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THE NEW VIEW

It's not just clicking a button

Answered!

Nikon or Canon?

Droning

Taking unique photographs from
the sky!

Smartphone Photography

Is it really as good as using a
camera?

Film

Is it really a dying art?

Hazel Simcox

Desperate to capture that perfect shot, Hazel Simcox tells us about her experience in the world of photography

Daniel Howell

Student shutterbug, Daniel Howell introduces us into the world of urbex photography.



THE SIMPLE BOX

YOUR OWN PERSONAL STUDIO



SMALL...
BUT SURPRISINGLY MIGHTY



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Special thanks

Lecturer - Dayle Crutchlow

Design tutor - Mike Pooley

Photography tutors - James Cunliffe, Jonathan Morgan, and Hazel Simcox

Motivator - Alex Hodgkins Jones

Models - Charlotte Coburn, Megan O'Shea, and Amy Stewart

Interviewees - Paul Chilton, Daniel Howell, and Hazel Simcox



The Best Phones For Photography

Whilst it is believed that smartphone photography is the least professional way of taking photographs, it is the most preferred in the 21st century. From its convenience to its pocket-sized casing, which smartphone is best when it comes to photography?

5 Motorola Moto G6 - Undoubtedly, the best camera phone on a budget is the Motorola Moto G6. This phone offers the best smartphone camera for around £200 with a 12-megapixel f/1.8 lens and 5-megapixel f/2.2 depth sensor that can capture an abundance of detail, with stunningly sharp image definition and beautifully accurate colour detail.



4 One Plus 6T - For £499, the best mid-range camera is the One Plus 6T. It has a rear snapper that incorporates one 16-megapixel, f/1.7 main camera and another 20-megapixel f/1.7 camera right beside it. Both work hand-in-hand to produce amazing quality shots and some of the best photographs we've seen on a mobile device at this price point.

3 Google Pixel 3 - If portraiture is your preferred area of photography, the Google Pixel 3 is the perfect match, if you can afford a £739 phone. Almost identical to the previous Google phone, the Google Pixel 3 features a 12-megapixel rear snapper, a wide f/1.8 aperture sensor that features both optical and electronic image stabilisation that is great for seriously stable shots. Whether using the front or rear-facing camera, the Google Pixel 3 captures every portrait shot beautifully from its nicely-blurred backgrounds to its crisp, defining edges around the subject. It truly is the perfect camera for your vanity Instagram shots.



2 Huawei Mate P20 Pro - With its rather unusual triple-camera arrangement, the Huawei Mate P20 Pro's aim is to capture better-looking shots in low-lighting conditions and is perfectly capable of capturing intricate details such as wispy cloud layers, far-away brickwork, and puddle reflections with ease. Despite the high price of £899, this Huawei phone has a wonderfully versatile smartphone camera setup for amateurs and professionals alike. It is only outdone by the performance of our number one pick below.



1 Samsung Galaxy S9 - The best camera phone as of 2019 is undoubtedly the Samsung Galaxy S9. Whilst superficially, the camera hasn't changed much from its predecessors with the same old single 12-megapixel sensor with dual-pixel phase-detection and autofocus and optical image stabilisation. However, what it does have that its predecessors lack, is its super-wide $f/1.5$ aperture. Now, that is a complete game changer. The biggest issues with using phones for photography is their small sensors but with the S9's aperture much more light can get in, brightening up shots and capturing much crisper details with very little effort on your part. The camera very cleverly widens the aperture automatically once light levels reach below 100 lux.

Our winner is the Samsung Galaxy S9. There is just no other valid argument to be made. The phone is just excellent for low-light shots and capturing heaps of details in camera-friendly light conditions.

The Rise and Demise of Smartphone Photography

Over the past few years, smartphones have come a long way, especially in terms of photography.

One of the defining characteristics of smartphone photography, other than the drastic difference in weight compared to a DSLR, is the idea that you can get a great image with the simple press of a button. There's no messing about with the focus, or changing your exposure after each photo because the first one is too dark and now this one's too bright. Phones just tend to be easier.

If convenience and lightweight products are the most important things for a photographer, the smartphone is the way to go. It doesn't add any extra weight as odds are, you're carrying one anyway. There's no forgetting the SD card or not having the right lens, the smartphone has it all built-in, whether or not your phone zoom maintains quality. With a high-quality camera phone, anyone can take pretty amazing photos and with the invention of the phone tripod, there's no camera shake either.

However, smartphones have a serious disadvantage that just can not be overlooked. Smartphone cameras, and therefore sensors, are tiny. Photography is all about how much light you can capture. Sure, phone cameras can be great if you pick the right phone, but if you're going to pick an expensive phone just for its camera quality, you'd probably be better off buying an actual camera.

If great photos are what you want, a smartphone just is not the way to go for most photographers. With camera phones, you're limited to a fixed aperture, a lower image quality compared to DSLR, and very minimal manual controls. For enthusiasts and beginners, the lack of manual controls isn't such a big deal but when making that step from beginner to professional, it's a must-have skill to be able to change the settings of a camera.

Besides, no one is going to take you seriously if you show up to a photo shoot with a phone for a camera.



The Tallest Tripod



Drones in photography aren't exactly new, but they still offer a unique bird's eye view angle that you just can't get anywhere else. Seeing the world from above is a metamorphic experience. The trees no longer tower over us as we fly high above them. A drone is an unmanned aerial vehicle that anyone can pilot using a remote control. A lot of drones has a camera installed in it these days so you can actually see what your drone sees, giving photographers a new artistic edge.

I remember going down to an old cricket field with my dad and the dog when he first got a drone, just the latest of many gadgets he'd probably get bored off by the end of the week. He was so proud to show off his latest gadget to me. "This would be perfect for your photography, Jade," he'd say to me as he removed his large backpack and assembled the 'Parrot Bebop 2'.

He then showed me how the controller connects with your phone so you can view exactly what the drone sees, and if you're extra nerdy, you can use virtual reality to

feel as if you're actually flying.

Then, to my horror, he handed me the controls. I was absolutely certain I was going to fly it straight into a tree.

I actually learned the controls pretty quick despite sending it the wrong way a few times. It even has a 'home' button so that it returns to the place it started from!

I enjoyed that it gave you the option to take a photo or a video while the drone was airborne so I could capture shots that I would never be able to have taken before. Personally, I think drones are a great way of expanding your photographic experience. A drone provides you with a unique angle that you just can't get on the ground with your tripod.

Despite every time the controller was handed to someone new and they waved their hands in nervous refusal, insisting that they'd crash it, the only person who ever crashed it was the supposed expert; my dad.

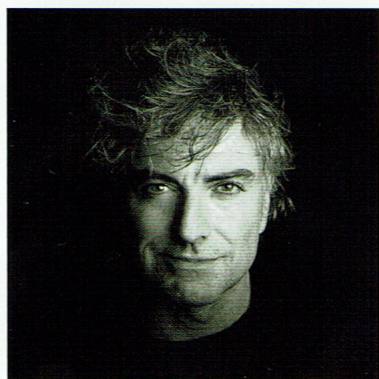
And if he can fly it, anyone can.

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The first revolution was the change from film to digital. And now, it is DSLR changing to Mirrorless. I am so happy to be a part of it.

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It's the question everyone wants answered...

Nikon or Canon?

It's the Pepsi or Coke, Apple or Android of photography - Nikon, or Canon?

When it comes to buying a DSLR, we often find ourselves stumped between which brand to buy. For most, it's the decision between Canon or Nikon.

So, what are the differences between Nikon and Canon and which should we favour when we are buying a new camera?

Well, the choice made is completely down to personal preference.

Your choice and reasoning behind which camera you buy is your own decision. Your choice is based on what you are looking for with a camera.

Photographer, Hazel Simcox stated that she uses Nikon purely for the reason that it fits better in her hand.

This is an extremely important factor to take in when purchasing a new camera. You want to make sure that you are able to use your camera comfortably and easily.

If you want your camera to capture beautiful, vibrant colour, go for the Nikon, but if what you want is great video quality,

go for the Canon. If you want long battery life, Nikon would be the way to go, but if you prefer slimmer, less chunky charging equipment, Canon is probably the choice for you.

In the 1960s the main competition was actually between Nikon and Pentax, as opposed to Nikon and Canon. Nikon led with the largest system and most rugged bodies while Pentax went for smaller, lighter weight cameras.

Nikon ultimately ruled the Pro market until the popularity of AF (autofocus). That is where Canon comes into the picture.

Canon dropped their old mount and became fully autofocus oriented while Nikon chose to enter the market of AF slowly, believing professional photographers would want to maintain continuity with the old F mount.

Despite anger and complaints towards Canon's decision, they created fast, silent, and accurate sonic ring motors for the lenses causing sports photographers to make the switch from Nikon to Canon.





The main difference between the two is autofocus.

One of the main reasons that the two most popular choices for cameras are Nikon and Canon is due to their compatibility with older equipment, with the Nikon's F mount range of lenses going all the way back to 1959 and Canon's EOS range going back to 1987. This means any EOS or F lens will work with their brand of camera.

The main difference between the compatibility of the Canon and the Nikon range is the autofocus. All Canon EOS lenses will autofocus, whereas only AF-S lenses do for the Nikon. This is usually a must-have feature with a camera so it does limit your choice of the lens with a Nikon. The reason Nikon removed the autofocus motor from their entry-level cameras is to keep them lightweight, compact, and cheaper.

Robert Tysall, of Tysall Photography, says: "It's down to the individual. I don't think there is much between the two. They are both excellent. I tend to use more Nikon than Canon but would settle for a Hasselblad." Photography teacher, Hazel Simcox, opts for "Nikon. It just fits in my hand better. That's the only reason."

Member of the Nuneaton Photographic Society, Paul Chilton, told us: "I've got a Canon camera in my bag. When you look at a print or you look at a photo, you can't tell what camera it was made with. You might be able to tell what lens it was made with but Nikon or Canon, there's no difference, as far

as I'm concerned."

As Paul Chilton said, when you're viewing a print photo or a post on social media unless it has been clearly stated, you just can't tell what camera model was used to take the photo. The main difference is how the photograph is taken, and that is decided by the photographer. The photographer decides which angles and what composition is best for the shoot, from the rule of thirds to close-up zoom shots. Don't get me started on the different lenses.

It also depends on the professional level of the photographer. If you're a beginner, a nice easy camera such as the Nikon D3500 would be a great choice. It has been argued that it is the best DSLR for beginners as it is cheap and easy to use. Better than it's predecessor, the D3400, the Nikon D3500 is easily carried around, has a great battery life, and quick autofocus for those who haven't got the hang of manual work yet. For those professional photographers, the best pro cameras currently on the market are argued to be the Canon EOS 1DX and the brand new Nikon D4S.

But with photographers comes different types of photography. The best camera for wildlife photography is the Nikon D500 DX-Format Digital SLR. The top camera for portraiture photography is the Canon 6D. So, whether you buy Canon or Nikon or something else entirely, the real difference is the man - or woman - behind the camera.

Is Mirrorless The Future?

All the rage in today's photography world is the battle between Mirrorless cameras and DSLR cameras. With all the advantages and perks of a mirrorless camera from it's thinner, lighter bodies to it's super high-quality display, is mirrorless the future?

Those faithful to DSLR's understand that mirrorless systems are up and coming but believe that they just aren't quite there yet. Meanwhile, mirrorless fans believe that DSLRs are a dying breed. Mirrorless cameras have many more features, are smaller, and simple put - they are the future.

Whilst mirrorless cameras have the advantage of usually being lighter, more compact, and better for video; mirrorless cameras have a lack in access to lenses and accessories. However, DSLRs have a much vaster lens selection and an optical viewfinder that allows for better photographic outcomes in low light but they are much more complex and bulky.



Putting Hazel in Frame

With her camera in hand, Hazel Simcox becomes a child during the golden hours of dusk and dawn. Chasing lights throughout the forest, she is desperate to capture that perfect shot.

Hazel Simcox is a photography educator at North Warwickshire and Hinckley College, an explorer, and amateur mountaineer who began her journey into discovering photography and the beauty in all the locations she visits at just age 14 when she began her GCSE subjects.

What Cannot Be Seen by Hazel Simcox

“It’s all I know.”

Ever since her time at school, Hazel has had a love hate relationship with photography, saying that it is her life, and since she participated in photographic work experience at age 14, photography is all she talks or thinks about.

“It’s all I know,” the photographer told New View Magazine.

From the time she participated in photographic work experience during her time at secondary school to even now, teaching photography at a college, photography is her passion.

Hazel believes that it was thanks to her mother that she was able to become the talented photographer that she is today. “My mum decided I should do something fun and she hooked me up with a photography studio so it was kind of her doing in some ways,” Hazel told us.

During her degree, Hazel came across a man who would become her biggest photographic influence, Joshua Thomas Cooper. Cooper was a photographer, who not only founded the Glasgow school of art but also has the same mindset regarding photography: having the need to explore and that photography is a tool that follows. “I came across him towards the end of my degree and I did study on him during my masters. His way of working, his reason for



working, what I found with him, the exploring comes first, the photography after, he’s at that same mindset where he needs to explore and photography is a tool that goes with him.”

Shortly after Hazel finished her degree, she decided she would need a job, and decided that teaching was perfectly suited to her due to her love of talking about photography.

“I was only 21 at that point and within a few months, I went from teaching an evening course to having a full-time job without really realising what had happened.”

However, it wasn’t all plain-sailing for Hazel as she panicked two years into her career, unsure about whether teaching was what she should be doing. “Because I hadn’t chosen it as a path, I did panic and after

two years of teaching, I took a year out and did my masters because I felt like maybe I wasn't in teaching for the right reasons." Nevertheless, during that year away from teaching, Hazel realised that she loved and missed teaching thus returned. "I didn't find it, it found me," she explained. "It enables you to get up and do what you love every day."

"Other than just being beautiful, it's my way of seeing the world."

Despite not doing much landscape photography during her time at university, it is now her favourite subject to photograph. "I think that my degree was very much focused on social documentary and portraiture. Landscape is often seen as the poor relative to be fair. It's just pretty, isn't it? So does it have any concept? Does it have any reason?"

"It's only really been, I'd say, the last five years since I've started climbing and doing winter walking. It became a passion, and now it has a purpose for me. Other than just being beautiful, it's my way of seeing the world."

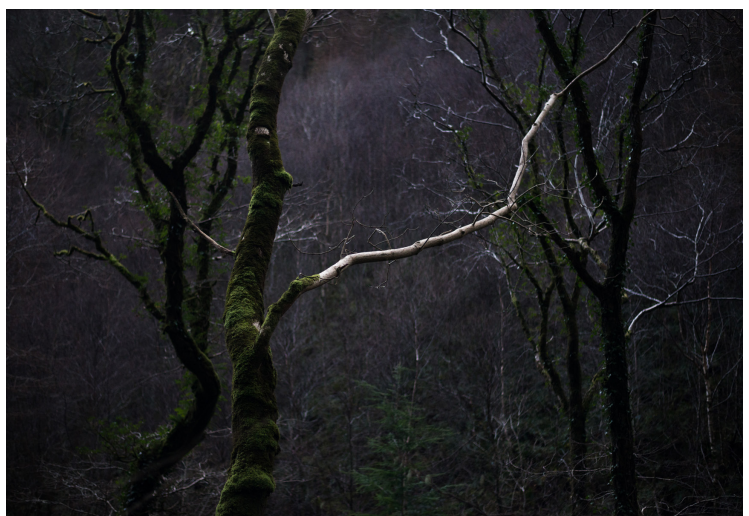
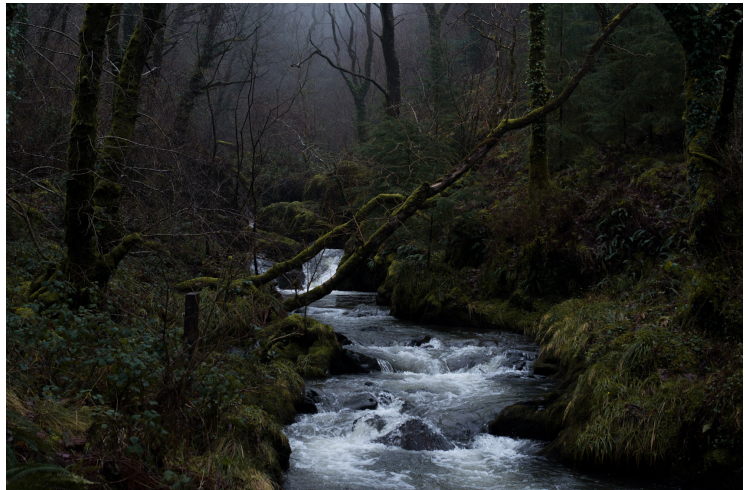
Hazel's newest adventure has been winter walking, which is walking in the winter solely because it is too cold to climb. Hazel says you have to be much more prepared whilst exploring during the winter months. She advises crampons, which are spikes you strap to your shoes, and an ice axe to help with stability. Hazel also warns that it is a scary activity.

"It's frightening! It's really frightening, honestly. Whenever I'm out on ice, it's really unpredictable and I like control so to be in an environment where you can't be in full control is quite challenging."

Not only does Hazel need to remember to pack her ice axe before exploring, but she also needs to plan out what equipment is absolutely essential.

Historically, Hazel had always used a film camera for her photoshoots, but switched to digital for convenience.

"I think they are two different tools that



need to be picked for the right reason," Hazel believes. "You need to know why you've chosen which one. It's like saying to a painter whether they use acrylic or oil paints. I am choosing digital currently for ease and time saving while shooting."

In addition to the ease and time saving capabilities of digital, Hazel also prefers to opt for light equipment that can still produce good quality images.

"I was borrowing the D800 which is the full-frame Nikon camera. Now, it's very heavy and it had quite a large, chunky lens on it. I think I worked out it was about two kilograms. So I was carrying that on a shoulder strap and if I would do two walks back to back, you'd notice on the second day I'd have like a huge bruise on my back where the camera had been bashing around.

"Thank god for eBay, it was an absolute saviour," Hazel added. In order to afford her new equipment, she sold her old kit and purchased a lighter yet good quality camera. Her other preference is that her camera be a Nikon: "it just fits in my hand better.

"I bought a Nikon D610, which is a smaller, lighter, full-framed camera. The lighter the kit, the easier it is for me but it was just trying to get that compromise where I really wanted quality. I don't take anything else. I don't use

a tripod. I don't use any external flashes. It would be a hindrance for me, it would slow me down. It would be more things to carry." Other than making sure her back and shoulders stay intact during an adventure, Hazel must also plan ahead. Hazel says the most important aspect to be aware of is "the weather. The weather, the weather, the weather.

"I am obsessed with checking the weather. Location-wise is important. The time I've got available is important and the weather is important. On top of all that, where can I stay? If I'm driving three hours, I need to sleep overnight somewhere and make the most of being in that location.

"In the summer we sleep in the car, so it's cheap, it's free. In the winter, you've got to find somewhere to stay. Preferably with a meal included.

"Weather-wise, I actually like the bad weather days because they benefit in terms of atmosphere. I suppose daylight hours are also important."

Hazel's go-to location would be Snowdonia, North Wales, specifically her father's sofa.

She says she has a bit of nostalgia when it comes to Snowdonia due to her childhood and her father's family being from there.

"I'm not from Snowdonia but my dad's family is and I feel a pull or a connection towards the landscape. We always went on holiday

there as kids so that links to as it as well but it kind of feels like my second home. My dad just moved there in February of this year so he's actually given me a sort of base there which is really helpful. His sofa is my go-to."

While Hazel's



What Cannot Be Seen by Hazel Simcox



His Place By Hazel Simcox

passion sounds exciting, adventurous, and fun, it is also very hard work according to her, especially if you're exploring with the sole intention of photographing your travels. "Explore first, photograph second," Hazel advises. "You can't go into the environment to photograph.

"You've got to go out for another reason and the photography will follow. I think it's quite difficult to take on the endurance if the endurance isn't something you want; it's physical hard work. You get a sweat on, you get exhausted, you get hungry, you want to cry. If you want to just do photography, you might as well just stay on the lower grounds. "Find a passion first and then the photography will tie into it, definitely."

Whilst her passion is quite a daunting and dangerous one, Hazel says it is not the biggest challenge she has had to face.

"My biggest challenge is finding an audience for my work without compromising what you're doing." Hazel believes it is very easy to change her work to please others

and very difficult to stay true to her own style of photography.

"It's very easy to adapt what you're doing to suit a client. I guess the biggest challenge is remaining true to yourself because there's no money in that."

Not only is photography her passion, but it is also her life.

"It's all I know," Hazel says, acknowledging the cliché nature of her words. "A day doesn't go by where I don't talk about photography. We fight. I've fallen out with photography and we make-up and it's just another part of me that I have a really awkward relationship with."

You can see more of Hazel's amazing photography on her Instagram account @hazelsimcox.

Hazel now teaches photography at North Warwickshire and Hinckley college, her camera always at her side, eager to capture her next adventure.

Support Your Local Camera Shop

With the rise of smartphone photography as well as online shops, people feel they just don't have the time or need to visit an actual camera shop.

A lot of people nowadays believe that online shopping is the way to go due to it being much more convenient as you can find the equipment you want with ease while you wait for your lasagne to cook.

However, local stores provide a service that you just can't get with computerised stores.

A lot of the time, stores have special deals on products that are only available in-store, so you could be missing out on a nice deal because you would rather stay at home and wait god knows how long for it to arrive by post. But hey, it means longer snuggled up in front of the television, right?

These days, fewer camera shops offer darkroom services to develop film prints due to its lack of popularity in the 21st Century. Cameras are not cheap and it probably isn't the wisest idea to buy a camera online if you haven't even seen it yet. Yes, the prices online and in the camera shop are

a big part of this decision, supporting the local guys benefits you, too.

Photography enthusiast, Darin Schaffer, said:

"If I was spending over £1000 on a new lens, my need to handle it before I plopped down that much cash would probably outweigh my eternal need for the best deal." Photographers should always visit their local camera shop, get advice from the staff and have a feel of the cameras in-store.

The staff are well-versed in knowing which cameras are best for different types of photographers, from professionals to amateurs to portraits to sports, the camera you buy is important and the decision should not be taken lightly.

It's a good idea to go to the camera store to hold the cameras so you see how it fits in your hand. If you need a light camera, you get to actually hold them before you purchase.

Cameras are not cheap, especially not new ones, but local stores provide honest, professional advice and the chance to actually see the product before purchase.

Film is not dead

Whilst it is still taught at many colleges and universities, film photography is a dying art. Fewer shops are willing to develop film, and, with the rise of digital photography, film is solely used for the intent of art.

Film photography is where it all began. Before the digital age, all

photographs were captured on plastic strips. Now, with technology always advancing, digital cameras are used worldwide and are much more convenient to use.

These days, most photographers use digital purely due to it being a much easier way of preserving memories. It is much faster to develop, more photographs can be taken, it is easier to upload to a computer, and you can view them immediately.

However, there are a lot of reasons why film photography might be the way to go. Film forces you to really take in your surroundings. You have to take the perfect shot because there's no delete button.

Erin Paradiso, a film photographer, says: "you never quite notice just how uniquely someone walks, pushes their hair out of their face or makes eye contact with a stranger until it is your job to capture that exact instant on film."

With a digital camera, you don't always even have to look at what you're photographing, just lift the camera and click the button. If it's bad, no big deal, right? Just try again. With film, you're much more limited, encouraging you to really take in your surroundings.

Whilst there is less room for mistakes, film isn't that difficult, nor is it completely different from digital. Film photography brings you back to the basics with fewer

features and controls, but the outcome is still just as beautiful, if not more.

Despite it being a much more convenient tool to use, it does not mean that digital is the sole

way of creating photographs nowadays. With film, you never know what you're going to get until you develop your film strip and get to see your surprising works of art.

Ilford's Sales and Marketing Director, Steven Brierley believes that film is important from a historical point of view, saying that it is the best way of saving and preserving an image as it does not require us to rely on an operating system to view.

Brierley also believes that film is the way to go when it comes to photography: "In a way, there's a purity to using film that you just don't get with digital technology.

"When you are shooting digitally you are drawn to looking at what you've just taken, you see people editing what they have just taken because they can. I think it's a distraction to

see the image at that point. With film, you are waiting to see what you have taken, there's an element of surprise, also your minds not cluttered with images just taken; you're concentrating on composing great images and getting the right exposure. It really makes you slow down, stop and think, you have to get it right and only time will tell if you have."

Film photography can be unpredictable, and with that, its future is uncertain.

How to: Film Photography

For this month's edition of How To, we will take a look into film photography and how to process film, so grab your film camera and your roll of film and let's get started.



What you'll need

- A film camera
- At least one roll of film
- A Darkroom
- Developing equipment and chemicals
- Darkroom chemicals
- Darkroom Photographic Paper
- Enlarger
- Developing Trays
- The Viewfinder
- Sink
- Extra Tray
- Drying Machine for Enlargements

Pull up the rewind knob, located on the left side of the camera, until the back of the camera opens. Pull enough film into the "take-up spool" and place the film in the left side of the camera, pushing the rewind knob to make sure the film doesn't fall out of the pocket.

Insert the narrow end of the film that you took out of the slot on the right. Use the film advance to ensure the film is way inside the spool and won't come off. Do this twice with the back open.

Close the back of the camera and use the film advance again twice so the exposed film is out of the way.

If the film has been loaded properly, the rewind knob will turn every time you can crank the film advance lever and take a photo.

Make sure the film speed is to your preference by rotating the shutter speed ring to your preferred speed. This controls the length of exposure.

Make sure your light meter is never below 60 as this will make your negatives underexposed.

When you are unable to advance the film any more, the film is finished. Under the camera is a little button, which is called the



rewind release button. Once pressed, the button will lock into place.

Pull the release handle up (on the left side of the camera).

There will be an arrow, indicating clockwise movement. Move the handle in a clockwise motion until the red line on the right side of the camera disappears, or until it becomes easier to rewind. This means the film is back inside the canister. Open the back of the camera and take the film canister out.

The rest, you MUST do in a darkroom.

You will need a developing tank and a reel for when you go into the darkroom. The containers and reels have to be dry.

Make sure you have all the components to the container: the lid, the inner core, the funnel, and the container itself. You will also need scissors or a canister opener to take the film strip out.

Cut off the first part of the film that is smaller than the rest. Load your film onto your reel, making sure the silver balls on the reel are lined up.

Pinching the film gently, insert the film onto the reel and over the ball bearings. Ratchet it on by moving the two sides of the reel in opposite directions until the entire film roll is on. Cut the canister off.

Place the inner core in the container and place your reel(s) over it, so they slide down. Place the lid and funnel firmly in place, ensuring the funnel is locked in place and no light can get to the film.

If all the chemicals are ready (the correct temperature of the water is 20 degrees celsius and the chemicals need to be diluted), you can begin developing the film. You need 300ml of each solution per 35mm film (or 500ml for 120 film).

First is the pre-wash. Pour the water into the container and close the lid tightly, pinching the sides. Agitate the container continuously for two minutes by tilting it side to side. Then pour the solution (water) down the sink.

Pour your developer solution in and tighten the lid. Agitate constantly for the first thirty second and then five agitations every thirty seconds for the next seven and a half minutes, tapping the container after every agitation to ensure no bubbles stick to the film.

Next is the Stop (water again). The solution will stop the developing process to prevent



overexposure. For this, you must agitate constantly for for one minute.

After this is the Fix. The process is the same as the Developer (agitate constantly for the first thirty seconds then five agitations every thirty seconds) but for five minutes this time instead of eight. Make sure the fix solution is returned to the correct tub after processing instead of pouring it down the sink.

Now you can take the reels out of the container because next up is the wash. The wash is twenty minutes in a beaker of cold, running water.

After the twenty minutes, put your film reel into a tub (or back into the container) of water with one or two drops of wetting agent. Agitate twenty times by dipping in and out of the container. Remove the film strip from the reel and hang the film to dry using two pegs, one on either end so the film can't curl up. The dryer settings should be on heat setting '1' for 18 minutes, or you can leave it overnight.

Cut your film into strips of six negatives once dried. Put these strips into the plastic pocket sections. This will prevent dust and dirt getting onto your film strips, allowing perfectly clean contact sheets, enlargements, and no marks when you scan

digitally.

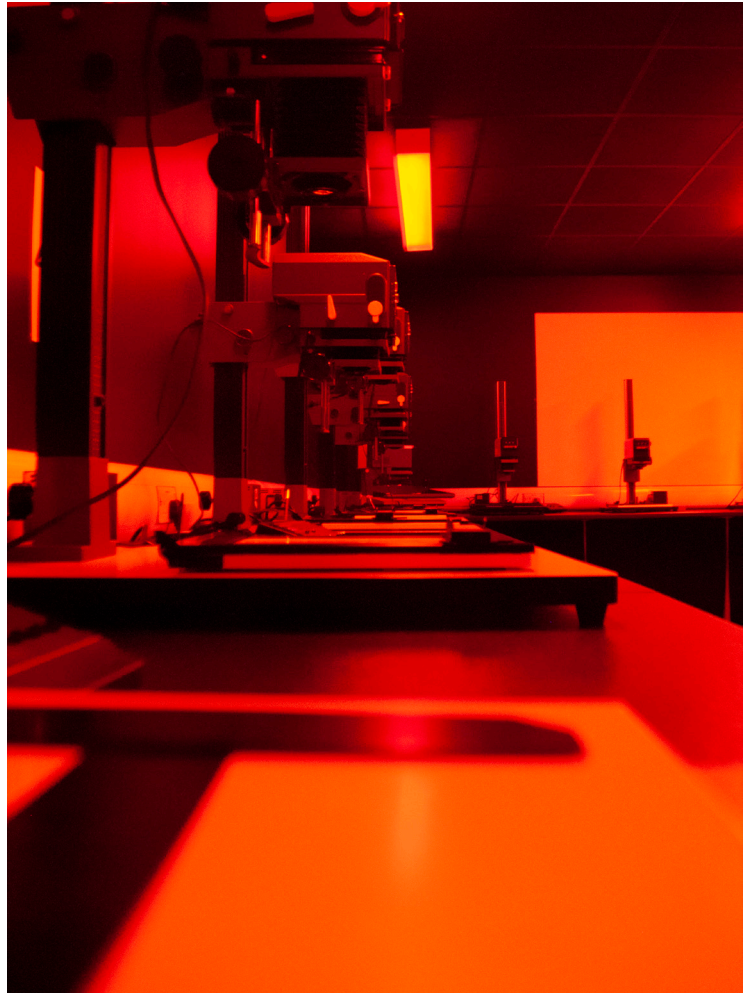
Your film strips are now ready for darkroom work. Get your enlarger and photographic paper and let's get started.

Assuming all your developing trays are all set up, you can now turn off the lights, except for the red safety light - if you're working with colour film, you must be in complete darkness - and align your film strips.

First, we'll do the test sheets. The test sheets determine how bright your enlarger light should be and how long the paper needs to be exposed to light for. This is where the cardboard comes in handy. Set your light brightness to two-three clicks less than the brightest setting. Turn the light off and place your paper under the enlarger, glossy side up, making sure the light will cover the whole paper. Place your film strips on top and then the glass pane to flatten the strips. Your cardboard will stop the light from reaching the strips so you can do different amounts of light on the one paper. Section the paper with the cardboard so only a piece of film is exposed and turn your light on for two seconds. Then move the cardboard up, exposing a little bit more film. Turn the light on for another two seconds. Repeat these steps until the whole piece of paper and all the strips have been exposed for at least two seconds. Then you put the piece of paper in the first developer tray, agitating slightly for one-two minutes. Then pull it out with plastic tongs - this helps to avoid finger print marks. Lightly shake the developer off and move it into the stop tray. This one is for 10-30 seconds, whilst agitating. After the thirty seconds repeat with the plastic tongs and move into the third tray. The paper will stay in here for one-two minutes while you agitate constantly (only ten seconds is needed if it's a small test strip and not a full page).

Remove the sheet into your extra tray and leave the darkroom so you can see the test strip in the light. Decide which amount of time produced the best exposure and create another test strip with that timing just to double check. But the test strips in a sink or tray of cold, running water for at least 30 minutes.

With your final contact sheet, you can see your images clearly and choose which ones



you want to make enlargements of.

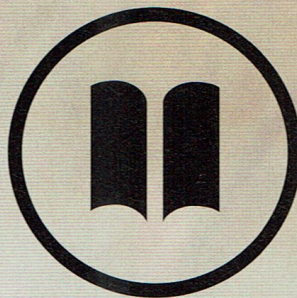
This time, instead of putting the film strips under the enlarger, put them into the enlarger and align them so it's just the one image in the light and no other light can get through. If the light can shine on the black parts of the film strip, it will show up on the paper. Using your masking frame, decide how big you want the image and change the light size and focus of your image accordingly. You can check the sharpness of your image using your focus finder.

Turn the light off and place your test strip paper. Repeat the previous steps of creating a test strip and developing it and then make the final enlargement when you're ready.

For drying, small strips must dry naturally but larger strips can be dried quicker using the enlarger drying machine. Now, let's look at our final images.

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Paul's Profile

Since 1960, at the age of seven, Paul Chilton has had a passion for photography, from sitting on his dad's knee in their temporary darkroom in the family airing cupboard to even now, sitting in his own home office, surrounded by the latest technology.

When he began his journey into photography, Chilton used 127 black and white film using a Comet camera. Eventually, he began using 35mm film, starting with print and then moving onto slides.

Over fifty years later, he now uses a Canon camera.



"Bye bye parallax, and welcome to 'real' photography."

Despite starting out as a film photographer, even going as far as building his own colour darkroom, he says he "hands down" would rather shoot digitally.

In addition to the ten years where he

worked professionally, he had 20 years prior to this where he worked semi-professionally taking pictures at the weekend and processing them at night.

"I couldn't wait to not have to use darkrooms anymore," Chilton said. He also acknowledges that there are still some people who predominantly use film cameras but fewer and fewer every year. "It's a bit like travelling on a horse and cart when cars have been invented."

At the young age of 51, Chilton retired from his job at a large car company: Jaguar.

However, he decided he was not ready to throw in the towel altogether and started his own photography business, and for the next ten years took photographs professionally.

"When I was working professionally, I used to limit myself to ten weddings a year because they're quite difficult," Paul Chilton says.

Now, fully-retired, Paul Chilton is a member of the committee of the Nuneaton Photographic Society.

"It's a group of like-minded photographers who like to photograph a range of different subjects," Chilton said.

Despite being an active member of the society, he admits it has some flaws, namely the competitions.

"This is where I start to get a bit iffy," he explains. "There is a competition culture amongst the camera clubs and there are awards you can get for winning competitions. A lot of people do that and they are only in it to win a competition, to get some status. I am the other way around; I want to photograph what I want to photograph, not what will make a good prize-winning photograph. I photograph for myself."

Chilton also explains that there is actually a two-page A4 document that describes the formula for a good photograph. He believes this formula kills creativity and a lot of members only photograph what they think the judges will like as opposed to what they like themselves.

"If anything is made to destroy creativity,

that's it," Chilton believes.

Nevertheless, he does believe that Nuneaton Photographic Society has helped him develop even further as a photographer.

"When I first went, I had quite a lot of knowledge and thought that knowledge was fairly extensive. But there is still stuff to learn. There were other guys and women who were doing different things, using techniques that I've never heard of or seen before. Gradually, my head was filling with more and more stuff."

Chilton's main style of photography is landscape but he has said that he will take pictures of whatever he can whenever he can.

Paul believes that as a photographer, you must be prepared for everything. You need to know what the day is going to be like and how to take the perfect shot.

"For landscape, I use an app called Photographer's Ephemeris. It is something that will tell you where the sun is rising from and where the sun is setting anywhere on the planet, any time of the year. All my gear is set up for landscape photography, so I've got everything with me."

Not only does Paul prepare for his day based off of the weather and the position of the sun, he also has a kit list for what he needs to be carrying that day. He says he sets the camera for the location and all that is left to consider is the weather and his own

skill, both people and photographically.

Chilton would like to photograph in towns and cities, including Hinckley, taking architectural shots. However, he says the issue is that as a man with a camera in a very public place, he would be hassled, especially if he's carrying a tripod.

"If you walk around the town with a tripod, you get called all sorts of things," Chilton informs. "I'm only taking pictures and it's perfectly legal. Anything you can see from the public eye-line can be photographed, including people."

Chilton has actually been on a commissioned photoshoot, photographing buildings and has been approached because of his camera.

"I had a woman shout from all the way across the car park: 'are you a pedo?' I'm working, I'm photographing this new pub with a new car park. 'You look like a pedo to me.' That's not very funny."

These days, Paul and his photographic society tend to stay out of the cities and towns with the occasional visit when all the shops are closed and the people have all gone home to try and capture a nice shot of the evening lighting against the buildings. Paul believes that his photographic hobby won't be coming to an end any time soon. He believes it's a skill that you keep for life. "That's what I like about photography: there is never an end. You could be 80 years old and still be world-class."



The Social

In our image-driven social media era, many photographers feel uneasy regarding the future of art, while others are motivated by it. As ever-changing technology continues to shape how we see and share the world, how much is social media

affecting photography?

From copyright issues to the 'like culture', the internet is a big, scary place for photographers to be a part of. Whether it's finding someone else taking credit for your photography because you didn't watermark or sign your photograph or you're receiving negative comments

on that post you spent hours working on, the big question demanding to be answered is "is social media killing photography?"

The famous social media site, Instagram, is a very successful platform for showcasing photography, and a lot of photographers these days actually owe a lot of their fame to the photo-based platform.

In order to make the app unlike any other, its creators decided to focus solely on communication through images, stripping down all its originally intended features except uploading photos. The app was named Instagram, referring to the users sending a type of 'instant telegram'.

In a very short time, Instagram became the largest-growing social media platform with

over a million users just two months after it was launched in October 2010 and eventually being bought by Facebook. It quickly went from a small photo-sharing up to a tremendous influence on both social

media and the world of photography.

However, this wasn't necessarily good news for everyone as the popular platform began to choke photography.

One avid Instagram user and photography educator, Hazel Simcox, believes her biggest challenge as a photographer is avoiding

being compromised by the use of social

media sites such as Instagram. "My biggest challenge is finding an audience for my work without compromising what you're doing.

"I guess the biggest challenge is remaining true to yourself because there's no money in that." A lot of photographers these days find it difficult to continue doing what they love simply out of passion when their social media following just doesn't seem to share that same intense passion for their photography style. The need to chase likes and followers discourages many photographers from sharing and has ultimately began to kill creativity and drain the passion from many creators.

Urbex Photographer, Daniel Howell had



al Horror

a similar opinion: "I will say my biggest challenge has been myself.

"I find sometimes when I've been going through Instagram or just generally looking at other photographers work, I compare mine which initially demotivates me as a lot of the time, I'll think their work is better than mine."

Whilst Howell accepts that the overpowering power that social media has on photography has been a struggle for him, he also believes that posting his photography online can be viewed as a good thing as he is supported in his community of fellow urbex photographers. "It's a natural thing for artists and photographers to compare work to others, it's all about how you analyse and compare. I find nowadays when comparing my work, I use that as my push to get better photos and become a better photographer.

"Changing my attitude towards other peoples work allows me to appreciate it a lot more and I will support them. Most of the time, they'll look at my work and sometimes they'll support it too.

"I'd say it is important to continue to help and support other photographers and to not allow negative emotions demotivate your desire to create."

A lot of photographers can feel unmotivated due to their following and the number of likes they get on a post but this all depends on the particular tastes of their audience.

Social media platforms have become a breeding ground for heavily over processed photographs because most audiences are easily captivated by bright, fantastic colours thus are more likely to click the like button. Nevertheless, these photos are usually impossible to capture images naturally and without the use of an editing app.

Apps like Photoshop and Lightroom help artists turn their photographs into beautiful pieces of art with intense, vibrant colour that truly stands out on your phone screen. It also creates a high, impossible to achieve standard to photographers who believe in capturing the perfect shot first time around. But, will it get enough likes?

The whole 'like' (and 'follow') culture is a pretence that seems to validate people and put the highest liked photo on a pedestal. In reality, a lot of people these days actually buy their likes and follows, tricking others into thinking the account is popular and provides promising content. It begins to become impossible to tell which accounts are credible.

The need to get more likes than the next person has killed off the desire to photograph purely out of fun. The captivating world of photography has become a competition and the photographers have become blinded by their crippling desire to be 'Instagram-famous'.

This can also mean that the quality of images may have fallen due to the increasing pressure to post content daily. Nevertheless, great talent is being discovered more easily and that is thanks to social media. Social media platforms also allow communities to come together and discuss their work, from encouraging and applauding work, to giving helpful criticisms on how to improve. However, it isn't always helpful but sometimes nasty, hurtful comments. With social media choking photography, it is becoming more and more difficult for new photographers to showcase their hard work without fear of criticism, comparisons, and not feeling good enough.

If you think being a Millennial in the age of social media is difficult, try being a creative.

A close-up photograph of a person holding a Nikon DSLR camera. The person's face is partially visible, wearing glasses and a plaid shirt. The scene is dramatically lit with red and blue light gels, creating a high-contrast, artistic effect. The camera lens is prominent in the foreground, and the person's hands are visible holding the camera.

Gel Photography

Colour, like light, is something every photographer should take time to study and experiment with. I did just that for the first time this year as I grabbed my camera and a tube of gels and headed to the photography studio.

I learned very quickly I prefer to use a black background with the gels as opposed to a white background as the effects given are very different.

With a white background, the best effect is to put the lighting directly behind the model so just the wall is lit up with vibrant colours while the black background is more suitable for adding different colours to the model.

With my gels, I was able to change the colour of my ambient light to whatever I desired, from green, to pink, to simultaneously blue and red!

My next challenge will be to use the white background to change the colour of the background while keeping the model natural yet still well lit.



Bird Photography

One of the most popular genres of nature photography, and one of my biggest passions regarding photography, is bird photography. Photographing birds can be interesting but it can also be quite the challenging experience, too.

For the Love of Birds

For those just entering the world of bird photography, it's a good plan to start out at a local park, where the birds residing there are already used to people therefore making it easier to approach without scaring them off. Here, we take a trip to Tropical Birdland in Desford, Leicester.



The Perfect Lens

The biggest jump into bird photography is the right lens. It's recommended to use a lens that is at least 200mm long. I personally use a Nikon 70-300mm lens for my wildlife shots and I think it works great for taking close up photos without shoving the camera right into the birds face.

For a more long distance photograph, a minimum of 300-500mm telephoto would be ideal, along with a tripod if the lens becomes too heavy. If your photographing small birds in the garden, a remote trigger might be a good investment as a shorter lens is easily used. This idea does require patience, however.

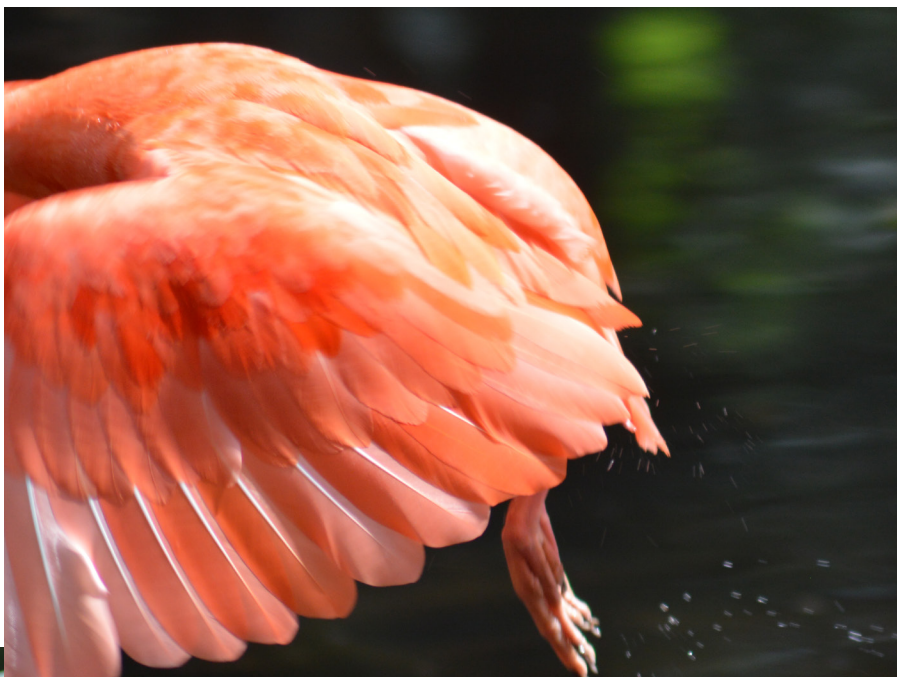


Birds are unpredictable

Birds can be unpredictable and with that, you need a fast shutter speed to capture every movement. The last thing any photographer wants is a blue blur of a wing. You want a nice crisp shot with the bird fully in focus and with minimal blur, unless the blur is intentional of course.

For a clean, crisp shot, I'd recommend a shutter speed of 1/1000th or faster. Don't forget, your ISO must be high enough to match this shutter speed!

For these photographs, I used a Nikon D3200 with a 70-300mm lens but of course with a much faster camera, the photos would be a lot more crisp than these.



Even plain birds are beautiful

In this shot, I was trying to take in the beauty of the fern-green bird but this creamy white bird wanted his time in the spotlight, too. The bird doesn't need bright and fluorescent feathers to make a great shot. Sometimes, a simple white bird with a splash of colour like red eyes or a yellow feather peaking through. Or maybe no extra colours at all!



Brilliant Bees



For the perfect bee photograph, you need a moderately wide aperture to blur the background and keep the bee perfectly in focus. We recommend setting your aperture at around F/3.2 to F/5.6 and have a moderately quick shutter speed to ensure crisp shots even when the bee is flying. It is also easiest to use manual focus as automatic can take too long to focus, meaning you miss your perfect shot or it focuses on the wrong thing.



Sports



To take professional photographs of a football match or another sport event, you need to have a fast shutter speed, an eye for detail, and you need to be quick on your feet or else you'll miss the shot completely.

A lot of the time sport photography, and aerial photography mix together perfectly as aerial photography is when there is a flying object in frame, for example, a football.

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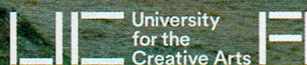
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Pontins, Hemsby by Daniel Howell



Abandoned Factory by Daniel Howell

Exclusive Interview

The weird world of 'urbex photography' revealed through the lens of amateur shutterbug, Daniel Howell.

Urban Exploration, more commonly known as urbex is the act of exploring empty and abandoned places. One young student, 16 year old Daniel Howell, not only enjoys exploring abandoned places, but also records his findings with his camera.

What is urbex photography?

So Urbex stands for Urban Exploration, which is the general term used for exploring abandoned places or rooftopping tall buildings. The photography side, if done successfully, documents the natural and human impact on the building. This normally includes ripped walls, black decay on the walls and collapsing floors, or graffiti and smashed windows.

Wait, what is rooftopping?

Rooftopping is essentially free climbing up a skyscraper or tall building. Popular rooftoppers include nightscape and ally law.

How did you get into urbex photography?

I was always interested in empty buildings, being alone in massive buildings. I decided to take a step in this direction in the beginning of a new GCSE photography topic, and since then I've been exploring almost every weekend for over a year.

So it all started at school?

When it came to my options for my GCSEs, I wanted to take an art subject, but I didn't know what. I didn't really like drawing and painting, and I really didn't like textiles. That then left photography. It was a bit of a risk at the time as I'd had no experience with photography in my life, but it is that decision which has really built up my confidence as a person and it has allowed me to meet loads of other photographers. It was probably the best decision of my life.

Since then, who has inspired you?

My main inspiration and essentially the reason why I push myself to explore every weekend is a YouTuber and photographer called nightscape, or Harry Gallagher. His positive attitude along with his incredible film making and exploring videos really inspires me to create and push myself to my limits. Funnily enough, his motto is 'No Limits', which alone makes me think a lot about where I could be in the near future and how I could get there. He has noticed my work a few times, and replied on Instagram messages, which felt incredible. Apart from him, I have the whole urbex community on Instagram, in which I get new ideas for shots and interact with other

community members. The best thing about urban explorers that a lot of the public don't get is that we always respect the places we enter. Never take anything from there, never cause any criminal damage, never break anything. (We) just take photos. Huge groups of people that go in and cause havoc are not true urban explorers in my eyes, they don't understand the true beauty of locations that I and many others see.

What do you think are the main characteristics that an urbex photographer should possess?

It's important to be respectful of the locations and to avoid breaching the laws as much as possible, as trespassing is. I think it's important that urbex photographers, or any photographers, should be positive and confident with what they create. They should know that they are good and generally be optimistic. Pessimism can take over and won't help with motivation. Overall, all photographers should be optimistic, motivated, respectful, and open-minded.

How do you find these abandoned places?

I find my locations mainly from other urbex photographers on Instagram, we normally share locations whenever we come across any. I also use the website 28dayslater.co.uk, where explorers post reports on their explorations. Reports normally include photos taken from the building, and sometimes the history of the place, too.

What camera equipment do you use specifically for urbex?

My urbex kit is constantly changing as I get rid of the old and bring in the new. Currently, I use the Canon 1300D, which will hopefully change to the Canon 77D. I mainly use the 10-18mm lens along with it, but I also have the standard kit lens it came with, the 18-55mm lens. In terms of other equipment, I have a large tripod normally used for much more advanced shooting, and comes in handy for a lot of shots that I'm in as I explore alone most of the time. I also have a small tripod for much more simple shots and it is a great size. As a lot of abandoned places are really dark inside, I carry a ring light which I use for shooting sometimes, but mostly for visibility.

Finally, a new arrival into my kit is a lens ball, which acts like a raindrop and flips the image over. It works well with landscape shoots, but I've been trying to make it work in urbex shoots, too. I occasionally use filters as well for lighter areas.

What are your own career goals?

My goal in the future is simply to be earning a living from photography. I'm not bothered about earning a massive monthly wage, as long as I'm working in my dream job, I'm happy. I do believe that money does the opposite of bring happiness and that what you do with your life is what creates happiness for yourself and others. As I'm also studying film at A Level, I would also consider working as a freelance filmmaker as soon as I believe I'm



good enough. Obviously, I'd love to continue urban exploring, but hopefully on a national scale. I've got plans to go to Chernobyl in the very near future. Perhaps on a gap year, with some friends, with it being the biggest abandoned location on the planet.

**Tell me more about Chernobyl?
What attracts you to it?**

I've looked a lot into the history of the place and watched plenty of people enter the exclusion zone. With it being an entire abandoned town, it's got a bit of everything in terms of buildings; there's huge flats, the famous playground, and the nuclear reactor where the nuclear disaster happened. However, the main reason why I want to go there is to do photography there. The rooms

are still full of the original beds and such that were there when everyone had to evacuate immediately. Nothing could be taken with them. The abandoned leisure centre would also really interest me as I really like photographing abandoned pools. I definitely want to go there soon.

**What is the biggest challenge
you've had to face as an urbex
photographer so far?**

I will say my biggest challenge has been myself. I find sometimes when I've been going through Instagram or just generally looking at other photographers work, I compare mine, which initially demotivates me as a lot of the time, I'll think their work is better than mine. It's a natural thing for artists and photographers



to compare work to others, it's all about how you analyse and compare. I find nowadays when comparing my work, I use that as my push to get better photos and become a better photographer. Definitely changing my attitude towards other peoples work allows me to appreciate it alot more and I will support them. Most of the time, they'll look at my work and sometimes they'll support it too. I'd say it is important to continue to help and support other photographers and to not allow negative emotions demotivate your desire to create.



Pontins, Hemsby by Daniel Howell

Finally, can you give any advice or tips to photographers who want to get into the field of urbex?

My biggest tips for any any aspiring explorers or urbex photographers would be to always respect locations and to really enjoy it. Also, for any aspiring photographers in general, don't necessarily think that using a phone camera or a cheaper DSLR camera will hold you back. If you have a great idea for a photo, that can still be documented through a phone really well. Photography isn't just about the overall quality of the image, it's mostly about the content and the story it tells.



Abandoned Factory by Daniel Howell



Abandoned Factory by Daniel Howell



Abandoned Factory by Daniel Howell

TNV's Best Camera Bag 2019

One of the most important pieces of photography gear a photographer could own is undoubtedly the camera bag. Many photographers spend good money on their high-quality cameras, so it's only natural to purchase an equally great camera bag to protect their investment.

I have recently been gifted a new backpack that is ideal for storing cameras, with its own insert bag for cameras, lenses, and small safety pockets for SD cards. The build quality seems high and it is comfortable to carry as the straps and back are padded. However, this bag isn't just perfect for carrying your camera with ease. It also comes with quick release straps perfect for securing your tripod or monopod, a laptop compartment, and a built-in rain cover sealed in the bottom of the bag. From a photographer's point of view, an amazing feature of this minimalist design bag is the fact that it just does not look like an ordinary camera bag. No more looking like a travelling tourist and it's no longer obvious that I'm carrying expensive equipment.

This bag brought to us by Koolertron, a brand dedicated to providing the best products such as photography gear, may seem quite expensive at just over £40 but it really is worth every penny.

I really couldn't ask for more in a camera bag.





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The Photography Show

16 - 19 MARCH 2019
THE NEC, BIRMINGHAM

If what you crave is a room packed full of fellow photographers and great deals on camera gear, then look no further than The Photography Show.

The Photography show is the perfect place for anyone who has interest in photography, regardless of whether photography is your business, your study focus, or your passion. The Photography Show, held at the National Exhibition Centre in Birmingham - allocated in hall 5 - is the perfect destination for all image creators, from videographers to drone enthusiasts, and this year, there was plenty lined up for the professional photographer.

This annual event took place this year between the 16th and the 19th of March. The NEC played host to a diverse, exciting,

and informative line-up of exhibitors, stages, and speakers, from famous brands such as Nikon, Canon, Fujifilm, and Hasselblad showing off their latest gadgets, to photographers sharing their tips and tricks on how to get the perfect shot in the studio and with moving subjects.

Visitors were able to get hands-on experiences with the latest releases from well-known brands, network and numerous exclusive events, pick up tips from celebrated photographers, and find great deals on products from keychains to photography books to camera gear. With different speakers each day and a discount on returning guests, it's not just a promising great day out, but a great weekend, too.



In addition to stalls dedicated to selling and showing off their drones, there was also a dedicated drone zone. The Photography Show explains that the "Drone Zone introduces the art of flight to your stills and moving image footage." Not only do you see the drones in action, but several important questions are answered such as: can anyone fly a drone and what's the best tech in the marketplace for aerial photography? Exhibitors hosted their own demos and workshops to show off their latest gadgets led by brand ambassadors throughout the day.

"Approach your photography from a different angle. This year, we've got a host of programmes on to spark your interest and get your creative juices flowing. The Great Outdoors and the Wedding & Portrait stages are back by popular demand and we'll be introducing some new elements to the show, including a bigger focus on video and moving image; interactive features around the hall; plus workshops and after-

hours events led by our partners, exhibitors and legends of photography. This is your chance to learn something new, brush up on your skills and add more enjoyment to your passion than ever before."

From basics for beginners to pro-level business advice to student advice, the conference and masterclass programme offered in-depth insights into the essential, need-to-know steps for your journey in the world of photography.

Stages with different things to learn with each talk. With some needing to have been booked or paid for and others being free and welcome to all, each speaker offered up some fresh, new, and exciting tips and tricks perfect for all kinds of photographers from drone enthusiasts to wedding and portrait photographers to photographing the great outdoors. There was plenty to see, and with 500 sessions to choose from, it's a four-day-weekend you did not want to miss out on.





What the F-Stop?

- 1** The actual measurement of a single frame of 35mm film is:
 - A. 35mm x 35mm
 - B. 35mm x 24mm
 - C. 36mm x 24mm
 - D. 35mm x 135mm
- 2** What does the aperture do?
 - A. Measure how open or closed the lens' iris is
 - B. Measures how long the shutter remains open
 - C. Controls the sensitivity of light
 - D. Reduce Noise
- 3** The light levels in a photograph is known as the:
 - A. Exposure
 - B. Shutter Speed
 - C. Contrast
 - D. Sharpness
- 4** If an image is too dark, it is:
 - A. Too noisy
 - B. Overexposed
 - C. Underexposed
 - D. Too blurry
- 5** In a gig setting (i.e low light), the ISO should be set...
 - A. The highest setting there is on the camera
 - B. The lowest setting there is on the camera
 - C. Between 400-1600 depending on the camera
 - D. About f/2.8
- 6** Which unit measure for light in photography?
 - A. Aperture
 - B. Shutter speed
 - C. Candelabras
 - D. Stops

- 7** What is aperture measured
- A. F Numbers
 - B. Spots
 - C. Fractions
 - D. Stops
- 8** Which of the following is a larger aperture?
- A. 2.8
 - B. 1.4
 - C. 1600
 - D. 1/300
- 9** The camera pop up flash is best used when:
- A. In a dark room
 - B. The subject is backlit and you want to fill shadows in with flash
 - C. You want soft, pleasing light
 - D. Never use pop up flash



ANSWERS

1. C
2. A
3. A
4. C
5. C
6. D
7. A
8. B
9. B



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