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JULY/AUGUST 2014 • £7.95



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Master Photography

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Cover: by John Parris FMPA.
From the MPA Scottish Region awards, where it did not exceed the excellence of John's photographer wife Sandra – but fitted our requirements for this wedding special issue perfectly.

Remember, cover pictures are something apart, not all award-winners are good covers and not all good covers win awards... so never be afraid to submit your own work for consideration.



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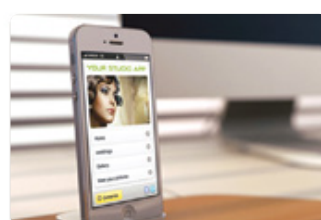
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Master Photography

A return to the Gold standard

Responding to comments from many members, the Master Photography Awards this year will restore the use of Bronze, Silver and Gold award levels which are easily understood by the public. The sculptural trophies commissioned to mark success have a metallic finish to match.

The other major change in the awards is easy to see on pages 10 and 11. Substantial prizes have been offered by sponsors including Graphistudio, One Vision Imaging, Hasselblad, Epson, Bounty, Loxley Colour, and Aspire Training. Although some have cash value MPA has preferred to put the emphasis on training and business development. For many years, the MPA's awards carried a modest entry fee but no prize pool. Last year's trend towards offering prizes has grown to the point where most if not all of the more important UK awards will reward their winners well.

New on-line entry systems are available for you to meet the first entry deadline by the end of July. Some awards have a later deadline or separate entry methods. Despite the benefits of digital judging to sort through thousands of images – which once filled the MPA offices floor to ceiling as 20 x 16s every year – the judges rightly demand prints when scoring the eventual merits and winners. Good time will be allowed for all entrants to provide these, and candidates will be sent e-mail information including special deals from major labs able to supply prints to the required specification. In some cases these can be delivered directly to MPA by the lab.

The awards committee has been aware of the importance of overseas entries, and the fund of skill and enthusiasm to be found on the other side of the globe. MPA has always welcomed visiting members – you may do your footwork on the net, but in the end it's best to network on your feet! It's an expensive business and to avoid disappointment and pointless costs, only the three main Silver and overall Gold award for overseas entrants will be presented at the October awards dinner. All other category wins will receive postal certificates.

In our next magazine edition we will have full details of the October 19th awards dinner, to be held at a new venue centrally placed for transport, at Hinckley Lakes. This issue will be with you by the first week of September. The October/November edition, normally published in the first week of November, will be brought forward slightly to go out to members after October 20th and will of course be our Awards special.

– David Kilpatrick, Editor





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At the heart of the image



EVENTS DIARY

July 15th 2014

Photovision Photo Equipment & Technology Roadshow
Bristol City Football Club
10am-4pm
www.forwardevents.co.uk

July 1st-31st 2014

PhotoIreland, Dublin
www.photoireland.org

July 7th-September 21st 2014

Rencontres d'Arles
Arles, France
www.rencontres-arles.com

August 23rd 2014

PhotoLive training conference for aspiring photographers, Leeds
www.photo-live.com

August 30th-Sept 14th 2014

Visa pour l'image
Perpignan, France
Professional week (€60 cost)
August 30th-September 7th
www.visapourlimage.com

August 30th 2014

PhotoLive training conference for aspiring photographers, Edinburgh
www.photo-live.com

September 2nd 2014

Photovision Photo Equipment & Technology Roadshow
Croke Park, Dublin
10am-4pm
www.forwardevents.co.uk

September 5th-7th 2014

Photo Shanghai
Shanghai, China
www.photoshanghai.org

September 6th 2014

PhotoLive training conference for aspiring photographers, London
www.photo-live.com

September 13th-Oct 1st 2014

Vevey Photography Festival
Vevey, Switzerland
www.vevey.ch

September 16th-20th 2014

photokina
Biennial world trade photo fair
Cologne/Köln, Germany
www.photokina.com

Plan your travel now for photokina

Two years ago around 185,000 visitors visited the biennial **Photokina**, coming from 166 countries. With eleven exhibition halls planned for 2014 the show should be even more successful, showing signs of expanding once again to become something you need three days to see.

The big familiar names will be prominent and we gather that **Leica** is set to take over the whole of Hall 1 with a display to celebrate the ur-camera's Centenary year. There will be a mobile exhibition 'app' being launched for smartphone users to keep them updated during the show. Look out for the 'Boulevard of Competitions' and for an even bigger presence from CGI and other new technologies in contrast to the more than popular Lomography exhibit taking us back to the virtues of old-fashioned film.

Travel to Cologne from all parts of the UK is easy. There are direct flights to Cologne-Bonn Airport with **GermanWings** from Heathrow, Stansted, Manchester and Edinburgh. There are also direct and relatively inexpensive Cologne-Bonn flights with **EasyJet** from Gatwick and **Flybe** from Birmingham.

Cologne is well connected for alternative transport links, with airports at Düsseldorf, around 30 minutes away, and Frankfurt an hour away by ICE express train. However it is better to stay in Cologne if you



Arrive by train, plane, taxi, bus – or even by bike...



can as there's so much going on and the photo industry creates a convivial nightlife! The rail journey from London St. Pancras is under four and a half hours, with just one change in Brussels.

It is well worth booking flights and hotels to arrive at the weekend (13th or 14th), although photokina runs from Tuesday September 16th to Sunday 21st. Give yourself two or three days to enjoy the street life, shopping, markets, museums and galleries, cable car, parks, zoo, historic buildings, Rhine mini-cruises, walks and ferries. Buy day

or season tickets for the trams and commuter trains on arrival. Get your photokina tickets in advance and allow at least two full days to see the show, three if you can manage it. A two-day ticket costs €48 in advance on-line but a far higher €80 on the door, season tickets are similarly €78 or €123. Entrance is cheaper on the final Saturday or Sunday, as little as €16 per day ticket bought in advance – but flight and hotel costs may be higher, and your overall costs for an earlier weekday visit may be lower. See:

www.photokina.com

Canon's long awaited 16-35mm f4 arrives

THE NEW lighter weight, lower cost 16-35mm f4 zoom for Canon full frame DSLRs is now reaching the market after being announced in April.

The **EF 16-35mm f4 L IS USM** constant aperture competes with Nikon's similar f4 FX design, and with the great interest shown in 10-18mm and 10-24mm lenses for mirrorless APS-C Sony NEX Fujifilm X systems.

The 16-35mm is a pro grade L series optic claiming 'exceptional performance' throughout its range. The compact and lightweight EF-S

10-18mm is a much lighter consumer level lens. The 16-35mm is the first L series wide-angle zoom to feature stabilisation built-in, with a four stop advantage over non IS lenses. It has a ring type Ultrasonic Motor giving full time manual focus over-ride. The 16-35mm has an SRP of £1,199.99.

Canon has also launched a 10-18mm f4.5-5.6 with a suggested retail price of £299.99, joining its 10-22mm offering for EF-S compatible APS-C DSLR systems, but lowering the price of ultrawide ownership.



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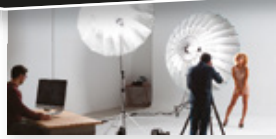
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Bristol
Ashton Gate Stadium 15th July 2014

Dublin
Croke Park Stadium 2nd September 2014

Newmarket
Newmarket Racecourse 16th September 2014

Southampton
The Ageas Bowl 1st October 2014

Kent
Brands Hatch Circuit 21st October 2014

London - Epsom
Epsom Downs Racecourse 11th November 2014

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For good reason: This is the only show at which the many worlds of imaging are represented in all their facets – from taking photos to saving them, from processing to printing. When the worldwide business meets up to network, you shouldn't be missing: Be there and discover new trends and technical innovations first-hand!

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Acrylics come full circle

MPA TRADE PARTNER The Print Foundry has caught the trend for circular acrylics as wall art. They call their product the **Acrylic Orb**, and at the moment they have a promotion for the 30" diameter at only £145 (or £87 ordered as a professional sample display print). The full range of sizes includes 10", 20", 30" and 40".

The Print Foundry Ltd are at Croydon House, 1 Peall Road, Croydon CR0 3EX. They have just joined the team of sponsors for the 2014/15 Awards.

You can contact them on 020 3362 4140 or email:

info@theprintfoundry.co.uk



18-135mm for Fuji X

FUJIFILM has announced a new 'X' series Weather Resistant telephoto zoom, the **XF18-135mm f3.5-5.6 R LM OIS WR**. In full-frame terms the new lens is the equivalent of a 27-206mm and will retail for an SRP of £749.99. It has optical image stabilisation and as a higher end semi professional XF range model, aperture setting via the lens ring though this is unmarked.

Fujifilm has also released firmware upgrades for its Fujifilm XQ1, X-M1 and X-A1 system cameras to allow for on-the-spot Instax printing utilising the Instax Share smartphone printer.

www.fujifilm.co.uk

Profoto location kit



PROFOTO's B1 off-camera flash has a TTL function that can still operate in the brightest daylight conditions, and its cordless operation works indoors or out.

The **B1 Location Kit** was designed with this in mind. The kit contains two B1 off-camera flashes, two batteries, one Fast Charger and one Car Charger.

It consists of a two-light kit in a tailor-made backpack ideal to grab and go.

Features include:

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Fast Charger and Car Charger included.

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The Profoto B1 Location Kit costs £2,550 +VAT.

www.profoto.com/uk/b1

Sigma dp2 Quattro arrives



SIGMA's originally styled high-end compact camera, the **dp2 Quattro**, will go on sale this month for a suggested £899.99. For this price it offers an image quality which rivals conventional sensor models with sensors from 24 to 36 megapixels, the result of a match between a 16 megapixel Foveon sensor and an extremely high resolution fixed prime 30mm (45mm equivalent) lens. Claimed to offer the 'equivalent' of 39 megapixels, the Foveon X3 direct image sensor with an entirely new 'TRUE' processor offers for the first time simultaneous JPEG and raw capture plus 7fps continuous shooting. The lens accepts 58mm filters and an option lens hood.

www.sigma-imaging-uk.com

Nikon Ambassadors

SPORTS photographer **Bob Martin** and lifestyle and portrait photographer **Kate Hopewell-Smith** have become Nikon Brand Ambassadors, joining such well-known names as MPA's Mark Seymour. The Ambassadors work with Nikon on a range of activities from seminars at key events. Want a speaker for your photographic meeting? See:

www.nikon.co.uk/nikonambassadors

Travel contest open

THE 2014 international Travel Photographer of the Year awards (TPOTY) are open for entry. With three portfolio categories, three single image categories, a New Talent award, HD video category and the Travel Photographer of the Year and Young Travel Photographer of the Year titles to win, amateur and professional photographers of all ages and from all countries have plenty of themes and options to choose from. Entries close on October 1st.

Potential entrants looking for inspiration will find it in the TPOTY exhibition at the Royal Geographical Society running from July 11th to August 17th this year and featuring the winning images from TPOTY 2013.

For further information on the awards or exhibition, please visit

www.tpoty.com



Tamron MFT zoom

TAMRON has announced a **14-150mm f/3.5-5.8 Di III Micro Four Thirds** lens, the company's first for the Olympus and Panasonic dominated MFT market. This lens joins a new **16-300mm f/3.5-6.3 Di II VC PZD Macro** for APS-C DSLRs and a **28-300mm f/3.5-6.3 Di VC PZD** for full frame, giving Tamron a super-zoom for every format.

The UK suggested retail price is £389.99 inc VAT.

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IT'S A WIN-WIN SITUATION

MPA teams up with Future's The Photography Show for maximum exposure

The Master Photography Awards 2014/15 will close for entry between the end of July and late August, with a superb new central venue booked for a glittering occasion on October 19th when the winners will be revealed at the Hinckley Island Hotel. Located conveniently for the M1, M6, M69 and A5 this hotel enjoys a stunning setting and has a conference and banqueting suite destined for grand designs from MPA's design and animation team!

This year, MPA has teamed up with the big success of 2014 – Future Publishing and Future Events, the creators of The Photography Show and proprietors of the country's highest readership stable of photographic publications and web media.

The October event will be celebrated with a direct email zipping out to an audience of over 60,000 readers announcing winners – and that's before even considering the winners' exposure to the national and regional media from wedding and county magazines through newspapers to TV channels.

A selection of winning images will feature in one of The Photography Show's advertisements, giving winners even more exposure and good news for promotions and publicity

To give the media rapid access to the superb images which we know will make up the exhibition, the Awards Day press release will be hosted on Future's website www.photographyshow.com with a complete winners gallery. Expert web presentation and huge existing readership will give both the MPA and your images a real boost.

But the only way to be part of this is to ENTER now. For the first time there are prizes all round, not just titles. Read on...

CEO Clare Louise has been working day and night for the last few weeks to bring together an exceptional line-up of real, valuable prizes many designed to enhance the skills and profiles of the winners.

The UK Master Photographer of the Year will get a package which really deserves its title of:

The GOLD Award

- An all-inclusive trip to Graphistudio HQ and Count Ceconi Castle in Italy (see pages 13-14).
- £500 value in wall display production vouchers from One Vision Imaging
- £500 in training vouchers with Aspire – see Catherine Connor's column, page 58.
- A full day assisted shoot with Hasselblad – filmed and featured on Hasselblad TV!
- Magazine Interview features in *Master Photography* and *Digital Camera*
- Professional press release
- Social Media PR blitz

The winner and winning image will be shared across social networking platforms by The Photography Show, *Digital Camera*, *PhotoPlus*, *N-Photo* and participating trade sponsors as well as through the MPA's own social media.

SILVER Class Winners

Wedding Photographer of the Year:

- A place on the highly recommended masterclass by Kevin Wilson & Simon John, sponsored by Graphistudio
- £250 in wall display product vouchers

Portrait Photographer of the Year:

- £250 in wall display product Vouchers plus... a half day 1-2-1 session with Lighting Guru Steve Howdle, value £250! See p. 44-45.



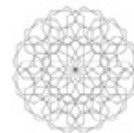
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FOR THE AWARDS 2014/15!

Commercial and Creative Photographer of the Year:

- £250 wall display product vouchers

All of the above Gold and Silver winners will be featured in our winners' gallery with PR exposure to an audience of 60k

Cherubs Portrait

Photographer of the Year:

- £500 cash prize for the photographer, sponsored by Bounty UK
- £500 value product prize sponsored by Loxley Colour
- Featured Photographer on the new Cherubs Portrait Website
- Social Media Coverage via Cherubs Portrait campaigns

Best Aspiring Member:

- One Year's Free Membership
- Qualification Submission Fees paid!
- Qualification Boxed Print set from One Vision
- Mentoring and Portfolio Review

Licentiate Photographer of the Year:

- A creative day One-to-One with International Photographer of the Year 2013/14 Deborah Selwood AMPA to include
- A full day shoot at the Old Mill Derby
- Make Up Artist
- Hair Stylist
- Model's Selection of Wardrobe
- Learn the secrets of Deborah's award-winning 'cover shot' quality lighting and retouching skills.

Olympus Wedding and Portrait Award (UK/ED):

- Two £1,000 cash prizes for the winning photographers' clients in wedding and portraiture – an exceptional local PR opportunity
- Trophies and certificates for the photographers

Epson B&W award:

- Take delivery of your own brand new £900 value A2+ benchtop printer, the monochrome mastering Epson Stylus Pro 3880

These are just the prizes arranged so far...

Open Categories

Three of these are Open Categories and may be entered by any photographer, subject to conditions (visit the website for the full length text of all the rules and terms of entry).

The open classes are the Olympus Portrait and Wedding Awards, the Epson B&W Open, and Aspiring Member which is also the right category for student entries (there are no separate young photographer or student categories this time).

UK Members Only

UK Qualified Members of MPA only can enter in the sub-categories, all judged towards the Silver and Gold, and will Bronze Awards in the following:

- Wedding Art/Fashion
- Wedding Day/Celebration
- Wedding Classical
- Portrait Art/Fashion
- Portrait Classical
- Under 5s
- Family Portrait
- Pets and Livestock
- Lifestyle and location
- Landscape, Travel, Nature and Wildlife
- Press, PR and Events
- Architectural, Industrial, Commercial and Advertising
- Fashion and Beauty
- Fine Art Pictorial

The winners of these all go through to compete for the Silver Awards of Wedding Photographer of the Year, Portrait Photographer of the Year, and Commercial and Creative Photographer of the Year.

The big prize – Gold – for UK Photographer of the Year is awarded on the basis of counting the five highest individual image scores. The photographer with the highest aggregated total wins.

How entry works

The basic rules have not changed since 2013/14. All images will require a digital entry for first round where the judges will apply a simple thumbs-up to save, thumbs-down to reject – three saves from different judges will take image to Round 2, physical print judging.

This will require the submission of a print to the size and format specified on the website (you'll have enough notice to produce what is needed). Candidates for the second round print judging will be notified by email.

Sponsors

The following sponsors are supporting the awards, to date:

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The Photography Show
Bounty
One Vision Imaging
Loxley Colour
Fujifilm Professional
Olympus UK
LuxS Studio Decor
Colorworld
Epson UK
Graphistudio
Photovalve
Aspire Training
The Print Foundry

Sponsorship enquiries to:
clare@thempa.com or call
01325 356555

Information in this magazine issue may be subject to change, E&OE. Finalised details and confirmation of all categories and prizes will be updated via membership e-mails and:

<http://www.mpaawards.co.uk>

Membership Awards

The Awards Committee and Qualifications Committee will make the following awards by selection from all qualifications passed after 1st April 2014:

- Best Licentiate Portfolio (*will win the Licentiate Photographer of the Year Award*)
- Best Associateship Portfolio
- Best Fellowship Portfolio
- Judges' Choice Award – given to the most original image

Overseas Masters

This year overseas entrants will have a simplified entry structure. Entrants will choose from a range of categories which will include:

- Wedding Classical
- Wedding Art/Fashion
- Portrait Classical
- Portrait Art/Fashion
- Fashion
- Fine Art
- Architectural/Commercial

The winners of these classes will receive certificates and will be included in all PR and the winners' gallery.

The winners of these categories, like the UK, will go forward to compete for the Silver Awards:

- Overseas Wedding Photographer of the Year
- Overseas Portrait Photographer of the Year
- Overseas Creative and Commercial Photographer of the Year

The above three winners will receive trophies presented at the national awards, where the Overseas Gold Award for Overseas Photographer of the Year will also be awarded on the same basis of counting the five highest individual scoring images.

Open Album of the Year 2014

Albums are not only for weddings! This is the message from Graphistudio in announcing their 2014 Album of the Year Award, part of the Master Photography Awards, and open to all photographers who use Graphistudio products. There will no longer be any requirement to restrict the album content to weddings – the award is to be an Open Category.

“I want to make it not just weddings but The Graphistudio Album of the Year”, said Jeremy Price of Graphistudio UK.

“Entrants must create a 20-page album, showcasing their best commissioned work (paid for by a client) in any field.

“Graphistudio invite photographers of all genres to present their best work of 2013/14 in a 20-page album design, of their choice, which they can create at no cost using Graphissoftware or alternative page design methods.

“They must design their album – be it baby, portrait, wedding, fine art, commercial, landscape, travel or any other portfolio – highlighting their best images in a high quality album of their dreams.

“The entry will require high resolution files of the final layout, at print ready file sizes, and the entry process will follow the same format as the 2013 award. If you prepared an entry for 2013, you can get to work straight away using the same standards, or look at Graphistudio’s new Young Book (below). Photographers must remove logos or branding so as to ensure fair judging.”



There will be an initial judging based, as before, on image quality, album design and construction. Technical quality must be to an overall high stand. The design must create a flowing story of the subject and reflect the subject matter’s style or mood.

Following this, six UK and Ireland finalists will be printed by Graphistudio, at no cost to the successful competitors, for a final live judging to take place the Master Photography awards on Sunday October 19th.

To enter for this award you do not need to be a Graphistudio client yet, but you will need to register with Graphistudio to access the Upload area, which will be via a new button in the customers’ trade area. The cover of the album *must* be designed using the online configurator and the exported JPEG will be used as part of the application for entry to the MPA.

You will receive an email welcome to the competition from Graphistudio – and a welcome to their services if you are a new potential customer – together with confirmation of successful upload. As a bonus, Graphistudio will send new registrants a promotional voucher for a FREE Young Book. You can’t lose entering this competition and getting to know Graphistudio!

Graphistudio Bride Award

Introducing a new additional award sponsored by Graphistudio, we are pleased to announce the Graphistudio Bridal Image Awards 2014.

This will be an open award, so it’s not restricted to MPA members, and it will be widely promoted through the photographic media as open to all UK and Ireland entrants.

The subject must be a commissioned bridal image taken on an actual wedding day.

This is classed by MPA as a consumer award and will be judged by Graphistudio and industry experts agreed by Graphistudio and the MPA.

Wedding Photographer of the year

Graphistudio has agreed to be the headline sponsor of an overall 2014/15 Wedding Photography award for the MPA (members only) wedding photographer of the year, and judged by MPA’s Awards Judges as part of the main event.

UNDER 5s Award

Graphistudio has further agreed to become the sponsor for the Under 5s Category (MPA members only) title 2014/15.

Prizes

Following the great success of initial training sessions held at Graphistudio’s stunning Count Ceconi Castle in Italy, the overall winner of the UK Master Photographer of the Year 2014/15 title will be invited* to be part of a professional and media facility visiting both the Graphistudio factory and the Castle.

This planned future event will involve some well-known names and will be captured on video to share with the world!

The Graphistudio Album of the Year overall winner will also win an all-inclusive trip to the factory and castle*.

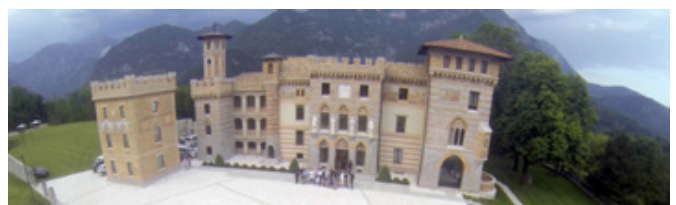
The Wedding Photographer of the Year will be awarded a place on the highly recommended masterclass by Kevin Wilson and Simon John, sponsored by Graphistudio.

Graphistudio vouchers will be given to:

The Bridal Image Award – £250

The Under 5s Category – £250

** In the event of the winner being unable to take up the prize involving travel to Italy at a date to be announced, Graphistudio reserves the right to award a £500 voucher in lieu. No prizes offered by Graphistudio directly or in conjunction with MPA may be redeemed for cash.*



THE ITALIAN JOB

Well, someone has to do it... the task of teaching at a Graphistudio wedding workshop with Hasselblad and Broncolor, in the superb setting of Count Ceconi Castle, fell to MPA member David Stanbury



For many wedding photographers at the higher end of the market, there is an element of making dreams come true for their clients. The visual impact and strength of a high-end, artistic wedding must surely play into the plans, visions and yes – dreams – of the couple making it happen. At this level, Graphistudio's albums introduced a flexible approach to narrative and material quality that remains a natural fit even as competitors try to follow their lead – and as for the camera, few would argue that Hasselblad signifies anything but the very top of the market. For those photographers making dreams... it seems that they rarely get a chance to be on the receiving end of such fantasy.

Yet David Stanbury has experienced the world that Graphistudio inhabits first hand, as a workshop coleader



Top – model couple posed outside Count Ceconi Castle. Above – the visiting photographers at Graphistudio's factory.

with Milosz Wozaczynski of one of the first international seminars to be held at the company's Count Ceconi Castle near Venice. This is the kind of training trip which two winners in the Master Photography Awards 2014/15 are going to enjoy.

Both the Graphistudio Album of the Year winner, and the overall UK Master

Photographer of the Year, will be invited as all-inclusive guests at a future event.

"The trip was a wedding workshop in conjunction with Hasselblad UK, Graphistudio and Broncolor UK to help show the capabilities of the new H5-50C CMOS camera and the power of the Broncolor lights", David Stanbury explained, "as well as an

opportunity to improve skills and understanding of the whole wedding industry via the presentation of Graphistudio albums.

"On the first day, after a tour of the venue and welcome meeting, we shot at the stunning Palazzo D'Attimis in the town of Maniago.

"Delegates were split into two groups and we explained our thought processes, set up and how we shot in a fine art and commercial styles to complement the surroundings. A fabulous lunch of all the local specialities was supplied daily by Graphistudio.

"On the second day I finally realised a dream of mine, and shot at the Castello Ceconi. Words cannot describe how beautiful this place is, immaculately renovated over six years. Remaining in the two groups, shoots took place in and around the castle. That evening Tullio Tramontina, Dario Righetto,



Francesco Leschuita, Jeremy Price and Tullio's daughters Alice and Lisa, along with Chiara Della Valentina, held a gala dinner in our honour and as we chatted outside the castle was lit up, truly a memorable day.

"The third day centred around a trip to the Graphistudio factory, and this was in everybody's opinion the surprising highlight of the trip. We witnessed the full process; from orders arriving, colour correcting and design through to construction. This just amazed me as one minute the album pages were being cut and aligned at super speeds in state of the art machinery, then the next being delicately hand assembled. We were then introduced to a few 'Graphistudio secrets' – our lips are sealed!

"The final evening was a celebration of fun, learning and newfound friendship, with Hasselblad and Graphistudio in attendance as always.

"This was a dream of mine that became a reality thanks to Hasselblad and



Top: David Stanbury demonstrates, with Hasselblads galore, in the restored interior of Ceconi Castle. Above: Alice Tramontina tries out 'blad CMOS. Below: Broncolor matches up to the Italian sunshine.



Graphistudio. Shooting at the castle was a real honour as was to witness not only the cutting edge design and attention to detail that Graphistudio have, but also their friendship and true commitment to the photographic industry. Graphistudio are truly an Industry leader.

"For me the highlight turned out to be the factory. The incredible attention to detail has made me look at my albums in a whole different way. I now get it – when they say 'hand made', they really are.

"Hasselblad's new CMOS cameras are fantastic and I feel they suited my 'low light' style perfectly. Add to that the Broncolor Move packs turning the Italian sun to darkness showed the vast power and different ways you can use these lights to be creative.

"This workshop was a total success, the friendships that we created and the way the delegates had their love of photography re-ignited was humbling. I have memories



Above: the shoot extended to the gardens of the Palazzo D'Attimis. Below right, just before 9pm in the evening, David set up this shot with flash outdoors.

that will stay with me forever. What's next? Well once is never enough. I have fallen in love with the Palace, the Castle, the factory and the Italians... and here's to the next workshop!"



Below: Tom and Angela Gibson discussing Broncolor light shaping. Bottom: Jeremy Price shows off an album in the factory while Mark Witney of Hasselblad joins the tour.



THE ART AND SOUL OF

Sometimes the couple, the venue, the light and the mood combine to create a memorable wedding for the photographer and the client alike. Keith Beesley, working as a team with his daughter Elise, photographed such a wedding earlier this year at Fonmon Castle, Cardiff.

Some of the pictures have the look of a Burne-Jones painting, so naturally, we asked Keith whether the bride – Sophie with her garland of flowers as a head-dress – had asked for a Pre-Raphaelite look to the shoot. That indeed was the case.

Sophie & Kenny's Wedding by Keith and Elise Beesley Venue: Fonmon Castle, Barry, Cardiff

"We did a pre-wedding photography session with the couple", Keith explained. "From that we discovered that Sophie had lost both her parents tragically and consequently there was an inner, soulful, mourning which we felt came out when she was photographed. Yes, we have some lovely laughing reportage images and so on but when it came to the more directed photography Sophie

naturally exuded a bitter-sweet sadness of the soul so familiar in Pre-Raphaelite art."

Also hiding in the pictures were signs of very subtle and controlled use of additional lighting and some unique 'look' treatments for contrast and colour. We asked Keith to go into detail about his studio history and his working methods, and here's what he had to tell us.

Father and daughter

I have been a professional for the last eight years and joined the MPA when I started. I qualified as LMPA six years ago. I work with my daughter Elise who is a member of SWPP – that way we get the best of both associations. We started the business together and we both have very strong artistic views, which works well for the client. It's like steel sharpens steel. I can't imagine what it would be like to work alone. Elise sees the big picture, the album spread, I like the detail, I like



A WELSH WEDDING

to get the lighting right. I'm ready with a remote flash or a reflector. I like shapes, I like to see the shapes around the couple complementing or leading into the subject. Elise like to create stories in stories, moments in-time which ask the viewer to read on. I think in this way we complement each other!

We work from home, though we are just in the process of buying our own studio, a former monumental masons' workshop. I suppose our catchment area is the M4 corridor from Bristol to Cardiff to Swansea. This year we



Left: in the garden, timed to the minute as the sun sank over the wall (by Keith)

Above: an illusion of water and shadows, lit subtly by a Quadra flash head (by Elise)



Two photographs by Keith using the colour of the floral tiara and groom's boutonniere, against spring garden blooms, above; and in warm reflected light sympathetic to Sophie's make-up, below, showing off her hair styling.





Photographed by Elise with soft colours and perfectly adjusted flash lighting which resembles some mysterious reflected pool of late sunshine. Positioning the flash to get this result is more than an art, and looks more like magic the more you study it.

have already done weddings in Birmingham, Stafford, Taunton and Rome.

Nikon twins

Both Elise and I carry Nikon D3 and D4 bodies and we have the classic zoom lens trio – 14-24mm *f*2.8, 24-70mm *f*2.8 and 70-200mm *f*2.8 Nikon lenses. On top of that I do like my 35mm *f*1.4 for bridal preparation shots. We're not ones for intermediate upgrades, we went from D3 to D4 didn't bother with the 's' versions – and we will wait for the D5 which I am sure will come along in the next couple of years.

The difference between the D3 and D4, we found, was a remarkable improvement in sensor sensitivity. The colour saturation is better too. We like to shoot raw files with minimal interference from the camera, so we set every setting to flat preferring to add contrast and sharpening selectively in post production.

We often push our cameras in low light conditions and found with the D3 ISO 2,000 was the limit, but with the D4 we have been able to use images shot at ISO 6,400 in albums. Nikon has focused on getting the 'best out of their sensor' rather than trying to cram more pixels into it. The result is excellent and was good enough to lure Jerry Ghionis away from years of investment in Canon equipment because of Nikon's sensor performance in low light conditions.

Adding light

We also have in the bag an Elinchrom Ranger Quadra RX AS with two Type A short duration Heads, as well as three Nikon SB900 Speedlites. The SB900s are great but we made a mistake buying them simply because we never – and I mean never – use TTL or any of the auto functions. We set everything in manual and shoot all lights off-camera, even for the group photos. We use Elinchrom Skyport triggers for Quadra, mounted



Overhead viewpoints used to effect – the top shot by Elise with combined flash and dragged shutter exposure, lower shot by Keith.

on top of Phottix Strato II wireless triggers for the Nikon heads. These are great triggers and we never have a problem with these firing even in the pouring rain.

Unique looks

The finishing of these images I would say is more a response to the couple and the context of the photographs than to a specific genre of art. We wanted to reflect her soulfulness more than anything else.

It's important to say at the outset no one software plug-in or package creates a

finished image on its own. We see software as a contributor not a solution. Many of our images will have textures and hand finishing which a single piece of software cannot accomplish successfully on its own. An example of this is our skin retouching. This is always done by hand. Automatic portrait retouching programs produce too much of a uniform finish, they are not in touch with the shape of the face, the contours, the blemishes – only by running my hand over a face via a stylus do I feel what needs to be done and retouched.

The post-production soft-

ware we use is still *Photoshop CS5.5*. We do a lot of initial work on images in the raw editor, *Lightroom*. We pre-process every image before we start on the editing process; this opens up the shadows and purifies colours. We use *Photomatrix* and *HDR Pro 2* for HDR, and we like Nik Software *Colour Efex Pro 4* and *Silver Efex Pro 2*. We also use *Analog Efex Pro 2* with *Alien Skin* – neither offers everything and yet together they are a good match.

We have a ton of textures which we create ourselves from interesting shapes, walls, skies – last week, for example, from the lace of the bride's veil and her chair bows which we will use in her album. We also like to use the primary tools in *Photoshop* such as curves to create fading and toning.

We knew this church from previous weddings, but Fonmon Castle in Barry was a first time for us and having the pre-shoot there proved essential. We work differently to other photographers in that rather than trying to get all the couple photos in one two hour session we break it up into 15-20 minute slots, both before and after the wedding breakfast. This way we find the couple is more focused throughout the session whereas traditionally half way through their interest starts waning as they want to see their guests.

It also means that we can set everything up in a location and simply walk the couple into the shots then let them get back to their guests; set up new location, and repeat. This approach was essential for Fonmon as it has sprawling grounds and we would have wasted lots of the couple's vital 'guest time' simply walking from location to location. Importantly, it also gives me and Elise time to talk through the set and see what works and will suit the client.

Faye at pzazzwales.com arranged Sophie's hair and flowers, and Sophie did her own makeup.



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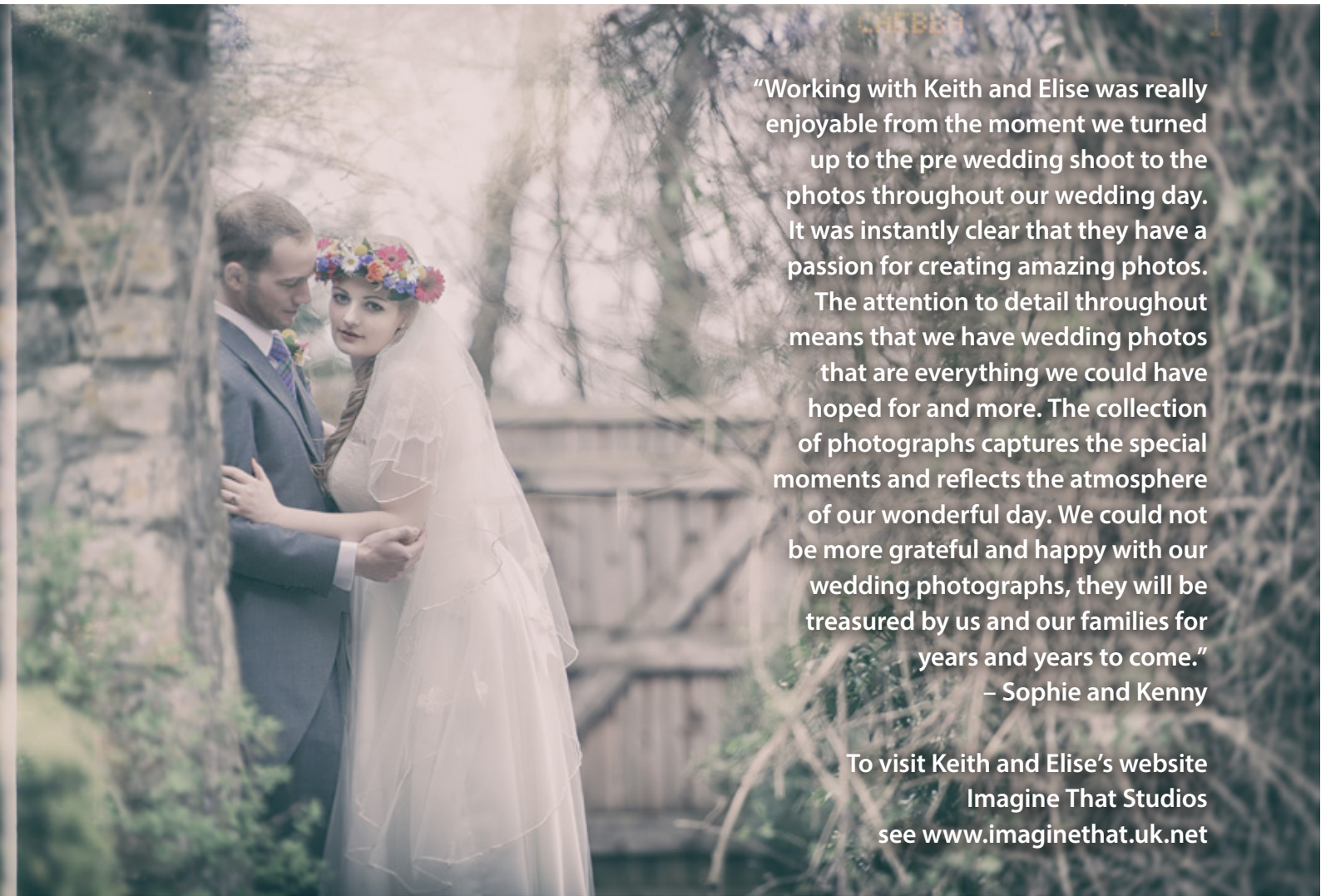
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“Working with Keith and Elise was really enjoyable from the moment we turned up to the pre wedding shoot to the photos throughout our wedding day. It was instantly clear that they have a passion for creating amazing photos.

The attention to detail throughout means that we have wedding photos that are everything we could have hoped for and more. The collection of photographs captures the special moments and reflects the atmosphere of our wonderful day. We could not be more grateful and happy with our wedding photographs, they will be treasured by us and our families for years and years to come.”

– Sophie and Kenny

To visit Keith and Elise’s website
Imagine That Studios
see www.imaginethat.uk.net

Essentials

One of my inspirations is a leadership guru called John Maxwell and in his book *Today Matters* there is a great quote:

‘Besides the noble art of getting things done, there is the noble art of leaving things undone. The wisdom of life (and business) consists of the elimination of non-essentials’.

Light is ‘the’ essential of any wedding photographer. Therefore knowing the direction of the sun, where it sets, what time it sets, when the golden hour happens, is an essential. There will be non-essentials that you can leave undone but miss those moments of light and its game over. Every wedding, every venue we make sure we know everything we need to know about the sun on that day.

The second essential is knowing your couple. From asking to action, how

long? Do they like to talk to everyone on the way out, or are they focused on getting on with their photography? Couples who love photography tend to prioritise their photographers. Its essential you know your couple’s lead time from asking to getting into shot.

With Sophie and Kenny they love photography and wanted something unique. They had given us permission to interrupt them at any time and they where as good as their word. Therefore as the golden hour approached it was easy to get them into shot (*in the picture which opens this article*). As the garden is at the end of the drive we already had the lighting set up for the sequence. It was a five minute walk from the venue and we were ready to go. In fact we did a couple of other shots first because the sun hadn’t quite hit the wall and was creating too much flare.

Our principal album supplier is Graphistudio; we print around 40 albums a year with them and about three albums with Queensberry (though few couples are prepared to pay the cost). We bought our printing in-house about 18 months ago using a HP Z3200 printer with embedded spectrophotometer. It was the best move we have made. Not only can our clients buy prints are reasonable rates, we also make a profit.

Above that, it allows us to control the final output, match the paper to the image, to the feel of the photograph and that aids what we are trying to communicate, which for us is art rather than just another photograph. We are now trying to source an upmarket traditional style album which we can make unique to us and will allow us to print our own images, though this is proving harder than you might think!

The way ahead

I would love to progress in my qualifications – the reason I haven’t is that I don’t have a really good mentor locally, someone I can sit down with and thrash things out with. I don’t really have time to drive across to England and if you are going to progress it seems to me your mentor’s guidance is essential.

Unfortunately I think Wales is perhaps lacking in that area, the local association is not as strong as it could be. The people are wonderful, we have fun when we meet up for the annual awards, but in between I guess people are busy and there’s not a lot of support. I don’t have any answers to that, and I am part of the problem and I am very thankful to the members who take on the work every year without complaint because they do a great job.





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THE KISS

Kevin Wilson on the art of the perfect near miss, the natural pose, the visible bond... and avoiding the Dracula grapple



Everyone loves to have a kiss – very romantic and passionate, soft, gentle, tender... so many ways in which to capture this expression of love. Rarely is it successfully portrayed with any real feeling of sincerity.

However, as photographers we should have many opportunities to capture this moment, throughout the course of a wedding celebration, but do we do it justice?

A full on kiss pleasant and welcoming as it may be for the newly married bride and groom, A kiss on command

never really portrays the real feeling, more of a token of what is expected at the particular moment in time, particularly as it may not always be the most flattering moment within the recording of this loving gesture. Cheeks blown out, faces locked in to each others, noses squashed, chins puckered up.

I appreciate that during the moment that the vicar announces “you may now kiss the bride” there is very little control for this to be captured in any way other than what happens within

this split second. It is just that, a record, nothing more, often to wild congratulations and whistles, in some instances you can actually see the embarrassment of the couple.

I have often wondered why photographers wish to portray their couples in what can only be a fitting description as the “Dracula” pose – the one where the bride needs to see a physio afterwards from being bent backwards almost to ninety degrees. It is unrealistic and in some ways could be construed as

demeaning to the bride, you can be pretty certain that once this splendid moment has occurred in their lives, it will surely never be repeated. So, why not try and give some thought? I did and now prefer to capture, the anticipation and rush of blood and passion as it is about to take place.

So, how do we go about creating something, which is more challenging yet rewarding? Location, lighting, lens choice and *away from the guests* is what I prefer to do. Once my location has been



selected, I will ask the couple to meander across to somewhere in the area I have selected, just a pool of light, mainly backlit, then encourage them to imagine they are alone, a moment of peace and quiet in the middle of nowhere it would appear to anyone that views the finished print. I ask them to just *look at each other, talk quietly to each other about what they feel for each other*, you will be surprised how much feeling is generated in these few moments. If you see something starting to happen which is



Kevin Wilson offers on to one training on wedding photography, environmental portraiture and the finer art of photography, either as a one day course or a six or 12 month programme. Kevin's success in coaching photographers to achieve a higher standard of work is well known within the profession.

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often the case, you can very easily refine for the final take.

Art directors in cinema, will use soft lighting, we can do the same.

Now we will look at the pictures selected by the editor, in the order they appear in this article, and see how they relate to these ideas.

The photographs

In the first example of the B&W (page 22) the couple each have very strong features and can take full-on profile, taken in the shade of overhead trees, right on the edge of light and shade, which provides top light onto the hair, with a wide aperture selected around $f2.8$ which throws the background out of focus on an 85mm lens. The noses and lips, the eyes all play a strong element within this carefully constructed portrait which is pretty much full frame as I visualised it.

Apart from asking them to rub noses, I had very little to do as they were so comfortable with each other, the brides lips being open, waiting for the kiss, you can actually feel the moment, one second later the moment was gone, they then enjoyed the kiss, had I photographed it, the feeling would have been vastly different to what you see here.

The next two photographs (top of page 22) were taken in an area with very harsh lighting. I waited for the sun to drop to a level that was manageable and decided to use a 70-200mm lens which enabled me to create some distance between me, the photographer, and themselves in their zone.

In this instance the couple were very trendy, so I went with a fashion feel, groom nonchalantly leaning against the fence, leaning into the bride, her leaning and pushing into him – this I would not have attempted other than for the fact that the lace on the shoulders was so pretty, and the bride looked so pleased to have found her handsome groom. In the sec-



ond portrait, the groom has a softer expression, the flare adds to the romantic modern feeling. It will always stand

the passage of time, always a beautiful portrait. Once again great features – eyes, noses and lips – convey the tender-

ness prior to the kiss. Would the kiss have made it? I don't think so.

The next example, once again on a hillside (lots of them in Dorset). Here I selected my 24-70mm. The light was much the same scenario as the ones above, but here they are rim-lit, my preferred set up for images when conditions allow. I started this particular session around 8.00pm, just as the sun was disappearing. I like the mayflies and midges, adding another dimension, and for me it doesn't get much better than this.

I did not need to cajole the groom, not just because he was marrying a very pretty bride – he is a film director so knew how to play the role, pre-kiss then the kiss.

As a general rule of thumb, I try to have the bride's face dominant in the portrait but in this instance it favours the groom slightly.

Back to my 85mm lens for the couple taken on the beach (bottom, page 23), once again around 8.00pm – the only opportunity to venture out as the weather had been appalling all day. Lips just about to touch, allowing for a profile in a fine setting.

The three quarter length portrait (top) was photographed alongside the road with the 85mm lens through the grasses on the roadside that the council had kindly left in place for me.

The facing page is an example of showing the favour to the bride, almost a complete three-quarter facial view with a wonderful genuine smile, on the 70-200mm.

Finally, bride and groom (left) waiting to be greeted by their guests at the wedding breakfast was natural and taken just as it happened.

You'll notice that none of these natural poses comes even close to the 'vampire kiss' pose with the bride bent back under a leaning groom. No need to see a chiropractor with the natural kiss and near miss poses I prefer!

– Kevin Wilson



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ALBUMS 2014

WHAT'S AT THE TOP OF YOUR WEDDING CHARTS

It can be useful to have big old furniture and big old spaces sometimes. We asked the leading album suppliers to send an example of their current star offering, whatever album they felt would be best for a 'group test'. After all, we test camera and lenses, even software despite the impossibility of drawing any conclusions from a few hours, days or weeks.

Why not a group test of albums?

Two weeks later, I can tell you why. The packaging for the albums – including the extra versions and smaller copies sent – occupied most of one room and the albums, when stacked up ready to be looked at, covered an entire admiralty antique desk of a size even the Admiralty doesn't need these days.

What struck me, seeing these away from the usual environment of a trade show where dozens are on show, was the sheer size and weight of so many premium albums. Every photographer knows that their work may end up stored under the bed because that's the only place it will fit. I have bookcases by the yard and thousands of books including many large format photographic monographs, and twenty years ago we had special bookcases made to cope with them. But we don't have a single bookcase, cabinet or press able to fit the largest of the albums received to review.

As for the weight, it goes with the size and the greatly improved quality of today's albums. The only brief period my studio offered weddings, we stocked a particular Spicer Hallfield cover range which did offer real leather but in the same heavily padded form as their vinyl albums of the



Top: books generally too big for library shelves! Above, first-class protection from Graphistudio for Young Book; right, SIM Imaging's inflatable pack and corner guard.

time. Inside these post-bound covers we inserted brown leaves with adhesive aperture overlays, and into these, we usually put 8 x 8" or 8 x 6" prints. The whole album did not weight very much despite this and the covers felt insubstantial. There was a sheet of protective paper inside the simple box used by the maker to package the cover, and by the photographer to deliver the album.

The simplest boxes used for 21st century wedding albums are far superior, often with thick walls and a hinged opening. Protective weave bags or sheets replace paper with something durable and better looking, even if it's just a recycled fibre. The overall presentation and feel of these albums justifies the prices that photographers need to charge today. The largest are clearly worth a four-figure

sum and no client examining a sample is going to assume they are less.

Because of the value of the product, we asked all the makers to ship to our office using the same methods they would to send to a photographer. There were sharp contrasts in approach, and you'll find I single out one brand for economy and innovation (*above*). Bubble-wrap and cellulose tape may be effective but they are not user-friendly, and having unpacked these I feel that tape should be a no-go. No damage was done, but adhesive tape can so easily stick to the album if you are having to cut it or peel it off the packaging.

I always used to pack prints and albums using masking or passe-partout tape for the wrapping covering the item itself. This can never stick to a print surface or a

cover, and does not need a knife or scissors to open. No company used this kind of tape, only office cellulose tape or wide packaging tape. This is fine for the outer postal/carrier packing but should be kept away from internal final wrapping for the product.

There is, then, the question of weight. Popular use of gloss acrylic or metal sheets for covers doesn't just increase the weight, it also demands a heavy duty spine construction to carry the weight of the cover when opened. We've talked to a range of ordinary people – non-photographers – about such weighty albums and most find them great for coffee-table display where the book remains on a table and the leaves are turned. They don't like them as something to pass round a group of seated people, especially older people, and for family occasions most would like to have a smaller album available.

Fortunately, this has been noticed by the suppliers and additional 'book' versions of major albums, easy to post abroad or give to relatives to keep, are offered. The client certainly should not leave with just the supersized option, and you should advise them about the benefits of having smaller copies made with the main order.

I have not looked here at CD/DVD and USB delivery options even when part of the album. We'll cover this subject with a review of alternatives to albums from print boxes to purely digital delivery, in a future edition.

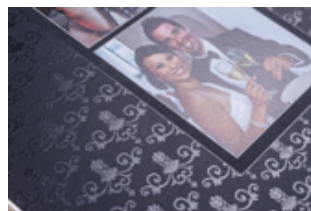
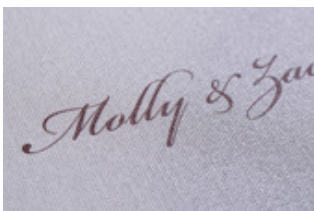
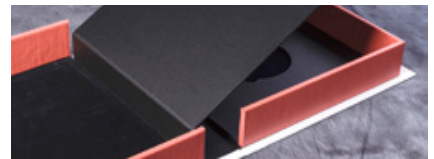
One supplier has been included on the basis of information and photographs sent only, the final entry in this group review, One Vision.

– David Kilpatrick

GRAPHISTUDIO

DIGITAL MATTED & YOUNG BOOK

Two recent choices from Graphistudio, the **Digital Matted Album** and the **Young Book**, both have tactile appeal. DMA pages use spot gloss varnish, textured, coloured and metallized papers with white and coloured digital inks to create a 3D layered look. The DMA has a curved soft leather book-end binding inside which the 1mm thick leaves form their own lay-flat spine without additional reinforcement. Panoramas and images across the join work, as each spread is a single surface. Construction is solid and precise. We looked at one album weighing in at 5.94 kilos with its clever and substantial box (*top right*), opening to raise the book out spine first on a hinged support ramp, with a CD recess concealed beneath. A smaller album (*right and below*) with acrylic cover inset (2.93kg) had a soft protective wrap and white box for client delivery. The DMA albums can hold three times as many leaves as aperture matted designs, making them ideal for extended creative 'destination' weddings. The image quality is similar to the best litho printing, but the 'digital matte' features go far beyond this and will reward anyone with art and design skills.



Digital Matted Album details can include textured covers, print on acrylic cameo, gloss varnish patterned mattes, translucent foil interleaves and more.



YOUNG BOOK has flat printed pages bonded to form a slightly more flexible leaf, with an embossed soft-touch cover and glued lay-flat spine. The presentation box is double walled for a light but solid feel and delivered

shrink-wrapped with chunky corner protectors. A ribbon lifts the album from its snug flush fit. Though the pages are 'flat' they can show effects like a gold background well, and the digital photographic printing quality is close to

lab photo print grade. It's definitely more Chelsea than Cheshire in design and feel – as the name implies.

For further information visit: www.graphistudio.com

SIM IMAGING

ALBUM AND SMALLER DUPLICATE

Sim Imaging sent us two albums, matched to reflect their current offer for 'smaller duplicates'. While the albums are duplicates in the content (page designs) the smaller version is printed by a different process.

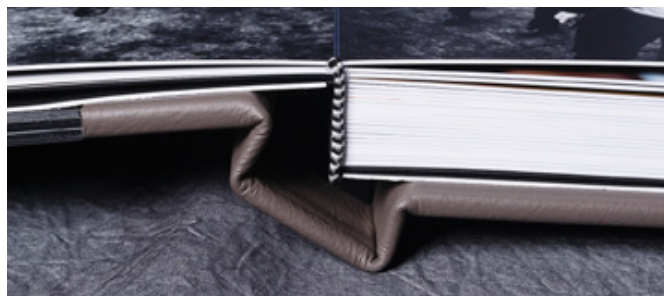
The Sim 'digital album' seen here with its acrylic cover may be digitally printed, but it's on photographic paper, printed by light and processed chemically, with the same qualities as a regular C41 lab print.

The printed papers are borderless, bonded to form a moderately stiff flat leaf with an excellent lay-flat property thanks to the corded perfect binding. The cover in the example sent to us (*full size and smaller albums both by Neil Redfern Photography*) uses a Gun Metal colour genuine leather spine and back finish, which is also used to cover the entire small book.

The spine is box-formed rather than rounded, and is not bonded to the inner section. The page block is attached using heavy duty front and back leaves. Sim's 6mm acrylic cover (3mm clear front sheet, sandwiched print, 3mm black acrylic back) acts like a book press keeping the pages dead flat when the album is closed. This cover has 45° bevelled edges all round to take the sharp corners off (*top marks – see detail photo*). A silver-grey box and soft cotton wallet protect the album. Foam corners had been placed between album and box to ensure safe transit.

Sim used the best packaging for delivery of all the companies reviewed – inflatable airpack protection, needing no sticky tape, no knives or scissors, no extra boxes or bubble wrap.

The small album, printed using a digital press on lighter



double-sided leaves, was about as good a colour match for the larger as the two different processes allow (see bottom picture). Brides would not be

complaining that the colours look different in the parents' albums. The box spine and overall binding finish are similar.

Sim offer four size options and an range of cover finishes, with albums starting from 20 pages and running up to 100 pages. Duplicates can be ordered at the same time from the same artwork.

For MPA members and *Master Photography* subscribers, they have issued a Summer sale code (see advertisement, page 32): **mpasumdup14*** you can use via:

simimaging.co.uk/digital/

The larger 35 x 25cm 50 page sample on matt photographic paper, with acrylic cover, weighed 3.7kg as boxed (much of this due to the cover). The matching A5 hardback digital press album used perfectly matched leather with a gold name print. It weighed just 735g in its cotton bag, ideal for posting abroad.

The albums are, we are told, hand-made in England by Sim Imaging's own team of master bookbinders. Overall, the photographic print quality and colour management deserve to be singled out. A simple, tasteful, well-matched pair of album products.

Photographer Neil Redfern commented: "I absolutely love Sim Imaging albums. I have been offering them for five years now and have never received anything other than amazing feedback when they receive their album. From the simware software to their outstanding customer service, working with Sim and their products has always been a pleasure. The number of products and customisable options they offer too is just fantastic. I look forward to working with Sim for many years to come."

info@sim2000imaging.com

Tel: 01707 273747

*Offer expires 31/07/14; terms apply.

GF SMITH

EXPRESSIONS ALBUM RANGE

There are ways in which less can be more, and the single Expressions album received from GF Smith proved to be an example. The box was just a plain black base and lid, and inside, a white album which only revealed the embossed word 'Wedding' in the right light.

The box had been handled a bit and the album was clearly not produced yesterday, but when the package was opened, the first thing to hit was the aroma – not just leather, but a certain quality of leather. The box also has a soft velour lining.

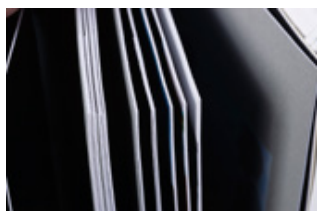
The next thing to hit was the feel of the cover. I can only compare it with a product like a Mulberry leather handbag, something where the physical feel and smell of the materials sets it apart from all fakes and copies and almost all competitors. It is softly padded, firm not cushioned, pure white and clearly at the top end of quality grading for this type of natural artisan product.

The way in which the leather is tailored to the cover reinforced this impression. It is not tightly glued or cut to fold more easily; instead, it is formed round the corners using the flexible split hide and carefully pleated by hand.

Inside, the lay-flat pages are thin but very rigid and there's no real sign of the spine. It touches the end of the cover when closed but is not attached to it, and moves away to form a perfect panoramic spread for every page as you turn them.

For a 39 x 29 x 8cm (boxed) album this sample was relatively light at 2.76kg and it handled well in the lap, with no need for a coffee table to open it on.

GF Smith Photographic describe their range of Expressions



The hand-crafted quality of the GF Smith Expression album cover – which can hold plain lay-flat pages as shown here or the matted effect Duo option – is evident from the detailing. The print quality inside is assured by Fujifilm Crystal Archive.

sions albums as “a modern magazine style, which the photographer creates using our very own software or their own preferred choice of design”.

Inside, the print quality is excellent – they are photographically printed using Fuji Crystal Archive paper. Our sample had full bleed flat pages but the Expressions Duo is also offered with special paper overlays for a matted album effect.

There are ten styles of overlay in this range included bevelled mattes in three classic colours of Black, Ivory and White, but also to match this range three special papers Black Lace, Twist Silver and Moonlight Silver.

The Duo album is offered in 14 x 10" and 12 x 12" sizes, and starts at 10 leaves (20 sides) right up to 50 leaves (100 sides). The overlays are not fixed apertures, and can be custom designed.

Twelve colour shades of leathers and linens are available for the covers, with acrylic or Kanvas front as alternatives. “We offer many options to enable the creation of unique, bespoke albums”, GF Smith told us. “These include a choice of matt or high gloss papers for the printed pages. All the overlay styles are in our software:

gfsmithphotographic.com/download

“Each album comes packaged in a contemporary box; the production time for this is ten working days from receipt of the completed artwork.

“The Expressions Duo album is that ‘special’ product you can offer to your clients making you stand out from the crowd”.

Call 01482 588037 or email info@gfsmithphotographic.com www.gfsmithphotographic.com Twitter: @GFSphotographic

COLORWORLD

RENAISSANCE WITH ACRYLIC COVER

It was the arrival of the first album to reach us – a colourful and luxurious choice by MPA Fellow Hossain Mahdavi – which prompted my thoughts about the size and weight of today's top end albums.

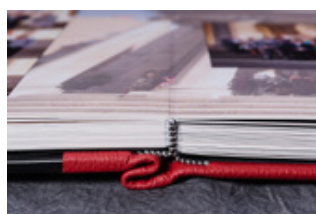
This Colorworld 16 x 12" Renaissance album was not actually the heaviest but at 5.47kg and a huge 43 x 34cm box footprint it was the largest format, opening out to the most impressive panoramic lay-flat spreads of this review. It can lay claim to almost any reasonable resale price.

The integration of the red leather used for the acrylic-fronted album's binding and the presentation box turned the whole package into one premium product – the box is very much part of the album. Inside, a black lining is matched by a black protective fabric sheet and a silk ribbon to lift the album out. The box lid does not have an end flap.

When closed, this album gives the impression that the page block is attached to the spine. It isn't, but the fit is precise and conveys a neat squared-off look. When laid down and opened, the soft leather book end folds, and the perfect binding opens a full 180°. Spreads appear flat with minimal centre crease.

The photographic paper used in this sample is a lustre finish which handles well and catches the light attractively. D-max is high and shadow detail excellent. Unlike some gloss pages, there is no orange-peel effect from the mounting. The full bleed pages are very accurately trimmed like the most expensive books to form an imperceptibly concave edge.

The 5mm thick acrylic full bleed cover has sharp corners with edges cleanly cut and slightly smoothed, though we



would prefer to see bevelled or rounded edges and corners at this product level. It is backed by a card mount attached in turn to the black linen-textured endpapers of the album block.

This Renaissance 16 x 12" Digital Album with Acrylic Cover is also available in sizes 7 x 5", 8 x 6", 8 x 8", 12 x 9", 12 x 12" and 14 x 10". The cover options are Full Leather, Acrylic Cover (as sample), Metal, Cameo, Canvas, Image Wrap and Photo Montage.

The internal page options are lustre, gloss, metallic (photographic papers) or Fine Art (inkjet).

The albums can be ordered through Colorworld's software *Colorworld Designer Pro* which can be downloaded from:

orders.colorworldimaging.co.uk/downloads/cdp.dmg

for Mac or

orders.colorworldimaging.co.uk/downloads/colorworlddp.exe

for PC. Please note that you download these without logging in but you'll need to sign up before being able to use the order system.

Colorworld accepts orders for albums designed in other software as long as the customer flattens the images to 300dpi JPGs.

They do not give out prices (*nor does this magazine as we consider them to confidential trade information*) unless a customer registers first at www.colorworldimaging.co.uk

"As we make these albums completely in house, there has been occasions where the customer has made a mistake and the cover can be replaced whilst still using the original photographic block saving them from paying for a full new album" had to be the last word – as the entire product is created in Colorworld's own workshop in North Shields.

Red leather and black cloth combine to create a rich impression in this supersized album from Colorworld, the largest offered in the Renaissance range. The pages with the three layer bonding feel are substantial enough to handle well even at this size, and the cover is 5mm acrylic.

LOXLEY COLOUR

THE BELLISSIMO RANGE

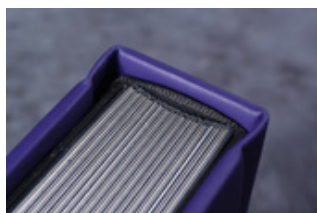
Loxley Colour sent three albums for review. One of these, a fine art paper printed panoramic, uses inkjet media with a choice of a round-cornered leather cover or square-cornered linen. Our photographs show more conventional wedding choices, a large purple-mauve covered Bellissimo Apertura matte overlay album, and an acrylic covered smaller Bellissimo Perfetto.

The box, a first impression for many clients, is a hinged opening type with a slight overhang and a magnetically closed end flap. This always gives an impression of quality and is somehow rather satisfying to use. Black is standard but it can be upgraded to match the album cover. Inside, black woven cotton protector sheets wrap the album. This type of material is almost universal now and essential for keeping acrylic covers scratch-free.

The Loxley albums fall into the solid, tightly manufactured class showing every sign that precision equipment is used to aid the hand-made process. The spines are flat and square and the cloth-reinforced perfect binding of the page block fits snugly when closed.

The Apertura has photographic print pages mounted on a heavy black core with a bi-colour matte; each page you turn consists of seven layers. The total thickness is 3mm. The overlay layer when cut reveals its second colour on the slight bevel of the opening, typically creating a 3D black keyline round the image (black with a white keyline is an alternative).

To hold such heavy pages, a full cloth reinforced flexible spine is used. As you turn the pages, it's a bit like watching a Slinky 'walk' – the fabric



Top, and right hand column above, Perfetto and details, including round-cornered acrylic cover; left column, Apertura details, and below, overlay.



takes the page neatly through 180°, moving from the right-hand stack to the left as you leaf through the album. The spreads lay flat but are not a true panorama as the black fabric forms a gutter. This in itself looks pleasing, like a line ruled between the facing pages. It is a very strong and well-proven construction.

This 39 x 29 x 9.5cm (boxed) album weighed 4.87kg which feels relatively light as the pages though thick are not dense. The purple leather cover felt good and had a fine leather scent to it. Sizes are from 10 x 10" to 14 x 14". Loxley insert some neat thank-you cards and a Bellissimo branded seal to close the cloth wrap. It's a polished presentation.

The same can be said of the smaller acrylic covered Perfetto we checked out. Coming from the lab which pioneered diamond-dust polishing and clean room conditions to enable perfect acrylic products, it is no surprise to find that the 3mm acrylic cover, bonded to board, has chamfered edges and rounded corners to make sure it's almost as smooth to handle as the leather wrapping the back cover. This album has full bleed printed pages without overlays, each leaf forming a rigid three-layer sandwich on 0.8mm mounting board. The cloth reinforced lay-flat spine does not show when opened and panoramas can be printed with just a hint of the central crease.

The Perfetto comes in sizes from 6 x 6" to a huge 20 x 20", and can equally well have a soft coloured leather cover. The fine lustre photographic paper printing internally is as you would expect, with rich blacks and a full dynamic range.

www.loxleycolour.com

ONE VISION

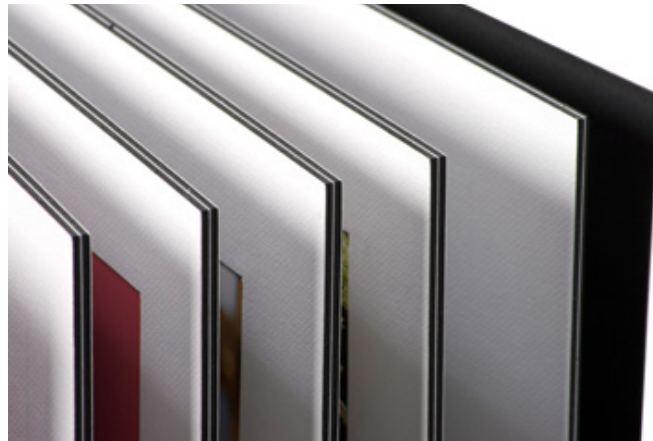
ALLURA MATTED ALBUMS

One Vision Imaging's new Allura Albums have to be reviewed on the basis of what we've seen on the road, as no sample was available in time for this issue. It was only by a matter of 24 hours that two of the other brands were able to get physical products to our studio for photography and examination – all those involved, without exception, report high pressure from a strong order-book.

One Vision Imaging's Allura Albums are aimed at the luxury matted album marketplace. Whilst they have enabled the album to be covered in any one of their existing range of materials, they are promoting as most suitable the two signature soft leather finishes of Nubuck and Suede, each in a range of ten colours.

The matted pages themselves come in either black with a white core or white with black core and these form the 'body' of the rigid page, with the prints in between on a thin central carrier. This enables a flexible spine construction and good lay-flat opening. The matte has a textured surface, and when bevel cut for the image apertures reveals its opposite colour. White mattes show black keylines for the images, black mattes show white keylines (see detail photographs, right). A black cloth spine binding line is visible with white pages, less so with black, and as with all matted albums of this type the optimum design uses a large number of separate images; One Vision offer other album products ideal for page design and panoramic presentations.

With every aspect of their albums made on-site in Coventry, they claim to have a matted album that challenges



the luxury market for quality at significantly reduced prices and all printed and manufactured within 10 days. Every Allura album comes in its own presentation box complete with bow and a pair of crisp white cotton gloves.

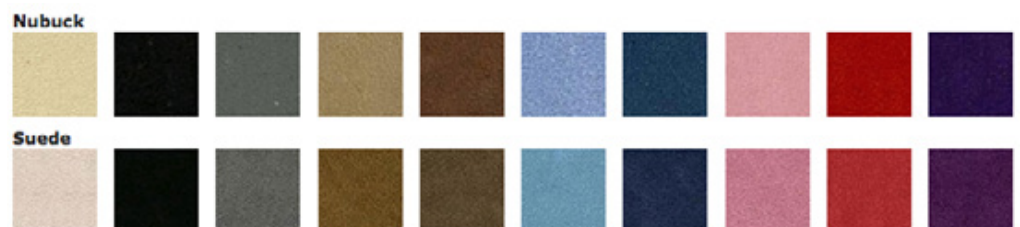
As a full service lab, One Vision offers a wide range of print materials to make up the pages, both photographic and inkjet fine art.

The photographic choices are Fuji DPII Lustré Professional Photographic, Fuji DPII Gloss Professional Photographic, and Fuji Pearl (Metallic) Professional Photographic Paper.

The Allura albums are available in sizes 10 x 10" to 16 x 12", with 20 to 40 pages (10 to 20 leaves, or spreads). Cover choices are Nubuck Leather, Suede, Acrylic, Parisian Leatherette, or Photo-Cover. The ordering process for this range requires a login account and the public can not access price details. The albums can be designed and ordered using *OneVisionCreator* software.

Call 0845 862 0217 or 024 7644 0404, email info@onevisionimaging.com or visit the website www.onevisionimaging.com.

Above: the Allura is a solid flat-spine book with substantial seven-layer rigid pages. The colour ranges for Nubuck and Suede are shown below though you should always choose colours on the basis of seeing the albums yourself. Note the purple suede as photographed, left, and as seen in the internet colour swatch, bottom right below.



ZEE BORYCZEWSKI

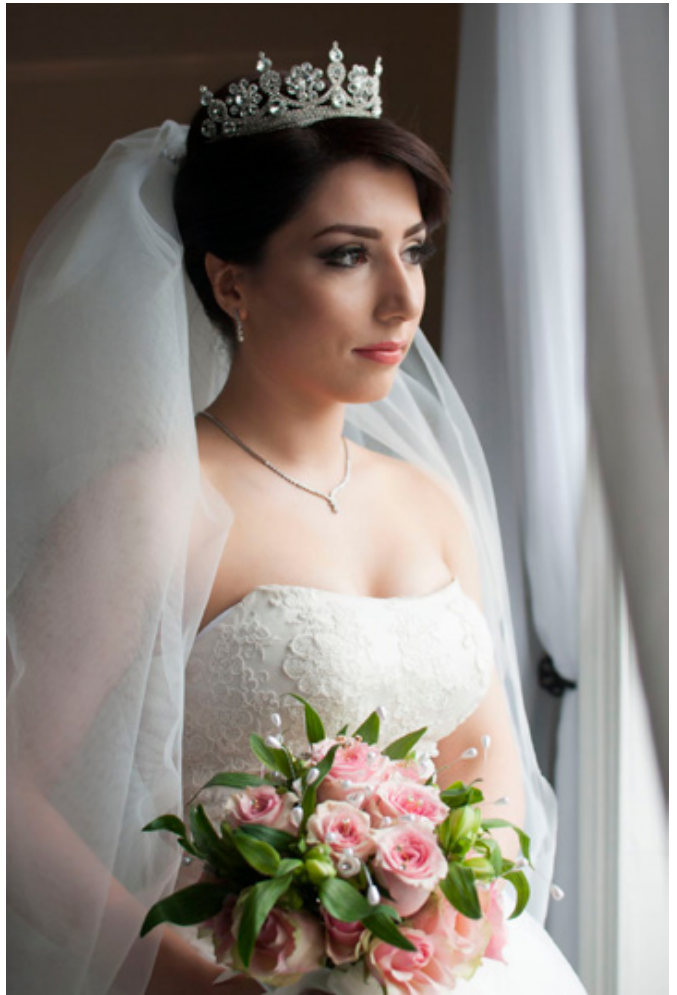
A new Licentiate Wedding panel in full



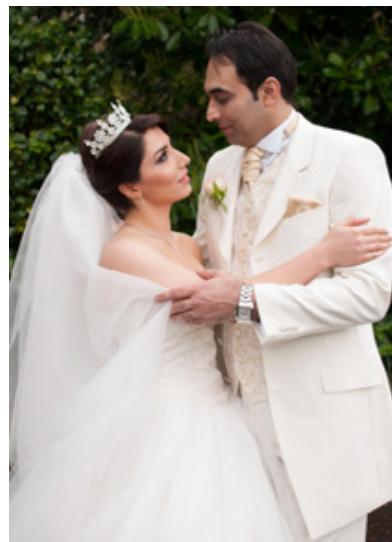
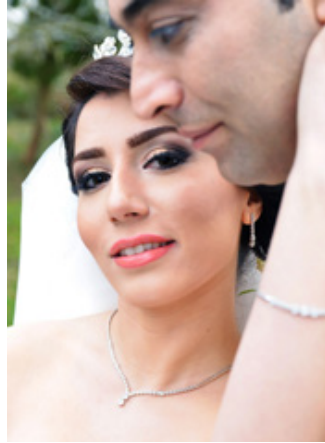


'ZEE' ZYDISLAW BORYCZEWSKI is one of the latest Licentiates of the MPA to specialise in weddings. Because of the responsibilities held by wedding photographers, a random mix of 20 images is not allowed and here we've divided the panel between pictures from five weddings on this spread, and ten pictures from a single wedding overleaf. Zee is based in Cardiff and studied digital photography at the Coleg Glan Hafren, which has now merged with Barry College to become Cardiff & Vale, and made an early decision to become a specialist photographer of weddings and children. See his website – www.boryczewski.com





Licentiate Wedding by Zydislaw Boryczewski





ETHEREAL DARKNESS

A few weeks ago I decided to enter the MPA Northern Regional Awards with just one of my images. As I had not entered any awards for the past five years I was keen to have some feedback on my new work. To my surprise my image won the Classical Portraiture category and took the Overall Best Print category. That image is the one reproduced here.

Many people have been asking all sorts of questions about the image so I thought I would share the story behind this striking portrait.

Jessica is a good friend of mine and when I told her I was opening a new studio she commissioned a full length portrait for a large wall in her home. The portrait she wanted was one of her in underwear walking away from the camera, but I had an idea that had been on the back burner for sometime, and Jess was the perfect model. I wanted to create a portrait with a painterly look, reminiscent of 5 x 4 instant film material.

Pre-visualising the final image is vital and my most successful images are always born within the camera, not a result of retouching or *Photoshop* effects. I plan every detail in advance as far as is possible, and that includes other creatives rôles as well as the equipment to be used. I am very lucky to have a talented business partner, Clare Pritchard, who is not only a very skilled and creative photographer but also a brilliant stylist.

We begin by discussing the feel, mood, colours and textures and then wade through piles of materials and underwear until we have something we know we can work with.

I always use a make-up artist and it is very important to use a MUA who understands what you are wanting to achieve and how photographic lighting affects their

Steve Howdle FMPA on the making of an award winning print from setup and lighting to finished output

A commercial fashion and beauty studio may have lighting and camera gear not often used in social studios. For this picture Steve used the Elinchrom 59" (150cm) Deep Reflex or Indirect Octa softbox, right, and Canon's 90mm TS-E tilt-shift lens normally chosen for product packshots and architectural close-ups.

this particular MUA on many beauty advertising campaigns and she knows my style and lighting very well.

The background has attracted a lot of attention and lots of speculation but as with all things in life, generally the answer is more simple than one first thinks. We employ a set designer, with experience creating theatre backgrounds and props. We buy the paint, create a mood board and then wait!

Simple. It's a painted drop not an off the shelf background and it also unique.

Lighting is my thing, I love a challenge and those that already know me will know that my usual lighting ethos is *why use one light when you can use six?* That's not to say I over-complicate lighting for the sake of it, on the contrary, I am usually client-led on an advertising shoot and their needs come before my



need to keep it simple.

If the shoot is more editorial in nature than one light will often do but when it comes to an advert then the shot needs to explain the properties of the product or tool being advertised.

In this instance though I wanted a directional but soft Rembrandt style of lighting – bright highlights, deep shadows and very feminine.

I have used Elinchrom lighting for the whole of my photographic career and knew exactly which modifier would produce the look I needed. That modifier was the Rotalux Indirect Deep Octa 150cm. Elinchrom's indirect light banks produce the most exceptional soft daylight

looking light. The 150cm Deep is not much smaller than the incredible 197cm Lightbank but because of its parabolic shape it has the ability to produce a beautiful soft shadow with relatively rapid fall off for its size.

Indirect refers to the head fitting within the softbox pointing away from the subject and back to the reflective inner face of the box, rather than fitting on to the back of the softbox and shooting through the front scrim.

The Octa, fitted with a BRX 500 head, was positioned directly in front of Jess around 2.5m away with two 8 x 4' black flag panels placed either side of the Octa to prevent spill, especially onto the wall. A third black flag was positioned behind Jess to emphasise the shadows.

Finally the camera and lens combination, which again was part of the plan, also plays a significant part in determining the look of an image. No doubt to some that will be a controversial statement but never the less a fact which can be debated another time (*we could do with a whole study of how to use a perspective control lens on portraits and groups – long legs without a low viewpoint!* – Ed).

The image was taken with a Canon 1DX using their 90mm *f*2.8 TS-E tilt-shift lens. A meter reading was taken with the meter pointed towards the light source and the exposure was set to *f*8 at 1/125th with a warm colour tone added in post-processing.

The entry print was made on Fujifilm Fine Art Photo Rag 300gsm, printed by CC Imaging in Leeds on an Epson Stylus Pro 10600. I used to have a 44" printer and no longer do due to a change of business set-up, and it is something I would like to have in-house again.

Visit Steve's new website – www.stevehowdle.com

THE PERFECT PORTRAIT BUSINESS ON A PLATE

Ray Lowe reports from the Newborn Baby Show and explains why the Cherubs Portrait Programme has a great future

Ask any fledgling business what is going to be their biggest problem, and the number one answer is getting new customers, and preferably customers that will keep coming back for years to come.

Photographers go into business for many different reasons, some because they think it's easy, some because someone said their pictures are good, a few because they have a burning passion to do it and are actually good at it – but they will all have the same problem, getting and sustaining customers.

That's why the new Cherubs Portrait Programme is so brilliant, for a reasonable price (it's a lot cheaper than setting up an exhibition in a shopping mall or store to gather data) you can buy the names of pregnant women at 26 weeks, you can offer that customer whatever you feel is right for your business at whatever price you decide. If you make the right offer (the MPA are here to offer advice) you then have a customer for life, IF you treat them like gold.

Not every woman wants a bump portrait, therefore you can write to them again (the MPA offer advice on templates to use) and offer them a Newborn portrait session. This is a massive growing market and recently we exhibited at the first ever **Newborn Baby Show** held at a wonderfully different venue at the beautiful tranquil Botanical Gardens in Edgbaston.

Three brilliantly creative Newborn specialist portrait photographers – Melanie East, Tracy Willis and Sarah Wilkes – put their heads together and decided to put on this event.



Memories To last a lifetime, for Baby & You



The Newborn Baby Show had a great venue, above, and live demonstrations of a real 'bump' shot with Damian McGillicuddy



Congratulations to them for grabbing such a unique new opportunity! Next year's show is already being advertised and will outstrip this year's by a long way. The array of trade stands was selling everything from cameras and lighting to shawls and baskets for baby to lay in – in fact everything that the newborn baby photographer needs to succeed. There were even seminars on how to photograph a real newborn baby.

The best of these was a totally free event given many times on each day by the unique Damian McGillicuddy FMPA on a small stage, where he expertly showed how to photograph a pregnant lady creatively and then later on some beautiful sensitive newborn portraits, all this while entertaining a crowd and showing the benefits of using the new Olympus cameras. He then stood aside and gave people from the audience an Olympus and let them do it. The whole experience was worth the visit to the show alone. It also showed how this new range of mirrorless cameras really could work in a social studio situation.

The Newborn photography market is exploding into life, with the saying of 'there is one born every minute'; there will never be a shortage of Newborns to photograph, which is why the Cherubs Programme has been going strong for 24 years.

We as the MPA had a stand at the show under the banner of 'the perfect portrait business on a plate'. We are in partnership with Bounty UK and obtain exclusively 300,000 B2B leads per year to sell on to our Cherubs Portrait Partners, which puts

Gemini by Bowens



creative freedom **without compromise**

Step up to consistent color stability and precision lighting control. With unmatched durability, it's easy to see why Bowens has been a premier lighting brand for over 50 years.

Gemini is available in six models, from 400Ws to 1500Ws. Choose AC power or the optional battery pack for the most versatile flash lighting system available today.

BOWENS

Bowens.co.uk

the power behind the picture

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Newborn demonstration with Damian McGillicuddy

them in the driving seat for the first information of a pregnant mum at 26 weeks, and then leading on to baby's birth for Newborn Portraiture. You can then buy leads in your postcode area from the 600,000 leads that we buy from Bounty UK, which are exclusively your and only yours.

We can then help and guide you on how to get the most from these leads, but you can charge what you see fit for your own business, these customers grow with you over the years and will be part of your future success and prosperity.

We also believe that success comes from amongst



other things, training, being able to do the right thing from the start and this is where the help of the show came into its own. Too many newbies think it's easy photographing a baby; in fact it's a special art, not to be taken on lightly or without preparation. Our own Tobias Robins (*example photo, below*) has now run two webinars for us, to help Cherubs Partners understand the Newborn market and its pitfalls.

You need the right props and lighting (*both on display at the show, with our own Nicholas Frost from The Prop Shop, doing a roaring trade and also The Flash Centre explaining correct lighting set ups*) but you need the right attitude and approach, this is what Newborn photography training is all about... and was in abundance at the show.

The MPA found the show extremely successful with the right quality of attendee, all looking for that little bit extra help to be a success in their new ventures.

– Ray Lowe HonFMPA
MPA Cherubs Director



www.cherubs.uk.com



Graphistudio Cherubs Portrait pack

Here is the new Graphistudio Cherubs Portrait pack of free goodies. It includes the MPA Cherubs parents' photos in the Baby Young Book, one of our three print photo frames, samples of our Digital Matted Prints mounted and standard, a folder with the cover material, lining swatches and different paper options, plus of course one of the Pocket Book copies that can be ordered up for grandparents or even for your own publicity. All are FREE to Cherubs Portrait Partners. If for any reason you aren't registered with Graphistudio please urgently contact:

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BABY GROWTH FORMULA!

B&C have been nourishing infant photo businesses for years – a very young Ruth Geraghty works for Paul Milsom’s Barrett & Coe studio on London Road, Kingston-on-Thames, and was one of several B&C photographers who achieved MPA Licentiateship earlier in 2014.

As part of the MPA’s mission to bring the overall quality of photography to a new, consistent level, working with studio franchises and photographic agencies is high on the agenda. Barrett & Coe, a wide-ranging firm with years of experience in both photography and marketing, has chosen to work with the MPA to ensure all their photographers have a recognised industry qualification.

The first intake of Barrett & Coe photographers for 2014 yielded a high success rate – but of those panels, one stood out in particular. The work of Ruth Geraghty, a 19-year-old photographer employed at the Kingston branch, shows a creativity and maturity that many social practitioners take decades to perfect.

Ruth is, of course, modest about her talent, and seemed

surprised to be featured in the magazine. This is her first career choice, and she is a full time photographer with the franchise after joining as an apprentice straight after completing her AS Levels. Initially, though, she had not considered going into photography. “I’d enjoyed photography as a hobby, and had done a bit with the GCSE course”, and it was as a result of taking up the placement at Barrett & Coe that Ruth found confidence in the studio.

“Working in the shoot, I come out of myself a little. It’s always been portraiture that I like, I like people.”

Underpinning, perhaps, one of the key elements of successful social photography, Ruth is more interested in the client than the technical process. Nevertheless, her initial intentions to work as a lighting technician indicate



a passion for the most core component of photography. "When I was in school, I used to take pictures of my sister, I'd see the lighting and want to capture that photograph. I'd love to shoot more in natural light."

Perhaps the first time I have ever heard a photographer make this connection in an interview, Ruth also credits a natural affinity for the science of light for feeding her interest, enjoying and doing well in Physics.

Even with this very technical push into photography, Ruth's development has been more about the people, the subjects and the shoot and how to fit into a commercial environment. Over the 18 months she has been working with clients directly, she has found her own language and thanks to the nurturing attitude of franchise owner Paul Milsom, an MPA member and also frequent winner of awards within Barrett & Coe's own competition structure. As the push to qualify photog-



raphers with the MPA came about, Ruth had the advantage of both Paul's experience and that of Graham Jackson who acted as an MPA mentor for Ruth's process to Licentiate-ship.

The filtering, education and training for Licentiate-ship is something Ruth has

found useful not only in gaining the qualification, but in selecting and marketing images. "From my shortlists of 40, I had to justify my choices and build a panel with the guidance of the mentor. Rejecting images that felt emotionally valuable, due to the shoot quality, changed

how I handled viewings. As the clients view from a sales perspective, I would reassess the image, consider improvements and self-critique".

Ruth has now found that with the security of qualification, she feels better able to sell as well "Peer review is important. Within the franchise, it's hard to trust the praise; outside the critique is unfettered. Having the MPA behind me doesn't just give me a few letters – it boosts my confidence".

Being fortunate enough to have found photography at a young age and made it work - as a salaried staff member of a studio, Ruth's in a very good position to focus on improving and learning - Associateship does look appealing. In the meantime, the regions and the support of groups like London Portrait Group provide a competitive environment to maintain continual peer review and a wide perspective on standards.

Like many photographers, Ruth's also interested in the training and seminars available, and parted with a comment that many photographers now will relate to. Echoing the feeling that social photography is breaking the traditional, male-dominated image of the industry, Ruth reports that talking to one educator recently, "five years ago the classes were almost entirely male, with a handful of women. Now? Now all the delegates are women".

Producing work of this quality, in a nurturing and supportive studio, and with the confidence to interact well with clients, to connect and relate to them – Ruth Geraghty is at the forefront of a new generation of social photographers, and in a position to define that market, to embrace the technical and the social, rather than being bashful about the mechanical processes of photography.

– Richard Kilpatrick



See: www.paulmilsom.co.uk
www.barrettandcoe.co.uk





Caz Anderson

CAZ ANDERSON has only just come back down to earth – she raised £1,750 with a sky dive for Winston's Wish charity for bereaved children just two days before gaining the first ever Licentiate ship in Cherubs Portrait photography, in June.

Caz has worked for MPA member Paul Inskip's Bognor Regis studio for 18 months. Paul has won South East Regional baby photographer of the year twice, and his studio is perfectly set up for Cherubs and newborn photography.

MPA is committed to bringing all Cherubs photographers, studios and their staff, up to Licentiate qualification standard and Caz's success is the first step to making Cherubs a 100% professionally qualified service.

www.paulinskipstudios.co.uk/babies



Amateur
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Focal length: 90mm · Exposure: F/2.8, 1/250 sec · ISO 100

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Nick Bayley

THOUGH Cherubs Portraits are at the heart of the business for Rosiepics, the Lymington, Hampshire studio set up by former IT business entrepreneur Nick Bayley, his LMPA submission included adult and pet portraiture. Nick entered photography after thirty years in a succession of senior management positions, and spent a full year preparing for launch. He encountered MPA when studying the market, found that Cherubs postcodes were available, and has not looked back since. He's a very active user of social media and web resources – see www.rosiepics.co.uk





Jess Wealleans

WELL KNOWN to the internet community, Jess Wealleans started earning from microstock images when she was just 15, learning fast from stock shooting experts and feedback from on-line agency Shutterstock. Now her business specialisation is canine and equine photography, taking a mobile studio from her Cranswick, Driffield, base. Needing only 2.5 metres square

with a sofa or table for posing, the studio puts pets at ease. She says that many of the portraits are presents so their photo session must be kept a secret. County, agricultural and pet shows provide good venues alongside home visits.

"Jess really is a live wire", commented MPA President John Parris, "she has a wide range of skills but has chosen to concentrate on horse and dog portraiture". She won a Prince's Trust award in 2013 and has now achieved her LMPA in 2014, to add to management and marketing qualifications.

www.wp-studio.co.uk

GO FOR QUALIFICATION

IT'S A BIG PART OF WHY MPA IS HERE FOR YOU

Although professional associations may be able to promote photography, build your business and secure services through strength of numbers, their main function has always been to provide a professional qualifications system. MPA does this for photographers in the same way that comparable organisations do for architects, accountants, surveyors and many other professions.

MPA letters after your name, and the right to use the designation 'Master Photographer', are only given to those who satisfy the highest standards

Master Qualifications

THERE ARE three levels of qualification, all reflecting increasing levels of experience, skill and achievement.



Submission prints and workbooks – recent LMPA judging

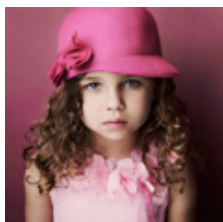
Licentiate (LMPA) is the entry level which indicates an established level of skill and competence.

Associate (AMPA) is midway between Licentiate and Fellowship. It denotes a high standard of craftsmanship and creative ability.

Fellow (FMPA) is the highest qualification attainable, recognising individual excellence and exceptional ability.

The System

CANDIDATES are required to submit twenty pieces of work in their chosen field. These are then assessed by the Board of Qualifications, made up of the Chair of Licentiateship Judging, the Chair of Associateship and Fellowship Judging, and



From the 2013/14 Master Photography Awards
 Olympus/MPA Portrait Award – Lisa Visser FMPA
 Architectural Award – Rob Cook FMPA
 Olympus/MPA Wedding Award – Simon Mackney



Magazine cover by International Master Photographer of the Year 2013/14 Deborah Selwood AMPA

no barriers. no boundaries

Today everyone is a photographer.
 Not everyone is a professional photographer.

Stand out from the crowd as a professional...
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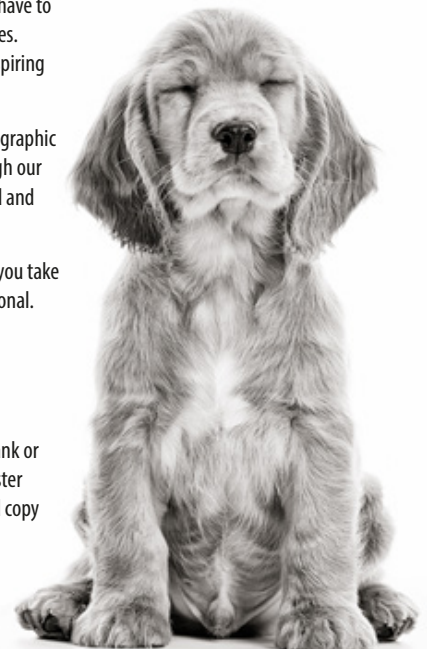
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Bond, the Hearing Dog Puppy
 Pets & Livestock Award
 by Paul Wilkinson FMPA



a number of qualification Examiners.

Chair of Qualifications: the Chair of Qualifications is an experienced examiner whose job is to:

- *Ensure the candidate's work is judged fairly by all assessors*
- *Challenge assessors' scoring if required*
- *Guide assessors if required*
- *Ensure the examiners' guidelines are followed at all times*
- *Respect the overall decision of the assessment panel*

The Chair of Qualifications is the point of contact between the candidate and the examiners.

The Examiners: the Examiners are selected MPA-recognised photographic experts who have achieved high standards as set by the Association and received training in MPA Qualifications Assessment.

Panel Requirements

Licentiateship: composition, control and lighting of the subject, sound technical competence.

Associateship: composition, control and lighting of subject (assessed at a higher level), evidence of individual style and creativity.

Fellowship: distinctive style, individual creative flair and originality, excellence of craftsmanship.

Candidates are encouraged to be present when submitting a panel. It is mandatory that Fellowship candidates attend the judging location on the day of assessment.

LMPA Application

We have streamlined our entry level Licentiate Submission, with a 'qualification box' set of prints and working profile book that can be used afterwards within your business to showcase your work – double value.

To create your panel and working profile all you have to do is upload your images,

refer to the working profile section of the qualification manual and design your working profile book.

Visit www.onevisionimaging.com/ovc to download the software, then scroll down to **MPA Qualifications** and follow the instructions.

For any queries with regards to uploading files or the ordering process please contact One Vision Direct on 0845 862 0217.

For all other qualification queries contact Head Office on 01325 356555. We recommend you order your submission package at least two weeks before your qualification submission date.

It comprises:

One 12 x 10" printed box set* of 20 card mounted photographic images, in a choice of Lustre, Metallic, or Fine Art finishes at £95.00, £115.00, and £135.00 respectively.

One 8 x 8" Colour Soft Cover Printed Book with 15 spreads (30 pages) for £25.00. Exclusive to MPA Qualifications

**Print set subject to VAT; P&P not included.*

For further updated advice go to Facebook and find the group 'MPA Qualifications'

About the MPA

MEMBERSHIP of the MPA is open to anyone declaring income from Professional Photography.

Full membership and the right to describe yourself as a *Master Photographer*, is strictly limited to professionals who must provide references and submit a portfolio of recent commissioned work for judging at Licentiate.

Ordinary members (non-voting grade) can submit work to achieve the MPA certificate of competence, attend regional meetings and national events and progress when ready to full membership entitling the use of the MPA logo, designatory letters for qualifications, entry into all award classes, inclusion in promotions and the description 'Master'.

If you join as a probationary full member, you are expected to submit for Licentiate within your first year. If you join as an Ordinary member you may submit your Licentiate when you take the step to full time status.

MPA require all members to have current Public Liability, Employer's (if applicable) and Professional Indemnity insurance.



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SAME CONVERSATION SAME PEOPLE?

Do you ever feel like you are having the *same conversation* with the *same people* about your photographic business? Are you becoming more and more aware that your efforts are going unnoticed? My reason for bringing this to your attention is my motive to encourage you to find new clients, alongside encouraging you to nurture the clients you already have.

Naturally my business savvy brain is always considerate and does not like to neglect those I have invested in previously or those that have visited Aspire. No business owners want to lose clients. We all know how hard building a business can be. You will have worked very hard to build the first phase of your business, but be aware that you will need to work even harder to keep the clients you already have.

As the summer unfolds be mindful of the clients that are alert, engaged and listening to your marketing vibe. You really need to nurture those clients, keeping a thread between you and them at all times. On the other hand many of you will have clients sitting in your database who are *not listening or engaging at all*. You may have their name, address, phone number and email address yet they are not currently a client – this relationship is fragile. These people have stopped paying attention to your activities, social media posts, blog posts and marketing strategies.

I often say you don't need lots of clients to run a business, you just need the clients that want to trade with you.

Having the same conversation with the same people is all about engagement, how engaged is your business? Think about all the activity you create around your busi-

Catherine Connor on who you engage with – and how

ness, who are you speaking to and who is actually listening. What type of clients are listening to your activity?

Question everything you do. We all have one thing in common that we are very 'time poor'. How we use our time is the key to unlocking success. It's not about how much you are doing to market your business, it's about whether you are doing the right thing. I refer to the marketing mix constantly in webinars and seminars, you need to master the mix and get it right for your business. The mix changes from time to time due to the strength of the season ahead. Nobody can compete with Father Christmas, he is the master of marketing. We will talk about him later as the build up to Christmas is a great opportunity and a season we can learn a great deal from.

Give thought to all your social media platforms. We all use so many, who is engaging with you other than you friends and family? Are clients engaging with you through these platforms? Question your actions this month, question your routines, and question the content of all that you do. Study your business voice, is it hitting the right tones? Is it too informal? Is it approachable? Is it professional?

Many in business can easily fall into the trap of believing they are 'busy marketing' however are they actually marketing the business effectively? The definition of marketing is quite broad, it's job is to reach out to your desired client and sell them your product. Your marketing strategies have to be building the business whilst reaching



out to new and old clients simultaneously.

Once you have studied your social media platforms, **move on to other marketing methods.** Are you making connections and selling? Think about the efforts you are placing into blogging. Again assess *who* is reading your posts. Old clients, new clients, brides, parents, grooms? I am a great believer in blogging, yet not blogging for bloggings sake or just blogging for SEO. Make sure you are alert to what your clients want to read about, learn about and be inspired by, make your efforts count. *This is not about copying or stealing content, this is about understanding what your clients want to read.*

One concept for a for a blog post could be about the importance of composition within a collection of images showing how good quality composition can transform all genres of photography. When covering subjects such as this only explore genres that you retail such as weddings or portraits. Remember the main objective of the blog is to sell *you*. Changing your approach to blogging may just trigger more engagement and could potentially result in bookings.

Photographers have so much knowledge – a mountain of knowledge that you can make use of.

My motive in this article is to encourage you to evaluate all that you do from your social media activity to the content of your blog. Are you inspiring your readers enough to interact and comment?

Remember our consumer will only give you and your platforms so much time, do not make the post too long with endless images. If there are too many words the reader will quickly lose interest. We live in a fast world, impact is everything, make all that you do visual and entertaining.

The blog's role is to create engagement and to educate the reader. You want to be able to sense that the blog is reaching out to a broader readership. The same conversation and the same content may endanger the intended purpose of blogging and the role of your blog which is to educate those you seek to serve, encouraging them to return, purchase or remain loyal.

Finally be aware of the rest of your marketing mix, where the same conversation with the same people could be occurring too. Whether you are exhibiting at summer fêtes or food festivals or having a conversation at the school gates when picking up your children from school don't be fooled as these are all opportunities.

If you feel that people have stopped listening to you, start assessing the content of all that you do and how you do it. Make sure you have the right conversation and are connecting to the right people. If you are unsure, now is the right time to alter all that you do and all that you want to achieve within the business.



For more information see www-aspirephotographytraining.co.uk

Large prints, big profits with Fujifilm

We learn how bigger prints can mean a bigger profit for you as a photographer when it comes to large format presentations of your imagery...

Every social photographer wants to maximize the client spend for each hard won job, and presenting your images in such a way that you deliver the necessary 'wow factor' can certainly help with that. For, if you've never really considered how great the potential margins are with large format prints, perhaps now is the time to take a look at the inherent potential. Put simply, a print that costs you pounds to produce can sell to your customers for a few hundred.

It's no wonder then that many photographers have already invested in large format printer bundles, such as those supplied by Fujifilm that marry an Epson Stylus Pro large format printer and high quality Fujifilm Photographic Artwork papers, with the brand's inkjet media range offering cut sheet and roll media. Alternatively, and luckily for those photographers who might not want the expense of investing in a large format printer, nor have the studio space to house one, there are plenty of providers of large format printing, either online (such as proimaging.com via its ProPhotoPrints off-shoot) or at a local level.

For example, Fujifilm Digital Imaging Service (FDIS) member Allan Taylor, owner of Westcliff Photographic Solutions in Westcliff-on-Sea, Essex, has turned his business around on the back of an upsurge of interest in large format printing. He now handles print fulfillment for around 50 art galleries.

"In this industry photographers are always trying to find out what the next big thing is," says Allan. "The quality from Fuji is just phenomenal. I'm printing the work of three different artists on Fujifilm FineArt Etch paper."

With Allan charging his photographer customers just £25 for a 24x32 inch print, we're talking a very, very good margin when you come to sell that same large format image onto your own clients. Should you wish to personally invest in one of Fujifilm's printer and media bundles – perhaps if you regularly print large format works, or are intending to do so – the cost for a print of a similar size drops right down to a few pounds. When galleries are charging several hundred pounds for photographs printed that large, the potential to boost your own photographic business' profits and weather any financial storms is huge.

"Once the prints are framed the gallery is then selling them on for over £300 each in limited runs of 100 or 250," Allan Taylor continues. "It's really transformed my business. Prior to having a discussion with Fujifilm Professional's Marketing Manager Peter Wigington, I hadn't really considered how well large format printing could work for me. I knew what I was charging, but hadn't realized how much of that was pure profit. And the artists I print for are also making a lot of money, so everyone is happy."

On a roll with Fujifilm

To go into more detail, 300gsm Fujifilm Fine Art Etch paper is available in 24-inch (610mm) x 12 metres, 36-inch (915mm) x 12 metres, or 44-inch (1118mm) x 12 metres roll sizes. Needless to say it's ideal for high quality digital fine art reproductions, being a traditional fine art paper with a special ink receptive matt coating that is rapid dry. It's compatible with Epson, Canon, HP and most other photo capable large format and desktop printers. To see the entirety of what's available via Fujifilm's large format range simply direct your browser at: www.fujifilm.eu/uk/products/photofinishing/large-format-printing/inkjet-media-overview/

Fujifilm Digital Imaging Service (FDIS) member Allan Taylor, recommends interested photographers sourcing 44-inch and 24-inch large format Epson printers – the 7880 and 9880 – via Fujifilm, or of course seeking out your local FDIS specialist for print fulfillment. The manufacturer says that 90% of its FDIS members now have 24-inch wide format



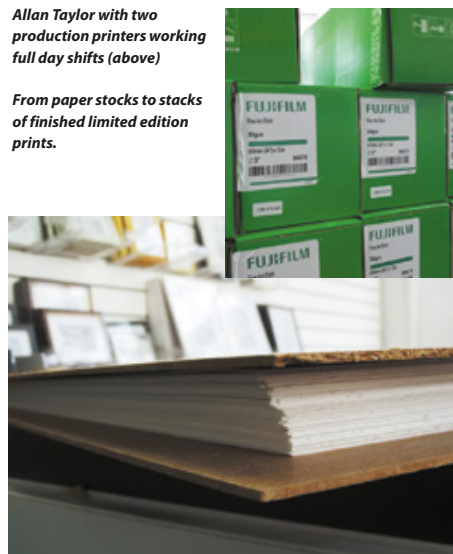
Allan Taylor with two production printers working full day shifts (above)

From paper stocks to stacks of finished limited edition prints.

printers. Allan adds that he has these machines getting through up to four rolls of paper per day, and running non-stop without any major issues. With Fujifilm, photographers can also be confident of always having professional back up to call on if they ever need it.

"Our Photographic Artwork Range of fine art paper is the perfect media for any photographer thinking about adding large format prints to their client offerings," enthuses Fujifilm's Marketing Manager Peter Wigington. "Social photographers who shoot Friday to Sunday and occasionally find themselves with down time during the week can quite easily turn those otherwise wasted hours into profit generating ones by adding this additional string to their bow. And, apart from producing works of fine art, or huge portraits with real visual impact – something that often gets lost in the digital age and which an image on an iPad can never compare to – there are so many commercial opportunities in every town or city for any photographers looking to expand their business. So why not generate additional spend from installing a large format printer in your own studio?"

So don't miss out on the potential to generate big profits from large format prints with Fujifilm. Put simply, for photographers of all disciplines, it's time to 'think big'!



"It's really transformed my business. I hadn't really considered how great the potential margins were with large format printing."

FILE UNDER ACTION!

theimagefile.com offers fast-track web presence

Photographers put off the creation of their first website – or additional sites, or even updated and revised sites – because they know that with local consultants or their own self-acquired skills it can take days or weeks out of the diary.

theimagefile is well-known as a site for hosting image files (the name really says it all...) and selling on-line from wedding, portrait sittings and events. They inherited many MPA clients from the original recommended service, everybody-smile, though it's many years since MPA had a recognised on-line sales partner.

Members receive a professional association discount, which as is not exclusive to MPA but applies to all members from probationary to full.

What's less widely realised is that countless businesses use **theimagefile** as a fast track to setting up new websites. They can be independent of any image storage, or linked to it. You can also have the imagefile library and ordering system integrated with your existing web address, and update the whole feel of your web presence in the process.

Right now, they have a 60-day trial for a nominal £1 charge (using the code **07MPA** – see advertisement inside the front cover of this issue). Here's what a couple of MPA photographers told us about their experiences with **theimagefile**.

"I have used **theimagefile** for about eight years", said Scottish MPA's **Seppi Preston**. "They are very good for on-line sales, mostly from our wedding coverage and from some events. They produced our web pages for us, and James is brilliant – he's always there to help with things. They spent so much time



Seppi Preston's Lighthouse Studios site created through theimagefile – with its integrated Wordpress blog, a key feature of the package



creating the website, and he's amazingly patient.

"Lighthouse Studios use several different printing methods, and with **theimagefile**, we can receive the order by email and if necessary I will do further work on the picture before printing. It is not an automated process. I can use our Epson 3880 printer for up to A2, or for events pictures for example make very quick smaller prints from the DNP DS40 dye sub printer from Photomart. This is very small and fast, ideal for passports and also for the photobooth we now offer to set up at weddings.

Seppi emphasises that his studio packs up and despatches the **imagefile** orders to the client and has full responsibility for the prints.

There are options available for fulfilment by a choice of labs, but one of the strong point of **theimagefile**'s system is that this is optional. He can use any printing method, and any lab, of his choice.

Another very happy client is **Stephen Gill**.

"Being a 'Mac Man' since 1989 I naturally started our first web site using the basic Apple software. After a couple of fruitless years we saw **theimagefile** at a Focus show and joined their ranks. At that time, besides running my own photography business I was doing a PGCE and could claim their extra cheap student rate.

"Starting with just eight pages we soon realised it was worth it to sign up for the extended service. I now run

two full sites, one for wedding photography and one for photo restoration.

"Over recent years we have found the print market has dropped enormously but we still earn enough on pre and post wedding sales to justify **theimagefile** service.

"One aspect we use regularly is the ability a client has to make comments about particular photos. We offer pre-wedding shoots in our garden as a get-to-know you time and I'll use **Lightroom** to style the photos for **theimagefile** gallery. It allows the couple the chance to feedback likes and dislikes regarding presentation, which really helps for the album design.

"We don't use a direct printing service as, up until a month ago, our broadband connection was too slow to upload a full gallery of hires images. Orders come to us and we sort the printing through one of our album printers, GF Smith.

"Over the past years we have always had excellent personal support from James on technical matters and the service gets better and better. It always makes me feel better when a SEO salesman rings wanting to get me higher up Google. I ask them to type in the search terms and we're always in the top three. And that's just using the **imagefile** system."

Seppi and Stephen both emphasise the benefit **theimagefile** offers them over many on-line sales galleries, that they receive the orders directly and make their own decisions about printing, not tied to any choice of linked lab services. However **theimagefile** does offer fulfilment 'hands free' through several top labs and many photographers prefer this option.



www.theimagefile.com

When was the last time you got £1,000 for a 10 x 8" unmounted print?

The MPA/Olympus Wedding and Portrait Awards are now in their second year of partnership and remain one of the few competitions which you enter by sending in a real prints. And one could be worth £1,000 to your customer.

You'll need to have a good original file in case you make it to the finals and MPA needs to publish/exhibit your work.

But to enter all you need is a digital file suitable to make a print between 5 x 4" and 10 x 8", unmounted, accompanied by a £2 entry fee which raises funds for MPA's nominated charities.

If you get through the first digital judging stage, we'll ask you to send a print. Each print needs to have a completed and signed entry form and you can **photocopy the form here**, or download a PDF suitable for printing on an inkjet or laser printer yourself, from the website. Please note that we require a signature from your customer.

All professionals can enter, with categories for MPA members and non-members. Make the most of publicity opportunities:

- Release selected great pictures to your local media and tell them these have been chosen to enter in the prestigious MPA/Olympus awards.

- If you are selected as a finalist for the first or second round, publicise that too.

- If you are one of the two top winners in October – go national with the news!

There are two 'rounds' judged and closing dates for entry are:

Round One – closed

Round Two 31/8/2014

Two winners will enjoy a night to remember in October at the Master Photography Awards 2014/15 – a headline

ing cash reward for the client, a trophy and certificate for the photographer, and a host of PR opportunities!

Both categories carry a **£1,000 cash prize** direct to

the consumer – a fantastic incentive to promote your business now. Let all potential clients know they can be entered into this fantastic competition.

To download the PDF: www.masterphotographyawards.co.uk/wpa2014/WeddingPortrait2014.pdf

Leaflet (version for members).

MPA/OLYMPUS WEDDING & PORTRAIT AWARDS 2014/15



COMPETITION ENTRY FORM



Photographer's name

Photographer's trading name (if different from above)

Photographer's address

..... Postcode

Telephone number Date image taken

Photographer's email Category Entered Wedding Portrait

I have read and agreed to abide by the rules of the competition (please tick)

Photographer's signature **ENTRY REFERENCE NO**

CUSTOMER DETAILS

Customer's name

Customer's email

Customer's postcode Customer's telephone number/s.....

I confirm that the attached image was taken by the above named photographer on the above referenced date, I consent to the image being entered into the awards as per the conditions of entry and rules below, and in particular in so far as they relate to the use of entries for publicity purposes. I am over 18 years of age. *Customer's Signature*

HOW TO ENTER

Please submit your **DIGITAL FILE** entry first. The first stage of judging will be digital. When you upload your digital entries, you will be given a reference number for each one. It is very important that you keep a record of these reference numbers as you may be asked to submit a print for the next judging stage.

If you are asked to submit a **print**, it means you have reached the second stage of judging. You must download and print out the entry form (also printed in Master Photography magazine), complete and sign this form, enter the reference number and attach the completed form to your print, which should be sent by the date you are advised, to MPA (address below).

TERMS AND CONDITIONS

1: Only photographs which have been taken by professional photographers between 31 August 2013 and 31 August 2014 are eligible for entry to the competition. 2: Entries must be professionally taken in colour or black and white. There is no limit to the number of entries per photographer. Image size minimum 5 x 4" (13 x 10cm) maximum 8 x 12" (20 x 30cm). Copyright therein must be vested in the entrant or the professional photographer signing this form. 3: All entries **MUST** have an attached official entry form, which bears the name, address and signature of both the professional photographer and the customer. If the photographer is an employee, the photographer's consent must be obtained in writing and signed. All entries will be deemed to be submitted with the full approval of the proprietor(s) of the business employing the photographer. The allocation of the prize is to be made direct to the winning consumer. Responsibility cannot be accepted for entries lost, damaged or delayed in transit. Proof of posting will not be accepted as proof of delivery. The promoters' record of entry shall be the definitive record. 4: Images produced on workshops and/or training seminars (as a delegate) are not permitted for entry into the Awards. 5: Closing dates for entries, 6 June 2014 & 31 August 2014. Judging takes place July 2014 and September 2014. Finalists will be notified asap after judging. A list of finalists will be available on the Awards website. Winners will be announced at the MPA Awards Dinner 2014. 6: Entries will not be returned. 7: Entry is open to residents of the United Kingdom and Republic of Ireland aged over 18, except for employees of Olympus, the MPA, their advertising agencies, their families, and anyone directly connected with the competition. 8: The judges' decision will be final and no correspondence will be entered into. 9: The MPA reserves the right to reproduce for advertising and/or publicity purposes, and without payment, any of the entries (cropped if necessary) and may or may not publish the names, locales of the finalists and winners. All entries and details will be shared with the sponsor Olympus (UK) Ltd for further promotion. Entrants and consumers hereby agree to such use of digital files, and above required details for such purposes. Your payment of £2.00 must be made upon entry with each entered image. The promoter reserves the right to amend these terms and conditions. Any amendments will be published on the website.

Promoters and entry address: The Master Photographers Association, Jubilee House, 1 Chancery Lane, Darlington DL1 5QP. Please attach entry form to your prints and send to the Master Photographers Association at the above address. It is advised that you send prints by signed for delivery.

REGIONAL EVENTS

LONDON & ESSEX

Presidential Visit – When you get an idea in your head and you plan through that idea for 3 months, and the idea ends up better than you had planned, it makes all the sleepless nights worthwhile.

This was the case of a Presidential visit of John Paris FMPA down south. The London & Essex region joined forces with the Central region and put on the first ever joint meeting at Brentwood, Essex. With over 50 people in attendance and a vibrant trade show it made for a full and packed day.

John who drove down from Scotland that morning for over 6 hours was bright as a button and went straight in front of the group. He started with an excellent AV presentation of his never before seen Travel and Documentary images to powerful music. It was worth turning up for that alone.

The day progressed with a several portrait AVs and explanations of how he composed and lit many of his stunning images, his unique portable hand held light went down a storm with the audience, the lighting it created was brilliant for portraits and weddings.

The break for dinner was just a huge hub of networking and meeting up with old friends, the atmosphere was electric.

The evening session was all about John's powerful wedding images, the AV left everyone in awe of such stunning work, leaving no one to wonder why he is regarded as one of the best Fellows in the UK. There were questions fired at John all day which he answered from the heart honestly, which makes a change

from the BS we so often hear.

No one wanted to leave at the end, but it had been a long day for John and he just needed a whisky and then to collapse.

If you get the chance to see and listen to our President over the coming months I urge you not to miss him.

– Ray Lowe
Chairman L&E region

July 16th 2014 – BBQ Social night, Thundersley, Benfleet.

September 17th 2014 – Full Day Workshop with Gordon McGowan FMPA.

The Scottish Master of Wedding Photography will be passing on some of his incredible skills.

October 15th 2014 – Damian Culhane, 'Removing the interference – how to upgrade your brain's software!'

We welcome Damian back. Be prepared to all be involved in this interactive lively session.

November 19th 2014 – Mark Ashworth.

Increasing average sales, instant viewing and the business of studio portrait photography.

December 3rd 2014 – Christmas Meal.

Contact: Paul Cudmore:
tel 01206 230027 or email:
paul@proshoot.co.uk

NORTH WEST

For information on future events in the NW Region and to receive updates:

Call David Thexton on 01229 835 035, email smile@tjphoto.co.uk; or Ian Stewart info@iwsphotography.co.uk

CENTRAL REGION

The annual Central Region Print Competition was a huge success with several hundred entries from across the area for Stuart Bebb to critique and judge. Stuart, a world-renowned wedding and portrait photographer, took the time to give feedback on many of the entries as well as to judge and present the awards.

As always, it was a lively event with entries across all categories including a special 'Colin Clark Award' in memory of Colin who sadly passed away last year. Colin was a hugely talented and popular photographer in the region (he was chair of the committee for several years). This award was presented for the judge's personal favourite image and we were honoured to have Jane, Colin's wife, there to personally present it.

The awards were once again kindly sponsored by Cliik Insurance and Steve Beveridge was on-hand to support the event and present the Photographer of the Year award.

A huge thank you goes out to everyone who attended, to the committee for working so hard to make it a success and, of course, to Stuart for spending the day judging and critiquing so many images!

Results:
Wedding Photographer of the Year: Xpressions Studio
Colin Clark Award: David Calvert
Overall Photographer of the Year (based on accumulated points across all categories): Xpressions Studio

Contact Paul Wilkinson FMPA on 01844 291 000 or email paul@paulwilkinsonphotography.co.uk



Left: John from Xpressions Studio receiving his Wedding Photographer of the Year award from Stuart Bebb.



Right: David Calvert receiving his Colin Clark Award from Jane Clark.



Left: John from Xpressions Studio receiving his Photographer of the Year award from Stuart Bebb and Steve Beveridge of Cliik Insurance.



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NORTHERN REGION

July 21st 2014 – All Day Seminar with David MacDonald FMPA. King's Croft Hotel, Pontefract, 1pm through to 9.30pm.

David MacDonald is one of the UK's top studio portrait photographers.

* Fellowship in Wedding Photography

* 5 UK Titles in Portraiture

* UK Title in Landscape and Travel

* £800 average portrait value in his busy studios

* £3,000 average order value on his international portrait tours

* £16,000 highest ever portrait order

Come along and learn how it's done – David really does walk the walk.

David's training style is open and frank, he will teach you what he knows, he never holds back.

AGM will be held on the same date, membership to be informed directly.

WELSH REGION

August 4th 2014 – Welsh Region Annual Awards competition.

To be held at our regular venue, The Grove Golf Club, South Cornelly, CF33 4RP. The judge is MPA President John Parris, who will be judging during the day, and in the evening giving an in-depth presentation on his very varied work.

October 13th 2014 – (provisional) All day seminar on wedding photography with Louise Sumner.

At Stradey Castle, Llanelli.

WESSEX REGION

July 18th 2014 (Friday) – Clare Louise FMPA, CEO of the MPA, to give an inspirational talk.



Scottish Region awards – Classic Portrait winner, by John Parris

Photographer and art director, watch her work her magic, from quirky concept to dramatic creation 3.00pm, venue to be confirmed.

Contact Belinda Harvey at bh@harveystudios.co.uk. To keep up to speed with the Wessex region, follow: mpawessex.wordpress.com

SCOTTISH REGION

Huge thanks to everyone who came along to the excellent John Parris seminar and the MPA Scottish Region annual print awards at Vecchia Bologna in Bridge of Allan. It was a great, well attended day with great food and lots of laughs along the way.

Big congratulations to all the winners especially Nick Frost winner of MPA Scottish Region Portrait Photographer of the Year, Wedding Photographer of the Year and Overall Scottish Photographer of the Year.



Scottish Region awards – Reportage winner, by Ian Crowe

Thanks also to Loxley Colour and Calum for their generosity in providing a prize and for making sure there was wine on every table.

At the AGM Stuart Wood and Seppi Preston stepped down, so there is now a new committee comprising; John Parris (Chairman), Sandra Parris, Neil Fordyce, Mike Ward, Martin Leckie and Alan Hutchison. We wish them the very best of luck and success with continuing to grow and improve the MPA Scottish Region.

The Scottish Region winners were:

Open Winner – Margaret Soraya
Commercial Industrial – Martin Leckie
Reportage Wedding – Ian Crowe
Cherubs – Jim Ritchie
Monochrome – Margaret Soraya
Classic Portrait – John Parris
Animals and Pets – Lenny Smith
Under 5's – Nicholas Frost
Classic Wedding – Nicholas Frost
Family – John Hendry
Contemporary Wedding – Sandra Parris

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Scottish Region awards – Classic Wedding and Wedding Photographer of the Year, above, and Complete Portrait and Portrait Photographer of the Year, both by Nicholas Frost, which helped him gain the overall MPA Scottish Photographer of the Year title.



Contemporary Portrait – Christina Golian
Cherubs Folio – Donald Stewart
Most Promising Contemporary Portrait – No Winner
Most Promising Classic Portrait – No Winner
Most Promising Contemporary Wedding – No Entries
Most Promising Classic Wedding – No Winner
Fashion Glamour and Bridal Portrait – Jason Golian
Complete Portrait – Nicholas Frost
Complete Wedding – Nicholas Frost
Portrait Photographer of the Year – Nicholas Frost
Wedding Photographer of the Year – Nicholas Frost
Overall MPA Scotland Photographer of the Year – Nicholas Frost

SOUTH WEST

At our last committee meeting it was relocated the venues further north on the M5 to reflect the changing demographic of the region offering a home and activity for those in North Somerset, BaNES, and West Wilts areas.

I would like to publicly thank our retiring treasurer

Keith Hathaway for his years of service and efforts on the region's behalf. Greg Cameron Day is now acting treasurer until the next AGM. I would also like to welcome a new committee member in Alan Schofield who has joined the MPA and runs a successful studio in North Devon.

Linda Thompson our secretary is collecting all our trophies so if you are in possession of one please contact Linda on 01752 257151 and arrange its return. This year's print comps will have on-line heats followed by a live judging final. We are currently working on a revised program of events to reflect these changes and hope to give details soon. The committee intends to organise a day of photography for fun this summer to reflect the good weather and a theme of 'The Hollywood Years' re-creating those classic portraits of the 30s and 40s.

We are currently checking out venues such as, 'An old railway station', 'A pier and seaside' or 'A derelict mansion'. – *Phil Flowers*

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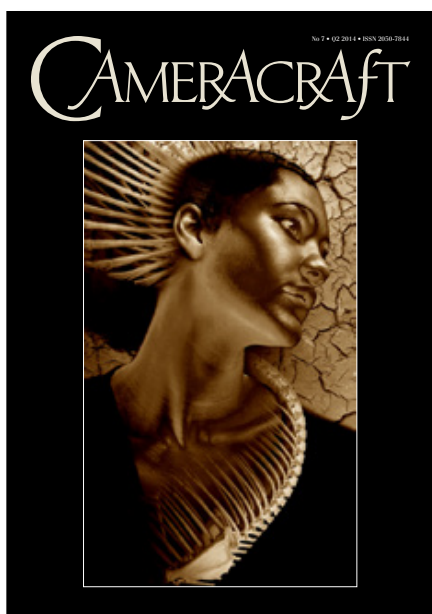
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How can you be sure of obtaining your personal copy of *f2 Freelance Photographer*? Libraries may have copies (especially in colleges – if they don't, put in a request as most can decide which titles to take and *f2* now has a lower cost per annum). Newsagents probably won't have any copies after the first day or two on sale. Figures show us that *f2* either sells out, or doesn't sell at all, presumably depending on the demographic of the branch. Some places are full of creative people with a fiver to spare, others are not!

You can overcome this problem by placing an order with any newsagent; it doesn't matter what date the magazine next comes out, they will keep it for you.

For libraries or newsagents, just specify the title and the ISSN which is 1754-0615. Issues dates are May/June, July/August, September/October, November/December, January/February, March/April. This May/June issue went on sale on April 12th. This is the normal timing for UK magazines, about three weeks before the first month of a cover date.

An even better way to get *f2* is to subscribe. You should receive your magazine on or before the retail sale date. Subscription costs exactly the same as a counter purchase and we cover the costs of postage. You can also find special offers to reduce the cost if you order more than one title from our website:

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Cameracraft is our way of creating an affordable international publication without just giving in to progress and making it into an app. All our printed magazines are lodged with the libraries of record in England, Scotland, Wales, Ireland and the USA. Even a single copy surviving a few hundred years will be of more value to the future than any volume of PDFs, apps or web pages. We know that books and magazines survive intact, and readable, for centuries.

Part of the ethos of *Cameracraft* comes from the idea that even if only a thousand copies are printed, it's free of all advertising and paid for by the subscription alone. Though articles are included which deal with equipment and cover the important news from each quarter, it's almost from a retrospective viewpoint.

Cameracraft was partly inspired by the San Francisco based *Camera Craft*, started at the beginning of the 20th century for a new generation of photo enthusiasts which blurred the boundary between the amateur and professional. Looking back at copies, we found the contents of even a single volume gave a snapshot of the technology and art of the time. Gary Friedman is our US Associate Editor on the West Coast, and our readership is evenly split between the UK and the world in general.

A three-year, 12-issue bookcase binder completes *Cameracraft* as a publication to keep and continue to refer to for years to come.

This is of course the magazine which you are reading! If you are not a member of the MPA and have picked up this magazine at a trade show, seen it at your photo lab or trade counter, or obtained it from a member you can subscribe by visiting our website above.

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Photographic Trade – please email editor@iconpublications.com giving your company details and the address(es) of key staff whom you would wish to receive *Master Photography*. MPA Trade Partners may designate up to 10 personnel to receive the magazine at their work or home addresses. Other companies will normally be restricted to one copy. If you have field representatives visiting photographers, we are happy to include each and every one of these. Colleges and lecturers may also apply to be added to our free circulation list. This list is restricted in numbers and will be reviewed frequently.

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ON LOCATION WITH KAROLINA HENKE AND THE B1 LOCATION KIT

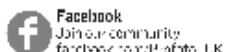
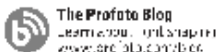
Karolina Henke says her best images are shot in the spur of the moment, capturing something unforeseen, something honest. That is why she packs the B1 Location Kit, a portable solution allowing her to shoot with precision, power and speed regardless of where her creativity leads her.

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