

# Dream team

**Eddie Judd** and **Paul Gwilliams** are a couple with a difference: he takes care of the moving pictures and she's got the stills sewn up to create a modern day, multi-media creative imaging partnership

WORDS Charlotte Griffiths IMAGES Eddie Judd & Paul Gwilliams



JUGGLING a EOS 5D Mk II plus a variety of lenses and compatible equipment, Eddie Judd and Paul Gwilliams are two creative individuals who between them produce beautiful lifestyle images of families and children (Eddie) HD, broadcast-quality footage of Jamie Oliver at work (Paul) as well as cleverly-packaged weddings with both still images and video included in the offering (Eddie and Paul working together).

Despite all of this going on in their professional life this busy couple also finds time to raise two children and spend quality time together - but even that ends up tying into the job, as Eddie explains: "Paul and I just talk about imagery all the time - he'll walk in and I'll show him a photographer's blog, while he'll show me a creative video he's spotted on Vimeo - we both love it."

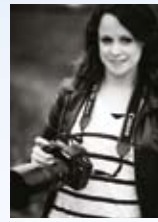
**Eddie Judd** *Lifestyle children and family photographer*

Eddie has woven a love of photography throughout her life, starting with a home darkroom before a foundation course in art and design (which is where Paul and Eddie met) and then a degree in Editorial Photography at the University of Brighton.

"My first job was for Image Bank as a picture researcher," she says, "and then I became a picture editor at F1 Racing Magazine. I learned so much about the business side of photography and being exposed to a variety of pictures on a daily basis was really helpful. For me, it's not so much about the story behind the image, it's about the art of the image itself."

Throughout her time in an office, Eddie kept her artistic side going by shooting fine art flower pictures on a Bronica SQA, selling her images to photo libraries and as canvas prints - then when her two girls arrived she bought her first digital camera, a Canon EOS 350D, and it was the children who became the natural focus of her pictures.

Gradually Eddie built up a small client base of friends who had seen her child portraits and wanted similar images for themselves. After a few years of amassing a portfolio she enrolled on a Brett Harkness course at



**Eddie Judd**  
Based in Surrey, portrait and wedding photographer  
Eddie frequently finds herself working on location

**BELOW:**  
The lavender fields are one of Eddie's favourite locations

**FACING INSET:**  
Gaining her young clients' trust is vital

**FACING TOP:**  
Weddings are a natural extension to portrait work

the end of 2008. "I saw Brett's images and thought to myself 'Right, if I can do this as a career I want to be that good' - so I signed up and drew a line in the sand. Last year was my first full year in business."

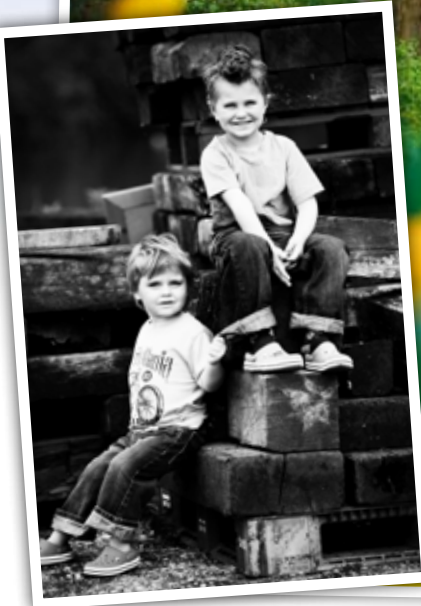
Eddie is a keen advocate of courses to improve skills, taking intensive time away from her business to focus on a particular area she wants to better. "I love my courses," she says. "That's what I do in my time off! I get a couple of days away from home, talking about photography with other photographers."

**Family matters**

As a mother of two, Eddie finds it easy to build connections with young clients. "I wouldn't be able to relate to children so well if I didn't have children. You know what to say to them, how to make them laugh, how to engage with them - and that's always my challenge, to make friends with them by the end of the shoot. By the time I go to drop the frames off, they want me to go in and play or stay for a sleepover! You've got to make a relationship with each person and that's what I love about it."

Her client base has grown mostly by word of mouth, gaining referrals and recommendations through other clients - "which is fantastic as it means I am doing a good job! I get clients through marketing material - cards, newsletters left in softplays and nurseries, and I'm getting more and more clients thanks to the power of Twitter."

Eddie uses (or overuses, as she laughingly admits) social media to connect with other professionals and potential clients. "I would definitely recommend it - I'm not office based and it can quite be quite lonely sometimes.



I've only been using these sites for about six months but it's been brilliant to chat with photographers and other working mums as well - I can connect with both different groups. It's been really good fun, I've got work out of it and I've made some amazing friends."

Working as a lifestyle photographer means that Eddie finds herself shooting on location a lot of the time, whatever the weather. "Although it can be more challenging, as long as I choose the right locations and time of the day then I can still get a great shoot. You can turn a rainy shoot into welly-jumping fun and winter can be great if you get snow."

Now armed with hers and Paul's shared EOS 5D Mark II, Eddie has a few familiar locations that she keeps up her sleeve to suggest if the clients don't have anywhere specific in mind. "Lavender fields are one of my favourite places to shoot. The kids can run riot and it smells amazing - aromatherapy thrown in for free!"

After viewing sessions at her home ("normally in the evenings, since this is when

both parents tend to be free") Eddie offers her clients a range of products for their selected images. "I have a fantastic selection of frames, but I don't like to overwhelm clients so I keep it to the ones that I really like. I do have canvas and acrylic options but I like to push frames as I personally think they are more timeless. I also have albums that I sell to my newborn and maternity clients. There are also coffee table books available, but I find that frames are the biggest seller."

In addition to her lifestyle portrait work, Eddie does commercial portraits and is also keen to start shooting more weddings, building up to a total of about ten throughout the year. This taps into Paul's talents as a film maker to offer something unique - their individual talents work well together.

"I'm starting to offer a package that includes Paul shooting a creative film at the wedding - he'll capture that but also help me as a back-up shooter and as an assistant. We don't have a problem working together: I just boss him around!" Eddie laughs.



**Paul Gwilliams**  
A lighting cameraman by trade, Paul is now regularly using video DSLRs for his broadcast and corporate work



**Paul Gwilliams** *Freelance lighting cameraman*

As a freelance lighting cameraman who has spent years working behind traditional broadcast video cameras for clients including the BBC, Sky and ITV, Paul was a little nonplussed when Jamie Oliver's production manager called a few days prior to a shoot and asked him if he could use a new, video-capable DSLR instead.

"I'd been booked to do the web video but Jamie decided that he wanted my bit done on the Canon 5D Mark II," Paul says. "Eddie and I had bought [a 5D] a couple of months earlier so I went 'OK, fine...'"

Up to this point Paul had experimented with the 5D's video capture in a local park by shooting short

films of his and Eddie's children, but the thought of using it for a professional job left him a little cold - though Paul's always up for a challenge.

"I said to the production manager, 'Let's treat it as a bit of an experiment - obviously it's not made for broadcast footage, but let's see what we can do.'" So Paul turned up to the shoot with the camera and lenses and started shooting. "It was quite a steep learning curve, going straight into shooting with a completely new camera," Paul admits. "Jamie's a bit of a camera nut himself, and he knew lots of the settings that I hadn't worked out yet. The shoot went on, and I quickly realised

**ABOVE:** On set with Jamie Oliver, being filmed by a Canon EOS 5D Mk II. The cupboard seen on the left of Jamie hides the 5D that's used for filming food close-ups while cooking in the specially adapted oven.

“My challenge is to make friends with the children by the end of the shoot”



## Professional Profile

“Every bit of new kit that we buy for the 5D can be used by both of us”

what amazing images you could get out of these cameras. Obviously they're great for stills, but the video was just fantastic - and since then all the projects I've done for Jamie have been with DSLRs.”

The shallow depth of field that's the 5D's trademark is perfect for food TV, fitting the current fashion for naturally-lit, crisp, warm images. “With the DSLR, the size of the sensor is its key,” Paul explains. “The sensors in the broadcast cameras that I use are almost a quarter of the size. Compared to a 35mm sensor, they're tiny - and that's one of the keys to the depth of field. This look is much more difficult to achieve with a standard broadcast set up - but you can with the 5D. It's a cinematic look with a £1500 camera.”

Paul was a convert and started encouraging his other clients to go for the 5D footage as well - corporate work for the British Heart Foundation, the BBC's coverage of the election last year, a series called *Warships* on ITV, commercial work for the Dorchester Collection hotels group, a title sequence for a Channel 5 program - and all the clients were blown away by the capabilities of the camera and the lack of 'fuss' that is involved in shooting. “It's great for vox pops as it's a lighter rig and for shooting people it's ideal, as it's like making moving portraits.”

### Thirty minutes of fame

Having worked on a number of projects with Jamie's production team, including the record-breaking iPhone recipe app, Paul then found himself booked last summer for the filming of Jamie's current series, *30 Minute Meals*.

“I bumped into Jamie early last year and he said 'I'm filming this new series and I'd like to get you on board with some DSLRs'. The main portion of the program was going to be shot on RED cameras simply because the 5Ds have their limitations - the 12 minute take limit, for one - and there are still certain standards for HD-compliant footage for broadcast. I know that some people have shot entire programmes using a 5D, but much of the time the footage is just bits and bobs added in.”

“What really impresses me is when you see the finished program and the 5D footage side by side with the RED camera's footage. You have to remember that the RED camera is a high-end cinema camera which has a five-figure price, and you've got a £1500 body competing against that and the quality is amazing. This was great - the culmination of using 5Ds on loads of minor projects, and now



this was part of something for broadcast.”

The 5D's size and portability soon showed its benefits for two particular shots that Paul found himself involved with. “Jamie wanted to do a shot of the food cooking inside the oven,” he said “so they had built a specially made oven with a glass window in the side and we put a 5D in the cupboard next to it. It was for shots of Yorkshire puddings rising, soufflés bubbling away - all those sorts of things. You couldn't justify having a RED camera stuck in the cupboard and one wouldn't have fitted in there anyway - sure, there are mini cams available, but the 5D just suits the purpose so well.”

The other shot came at the end of filming the segments, and it showed all of Jamie's food spread out on a table and his friends tucking in as the camera looks down from above. “That would have been a big deal, trying to get a RED above the table. With the 5D I could get up on a ladder so easily.”

Throughout filming, Paul was capturing close-up incidental footage of food and cooking processes to add an extra angle to the final edit, in much the same way that a stills photographer might capture incidental details to add to a final album.

### Working together

2010 also saw Paul and Eddie working together for the first time. “Some of Eddie's wedding clients expressed an interest in having a creative film made, so she rather cheekily put me forward,” he says. “It's not something I'd ever considered doing before, but it turned out to be a great success.” Eddie now plans to market a wedding package that includes a creative film as well as her stills.



**ABOVE RIGHT:** Paul up a ladder with his lightweight 5D, capturing the top shot of the meal

**ABOVE LEFT:** The 5D capturing close up shots of cooking in progress, demonstrating the achievable depth of field

Although their camera was originally bought to give Eddie a professional imaging device, the capabilities of the 5D (coupled with their talents) have turned the purchase into a career changer. “We actually bought the 5D Mark II at the SWPP Convention two years ago,” Paul says. “I remember Eddie shooting on her little EOS 350D with an L series lens attached - still taking nice pictures, but she really wanted a different camera.”

When Paul discovered the capabilities of the camera, the couple decided to share the new purchase, as Eddie explains: “Originally Paul was using it during the week and I was using it at weekends, but even though we were working on different projects we were able to share equipment.”

“Every bit of kit we buy can be used for a dual purpose,” Paul adds.

With both businesses thriving, the couple are no longer sharing custody of a single body. While Paul was working on *30 Minute Meals*, he bought another 5D MkII - and has already got plans for the next addition: “I would have liked an EOS 7D, as it's a crop sensor so we'd have got double use out of the lenses. Maybe that's the next buy...” ❧

### PAUL GWILLIAMS

Paul is in the process of planning training and workshops for people interested in learning more about shooting video with DSLR cameras - for more information on this, please contact Paul through his website.

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