

INSPIRATIONAL IMAGES / PRO KIT / NEWS / INTERVIEWS

# PROFESSIONAL PHOTOGRAPHY

ISSUE #10

**FETISH,  
FASHION  
& FINE ART**  
MILES ALDRIDGE

**THE TECHNICOLOR WORLD  
OF MILES ALDRIDGE**

**TERENCE DONOVAN  
REMEMBERED 20 YEARS ON**

**INSTAGRAM GOES PRO**

**HARRY GRUYAERT'S 1982  
TOUR DE FRANCE**

**KIRKLAND'S NIGHT IN BED  
WITH MARILYN MONROE**

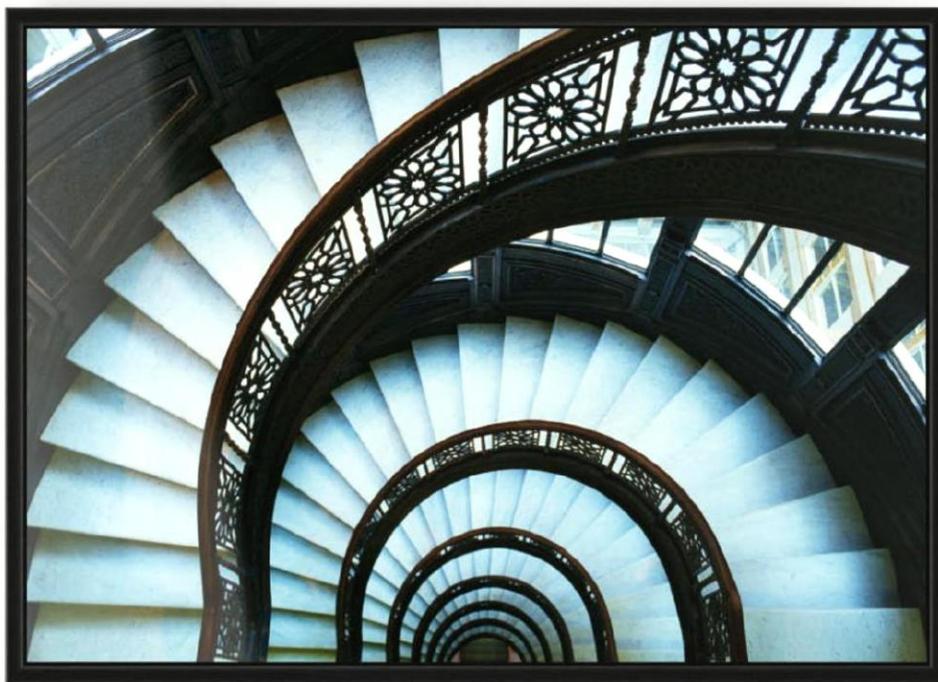
**STUART FRANKLIN ON THE  
SHOT THAT CHANGED IT ALL**



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 **WHITE WALL**

# LETTER FROM THE EDITOR

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This month's cover features the work of British fashion photographer and fine artist Miles Aldridge

## A QUESTION OF COLOUR

**W**e were spoiled for choice for covers this month: Miles Aldridge or Terence Donovan. Sure, everyone loves a monochrome master, but it was with glee that we secured the image we did. It's a bold bonanza and it's refreshing to be recognising modern-day success of this scale. Take a read of our interview with Aldridge on page 16 to gain a bit more insight into the motivations behind his unique approach to photography.

It's a relatively recent development in photography that colour has been achievable, accurate and accessible. And it's even more recent that it's become accepted as an equal to monochrome, rather than merely the domain of commercial photographers. That's a transition Aldridge has experienced first-hand. He saw a gap in the market for colour and capitalised on it to great success. And now he's been accepted into the collections of some of the world's most prestigious art institutions, including the

Victoria & Albert Museum and the International Center of Photography in New York. As someone who'd never planned to pursue a photography career, it's amazing how far he's come.

Also in this issue, regular readers can expect to find a few changes. We've expanded My Space (page 70), allowing more insight into the homes, studios and work practices of photographers around the world – starting with an Oregon retreat. And we've introduced a new feature, Ask the Curator, on page 86, where we'll hear from the creative minds behind major exhibitions. They'll let us behind the scenes and give insights into the months, and sometimes years, they've spent working towards these expansive exhibitions.

You'll also find the retrospective in a new home this month (page 104). With a major exhibition opening on 15 July, there seemed no better time to feature 1960s legend Terence Donovan. Talking to his widow, Diana, and the curator of the show, we get an intimate insight into artist's life and work.

Finally, don't miss our subscriber's collaboration with MACK books on page 36 (it's a good one).

**Emma-Lily Pendleton**

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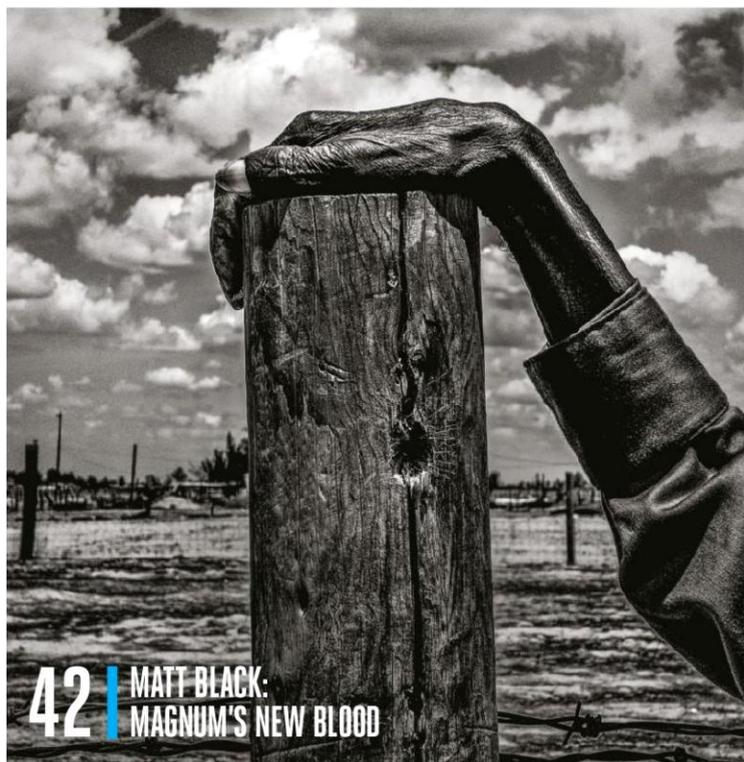
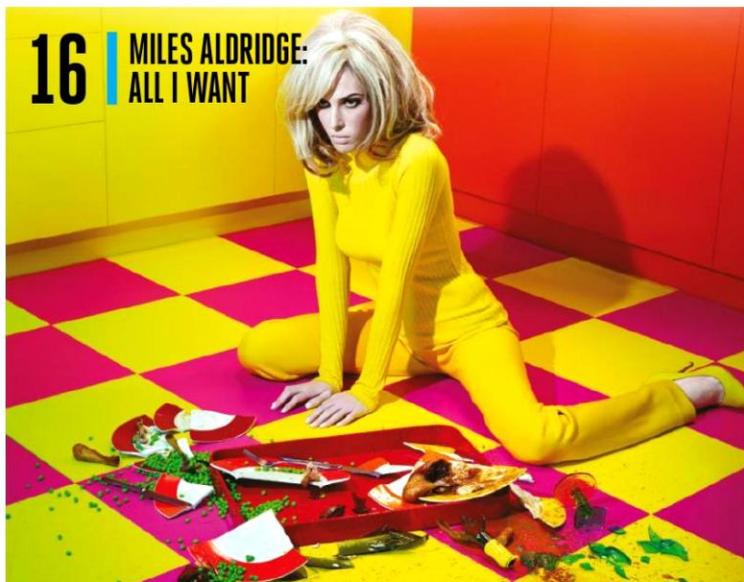
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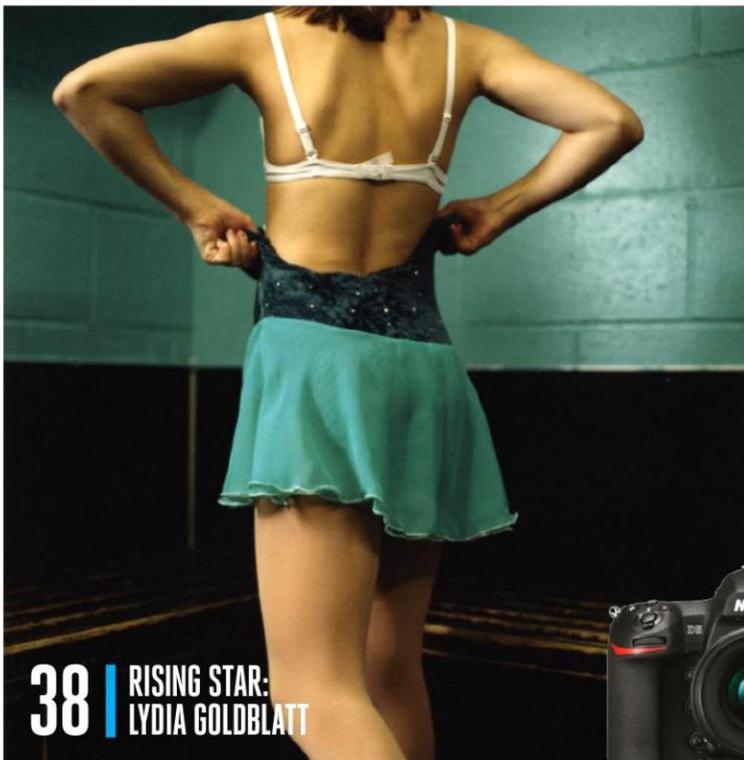
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**HARRY GRUYAERT**  
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The Magnum photographer recalls how he shot the 1982 Tour de France from the back of a moving motorcycle, and how different it all is today.



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Photographers' tendency to work on our own means we're being screwed as a group, says Middlebrook, who makes a passionate call for collective action.



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**MARC ASPLAND**  
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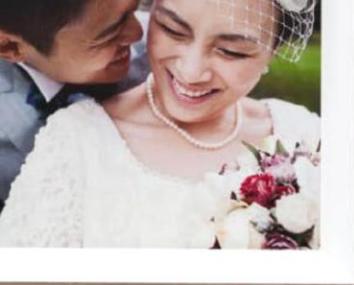


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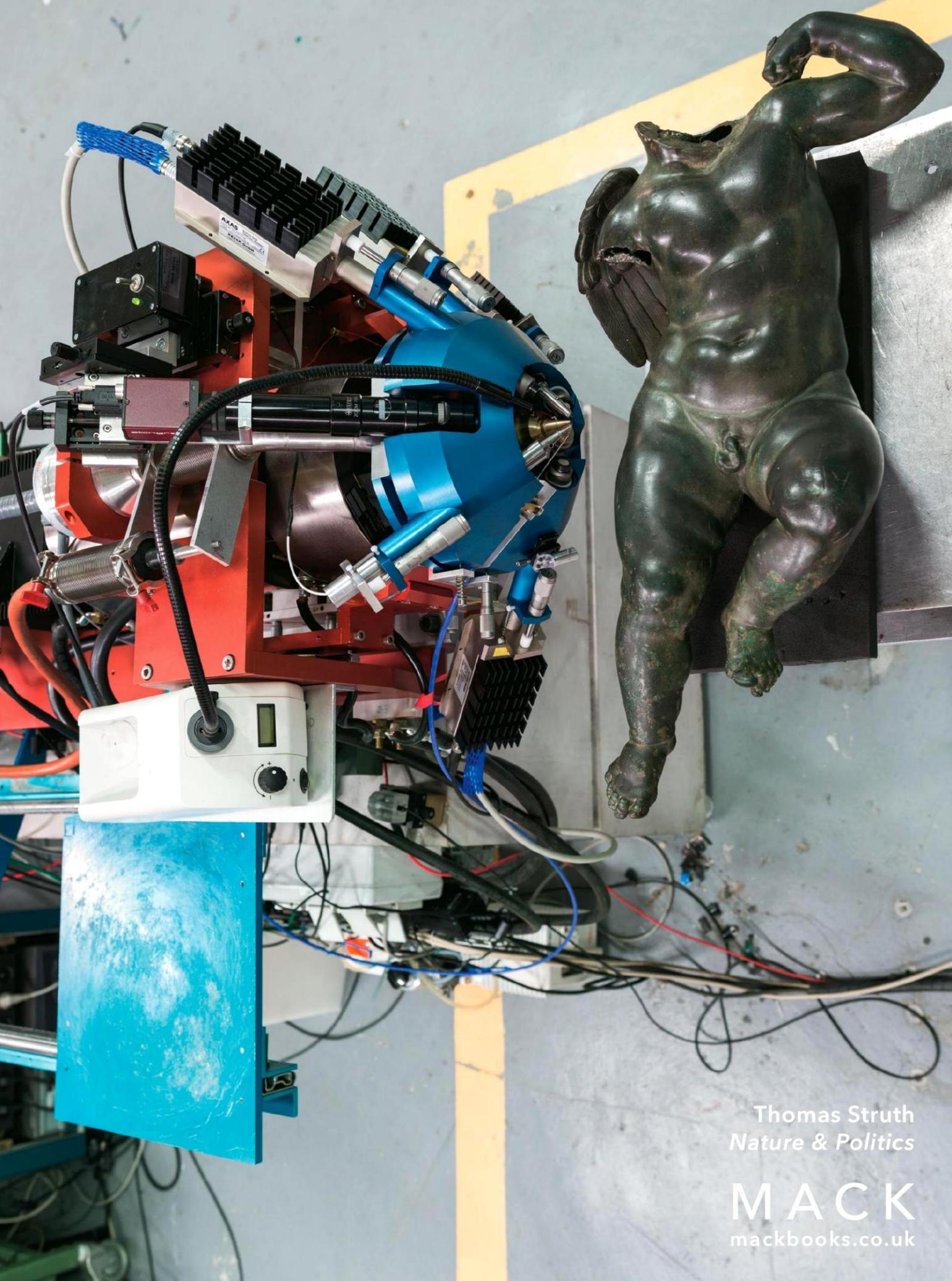


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OPINION

# Photographers need to act as a collective

Our tendency to work individually means we're being screwed collectively

I recently photographed an event. Soon after, and very late at night, I received a 'punchy' little email saying, 'Please send images immediately, two big organisations need them tonight for publication'. I replied, 'I presume said organisations would like to licence the images, for reasonable payment, as per industry standards?' The reply was nothing if not telling... 'Be like that, then; there are plenty of people offering images from the event for free. Think about the exposure. Bye!' Or words to that effect.

Now, one of these organisations was a massive (not to be overstated) US Government department which would have, I presume, a modicum of budget. But that in itself was not the issue – nobody pays for anything they don't have to these days, it has become the norm. The issue was that in my silly hope to stand up for the values of my profession, I was seemingly undermined by colleagues who don't care quite so much.

That is, as far as I'm concerned, pissing on your own cornflakes. If you don't charge people for things now, they will get very uppity when you decide to do so in the future.

I've been thinking about the power of the collective for a long old time now. I'll be honest – I wouldn't want to work with some of the photographers I have met. But that aside, I think we need to join hands. I'm thinking something along the lines of a Kibbutz in mentality – but with payment in actual currency as opposed to artichokes.

What if everyone who had worked that event had expressly agreed beforehand that all images would be represented through a collective? What choice would these vultures now have? Even if they'd bought just a few images, and lots of people made no beans, well... Some beans for some (it's called meritocratic, I think) is still better than no beans for anyone.

But photographers don't think that way – photographers are to capitalism what artichokes are to communism. If they can eke out a little exposure for themselves at the expense of a value system that served us well for so long, they surely will. And

because they have been for quite a while now, clients don't so much as sniff an opportunity, they seem genuinely surprised when you ask for recompense. In fact, worse: they imply you are ill-judged. We, as an industry, instead of organising ourselves and standing firm, have allowed buyers to believe we are worthless.

Now I hear what you are thinking – you're thinking this guy's an idiot. And maybe I am. But I am an idiot with a platform and I don't give a monkey's.

It is somehow the self-selecting nature of this business that means we don't, largely speaking, think about the greater good when we make our decisions: we think about what's good for ourselves, right now. I do understand that food on the table is more pressing than some more distant horizon. But that horizon is no longer distant, it is the pane of glass that your nose is pressing against, right now, and you can't get beyond it.

Well, we could get beyond it, but we need to break it, and that will take something a bit more unified than people so desperate for 'the exposure' that they undermine it at nearly every turn. Exposure simply means you're an unpaid whore, and if you think otherwise, you are broadly speaking naïve.

Now I've heard all the stories punted out by photography organisations that 'x' received so much great exposure (read the press releases, ugh) from their blah blah... that they picked up some assignment, somewhere, once. And I am sure some careers have blossomed a little, for a while, as a result.

But in a broader sense, for most of us, exposure is just toying with the insecure nature of our sensibilities. And they know that. Free images for the purposes of exposure, this terrible desire to get ahead, means our cornflakes are very soggy indeed now.

We should organise ourselves against this premeditation. So how are we going to do this? Don't ask me, I'm no militant and you won't find me bashing the hustings – it will take someone a bit more thick-skinned and with better admin skills. But we should do it, and NOW.

**'Exposure' means you're an unpaid whore, and if you think otherwise, you are naïve.**







“I want **this** photograph to be available to people for whom this is an important **memory**. It symbolises the **Courage** of the time.”

*Stuart Franklin*

This is an image that changed everything because, for me, it crystallised the spirit of revolt. The 1989 uprising in Tiananmen Square was one of the most moving events I've witnessed. It was a tragedy to see unarmed young people shot down in cold blood. It was a movement for freedom of expression, for basic rights, and against the outrage of official corruption. It ended badly, a stain on the reputation of a great country. The facts should not be denied, but discussed, so that people can move on.

A lot of things were misreported on both sides. A lot of outside actors were involved that may have worsened the situation for the students and their protest. I want this photograph to be available to people for whom this is an important memory. It symbolises the courage of the time. What it doesn't show is the bloodshed. I am best known for the image of the tank man. That is called an 'iconic' image, but what such images sometimes obscure, with the passing of time, is all the other pictures that lend explanatory power to the story. I'm interested in history, and this landmark event changed my life.

***The Documentary Impulse by Stuart Franklin is published by Phaidon for £19.95***



# “MARILYN REALLY MADE THESE PICTURES... I JUST RESPONDED TO HER”

It's 90 years since the birth of Hollywood icon Marilyn Monroe. **Douglas Kirkland** looks back on a memorable, flirtatious and career-changing shoot, just nine months before the star's death

In late 1961, when *Look* magazine was preparing to celebrate its 25th anniversary, plans were being made for a landmark issue. Contributions by major figures including John F Kennedy were arranged, plus celebrity photo shoots. With a circulation of more than seven million, this picture-led title could attract the biggest stars. Top of the wish list was Marilyn Monroe.

The photographer chosen for this dream assignment was 27-year-old Canadian Douglas Kirkland. Prior to joining the staff of *Look* the previous year, he had worked for several newspapers and magazines and spent a four-month period assisting Irving Penn. At *Look*, he quickly developed a reputation for creating strong images of major female stars including Elizabeth Taylor and Judy Garland. Now he had the chance to work with one of the era's most potent sex symbols.



“I was tremendously excited to get the job, but very nervous,” says Kirkland, now 81 and still working as a photographer. “At the time, she was the superstar of the superstars, undeniably.”

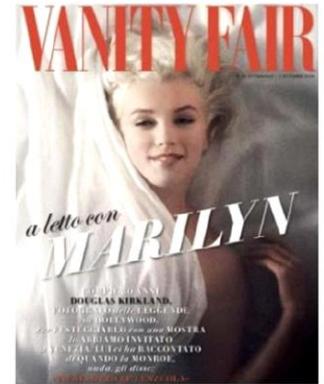
Monroe was 35 and had, in the previous year, won a Golden Globe, reflecting her enduring popularity. Yet 1961 was a difficult year. In January she'd divorced her third

## I suggested photographing her on a bed, but she did the rest of it.

husband, Arthur Miller. Her film *The Misfits* had received mixed reviews. She'd been in hospital to have her gall bladder removed, and received treatment for depression in a psychiatric clinic.

But Monroe knew the publicity value of a high-profile photoshoot for maintaining her public image. When Kirkland met her a few days earlier, at her house on the edge of Beverley Hills, it was clear she knew how to cause a stir with the pictures.

“I suggested photographing her on a bed, but she did the rest,” Kirkland remembers. “She said, ‘I know what we



Kirkland's shot was used recently for this 2014 cover of Italian *Vanity Fair*

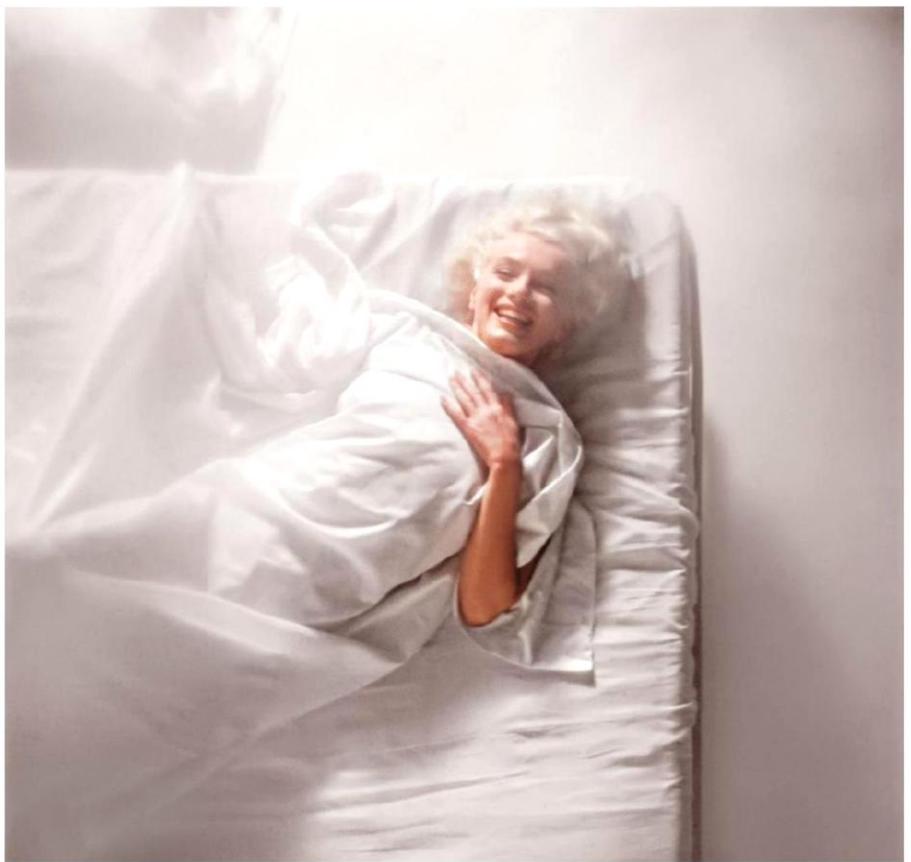
need, we need a white silk sheet.' Then, after we had talked for a while, to my surprise and delight, she added, 'I'll be there in nothing other than that silk sheet.'”

Monroe made two special requests for the shoot: some Dom Pérignon champagne, and music by Frank Sinatra. Kirkland hired a studio on Sunset Boulevard for the evening of Friday 17 November. He was joined by his assistant, plus a hair and make-up artist. Two hours

after the appointed start time, Monroe finally arrived, looking every inch the glamorous Hollywood star.

Kirkland's approach was to keep things as simple as possible. “My intention was to give her all the attention and not have any distractions,” he says. The only props were the bed and the silk sheet. They were lit with one electronic

[Far left] The suggestion to appear naked under a sheet came from Marilyn  
[Left] Kirkland aimed to keep the shoot as simple and distraction-free as possible



[Above left] Kirkland gets a bird's eye view  
[Above right] The star exuded confidence  
[Above] Kirkland resisted an invitation to join the star in bed

Douglas Kirkland's work is represented in the UK by The Little Black Gallery, London. His book *With Marilyn: An Evening, 1961*, is published by Glitterati Inc. A new book, *Freeze Frame: Second Cut* will be published in early 2017

flash head, diffused through a scrim to create a natural daylight effect.

Monroe lay on the bed and Kirkland photographed her at eye level from close range, and from a small balcony with the bed placed directly below. She exuded confidence in front of the camera and was soon openly flirting with him.

"A little while after we'd started shooting," says Kirkland, "she said to the other people in the studio, 'I want to be alone with this

boy. I find it usually works better that way.'" So they were all sent out and there I was, suddenly alone in a room with Marilyn Monroe. She was very sexual and for a brief while, we were intimate. It all went into the camera in a wonderful way."

At one point, that intimacy almost became physical. "She invited me to join her in the bed, but I acted like I didn't understand what she meant and I just kept taking pictures," Kirkland continues. "I was on the edge of giving in, but I had a wife and children at home in New York, and it was just not something I wanted to do." At the end of the shoot, confident that he had a strong set of pictures, Kirkland lay on the floor with Monroe on the bed nearby. "We just talked about ourselves, our lives and our backgrounds, for about half an hour," he says.

"Then eventually I said we should ask the others to come back in, and asked my assistant to take pictures of me lying on the floor with Marilyn."

The pictures Kirkland produced that evening were relaxed, spontaneous and sexually charged, and a major turning point in his career. They've appeared on numerous book and magazine covers including, most recently, Italian *Vanity Fair*. He insists, however, that Monroe was largely responsible for the shoot's success. "Marilyn really made these pictures," he says. "She was the pro and I was the beginner. I just responded to her."

A second shoot was planned the following year, but it didn't happen. Kirkland was in Paris nine months later, working with Coco Chanel, when he read the newspaper headline, 'Marilyn est Morte'. "I was shocked. I just couldn't believe it," he says.

**David Clark**



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***Miles Aldridge*** explores the culture of excess, packaged with lust and lurid colours. Here he reveals the story behind his cinematic images, which bridge the gap between fashion and fine art

On the face of it, Aldridge's cinematic, seductive images of glamorous women tick all the boxes expected of high-fashion fiction. But then you realise something's not quite right. Often placed in domestic scenes, there's something sinister in the vacant faces, the glamorised violence.

Aldridge's career was launched during the anti-consumerist grunge movement. The gloss, the lurid colour; is this just a package to make the bitter reality of consumerism more palatable? The irony of this message being sent from fashion's heart isn't lost on Aldridge. The narrative of discontent is, he says, an honest report.

The British photographer has shot for everyone from Armani to YSL, featured prolifically in magazines including *Vogue Italia*, with whom he's been collaborating for 20 years. His immersion in ➤➤





[Opening page] Anja Rubik for *Vogue Italia*  
[Above] A Dazzling Beauty #4, 2008  
[Right] The Pure Wonder #1, 2008

this world continued with a 17-year marriage to supermodel Kristen McMenamy; Karl Lagerfeld gave her away, and Naomi Campbell was a bridesmaid.

But a major retrospective at Somerset House in 2013, and his entry into the permanent collections at the National Portrait Gallery, the Victoria & Albert Museum and the International Center of Photography in New York have cemented his standing in the eyes of anyone doubting his fine art credentials.

As he releases a book of the Polaroids taken as test shots, we sit down with Aldridge to find out how he went from a council flat dwelling illustrator and aspiring film director to shooting covers for the world's biggest fashion glossies within six months, as well as the motivations for his move from fashion to fine art.

#### **How did you get started in photography?**

"My girlfriend, in about 1995, wanted to be a model. She asked me to take a photograph of her and when she went to *Vogue*, they asked her who took the picture. The picture editor of British *Vogue* asked to see my portfolio – I didn't have one, just more photographs of my girlfriend. But she said I should take this seriously. Within six months I was shooting covers for *W* magazine and had an agent."

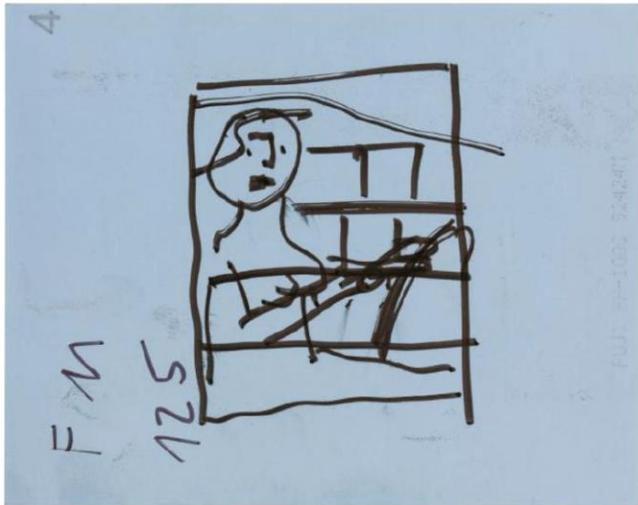
#### **Do you think that was a sign of the times?**

"No background in photography was the photographer equivalent of the model who's not a model, which was the grunge aesthetic. It was the whole movement of anti-professionalism. I wasn't professional, so I was perfect. I was just very nervous that I'd be caught out. *Elle* magazine once said, 'We'd like for you to do a story for us.' Of course 'story', in a photographer's vernacular, means a set of pictures. I thought they meant to write a story. I smiled and bluffed my way through that meeting!"

#### **You were working as an illustrator. Do you think illustrators make good photographers?**

"The difference is minuscule – you are illustrating something. I think Steven Meisel was an illustrator, and Warhol. They know how to arrange the frame." ➤









[Previous page, left] With a background in illustration, Aldridge likes to use Polaroids to plan his shots; all images taken from *Please Return Polaroid* [Previous page, right] *Immaculée* #3, 2007 [Above] *Cabaret* #4, 2006 [Right] *Short Breaths* #5, 2012

**Did you ever doubt this as what you wanted to do?**

“Only with frustration later... I was really the poster boy for the grunge movement. I was young(ish), poor(ish), and my priorities were more about beauty than money. Later, once I'd established the kind of pictures I wanted to make, there was a period after 9/11 when the sarcastic, negative, questioning pictures that I make had almost no arena. No magazines wanted anything to do with negativity.”

**For me, photography is about selling a dream.**

“Yes, but I think great fashion photography is about reporting on the world you live in. That isn't to say fashion photographers are journalists; they're more like poets. Their job is even more important than recording the fashions, it's to reflect the times that they work in. Those times are uneasy.”

**You've crossed the lines between fashion and art.**

**Do you have a favourite way to share your work?**

“It's not the golden age of magazines, unfortunately. When I started you would wait with trepidation to

see your images in *Vogue Italia*, *The Face* or *The New York Times* but with cheaper paper and fewer pages, magazines are a less exciting way to show the work. I think books are a great way to edit pictures. And equally, an exhibition. Books and magazines are ink interpretations of photography, whereas in the gallery it's the light sensitive paper that's been exposed to light being exhibited. That makes a big difference.”

**Your mother's widely cited as an influence. When did you realise her presence in your work?**

“It was a later realisation. She died when I was about 25, so I didn't really think about her too much because it was very painful. I started to remember her: this woman endlessly washing up, cooking, or making the beds; moving around the house rather like a ghost. My pictures were filled with quiet, silent women; she'd obviously entered my work.”

**Your father leaving and marrying a playmate, your mother dying: do you mind it being widely known?**

“If you want to be an artist you have to tell your story. You can't be protected from that. What you've been through is the material you're working with.”

**Where else do you look for inspiration?**

“I recently proposed to the Almeida theatre in Islington, London, to do their photography for the next ➤➤

**My pictures were filled with quiet, silent women: my mother had obviously entered my work.**









year, free. I really like going to the theatre; lately, more than the cinema. My heroes are Fellini, Hitchcock, Lynch... people don't make films like that any more."

**Have you always used your personal work like this?**

"Yes. My advice to young photographers is to photograph your girlfriend all the time. I think to be an artist you have to include your life in your work: it has to be autobiographical. And I may want to reproduce that light coming through the blinds, or the light coming down the hallway, in the studio."

**Why do you always shoot on film?**

"The colour is so nice, and so surprising. Film is a much more primitive way of rendering the universe around us than digital. This bus outside the window here would just be a block of red on the right film. But on digital it would be flat and boring."

**So digital will never beat film in your eyes?**

"I haven't seen any pictures on digital that I am knocked out by, yet. I think great photographic images require the limitation of film."

**But you started with no technical knowledge?**

"Yes. When I started working it was always in a daylight studio. I was working for *Harpers & Queen* photographing Miranda Richardson – it was November and there was no light. I was looking at my light meter and the photo assistant of the studio said, 'Why don't I set up some flash for you? I can bounce some light into a wall and it'll be a flat light like daylight'. I looked at the Polaroid and was like, 'Wow, great...' and I stayed with that lighting for another year. And then bit by bit, I started to creep in other lights. Now when people come to my studio, they can't believe it. There are often 20 lights stuck around, all doing different things!"

**And when did colour enter the equation?**

"I saw an exhibition for Peter Lindbergh when I was starting out. It was impressive, big, black-and-white prints, very grainy. I came out of that thinking I had to shoot colour. I didn't want to go up against so much black and white out there. I didn't have anything to offer. I instinctively felt there was a space for colour in the business. I got confidence from my father, the illustrator. I'd seen him throwing colour around as a young boy. I was equally bold with it."

**Why do you find Polaroids so interesting?**

"Because each one is unique. It almost feels like the same magic as a daguerreotype."

**I didn't want to go up against so much black and white. I instinctively felt there was a space for colour.**



**Is that preparation stage of creation, where you take test-shots on Polaroid, illustrating changes on them, your favourite part of the process?**

“I really enjoy sitting at my retoucher [Tapestry], looking at the prints on the wall. I like adjusting or reframing, enlarging, reducing, sometimes comping one neg onto another neg. The shoot I’m a bit ambivalent about; I kind of love it and hate it. The desperation that you’re doing something good is quite gut-wrenching sometimes. I think that anxiety and stress become part of the picture and create very tense moments, and that’s what I want.”

**Do you ever go as far as changing colours?**

“No, no. And I almost never retouch people’s faces.”

**You have a very cinematic aesthetic. Do you find that invites motion-work commissions?**

“What’s possibly interesting about my work is that often it looks like a scene from a movie, but it’s still. If they move they’re not so strange, and it’s the strangeness I’m after. I think it’s a pervasive problem that often the clients want both. I think undeniably one will suffer.”

**Your work is quite fetishistic. How do you know where the line is? Do you have to rein yourself in?**

“You always have to. If you want to play with dark themes and things that are slightly uncomfortable,

and I do, then you’ve got to know how to work within the rules. But rules are good. If you want to do a film about sex, you can have two people fucking on a sofa, and it’s fairly boring to watch. Or you can have somebody touching a hole in a pair of stockings on somebody’s knee with their finger. Both things are about the same thing but one is very poetic and the other is what it is. It’s the same message, but without restraint it’s a bit tacky.”

**Which image are you most proud of?**

“There’s one from a series called ‘Homeworks’, which is of a woman lighting a cigarette on a stove in a kitchen. That one is just brilliant; it’s remarkable. I don’t know how it happened. I was always interested in these women that were slightly irresponsible. I guess as far as symbols go, the woman heading towards the flame, the phallic cigarette, the danger of her peroxide hair exploding by the flame... I think the intent, the length of her neck. It’s got all of these wonderful symbols in there and it comes together compositionally very well. It doesn’t even look photographic. It goes back to the illustration – it’s like lines on a piece of paper with different shapes.”

**I must ask about your fascination with women...**

“I don’t know much about them! [laughs] But that’s what’s exciting about them: the mystery.” X

**Emma-Lily Pendleton**

[Previous page] Washing Up #1, 2011  
[Left] Red Marks #1, 2003  
[Above] Home Works #3, 2008



Please Return Polaroid by Miles Aldridge (Steidl), £30, [www.steidl.de](http://www.steidl.de)





## TOUR OF 1982

*Harry Gruyaert* recalls the challenges of shooting the 1982 Tour de France, in an extract from new book *Magnum Cycling* ➤



[Previous pages] Two Swiss riders relax while organisers negotiate with road-blocking farmers  
[Left] A rider takes part in a time trial



“I dropped a camera at the Tour,” Harry Gruyaert remarks nonchalantly, as we sit down for a chat at the Magnum offices in London. It’s probably a cycling photographer’s worst nightmare, especially on the Tour de France, when you need all your kit to be working and close at hand. It also highlights a challenge that was faced by all pre-digital cycling photographers on the road with the Tour: changing film while on the back of a motorbike. Watching your camera roll down the road behind you must have been heart-stopping.

In 1982, when Harry covered the Tour, things were certainly very different, not least in terms of media attention. The scrum around the race wasn’t as intense as it is today, and the press pack wasn’t as big. “I got the job completely by accident,” Harry explains. “I was working for Elf at the time, and they had this idea to follow Bernard Hinault at the 1982 Tour.

“Some jobs you fall into, they are just wonderful,” he says. “But if you’re not commissioned to do the Tour de France, ➤➤➤





[Above left] Gruyaert was as interested in the spectators of the race as he was the riders

[Below left] The Tour de France provides the biggest setting for outdoor dining in France

[Above] Riders move into the valley before tackling the Alpine mountains

[Next page] Austrian Harald Maier, 21, receives attention from the doctor's car during the race.

This was the first year a good reason was required to withdraw from the race, and the young racer's first Tour, which he went on to complete

you can't do it. You can't get in; you can't buy a car or a motorbike or whatever."

Spending the day on the back of a motorbike can be a gruelling experience. Before joining the Tour, had Harry ever followed a cycle race in that way? "I had never been on a motorbike," he reveals. "There were only a few of them on the Tour, five or six. It's very difficult to do, because we have to turn and take pictures at the same time, so I did the mountains and luckily every day we arrived safe."

So what motivated Harry to join the Tour? "I'm keen on all kinds of new experience," he replies. "If I was asked to do something, I only looked at it if it was a chance to learn about something new, to try to understand what was going on. When I was doing that type of work, it was much more interesting because there was no internet and less television than there is right now. Back then, you could move around – at a motor-racing circuit, you could go into the pits. Now, there's much more security."

Harry's photographs of the 1982 Tour de France are certainly of an era. Indeed, it's likely that we'll never see their kind





**Compared to much of the sports photography of the 1980s, Gruyaert's work has a distinctly alternative feel to it.**



again, mainly because photographers are no longer allowed to take pictures from a motorbike 'inside' the peloton. Also, there are strict rules in place – and officials to enforce them – regarding when drivers can and cannot proceed past the peloton and the race convoy. In the 1980s, rider and crowd safety was much less of an issue as the convoy was much smaller.

Compared to much of the sports photography of the 1980s, Gruyaert's work has a distinctly alternative feel to it. It also demonstrates a clear understanding of bicycle racing, something that Harry sees as second nature to a Belgian. "What interested me most was everything going on around the race – the people waiting, the whole atmosphere, the villages and the mountains and the motorcycles going down them at hundreds of kilometres an hour... it was so exciting. Even now, I feel if I don't have my bike then I'm not very happy. I love it: it's a way of looking at the world, extremely quickly." ✕

**Guy Andrews**



Featuring work by Harry Gruyaert, Guy Le Querrec, John Vink and others, *Magnum Cycling* is published by Thames & Hudson: [www.thamesandhudson.com](http://www.thamesandhudson.com)



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# LYDIA GOLDBLATT

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The art photographer's latest project focuses on the inherent struggle in nature's cycle of decay and rebirth

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BRITISH ART photographer Lydia Goldblatt's first book, *Still Here*, was published to acclaim in 2013. A quiet but forceful meditation on mortality, time and love, this project represented a firm stride into the fine art world for a photographer who's been shooting commissioned and personal work since 2006.

Since *Still Here*, Goldblatt has been working on a new collection of images and three-dimensional works titled 'Instar', an exploration of change and flux on both a physical and psychological level. Aided by a residency with The Florence Trust in London, she is stretching her wings and embracing new ways of talking about life, death and love. "The word 'instar'



describes a biological state of change,” she explains. “I love it because it’s very evocative, lyrical and poetic, but it also has a grounding in scientific fact. It is to do with shedding, growing, and a metamorphosis – a chrysalis process. So this project is looking at states and cycles of change, going between processes of decay or destruction, and regeneration.”

Goldblatt takes carbon, the essential element of life, as her muse; examining it in graphite dust, in burned wood, in sparkling crystals trapped in perspex, a miniature constellation of tiny sparks in a black hole. She also addresses the frailty of the body, the softness of flesh, the inevitability of entropy. “The project is

based in the very fundamental experiences of change that we go through as humans – experiences of love and loss that are creative catalysts in their own right because they make us understand that bit more about what it is to be human.

“The work is about our potential to be creative, both on a fundamental human level but also on a cultural artistic level,” she continues. ‘It’s going between images that deal with the land, or evolution, or with a kind of fecundity, a fertility – and then images that deal with the body, images that are based in the act of physical mark-making as well.’ For instance, the imprint of a bedspread on

[Below left] Image from ‘Still Here’, 2012  
[Below] Image from ‘Keeping Time’, 2006



## This project is looking at states and cycles of change, going between destruction and regeneration.

skin is a physical marking, a negative and a positive, a conscious reference to the photographic process, while we know that it will not last.

Everything is ephemeral. A tangle of white string suspended against a black ground speaks to the 'struggle of everything', which we all face. Goldblatt consciously allies the metaphysical and the universal

with the commonplace, saying, "It's very important to me that 'Instar' has a domestic scale and includes the mundane, as well as the bigger things beyond that. It's going between the cosmic and the everyday."

There is also an underlying suggestion of potential disturbance. "Anything to do with metamorphosis and creativity is about a kind of implicit violence as much as the outcome. Birth and death are not peaceful, and those fundamental cycles involve struggle. There's a shift in some of the images between trees in a living cycle: I've been photographing burnt, charred wood that's been carbonised. There are whole cycles of destruction and creation that interlink completely. The



work goes between things that are very tangible, close, and bodily, and space, the imaginative landscape.”

An image of tree bark looks like a river of volcanic lava still alive and destructive. The inside of an empty bell jar appears to be filled with some kind of lifeform. The images move between the poetic and the factual, a restrained energy running underneath each one. Photographs from the abstract to the sensual, the ordinary to the epic, mirror what Goldblatt describes as, “the relationship we have to a deeper sense of time and of the place we exist in, at the same time that we experience our daily lives and conversations, trying to work out what to wear in the morning, all

that stuff. It’s all existing at the same time, but different kinds of time.”

The place of humans in both a physical and metaphysical world is something artists have struggled with for millennia, and Goldblatt approaches it with a quiet stillness and insistence. She mines at her exploration, showing us minute observations of an egg-like stone, a flame-like leaf or a transparent jellyfish, with constructions of constellations and hints at the unknown. Being human is to be in a state of constant flux and inner disturbance, and to have a glimpse of the infinite is to be always in the dark. X

**Lottie Davies**

[Below] Images from ‘Instar’ series, 2016

‘Instar’ by Lydia Goldblatt will be on show at The Florence Trust, St Saviours, Aberdeen Park, London N5 2AR. For details see [www.florence-trust.org](http://www.florence-trust.org)



# PORTRAIT OF AMERICA

**Matt Black's** photographic map plots an unflinching journey through impoverished communities as they strive for the American Dream

Lauded as the Golden State, California is one of the richest in America, but for native photojournalist Matt Black there is a darker story to be told. With 45 million people officially classified as living in poverty across the country, achieving the American Dream can be little more than a nightmare in marginalised communities.

One of the recent nominees to join the ranks of Magnum Photos, Black travelled across 39 states and over 100 towns and cities to capture a series of haunting images for 'The Geography of Poverty'. With all photographs geotagged to a map with census data, this project documents some of America's poorest places.

"There's something wrong with the way America views itself, a disconnect between the idea of a land of opportunity and upward mobility," he says. "The facts on the ground in so many of these communities don't line up to that idea."

Growing up in the Central Valley of California, where long-term poverty has been entrenched for decades, Black's photography has dealt locally with themes of migration, poverty and the environment for the past 15 years.

For 'The Geography of Poverty', he broadened the focus to uncover ➤➤

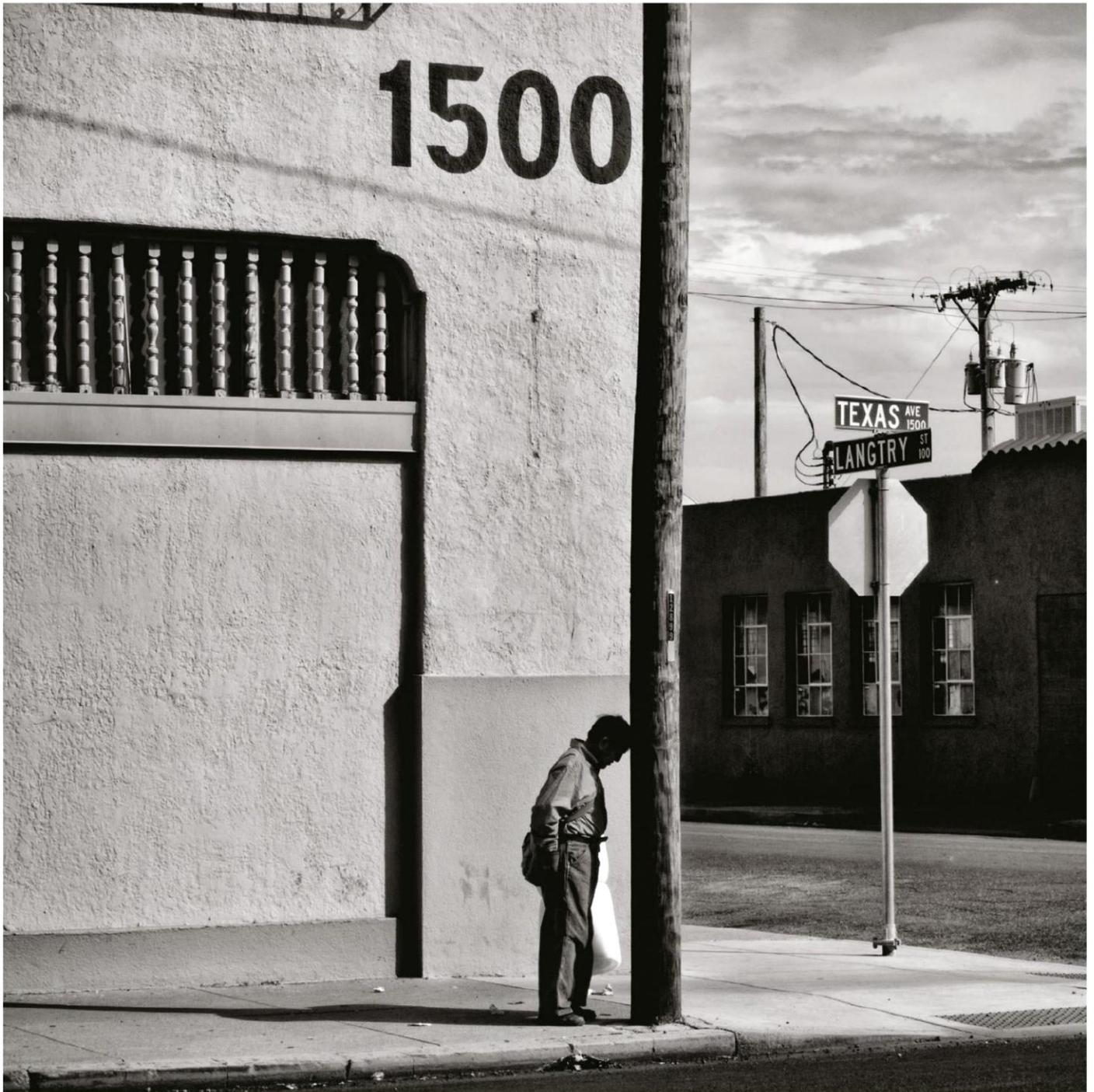
[Right] Allensworth, California





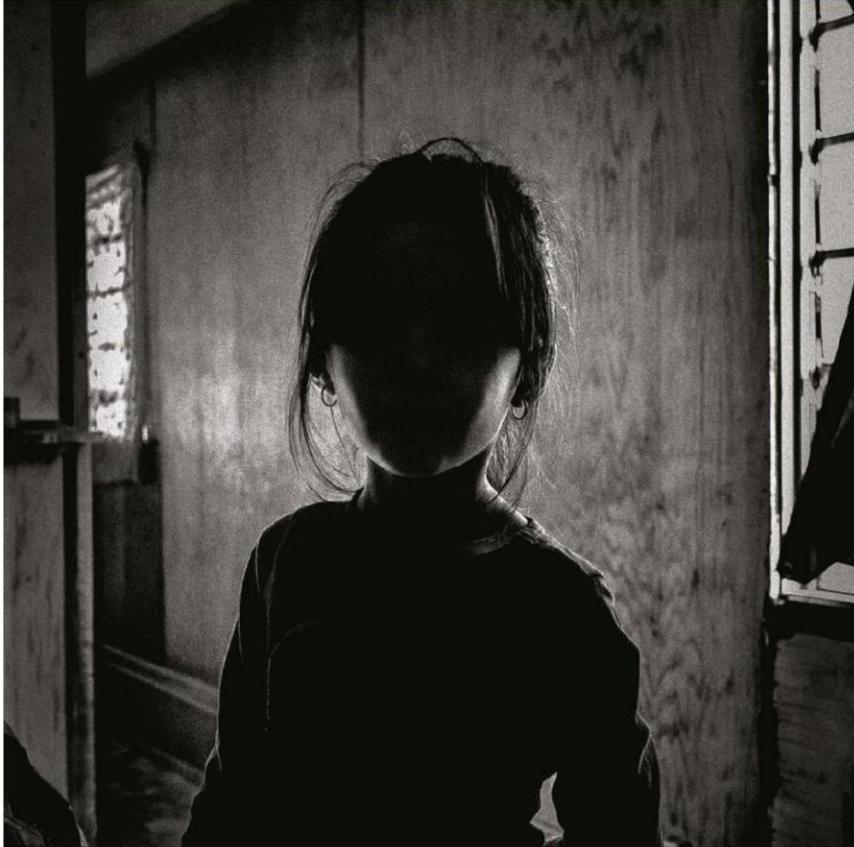


[Above] Guard dog, Mendota, California  
[Right] El Paso, Texas



**These communities are excluded,  
and the big decisions and choices that  
impact lives are often made elsewhere.**





[Left] Farm worker camp,  
Alpaugh, California  
[Right] Crop duster  
markers, Corcoran,  
King's County, California

a nationwide issue that, although known about by the American public, is rarely contemplated.

Formerly an analogue devotee, Black looked to digital and social media in 2014 to shoot the stark interplay between light and shadow that characterises his monochrome aesthetic. “The project owes its conceptual framework to Instagram,” says Black. “I worked in film for many years – all of a sudden all these new ways of publishing your work became open. When I looked at Instagram, one of the things that stood out to me was the fact that you can geotag pictures and put them on a map, which I found fascinating.”

A year plotting images on the map of his home state set the shape for the project. “I became interested in making broader statement about America,” he says. “Journalism and photography deal with poverty as an isolated event, or single out one place. With that, what you’re doing is heightening the differences between these places. What I’m trying to do, instead, is to find the commonality.”

Black’s imagery has a deep sense of place and connected human experience, despite the sprawling nature of the subject. To be included in the project, a community has to have a poverty rate of above 20 per cent. “Once you pass that threshold, poverty doesn’t affect just the ‘poor’: it affects the entire community,” he says. “Things like schools, roads, healthcare. All areas of life begin to be impacted.”

A romanticised vision of uncomplicated life, this is not. The sheer volume and close proximity of deprivation is shocking, with no more than a two-hour drive separating each area. “To me, the very fact that that route could be accomplished was amazing,”

says Black. “There are so many of these communities, you can literally cross the country without ever leaving a high poverty area.”

Black’s images project an overriding feeling of stasis, their subjects unable to affect their own change: “These communities are excluded and the big decisions and choices that impact lives in these places are often made elsewhere,” he says. “Mainly, they are the places that produce something: in the Central Valley of California they produce food, in Appalachia they produce coal, in Detroit and Michigan they produce automobiles.”

Attributing a monetary value to the skills and labour within these groups is an idea that Black suggests has evolved his understanding of poverty since the start of the project. “It’s forced me to think of it in more abstract terms. Finding commonalities and building connections between these places, it made me think of poverty as something much more than economics. It’s not just dollars, it’s a symbol of social power. Who gets what, and why. Whose work is valued, whose products are valued and whose aren’t. That’s what I’m trying to get at, photographically; the power and the psychology behind it.”

It seems Black will not rest until the whole story is told: “I went back to Flint last month and right now I’ve just started another cross-country trip that will keep me going until September. I’m going to new places, to the heartland of the country.” But he is mindful not to control or dictate through his work.

“The imagery is personal, my engagement with this concept: the power and psychology of poverty,” he says. “I’m trying to react to it in the first person, directly. Last summer when I drove 18,000 miles around the country, the main feeling coming back home into the Central Valley was that I never really left. That it was all one connected place.” ×

**Daisy McCorgay**

‘The Geography of Poverty’ is on show in the New Blood exhibition at Magnum Photos Print Room, London EC1V until 29 July



**Lauded as the Golden State, California  
is one of the richest in America,  
but there is a darker story to be told.**

# PRINTED PERFECTION

Professional photographers explain why AsukaBook is their go-to service for creating original and exquisite photobooks for clients

The famous inventor Thomas Edison had a mantra: 'There's a way to do it better – find it.' And that's just what Andrew Moorcroft set out to do when seven years ago, he founded AsukaBook UK and Ireland. It was the first step in his mission to provide professional photographers with the ultimate in presentation solutions for portrait, wedding, corporate and fashion photography.

TRENDS COME AND GO, but some things remain constant, such as the importance of presentation and quality of service. These are areas where AsukaBook excels, and why it provides a carefully tailored product range of around 20 different book styles, peerless levels of bespoke customer service, and end results of the highest quality.

"I have a background in customer service and my wife Emi is a successful studio photographer," says Andrew. "So we knew what other professionals would be looking for. Our goal has always been to provide products that truly showcase great images and create greater options for sales."

## LONG-TERM RELATIONSHIPS

Around the world AsukaBook – which was founded in Japan 21 years ago – is only offered to professional photographers, which guarantees the exclusivity of the product and ensures their clients could never get the same product anywhere else.

"For this reason, the business can only survive with long term customer relationships and repeat business," says Andrew. "So the delivery of a high quality product and great customer care have always been our key drivers."

It's a source of pride to Andrew that his very first customer, Olivia Norman, is still regularly ordering AsukaBook products. "I came across AsukaBook at a time when there weren't a huge number of good book products about," says Olivia, whose company

produces bound volumes of photographs for a select group of personal clients. "The books looked great, they were simple to make, the quality was outstanding and there was excellent backup. I've stuck with them because those values have never altered.

"There's a person I know at the end of the phone, here in the UK, in case I ever need anything, and they're always proactive in keeping an eye on my productions. In an age where this kind of personal service has largely disappeared it's refreshing to work with someone I can trust so much."

Olivia is one of a growing number of clients enjoying long-term synergy with AsukaBook. Simeon Quarrie, whose company Vivada counts Barclays, GE, Unilever, Nestlé, Mars, BP and the Royal Mail amongst its clients, first encountered the company at an SWPP Convention a few years back. "I attended the





convention with three of my team with the objective of finding an album product that would suit our most expensive Elite package,” he recalls. “All three of us separated and met up towards the end of the day. And all of us voted independently for the print quality of AsukaBook.

“The Neo Classic was our preferred design, due to the contemporary box it came in and the lay-flat design. As a brand focused on storytelling, it was exactly what we were looking for.

“I like knowing the same person will pick up the phone to me every time I call, and I have a mobile number for the person responsible for managing the print of my album. I remember once getting a call from Andrew telling me one of my designs wasn’t quite central. It was just a few millimetres out: that’s attention to detail!”

London-based commercial photographer Christopher Bissell, who found fame through his appearances on *Britain’s Next Top Model*, has been an AsukaBook disciple since 2013. “Andrew came round to my place to show me some samples,” he says, “and I was immediately impressed, especially with the lay-flat aspect. It meant that I didn’t need to worry about cropping the image if it went across a spread – and that blew me away. I use the books for the special projects I take on, such as my recent pictures for actor Shane Richie’s 50th birthday.”

Duncan Dettmer who, alongside his wife Louisa, has used AsukaBook for many years, first started using it because its aesthetics and values synced perfectly with those of his studio. “At that time



there weren’t many products with the look and feel of AsukaBook,” he notes. “Most were massive, moulded album books and that wasn’t what we were looking for. We wanted something a little different, and we appreciated the friendly service.

“The quality is exceptional, and in all the years we’ve used AsukaBook we’ve never had to send anything back. Some of that is down to how meticulous Andrew and his wife are: they even read the text before sending things off for printing and sometimes they identify something we’ve missed and it just gives us a chance to rectify things. You don’t get service like that from anyone else.”

### TIMELESS APPEAL

In a competitive marketplace, AsukaBook has been able to stay ahead of the game and to provide professional photographers with products that are classic and timeless. “Our books will look just as good in 20 years’ time as they do today,” declares Andrew. “The photographer can be confident that the work they spent so long creating will be appreciated for

#### ★ KEY FEATURES

High-end quality and compelling profit margin potential for professional photographers.

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many years and generations to come. One of our big selling points at the moment is that our lay-flat binding is exactly that, completely lay-flat, and we were possibly the first company to offer this in the soft pages. We’re continuing to develop new products, including non-albums such as gallery boxes and photo mounts. These products utilize the same paper and printing processes as our albums and there’s a real family feel throughout our range, which serves sectors as diverse as weddings, studio photography, corporate, and fashion.

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# THE BUSINESS

THE HOT TOPICS IN THE PHOTOGRAPHY BUSINESS DISCUSSED AND DEBATED



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No longer just for teens, Instagram is becoming a useful business tool for pro photographers



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Our panel of experts ask whether it's harder for females to succeed in the photography business

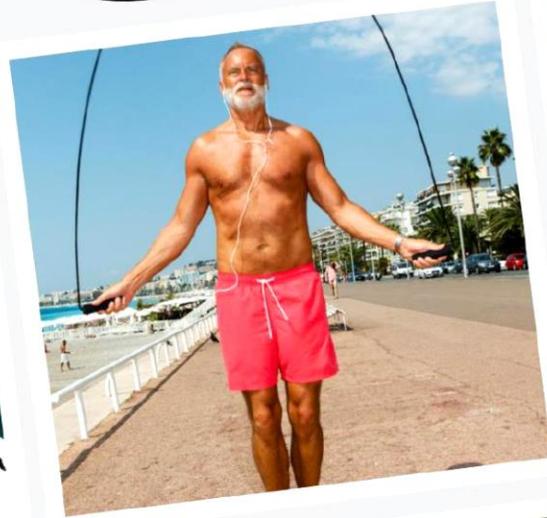


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An underperforming website can drag your business down: here's how to get it in shape



**70** | **MY SPACE**  
Hunter Barnes creates silver gelatin prints of powerful portraits in his Oregon retreat

THE BUSINESS





# IF EVERYONE IS DOING THIS, WHY AREN'T YOU?

No longer just for teenagers sharing selfies, Instagram is rapidly becoming a serious business tool for photographers



**Y**ou'd think it would be a no-brainer. Out of all the social networks, Instagram is the only one entirely focused on photography. And yet many photographers are still not using it.

With no cost and minimal effort you can get your name and your work in front of a potential 400 million people. So what's stopping you?

Maybe you still think of it as a platform for amateurs, and that you'd be devaluing yourself as a professional? In which case, we'd invite you to check out the accounts of David Bailey (@bailey\_studio), Martin Parr (@martinparrstudio), Bruce Gilden (@bruce\_gilden), Ellen Von Unwerth (@ellenvonunwerth)... the list goes on.

It's no coincidence that such big names are appearing on Instagram, because it's becoming an increasingly professional tool. Big businesses are putting as much effort into their Instagram profiles as any other element of their marketing mix, and the social network has responded in kind, improving their functionality to make it better geared to business use.

Last August, Instagram allowed widescreen photography to be uploaded to the service (it was previously restricted to square images). Then at the start of this year it finally made it possible to switch between multiple accounts from within the mobile app without signing out (beginning with app version 7.15 for both Android and iOS).

And as we went to press, Instagram had just announced a brand new set of tools geared towards business owners.

## NEW FEATURES

As these new tools roll out across 2016, businesses will be able to upgrade their accounts to business profiles and offer features not available to regular users.

Posts will look the same as traditional ones, but your profile page will include a contact button that lets potential customers call, email, or text you, or pull up a map and directions.

Also, a new tool called Insights will provide the user with analytics on how each post is performing. These will include performance numbers like reach and impressions, as well as audience demographics including age and location.



Wedding photographer Terri Pashley has booked multiple shoots thanks to sharing her work on Instagram, and sees it as essential in forming a bond with her social-media savvy clients – before, during and after they book her

The new features will be free to anyone who has a Facebook page for their business and will be available in the UK by the end of 2016.

All of this new functionality adds up to one thing: Instagram is serious about becoming a proper business tool. Although ironically, one of its major attractions among photographers currently using it is its sheer simplicity.

Once you're signed up to Instagram, you can upload and publish an image in a matter of seconds, putting your work in front of potentially huge audiences at zero cost. And it's this speed and ease of use that Jamie Drew, a London photographer with clients including VICE, *ShortList* magazine Topman, Siemens and HarperCollins, finds most compelling. "It's very good to have that immediate:

'Here's what I'm doing, this is what I'm up to,' kind of thing," he explains. "It's more like a blog, just a very, very shortform blog."

Like a blog, the point of an Instagram account is not just to show your work, but to make a personal and emotional connection with your audience. And that's the main reason wedding photographer Terri Pashley is so keen on the service.

"It gives my clients insight into my life and who's actually going to turn up on their wedding day," she explains.

"I believe clients book you 50 per cent on your work and 50 per cent because they like you as a person. So if you can find common ground with your clients it helps your relationship going forward, and Instagram is a great way to make that connection. So I put a lot of hours into making sure my feed is as beautiful as possible."

Unlike your website or blog, making your account "as beautiful as possible" is purely a matter of selecting the right images: the design of the page is fixed. Admittedly, there are a few things you can do to 'hack' it, such as split one image into several smaller parts, so it appears as one huge, grid-divided photograph: there are a number of apps for achieving this, including Instagrid and Giant Square. But in general, it's best to see the limitation of Instagram's restrictive layout as a plus:

**Instagram has more than 400m global users and more than 40 billion photos have been shared on the service.**

like Twitter's 140-word count, it cuts out time and effort on your part, and focuses the viewer's attention squarely on the images themselves.

But hang on, you might say, what's the point of letting people look at my work for free when I'm trying to make money from it? In short, because sharing images on Instagram can help you get commissions.

"Instagram has definitely been a direct source of new bookings for me," says Pashley. "I've lost count of the number of times a new client has said, 'I saw your work on Instagram'." And that doesn't really surprise her. "With the kind of couples I photograph, they are all on social media, with Instagram being their regular posting site."

Yeshen Venema, a product and lifestyle photographer with his own studio in Islington, London, tells a similar tale.

"I've lost count of the number of times a new client has said: 'I've seen your work on Instagram'," he says. "It's definitely a direct source of new bookings for me."

Boudoir and pin-up photographer Claire Seville is also getting direct bookings thanks to posting on Instagram. "Because what I do is so visual, Instagram is the best place for me to be, social media-wise," she explains. "People want to see imagery that makes them feel something. And people often contact me via the messenger on Instagram or email after

## The average user spends 21 minutes a day on Instagram. @instagram is the most followed account, with 162m.

seeing something on there and want to book in for a shoot."

So what kind of thing should you post? There's no strict rule of thumb, but for most pro photographers – much like with a blog – it's usually a mixture of finished work and behind-the-scenes shots.

"I mostly share behind-the-scenes photos," says Venema. "I always mention the client in the post and embed my feed on my website, as well as linking to it from my monthly newsletter. I share background shots to illustrate the studio or location setup, and edited shots to promote the designer or shop that I'm shooting with."

Baz Seal, who's been working as a press photographer for 30 years and is founder of Reporter Pictures (reporterpix.com), takes a similar

★ EXPERT ADVICE

## How to get followers

With the right images, it's surprisingly easy to build up an impressive follower base

Much like on Twitter or Facebook, Instagram users follow other Instagram users, and see the images posted by those users in their feed. So how do you get followers in the first place?

When you first join the service, you're encouraged to invite all your Facebook friends already on Instagram to follow you – and because the two services are interconnected, this procedure is easy to automate.

As with any social network, you should also ask friends and colleagues to follow you, as well as friends and followers on any other networks you belong to.

That's only half of the equation, though. Instagram users don't just look at images in their feed; they also actively look for particular images using the search bar. So you can also get people viewing your images, and potentially following your account, by adding hashtags to the images you post.

So for example, if you're posting a shot of a fox crossing a road at night in central Bristol, you might add hashtags such as #fox #urbanfox #wildlife #Bristol #Bristolwildlife #road #streetlight #nature, and so on. People searching for those hashtags will discover your images and, if they appeal to them, 'Like' them and start following your feed.

If it all sounds a bit complicated, don't worry: it's easy to figure out when you're actually doing it.



Product and lifestyle photographer Yeshen Venema uses Instagram to share edited shots, which promote the designer or shop he's shooting with, and behind-the-scenes shots, which illustrate the studio or location setup

★ CASE STUDY

## Claire Seville

The boudoir and pinup photographer explains why Instagram is so important



**When did you first start using Instagram?**

I've been in the industry for eight years now. I've always done boudoir and pinup photography, and made it my prime focus five years ago. I started using Instagram in 2012, for both personal and professional use.

**How important to you is Instagram in promoting your business?**

Because what I do is so visual, Instagram is the best place for me to be, social media-wise. People want to see imagery that makes them feel something. People often contact me via the messenger on Instagram or email after seeing something on there and want to book in for a shoot.

**How do you choose what kind of images to post on Instagram?**

I like to put a mixture of work and stuff that I'm doing. If people feel like they know a little bit about you and like what they see, they're more likely to feel comfortable booking this kind of shoot with you. Your personality is just as important as the work you create. Ultimately, you're selling yourself.



Working in boudoir photography, Claire Seville sees Instagram as the most natural channel to publicise her work and give people a feel for her personality. Around 70 per cent of her clients allow their photos to be shared there

**What proportion of your clients are happy to have their pictures posted?**

I'd say about 70 per cent. And the only reason the other 30 per cent don't is because they are just for them or their partners, or they work in a job where lingerie images could be an issue.

**Do you ever worry about copyright theft?**

Copyright theft is an issue, but on the whole the best thing for my business is for my

work to be seen, and it needs to be seen everywhere. If there are images that I'm precious about because they're for a special project – like my book that's coming out next year – I won't post them.

**What advice would you give to anyone who's just joining Instagram now?**

Share your work, include hashtags aplenty and remember to comment and like on your clients' images too.

approach. "I don't actively promote my business but show a selection of professional, candid shots that hopefully expresses me as a person – which is key – and my work," he explains. "So, a more subliminal approach versus overt.

"I like to give a snapshot of me and my work and personal life. It's all about layers, and social media allows you to share elements of your personality as well as your skill. Let the pictures do the talking."

But what about the risk that your copyrighted images will be scraped

**For two years in a row, Forrester Research has rated Instagram as the number-one social media engagement tool for businesses.**

and used without permission? The photographers we spoke to admit this can be a problem, but largely shrugged it off. "It has happened to me, but it tends to be really small-scale stuff," says Drew. "Someone takes something without asking, which is obviously really annoying. People go through hashtags and put together these list articles, something clickbait-y. But I know my rights, and I go: 'That's not okay, that's not fine,' and demand for payment for use of my image. I don't ever get any money, of course,



"A lot of my brides have a love of fashion and have great style," says wedding photographer Terri Pashley. "So if I post a picture on my Instagram of a brand they like, or the latest trend, this strengthens that relationship"

but they do usually take the image down pretty quickly."

Something else that is worrying photographers on Instagram, though, is a recent algorithm change that alters the way people see your images. Previously, every image on Instagram would appear in followers' feeds chronologically. But now Instagram automatically reorganises your feeds to display the images it predicts you'll be most interested in.

Making Instagram operate much more like Facebook (which, not coincidentally, owns the service) means you can't guarantee all your followers will see all the images you post. "I was dreading the day that the algorithm rolled round to me, and it did last week," says Drew. "You can definitely see that images from people with high follower counts are now floating to the top of my feed – and it's making me very self-conscious of my own follower count. Now I worry whether people who are following me are actually seeing anything I post. Is there much of a point any more? I don't like the way Instagram has decided this is what you want to see. It's gone the way of Facebook."

At time of press, the long-term impact of the new algorithm remains unclear. But while you may now have to work

a little harder, there's much you can do to maximise your visibility on Instagram.

"Aim for one post a day and engage with your audience through comments on their posts," advises Venema. "Use hashtags consistently. Also use video – but do get a stabiliser for your phone or lock in from a tripod."

The key is consistency," adds Pashley. "This is something I have only recently learned. Once my feed had become consistent in terms of the filters I used and the composition of my images, my followers increased massively."

And Seal adds that the key to success on Instagram – as on any social network – lies in authenticity. "Bare your soul," he recommends. "While you need to guard your integrity, be less precious and self-critical about what you post."

It's all about being appropriate to the platform. "Instagram is a great place for allowing one to 'loosen up' and generate good feelings: there are plenty of other channels for the hard sell. Follow other photographers for inspiration, follow your clients, follow everything from music to artists to whatever informs your creative make up. Finally – follow your instincts! Spread the love!"

**Tom May**

#### ★ EXPERT ADVICE

## 4 ways to get the most out of Instagram

### Add links to your profile

One of the biggest drawbacks of Instagram from a business perspective is that you can't add clickable URLs to the captions of images you post, or in comments. This was a deliberate move by Instagram in 2012 as a way of preventing spam. You are allowed, however, to add one clickable link to your bio page along with 150 character description, so that's the best place to put your contact information. Make the most of it and include your blog or website URL, and your email address here.

### Tag your clients

When you post a client's photo on Instagram, tag them by typing @ followed by their profile name. Even if they're not following you, they will then be alerted to the photo, and hopefully will make a comment, and share it with their friends by typing their account names in a comment below the image.

### Promote your blog posts

Every time you post an article on your blog, share one image from it on Instagram. Pointing people to the article is a little tricky, of course, because of the ban on clickable links, so the best thing to do is add some text such as 'Link in profile'.

### Auto-share on other networks

When you upload an image to Instagram, you can also choose to share it on Facebook, Twitter, Tumblr, and other social media outlets. So spend a couple of extra seconds and maximise your image's potential exposure.

\* ROUND TABLE

# IS IT HARDER FOR FEMALE PHOTOGRAPHERS?

Last month the Photo London festival brought together a selection of talented photographers and curators to discuss the predicament of women in photography in 2016. The panellists shared stories of how they've gained access in ways that male photographers can't, and how women are contributing to photography with alternative perspectives



**Cheryl Newman** I'm going to start by quoting an article in *Time* magazine about a recent World Press Photo report, which surveyed 1,556 photographers on the state of news photography. Nearly 65 per cent of the respondents originated from Europe and North America, and only 15 per cent were women. More disconcerting was the lack of comprehensive figures reflecting the crippling underrepresentation along socioeconomic, racial and sexual orientation factors. Sitting here in 2016 at Photo London, the question I'd like to ask is: 'Do we still need a discourse on the role of women in photography?' Zelda,

you worked for The Photographers' Gallery for a number of years before opening the Zelda Cheadle Gallery...

## Have things changed since you first began to work in photography?



**Zelda Cheadle** Well, I was head curator at the Dubai Photo exhibition recently and worked with 15 curators to show how photography has evolved from the 20th century into the 21st, commissioned by the Crown Prince. One of the curators – he wasn't appointed by me, he was appointed by the UAE – said in a forum that women shouldn't actually exhibit on the same walls as men, ➤➤



**Cheryl Newman**  
Former photography director of  
*The Daily Telegraph*

**Olivia Arthur**  
Magnum  
photographer

**Zelda Cheatle**  
One of Britain's  
best-known curators

**Alixandra Fazzina**  
Conflict photographer and author  
of *A Million Shillings*

**Hannah Watson**  
Director of the TJ Boulting  
Gallery and Trolley Books

**Emma Blau**  
Photographer and broadcaster

that women shouldn't be carrying heavy camera bags, and that we should be at home concentrating on interior design. I thought it was meant to be funny, but he was completely serious. So your question is very relevant, Cheryl.

## Were there any women on the Crown Prince's committee?



**Zelda Cheatle** Yes, there were two females but they never spoke. All the work that was exhibited had to be vetted by the Hamdan International Photography Award committee. The curator for the UAE exhibit has taught a lot of female photographers and he was the one who encouraged some of the most exceptional work we saw there. There was a young Bedouin girl who'd been married at 16 and was very covered and very shy. She'd spent three months on horseback learning how to ride with the reins under her thumbs, so that she could use both hands to take pictures. The committee wanted to take her off the walls.

## Considering where the exhibition was based, there was a high proportion of female curators and photographers, but it's still not representative. What's changed in the last 30 years?



**Zelda Cheatle** What has changed is that we don't have to be as clumsy in the way we go, 'Here we are' and 'Let's count the number of women'. I make sure there are woman curators and artists at my shows and I'm aware that I want to do that. But I don't think we have to be overt about it. But in the Middle East, it's not so easy for women to be seen and so that was quite a struggle. There were far more women than men in my exhibition and of the 868 art works, I'd say more than half were by women.

## Olivia, how important were women's issues to you when you started out?



**Olivia Arthur** I went to live in India for a couple of years and people kept telling me to do stories on women. And I didn't want that – I guess I wanted to be a photojournalist in the more classical sense. But during the two years that I spent there, I found that I did want to do stories about women. I didn't want to be classified as a women photographer and, of course, I've slightly shot myself in the foot on that front by spending several years photographing



The panel at Photo London, entitled 'Loose Women', discussed the continuing obstacles for women working in professional photography, and asked whether women as a whole approach the discipline in a different way

women and women's stories. There's since been a long period where I get called up to do stories about women – I did get fed up with that.

## Do you think women's issues have coloured your thought process?



**Olivia Arthur** I was motivated by some of the stories I'd seen in India and went on an exploratory trip for several years looking at the idea of women in society, the way they're treated and what's expected of them. It started off on the border between Europe and Asia. On this journey, I'd set out with overarching themes such as the ideas of East and West and I ended up getting into individual people's stories. Along this journey I discovered my way of working, which is very much about being in the intimate space close to people and that's what makes me a women photographer more than the subject being women. It's

**One of the curators said that women shouldn't actually exhibit on the same walls as men.**

about my approach, being able to spend time with people, and it's the way people saw me and let me into their world.

## Do you have a different kind of female persona when you work?



**Olivia Arthur** I don't know about persona. A lot of the time I was photographing places where I didn't speak the language and people's English would have been very limited, so I think that gives me a different persona more than the female aspect. There's a different kind of communication you have because of that. But at the same time I also photograph a lot of people who speak English as their first language and I think you find yourself in a zone somehow or other.

## Emma, you come from an editorial and fashion background. You're very glamorous: do you find that people dismiss you because of the way you look?



**Emma Blau** People definitely judge, women as well as men. But dismiss... Well, I was quite young when I ran the Tom Blau gallery, I graduated from Goldsmiths when I was 20 and started shooting editorially soon after that, as well as running the gallery. I did look younger than I was. I remember a quite famous photographer coming into the gallery saying, 'I'd like to speak to the person in charge.' I said, 'Yes, that's me'

and he said, 'No, I want to speak to the person who's actually in charge of curating the exhibitions'. When I told him that was me he said: 'But there must be a board of directors who actually chooses the work?' And I said, 'No, that's me.' At which point he still tried to show me his work but obviously, in my head, this guy was never going to have an exhibition in my gallery, ever. So that's one way in which people have been dismissive. But it happened more when I was a gallerist than a photographer. When you shoot editorially, you just have to get on with it.

**Do you feel you get typecast?**



**Emma Blau** I've realised I tend to get commissioned to shoot women or really old men.

Sometimes these men say I remind me of their granddaughter, which is not really dismissive, I just fall into those roles.

**Hannah, when you choose artists to work with, particularly when you worked with Juno Calypso and Haley Morris-Cafiero, what draws you to their work?**



**Hannah Watson** They both do really interesting work. Both use self-portraits, but from totally different angles. Subconsciously, maybe I've been drawn to these projects because I have an interest and affinity with them, but they're standalone works. Juno has a universal appeal for what she's doing. Her work explores the whole femininity issue and she always gets asked about feminism – it always comes up. And she's got a lot to say about it. The nudity seems very empowering in her images. She has this alter-ego, Joyce, but it's more like an extension of her. You may think a 26-year-old doesn't necessarily have all the answers but in the images it feels like she does, it's very strong. It's interesting seeing that duality in her work.

**When I look at 70s feminist artists like Ana Mendieta, who was a body artist, and then I look at artists like Juno Calypso or Polly Penrose, it seems women have become more sophisticated in the way they work.**



**Hannah Watson** It's funny, some people assume Juno's work is by a man, and when they find out it's a self-portrait they always go, 'Wow!' It changes everything. I always let people look first and it's really interesting to see their reactions when I tell them who did it.

**I felt very conscious that I needed to prove myself as a woman. I had to work a lot harder.**



**So if this was taken by a man, would it have been different?**



**Hannah Watson** Totally different. Our latest Trolley book is by a photographer called Sian Davey, about her daughter Alice who has Down's syndrome. When we were looking for a designer, we were recommended someone who came in to have a meeting and it was bizarre, I've never seen such a mismatch. He kept saying, 'This book is about Down's syndrome,' and chose the most institutionalised picture of her to put on the cover. Sian told him it was about family and love, but he insisted, he didn't want to listen to her. He didn't have any affinity with the work, he didn't get it. So I looked up a female designer who'd been recommended to me and she totally got it. She was a young mother herself and very understanding. But it was interesting that I had to have that thought process.



© SIAN DAVEY

Male and female designers took very different approaches to Sian Davey's book about her daughter



**You've also worked with Haley Morris-Cafiero, tell me about her experience.**



**Hannah Watson** Haley wanted to do a self-portrait in Times Square and when she looked at it there were people in the background laughing at her behind her back, pointing and going, 'Eww, fattie!' She decided to explore that, so now she takes self-portraits on body-conscious beaches and places where people are looking.

**What I'm getting from this is that it's not overt anymore. You don't need to beat the subject over the head, and women are working in positive ways.**



**Hannah Watson** Yes, I think Haley, in particular, because she's had really bad reactions, especially from men in her portfolio reviews. They'd say that her work is indulgent, all negative feedback. She had one portfolio review with a guy who wouldn't even look at her work, he just didn't get it at all, he thought it was wrong. She's had to fight to be seen.

**Alixandra, you spent a long time living within a very male-dominated society, or did it not feel that way?**



**Alixandra Fazzina** I started my career working as a war artist. That very quickly developed into photography and I became a frontline photographer for the British press, going from war zone to war zone, which is always seen as a very male job. But gender never came into my mind. When I started this I was quite a tomboy, I spent my teenage years reading war poetry and collecting magazines on the Falklands. It didn't seem strange that I was a woman doing this. But I was in a very male-dominated world because I was working with the military most of the time.

**Did you have to work harder to get the same kind of access as men?**



**Alixandra Fazzina** I felt very conscious that I needed to prove myself as a woman. I had to work a lot harder. People sometimes say, 'You got in there because you're a woman' and you think, 'No, I actually had to prove myself on the frontline, to get respect from the military. When I showed that I worked hard, they'd respect me back and give me the access. I suppose over the years I very quickly got fed up with that, I was also



very conscious that there is this real stereotype to war photography – if you Google it, you get repeated images of explosions and men.

### Do you think you take a different approach as a woman?



**Alixandra Fazzina** I've always been interested in stories that haven't been reported, and essentially

I was probably an investigative journalist as much as a photographer. I was trying to show things that weren't being shown. Does that come from a gender point of view, is it because I'm a woman? It's a good question. I suppose I wanted to understand what war meant to people, how it affects them, and explore that through photography. Most men probably wouldn't do it that way, but it could also just be my personality. Another aspect of this, especially in the late years of my career, is that I constantly get asked to do something about me being a female photographer or female war photographer. I get emails or phone calls every week.



**Emma Blau** Yeah, I get that as well.



**Alixandra Fazzina** People are obsessed by it. And to me, I'm not the story. I'm there to tell other people's stories and to report on things that aren't being shown. I'm not very important in the great scheme of things, I'm just the messenger. I never wanted to be in front of the camera, and I certainly have shied away from anything where people wanted to label me as a female, such as awards for female photographers.

### Can being a woman give you a different kind of access?



**Alixandra Fazzina** I think one of the strengths I've got as a photographer is access in very difficult environments. I went to Somalia to investigate what I'd read in African newspapers about people drowning in the Gulf of Aden. Piracy was starting to happen in the area and I wanted to go and check it out. It was also a place where no other photographer had tried to do this story. People did afterwards, and most of them got kidnapped. To do the work, which ended up focusing on the refugees and the people smugglers trying to flee from Somalia, I had to enter the world of



© HALEY MORRIS-CAFIERO

Haley Morris-Cafiero, an American photographer and assistant professor at the Memphis College of Art, explores the issue of body-shaming by photographing the reactions of passers-by to her presence

these smugglers and traffickers. Whether I got that access because I was a woman... I would probably say yes. They trusted me. I wasn't there with a ton of gear trying to be macho or anything. I was quite vulnerable and I suppose that perhaps gave me a level of protection, being a woman.



**Olivia Arthur** As a woman I'm very aware that people are not as threatened by me. As a result, they let their barriers down and they're more honest with me.



**Alixandra Fazzina** I've come across several smugglers that actually want me to photograph them. That's humorous in itself: I don't know if it's bravado or machismo, because I'm a

female with a lens. So there are situations where gender plays into it.



**Emma Blau** My latest project, 'Face Forward', is about the people in my local community. I consciously worked with a female assistant because there are a lot of Muslim women in the area and it made for a much more relaxing environment. I don't think I would have got the portraits I got, in the time I got them, if I'd had a male assistant.



**Alixandra Fazzina** Following the publication of my book, I went and lived in Pakistan and I was also covering the conflict in Afghanistan. Of course, the Pashtun area is very hard to access for anyone, especially foreign journalists, but as a woman I could go into people's homes. So I might be on the front line and there were helicopters flying above me and the Taliban was down the road... but by being able to enter a house I could find a way to get stories from people in the conflict. While there, photo editors would always give me jobs that were about women. It's my pet hate. I'd get stories about maternal mortality, children, women shelters, gender-based violence. Partly, of course, because I could get the

**I have shied away from anything where people wanted to label me as a female.**

access, but also I think a lot of editors were looking for this very Western gaze of these women who were unseen and off-limits.

**I think we wanted to get an honest gaze from you because we trusted you.**



**Alixandra Fazzina** That sounds a little bit better, and otherwise it would have been lazy. I also believe that when you're a photographer, especially if it's portraiture, that your honesty and who you are as a photographer is very much reflected in the lens. I think my pictures of women do look strong, and I get an honest sense of who they are.

**[Audience] Why aren't there more women in your line of work, Alixandra?**



**Alixandra Fazzina** I teach on the MA of the Danish school of photography and for me it's very interesting that about 50 per cent of the people I teach there and elsewhere are women, but if you look at the numbers of women who go out into the field, it drops to about five per cent. We're always debating where those women go.

**What do you think happens to the rest of these women?**



**Alixandra Fazzina** Certainly, the female students tend to do projects that are more engaging, they tend to think more. A lot of the males would

tend to go and do more traditional photojournalism, whereas women tend to want to do something more personal or think of different ways to show things. When I think this through, I had to work so much harder than my male counterparts out there: I've had to prove myself and that really wears you down. I think as a woman you hit a point where you think, 'I can't deal with this any more,' and a lot of women end up taking a step back and going into other kinds of photography, or work that is related to photography.



**Emma Blau** I think when it comes to students it's also to do with finances. It's much harder today, financially. And as Alixandra said, they might go down other paths that are related to photography but not necessarily photography itself.

**[Audience] Do you think younger people are more aware of gender issues and less stuck in the old ways?**



**Emma Blau** I think it's getting more diverse and there's better access to what are seen as the important jobs at the big cultural institutions. I do think it needs to filter down from the top – and come up from the bottom too, but there needs to be changes at a senior level.

**[Audience] Do you think that will happen with time?**



**Emma Blau** I hope so, it depends where you live.

**We're lucky in Europe and America with only 15 per cent women. I was judging the Photo Documentary Awards in Portugal and we didn't have any women! I was the only woman on the panel and there were no women photographers.**



**Alixandra Fazzina** The world is made up of 51 per cent women but it's portrayed through the eyes of men, we see it through their lenses. It's really important that the number of women in photography levels the playing field. I'm with photo agency Noor and we have one third women, I think that's the highest proportion of women at any photo agency and I'm fighting to get it up to half. It's not just about women, it's about diversity. A photographic agency like ours should be the eyes of the world: we should be telling the truth and it shouldn't be through the white, male gaze.



**Emma Blau** How many women are there in Magnum?



**Olivia Arthur** Numbers are improving, but currently we're five members and three in the pipeline, I think.

**Iran has some amazing women photographers, and you've got Newsha Tavakolian as a nominee at Magnum.**



**Emma Blau** The fact that there's easier access to the internet now and it's easier to disseminate your work, hopefully means we're getting more voices.



**Olivia Arthur** The Magnum application is very tough and it's a tough industry, you have to fight really hard. Maybe that's reflected in the number of women. I think there are a lot of women who just say, 'I'd rather do it my way'. ✕



Even when women study photography they don't always go into the profession, revealed Alixandra Fazzina, while Emma Blau feels changes need to be made at the senior level of institutions to encourage greater access

See more of our panel's work at: [oliviaarthur.com](http://oliviaarthur.com), [zeldacheatle.com](http://zeldacheatle.com), [emmablau.com](http://emmablau.com), [noorimages.com/photographer/fazzina](http://noorimages.com/photographer/fazzina), [twitter.com/cherylnewman1](http://twitter.com/cherylnewman1), [linkedin.com/in/hannah-watson-6332182a](http://linkedin.com/in/hannah-watson-6332182a)

# Amazing Internet

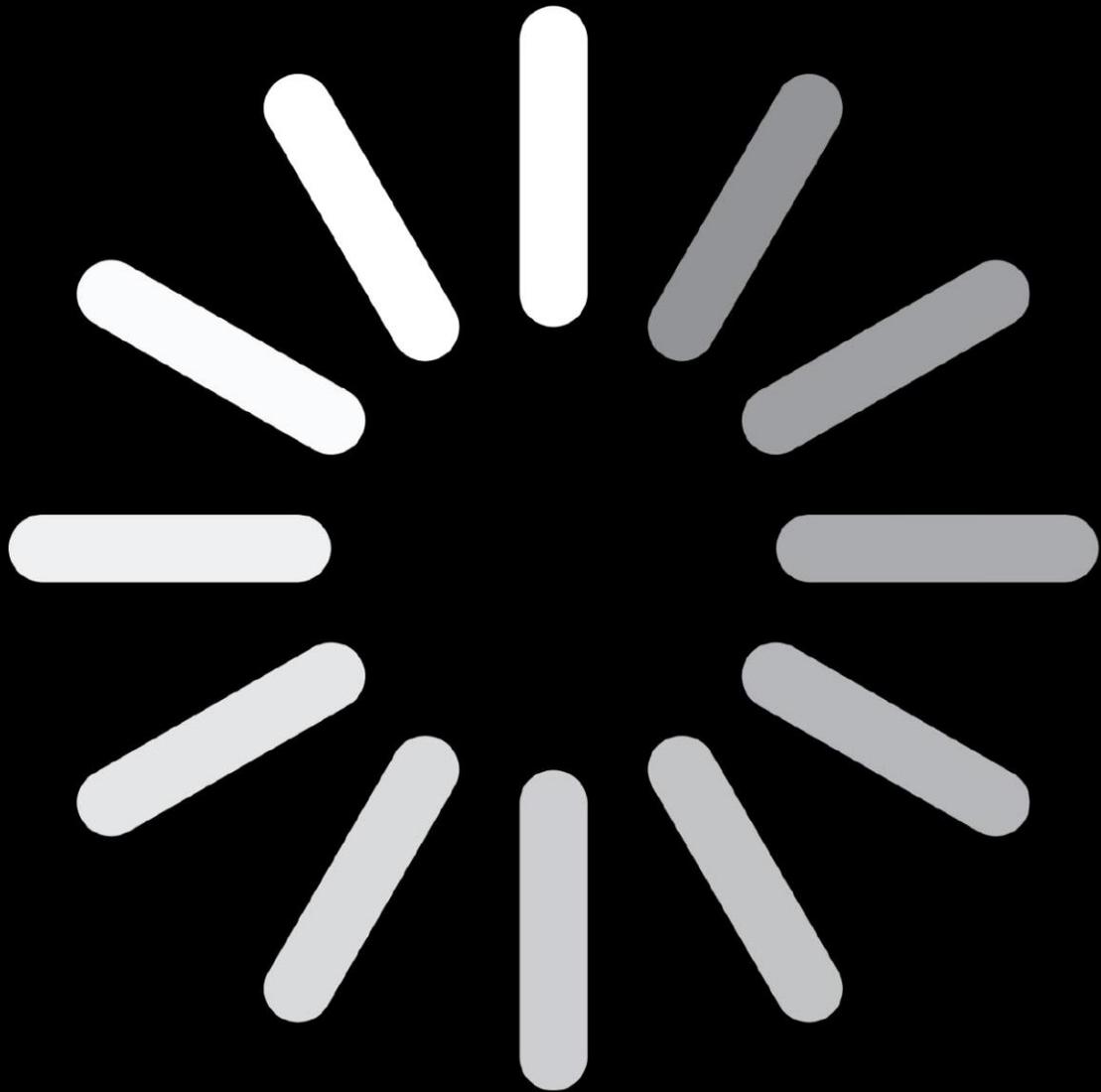
Leaders in Website Solutions for Photographers



"I challenged Amazing Internet to build a site to be proud of. Which they did and then some."

– katehopewellsmith.com





Loading...

# IS THIS THE REASON YOU'RE NOT GETTING MORE BUSINESS?

An underperforming website can really drag your business down.

Here's what you should be doing differently ➡

**B**e reassured – this is not one of those self-help features for your website that restates a lot of obvious stuff you’ve known for years. Most pros have an adequate website or you wouldn’t still be afloat, but here’s the thing: ‘adequate’ is no longer enough in 2016, and your humdrum site could be holding your business back.

According to US digital marketeers Chartbeat, which looked at “deep user behaviour” across two billion web visits over the course of a month, 55 per cent of visitors to a page spent fewer than 15 seconds actively engaged with it.

That’s right, folks, you’ve got less than half a minute to persuade visitors to your site to stick with it. So we’ll share some straightforward but effective advice for sharpening up your online shop window and making it as sticky as possible.

There’s no ‘off the peg’ solution for every photographer and the first core principle to reiterate here is that your website needs to reflect your style of

photography, your unique selling points and target market. A site that is designed to appeal to highly visually sophisticated art editors or fashion agencies will by necessity have a very different look and feel than one aimed at budget brides.

ambassador Kate Hopewell-Smith,” notes Tom Hardy of website designers Amazing Internet. “WordPress is a bit of minefield so a lot of people use themed templates, but they all tend to have a certain look. Kate went for a bespoke site we created for her and it’s really distinctive. Art retailer Athena picked up on Kate a few years ago, and they commented that hers was the only website they could remember from the many they looked at.”

Clickpic, which save you having to build a site from scratch using code or use the expensive services of a designer. If you are going to go down this road, however, you need to make sure you’re able to tweak the template enough to convey your unique selling points. It’s also wise to consider a template service aimed specifically at photographers, rather than a generic one.

“I use PhotoShelter because it’s set up for photographers,” adds Bird. “I’m a writer too, but I want to promote my photography separately. It’s also a handy extra back-up for galleries of my best shots, since it offers unlimited storage (at the top level), presents a choice of images effectively for any particular assignment, and it’s an effective way to distribute individual images or selections, with a variety of image size and quality, to prospective or agreed clients.”

Whether you put together your own site by grappling with WordPress or opt for a template service, you need to think about how well it conveys your brand values. “One of our leading clients is the wedding photographer and Nikon

Photoshop guru and sports and travel photographer Scott Kelby. “Add better shots as you get them, but keep it down to 24. Go for quality, not quantity, so other people can see what you’re capable of.”

This point is picked up by Timothy Bird. “I now pay much more attention to the portfolio that opens my site – the front page. I realised that it’s vital to give an immediate impression of my work by giving a selection of my best work. If there is one single tweak that has helped to sell my work through the website, this is it. I have edited the opening portfolio down to a tighter selection.”

## KEEP IT SIMPLE

Elegant simplicity and consistency are the key here. “The goal of my site, michaelkenna.com, is to be simple and clear,” notes landscape and travel photographer Michael Kenna. “It contains a few thousand images and needs to be accessible by collectors, gallery representatives and occasional browsers. So it’s efficient and welcoming without the necessity of extra bells and whistles.”

Kenna also observes that when it comes to imagery, a lot of photographers seem to be afraid of the web. “They post extra lengthy disclaimers about copyright use and warn visitors, often using some extreme language that chases people away. Unfortunately, people steal imagery all the time, but I don’t think that should be our main concern. In this day and age, it’s more important to share images and get yourself out there.”

Related to the above points, you might also want to include some more ordinary and everyday shots in your online gallery, again depending on your market. “People have to imagine themselves in your photographs,” observes Julie Oswin, a veteran wedding and event photographer, teacher and competition judge. “If you only include stunning models in amazing lighting, an average looking person who’s booked the local village hall won’t relate to your work and will go somewhere else. You need to balance it all.”

Just as important as a varied range of quality imagery is quality content. The shop window metaphor is an old chestnut, but it’s still valid. Think of your favourite high street shops, restaurants and bars, and how often they change and update their window display or promo boards to keep the punters coming back and attract

**55%** of visitors to a page spent fewer than 15 seconds actively engaged with it.

## QUALITY NOT QUANTITY

Talking to pros with successful websites, another message comes through loud and clear. Yes, it’s important to get lots of images up there – you are an image maker, right? – but you need to be a ruthless and unsentimental curator of what the world sees. “Get a portfolio of 24 of your best images on your website,” counsels

new ones. So if you haven't updated your pictures or blog for a while, get to work.

"I've run ImprovePhotography.com for the last six years and I've tried just about every SEO trick imaginable to get more traffic," says US photographer and online marketing specialist Jim Harmer. "Never once have I seen anything that provided any significant boost. When it comes right down to it, the only reliable way to get more traffic to a photography blog is to write lots of useful content. So that's all I've focused on for the last six years – writing lots of helpful content. I've seen Google change its algorithm dozens of times and the traffic on Improve Photography continues to grow steadily."

The dangers of trying to second-guess Google all the time are echoed by Amazing Internet's Tom Hardy. "Don't get so obsessed with image metadata and SEO and Facebook that you neglect your traditional networks. Thousands of hits don't necessarily convert into sales. Rather than obsessing about SEO, get out there and meet the bride, for example. Think about how you can do a good job for clients, and then use social media to show you have done a good job."

This is not to say that effective SEO and online marketing aren't important. If you're not very confident in this area, consider using a company like Online Picture Proof, which provides the services of a dedicated SEO team as part of its monthly website package.

"We've also launched a mobile app service that enables you to put your best pictures in an app, which you can then send to clients," says the company's Maryam Azher. "They can customise it and distribute to friends and family, but all your contact details remain in there and it's linked to your shopping cart."

## BLOGS FOR BLOGGING'S SAKE

Okay, so we aren't going to win any prizes for originality by reminding you that it's important to have a regularly updated blog of some kind on your site (if your blog is separate, integrate it now!) Even if you're not a natural writer, it's really helpful for SEO. But you also need to think about what you are blogging about.

Content is king, but that doesn't mean providing content for the sake of it. "Most photographers treat their websites as blogs to provides 'sneak peeks' at photos for their clients," says Jim Harmer. "When

### ★ CASE STUDY

## How template sites can help new pros

Rachel Riley explains why building a compelling website has been central to setting up her photography business



Hampshire photographer Rachel Riley has moved from shooting school

portraits to setting up her own family photography business. She explains how popular template site Zenfolio has helped her build a compelling online presence in this highly competitive field.

"I was on a website package with Photobox, and expanding to a Zenfolio template really came at the right time for me," she explains. "It was very easy to set up and copy the domain name across. I'm on a mid-range tariff, which is a bit limiting in the sense that you can't change everything to suit your brand, but I will come to that in time. Another great thing about Zenfolio is that you pretty much get instant technical support."

Rachel has also learned the importance of evolving and developing her site [rachelrileyphotography.co.uk](http://rachelrileyphotography.co.uk) rather than just uploading it and then forgetting about it.

"I used to upload loads of images but now I think about presenting only my best ones, without them becoming too repetitive," he says. "So I'll keep my 'hero' shots while regularly refreshing the others. You also need to make it clear what kind of photographer you are, as

a very varied portfolio might confuse people.

"I still watermark my images, as some of my work has ended up on social media without any credit to me. So I want something there to identify it. I do think watermarking is necessary but I'm not sure I've found the happy medium yet."

Unlike many photographers, Rachel hasn't yet built a blog into her site. "That's just me. I struggle with the concept of blogging to be honest, as I'm not sure people are that interested in what I have to say. That said, I'm in a partnership with Fujifilm and writing about my first steps in professional photography in a series of six blogs. So I am blogging, but not yet on my site."



Rachel Riley has learned to be selective in the images she uploads to her site

a new visitor goes to the website of the photographer, they aren't finding the information they want. Instead they see countless blog posts that basically say, 'Today I got to shoot Jane and Bob's engagement photos. They are the sweetest couple... blah blah blah.' Then a bunch of photos. That type of content isn't massively helpful to a potential wedding client, so they stay there for 10 seconds and bounce to another web page.

"That quick 10 second bounce is a clear signal to Google that the web page wasn't helpful, so it stops showing that page of your site in search results. Imagine instead that you focus your attention on providing helpful information for potential clients. What if you wrote posts titled 'The Top 25 Locations to Get Married in London'? As a wedding photographer, you've probably visited many wedding venues, so you could provide some very helpful information to potential clients. When

## That quick **10** second bounce is a clear signal to Google that the web page wasn't helpful.

they see you as an expert, they may want to hire your services for photography."

Harmer goes on to list other possible blog content to increase Google traffic and to interest potential clients, from '15 Ways to Look Better In Your Wedding Photos' to 'How to Save Money on Your Wedding Photographer'. "My point is this," he continues. "Most photographers turn the blog section of their websites into mere repositories for client photos. That is what your gallery is for. Your blog should be laser-focused on helping potential clients find helpful information that they are searching in Google.

"If you provide that information, clients will find your site and see you as an expert. Hopefully, they'll also hire you."

Wise words, and while you will need to think creatively to come up with catchy blog ideas, don't forget you have a ready

source of inspiration in the shape of your email database. Try asking former clients what kind of questions they'd have liked to have seen answered via a blog (obviously this will work better with ex-wedding clients than pestering some deadline-stressed art director).

Avoid talking too much about yourself on your site. "Just saying you are a brilliant photographer who's had this passion for ages isn't enough. So what?" says Julie Oswin. "Visitors to your site are looking for somebody who can fulfil their needs. So publish pictures that people can read and understand. Don't try to get clever and include music, either. If a potential bride is looking at your site at work, she'll panic and instantly close you down."

### THE PRICE IS WRITE?

Benefit-led blogs designed to solve potential client headaches are all well and good, but what about the nitty gritty:

how explicit should you be about the actual cost of booking your services on your website? Again, this very much depends on your genre – wildlife and travel photographers will be subject

to the budget of the commissioning client, for example – but it's very much a pressing issue for wedding, event and portrait photographers. Set the pricing too high and you could turn off more potential customers than you attract. Set them too low and you could get mired at the bottom end of your market, working all hours for minimal return. "There is a big discussion about whether to include prices or not," notes Julie Oswin. "My advice is not to put prices on your website, but you do need somewhere that indicates what your prices start at. When most people contact you and ask you how much they charge, they are not actually asking that; they are wanting to ring you and talk to you, but they don't know what to say."

Once you have come up with a price structure, don't feel embarrassed about it. Present your 'prices from...' details clearly

and make sure you explain fully what you are offering for the money. If you are intimidated by the thought of including ecommerce services on your site, more and more companies will take care of this for you, without your customers even noticing. The Image File, for example, uses mirror tools to add sales functionality to your site via a monthly subscription. "Print orders are automatically fulfilled through our partner labs," notes the company's James Duncan. "The mirror rescans your site every 24 hours, so any change you make to the logo, for example, is automatically reflected. It's a good way for people to add sales features to their site without having to back-engineer it."

### CONTACTS AND CREDITS

Don't forget the essentials. However arty your site, it will be frustrating for visitors if they can't get in touch easily. "Nobody wants to deal with contact forms in 2016," adds Julie Oswin. "Your email and phone number should be on every page of your site, plus on your social media accounts." Set up a proper spam filter if you are worried about junk email, or invest in a second phone line (or pay-as-you-go SIM if money's tight) for general enquiries from your site. Another essential tip is to use a dedicated email address – john@johnsmithphotography.co.uk, rather than johnsmithphotos@googlemail.co.uk. It looks much more professional.

Make sure you include testimonials or tear-sheets too, particularly if a prestigious title or blog has featured you. Just think how movie posters use positive bits from reviews to attract attention. "Include testimonials from clients, but make sure they are genuine," adds Oswin. "Don't make them up: they will all look the same, as we all have a distinct way of speaking and writing."

The last bit of advice comes from Rob Sanderson, a professional photographer from Liverpool. "As pros we are quick to point out the benefits of hiring professionals, yet often fail to take our own advice and try to do things ourselves on our websites when we don't have the skill set. Just like not hiring a pro for a wedding, it's a false economy. You either spend hours and days tearing your hair out or settle for a sub-standard result. If I can't do something, I pay a professional, and go out and take some photos instead." ✕

**Geoff Harris**

## ★ CASE STUDY

## Tale of two sites

Gloucestershire wedding photographer Noel Hibbert on how he created his two sites, [cotswoldpictures.co.uk](http://cotswoldpictures.co.uk) and [cotswold-wedding-photographer.co.uk](http://cotswold-wedding-photographer.co.uk)



### What are the pros and cons of WordPress?

It's very easy to set up a WordPress template and self-host it; indeed, lots of hosting companies have a quick install button to allow you to use WordPress really easily. There's also a high degree of customisation, while templates can be restrictive. I'd say the biggest downside is that a DIY WordPress site can be vulnerable. You have to keep updating WordPress on your site and be quite hands-on. You need to be careful you update all the plug-ins too, or it can crash your site. Security can be another headache if you are doing everything yourself. My main WordPress site got infected with malware. My host froze the site, and then Google blacklisted me! People visiting the site were presented with a big warning screen. I had to strip the whole site down, clear out the malware and start from scratch before Google would index the site again. This was at the time I had started out being self-employed, so it was a real nightmare.

### So what about a template service?

My other site, [www.cotswold-wedding-photographer.co.uk](http://www.cotswold-wedding-photographer.co.uk), is based on a SmugMug template, and I've tried to make it look as much like my main WordPress site as possible. While the drag and drop functionality is a godsend, it is more restricted, but I like the way SmugHosts optimises and hosts the images for you, so it's not taking up your server space. Another benefit is that you can easily sell prints and other items via the SmugMug site, at a profit rate you choose, or enable bulk downloads. So I use my main WordPress site as a landing spot from Google searches,



Noel Hibbert has two websites promoting his business; one built using WordPress, the other based on a template from SmugMug. The former serves as a landing site from Google, the latter as a second selling point for clients

and the SmugMug site for clients – as a second selling point, if you like. It's nice to have everything backed up on my SmugMug site too. They're a big company, so that gives you peace of mind.

### How have you changed your website design over the years to attract more clients?

In the past, my site was simpler and I have possibly complicated things a bit more to make it feel more 'magaziney'. It's also

important to make your site mobile- and tablet-friendly. Google wants your site to be as efficient as possible, and will penalise you if it's not, by dropping it down the rankings. I don't worry so much about watermarking my images these days. I'm mainly a wedding photographer, so it's possibly more of an issue with fine art or landscape photographers. Nobody is going to steal the images of a particular bride and groom unless it's them or their family and friends.





1  
"This is my darkroom. That side of the studio has my enlarger"

2  
"The writing on the walls are all the projects I have hand-printed since it was built in 2007"

3  
"This is also where I keep my drying racks and the mounting press I use to flatten the fibre-based prints"

4  
"My four favourite work-related items are my backpack, camera bag, planner, and iPhone"



CHARLOTTE KIDD

## MY SPACE

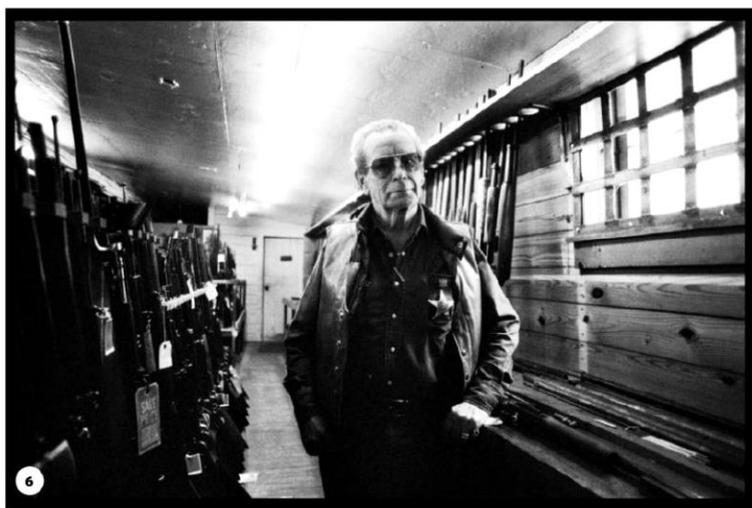
**Hunter Barnes** creates silver gelatin prints of powerful portraits in his Oregon retreat

I FOUND the canyon I built my studio in 16 years ago when I started my first project. At one point I lived in a cabin and had a barn where I set up my darkroom for a patron exchange of my prints. A year later, I found a spot that one of the locals offered me and started to build my studio. I was drawn to the beauty of the landscape and the feeling it had. I can get away from everything and focus on what I'm there to do.

I live between my studio in Oregon and New York City, and have done since I started my first book in 2000. I print in my studio at various times of the year; I produce a very limited number of prints. I don't shoot here: my photos are all shot on location in the different worlds I'm invited to document.

My place gives me time to reflect and decompress from my travels. It gives me the space I need to edit





5  
“My most recent project is *Roadbook*. It was published by Reel Art Press and opened at Milk Gallery NYC. The show has now been re curated and retitled for the latest exhibition, ‘15 Years/Reflections of an American Narrative’”

6  
“The show is of the different places I have travelled in America over the past 15 years that are

sometimes passed by or unseen. I spent five years developing the concept and editing the book and exhibition in New York at Milk. The span of photographs shown in London are from the start of my first project, ‘Redneck Roundup’. The prints from that series are dated 2000.”



7  
 “The photos pinned to my wall in the studio are images from *Roadbook*. Some photos were used and some were edited out. It helps me live with the images and decide if these are what I should include or if they should remain unseen”

8  
 “I was drawn to the beauty of the landscape and the feeling it had. It’s a place I can get away from everything and focus on what I am there to do”

9  
 “The boxes are my negatives from my projects. I keep all the film but only print the images that are the finals for my books and exhibitions”

10  
 “My place gives me time to reflect and decompress from my travels. It gives me the space I need to edit and create my work and visualise the next journey”

and create my work, and visualise the next journey. The land is surrounded by the canyons and the river. It helps me keep my feet in the grass and stay in tune with nature.

I’d describe it as very ying and yang; a balance of opposites. I feel like they are both equally important – a different set of mountains.

What don’t I like about it? When I stay too long I miss the other part of my life and my wife. I always know when it’s time to go, and I’m always happy that way when I come back.

I shoot on a Nikon FM2, Mamiya C220, Pentax 6 x 7 and my Super 8 cameras. I really love the process of shooting film in its entirety. Film has a soul to it and a technique that suits my projects. My process is not immediate and neither is film. It keeps me aware of timing and sensitive to who I am with on the road.

I got started in photography after my dad bought me a camera when he was on a trip in Mexico. I was really influenced by my parents to do what I loved.

My most recent project is *Roadbook*, now recurated and retitled for my current exhibition, ‘15 Years/ Reflections Of An American Narrative’.

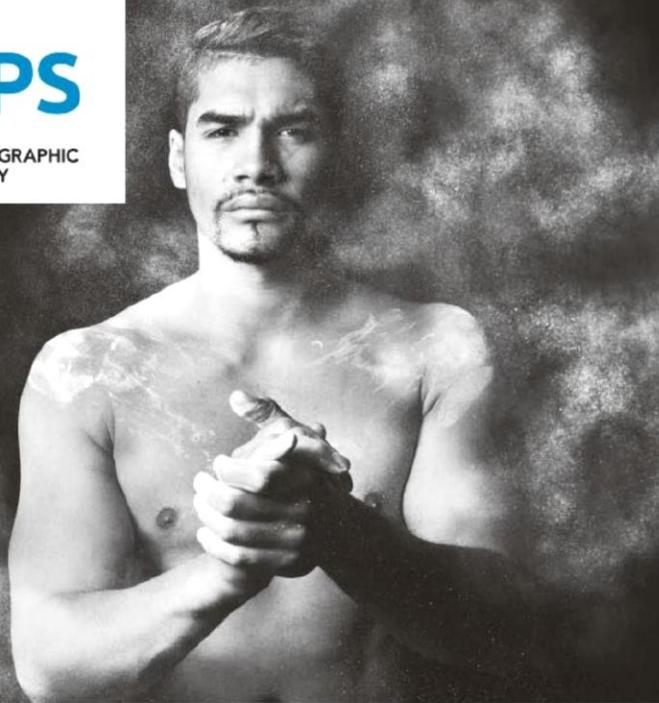
This London show features the different places I have travelled in America over the past 15 years that are sometimes passed by or unseen. The span of photographs shown are from the start of my first project, ‘Redneck Roundup’. The prints from that series are dated 2000.

The biggest challenge was always just not giving in, to continue on. There was nothing else in my opinion that I was going to do, but it wasn’t always easy. ✕

**‘15 Years/Reflections of an American Narrative’ is at the Serena Morton Gallery, 343 Ladbroke Grove, London W10 6HA, until 22 July**



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SOCIETY



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**MARC ASPLAND HON.FRPS**  
Chief Sports Photographer, The Times Newspaper

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# AGENDA

THE LATEST PHOTO NEWS AND EVENTS, PLUS OUR BOOKS OF THE MONTH



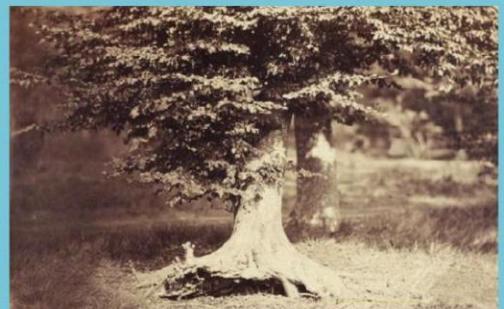
**76** | NEWS  
The latest equipment, services and industry news for professional photographers



**82** | CALENDAR  
All the best photography exhibitions and shows from around the world



**84** | FAIRS & FESTIVALS  
Explore new tech, see great work and meet with like-minded professionals at the latest fairs



**86** | ASK THE CURATOR  
Paul Martineau on his exhibition of collections amassed by Mapplethorpe's lover, Wagstaff



**88** | BOOKSHELF  
Our monthly pick of useful, inspirational and just plain beautiful photography books

# NEWS

The latest *equipment, services and industry news* for professional photographers



## NEW CAMERA ON TRACK FOR THE OLYMPICS

**CANON'S** new 20-megapixel, flagship full-frame SLR, the EOS-1D X Mk II, looks set to be a tempting choice for pros shooting this year's Olympic Games, due in particular to improvements on its predecessor's continuous shooting mode and autofocus system.

The 1D X II is compatible with CFast memory cards, as well as CF cards. This facilitates a frame rate shooting speed of 14fps, or 16fps in Live View.

Canon has also improved the autofocus system, with an expanded AF area and a new AI Servo AF III+ system, which improves the tracking sensitivity for subjects that are moving erratically. The autofocus tracking is aided by the 1D X Mk II's new 360,000-pixel RGB+IR metering sensor, which provides improved subject detection.

One further improvement is big news for those who routinely use long telephoto lenses with teleconverters: all 61 AF points now work at f/8.

The Mk II also introduces 4K video: the first time this has appeared on a stills-orientated Canon SLR. Consequently, Canon says that the 1DX Mark II is not just a replacement for the 1DX, but also for the 1DC, the company's high-end video-centric camera.

Look out for our full review of the Mk II in next month's issue. Meanwhile, on pages 100-103, we ask three pros what they think of the 1DX and whether they'll be upgrading.



© PETER WATKINS

## MAGNUM WINNERS UNVEILED

**TEN** photographers have been announced as the winners of the Graduate Photographers Award 2016, in association with Magnum Photos and Photo London.

They are Nicholas Constant, Emma Gruner, Tom Heatley, Sean Padraic Birnie, Sara Sandri, Vincenzo Sassu, Charan Singh, Erin Solomons, Feivi Wen and Peter Watkins, whose image, from his series 'The Unforgetting', is shown above.

The winners, who have all graduated from a UK degree course relating to photography or lens-based media in the last three years, will each receive mentoring from a Magnum photographer as well as a portfolio review event.

They were selected by a panel of experts, which included Photo London founder and Candlestar director, Michael Benson; former director of the Musée de l'Elysée, William A. Ewing; former director of exhibitions at New York's International Center of Photography, Martin Barnes; senior V&A curator, Martin Barnes; global business development manager of Magnum Photos, Fiona Rogers; and Magnum photographer Mark Power.



## COPYRIGHT LAW REPEALED

**ANYONE** shooting on location could soon face court cases, higher insurance rates and reduced income following a change in law that extends the copyright protection of designers, which has been fast-tracked to take effect by the end of July.

The repeal of Section 52 of the Copyright Designs and Patents Act will prolong the copyright protection of industrially produced artistic work, including designer furniture, from the current 25 years to the lifetime of the artist plus 70 years. Most significantly for photographers, artistic objects will be protected from 2D, as well as 3D, reproduction.

As a number of objects come back into copyright on 28 July, photographers of interior design will need to seek new rights clearances for their existing images, and spend more time securing clearance for copyrighted objects in future work.

A five-year transition period was initially scheduled to allow affected parties to honour existing contracts entered into before 28 October 2015, but this period was shortened following a government review and will now run until 28 January 2017.

Bruce Hemming, an interiors photographer, said: "Everybody feels like we've been rushed through this. The government didn't pay any attention to photographers before signing the act. A 2D copy is completely different from a 3D copy, they shouldn't have been lumped together in legislation."

Another interiors photographer, Mark Luscombe-Whyte, adds: "We've all had to take out insurance to cover this. A lot of furniture companies have said they won't pursue photographers, but there's

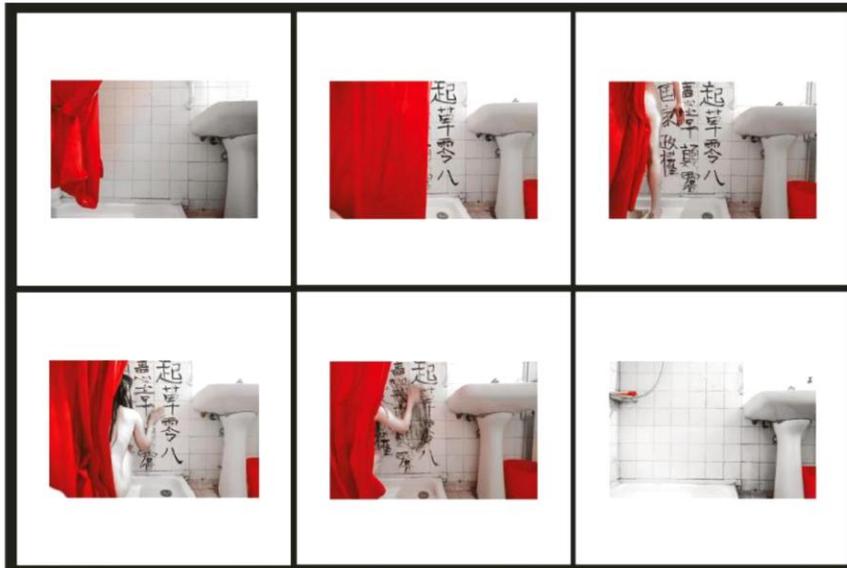
a danger that lawyers are going to take the same approach as ambulance chasers."

Himanshu Dasare, head of intellectual property law at law firm Gannons, confirms that photographers need to pay attention to the new legislation. "To monetise an image of copyright-protected item, you do need to obtain a licence. There may be an increase in legal action, but there will also be an increase in people getting insured against such legal action."

Photographers may also lose income from licenced images as agencies struggle to keep up with the new legislation. Karen Howes, director of photo agency Interior Archives, says the repeal of Section 52 will put her out of business. "I've got one of the foremost boutique agencies for interior design photography and everything I've got in my archive will become unmarketable."

Photographers who don't specialise in interiors also risk falling into a copyright trap when shooting on location. Juan Trujillo Andrades, an editorial and commercial photographer, said: "I don't see how it's practical. If I get sent to a location in a hotel to shoot some portraits, am I supposed to ask the hotel owner who made every single chair?"

The Government held a consultation from October to December during which photographers and others affected by the new law were invited to comment on the shortened transition period. Organisations including the AOP and DACS questioned the practicality of a six-month transition and the need to include two-dimensional images at the transition stage, but their protests were ultimately dismissed.



© TAM HOI YING

## CHINESE STUDENT HONOURED

**D&AD**, the global advertising and design awards association, has given its 2016 Next Photographer Award to Hong Kong-Chinese photographer Tam Hoi Ying, for his photo series 'Being Disappeared'.

The series, which challenges legislation limiting freedom of speech in China, was shot in Barcelona while she was a student. It consists of five sets of images, each conveying a sense of personal powerlessness.

The panel of judges, which included photographers Tim Flach and James Day, Michael Trow from *Vogue*, and Kate Edwards from *The Guardian*, were unanimous in their decision, said foreman James Day, adding: "We were all extremely impressed with the level of thought and execution Tam brought to the subject."

## PHOTOJOURNALIST JAILED

**EGYPTIAN** photojournalist Ali Abdeen has been jailed for two years for 'inciting illegal protests', 'obstructing traffic' and 'publishing false news'. He is one of an increasing number of journalists being jailed in Egypt, in a seemingly arbitrary crackdown on any reporting of anti-government activity.

Abdeen was arrested in Cairo on April 25 while attempting to cover protests against an Egyptian government deal to hand control of two Red Sea islands to Saudi Arabia.

Representatives from news website El-Fagr presented testimony to the court that he was on assignment at the time of his arrest.

"Egyptian authorities insist on punishing the press for merely reporting the news while denying, with a straight face, that journalism is the reason for the arrests," said Sherif Mansour of the Committee to Protect Journalists (CPJ).



GETTY

## CALUMET STUDENT PHOTOGRAPHY COMPETITION

**PHOTOGRAPHY** retailer Calumet has launched its second Student Photographer of the Year Award for 2016, in association with *Professional Photography* magazine.

Students are invited to submit a single photo of their best work (or three if they have a Calumet student membership), along with up to 20 words explaining their chosen image.

A panel of judges from the photography world will shortlist 10 runners-up, who will each receive a prize and a year's subscription to *Professional Photography*, as well as one overall winner, who will win an array of prizes worth thousands of pounds.

An exhibition of all the shortlisted images will go on display at Calumet's flagship store on Drummond Street in Euston, London, before it tours the rest of the stores nationwide. The competition is open for entries until Friday 23 September.



© OLIVER HENDERSON



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### EOS 5DS R



Canon EOS 5DS R Body  
**£2,899.00**

### EOS 5DS



Canon EOS 5DS Body  
**£2,699.00**



### D5



Nikon D5 Body  
**£5,199.00**

### D810



Nikon D810 Body  
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Nikon D500 Body  
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EOS 5D MARK III BODY **£2,178.00**



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EOS 80D BODY **£999.00**  
EOS 80D BODY + 18-55MM **£1,089.00**



D750 BODY **£1,389.00**  
D750 BODY + 74-165MM **£1,716.00**



D610 BODY **£1,099.00**  
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## FUJIFILM



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## SONY



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ALPHA A7 II BODY **£1,179.00**  
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CYBER-SHOT RX100 IV **£759.00**

### Canon Lenses

EF 50mm F1.4 USM	£239.00
EF 50mm F1.8 STM	£97.00
EF-S 60mm F2.8 USM Macro	£305.00
EF 85mm F1.2L II USM	£1,499.00
EF 100mm F2.8L IS USM Macro	£619.00
EF 8-15mm F4.0L USM Fisheye	£899.00
EF 16-35mm F2.8L USM II	£1,040.00
EF 17-40mm F4.0L USM	£698.00
EF 24-70mm F4L IS	£675.00
EF 24-70mm F2.8L IS USM	£1,400.00
EF 24-105mm F4.0L IS USM	£727.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1,499.00
EF 70-200mm F4.0L IS USM	£795.00
EF 70-300mm F4.0-5.6 IS USM	£356.00
EF 70-300mm F4.0-5.6L IS USM	£894.00
EF 100-400mm F4.5-5.6L IS USM II	£1,799.00

### Nikon Lenses

Nikon 300mm F4E PF ED VR  
**£1,470.00**



14-24mm F2.8G AF-S ED	£1,459.00
16-35mm F4G AF-S ED VR	£899.00
18-35mm F3.5-4.5G AF-S ED	£549.00
18-200mm F3.5-5.6G AF-S VR II	£519.00
18-300mm F3.5-5.6G AF-S ED VR	£699.00
24-70mm F2.8G AF-S ED	£1,299.00
28-300mm F3.5-5.6G AF-S VR	£729.00
70-200mm F2.8G AF-S VR II	£1,799.00
70-200mm F4G AF-S ED VR	£999.00
80-400mm F4.5-5.6G ED VR	£1,895.00

### Fujifilm Lenses

Fujifilm XF 16-55mm F2.8 WR  
**£699.00**



14mm F2.8 XF	£689.00
18mm F2.8 XF	£429.00
23mm F1.4 XF	£698.00
27mm F2.8 Black or Silver XF	£329.00
35mm F1.4R XF	£429.00
56mm F1.2 XF	£679.00
56mm F1.2R XF APD	£1,079.00
60mm F2.4R Macro XF	£359.00
10-24mm F4 R XF	£769.00
18-135mm F3.5-5.6 WR	£619.00
50-140mm F2.8 WR OIS	£1,159.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£289.00
56-200mm F3.5-4.8 R LM OIS XF	£529.00

### Sony Lenses

Sony FE 24-240mm F3.5-6.3 OSS  
**£749.00**



24-70mm F4 ZA OSS Vario-Tessar T* FE	£799.00
35mm F2.8 ZA Sonnet T* FE	£513.00
55mm F1.8 ZA Sonnet T* FE	£618.00
70-200mm F4 G OSS FE	£999.00
90mm F2.8 Macro G OSS FE	£899.00
14-35mm F4 ZA OSS Vario-Tessar T* FE	£1,079.00

### Manfrotto Tripods & Heads



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**£248.00**

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190B0 Tripod	£149.00
XPRO Ball Head	£114.00
XPRO3W 3 Way Geared Head	£149.00
MT190XPRO4 Tripod	£139.00
MT190XPRO3 Carbon Fibre Tripod	£229.00
MT190XPRO4 Carbon Fibre Tripod	£235.00
MT056XPRO3 Carbon Fibre Tripod	£279.00
XPRO 3 Way Head	£99.00



### Studio Lighting

Profoto D1 Studio Kit 250/250 Air  
**£1,999.00**



Profoto B2 250 Air TTL To-Go Kit  
**£1,495.00**



Bowens Gemini 500/500R Twin Head Kit  
**£949.00**



Bowens Gemini 400/400Rx Umbrella Kit  
**£569.00**



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# 'Psst – tell me a joke and I'll take your picture and make a real exhibition of you'

Life as a stand-up comedian is no laughing matter. There's endless amounts of travelling; hours of hanging around backstage just waiting to go on; the fear of encountering a difficult audience and too many late nights to mention, but still this is a career that those involved would never swap.

In this 'another night, another town' environment Steve Best appreciates more than most just how unique this business is, and over the twenty years he's been treading the boards he's built up a special camaraderie with his fellow performers and a unique understanding of what makes them tick. "I realised some time ago that I was in a very privileged position to be on the inside of this profession," he says, "and at that time I started to take a simple point and shoot camera along with me so that I could take some snaps of the people I met up with along the way."

Steve's interest quickly morphed into a formula: he would take un-posed pictures of his subjects using available light, whilst at the same time asking



London-based stand-up comedian Steve Best started taking a camera along with him to his gigs and over the years has used his 'inside track' status to build up an outstanding collection of images of his fellow performers

For more information on Fujifilm Crystal Archive papers or to request a sample print please call Peter Wigington on 01234 572138, email [photomagimg@fujl.co.uk](mailto:photomagimg@fujl.co.uk) or visit [www.fujifilm.eu/uk/products/photofinishing/photographic-paper/](http://www.fujifilm.eu/uk/products/photofinishing/photographic-paper/)



them to contribute a one-line joke and a few unknown facts about themselves. Although there had never been the intention to turn the series into a full-scale project, eventually there was enough material – pictures of around 450 comedians, ranging from famous names such as Jo Brand, Sean Lock, Lee Mack, Harry Hill and Sarah Millican through to complete unknowns who were just working the circuit – to compile a book, *Comedy Snapshot*.

Such was the positive reaction to its appearance in 2014 that it very quickly became obvious that a second volume was called for, and at this point Steve decided that he needed to adopt a more serious attitude to his photography.

He began to look around for a more advanced camera that would still suit his candid approach and found what he was looking for by hanging out in Park Cameras and trying the kit that was on sale. The camera he fell for was the **Fujifilm X-Pro 1** plus 18mm and 35mm lenses: "It was the perfect tool for me," he says. "I loved its retro styling and, although it was

## Making the Prints

**ALL OF THE PRINTS** for Steve's show were made by **theprintspace**, which is located right in the centre of Shoreditch, London's creative hotbed. First opening its doors in 2007, the company has now grown to become one of the UK's leading providers of professional photo and fine art printing services, offering printing, mounting and framing, both online and in-house. A firm favourite with creative artists and photographers, theprintspace's award-winning service offers gallery-standard quality at affordable prices, which is why Turner Prize-winning artists and National Portrait Gallery award-winners consistently choose to work with them.

Another service recently launched by theprintspace is **thehub**, a new online ordering system that allows users to store their images online for easy reprints and to create customised branded online art stores where they can sell prints of their work directly to the public.

"We've been working with Fujifilm ever since theprintspace first opened," says Dave Lucken, the company's operations director. "After extensively testing a wide range of products we discovered that Fujifilm papers gave us the most consistent results and the most neutral prints, especially when we were working with black and white images, which can be very tricky to print on colour papers."

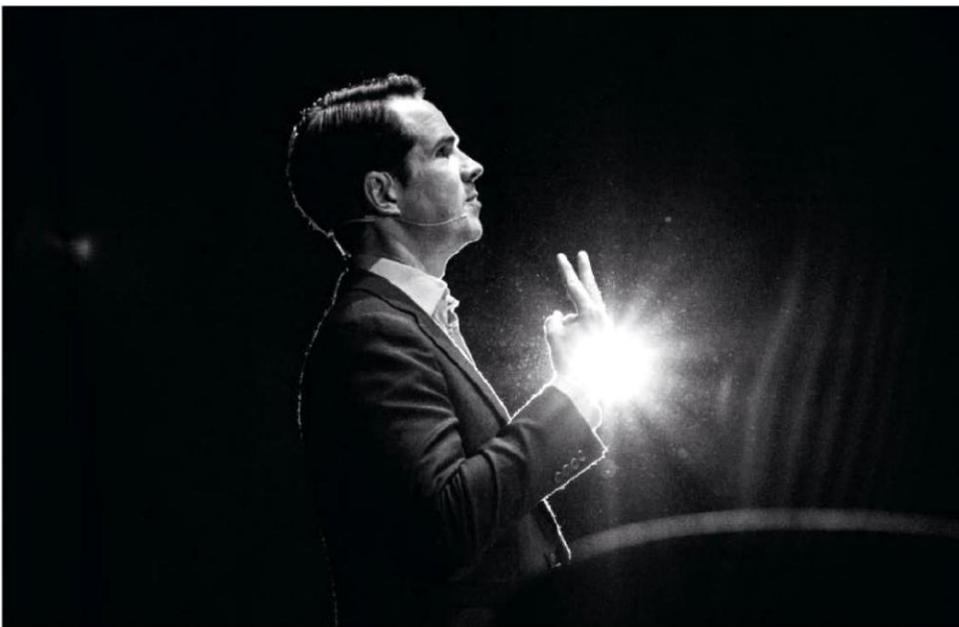
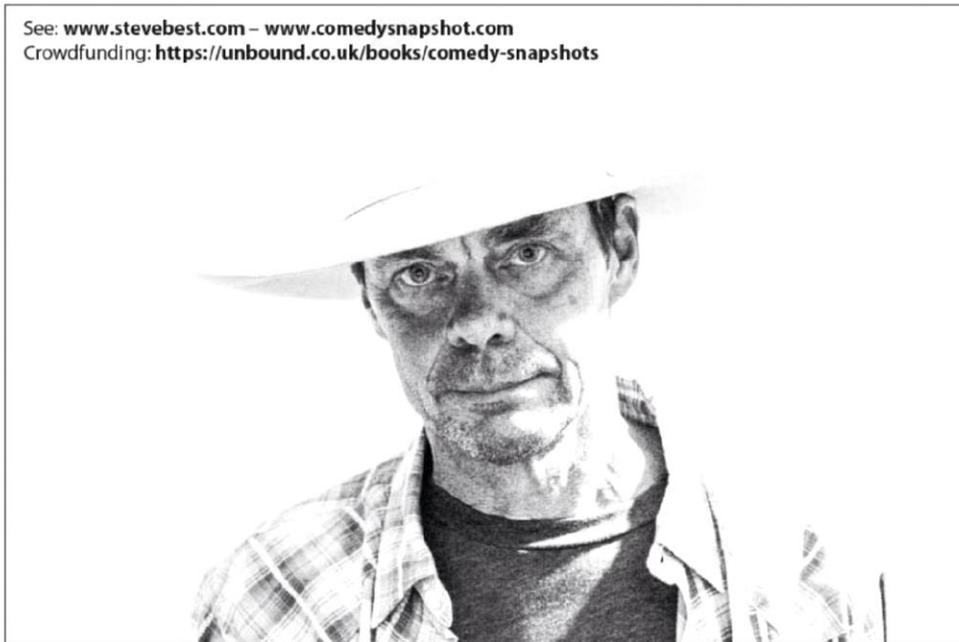
"Steve was introduced to us via Fujifilm and we saw straight away that this project was a unique take on what you usually see at a comedy show. It was a rare, almost backstage, viewpoint on how a comedian might see their show, and we loved the work. The decision to print it all out on Fujifilm's DP II Matte media was a simple one: it really suited the images and, in our opinion, it was going to be the best all-round paper in terms of being able to cope with the different lighting levels that Steve encountered in the course of shooting his images."

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





See: [www.stevebest.com](http://www.stevebest.com) – [www.comedysnapshot.com](http://www.comedysnapshot.com)  
 Crowdfunding: <https://unbound.co.uk/books/comedy-snapshots>



# FUJIFILM

a digital model, it felt like a film camera to me."

Book Number Two *Comedy Snapshots* (with an extra 's' this time) is now well on the way, featuring yet more big names such as Alexei Sayle, John Bishop and Jason Byrne (top), Jimmy Carr (bottom), Julian Clary, Katharine Ryan, Rich Hall (centre) and Frank Skinner and is being produced as a Crowdfunded publication so that Steve retains overall control. "The campaign quickly became 120% oversubscribed," he says, "although it's still possible for people to pre-order or pledge and there's even an option to pledge £500 and receive the **Fujifilm X70** camera (worth £549) plus both books and an invitation for two to the launch party! The project also attracted interest from Penguin Books, who asked if they could publish their own edition next year once the Crowdfunded version has come out."

Also in the pipeline is an ambitious future book project entitled *Comedians Back to Front*, in which Steve gets even more involved in the photography, using the rapport he's built up with his fellow performers to candidly document them backstage and from front of house. It will offer the outsider an exclusive glimpse into the work of the comedian that could probably only ever have been compiled by someone who had fully earned the trust and cooperation of those appearing within it.

An exhibition is also planned. It will take place at the Quarry Theatre, Bedford – coincidentally in the town that's also the home to **Fujifilm UK** – throughout July to coincide with the Fringe Festival that's taking place there. Around 50 A3/A2 size prints will be on display, produced by **theprintspace**.

Fujifilm has also become involved as a sponsor, with the entire show being printed on its classic DP II Matte paper, a popular fine art choice for those putting an exhibition on the wall.

Steve also has inspired plans for combining his future roles as both a stand-up comedian and a photographer of note. "I'm planning a nationwide tour of galleries," he says, "and in tandem with showing the pictures I'll be performing my show and taking questions from the audience. It's a unique concept and it should be a riot, adding extra value to the audience's enjoyment of the work."

# CALENDAR

All the best *photography exhibitions and shows* from around the world

JULY

## Paris

*Henri Cartier-Bresson*

Eighty-three images captured between 1929 and 1985, providing an extraordinary insight into the streets of the city and its people. Opening concurrently with 'Alberto Giacometti: A Line through Time', the exhibitions bring together two of the greatest artists of the 20th century.

**Sainsbury Centre, Norwich**

£7 [Until 29 August]

## Dawn of the Photograph

*Henry Fox Talbot*

Discover how Henry Fox Talbot's invention of the negative-positive process changed the course of photographic innovations in the 19th century and immortalised him as the father of the medium.

**Science Museum, London**

£8 [Until 11 September]

## Mona Hatoum

*Mona Hatoum*

This is the first major survey of Hatoum's work in the UK, covering 35 years from her early radical performances and video pieces to sculptures and large-scale installations. Born in Beirut to a Palestinian family, she settled in England in 1975. Hatoum engages us

in conflicting emotions of desire and revulsion, fear and fascination.

**Tate Modern, London**

£16 [Until 21 August]

## The Blink of an Eye

*Jacques Henri Lartigue*

An exploration of the 'snapshot' world of Jacques-Henri Lartigue, as seen through the eyes of author William Boyd, a life-long devotee of Lartigue's luminous views on life. The show features some of Lartigue's best-loved images including those of his female muses such as the irrepressible Bibi, Rene Perle and Chou Valton, and his much-photographed last wife, Florette.

**Michael Hoppen Gallery, London**

Free [Until 9 August]

## The Thrill of the Chase: The Wagstaff Collection of Photographs

*Various artists*

Samuel J. Wagstaff Jr. was an influential art curator, patron and collector. In 1973, with the assistance of his lover Robert Mapplethorpe, Wagstaff came to believe that art photography was significantly undervalued. Over the next decade, he assembled one of the most important private collections of photographs in the world, which helped raise the profile of the medium. He sold his collection to the J. Paul Getty Museum in 1984. This exhibition presents a selection of Wagstaff's collection that spans the history of photography, from neglected French photographers of the 1850s to modernists Man Ray and Edward Weston and late 20th-century photographers Larry Clark, Joel-Peter Witkin, and Peter Hujar.

**The Getty Center, Los Angeles**

Free [Until 31 July]



YOUNG MAN IN PLaid, INC. 1991 © EFFREY HENSON-SCALES

## Made You Look: Dandyism and Black Masculinity

*Various artists*

A group exhibition exploring the identity of the black dandy as performed in studio and street photographs from London to Bamako. This collection celebrates the dandy's ability to transform everyday attire into ostentatious style statements.

**The Photographers' Gallery, Ramillies St, London W1F / Free**

[15 July until 25 September]

## Helmut Newton: A Retrospective

*Helmut Newton*

A major exhibition of the work of legendary photographer Helmut Newton. Taking over the entire building on Amsterdam's Keizersgracht, the retrospective features in excess of 200 photographs, including early prints that rarely go on display.

**Foam, Amsterdam**

£10 [Until 4 September]

## Unseen City

*Martin Parr*

Now in its last month, this exhibition of British photographer and Magnum president Martin Parr's photographs gives us a new perspective on the City of London's traditions, ceremonies, banquets and public occasions through informal and unguarded pictures of the people involved in these ceremonial events.

**Guildhall Art Gallery, London**

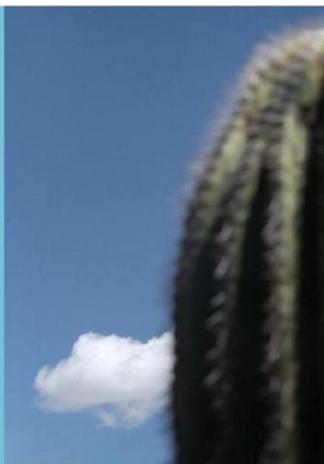
£5 [Until 31 July]

## Vertical Horizon

Ralph Gibson

The American fine artist presents this all-new series in a compelling departure from the black and white he's famous for. The 12 images explore the balance between representation and abstraction and come five years after his last exhibition in the city.

Galerie Thierry Bigaignon, Paris  
Free [Until 27 August]



## The World at my Window

Joseph Sudek

This exhibition revisits the life and work of Josef Sudek within its sociogeographical and historical context - Prague during the first half of the 20th century, when the city was a veritable hub of artistic activity. The show features 150 works spanning Sudek's career, 1920-1976, examining his relationship to the world.

Jeu de Paume, Paris  
€8.70 [Until 25 September]

## The Perfect Medium

Robert Mapplethorpe

Tying in with the release of a Mapplethorpe documentary that has everyone talking, this expansive exhibition of Robert Mapplethorpe's work is the most comprehensive there's ever been. It takes place across the Los Angeles Museum of Art and the neighbouring J. Paul Getty Museum, exploring the artist's work through his never-ending pursuit of perfection.

LACMA at the J Paul Getty Museum  
Free [Until 31 July]

## Band Photographs 1968-1969

Elliott Landy

A collection of iconic and never-before-seen photographs documenting the making of this group's first two albums, *Music from Big Pink* and *The Band*, through the lens of close friend Elliott Landy. Landy's images of The Band, including the cover for their second album,

followed the music scene during the classic rock-and-roll period and he soon became one of the first music photographers to be recognised as an artist.

Proud Camden, London  
Free [Until 24 July]

## A History of Photography

Various artists

Throughout its history, photography has focused on the body as a subject of both artistic expression and scientific examination. In the 19th century, nude photography was influenced by the stylistic conventions of painting and sculpture. Over time a new visual language emerged, exploring themes such as sexuality, beauty, growth and ageing. Today, images of the body still have the power to inform, shock and seduce, as this exhibition demonstrates.

Gallery 100, V&A, London  
Free [Until 17 February 2017]

## Portraits

William Eggleston

Renowned for his vivid, poetic and mysterious images, Eggleston's experimental use of colour is considered a pivotal moment in the recognition of colour photography as a contemporary art form. Don't miss our interview with the curator in next month's issue.

National Portrait Gallery, London  
€8 [21 July until 23 October]

## Perth Amboy

Rachel Harrison

Named after a town in New Jersey where an apparition of the Virgin Mary was said to have appeared on the window of a two-story house, Rachel Harrison's room-sized work Perth Amboy exemplifies a cross-disciplinary approach to making art. The work comprises 21 photographs, individual sculptural assemblages, and an open-ended labyrinth made from cardboard. It's the first presentation of Perth Amboy at MoMA since the work entered the collection in 2011.

Museum of Modern Art, NY  
\$23 [Until 17 February 2017]

## Woodstock

Baron Wolman

A nostalgic collection of photographs exploring the innovative genius of one man as he transformed music photography through his idiosyncratic style and spontaneous aesthetic, perfectly documenting the music, the people and the sheer hedonism of the legendary Woodstock Festival.

Proud Camden, London  
Free [Until 11 September]

## Photography and Film for the 20th Century

Paul Strand

The first retrospective of Strand's work to be shown in the UK for more than 30 years chronicles the full output of his career, starting with his shots of New York's financial district wharves and factories in the 1910s. A range of images taken on his extensive travels in the 1950s and

1960s are also on show, including his only UK assignment on the Hebridean island of South Uist.

Victoria & Albert Museum, London  
£9 [Until 3 July]

## Heroes

Steve Schapiro

More than 20 photographs of heroes from the worlds of film, politics, art, sport and music by renowned American photographer Steve Schapiro. The exhibition includes a selection of rarely seen portraits of David Bowie taken in Los Angeles in 1974, the subject of a new book on Bowie published by Powerhouse Books.

Atlas Gallery, London  
Free [Until 20 August]

## Public, Private, Secret

Various artists

The premiere exhibition at the new International Center of Photography Museum, located at 250 Bowery. The debut show explores the concept of privacy in today's society and studies how contemporary self-identity is tied to public visibility. This thought-provoking exhibition presents a wide range of historical and contemporary works by artists including Zach Blas, Martine Syms, Natalie Bookchin, Cindy Sherman, Nan Goldin and Andy Warhol. Streams of real-time images and videos from social media sources sharpen and heighten attention towards the social implications of our image-centric world.

ICP Museum, New York  
\$14 [Until 8 January 2017]



UNTITLED, © 1975 (MARCIA HARE IN MEMPHIS TENNESSEE) © EGGLESTON ARTISTIC TRUST

# FAIRS & FESTIVALS

There are opportunities all year round to explore the latest tech, see great work and meet with like-minded professionals

3 JUNE-30 AUGUST

## PhotoEspaña

*Various locations, Madrid*

The largest cultural event in Spain, this festival of photography and visual arts has an extensive awards and exhibitions programme.

27 AUGUST-11 SEPTEMBER

## Visa Pour L'Image

*Various locations, Perpignan, France*

This celebrated, international festival of photojournalism includes a week of symposiums and talks. Visa Pour L'Image is attended by all the main photo agencies, as well as exhibitions of photojournalism taking place around Perpignan.

9-11 SEPTEMBER

## Photo Shanghai

*Shanghai Exhibition Centre, Shanghai*

Asia's largest photographic art fair, Photo Shanghai bridges the eastern and western art markets, with photographers including David LaChapelle featuring among those exhibiting. Talks and events, gallery exhibitions and a moving image programme are expected to make a return at this year's fair.

20-25 SEPTEMBER

## Photokina

*Koelnmesse, Cologne*

International photographic trade fair that takes place every two years in Germany, with more than 1,000 manufacturers on show. Expect to see and put your hands on the year's biggest releases from manufacturers.

20-25 SEPTEMBER

## Unseen

*Amsterdam*

This international festival with 54 international galleries, Unseen highlights recent developments in contemporary photography,

presenting emerging talent and unseen work by established artists.

30 SEPTEMBER-2 OCTOBER

## The Eye

*Aberystwyth, Wales*

At The Eye International Photography Festival, leading UK and international photographers will gather in Aberystwyth for a jam packed programme of talks, discussions, interviews, portfolio reviews and exhibitions held over one jam-packed weekend.

1 OCTOBER-30 NOVEMBER

## Photomonth

*Various locations, East London*

Photomonth celebrates photography in galleries and venues across East London. The festival aims to demonstrate the diversity of contemporary photography and reach the widest possible audience. Since 2001 it has given emerging artists the opportunity to be appreciated in a variety of interesting and unusual spaces alongside leading internationally renowned photographers in galleries and major institutions.

15-16 OCTOBER

## Digital Splash

*Liverpool Echo Arena*

Digital Splash 16 is aimed at professional photographers, enthusiast photographers, aspiring videographers, astronomers and even bird watchers. See the latest equipment, get expert advice, be inspired by the professionals in the Digital Splash Theatre, try hands-on workshops and grab a bargain.

19-22 OCTOBER

## PhotoPlus

*Jacob K Javits Convention Centre, New York*

The largest photography show in North America, PhotoPlus attracts over 21,000 professional



ETHAN LEVITZKY/FRAME 21 PHOTOGRAPHS IN FACTS, 2012; COURTESY OF THE ARTIST AND GALERIE LEON-KENTA GAUTHIER, PARIS

## A Rencontres d'Arles

*Arles, France*

A renowned annual summer festival dating back to 1970, with shows of contemporary photography at historic sites featuring exhibitions, workshops, screenings and awards.

The opening week, from 4-10 July, draws hundreds of industry professionals, from photographers to museum directors and curators. The program includes exhibitions and the Discovery Award. Gain unlimited access, including to every screening at the Théâtre Antique, for 65 Euros at <http://bit.ly/ITZiHRb>

Photo Folio Reviews will take place from 4-9 July, open to any professionals, students or advanced amateurs – register now at <http://bit.ly/ITXyoCH>

Empowered by the success of the first edition, which welcomed more than 80 publishers, the artistic direction of Cosmos-Arles Books is once again overseen by Olivier Cablat and Sebastian Hau (founders of Cosmos), as well as by Sam Stourd , the director of the Rencontres d'Arles.

This new space dedicated to photography books will again welcome this year many international publishers to the former site of Coll ge Mistral in the centre of Arles, and will be open, for free, to the public from 4 to 9 July.

For more information on the festival, and a full list of workshops, visit [www.rencontres-arles.com/home](http://www.rencontres-arles.com/home)

photographers, photography enthusiasts, filmmakers, students and educators with hundreds of exhibitors and seminars.

12-15 JANUARY, 2017

## Photo LA

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Issue **11** of *Professional Photography* showcases the work of American street photographer **William Eggleston**

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## ASK THE CURATOR

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*Paul Martineau* discusses his exhibition of important photographic collections amassed by Mapplethorpe's lover, Wagstaff

---

**When I realised** that we would be organising a retrospective exhibition on the work of Robert Mapplethorpe, I knew that it would be the perfect opportunity to do an exhibition drawn from the Wagstaff collection of historic photographs. Creating two exhibitions that work together to elevate the extraordinary partnership between these two men was a very exciting prospect.

**The most challenging part** was making the selection, because the collection numbers more than 26,000 objects. I printed illustrated lists and began crossing out the material that did not interest me. After a series of passes, I switched from a process of elimination to selection.

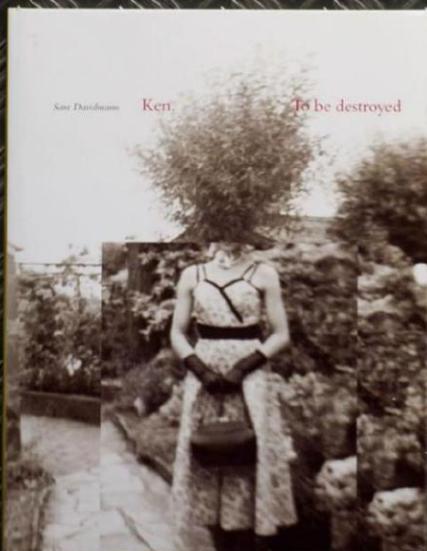
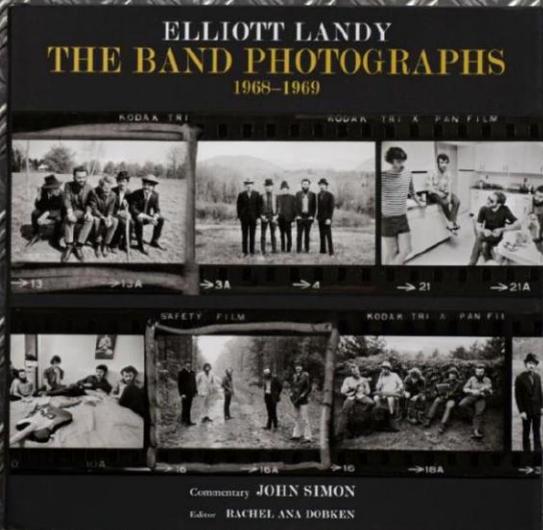
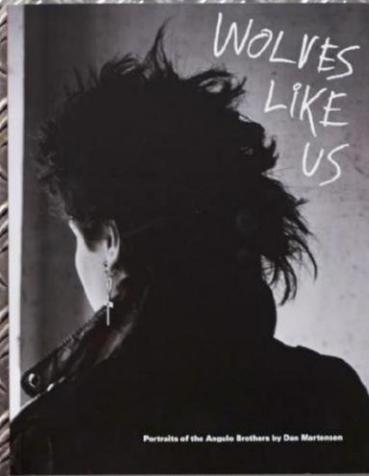
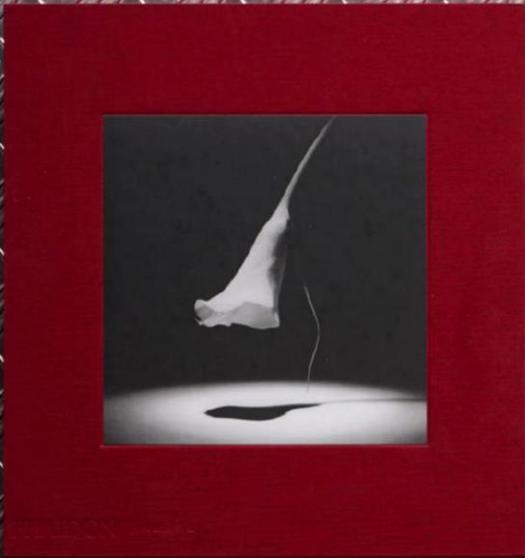
**An unexpected joy** came when I located a magnificent sterling silver ice bowl that once belonged to Wagstaff. After he sold his collection of photographs to the Getty Museum in 1984, Wagstaff surprised his friends by collecting 19th-century American silver. When dying from AIDS-related complications, Wagstaff had dealers bring silver objects to his bedside. The collection was sold at auction in 1989. I managed to track the ice bowl down and arranged to bring it on loan to the exhibition as a tribute to Wagstaff's last collecting interest.

**One of my favourite images** is 19th-century French photographer Gustave Le Gray's 'Beech Tree'. The lighting is spectacular. The print has what we curators call 'wall power'; a presence that's palpable from across the room.

**Curating this exhibition, I learned** that Le Gray was a relative unknown when Wagstaff began purchasing his prints. Wagstaff marvelled at how this master could have been overlooked, saying, "It's like leaving Rembrandt out of a history of Western art!"

**People should see this exhibition because** it presents a history of photography (in a nutshell) that spans from its experimental beginnings in the 1840s to the 1980s. At its very core, it is about the pleasure of looking.

'The Thrill of the Chase: The Wagstaff Collection of Photographs' is on show at the Getty Center in LA for free until 31 July



# BOOKSHELF

Our monthly pick of *useful, inspirational and just plain beautiful* photography books

1

## Mapplethorpe Flora: The Complete Flowers

Mark Holborn

Best known for his provocative nudes, Robert Mapplethorpe was also obsessed with the sublime beauty of flowers and photographed them from 1973 until his untimely death in 1989. Now his exquisite compositions have been thoughtfully brought together in this sumptuously produced book, which comes complete with a luxury, cloth-covered slipcase.

[Publisher] **Phaidon**

[Price] **£125**

[Web] **phaidon.com**

2

## Wolves Like Us

Dan Martensen

The story of the Angulo brothers, the subject of documentary movie *The Wolfpack*, is quite extraordinary. The six boys were home-schooled and spent 14 years imprisoned in their New York apartment, where they entertained themselves replicating movies using homemade props. Photographer Dan Martensen documented them between 2010 and 2015, a period during which they finally got to experience society and nature for real. His images, brought together in this book, are a touching document of this transition.

[Publisher] **Damiani**

[Price] **£24**

[Web] **damianeditore.com**

3

## The Band Photographs, 1968–1969

Elliott Landy

This fine collection of over 200 images, taken nearly half a century ago, is testament to the fact that Elliott Landy was one of the first photographers to elevate music photography to 'art' status. During 1968 and 1969, he

documented the making of The Band's first two albums, *Music from Big Pink* and *The Band*, and the intimate and revealing images are a real treat, especially for Americana aficionados and music photographers.

[Publisher] **Backbeat Books**

[Price] **£19.99**

[Web] **halleonardbooks.com**

4

## Got to Go

Rosalind Fox Solomon

Despite being nearly 40 when she first picked up a camera, New York photographer Rosalind Fox Solomon has had a vibrant and prolific career spanning more than four decades. *Got to Go* brings together her work in a way that weaves intriguing narratives through her images, despite much of the work being taken decades apart. The storylines are spiked with short texts that invite further curiosity and suggest an autobiographical twist. Beautifully produced by MACK.

[Publisher] **MACK**

[Price] **£25**

[Web] **mackbooks.co.uk**

5

## Ken. To be destroyed

Sara Davidmann

When Sara Davidmann inherited a bunch of letters and photographs, she soon discovered that her uncle Ken had been transgender since the early 1950s. This revelation led Davidmann to respond artistically. She took the vintage photographs and reinvented them, working on their surfaces with everything from ink and chalk to correction fluid and magic markers, using a variety of techniques. Accompanied with images of the correspondence itself, this book is an endearing study of a life lived in secret.

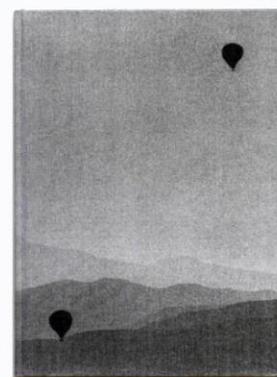
[Publisher] **Schilt Publishing**

[Price] **£22.75**

[Web] **schiltpublishing.com**

★ READ THIS...

## Jude Hull, associate specialist at Christie's, shares her favourite book



### Kapadokya by Renato D'Agostin



*Kapadokya* is the third photo book of itinerant explorations by

photographer Renato D'Agostin, in a series that depicts the Turkish region with distinctive charm. Always black and white and often abstracted, his grainy images powerfully resonate the spirit of the natural landscape. The elements are celebrated; weathered rocks, rolling sands and expansive skies – it's no accident that the human figure, when it does appear, is obscured by the overwhelming scenery. The impression is not that of tourist: rather his images carry us to the very soul of the places he visits, which for me, makes this work so effective.



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**92** | NIKON D5



**96** | TAMRON SP 85mm  
F/1.8 DI VC USD



**99** | SONY FE 24-70mm  
F/2.8 GM



**100** | THE LONG VIEW  
CANON EOS-1DX

# NIKON D5

It's a great camera, with a fabulous AF system, but forget about using that crazily high top sensitivity setting

SLR / £5,199 (body only) / \$6,497 / [www.nikon.com](http://www.nikon.com)

WHEN THE D5 was unveiled in January, it was its maximum sensitivity setting of ISO3,280,000 that made the headlines. Anyone who's used a D4S at its uppermost setting, ISO409,600, will probably have a pretty cynical view of what the image quality is like at that value, but you can't help hoping that a massive step forward has been made.

Of course the real reason for this huge hike is the work done to improve image quality and noise control at the more commonly used settings – those within the native range (ISO100-102,400). According to Dirk Jasper, product manager for Nikon Europe, the main target for image quality improvement with

cameras. The system may be set to operate in single-point, 25-, 72- or 153-point dynamic-area AF, 3D tracking, group-area AF or auto-area AF mode. There's also a new computer unit that's dedicated to the AF system to ensure consistently high performance. The AF 'workflow' and tracking systems have also been improved to keep up with fast-moving subjects.

Of course, a fast AF system needs to be paired with fast continuous shooting capability and thanks to the EXPEED 5 processing engine, the D5 can shoot at up to 12 fps with full autofocus and metering capability. This can be maintained for up to 200 Raw files when writing to an XQD card, giving plenty of

scope for recording Usain Bolt's efforts this summer.

It's possible to push the continuous shooting rate to 14fps, but when this

option is selected, focus and exposure is fixed at the start of the shooting sequence. More significantly, the mirror stays up from the moment that the shutter release is fully depressed so the viewfinder is blacked out, which limits its usability.

## BUILD AND HANDLING

Anyone with a D4S will feel at home with the D5, as the control layout has been kept the same. The grips on the front and rear of the camera, however, are more ergonomically shaped to make it more comfortable to use for long periods of time. I certainly had no problems holding it for a few hours at a time during this test.

Like the D4S, the D5 feels like it would be safe to use in the toughest of environments, having a full metal body

and extensive weather-sealing. There's even a weatherproof cover for the hotshoe to keep the contacts dry if there's not a flashgun in place.

While the D5's control arrangement is very familiar, it's not perfect. For example, the mini-joystick (Nikon calls it a sub-selector) used to set the AF point when holding the vertical grip is more awkward to reach with your thumb than the one associated with horizontal grip.

And while there are three buttons around the horizontal shutter release, there's only one by the vertical button. This means you have to adapt the way you control the camera depending upon the orientation you're shooting in. It would be better if the vertical controls were the same as the horizontal grips, although this would take some remodelling of the memory card port area.

While the D5's 3.2-inch 2,359,000-dot screen is touch-sensitive, it doesn't make much use of the touch control: it's only for scrolling through images and zooming in to check sharpness. It works intuitively with taps, swipes and pinch-zooming, but it's not possible to navigate the menu, make settings selections or set AF point by touching the screen. It would be helpful if some of the settings displayed when pressing the Info button could be selected and adjusted with a tap.

As with other Nikon SLRs, it would also be helpful to combine the functions of the Info and 'i' buttons to streamline some of the control. As it stands, pressing the 'i' button reveals a list of eight features that can be selected for adjustment. The list seems somewhat random and contains items you're unlikely to need often. Meanwhile, pressing the Info button activates a screen that looks like the

## It's the maximum sensitivity setting of ISO3,280,000 that's made the headlines

the D5 is those used by sports and news shooters; ISO6400 to 12,800.

Another surprise is that while the D5 is able to shoot 4K video, it's limited to just three minutes of recording (although reportedly, a firmware update will soon extend this to 29 minutes 59 seconds). Some better news is that it's possible to employ a native crop so there's no pixel binning, giving better image quality.

The D4S has an excellent AF system but Nikon has upped the ante, giving the D5 a 153-point system that has 99 cross-type sensors with a central point that's sensitive down to -4EV. Of these 153 points, 55 or 15 are individually selectable – the rest are support points – and the cross-type points extend further to the edges of the frame than in past



**1** These buttons can be used to open and close the lens aperture while recording video, instead of using a dial, to reduce vibration and silence exposure or depth of field changes

**2** Under CIPA testing the D5's battery is rated at 3,780 shots in single-frame release mode. Nikon claims a life of 8,160 shots in continuous release mode

**3** The D5 comes in two varieties, one that accepts XQD cards and the other that take CF cards. Both have two slots. Using CF cards roughly halves the XQD 200-file burst depth



**4** Pressing this button gives access to eight features, including aspects such as Color space and Custom control assignment that are unlikely to be adjusted on a frequent basis

**5** In comparison with the horizontal multi-selector, this multi-selector is in a different position relative to the vertical grip, so it takes a while to learn to reach to the right point

**6** This switch is used to change between stills and video mode, while pressing the central button activates the live view feed so images can be composed on-screen.



**1** The top-plate layout will be familiar to anyone who has used a high-end Nikon camera. The release mode dial is located under the Mode, Bracketing and Metering button cluster

**2** Pressing this small button unlocks the release (drive) mode dial. It's a fiddly arrangement that's used on many Nikon SLRs, and it's hard to imagine the dial would rotate easily if it wasn't locked

**3** The viewfinder uses a pentaprism, has a field of view of 100% and gives 0.72x magnification. It's as bright and clear as you would expect with a professional-level SLR from Nikon

Quick Menu of other cameras, showing an extensive collection of settings (including some that appear in the 'i' button list), but none can be selected for adjustment.

Images look great on the screen and it's easy to check sharpness. However, at the default setting I found that it often made captured images look brighter than they are. So it's a good idea to keep an eye on the histogram view and consider turning down the screen's illumination.

## PERFORMANCE

With 'just' 20 million pixels on its sensor, the D5 can't compete with the 36Mp D810 for detail resolution, but it did match or beat the 24Mp D750 throughout the sensitivity range in our tests. It also beat the 16Mp D4S up to ISO204,800. This is deep into the D4S's expansion range and one stop into the D5's.

Significantly, the D5 produces much better images at ISO409,600, the D4S's maximum extension value. The images are still very noisy, and I wouldn't recommend using this value routinely, but there's less banding visible. It could be a

useful option in extreme circumstances. But moving up to the D5's maximum sensitivity setting (ISO3,280,000) results in a significant drop in image quality.

In the low lighting conditions that demand such a high setting, there's little detail in either the Raw or Jpeg files. With no noise reduction applied, Raw files have lots of chroma noise and a check pattern of banding visible at normal viewing sizes. Simultaneously captured Jpegs are much softer looking, like a watercolour filter has been applied, as well as magenta banding.

It's easy to dismiss the maximum sensitivity value as headline grabbing gimmick, but perhaps there could be a use for surveillance work when it may be necessary to record the location of large objects. Many details are rendered unrecognisable, but some outlines are visible. The lower expansion settings produce better results, which could be of use for reporting when image quality is not the prime concern, but as a rule I recommend keeping below ISO102,400.

The D4S has a strong reputation for its autofocus system performance, and the

D5 takes things further, not least with a 102-point increase in the number of AF points. When the active AF point is over the subject, the D5 does an excellent job of keeping it sharp in single-point AF mode. However, the 25- and 72-point dynamic-area AF options increase the chances of an active AF point being over the subject and increase the hit rate with subjects that move around the frame as well as changing distance to the camera. The 153-point and Auto-area AF modes can be helpful but as usual, with busy surroundings there's an increased chance of the camera latching on to the wrong target – especially in low light and/or low contrast situations.

When photographing at a low-light go-kart track I was acutely aware of when I had the active AF point over the subject; when it was, the camera did an excellent job of keeping it sharp. The 3D tracking option can be useful, but it relies on a strong colour contrast between the subject and the background. If this isn't the case, it tends to get distracted and jump onto other areas of the frame.

In other respects, the D5 performed as well with the Matrix metering system, delivering good results and only requiring intervention when we would expect. In the high contrast conditions of the Moscow State Circus, for example, the dark surroundings tricked the Matrix system into overexposing the brightly illuminated subject and centre-weighted metering was a better choice.

Colour-wise, the D5 tends towards subtle tones in the natural environment when using the Standard Picture Control mode, which will appeal to photographers who are used to processing files. In other instances, with bolder colours, images look more vibrant and punchy – our lab tests indicate that the camera tends towards higher saturation – which is often more attractive. ✕

**Angela Nicholson**

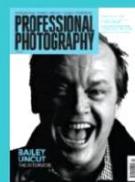
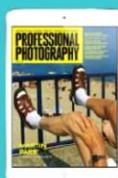
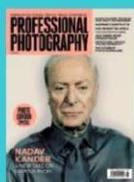
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1

As well as eBAND and BBAR coatings, the front element has a muck-resistant, easy-clean fluorine coating

2

With its reasonably compact build, the lens is easily manageable. Handling benefits from a large, smooth and precise focus ring

3

The mount enables compatibility with Tamron's new 'TAP-in Console' for applying upgrades via a USB-connected computer

## It's billed as the first 85mm optic for full-frame cameras that features optical stabilisation.

In keeping with the design of other recent Tamron prime lenses, this one has a smart eggshell-black finish with a silver ring at the rear. It feels solid and well put together, and the oversized switches for auto/manual focusing and VC on/off are easy to use, even with gloves on.

Further attractions include XLD (eXtra Low Dispersion) and LD elements in an optical path that comprises a total of 13 elements in nine groups. Tamron's eBAND (Extended Bandwidth & Angular-Dependency) and BBAR (Broad-Band Anti-Reflection) nano-structured coatings are on hand, teaming up to combat ghosting and flare.

### PERFORMANCE

Typical of ring-type ultrasonic autofocus systems, this one is fast and very quiet, although not as virtually silent as most stepping motor-based systems. Naturally, you also get the usual full-time manual focus override, which can be useful for tweaking focus settings on the fly.

Even when shooting wide-open at  $f/1.8$ , sharpness is very good indeed, not just at the centre but right across the whole frame and into the extreme edges. The lens is even sharper in the  $f/2.8$  to  $f/11$  range, and it doesn't drop off much at  $f/16$ . The stabiliser is good for about four stops and can be a real confidence booster, adding to both the level and consistency of sharpness you can expect in handheld shots.

Naturally, it's not all about sharpness. Bokeh is often a more important consideration in portraiture, and this Tamron impresses here as well. Despite its not overly wide aperture, there's a creamy softness to defocused areas, with smooth transitions between these and sharply rendered elements. There's remarkably little longitudinal or 'bokeh' fringing, while lateral chromatic aberration is almost entirely absent. Distortion is basically a non-issue. Ultimately, this is a great lens for handheld portraiture on Canon or Nikon full-frame SLRs. ✕

**Matthew Richards**

# TAMRON SP 85mm F/1.8 Di VC USD

Tamron's new lens aims for greater stability in portraiture

Lens / £650 / \$750 / [www.tamron.com](http://www.tamron.com)

USUALLY YOU'D expect 85mm  $f/1.8$  lenses to be relatively low-rent, and aimed more at the amateur market. But Tamron has just shaken things up a bit.

The new Tamron SP (Super Performance) lens is billed as the first 85mm optic for full-frame cameras that features optical stabilisation.

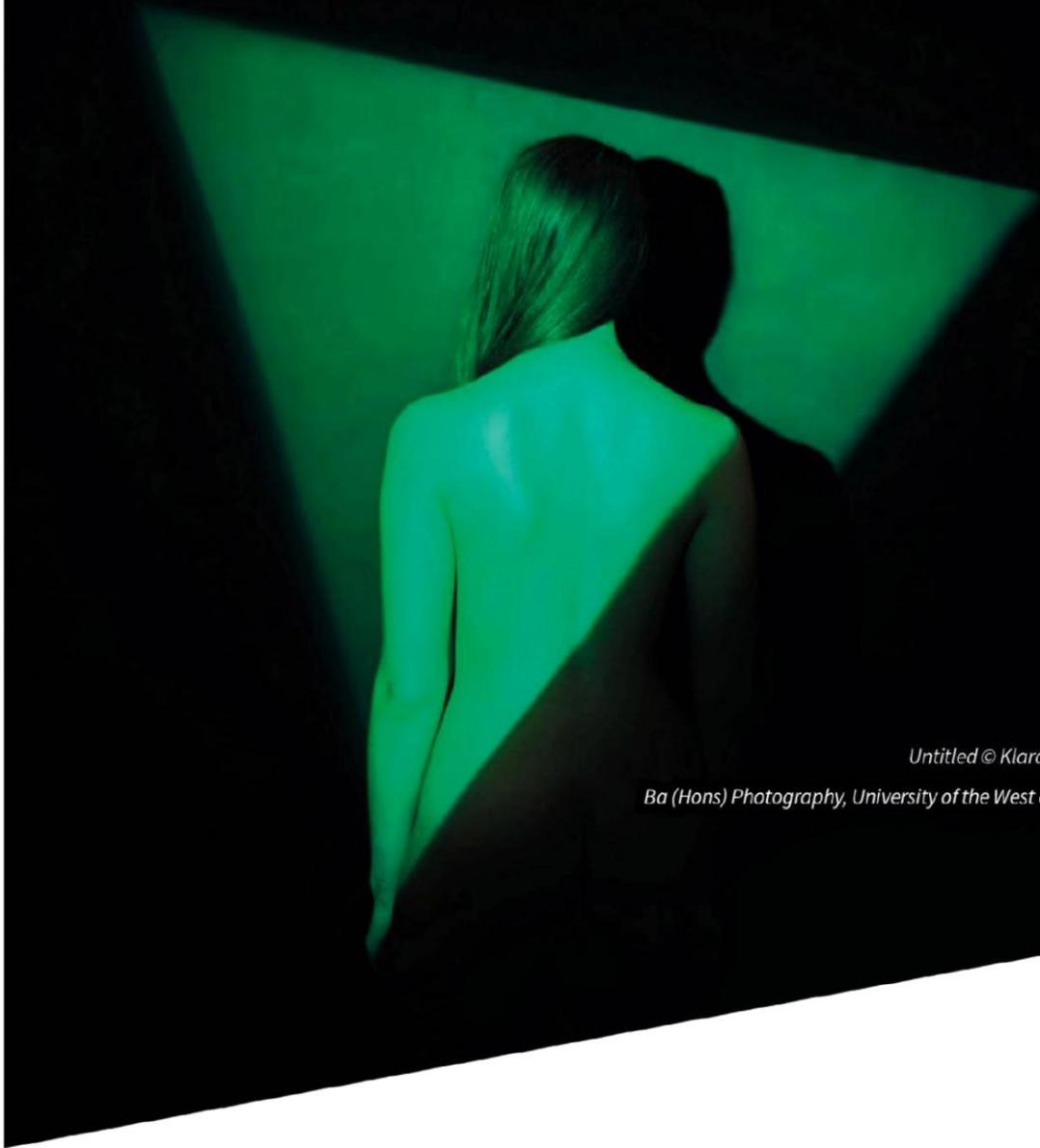
Like the company's recently launched 35mm and 45mm lenses, it limits the widest aperture to a modest  $f/1.8$ , while adding VC (Vibration Compensation) and delivering weather-sealed, pro-grade

build quality in a reasonably compact and lightweight package. Some might question the need for stabilisation in a 'fast'  $f/1.8$  prime lens, but we rather like the idea.

It certainly helps with spontaneous handheld portraiture at weddings and other events, when shooting indoors or in the magical twilight hour.

We've also noticed that stabilisation is becoming a greater benefit with the ever-increasing megapixel count of some new cameras, which ruthlessly reveal even the slightest amount of camera-shake.

# TRAJECTORY



*Untitled © Klara Foreman  
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1

Focus rings are comfortably large and operate with silky smoothness. Up front, the filter attachment thread is 82mm

2

Unusually for a standard zoom lens, there's a focus hold button for easily locking the position of autofocus and recomposing the image

3

The dust and moisture-resistant design incorporates a large number of weather-seals around the barrel, switches and mounting plate.

# SONY FE 24-70mm F/2.8 GM

This might just be the pick of Sony's new GM crop

Lens / £1,800 / \$2,200 / [www.sony.com](http://www.sony.com)

CONVENIENTLY SMALL yet smart and powerful, the latest high-end mirrorless compact system cameras demand to be taken seriously. They also demand high-quality lenses, especially when it comes to bodies like the Sony A7R II.

With this in mind, Sony has launched a new range of GM (G Master) lenses that aim to deliver 'resolution that's ahead of evolution'. But along with extraordinary levels of sharpness and contrast, the new lenses also aim for luxuriously smooth bokeh.

The first GM offerings include 24-70mm, 70-200mm and 85mm lenses, of which the 24-70mm is the most general purpose optic. And so far, the most exotic standard zoom for Sony E-mount cameras has been the Sony Vario-Tessar T\* FE

24-70mm f/4 ZA OSS, co-developed with Zeiss. Make no mistake, that's a fine lens packed into a very manageable 73 x 95mm, 426g package, making it a good match for the size and weight of A7 series bodies. It also includes optical stabilisation, which will be welcome for users of the first generation of A7 cameras. However, it lacks the appeal of a fast f/2.8 aperture, and its stabilisation has become a bit superfluous for the second generation of A7 cameras, which have excellent 5-axis sensor-shift stabilisation built in.

The new f/2.8 lens is bigger and more than twice as heavy as the f/4, at 88 x 136mm and 886g. It's about the same size and weight as Nikon's non-stabilised 24-70mm f/2.8, and larger and heavier than the equivalent Canon lens, both

## Sharpness is exceptional, with retention of fine detail right into the extreme edges.

of which are designed for conventional and relatively large SLRs. The 'compact' element of mirrorless A7 bodies is largely lost then, but even so, the Sony lens enables natural and well-balanced handling when mounted on an A7 camera.

Typical of current standard zooms, there's no aperture ring (which is actually featured on the 85mm GM prime lens) although the construction is weather-sealed and features a zoom lock switch, AF/MF switch and, more unusually for this class of lens, a focus hold button.

The optical path is based on 18 elements in 13 groups, including one XA (eXtreme Aspherical) element, two further aspherical elements, one ED (Extra-low Dispersion) element and one Super ED element. Sony claims that the XA element incorporates extreme surface precision, which eliminates optical imperfections and enhances bokeh. This is further aided by a well-rounded nine-blade diaphragm.

Other highlights include Sony's Nano AR Coating to reduce ghosting and flare, and a Direct Drive SSM (SuperSonic Motor) autofocus system that's precise and near-silent in operation.

### PERFORMANCE

Sharpness is exceptional, with retention of fine detail right into the extreme edges and corners of the frame, even shooting wide-open at f/2.8. The lens certainly does full justice to the 42Mp sensor of an A7R II. Contrast is similarly impressive and bokeh is smooth and appealing.

Barrel distortion at 24mm is quite minimal for a standard zoom, switching to fairly restrained pincushion at mid to long zoom settings. The lens also does well to keep colour fringing to a minimum. All-round performance is superb, really taking the fight to the latest competing optics from the likes of Canon and Nikon.

All things considered, this is a properly pro-grade lens that makes the latest range of A7 cameras even more appealing. ✕

**Matthew Richards**

# THE LONG VIEW

## CANON 1DX MK I

As its successor is announced, we ask three working pros whether the Mk I is still a good investment



Back in 2012, Canon caused a stir with the announcement of the 18.1Mp 1DX. Unusually, it featured a sensor with a lower pixel count than the 21Mp 1DS Mk III. The 1DX also had a full-frame sensor rather than an APS-H device.

THE BENEFITS to upgrading certainly weren't clear-cut. Canon 1D Mk IV users would gain two million pixels, but lose the 1.3x focal length magnification. And 1Ds Mk III users would lose three million pixels. However, the 1DX offered improved handling and had a maximum continuous shooting rate of 12fps.

Needless to say, many did upgrade, and it's been the workhorse of countless wildlife and action photographers since.

As Canon promised, that sensor ensured higher image quality at the upper sensitivity settings than a camera with a great pixel count could muster. As such, the Canon 1DX has a native sensitivity range of ISO100-51,200 and expansion

settings going up to the equivalent of ISO204,800. Costing £5,299 in the UK and \$6,799 in the US, when it was first launched, it was expected that this hardy camera would stand the test of time.

But after four years, and as its successor is announced, we revisit the Mark I to see whether it has stood the test of time. To see whether its advocates are swayed by spec of the Mk II, or whether the Mk I will stay their number one.

With a new launch, will the price drop enough to see this as the best investment? We ask three professional photographers who have had the Mk I in their kit bag for the last few years whether they're still happy, or tempted to move on.



Canon EOS-1DX Mk I with EF 100-400mm f/4.5-5.6L IS USM at 370mm, 1/1250sec at f/6.3, ISO2000



## BEN HALL

Location **Ponton, Cheshire**

Specialism **Wildlife with a heavy focus on birds and mammals**

MY MAIN reason for upgrading from the Canon 1D Mk IV was to benefit from the improved autofocus. In particular, the predictive focus tracking and the way this can be customised for different situations.

As a wildlife photographer I regularly shoot during the golden hour in low light, often with a moving subject, so a fast camera is essential. I also work in extreme environments, from the Icelandic coast to the Amazon rainforest, so it needs to have a rugged body.

Most of my work is action-based, using available light, and this is where the 1DX really shines. I've always needed a fast camera with a decent frame rate and the best autofocus available. It also needs to be

able to produce quality results at high ISO settings. The 1DX was the best choice at the time and has been perfect since.

The way the autofocus can be configured means I can track a fast moving subject with great accuracy, even with obstacles suddenly appearing in the way. I now get a much greater hit rate when photographing birds in flight, especially in tricky conditions such as low light and falling snow. In fact, a lot of my best selling images are those taken in adverse weather conditions.

I was also impressed with the low noise levels when pushing the ISO. I can now shoot up to ISO3200 without worrying too much about excessive noise and quality issues. I can work in much lower light than I could previously, as I can push the ISO at least 1 stop over that of the Mk IV. This in itself has opened up new possibilities for capturing animals at dawn and dusk, even during the 'blue hour' before sunrise and after sunset.

The autofocus is much more accurate when following a moving subject, too. One time, I was tracking a barn owl that was flying fast and low over some long grass. I was lying flat on the ground, covered in some camouflaged netting with grass obscuring the lens, and it was snowing hard. But the focus locked on perfectly and I managed to track the bird until it was too close to focus. I don't think the Mk IV would have been able to cope.

I can't think of any faults with the 1DX, though I've always wished for a larger resolution. The 1DX Mk II is slightly larger at 20.2Mp, which will be useful for any images that need cropping. I do plan on upgrading at some point, but I'm in no rush as the 1DX is a fantastic camera, and at the moment does everything I need.

**See more of Ben Hall's work at [benhallphoto.com](http://benhallphoto.com)**



## GUY EDWARDES

Location **Dorset**  
Specialism **Wildlife and landscape**

Male lion photographed at night in South Africa by torchlight. Canon EOS 1DX with EF 500mm f/4L IS, 1/60sec at f/5.6, ISO12,800

HAVING BEEN a Canon user for my entire 20-year career, an EOS 1-series body has always had a place in my kit bag whenever I'm photographing wildlife.

Before the 1DX I used a combination of 1D MkII and 1Ds MkIII bodies. When the 1DX was announced I was attracted by the increased resolution and operating speed. A frame rate of 12 fps may seem excessive, but when you're shooting action or birds in flight, it improves your chances of capturing that decisive moment. In addition, the faster processor results in a larger buffer, enabling a longer burst of images when the action occurs. The autofocus acquisition, tracking and customisation are also vastly improved and I saw an immediate increase in the number of sharp images from a sequence.

Another major improvement over previous models is the high ISO performance. I can now shoot at up to ISO12,800 and (with careful exposure) still achieve publishable, quality results. For me, this is perhaps the most significant improvement over previous

models, allowing me to take shots that simply weren't possible in the past. It is not only my wildlife work that benefits. The low noise at high ISO settings also makes this my camera of choice for low light landscape and night photography, producing cleaner results than my normal landscape camera, the 5D MkIII.

Some may be put off by the 1.5kg weight, but it's constructed to be durable. I've found it withstands harsh conditions very well. I've used it in temperatures from -40 to +40, in rain, snow and blowing sand, and it's never missed a beat.

Although the sensor is of extremely high quality, it does still suffer from pattern noise whenever you try to extract a lot of shadow detail, something that has been rectified on Canon's more recent camera bodies such as the 7D MkII, 5DS and 5DS R. Recovery of shadow detail is something that's quite important to me, especially when shooting landscapes and so I'll be looking closely at the 1DX MkII. **See Guy's work on Twitter @guyedwardes and at [guyedwardes.com](http://guyedwardes.com)**



## MARC ASPLAND

Location **Hertfordshire**  
Specialism **Sports**

Canon EOS 1DX Mk I with EF 16-35mm f/2.8L II USM at 25mm, 1/2000sec at f/5.5, ISO320

I HAVE been the Chief (staff) Sports Photographer for *The Times* for nearly 20 years. However, as an Honorary Fellow of the Royal Photographic Society, I've always been interested and inspired in all aspects of photography: I own a pin-hole camera as well as 5 x 4 large-format cameras.

I've only used Canon cameras my whole career. I have never changed from Canon to Nikon and then back again as many of my fellow sports photographers have because I value Canon cameras and have always trusted them.

Sure, there have been some models which have not been so successful and Nikon has certainly been better, but I preferred to be patient, safe in the knowledge that Canon would leap-frog other manufacturers. And with the 1DX and, certainly, the 1DX MkII, I've been proven right.

I have always been a huge fan of the 1DX: I have three in my camera bag. It's been my trusted friend for many years, my go-to camera. I have become so familiar with it that I could use it with my eyes closed. Rarely, if ever, has the 1DX let me down. (Although I know there have been many, many occasions where I have let the camera down!) Autofocus speed, using high ISO to

achieve low-light images (fairly vital for a sports photographer), super-high shutter speeds: it has been my favourite.

I believe, as I do with the evolution of all Canon cameras, that the 1DX MkII is an evolution of the 1DX, but there are aspects of it that have simply been a revelation. I am fully aware of the 1DX MkII capabilities: 16 frames per second, ISO up to 409,600 and an improved AF system, so yes, I am impressed.

Will I be upgrading? I have a Mk II already and it is going to push boundaries for me. This will enable me as a photographer to achieve creative pictures that I want to achieve: a tool where it is stretching me, rather than the other way around.

I find I'm using this more for my own way of shooting. If I see a creative picture I know I've got a tool in my hands that can achieve that by pushing so much further forward than previously.

You can talk about the WiFi, the ISO, the low noise... everybody pretty much understands all of the technical brilliance of this camera. But, for me, it's all about having this tool that's able to push me a great deal further creatively.

**See more of Marc Aspland's work on Twitter @MarcAspland and at [thetimes.co.uk/tto/public/profile/Marc-Aspland](http://thetimes.co.uk/tto/public/profile/Marc-Aspland)**

# Soul of the 60s

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Iconic photographer *Terence Donovan* is being celebrated in a new exhibition, 20 years after his death. We talk to those who knew him and his work best ➤➤

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[Previous page] Sophia Loren, 1963  
[Above] Fashion shoot for French *Elle*, 1966  
[Above right] Honor Fraser, 1995  
[Facing page: Top left] Fashion shoot for *Vogue*, 1984  
[Top right] Cindy Crawford, 1988  
[Bottom left] Naomi Campbell, 1988  
[Bottom right] Natalia Vodianova, 1990

WHEN THE CLOCK struck midnight on New Year's Eve 1960, no one could have predicted the cultural tornado that would sweep through England in the coming decade. The post-war renaissance in art, fashion, graphic design and photography put Britain firmly on the map. It was a decade of rapid change, and a time for those who had previously been marginalised to shine; women, ethnic minorities, the young and the working class. The word 'rebellion' became ingrained in society, with new trends and fresh faces making waves in arenas previously dominated by the privileged.

One such face was East End-born Terence Donovan. Together with his good friends David Bailey and Brian Duffy, nicknamed the 'Black Trinity', he helped revolutionise the world of magazine and newspaper photography.

Shooting mostly in black and white, Donovan's iconoclastic and sometimes irreverent approach brought to magazines and advertising a new visual language rooted in the world he knew best: the streets of London's East End.

Taking his models to bomb-ravaged wastegrounds or balancing them off steelworks and iron bridges, his gritty and noir-ish style was more like reportage than fashion photography, and unlike anything that had gone before. "He was a force to be reckoned with," says his widow, Diana Donovan. "You couldn't



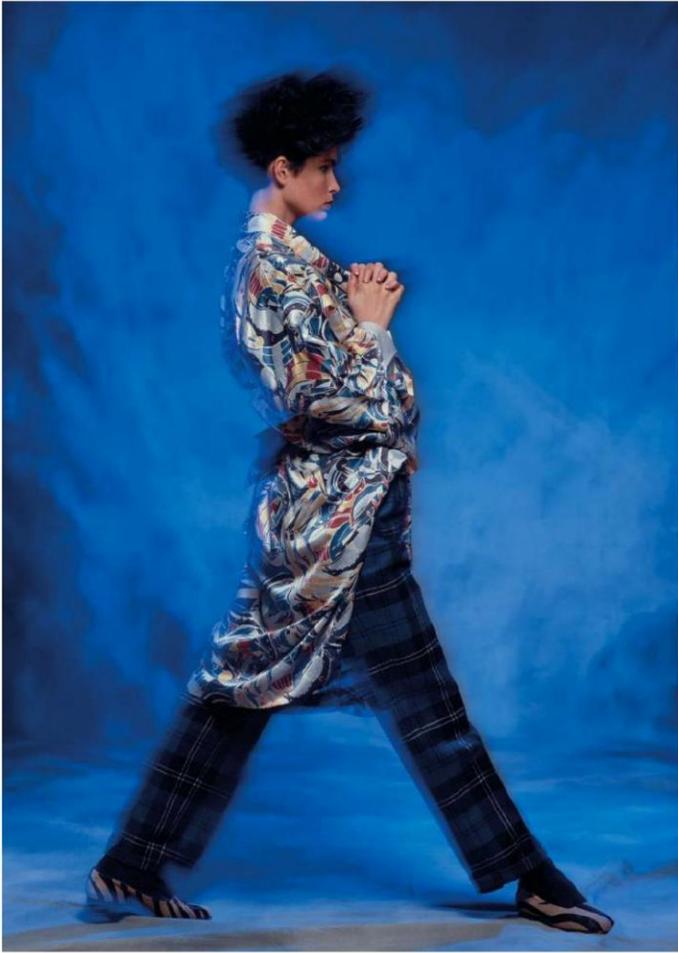
not know that this was the man in charge of the photo shoot. It was quite impressive, but also quite terrifying.

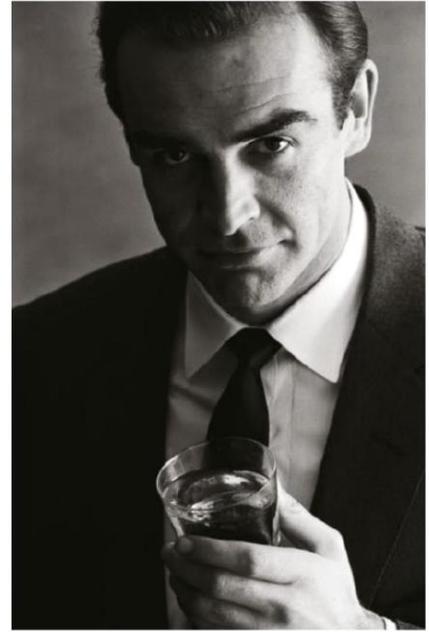
"In all of his photo shoots he was always very much in control of everybody who was in front of his lens, and there was never any fooling around in front of him: everybody had to concentrate and do what he asked you to do. But this was a man who was so deeply dedicated to his craft, and who was incredibly sensitive and intelligent, and as a result he got great photographs."

Donovan started his professional life at the age of 11 at the London School of Photo-Engraving, before becoming a photographer's assistant at 15. He spent a year at the John French studio, before opening his own in Yeoman's Row in 1959, aged 22. By the time the 1960s swung around, Donovan was a roaring success. His take on photography – the models, the locations, the poses, the unusual angles, the dramatic lighting and the integral grainy quality – were all refreshingly new and hip.

"Terence always considered photography a craft and not an art, so nothing was left to chance when it came to the technical side of things," reveals Robin Muir, curator of the 'Terence Donovan: Speed of Light' exhibition, which is being held at The Photographers' Gallery from 15-25 July. "He was classed as a fashion photographer because he worked for fashion magazines, but he did lots of things that weren't to do with fashion. For ➤➤

**He understood women's bodies and the way things moved and I think that was his great gift to studio photography.**





[Above] Sean Connery, 1962  
[Left] Terence Stamp, 1967  
[Right] Julie Christie, 1962

example, his iconic pictures of Julie Christie: although they are sort of meant to be fashion photos, they are much more like intimate portraits. The clothes never take over in a Terence Donovan photograph. He didn't particularly care about the clothes as such, he wasn't that sort of photographer: it was about the person wearing them and it was about the gestures. He'd look at a dress and say, 'If she moves in that sort of way it'll really work.' He understood women's bodies and the way things moved and I think that was his great gift to studio photography."

Work poured in and his versatility attracted a wide range of clients, including the leading advertising agencies, as well as major magazines of the time, among them *Vogue*, *Harper's Bazaar*, *Elle*, *Queen*, *Man About Town* and, later, *Nova*.

"He absolutely loved working for French *Elle*," recalls Diana Donovan with a smile. "There was a wonderful and very famous art director there called Peter Knapp, who had very strong ideas of how the magazine should look, and so Terence and he worked very well together as a team. They were so creative on their fashion shoots and he gave Terence such a long

**He was a force to be reckoned with. You couldn't not know that this was the man in charge. It was quite terrifying.**

rope to work with – he really enjoyed that. It wasn't prescriptive in any way."

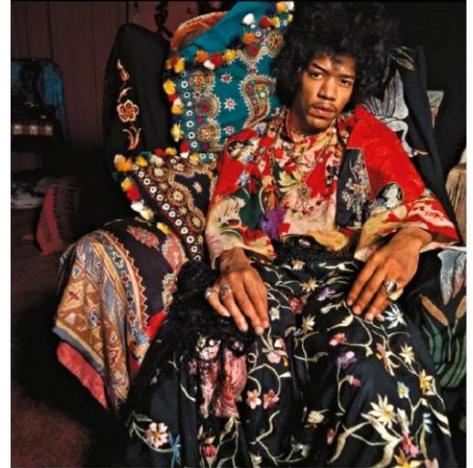
Donovan met Diana when she was working as picture editor for *London Life*. She'd been asked to be one of the models on a shoot, and recalls what it was like to be photographed by him. "He really was just so professional; he was always extraordinarily nice and caring," she says. "He cared about the people in his images. But he was always very much in control of the camera and he always had a very clear image of what he wanted to represent in the photograph. So it was a very easy thing to be photographed by him, because there were no ifs and buts: it was all very clear."

Some years later, they were introduced socially through a mutual friend, the film producer Lord Puttnam, and they married two years later. Together they had Terry (who grew up to become the co-founder of Rockstar Games, which created *Grand Theft Auto*) and Daisy (now a TV presenter and screenwriter). "He was very devoted: they were incredibly lucky to have had him as a father and they both adored him. He told them all that you have to work as hard as you can at whatever you choose to do, and devote yourself to being the best you can."

At the beginning of the 1970s, Donovan decided to diversify and concentrate on advertising photography and film production. By the 1980s he'd opened







[Above] Jimi Hendrix, 1967  
[Left] Twiggy, 1966  
[Right] Richard Attenborough, 1987

a new studio on Bourdon Street and spent much of his time making award-winning television commercials and advertising campaigns, while still shooting for fashion magazines and newspapers and covering the fashion collections twice a year for Italian *Harper's Bazaar*. "Some people are just better than others," Diana Donovan replies when asked why she thinks her husband was so successful. "Some people just bubble up to the top and I think that's what Terence did. He was an incredibly hard worker. His diaries were filled, every day had photographic assignments written in – so much so, it's hard to believe that one person could have done so much."

Donovan was a pioneer of the pop promotional video, most famously for Robert Palmer's song *Addicted to Love* (1986), for which he was nominated one of *Vanity Fair's* 'People of the Decade' in 1989. "I think when he'd been doing photography day in, day out for two decades, it was nice for him to branch out and do something else," suggests Robin Muir. "I think a lot of his friends were getting involved in film and advertising work. Bailey certainly was and I think it was a natural progression for

**He was always very much in control. It was a very easy thing to be photographed by him because there were no ifs and buts.**

him to add another string to his bow. Not everything that he did was particularly successful. I mean in aesthetic terms, it did the job for the advertising guys, but he could be very inventive when he was allowed to be. When it comes to television you are rigorously art-directed by the people paying the bill, so he couldn't necessarily be as creative as he would have liked. But it was incredibly well paid, so who wouldn't want to take part in it if you were good at it? He was always a photographer at heart, though. I think he became so well practised at these TV ads and little films that he lost his way with photography a little bit."

Donovan committed suicide in 1996, at the age of 60. One of his last commissions was a series of portraits commemorating the end of Brit Pop for *GQ*. "I think he really was going back into photography with great force," says Muir. "Photographers are an insecure breed, and he'd be the first to say that. His career spanned a long time, from the late 50s to when he died. And I think towards the end of the late 1980s he was finding it hard to reinvent himself, as things in fashion and photography change so rapidly. Suddenly you've been working for *Vogue* for 30 years and then a new regime comes in, and you're outmoded by younger people coming up. It's a thing photographers have when they reach a certain age that people start snapping at their heels, and I think ➤➤➤





## Terence didn't much care for exhibitions of his own work, so he'd probably say, 'Why on Earth are you doing that?'

he may have questioned whether it was working out in the way he wanted it to. It's my belief that if he was alive today he would be the grand old man of British magazine photography – people would seek him out in the way they seek Snowdon out, or Bailey. I think if he had doubts and anxieties about it, they were misplaced.

“Donovan's *GQ* pictures were a calling card, his passport back into magazine photography. I suspect that like many photographers, he was wracked by self doubt. But it's difficult, when you've been at the top for so long, to then be slightly not at the top any more. You either retire like Terry O'Neill or you keep battling on, because it's what you've always done and you don't know any other way. So I'm pleased to be putting this *GQ* set in the exhibition because it's one of the last things he did and I don't think he lived to see them published.

“Having them in the show validates him in a way – that if he was here, he would have been coming back, in a big way. It's shockingly sad, but I think it's time to celebrate him and rejoice in what he did. I just wish he was here to see it.”

It took Diana Donovan and Robin Muir three years to complete the monumental task of sorting through the enormous collection of images Donovan left behind to create a fully functional archive, which has led to this summer's retrospective



[Above] Jarvis Cocker, 1996  
[Left] Celia Hammond, 1961  
[Right] Roald Dahl, 1979

All images © Terence Donovan Archive  
Courtesy of the Terence Donovan Archive

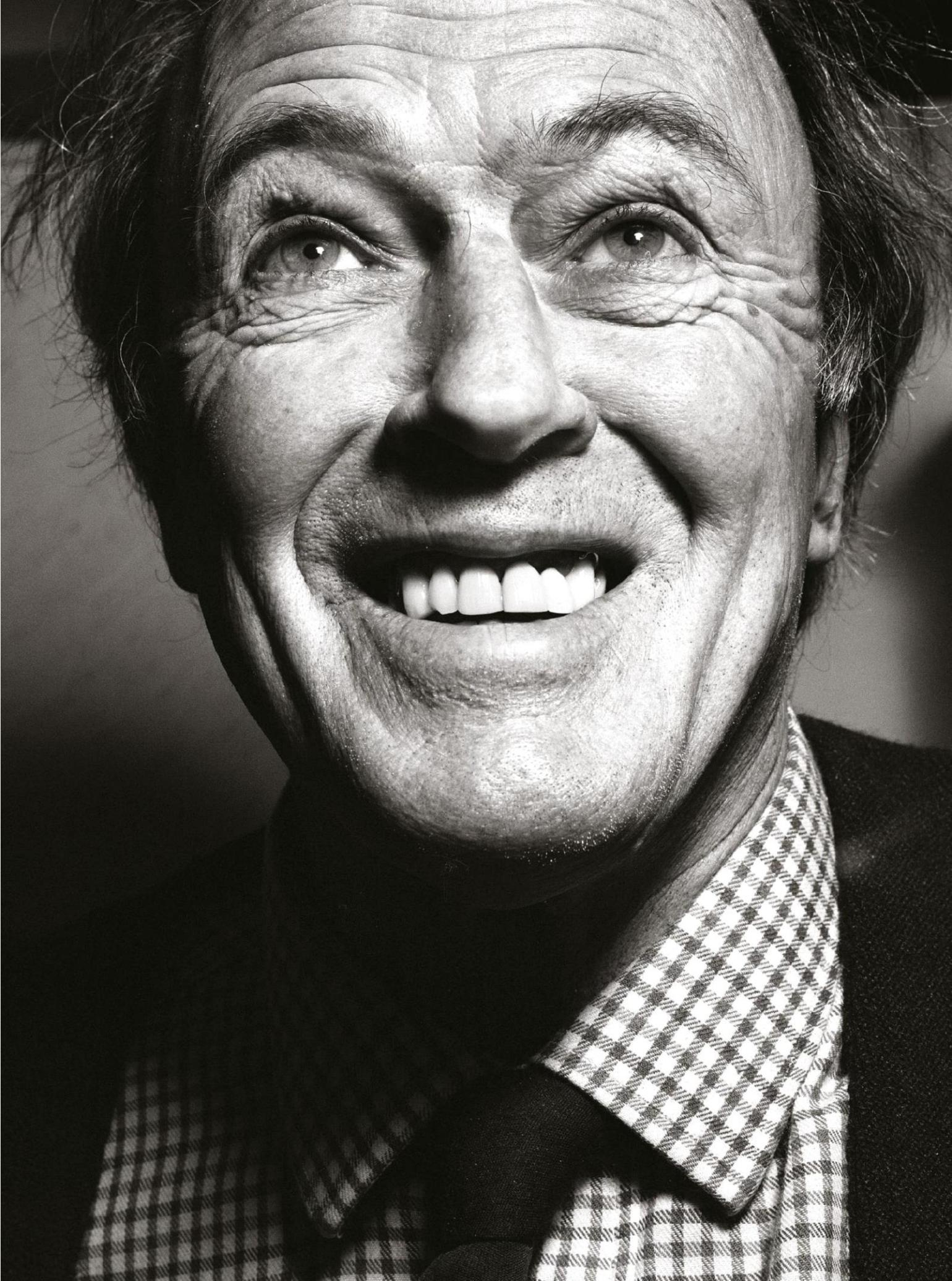
exhibition and soon-to-be-released book, *Portraits*. “After he died I decided to pull together his whole body of work,” reveals Diana. “I had no idea of the comprehensiveness of it, but it has been such an extraordinary journey for me. It's been fascinating and I've absolutely loved it. It's been such a rewarding thing to do over the years and I'm so glad I had the opportunity to do it. Terence didn't much care for exhibitions of his own work, he didn't much care if people liked his work or didn't, so he'd probably say, ‘Why on Earth are you doing that?’ But he'd secretly be thrilled because he had a soft spot for The Photographers' Gallery. The fact that this retrospective is happening there would be very special to him.

“All the work he's left behind has become his legacy. I hope this exhibition will bring him back into people's minds because people have very short memories. People should go and see the exhibition, and remember Terence, remember the wonderful photographer and generously spirited man that he was.”

**Natalie Denton**



Terence Donovan:  
*Speed of Light* is at **The Photographers' Gallery, London** from **15-25 July**.  
*Terence Donovan: Portraits* is published by Damiani at £35,  
[www.damianieditore.com](http://www.damianieditore.com)





LOTTIE  
DAVIES

OPINION

# Travel photography is no picnic

Asking questions is key to successful travel photography. But it can sometimes be tough knowing what questions to ask

I am very lucky: every so often I get paid to go abroad and take photographs. But being a travel photographer is very different from travelling. People often say, 'Have a good break!' and while I don't wish to sound ungrateful, or pretend that it's awful to be sent to a sunny place for a few days, it's not a holiday. It's hard work, like other jobs, with added stress and uncertainty, and a general lack of sleep. 'Oh poor you!' I hear you cry, 'The world's smallest violin is playing in the corner wearing a sombrero.' Fair point.

However, for those of us who do travel work, here are some of the things we have to think about...

Mosquitoes. Airports. Tiny hand-luggage allowance. Airport security. Terrible food. Jet lag. Pre-dawn starts. HOW MANY CHARGERS?! Shit, what plugs do they use in Botswana? Visas. Will there be coffee?! Sand, dust, sand, dust, seawater, sand. Batteries, cables, cards, cold, heat, airports again. And the kings of them all: misunderstandings and assumptions.

So many things don't translate. Very often, when you ask for something on a trip, your guide will smile and nod and say, 'Yes, no problem'. On hearing that response, most of us would understand that our request is not unreasonable, and making it happen, be it a monkey on an elephant or a river crossing to wherever, is, in fact, no problem. But I have discovered that often the opposite is true, but it will take two days and a lot of conversations to discover that there are no monkeys or elephants to be had (even for ready money), and the river crossing guy is away for the next two days because his father-in-law needed a lift to town. Or simply that had we asked last week, it would have been fine.

It's all about the communication, and that is true wherever the shoot, isn't it? But in a foreign country where we are dependent on other people so much, having a mutual understanding is key.

Explaining *what* and *why* is essential. We get so wrapped up in 'I must find the perfect landscape' that we fail to explain what 'a perfect landscape' means. For many non-photographers, a high view is a wonderful landscape, so you find yourself being driven for miles to a view that is indeed majestically panoramic,

but shooting it will look like two lines: one of cloudless sky and the other of tiny, faraway hills.

So what makes for a successful travel shoot? I think it's mostly in the preparation. I have discovered, through bitter experience, that asking the right questions well in advance is essential, but sometimes I don't know what the right questions are.

Things happen at different times of the year and the day, depending on where you are on the planet. Sunrise and sunset are never exactly east and west unless you're on the equator, and change by degrees from January to June and back again. Weather is, of course, notoriously unpredictable and you have to shoot on the day you're there, regardless of rainstorms or snow.

And there are other factors that can get in the way. For instance, I had a trip to Mali a while ago to photograph Fair Trade cotton. Excellent. Bamako was tricky and mosquito-filled, and on day two we drove to the end of rural nowhere to where the cotton grows. Great. Except that all the cotton had been harvested two weeks previously, and there was none in the fields.

Nor was there any in the villages we visited, or anywhere else, except in huge blocks covered in plastic sheeting. Which made it quite difficult to photograph the acres of fluffy white bolls specified in my brief.

No-one, including me, had thought to ask when the harvest was. The team had assumed it would be harvested the same time as the previous year. Not so: it had been a hot summer. I found one piece of cotton on a dried-up stick, took it outside,

held it up to the sky in one hand, and shot it with the other. That was the closest I got to any growing crop.

On the final day, at the very last village, one lady had a basket of cotton that she'd missed taking to market. That single basket did a lot of work, and I came back with the job by the skin of my teeth. Everyone was happy – "We knew you'd make it work" – but really, I almost didn't, and one question to the right person at the right time would have made for a much better shoot. If only I'd known what that question was.

Travel work is brilliant, don't get me wrong, and the duty free is a bonus. But it is work, not a holiday. ×

**It will take two days to discover that there are no monkeys to be had.**

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