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EDINBURGH
DUSK TO DAWN
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MIRRORLESS MACRO

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By Arch White

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Kenneth Martin may prefer black and white, but for some street portraits, colour is essential...

DIARY

January 20th-24th 2016
The Societies Convention
with Trade Show 22nd-24th
Hilton London Metropole Hotel
www.swpp.co.uk/convention

Jan. 28th-Feb. 4th 2016
Photo Training Overseas
H10 Rubicon Palace, Lanzarote
www.pto-uk.com

March 19th-22nd 2016
The Photography Show
Hall 5, NEC, Birmingham, UK
www.photographyshow.com



STEPHEN POWER has been a leading distance tutor helping photographers all round the world, and now offers 1:1 Skype lessons – 30 minute interactive sessions on *Using Adobe Photoshop*, *Using Adobe Lightroom* and *Basic Photography Skills & Theory*. Stephen won the 2007 'Guru Award' for excellence in Photoshop (photography section) from the American National Association of Photoshop Professionals and has kept up to speed, currently using the *Lightroom 6* for 80% of his professional work.

Stephen – whose work featured in our relaunch issue in April 2014 – will be representing *f2 CameraCraft* as an Associate Editor in Ireland, and he'll be writing about the problems he helps students solve. Information is at: <http://bit.ly/1QhGdGK> or email stephenpower1@eircom.net

Canon's heavyweight 17" pro printer in bargain bundle deal



WE MAY BE too late informing you of this, as only a limited number were in stock, but Fotospeed at the time of printing was offering the Canon imagePROGRAF iPG5100 for only £720+VAT. Though that's without the stand – and this is a 49 kilo 17 inch A2+ twelve ink speed demon with internal calibration and four media feeds including one for stock up to 1.5mm thick – it's a superb deal including over £480-worth of inks (12X 130ml cartridges) and a RIP software option normally costing £620. This printer exceeds AdobeRGB gamut, can make an A2 gloss print in under 2 minutes, has 2400 x 1200dpi resolution. This makes an ideal replacement and substantial upgrade for earlier machines which have now reached the end of their service lives. Call 01249 714555 or contact sales@fotospeed.com

IN INTERNET rumours, it was claimed in December that Canon had offered to buy Sigma – denied by both companies – and that Nikon is to acquire either the mirrorless camera division of Samsung, or the sensor fabrication (seems unlikely) or the rights to a new full-frame sensor and mirrorless system developed by the Korean company (more likely).

VOIGTLANDER has announced their new full frame Sony E-mount MF ultrawides will all have electronic connections for EXIF data and stabilisation. They are the 10mm f5.6 Hyper-Wide-Heliar, 12mm f5.6 Ultra-Wide-Heliar and 15mm f4.5 Super-Wide-Heliar.
www.voigtlaender.com

PHASE ONE has released an upgrade of *Capture One Pro* (C1Pro) to version 9. This is a substantial revision and offers – License now for 3 seats not 2; Luma Curves; New Rescaling Engine; New Keyword and Keyword Libraries; Masks from Color Selections; Camera Battery Status (tethered); Contrast Engine; Export Originals as EIP (Catalog); Flow and Airbrush Masking; Straight Line Brushing; Capture One colours for DNG; Local Adjustment Curves.

These improvements make it possible to change contrast without affecting saturation.
www.phaseone.com

PERMAJET has appointed a new UK head of sales. Over the coming months, **Alex Cullen** will be travelling the country with PermaJet to roadshows and conventions, where he will meet photographic societies, camera clubs and customers.

www.permajet.com

SWPP promotes convention and show with Olympus camera draw



YOU DON'T have to be there to win – entry is free, on line, for a chance to collect this Olympus OM-D E-M10 II plus 14-42 EZ lens, worth £649, at The Societies 2016 Convention (see diary date details, left). This annual show has gone from strength to strength and consists of two parts, the Convention which has hundreds of pre-bookable seminars and demonstrations, and the free Trade Show on the last two days which has floors of stands from nearly all the big names in the photo industry.

To enter the draw for the Olympus, go to:
<http://www.swpp.co.uk/competition>

For more information on The Societies Convention and Trade Show, see their advertisement on page 37.

Bowens are the sponsors of the annual Societies 20x16" Print Competition, winner to be unveiled at the Convention, with a prize of the Gemini 500R (x2) Tx/Rx Kit (valued at up to £958.99). Entries closed at the end of November.

THE ROYAL College of Nursing is launching a nationwide photo competition to celebrate its centenary year. 'Care on Camera' run with help from the RPS aims to 'capture the innovation and diversity of the modern day nursing profession' and is open to all. Winners will be announced at the annual RCN Congress in June 2016 with 50 shortlisted entries forming a touring exhibition visiting schools, libraries, and various health settings around the UK.

'Care on Camera' prizes include – 16 years and over Gold Award £1,000, Silver Award £500, Bronze Award £250; 15 years and under Gold Award £500; People's Choice Award £500.
See: www.rcn.org.uk

THE FUJIFILM Student Awards 2016 are now open for entries. The brief is 'Shoot from the Hip'. Submissions are invited from all UK students, not just those on courses involving photography. All images must be taken on Fujifilm film (not digital!) and submitted via www.fujifilmstudentawards.co.uk. Entry is free and students can enter as many photographs as they wish.

The overall winner will be named the 'Fujifilm Student Photographer of the Year 2016'. The winner will also be presented with £200 worth of film from Fujifilm, a professionally-produced folio of prints, a one-to-one printing/consultancy session with one of Metroprint's top printers, and a selection of instax goodies including, an instax printer.

There are additional monthly prizes, and the college or university that submits the most entries will win £500 worth of film from Fujifilm.

The closing date for the competition is 31st March 2016.



DAVID KILPATRICK, editor, is actually very happy most of the time. This is his 'considering your pictures' face. To get your work past this barrier, send a link or email a gallery to: editor@iconpublications.com – portfolios, potential covers, working profiles are all welcome.



RICHARD KILPATRICK is our roving reporter and representative, turning up at press conferences and finding something new every day. He's a seasoned traveller through space and time without ever leaving the armchair of his mind. He also writes about classic cars but not for us. Send your news items, small products to review and PR invitations to: richard@rtkmedia.co.uk



Gary Friedman is our Associate Editor in the USA and is really very serious most of the time, except when he's meeting people, seeing places and exchanging ideas. He's the only dude in Huntington Beach who restricts his surfing to web pages – looking for the exceptional and unusual, the back-story, and the tips and tricks that can transform your pictures. Email gary@friedmanarchives.com

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SYRIAN KIDS TELL THEIR OWN STORY

December saw the launch of the 'My Own Account' photography series, from charity Save the Children. Each photograph in the collection has been created by a child living in the Za'atari refugee camp in Jordan, seven miles from the Syrian border, giving them the chance to tell their story, through their own eyes.

The series can be seen on Instagram – **#insidezatari** – as well as through a book and exhibition created and hosted by London creative agency Mother.

Twelve children from the ages of fourteen to eighteen took part in the project, sharing moments of their lives that are both arresting and recognisable to an international audience, such as a young boy carrying water to wash his home, a fourteen year old boy selling peaches and a little girl hiding her teddy bear from her brother.

The project started two years ago when Save the Children backed photography classes for teenagers in the youth-friendly spaces in the camp, home to an estimated 80,000 Syrian refugees. They wanted the children to learn photography skills to help regain their confidence, and social and emotional well-being. Representatives from Mother met the teenage photographers earlier this year when visiting the camp and came away inspired by their energy – invigorated to support them in their ambition to let the world see their art.

Inside Za'atari, Save the Children runs quality child protection programmes that support those suffering from 'physical and psychosocial harm and promote their cognitive, social and emotional wellbeing'.

Four years of war in Syria has led to the worst humanitarian crisis in a generation. More

With the whole world willing to take a dump on their former doorsteps – bombs or figuratively – youngsters in Za'atari refugee camp have been facing adversity with the help of cameras



than 10,000 children have been killed; 5.6 million children need humanitarian aid and nearly two million children have fled the country and are now living in overstretched refugee camps or villages.

Qais, Za'atari resident and photographer, commented: "When I take portraits of people, it is like spending some time with them, connecting. I make new friends. When I look at the pictures, I live in the moment again. It makes me happy."

Saba Almbaslat, CEO Save the Children's Humanitarian Leadership Academy, commented: "We are committed to supporting children who have experienced extreme stress, through a variety of activities that reconnect young people with their childhood, help them to relearn social skills and rebuild their lives. This book features the extraordinary creative work of boys and girls, aged between 14 to 18 living in Za'atari. Despite the horrors they have faced back home, they insist on continuing to highlight the thoughts, dreams and feelings of young people."

The agency Mother, added – "We are honoured to be able to give these children a forum to express not only their creativity but also give their own account of a crisis that is affecting so many around the world. We have endeavoured to compliment their inspiring images with a book and exhibition that tells their personal story and highlights the incredible hope of all children, even those facing such adversity."



www.savethechildren.org.uk

The film of Anuar, Israa and Rehab's submission for *My Dream, My Right*, the film resulting from the Za'atari Film Workshop can be seen here: <https://youtu.be/4EjWciYb65w>





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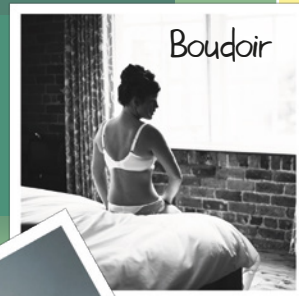


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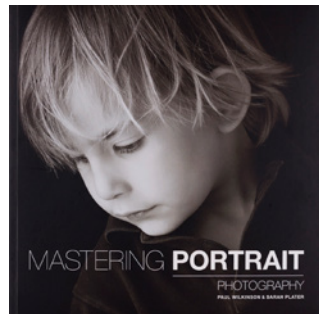
linkReader

BOOKS: POWER IN THE PEOPLE

We select three books which prove that the ultimate subject for engaging photography is always the same – humanity itself

PAUL WILKINSON is a very canny photographer, something of an expert businessman with a deep IT background. He's also the current Chair of the Master Photographers Association. Sarah Plater is a fellow portrait photographer and also an occasional writer for photographic publications. They teamed up for Ammonite Press to create a comprehensive new portrait manual reflecting today's technology and styles.

Mastering Portrait Photography is a softback with a similar cover treatment to this magazine, with 176 pages and a generous mix of photographic examples and explanatory text. Topics are dealt with in spreads, making reference



very easy and fast. It's part of a 'Mastering' series from this imprint, distributed by GMC. At £19.99, highly recommended as it's bang up to date and of excellent quality. It's also a neat bookshelf size at just under 10" square.

ISBN 978-1-78145-085-7



HENRY BOURNE's *Arcadia Britannica* is a lovely book we may revisit, as it contains nothing but the costumes and guises associated with countless traditions, festivals and ceremonies throughout Britain. It's the variety of people under the make-up which keeps you flicking the pages. Below, for example, are two guys from Bonfire Night in Hastings. Who would have guessed? Hardback, 192 pages, 8 x 10", only £18.95, Thames & Hudson.

ISBN 978-0-500-51797-0



DEWI LEWIS Publishing now sets the standard for the release of new books on street photography, and every one is treated with the individual care its concept deserves.

Hans Eijkelboom is a well-known Dutch photographer and was given a commission for this work by the arts organisation Multistory based in Sandwell. The region covered is the West Midlands and Black Country. See: www.multistory.org.uk

And this book? It's like a stamp album, or a cigarette card book. Hans has used his camera to collect details and matched sets of images which when assembled on the 26-inch wide panoramic spreads take on a new meaning. He hit a small area – like hanging out in a high street or a shopping mall – throughout 2013 and 2014 and must have relied on an unusual eye and memory to collect his sets of people.

We see women of all shapes and ages wearing near-identical fashions, so there will be a page of stripes and one of spots; Muslim ladies showing that even if all you see are their eyes, you're still seeing individuals; men all apparently following Jeremy Corbyn's fashion lead; the ubiquitous middle aged checked seersucker cotton shirt; T-shirt slogans repeated incongruously on a dozen denizens; old ladies bursting into floral prints; businessmen who clearly all wanted to buy the same tie. The same backgrounds are glimpsed repeatedly, and the people repeat actions, poses, and buying decisions.

It's funny, reassuring and disturbing at the same time – defusing ethnic differences, but also saying something about the nature of individuality and mass consumerism. Well worth acquiring for £35.

ISBN: 978-1-907893-73-5





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The new Fotospeed Signature range brings together five of the world's leading photographers with four of Fotospeed's most popular, award-winning fine art inkjet papers: Smooth Cotton 300, Natural Soft Textured Bright White 315, Platinum Baryta 300 and Platinum Etching 285.

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Toby Herlinger

Sales Director at Fotospeed

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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



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John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

EXCLUSIVE CANON imagePROGRAF iPF5100 professional A2 12-ink set worth £482 and RIP software worth £620 – over £1,100 bundled value... and the printer is only £720+VAT – see news story page 4. Call 01249 714 555 and ACT NOW last few remaining!

SPEED & STABILITY

In the last few years Tamron's greatest rival in the independent lens market has transformed from a budget brand to one highly regarded for bettering the results of marque lenses costing twice as much. Tamron has never had the same prodigious output of new designs and has produced more lenses for camera brands – the excellent Sony E-mount 18-200mm f3.5-6.3 LE, a complete set of earlier Konica Minolta lenses, and most recently an acclaimed 24-70mm f2.8 destined for the new Pentax full frame body.

A hint of things to come arrived with the SP 15-30mm f2.8 Di VC USD zoom we have recently reviewed. Now we have a pair of moderate wide to short standard prime lenses in the same SP series, 35mm and 45mm f1.8 Di VC USD. There is a demand for fast lenses in this focal range, and there's a lack of stabilised designs. That is perhaps because it's hard to make a really good f1.4 for 24 x 36mm with optical stabilisation. What to do? Forget stabilisation?

Tamron realised that stabilisation matters a little more than an extra two-thirds of a stop of maximum aperture, in this class of lens which is now going to be used on camera bodies with sensors able to give low-noise results at EI 1600, 3200, 6400 and even 12,800. Ultra high resolution sensors also break the old depth of field formulae and camera shake rules of thumb. You are not looking at a six inch enprint – you are looking at a tiny bit of a six foot poster when you hit the 100% view option these days.

So they designed two lenses with conservative but useful angles of view, a good fast and sharp maximum aperture, and stabilisation which can have some effect on optical sharpness but generally doesn't. The lenses are

A pair of wide aperture, affordable, weather-sealed, ultrasonic AF primes with class-beating close focus marks the Japanese maker's restyled entry into a new market. By David Kilpatrick.



not small but they're not monsters either and the modest 67mm filter thread is matched by weights a little either side of 500g and a shared price-tag generally under £600. They are very well-made lenses with a new barrel design, advanced materials and a clean graphic style. They share the same lens hood type (an economy Tamron has often used) and thanks to the Ultra Sonic Drive focus they work well on mirrorless bodies with intelligent adapters. They are quiet enough for movie work and the AF is also very fast and positive, moving straight to the target setting without hunting or hesitating.

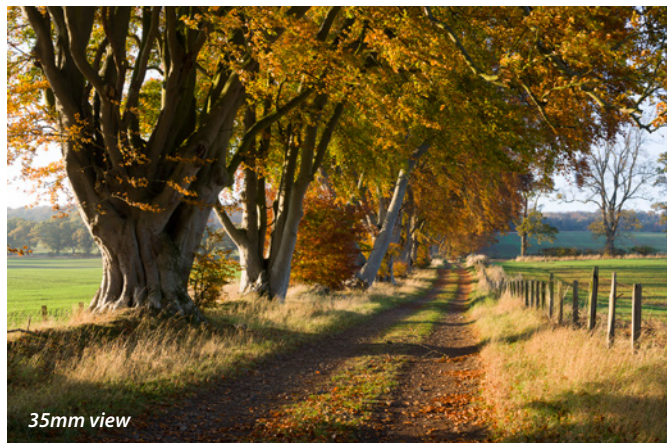
What makes both lenses even more practical is their excellent close focusing. Over the years, close focus is the one thing I've

picked on in reviews. Recently when so many zooms changed from mechanical to ultrasonic focusing or linear drive we've seen the advances made in subject scale and close focus disappear. Ten years ago 70-200mm f2.8 and even 70-300mm consumer zooms seemed all set to focus below 1m in future – then along came the improved AF drives, and they dropped back to 1.2, 1.3, 1.4 or even 1.5m. Tamron's options followed this pattern.

With the 35mm and 45mm, the USD has been worked to its limit. The 45mm focuses down to 29cm and manages 1:3.4X scale, while the 35mm goes even further, down to 20cm and 1:2.5X, a touch under half life size and definitely in the macro category for a lens with this 63° angle of view. That's 20cm

from the sensor plane, where the camera thickness, lens and hood take up over 16cm – it's just three or four centimetres in front of your hardware, about as close as you can use.

This would all be of little use unless the lenses proved to be sharp wide open and to maintain a decent field flatness at close focus. Both conditions apply, along with low distortion. The 45mm is better optically, no doubt, but it was the 35mm which stayed on the camera more. After a few days trying both lenses, the accuracy and consistency of focus both on native Canon bodies (for test purposes only) and on my Sony A7Rii combined with high sharpness wide open to remove all barriers to using them and it was a sad day when they had to go back



35mm view



45mm view

Tamron SP 35mm & 45mm f1.8 Di VC USD



35mm at f5.6 closest focus



35mm at f1.8 closest focus



45mm at f5.6 closest focus



45mm at f1.8 closest focus

Bokeh and focus-related CA – most fast lenses display a big magenta-green foreground to background shift, the Tamrons have a trace wide open but absent by f5.6. Below, on a CommLite adaptor.

to Tamron. I didn't have any groups or portraits to shoot during the short period with these and they would so obviously have been ideal.

My only criticism is a hint of colour shift in the fore and aft 'bokeh' wide open – it disappears entirely by f4, and as the printed page tests above show, does not colour the defocused zones magenta and green like some very highly regarded and expensive 35mm f1.4 designs will do. Invoking the Adobe Lens Profile eliminated any small hint of



VC and AF controls, left, and unusual front element of the 35mm, below.



View a full res image:
<http://www.pbase.com/davidkilpatrick/image/161650191>

Focus tracking with the 35mm wide open (EXIF says f2), above.

distortion or vignetting along with a trace of CA wide open.

These are really likeable, practical lenses ideal for landscape, studio, people, pets, babies and especially groups. They are DSLR designs and you can find many smaller fast 35-45mm lenses – but none with stabilisation, ultrasonic focusing, very close focusing and the corner to corner illumination

and sharpness the SP duo delivers. For versatility pick the 35mm (you can always crop in the age of 42 or 50 megapixels) and for sheer quality, the 45mm. Would you own both? A 28mm/45mm pair would have better encouraged a second sale once the quality was discovered by buying one.

www.intro2020.co.uk



35mm at f13 closest focus

MIRRORLESS MACRO

I first used the **Sigma 60mm f2.8 Art DN** lens on Olympus MicroFourThirds, where it is equivalent to a 120mm. One that format, the 50cm minimum focusing and 1:7.2X scale make it equal to a lens giving a touch less than a third life size on full frame 35mm, and not unlike using a 120mm Makro Planar on Hasselblad.

On APS-C, its close-up ability is significantly less than the 0.25X given by most wider range zooms. Because this lens has such exceptional performance, owners of full frame Sony cameras like the A7II and A7RII which now have stabilisation like the Olympus MFT models have been tempted to see if it covers. With or without rear baffles removed, it does not.

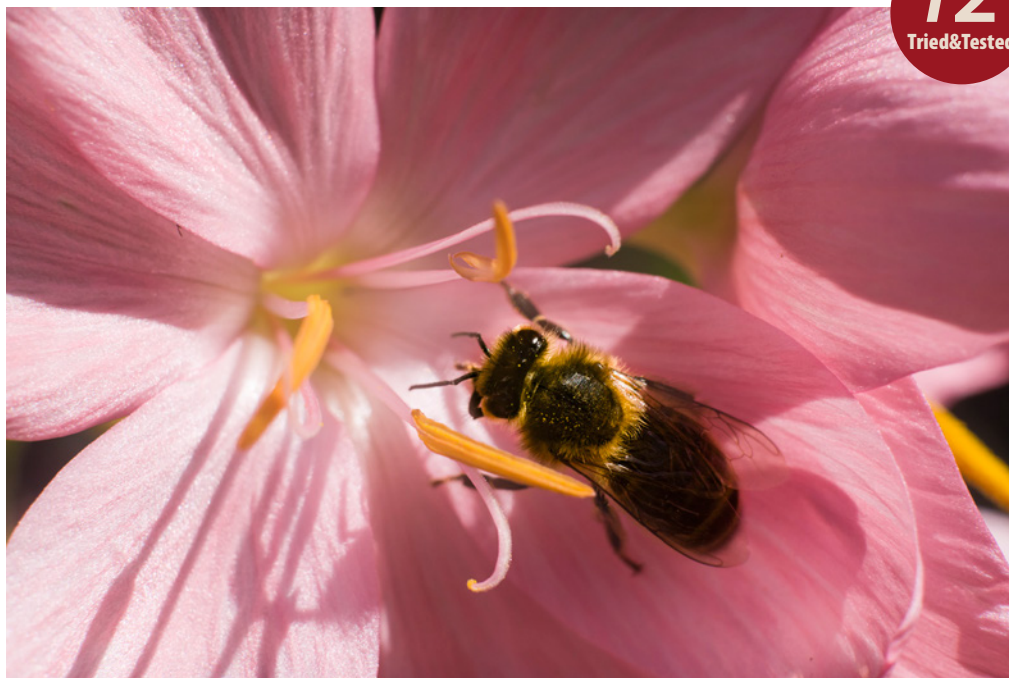
However, when you take a lens intended for a smaller format and extend using tubes or bellows to focus much closer, the image circle is enlarged. For E-mount system, you can buy fully automatic (AF and exposure) extension tubes typically sold as a 10mm and 16mm pair. The combined 26mm extension will enable 1:1 macro with any lens of 28mm or shorter focal length, and when combined with the focusing range of the Sigma 60mm will enable half life size. The 10mm tube shows a little corner cut off, the 16mm tube alone is enough to remove this but leave a hint of shading, and the two combined give an evenly illuminated 24 x 36mm field.

The most easily found tubes are made by MEIKE. I've had their first set, all plastic, for a few years. These have a circular central aperture and were only designed for APS-C. Now there's a new type with metal bayonet mounts and flock lining to kill flare. These cost about £30-40 as opposed to under £20-30 (usual Chinese import via internet sites) and have a rectangular aperture which matches full frame. They are made for E-mount, MFT and Fuji X. Fujifilm make their own 11mm and 16mm tubes at just under £60 each.

So, if you're buying, look for all-metal tubes and the rectangular inner barrel, avoid the circular type. Sigma's other Art DN lenses, the 19mm f2.8 and 30mm f2.8, will give larger scale to the subject but you won't have the benefit of the greater working distance the 60mm gives. I found the 60mm to be well corrected at close distance and to have a very attractive defocused image, whether wide

Extension tubes turn Sigma's 60mm f2.8 Art DN lens into a versatile macro for MicroFourThirds and Sony E – and with with the latest metal mount tubes, even for full frame Sony FE

f2
Tried & Tested



The 60mm with two extension tubes on Sony A7RII, above, as used for the African lily and bee above and poppy, right. This shows the very smooth focus at f5. Below, the pair of MEIKE metal tubes, and bottom, the metal type compared to plastic.



open or stopped down. Autofocus (by linear motor) was positive even though for macro work switching to manual can be easier. The colour quality was neutral and contrast moderate. Distortion is negligible with the 60mm making it ideal for copying small items like coins, stamps or antique cartes de visite.

Unlike a true AF macro, the combination does not feed accurate angle of view information to the in-body stabilisation but it seems good enough in practice. The tubes work with my stabilised 50mm f1.8 Sony which does compensate correctly as the OSS is within the lens.

– David Kilpatrick

www.sigma-imaging-uk.com

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FUJI STANDS M13-M17 at The Societies London Trade Show & Convention Jan22-24 See page 37

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"We had been producing panoramic prints before, but we saw an opportunity with the Fujifilm printer," says Paul Felton of Takethatphoto.co.uk, sports market specialists since 2007 shooting up to 30,000 photos in a weekend, with as many as 15 staff on site at major events. "With older machines it was harder to produce panoramic team shots on site, but the Frontier-S DX100 made it easy."

Takethatphoto uses two Frontier-S DX100 printers, making 12 x 8" prints as well as team panoramics, after a long history of successful use of dye sub systems.

With Fujifilm sponsorship Paul and his team are the official photographers of the Master Photography Awards Day.



EXTENDED REACH

When Nikon announced their latest raft of new lenses back at the start of August of this year, it's pretty fair to say that this lens was the most unexpected. The 200-500mm f5.6 is an ultra telephoto zoom lens that will appeal to a great many professional photographers at a price that brings it within the budgets of the serious enthusiast too. The 200-500mm range of this FX (full-frame) sensor lens makes it a very useful addition to the kit bag, taking you from a modest telephoto to a seriously long optic. Put this lens on a DX sensor camera, or switch DX mode on an FX body and you have a fantastically affordable 300-750mm piece of equipment. It will even work fully with Nikon's TC-14 teleconverter if you need more reach (the lens will mount but auto-focus is not possible with the TC-17 and TC-20).

Weighing just over 2,300g with the included tripod collar, and measuring 126.7mm at 200mm though much extended at at 500mm (plus another 102mm with the lens hood attached) this is a lens that is comfortable to use for extended periods. It has no lugs for a strap to be attached, which means that it is designed to hang on the camera supported by the lens mount. It comes with a well designed removable tripod collar which doubles as a pretty useful handle. The large front element takes 95mm filters.

With a fixed maximum aperture of f5.6 throughout its zoom range, this isn't the fastest of lenses at the short end, but compares very favourably with much more expensive lenses at the long end. At 500mm the f5.6 aperture is only a stop slower than the f4 available from the top of the range 500mm prime lens – which would hit your wallet for an extra £7,000. I'm sure most people will be, like me, buying this lens for its performance at the long end of its range, for that extra reach and the flexibility of being able to pull back to 200mm though minimum focus is restricted to 2.2m. This lens is now a firmly established part of my tool-kit – add the workhorse 24-70mm f2.8 and the 70-200 f2.8 and you have a very portable three lens system.

Vibration Reduction (VR), available in two modes – Normal, and Sport, for situations where the subjects are moving unpredictably, is claimed by Nikon to give the

Nikon proves that lenses can be cheaper when bought by the yard – or the half-metre. Keith Morris finds the £1,179 AF-S Nikkor 200-500mm f5.6E ED VR an ideal light-weight solution for long shots in anything short of extreme weather



Shot in moderate rain – 500mm, f5.6
D4, ISO 1000, 1/200th



The f5.6 'E' means Electronic Aperture control – fast, precise but limiting use on old bodies

500mm, f5.6
D4, ISO 1250, 1/400th



equivalent of 4.5 stops advantage. Certainly I have been able to get perfectly sharp images hand holding down to even as slow as 1/10s with the lens fully extended to 500mm.

Weather-sealing on the lens is about what you would expect from what is, after all,

a prosumer level product. It will cope with moderately bad weather, but when used at its full 500mm the extra length the zoom extension tube will make it more susceptible to drawing any dust or dirt – or, frequently in my case, salt – back into the internal workings of the lens. If you're

going to be using this lens in more extreme environments than an investment in a lens protector bag or neoprene cover of some sort would probably be wise.

Bottom line: this is a lens that is going to be incredibly popular with news, wildlife and sports photographers. It will probably affect sales of the very niche Nikkor 200-400 f4. If you've been hankering for something with more reach, but haven't been able to justify the expense of the long primes... or Nikon's useful but now overpriced 80-400mm... or don't want to get a wider ranged but much heavier and less portable Sigma or Tamron 150-600mm, then this is the perfect lens for you. Get one now. You won't regret it.

I bought my lens from my local independent camera dealer, Carmarthen Cameras www.carmarthen-cameras.co.uk who were able to supply when many big international dealers were still listing it as pre-order. www.nikon.co.uk

Keith Morris is a freelance photographer based in Aberystwyth, whose work is published in a wide range of newspapers and magazines in the UK and abroad, and a regular contributor to f2 Cameracraft.

See: www.artswebwales.com

Nikon AF-S Nikkor 200-500mm f5.6 ED VR



Photographs © Keith Morris – Aberystwyth starlings, above, and breaking wave below. Street life, facing page.



The Stockport lab that's booming...

The future looked bleak for many prolabs as the digital revolution unfolded but those, like DS Colour Labs, that survived are now enjoying a surge in business thanks to the exponential growth of online ordering

Jonathan Porter, the forward-thinking owner of **DS Colour Labs** in Reddish, Stockport, is candid when he talks about the challenges that faced this family-owned business just a few years ago. Set up by his grandfather in the early 1950s, the company operated out of a shop in Didsbury and, like so many other prolabs, was seeing its traditional core services of processing and fast printing times for the pro market being steadily eroded by the advance of digital.

"There had been a huge decline in business," says Jonathan, "and we were thinking to ourselves, where do we go from here? We were still in the original premises that we had started out in over fifty years earlier and it was small and cramped with no room for expansion. And at that time we weren't even sure that we had a future."

The saviour of the business was the dramatic growth of online ordering, coupled with the foresight and courage of a management team that, four years ago, made the decision to relocate DS Colour Labs to a unit on an industrial site that was ten times the size, fitted out in bespoke fashion to cater for the needs of the business.

"We have Fujifilm to thank for opening our eyes to what online ordering could offer," notes Jonathan. "It was an amazing opportunity and we were one of the first to get fully involved. Previously wedding photographers would only use us if they could physically drop their films off. Even special delivery wasn't secure enough to trust with unprocessed wedding films. That meant that our clientèle was very local, but because you can send digital files from anywhere we're now getting orders from all over the world."

"The number of UK-based photographers we deal with in particular is flourishing, thanks to our turnaround speed today. If it's ordered in time a standard print order will go out the same day and if the client goes for the courier service then it will be a next day delivery, otherwise it's Royal Mail first class. Our clientèle loves this kind of service, and because everything we offer is produced in house it means we're in complete control of everything."



"We have Fujifilm to thank for opening our eyes to what online ordering could offer" – DS Colour Labs owner Jonathan Porter, with line-up of lab team and Fujifilm printers



How bigger prints on Fujicolor Crystal Archive DP-II Paper brought DSCL into the lay-flat photobook market

The move to much larger premises opened the door to expansion on a grand scale, and one of the most recent installations at DS Colour Labs is a giant Laserlab printer, a major investment that has moved everything on to a new level. Working with Fujicolor Crystal Archive DP-II (silver halide based) paper it can deliver prints up to 49.5x30ins on a range of surfaces, such as glossy, lustre and pearl, and it now means that the lab can output the vast majority of the jobs they receive on the same media, ensuring greater consistency. Previously the larger prints needed

to be produced using an inkjet printer, which couldn't match the quality of silver halide and was more expensive.

"We always push the message about the quality and longevity of silver halide output," says Jonathan. "The prints look superb and our professional audience is very happy with them because it provides a great message to convey to their own clients. Our only output these days to inkjet printers are fine art and canvas prints."

The acquisition of the new printer has also allowed a new lay flat photo book service to be

offered, and a year after the range was introduced it's proving to be extremely popular.

"Despite 'CD-only' packages taking over in some quarters there's still a huge demand for high quality photo books printed out on silver halide paper," says Jonathan. "And for those photographers not going for the full album approach there are many other products that they can offer, such as CD cases, cards, boxes and folios. You can get everything to match and it all looks extremely professional."

Success has now created a bit of a challenge for DS Colour Labs. The company is already filling the extra space that it's taken on and five internal walls have had to be taken down to accommodate the extra machinery that's been brought in. In the future even bigger premises may need to be sourced, but Jonathan is not in any hurry to move the business quite yet.

"We've got 6,000 square feet here, so we've still got room to grow at the moment," he says. "This is a very exciting time for us and online services are most certainly our future. The success of the photo books shows how much potential there could be there and the outstanding quality of Fujifilm media ensures that we've got great products to offer to our customers."

More information:

www.dscolourlabs.co.uk

...thanks to growing online orders



“Nothing is ever too much trouble” – Beverley Neill (right)
DS Colour Labs customer



One more than happy DS Colour Labs customer is **Beverley Neill**, who has been using DS Colour for several years. “The quality of the prints is extremely good,” she says, “and because I live locally I can go and collect the work and so the turnaround times are excellent. I also appreciate the fact that it’s a very personal service: nothing is ever too much trouble and I’m made to feel like a valued customer.”

Beverley and her husband and business partner Keith are both qualified Licentiate members of the Master Photographers Association and run their studio in Hyde, Cheshire, with a wide client base commissioning executive and corporate portraits, families, babies, pets, and a thriving wedding diary. See: www.photographybybeverley.co.uk



For information on Fujifilm Crystal Archive papers
or to request a sample print please call Peter Wigington
on 01234 572138, email photoimaging@fuji.co.uk or visit
www.fujifilm.eu/uk/products/photofinishing/photographic-paper

STREET PORTRAITURE

This style of street shooting is one of the most rewarding but also one of the most demanding street styles. It is a discipline which will take many people out of their comfort zone, it's a kind of weird thing to be approaching complete strangers and asking them to sit for a photograph. However once you do your first street portrait, I promise you will be hooked.

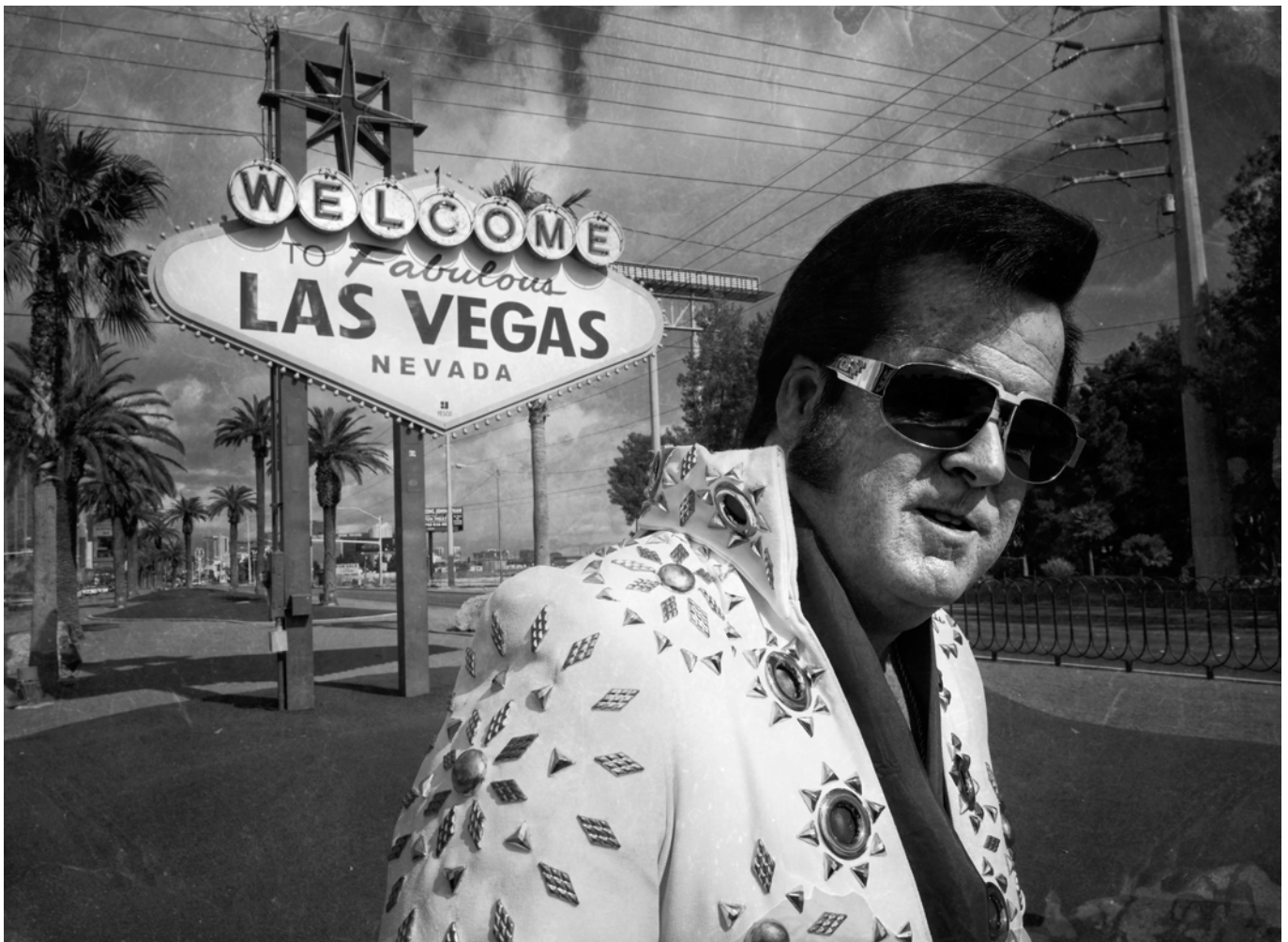
What makes a great street photographer? There are a few elements which help, the first is about understanding your camera and working quickly with your sitter, the last thing your subject is wanting to do is stand around for 10 minutes while you mess around with camera settings and changing lenses. They have stuff to do, places to go, you must remember

Kenneth Martin continues his series on street photography by confronting the subject in interactive mode – taking real portraits of real people, with their co-operation



this when shooting in this style. You should be at one with your camera and take up as little time as possible with your sitters. Practice like crazy to be able to confidently pick up the camera and shoot as quickly as you can, the standard prime lens helps a lot and you soon get used to shooting in a particular way without worrying about lens choice.

The second most important aspect is personality – you must come across as friendly and always approach your potential sitter with a big smile on your face! You need to practice your opening line and ask with confidence. I simply use the phrase “excuse me, my name is Kenny, I am a street portrait photographer and I just noticed you walking along the road and you look incredible, would you





Eye contact, no matter what the camera angle, is important when the picture is a portrait and not a grabbed candid or shot from the hip – which the above example could be, using ISO 6400 and 1/1000s with the Fujifilm X-Pro1. The environmental ‘Elvis’ portrait is a contrast to this, a very large file on Phase One medium format with 28mm lens at ISO 100 (it’s a poster backdrop not the real place!). Below, left on Phase One, right on Canon 6D – the type of camera you use is not a barrier.

allow me to shoot your portrait?”

If they are hesitant I will bring out my card (especially made for shooting the streets) give them it and say “contact me by email and I will send a digital image”. If they are adamant that they will not sit I just thank them very much and let them go on their way, but if I do get someone really interesting, I will press my case. I do talk to them about themselves, not about me, they don’t really want to hear about me, I ask what they are doing in town today, what their work is, or what they study.

Strangely enough I very seldom get turned down, it could be the way I ask or I might just be very lucky. Another important aspect in shooting street portraiture is confidence, the confidence to ask the sitter, the confidence to ask them to move a bit to find some better light and the confidence to shoot just a couple of images and then leave. Get the shot in the bag and go, don’t push your luck, with practice and time you will get the shot in a couple of exposures, there is a great deal of satisfaction in achieving this.

When it’s not hip...

What’s the difference between street portraiture compared to portraits in the ‘shooting from the hip’ style?

Simple... the street portrait is a proper portrait, it’s eye to eye, it’s a unwritten contract between the sitter and the photographer and there is a huge amount of trust towards the photographer. If you think about it, they have never met you, have no idea what you are going to do with the pictures and have no idea how they are going

to turn out. That involves a huge amount of trust. The ‘shooting from the hip’ images are surreptitious, sneaky, candid shots which are looking at humour, juxtaposition and capturing the moment for success. The street portrait on the other hand is exactly that – a portrait, capturing, personality, fun, anguish, pain and every other emotion you can think off!

I of course love a city centre to shoot street portraits. We are really looking for ‘interesting’ characters, people who do not conform to our definition of normal, people





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All of these pictures involve the subjects not just being aware of the camera – ‘can I take your picture?’ – but collaborating with the photographer. They are posing, acting, reacting, using the street as a stage and having fun with the lens. All pictures © Kenneth Martin.



Focal length: 35mm Exposure: F/1.8 1/15sec



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who are either out to shock or are eccentrics. Why? Well, they just make more interesting pictures. Not to say however that I wouldn't shoot a guy in a pin stripe suit and tie or a housewife on a shopping trip, but I tend to go for the more outrageous. I must say that I find homeless people, tramps and street dwellers an easy target and usually avoid them, on certain occasions I will shoot someone if they interest me and on these occasions I often pay for the subject to sit for the portrait to help them out.

Equipment is simple. I normally shoot with a standard lens – 35mm on APS-C, 50mm on full frame or 80mm on medium format. I like the look these lenses give for a closer in portrait, slightly wide but not distorted image, close to human vision. I think it gives the pictures a 'real' feel. I love to get in close and fill the frame. I often shoot in landscape format and unlike 'shooting from the hip' I do allow cropping and sometimes even leave the images in colour if it suits the subject.

I normally usually use aperture priority on my street portraits, with a wide aperture. I use the inbuilt meter as opposed to my hand-held meter for ease of operation and speed, I don't want to be carrying anything else other than my camera and one lens. My ISO is normally set fairly high, I am not that bothered about image quality with these shots and usually need go no higher than ISO 400 because I am shooting at wider apertures. My metering mode is always spot and my focus point is set to a single point in the centre. This allows me to take a reading very quickly from the highlight side of the face, lock it using the

lock button, focus on the eyes, half press the shutter and then recompose to take the shot. I find this way the quickest method of working when shooting street portraits.

As always I prefer to shoot

both RAW+JPEG so I can see a BW representation in the EVF or on the back of the camera but the RAW gives me the opportunity to 'correct' any deficits (exposure, blown highlights) the file might have in post production.

I hope you have enjoyed this short series on Street Photography and I hope it might inspire you to hit the streets and give it a shot!

– Kenneth Martin



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The lack of socks

Story and photograph by Steve Lawson

Street photography often divides opinion, and with reason. Not everyone is happy having a camera pointed in their face; not everyone is happy doing the pointing.

But what if the 'shooter' really engages with the person being 'shot'? Then, street photography has the potential to become something quite different, something fascinating and rewarding.

As a journalist of 35 years, I am familiar with talking to complete strangers. Familiar, but not necessarily comfortable. Shyness and fear of rejection or ridicule can make it a very uncomfortable experience. But just one, magical word - "Hello" - and a disarming smile are sometimes all it takes to break down the barriers we build around ourselves.

That is exactly how I discovered Norman, and a life story that took me completely by surprise.

It was the lack of socks.

I noticed this gentleman sat on a bench in the Kibble Palace, in Glasgow's Botanic Gardens, so when we shared a "Hello" and a smile, I asked: "What's the deal with the socks?"

And so began the most extraordinary conversation with a stranger.

His name is Norman Provan, an 81-year-old father of two sons.

Norman left home at 16, after the death of his mother and to escape the stern, Victorian values of his father.

He moved into a caravan on a farm to the north of Glasgow - and stayed there for 26 years. Paying just 10 shillings a week rent, he was able to save. Lots. Norman, a non-smoker who doesn't drink, bought a Norton 500 motorbike, which he maintained himself, and so began a lifetime of adventure on two wheels - including pedal power. He's a keen cyclist to this day.

"It's a big world but I didn't want to read about it in books, I wanted to see it for myself," he told me. So he did. All of it.

In an amazing life, he has cycled twice around Australia, visited pretty much the whole of Europe (including the really steep bits and the Baltic states), Russia, the death camps of Poland... India ("there are beggars everywhere, it's a hard place to travel around") and the former Ceylon. China is one of his favourite places.

He backpacked through most of South America ("nothing works there, and everyone you meet tries to con you, but I loved it"), missing out only Paraguay, and his last trip to Africa was to "see Zambia".

In the USA he rode to the Grand Canyon and met some of the notorious easyriders: "They're all rough and tough and when they say 'Have a nice day' you know they're not being sincere".

And, almost as an afterthought, Norman mentioned his visit to Nepal and Tibet, and sighed as he recalled: "We only got to 21,000 feet and had to turn back. It took 18 days' walk to get to Everest, and another 15 to walk out because my partner had frostbitten feet."

Now, the more cynical reader might think, hang on, this guy is a raving fantasist. But I don't think so, there was far too much detail and instant recall in Norman's stories. Far too many little anecdotes.

Like the detailed description of his super-lightweight one-man tent, bought in New Zealand ("the best place and nicest people on Earth"), and his list of travel clothing - "A tie, one shirt, a pair of flannels, the shoes I am wearing today, two t-shirts, a pair of shorts, a bedroll, a sleeping bag, some time tools... that's about it."

And no socks?

"No, I can't stand the way they wrinkle in my shoes!"

Two weeks before our meeting, this former insurance, mine and shipyard worker had cycled from Santander to Pamplona and on through the same mountain passes between France and Spain used by the resistance to smuggle Allied airmen during World War II.

Everywhere he goes Norman either camps or sleeps in youth hostels. I asked him if he would mind me taking his photograph and he approved. Shortly afterwards, we parted ways.

His handshake was warm, dry and firm, his smile genuine. I told him it had been a pleasure talking to him. I really meant it.

I saw him again, an hour later, striding along Byres Road and when he recognised me he raised a hand and bellowed: "Steven! See you again, kid!"

"Kid?" - I am 53, but compared to Norman, I probably am.

www.flickr.com/stevenelawson



Steven used a Fujifilm X30 for the portrait - © Steven Lawson 2015



NORTHERN LIGHT

Edinburgh is the place to be if you want to enjoy slow-burning sunrises and sunsets, twilight and night-time events – or fireworks displays! City photographer Arch White is ideally placed to capture views of one of Europe's best photographic destinations.

Sending us the cover picture for this issue in good time for general seasonal use (well before November!) Arch White was following a basic rule when submitting photographs to magazines – think what they might want to use in four to six months' time.

In fact, the cover is from the fireworks which close the Edinburgh Festival when we were looking for something to fit the New Year (Hogmanay) theme. The picture on the right is amongst the winter selection which Arch sent to follow after we requested them. Lesson: if it looks right, it is right. For 2016, your first call will be the Auld Year's Night fireworks from midnight December 31st.

But it's August when you will find most to photograph, so plan now.

Saturdays August 6th, 13th, 20th and 27th all see the Edinburgh Tattoo performances end with fireworks at 10.30pm.

The Virgin Money Fireworks Concert closes the International Festival on Monday August 31st, at 9.30pm, Princes Street Gardens.

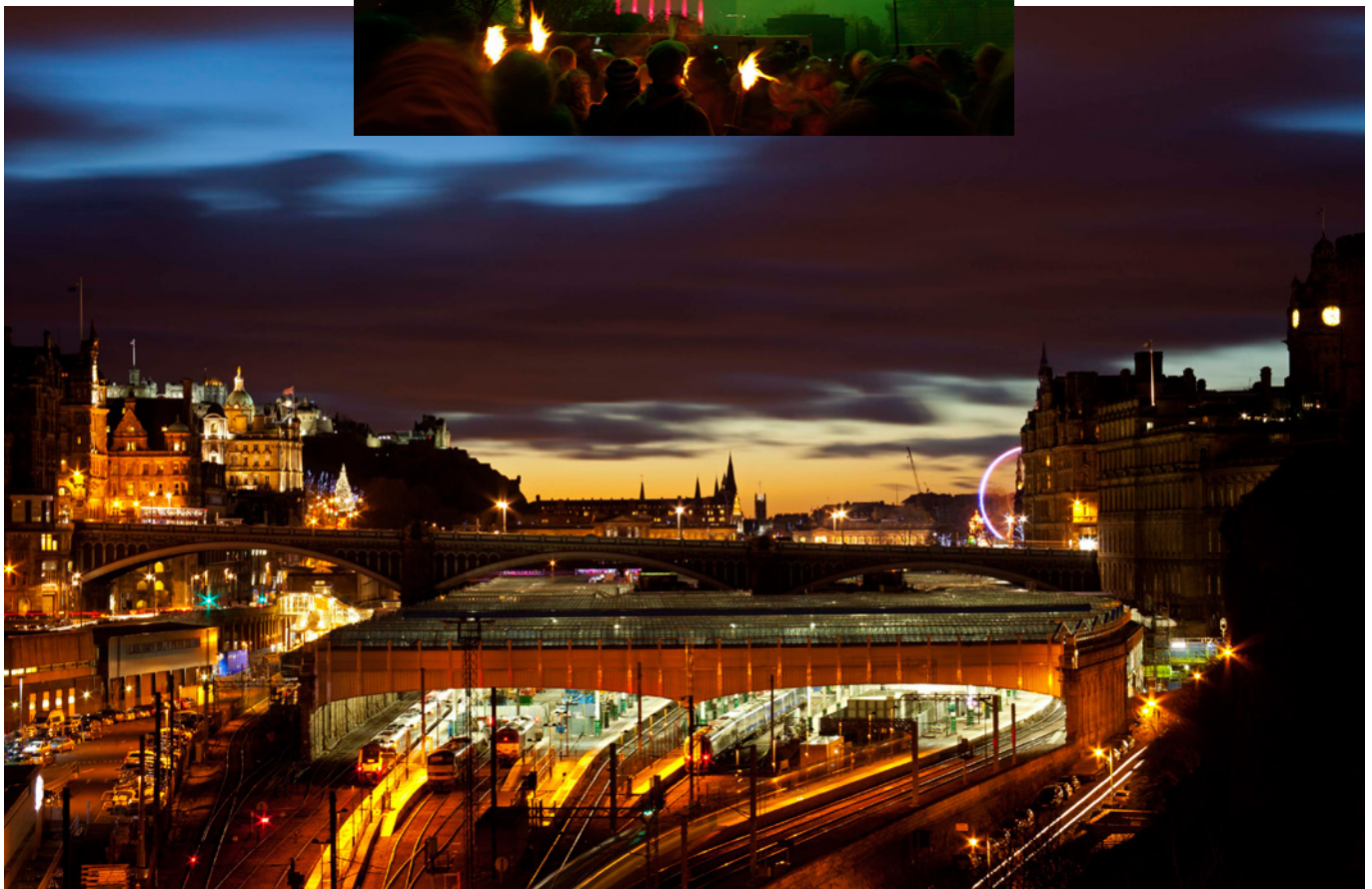


Bonfire Night, November 5th, will have displays everywhere but the major fireworks at Meadowbank Stadium.

Watch out too for the Beltane Fire Festival on April 30th 2016 – it can be difficult to jockey for a position on Calton Hill and along the routes of processions. The Fire Society also stages a Samhuinn festival, in the Grassmarket, on Halloween, October 31st.

Arch's other pictures here show Calton Hill (bottom right) in midwinter. This is both a subject and a favourite viewpoint over the city. The Forth Bridge in early March, top right, can only be seen like this after sunrise, from the northern bank of the firth. Waverley Station, below, can be seen from many overlooking viewpoints. You can now also take the new Borders Waverley Line railway, a 30-mile scenic journey to reach the Eildon Hills and Abbotsford – look out for timetables of historic steam trains running on Britain's first new railway for over 100 years.

– DK



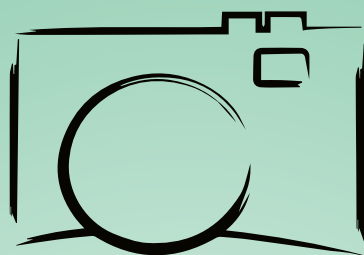


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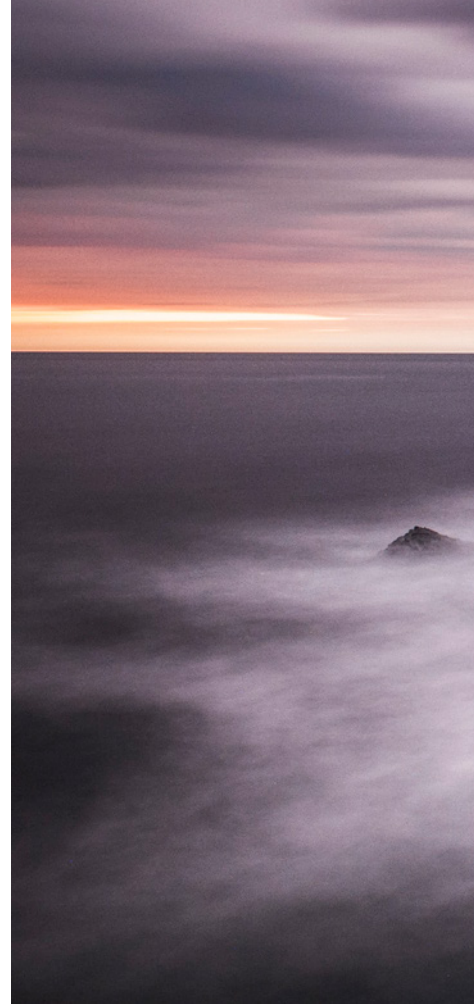
Above: Sunrise at Le Hocq, Jersey, Channel Islands. Below: Storm at Boyeeghter Bay, Donegal, Ireland.





Above: Corbierre Sunset, Jersey, Channel Islands. Below, Musenden Temple from Benone Strand, Northern Ireland.





Above left, Atlantic Swell, Donegal, Ireland. Below, Elgol Sunset, Isle of Skye, Scotland.





Above: sunset at the Giants' Causeway, County Antrim, Below, Slea Head, Kerry, Ireland







Skerries from White Rocks, Northern Ireland.

Facing page:

Top – Storm at Plemont Bay, Jersey, Channel Islands.

Centre – Frozen Sea, Lofoten, Norway.

Bottom – Portsalon, Donegal, Ireland.

JOHN MISKELLY - GOING WITH THE FLOW FROM SHORE TO SHORE

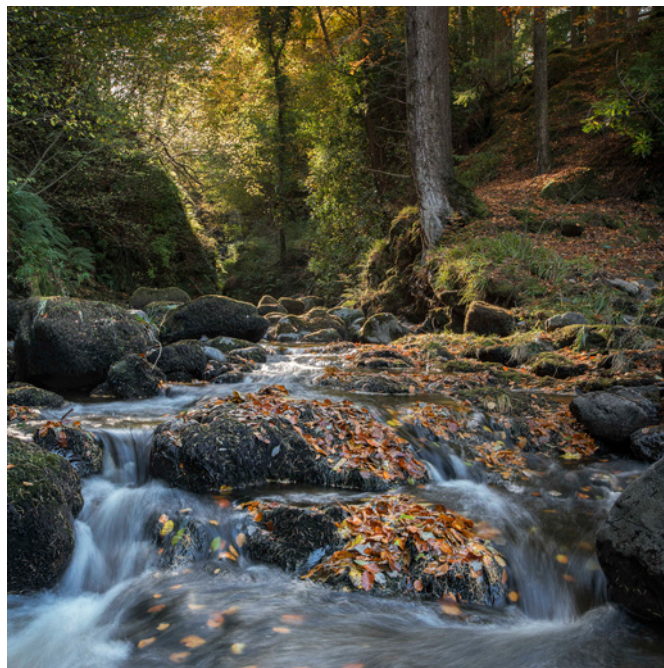
Everyone is a landscape photographer today but most are part-time – well regarded amateurs in the best sense of the word, or working professionals who spend a few weeks of the year searching for new places to explore.

John Miskelly is one of very few who can claim to be professional landscape photographers. In October 2015, he was awarded a Fellowship of the British Institute of Professional Photography. This demands not only a strong portfolio of 25 images, but a track record accepted by the Institute's judges though a book containing the photographer's detailed supporting evidence. The BIPP is very much an educational body – its title says 'Photography' not 'Photographers'.

John is an educator, through his landscape workshops and lectures, and also through his writing. As well as being a long term Nikon user, he is also a convert to the highly portable Fujifilm X mirrorless camera system, his practical advice is read by thousands of users on-line. He's based in Newtonards, near Belfast, but travels widely to keep in touch with a small group of like-minded photographers. He thanks Gerry Coe (*whose iPhone art has appeared in this magazine*) as a particularly valuable mentor.

Without avoiding classic subjects like the Giants' Causeway and the Callanish stones, John seeks to expand the range of favoured locations. His Irish beaches are not so well known yet have many of the qualities which draw visitors to Iceland only to end up repeating the same viewpoints.

While selling fine art prints does mean conforming to some popular approaches, including the use of very long exposures with moving water and clouds, John does like to give his images his



Not all of John's work takes him to the coast, or in search of water. He uses a range of ND and graduated filters to control exposure time and its effect. Below, the blue cast from Lee's Big Stopper can often add to atmosphere.



own personal style through very strong and simple compositional elements. His exposures can range from a few seconds up to 8 minutes long. He often uses a LEE Filters 'Big Stopper' which has a 10 stop factor ('1000X', ND10 or LogD 3.0). For shorter times or in low light, the Lee 'Little Stopper' is ND6 – and when an extremely long exposure is wanted, the two are combined to create a 16 stop neutral density. John says from the glass filters can add mood and does not always need to be corrected, but is easy to do so if needed.

His love of shoreline images means this is a year-round art, with added ice or snow on occasions. Winter light works just as well as summer, and as we went to press John was leading a November landscape workshop group on Harris and Lewis to enjoy sunrise and sunset within seven hours of each other. Great minds think alike and another of our *Cameracraft* portfolio contributors, Steve Walton, was hunting down his signature panoramas the same week.

His BIPP Fellowship panel included more subjects, like the examples on this page, but majored on the often mountainous shorelines of the British Isles and Scandinavia.

In addition to his work with the Fujifilm X-T1 and Nikon systems, John is an International Ambassador for Canson Infinity papers. Of his images here, he says – "They really need to be seen as prints, on the wonderful Canson Arches Velin Museum Rag art paper". That's how they are judged by the BIPP, not as digital files, and John intends to show the full set of Fellowship prints at lectures and workshops in 2016.

– DK



See: www.johnmiskelly.co.uk

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If, like me, you grew up learning about new music and bands through the pages of the *New Musical Express*, *Sounds* and *Melody Maker* – the hallowed music weeklies – rather than the Internet (which didn't exist in my teenage years), you'll have grown up with an inherent awareness of the power of the image as a promotional tool for performers. These were the days – the 1980s in my case – where the poster, rather than a web banner, was king in drumming up interest and awareness about a record, a gig or a concert series. Put simply, for people of my generation music and images have been forever inter-twined and inseparable.

But in the digital age, where the possibility of earning a living as a pro musician has been hit hard by illegal downloading and low fee streaming services, have photographers been equally as financially challenged? Is it still possible to run a profitable business as someone who specializes in portraits of performers – whether we're talking actors treading the boards at the local theatre or posturing rock gods – and if so, how? To find out, we spoke to a selection of photographers who have built careers on capturing performers' mercurial magic...

Keith Morris

ABERYSTWYTH-based photographer Keith Morris specialises in portraits of those in theatre and the performing arts, with some music festival and concert photography mixed in. "It is a real mixture," he confirms. "Tomorrow I'm covering one of the first shows for a new theatre in Bangor, North Wales, and I'm also doing a lot of work with performing arts students at the University in Aberystwyth, as well as amateur theatrical productions."

Unsurprisingly, such diverse jobs also pay in different ways: "If I'm working for a professional company obviously I'm being paid a standard fee, which is a day rate plus travel. For that they receive a certain number of pictures which they can use for marketing and PR. When I'm working for non-professional companies or small groups of actors, then I don't work for a set fee. Instead I make money via them buying images for their portfolio."

Where there are performers there are photographers to document them, especially so with the prevalence of camera phones. So, is it still possible to earn a living by specialising in this competitive field? Gavin Stoker speaks to leading pros to find out...



Drama lends itself to dramatic images – Hannah Pullen on a cast-iron staircase, above; second-year undergraduate drama performance in 'Riddley Walker' at Aberystwyth, below.



If working for a local performing group, Keith says that he will not normally showcase images online. "Because if I put stuff online they simply take the online versions and don't bother buying the prints," he reasons.

"I tend to put a small number of teaser pictures online – maybe six or ten from a show. I invite them to come to my house and studio where they can look at the pictures on my big 27-inch iMac. They can choose which to buy that way."

Keith – regularly featured in *f2* as a shining example of all-round freelance success – has been working as a photographer for 35 years and says one of his very first commissions was for a theatre job – a fairly smooth career transition considering he started out as a lighting designer for theatre. "I realised I could get paid for something I enjoyed doing rather than being paid as compensation for spending 8 hours in an office. So I've been working with light all my life – either as a lighting designer or a photographer. What is a photographer other than someone who works with light? Coming from a lighting background I have an awareness of it, and coming from a theatre background I can read a performance very well in terms of what is going to happen."

"I very rarely, if ever, watch a show before I photograph it. Firstly, I haven't got the time and secondly, they can't afford it. And also I believe that if I see a rehearsal and then photograph the show, I'm always thinking too far ahead and about the next shot, rather than responding to what is happening in front of me. And I avoid seeing a show again after I've photographed it – because then I'm full of self doubt for having missed pictures! With a small show, if I've missed something crucial there is the possibility of them re-staging parts of it, but I tend not to do that unless I absolutely have to."

Keith Morris presently has associations with a number of image libraries, including Alamy. "Alamy is a big outlet for a lot of my output, including performance work. The work that I shoot for universities sells in the context of stories about education and actor training – or they may sell as an illustration of someone performing Shakespeare. But when I'm shooting for a professional



Dance features in a big way in Keith's work for local arts and educational organisations. For the 'Dereliction' ballet interpretation above, he worked with a Profoto flash head wirelessly triggered below the boards, and a smoke machine. Below, 'white powder' dust dancers choreographed by Keith using talcum powder in a large theatre space he was able to secure for a day's shooting, again with Profoto flash providing a very short duration to freeze the effect.

company the images are being used for their own websites, and for marketing materials to send alongside press releases. If working for non-professional companies, then the pictures end up in portfolios, because a lot of the young students have ambitions to become professional performers."

Equipment wise, Keith's cameras of choice are a Nikon D4 and D4s, which he notes are fantastic for low light work. "Rule number one in theatre is 'do not use flash.' One of the conventions when you're photographing professional musicians is that you get to photograph the first three songs and then you're out. 'First three, no flash' is a mantra that you get drummed into you by tour managers and their publicists.

"It's frustrating sometimes in that they deliberately keep the lights down for the first three songs and then when you b*gger off, they put the lights up. So there is a ploy to make life difficult for you sometimes – or it smacks that way. But for theatre I have my Nikons and the holy quartet of very fast prime lenses: a 24mm f1.4, a 35mm f1.4, the 50mm f1.4 and the 85mm f1.4. Dance performance is a combination of low light and movement, which is a deadly combination for a photographer. So you need the fastest lenses you can get and the most responsive camera bodies to give you a fighting chance of getting something. If the show is



a little bit less dark, then I will use my f2.8 lenses, including a 24-70mm and 70-200mm. Sometimes I may go to a 300mm or 400mm if I have to work from back in the auditorium. But I don't like doing that; I prefer to be up close and personal if I'm doing my theatre work."

In terms of how Keith his clients receive his resultant images, he reveals that he is working almost entirely digitally. "When I'm working with a professional company I'll be delivering images to them via a Dropbox link, either

on the same day or certainly overnight. Most professional companies want stuff digitally rather than in print, because they can get the shots quicker and cheaper. I have a local lab here that I use, but I'm also happy selling digital images at web resolution. A performer will get a web-sized image that is good enough for online promotion, but not a high-end print. If they want a larger image for a hard copy than that costs a bit more.

"I also shoot a fair amount of staged images using performers

and dancers. I have choreographed some pieces myself using dancers performing in clouds of white talcum powder; which has made for some interesting pictures! For these shots I managed to blag access to a theatre for a whole day and I filled it with talcum powder, which they didn't particularly like because it gets everywhere, although it smells lovely. Everything was covered in a fine sheen of white powder for a long time after that. But, as the images show, it looked gorgeous!"

www.artswebwales.com

Jill Furmanovsky – the Rock Archive

PERHAPS best known in recent years for the her extensive catalogue of portraits of the band Oasis throughout the 90s and 00's, Jill Furmanovsky began her long and distinguished career in rock music photography back in the 1970s, with evocative portraits of Pink Floyd and Bob Marley. She not only continues to photograph contemporary musicians, but also runs her own picture archive – named, fittingly enough 'Rock Archive' – with the purpose of selling prints of her work and that of fellow music photographers.

Jill jokes that while she may run a business, knowing how to make a profit from it is something that eludes her. "I've yet to be clever enough for that," she laughs. "We've put together Rock Archive for historic and cultural reason as much as anything else. Yet there is some money to be made from producing prints and putting your images with a picture agency. That said, my images aren't with a picture agency – which is more through neglect than design. Yes it's partly to do with my other commitments but also to do with the fact that over the years the various agencies I've been with have done things I didn't like or have gone broke, so I decided to withdraw my work from them a few years ago. Some of my images are still floating about, because it's quite difficult to remove them completely, but I'm not with Getty, Corbis or Redferns (*the specialist music photo agency*). Even Camera Press I had some work with at one point, but at the moment I don't.

"My archive is a largely uncovered secret," she continues. "But people do know about bits of it, because of my history with the bands and also because of Rock Archive, which is not an agency at all but rather is set up with the sole purpose of selling prints. But people do however come to me and ask if they can license images."

Rock Archive has been going since 1998. "It should be a picture agency actually, because it's an ideal name for one – plus we have some connections to really good photographers," Jill agrees. While she adds that the market for selling prints is not huge not a huge market and it's also more competitive now than when we began, nevertheless: "There are a lot of people selling prints online in the rock arena, but you can still sell pictures; there is still a market for a very beautiful print by a very good photographer of a well-known band. Prints of the older bands tend to do better than the newer ones, apart from

some of the younger acts like Amy Winehouse, Adele, Florence and the Machine few have crossed over into becoming icons. So it's not just us being asked for the Rolling Stones or Pink Floyd. Somebody like singer-songwriter James Bay may be a contender for the future; he's cool and looks good."

Jill stills attends Glastonbury every year, where she can catch up with all the new artists. "What is interesting in our business is who becomes iconic and who doesn't," she reflects. "I think I've always had a nose for who is going to succeed. But, for example, there's someone like Robbie Williams who has sold a lot of records in his time, but is not necessarily someone who people ask for prints of, like they do Tom Waits. Perhaps Robbie is too clean cut. My point is there's something else to becoming an iconic person than just selling records. It's a lot to do with the personality of the artist themselves; for example the Gallaghers from Oasis do well – I still shoot for Noel, and I think we're about ready for an Oasis retrospective – whereas would you necessarily want an image of someone like Ed Sheeran on your wall, even if he's great and has sold a lot of records? The younger audience who is into him might prefer to take their own pictures at a concert on their phone and be content with that."

A long-term music fan might guess that the images that tend to be most popular in terms of demand for prints are for those bands who somehow defined an era: Bob Dylan or Oasis, for example. "Yes," agrees Jill. "And it also has something to do with the age group of those buying fine art prints. We're also experimenting at Rock Archive with doing a more contemporary artist at a lower price range. In terms of who a typical customer might be, they vary. You've got people who are interested because they're fans of the artist, and then people who are interested in photography itself. They're two separate markets... albeit both small. The fan market is the bigger one, but our price range probably isn't appropriate for them, unless they're older fans buying an image for nostalgic reasons. And we find they tend to be bought more by men than women, or by women for men. Not so many women are buying the images for themselves.

"We once had a Rock Archive 'pop up' shop in Soho, which was near a load of clothes shops. So we would get guys coming in to browse while their partners looked at shoes. I don't know



Archives gain value with time: above, Amy Winehouse, below, Tom Waits in vintage colour. Facing page top left, the Gallagher brothers of Oasis. Top right, an enigmatic live stage shot from a Pink Floyd concert. Bottom, Bob Marley.





why that would be, except that there is traditionally that 'male' element to rock and roll. Women do appreciate a nice image too, though we did have one client whose wife just wouldn't have the rock 'n' roll images in the house. Maybe women look after the décor of houses more than the blokes do."

As in the world of fine art prints, people tend to set a value based on how 'limited' an edition is – although Jill notes that people have become somewhat untrusting lately. "One of the

things that Rock Archive has tried to do is to make very 'true' editions. By which I mean if it was limited to 100, it wouldn't be 100 in one size and 100 in another size – it would be 100 in total, whatever the different versions offered. Plus, unless you are an artist like Bob Dylan or Damien Hirst, 100 is quite a lot to do an edition of. I'm also questioning whether, for some of the more contemporary stuff, we actually need to set limits. Or maybe there should just be very small editions of very artistic images." The look and reproduction



of the image as a fine art print also gives it value to.

"At Rock Archive we have an expert printer and one of the reasons we do well is because our prints are exquisite," Jill notes. "We offer giclée inkjet prints at a very high level on very beautiful papers

and emboss them. We're very particular about printing here. And darkroom prints have also seen collectors paying premium prices, which is quite interesting. Possibly, after the digital revolution, things are now coming full circle."

www.rockarchive.com



Mick Hutson – Rock City Art

MICK HUTSON has a career stretching back almost as far as Jill Furmanovsky's. In fact he recently held a touring exhibition to mark 25 years in the business; having started at picture agency Redferns (described as 'an all round education') in the late 1980s, he left a couple of years later to freelance for music magazines including *Select*, *Kerrang* and 'Q'.

Mick still shoots for many of the same titles today, though, as he notes: "The business has changed so much in the past 25 years that it almost feels like you're starting again every year. Back in the days of film there weren't so many people who could actually do it properly. You only had a few rolls of film to shoot with, so you had to get it right technically, as well as creatively. That separated the wheat from the chaff.

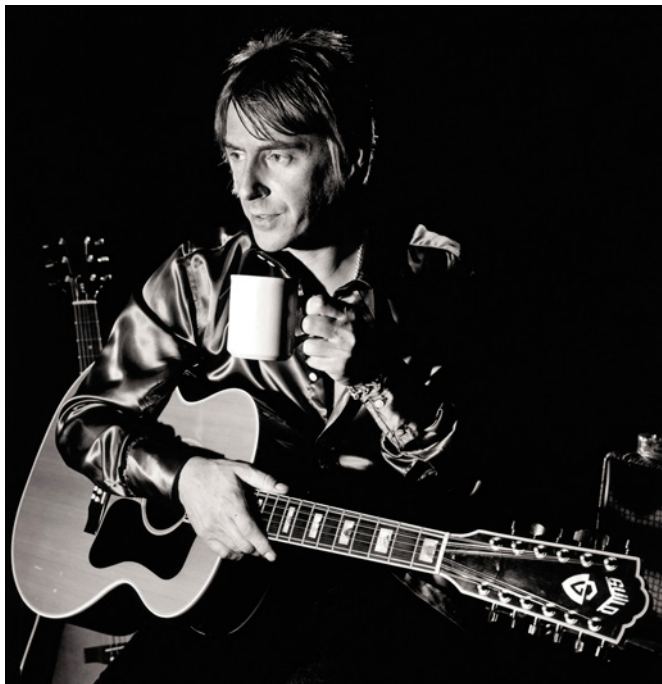
"Plus there weren't so many people in the photography pit at gigs as there are now. There seem to be new faces there all the time and there's a massive turnover.

"The result is, I think, a massive loss in photographers making connections – after every gig you would find us at Metro or Joe's Basement (*legendary London lab*), hunched over light boxes. I'd meet all different types of photographers from whom I'd pick up tips and ideas. Now it's about running home and looking at your images on a Mac.

"I wonder if the photographers shooting digital now are still going to be around in 25 years? Because they're either shooting for websites who don't pay, or have been made to feel that they're lucky just to be there; agencies and websites pay them pennies. You can see the skill and creativity has gone out of it slightly, I think."

That said, Mick relates that he still gets a kick out of it to this day. "You don't have to be a fan of every band to take a good shot. Sometimes it's better if you're not a fan, because you don't get distracted; I actually couldn't tell you what the band were playing most of the time because I'm too busy taking images. I'm lucky because I don't just shoot the first three songs – I'm backstage with the band, I'm doing portraits of the band on location, plus in the studio. Each discipline you have to be good at, and you also need to be able to get on with the bands."

Mick notes that, unsurprisingly, shoots for record companies far out pay editorial jobs. But it's magazines that are nevertheless his 'bread and butter', as well as his shop window.



Household names in the music world from Mick's early career, now marketable as unrepeatable and iconic art prints. Two Pauls – Weller and McCartney – seated for the camera.

"I also shoot a few gigs for Getty, but mainly the archive pictures that I upload are a few months after I've shot them for a magazine," he notes. "Publishers have tried to do rights grabs many times and a lot of these young photographers go in and don't realise that they're basically signing their pension away. They'll shoot something, for which they're being paid very little anyway, and the magazine owns the entire shoot. So I worry for these young photographers who have signed these contracts. It just seems horrific..."

The photographer believes that you can't just make a living from having pictures with image

libraries though; you have to do a lot of other things. "Everything was more expensive when film was involved and the magazines used to pay the agencies a lot more," he recalls.

"You'd never get paid less than £30 even for a postage stamp sized picture. I'm with Getty purely because they bought Redferns. Prices have been lowered quite dramatically; it's become a supermarket cart type affair. Which is why I'm now in the process of going through hard drives and cabinets of film negatives and gradually increasing the amount I have with Getty. Because pictures are being sold for less, you've got to increase your possible hit rate.

My aim is to have 60,000 to 80,000 pictures on the site, which is the job for next year."

Thankfully, having been shooting for a quarter of a century, Mick Hutson has a lot of images that are historically and culturally significant. "I toured my *25 Years* show around the country and displayed 50 pictures all the way around the dress circle at the Royal Albert Hall. There were some new-ish pictures in there to keep it up to date – pretty much the whole history of rock 'n' roll, from BB King and James Brown to Muse and Metallica, is in those pictures. I've got some shots which are recognisably famous."

Mick also sells prints through his own Rock City Art gallery (rockcityart.com). These are hand printed, signed, numbered and stamped, and provide another revenue stream. "Doing the *25 Years* show was a real help, because it helped me hone things down to a set of 100 pictures. These are going to be sold as 'premium' images in limited edition prints. I'm talking with Getty at the moment about another agency that sits within it, called Contour, which is reserved for famous images of the very highest quality. The plan is to put my images from the *25 Years* show in there, so they can not just be sold for £3. You have to be careful about protecting your work."

Finally, what piece of advice would Mick give photographers starting out now? "For £500 now, young photographers can go and buy a camera and think they're set. I would say start shooting local bands; yet do it the right way. Don't just turn up to a gig and start shooting – get in touch with local promoters and smaller venues and start practicing. Offer the images to the venue for use on their website and, once you've got that together, it's always worth inviting people to view your online portfolio.

"Or actually go to the trouble of putting together a proper portfolio and visit the magazines. I imagine it could be fairly soul-destroying stuff, as magazines aren't used now to photographers dropping in. But that's also why it could be a good move to get your work noticed, as opposed to just filling their in-box with images. Offer your services for free, because that's what everybody wants and expects at the moment, but be very sure about when you need to start charging. If someone publishes an image, be professional about it and invoice for it. Most magazines are very good about that. Be professional and contact people constantly."

www.mickhutson.com



Festivals provide many opportunities for photography and tend to be remembered as the year of a particular performance – above left, the Rolling Stones at Glastonbury in 2014; above right, Lily Allen looking from stage towards the crowd at Glastonbury in 2009. Below, creative concepts can work better for editorial or promotional shots – Kings of Leon in Paris in 2004, carrying their own slave flash lighting...



Dean Chalkley – finding the X-Factor

HAVING developed his freelance career as the *NME*'s go-to-guy for portraits of the biggest stars of the music world, a pursuit which won him Portrait Photographer of the Year at The Picture Editors' Awards in 2006, Dean Chalkley's career now encompasses international exhibitions – including his *Return of the Rude Boy* series, showcased in London's Somerset House and Tokyo's Harajuku district – plus promotional shoots for big name clients like *The X-Factor*.

He won the latter gig for on the back of a prior shoot he'd undertaken for *NME* with music mogul Simon Cowell. This provided a controversial choice of cover for the music weekly's Christmas double issue: a smirking Cowell subtitled with *The Grinch Speaks*.

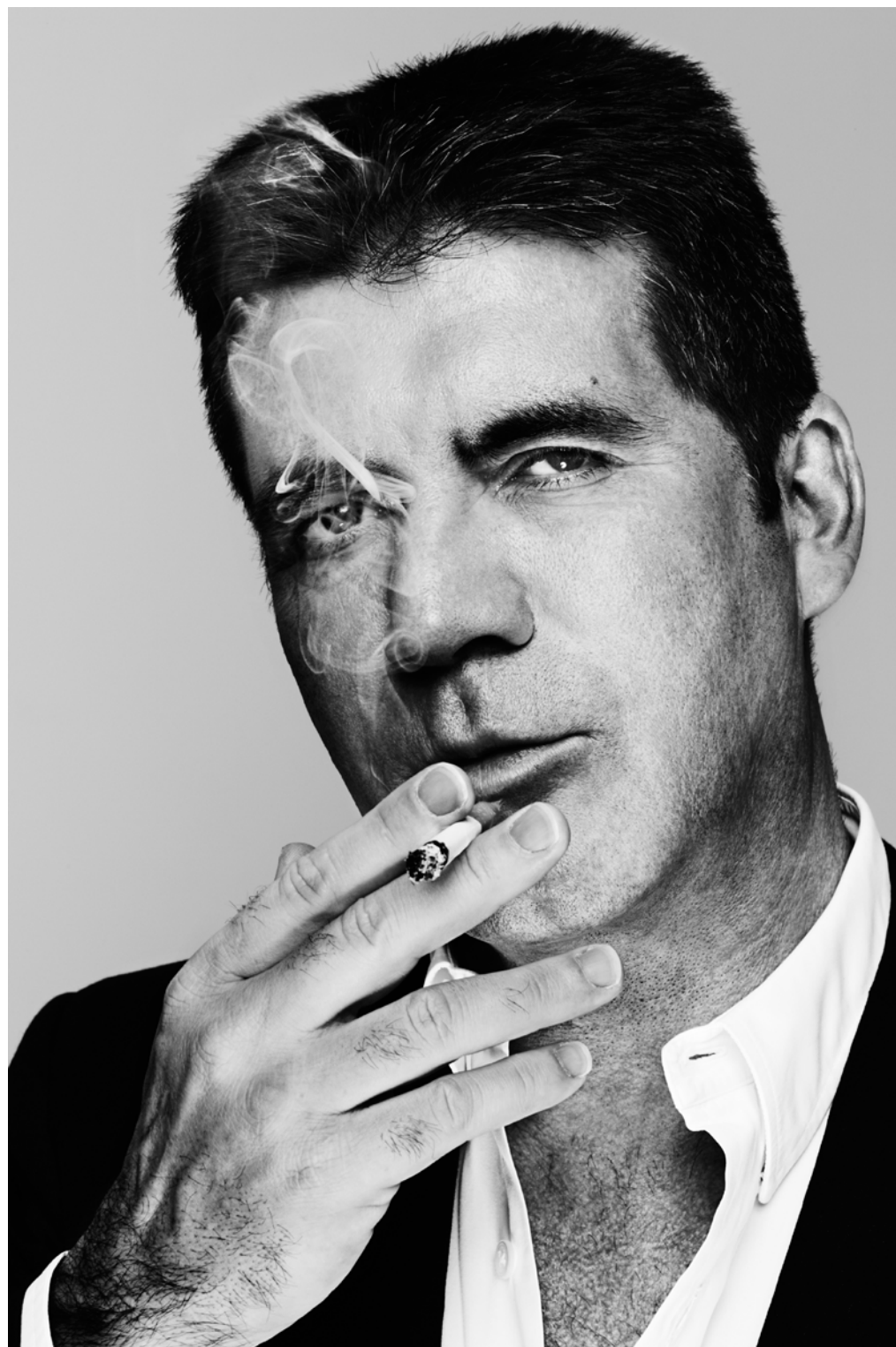
"At the end of that initial portrait shoot he came over and said to me 'you're really very good aren't you?' to which I replied 'well, you can't go wrong with good material.'

"But I think that he had a good time on the shoot and did genuinely like the picture. Then, when I was shooting the promotional images for the new series last year, Louis Walsh came over to me and said: 'Ah, you're the guy who took the famous Simon picture!' – so at that point I knew why I'd got the gig. Louis is also really into photography and is a big collector too."

Dean says that he will make the effort to research a subject before he photographs them, so that he can make a connection with the person behind the music, even if he's not particularly a fan of the music itself. In doing so he says he discovered that:

"Simon Cowell put a lot on the line to get where he is – it didn't just come easily. But when they devised a campaign last year and asked if we could do it, I was a little daunted. It was quite a big shoot with lots of people involved. We talked it over for two days, because I never want to do a shoot badly – if it feels like it's too much, then I'd rather not do it. And it was quite a big production. We shot it at a film studio, where they were making a TV ad next door. There were a lot of big personalities there, and it ended up on a digital billboard in Leicester Square.

"The concept was a big battle. All the judges had their own tribes, or gangs, and Simon and Cheryl were dressed in a particular way to match. There were loads of models in the shoot who were a representation of their



©Dean Chalkley 2009/NME/Time Inc (UK) Ltd

personalities. We shot the judges separately, with their own gangs of people, and then everybody clustered together. I realise that people's views of *X-Factor* are very polarised – it's almost a Marmite moment. I had a brief to work to, and it was helpful in one respect that they had some drawings of what was wanted. There was a lot to do in one day!"

Asked how much artistic freedom Dean was given when working with a big beast as the *X-Factor*, the reply is that: "The TV company were actually pretty good. I worked with retouchers on different versions of the end result and it went down really well.

Fortunately we were on the same page when it came down to it."

In terms of how Dean now splits his working life between the music-related editorial shoots on which he made his name and, increasingly, jobs for commercial clients, he replies that rather than easing off on one to devote time to the other, he's "now working at 150%. I'm up at 5.30am and working often 'til midnight. Because our market is global now, it's crazy like that and totally immersive. I'll wake up in the middle of the night and start making lists of things. But there's only one way of getting stuff done and that's to do it.

"*The X-Factor* is definitely a product of its time. Simon Cowell, love him or hate him, is a significant person at this time. Imagine how we now think of past figures like Joe Meek and Colonel Parker; I feel honoured and proud about what we get to do. I take nothing for granted."

At the time of writing Dean Chalkley was about to launch a new exhibition – *Never Turn Back* – at London's theprintspace Gallery. Head to

theprintspace.co.uk
or Dean's website below for latest details.

www.deanchalkley.com



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I have always enjoyed music and been a frustrated musician – I can't play anything and can't sing but it's never stopped me trying! So I took my camera along to a local weekly music night and started posting photos on social media just for fun. I later discovered my little Fujifilm S1500 could shoot video too, so my hobby evolved and the club gave me every opportunity to practice and develop my skills.

I quickly progressed to developing a YouTube channel in the name of "Scotia195" and acquiring a Sony NEX-5 to get better sound quality. I still use it as it's a very non-intimidating camera, does everything I need it to do and it's brilliant for capturing candid shots in low light. I find I get the best images when people don't realise I'm there. As soon as they see a camera they either perform for it or shy away. There's nothing better than capturing a natural smile on someone's face.

Then I became involved in hosting a local internet radio show, interviewing guest musicians I'd bring in for live music sessions. I found myself travelling to attend gigs and especially loved finding young talent to showcase, watching them grow and evolve to become established musicians. It gives me such a sense of achievement when I have a little hand in helping them on their way.

Two years ago my business failed, after sixteen years building it up from small beginnings to a substantial sized enterprise. In a turmoil of financial hardship I felt completely lost, had to stop doing my radio work and had to close a social music venue which we had been running. I decided at that point I had given enough of myself to hard business for little or no return and I wanted to put more of my time into the things that I enjoyed most in life, but then came the big question; can I actually make a living from it all?

The answer of course is, that depends entirely on what your standard of living is – how much time you are willing to put into making money, and how important it is to you to. I was offered the opportunity to work with Icon Publications Ltd who produce this magazine and others in the field of photography and it was like I'd been thrown a lifeline and the dream job all in one go (yes, I am that Scottish woman who phones you up to ask if you'd like to advertise with us).

It's good experience to hold the flash unit at a photo shoot and great to meet photographers at road shows or an event – it's a fantastic job that I love, it gives me grounding, inspiration, a

IT'S MY LIFE...

Photography and music are both worlds which can draw you in. Diane Henderson tells us how she's passed the milestone of 1,000 live music videos on YouTube



Prodigious young musicians (like Edinburgh Guitar Festival winner Billy Watman, above) may one day become stars – who knows what your pictures could be worth? Meanwhile home-grown bands, like Fatlips (below) may be on their way with European touring but local gigs offer great photo ops.



regular income and the freedom to explore within it my passion for both photography and music.

I set up the Borders Music News & Reviews not long after joining Icon – I'd been inspired to have a go at being a journalist and it made sense to me as a way of joining everything together. It got a website, a Facebook page and my YouTube channel. I stopped paying to attend gigs (where I felt I was promoting people who didn't appreciate it) and started valuing myself more by only going where I was invited or being paid to be. I still attended free gigs and new band performances for the sake of keeping up to date with news and to keep people engaged regularly. The main focus of it all is communication and promotion – the more music events and gigs there are in my area, the more opportunity I have to get along and be involved and the more people who turn up to them, the more chance I have of being paid for doing so. It's a case of trying to support your cash cow and hoping it produces lots of milk for you someday.

When I attend a music event I try to capture the atmosphere at it. Where other photographers focus on the perfect image to stick up on Getty and hopefully sell to fans, I tend to focus more on the two guys with a pint in their hands and a big smile on their face, or the young child playing with some bubbles in the sidelines to show that this is a family friendly event for all ages. This way I don't really compete with the official photographer if there is one, or with the visiting press. I work with them and they with me.

My results usually include a few images of the whole band, one or two good individual shots of band members or solo artists, as many as I can find of good audience participation and enjoyment. A normally shoot a couple of videos and find gives a good overview of any event. Because I love music I often go where other photographers aren't interested, there's no money in covering pub gig or new unsigned artists, but they are so pleased to see you there and they do keep you with them as they grow.

I mainly sell to the event managers for use on social media and in next year's publicity, to bands and artists for their publicity, mainly posters and websites. I have had the odd image used on album covers and in press releases but the press wants everything free these days, so I don't submit to local media. I'm happy to give the odd photo away to bands playing in a pub setting with free entry to use in publicity



Stills from a wide gamut of gigs give Diane a huge collection of web-friendly images, though shooting JPEG only means they have to be right in camera. Top, Scottish heroes Scocha; top right, curtain call for local band Dark Horse. Above, Jill Jackson; below, Coal Porters fiddler Kerenza Peacock. Bottom left, celtic guitarist Tony McManus adjusts his microphone.



and help them out a bit, especially if they are new to the scene. I may get travel expenses, a drink or two (non-alcoholic) and occasionally I get real money. I always insist on free entry, or I just don't go.

So how does one make serious money from photographing or videoing music gigs at a local level? If you know the answer please do let me know, because I haven't quite worked it out yet. I'm happy with the balance I have found though and I'm covering costs by monetising my YouTube channel which now features almost 1,000 videos. I regularly get 15,000 views ever month and I'm having the time of my life exploring it all – I have

met, interviewed and heard 'up close' some of the best musicians around, I get to see my heroes on a weekly basis. My reputation is starting to make money for me, my images are getting better, I'm well known in the area for attending gigs, festivals, music sessions and the like. I have a wide network of friends within the music industry, I've 'found myself' again, there's food on the table – and I love my work. I wonder how many other people can honestly say that about their work?

There's so much more to life than having lots of money.

www.youtube.com/user/Scotia195
www.bordersmusic.co.uk



A billboard for a winter ballet – staged the
classical way on 4 x 5" Kodak Portra 400
by Roger Spencer Jones



The photograph for El Paso Youth Ballet's 2015 production of *The Nutcracker* was shot in my studio, at my home in the Sunland Park area of El Paso, Texas, right on the Mexico-US border. The concept was the story of all the Nutcracker characters that are brought back to life each year around Christmas but spend the rest of the year imprisoned in an attic.

The mice come through the floor to the surprise of the dolls and show a way to escape. The set I built myself from recycled materials – the floor is made from sunbleached white oak pallets that one can find lying around El Paso.

I like to use 4 x 5 because it seems to be so easy – contrary to popular belief. I think it is the simplest camera there is, the most basic. I like the format of the big focusing screen, which has an Ultra Bright Fresnel on it and a binocular hood. The lens was a Calumet Caltar II-N 150mm f5.6.

It was lit with Calumet 2400 Elite flash pack with two heads, and huge 200cm and 170cm octoboxes to get a good fall of light and preserve the details of the dresses. It needs to be bright and punchy and glorious.

The film was Kodak Portra 400 which I like to use because of its incredible fine grain and its tones, it seems to be very unique and has a much better grip than digital, there is a fatness to the images, a thickness one is able to touch I can't describe it any other way. The film was processed by the team at Photographic Works Tuscon AZ, where Rachel Castillo kindly shared the secret of their trade to us, and even though we have spoken on the phone over two years since I moved to El Paso, we have never met so that goes to prove how great a laboratory they are. Rachel tells me that:

"The 4 x 5 Film was scanned on a Hasselblad Flextight X5 – a 'virtual drum' scanner which produces a 3F (flexible file format) raw scan. 3F is proprietary to Hasselblad – a 16-bit, flat, no adjustment raw file. All the scanner operator enters is the desired output file size.

"We use *Flexcolor* (Hasselblad software) to make adjustments to the output file. All changes are reversible. The 3F file is opened in *Photoshop* to make adjustments to color, density, cropping and dust spotting.

"The final output file is a 1.6GB 16-bit 600 dpi TIFF."

The image was then printed out onto a billboard that can be seen by traffic coming into El Paso westbound on the Germonimo on ramp and now we hope that lots of people will come to see this extraordinary show.

Roger Spencer Jones graduated in photography at Napier College Edinburgh in 1996, with a track record of high end editorial and corporate work following, and is now based in El Paso, Texas



WORLDS APART

It started out as a mere business trip. Just do a couple of seminars in Australia then fly home. Maybe one and a half weeks, tops.

"But you can't fly all the way to Australia and not take time to tour!"

Fair enough. Now it's a three-week trip.

"But I hear New Zealand is absolutely beautiful! We can't go all the way there and not see New Zealand as well!"

So now it's a four-week trip and a third seminar was added on the North island.

Of course, you know what happened next. Those countries are huge, and with three anchor weekends and time needed to travel from one event to the next, the trip became filled with too much to see, too much distance between places, a ton of driving, articles to write and not enough time to make the visit meaningful.

This is my world. I've always grown up believing that when you visit a place, you should spend some quality time there and not concentrate on doing touristy things. You should research places, famous photos, etc. and make a plan on how you plan to do better. Not this time. We only had a rough itinerary – all we had were airline tickets and hotels for the anchor weekends, and everything else was up in the air. We'd decide on what to do each day and each night we find a hotel when we're tired. This trip will either be wonderful or be a disaster.

My equipment

I was expecting a ton of landscape opportunities, and so I packed accordingly. In my bag I brought a Sony A7r II (with A7 as a backup), the Zeiss 16-35mm f4, and the hugely underrated 24-240mm f3.5-6.3 superzoom from Sony. This lens is awesome for travel, especially if you have no idea what you're going to see next. To cover its mild deficiencies at the long end, whenever I'd shoot highly detailed subjects at long distances (like Koalas and Wallabies) I'd switch to the 70-200 f4 lens from Sony. Add to that a Samyang 14mm ultrawide lens (which never got used), a Nissin Di700a wireless flash and radio trigger, tripod, laptop and backup drives and you end up with a camera bag weighing 20 pounds! I also had my trusty RX-100 IV. I never go anywhere without that.

One of the eternal challenges



Gary Friedman took his seminars to New Zealand and Australia – and fitted in a true grand tour. But, he advises... 'don't travel like me!'



Here's the billboard in El Paso which Roger Spencer-Jones writes about in the previous article, sent to me on the road. Your editor can be excused for thinking California was any closer to Texas than New Zealand – these days, it's as easy to get the interview, story and images from the other side of the world as not.



'Environmental portraits... can be a good seller' – just like the cool drinks in the New Zealand ICEBAR. Assisted by wireless flash.

of being a travel stock shooter is the need to get something different from what everyone else has. And so while we did visit some popular tourist places (Sydney Opera House, the Great Barrier Reef, the Great Ocean Road), we also tried to spend most of our time in the out-of-the-way places that most travelers would never find. What follows are some of the highlights of the trip.

Borders and Barriers

New Zealand is a beautiful country! Good light and little haze. Sheep everywhere... seven days driving both islands and two days seminar (if that's a word!). The only reason people don't flock there for the beauty and quality of life is because their immigration department is very stringent on who they let in.

Didn't see a single Kiwi bird. We made careful notes of where we want to explore further when we return in a few years – this time we'll spend several weeks there instead of several days.

In Australia we hugged the East coast, between Sydney and Cairns (the most popular jump-off point for the Great Barrier Reef.) We also flew to Adelaide and drove the Great Ocean Road to Melbourne. That drive alone was worth the price of admission.

So what did I look for?

It's difficult to articulate what images I seek when I travel. Establishing shots are a given – these convey where you are in one picture, and are highly licensable, especially when you shoot at 42 megapixels as there's not as much out there at such high resolutions. Landscapes can be profitable too but it can be hard to establish a sense of place – a beautiful coastline could be anywhere. Am I getting a unique shot that (probably) nobody else has taken?

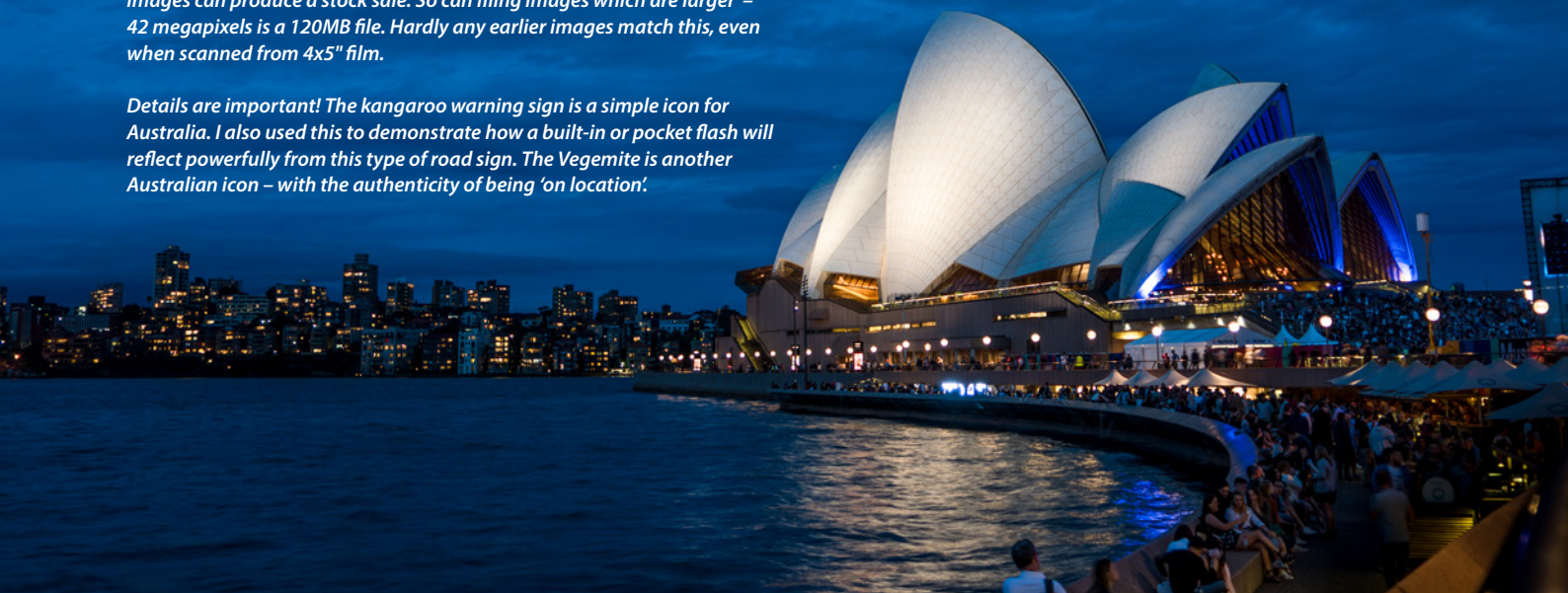
I also find environmental portraits – images that show the person in the environment in which they thrive – can be a good seller as well as long as you get model releases. This usually involves talking with people and getting permission to shoot first, but the shots are unique and they do tell a story and are popular on travel brochures.

Expectations often determine happiness and all of my life I heard the Great Barrier Reef was immense and beautiful and amazing. The reef itself had



Although hundreds of thousands of library images exist of the Sydney Harbour Bridge and the Opera House, a slight difference like the time blur of the boat (above) or the space offered in the sky for text and other images can produce a stock sale. So can filing images which are larger – 42 megapixels is a 120MB file. Hardly any earlier images match this, even when scanned from 4x5" film.

Details are important! The kangaroo warning sign is a simple icon for Australia. I also used this to demonstrate how a built-in or pocket flash will reflect powerfully from this type of road sign. The Vegemite is another Australian icon – with the authenticity of being 'on location'.



wonderful biodiversity but from a *photographic* point of view it was disappointing – poor light and poor visibility. Had I been serious I would have rented an underwater housing with a huge flash. Clearly I wasn't serious. Tried to process a raw file to show what it should have looked like but was reminded yet again that nothing can truly fix bad light.

While planning my shot of the Sydney Opera House, I learned of the theater's history, how it was a financial boondoggle from the beginning, how the architect had no idea how to build it nor how the performance space would be transformed to accommodate both opera and ballet (each has different requirements), how the architect was eventually fired and the project was finished using a government architect. Iconic as it may be, it has never paid for itself and in fact has been a large financial drain on the government.

Two days after this stock shot was taken, the terrorist attacks happened in Paris and the colors on the roof mirrored that of the French flag. Lebanon, who suffered a similar terrorist attack at about the same time, complained about being ignored.

I also heard from an Aussie that the whole reason the British infested the continent was that after the American colonies had revolted, they needed someplace new to send their prisoners. If this is true, I now feel guilty.

Coping with stress

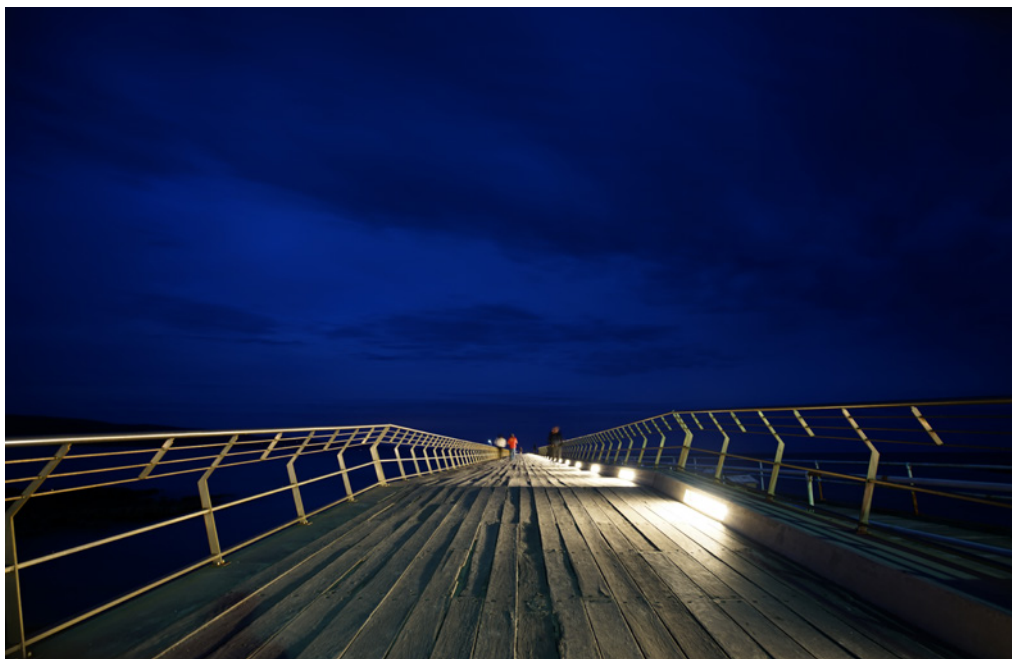
Recent scientific research suggested that when tourists hold koalas it kind of stresses them out, and based on this discovery tourists were no longer allowed to pay to do this.

Except... in the state of Queensland, where the tourism industry would have suffered. It is said that the koalas there are being raised specially for this purpose (implying they won't suffer the same kind of stress) but that's difficult to believe.

Every day was full and there was barely enough time to to sleep. But I had to post occasional shots on *Facebook* because my ego (well, my friends too) demands it. So rather than do *Lightroom* editing every night for hours to find my best images, I did what we used to do in the days of slides: view everything in thumbnail size, take off my glasses, and the images with the strongest composition and best light would be instantly recognizable. I'd then take these best images and post them to facebook, straight from the camera. See how many hours of life energy I just saved?



I did get to hold a koala, but they are said to be stressed by this human contact. We also encountered them more naturally, above – not at a zoo or animal sanctuary. This was in the wild! Once again the Sony 24-240mm proved its value, at 130mm and f6.3 (ISO 160). The pier below benefited from the 16-35mm f4, at 16mm, wide open for 2.2s at ISO 400.





'It's easier just to ban photography altogether' – except when there's a completely silent A7RII capable of ISO 64,000 making a visit with a 24-240mm lens fitted. 1/250s, f6.3, at 240mm, reduced under to 5 megapixels. Below: the essential scene-setter, at the other end of both ranges – ISO 100 and 24mm, 1/250s at f8. Queenstown, New Zealand.



Elusive penguins

After the third seminar in Melbourne, we had just one day leftover. My wife and I decided to head over to Philip Island specifically to see the blue "little penguins" (that's actually the technical name!) in a wildlife sanctuary. At sunset they all come out of the ocean and head over to their boroughs after mating season. After paying all sorts of money to participate, and even paying extra to get a front-row seat for the "Penguin Parade" across the beach, we were told at the last minute that photos were not allowed.

"The flash bothers the animals" was the official reason.

"So why not just ban flash photography?"

"Because the [certain stereotyped Asian ethnicity deleted] will just ignore the rules and shoot anyway. It's easier to just ban photography altogether."

Oh, so many holes in that logic!

It's times like these it pays to just let go of the outcome (and the associated anger and cost) and just enjoy the moment. I snuck in a couple of shots but the light was so low that they're not really licensable. Still, that's what sixty-four thousand ISO is for – and that's what the A7RII offers along with its silent shutter.

Now what?

This plagues me after every trip. When I get home, I'll feverishly go through my selection – editing, tweaking workflow, stepping back to look at what I ended up with... and be totally and completely dissatisfied with it.

"Not enough anchor images!"

"Not enough 'Wow!' shots."

"I should have come back at a different time of day."

"If only I had pulled off the road and took that picture at sunset as I had contemplated!"

You know... thoughts like that which waste the gift of consciousness. Then I'll walk away from it for about three weeks and look at the work again with a fresh set of eyes.

"Not as bad as I thought."

"Actually, there are some good ones in there."

I've been going through this cycle since my early 20s. You'd figure I'd learn by now. But clearly it means I still care about my work – at least that's what I tell myself.



See: www.friedmanarchives.com/blog

SUNBOUNCE BOUNCE-WALL

REVIEWER: RICHARD KILPATRICK

So, working with on-camera flash continues to be the go-to solution for many photographers, and thanks to digital freedom to just muck about and see the results, and easier access to customers for people designing and making gadgets, the flexibility of Speedlite-type systems has come a long way from the early manual, direct-illumination gadgets that exploded (sometimes literally) onto the market in the 1970s and '80s.

Bounce flash was one of the earliest techniques adopted to get rid of the harsh, red-eye and blow-out face results. Generally you need to have a surface that's near enough to reflect enough light back, and ideally, not painted or finished in a colour that's going to throw an unpleasant cast. Perhaps those white plastic square ceiling tiles had a use after all! German manufacturers "Sunbounce" have solved those issues by providing a portable wall.

Okay. It's not going to prove much use for structural roles in a building, nor will it provide modesty in a changing room, but the Bounce-wall does provide an optimised, controllable surface to use bounce flash effectively without an assistant or bulky contraptions. To position the reflector in the optimum position, a two-piece bracket of very light engineering plastic is mounted to the base of the camera. It's not strong enough to act as a grip on any high-end SLR, though it won't be damaged if you accidentally use it as such with a modern, light mirrorless setup, and it does not have a pass-through for use on a tripod surprisingly. That should give you a clue as to the intended market - this is an alternative to big, bulky softboxes and lashups that offers advantages in crowds simply by being inexpensive and less obnoxious.

In terms of cost, the best value Bounce-wall kit is the Portrait Kit. That includes the bracket and mount for the 8 x 11" silver reflector, a black hole Sunmover to use as a background plus belt clip for hands-free carrying, and the hardcover to keep the reflector in good condition. This comes in at £124.99, with additional reflectors available around £17 each. A kit

without the Sunmover, but with all available reflectors - Silver & White, Zebra Gold / Silver, Zig-Zag Silver / White, Zig-Zag Gold / White, Gold and finally Galaxy Gold, is £141.66. All reflectors currently available have a white reverse, and special deals often include an extra



reflector on the lower-cost kits so it's worth checking the retailer sites.

Quick to set up, if you have a flash with a rotating/angled head, you're all set. Less obvious if you don't habitually work with reflectors, the Bounce-wall also works extremely well when facing natural, bright daylight and a backlit subject, for a more natural fill-in with consistent colour throughout. The clever, simple pressure-based ball & ring mounting system for the reflectors is easy to adjust and remains in place reliably.

The Bounce-wall is a great solution, but does need some small improvements; some of which could be addressed by owners. The mounting system under the camera makes it almost impossible to put the camera down safely except on the back - where your screen is vulnerable to damage. Similarly, the lack of a pass-through thread to allow mounting on a tripod seems short sighted - after all, the Bounce-wall is perfect for using a compact on-camera flash, or natural light, for say, corporate portraiture. Light, no need for plugs or risk of interference from wireless signals, there's enough reflected light to



give lovely, warm (with the right reflector) skintones. Something could be rigged to use it that way, but it shouldn't be necessary - the lower plate should allow it from the start. As the unit splits in two for storage and transportation, a wider base with a flush mounting screw and a standard tripod thread would solve both the freehand stability and the static use cases in one go.

What you can buy right now is fine. It works well doing what

it's supposed to do. However, we expect more creative thinking from Sunbounce, given their founder's roots in real-world photography. The full kit with all six reflectors is a versatile bargain, and well worth adding to any setup particularly for events and fast-moving portraiture with otherwise variable light sources.

www.tetenaluk.com
www.sunbounce.com





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ELINCHROM SKYPORT PLUS HS

REVIEWER:
MARK CLEGHORN



The new Skyport Plus HS is a full studio system remote controller, much larger than the standard Skyport trigger (below)

Teaming up with Chinese flash and trigger makers Phottix and Japanese metering experts Sekonic, Elinchrom has produced a new wireless RF flash control and trigger which upgrades all their RX-enabled flash heads and packs to high-speed focal plane synchronisation and many other functions. No firmware update is needed to any of these existing products and a single sub-£200 camera hotshoe mounted **EL Skyport Plus HS** transforms complete studio or location kits to allow full control and feedback of settings for every unit, visible on a clear LCD panel (above).

Mark Cleghorn was one of the first to test the new trigger, as an established and expert user of the Elinchrom system.

"Shooting at a four-thousandth of a second with flash used to be a dream", he said, "Now it's a reality."

"There are times that I think I am mad when filming live for the Photographer Academy and testing a new piece of kit out at the same time – knowing whatever I shoot is shown on video frightens the hell out of me!

"This shot of dancer Andy Gardner was the first time I had used the new Elinchrom Skyport HS. It arrived just as we were

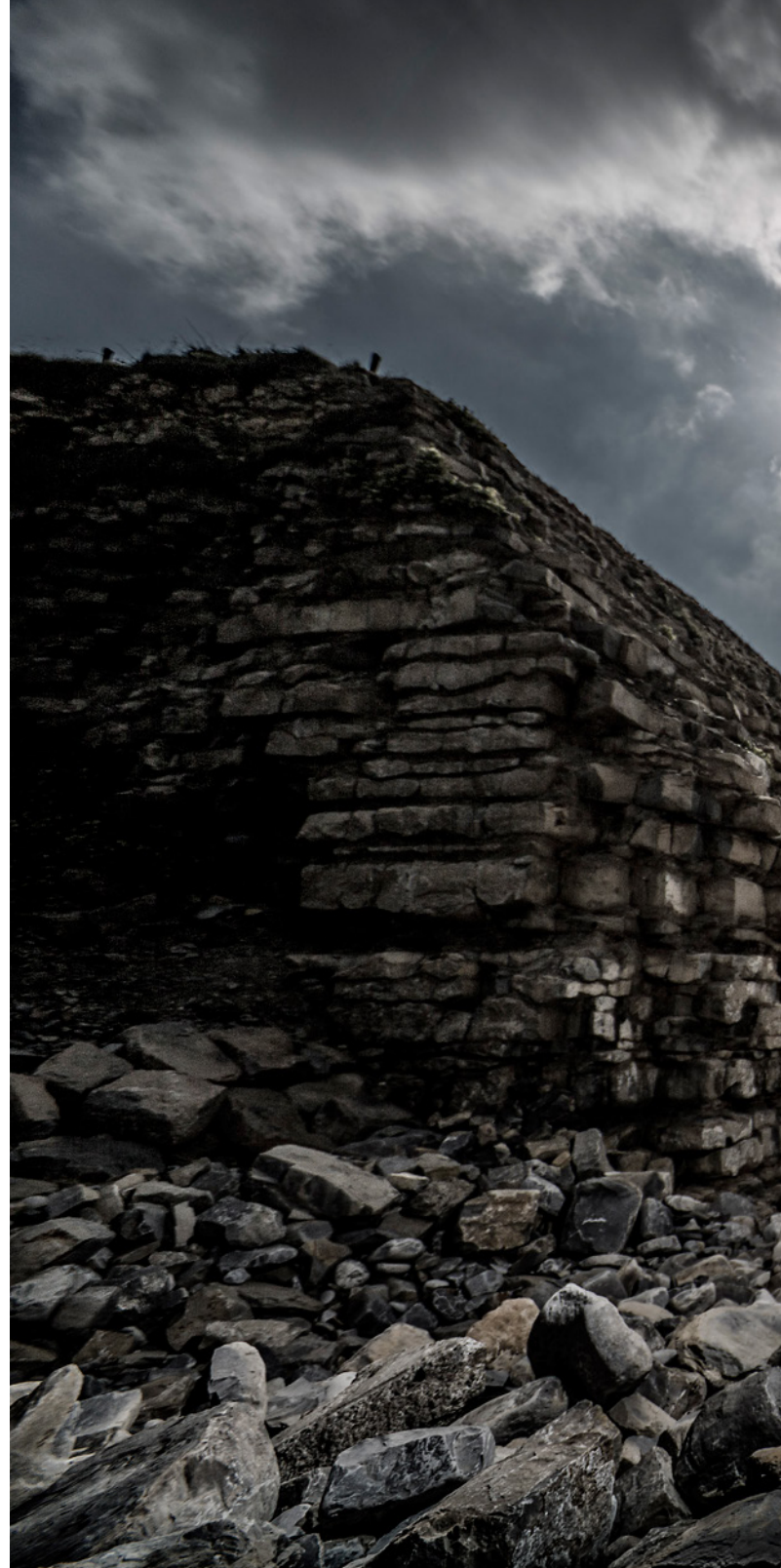
leaving for the location, so in true Cleghorn madness I decided to take with us to try it out, never expecting it to be so easy to use that I got this with my second shot at 1/4000s.

"The location is just down the road from our studios in Barry, South Wales, and was chosen for the textures of the rock face. The day was perfect, on the first of October. The sun was full on most of the time but with the a great cloud structure to create a better background with flash overpowering ambient for effect.

"Two Elinchrom ELB portable flash packs were each fitted with one Quadra Pro head, sited far apart from each other. It made more sense to use two packs rather than one with an extension lead for its second head. It also gave me quicker recycling times.

"I was working at 12mm at with a Sigma 12-24mm lens at f5.6 and ISO 100 to match the flash exposure and I needed to use a very fast shutter speed to get the perfect ambient light exposure for the sky and the rocks.

"The style of my location dance shots is all in RAW process with only exposure control in ACR. The retouching out of the ELB flash units was done in Photoshop and



from start to finish the workflow on the image was around five minutes.

"The Skyport HS has way more features than the Skyport or Skyport Speed. In addition to ability to synchronise hi-sync for faster shutter speeds, with the correct flash units, the ability to see which heads are in what power setting and control the power up and down perfectly is a great benefit when working at long distances from the flash units themselves."



www.ThePhotographerAcademy.com
www.MarkCleghorn.com
www.theflashcentre.co.uk





Key points

- Can control and trigger up to 10 flash packs or heads, of any Elinchrom type incorporating Skyport or accepting a Skyport RX receiver unit
- Four groups assignable and all units clearly identified by model name
- Flash output and modelling power for each and every connected unit can be controlled, with their status clearly displayed on the camera-mounted Skyport Plus HS
- Two penlite cells provide power for extended use and are easily replaced (compatible with rechargeable cells)
- Locking hot shoe mounting for Canon or Nikon, with a Sony Multi Function Accessory shoe version coming soon
- Dedicated e-TTL or i-TTL protocols allow the camera to recognise the Skyport Plus HS as if it was a speedlight, and to use HSS or FP high speed (advance) synchronisation
- Programmable delay allows firing of the flash heads to be timed for Hi-Sync with shutter speeds up to 1/8000th and minimum shutter shading
- Under £200 converts all your Elinchrom RX kit – nothing more to buy

Compatibility

- For triggering and control – all Elinchrom Skyport, Skyport Speed, built-in or accessory fitted RX flash heads and packs
- For optimum performance with Hi-Sync, where the shutter opening time is adjusted to coincide with a level phase of the flash output –
 - Elinchrom D-Lite RX 4
 - Elinchrom BRX 250
 - Elinchrom BRX 500
 - Elinchrom Pro ELC 500
 - Elinchrom Pro ELC 1000
 - Elinchrom Ranger RX Speed AS-S (heavy duty battery powered)
 - Elinchrom ELB 400 (Quadra portable battery powered)

For further information, visit www.theflashcentre.co.uk
Use the QR code for Elinchrom's YouTube promo for the Plus HS – you will also find a stream of related videos.



LIGHT A LITTLE READING

Richard Kilpatrick talks to delegates from Martin Grahame-Dunn's 'real wedding' training

Take 4 – small group real life training

The fourth of July might be all about fireworks and independence for some people; for Martin Grahame-Dunn, the date was more about collaboration, though the spark of fireworks certainly comes through in the happiness of the bride and groom that his **Take 4** workshop centred on.

Steve and Natalie Lord's wedding formed the subject for a new style of interactive, real-world training with Martin, with four photographers – who were enthusiastic and already undertaking mentoring – selected to shoot the wedding of photographer Barry Paffey's daughter Natalie.

Tim Henniker-Parker, Mark Varney, Gulam Nabi and Darren Powell covered the full day, producing an astounding selection



Tim Henniker-Parker, above, shows off the composite album. Each photographer's work was accompanied by a profile spread and short CV to share.

of top-class images and a veritable bounty of photography to choose from when assembling the album, chosen from Album Epoca's range. This groundbreaking approach to training bypasses the whole "tame subject" nature of typical wedding workshops, and by keeping the number of delegates low, minimises the risk of chaos and disruption as well as ensuring a good supply of images for the most important people at the event.

Tim Henniker-Parker was one

of four photographers selected by Martin Graham-Dunn to join him on a live wedding master class in London. Here's what he said about the experience:

"The day was a great success with each of us benefiting from Martin's guidance to create a great memory for Natalie and Steve.

"The end result is a stunning Epoca wedding album capturing all the moments throughout the day from the bridal preparation, the service and celebration that followed.

chance to get training on a live wedding so it was a brave decision from Steve and Natalie to allow four photographers to be part of their day. Under Martin's guidance, experience and expertise the day went seamlessly.

"I was really impressed with the stunning Italian-made album from Album Epoca. The quality of the print, presentation box and album are all excellent and it was also very well packaged for delivery. This is truly a premium product. Overall, it was a great experience and a wonderful day enjoyed by all."

Part of this training for the four photographers included the delivery of their own copy of the finished album. This was not a seminar or set-up event – it was a team of photographers, all shooting separately but working together, to create the coverage of one live, unpredictable, genuine wedding.

"Natalie and Steve were brave to allow us to use their Wedding to re-shape the businesses of four charming photographers", said Martin. "Gulam worked hard coming up with the goods during Ramadan – and then had to shoot even more great stuff during a sumptuous daytime reception, not the best time to be fasting on a long day in London barely a week from mid-summer.

"Darren showed promise and I commented afterwards that we might be seeing the beginnings of a British Jerry Ghionis.

TIM HENNIKER-PARKER



I HAVE ENJOYED PHOTOGRAPHY ALL MY LIFE, STARTING FROM MY EARLY DAYS AT SCHOOL AS A MEMBER OF THE PHOTOGRAPHIC SOCIETY WITH MY BOX BROWNIE! THEN IN MY ADULT LIFE, HAVING A DARKROOM AT HOME, I DEVELOPED MY OWN BLACK AND WHITE IMAGES. THE JOY OF WATCHING THE PICTURES EMERGE WAS QUITE MAGICAL!

IT IS ONLY IN THE PAST TEN YEARS THAT I HAVE TAKEN UP PHOTOGRAPHY AS A CAREER. ALWAYS KEEN TO LEARN, I ATTENDED A NUMBER OF PHOTOGRAPHIC COURSES INCLUDING PORTRAITURE, LIGHTING TECHNIQUES AND WEDDINGS.

WHEN I WAS SELECTED BY MARTIN TO JOIN HIM ON AN ADVENTURE TO PHOTOGRAPH A REAL WEDDING IN COOPERATION WITH ITALIAN ALBUM MANUFACTURER, ALBUM EPOCA, UNDER HIS GUIDANCE AND WITH THREE OTHER PHOTOGRAPHERS, IT WAS AN OPPORTUNITY I COULD NOT MISS.

THE WHOLE DAY OF NATALIE'S & STEVE'S WEDDING WAS ENCHANTING. I KNOW I LEARNED SO MUCH FROM THE DAY, SO A HUGE THANK YOU TO MARTIN FOR SELECTING ME AND AN EVEN GREATER THANK YOU TO THE WEDDING COUPLE FOR ALLOWING ME TO CONTRIBUTE TO THEIR DAY!



GULAM NABI



I'VE ALWAYS HAD AN INTEREST IN PHOTOGRAPHY SINCE THE AGE OF 18. FAST FORWARD 25 YEARS. I'VE RETURNED TO THIS PASSION AND USING THE LIFE EXPERIENCE I HAVE GAINED ALONG THE WAY, EXPANDED THIS PASSION INTO A WEDDING PHOTOGRAPHY BUSINESS.

WEDDINGS ARE VIBRANT MIXTURE OF COLOURS AND CULTURES. TO EMBODY CHERISHED MOMENTS THROUGH PHOTOS IS TRULY TIMELESS. CAPTURING THE ENERGY, EXCITEMENT AND LOVE MAKES THESE MORE THAN SIMPLY IMAGES. THEY TELL THE STORY OF A BEAUTIFUL ROMANCE AND WEDDING DAY.

NATALIE AND STEVE'S WEDDING WAS BRILLIANT. THEY WERE RELAXED, FUN AND EASY GOING MAKING THEM PERFECT TO PHOTOGRAPH. NOTHING WAS TOO MUCH TROUBLE FOR THE COUPLE, WHO WERE MORE THAN HAPPY TO SHARE THEIR WEDDING WITH NOT ONE, NOT TWO, BUT FOUR PHOTOGRAPHERS EACH TRYING TO CAPTURE THEIR DAY IN THEIR OWN STYLE.

EVERYTHING CAME TOGETHER UNDER THE LEARNED HAND OF MARTIN, HIS ABILITY TO DIRECT AND CREATE A SINGLE VISION BETWEEN A TEAM OF 4 STRANGERS WAS INSPIRING. THIS ALMOST UNIQUE EXPERIENCE IS NOW EMBODIED IN THIS ALBUM AND MY THANKS TO BOTH MARTIN AND THE TEAM AT ALBUM EPOCA.



MARK VARNEY



I AM A PHOTOGRAPHER BASED IN COVENTRY AND WARWICKSHIRE AND HAVE BEEN INTERESTED IN PHOTOGRAPHY FOR 10 YEARS AND AM NOW WORKING TOWARDS TURNING IT INTO A PROFESSION. I AM CURRENTLY BUILDING UP AN EXTENSIVE PORTFOLIO OF PORTRAITS, THEMED SHOOTS, WEDDINGS AND LIVE EVENTS OF WHICH I AM CURRENTLY SUBMITTING A SELECTION FOR PRESENTATION TOWARDS PROFESSIONAL ACCREDITATION.

I JOINED MARTIN GRAHAM-DUNN'S PHOTOGRAPHIC MENTORING PROGRAMME IN MAY 2014. IN THIS TIME MY SKILLS AND CONFIDENCE HAVE EXCEEDED MY EXPECTATION AND I HAVE BENEFITED GREATLY FROM MARTIN'S EXPERIENCE AND EXPERTISE IN THE PHOTOGRAPHIC INDUSTRY.

THE OPPORTUNITY TO BE INVOLVED IN MARTIN'S LIVE WEDDING TRAINING, IN COOPERATION WITH ALBUM EPOCA POSED PRESSURES AND TIME CONSTRAINTS, PROVING TO BE A PHENOMENAL EXPERIENCE. I RELISHED THE CHANCE TO APPLY SKILLS AND KNOWLEDGE ACQUIRED DURING THE DAY, INCLUDING THE ART OF POSING, USING THE ENVIRONMENT AND THE NATURAL LIGHT AVAILABLE. IT WAS ALSO GREAT TO WORK WITH THREE OTHER PHOTOGRAPHERS WHO ALL MADE VALUABLE CONTRIBUTIONS TO THE DAY.

ON THE OPPOSITE PAGE YOU WILL FIND MY PERSONAL FAVOURITE IMAGES OF THE DAY. I HOPE YOU ENJOY THEM. FINALLY, MY SINCERE CONGRATULATIONS TO STEVE AND NATALIE.



DARREN POWELL



I LOVE DOCUMENTING LIFE WITH MY CAMERA AND TELLING STORIES THROUGH PHOTOGRAPHS. AS YOU LOOK THROUGH MY PHOTOS, I HOPE YOU WILL BE ABLE TO SEE JUST HOW I LOVE TO CREATE A FUN, RELAXED ENVIRONMENT TO ENSURE I CAPTURE MEMORIES AT THEIR BEST WHILE STILL ACHIEVING A VERY STYLISH AND I THINK, INDIVIDUAL LOOK.

MY ONE AIM FOR A WEDDING DAY IS THAT I CAPTURE THE GREAT MOMENTS AND EMOTIONS THAT ALLOW THE COUPLE TO RELIVE IT TIME AND AGAIN. A LITTLE FACT TO SHARE WITH YOU ALL IS THAT I PLANNED AND ARRANGED MY OWN WEDDING DAY RIGHT DOWN TO THE FINEST DETAIL SO I REALLY DO KNOW WHAT IT'S ALL ABOUT! FINALLY, MY SINCERE THANKS TO MARTIN AND ALBUM EPOCA FOR THE OPPORTUNITY OF PARTICIPATING IN THIS AMAZING EXPERIENCE AND MY BEST WISHES TO NATALIE AND STEVE FOR A HAPPY FUTURE.



"We owed this unique training experience to fellow photographer Barry Paffey and both families, and we tried to immortalise their special day and deliver an Epoca album edited and designed from the work of all four delegates.

"You can see some of the images and the album spreads reproduced here."

Sure, Martin – it really was fun but *slightly* hard work when your dropbox of over 1,300 images and album layouts arrived at f2 for this article!

– Richard Kilpatrick

For further information on training, contact Martin at mgrahamedunn@mac.com or call him on 07854 249710.



The wedding ceremony was held at the very grand Islington register office – more church-like than some churches – and the guests departed in two Routemaster buses for celebrations beside the Thames. Spread from the album.



You can never have too many photographers at a wedding – young Fuji and Nikon users, what do you expect at a photographer's family wedding attended by more photographers than any other? The location – above right – was difficult to handle and this was not a predictable, controlled setting. It provided real challenges for all the photographers involved. Below, this picture by Mark Varney is our favourite at f2 – complex, spontaneous, lively, and revealing two photographers at work...



UNDERXPOSURE

Our column from David Bigwood freelancing in Australia

While the really busy time of the year in Australia's Snowy Mountains is during our winter, the long summer holidays in December and January are attracting more and more visitors each year. That can only be good for the local economy and, hopefully, some of those holidaymakers will venture into the Berridale Art Gallery and The Stone Cottage in Berridale and feel that they can not leave without one of my framed or canvas prints.

I wrote about my diversifying into the selling, or at least the displaying of, framed prints in my last column when the local art gallery invited me to exhibit. On the basis of nothing ventured, nothing gained, I happily handed over a number of prints to the gallery and, while feeling positive, offered some different prints to a comparatively new home décor shop, The Stone Cottage, also in Berridale. I must admit that I did not anticipate making many, if any, sales but within a couple of weeks the Cottage sold two framed prints which boosted my hopes no end!

I am acutely aware that two is not many but at least I knew then that my prints are saleable if the subject captures the viewer. In my positive mood, I then resurrected my website that I had set up on Zenfolio to offer prints for sale. It had lain dormant for some time because of that self-doubt I mentioned in the last column. I decided that I would begin simply by just offering self-fulfilled paper prints with prices set for free delivery within Australia. Prospective purchasers from other countries were invited to contact me so that I could provide a quotation including postage for them.

And, much to my surprise, the first nibble came from England. After checking on current postage rates for a mailing tube to accommodate an A2 print I e-mailed a quotation and received an order for two prints. While I still do not expect a rush of sales, this experience does show that if you have the right pictures that are sharp and well-composed and ring a bell with a potential purchaser, it is possible to make a sale. But, isn't that what freelancing has always been? Give an editor a picture that fits his or her publication and that is well produced and a sale is possible.



You can always sell art prints of subjects which appeal to people's interests – beach fishing is a popular summer pastime. The huge grain from an old film scan adds to the appeal of this sunset, giving it a vintage impressionistic look.

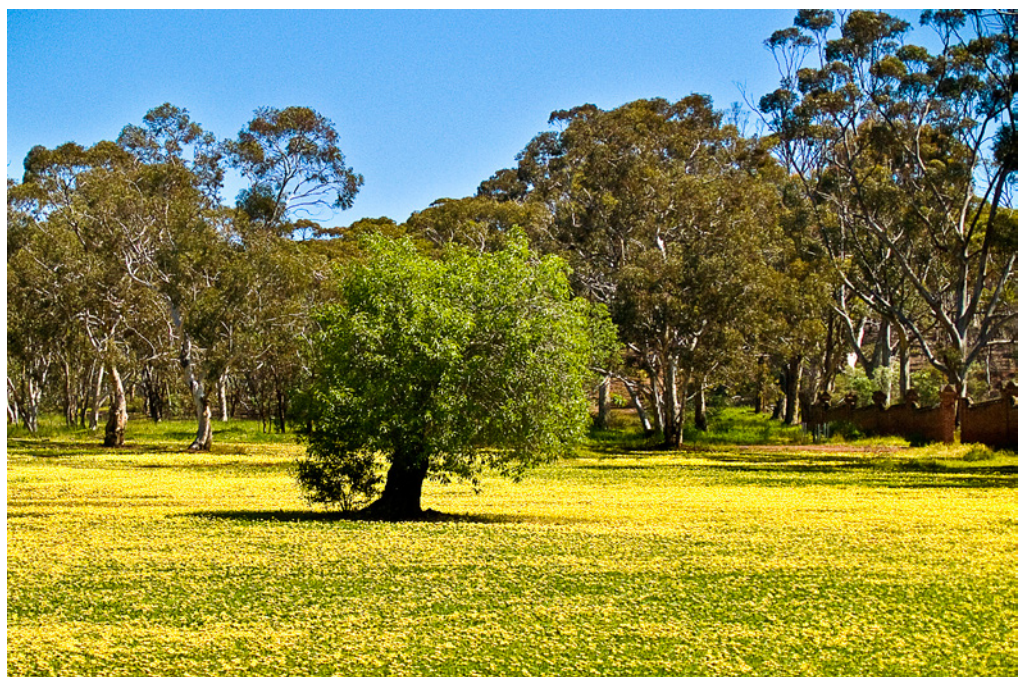
As the New Year hits us this is usually the hottest time of the year so I am happy to head up the hill, where it will be cooler, with my camera at the ready for the peak of the wildflower season. To see alpine meadows, that have only a couple of months previously been covered with snow, aglow with masses of colourful blooms is breathtaking. I can spend hours pottering among the flowers (not quite tiptoeing through the tulips but as close as I shall get

now) capturing the colours – at the same time keeping a close watch for snakes of which Australia seems to have more than its fair share. I shall also have long trousers, long sleeves, a hat with a veil and anti-insect spray as I know from experience how annoying the swarms of insects can be. But I also appreciate how vital they are to the flowers who have to make the most of the mountain's short summer in their bid to reproduce so that photographers can capture

their beauty in years to come.

While our wildflowers are spectacular, those in Western Australia are *stunningly* spectacular. There they do not have snow and the massed wildflowers overwhelm the viewer. I have not seen them in real life but I have a friend who has captured them on her sensor and the resulting pictures justify the hype surrounding WA's publicity.

The summer holidays will also bring numbers of keen anglers



A wildflower meadow in Western Australia captured by Margaret Bigwood. Our readers in the Northern Hemisphere now have this to look forward to – golden yellow flowers seem to be found everywhere in the world.



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The rivers of Australia's mountains are popular for walking in summer, but even more so for fly fishing, as they are closed during the winter season to allow the trout to breed.



from the almost fanatical experts who can study a river and land a fly almost on a trout's nose to the almost inept like me who can throw flies out all day and never have a nibble. Thank goodness I can make photographs!

Meanwhile, on the coast the beaches will be crowded. I hope that this year most will swim between the flags delineating the patrolled section of a beach as last year we seemed to have more shark attacks than usual. Most occurred — and when I say most I am talking of under ten — on the north coast of New South Wales and the south coast of Western Australia. But, horrific as these attacks are, there are many, many more fatalities and injuries created by humans every day of the year. I hear we are now to have drone camera shark patrols to spot them, a good use for the technology.

A new year has always been the time when we are encouraged to make sincere resolutions generally about what we are going to not do in the coming year. And, if my resolutions in the past are anything to go by, the middle of January is about as far as I can expect to avoid breaking them! So this year, no resolutions. However,

a new beginning is always a good time to reflect on where we stand in life and a great time to consider where we would like to be in twelve months time.

And, if we are serious about our freelancing, what better time to decide on what we want to achieve rather than what we want to give up. It's called setting goals and that is what I shall be doing this year. I shall review the goals I set myself some time ago, be pleased or disappointed about how I have gone and then set my goals for 2016. I shall write these down (very important so that I don't have to rely upon memory which can often vary greatly from what I had decided upon), make sure that the goals are measurable so that I can really assess my progress or lack of it when I review the results at several points in the year and, make sure that the goals I have set are within the realms of possibility.

Whether you make resolutions or set goals, I wish you success in keeping your resolutions or achieving your goals and may this year bring some semblance of normality to the world.



David Bigwood can be contacted at d.bigwood@bigpond.com
His website/blog is at <https://davidbigwoodpublishing.wordpress.com/>
Facebook page is <http://tinyurl.com/n9sd3cx>

f2 gallery *your* Vision



Ross Grieve took this at Ironman Wales 2015 in Tenby, Pembrokeshire. "I knew I had very little time to get this image with the changing light", he says. "I try to get everything right in camera and this is the result – using a Panasonic Lumix GH4 with a Leica Nocticon 42.5mm f1.2, 1/200s at f1.4. This image proved popular on social media with 10,000 impressions on Twitter. I have printed this photo up to 58 inches. The client was 220 Triathlon." See: www.rossgrievephotography.com

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Clouds... above, by Nick D'Ancona of Malta, Canon EOS 70D, 24-105mm L at 24mm and f6.3, ISO 100, 1/200s with flash fill, Emma on a windy November day. Below, Storm Clouds from Cleveland Way by Paul D Hunter, Canon EOS 5D MkII, 70-200mm f4 L at 200mm, 1/400th at f6.3 ISO 100.

paulhunterphoto.com

Whisky Splash

Paul Monaghan, whose studio is in Kirkintilloch, received this rather special Bruichladdich as a thank-you after completing a successful assignment for the distillery. He decided to make a big splash by layering many manually timed mini-splashes of tea-stained water.

He used a Sigma dp3 Quattro on a Giottos MTL9361B tripod with MH500 head, with its fixed 50mm f2.8 (75mm equivalent) lens. ISO 100, f3.5, and 1/500s with studio flash taking advantage of its leaf shutter.

The lighting was a Lencarta Super Fast 300W/s with 64" Hobo Lighting white parabolic umbrella as a main light; a Lencarta Smart Flash (v1) 200W/s with gridded beauty dish bounced off white paper for the back left reflection/gradient; a similar head with 60x90cm softbox with no diffusers bounced off a grey wall to the right, to light the side of the bottle; and another Smart Flash with a gridded standard reflector to create the gradient on the grey wall – all fired using Cactus V6 trigger.

"Shooting splash images can be messy and unpredictable as no two splashes will ever be the same, so it's a good idea to take many frames to blend later in *Photoshop*", Paul tells us.

"This particular image is made up of 14 frames, out around 50 frames I captured. The first thing you want to do is get your composition down, leave lots of space around the subject for the splashes to fill and make sure both camera and subject are stable – any movement between them will cause you lots of work later.

"When shooting reflective stuff like glass you need to light around your subject and not really light the subject itself, hence the beauty dish lighting a 2.7 metre (9ft) wide paper roll instead of the bottle.

"Flash duration is pretty important for this type of shot, a lot of studio lights like my Lencarta Smart flash have a very long flash duration which will cause motion blur. The Superfast has a very short flash duration so it is fine but since there is only so much you can do with one light. I was able to use the leaf shutter on the Sigma dp3 Quattro to sync flash at 1/500 which removed a lot of the motion blur from the slower studio lights.

"Once you have both your composition and lighting down it's really just a case of trial and error with the splashes – since I didn't have a remote trigger which would have made this much easier (both in timing the shot and no slight movement in the camera) I used the Sigma dp3 Q's 10 second self timer so I could move into place and toss the liquid as the camera fired.

"It's a good idea to try generate splashes from all different angles of the subject, mostly from the back sides so you don't cover the label so much, for this shot I used cold tea to replicate the colour of the whisky.

"Once you have all your shots, you can load them into *Photoshop* as a stack (*file/script/load files into stack*) and from there use layer masks to keep/remove detail as needed till you are happy with your shot, if both the camera and subject were stable then the only difference between all the frames should be the splashes."

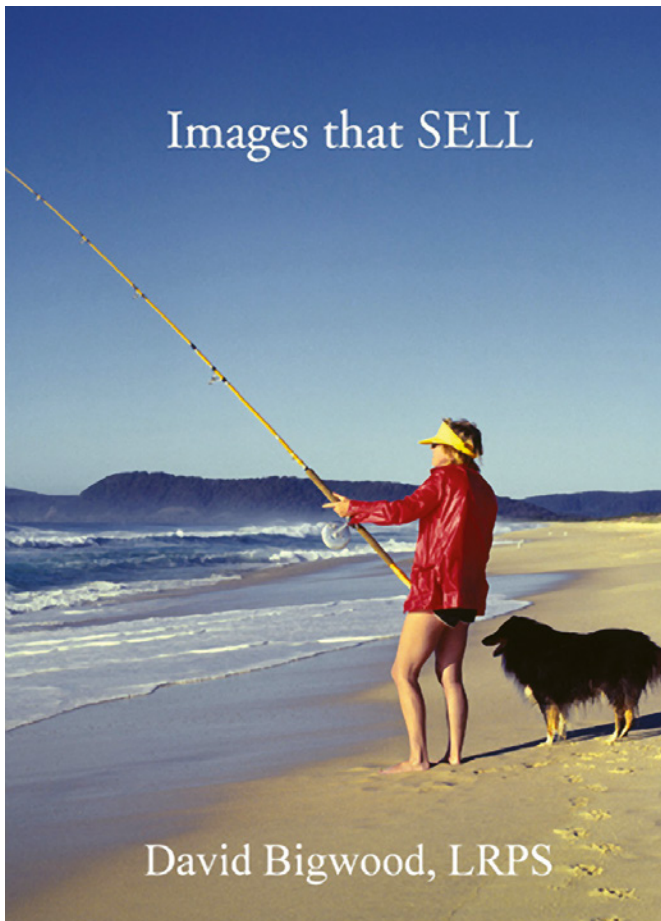
For a very short video of the set-up: <https://youtu.be/ul-jNqnnqpk>

For more of Paul's work see: www.thekirkystudio.com or look for his articles on sites such as www.slrlounge.com



Whisky with just a splash...
by Paul Monaghan





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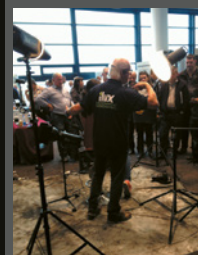
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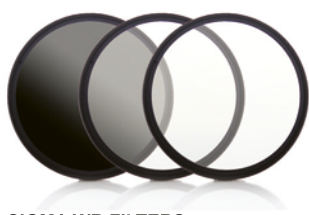
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