed, thanks to a wide-angle lens, on the relevant scene.

In 1975 I wrote this: "The optimum outfit, in terms of versatility with the minimum number of lenses, must be 35/24/17; where only two lenses can be used, 28 and 21. If you only own one wide-angle, you should think in terms of buying a further lens with a gap of at least one focal length between it and yours; if you don't own any wide-angles, the 28mm is perhaps the best to learn with".

Today, a 16-35mm is the standard wide-angle zoom and very little had changed. I'd still suggest a 28mm as the 'basic' wide-angle but if you only have one prime lens a 24mm or 25mm (unique to Zeiss) gets you the shot in more situations. We have good quality lenses covering 14-24mm or 12-24mm, and if you own a 24-70mm or 24-105mm midrange zoom, one of these makes far more sense as your wide choice. The wide to portrait zoom didn't exist four decades ago beyond classics like the 35-70mm f2.8 Canon EF or Minolta's unique lever focused 40-80mm f2.8.

I also wrote: "Just as we remember the 1920s for the introduction of 35mm photography, the 1930s for the great improvements in lens technology, and the 1950s for the SLR revolution, we will remember the 1970s as the decade of the wide-angle". That was premature - in fact the twenty-teens have turned out to be the decade of the even wider angle, and also of the super-fast lens, ultra-macro, advanced zooms and extreme teles. Back then we learned the rules - right now you have the tools. Use them and enjoy!



Sony FE 12-24mm f4 G

Extrême wide-angle lenses, like fisheye lenses, can make your work look boring if you use them too often. So I never owned one; I just rented them for occasional assignments. In the past it has been the Zeiss 16-35mm for the Sony FE mount; but in my last trip to Iceland I gave the new 12-24mm f4 Sony G lens a try. I was so impressed with it that I am now a proud owner of one, and it has now completed my 'Holy Trinity' of f4 G lenses, joining the 24-105 f4 G and the 70-200 f4 G. These lenses are about half the weight of their 'G-Master' equivalents, and half the price (24-70 or 70-200), forgoing only the maximum f2.8 aperture (which I rarely need, since there are other ways to get that creamy bokeh). The 12-24mm costs £1,700 (UK) or \$1,700 (USA) and weighs only 565g for travel, 87mm in diameter and 117.4 mm long. The closest comparable lens, the Sigma 12-24mm f4 ART for Canon EF, weighs 1.15kg and is 102mm diameter by 131.5mm long, before adding 125g and 26mm in length for the MC-11 EF/FE converter.

One of the things I like about the 12-24mm is that some of the esoteric features of Sony's camera bodies, like Eye-AF, work with this lens. But if you're a landscape photographer there are two things about this lens you need to know:

1) There are no filter threads.

This is partly because, as with all extremely wide lenses, the tendency for vignetting when using filters is extremely high, as are the chances of increased internal reflections. Rightly or wrongly, Sony decided to eliminate filter threads altogether for this lens.

2) If you have filters wide enough to be used with a 12mm lens – such as 145mm circular filters, or square graduated neutral density filters to keep your sky from blowing out – you'll have to spring for a third-party adapter which was designed specifically for this lens:

<https://bit.ly/2L8x84k>

Gary Friedman rented the 12-24mm as an ideal wide end for his travel kit on his last trip to Iceland – now he's bought one.



The 12-24mm Sony G is not a large lens compared to DSLR equivalents, but has an integral petal hood, a convex front element and needs a special adaptor to take 150mm system filters. Below, in a tight space, and showing some distinct flare from the sun shining into a church.



I'm not one to test ultra-wide lens distortion by shooting brick walls at close quarters. This magazine's editor has exposed the folly of that exercise in a previous article. And you can correct for it in post anyway if your lens has such defects. I also am not one of those people who shoot into the sun to test for lens flare. If I don't want flare I keep the sun behind me. Besides, J.J. Abrams now adds lens flare into almost every shot in his movies, making flare hip again and the elimination of it somehow passé. Having said that, the flare here was well controlled, thanks in part to Sony's Nano-AR lens coatings. And you also get a pleasing 'sunstar' effect on specular highlights thanks to the non-round aperture shape at small f-stops (minimum f22).

All I really look for in a lens of this type is close focusing distance (so you can really have your subject front-and-center with a surreal feel to it), plus reasonable sharpness in the corners wide open, and sharpness wide open allowing me to pair it with a 42MP camera like the A7RIII so I can have lots of cropping options. The 12-24mm focuses down to 28cm, giving a subject scale of 0.14X and a field covering 18 x 27cm. It was released in 2017 to match



Above, Northern Lights stitched by Photoshop's automated panorama function from two 12mm frames. Below, the versatility of such a wide lens proved by a superb sky in sunshine and a dramatic close foreground as the clouds closed in.



the resolution of the full frame 42MP sensor, most likely ready for even higher resolutions. Other than that, if my light and composition are strong, nobody cares if my lenses have 2% pincushion distortion.

I was also pleasantly surprised by this lens's ability to survive sudden downpours and freezing temperatures when taking long night-time exposures.

The only theoretical shortcoming of this lens is for astro



and night sky photography; for all exposures need to be less than 20 seconds to keep stars from trailing; this implies a fast lens and a high ISO. At $f/4$ you'll have to bump up the ISO a stop compared to using an $f/2.8$ lens to compensate; but

this won't be a problem if you're shooting with any of Sony's A7s cameras, the A7RII or III or the new A7RIII.



www.sony.com/electronics/camera-lenses/sel1224g

Experimenting with Landscape Pro

Conditions for photography were worse than expected for much of this Iceland trip. The flat overcast view of an iconic rock was not very rewarding even with a long time exposure when the light fell. Testing Landscape Pro initially in demo mode, Gary invested in the program to test its abilities. A client may want this kind of afterwork for advertising or decor, when authenticity is not a concern. Quick use can prove the concept.



Fujinon XF 8-16mm f2.8

I've been shooting with Fujifilm cameras since 2003 and their groundbreaking FinePix S2 Pro, but more recently, exclusively Fujifilm X-Pro2 since April 2016, and I was invited to be an official Fujifilm X-Photographer in April this year, so the brand really is apart of me.

The only thing I've missed since April 2016, is an ultra-wide zoom lens. My Nikon 14-24mm f2.8 was my most favourite lens on my old system, and I used it on every shoot. I've been using a Zeiss Touit 12mm f2.8 to fill the void, but as good as it is (and it is good) it couldn't hold a torch to the ultra-wide zoom. Imagine my surprise when I saw the new lens added to the roadmap, all my dreams had been answered; an 8-16mm f2.8 was coming. Fast forward to August, and I met up with Fujifilm and they let me have a play with a pre-production model.

It was like I'd never stopped using an ultra-wide, as I fell straight back into my 'ultra-wide shooting head', while walking around the British Museum. The first thing I noticed was how compact it all is, much smaller

Scott Johnson, recently made a Fujifilm X-Photographer, has had a chance to try the new fast ultra-wide zoom.



Selling for £1,799 SRP inc. VAT, the new lens has the impressive handle of Fujinon Aspherical Lens NanoGI XF 8-16mm 1:2.8 R LM WR – almost as many letters after its name as Scott! With 20 elements in 8 groups, the Double NanoGI coating eliminates the flare problems many such lenses have (note the large bright windows and glass roof below, and the sun through trees). It weighs only 805g, focuses down to 25cm, and has the weathersealing and on-lens aperture control of the top XF WR series Fujifilm optics.

than my older lens, but it doesn't compromise at all, as everything about this pre-production lens was made to Fujifilm's notorious perfection.

It's sharp. Pin sharp. From edge to edge, and wide open, its tack sharp. I'm not sure how, but it's probably the sharpest lens I've ever used on a Fujifilm

body. It's also arrow straight, no distortion at all, even at 8mm, the lines are incredibly straight – and architectural photographers dream! Yes, there is a slight warp if you put a person on the edge of the frame, but it's a straight warp, no lens can correct for that.

The speed of focusing was amazing, even in low light. During my week's 'play', I was fortunate to cover three weddings, and I used the lens on every one.

I can't wait to use a production model with a complete firmware update and tweaks Fujifilm will no doubt add to make it even more perfect.



See: www.fujifilm.co.uk

You can meet Scott Johnson at Photohubs Coventry, November 14th-15th. See page 60 for details.





Above and below – tall trees for a wedding setting. Right: full frame at ISO 2500, full f2.8, at 8mm. Note well-controlled edge distortion, left, and quality at 300dpi full size.



Sigma ART 14mm f1.8 and 14-24mm f2.8

Using a mirrorless camera system, even full frame, it's easy to forget the sheer weight and bulk of gear which professionals live with daily. So the arrival of three Sigma Global Vision ART DG HSM lenses which break previous records focuses attention on why they need so much glass and why you would want them.

I'll be looking at the 105mm f1.4 ART, a lens which the webmoran community has annoying nicknamed the 'bokeh monster', in our next issue. Here we consider two wide angles both of which offer the benchmark 114° view given by 14mm, one a straight match for the 14-24mm f2.8 specification established by Nikon which transformed expectations fully eleven years ago. The other had no precedent – it's a new 'first' for Sigma, a 14mm f1.8.

This is a natural extension of the range of ultra-high-speed wide angles covering 35mm, 24mm and 20mm f1.4. Other makers without the benefit of full AF and connectivity to camera systems compete in the ultra-wide high speed range, notably Laowa with their 15mm f2. This is claimed to be 'zero distortion'. In fact, it's contained within 1%.

A similar claim is being made for the Sigma 14-24mm and it is certainly as valid or more so. What's more interesting is that the 14-24mm zoom appears to be just as good as the fixed 14mm, and to hold below 1% distortion across its range, changing from barrel at 14 to pincushion at 24 with a neutral point between. The 14mm f1.8 has wave-form (moustache) distortion with a mid-zone of barely visible pincushion corrected by barrel towards the edges.

These lenses are designed for sensors of 50 megapixels and over, and testing on Sony A7RIII using the Sigma MC-11 adaptor confirms that they are capable of pixel-perfect sharpness across the frame, corner to corner, wide

As a lens maker of substance, Sigma makes lenses which are optical heavyweight champions.



open. The high contrast and level of CA correction, aided by built-in lens profiles which are transmitted correctly by the MC-11 and take full effect in Lightroom or Adobe Camera Raw, makes the images as close to perfect as you're ever likely to get from such lenses. Comparing the zoom to Nikon's already excellent lens, a decade and 150g for three more elements without any significant increase in size makes all the difference. It's also two-thirds of the price, with a new Sigma costing much the same as a good used Nikon.

Is there any bad news? Yes. The 14-24mm can pick up slight flare from bright large light sources, like windows with bright sky when shooting interiors, and at 24mm and f2.8 only this can spill from just outside the frame. Overall this type of adverse light produces

with its sharpness and good rectilinear drawing, it can produce architectural interiors of a near medium-format standard hand-held if you've got a stabilised sensor body. So can the 14-24mm but the 14mm f1.8 handles adverse window light better, offering more possibility of shooting without lights. The fast 14mm also produces strong differential focus effects and defocused light sources are circles without onion ring effect. Both lenses create strong sunstars from f11, the zoom stops down to f22 but the 1.8 is limited to f16.

While in the past complex designs using anomalous dispersion, high refractive index glass have combined with necessary multi-coating to give some odd colour bias, these new Sigma lenses are clean and neutral and compare with best. Despite the sheer volume of glass the light has to get through the on-axis T-stop is close to the marked maximum aperture.

Vignetting will vary according to the sensor used – on the Sony 42MP, it's certainly visible even with the lens profile applied. The 14-24mm has rather sudden death into the corners, especially at 14mm. The 14mm f1.8 has much more of an even shading, though it loses two stops between centre and corner. However, stopping it down to f2.8 reduces this



Top, 14-24 and 14 f1.8; 14-24mm on MC-11 and Sony A7RIII. Above, 14-24 (L) and Sony 24-105mm FE (R). Aperture and depth of field, 14mm right – 14mm at f1.8 (L) and at f16 (R), closest focus.

some visible glow or flare, but it's much better than similar zooms. It will very rarely be encountered and reducing the focal length from 24mm or stopping down.

Good news? The 14mm f1.8 is free from in-shot light source flare. It can show ghosts from out-of-shot direct light hitting the front element. Combined



enough to beat the 14-24mm's full aperture performance.

Finally, there is the question of practicality. The Sony versions of these lenses, due soon, will have much better AF, though operation with the MC-11 was acceptable for most stills work. They should also have slightly faster aperture setting and less stepper-motor noise for both aperture and focus control. I found AF-C in video resulted in clearly recorded AF 'ticking' and on the $f1.8$ servo-closure to working apertures around $f11$ delayed shutter release noticeably. Both are better matched to DSLR body size and balance, and will also work faster with Canon, Nikon or Sigma native AF/AE protocols. Considering the sheer heft of the optical units, Sigma's HSM autofocus is fast and quiet.

The 1-kilo plus lens weights are also better suited to the robust construction of professional DSLRs, and I found myself supporting the lenses at all times, never letting the camera hang on the neckstrap. Both lenses have very large exposed convex front elements, the 14-24mm retracting slightly towards 24mm, and with very close focus I managed to touch the subject against the glass more than once. The dimensionally slightly shorter prime focuses to 27cm (10cm from the front glass) 1:9.8 scale. The 14-24mm goes to 26cm at 14mm, but achieves a 1:5.8 scale, almost double the subject size but only 7cm clearance.

They have identical 97mm deep lens caps covering the built-in petal lens hood wings, and any

filter system used needs a special adaptor. Rear gelatin filters can be fitted (Canon version, 14mm prime) using a small adaptation available from Sigma, but you won't like the price of Kodak Wratten gels or the limits of their neutral density range.

With very tough surface coating and well sealed assembly, these lenses can be exposed to a bit of rain or even champagne for sports photojournalism and party events. In the rain, they will image drops on the front element clearly at small apertures – I had to shoot by whipping the front cap off quickly.

Because of the size of the lenses, I needed to devote a separate bag to them. Despite this, at one point I had to tuck one lens under my left arm to hold it when fitting the other. If you do have two or three of these fast Sigma ART lenses, you won't want to juggle them this way in a hurry. They all come with excellent custom padded black fabric cases and straps and these are maybe the best answer to handling and protection. They are not alone in being large – Sony's own 24-105mm $f4$ FE G OSS lens, with hood fitted, is not far off the size of the 14-24mm, just much lighter and easier to handle.

As for cost, the 14mm $f1.8$ sells for £1,679 and the 14-24mm for £1,399. That's twice the price, or more, of the 20mm or 24mm $f1.4$ siblings which sell for £699 and £649. The Canon 14mm $f2.8$ EF II USM is £1,879 and though much smaller, like the lower cost Samyang AF $f2.8$ and XP AE $f2.4$ versions, still has a convex front element and no direct filter thread. This gives 16-35mm zooms their appeal – smaller, lighter, and filter-friendly and it's also why the Carl Zeiss Distagon T* 15mm $f2.8$ manual focus lens sells at £1,999. As yet the 16-35mm $f2.8$ or $f4$, very much the standard professional wide-angle zooms, are missing from Sigma's range.

So, these large ART lenses need considering. One or the other may be exactly what you need. The 14mm $f1.8$ is unique.

– David Kilpatrick



www.sigma-imaging-uk.com



Above: long edge distortion test on building roof edge, 14-24mm top (no profiles applied), 14mm $f1.8$ bottom with and without LCP. Below, 14-24 (L) and $f1.8$ (R) stars. Left, street light flare patches. Below, $f1.8$, 30s, LED light painting.



Pick of the wide-angles



TAMRON launched the 15-30mm $f2.8$ VC USD – a stabilised, fast ultrawide zoom – only three years ago. With excellent sharpness wide open into the corners, this DSLR lens for Canon and Nikon has an ultrasonic focus drive making it suitable for movie shooting. Below, VC turned off and firmly tripod mounted on the QMII for a 13 second exposure at dusk. The long end range of this lens appeals to social photographers – it has very little distortion at 30mm.



SAMYANG's pioneering 14mm $f2.8$ high quality manual lens was updated in 2016 to AF, initially for Sony FE. Now it is also made for DSLRs and a higher quality XP AE $f2.4$ version is offered for Canon users. The lens focuses so close, below, that even at $f16$ the house in this shot is subtly blurred – not bad bokeh for almost infinite depth of field. But not from inches!



SIGMA's 12-24mm (latest $f4$ version, right) have been classics for a decade and a half. The very first full frame 24 megapixel DSLR, in 2008, was used to get this then-unique shot of Palma Cathedral at 12mm. Now it's all too easy...



NIKON went slim and light with their stabilised 16-35mm $f4$ VR zoom in 2012. Taking 72mm filters, it's ideal for ND time exposures and also for using a polariser, as in the 16mm shot on the right taken with the D800.





OLYMPUS make a Pro 7-14mm f2.8 – 7mm is so short you can almost rest the camera on the ground and have it sharp. The reason to buy this, and not a 9-18mm or a Panasonic, is Pro Capture mode for action shots.



SONY's neat 10-18mm f4 was only ever made for APS-C, as on the NEX-6, right. But then full frame arrived and owners discovered that it covers well – as in the shot below. 13mm, 1/50s at f9, ISO 1600, A7R.



VOIGTLÄNDER make some of the best and widest lenses in the world for mirrorless Sony and Leica mounts. No doubt Nikon Z will follow. The 10mm f5.6 Hyper Wide-Heliar used for the interior of Resorts World, NEC, above is the widest angle lens made for 24 x 36mm, with 130° – and orthographic.



ALL PICTURES: © DAVID KILPATRICK

Bring your images to life



© Neiron Photo/Adobe Stock

Bring your images to life on PermaJet's new **Photo Lustre 310**, a luxurious lustre inkjet paper with a robust 310gsm weight. Images leap off the page with vibrant colours, rich blacks and great clarity - the perfect combination for panels, exhibitions and more.

PermaJet
PROFESSIONAL INKJET MEDIA



www.permajet.com
sales@permajet.com
01789 739200

Now you CMYK, now you don't... printing and paper choices

One of the most distinctive photo papers made is Fujifilm Crystal Archive Velvet. This paper feels twice the thickness of basic photo prints, a kind of C41 double-weight, and has a light-diffusing top coat almost like a matt or satin laminate. In the printing industry this is being called 'soft touch' lamination. However, it's part of the paper itself, so whether boxed prints, album or book or display mounted Velvet prints all have a distinctive lower contrast and soft colour palette. This does not mean the paper can't handle saturated colour, but comes into its own when combined with cinematic image looks (think of c-Log or s-Log styles, applied to stills not video).

Here we're looking at a couple of new inkjet papers, and talking to SIMLab whose range of different paper types and finishes is impressive. We asked them to describe the choices but it would fill several pages.

Much depends on the selection of the paper used, and there's no doubt that high gloss paper has the greatest visual impact. EPSON quote the D-max of their new SC-600's nine-ink UltraChrome HD set with Vivid Magenta as 2.86, based of course on gloss printing. Even in the days of black and white darkroom prints, D-max readings above 2.5 were rare and 3.0 was the highest value on most reflection densitometers (4.0 for those measuring film).

Resurrecting our 1996 LightSource Colortron device with the help of a vintage Mac Powerbook, I checked some comparative densities and paper surfaces. Although the Canon CMYK+ photo gloss black printer Pixma ip7250 produced prints which looked to have a full dynamic range to the eye, similar output from the EPSON P3800 with 4K inkset exceeded its d=1.99 black by going over the 2.1 mark



Testing papers means working at night or closing shutters in the daytime – we use a Grafilite print view light from Colour Confidence as a standard source (above). Although density measurements are taken, they don't 'reflect' the visual impression when lustre or anti-copying lustre papers are measured. Below, you can see why – the paper white also varies, and we test both against this, and against a standard paper-white reference.



on the same Canon PP-201 sheets (Photo Paper Glossy II). Checking a collection of apparently 'strong' mono prints on Ilfospeed and Ilfobrom, none of them actually had a black any denser than the Canon home and office grade inkjet.

Perceptual colour plays a big part in this. When you look at or photograph a Macbeth ColorChecker, the black square looks much denser than the surrounding frame black. Measured, it's lighter. The plastic-finished frame of my checker is slightly lustre in finish. This makes it look brighter than the dead matt of the target black square. In fact the density of matt black checker patches is around 1.5, four times as bright as the pure black you can get from a gloss or lustre inkjet print.

Lustre and Pearl

Lustre papers may not command the 'art giclée' premium associated with cotton rag, etching and watercolour stock but they handle far better, often resisting fingermarks or surface scratches where gloss or art papers will show these. They also don't tend to stick together in feed or output trays, most go through the paper track reliably, and they are easy to handle for putting in slip-in mounts. Lustre remains the surface of choice for routine social print sales, and can also be useful for commercial proofs if there is a risk of unauthorised scanning.

The 'Pearl' term was, I think, first used by Ilford for a very popular surface of Ilfospeed paper and refers to a finer grain than lustre. Most pearl inkjet papers are slightly more textured than

this original. Some types of paper, such as PermaJet's Oyster Ultra Pearl 295, have a strong reflective lustre texture which picks up on scanners or under copy lights. There is some confusion, because Pearl is used now in labs to describe coatings which include mica or shell to give a semi-metallic brightness. PermaJet's use of the Oyster brand describes this (the pearlescent sub-layer) while their Pearl description refers to a lustre surface texture. If you choose Oyster Pearl paper you get both – and more, since the texture is given a high gloss:

"Using PermaJet's very own IPL (Image Protection Layer) technology, a special 'scan-resistant' layer has been applied to the paper surface to make illegal high quality scanning reproduction virtually impossible."

This we can confirm, though it's very difficult to show in print by photographing samples.

Since some websites state that the Oyster name indicated dye or pigment friendly papers, all this terminology gets a bit confusing. Today pretty much any paper on the market is pigment friendly though Fotospeed use a PF designation to make this clear. If you have older versions of some of these papers hanging around, as we do, they may not be pigment compatible. Papers are updated more often than you think, and the current PermaJet Oyster Ultra Pearl 295 has a whiter base and more pronounced texture than the first version.

For most general use, a softer conventional lustre or pearl is better as it won't pick up too much light from windows or indoor lighting. It's also better to display under lights in galleries or your studio space. For this use, they have introduced a new Photo Lustre 310.

A benchmark paper in this field is EPSON Premium Lustre Photo Paper (PLPP) and many independent makes use this



The small printer above is a Canon Pixma ip7250. It's not the latest model, but costs only £49.99 new. What makes it interesting is that it uses CMYK+K, an extra gloss black ink for photo output – this is selected if you pick a photo paper in the print setup. It's also WiFi connected, with double sided printing and 9600dpi, and one of the neatest designs around. Here it's tucked on to an 18" (46cm) wide shelf, with no need to remove it to load paper. The front can remain closed, and any time you print, it pops open and extends a paper support automatically. If you close it the support swings back in as the lid shuts. Below this, there are two paper trays, the upper set up for 7 x 5" photo paper and the lower one for plain A4. Selection of the right tray is automatic. Printer and media paper profiles are provided and Colorsync matching can be used, but 'Printer Manages Colours' was spot on. The CMYK+ inks yield almost as high a D-max as a Pixma Pro or EPSON using many more inks. We have used Canon, EPSON and Fujifilm gloss papers with a neutrality and density very close to a good photo lab print. It's fast, quiet, has affordable inks and gets Cameracraft's seal of approval. See: www.canon.co.uk



paper type for print set-up. You always need to check – Fotospeed papers prefer the EPSON Premium Semigloss Paper setting. I found that while this avoids any question of excess ink use, the PGPP or PLPP paper settings will produce a higher D-max.

The latest EPSON printers come in many flavours. The sub-£500 A3+ SureColor SC-P400 uses a seven-ink Ultra Chrome Hi-Gloss 2 inkset, which has gloss/ matt black and one grey plus a red ink to extend the gamut. The £1,600 SureColor SC-P5000 A2+ (successor to our workhorse old P3800) can be ordered with the LLK (matt and gloss black, two greys) mono photo-friendly inkset or with Violet in place of the second grey to allow proofing over 99% of Pantone colours.

Given this, I was keen to see how a plain old CMYK printer with claimed photo gloss ability would fare (see left hand column). I can only say that I like the output, whether from its own colour management or using a custom profile created by Permajet to try it with their new **Photo Lustre 310** paper.

In contrast, we have an A3 office all-in one which I like in many ways, the HP 7500A. It should be able to print a decent A3 photo, just CMYK. It can't. The colour is neutral enough, but the density and purity given by the office-grade inks is poor. It's not a photographic printer. Canon's little ip7250 comes from a photo manufacturer, and its gloss black is matched to Canon's own papers. It's no great surprise that it turns out excellent photo prints using just its own colour management.

Having custom profiles as well as generic profiles from the two major British brands who provide this customer support (Fotospeed and Permajet) I did some comparisons. The custom profiles always produced a slightly higher D-max and more neutral black, so they are definitely worth the effort.

The table below shows the relative, not absolute, readings from a set of papers tested (gloss and lustre, no matt or art papers for this article). Using other printing or measuring methods would produce minor differences.

Paper type	Printer	D-max	Caliper
Permajet Photo Lustre 310	EPSON P3800	2.23	0.32mm
Permajet Oyster Ultra Pearl 295	EPSON P3800	1.75*	0.28mm
Fotospeed PF Lustre 275	EPSON P3800	1.80	0.28mm
Fotospeed PF Smooth Pearl 290	EPSON P3800	1.86	0.26mm
EPSON Premium Glossy Photo Paper	EPSON	1.75	0.26mm
Canon Photo Paper Pluss Glossy II	Canon ip7250	1.95	0.24mm
Permajet Photo Glossy 271	EPSON P3800	2.06	0.26mm
Fotospeed PFGloss 270	EPSON P3800	1.80	0.26mm
Canon PPG-II	HP7500A	1.61	0.24mm

*The visual density is much higher – anti-copy coating alters reading

From imatest.com site information – says it as well as anyone can: Dmax = -log10(minimum print reflectivity) is a measure of the deepest black tone a display or printer/ink/paper combination can reproduce. It is an extremely important quality factor. Images with poor Dmax look pale and weak. Dmax = 1.7 is a good value for matte prints; 2.0 is a good value for glossy, semigloss, and lustre prints. EPSON Ultrachrome K3 printers claim Dmax as high as 2.3 with Premium Luster paper. That would be outstanding.

Permajet Photo Lustre 310

Receiving a test pack of Permajet's new Photo Lustre 310 sent us down the path of getting a measurement device back in operation. It was clear from a visual check that this paper – the heaviest base weight compatible with most feed trays – produced an exceptionally rich result.

It had, indeed, the highest D-max of any papers we ran through measurement including a substantial collection of past inkjet, photolab and darkroom prints. The downside is that it also has a deeper black than other papers in the Permajet range. As for colour purity and general tone range, since we used custom profiles or well-trusted generic ones for all papers, it was hard to fault anything output from the Epson P3800 even after 12 years of use. The test image with jellybeans on a black and grey ceramic tile was originally taken because

ceramic glazes of this type are neutral and the grey is created by a halftone dot – no unwanted response to dyes of pigments. Using a Marrutt replacement ink set (again, well-proven) the high D-max showed only one tone where visible ink lay would have needed fine-tuning, the dark blue beans near the jar. The bright spectrum colours, solid black and indeed all the other tones were photo-print perfect.

The sheet feeder does not like stacked paper over 290gsm or so, but handled individually loaded sheets without a hitch. This is a substantial feeling paper which has a bright white base, and the lustre is 'soft' in look.

Our tests are done after 12 hours of drying. The surface can be scratched or marked, but fingerprints erase with a soft cloth. After 24 hours it will take heavier handling for mounting, framing – or frequent handling.



Test shot file, above.

Lustre does reflect some light off the surface.

Fotospeed PF Lustre 275 and Photo Smooth Pearl 290

Inkjet papers come from many sources, paper itself is not a totally consistent product over the years, and matching a range of retail papers is no easy task. Fotospeed, originally an expert formulator and supplier of darkroom chemicals, grew with the science and has achieved exceptional consistency from many paper types.

PF (Pigment Friendly) Lustre 275 and Smooth Pearl 290 are both workhorse papers suited to making up albums as well as for wall and desk prints. Along with the matching PF Gloss stock, they achieve near-identical D-max which falls exactly where you want a gloss or lustre print to be, 1.8 or above.

The Fotospeed profiles seem to be aimed at preventing any ink lay, and indeed at minimising overall ink use. The black on all papers is very neutral, colour gradations

are free from tone breaks and the overall look is very much like a photographic paper. While on test the Smooth Pearl appeared to have a higher D-max, critical examination under light sources confirmed that this is because its very texture does not scatter light as much as the PF Lustre.

It's well worth getting a custom profile created by Fotospeed – we compared the Lustre custom profile with the Generic one, and also with a past ColorMunki Photo self-produced profile. The cleaner mid-tones were obvious – the generic and self-made profiles are by no means bad, but Fotospeed profiles just look cleaner and lose any hint of muddiness.

Both these papers are best dried for half a day, and resist handling marks well once dry. The weight is perfect for stacked sheet feed and they don't tend to stick together.



The results from Fotospeed papers with profiling were always a close match, and densities indicate careful control of ink use.

Paper choices from a pro photo lab

We asked SIM Lab to run us through the choices of paper types and printing processes. Having seen it all laid out at photo shows, we know they have a wide range and having taken over the ProAm and ProPrint services also have many of our UK readers as customers. Lee Simpson's hardworking customer support (Lily) provided a detailed run-down.

"I really could go on for days about the different products so I've done a general breakdown", she says. "All of our papers and films have an archival guarantee of 50 years, but typical life expectancy is 100 years or more."

Photographic Lustre & Photographic Gloss

Available up to a maximum width of 20", these are the standard Fujifilm prints available from SIM Lab and are vastly popular among the photography community and the public.

Lustre offers a slight surface sheen but doesn't fingerprint easily and is quite scratch resistant so has a wide variety of applications. This can include photographers mounting the images at home by using slip-in mounts or creating accordion albums, an excellent add-on for their clients as they are reasonably priced yet exceptional quality.

All produced using specialist equipment – the Fujifilm minilabs and Frontier printers. This is a laser exposure (from the digital file) process but a wet processed, silver halide chemical paper that we find offers the closest replica of colour and clarity compared to on-screen.

Photographic Metallic gloss has embedded crystals in the emulsion to produce a high gloss reflectance, particularly in highlights to enhance the warmth and depth of printed images. This runs through a specific machine, so we offer a different range of sizes on this particular paper and do not include the smallest sizes – so Metallic ranges from 14 x 14" to 40 x 20". The largest standard sizes for our other photographic papers include A2 (larger than 20 x 16"), 20 x 20" square, and panoramic 40 x 20".

Fine Art Papers

Initially these were introduced for paper variety but due to the larger width machines that inkjet printing offers, we can go considerably larger than the photographic sizes. The largest size we currently offer is



Looking at sample prints from SIM Lab, the choice between Fine Art Gicleé PF Gloss, above, and Fine Art German Etching may come down to whether a glossy reflective surface is going to be right.



Further information and prices see page 59 or: www.simlab.co.uk

a 60 x 40" (on a standard 44" width inkjet machine).

Fine Art Photo Rag is becoming our customer favourite and is so popular at our trade shows as it has an exceptionally smooth surface and deep matt finish. This 100% acid-free paper has absolutely no sheen or reflection and gives good crisp colours and is very tactile to the touch.

It's always been a trend with completely matt fine art papers to have a surface texture or pitting, but as this paper is so smooth, it's really versatile for so many types of photography and gives a beautiful rich finish to images. Great for wildlife, maternity, baby photography, boudoir and so many more, the technical specification is Hahnemühle 308gsm.

Fine Art Baryta – with a bright white base, Baryta offers a combination of a slight textured surface with a subtle glossy sheen giving exceptional depth to colours. Also 100% acid free, this paper creates rich blacks and punchy colours with plenty of detail. We have noticed this is popular for abstract portraits with our customers and more recently

professional dancer shots with extended exposure etc. This is a popular choice for reveal walls as well as its slightly thicker at 325gsm and is another Hahnemühle paper.

Fine Art German Etching is a heavyweight paper has a pitted textured surface with an ultra matt finish and is 100% acid free. This texture provides a softer finish making it a very popular option for newborn and baby photography. Hahnemühle 310 gsm.

Gicleé PF Gloss – super shiny and very glossy, this paper gives top photographic quality with punchy colours and deep blacks. A very good bright base white with lots of reflection, particularly in darker colours.

Gicleé PF Lustre – this is our standard paper and by far the most popular choice, offering a semi matt finish with a slight surface sheen.

Fine Art Metallic has all the benefits of our glossy paper but with the added enhancement of a metallic pearlescent base. This iridescent quality enriches the warmth and depth of printed images while adding a metallic effect, making it great for high contrast images.

Albums and books

Our most popular and versatile products must be our **Digital Albums**, which are available with a variety of different covers and paper types. The most popular paper – which happens to be our original paper choice and the one that we recommend to our customers – is our **Matt Lustre** paper, which is a Fujifilm real photographic paper.

Although this is called a Matt Lustre, it does have a slight sheen on the surface, but produces the best colour results across the board when comparing to on screen.

You can opt to upgrade Digital Albums to Fujifilm's Velvet Photographic Paper at the checkout as well, but the most popular paper is still the Matt Lustre.

Fujifilm Crystal Archive Professional Velvet photographic paper has met with mixed reactions due to the changes it makes to the images when printed. If you haven't test-printed the paper, this can be quite a contrast when comparing to the same image but on Crystal Archive lustre paper. The top layer on the film itself is so thick in order to achieve the ultra matt finish, it adds a dusky hue to the images and can make the blacks look almost dusty in solid backgrounds.

Also, when creasing the Velvet film to create the albums, the compression can cause a slight colour tinge on the centre fold, typically turning slightly blue or pink (depending on the image colours underneath). This being said, Velvet is absolutely ideal for vintage style photography, as it adds a final finish that a shinier paper would deduct from. As it's photographic, it's also very hard-wearing and ultra scratch-resistant. The Lustre and Velvet are very similar on these plus points and as a result are ideal for sample albums as they are so resilient – but just treat them like gremlins... do NOT get them wet!

Fine Art Books

Another very popular product since it was introduced approximately five years ago, Fine Art Books are actually inkjet printed and result in very rich colours while having a completely matt surface. Although this is a more delicate paper, it's been a very successful product for us and many of our customers offer this as their 'premium package' item with an embossed genuine leather cover.



Photo inkjet lustre paper choices

EPSON

EPSON's **Premium Lustre** is on a 250 or 260gsm base, and it is sold in rolls (16, 20, 24, 44 or 60 inches wide x 30.5m) and cut sheets (A2 in 25-sheet boxes, A3+ in 100-sheet, and A4 in 250-sheet boxes. List price makes this just under 50p+VAT per A4 sheet. It's probably a benchmark lustre in terms of average texture and good resistance to ink lay or bronzing effects.

Fotospeed

Fotospeed **PF Lustre** (above) is a little heavier at 275gsm and comes in a large range of sizes from 6 x 4" to A2 cut sheets and 17 to 44 inch rolls. The star bargain has to be a hefty 500 sheets of A4, down to under 30p + VAT per sheet, but even in the smallest packs (50 sheets for A4) no more than 41p + VAT. Sizes include photo-friendly cut sheets such as 10 x 8".

Fotospeed also make **Photo Smooth Pearl 290** with a slightly finer texture, and a Metallic **Pearl 295**.

Permajet

Permajet describes its **Oyster Ultra Pearl** as a 'traditional photolab finish'. This is a very substantial paper at 295gsm, dye or pigment friendly. The Ultra Pearl finish is claimed to make scanning difficult – it's a true lustre with a sheen off the print at any angle. This paper comes in 6 x 4" to A2 cut sheets, and 13" to 60" 30m rolls. 100 sheets of A4 cost under 38p + VAT per sheet.

The latest **Photo Lustre 310** is substantially heavier with a softer lustre finish, no anti-scan coating, and the highest D-max of any of the paper we print tested. You can buy this in boxes of 50 or 25 sheets A4. It's a fraction under 50p+VAT per sheet, but worth it.

Canson

Canson **Infinity Photo Lustre 310gsm** is a heavy paper base in A4 to A2, with rolls from 17" to 60" and 27m long. You can buy 24" paper in 3m rolls instead, useful for panoramic and other special printing. As a heavier base paper, A4 in 200 sheet boxes works out at 46p + VAT per sheet. The lustre surface is 'medium' in the range tested and has very good resistance to the problems of ink reflectivity (lay and bronzing, which can make highlights appear matt and dense shadows glossy). It resembles a good photographic print.

Tetenal

Tetenal's **SpectraJet Pearl 310gsm** is the current equivalent for lustre, according to the pack (where the small print describes it as a lustre paper). **Premium Pearl** comes in 7 x 5", A4, A3 and A3+ sizes and it's amazingly affordable for a well packaged top brand product. 200 sheets A4 are £79+VAT or 39p a sheet, and you can buy a 25 sheet box for only £10+VAT to try it out. These prices have remained unchanged for three or more years now. Sign up for emails from Tetenal UK to get offers.

Ilford

Ilford **Galerie Prestige Lustre 270gsm** is a Smooth Lustre type, less textured than some, in a range which also includes Gloss, Smooth Pearl, Smooth Gloss, Silk (dedicated for black and white), and Semigloss as well as Fine Art bases. Ilford is now distributed by Tetenal. Many sites including WEX, On-linepaper, Tetenal, and Ilford themselves also offer it.

Reformulated in 2014, this paper is well priced, from as low as 20p + VAT per A4 sheet depending on pack size.

Marrutt

Marrutt use the term 'Satin': *"The Marrutt Satin paper enables social photographers to introduce digitally enhanced prints into an existing album of Lustre photographic prints. Marrutt Inkjet Satin Also known as Lustre and Oyster Paper."*

Marrutt Inkjet Satin (above) has a 265gsm base, pigment friendly coating, and is unique for being made in fourteen photo-friendly sizes such as 5 x 7", 9 x 6", 8 x 8", 10 x 10", 12 x 10". It also comes in A4, A3, A3+, A2, and six roll widths from 13" to 60". In fact it's a truly comprehensive offering.

It's also affordable with 50 sheets of A4 coming in at under 41p + VAT per sheet and on-line offers reducing this to under 30p.

WEX Calumet

Previously branded as Calumet, the Brilliant range is now marketed under that name and sold by WEX after their takeover of Calumet in the UK. 300gsm **Brilliant Supreme Ultimate Lustre** is packaged in a simple manner with instructions and information typical of its German origins – technical and complete. It prints well and we can recommend it.

Sizes are a simple choice of A4, A3 and A3+ or rolls in 17, 24 and 44". Cost is under 42p + VAT per sheet for A4 in 50 sheet boxes.

Supreme Ultimate Lustre colour profiles are available via www.brilliant.eu

– David Kilpatrick



AT THE GOING DOWN OF THE SUN
MARKO DUTKA

with the support of Bristol Cathedral

An exhibition of nocturnal images about the Bristol, Bath and Weston-super-Mare regions' response to conflict over the last 104 years.

5 September to 18 November 2018

Opening hours.

Weekdays: 8am until 5pm.
Weekends: 8am until 3pm.

Bristol Cathedral
College Green, Bristol BS1 5TJ
Telephone: 0117 926 4879

For disabled access and directions please refer to <https://bristol-cathedral.co.uk/>



Classic Epson Digital Darkroom Kit

Epson Perfection V850 Pro	£735.00*
Epson SureColor SC-P800	
with free roll feed attachment	£1025.00*
includes free shipping	

* subject to availability

Focal Point IMAGING
focalpointimaging.co.uk

Contact Focal Point Imaging at:
sales@focalpointphotographic.co.uk
Or call: 01392 496066

Thinking of selling images through Alamy? Join the Guild of Photographers first for a £500 bonus!

Long-term readers of *Cameracraft*, and of *f2 Freelance Photographer* beforehand, will be aware of the on-line stock sales portal Alamy. Editor David Kilpatrick started filing digital images with Alamy in 2002, and last year passed the \$100,000 in gross sales value mark. This was achieved *without any model or property released commercial images*, entirely from travel, documentary, street and observed shots.

At The Photography Show 2018 Alamy's stand was just over from The Guild, and it was obvious that Guild members could benefit from stock image sales – and Alamy could benefit from the wide range of Guild genres, including high value model released and/or property released conceptual or creative images which command the best fees.

So a deal has been struck which gives Guild members joining up with Alamy, as a new contributor, a valuable concession of the first £500 in gross fees (or the first six months of sales, whichever is passed first) being paid to the photographer without the standard 50% commission.

“When Alamy started commission was lower and fees were often higher across the industry as a whole”, says David. “There were also just thousands not millions of images on line, so early joiners had a great start. Alamy has since enabled students to have a similar benefit, many starting to earn while still learning on college courses.

“Even so many photographers have not yet ventured into stock sales and this partnership will benefit everyone involved. It is often thought that introducing new photographers to an agency is like giving your own business away, but this is not so. If your chosen outlet recruits high calibre photographers, it improves the search experience for picture buyers. The variety and standard of all the contributors' work makes Alamy the first point of reference for many picture researchers and editors. Growing the collection with the kind of variety and quality found in Guild Image of the Month and Awards will benefit all the photographers on Alamy's books.”

Guild partnerships manager Nik Proctor explains – “They make it easy for you to work with them, they are non-exclusive, they don't tie you in with a long term contract and they let you choose what you want to sell. They also offer a better commission than most other agencies... they split it down the middle – 50/50 (the industry average is about 70/30 with 70% going to the agency).

“They have over 110,000 image buyers registered with them, worldwide. They have direct



Taken on June 28th by David Kilpatrick. Uploaded and 'live' with Alamy as part of a batch of assorted views on July 11th. Licensed for \$30 editorial use on August 16th. The key to regular fees from Alamy is to upload new images regularly, including local views and scenes you may have taken many times before in different seasons. Some buyers always look for the most recent images.

Working on 1 Image ⓘ

ON SALE Discoverability

Mandatory ⓘ Optional ⓘ

Pseudonym ⓘ ⓘ David Kilpatrick (Default) ▾

Caption 127/150 ⓘ
Coldstream, Scottish Border town - Henderson Park, a memorial garden.
River Tweed Nuns' Walk view from an outlook tower gazebo.

Tags (keywords) ⓘ
Common ☆ 40/50 tags including ☆ 10/10 supertags
Add new tags +

★ Scotland ★ Borders ★ Coldstream
★ Henderson Park ★ Tweed ★ river
★ outlook ★ viewpoint ★ meander ★ bend
★ Great Britain ★ United Kingdom ★ GB
★ UK ★ British Isles ★ Britain ★ Scots
★ Scottish ★ Europe ★ Borderers
★ Border country ★ Border Region
★ Scottish Borders ★ public ★ space
★ garden ★ memorial ★ gardens ★ gazebo
★ belvedere ★ mirador ★ downstream
★ lower Tweed ★ flow ★ blue sky
★ summer ★ calm ★ Nuns Walk
★ landscape ★ stonework

License type ⓘ (Rights managed (default) ▾)

Image type ⓘ Photograph ▾

How do picture researchers find your image? Is it like looking through the Guild Image of the Month results, by category or quality, based on seeing the picture and wanting to use it? No – it's all about keywords (tags and 'supertags') and captions. Pages of results are brought up on the basis of a keyword search. You do not need hundreds, 50 is the maximum and 10 can be set as the main tags. Your pictures are only seen if you get the keywords right.

sales offices in the UK, Australia and the USA. They are non-exclusive. This means you can sell your work elsewhere, retain full ownership and copyright and you are not handing over any rights – they just sell licences to people to use your images

“Your images could be earning you money.. it's that simple. Your images both mainstream or niche, creative or editorial in style, in fact anything that passes their technical criteria will be put on sale on the site across 56 categories, covering the expected – and the unexpected”.

As you are a member of the Guild any photographer who is not already signed to Alamy and earning gets a 100% commission for the first six months after registration, up to the value of £500.

Never assume that image sales do not start for months and you will miss out. The News Feed system (additional approval needed) often places work with media the day it's filed – see the example above, a very ordinary regional view licensed the month after uploading.

The Guild benefit is activated through Nik at the Guild and it's a benefit which has to be triggered, no bypassing the system! Full details are on the Guild's member website and if you join as www.photoguild.co.uk it's easy to find out about this and also the long list of trade benefits, discounts and special deals offered by Guild trade partners.



CREATE MORE WITH SIM LAB!

EASY ONLINE
ORDERING!

FAST COST-EFFECTIVE PHOTO PRINTING SERVICE

TRUSTPILOT



PHOTO PRINTS

6 x 4"	€ 0.11
7 x 5"	€ 0.15
8 x 6"	€ 0.28
9 x 6"	€ 0.32
10 x 8"	€ 0.49
12 x 12"	€ 0.79
16 x 12"	€ 1.05
36 x 12"	€ 5.00

LUSTRE OR GLOSS PAPER



LARGER PRINTS



20 x 16"	€ 9.00
20 x 20"	€ 10.50
24 x 16"	€ 10.00
24 x 20"	€ 12.50
A2	€ 10.00
30 x 20"	€ 14.00
32 x 16"	€ 10.00
40 x 20"	€ 22.00

LUSTRE OR GLOSS PAPER



FINE ART PRINTS



20 x 16"	€ 11.20
20 x 20"	€ 11.90
24 x 16"	€ 12.60
24 x 20"	€ 14.70
A2	€ 11.90
30 x 20"	€ 16.80
32 x 16"	€ 15.40
40 x 20"	€ 21.70

6 FINE ART PAPERS TO CHOOSE FROM!*



DELUXE MOUNTS

10 x 8"	From €6.50
14 x 11"	From €11.50
10 x 8" Mount with print ONLY €1.40 each!	
14 x 11" Mount with print ONLY €2.77 each!	

BLACK OR WHITE MOUNTS. PACKS OF 5.



MOUNTING



20 x 16"	€ 18.70
24 x 16"	€ 20.10
24 x 20"	€ 24.20
30 x 20"	€ 29.80

PRICES BASED ON 2mm BOARD



PHOTO PRODUCTS



Photo Keyrings	From € 2.50
Fridge Magnets	€ 2.50 Each
Photo Mugs	From € 6.00
Jute Bags	From € 5.00

MANY MORE PRODUCTS ONLINE!



ORDER YOUR PROFESSIONAL PHOTO PRINTING TODAY! [SIMLAB.CO.UK](https://simlab.co.uk)

SIMLAB

simlab.co.uk

info@simlab.co.uk

+44 (0) 1707 27 37 47

*SAME DAY DISPATCH IF ORDERED BEFORE 1PM. PRICES EX VAT. GICLÉE PRICE BASED ON PF LUSTRE PAPER. SEE SITE FOR FULL CUT-OFF DETAILS

AFTER AN ACCLAIMED sell-out two-day event last year, **PHOTOHUBS** annual seminar special and trade show returns to Coventry to brighten up your November days, this time on Wednesday 14th and Thursday 15th. Headline sponsors are **Loxley Colour** and **Profoto**.

On the following pages you'll find details of all the speakers who can be seen on the main stage. Most are also giving optional workshops.

You have the option of joining us for one or both days by simply purchasing either a one-day or two-day pass which gives full access to main stage in the Grace Auditorium where six inspirational, thought provoking and varied seminars are scheduled each day. Select Trade Partners will be present there too... and lunch is included.

There are also options to reserve a place on longer private speakers' **workshops** or **outdoor shoots** in the heart of Coventry. These last three hours and have limited places PLUS if you book a 'workshop', the Day Pass access to the main stage for the entire day is included, along with your lunch – a **£75 value bonus**.

There will also be a great social element to the two days including a pre-Christmas Party on the first evening.

For full details of the exciting speakers, the seminars and workshops follow visit the PhotoHubs website – www.photohubs.co.uk

Please remember that there are limited places on the workshops or at the Christmas Party so if you are interested in attending one of those do reserve your place. Act now as tickets have been selling fast following first announcement!

Guild of Photographers members have already been offered **33% off the listed prices** if booked by August 31st. Mention *Cameracraft* to extend this offer to September 30th. Contact the Guild's office to find out more or obtain the members discount code – info@photoguild.co.uk

PhotoHubs

10-2-1

10 SPEAKERS

2 DAYS

1 INCREDIBLE VENUE

The Welcome Centre, Parkside, Coventry CV1 2HG
9.00am to 5.00pm each day



<http://photohubs.co.uk/events/coventry/>

SUPER SEMINAR EVENT

COVENTRY

NOVEMBER 14/15

www.photohubs.co.uk

THE GUILD OF PHOTOGRAPHERS

Profoto
The Light Shaping Company™



Loxley Colour

Cameracraft subscriber but not yet a Guild member? You also qualify for the 33% discount, attend Photohubs 2018 for £50 per day only! Contact subscriptions@iconpublications.com for your discount code – ends September 30th.

FREE MENTORING SESSIONS FOR DELEGATES!

FREE Mentoring Sessions will also be available for delegates at the event from highly respected Judges and Mentors including –



Kevin Pengelly

A highly respected name in the photographic industry specialising in weddings and portraiture, as well as motor sports, Kevin is a rare person, being a Master Craftsman of the Guild of Photographers, as well as having achieved two other Fellowships.

He has many awards and titles to his name including Overall Photographer of the Year, Fashion and Beauty Photographer of the Year and regional Contemporary Wedding Photographer of the Year with the BIPP; Classic Wedding Photographer of the Year, Contemporary Portrait of the Year winner and regional Master Photographer of the Year with the MPA.

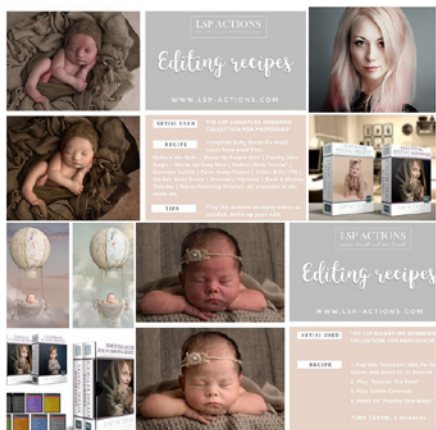


David Islip

David is a Master Craftsman of the Guild of Photographers, as well as a Fellow of the BIPP, the British Institute of Professional Photography.

He ranks amongst the best UK wedding photographers and has photographed around 2,000 weddings to date.

David is also a newborn, baby and family photographer as well as a lover of landscape photography – and the multiple Wedding & Portrait Photographers International Awards of Excellence he has won over the years speak for themselves.



LAUREN BENNETT

Lauren is a mother of two spirited children and runs the successful multi-award winning newborn photography business Lemon Sky from her home studio in the south of England.

Her unique editing style has been subject of articles in various publications and has inspired many photographers around the globe. Lauren launched 'LSP Actions' in early 2016 after realising the need to share her unique gift for fast and perfect editing in *Photoshop* and *Lightroom*.

Lauren describes Adobe as a 'second language' and has spent countless hours over the years learning the nuts and bolts of *Photoshop* to simplify her editing. Many well known photographers swear by LSP Actions over all other editing tools, including Ana Brandt, Gary Hill, Russ Jackson, Claire Elliot, Tracy Willis, Melanie East and many more.



HANNAH COUZENS

Hannah is a multi-award winning professional portrait photographer based in London who shoots everything from corporate headshots to families and celebrities.

Hannah started her photographic career young in life, opening her first portrait studio at the age of just 22 and in 2011 she became the youngest member ever to obtain an Associateship with the BIPP.

Since then she has established herself as a 'go to' photographer who is known for her friendly personality and her professional nature. She has worked with many high profile clients and organisations even becoming a Young Business Person of the Year award winner twice.

As well as running her Studio, she is known as a lighting specialist and is highly regarded as an educator and mentor, working closely with Profoto, and speaking at events such as the Photography Show. She has recently been recognised as a Sony Artisan.

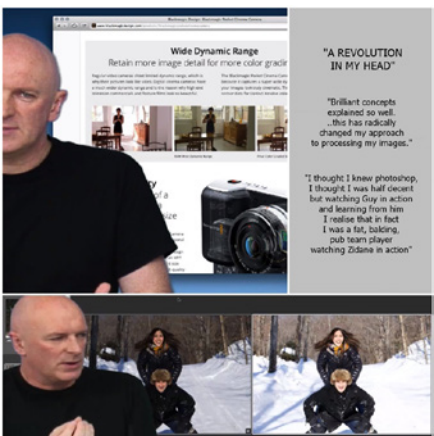


CHRIS CHAMBERS

Yorkshire-based Chris Chambers is one of the most admired and sought-after wedding photographers in the UK and his training courses are always 'sell-out' events. His training days and workshops are full of real-world advice and practical information which can be used day in day out.

He is a Craftsman of the Guild of Photographers and has earned recognition as their Wedding Photographer of the Year, All Round Photographer of the Year and Overall Photographer of the Year. He has also won the Classical Wedding and Rural/Landscape Image of the Year categories, and Members' Choice Image of the year.

He is also an Associate with the SWPP where he has won both their Overall Photographer of the Year and Wildlife Photographer of the Year.



GUY GOWAN

Guy Gowan is regarded as one of the creative industry's world-leading solutions experts. Image quality has been a part of his professional life for well over thirty years... and throughout that time he has been at the cutting edge.

Guy has worked as a trainer, consultant and presenter for Adobe, Apple, Nikon, Canon, EPSON, HP and X-Rite, but he is best known for his unique 'Retouching Workflow' developed and refined for photographers and designers.

His methods deliver the highest consistent standards and quality of work attainable coupled with the speed of turnaround.

Guy's unique methodology and non-destructive technique has influenced thousands in the creative community worldwide. He innovates and informs with no hidden agenda and his history gives him a unique ability to see through marketing spin – no wonder he is regarded by so many as an unmatched digital imaging guru!

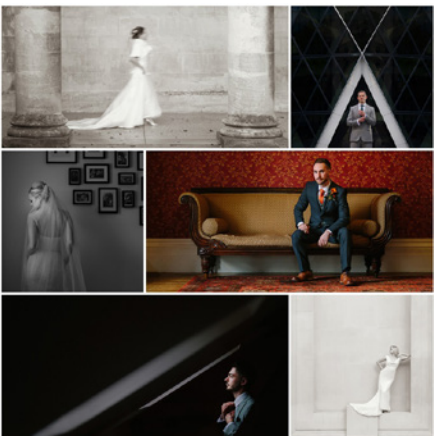


SARAYA CORTAVILLE

Saraya is an award-winning portrait and documentary photographer. In April 2007 she became the first ever female photographer to obtain a studio portraiture Fellowship from the BIPP in its 105 year history.

She is currently one of only two women in the UK to have achieved two Fellowships, the second being for social documentary (a project she completed in 2015 whilst living in Africa). This also won her the Peter Grurgeon award for the best Fellowship of 2015, as well as a gold in the Professional Photography Awards 2016.

Author of the book *Portrait Photography Art and Techniques*, she is also a Master Craftsman and Judge with the Guild of Photographers, as well as being highly regarded as both an educator and mentor, delivering training in a fun yet informative way across the UK and overseas.



SCOTT JOHNSON

Scott is an Internationally recognised, award-winning photographer who has photographed weddings across Europe and in the United States. Known for being fun and energetic, Scott also travels the world as an educator and mentor, speaking at major events such as the WPPI Conference.

In recent years he has won the Guild of Photographers Wedding image of the Year, the SWPP Wedding and Documentary Categories and created the MPA Awards Wedding Album of the Year for two consecutive years.

Scott is a Master Craftsman of the Guild of Photographers and has Fellowships of BIPP and SWPP. He is one of only a handful of people with this level of recognition in both Wedding and Documentary photography.

He is a global ambassador for Fundy Software and Studio Ninja, a Master with the Societies, a Photography Master with The Photographer Academy and an official Fujifilm X-Photographer.



AUDREY KELLY

Mum of two Audrey Kelly is a wedding, portrait and fine art photographer as well as the current president of Northern Ireland's photography association (PPANI).

Audrey has always had a love for art, photography and design. The desire to explore new and personal creative levels has led her to become recognised within the photography industry for the style and 'dark beauty' of her thought provoking personal work, which has led to many awards.

Audrey holds the title of Overall Wedding Photographer of the Year 2018 with PPANI and has been their Overall Photographer of the Year many times. She has won many other awards elsewhere too including BIPP NI Photographer of the Year and SWPP Illustrative Photographer of the Year as well as accolades in international competitions including WPPI.

An Associate with the BIPP, SWPP and PPANI Audrey enjoys teaching others, openly sharing her ten years of experience running a successful studio. She also frequently acts as a judge in photography competitions.



GLENN NORWOOD

Glenn has been working in the professional photography industry since 1990 and has a studio in Belfast, Northern Ireland.

In this time he has worked in many disciplines from commercial to social photographic genres, but have always been fascinated with Fashion and Beauty photography, specialising in this field now for the last 15 years.

Known for how he pushes creative boundaries to capture unique images his work has won him many awards over the years including Northern Ireland Photographer of the Year and he has been a recipient of the Kodak European Gold Award on no less than on three occasions.

Glenn is a qualified member of both the British Institute of Professional Photographers and the Guild of Photographers. He is a sought after trainer who runs workshops and has created on-line training material for the Photographer Academy, Engage and Pixapro amongst others, as well as speaking at events such as the Photography Show.



SUJATA SETIA

Sujata Setia is a multi-award winning children, newborn, pregnancy /maternity and family photographer based in London, and arguably one of the most well-known photographers in the world!

When she became a mother, taking pictures of her daughter, Sujata made the camera her permanent companion and In a span of just over three years achieved immense international recognition in terms of awards and her work. Her story has been seen in many publications.

Clients travel from around the world to be photographed by her and she has taught and influenced photographers across the world too. The demand is such that this year alone she is running workshops in Spain, Brazil, Belgium, Ireland, Australia, India and Argentina. She is also a professor of photography at Spain's most reputable photography institute (EFTI), and a member of the Guild of Photographers.

Sujata is an endless source of inspiration, instinctive, vibrant, empathetic and positive – and it is this persona that is embodied in all her works.



LINDA JOHNSTONE

Three-hour Workshop Only – £150/Guild £100

Linda Johnstone is an Animal Photographer based in East Sussex.

She specialises in pet portraiture and has an understanding of dogs' nature and body language which helps capture their unique character. She is a Qualified member of the Guild of Professional Photographers who has finished in the Top 10 of their annual competition and Runner-Up in the Pet Photography section last year. She is highly sought after as both a photographer and trainer in this specialist field, running excellent workshops where she generously shares her knowledge and practical advice.

WEDNESDAY NOVEMBER 14TH

First morning seminar: Glenn Norwood

Second morning seminar: Lauren Bennett
Lunch

First afternoon seminar: Audrey Kelly

Second afternoon seminar: Scott Johnson

Third afternoon seminar: Sujata Setia

Wednesday Workshops (£150 includes 3-hour workshop, main PhotoHubs admission for the rest of the day and lunch)

Morning: Sujata Setia*, Scott Johnson and Audrey Kelly. (*£200/£150 Guild)

Afternoon: Lauren Kelly, Glenn Norwood, Chris Chambers

THURSDAY NOVEMBER 15TH

First morning seminar: Saraya Cortaville

Second morning seminar: Guy Gowan
Lunch

First afternoon seminar: Chris Chambers

Second afternoon seminar: Hannah Couzens

Third afternoon seminar: Sujata Setia

Thursday Workshops (£150 includes 3-hour workshop, main PhotoHubs admission for the rest of the day and lunch)

Morning: Chris Chambers, Sujata Setia*, Hannah Couzens (*£200/£150 Guild)

Afternoon: Guy Gowan, Saraya Cortaville, Linda Johnstone



November 14/15 2018

**The Welcome Centre, Parkside,
Coventry CV1 2HG**

9.00am to 5.00pm each day

**Admission including all main
stage (Grace Auditorium)**

seminars and lunch £75 per day

Small group 3-hour workshops

£150/£200 each (£50 Guild

**discount)* include day pass with
lunch value £75**

Trade show with sponsors Profoto Ltd and Loxley Colour supported by a full range of industry names

One or two day passes available

Guild of Photographers and Cameracraft subscribers qualify for a 33% discount – book by Sept 30

**Many workshops now fully booked*

Guild membership benefits which are worth much more than your annual subscription

The Guild negotiates membership benefits which will, for most members, more than cover the cost of being a member. **Cameracraft** magazine is just one of these, included in the subscription now for the last year at no additional cost.

The latest trade partner benefits comes from **Alamy** (see last page) and from the Polish wedding album and book print lab **nPhoto**.



We were actually asked asked by members to establish a relationship with nphoto, and we are delighted to welcome them as part of our Trade Partnership programme, which is based on high levels of customer care and attitude. nphoto have been in business over 10 years now and have established themselves as one of the leading European print labs offering a range of quality books and albums to the UK wedding market.

nphoto have offered a very exciting special deal to Guild members as part of our ongoing relationship – members will be aware.

All the Guild trade partnerships are listed on a special page of the member area of the website photoguild.co.uk and we have updated this page in the magazine to reflect the latest ones. Members logging on-line have access to discount codes and information to take advantage of these deals.

The Guild welcomes proposals from any provider of goods or services of interest to members. The Trade Partner programme and other supportive relationships are updated regularly and also form the basis of trade areas at Guild awards, Photohubs and other events.

www.photoguild.co.uk

CAMERACRAFT

is received by all members of



Guild Trade Partners

3XM SOLUTION – 10% DISCOUNT

Guild Members receive 10% off all product orders. www.3xmsolution.com

ALAMY

The leading on-line photographic library. www.alamy.com

APPLE STORE

Save up to 10% in-store or on-line + refurbishes and offers. www.apple.com/uk

CREATIVITY BACKGROUNDS – 10% OFF

10% off any on-line purchases. www.creativitybackgrounds.co.uk

FREEDOM EDITS

£50 Guild credit to spend on any service. www.freedomedits.com

HAHNEMÜHLE FINEART

To request samples, please email: uksales@hahnemuehle.co.uk

HANDEPAY

Guaranteed savings on card processing fees. www.handepay.co.uk

INFOCUS PHOTOGRAPHY INSURANCE

Members get 1 month FREE cover every year – www.infocusinsurance.co.uk

KALEIDOSCOPE FRAMING

Up to 30% off sample orders. www.kaleidoscope-framing.co.uk

LEMONADE DESIGN

e-brochure worth £350 free to Guild website clients! www.lemonadedesign.co

LENS FOCUS CALIBRATION OFFER FROM CFSS

10% off any calibration package. www.camerafocussupportservices.co.uk

LOXLEY COLOUR

Scottish imaging lab with a worldwide reputation. www.loxleycolour.com

LSP ACTIONS – 35% OFF EVERYTHING LEMON SKY!

A groundbreaking Photoshop/Lightroom suite. www.lsp-actions.com

NEWBORN BABY POSING LIMITED

Guild Members – 10% discount. www.newbornbabyposing.com

nPHOTO

Special deal exclusively for Guild members. www.nphoto.co.uk

ONE VISION IMAGING – 30% OFF FIRST ORDER

30% discount off your first order, (up to £150). www.onevisionimaging.com

PIXSY – ACT AGAINST COPYRIGHT INFRINGEMENTS

Special Guild Member offer now worth £350 a year! www.pixsy.com

PHOTOGRAPHY FORUM

FREE 10 year old UK based forum. www.photography-forum.org

PROFOTO FLASH

GUILD ONLY 10% discount from Wilkinson Cameras. www.profoto.com

SHUTTERTAX – 20% DISCOUNT

The online accounting option for photographers. www.shutkertax.co.uk

SPYDER CALIBRATION PRODUCTS – 20% DISCOUNT

Display colour calibration solutions – <http://spyder.datacolor.com>

SYTNER AFFINITY (Auto Dealers)

10% off service/parts/accessories + new/used vehicle offers. www.sytner.co.uk

WILKINSON CAMERAS

GUILD ONLY exclusive retail offers. www.wilkinson.co.uk

ZENFOLIO – UP TO 40% OFF

30% discount and a further 10% for referrals. <http://en.zenfolio.com/uk/>

STANDARD MEMBER

£10.50 a month, £29.00 quarterly or £96.00 annually.

Includes:

- Access to qualification and on-line mentoring programmes
- Specially discounted insurance cover and other great discounts (including up to 12% off at the Apple Store) UK only
- Priority data recovery service
- Guild private members' network and personal support
- Monthly competitions
- Bi-monthly *Creative Light* online magazine, *Cameracraft* bi-monthly, and regular email newsletters
- Use of Guild logos
- Free downloads (e.g. contracts)

PROFESSIONAL MEMBER

£13.00 a month, £36.50 quarterly £126.00 annually

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

- Debt recovery service
 - Contract dispute and mediation cover
 - Loss of earnings protection
 - Tax Investigation protection (worth £150)
 - Personal access to a confidential Legal Advice helpline available 24/7
 - Personal access to a confidential Tax Advice helpline
 - 'Crisis cover' – 24/7 access to PR expert advice with up to £10,000 to tackle negative publicity or media attention
 - Compliance and Regulation (including Data Protection) cover
 - Employment Protection
 - Free access to a Business legal services website with over 100 documents to assist you with day-to-day business
 - Up to £10,000 worth of PR support if the PR helpline feels the situation needs it
 - Plus much more, including legal costs and expenses cover in the case of identity theft, and legal defence against any motoring prosecutions
- Some of these features are also available to members outside the UK – the Guild office will be happy to advise.
- All for just £2.50 a month extra!*

CAMERACRAFT

REARVIEW





FOR LONGER nights, and earlier dark evenings... here are some Guild Image of the Month selections. Left, Corfe Castle and the Milky Way by **Emily Endean** (awarded Silver). Taken on July 8th at 00:30hrs, Nikon D610 with 14mm *f*2.8 lens wide open, 20s at ISO 1600. Above, Venice at 3.30am in June by **Teresa Martin** (Bronze) – Nikon D610, 28-300mm at 28mm, 30s at *f*13, ISO 100. Below, Millennium Footbridge over the Thames by **Helen Woodland** – 7.44pm in early February. Nikon D810, 24-70mm *f*2.8 @ 35mm, 15s at *f*10, ISO 100 (Silver).



With Nikon's introduction of the Z mirrorless system, the writing is finally on the wall for DSLRs. Like rollfilm TLRs sixty years ago, they won't face the end for a decade or two and variants will probably always exist but the future is mirrorless.

Is it Sony? That was the copyline a decade ago, that the future was mirrorless and the future was Sony. Much though I hate to say it given the level of investment in Sony kit I thought I would never ever make until they started boiling the frog with constant price/value rises, no. Sony created a system designed for 16 x 24mm sensors which by pure good luck had not been designed to rule out 24 x 36mm.

This was in its own way an exact replay of the invention of the Leica, its progress from 'single-frame' 18 x 24mm to 24 x 36mm, and the legacy of a lens mount diameter which has restricted choice and specification for the best part of a century. This was nothing like the blind alley which Topcon ended up down after adapting the pre-WWII Exakta bayonet for their professional range, only to attempt modernisation with an even worse choice.

There have been so many mounts which ultimately limited their lens range – Robot, the Contax original bayonet, the Russian M39 SLR mount, Pentacon Electric, Contarex and many one-offs which never even turned into a system. Often it was not the dimensions which caused the problem – anyone who ended up with a Pentax ES, Fujinon or Mamiya 42mm thread lens jammed on a body knows that. Recently, the versatility of the Sony E-mount and the many adaptors made for it had a chance to remind vintage lens hunters of these problems. At least getting an adaptor permanently locked on to a lens is not as bad as locking it on to a body.

Nikon has gone for a bayonet some 10mm wider in diameter than anything around. It's a big step to ensure that the mount itself is unlikely ever to limit lens design or specification. If they want to make a 500mm f2, it

CAMERACRAFT

Will the Nikon Z system mean no built-in obsolescence?



The Nikon Z mount shown actual size on the page



The Sony E-mount also actual size: skin of teeth full frame

could be done without mechanical vignetting. You can be sure that adaptors will appear within weeks for everything from 1920s Leica screw to obscure 1960s mounts.

Native Nikon lenses will arrive fast, as these new mounts are all derived ultimately from Canon's 1986 decision to eliminate mechanical linkages for focus and aperture control. All mirrorless cameras made follow this lead – not a single one has had a lever or linkage, it's all done through an array of electronic contacts. These makes lens development simpler and will also allow Sigma, Tamron, Tokina and Samyang (the main independent makers of autofocus lenses) to move fast.

Nikon's own G lenses still have a mechanical aperture closing

mechanism, but in-body setting control (rather like Minolta's A-mount). So their adaptor, like Sony's LA-EA series, has to perform this function. If you've worked with various adaptors such as Sigma's MC-11 Canon EF to Sony you may be aware of the very slow action of the aperture using a motorised adjustment which moves it in third-stop intervals. In contrast, the near-instant stop down of the 'FAD' iris (fully automatic diaphragm, for the under-40s) can give the mirrorless camera plus adaptor and lens a much faster response. Since even the native lenses may have a stepping or gradual closure, and may add to this a prefocus-open-lock AF-close-trigger cycle, sometimes an adapted SLR lens will be the

fastest option short of using a purely manual lens.

Photographers will always complain about some aspects of any new system, but they don't always know the full picture. Using an XQD card format instead of SD may indicate that Nikon intends to use faster data rates to cope with future even higher megapixel sensors and larger raw files, or true 8K video. Dual XQD drives exist, there's one optional as an alternative to CF in the Nikon D5. Prospective Z7 buyers may look with interest at the £6,000-ish price, specification and performance of the 2016 D5.

Consider this, though – XQD cards may start around £95 for 32GB, but that gets you a G-series card with 440MB/s read and 400MB/s write, it's not really worth saving £20 or so to have the slowest M-series card with 80MB/s write. SDXC cards with anything approaching XQD write speeds are either just not available, or at around 280-300MB/s costs even more.

However, knowing that the future must be allowed for does not alter the great inconvenience of a card slot which is not to be found on your PC or laptop, needing a reader which could not be bought in a hurry when on the road. I hope Nikon gives away USB XQD card readers with the camera bodies!

As for the long-term potential of the Nikon Z system, I'd have to rate it as the best yet because of the 55mm lens throat (*see image*) and 16mm mount to sensor register. There are few design limitations for future lenses. The mount, I notice, has only four screws attaching it to the camera body – something I criticised in the original Sony E-mount (compared to Fujifilm's six) and was pleased to see corrected in the latest bodies from the A9 onwards. (picture shows A7RIII). Given the likely size and weight of Nikon's future glassware, I am sure the Z6 MkII and Z7 MkII will have a six-screw mount strength – and perhaps an XQD slot plus tandem SDXC like the D500.

– David Kilpatrick

www.davidkilpatrick.co.uk

MAKE IT AN *Original*

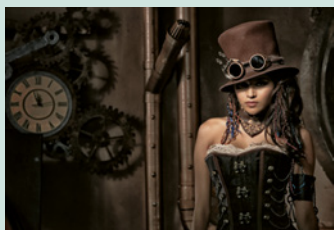
You can always trust in our photo paper, whether you're a professional or a keen amateur photographer. Whatever you need, our range of silver halide paper types delivers exceptional quality and has the perfect product for you.

All our photo paper types guarantee:

- Amazing colour longevity
- Brilliant whites
- Continuous tone

Original
PHOTOPAPER
FUJIFILM

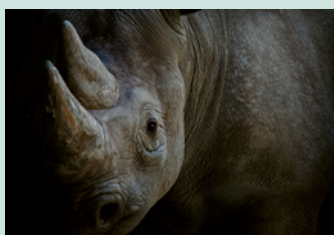
CREATIVE PAPERS



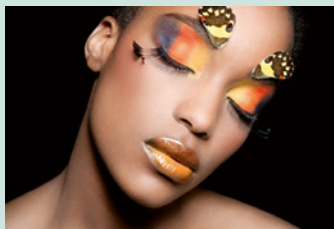
Fujicolor Crystal Archive
Professional Textured Paper Canvas



Fujicolor Crystal Archive
Professional Textured Paper Linen



Fujicolor Crystal Archive
Professional Textured Paper Leather



Fujicolor Crystal Archive
Professional Velvet Paper

For ultimate creativity: this creative, professional range has an impressive, unique surface finish, making it ideal for all photo ideas. Turn pictures into masterpieces for the fine art market.

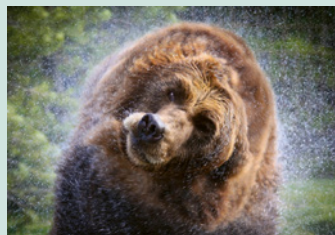
ALBUM PAPERS



Fujicolor Crystal Archive
Album Paper



Fujicolor Crystal Archive
Album HD Paper



Fujicolor Crystal Archive
Premium HDX Paper X-Tra Coat



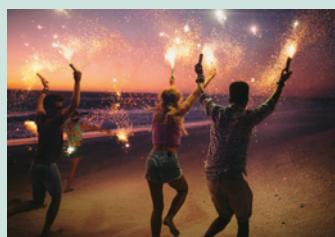
Fujicolor Crystal Archive
Album Paper XS

Preserve and enjoy your most precious moments. These album papers are designed for beautiful lay-flat photo albums and offer ultimate paper thickness or outstanding thinness.

SHARING PAPERS



Fujicolor Crystal Archive
Paper



Fujicolor Crystal Archive
Paper Supreme



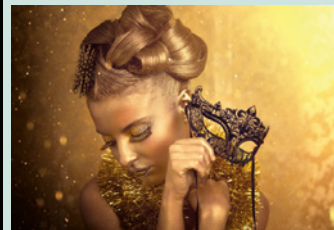
Fujicolor Crystal Archive
Paper Supreme HD



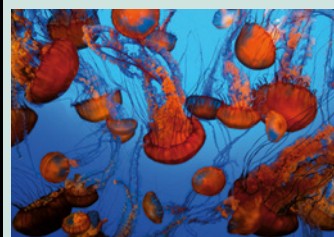
Fujicolor Crystal Archive
Writable Paper

Turn moments into everlasting memories with this supreme paper range. Create beautiful prints and keep memories alive with excellent image stability.

PROFESSIONAL PAPERS



Fujicolor Crystal Archive
Digital Pearl Paper



Fujicolor Crystal Archive
Digital Paper Type DP II

These high-end photo papers are for professional use and requirements. They have a luxurious look and feel and a thick base, and produce deep blacks and exceptional sharpness.



Welcome to the family Profoto A1

The A1 is every inch a Profoto light – just smaller. Its round head delivers light that's both natural and beautiful. And it's incredibly easy and to use, with superfast recycling and a long-lasting battery, so you'll never miss a shot. On the move, shooting on-camera or off, this is light shaping excellence everywhere.

Discover more at profoto.com

 **Profoto**[®]
The light shaping company™