CAMERACRAFT

G THE GUILD OF **PHOTOGRAPHERS**

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RE Photography. The thing, the matter of photography. About photography – that's what we are, at least when not going about something else. I was just thinking about 'Re' and seemed to remember there was a book or essay 'Re Photography' – that tiny Latin word which is a declension of an ancient root for almost anything physical from goods on a camel train from India to the money used to pay for them. Somewhere down the mediaeval journey of words it found its way into legal documents, committee reports and the daily language of academics, clerics and lawyers as a neat abbreviation for 'about'.

If you Google 'Re Photography' you will find one deep and venerable web resource by Peter Marshall, who wrote thousands of on-line words in the early 2000s, and does far more than discuss photography. Architecture, society, world events and not a small dash of political awareness make *http://re-photo.co.uk/* a fascinating read. It's also extremely simple, one long scrolling of text with tablet or phone sized images.

But there's no book or conference or anything else I could find with the title 'Re Photography' or even the possible 'Rerum Photographicarum' assuming our modern term photographica is a good fit for 17th century minds in the 21st century. What you actually find is plenty about re-photography, something so many older photographers are now doing with their collections of prints, negatives and slides. We used to talk of scanning, and as a result refer to 'camera scans' rather than copying or duplication even if the gear used is a copy stand, macro bellows or slide copy attachment.

Thinking about 're' as a prefix went even further. It's in so many words. It led to Gary Friedman suggesting he investigated reverse image search programs for re-finding versions and similars on your local storage. It led to asking why Kevin Wilson had re-submitted repeatedly to reinforce his collection of Fellowship certificates, and to finding out what recovering and revisiting many hundreds of editorial photographs has involved for Brian Harris, both before and after his retrospective biographical book was published a few years ago. Having a coffee with Phil Crean when re-visiting Tenerife, he mentioned how he was reviewing a collection of work with a view to a future publication and exhibition, and showed me his office wall covered in prints.

In the end there were so many tenuous links to those two letters which start so many words that I could spend most of my retirement reviewing and revising an idea which risked becoming repetitive! I did not even scratch the surface.

Because film is no longer really an economical solution for creative exploration, I never considered looking at the methods I used 50 years ago, and more. I was 14 when I discovered Man Ray's 1920s pseudo-solarisations. I would make a print, and turn on the white light briefly during development. This re-exposure created a very dark semi-negative result, which I sandwiched under glass (while wet) on top of a fresh sheet of bromide paper, emulsion to emulsion. Wet-contact printing this yielded high contrast boundary-lines and tonal areas, and this print in turn could be solarised and printed down on to a fourth sheet. The final result was complex and unpredictable. Sadly, I lost all those unique prints. Later I re-photographed Kodachrome on to Kodachrome, increasing contrast and saturation, then on to Orwochrom (adding grain and ultra-high contrast), Kodak Photomicrography Colour Film 2483, or Infrared Aero Ektachrome for false colours. Now such expensive methods are replaced by *Photoshop* recipes and raw conversion presets…

– *David Kilpatrick, Publisher and Editor*

IN THIS ISSUE
Kevin Wilson, Brian Harris, Peter Benson, Phil Crean, Gary Friedman, Tom Hill, Tim Goldsmith, David Kilpatrick.

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Cover – photographs from our features

Sigma's Sports 70-200mm ƒ2.8 for E & L


THE NEW Sigma 70-200mm ƒ2.8 DG DN OS Sports is a completely different design to their DSLR and mirrorless mount-adapted previous models, a full framer exclusively for mirrorless cameras. There is no extra barrel length at the mount adding to the SLR register. Dual HLA (High-response LinearActuator) motors deliver rapid, accurate and silent focus and the in-lens OS2 claims up to 7.5 stops of effective stabilisation at 70mm, 5.5 stops at 200mm. Said to be 'optically outstanding at all focal lengths and apertures', the lens includes a range of professional features, including a de-clickable aperture ring, a built-in Arca Swiss foot, a Focus Limiter and weather-sealing for superior protection in tough conditions.

Available in Sony E and Sigma/Leica/Panasonic L mounts, the lens features a unique floating focus system. Two focusing groups, each using an HLA motor, move in opposite directions when using. It is significantly smaller and lighter than the existing Sigma 70-200mm ƒ2.8 DG OS HSM Sports for DSLRs. The lens and hood are constructed using a multi-material structure consisting of CFRP (carbon fibre reinforced plastic) and TSC (Thermally Stable Composite) materials, resulting in a total weight of only 1,345g. It is only 205mm long and takes 77mm filters. It can focus down to 60cm at 70mm, 100cm at 200mm, with a maximum image scale of 1:5.2. Only the L mount version accepts 1.4X and 2X converters, Sony not allowing any maker to offer rear converters for E mount lenses. It's on sale now at around £1,499 complete with lens hood.
https://www.sigmauk.com

Affinity suite moves to v2.3
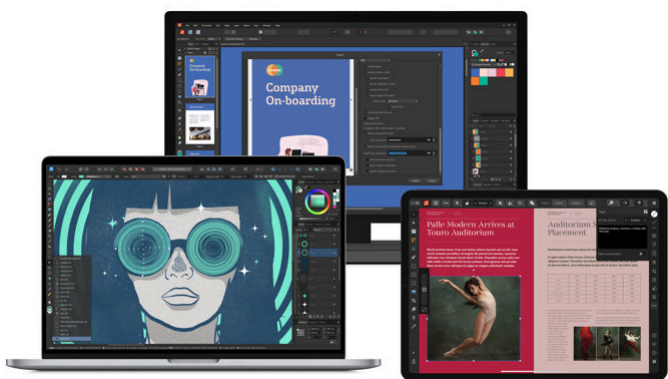
THE PROGRAM we use to create *Cameracraft* now, *Affinity Publisher*, is part of the pay-once suite of graphic, photo and design software from Chesterfield based Serif. We also use *Affinity Photo* for inkjet printing.

Version 2.3 is now available to download including vector graphics software *Affinity Designer* and these for Mac, Windows PC and iPad.

Updates include:

A new Spiral Tool which allows easy creation of complex spirals including linear, decaying, Fibonacci and plotted.

A new pixel grid available in all apps, which can be turned on in addition to the main grid and appears when zoomed in for precision editing.

PDF improvements including up to 256-bit password protection and a new tags panel for adding alt text to images and objects in Affinity Publisher.

Various other improvements including background colour control for asset libraries, more options in move data entry, find and replace tweaks along with optimisations for macOS Sonoma and iOS 17.

Affinity Photo, *Designer* and *Publisher* can be bought individually for different platforms, or all together under the Affinity Universal Licence. There's no ongoing subscription. Version 2.3 is free to download for existing users. For more information go to **https://affinity.serif.com**

Transcontinenta have yet more in store

THE EUROPEAN distribution company which set up its UK operation to take on **Tamron** lenses – with great success – has opened a new **Leica Store** in Amsterdam. The building shows what can be done in a relatively narrow space using its depth, impressive glazing and lighting (right). Transcontinenta BV is Netherlands-based.

Transcontinenta UK Ltd has in the meantime acquired the distribution of **Think Tank Photo** and **Mindshift Gear** from former distributor Snapperstuff, and the brand has won Distributor of the Year title from British Photographic Industry News *(bpinews.co.uk)*.
https://www.transcontinenta.co.uk

Camera collectors go digital

THE PHOTOGRAPHIC Collectors Club of Great Britain has introduced a new Digital Subscription, halving the cost of membership to just £25 a year with the two club magazines *Photographica World* and *Tailboard* sent to the member digitally.

The entire back catalogue of *Photographica World*, over 175 issues, is included in the full access to the club website given by the new sub, along with free entry to most camera fairs in the UK including the largest, Photographica held each May in London.

To join see: **https://pccgb.net/membership-2/**

Parr opens new Wex Putney store

WEX Photo Video unveiled its new 15th store, in the heart of Putney, in December at an opening hosted by Martin Parr who gave a talk and took questions from guests. This was the third new Wex store to open in 2023 and the second in London, located on Upper Richmond Road.
https://www.wexphotovideo.com

London Portrait Group

IF YOU are in or near London and take portraits, there's a very friendly and well respected group you can join any time – the London Portrait Group. It is not affiliated to any association, has many well-known members, and currently enjoys sponsorship by Graphistudio.

The group meets on the first Tuesday of the month, £10 entry, all proceeds to the Disabled Photographers Association (normally donating £,1000 a year). The next meeting is 6th Feb 2024 and will be a print competition. For information and details of meetings, email Lpg@mbird.co.uk See *https://www.facebook.com/londonportraitgroup*

In December the LPG held annual awards with talks by Jeremy Price of Graphistudio, and Ian Boichat on AI in photography. The Photographer of the Year was Panikos Hajistilly, Ian Boichat second and Emma Woodgate third.

The Photography & Video Show

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Free entry for professional photographers**

TOM HILL

Rethinking, revolution, and the risky business of reportage

Iraq peace march, February 2003 – when demonstrations were peaceful enough. All photos except where otherwise credited to employer, © Tom Hill.

Tom Hill is a travel writer, copywriter and sometime photographer living in the Scottish Borders in the UK. He can be contacted via his website at bigfrogsmallpond.co.uk

About 10 years ago I was working for a social housing association in the Midlands of England. I was the principal photographer and journalist for the organisation's bi-monthly magazine, distributed to residents, contractors and stakeholders across the country, from Northants up to Yorkshire.

Each edition featured a 'celebrity' with connections to Derby, which was where the housing association was headquartered. It was my job to help source such people and coax them into being photographed and interviewed. The spin would always have a social housing connection, often a little spurious, but nevertheless my stories and photos were generally well received.

As it happened, one day I discovered that Judith Hann, the once well-known BBC TV presenter of *Tomorrow's World*, was born in Derby and her father Ralph was a training professional for Derby County football club. That was more than enough for me to select Judith as the featured celeb for the magazine that month.

Judith having agreed to be featured, I travelled down to Gloucestershire, near Lechlade where she and her late husband John then lived in a delightful Cotswolds cottage in mature gardens. I set up a Bowens flash head and a reflector and started photographing Judith in a couple of settings about the house and some fill-flash pics outdoors *(and that's one above, ©Derwent Living, January 2015)*.

The photo shoot was finished in a couple of hours; John asked me if I wanted to stay for lunch. I became all 'media precious' and said that I'd love to, but the magazine had soon to go to press, and that I had deadlines to meet. I was coming across as a self-important diva of the type that I roundly mock if I meet them nowadays.

John replied: "Yeah, deadlines. I know all about those. Then again, I was editor of BBC TV news for 20 odd years…". I didn't have to file my copy with the printers for another week, but John spent two decades working to hourly time frames with material of international importance. How much of a prat did I feel all of a sudden? I had been well 'schooled', so I promptly climbed down off my high horse and gratefully accepted the invitation for a pleasant summer midday meal. Always think twice!

Code alert

Talking with John was fascinating – he told me that he regularly received calls at BBC TV centre from people claiming to be members of the provisional IRA, saying that there was a bomb in the building. It was John's decision as to whether or not he would clear the newsroom, which would obviously become extremely disruptive to the daily schedule. After a while, these hoaxes became so commonplace the British security services created a 'codeword' system with the Provos so people like John could decide whether a call was genuine or not.

I was thinking about this the other day when the recent debacle over Suella Braverman's comments about 'hate marches' in London was buzzing around the media. It occurred to me that terrorists don't tend to give warnings anymore – the world has certainly turned more brutal in the last few decades. Then I mused that one person's terrorist was another person's freedom fighter, and how such people might be portrayed in the media by stills photographers and film crews.

I've only photographed a handful of peaceful demonstrations in my time, and never felt nervous about sticking a lens in anyone's face as they marched down Whitehall or wherever. A couple of photos featured here are from an anti-Trump rally in London in 2019 *(top of facing page)*. Another shot features anarchists at a Portuguese demonstration of government repression in Funchal, Madeira *(right)*. At both these events, and others, I've never felt vaguely intimidated. But would I still be comfortable photographing political protests now? Probably, but I'd be a lot more cautious.

Younger friends and colleagues now tell me that the 'immunity' from violence once afforded to press and TV crews has all but disappeared whether you're talking about filming a firefight in downtown Gaza or a march in London, media people may now be attacked as if they were police or opposing factions. A press pass on a lanyard or a light blue flak jacket and helmet now offers about as much protection as a rice-paper raincoat.

The risk of aiming a lens

So, why did the press and TV crews enjoy a level of tacitly agreed nonviolence in past times, and why has that situation changed? My feeling is the simple march of technology and the scourge of social media. A press photographer crouching safely behind a parked car at a protest march where some action was likely, holding a Nikon F with a lens the size of a bucket, was seen as a professional with a job to do, passing images not to the authorities but to picture editors to use for whatever purpose. There was no face recognition software, no Big Data, so a face in a crowd would be very difficult to identify unless the person was famous, or more likely infamous.

With the advent of phones that can record video footage and also take superb quality still photographs, anyone being recorded assumes that their face will be on social media and police databases within minutes. The impartiality of the professional has been usurped by the assumption that any still or footage taken of anyone in a potentially illegal scenario will be used by the perceived 'opposition' or authorities, deep faked, AI 'synthed' or Photoshopped to portray the subject in their worst possible context, often accompanying a faked or wildly exaggerated news story or *Facebook* post.

In short, anyone recording a demonstration or riot with a phone, camera or any other device is nowadays any participant's potential enemy; perceived as fair game for a beating or much worse. Obviously, there are peaceful events where participants are proud to be seen taking part, and certainly don't mind their faces all over international news and the internet. But as everyone knows, only the guilty feel guilty; anyone doing something they know deep down they probably shouldn't be doing, is going to want to keep their face out of the public eye and off the security services' records.

Once again, this decline of photographers' personal safety is another example of technology's further erosion of 'truth' in photography. Of course, this has never been absolute, but was hitherto much more difficult to fake and manipulate.

The reportage of revolution has never been riskier.

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Below: a Haitian soldier overlooking a peaceful crowd in Port au Prince, having put down his firearm, in 1985.
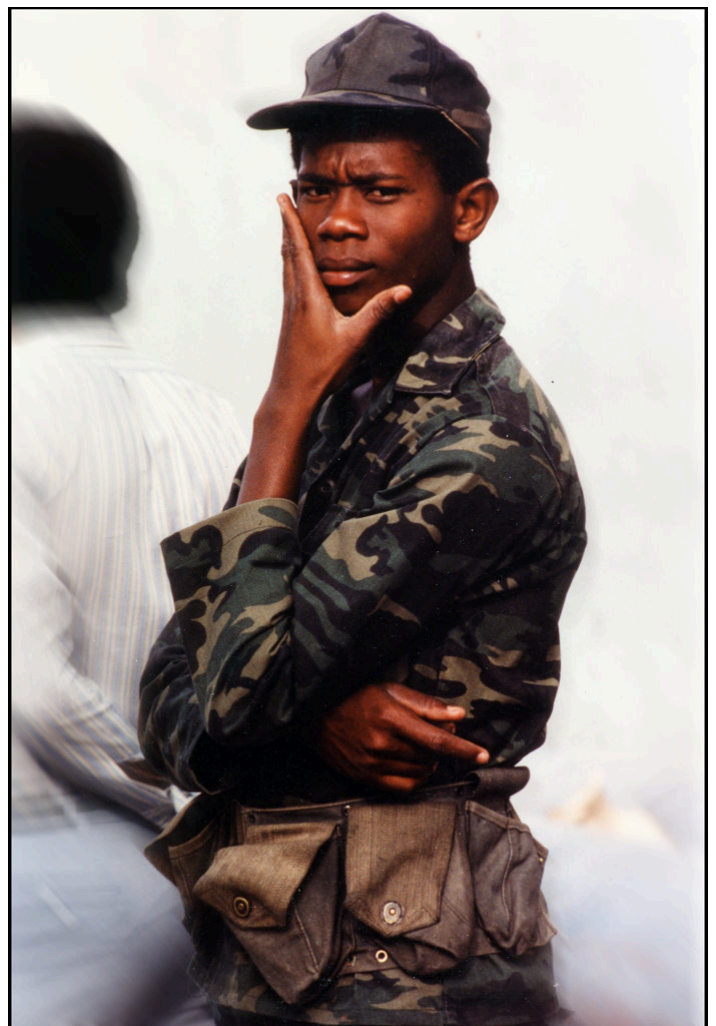
With the dark nights the city comes to life in colour, as Suffolk Master Craftsman of the Guild Peter finds

PETER BENSON

After a busy winter driving into London from his Suffolk home, Peter Benson had expanded his library of night cityscapes sufficiently to move from ARPS to Fellow of the Royal, and Guild Craftsman to Master Craftsman in September 2022.

Just fifteen years after retiring his Canon A1 ("I had no idea how good it was and just left it on auto") and venturing into digital in mid 2013 with a new EOS 700D he had mastered the darkness. He'd attended a local college photography course in Haverhill to get a better understanding of his new camera and also joined a camera club. Here he entered a night view in the club's competition. This he won, seeing him go from beginner status to advance in one step. In late 2014 he began giving workshops in his chosen specialisation. Now he's repaying the club scene with well-presented talks and Zoom sessions.

Peter also sells prints and jigsaws on-line but it's not a business thing, it only supports his photography as many of his favourite London views are out of bounds for commercial work. Encountering security guards as everyone does near the city – even in the More London zone the other side of the river – he saw them as friends, helping keep him safe, not preventing photography. In turn he was pointed at where to obtain a permit to use a tripod for personal photography which the security companies would recognise.

"I went full frame with the 5DS because it's needed for architecture", he told us. "Some of the glass I bought was a large investment, as I wanted the lenses to be sharp. I now use a 45 megapixel EOS R5, new R lenses would be very expensive and I use my EF lenses with an adaptor." His favourite lenses for night walks with camera are the EF 17-40mm L and 24-105mm L.

This investment has paid off, as

URBAN NIGHTSCAPES

Pictures: top left, Battersea Power Station Revived. Below left: The Towers of the City, Above: Blackwall Basin at Rest. Below: Piccadilly at Night.
Previous spread: The Pool from the Bridge, top, Bottom left: The Other End of Queens Head Passage. Bottom right: Westminster at 3AM.

his Guild monthly entries shown here have consistently won High Bronze and Silver status, and when viewed at 100% are stunningly detailed and free from noise.

He may have worked this seam out, and is moving towards looking for abstracts and possibly mastering macro, but for now has a great deal to pass on to his night-scape students. It's also a time he loves. In his own words:

"There's a magic that happens when night falls and the scene changes, making the ordinary extraordinary."

Some would argue that the Thames, the South Bank and the City of London were extraordinary at any time but night with its lights masks constant construction work. "I've been visiting the Blackwall Basin from 2016, and my photographs show just how much it has changed. To the south side it was almost empty – by 2022 it had become a hot spot for new buildings."

Anyway, his love of urban nights is supported by others. In his statement of intent with his ARPS submission he quoted words written by Vincent Van Gogh in a letter to his brother – *"I often think that the night is more alive and more richly coloured than the daytime".* In summer, travelling abroad, he still finds time to get out during the short hours of darkness to capture scenes in other cities.

"When I go out for Nightscapes, I aim to get detail in the highlights and shadows. To achieve this I make aperture priority bracketed exposures at ƒ9 and ISO 100. These can range from around 30-60 seconds or more in darker areas, down to a few seconds in the West End. At one place in Cambridge the dynamic range needs around nine stops bracketing to get what I am after. The bracketed exposures after some editing in *Lightroom* go into *Photoshop* as Smart Objects in Layers, and luminosity masks are applied to create the final image."

To see more photographs and find how he can guide aspiring photographers visit his website. It includes the full panels of 36cm (A3 or 12 x 16") prints successful in ARPS, FRPS, and MCrGP complete with layouts. You can also see his Guild IoM entries for 2021, 2022 and 2023 there and his choices of 1000-piece jigsaws and aluminium wall prints (up to 110cm wide). Up to 29/2/2024 entering the code *Cameracraft* in the promo box on the cart page will take 20% off all items (for one order only).

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https:/www.peterfbenson.co.uk/
www.facebook.com/100077493349596

GOING TO THE WALL

If you want to review your pictures for a project, nothing beats getting them printed and living with them for a while, says Phil Crean.
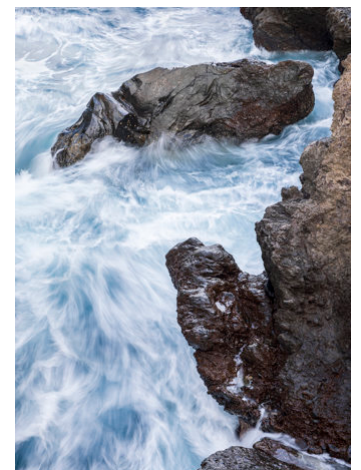
Starting a new project about six months ago, I decided I needed to work locally. This decision coincided with a developer starting work on a new plot right in front of a still fairly untouched piece of coastline on the outskirts of the village where I live. So, with my interest in seascapes and the fact that I believe this one kilometer stretch will be forever changed with the progress of the new building work, I decided to spend time along this coastline and make photographs capturing the natural state of the area before it happens.

Going out early morning and late evening and working at different tide levels in a variety of ways I photographed details, abstracts, larger scenes, with the sea and without, using long exposures more often than not. I worked deliberately and slowly with my camera on a tripod.

Over a period of five months I made more than fifty visits, shooting a few thousand raw images. To date I've processed 863 as PSD files from raw. All this has been done using Adobe *Lightroom*. Working on each session I've been able to cull the images by using star ratings and going through a few times to reduce the number of images down to my favourites. This included some sets of sequential photos with small variations in water movement, stones that had been moved by the tide, and the rapidly changing light that occurs due to the shorter twilight times that we experience close to the equator.

My problem has been this: how do I further edit and sort this number of images down to the best ones and see how they work together in groups, pairs, triptychs, and so on?

Sorting in the *Lightroom* library is difficult with constant flicking backwards and forwards through the images and I found it impossible to try to visualise the images as a coherent whole. I managed to cull the 863 down to 294 in the library module and decided that the next step in the process would be to get some prints done and lay them out somehow in order to identify groups and sequences.

A local printer did a set of 10x15cm machine prints on DPII Fuji paper (slightly matte) at a cost of €53. This was a thick pile of prints. I realised quickly that I wasn't going to be able to just spread them out on a table so I decided to put them on a blank wall in my small office/studio space. Using one small piece of blutac on the back of each print I was able to place them in rows on the wall and then shift them about to see different prints side by side. This makes it easy to have quick glances through them as I walk in and out of the room as well as spending a lot of time just sitting and looking at them to decide what works and what images are not going to make the final cut and removing them.

I'm currently down to 173 photos and working to reduce it further. This process of editing suits my slow approach, and is also less painful than a quick cull! After all, editing is rejection and it can be a tough decision sometimes to cull one of our babies! It is allowing me time to consider various options and has also taught me a lot about how what I see on the backlit screen translates into print. There were a few surprises here. What looks great on screen can disappear totally in print!

Other benefits of working in this way include discovering that some images work great alongside each other that I would not have seen together in the *Lightroom* library. I identified some possible groupings and themes that I would have missed otherwise. Time spent looking at the images on permanent display throws up sudden insights which can lead to discarding particular images or seeing how there is a gap that needs to be filled to complete a group or something that needs re-shooting in different light or with a different angle or crop. I've also had interesting and helpful feedback from visitors who otherwise would not have seen the images had they been sitting on a hard drive.

As I'm writing this it's still a work in progress. I am hoping that in the not too distant future to have made my final selections and work out what I'm going to do with the images – exhibition, book or both.

Phil with the wall in use, top. Examples from his initial selections all taken close to his Playa San Juan, Tenerife, home. Phil often guides photographers visiting the island. See: www.philcrean.com
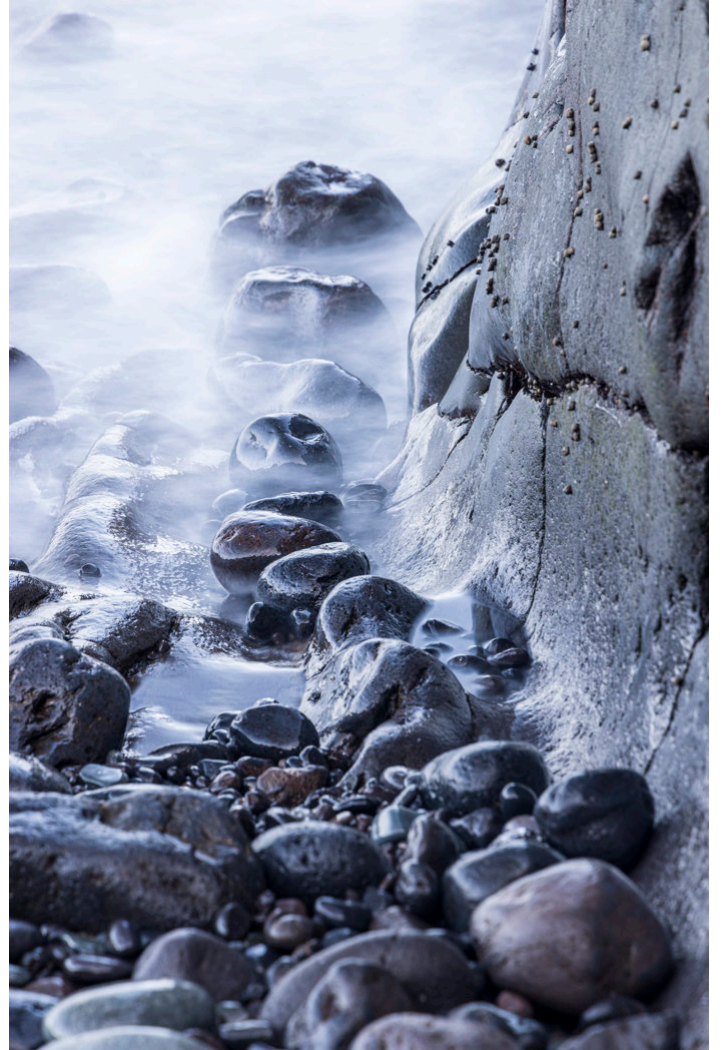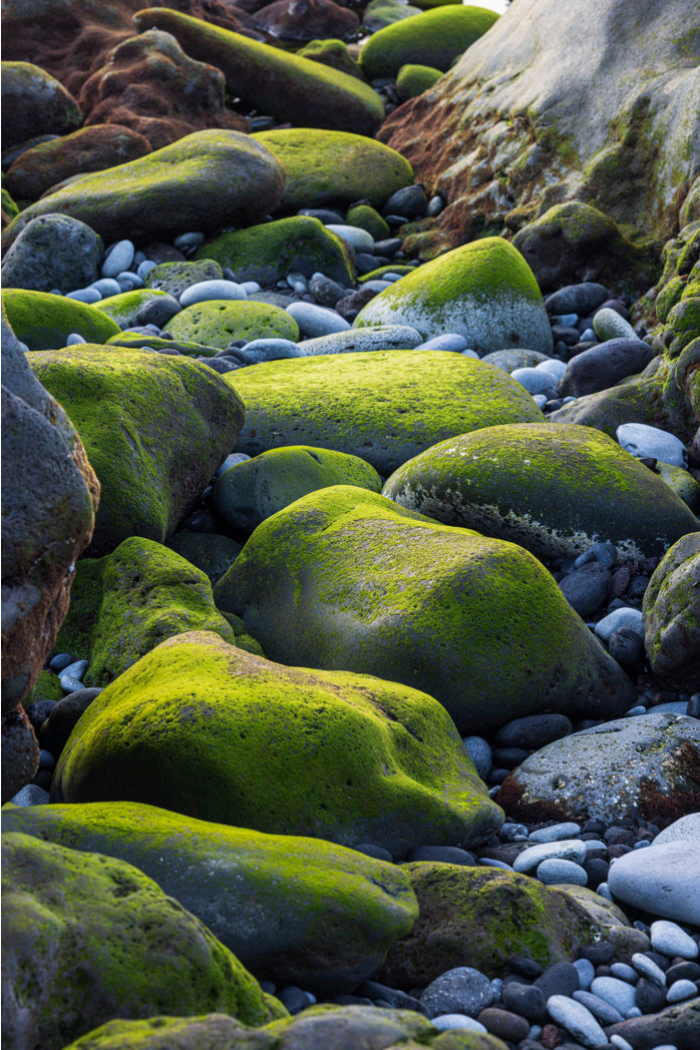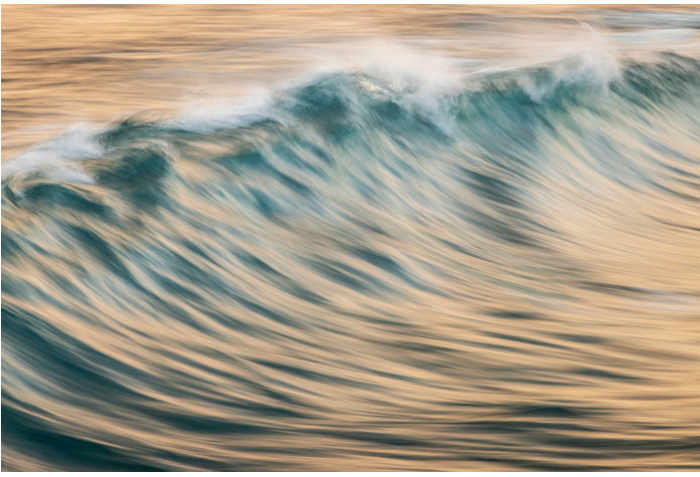
The shoreline around 500m either way from Phil's home reveals much more than first meets the visitor's eye – the black lava rocks are revealed at low tide.

RETRO FOCUS

BRIAN HARRIS

**In 2016 Impress published a beautifully printed lay-flat bound retrospective covering the career of a photographer who helped the newly-launched Independent revive newspaper photojournalism in Britain.
We asked him to look back again at the marathon task of recovering hundreds of pictures from 'the files' and recalling all the incidents and personalities he wrote about in '…and then the Prime Minister hit me…'**

Putting a 50-year career as a newspaper photographer into under a thousand words is a tough call considering that when I wrote the text for my autobiography *'…and then the Prime Minister hit me…'* I produced more than 65,000 words over a five-year period.

I've always been interested in the past. I have scrap books of newspaper and magazine cuttings going back to the early 1960s, from newspapers that my parents took: the *Daily Mirror*, *Sunday Express* and *News of the World*.

I have cuttings from the funeral of Winston Churchill, the death of

Walt Disney, Donald Campbell's deadly attempt at the world water speed record on Lake Coniston and the passing of Albert Schweitzer in Gabon. An eclectic mix for a young teenager, but an indication of my fascination of the wider world out there.

And now I have my own history, my own past. A past of joy and wonderment… a past which I hope to honour by putting my photographic archive into some sort of order.

How to come to terms with the sheer breadth of assignments… the Grunwick dispute in the late '70s, Lewisham and Brixton riots, the end of the civil war in what was

Below: Brian was made a Life Member of the NUJ in 2019
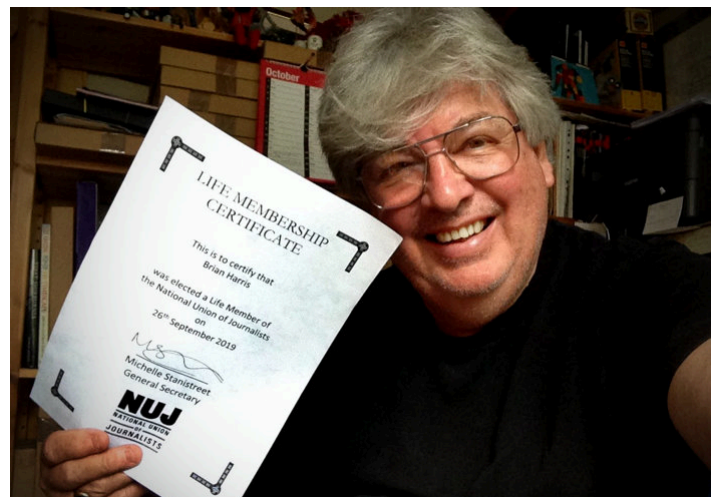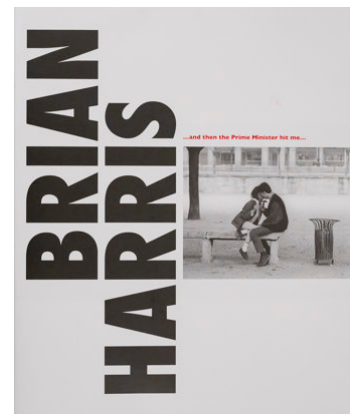
The long view: SNP candidate Anne Lorne Gillies and her agent campaign on foot on the island of Eriskay during the 1997 UK General Election, above; and Route 63 north of Oskaloosa, Iowa, in January 1992. Brian regularly covered election campaigns and his eye for landscape lent itself to large scene-setter shots giving the reader a sense of place. His book is 'naked bound', a method with sections stitched but no glued spine which allows 320 pages to open flat including both these used a double page spreads. Only the first 112 pages, with his detailed account of his 30 year journey from 1969 to 1999, are numbered. The remaining picture pages are top quality, mostly black and white, in a careful design created by Prof. Phil Cleaver, of Et-Al design, based in Oxford.

The wide view: a farmer takes his pig to market in the foothills of the Carpathian Mountains, Romania, in 1990, above. Choristers of King's College Choir in Cambridge on their way to a final rehearsal before the traditional Christmas Eve service of Nine Lesson and carols, in 1992. These two compositions speak of the influence of new photojournalism when Brian was setting out after leaving school to join Fox Photos as a 'runner' in 1969 – extreme wide angle perspectives had been seen in the earlier work of Bill Brandt which influenced art editing most at Michael Heseltine's Haymarket imprint, but press staffers were often told to avoid them.

Rhodesia in 1980, the 'Troubles' in Northern Ireland, the Falkland Islands clean-up after the war, famine in Sudan and Ethiopia, Israel during elections in the early '80s, Saudi Arabia construction work, elections in France following Mitterrand, Chirac and Le Pen and Italy documenting the first stirrings of the far right and the rise of Silvio Berlusconi. Three Presidential campaigns in the USA starting in 1988 with George Bush Snr and blagging 'tourist visas' to get into China a few days after the horrors of Tiananmen Square in June 1989.

The fall of the Berlin Wall in November 1989 followed by the Velvet Revolution in Prague and the beginnings of the terrible ethnic violence in the Balkans, the first elections in Nepal followed by those in India culminating with the death of Rajiv Ghandi… all of these plus hundreds of UK political and arts stories… all to a deadline, day in day out. It was relentless and wonderful and I wouldn't change a thing.

My book was a start, but barely scratched the surface of my memory.

Looking back into my archive is beginning to make me re-assess the historical importance of not just my work but of the work of thousands of fellow photographer/journalists who have witnessed… "the first rough draft of history". as Philip L. Graham the publisher of *The Washington Post* said back in the early 1960s.

The work of many staffers and agency photographers either resides in a dusty warehouse if they are lucky… or sadly, in a skip if not. Despite this I have recently seen a resurgence of interest in photographic archives being properly curated and looked after as some publications start to appreciate their fiscal worth. News International – *The Times*, *The Sun*, *News of the World* – have a huge warehouse in Essex staffed by knowledgeable archivists using index systems dating from the early 1900s to the mid '80s before computers were used.

The *Independent* and many other newspapers in Europe have dumped their entire print archive on to IMS in Iceland, where in exchange for sending back scans of these library prints to the publishers

Religion and politics had great influence on the main period of Brian's work before he went freelance in the new millennium – "Are ye with us or agin us?" as he quotes, the kind of question where the diplomacy of the answer could decide how well the photo call went.
Above, Ian Paisley at the Orange Hall, Crumlin, 1982 – 'The Ox of the Ulster lowers his horns', said the The Times' headline for the article this illustrated.
Below, Archbishop Trevor Huddleston and Archbishop Desmond Tutu with Sonny Ramphal (left) and Julius Nyerere at the 1993 London conference 'Southern Africa: Making Hope a Reality'.

Working for the 'heavies' has given Brian the scope to contribute powerful architectural scene-setter and headline images. Above, the Twin Towers in the 1990s. Below, war memorial in Varennes-en-Argonne, France, dedicated to volunteers from Pennsylvania who fought in in the First World War.

on hard drives the original hard copy bromide prints are sold worldwide for less than $30 a print. I've bought a few from the building of the Berlin Wall in 1962-3 to complement my own pics of the Wall coming down in 1989 – the prints are stamped for a German mag, then a German newspaper, then *The Daily Telegraph* in London who dumped these to IMS. I'm now the OWNER of the rather nice old fashioned proper bromide prints made in 1962-3 but I have no rights to use them commercially.

If you supplied an original bromide to a national paper or had a print made from one of your negs in their darkrooms its very likely to be on sale or have sold via IMS. Many photos from Newstream in Birmingham, who supplied beautiful original colour prints, have been found for sale on IMS. I found some of my stuff on IMS via the Indy library that I shot in 85 before the indy started…

In Texas there is a warehouse, now closed and bonded by the local sheriff, containing the complete photographic archives of the Fairfax Newspaper Group based in Australia and New Zealand. It's waiting upon the claim from the respective governments arguing that the archive represents a significant part of the cultural heritage of the countries involved.

It is not only my professional work that takes up my time. I also look after my family archive copying tiny en-prints from the '40s to '60s and making enlargements that reveal so much more information. I build up family photo albums and always have a folder on my desk top where I put current family 'happy snaps', holiday pics, the cats, stuff of interest before sending the files to be printed as 7x5s from an online printing house. I have more than 60 personal picture albums dating back to the mid 1960s right through to this year, where as I write I had a delivery of prints from last week's civil partnership ceremony to my partner Nikki.

Looking back at sheets of negatives and contact sheets often finding images that never saw the light of day during a busy news cycle – it is often this work that has the greater social resonance for me.

I spend time scanning my negatives, or copying prints if there are

none, using a Nikon D850, a slide copier and a 40-year-old 55mm Micro-Nikkor lens.

Every image is fully keyworded and captioned… let Google and Wikipedia be your friend! The images are stored on various hard drives and are mentioned in my will. I am currently negotiating with a UK based photo-library to store and archive these images – talks are ongoing. It's all part of what I see myself as now… a historian with a camera.

Living in Thaxted. Essex, and photographing all of Britain, Brian has documented social change as seen in the classic black and white on the left, from the (second!) 'Winter of Discontent' in 1979 in London. This is not in the book, but he has countless unpublished images and is currently scouring the neg files for those which deserve camera-scanning and converting into digital files for the future.

Closes to the present day as well as to the past, he enjoys covering music and folk culture, and recording it in colour. Here are the Essex village's Morris side in action on late August Bank Holiday 2021.

All photographs © Brian Harris or © and used with permission of original publishers, in the book and reviewed here.

How to buy a copy of "…and then the Prime Minister hit me"

You can buy a copy of Brian's book (ISBN 978-0-9575405-5-2) at the special price of £55 inc. UK p&p by emailing Brian with your request, mentioning Cameracraft.
Brian's website is
www.brianharrisphotographer.co.uk
Email brian@ the above domain
Also see brianharris.photoshelter.com
& his blog about the book – brianharrisphotographer.wordpress.com/2016/05/28/and-then-the-prime-minister-hit-me/
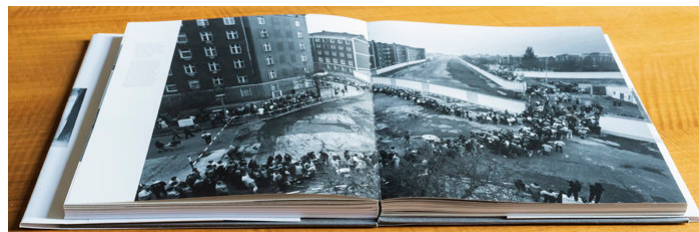
RINSE & REPEAT

We asked Kevin Wilson to say something about the journey and why he has pursued multiple Fellowships but doesn't sign himself off with a string of letters after his name. "You could say that I was becoming addicted to Fellowships" he replied. "I viewed it as a challenge and still do today. The more challenging the better for me to hone my skills and prove I can do it. I would describe myself as an artist, but still an amateur at heart.

"After I received my first Fellowship for child portraiture, I thought that was it. I have reached the pinnacle, after all, very few photographers achieved this status and was extremely well thought of throughout the photography business. There seemed to be no appetite or reason to gain another, what was the point?

However, I was covering quality weddings and I was doing very well in all the associations – it seemed appropriate that I should test myself at Fellowship level in wedding photography."

We asked Kevin what happened during the 16-year gap between his first F and this return to the fray.

"Kodak had set up the Gold Circle awards, universally acclaimed as the best. They attracted many creative entries, judged by some of the best photographers in the UK. Kodak, Fuji, Agfa, Hasselblad, Ilford and others all saw annual creative, portrait and wedding awards as an opportunity to align quality work with their products.

"When digital took hold and saw the demise of Kodak, this sponsorship dried up almost immediately. No longer did we have their support. I felt that the need for keeping current meant looking in other directions.

"I decided that for me to gain further recognition, I would have to step out of my comfort zone of paid work from clients – it was time to develop my skills in a more challenging area.

"Browsing through a local paper, I noticed that a lady was photographed celebrating her 100th

Kevin photographed at the RPS in front of the roll call of Presidents (photo by Michael O'Sullivan FRPS).

The earliest FBIPP in portraiture in 1993 did not use a layout guide for judging, just an order in which prints were to be displayed. It is now normal to provide an arrangement, like the 2009 Wedding one above. This was Kevin's first digital qualification, after a gap of sixteen years. Below, the layout for the tannery documentary FRPS submission… and a shot of the location.
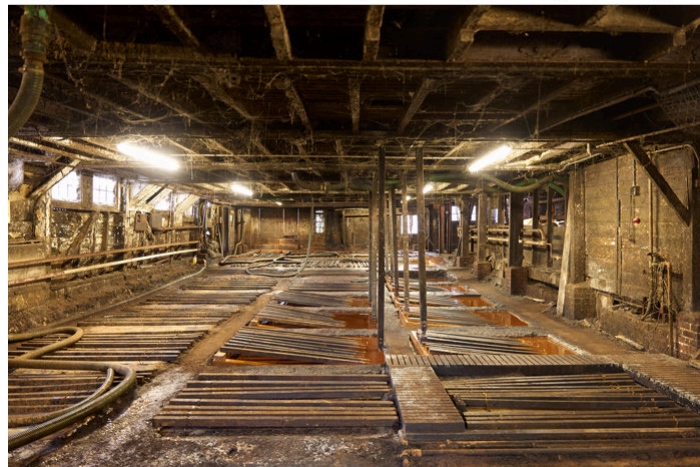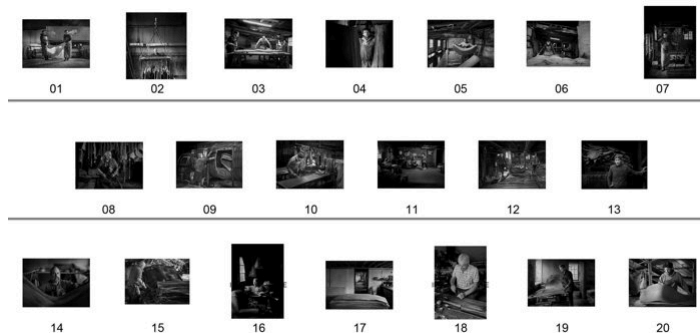
birthday. The photograph was just a snap! I thought it would be nice if I offered her a free portrait. Whilst chatting with her family, I asked if they were aware of any other centenarians? They gave me the name of someone else who was interested, this then snowballed and I assembled the required number needed for Fellowship. This was most satisfying project for the family as well as myself. "

We asked Kevin how standards and judging have changed since his first F three decades ago.

"In the early days, having a Fellowship was enough to be asked to considering to join a judging panel – training was picked up by observing or helping. Kodak brought over PPoA judges from the USA in the '90s and we spent three days learning how to assess. Some of the world's best judges shared their knowledge and skills.

"Colin Buck asked me to put on training days for photographers at or aspiring to Fellowship level. They were very well received, but I felt that the level itself needed looking into. At the time a 75% ratio would see it pass. Standards were rising and I proposed a 90% pass rate. In the RPS it has to be 100%, so no room for error."

Kevin also says that the provision of panel viewing layouts, workbooks and written statements of intent have enhanced all distinctions and qualifications which ask for these. He would like to see standards aligned across the various associations – the Guild though it does not offer L/A/F but craftsmen levels closer to USA awards, MPA and RPS who are now in the process of merging, the BIPP and also SWPP whose 18-month long paid-for judge training course he rates highly.

As for the possi   bility of one body replacing all, he knows that each one has a different legal status, regional structure and staff whose livelihoods would be affected. Those multiple monthly competitions and annual awards are also vital outlets now the golden days of industry sponsorship are past.

x

Kevin Wilson has notched up his seventh Fellowship from the major photo bodies, including the Royal Photographic Society, British Institute of Professional Photography and the Master Photographers Association. Here's what 30 years looks like in brief.

Kevin's first Fellowship in 1993 was for Portraiture, all shot on film of course. It was awarded by the MPA. With additional prints and a revised panel, this work secured an FBIPP in 1995. It's more varied than themed as the child portrait shows (as printed and mounted). We have chosen two other images, printed here without the black mount and coloured keyline.

WEDDING – 2009. The second Fellowship was for wedding photography, the field with which Kevin is most associated. The full panel of work shows a great use of movement and dynamics, even for static subjects which these three examples could easily be. The use of camera angles and a trademark ability to catch fabric in motion capture the excitement and happiness of weddings without resorting to any of the 'kilt jump' or top hat throwing fallbacks of so many albums.

PORTRAITURE – 2012, 'Centenarians'. This series marked Kevin's decision to tackle Fellowship as a project, a photo series or essay with a binding theme. He researched and located men and women locally who had made it past the age of 100. He also noted their stories and identities – Syd, bottom right, was a bodyguard to Sir Winston Churchill, photographed on the steps his church at Broadstone. As a great photographer of young women, Kevin also sees the beauty of age.

BRIDPORT, 2013 – we have already, in a previous edition, covered Kevin's project to photograph the tradespeople and professionals, artists and shopkeepers he discovered in the town of Bridport.

Picking three from the Fellowship which resulted, we have chosen to show his set from the undertakers.

Kevin Wilson FRPS FBIPP FSWPP Hon. FBIPP also holds a Masters Degree of Professional Photographers of America, and 15 Fellowships across the different bodies, including PPoA. He also received the Fox Talbot Award from BIPP in 2012, one of only three photographers so honoured. See his website – **https://www.kevinwilson.co.uk/**

In 2015 Kevin arranged access to document Portland Prison and inmates. Out of the 20 images which earned another Fellowship, we were permitted to choose from just four, and these three selected are portraits where the face is not seen, allowing them to be cleared for publication.

TRAVEL, 2018 – after gaining his original Fellowships, and a reputation in the industry as a judge and teacher, Kevin was asked to become one of an elite group of photographers providing high-end portraiture on some of the world's most prestigious cruises. The regular cruise photo teams worked as normal and the brief for these photographers was to be Masters, creating albums and large wall art for the cruise clients. An additional role was to escort individuals or groups ashore for serious photographic tuition or just to help them take better pictures when travelling. These pictures from his shore forays have the most perfect management as well as an eye for the colours to start with. They earned a BIPP Fellowship.

DOCUMENTARY, 2023 – recording the work of J & F J Baker, Britain's oldest surviving oak bark tannery, for the Devon Craft Centre. This latest series, photographed in the winter of 2022/23, gained Kevin a further FRPS in November.

MIRRORLESS

Sony A7RV

In 2021 I bought a 2019 camera model. That's normal – I don't always go for brand new, untried products. It's better to let the global photo community provide feedback first. The Sony A7RIV I've used since has been very reliable but I am not a heavy user in terms of shutter count – after the first few shots on February 22nd 2021, it had only notched up 4800 in 32 months. That's partly down to how I shoot, partly to using Silent mode a fair bit, and partly down to using other cameras as well.

In November 2023 I thought it was about the right time to upgrade to the A7RV, and found a good price of £3,359 including VAT for an 'MO' return at WEX. At this time there was a £400 cashback on the body at its normal £3,999 retail – had this been 'Open Box' OB code or Demo from WEX a claim would have been valid, but not for MO coded which means the product has seen use before return, in this case only 530 shutter count though described as 1,000.

I'm back with the A7RIV and there are many reasons. Had I needed 8K video (albeit cropped), S-Log3 and of course the articulated reversible screen the price difference between a new A7RIV-A and this slightly used V would have been most worthwhile.

However an offer of £1,269 including VAT for the outgoing A7RIV if traded in was far from attractive. Had anyone jumped at my price of £1500+VAT on Photo X-Change (the Guild official Facebook Marketplace public group with 5,300 mostly UK members) it would have gone before I decided to return the V and stick with the IV.

Why?

The day it arrived it got a good test shooting a charity fashion show in very poor mixed lighting in a hotel ballroom, used alongside my A7IV which at 33 megapixels has better low light performance. The A7IV was fitted with the 85mm ƒ1.8 Sony lens, and the V (after first testing) with a Sony A 50mm ƒ1.4 on LA-EA5 adaptor. This might seem a risk working at apertures

The two-way hinge action of the A7RV is far more substantial than the twist and turn screen of the A7IV, with a slight penalty in bulk and weight. It's a metal frame and extending Support, not all plastic.

Above: the A7RV screen folded away (left) shows how different it is from the slimmer A7IV design (right). Below, this cement works seen with the Sony 70-300mm G OSS must be designed to show moiré on any screen or EVF but the high resolution of the A7RV finder yielded a dramatic moving moiré which was distracting when composing shots.

around ƒ2 to ƒ3.2 with the shutter set from 1/125s to 1/200s depending on single or grouped models on the catwalk, but in practice the 50mm tracked focus superbly. Both combinations gave really good eye-AF and no shots were lost due to poor focus. Poor timing – well, another matter!

In this environment the new external white balance sensor of the V caused more variation than the WB of the IV, which also seemed to give better colours from raw. I was standing under different coloured lights affecting the camera position – the light on the catwalk also had colour gelled spots. This external WB sensor seemed to be a mixed blessing.

I did not find the 9 million dot EVF any more useful than the 3.6m of the IV. The good sharpness of the big EVF was lost when set to Anti Flicker shooting. As soon as the focus button or shutter was pressed, the finder dropped resolution giving aliasing on sharp edges and sharp detail. The final shot was perfect, but this behaviour was disturbing. Anti Flicker at concerts using Silent shutter mode (I did not need to for this) would intrude on composing and timing captures.

In normal good daylight with Anti Flicker off, this AF-on resolution drop was reduced but still annoying. Also, buildings with wire or mesh, vertical panelling or similar materials could create moiré effects not seen in the A7RIV or A7IV. Again, the final shot never suffered. Returning to using the 5.76 million pixel EVF A7RIV I saw that its AF first pressure does force

The white balance sensor of the RV did not seem to solve any problems with difficult lighting for this catwalk show of 100 years of fashion (for Cancer Research UK). Right, 2500 set using eye-dropper white; below this, left AWB 3100, right Camera Raw eyedropper 2800. Below, A7IV AWB 2900 with more natural colours.

a resolution drop and aliasing – it's just nothing like as noticeable.

I do not remember any such effect when using the 9 million dot Fujifilm GFX 100 II. It was partly how great that EVF was that made me want the A7rV with a similar EVF. In practice it was not similar. The eyepiece optics are nothing like as a well designed as the Fujifilm and have the typical Sony problem where a small movement off centre with your eye can make areas of the EVF look soft.

At high ISOs to 102,400 there

was no difference between the 2019 model and the late 2022 model but the high res EVF seems to have more noise in low light. There's no doubt the AF enhancements of the V can improve its use in weddings, sports and wildlife but the IV was not showing any real shortcomings and neither camera is really ideal for such work – they have modest burst frame rates and high ISO performance in return for being the highest resolution mirrorless bodies you can get.

A possible persuader to keep the V might have been hand-held pixel shift, as offered on the humble OM-5 I use for lightweight shooting. This mode remains tripod-bound even if subject movements are now more effectively dealt with by the 16-shot PC/Mac post-processing. Give me the internal processing of OM-Systems and immediate creation of both high megapixel (50 hand held, 80 tripod) sensor shift and focus stack raws and JPEGs. The A7RV has focus stacking with auto

shift of the focus, but still needs a vast amount of data feeding into stacking software to get the final file from all the captures.

A serious positive with the A7RV was the range of raw formats. It can produce full size including both lossy and lossless compressed, APS-C crop to 26 megapixels, and also reduced size full frame raws at Medium 26 megapixel or Small 15 megapixel (APS-C crop reduced pro rata).

On the negative side, Sony has not released any firmware update for the A7RIV since August 2020, which indicates they have pretty much abandoned that camera and prefer to expect owners to buy a new model rather than put any minor enhancements into the existing one. An example of the behaviour of the company in this respect is the existence of two smartphone apps, *Imaging Edge Mobile* and *Creators* both for control of the camera, transfer of files and location information. Both apps do much the same jobs but have a restricted list of camera models they work with. This means that to have location information on my A7IV and A7RIV I must use both apps, as the R only works with the older *Imaging Edge* and the non-R with *Creators* app. This does however mean both cameras can receive GPS data – with just one app running, only a single camera body can be linked.

I hope the app or the firmware in various camera models is fixed, but that probably means getting two teams at Sony to speak to each other….

– David Kilpatrick

https://www.sony.co.uk
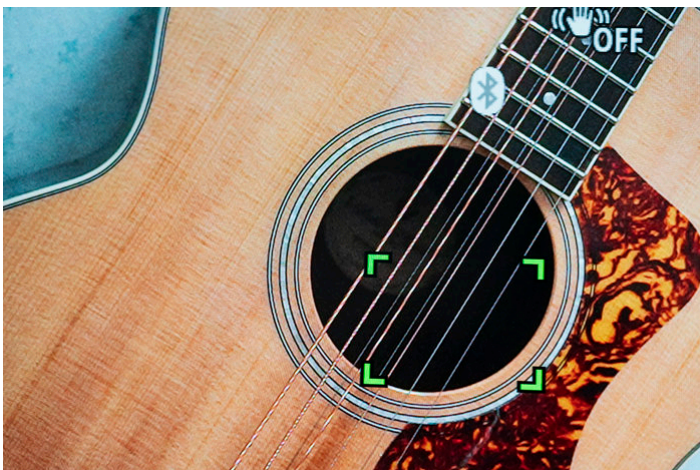
I used the excellent full size HDMI connection to feed the live finder view to my 4K 32" screen and rephotograph it. Left, the EVF without Anti Flicker enabled – right, the disruption caused by Anti Flicker dropping the resolution to what looks like a 2 million dot EVF.

WHAT IS AVAXHOME?

LENSES

Tamron 17-70mm ƒ4 DiIII full frame

For over five years since its launch early in 2018, the Tamron 28-75mm ƒ2.8 DiIII has been my main lens for Sony full frame. In late 2021 it was superseded by the G2 version with many improvements, but I've found the original more than up to requirements.

Then along came a possible alternative to upgrading my Tamron trinity of 17-28mm, 28-75mm and 70-180mm – a new 17-50mm ƒ4 DiIII with VXD focus motor, on-lens function button and USB socket to hook into the utility software which allows clever changes, like the focus-by-wire manual focus ring becoming an aperture control instead. The price of the 17-50mm at only £50 more than the 28-75mm G2 and normally less than the still-G1 17-28mm, becomes very attractive if this lens could replace both.

With a week in Tenerife coming up I had already ordered Sony's 20-70mm ƒ4 G OSS to team up with my 70-300mm ƒ4.5-5.6 G OSS rather than take an OM micro four-thirds kit as on my last two visits to an island I've been photographing through 25 years of changes. I wanted to get some 61 megapixel new views to update on older smaller files. The Tamron arrived, I tested it briefly, and since I had not opened the Sony lens at all I decided to keep it and possibly return it, taking the Tamron instead.

This made a very light and compact kit, with just a 67mm polariser to fit the Tamron and a step down ring for the tele zoom. My quick tests on the Tamron were to ensure if focused accurately and quickly in all modes and was sharp from corner to corner wide open. This really matters with an ƒ4 lens. We were once used to buying an ƒ2.8 and routinely stopping down to ƒ4 to improve sharpness. Now the improved formulae and better construction of new lenses means most introduced from around 2020 show no loss of resolution wide open. You can shoot with the latest wides, zooms and teles from Sony, Canon,

Nikon, Tamron and Sigma without doing that token half-stop or one stop down.

As my first shots showed, before Adobe updated Camera Raw to use the lens profile a couple of days after the test lens arrived, this zoom like many relies on in-camera and post processing correction to counteract strong distortion and vignetting. While stopping the lens down does not change how the distortion correction stretches and slightly softens the corners of the shot at 17mm, it does improve vignetting where the correction tends to boost noise levels in those corners. It's still worth setting ƒ8 when you can. As you zoom in, barrel distortion is still strong at 24mm, dropping by 35mm and holding at a minimal level by 50mm.

At the wide end there is the usual slightly more complex wave form, not pure barrel, and the profile almost corrects it to a true straight line rendering. This shows in the EVF and helps with balanced architectural shots like church interiors. The 17-28mm ƒ2.8 is just as sharp at ƒ2.8 as this lens is at ƒ4 and has much less distortion at 17mm, with a profile that makes it more perfectly rectilinear.

The 17-50mm at 17mm wide open. Geometry with profile is good, the bright windows don't create any flare problems, and ƒ4 is sharp corner to corner.

The generally good balance of micro and overall contrast is helped from 17mm to 35mm by the supplied petal lens hood. At 17mm, the front element is positioned forward and as you zoom it retracts, which means the hood depth is a good match to the lens angle of view. However, towards 50mm the front group moves forward again making the

hood much less effective, and the lens is prone to both veiling and flare patches if a light source is just out shot. This was so strong in some shots that I removed the UV filter (to protect the test lens) but found it was the front element of the lens creating the flare if any sun hit it. It was possible to cut out by shading with left hand but positioning had to be

The 17-50mm seen between the 17-28mm and 28-75mm. Right: the real geometry without and with profile applied.

Above: at 17mm the flatness of field on extreme close focus is poor and leads to aberrations in the outer field, and relative distances of 3D subjects mean even using ƒ14 in the left hand shot can not give enough depth of field. But at ƒ9, the right hand 50mm shot, not only is the depth of field right for the subject, the corrections across the frame are much better and it's a larger image scale. Even the bokeh at ƒ9 is attractive. Below: found forest art, 39mm and ƒ10 to cover its depth. Bottom: at 50mm, ƒ9 for a good sharpness and depth of field balance on the high resolution sensor. Adobe new Red Filter Monochrome setting.

precise and some contre-jour shots needed cropping to remove intruding hand. The effect was a bit of a problem in the Tenerife sun at 50mm *(example above, without and with a shading hand)*, which I used often when planning to crop from the 61 megapixel file, where a 70 or 75mm lens would have been ideal.

My conclusion was that the 17-50mm ƒ4 doesn't replace the 17-28/28-75mm pair as well as it might have. Against that set the sheer convenience of one lens, and a cost saving at half the price.

Close up capability was another key benefit but not to ultra-close 17mm which Tamron promotes. The 17-50mm focuses down to 19/30cm with a repro scale of 1:4.6 to 1:3.8 respectively (*better* at 50mm). The 17-28mm focuses down to 19/26cm and gives a scale of 1:5.2 to 1:6 (never as good). The new 28-75mm G2 focuses to 18/38cm, subject scale 1:2.7 to 1:4.1, an improvement on the first generation. I'd say the 1:3.8 better than quarter life size 50mm figure for the 17-50mm wins this contest, and the field is also very flat with a most attractive bokeh. You may get a closer viewpoint at 17mm than at 50mm but it's only worth it for unusual situations or novel effect.

Focus transitions during video were smooth, there was no intrusive focusing noise, and overall handling of the lens – which is a touch smaller than the 28-85mm and a really good balance on the full frame body – is just about ideal.

On return, I had just two or three cases of mis-focusing and few more of underestimating the need to stop well down – even to ƒ22 – when covering extensive depth of field on 61 megapixels full frame. Cases of flare from adverse light, other than the issue with sun just out of shot mentioned, were no worse than any other lens faced with extreme contrast, and there was no issue with chromatic fringes. Light sources actually in the shot, rather than hitting the lens from beyond, gave minimal or no ghosting and sunstars were typical of a nine-blade iris. At only 460g, this lens was ideal for my purpose. The tele zoom saw very little use except for animals, sunsets and distant mountain landscapes. Most editorial work would need nothing except this lens.
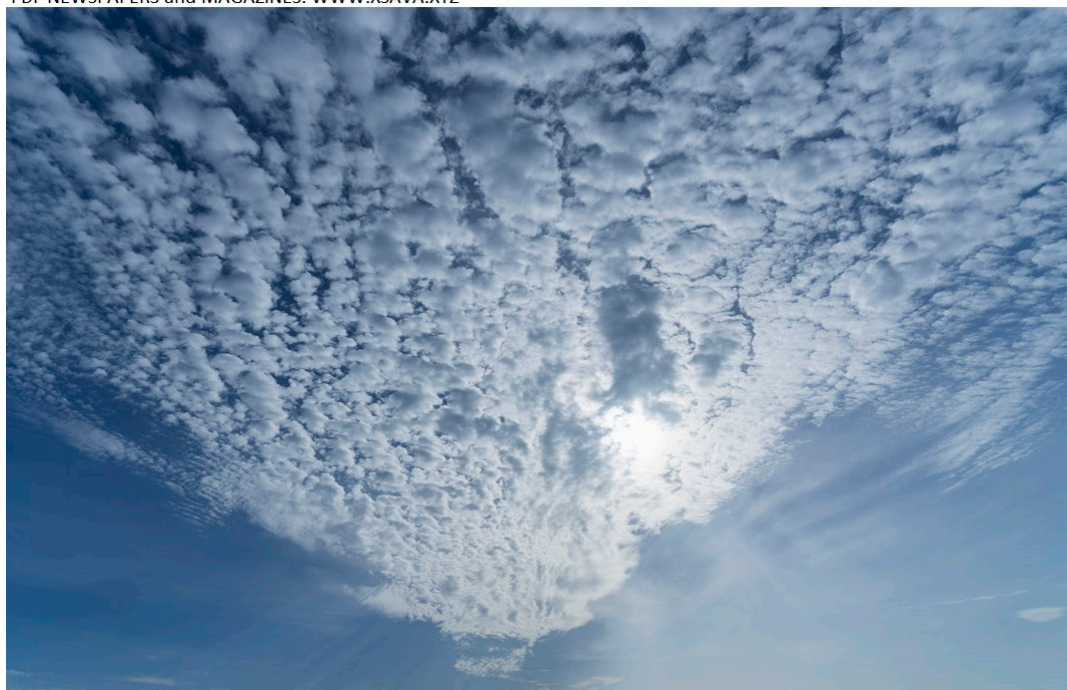
I decided to have two camera kits in separate small shoulder bags, on return – one with the Sony 20-70mm and 70-300mm (sharing 72mm filter size) and the other with Tamron 17-28mm, 28-75mm and 70-180mm all ƒ2.8 and the standard Tamron 67mm filter fit. That all-Sony kit is missing something I value greatly, a lens around 14-15mm, so currently includes the rather extreme but excellent manual focus Voigtländer 10mm. If Tamron made a new AF 14mm, filter-friendly and not huge, that would be a good complement to kits going from 17mm up or 20mm up alike. They did, after all, pioneer that specification back in the days of SLRs just as they pioneered superzooms and many other innovations in lens design.
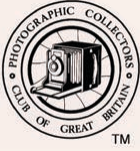
– David Kilpatrick

https://www.tamron.co.uk
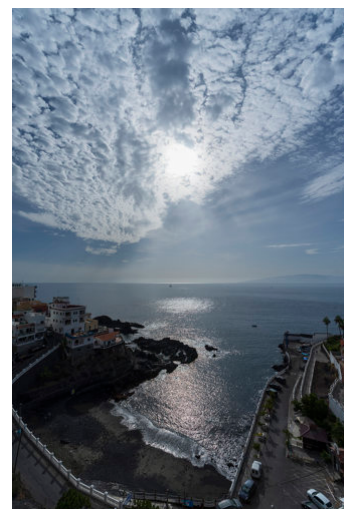
Top: a study in texture at 33m focal length, ƒ8. Distortion correction is minimal and has little effect on corner detail, enlarged section at 225dpi (large inkjet print, 42"/1m wide). Centre above: not the most defined sunstar at ƒ8 but no flare patches ghosting the sun. Right: the same good into-the-light quality. Reflection controlled by polariser. Below, 17mm can capture a sky like the one above better than a 20mm or 24mm, and without the extreme of wider angles.

RESTORATION

Repairing a 50-year-old darkroom print

This is an article which should never have happened. While I had half a mind to include something on restoration and repair of old photos in this issue, I was thinking of digital repair and the end result being a new digitally made print.

I then decided to remount a 1971 photograph of my father Tom, kept in a 10 x 8" clip-frame for decades, in a rather better wooden Spicer Hallfield frame I had stored away. This had a 10 x 12" window so I bought a matte overlay, white mount board, and carefully positioned the perfect old print made in my darkroom back then probably on Bromesko or Portriga – it's a warm toned paper which looks warmer under tungsten lighting but neutral in daylight. I used some skinny mounting tape.

But the white mount looked glaring round the print so I decided to get a black overlay. Removing the print damaged the emulsion layer and tore it from the fibre paper base even though the mounting tape had not been pressed down hard. This old print was far more fragile than any modern inkjet paper and I had forgotten just how easily such prints can be damaged. All the scraps of torn emulsion layer except a couple hidden by the overlay (on the adhesive tape itself) were recoverable.

Using Elmer's Clear glue (obtainable from WHSmith and ideal for photomontage) I carefully put the torn bits back in place, leaving edges which were smoothed down with reasonable success. I then tested Tetenal Spot Pen to colour the exposed fibre base but found this a disaster – bare base changes the colour of the ink and yields a texture too.

The solution was to use an old standby by BW retouching, a set of six graphite pencils graded HB, B, 2B, 4B, 6B and 8B. The 8B is ideal for soft lustre prints, whether for spotting or gently shading to tone down light areas (a clean finger rubbed on the pencil then on the print can do this invisibly). This pencil was able to shade the torn edges of the repairs well enough to be invisible under room lighting, if not under my copy lights.

Finally I did rephotograph the print and used Photoshop's AI Generate and Spot Healing to create a perfect file for keeping, and possibly reprinting digitally in future, but the print on the wall with family paintings and photos from the last 200 years is the real one I photographed at 18 years old for a press release my father's company was sending out. In future I'll photograph old prints before trying to remount them!

– David Kilpatrick

Above – never needed for retouching digital images, a set of art pencils helped in the repair of the damaged print. Right, the damage caused and the repair almost completed. Far right, the repaired print in a black overlay may last another 50 years.

TIM GOLDSMITH
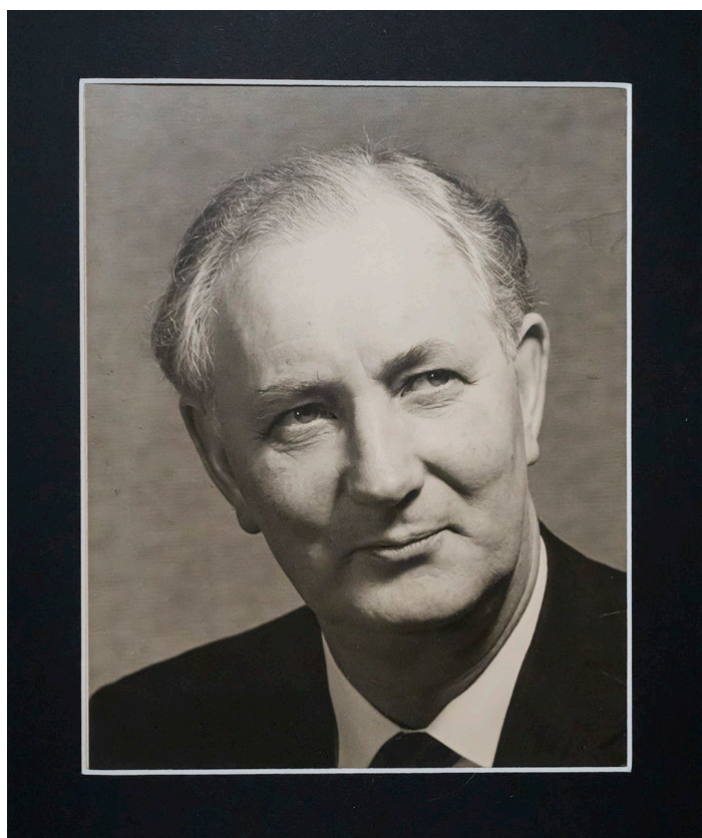
Rescue and recovery – how museum processing specialists developed a 135-year-old exposure from the other side of the globe

The – famous – original owner. Photo credit @ Golf Australia, www.golf.org.au

From working in a central London studio to marketing manager at Paterson and full time camera dealer, Tim Goldsmith is now a self-employed photographic auction consultant. He is Chairman of the Photographic Collectors Club of Great Britain (PCCGB) and a member of the Stereoscopic Society. You can reach him at info@cameravalues.com or on Facebook as Monark Cameras https://www.monarkcameras.com

The introduction of the original Kodak camera in 1888 was without doubt one of the most significant innovations in the history of photography, putting snap-shot photography into the hands of those who wanted to easily make their own records of family, friends, places and events.

The famous Kodak advertising slogan at the time was "You Press the button, we do the rest" and it really was that simple. The camera came ready-loaded with a 100-exposure film and after the last shot you returned the entire camera to Kodak, who developed and printed the film, loaded in a new one and returned everything to the photographer. They were then ready to shoot their next 100 photographs.

When David Gardner from Sheffield, was lucky enough to be offered a No1 Kodak (Kodak's second model) from around 1889, he knew he had to have it. A long-time member of the Photographic Collectors Club of Great Britain (PCCGB), Mr Gardner said "Although I specialise in collecting and researching British cameras, what attracted me to this camera was the neatly printed name on the case and the fact there was still a film in it. The bonus was the original 'Memorandum of Kodak Exposures', a small note book in which the owner had recorded details of the pictures taken. It all suggested there could be an interesting story to research".

From the name on the case and on the Kodak Memorandum, Mr Gardner identified the camera was owned by a Miss Eveline Mackenzie, based in Melbourne, Australia. With some digging he found that Miss Mackenzie was a famous golfer who, in 1894, at the age of just 26, she won the first Ladies' Amateur Championship of Australia. She won it again in 1895, 1896 and 1898 (not competing in 1897).

Mr Gardner continues "Miss Mackenzie's No1 Kodak came into production around September 1889 and from her notes we know she was using it in Australia on 14th November 1889. She carefully noted the details of the first 29 exposures on her film, including date, time, subject, distance, etc. but after that, nothing. And that got me thinking, why? Perhaps Miss Mackenzie lost her enthusiasm for photography or maybe she enjoyed her photography so much that she bought a better camera and her No1 Kodak was packed away."

After researching the original owner, David decided his next step was to process the film. Even though some may say this could devalue the camera as an historical artifact, he decided that seeing images taken with the camera 134 years ago would actually add to the historical significance of the camera. The task of finding someone to process the

Top: the No 1 Kodak outfit including the 'Memorandum of Kodak Exposures' which promised 29 images – but only a single one was found to be visible when the film was developed. It shows a man standing to the right of a woman with a camera on tripod between them. David Gardner with the camera, the negative and (circular) positive print.
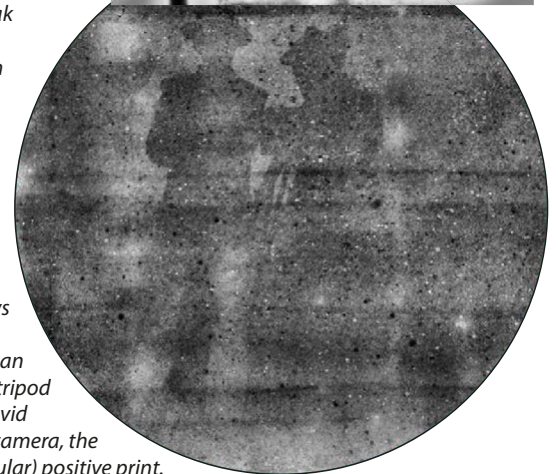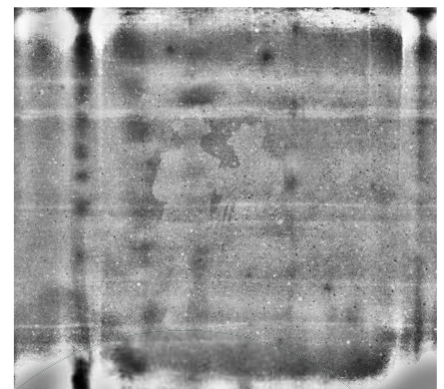
film was not easy. Several companies who advertise that they could process old films thought that an old film was one from the 1980s, not the 1880s!

Eventually Film Rescue International (FRI) in Canada (filmrescue.com), who undertake work for museums and collectors, agreed a way forward and the film was sent off to them in Indian Head, Saskatchewan.

The film was successfully developed but sadly it did not contain the 29 negatives recorded by Miss Mackenzie, in fact only one image of anything recognisable could be recovered, and this could only be done after digitising the film under water to flatten it out. Not the perfect outcome, but Greg Miller at FRI said it was "…still sort of a triumph for us as it is the oldest film

we have ever gleaned something from, and is likely the oldest ever to be developed by anyone in the world."

The (digital) image was enhanced and the result is shown. Despite the obvious lack of quality it is just possible to make out a remarkable image, one which has survived on a roll of film first loaded into a No1 Kodak camera in 1889.

The above information is based on a forthcoming article in *Photographica World*, the magazine of the PCCGB. A full version of the article is available on request.

For details of the Photographic Collectors Club of Great Britain contact: Tim Goldsmith, Chairman. info@cameravalues.com or on 07733 223881

DAM TECHNICAL

Can't get into reverse? Changing program gear to find images
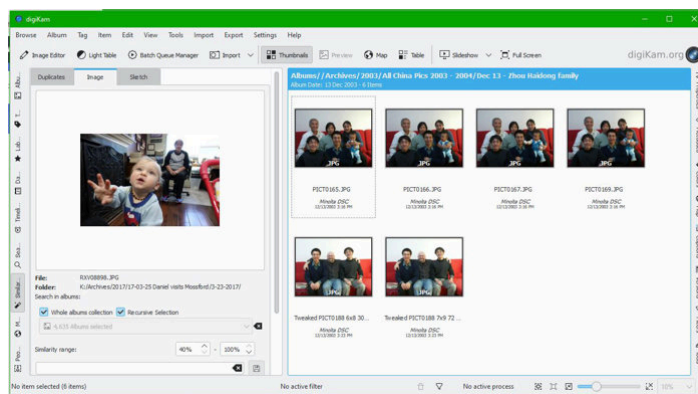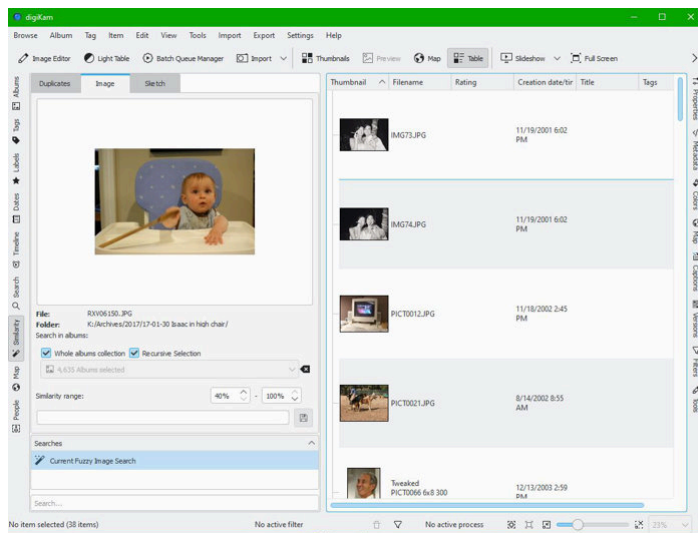
Gary Friedman investigates local storage Reverse Image Search to find a solution which exists on-line – but not to hunt down matches on your HDs and SSDs

How hard can it be? The older we get, the more difficulty we have finding old pictures. I've been plagued with this problem for the past few years, as I see other people's images come across via text, of snapshots that are old but over time have taken on increased sentimental value. Where is the high-resolution version of that image? I want to post it!

We have been spoiled by online image similarity detectors. **Google Images** lets you upload an image and in a split second it will show you where it exists on the internet. **Tineye.com** does the same thing. But these tools only work for images that are online. I want a tool that allows me to give it a picture and it will show me where on my local hard drives that image exists, for there have been so many times in the past years where someone sent me a thumbnail of an image I took and I needed to find the original.

Better yet, I need a program that finds images that are close to what I feed it – perhaps the one before I rotated and did some editing or cropping in Photoshop. Programs like these are called either Reverse Image Search, Reverse Image Lookup, or Perceptual Hash Similarity Detectors.

Surely there must be a great program, paid or free, that performs a Reverse Image Search on your local hard drive? I've tried a bunch – most were awful and just crashed while indexing my hard drives. Let me share with you the programs I tried and what I discovered. Note that this is by no means a comprehensive list.

Things to Look out For

Note that this is slightly different from the many different "Dup(licate) Detector" programs out there, which offer to find multiple versions of identical images on your drive and then delete the ones you don't want, leaving you to remember where the one you kept resided.

Dup Detector programs such as **Visipics** and **PassFab** can be useful if you've previously used **Picasa**, **iPhoto**, or other photo management suites to organize and edit your photos. These programs create lots of copies because they create folders of "Originals" to allow you to undo changes you make to photos, along with caches of thumbnail images for fast browsing. If you're not using these apps anymore, and you're sure you won't want to undo those changes, then the "dupe detector" programs will help clean up your hard drive. But this is NOT the capability I was seeking out – in my case all I get from these programs is a huge list of image copies, and it's up to me to plow through them to find the image I'm looking for.

There are also many such file finding programs that just look at the file size and date to determine similarity. Again, not what we're seeking. I'm after something that identifies similar photos even if they are stored in different file formats and different resolutions.

Digikam showed promise. The screen shots above and below, and right, show the original image provided top left, and a series of good close matches below it. But the other three screen shots show the range of mismatches which really look nothing like the target to match – and it took three days!

"I bang my head against the wall so you don't have to". ™

SimilarImages - https://tn123.org/simimages Not updated since 2013. Index ran for three days. The lower the number, the more close the comparison. Not obvious how to set a reference directory. After three days there were no results to be found (no pop-up, no window, no log file…) Not useful.

Similar Image Search - This UPLOADS everything to their servers for analysis. That would take a year.
https://vitali-fedulov.github.io/similar.pictures/similar-image-search.html

DocFetcher – free; written by nerds; un-intuive UI, wouldn't index Archive drives; wouldn't update indexed drive like it said it would.
https://docfetcher.sourceforge.io/en/index.html

Digikam – I had really high hopes for this one. Digikam is a FREE open source software that's a database/editor/face search/properties search tool all in one. Their user interface is well laid out and their online documentation is incredibly clear albeit full of typos. It's a full-fledged digital asset management system, similar to Lightroom but with slightly less robust editing tools. It can find duplicate images, and find faces in images like Google Photos can. Buried in their list of features is the ability to search by similarity. https://www.digikam.org/about/features

It took three days for it to "build fingerprints" of two of my 8TB hard drives, but once done it promised to find similar images very quickly. To actually search for an image, hit the "Image" (middle tab) and drag the image you wish to match into the box and in less than a second similar images appear. You can adjust the degree of similarity.

Only it didn't work well at all. When I dragged over an image that I knew was in its collection, it either didn't show anything or (when the "similarity degree" was set to somewhere between 40% and 100% - it's widest range) it found plenty of images that looked nothing like my example, but not the image I dragged over. On many occasions I'd ask it to search for an image that I knew was in the collection but it turned up nothing. Sometimes it found what I was looking for plus images that were taken in the same set within a second. In summary, its performance and accuracy was all over the map. It's not a tool that I can rely on, and because it's free there's no meaningful level of support – just a mailing list you can subscribe to (to report bugs).

Imgseek - crashed upon database / directory scan. No activity on project in more than two years. https://sourceforge.net/projects/imgseek/

Awesome Photo Finder – free and easy and dead simple UI. It only searches for duplicate images, though – like so many other programs tried here, you can't specify a particular image to look for.
https://www.duplicate-finder.com/photo.html
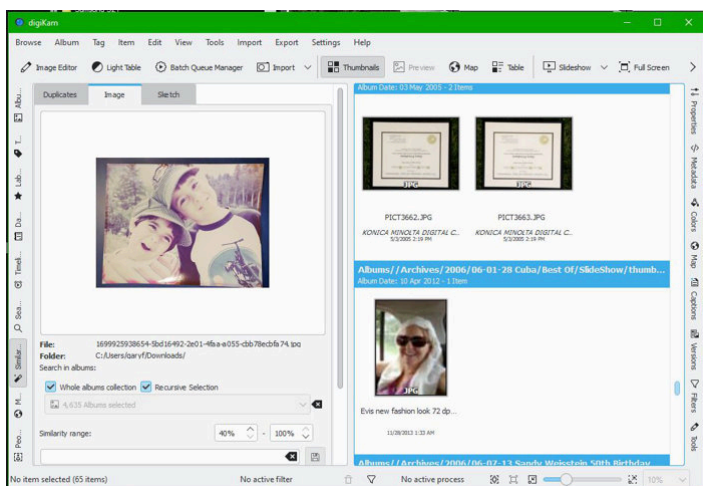
ACD SEE – https://www.acdsee.com/en/products/photo-studio-ultimate/ I love ACDSee. I've been using it as a very fast image viewer/editor/organizer for over 12 years. Their latest version, *Photo Studio Ultimate 2024* claims to be able to find similar images. But I couldn't get it to install, and the "tech support line" (quotes intentional) were clueless. Couldn't try. USD $109.95 or $8.90/month.

Visual Similarity Duplicate Image Finder – WINNER!! – Tried this 10 years ago. Back then itook a week to scan 48% of my files and then crashed. New version worked much better – took 3 days to scan 16 TB of images. Once scanned, it took about 10 minutes to match an image. This program doesn't know how to read .arw (Sony RAW) files nor .dng files. Nor does it like filenames beginning with ._or images within _vti_cnf directories (used by Microsoft *Frontpage* back in the day). BUT IT WORKS and it's worth the $24.95.
http://www.mindgems.com/products/VS-Duplicate-Image-Finder/VSDIF-Download.htm
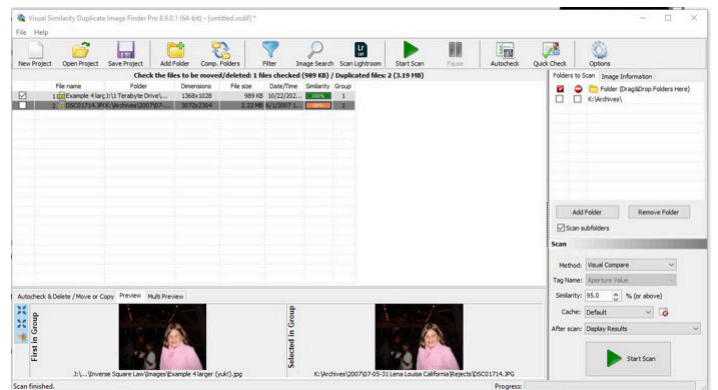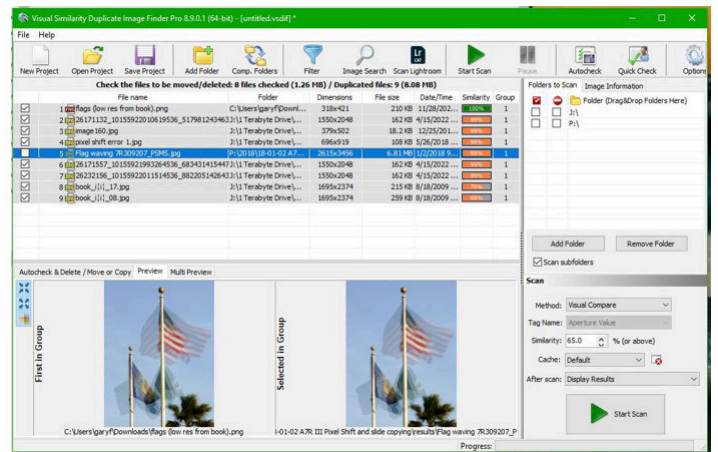
VSDIF was probably the best match finder, again taking three days (time flies when you do these tests). Above are two screen shots showing its accuracy. It provides a similarity rating, 100% being a perfect match with smaller sizes or similar frames in a shoot given an amber light for ratings like 90 or 95%. Below, a scan with errors gives you a list of corrupted images you need to fix.
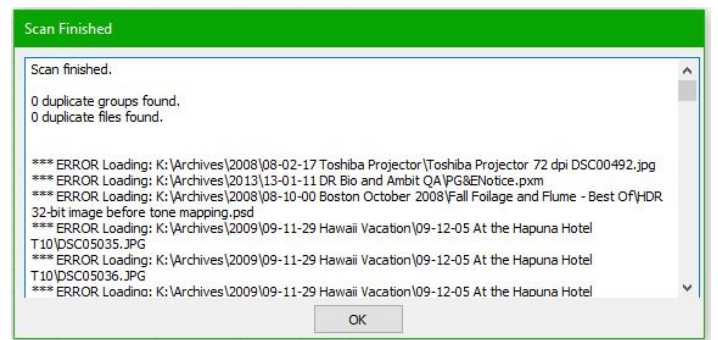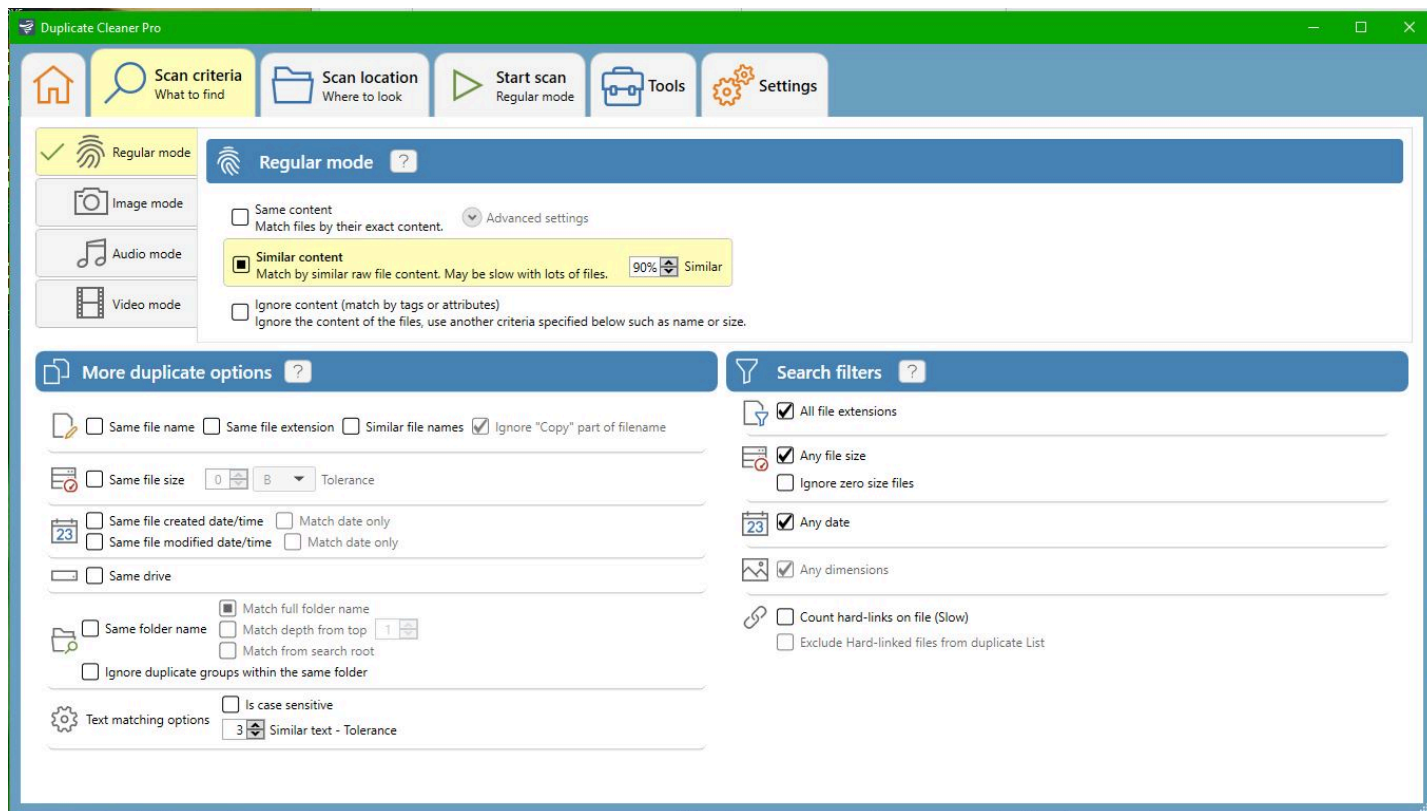
Above: Duplicate Cleaner Pro 5 – see 'Similar Content' option.

Duplicate Cleaner Pro 5 -

https://www.digitalvolcano.co.uk/duplicatecleaner.html
This one looks pretty good. Can match audio or video files too. Intuitive UI. BUT YOU CAN'T SPECIFY AN IMAGE TO MATCH. (It will just scan everything and find images similar to each other.) USD $39.

Duplicate Photo Finder – Can't specify an image to look for. https://www.ashisoft.com/duplicate-photo-finder.htm

Dupeguru for Mac and Linux only https://dupeguru.voltaicideas.net/ I t has a special *Picture* mode that can scan pictures fuzzily, allowing you to find pictures that are similar, but not exactly the same. Couldn't try.

Pixcavator is not open source, but there is a 30 day free trial. Not a good fit. Characterizes images only and puts results into a spreadsheet. https://calculus123.com/wiki/Pixcavator_Student_Edition

DHASHING – A Python program 6 years old. I would try it but I've already removed my Python environment to save space. ☹ https://github.com/moondra2017/Computer-Vision

Finally, if you're both a geek AND a nerd, here's a very comprehensive guide to building an image search engine with Python and OpenCV software libraries, written in 2014: https://pyimagesearch.com/2014/12/01/complete-guide-building-image-search-engine-python-opencv

Face Search Programs

Tag That Photo - $49/year, first 30 days free. Took a week to scan my data set (well, I killed it six days in because I realize I didn't have more pictures of my grandmother.) https://www.tagthatphoto.com/

Photo Prism https://www.photoprism.app/ Runs on Docker (windows / linux / mac) or RPi, cloud or other external entities. Google Photos capabilities on your own hardware. Scans and analyzes content; recognizes faces. Doesn't actually find duplicates or similar images. But it does look quite ambitious!

JPG Repair Tools

During the course of indexing process, some programs coughed up some rather long error logs, claiming that there was an error opening specific images. I have something on one of my hard disks called *Corrupt JPEG Checker*, for Cds/CD-ROMs – this is an old problem. Since it's regretfully common that some bit rot would affect some of my digital assets (making me wish I had adopted a file server running ZFS file system earlier), while researching this article I started going down a new rabbit hole: Are there programs that would scan your hard disk for images, identify those that are corrupt, and make an attempt to fix them – all automatically?

Here's a sampling of programs I've tried. As with the Reverse Image Search programs above, this list is certainly not exhaustive. And unlike tests with the above programs, some .jpgs simply cannot be fixed no matter what program you use.

Bad Peggy v2.3 Scans but doesn't do repairs. Free. https://www.majorgeeks.com/mg/getmirror/bad_peggy,1.html

EaseUS Fixo $39.95 (50% off if you exit the demo program without upgrading). Can fix one at a time; advanced repair requests that you upload a healthy image to help it along. It could repair about 10% of the images I fed it. Not impressed, even at half the cost. https://www.easeus.com/ppc/brand/fixo.html

Recuva – Obviously a New Jersey outfit. This software was designed to fix individual corrupted images on memory cards – there's no automatic scanning. I've used this and recommended it in the past – it does a decent job. https://www.ccleaner.com/recuva

Wondershare Recoverit/RepairIt claims to repair video, photos, audio, and "files". Also offers an AI-based photo restorer. $69.99/month; $100/ forever . Does one at a time. Their executable is called "video repair" which is kind of confusing. Although it claimed to repair 221 out of 222 corrupted images I gave to it, that result was misleading – sometimes the only thing it can recover is the embedded 160 x 107 pixel thumbnail, or the part of the .jpg that didn't have corruption artifacts. (I could have done that with a simple crop!) (Sometimes 80 x 120 pixels) Not impressed. https://recoverit.wondershare.net/ad/photo-repair.html
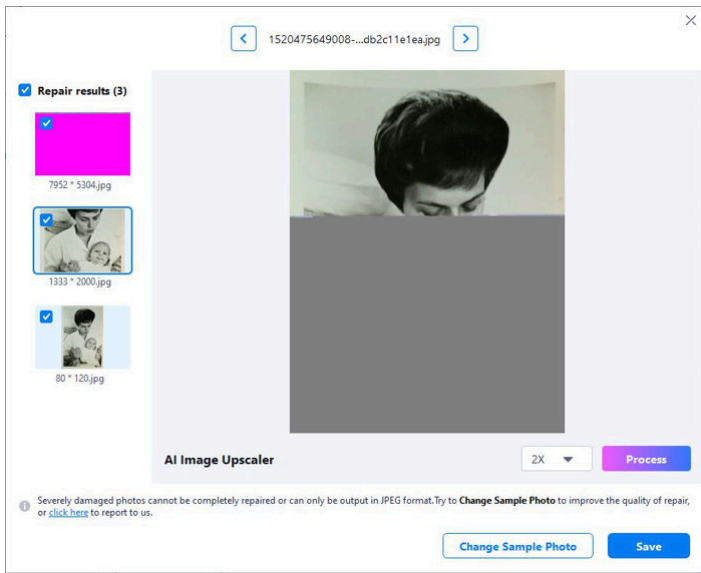
Wondershare Repairit (above and below) can find intact lower resolution previews embedded in corrupted image files, and can use AI upscaling and the other versions to repair – but often just extracted a tiny image.
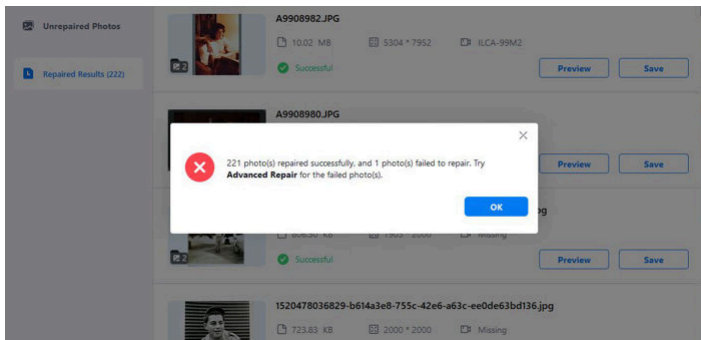
EaseUSA Fixo, below, managed to repair about 10% of damaged files.
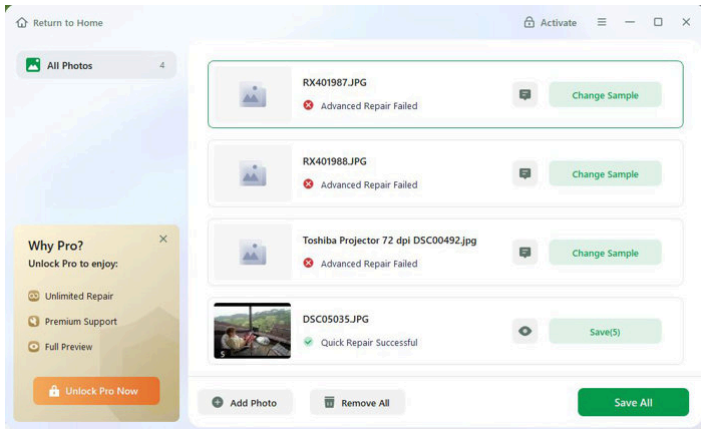
SimilarImages took days to search disks and then failed (it's out of date…)
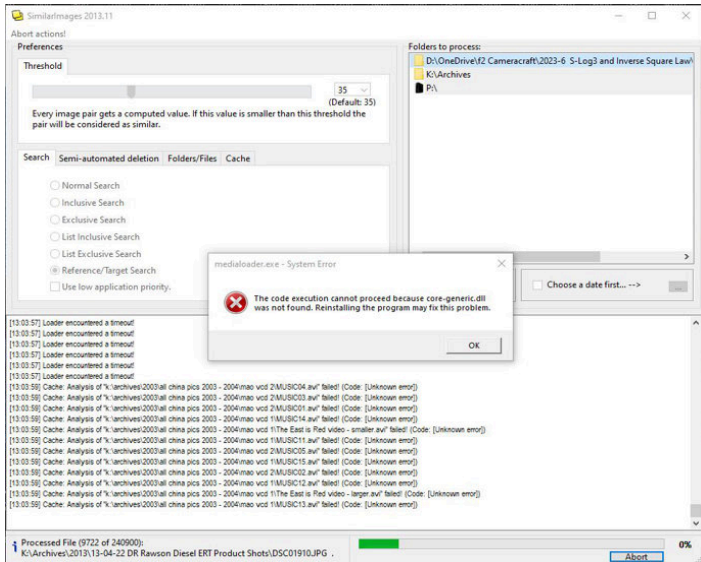
Corrupted JPEG and intact raw – why you should shoot JPEG+RAW to be sure

This example from editor David Kilpatrick shows how Adobe Bridge previews rendered a damaged JPEG. This file had looked normal in-camera but all four copies located on one portable 1TB SSD, a main working SSD in the computer, and also on an attached archiving HD were identical damaged files. However, the .ARW file for the shot was not damaged. Strategies: with a single card slot, raw and JPEG are saved on the same card, but copied over together (normally). With separate slots and memory cards, the JPEG may not be copied over, but remain on a card able to store many thousands of shots – so check your camera's JPEG storage card if a raw file is damaged, and vice-versa.
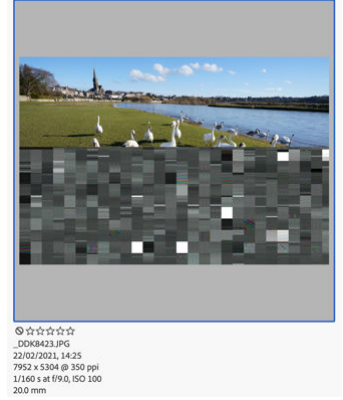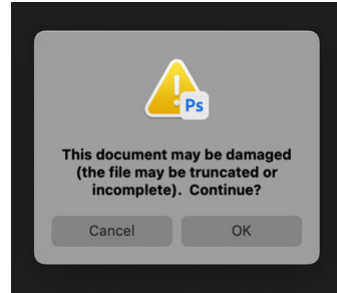
Right: Bridge thumbnail, and below, screen shot of monitor size preview. Below that, result of opening JPEG, then result from .ARW raw.
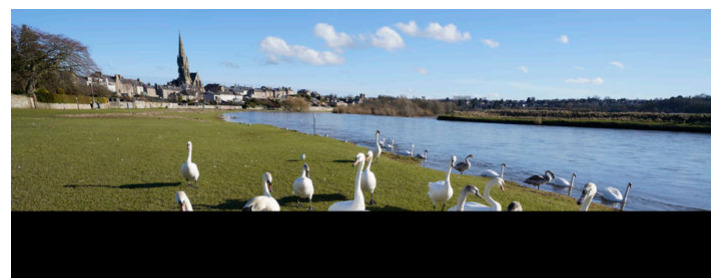
COLOUR

Datacolor ColorReader

In the past many colour management brands like X-Rite and Datacolor offered calibration and profiling products which could also spot measure colour values and save readings. But they ensured photographic market colour calibration and profiling hardware and software could not be used this way as they sold much higher value colorimeters, spectrophotometers and densitometers for colour science, textiles, dyes, paints, plastics, commercial printing and other fields.

In practice our 1996 Colortron has continued to provide accurate readings, and tends to be used to make comparisons within a session of printing and reading, giving Delta-E figures through the final *Colorshop* software running on a 1999 Mac Powerbook. But relying on an ancient Mac System 9.2 and laptop, and a measuring device which has NiCad rechargeable cells in its power circuitry, makes no sense. Nor does spending over £2,000 on a hand-held industrial spectrophotometer many of which only display their readings or save them to internal memory. So when the **Datacolor ColorReader** was spotted at the Societies' Trade Show in London last year with a promo price of £79 (normal cost £99 inc. VAT) I had to find out what it could do.

The answer – like nearly all such devices – is that it's aimed at the home and trade painting and decorating market. It has a built-in White calibration patch, like the ColorMunki or i1 Pro. Since most such devices are obsolete long before the White has gone Yellow, that's fine today. Your 2023 calibrator and profiling kit does not need to last to 2030 as interface and OS changes will make sure you have to buy a new one. The ColorMunki has proved a rare exception.

In fact, the measuring heads of many calibration and colorimetry

The computer screen rendering the ColorReader's measurements with values and colour patches.

devices are often similar across a price range of devices. They vary in technology from prisms to diffraction gratings and holographic filters or simple CMOS with colour filters, and in purpose from a specified angle of lighting and reading incidence for measuring CIELAB 1976 L*a*b values to those also able to measure texture and gloss, essential for tasks like vehicle paint matching. Your first generation LCD screen calibrator-profiler is probably just as usable as the latest in the series, but no long supported unless (like me) you freeze hardware, software and device in time. Those made for CRT screens rarely are.

Also, new design generally beats old over a 25 year gap, and the little ColorReader which recharges on USB and communicates with an iOS or Android app by Bluetooth is pocketable. The only downside is that the paint matching function dominates the software used on phone or tablet and some of the great functions of my old Colortron like saving colour palettes or

swatch libraries are hidden in the ColorReader but not exportable for use in mainstream photo-graphic applications like the Adobe suite.

It will show RGB reading values, but does not claim to be sRGB or any other specific standard, and it can show CMYK values but once again to an unknown standard – American SWOP inks are very different to British and European FOGRA inks, CMYK is specific to the inks involved. It's fair to assume that the RGB and CMYK of the reader are similar to 'Generic' versions in Adobe, Apple and Windows colour management.

What this reader can do really well is compare reflective colours, shown on your phone screen with patches and numeric values and that benchmark Delta-E showing colour difference. You can for example take a reading from your studio background if it's a plain colour, photograph it with a subject directly on it, print a sample shot, read that then fine tune the image until your print reading closely matches the background. As long as the differences between original,

digitally captured, monitor displayed, transilluminated and reflective printed colour are appreciated photographers and clients can all be happy ever after but there are many colours seen on your screen, or the client's screen, which can never look the same as printed reflective copy.

But profiling is not always predictable. Sometimes the uncalibrated screen out of the box is fine, and sometimes ticking 'Let the Printer Handle Colours' outputs better prints than your painstaking ICC. This was evident in one album being displayed by a minor overseas lab at the SWPP show last year, with tone breaks and posterisation in the darker midtones and shadows typical of poorly handled special paper stock profiling.

It's still hard to beat a Datacolor Spyder studio kit with the print profiling function. It's also well worth going to photo shows to find occasional things like this – it's been equally useful reading paint colours, its main purpose, when decorating!

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

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

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WILKINSON CAMERAS
Large range of photographic equipment and Guild member's exclusive retail offers. *https://www.wilkinson.co.uk*

3XM
Guild Members receive double points on every product order. *https://www.3XMsolutions.com*

Award yourself a skills and social boost – get Stoked at the Guild Awards and Photohubs training event, February 2nd & 3rd 2024

Doubletree by Hilton Etruria Hall, Stoke-on-Trent. https://photoguild.co.uk/event/guild-awards-weekend/

The Awards Evening is a black-tie event starting at 6.30pm on 3rd February with a drinks reception, which is followed by a 3-course meal and coffee to finish, plus music after the presentations themselves. Any photographer attending the Awards Night will get a FREE copy of the Guild's stunning and inspirational Year Book published by Loxley Colour – worth £27.50.

There will be some great photography-related opportunities on Friday and Saturday in the daytime at PhotoHubs Stoke, held at Doubletree by Hilton, Stoke on Trent. Check out the PhotoHubs website for booking details.

The Friday night is also a great opportunity for a relaxed get-together and social evening (whilst many met in the bar, some some people last year used the opportunity to visit the 10 Pin Bowling complex across the road). Etruria Hall in Festival Park is,for the second year the venue for the weekend as it proved very popular last year. It recently had a £6.5 million refurbishment, has a Spa and is easy to access by road and rail. It is conveniently located with many great places to visit nearby and within a walkable distance there is a cinema, 10-pin bowling, waterworld, ski centre, restaurants and a retail park.

Learn from the best – pets, portraits, weddings & food

ON BOTH the Friday and Saturday there are small group workshops which offer an opportunity to learn in depth directly from leading experts in their fields.

DAY 1 – WORKSHOPS
Friday 2nd February 2024
09:30-12:30
Masterclass with Jessica McGovern
Seeing the Result: Outdoor Pet Portraiture Shot Spotting – £125
Photography Session Days
09:30-11:25 | 12:00-14:25 | 14:30-16:30
A Portrait & Portfolio Experience with Photography Session Days – £125
13.30-16:30
Masterclass with Jessica McGovern
Shooting for the Edit – When In-Camera Perfection is Impossible – £125
09:30-12:30
Masterclass with Chris Chambers
Creative Light for Weddings – £125
13:30-16:30
Masterclass with Gary Hill
Kick Ass Portraits in Seconds – £125

DAY 2 – WORKSHOPS & PRINT COMPETITION
Saturday 3rd February 2024
09:30-12:30
Masterclass with the Foodies Photographer Emma Dunham
Food Photography that Wins – £125
09.30-12:30
Insightful Judging Workshop with Jo Bradley & Heather Burns
I'll be the Judge of That! – £125
09:30-12:30
Headshots with Gary Hill in Aid of Remember by Baby Charity
Bag Yourself a New Headshot! Minimum Donation £10
14:30-15:30
Print Competition LIVE Judging
Included with Speakers Day Pass or £10 per entry otherwise.

Jess McGovern is one of the country's top photographers of horses and dogs, especially in outdoors settings. Heather Burns is an expert photo-surrealist artist creating composites that have to stand up to close judging scrutiny.
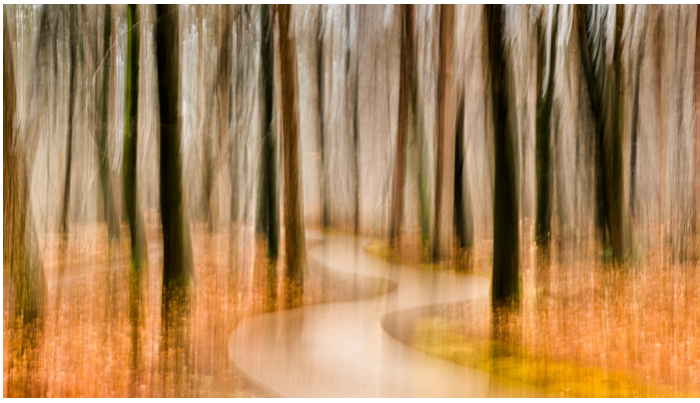
Charlotte Bellamy has brought the art of intentional camera movement to the forefront, above. Chris Chambers (below) helps you turn almost any situation into a superb out-of-camera shot by using the location and light conditions.

Friday 2nd February 2024 – SPEAKER PASS PRICE – £25

Times: 09:00-15:00 (last entry 14:00)
This gives you access to listen to the Speaker Presentations on Day One, as listed below and book a Photography and/or Business Mentoring Session (subject to availability).

DAY ONE – SPEAKER PRESENTATIONS

10:00 Slavomir Kondratovic – How to use Backdrop Stacking, Colours & Light to Create Dynamic Images
Stacking backdrops can totally transform portrait shots. Simple colour choices and lighting techniques can add volumes to images. There will be plenty of practical, useful tips in this session, so whether you are a beginner or a professional, there will be some valuable nuggets for you to take away.

11:30 Gary Hill – Keep Creativity Alive
An inspiring talk dedicated to nurturing and sustaining your Creative Spirit in Photography. Discover how to embrace challenges, experiment fearlessly, and keep your artistic vision alive in the ever-evolving world of photography.

13:15 Chris Chambers – Shooting for the Edit – when In-Camera Perfection is Impossible
Weddings are fast-paced and involve juggling so many balls that even an octopus would struggle! Photographers swear by the mantra of getting it right in camera, but in this presentation, Chris will buck the trend and explain how perfection isn't always immediately possible, and using real-world examples of straight-out-of-camera images and the finished photograph will demonstrate how shooting to edit should be a perfectly acceptable skill for all wedding photographers (and those who shoot other genres too). Expect lots of useful hints, tips and ideas to take away for your own photography and learn the difference between shooting editing and fixing errors in *Photoshop*.

14.30 Charlotte Bellamy – Intentional Camera Movement – so Much More than a Blurry Photo
Intentional Camera Movement (ICM) is a technique growing in popularity. A well-executed ICM image can bring emotion, feeling, and movement to a static image and become a piece of art – far more than a 'blurry' photo. Certain elements, if included in your images, will elevate them into a compelling one that can 'stop people in their tracks'. Find out more about them in this session.

Claire Osborne shows how to create astounding Gold winners like this.

Saturday 3rd February 2024 – SPEAKER PASS PRICE – £25

Times: 09:00-15:00 (last entry 14:00)
This gives you access to listen to the Speaker Presentations on Day Two, as listed below, enter our Print Competition, meet Trade friends, have a new Headshot taken, take images of model Natasha Bella and book a Photography and/or Business Mentoring Session (subject to availability).

The attending suppliers on the 3rd February 2024 so far confirmed include *Fujifilm, Epson, Loxley Colour, CeWe, Graphistudio, Click Props/Backdrops, Digitalab, One Vision, Handpainted Backdrops* and the Guild of Photographers.

DAY TWO – SPEAKER PRESENTATIONS

10:00 Christopher James Hall – Paying-It-Forward through Photography
This is an inspiring talk about Christopher's personal photography journey, which started in 2015 when he was struggling with homelessness himself and led to his creation of a foundation to help others in similar circumstances in recent months. Christopher will share how 'paying it forward' can create a positive impact that resonates far beyond the initial gesture, showcasing how photography can be a catalyst for social change and empowerment.

11:30 Claire Osborne – "Going for Gold" – From Concept to Creation – Master the Art of Creative Photography
Join Claire on a journey that takes you through the process of transforming your creative ideas into award-winning images. Whether you're a beginner or an experienced photographer, there's something here for everyone, as it's packed with practical insights that you can apply to your photography immediately. The goal is for you to walk away with the knowledge and confidence to create your own stunning, award-winning images.

13:15 Emma Campbell – Beyond Awards: A Journey of Discovery through Competitions
Mentoring can Shape your Unique Style and Creativity. Entering competitions can be daunting and make you feel vulnerable especially so when things don't seem to go your way. Instead of solely focusing on the awards, think about another key benefit – how competitions (and mentoring) can shape you as an individual photographer! Emma has experienced everything from disqualification and no grades to eventually achieving the Guild's 'Overall Image of the Year (Judges Choice)'. With every submission, she believes she learnt something new that has made her the photographer she is today. Let Emma take you on a journey of highs, lows, and a few ugly bits – as she highlights some of what she's learnt as part of the process and what can be achieved if you give the competition a go and stick with it.

14.30 – Print Competition Judging – Join us for the LIVE Judging of the Print Competition
An exciting session packed with learning! This is a great opportunity to learn from Judges; a great prize awaits the winner!

Included in the Day Pass for Saturday is the option to enter up to two images into the competition free of charge!

If you wish to enter, please send a high-resolution digital version of your printed image to carly@photoguild.co.uk by 09:00 am on 22nd January 2024. If there are too many entries to judge in the allocated time, the Judges will shortlist before the session.

Prints should be a minimum of 12 x 10" and placed on a 16 x 12" or 20 x 16" mount board and handed to our reception by 12 Noon on the day and can be collected straight after the event finishes.

TWO DAY SPEAKER PASS PRICE – £45
This gives you access to listen to the Speaker Presentations on both days, and on Day Two enter our Print Competition.

John Miskelly *created this drone image in Donegal on a tidal estuary, from around 110m high. "The image has been processed in Photoshop to enhance the tones, quite dramatically in fact, as this is meant to be a fine art image and not a truly accurate reflection of reality. It's a part of my 'Above' series, where I look at abstracts in the landscape which can't be seen from a ground level viewpoint". See John's website* **www.johnmiskelly.co.uk**

By Michelle Szpak – a Guild of Photographers Silver award winner.

*Wedding silhouettes – above, by **Andrew Baines**, below by **Kevin Pearson**. Both are Guild Silver award winners.*

Above, Glasgow's 'squiggly bridge' seen by **Mark Gibson** through a window and venetian blind. Left, effective lighting, a simple pose and the strength of black and white – a Guild Silver award winner from **Emma Finch** of **sessiondays.co.uk.** Below, architectural b/w Guild Silver, from **Helen Simon**.

*A fitting end page in January, a Guild Silver from the lens of **Alison McKenny**.*

Photo Sally Hateswing, 28-75mm G2 | 75mm | F / 4.0 | 1 / 125 | ISO 320

28-75mm F/2.8 Di III VXD G2

The 28-75mm F/2.8 Di III VXD G2 (Model A063) for Sony full-frame mirrorless cameras, features a new external construction housing its outstanding new optical design, together with custom buttons which are programmable from the Lens Utility software. It offers stunning edge to edge sharpness at all focal lengths and has a new VXD AF-system which is much faster as its predecessor. Impressive close-up shots are also a feature, with its short MOD of 18cm at the wide-angle end (1:2.7). With these and other innovations, this lens is the ideal choice for photographers who want to maximize their creativity.

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