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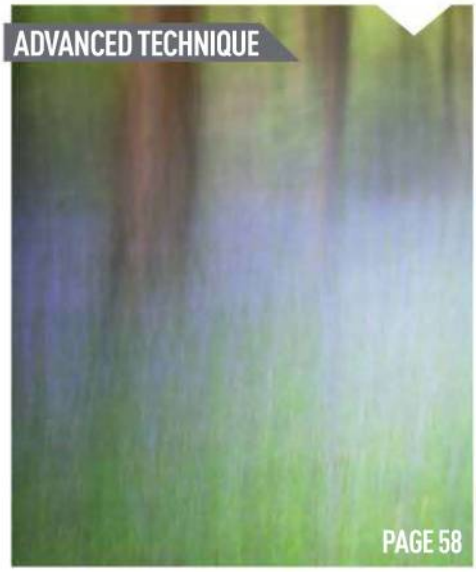

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STEP BY STEP

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DIGITAL RESCUE: TOO DARK PHOTOS

SOFTWARE

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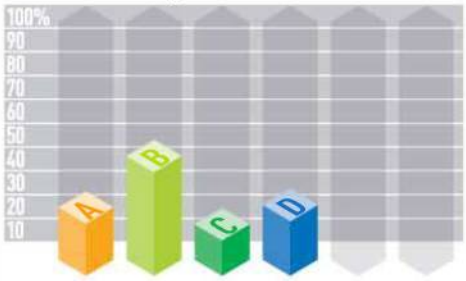
Amateur Photographer For everyone who loves photography

WITH the first 3D television sets now going on sale in the high street, I wonder if we really are on the verge of a stereo revival. Stereo photography is almost as old as photography itself, with the first examples appearing in the 1840s. The genre grew to immense popularity throughout the reign of Queen Victoria, and maintained its place as a drawing-room activity until, ironically, the advent of television. In my youth, View-Master provided amazingly realistic visions of the pyramids, Paris, Pompeii and Popeye, but at that point stereo vision was something to entertain the children rather than a source of wonder for my parents. With *Avatar* at the cinema, and the prospect of the World Cup in 3D, there is more interest in this area than for a long time. Will it catch on? Fujifilm's FinePix 3D W1 digital camera is a masterwork, although without a 3D television its results are still a little inconvenient to view. Will people want 3D cameras? I'm not entirely sure. Having a dedicated 3D camera certainly produces better results, but now with the NEX-5 Sony is showing us how 3D might work with a single-lens camera. 3D is the next big gamble. I really hope it takes off.

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 22 MAY WE ASKED... Which is the more promising of the current micro-system cameras?



YOU ANSWERED...

A Olympus E	21%
B Panasonic G	43%
C Samsung NX	14%
D Sony NEX	22%

THIS WEEK WE ASK...
Does 3D photography interest you?
VOTE ONLINE www.amateurphotographer.co.uk

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© STEVE BLOOM

Steve Bloom uses a little flash and a lot of courage to take this image

COVER IMAGES: © CHRIS GATCUM, LEE FROST, ANGELA NICHOLSON

Is the Sony NEX-5 a miniature marvel? We find out

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Chris Gatcum explains how to transform a humble snapshot into a striking 'documentary-style' monochrome image

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APNews

News | Analysis | Comment | PhotoDiary 5/6/10

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We must report possible reconnaissance...

Photographers targeted, page 7

Historic society under scrutiny • RPS bids for younger members

RPS LAUNCHES 'ROOT-AND-BRANCH' REFORM

THE ROYAL Photographic Society (RPS) has embarked on a 'root-and-branch' programme of change, focusing on what it offers and 'how it sees itself', AP can reveal.

Malcolm Bassett-Smith, an event organiser at the RPS's Visual Journalism Group, told us: 'Late last year, a call was put out to members of the Visual Journalism Group to rally and inject life into what was a dying special interest group... I among others met [at RPS headquarters] in Bath to examine a way forward.'

He added: 'All aspects of the RPS are under scrutiny. In the case of visual journalism, it has been agreed to involve outside experts in the assessment of work by [RPS] Distinction panels. This is a huge leap forward and members will see their work critically reviewed by those who know.'

Derek Birch, one of the RPS trustees and a member of the society's council, agreed that attempts to invigorate the society's specialist groups are intended to help open up the RPS to a wider audience.

The RPS hopes to develop links with universities offering 'serious' photographic schemes, and students are being encouraged to take on professional as well as academic qualifications.

'We want to start going to colleges and universities that offer photo courses and explain how [students] can get involved in learning about Distinctions, for example,' Birch told AP.

'A lot of our members just read the RPS *Journal* and take photographs. We would like to encourage them to do more,' he added.

There are signs that moves to appeal to a broader market are already paying off. The RPS recruited 200 new members at the Focus on Imaging show in February, many of them students, bringing total membership to 10,000.

'We want to support education, bring in young people and raise awareness of photography... We are not just there to recruit. We want to support photography,' said Birch.

He added that while the Digital Imaging Group is 'very active', the RPS wants to 'revitalise' interest in areas such as nature and travel photography, as well as specialist fields such as holography and medical imaging.

Bassett-Smith said: 'All too often, people come with great enthusiasm, wild ideas, but no legs to see it through. It was my desire to see the [Visual Journalism] Group rebuild and move forward at a sustainable rate.

'We started a new era in February with a meeting held at the prestigious new offices of the *Guardian* newspaper. This was followed by a meeting with Associated Press.'

The RPS was set up in 1853 to 'promote the Art and Science of Photography'.

Launch of flagship medium-format digital camera held back

'HIGH DEMAND' DELAYS PENTAX 645D

LATEST NEWS ONLINE
amateurphotographer.co.uk

PENTAX Japan has delayed the launch of its 645D medium-format digital camera, blaming 'high demand'.

The firm had planned to release the camera onto the Japanese market on 20 May, but put back the launch until 11 June because orders exceeded supplies.

It is still not clear whether the camera, which features a 40-million-pixel, Kodak-made imaging sensor, will go on sale in the UK.

The 645D has been beset by delays and uncertainty since a mocked-up version was first displayed at a trade show in Japan more than five years ago.

Meanwhile, Pentax Japan has posted the first images taken with the 645D on its website at www.pentax.jp/japan/imaging/digital/medium/645d/ex.html#top.

SNAP SHOTS

● The search is on to find the next Landscape Photographer of the Year. Boasting a top prize of £10,000, the Take a View Landscape Photographer of the Year Awards is open until 15 July. Entrants can submit up to 15 photographs of the British landscape, across four categories. Backed by Network Rail, the contest this year includes a special award for the best photography of Britain's rail network. For full terms and conditions, plus details of entry fees, visit www.take-a-view.co.uk.

● Press photographers are fuming after the *Guardian* newspaper slashed up to 50% from the rates it pays for stock images. The paper, which blames 'unprecedented trading conditions', has cut fees for its lower rate stock imagery by 10%.

Do you have a story?

Contact Chris Cheesman
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A week of photographic opportunity

PHOTODIARY

Tuesday 1 June

EXHIBITION Exposed: Voyeurism, Surveillance and the Camera, until 3 October at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit www.tate.org.uk. **EXHIBITION** Defining 'The Look' by Norman Parkinson, until 12 June at Chris Beetles Gallery, London SW1Y 6QB. Visit www.chrisbeetles.com.

Wednesday 2 June

© GEORGE GEORGIOU

EXHIBITION Fault Lines: Turkey East West by George Georgiou, until 17 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com. **DON'T MISS** Coronation Day gun salute to mark anniversary of the day the Queen ascended to the throne, in Hyde Park and at The Tower of London. Visit www.royal.gov.uk.

Thursday 3 June

EXHIBITION An Eye For The Sound by Tim Motion, until 4 June at The Richard Young Gallery, London W8 4LT. Tel: 0207 937 8911. Visit www.richardyounggallery.co.uk. **EXHIBITION** Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU.

Friday 4 June

DON'T MISS Workshops hosted by John Davies at the Photographers' Place in Derbyshire, from 4-6 June. Tel: 01335 370 183. Visit http://photographersplace.co.uk. **DON'T MISS** Ladies Day at Epsom Racecourse. Visit www.epsomderby.co.uk.

Saturday 5 June

EXHIBITION Full Throttle by Bob Carlos Clarke, until 5 June at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk.

Sunday 6 June

EXHIBITION Freshfaced and Wild Eyed 2010, until 6 June at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. **EXHIBITION** Withnail & Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Monday 7 June

EXHIBITION Dorothy Bohm – vintage photographs on sale, until 26 June at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com. **EXHIBITION** The Best Days of our lives by Graeme Webb, until end of June at Coach and Horses pub, 13 Greenwich Market St, Greenwich, London SE10 9HZ.

Tuesday 8 June LATEST AP ON SALE

DON'T MISS The Photographer at War – an illustrated talk by Hilary Roberts, curator of Photographs at the Imperial War Museum. The event costs £10 and takes place at The Civil Service Club, 13-15 Great Scotland Yard, London SW1A 2HJ (Tel: 0207 930 4881). Contact the RPS on 01225 325 733.

Government finally approves NMM project

NATIONAL MUSEUM GETS LONDON GO-AHEAD

THE NATIONAL Media Museum (NMM) – the trustees of which include Bond film producer and photo collector Michael G Wilson – has received Government approval to open a base in London, AP has learnt.

A spokesperson for the Bradford-based museum told us: 'We have received approval from the Department for Culture, Media and Sport (DCMS) for this project.'

Culture Secretary Jeremy Hunt told the BBC's *Newsnight* programme on 12 May that 'none' of the DCMS's budgets are protected in light of the cutbacks expected to be outlined by the new Government.

Asked whether the museum is concerned that any cutbacks may scupper the London plan, the spokesperson added: 'We are continuing to follow our fundraising strategy, which is not reliant on Government funding, so be assured we will be in touch as and when it's appropriate.'

The NMM has yet to confirm the proposed location of its London outpost, but it is believed to be the Science Museum. It will boast 1,500m² of exhibition space.

Noise reduction tackled in firmware release

RICOH FIRMWARE BOOSTS GXR SYSTEM

RICOH has released firmware updates for its GXR-system camera and GR Digital III compact that aim to improve performance in areas such as noise reduction.

Both firmware updates add a 'Max' setting to the noise-reduction functions. 'When Max is specified, the image data's noise distribution is analysed and the optimum processing is done for each region of the image, thereby increasing image quality in low-light scenes,' claims Ricoh in a statement.

The GXR update also adds a specific noise-reduction function to the nightscape and landscape modes.

In shutter-speed priority mode, the firmware updates enable the GXR and GR Digital III to automatically adjust shutter speed to give a 'suitable exposure' in cases where the image will be overexposed or underexposed, according to Ricoh.

The updates are downloadable from the Ricoh website.

For details visit www.ricoh.com/downloads.

subscribe 0845 676 7778

SNAP SHOTS

● An Italian photographer died after being hit by gunfire during anti-government protests in Bangkok, Thailand. Fabio Polenghi was reportedly hit in the heart and abdomen as the Thai army attacked the protesters.

● This year's Travel Photographer of the Year 2010 has opened for entries. Open to amateurs and professionals worldwide, the contest boasts prizes that include trips to South East Asia, Botswana, India and Nepal. Portfolio categories include Encounters, Amazing Places and World in Motion. Entries in print form are being accepted now. Online submissions can be made from 1 July. The contest closes on 9 October. For entry fees and rules visit www.tpoty.com.

● Olympus has released a silver-coloured version of its Pen E-P2 interchangeable-lens compact camera. The Micro Four Thirds model had previously only been available in black. Launched in May, the Pen E-P2 costs £699.99, and includes an M Zuiko Digital ED 14-42mm f/3.5-5.6 lens.

Do you have a story?

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Police tell security to challenge the public

SECURITY GUARDS TARGET PHOTOGRAPHERS

AP RIGHTS WATCH
Committed to defending your photographic rights!

SECURITY guards routinely target photographers in the City of London, a Freedom of Information request lodged by the *Guardian* newspaper has revealed.

The findings echo AP's conversations with City of London Police, as innocent photographers continue to be stopped under controversial Section 44 stop-and-search laws.

Police advice to security personnel – outlined in the document obtained by the *Guardian* – states: 'In this period of heightened alert, we must report possible reconnaissance to the police and develop a culture of challenging suspicious behaviour.'

Such behaviour covers people using recording equipment, including 'camera phones'.

Last December, police issued advice – through AP – urging photographers to carry ID with them when out and about. In a statement released to AP, City of London Police said: 'Photographers should carry identification where possible and be prepared to answer questions about why they are taking photographs, if they are asked.'

The advice added: 'Police and security officers have a duty to protect the public and the City of London has traditionally been a high-profile target for terrorists.'

© GRANT SMITH

A security guard confronts photographer Grant Smith in central London recently

WILL GOVERNMENT REVIEW TERROR LAW?

At the time of writing, the Government looked set to review police use of the controversial anti-terrorism stop-and-search legislation that has ensnared many innocent photographers.

Before the General Election, both the Conservatives and Liberal Democrats indicated an intent to end police misuse of the Section 44 power.

Asked if there will be a review of Section 44 stop and search, a Home Office spokesman told AP: 'There has been no further detail released yet on the scope of any review into counter-terrorism legislation.'

Last month, we learned that photographers continue to be the unwitting victims of the UK's anti-terrorism laws when architectural photographer Grant Smith was stopped while photographing a building in the City of London (see above). He was physically restrained by officers, who confiscated his camera and mobile phone.

In a meeting with AP in March, the Government once again attempted to reassure photographers that they were not being 'targeted' by police officers under anti-terrorism stop-and-search powers.

Meanwhile, the European Court of Human Rights has yet to make a decision on an appeal lodged by the former Government after the court ruled that use of Section 44 stop-and-search powers is illegal and breaches human rights.

© IAN WESLEY

Martin Hartley with the fully mechanical Leica MP, which does not need batteries

FILM CAMERA BEATS DIGITAL TO NORTH POLE

A LEICA film camera has survived a 60-day trek to the North Pole, recording images impossible to capture on digital equipment, says photographer and explorer Martin Hartley.

A specially tested Leica MP endured temperatures dipping to -40°C on a 483-mile expedition as part of the Catlin Arctic Survey, a project that aims to capture scientific data relating to the way carbon dioxide affects marine life in the Arctic.

'At these temperatures, battery-powered electronic devices become unreliable and are prone to failure, cameras being no exception,' said Martin, who carried the Leica MP around his neck in a thin waterproof bag to stop moisture from his breath freezing on the viewfinder.

'These low temperatures cause everything to shrink – autofocus lenses become too tight and have to be focused manually, and aperture leafs often jam.

'It is during these times that photographic opportunities can be lost. This happens because cameras or batteries are often stuffed under several layers of clothes to keep them warm, and the effort to take the cameras and batteries out is just too much, especially when survival is more important than anything.'

The Leica MP was launched in 2003.

TOP PHOTO STUDENT NAMED

LUKE SMITH has been named AOP Student Photographer of the Year in a competition that attracted a record 3,750 entries.

Judges praised the 'unique quality and sensitivity to detail' of his images.

Luke's work earned him a day's work experience with an AoP member.

© LUKE SMITH

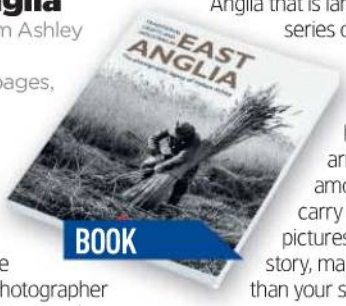
AP Review

The latest photography books, exhibitions and websites. By Jeff Meyer

Traditional Crafts and Industries in East Anglia

The photographic legacy of Hallam Ashley

English Heritage, paperback, 176 pages, £16.99, ISBN 978-1-850749-68-4



Amateur Photographer ★★★★☆

THE PERIOD from the 1940s through the 1960s saw great change across Britain. Recognising the importance of what was happening, photographer Hallam Ashley repeatedly visited the towns and countryside of East Anglia to photograph the unique ways of life that would soon fade away under the weight of social change.

This collection of 140 black & white images from Ashley's archive takes us through chalk pits and grazing fields and up the thatcher's ladder to peer at an East Anglia that is largely now gone. Like any extended series of images, not every picture is brilliant and many are record shots, but the significance of this book lies in photography's great potential for historical record. Ashley captures the arrival of motor transport to small villages, among other firsts and lasts that don't carry the same impact in words as they do in pictures. Detailed captions provide a nice back story, making this seem a little more personal than your standard book of 'old photos'.

READER OFFER

To order a copy of Traditional Crafts and Industries in East Anglia at the special price of £15, including p&p, call 08454 589 910 or email eh@centralbooks.com and quote AP10. Offer closes on 31 July 2010.

© ENGLISH HERITAGE

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Rare

Portraits of America's Endangered Species

By Joel Sartore

BOOK **National Geographic Books, hardback, 160 pages, £14.99, ISBN 978-1-4262-0575-0**

Amateur Photographer ★★★★★

NATIONAL GEOGRAPHIC photographer Joel Sartore has spent 20 years recording North America's most threatened plant and animal species. One animal, in fact, the Columbia Basin pygmy rabbit, went extinct while Sartore was still making the book.

Shot predominantly in zoos (the only places many of these animals exist) against plain black or white backgrounds, this isn't your run-of-the-mill book of wildlife images. Sartore uses odd camera angles and shallow depth of field to embrace these creatures' oddities and defining characteristics. He even manages to take a compelling portrait of a mollusc. Eye-catching, and often shocking, Sartore's images would stand on their own, but his commentary on how he posed and took each picture adds an extra element to this fabulous book.

www.wild-wonders.com

Amateur Photographer ★★★★★

WILD wonders of Europe is an amazingly well organised and presented online project aimed at compiling a visual record of Europe's natural wonders – and the photography is pretty stunning, too! Nature photographers from virtually every country in Europe post images of their native landscapes and wildlife in a bid to show the world that 'Europe is not about just highways and cities'. Indeed it isn't. So popular is the website that it has grown to support a photo competition, exhibitions and a new book.

From the Galleries main page, all the images are conveniently organised by country for your perusal. But also have a look at the blog for the most recent images and the stories about how they were taken, or you can visit the Video section for a behind-the-scenes look at the photographers at work. We really can't rate this site highly enough.

A World Observed 1940-2010

Photographs by Dorothy Bohm

Until 30 August. Manchester Art Gallery, Mosley Street, Manchester M2 3JL. Open Tues–Sun and bank holidays 10am–5pm. Tel: 0161 235 8888. Website: www.manchestergalleries.org. Admission free

PERHAPS one of the most important exhibitions of the year so far, Manchester Art Gallery is hosting the first major retrospective of more than 200 images from Dorothy Bohm's long and successful career. Spanning more than six decades and seven continents, Bohm's images – a mix of colour and black & white – trace

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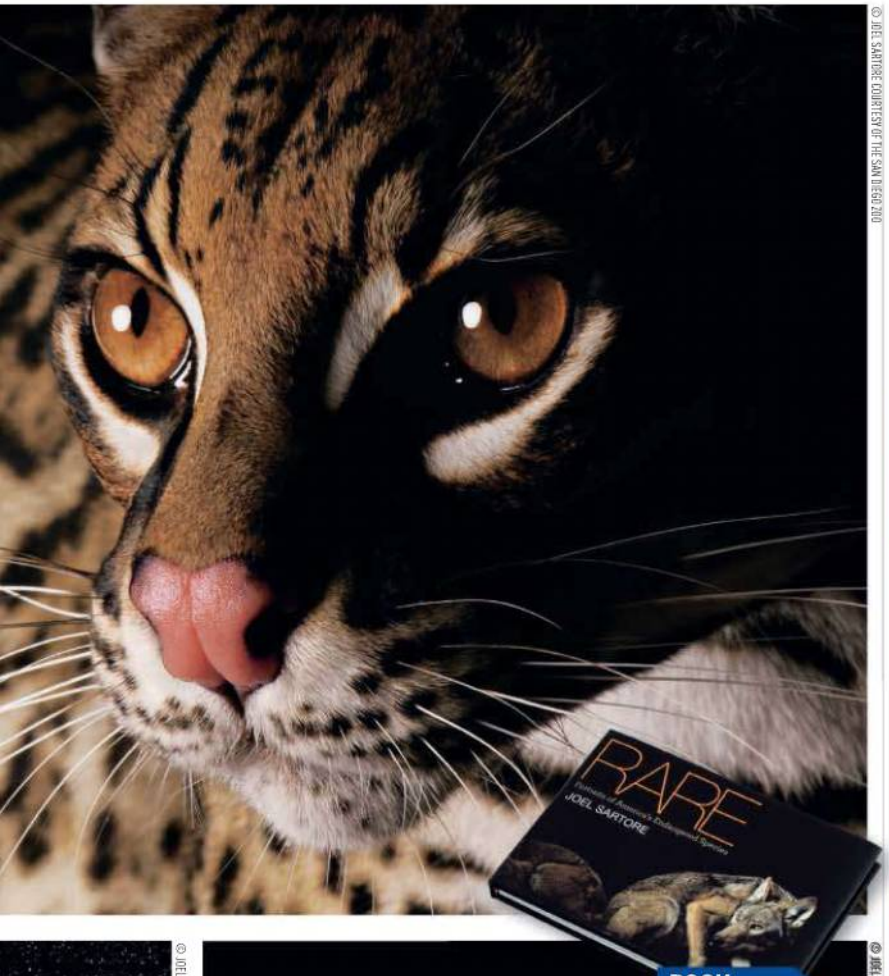

© JOEL SARTORE COURTESY OF THE SAN DIEGO ZOO

BOOK

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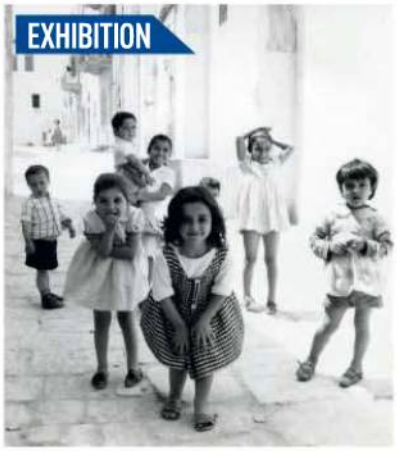
changes in society that took place after the Second World War.

Opening with her work from her days as a student, the exhibition segues into her portraiture, images of which are displayed in a reconstruction of her 1946 studio in Manchester. A separate replica darkroom will also be on hand to explain her technique of black & white processing. Other sections include an open-air exhibit, street images and her foray into colour photography.

This is a rare, comprehensive look at the career of a celebrated photographer, and there's plenty of time to go and see it once, if not several times. The exhibition will visit the Sainsbury Centre for Visual Arts, UEA, Norwich, Norfolk, in 2011.

EXHIBITION



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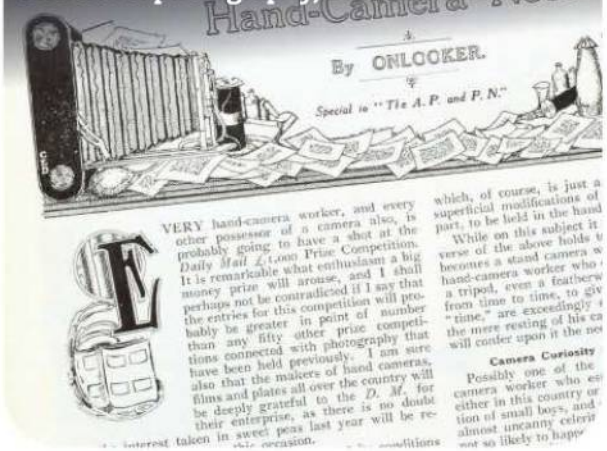
CONDENSED READING

A round-up of the latest photography books on the market

● **EXTREME EXPOSURE** Advanced techniques for creative digital photography, by David Nightingale, £15.99 Nightingale's latest book aims to wean you away from your automatic exposure modes and into a less comfortable, but more creative, process of realising your camera's potential. Ultra-long and short exposures, panning, using flash – it's all here. We've seen a lot of this before, but Nightingale explains techniques with ease. ● **BEAUTIFUL COWS** by Val Porter, photography by Jeremy Hopley and Andrew Parris, £12.99 A follow-up to Parris's solo effort, *Beautiful Pigs*, Porter, Hopley and Parris team up to produce this portrait of champion breeds. But where *Beautiful Pigs* was varied and interesting, *Beautiful Cows* stagnates. Using the same plain black backgrounds, the cows are shot in the same pose in every picture. What's more, many of the images seem a bit dark. ● **GARDENS OF DORSET** by Roger Lane, £25 Garden photography is a niche area that can either be really interesting or completely miss the mark. Lane's book straddles that line, slipping onto either side in equal amounts. While some shots enthral with winding paths and lush greenery, others of water features leave you feeling flat. ● **LONDON ADVENTURE WALKS FOR FAMILIES** by Becky Jones & Clare Lewis, £8.99 If you struggle finding time for your photography amid your family commitments, a good compromise is to mix the two. This fantastic guide, with 25 detailed, child-friendly walks around London, presents a great way to spend time both with your family and your camera. The walks are varied and even offer tips for wildlife to see along the way.

AP THIS WEEK IN... 1912

As AP was besieged with letters from readers keen to learn how to make money from their hobby, the journal dispensed advice this week in 1912 about how the street photographer can avoid crowds. 'There have been many methods suggested for overcoming this nuisance...' stated AP. Although the article stressed that photographers should avoid the 'physical assault' route, it added that holding 'the sharp points of a tripod in a threatening position' had been known to 'work wonders'. One method involved fooling the crowd by getting them to gather in front of the lens. The photographer could then do a 'right-about-face', thereby taking the desired view in the opposite direction,. For more on street and travel photography, see next week's AP.



Hand-Camera Notes.

By ONLOOKER.

Special to "The A.P. and P.N."

EVERY hand-camera worker, and every other possessor of a camera also, is probably going to have a shot at the *Daily Mail* £1,000 Prize Competition. It is remarkable what enthusiasm a big money prize will arouse, and I shall perhaps not be contradicted if I say that the entries for this competition will probably be greater in point of number than any fifty other prize competitions connected with photography that have been held previously. I am sure also that the makers of hand cameras, films and plates all over the country will be deeply grateful to the *D. M.* for their enterprise, as there is no doubt which, of course, is just a superficial modifications of part, to be held in the hand.

While on this subject it verse of the above holds t becomes a stand camera w hand-camera worker who a tripod, even a feathery from time to time, to giv "time," are exceedingly the mere resting of his ca will confer upon it the ne

Camera Curiosity

Possibly one of the camera worker who ex either in this country or tion of small boys, and almost uncanny celeri not so likely to happe

interest taken in sweet peas last year will be re- this occasion. conditions

CLUBNEWS

Club news from around the country

ORPINGTON PHOTOGRAPHIC SOCIETY

The society has announced that it will hold its annual Colour Print and Digital Images exhibition on 14 and 15 August (10am-4pm) at Coolings Garden Centre, Rushmore Hill, Knockholt, Kent TN14 7NN. Members meet every Tuesday at the Small Hall, Christ Church, Charterhouse Road, Orpington, Kent, at 8pm.

HEXHAM PHOTOGRAPHY GROUP

The group will play host to a talk by American photographer Tillman Crane on 24 September. The venue is Newton & Bywell Community Hall, Edges Green, Newton, Stocksfield, Northumberland NE43 7UL. Entry to non-members costs £3.

WALSALL PHOTOGRAPHIC SOCIETY

The society will present its 110th annual exhibition until 3 July at the Flint Gallery, Walsall Library, Lichfield Street, Walsall WS1 1TR.

SNAP SHOTS

● Sigma this month releases its 120-400mm f/4.5-5.6 DG OS HSM lens in Pentax and Sony fits. Features include three Special Low Dispersion elements and an Optical Stabiliser system that aims to allow shutter speeds around 4 stops slower than would otherwise be possible. Call 01707 329 999 or visit www.sigma-imaging-uk.com.

● Think Tank Photo has launched five shoulder bags as part of its new Retrospective series. A spokesman claims: 'The retro look of the three shoulder bags and two lens changer bags mixes "old school" with "new school" and is a throwback to the days when bags were visually simple but highly functional.' Prices start at around £80. For details visit www.snapperstuff.com.

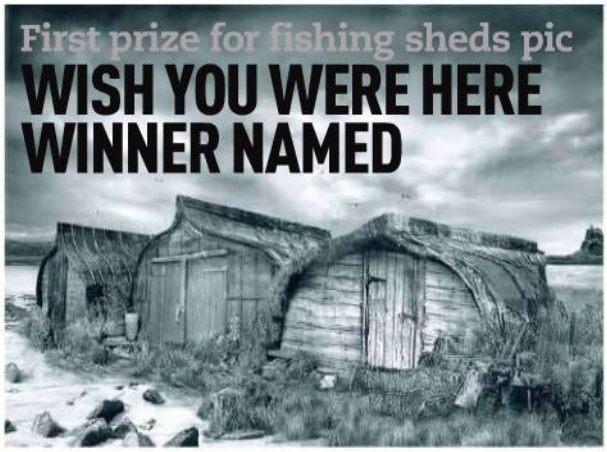
● A photo of an 'obese' woman vomiting was pulled from an art display in Warwickshire after complaints. The image, which had been plucked from the internet, had formed part of an exhibition about obesity at the Bath Place Community Venture in Leamington Spa, according to a report by BBC News online.

Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmedia.com

First prize for fishing sheds pic

WISH YOU WERE HERE WINNER NAMED



NORRIE PHILLIPS

AN AMATEUR photographer from Dorset has triumphed in this year's Wish You Were Here competition.

Norrie Phillips, from Highcliff, scooped top spot for his picture entitled 'Fishing Sheds', captured on Holy Island, Northumberland (see above).

The annual contest searches for the best nautical image by an amateur and aims to revive the great British tradition of the 'seaside postcard'.

It is organised by *Amateur Photographer*, Old Pulteney Single Malt Scotch Whisky and the *Sunday Express* newspaper.

Norrie won £2,500, plus a trip to the Pulteney Distillery in Scotland.

The runners-up were Lawrence Cartwright from Hove, East Sussex and David Roberts from Eastbourne, East Sussex.

Honl Photo releases Traveller8

FLASH-MOUNTABLE SOFTBOX

A SOFTBOX designed to be attached to DSLR flash units has been launched by Honl Photo.

The Honl Photo Traveller8 Softbox, priced £69.32, is designed to create soft, even light.

The kit includes a Honl Speed Strap to attach the unit to an external flash and measures 11x9in when folded.

For details, call Flaghead Photographic on 01202 733 123 or visit www.flaghead.co.uk.

Free online gallery for Zeiss users

WEBSITE TARGETS ZEISS LENS USERS

A WEBSITE dedicated to hosting images taken with Zeiss lenses has been launched.

The site, called www.zeissimages.com, was created by Jorge Torralba, the founder of rangefinderforum.com.

'Zeissimages.com is a free online gallery where Zeiss lens aficionados can share his or her photographs taken with Zeiss lenses,' said Jorge.

'It offers visitors the ability to search for photographs by a specific model.'

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2010 AWARDS TIPA BEST D-SLR ENTRY LEVEL

story-shooting by Emily

Emily rocks at the summer rock festival

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***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*

FUJIFILM

*IN A BRIDGE OF COMPACTFLASH, SD OR MEMORY STICK

GOOD ADVICE

Many thanks to Ian Farrell for his advice on which camera I should buy (*Ask AP*, AP 15 May). Funnily enough, the Nikon D300S was the model I was already considering. It was a good point Ian made about ignoring the things I don't need, and I suppose like a lot of new innovations, when you try them they can turn out to be very useful.

The main problem I have now is justifying to my wife why I need to spend £1,500 on a new camera when my Nikon FM2 is already so good. We've recently bought a new bed, had the bathroom updated and I'm in the process of redecorating the kitchen, so any suggestions would be gratefully received. I have just remembered, though, that I bought her a Fujifilm digital camera a couple of years ago, so perhaps now it's my turn. I'll let you know how I get on.

Dave Farrell, Northamptonshire

Send me the FM2 and I'll post you a list of my most effective DSLR excuses – Damien Demolder, Editor

ADDITIONAL INFO

It was nice of Chris Verrecchia to write in and advise photographers to print out the Photography and Counter-Terrorism Legislation and carry it round with them to show to police officers who might be overstepping their authority (*News*, AP 15 May). However, there was no link provided to the legislation document. While we were told to visit www.homeoffice.gov.uk, it is rather a large site. So if anyone would like to print out the legislation, the relevant information is at www.homeoffice.gov.uk/about-us/home-office-circulars/circulars-2009/012-2009.

Martin Topping, Worcestershire

BREAK THE MOULD

I have to endorse John Killeen's views regarding the lack of quality in digital compact cameras (*Letters*, AP 22 May), but would go further. There has to be a market for the so-called 'bridge' camera with a CMOS or even Four Thirds sensor and a fixed lens of reasonable variable focal length, say, 24–200/300mm equivalent. Not everyone wants to carry a body and range of lenses around, but a decent-quality sensor and processor would be very acceptable.

I had thought one of the major electronics companies, whether Sony, Samsung or even Fujifilm, would have filled this void, but instead they have followed meekly down the Canon and Nikon route of DSLRs with a range of interchangeable lenses. The Micro Four Thirds system has shown there is room for innovation, so who will be first to break this mould?

Danny McClure, Midlothian

Sony produced an APS-C bridge model, the DSC-R1, about five years ago. It was rather good. There will be another, but they are not easy to make at an affordable price – *Damien Demolder, Editor*

COPYRIGHT CONUNDRUM

I was amazed by your news item in AP 17 April regarding Boots and the 'too professional' images. It got me thinking about an issue that arises from this ridiculous policy – namely, who actually owns the copyright on 'professional' photos. It seems logical to me that the photographer who takes the pictures at a wedding (or portraits in a studio) does *not* own the copyright because he has been contracted by the client to take the shots. The prints are not actually what the client ordered – rather, he or she contracted the photographer to take pictures and the prints are merely the result of it. I imagine that big advertising agencies would not like the fact that the product photographs taken for their clients do not belong to them or whoever contracted them, but to the photographer who could then hold them to ransom for exorbitant charges.

Apart from the Boots story, I think some information on copyright ownership would be very helpful. I know that when submitting photos of models to a publication, publishers would not even look at them without a model release. This always has a clause or clauses stating that the model gives up all rights he/she has on the images. So the model must therefore own some rights on those pictures.

Anthony Crawford, London

On the flip side, at least Boots actually cares about photographers' copyright – Damien Demolder, Editor

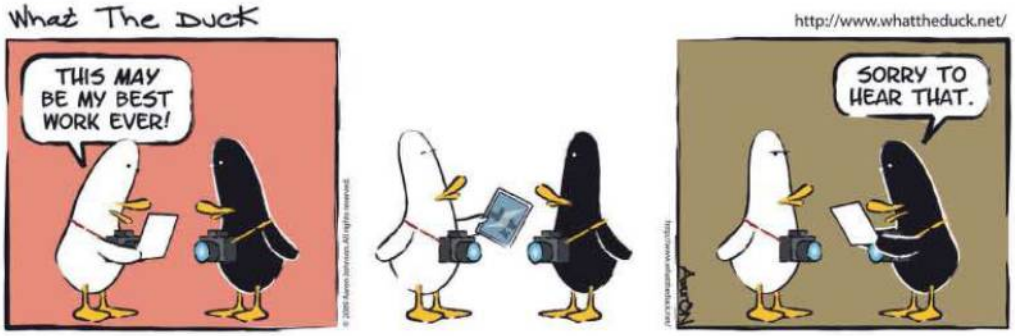
STRETCHING THE TRUTH

In response to Eain Scott's *Backchat* column in AP 22 May, I think the difference in meaning between the words 'image' and 'photograph' is far simpler than he imagines – you take a photograph but you create an image. Many images start as photographs, but by the time they've been manipulated and embellished in the digital darkroom, to then call the final product a photograph would be stretching the truth somewhat!

Jake Perks, Shropshire

VIRTUOUS MASOCHISTS

Judging from your readers' letters, a hard-core of amateur photographers are virtuous masochists! They are the ones who believe that a photograph is made in the camera the instant the shutter is pressed, and that if it isn't right first time then it doesn't count.



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DIGITAL PICTURES: GEORGE MORICE

PAST GLORIES

I was standing at a bus shelter early one morning on a high street in Bowmore, on the Isle of Islay, in the Inner Hebrides, when I observed four gentlemen approaching. Listening to them talk rather loudly, it sounded to me as if they were from Sweden, no doubt tourists here to enjoy the golden nectar if Islay's seven distilleries, for which the island is world famous.

However, one of the men suddenly walked out into the middle of the road and produced from a pouch over his shoulder a Manfrotto tripod, which he erected before producing from his pocket a very expensive Sekonic Deluxe exposure meter and taking an incidental light reading. My eyes then almost popped out of my head when he then produced a Box Brownie camera and strapped it to the tripod. He started to count down the seconds required to make the exposure by consulting his wristwatch. It was too good an opportunity to miss, and I grabbed my own shot of the proceedings with my digital compact camera.

I later reflected on the incident, coming to the conclusion that the man had turned his Eastman Box Brownie into a pinhole camera, but was still using modern-day 120 film to capture the image. I wonder what George Eastman would have thought about such a retrograde step on the camera that brought photography to the masses? But perhaps the man is onto a winner. Who knows, in a few years' time, we might see a Swedish best-seller: *Touring The Hebrides With A Pinhole Camera*. Time will tell.

George Morice, Glasgow

Back in the day, this was perhaps understandable. Photographic plates were expensive and the extensive preparation and setup required meant that each shot had to count. Yet plates were frequently touched-up with a pencil or paintbrush! And with the advent of film, enlargements were routinely dodged and burned, cropped and montaged.

Reader Jonathan Reid (*Letters*, AP 8 May) seems to consider it a virtue and not a limitation that his wedding photographer was restricted to just a couple of hundred shots of his big day. I wonder if Jonathan knows that almost all professional wedding photographers now replace closed eyes, for example, with open ones from a redundant similar shot? Shock! Horror! It's been Photoshopped! What is the world coming to?

Brian Wall, Dorset

KEITH TOWERS

JUST THRILLED

I would just like to say how thrilled I am at having my images chosen for *Reader spotlight* in AP 15 May. I was even more surprised to find that one of my images had been selected as the Editor's Choice (see left), and would like to pass on my thanks to Damien Demolder for his kind comments. I now look forward to receiving my prize – especially the Kata Digital Rucksack, as I was about to replace my old bag anyway.

Thank you once again for producing the best photography magazine on the market. I have been a reader for many years.

Keith Towers, Hampshire

Replacing your old bag can be an expensive business. I hope the new one makes you happy – Damien Demolder, Editor

BACK CHAT

AP reader Dr Barry Culpin laments the loss of the optical viewfinder on modern digital compact cameras

WHEN digital compact cameras first came onto the market they closely resembled, externally at least, their 35mm counterparts in shape, except for the small viewing screen on the back. Not bound by the necessity to accommodate a 35mm film cassette, camera designers have used their freedom to make compacts much thinner. But as that change occurred so did something else: the optical viewfinder disappeared and the viewing screen became much larger. It is now almost impossible to buy a digital compact with a viewfinder. Is this because camera manufacturers think they are redundant, that a large viewing screen can take their place? Unfortunately, this is not true, and a screen cannot replace a viewfinder for two reasons.

First, the use of the viewfinder means the photographer must hold the camera close to their face with both hands supporting it and their arms close to their side – a perfect position to minimise camera shake. Using the viewing screen as a replacement means holding the camera away from the body (unless you are extremely short-sighted), often at arm's-length – a perfect recipe to maximise camera shake. I have even seen people taking pictures holding the camera at arm's-length in one hand and a cup of coffee in the other.

Second, it becomes difficult to see the viewing screen in bright sunlight, and it is common to see people cupping their hands around the camera to shade the screen in order to view what they hope to capture. As well as being extremely uncomfortable, it again enhances camera shake.

Instead of working on a decent viewfinder, though, digital compact manufacturers have embarked on a race for megapixels. The first compact digital cameras had sub-one-million-pixel sensors, but it is now virtually impossible to get one with fewer than five million and some offer 12 million. I'm sure that much of the camera-buying public equates more pixels with better image quality, but this is not so.

The optimum ppi (pixels per inch) for digital prints is normally accepted as 300ppi. However, it has often been suggested that many people cannot differentiate between 300 and 200, or even 150ppi. But accepting the value of 300ppi and assuming that most people buying compacts will view the pictures either as 6x4in or 5x7in prints, or on comparatively low-resolution computer monitors or TV screens, then a 5x7in print at 300ppi equates to just 3.1 million pixels. Even a print of 10x8in at 300ppi requires only seven million pixels. Consequently, for most people buying compact cameras, there is no advantage opting for anything above six million pixels. So rather than trying to cram more pixels on sensors, manufacturers should concentrate instead on the more important aspects of achieving great photographs: the optics and, of course, a good viewfinder.

STEVE BLOOM

The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography

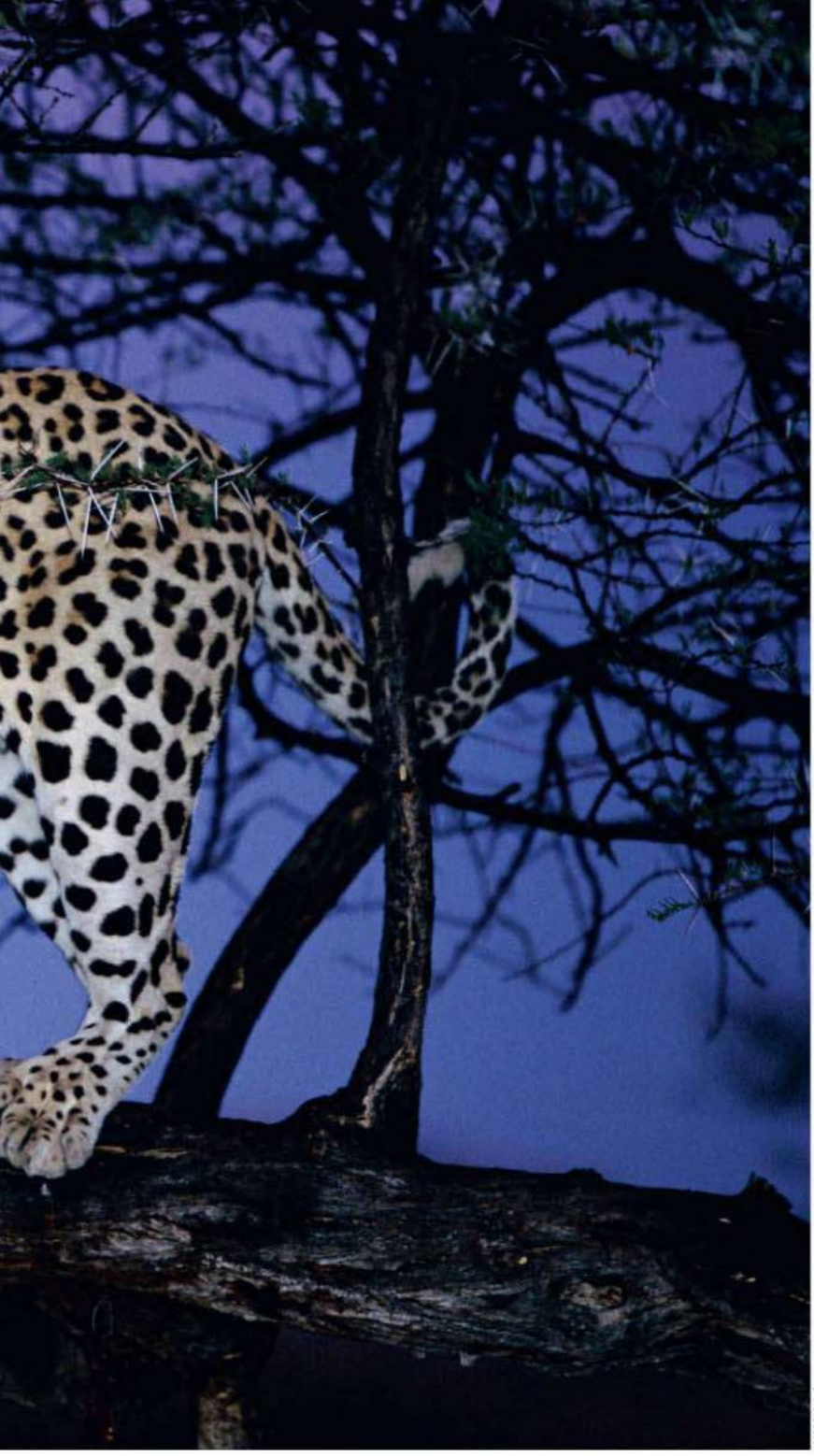
BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

PHOTO INSIGHT

Capturing a portrait of a leopard is fraught with danger. Steve Bloom explains how he created this compelling image with a little flash and lots of courage

COMING face to face with a leopard is quite an experience. Nothing can prepare you for the immense mixed feelings of awe, fear and sheer amazement. I took this image while I was in Namibia working on my book *Living Africa*. I was staying at a privately owned park called Düsternbrook Guest Farm where there was a leopard among other animals. We decided to go out late one afternoon and drive through the area looking for the leopard. I wanted to photograph it at this time because the light is less harsh and contrasty.

I was driving in a Land Rover with the owner of the site so I was safe, but only as safe as you can ever be when tracking animals in the wild. Wild cats, or indeed any wild animals view vehicles differently to the way they view humans on foot. If you are separate from the car they see you as a threat and will often run away or attack.



© STEVE BLOOM

In the car you are less of a threat so the animals are less likely to attack. The vehicle had an open top, however, so the leopard could have jumped in if it had wanted. A leopard did, in fact, jump onto the bonnet of my car on another occasion, which was terrifying and certainly too close for comfort.

We eventually found our subject lounging on a low-hanging branch and I took some pictures as the sun was beginning to go down. After sunset the sky turned a wonderful shade of mauve. As the light continued to disappear the sky became colder and bluer, eventually turning to total darkness. We were lucky we found the leopard before the light faded completely.

There are many beautiful trees dotted around this stretch of land and their tangled branches form patterns that make great atmospheric backgrounds, especially at night when silhouetted against the inky sky. Here the trees in the background create a frame that neatly borders the leopard. If I had cropped the leopard too tightly I would have lost the lovely effect of the branches.

I was eye-to-eye with the cat using a 70–200mm lens on my Canon EOS-1N with Speedlite flashgun attached, which I rested on the roof of the vehicle and zoomed in close. I angled my camera so I could incorporate the shadowy foliage in the background at the bottom of the frame. If I had taken this shot from a higher angle looking down, the background would have been completely dark, which is not the effect I wanted. Instead, I adjusted my angle to include the blue sky for effect. I used Fujichrome Provia 100 film 'pushed' to ISO 200.

The leopard is positioned right in the middle of the frame. It has a dominant air and looks as though it is commanding its space. Framing this shot was more instinctive than planned and on occasions like these there is often little time to think about the composition. I don't consciously think, 'I'm going to frame my subject like this,' but I do obviously make decisions about balancing subjects in the frame and the angle of my shot as I'm taking the picture – I do it without realising it.

In animal portraits, and wildlife photography in general, there is always an element of luck. The leopard had just got up and looked at me at the exact moment I was poised to take the shot. I always leave my camera switched on because the split second it takes to turn the camera on can be enough to lose the shot. I took a meter reading from the sky to get an average exposure for the scene and set my focus to infinity. Working with flash (see *Talking technique*) is more difficult when shooting wildlife on location – it's not the same as being in a controlled studio environment where you can work out the amount of flash to use first and then cue the model. When I use flash to fill in the shadows I tend to 'under flash' slightly to ensure that I don't burn out the highlights. AP

Steve Bloom was talking to Gemma Padley

To see more images by Steve visit **www.stevebloomphoto.com**. Signed copies of Steve's book *Living Africa*, published by Thames & Hudson and priced £35, are available from **www.stevebloomshop.com**

TALKING TECHNIQUE

I like the effect of subtly mixing off-camera flash with ambient light, but on this occasion I had my Speedlite flashgun attached to my camera. The direct flash has made the leopard look as though it is 'cut out' against the background. If I hadn't used flash, all you would have seen is the animal's black outline. The flash has also highlighted the textured detail on the branch.

Using direct flash often causes harsh shadows and isn't always flattering to the subject, but it can also create interesting artistic effects when handled carefully. Here it gives the leopard a two-dimensional quality that makes it stand out against the background.

The maximum flash-synchronisation setting for my Canon EOS-1N camera is 1/250sec, which was fast enough to freeze the leopard, while my shutter speed of approximately 1/60sec was slow enough to capture any slight movement. The result is a kind of 'keyline' effect around the edges of the cat, which I rather like.

When used to photograph people, direct flash can cause redeye syndrome, but here the leopard's eyes are yellow. Exploiting artefacts or slight imperfections such as these can be quite effective. I don't see photography as an absolute representation of life – it is a visual interpretation of what the photographer experienced at the time. To me, that is the difference between artistic and documentary photography, and it is the artistic that I respond to most. What drives me is the aesthetics of photography – the way things look, and the way they are balanced and composed. It is the artistic side of photography that excites me.

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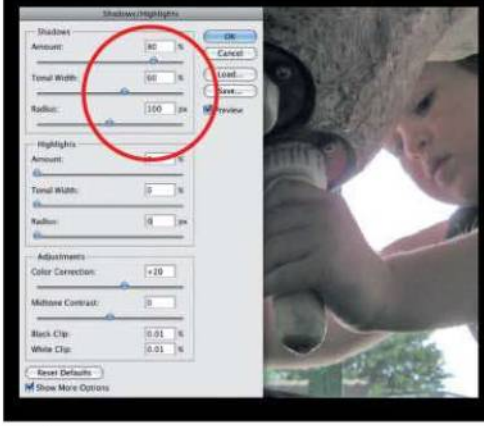
Snapshot transformation

Chris Gatcum explains how to transform a humble snapshot into a striking 'documentary-style' monochrome image

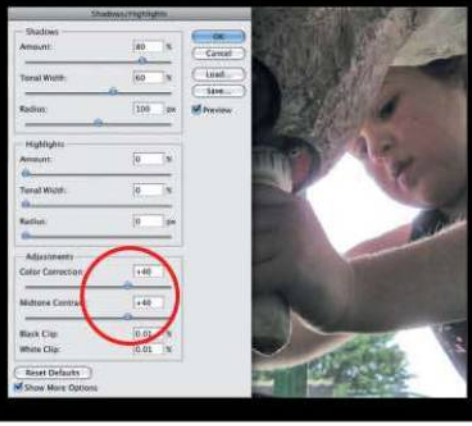
AS SOON as Kodak launched its low-cost, easy-to-operate Box Brownie, a new photographic genre was created – the ubiquitous 'snapshot'. No longer was photography a 'dark art' that required a cumbersome wooden camera, a knowledge of apertures and shutter speeds, and the expense of coating plates. Instead, aspiring photographers could simply point and shoot, recording family moments, places they visited or anything else they felt worthy of capturing for posterity.

Yet despite being a concept that revolutionised and popularised photography, 'point and shoot' now has somewhat derogatory connotations. It's certainly not something that 'serious' photographers undertake or condone, but why not? The image here is a prime example of a point-and-shoot snapshot. It was taken on a Canon PowerShot A580 'consumer-grade' compact that lets me point and shoot and take spontaneous pictures without worrying unduly about the settings.

Most times it gets things right, but it's not infallible, as this shot demonstrates. Taken with the camera held near ground level, without looking through the viewfinder or at the LCD, a shaded subject against a bright background is always going to be a challenge. And without activating the flash or lightening the exposure this is the result you'll most likely get – an underexposed subject and a 'duff' shot. Or is it? As a last resort, let's see what we can do to rescue this image.



1 To try to bring back the detail, I'm going to use Photoshop's exposure recovery tool (Image>Adjustments >Shadows/Highlights). There's nothing to recover in the highlights so I've reset all the parameters to 0, but the shadows need lifting. As the screengrabs show, quite high values have been required to bring back the detail in the subject.



2 Although the subject is better defined, the preview image shows a lack of colour and contrast. Under the Adjustments tab in the Shadows/ Highlights dialogue I can increase both of these, but as highlighted in the box left, this hasn't given me the ideal result – the colour isn't great and lightening the image has increased the noise.

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THE LAST RESORT

SOFTWARE USED Adobe Photoshop CS4
SKILL LEVEL
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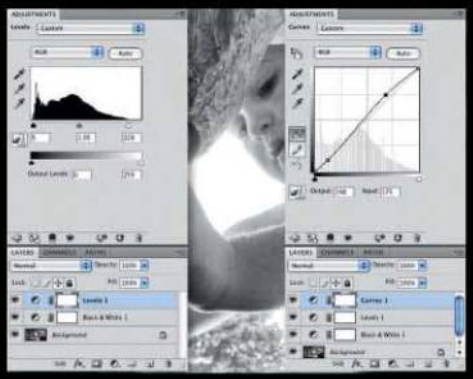
SYSTEM REQUIREMENTS Windows or Mac

COLOUR

While most image-editing programs can do a great job of recovering detail in underexposed photographs, it's not always going to deliver the perfect result. In this shot, the detail can be revealed but the colour cannot. Because of the amount of underexposure, the camera hasn't recorded the colour information accurately to start with, and lightening the exposure highlights this failing – the skin tones may be pink-ish in some areas, but the darker parts of the skin are almost devoid of colour. So the more accurate you get your exposure in-camera, the more accurate the colour will be.

3 Because of the noise and the colour issues, there's only one option – convert the image to black & white. There is little alternative, apart from hand-colouring the picture. I've added a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White) and selected the Green Filter preset. As blue and red are typically the noisiest colour channels, shifting the balance to the green channel helps minimise noise.

4 Now I can start work on optimising the image, which begins with the Cropping tool to remove the bright white patch on the left. I've kept the original 16:9 ratio by selecting the entire image with the Crop tool and then holding down the Shift key while I reduced the size of the crop box.



5 Next, a Levels adjustment layer lets me bring in the black & white points of the image to maximise the tonal range, while shifting the grey (gamma) slider slightly to the left lightens the overall exposure. A Curves adjustment layer follows this, with a gentle S-curve applied to boost the contrast a little further without altering the white and black points.

6 I want to remove the chromatic aberrations that appear as sharp, dark outlines around backlit areas. I've selected the Background layer and used the Magic Wand tool to select the areas. After Expanding the selection by 1 pixel (Select>Modify> Expand) and then Feathering it by 1 pixel (Select> Modify>Feather) a new layer is created above the Background.

7 With the selection still active, and the new layer selected, I can fill these areas with white (Edit> Fill), which is the colour of the overexposed sky. Next, I can cancel the selection (Select>Deselect) and apply a small amount of Gaussian Blur (Filters>Blur> Gaussian Blur) to the white areas. This softens the edges, concealing the hard chromatic aberrations and enhancing the backlit 'flare'.

8 A final tweak of the adjustment layers and the addition of a 'grungy' border (see *Last Resort*, 15 May) and that's it – a spontaneous snapshot has been transformed from an uninspiring, underexposed picture into a faux documentary-style monochrome image.

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Paper chase

The range of inkjet papers available today may be vast, but you can also produce beautiful fine-art prints by making your own. **Lee Frost** explains how it's done

BACK in the days when black & white photographers produced their prints by hand in the dark, I often used liquid emulsion to put a light-sensitive layer onto heavy art paper and create my own photographic paper. It was a fiddly and messy process – rather like painting PVA glue onto white paper in semi-darkness – but the resulting prints had a wonderful look and feel that off-the-shelf materials simply couldn't match. Each one was also unique – real 'original' pieces of art that could never be repeated with precision.

Fast-forward a few years and although I no longer have a darkroom, I'm still experimenting with liquid emulsions. The only difference now is that they come in the form of liquid pre-coats that are painted on materials to make them receptive to inkjet ink, rather than the light from an enlarger.

The first pre-coats to appear on the market came from the Ontario Speciality Coatings Corp in Canada and bore the InkAID badge, but Silverprint in London also stocks a range now known as Golden Digital Ground (see page 22).

Any porous or non-porous material that can pass through the flat feed of an inkjet printer is suitable for use with these pre-coats. Metal, fabric, glass and plastic are a few that spring to mind, although the idea of shoving sheets of aluminium or Plexiglas through my expensive Epson printer didn't really appeal so I decided to stick with paper as the medium to receive the pre-coats. Far from being limiting, however, this obvious option offers plenty of scope for experimentation. Not only are there many different types of paper – textured, smooth, white, off-white, coloured, parchment and handmade – but you can also coat paper containing text, such as the pages from books, old scripts or handwritten notes and poems. I got some great results using the yellowing endpapers from an old book I found in the loft with the prints having an attractive vintage look.

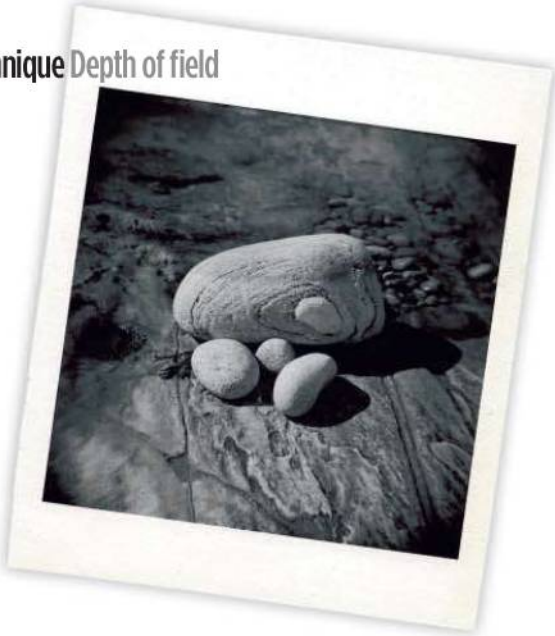
The pre-coats are best applied using a brush, and 'sponge' brushes are recommended over bristles because they give a smoother finish. However, I used a Japanese Jaiban brush (available from Silverprint) that I'd previously used to apply liquid photographic emulsion to art paper and it worked fine. The only downside to using a bristle brush is that it can leave brush strokes in the surface of the applied coat, but I quite like that anyway.

The pre-coat you choose depends on the material you're working with and the type of effect you hope to achieve. InkAID has the widest choice, with matte, semi-gloss, gloss and iridescent options, plus clear pre-coats for non-porous substrates. Golden Digital Ground has just three – white matte, clear gloss and a clear pre-coat for non-porous materials.

Matte white pre-coat dries white, so while it's a good choice for use on white paper or card it may look a little odd on non-white papers as you'll see the pre-coat. That said, on black paper or card you could create some interesting effects, as the image would only be seen where the pre-coat was applied. The semi-gloss and gloss pre-coats dry clear, so you can use them to coat any colour and the original colour of the material will show through, making them ideal for old paper, parchment and so on.

One thing to remember when coating colour or tinted materials with the clear pre-coats is that the highlight value in the printed photograph will be determined by the base colour of

Even detailed images, such as these portraits, reproduce well on pre-coated paper



Pebbles, Taransay, Outer Hebrides. Heavyweight watercolour paper and handmade papers, such as this, are ideal for hand-coating with inkjet pre-coats, says Lee

the paper, so the darker it is, the flatter the image will appear, giving rise to some experimentation when it comes to determining correct image density for printing.

Having tried the full range of InkAID pre-coats, I have to say that I'm impressed. Being able to apply them in broad daylight makes life much easier, and they offer loads of potential for creative expression by freeing you from the flat and perfect world of pre-coated paper and canvas

I found the clear semi-gloss and clear gloss pre-coats to be excellent for coating old paper or creating mixed-media works as the coats dry clear. My favourite, though, has to be white matte. Used on heavy art papers and watercolour papers with a slight surface texture, it produces beautiful results. The images are rendered crisp and sharp, so fine detail can be displayed with great clarity, while the white base of the pre-coat records a wide tonal range.

The results are very close to what I get from certain off-the-shelf inkjet papers, but there's something satisfying about preparing your own paper for printing; it puts one more aspect of the photographic process in your hands and allows you to produce work that is both imaginative and unique. AP

INKJET PRE-COATS

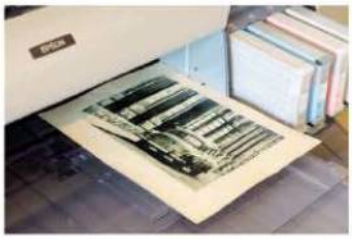
You can buy a sample pack of InkAID (www.inkaid.com) pre-coats in the UK from Art Van Go (www.artvango.co.uk) for £14.95 plus p&p. The kit contains three 100ml bottles of pre-coat in clear semi-gloss, clear gloss type II and white matte. Iridescent pre-coats in gold, silver, pearl, red, blue and bronze are available by special order, or you can buy pigments from Art Van Go to mix with the clear pre-coats to achieve a similar effect. Each 100ml sample bottle contains enough pre-coat to prepare a dozen or so sheets of A4 paper, with two coats on each sheet. I found the white matte and clear semi-gloss pre-coats to be the most useful for photographic printing. A 473ml (pint) bottle of either costs £16.50 plus p&p. Silverprint in London (www.silverprint.co.uk) also sells inkjet pre-coats called Golden Digital Ground. Again, there are three main pre-coats: white matte for use on paper and other surfaces, clear gloss for use on absorbent substrates and non-porous for use on metal, glass and plastic. A sample kit containing six 59ml bottles costs £15.95 plus p&p. Individual pre-coats are available in 236ml, 473ml and 946ml and cost £9.95, £17.50 and £27.95 plus p&p respectively.

STEP-BY-STEP

Using inkjet pre-coats is easy – just paint it on, let it dry and print. Here's a step-by-step guide to coating and printing paper

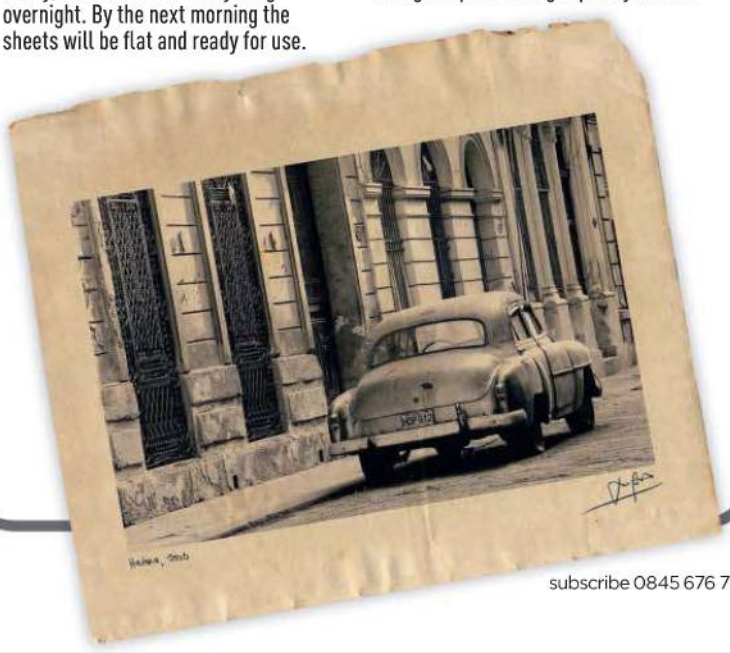
1 Choose the substrate you want to print on and then prepare a clear, wipe-clean area in which to work. The bottle of pre-coat should be given a good shake before pouring a small quantity into a clean plastic dish. You can do all this in daylight, as the pre-coats aren't light sensitive. Ideally, wear gloves so that any splashes don't come into contact with your skin, although the pre-coats aren't harmful.

2 To apply the pre-coat you just paint it on, trying to avoid getting bristles or other debris trapped in the 'emulsion'. If you intentionally want to see brush strokes and texture in the pre-coat, apply a thicker layer and be more random with your strokes. Once the pre-coat is applied, let it dry thoroughly and then apply a second coat, ideally brushing at 90° to the direction of the first coat for even coverage.



3 You can peg the prints on a line to dry if you like and this is recommended to stop curling. However, I just leave them to dry on a desktop and they seem fine. Once each sheet is fully dried, place them between the pages of a big book, weigh that book down with more books or anything heavy, and then leave everything overnight. By the next morning the sheets will be flat and ready for use.

4 When it comes to printing, treat the coated paper like normal inkjet paper. The printer settings required will depend on the printer you use, the material you're printing on and the pre-coat, but I find archival matt or watercolour paper media settings work fine and a print resolution of 720dpi is enough to produce high-quality results.



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Thoughts from a wildlife photographer's world

KNOWN as the 'king of the jungle', the lion (*Panthera leo*) is the second largest cat after the tiger. It now exists only in Africa and India, although it was once found in Africa, Asia and Europe. Lions are the only cats that live in large social groups called prides, comprising, typically, two or three males plus females with their cubs.

A female lion can become sexually active at any time, although there tend to be peak periods for mating in different parts of Africa. A female will be sexually receptive for four to eight days. During mating, the male and the female are together constantly and they usually do not eat.

Litters of up to nine cubs have been reported, but the chances of more than four surviving are low because the lioness has only four teats. Cubs are born blind and remain so for two or three weeks. At around the age of two males start to grow manes and become sexually active. The appearance of the mane causes the young males to be driven out of the pride to search for a pride of their own, while the females remain and breed the next generation of the pride.

ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Watching animals during their intimate moments

© ANDY ROUSE

'For a second I was confused until I realised the lion wasn't alone in the grass'

CAUGHT IN THE ACT

IF I HAD a penny for every time I have been a voyeur as two animals had carnal relations in front of me, I would have £2.56 precisely. I have recorded many species 'in the act', and for some reason I am strangely fascinated by it.

One of the most memorable of these 'acts' happened during an African safari. I was out with Johnnie Jenga Jenga, my trusted safari driver, in the Masai Mara game reserve in Kenya around the area of Rhino Ridge. We had seen a few kills, had witnessed a couple of spectacular wildebeest crossings and were now cruising to see what was around. It was mid-afternoon and, although the sun was getting lower in the sky, it was still hot on the plains and everything living was seemingly in deep shade. As John's eagle eyes scanned the grassland he said 'Look! A male lion.' It was near the road, too, which is a rare blessing. We drove closer and I could see that the lion was a magnificent chap, with a spectacular mane. I got the 500mm lens from its bag and set it up on the window so I could assess the range. I directed John to back off a little so I could get some space around the image. I hate crowding lions anyway and find that if you give an animal room to breathe it behaves naturally, and this lion certainly responded.

The lion was sitting low in the grass, so I checked the exposure via the LCD histogram. The light was harsh, but since the lion was a neutral colour the meter was pretty accurate. Satisfied with this, I set the aperture to f/5.6 and sat back to wait. I hoped he might give me a nice portrait, but abruptly he stood up, squatted down and his back started to move rhythmically. For a second I was confused until I realised that the lion wasn't alone in the grass – there was a lioness underneath him and he was engaged in reproducing his species! I smiled as I started to take my first images. 'Don't waste your pictures, Andy,' whispered John, 'as the best is yet to come.' Sure enough, 20 seconds after starting, the lion's face broke into the most incredible orgasm I have ever seen! His mane stood on end and the look on his face was priceless. Unfortunately, I could not take a picture as John and I had collapsed on the floor crying with laughter. With a yawn, the lion then flopped down into the grass, energy expended for now.

Eventually we calmed down and after 45 minutes the lion stood up and repeated the act. This time I was prepared and after 20 seconds I was about to press the shutter when I collapsed laughing again. Damn! Another 45 minutes later and the third time I clamped my mouth shut and managed two shots. I called it a day after that and we drove off, continually bursting out laughing. It was a brilliant experience to witness and one I have watched many times since, but there is nothing like your first lion orgasm! AP

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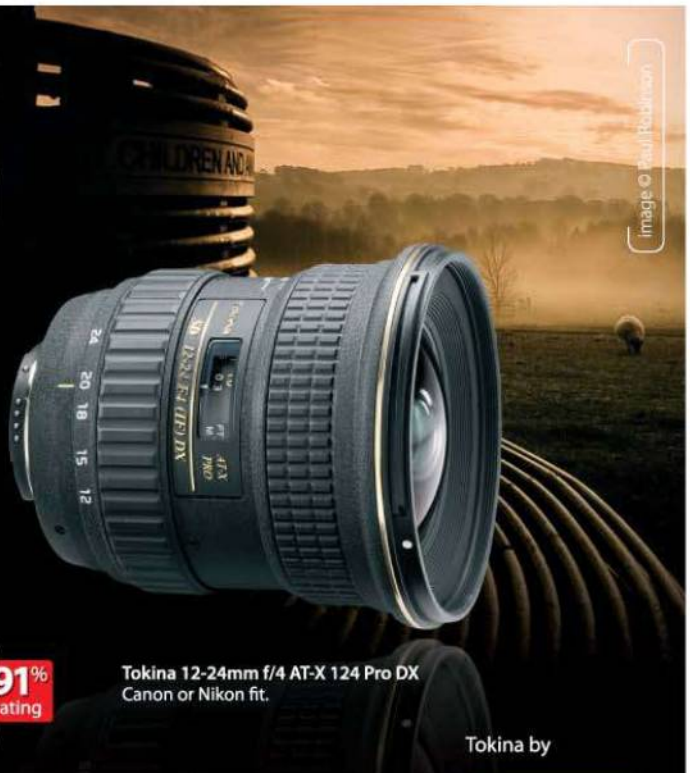

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APOY10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In association with Canon

Canon

AS WE reach the halfway point in our 2010 Amateur Photographer of the Year competition, in association with Canon, we can safely say this has been one of the best years yet. The volume of entries has been immense, and the quality staggering. No doubt this is down to some fantastic prizes Canon has been giving away to our winners, such as the new EOS 550D up for grabs this month.

As all the grim, wintry weather appears to be finally behind us, we thought this was the perfect time to get out and capture sunrises, sunsets and strong light in our fifth round, **Here comes the sun**. On the following pages we have offered some tips and techniques to help you get started. Judging by the previous four rounds, we're confident we can look forward to a diverse group of dynamic images.

We would also like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look for the results from our current round, **In Bloom**, which will be published in AP 26 June.

How to enter via email

For full details of how to enter via email and terms and conditions visit **www.amateurphotographer.co.uk/apoy10**

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Round five

Here comes the sun

Please see p31 for details on how to enter

It's getting to be that time of year where the sun comes out of its long hibernation and gives us plenty of stunning summer sunrises, sunsets and blindingly bright days. While the grey, overcast days of spring were great for getting up close to shoot tulips and beetles, we now want you to use the strong seasonal light as a dominant element in your images.

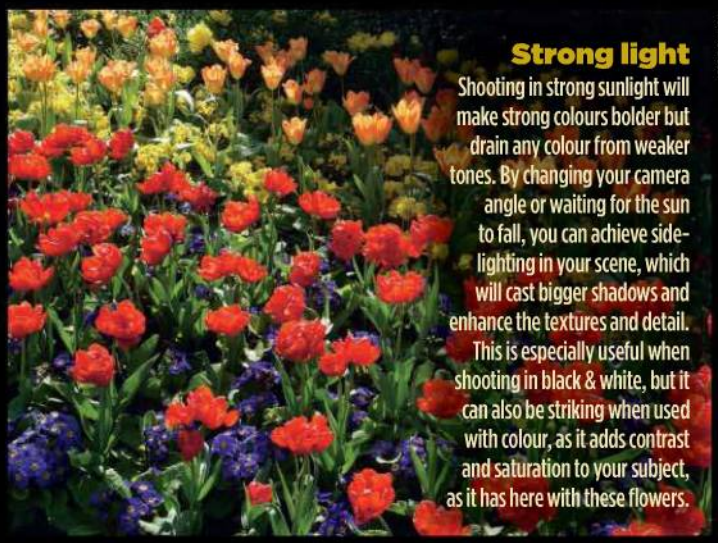
Everyone has stood on the beach and captured a classic sunset, and those images are always stunning. But remember how many images like that we receive. Try to set yourself apart from the pack this round and think about the other ways in which you can use strong sunlight. Maybe it's glinting off rain-slicked streets or streaming through cathedral windows. Perhaps the sunrise bathes your garden in soft pink tones or you see a striking silhouette of a boat at sea.

As always, there are plenty of options and ways in which to interpret the theme. You can travel as far or as close to home as you wish to find a great picture to enter into this round. On the right we've offered some tips and information to help get you started.

Framing the sun

While sunrises and sunsets make for amazing spectacles, the sheer radiance of light can pose major obstacles with things like exposure and flare. A simple way to get around this is to frame the sun behind an object in your composition. Notice how the trees in this image obscure the brightest points of the setting sun, allowing the warm glow to filter out around them.

JEFF MEYER



RICHARD SIBLEY

Strong light

Shooting in strong sunlight will make strong colours bolder but drain any colour from weaker tones. By changing your camera angle or waiting for the sun to fall, you can achieve side-lighting in your scene, which will cast bigger shadows and enhance the textures and detail. This is especially useful when shooting in black & white, but it can also be striking when used with colour, as it adds contrast and saturation to your subject, as it has here with these flowers.

JEFF MEYER

Silhouettes

Any time the sun is out is the perfect opportunity to create a more graphic image by placing your subject in front of the sun, exposing for the highlights and throwing your subject into a silhouette. These stand out for their contrast and drama, and usually work best when your subject has a very familiar shape, such as these Roman columns, making it easy for subjects to be identified without any detail.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain/bad weather	6 Mar	26 Mar	24 Apr
Everyday People	People in their environment	3 Apr	23 Apr	29 May
In Bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or White	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on Me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec

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1st prize

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2nd prize

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3rd prize

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Our third-placed winner receives Canon's 10MP **PowerShot A495**, worth £119. This easy-to-use digital compact boasts a 10MP sensor with 3.3x optical zoom and a Smart Auto Mode, which uses scene-detection technology to determine the shooting scene from subject brightness, contrast, distance and overall hue.

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:
Here comes the sun, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 25 JUNE 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)☐ Please return my entry. I enclose an SAE☐ OR: I do not need my entry returned☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us.☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column☐

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How to submit images to Reader Spotlight

Please see the **'Send us your pictures'** section on page 3 for details or visit **www.amateurphotographer.co.uk/spotlight**

1

Dennis Bromage
County Durham

Dennis recently quit his job to pursue a career as a professional landscape photographer. 'I've always had a passion for photography,' he says. 'I love how photography enables me to transport the viewer to another place and hopefully capture their imagination.' To see more images by Dennis visit www.dennisbromage.co.uk.

View over Staithes

1 Dennis timed his exposure to capture both the fading light in the sky and the artificial lights in this image of Staithes in North Yorkshire

Canon EOS 5D Mark II, 17-40mm, 60secs at f/16, ISO 100, ND grad filter, tripod, remote cable release

Whitby Pier

2 'I framed my composition so the curve of the pier would lead the eye to the lighthouse, which is the focal point of the image,' says Dennis

Canon EOS 5D Mark II, 24-70mm, 45secs at f/16, ISO 50, ND filter, ND grad filter, tripod, remote cable release

2

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Rugged view

In this image of Trebarwith Strand in north Cornwall, Dennis wanted to create a cross-shaped composition using Gull Rock in the centre as the focal point

Canon EOS 5D Mark II, 17-40mm, 15secs at f/16, ISO 100, ND grad filter, tripod, remote cable release

Waves

4 In this classic shot of Sandsend, near Whitby, Dennis captures the crashing waves at sunset to depict the power of the sea
Canon EOS 5D Mark II, 24-70mm, 1/30sec at f/11, ISO 400, ND grad filter, tripod, remote cable release

Bay of Laig

5 Dennis stitched two horizontal exposures together to create this image of the Isle of Rum in the Inner Hebrides, Scotland
Canon EOS 5D Mark II, 17-40mm, 0.6sec at f/16, ISO 100, ND hard and soft grad filters, tripod, remote cable release

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EDITOR'S CHOICE
SEE MORE ONLINE AT AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

It is hard to remember to be creative while wading through the technicalities of being a macro photographer, but John has done brilliantly well here. He has produced an artistic and beautiful photograph with wonderfully shallow depth of field that still tells us plenty about this butterfly

1

2

3

John O'Neill Birmingham

John, 42, was inspired to pick up a camera by his father, who was a documentary photographer. 'His enthusiasm was infectious and I also began to "record" the world around me,' says John. 'I got my first camera, a Yashica TL Electro, 25 years ago.' While John says his subject matter is 'eclectic', he enjoys photographing natural history. 'The natural world is beautiful and something to be cherished,' he says. 'I often wander through the Shropshire hills just observing.'

Common blue butterfly

1 The shallow depth of field creates a subtle blurring of the wings as they recede into the background
Nikon D300, 60mm, 1/500sec at f/8, ISO 400

Damselfly on buttercup

2 John fills the frame with the flower, but makes the insect his point of focus
Nikon D300, 60mm, 1/1000sec at f/8, ISO 400

Dragonfly

3 John used flash to illuminate detail on the insect's body and a right-angle finder to shoot from a low angle
Nikon D300, 105mm, 1/500sec at f/16, ISO 200

1

Gareth Williams Glamorgan

Gareth's interest in photography grew while he was working at Jessops. His first serious camera was an Olympus OM10. 'I enjoy shooting all subjects and don't have a favourite,' he says. 'If I had to pick one, it would be nature as it covers a range of subjects including wildlife, landscapes and macro.' Gareth, 30, has just bought a macro lens and intends to explore its potential. 'You can never know everything and there is always something to learn,' he adds. 'I'd like to have an exhibition of my images, but one step at a time!'

Rusty lorry

1 Gareth saw this lorry at the side of the road and stopped to take a picture, filling the frame as much as he could
Samsung GX-10, 70-300mm, 1/60sec at f/6.7, ISO 200

Swan

2 The curve of the swan's neck and the clutter-free background create an elegant composition
Samsung GX-10, 70-300mm, 1/350sec at f/5.6, ISO 200

Carousel

3 'The colours were vivid and overpowering, so I knew this scene would work better in black & white,' says Gareth
Samsung GX-10, 16-45mm, 1/250sec at f/6.7, ISO 200

2

3

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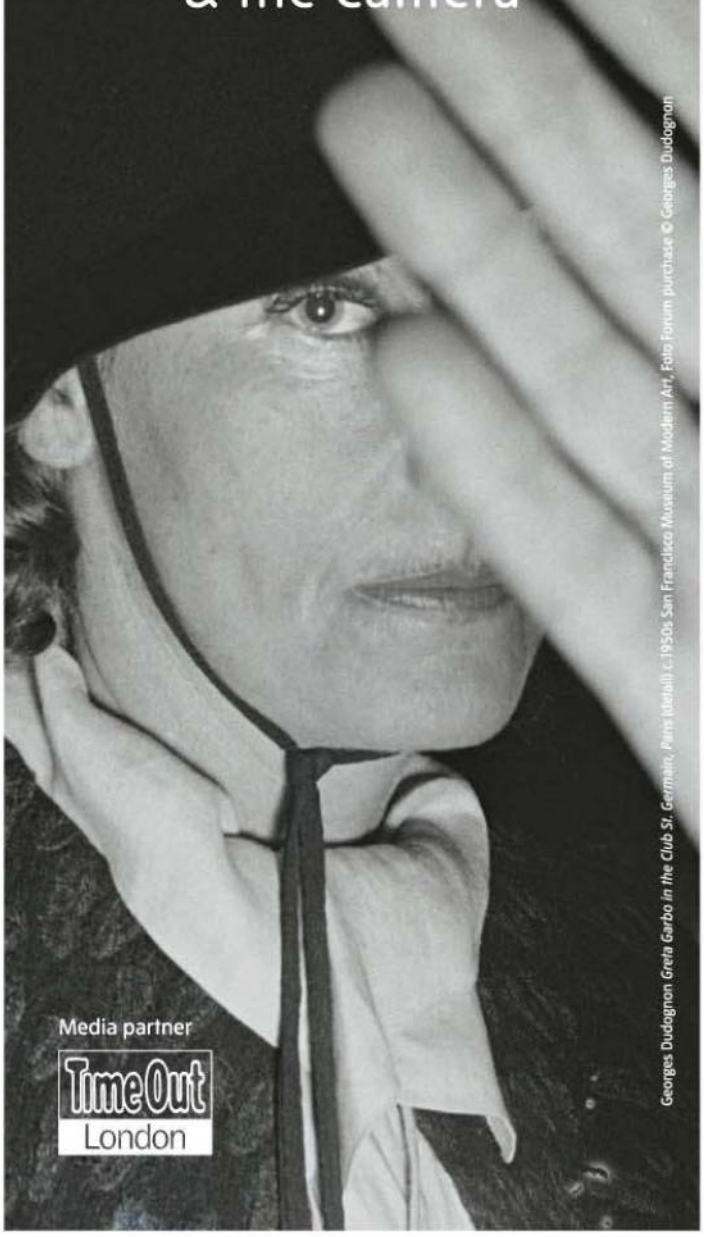

Georges Dudognon *Greta Garbo in the Club St. Germain, Paris* (detail) c.1930s San Francisco Museum of Modern Art, Foto Forum purchase © Georges Dudognon

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AP appraisal

Expert advice, help and tips from AP Editor **Damien Demolder**

Desert curves

Shivji Joshi

Nikon D80, 28-105mm, 1/60sec at f/20, ISO 100

PICTURE OF THE WEEK

SAND and deserts are a lot more difficult to photograph than you might think. The most awkward element is displaying the colour and texture of the sand, as you need the right low-angled light skimming across the surface to bring out the ripples, and digital cameras always want to inject too much green into desert scenes. Shivji Joshi, who lives in India, has chosen a wonderful time of day to capture the curves and tones of this set of dunes, but as is so often the case, the image contains a fraction too much green. I've used the Color Balance tool to inject a little of magenta to restore the warmth of the sun on the golden sands. It is a beautiful picture that takes quite a long time to explore and to follow the lines and patterns.

To help accentuate these lines and patterns, I've tried creating a black & white version using the moderate contrast of the green channel. I think it makes quite an effective variation, but either way, Shivji's original is excellent enough to be my picture of the week.

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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Madeleine
Mark Shilston

Canon EOS 400D, 55-200mm, 1/200sec at f/5, ISO 100

PORTRAITURE is never easy, even when the subject is a member of your own family. Being familiar with the person helps, of course, but there are still plenty of pitfalls to overcome beyond getting to know a new face. Mark has been getting plenty of practice shooting his daughters, and has been working both indoors and outside with his flash kit. This shot of Madeleine is just one of the images Mark sent in, and I've chosen it as it demonstrates a few of the problems he seems to be encountering. Mark has done well with the posing, as well as the camera angle, and has shot from the right sort of distance to produce a flattering perspective. The side-on sun works well, and the fill-flash has certainly lifted the shadows of the right-hand side of Madeleine's face.

However, there is quite a lot of space around the main subject area, so I tightened things up with a crop. I didn't want to cut Madeleine's feet off, but the sun reflecting off the bench is very distracting so I've darkened it a bit. However, it would have looked more convincing if Mark had avoided the reflection at the shooting stage. In places, the filled shadow side of Madeleine's face is quite a bit brighter than the sunlit side. I've darkened the midtones around her features a little to bring back a sense of three dimensions, but perhaps Mark should turn the flash down next time.

Lighting a portrait is all about looking and seeing before the shutter is released. Look at the light and see the highlights and shadows it is making on the face. Here there is a bright streak of sun running across Madeleine's nose, and this makes it stand out from her face. I've used the Clone tool in Photoshop to remove the light patch and retain her natural proportions. My next move was to darken the midtones and shadows a little, to create more separation between subject and background, and finally I reduced the strength of the sepia tone to make it just 'warm' and a little more subtle.

It's a nice shot, though, and Mark has a great model to work with. So long as Madeleine is patient enough, with a bit more practice and observation he will be turning out great pictures in no time.

TOP TIP

Take control of your camera's white balance settings. Auto white balance is often fooled into overcompensating for strong colours.

Cyclamen
Francois Miglierina

Olympus E-520

AN AMATEUR photographer couldn't have a better job than working for a bedding-plant grower, and I'm glad to say that Francois has been making the most of his position to grab some pictures during quieter spells in the office. These cyclamen look fantastic, and Francois' low angle has created a really different view that catches the eye. We're not used to seeing such a vast number of petals in a line, and the way the foreground plant has been picked out with the shallow focus lends great depth to the image. The focus could be sharper, though, and perhaps a smaller aperture might have delivered a better balance between detail and depth.

I'm not sure whether Francois used auto white balance or not, but either an overcast sky or the camera's interpretation has created a cool blue cast over the flowers. These petals do tend to be a cooler colour than we might expect, but I've added yellow and a touch of red to reduce the blue and cyan that have made them too cool. It's a nice composition, Francois, and they are perfect specimens. I look forward to seeing more in the future.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Above: The Gorillapod's magnetic feet allow it to be placed vertically on magnetic surfaces

Joby Gorillapod Magnetic £24.95

For more information visit http://joby.com/gorillapod/magnetic

AS PART of its ever-expanding range, Joby has introduced the Gorillapod Magnetic. This version maintains the light weight and small dimensions of the Gorillapod Original, but with an added magnetic capability that is also found on Joby's Gorillatorch. The Gorillapod Magnetic is suitable for compact cameras, and when I used it to support the Sony Cyber-shot DSC-HX5 I had no issues with stability, although the Samsung NX10 proved a little too heavy.

The magnets are extremely strong and I really had to pry the feet from a magnetic surface when I removed it. The advantage of this is that you can place the Gorillapod directly onto vertical magnetic surfaces, increasing the range of the legs as they can be placed on it rather than wrapped around the surface.

The Gorillapod Magnetic is a high-quality product, and the legs are bendy without compromising strength and durability. It is versatile and can cope with most situations. The main consideration is whether or not the magnetic feet are worth the extra £8 over the Gorillapod Original. Also, when looking for magnetically attractive surfaces, I found surprisingly few. However, if you are choosing between the two, the Gorillapod Magnetic is just about worth the extra cost for the increased flexibility it offers. **Tim Coleman**

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Trekking Safari £39.95

For more information visit www.cameraclean.co.uk

THE TREKKING Safari camera harness appears to have it all, as it is packed with features such as battery and memory-card holders on each shoulder, an extra strap that clips together and acts as a handle to carry a second camera body, and fastenings for a pair of binoculars as well as the main camera body. The company states that the Safari is 'the most comfortable system for outdoor shoots'. Spreading the weight over both shoulders dramatically reduces the strain. However, the camera rests on your midriff regardless of how tight the strap is fastened. This is much better than having all the weight on your shoulders, but I found that after walking around for over an hour with a Nikon D3S, it became slightly uncomfortable with the camera pressing into my stomach. Style is also an issue as the Safari bears a faint resemblance to a baby harness.

That said, the harness is reasonably priced at £39.95. It is tough, well crafted, has a mesh lining to reduce heat build up and is well suited to any enthusiast DSLR. Also available for £49.95 is the Twin Kit, which allows the use of two cameras. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop CS5
What more can Adobe's Photoshop do? We take a look at the new features of the latest version.

Nikkor 85mm f/1.4 vs Samyang 85mm f/1.4
We investigate how the £300 Samyang lens measures up against the £900 Nikkor optic.

Epson Perfection V600 Photo
With a 6400ppi scanning resolution, we find out how good the V600 Photo is at scanning film as well as prints.

Samsung EX1
Samsung's 10MP competitor for the Canon PowerShot G11 has a 3in articulated AMOLED LCD and plenty of enthusiast-friendly features.

Elemental Fugl-e
We put Elemental's new budget studio lighting kit system to the test.

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Sony NEX-5

Featuring a 14.2-million-pixel APS-C-size sensor, the **Sony NEX-5** is the smallest micro-system camera yet. Is it a miniature marvel? We find out

Richard Sibley
Technical writer

IT WAS back in February that we first discovered Sony's plan to create a interchangeable-lens compact camera with an APS-C-size sensor. A prototype was on display at the annual Photographic Marketing Association (PMA) show, held this year in Anaheim, USA.

That prototype appears to have evolved into the NEX-3, which, along with the NEX-5 tested here, was officially launched on 11 May.

Both models have very small, compact camera bodies, and are the smallest and lightest micro-system cameras (MSC) currently available. Sony hopes the small size will give them mass-market appeal and attract those seeking more from a digital camera but who don't want to buy a DSLR. Consequently, Sony has kept the number of controls to a minimum and made the on-screen menus large, clear and informative.

The NEX-5 also has an impressively small flange depth of just 18mm between the lens mount and sensor. While this helps to keep the size of the camera to a minimum, it also has the potential to introduce optical problems, such as distortion, edge sharpness and chromatic aberrations.

Although the NEX-series cameras use the new Alpha E mount rather than the regular Alpha mount, an adapter will be available at launch to allow existing Alpha-mount lenses to be used on NEX cameras.

The main problem for the NEX system is the competition it will face from Olympus, Panasonic and Samsung, as these companies have already launched micro-system cameras.

One way Sony plans to make the NEX-5 stand out from the crowd is by equipping it with Full, 1080p HD video. This video is compressed using the full version of the AVCHD codec, unlike the AVCHD Lite codec that is used in the Panasonic Micro Four Thirds range.

Sony has a track record of producing stylish electronic goods, and has a successful range of Cyber-shot compact digital cameras. Add to this a pedigree in DSLRs inherited from Konica Minolta when Sony bought that company's DSLR division and it becomes interesting to see exactly what influence these areas of the business have had on the NEX-5.

AT A GLANCE

- 14.2 million effective pixels
- APS-C-sized sensor
- New Sony NEX system
- Currently the smallest interchangeable-lens digital camera available
- Street price approximately £560 with kit lens

FEATURES

Like the Samsung NX system, Sony has decided to use APS-C-sized sensors in its NEX cameras. The NEX-5 has a 23.4x15.6mm, 14.2-million-pixel Exmor HD CMOS sensor capable of producing images measuring up to 4592x3056 pixels. Images can

be saved as JPEGs or Sony ARW raw files to SD (including SDHC and SDXC) and Sony Memory Stick Pro Duo or Pro HG Duo memory cards.

Although branded by Sony as part of its Alpha range of cameras, the NEX-5 uses a different mount to that used on its DSLR range of the same name. The new Alpha E mount is slightly smaller than the standard Alpha mount, measuring 58.9mm in diameter compared to the Alpha mount's 62.6mm. Standard Alpha-mount lenses can be fitted to the NEX-5 and NEX-3 via the LA-EA1 mount adapter. The adapter allows for auto-exposure in all modes as it can control the Alpha lens's aperture blades. However, autofocus when using Alpha-mount lenses in this way is not possible, and AF confirmation is not available.

Given that most Alpha-mount lenses are going to dwarf the body of the NEX-5, Sony has thoughtfully included a detachable tripod mount with the adapter. This should help distribute the weight, taking much of the pressure off the lens mount of the NEX-5 when using it with larger Alpha lenses.

At launch there will be three Alpha E-mount lenses available: a 16mm f/2.8 pancake, an 18-55mm f/3.5-5.6 OSS kit lens and an 18-200mm f/3.4-5.6 OSS superzoom. As the NEX-5 does not have in-camera image stabilisation, Sony has employed its Optical SteadyShot image stabilisation in the two zoom lenses, signified by the OSS suffix in the lens designation.

Despite the diminutive size of the camera, Sony has crammed in as many features as possible from its compact and DSLR range. One of the most notable is Sweep Panorama, which Sony has taken one step further than before by allowing the NEX-5 to create 3D panoramas. See *Features in use* on page 45 for more information about this.

Also included is Speed Priority mode, which allows the frame rate to be increased to 7fps, although the focus and exposure aren't adjusted between each frame.

The Sony NEX-5 does a good job of controlling colour noise even at high sensitivities. However, there is a slight loss of image detail caused by noise reduction

'Sony has crammed in as many features as it can from its compact and DSLR range'

Like the Alpha 450, 500 and 550, the NEX-5 has an in-camera HDR function. This has been updated from the version found in Sony's DSLRs, with the HDR image now made up of three exposures rather than just two. As well as exposures for highlights and shadow areas, the new third exposure captures the scene as the camera would normally do so. This helps to reduce the level of noise in the midtones of HDR images. Plus, the regular exposure is saved alongside the merged HDR image, giving you the best of both worlds.

9/10

BUILD AND HANDLING

Perhaps the standout feature of the Sony NEX-5 is its size. With the body weighing the same as the Panasonic Lumix DMC-LX3 and measuring 110.8x58.8x38.2mm, it is the smallest and lightest interchangeable-lens digital camera currently available.

The impressively light weight has been made possible by manufacturing the body of the NEX-5 from magnesium alloy. The number of buttons and controls has also been kept to a minimum, helped by the introduction of a new control wheel. This works in a similar way to the control wheel on the rear of Canon's professional EOS DSLRs. It can be moved in a circular fashion to quickly scroll through a range of settings or images, but it can also be pressed up, down, left and right like a standard cursor control found on most digital cameras.

The only other buttons on the rear of the camera are the so-called Soft Keys. There are three of these keys: one in the centre of the control wheel, and two others at the top and bottom on the back, next to the screen.

Without a lens mounted, the NEX-5 looks just like a compact camera. With the 16mm pancake lens attached, it begins to feel like a large compact model. Its grip is large enough to be comfortable, without adding too much to the camera's size and weight, and it is well balanced.

As the 18-55mm kit lens is around the same size as a standard DSLR kit lens it does slightly unbalance the NEX-5, although it doesn't really make that much difference to the handling. Unfortunately, I wasn't able to test the 18-200mm lens with the NEX-5, as it isn't currently available. Given the size of the kit lens, I would predict that the 18-200mm lens won't be far from the size of a regular 18-200mm DSLR lens, which will make the camera and lens combination even more lens-heavy.

With the kit lens mounted, the NEX-5 feels more like a lens with a compact camera attached than the other way around. It also handles like a compact camera, which can prove frustrating at times. With no shortcut buttons for changing basic settings such as white balance, ISO sensitivity or the metering mode, all the features must be altered using the camera's menu system.

For someone used to compact cameras, the graphical user interface will seem very slick, straightforward and easy to use. But those more used to a DSLR, or even a camera such as the Canon PowerShot G11, will more than likely be a little frustrated with how many button presses it takes to change a simple setting. That said, Sony has made it very clear that the target market is compact camera users rather than DSLR owners.

With the camera aimed at photographers who aren't necessarily *au fait* with photographic terms and technicalities, Sony has come up with a number ways to help guide users in setting up and using the camera. To begin with, it does this through the camera's Help Guide. When scrolling through menu items, the guide displays on-screen messages explaining what each function does, such as what lighting conditions are best for the currently selected ISO sensitivity. If you find the pop-up Help

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Guide annoying, though, you can always turn it off via the camera's menu system.

A Shooting Tips feature is also available. This is a basic guide covering various aspects of photography from how to hold the camera to how to prevent motion blur. While the tips are fairly basic, they are ideal for those wanting to learn how to do more than point and shoot. However, those who already have experience using DSLRs will probably never use the function. At present, the bottom Soft Key is used to activate Shooting Tips, but given the lack of buttons on the camera I would suggest it would be better suited to being a function button. This would give inexperienced photographers the option to use this button to activate the Shooting Tips, while the more confident can use it to access a regularly used setting, or better still, a 'My Menu' feature.

Photographic terminology has also been kept to a minimum. Instead of an aperture adjustment, the NEX-5 has a Background Defocus control. Again, this is probably far easier for point-and-shoot photographers to understand than having to explain how a camera's aperture works, but it also fails to explain its relationship with shutter speed and ISO sensitivity.

I understand why Sony has kept the controls to a minimum in an attempt to avoid intimidating compact camera users. However, in doing so the company may have alienated those who would have considered the NEX-5 as a secondary camera. Thankfully, the two Soft Keys aren't labelled on the camera's body; they are instead labelled on-screen. This means that it may be possible for Sony to change the function of at least one of the buttons via a firmware upgrade, which could make it far easier for enthusiast photographers to change settings quickly.

8/10

WHITE BALANCE AND COLOUR

Given the intended market, it is a fair assumption that the white balance setting of the NEX-5 will mostly remain in its AWB mode. In bright sunlight and overcast conditions the AWB mode did a good job of correctly setting the appropriate white balance. However, when set to AWB and under tungsten lighting, the automatic mode seemed to do very little to reduce the orange/yellow colour cast. Switching the white balance to the tungsten setting quickly rectifies this issue and, for fine-tuning the strength of any of the preset white balance settings, ±3 strength adjustments are available.

Photographers who require even more control over the white balance will be pleased to hear that the NEX-5 features both a custom white balance setting and the ability to manually set the white balance by setting the colour temperature and magenta/green colour level.

In early Sony Alpha cameras, the only way Adobe RGB could be selected was via the Creative Style options. Like the latest Alpha DSLRs, the NEX-5 has the option of choosing between sRGB and Adobe RGB colour spaces separately from the Creative Style options. This means that any one of the six different Creative Styles can be selected independently of whether the camera is in the sRGB or Adobe RGB colour space.

Despite there being six Creative Styles, including black & white, portrait and vivid, there is no custom settings that can be saved. However, each of the six Creative Styles can have its contrast, saturation and sharpness adjusted to suit your particular taste.

As well as the standard 3:2 image ratio, the NEX-5 can capture 16:9 ratio images, which takes full advantage of the camera's widescreen LCD

8/10

METERING

Like the AWB mode, the camera's exposure will mostly be set using the NEX-5's 49-zone, multi-segment metering setting. In almost every situation in which I used the multi-segment metering mode, the NEX-5 produced well-exposed images that are suitable for printing or displaying straight from the camera.

When photographing landscapes in overcast conditions the NEX-5 exposes for the foreground, lightening it enough to see details but stopping short of doing it so much that skies become completely blown out.

While the exposures from multi-segment metering mode are very good, there is always going to

FEATURES IN USE SWEEP PANORAMA

ORIGINALLY a feature found in Sony's Cyber-shot DSC-HX1 camera, the NEX-5 features Sweep Panorama. This allows panoramic images to be created by simply moving the camera in a sweeping motion across a scene.

The NEX-5 takes a series of images and then aligns and stitches them together to create a panorama of up to 12,416x1,856 pixels in size. The angle of view also varies, but using the 16mm pancake lens, a panorama of up to 226° can be created.

Although the Sweep Panorama feature does occasionally make the odd mistake, it generally works extremely well, with no visible marks where the images have been stitched together.

For the NEX-system, Sony has taken the Sweep Panorama mode to the next level and it is now possible to capture panoramic images in 3D. As the camera pans and takes images, it records separate left- and right-eye images. A video file of the still panoramic image can be created that will show a 3D image when viewed through suitable glasses on a Sony Bravia 3D television.

The feature is not currently enabled in the NEX-3 or NEX-5, but this will be remedied via a firmware upgrade shortly after the camera becomes available. I was fortunate to see a sneak preview of the 3D Sweep Panorama feature at the launch of the NEX-5 and was very impressed.

Viewing a 3D panoramic image sweeping from left to right on a large TV added a new dimension to viewing such images. While it won't change the way we view most images, it will certainly make showing friends and family our holiday pictures a more satisfying experience.

be some compromise in scenes of particularly high contrast. In these situations the NEX-5 tends to sacrifice highlight detail to make sure that midtones are correctly exposed. If the camera hasn't produced the desired exposure, then thankfully the exposure compensation setting is one of the few features that is quite rightly deemed worthy of its own shortcut button. However, there is a catch. Exposure compensation can only be applied in P, A, S and M exposure modes, and not when using any of the NEX-5's scene or iAuto modes.

For those wanting to use the NEX-5 as a point-and-shoot camera, its Intelligent Auto (iAuto) feature is extremely handy. It works by identifying certain characteristics of a scene and then adjusting the exposure and colour settings accordingly. For example, if it detects a face in a scene it will switch to portrait mode and face detection will be used for focusing. Similarly, it can recognise a backlit scene and automatically adjust the exposure for this.

To get the best possible exposures in scenes that are more difficult to meter, centreweighted and spot metering modes are also available.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With a maximum ISO sensitivity of 12,800, the Sony NEX-5 has the highest sensitivity of any MSC that is currently available.

At the camera's lowest sensitivity of ISO 200 there is no noticeable colour or luminance noise, although the raw files do display slight signs of coloured moiré patterning. This colour patterning is only noticeable in very fine areas and can be easily removed by applying a colour noise filter to the image.

In terms of resolution the NEX-5 performs as well as most DSLR cameras, reaching 24 on our resolution chart. However, I would have expected it to be a little higher given its 14.3-million-pixel sensor.

Where the 14.3 million pixels seem to come in to their own is at higher ISO sensitivities. Even at ISO 3200, the NEX-5 still reaches 20 on our test chart. At this sensitivity JPEG files show minimal colour noise, although there is a slight speckled effect from luminance noise.

At the maximum ISO 12,800 sensitivity, images look surprisingly good. Viewed at 100% they have a slightly smudged appearance and detail is lost, but the noise reduction has done a good job of keeping colour noise to a minimum.

As most people won't use the extreme ISO settings and will rarely be printing images larger than A4 in size, the NEX-5 produces good photographs.

Unfortunately, the small flange back and wideangle focal length of the 18-55mm lens has introduced distortion and a slight softening of detail towards the edges of images. Chromatic aberrations are also sometimes

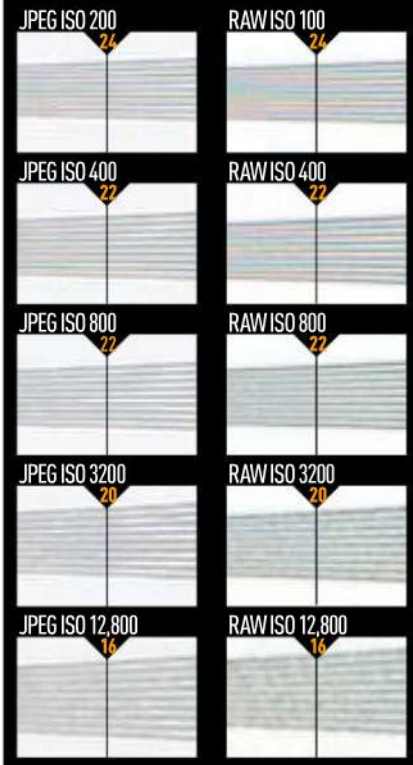
Facts & figures

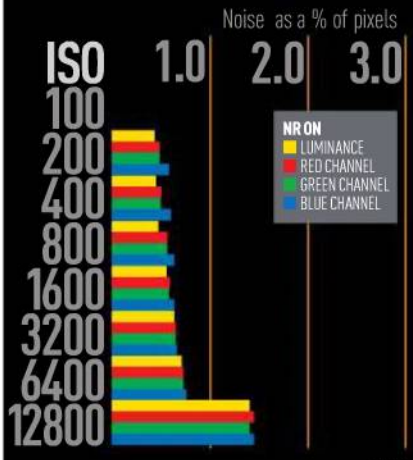
RRP	£594.99 (18-55mm kit lens)
Sensor	APS-C-size CMOS sensor with 14.2 million effective pixels
Output size	4592x3056 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
Max file size	Approx 15MB raw, 7MB JPEG (high quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/4000sec in 1/3 steps plus B
Max flash sync	1/160sec
ISO	ISO 200-12,800 in 1EV steps
Exposure modes	PASM, iAuto, 8 scene modes
Metering system	49-zone multi, centreweighted, spot
Exposure comp	±2EV in 1/3EV steps
Exposure bracketing	±0.7EV over 3 exposures in 1/3 or 2/3EV steps
White balance	Auto, 6 presets, plus custom and Kelvin settings
White balance bracket	No
Drive mode	2.3fps for 14 JPEG or 7 raw images, 7fps for 7 images in Speed Priority mode
LCD	3in widescreen TFT LCD screen with 921,600 dots
Viewfinder type	N/A (optional optical viewfinder for 16mm lens)
Field of view	N/A
Dioptre adjustment	N/A
Focusing modes	Auto, manual, DMF, face detection
AF points	25 automatically selectable points, 187 selectable single points
DoF preview	Yes
PC socket	No
Built-in flash	No, external supplied – GN 7m @ ISO 100
Cable release	No, optional infrared remote
Memory card	SD/SDHC/SDXC/Memory Stick Pro Duo
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	229g (without battery or card/s)
Dimensions	110.8x58.8x38.2mm

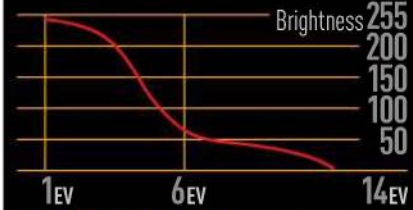
SONY UK, The Heights, Brooklands, Weybridge, Surrey KT13 0XL. Tel: 01932 816 000.
www.sony.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.







UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

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FOCAL POINTS

Accessory port
There are currently three accessories that can be used with the port: the flash, the Sony ECM-SST1 external microphone and an optical viewfinder that is available for use with the 16mm lens

Flash
A small flash comes supplied with the NEX-5 and attaches to the accessory port on top of the camera. While this helps to keep the size of the camera to a minimum, it can be fiddly and take a few seconds to attach it

Direct video record
This button can be used to start and stop video capture

Jog dial
Similar to the dial found on professional Canon EOS cameras, the rear dial can be used to quickly cycle through settings

Camera shown actual size

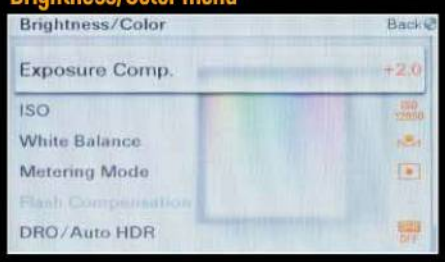
Software
Included with the Sony NEX-5 is Sony Image Data Converter SR and Image Data Lightbox SR. These two pieces of software allow you to organise and edit both JPEGs and raw files.

Lenses
There are currently three Alpha E-mount lenses for the NEX system: an 18-55mm f/3.5-5.6 OSS, a 16mm f/2.8 pancake and an 18-200mm f/3.5-6.3 OSS. All three lenses are finished with a brushed aluminium surface and cost around £270, £220 and £690 respectively.

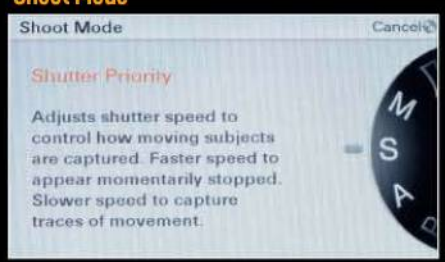
Lens adapters
Two lens adapters are available that attach to a bayonet mount on the end of the 16mm pancake lens. They are the VCL-ECU1 Ultra Wide Angle converter and the VCL-ECF1 Fisheye lens converter.

Anti-dust system
The NEX-5 is fitted with an anti-dust system that vibrates the low-pass filter, which is fitted in front of the sensor. This takes place each time the camera is turned off and is designed to dislodge dust particles from the filter so they don't appear in images.

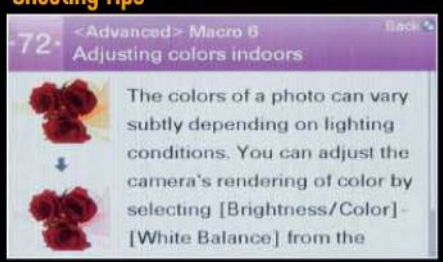
Brightness/Color menu

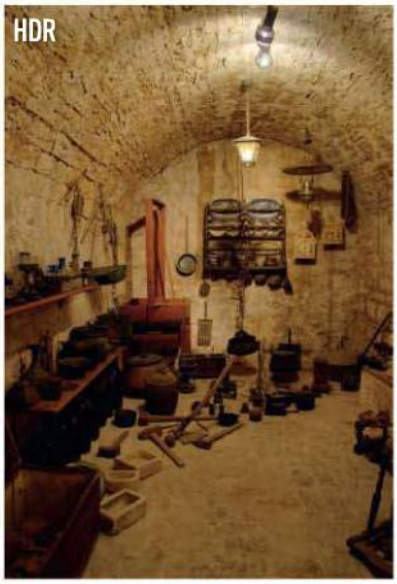


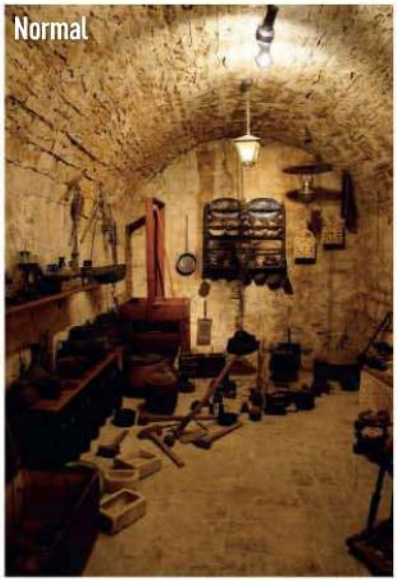
Shoot Mode



Shooting Tips







When shooting in the NEX-5's HDR mode, three different exposures are taken: one for highlights, one for the shadows and one normal exposure. These are blended together to form a single HDR image

noticeable. However, the biggest worry is the distortion, which gives the impression that objects are being slightly pulled towards the corners.

28/30

AUTOFOCUS

Like other mirrorless camera systems, the NEX-5 is reliant on contrast-detection autofocus. Although slower than the phase-detection focusing found in DSLRs, the contrast-detection system performs well in most situations, and while the NEX-5's focusing isn't as snappy as that on a DSLR, it is comparable to the AF speed of other micro-system cameras.

In bright conditions the NEX-5 has no trouble focusing, but it is a little more fidgety in low light. In extremely low light, a built-in AF illuminator emits a red beam to help focus the lens.

There are three main AF modes: Flexible Spot, Multi and Centre. Flexible Spot allows for one of 187 AF points to be selected, while Multi automatically decides the focus points for you, and Centre focuses in the centre of the scene. Face detection is also available, which identifies and tracks faces and prioritises focus on them.

As well as having standard AF and manual focus, the NEX-5 also has a very useful Direct Manual Focus (DMF) mode. In this setting the camera will autofocus as normal, but turning the lens focusing barrel switches the camera to manual focus. When in manual focus a 7x magnification view is displayed on the rear screen, which allows for very precise focusing to take place.

Although not the fastest MSC we have seen (so far that title goes to the Panasonic Lumix DMC-G2), there are some interesting focusing features in the NEX-5. The AF illuminator will prove extremely useful for many photographers, and the DMF mode is great for fine-tuning focus for landscape and macro photography.

7/10

LCD, VIEWFINDER, LIVE VIEW AND VIDEO

With 921,000 dots, the 3in widescreen LCD is on a par with the screens of Sony's Alpha DSLRs. It also borrows the tilting action of the Alpha 380 and 550 screens, which allows it to tilt up almost 90° and down by nearly 45°.

I suspect that many enthusiast photographers will be disappointed that the camera has no built-in viewfinder. An optical viewfinder, the FDA-SV1, is available for use with the 16mm lens, although its high-quality design commands a price of £159.99. At the launch of the camera I was told there were no confirmed plans to release an EVF.

One of the strongest features of the NEX-5 is its video capability. Video is captured in 1080i (1920x1080-pixel interlaced resolution) and is saved in the full AVCHD codec. Sound is recorded in stereo via two microphones on the top of the camera. These microphones do pick up the sound of the lens zooming, but I could not hear the lens focusing. An external microphone, the Sony ECM-SST1, can be fitted to the accessory port of the NEX-5 and costs £99.99. As it sits further away from the lens, it should not pick up the sounds of the zoom.

Video quality itself is very good, with image wobble kept to an absolute minimum when panning. In fact, when panning I had to wobble the camera quite vigorously before vertical lines began to tilt.

7/10

DYNAMIC RANGE

Our dynamic range test shows that the Sony NEX-5 has an impressive dynamic range of 12.5EV. This is slightly better than many current DSLRs, which have a range of around 11.5-12EV.

8/10

Competition

Samsung NX10
TESTED 3 APRIL 2010

Olympus Pen E-PL1
TESTED 10 APRIL 2010

THERE are now four companies vying for our attention in the micro-system camera market: Olympus, Panasonic, Samsung and Sony. Of these, the Micro Four Thirds system cameras produced by Olympus and Panasonic are the most established, with the Olympus Pen E-PL1 probably the most direct competition in terms of size and price.

Samsung's NX10 has proved itself quite a capable little camera, with a simple menu system and excellent handling. Although it looks more like a DSLR in design, its price, size and simplicity may suit someone looking for a little bit more than a compact camera.

Verdict

AT FIRST glance it is difficult to know what to make of the NEX-5. Its unconventional looks make it seem something of a novelty, but it is actually an extremely powerful camera.

Compact camera users should find it much easier to use than a DSLR. However, I think Sony has missed a trick by not including a function button that would help speed up the use of the camera for existing DSLR users.

Although the lack of an optional EVF seems like an oversight, I didn't actually miss having one, although I will admit that I did hold the camera to my eye a couple of times while testing it.

I am excited to see exactly where Sony will take the NEX system. A video camera that uses E-mount lenses is already in the pipeline, but I wonder if we will see a slightly larger NEX camera aimed at more advanced photographers.

For now, the NEX-5 is the smallest micro-system camera available and is perfect for those looking to upgrade from a compact digital camera, or experienced photographers who want something smaller with which to point and shoot. As a replacement or substitute for a DSLR, enthusiast photographers may find it a little frustrating, but the NEX-5 is capable of great things.

Amateur Photographer
Tested as Micro-system camera
Rated Very good
83%

FEATURES	9/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	28/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	7/10
LCD/VIEWFINDER	7/10

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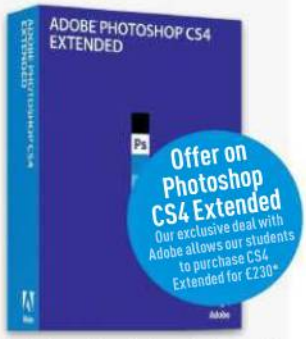

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SUMMER

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'Chateau General Tombola', a Limousin bull with its owner, Pedro Cisneros, Argentina, c1995

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Amateur Photographer's...

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Yann Arthus-Bertrand

1946-present

Yann Arthus-Bertrand uses his stunning photographs to argue the case for action on the environment. **David Clark** looks at his life and career to date

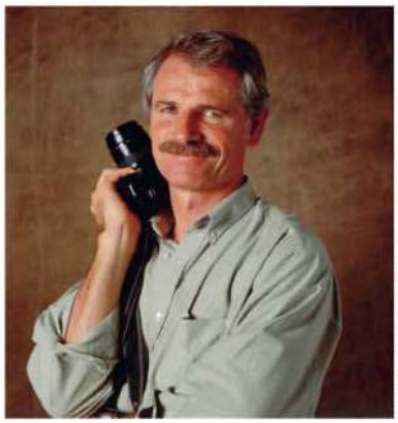
FRENCH photographer Yann Arthus-Bertrand is renowned for the breathtaking aerial images in his bestselling book *The Earth from the Air*, and for his penetrating portraits of people and animals. His mission, in this diverse range of work, is to highlight the interdependence of all forms of life on Earth and, in turn, our reliance on the planet's fragile ecosystem for our future survival.

Arthus-Bertrand didn't start out in life with ambitions for a photographic career. He was born into a prosperous Parisian family that had been established in the jewellery business since the 19th century and which still thrives today. Yann decided against joining the family firm and instead began his professional life as an assistant film director and actor. He appeared in films including the French thriller *Tell Me Whom to Kill* (1965). However, his love of nature led him to abandon his film work to become the manager of a French nature reserve in 1967.

In 1976, Arthus-Bertrand moved to Kenya with his wife. This trip had a profound effect on his life. While carrying out a three-year study of a pride of lions, he began using a camera to record his experiences. He later said, 'It was really through this in-depth work that I discovered the importance of photography, that it could tell a story and explain things it was impossible to convey through writing.'

To finance his work, he learned how to pilot a hot-air balloon and flew groups of tourists over the Masai Mara National Reserve. In doing so, he discovered the fascinating insights that can be gained by using an aerial perspective.

When he returned to France, he began working as a photojournalist specialising in adventure, sports and nature. He published his first book, *Lions*, in 1983. From the mid-1980s to the '90s, he produced many more books, including aerial photography books on France, Kenya and Egypt. During this period he also began his series of books on different animal species, including dogs, cats and, later, farm animals and horses. They were either photographed in the studio or outside using canvas backdrops.



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In 1990, Arthus-Bertrand founded Altitude, the world's first photographic agency to specialise in aerial photography. Meanwhile, his own aerial photography became focused on the damage being done to the planet after the Rio Earth Summit in 1992. The summit's conclusions changed his life completely. 'I heard for the first time words like sustainability, global warming, environment and fair trade,' he told me in 2009. 'I clearly understood then what was at stake and it has guided me since. My work is meant to convince people we can no longer live like this.'

In 1994, he began working on an ambitious and unique project to photograph sites around the world from the air. At first, he found it difficult to get agreement from potential business partners to help pay for it. However, he eventually received the necessary financial backing and UNESCO arranged the authorisation for him to fly over countries that were difficult to access. Finally, free film and processing were offered by Fujifilm.

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Moroccan carpets dry in the sun, near Marrakesh, Morocco, c1993

'I'm not interested in a beautiful image for its own sake. It has to make people think. I try to give my work meaning'

Arthus-Bertrand began to photograph locations worldwide, using helicopters and light aircraft, at altitudes ranging from 20m to 2,000m above the Earth's surface. The project took five years to complete.

The Earth from Above project has been an extraordinary success. Since the first public showing of these aerial images in 2000, the free travelling exhibition has been seen by more than 100 million visitors worldwide. To date, Arthus-Bertrand has shot over 500,000 photographs in 150 countries, and the books generated by the project have sold more than three million copies.

Although these images have beauty, a unique perspective and huge scale, they contain a serious message about humankind's impact on the planet. 'Aerial photography can uncover a lot of information,' Arthus-Bertrand wrote in *The Guardian* in 2007. 'You see how people live, if they're rich or poor. You also see how they travel around, and what they eat. So saying that I shoot landscapes is somewhat simplistic. Shooting a landscape is like shooting a face: there's always a story behind what at first just appears to be pretty.'

In recent years, Arthus-Bertrand has initiated a number of major projects, including the founding of www.goodplanet.org, which aims to 'raise public awareness of environmental protection and to bring concrete solutions to the Earth's ecological crisis.' Last year, his film *Home* was released, which explored the Earth from an aerial perspective and featured footage from more than 50 countries.

Now aged 64, Arthus-Bertrand continues to work at a great pace, driven by his belief that the planet is heading towards disaster if we do not act to save it. He believes that the time for simply worrying about the future has passed, and that it is now, in his words, 'too late to be pessimistic.'

In an interview for UNESCO in 2009, he stated the philosophy behind his work. 'I didn't become an ecologist by accident,' he said. 'It happened gradually, over time, by working. And today I'm an activist doing my best to be convincing. I do what I know how to do, which is to make beautiful images, and I enjoy it. But I'm not interested in a beautiful image for its own sake. It has to make people think. I try to give my work meaning.' AP

BOOKS

Arthus-Bertrand has produced more than 80 books. Those currently available include *The Earth from the Air* and *Horses*, both of which are published by Thames & Hudson. Interesting insights into Arthus-Bertrand's career as a whole can be found in *Yann Arthus-Bertrand: Being a Photographer*, published by Abrams in 2004.

WEBSITES

Arthus-Bertrand's official website is www.yannarthusbertrand.org. It offers a comprehensive overview of his work and features a range of aerial images as well as his other projects. It also includes behind-the-scenes information and biographical material.

Biography

1946
Born on 13 March in Paris

1967
Becomes the manager of a French nature reserve

1976
Moves to Kenya to carry out a three-year study of a pride of lions

1981
Publishes his first book, *Lions*

1988
Publishes his first book of aerial photographs, *L'Ile de France vue du Ciel*

1991
Creates Altitude, the first photographic agency to specialise in aerial photography

1994
Begins working on his ambitious Earth From Above project

2000
Paris hosts the first exhibition of Earth from Above photographs

2005
Launches www.goodplanet.org, a non-profit organisation aimed at promoting sustainable development awareness

2006
Awarded the Légion d'honneur for his photographic achievements related to the environment

2009
Home is released as a movie and DVD, and his project 6 Billion Others is published. The latter consists of 5,000 interviews conducted in 75 countries in which people were asked 'questions that help us to find out what separates and what unites us'

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Ask AP

Let the AP team answer your photographic queries

DEGREES OF RESISTANCE

Q When a camera is described as being weather resistant, what does that mean? Manufacturers often sell cameras stating how many weather seals it has, but how does the consumer know when to use the camera and when not to? And how much water, sand or dust will it resist? Would it protect the camera from a downpour or even an accidental dunk in the sea? If watchmakers can specify the level of water resistance for a watch, why do the likes of Canon and Nikon have such trouble? **Jason Chalk**

A In reality, a camera's degree of water resistance varies from model to model, and will almost certainly not approach that of a digital watch unless it has been specifically designed for this purpose. A spokesperson for Canon UK told us that the problem is a fairly obvious one: 'The difficulty is that hole on the front of the camera! Final weather proofing is very dependent on the lens in use: is it a Canon L-series optic or an EF-S lens? It's also very hard to standardise rainfall, because what is described as light rain in the typhoon season is heavy rain in southern Europe.'

From bitter personal experience I can tell you that the type of water resistance you find on any normal camera will not protect it from a dip in the sea, no matter how brief. **Ian Farrell**

If you want to ensure that your camera and lens stays dry, use a weatherproof case such as this one from Aquapac

DEAL OR NO DEAL

Q A shop owner who lives just a few miles away wants to print his own postcards to sell in his shop and has asked me to provide the photographs. How much should I charge? Alternatively, should I just ask for a share of the profits? **David Tucker**

A 'How much should I charge?' is one of the most frequently asked questions by those going into professional photography. Unfortunately, it is not an easy question to answer as a lot depends on the field of photography you are working in. Image sales to postcard companies are, sadly, at the low end of the scale. Looking through the *Freelance Photographer's Market Handbook* (published by the Bureau of Freelance Photographers at £14.95), rates peak at a giddy £60 per image, or more often are negotiable. Given that you are working with a local shopkeeper rather that a commercial postcard publisher, you may want to reduce the price a bit.

I recommend asking what your client's budget is and working from there (which is always a good tactic when negotiating price). In your negotiations, you could perhaps ask how many cards are in the print run and work out how much you'd get from a cut of the profits. You want more than you'd get for an outright sale because you won't be getting the money all in one go. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

PROCESSING OLD REELS

Q I have obtained several reels of Kodak 16mm film that I believe are 50ft (15.2 metres) long. Can you recommend a suitable telecine service for 16mm film? **Robin Flegg**

A Try contacting Old Film Processing (www.oldfilmprocessing.com) on 01895 674 000. They will process a 50ft reel of cine film for about £40, and transfer it to DVD for an extra £6.30. **Ian Farrell**

LARGE PRINTS WANTED

Q Do you know of anywhere I can get my photographs printed up to A3 and A2 size to a very high standard in Eastbourne, East Sussex? I have only come across places that produce run-of-the-mill prints.
Jerry Davison-Trickett

FROM THE AP FORUM

Flashgun wedding

Rylinho asks Can anyone advise about taking photos inside during a wedding reception? I can manage to get some decent shots of the wedding preamble, the service and the outside bits, but as soon as I get inside and get the flashgun on the camera I get some horrid

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A If you don't mind travelling to Brighton, you could try The Vault (www.thevaultimaging.co.uk) or Spectrum Photographic (www.spectrumphoto.co.uk). Both of these professional photo labs will print to large sizes and accept images by online file transfer. Alternatively, if you don't mind doing the whole thing remotely, try The Print Space in East London (www.theprintspace.co.uk). **Ian Farrell**

FLASH COMPATIBILITY

Q Could you tell me whether I can still use my Courtney Solarflash 2500 and 1000 studio flash heads on my new Canon EOS-5D Mark II camera? I have heard that the high trigger voltages of older studio flash units will damage circuits of digital SLRs so I cannot afford to experiment! **Tony Evans**

A You are quite right, Tony. This can be an issue when old flash heads are combined with newer cameras. The trigger voltages used by these flashes can be high enough to damage the delicate circuitry in your DSLR. The Canon EOS-5D Mark II user manual advises that you shouldn't directly connect the camera to units that use a trigger voltage of more than 250V. The Courtney units you mention trigger using 18V so you should be fine, but if you want to make sure we recommend using a wireless trigger to eliminate the risk. Some PocketWizards (£329) or Elinchrom's Skyport Universal (£128) are good options. Visit the Flash Centre at www.theflashcentre.com or call 0207 837 5649. **Ian Farrell**

f/AQ

When do you need a model-release form?

If you are shooting pictures of people and want to sell those pictures afterwards, you should ask the model(s) to sign a model-release form. A model-release form is an agreement between you and the person you have photographed that says you can use the images commercially.

For these purposes, 'commercially' can be defined as advertising or promotional use, or anything that endorses a brand, service or product. Model releases are not required when photographs are used editorially, such as to support a story in a magazine or newspaper. It follows, then, that if you are selling images via a stock library, you are cutting off a large proportion of potential sales by not model releasing your photography.

Model releases are required for commercial use when a person can be recognised in an image, including team-sports pictures, crowd scenes and even when the whole body is not visible. If there is more than one person in the shot, you'll need more than one model release form.

You can download a model-release form from a number of places on the internet, but the image library Alamy (www.alamy.com) supplies one designed for stock photography. Your signed forms should be saved (perhaps scanned and saved electronically), and filed according to the pictures they refer to. A parent or guardian should sign for those under the age of 16. **Ian Farrell**

results that don't flatter anyone. I use a Sony Alpha camera with a Jessops flash.

PeteRob replies It may look a bit silly, but a piece of white card taped to protrude a couple of inches above the flash head, with the flash head angled up at 45° (or even 90° if there is a low and white enough ceiling for bounce) can throw enough light forward for portraits. Some flashes have a pull-out reflector that does this.

Glassman replies Direct flash is harsh, and wedding venues often do not have a lot of other lighting to soften the effect. Some wedding professionals use a balloon-shaped diffuser. These soften well, but if you are there on a social basis it makes the camera unwieldy. The other problem is that the bride's white dress is sensitive to exposure. On the day, try bracketing the exposures and hope.

Ian Farrell replies You are seeing the effect of a single, front-on, undiffused light source here. You won't get any of the atmosphere produced by the ambient light in the church if you are swamping it with on-camera flash. Even diffusing it won't help reproduce this. Try upping the ISO sensitivity and using a wide-aperture lens to let some of that lovely ambient light in.

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In next week's AP

On sale Tuesday 8 June

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TECHNIQUE

STREET AND TRAVEL PHOTOGRAPHY SPECIAL

READER MASTERCLASS

Brett Harkness shows three AP readers how to take brilliant street photographs in the historic market town of Newark in Nottinghamshire

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AP CHALLENGE

STREET PHOTO CHALLENGE

Find out how the **AP technical team** got on when they each set out with a different focal-length lens in their street photo challenge

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TECHNIQUE

TOURIST TAKE AWAY

We explain how to remove unwanted tourists from your travel images

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FEATURES

TRAVELLER'S CHECKS

Lee Frost describes the art of taking a good travel image

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

How to... Get creative with blur

Escalating sensitivity levels, fast shutter speeds and high continuous shooting rates seem to have given us an obsession with capturing sharp, detailed images, but as **Angela Nicholson** explains, a bit of creative blur can do wonders for your photography

THANKS to the skill of professional sports photographers and their impressively well-specified cameras, we are able to enjoy just about every step of Jamaican athlete Usain Bolt's incredible 100-metre sprints over breakfast in our daily newspapers. The muscles of his legs, which work far too effectively for us to see in real time, bulge imposingly, indicating the level of effort and training involved in his achievements. Like the high-speed shots of an exploding balloon, these images are interesting because they show us something we cannot see with our eyes alone. And, with ever-increasing sensitivity levels and shutter speeds extending up to 1/8000sec, even the fastest movement can be frozen provided there's enough light.

In our pursuit of razor-sharp images, it's easy to forget the creative potential of a bit of blur. There are many instances where using a long shutter speed to capture a moving subject can convey the atmosphere of a scene in a way that a fast shutter speed never can. A very short exposure of a field of barley being buffeted by the wind produces an image in which the stems look bent and distorted. We can see that it is windy, but the image doesn't communicate the feeling or impression of the breeze whirling through the crop. Using a long exposure with the camera held firmly on a tripod, however, allows the barley's movement to be recorded as a soft, silky blur, turning the field into a green shimmer.

Even if a subject isn't moving, images can sometimes be made much more attractive and evocative by introducing a bit of blur through camera movement. When we walk though a woodland, for instance, our eyes are constantly moving and we don't see each scene as a series of still images. We see some parts only fleetingly in our peripheral vision as we walk past, and other areas are blurred by a turn of the head. A long exposure, accompanied by a bit of appropriate camera movement, can capture all this and rekindle the emotions we experience during a springtime woodland stroll.

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This is a 4sec handheld exposure taken while tipping a Canon EOS 5D Mark II vertically. A Hoya ND X400 filter was used on the lens to achieve the shutter speed

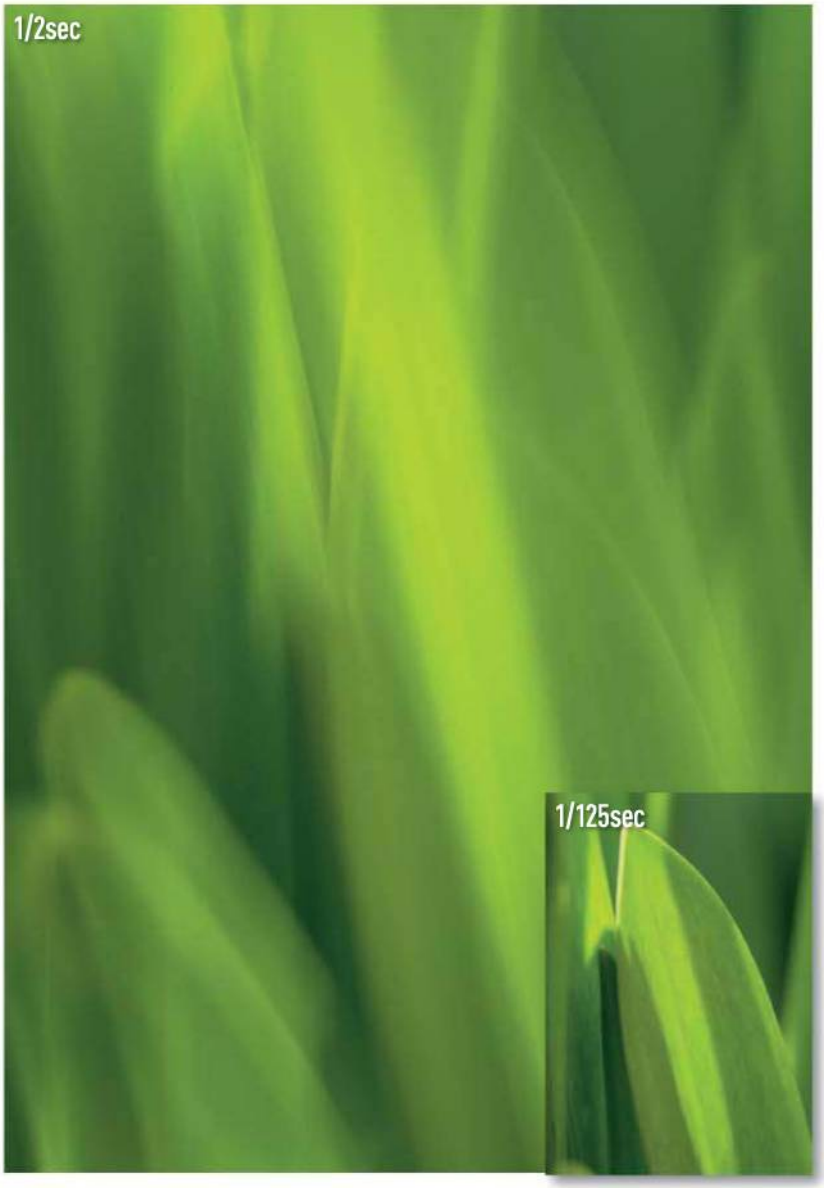
SHOOTING

UNLESS your eye is at the eyepiece, it's important to cover the viewfinder during very long exposures as stray light can enter the camera through it and confuse the lightmeter. It can also cause an overexposed rectangle to appear on the image. Olympus DSLRs have a built-in viewfinder shield that can be flipped into place, while other cameras come supplied with a viewfinder cover. If your camera doesn't have either of these, a piece of cloth or even a jacket can be laid over the camera or you can hold a hand over the viewfinder.

Even when making comparatively short exposures of just a second or two and with the camera held to my eye, I find it helpful to set the camera to its self-timer mode (preferably with a short delay of 2secs). It's easier to keep any camera movements smooth when the press of the shutter release isn't followed immediately by the shutter opening. It's also one of the few times where the audible signal is useful, as the beep counts down to the exposure and gives you time to steady yourself. On a few occasions I have introduced blur by moving a branch or a few leaves in front of the camera and this meant triggering the camera using a wireless remote. Although I was unable to hear the shutter firing I could usually hear the countdown beep that let me know the exposure was about to begin.

Natural movement created by the wind often requires an exposure of a minute or more to register as a smooth blur. Digital cameras offer an advantage with this kind of hit-and-miss shooting as the results can be inspected on the LCD screen. Check the exposure after the first shot and use the magnified view to examine the amount of blur. If more blur is required, close down the aperture by 1 stop and double the exposure time. Alternatively, keep the aperture constant and attach another ND filter to the lens to enable the shutter time to be increased.

When introducing blur by moving the camera I find it's usually best to limit the exposure to 4secs or less. When adding vertical blur to an image of a woodland, for instance, I hold the camera to my eye with the camera pressed against my face for extra support, and I keep both eyes open so I can see around the camera to judge the changing composition during the exposure even though the viewfinder is black. As the self-timer beeps reach their crescendo to indicate the shutter is about to open, I start to move the camera. My best results have usually been when I made one slow, steady movement rather than moving the camera back and forth, but there are no rules and experimentation is the key.



PANNING

PANNING is a great way of introducing a bit of creative blur with a moving subject and it's often a better way of conveying a sense of activity than when the movement is completely frozen. The basic principle is simple: select a shutter speed that is slower than is needed to freeze the subject and follow the target in the viewfinder as it progresses around the scene. The aim is to move, or pan, the camera at the same speed as the subject so that it is recorded sharply while the background is blurred. Selecting the correct shutter speed takes practice and depends on the speed at which the subject is moving as well as the amount of blur you want, although 1/60sec is often a good starting point.

subscribe 0845 676 7778

USING FILTERS

Hoya's ND X400 cuts out 9EV of light

AT THIS time of year, when the sun is high in the sky, there's usually too much light around to allow very long exposures during the day even with the lowest sensitivity setting selected or the slowest film loaded. Solid neutral density (ND) filters provide a simple solution by reducing the amount of light that reaches the film or sensor.

The most common ND filters remove only 1, 2 or 3EV of light, but they can be stacked together to combine their light-reducing power. A better option is to use a denser filter such as Hoya's ND X400 or Lee Filters' Big Stopper. The Hoya ND X400 is a circular screw-in filter available in a range of sizes that extends the exposure time by 9EV. Meanwhile, Lee Filters' Big Stopper is a square filter that is compatible with the company's 100mm holder system. It has a foam strip around its perimeter to create a seal against the filter holder to prevent stray light from entering the lens. It reduces the amount of light reaching the film or sensor by 10EV. Therefore, a 1/60sec exposure becomes an 8sec exposure and a 1sec exposure is extended to 8mins.

As the Hoya ND X400 and Lee Filters' Big Stopper are very dark filters, there are a few things you must do before they are mounted on the lens – unless you are shooting in very bright light. First, if the camera is fixed on a tripod so that it stays stationary while the subject moves, the image must be composed and the lens focused. The focusing can be done automatically, but make sure that the camera is set to manual focus before pressing the shutter release to take the shot, otherwise the camera will attempt and fail to focus once the filter is in place. It is sometimes possible to compose images using Live View with the filter in place, but it depends upon the brightness of the scene. I found it worked fine on a sunny day in a glass-roofed railway station and outdoors, but it was less reliable in a shady woodland.

As well as obscuring all but the brightest parts of the scene, these very dense ND filters often prevent the camera's metering system from functioning correctly, so a meter reading should be taken prior to the filter being attached. Simply extend the exposure by the correct number of stops. If the exposure is 30secs or less, most DSLRs can be used in manual mode with the camera regulating the timing, but longer exposures require a bulb exposure with the photographer keeping track of the time and closing the shutter at the appropriate point. A remote release like the Hähnel Giga T Pro (£79.99) is very handy because as well as allowing the shutter to be triggered wirelessly, it has a bulb exposure timer.

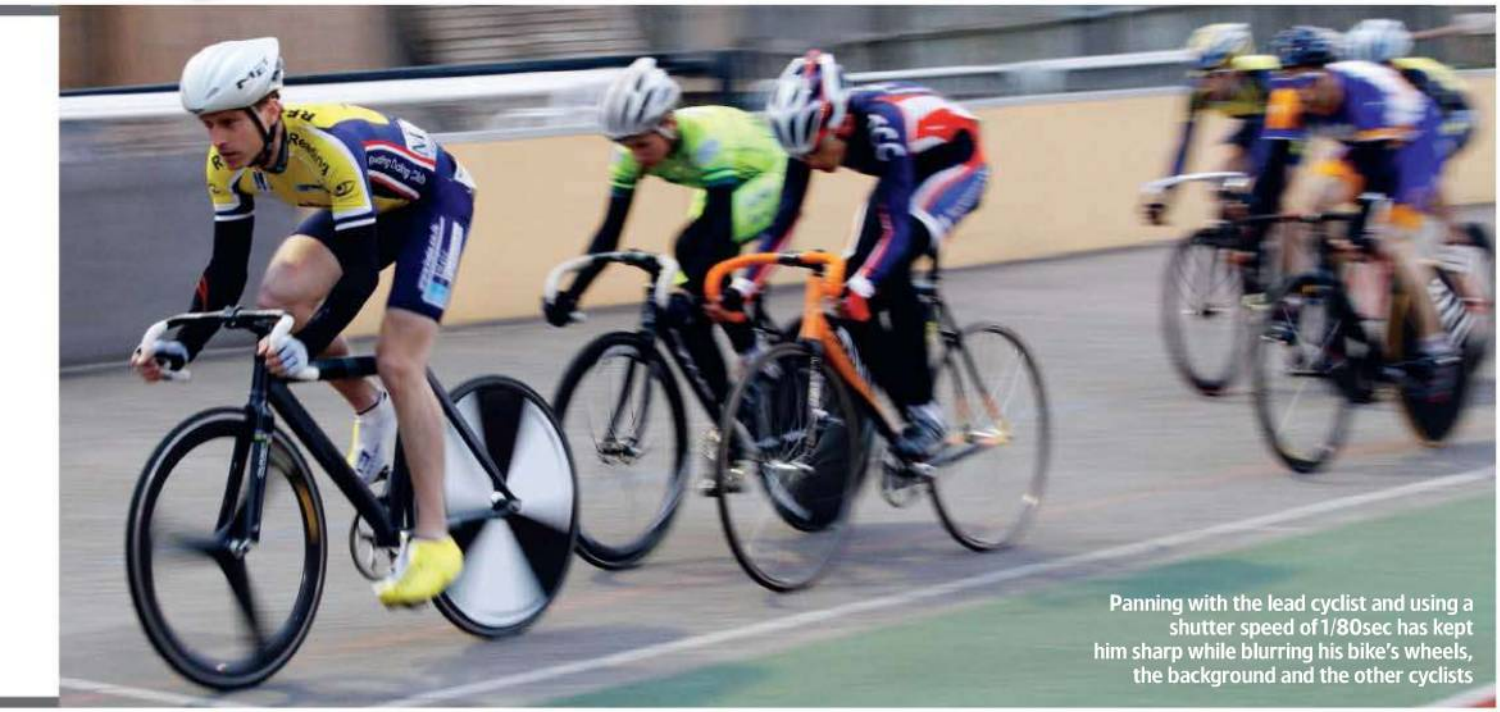
Although a round filter is a neat solution, it takes a little longer to fix it on and remove it from a lens, so a cumbersome square filter and holder can offer some advantage, especially if the lens needs to be focused frequently or several different scenes need to be composed.

Standard ND filters may not cut out enough light unless they are used together

FILTERS

Hoya ND X400 Available in filter sizes from 49-77mm (£66.17-£137.93). For more information visit www.intro2020.co.uk or call 01628 674 411.

Lee Filters Big Stopper A square glass (£94) filter that is compatible with the Lee Filters' 100mm filter holder system. For more information visit www.leefilters.com or call 01264 366 245.



Panning with the lead cyclist and using a shutter speed of 1/80sec has kept him sharp while blurring his bike's wheels, the background and the other cyclists

I used a Gorillapod Focus and ballhead to clamp a Canon EOS 5D Mark II to a railing to take this 2.5sec exposure

EXPOSURE

AT THE risk of sounding like Sybil Fawlty on *Mastermind* (specialist subject – stating the bleeding obvious), recording movement as a blur requires a longer exposure than freezing it. Generally, the slower the shutter speed, the greater the amount of blur, but this isn't universally true. With very long exposures an object can pass through the scene without it registering on the film or sensor because its effective exposure time (the time when it is one place) is such a small proportion of the time the shutter is actually open. When shooting the images for this article, for example, there were a couple of occasions when someone walked through the scene I was photographing, but they failed to register in the final image. At one time a man and his dog were visible in the scene for the entire two-minute exposure, but because he was constantly moving and progressed from the top to the bottom of the frame, he isn't in the image.

The shutter speed needs to be carefully selected bearing in mind the subject and the speed of any movement. A long exposure and lots of movement of a multi-coloured subject may result in a smudgy-grey image, so it's a case of trial and error. When shooting moving trees or crops, it may be necessary to open the shutter for a few minutes. However, when the camera is moved to introduce blur, a shorter exposure of just a second may be all that's needed.

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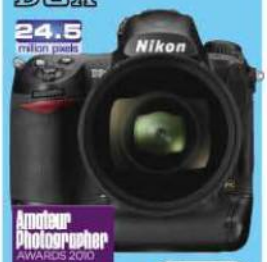

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Canon EOS 550D

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- iFCL Metering
- Full HD 1080p Movie
- External Mic Socket
- 3:2 Clear view LCD

18.0 million pixels

EOS 550D BODY ONLY	£633.99 or £26 mth
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EOS 50D

15.1 million pixels

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†Saving on 50D + 17-85mm IS

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EOS 7D

18.0 million pixels

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21.1 million pixels

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2009 AWARDS TIPA

What Digital Camera GOLD AWARD

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15.1 million pixels

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- 16.1 Megapixels
- 45 point AF
- 50-102,400 ISO
- Up to 121 JPEGs in one burst!

SAVE £1051 on RRP†

16.1 million pixels

EOS 1D MK IV BODY ONLY	£3728.99 RRP 4779.99

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EF-S 17-85mm f4.0-5.6 IS USM	£379.99
EF-S 17-55mm f2.8 IS USM	£799.99
EF-S 18-55mm IS	£147.89
NEW! EF-S 18-135mm f3.5-5.6 IS	£358.99
EF-S 18-200mm f3.5-5.6 IS	£438.99
EF 24-70mm f2.8L USM	£1024
EF 24-105mm f4L IS USM	£929.99
EF 28-135mm f3.5-5.6 IS USM	£371
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EF 70-300mm f4.5-5.6 DO IS USM	£1135.99
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RECOMMENDED

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Canon MULTIPLE FLASH SET UP

1 2 3 4 5 6

ON CAMERA ACCESSORIES:

1. TTL Hot Shoe Adaptor 3	£67.99
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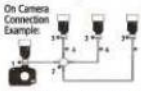
3. Off Camera Shoe Adaptor	£25.99
4. Connection Cord 0.6m length	£46.99



On Camera Connection Example:

OFF CAMERA ACCESSORIES:

5. Off Shoe Cord 3	£50
6. L Bracket SB-E2	£194.99

Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5E	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioESeries	CUP-EF	EW-100DBIII	EH-19L	IFC-450D4
	£119.00	£44.99	£29.35	£44.03	£89.00	£59.00	£12.87	£19.99	£19.99	£169	£19.99	£7.99	£6.49	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-5L	CA-PS400	CA 570	ACK E2	RS-80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame EB	Dioptrics	Eyecup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£699	£29.99
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB 570	RS80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame EB	Dioptrics	Eyecup EB	Focus Screen Ee-D,E	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£19.99	£36	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£29.99	£799.99	£29.99
Canon EOS 1D Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ec	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1Ds Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ec	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

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OLYMPUS E-SYSTEM E-450

10.0 million pixels

Olympus E-450

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OLYMPUS E-SYSTEM E-520

10.0 million pixels

Olympus E-520

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OLYMPUS E-SYSTEM E-620

12.3 million pixels

Olympus E-620

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OLYMPUS MICRO FourThirds E-P2

12.3 million pixels

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12.3 million pixels

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SONY α 450

14.2 million pixels

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SONY α 550

14.2 million pixels

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SONY α 900

24.6 million pixels

A900 BODY ONLY	£2099 or £85 mth

SONY NEX-3 / NEX-5

14.2 million pixels

NEW

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PENTAX K-x

12.4 million pixels

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PENTAX K-7

14.6 million pixels

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Panasonic LUMIX G10

12.1 million pixels

NEW

Panasonic Lumix G10

Features dual Full-time Live View for the LCD and the LVF (Live View Finder). The 3.0" LCD features 460,000-dot resolution intelligent LCD with wide-viewing angle. Also features HD movie recording to 720p at 30 fps.

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Panasonic LUMIX G2

12.1 million pixels

NEW

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G2 + 14-42mm	PRE-ORDER £599
G2 + 14-42mm + 45-200mm	PRE-ORDER £889

Panasonic LUMIX GF1

12.1 million pixels

Avail. in Red, Black or Silver – see our site!

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BOWENS INTERNATIONAL STUDIO LIGHTING

BOWENS Accessories - see website for our full range

GEMINI "Gemini ... one of the most popular studio flash systems in the world" Steve Aves

Gemini R Series

250R Head	£349	or £15mth
500R Head	£399	WAS £409
250/250 2 Head Kit	£799	or £33mth
500/500 2 Head Kit	£899	WAS £929
250/250 Travelpak Kit	£1329	or £54mth
500/500 Travelpak Kit	£1349	or £55mth
500/500/500 3 Hd Kit	£1449	or £59mth

Building on the considerable success of the Esprit Gemini range the Bowens Gemini R range has added many additional and new features unavailable on the original Gemini monolight system.

See Steve Aves 'Bowens Gemini R type' review on our website

Gemini PRO Series

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750 PRO Head	£569	or £24mth
500 PRO Twin Kit	£1199	or £49mth
750 PRO Twin Kit	£1369	or £56mth
500 PRO Travelpak Kit	£1649	or £67mth
750 PRO Travelpak Kit	£1799	or £73mth
500 PRO 3 Head Kit	£1849	or £75mth
750 PRO 3 Head Kit	£2099	or £85mth

Gemini Travel-Pak

Add versatility to your existing Bowens lighting kit with the restyled Travelpak.

Travel Pak including High Capacity Battery, Charger and 3m Cable £559

Travel Pak including Battery, Charger and 3m Cable £489

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New Features Include:
- 5 Stop Power Range
- Auto Power Dump
- Proportional Modelling Lamp Control

200/400 Kit	£529	
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400/400 Travelpak Kit	£939	
200 Head	£205	
400 Head	£259	
200/200 Kit	£479	
400/400 Kit	£559	

Ringlite Converter ONLY £279.99

pulsar Radio Trigger wire-free photography Pair only £229.99

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Rectangular	
60x80	£135
40x100	£160
80x100	£165
100x140	£234
Octobox	£369
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Hexagonal from	£305
Strips from	£275

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120" Wide-Angle	£45.97	
65" Maxilite	£50.99	
15" Snoot	£64.99	
75" Softlite	£105	
Grid Diffuser	£135	

Reflector Kits:	
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Fashion Beauty	£360
Effects	£229
Advanced	£450
Portrait	£389

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Trilite Kit £479.99
9-Lite £494.44

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Backlight	£29
Accessories:	
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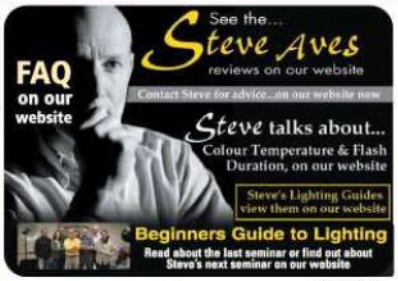

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2x Style RX Heads + 2x ClipLock Stands
2x 16cm Reflectors + 1x Snoot
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from £1299		£299

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2x clip-lock stands
1x Skyport transmitter
Cables Stand Bag & Case

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RANGER QUADRA RX

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NEW

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Q A Head	£287
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Complete Set S	£1493
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Stellar X

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COR755	£76
Background Cloths	
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Blue 2.4x2.7m	£36
Blue 2.7x7m	£94
Brown 2.4x2.7m	£36
Brown 2.7x7m	£94

Grey
Blue
Brown

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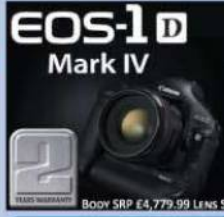

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Live View	✓	Card Type	SD

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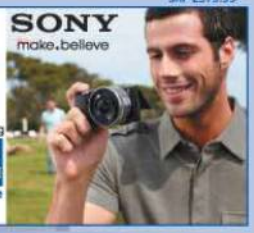

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T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** £69.99

Please call or check our website for further details

E&OE. Prices may be subject to change, but hopefully not!

Canon Compatibles

BCi3e Black 26ml	£2.99
BCi3e C/M/Y 15ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£5.99
CLi8 Black 15ml	£4.99
CLi8 B/C/M/Y 15ml	£4.99
CLi8 PC/PM 15ml	£4.99
PGi520 Black 19ml	£5.99
CLi521 B/C/M/Y/GY 9ml	£4.99
BCi10 Black (3 pack)	£4.99
BCi15 Black (2 pack)	£4.99
BCi15 Colour (2 pack)	£5.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BCi16 Colour (2 pack)	£21.99
BCi3e Black 26ml	£10.99
BCi3e C/M/Y 13ml	£9.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml NEW	£11.99
PG512 Black 15ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml NEW	£15.99
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KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
Series 5 Black (M4646)	£12.99

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No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.27 Black 24ml	£9.99
No.28 Colour 24ml	£12.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL Black 58ml	£9.99
No.88XL C/M/Y 17ml	£8.99
No.110 Colour 12ml	£10.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM 8ml	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£13.99
No.22 Colour 5ml	£15.99
No.38 PB/MB/GY 27ml	£26.99
No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£11.99
No.300 Colour 4ml	£13.99
No.336 Black 5ml	£13.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
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No.343 Colour 7ml	£18.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
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No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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Many more in stock!

Brother Compatibles

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LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

Brother originals also in stock!

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Smooth Pearl 290g, A4, 100	£29.95
Smooth Pearl 290g, A3, 25 sheets	£23.95
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Fine Art Baryta A4, 20	£26.95
William Turner A4, 20	£26.95
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German Etching A4, 20	£21.95
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8GB	Kingston Datatraveler	£18.99
16GB	Kingston Datatraveler	£32.99

Please check our website for the full range, and up-to-date pricing

Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

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Kenro MC5
2 cards, 8 AA batteries
£6.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-6L	for Canon	£9.99
NB-7L	for Canon	£9.99
BP-511	for Canon	£12.99
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NP20	for Casio	£9.99
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NP60	for Casio	£9.99
NP40	for Fuji	£9.99
NP45	for Fuji	£9.99
NP50	for Fuji	£9.99
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NP140	for Fuji	£12.99
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BD-1	for Sony	£19.99
BG-1	for Sony	£19.99
NP-FM500H	for Sony	£19.99

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Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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For **Canon** 350/400D:		£59.99
+1x NB-2L:	£68.99	+2x NB-2L: £77.99
For **Canon** 450/500/1000D:		£69.99
+1x LP-E6:	£81.99	+2x LP-E6: £93.99
For **Nikon** D40/D60:		£59.99
+1x EN-EL9:	£71.99	+2x EN-EL9: £83.99
For **Nikon** D80/D90:		£89.99
+1x EN-EL3E:	£104.99	+2x EN-EL3E: £119.99
For **Nikon** D300/D700:		£139.99
+1x EN-EL3E:	£154.99	+2x EN-EL3E: £169.99
For **Sony** A200/A350:		£69.99
+1x EN-EL3:	£88.99	+2x EN-EL3: £107.99

BATTERIES & CHARGERS

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

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AA	2450mAh Energizer	£8.99
AA	2650mAh Duracell	£7.99
AA	2850mAh Ansmann	£13.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

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Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

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2CR5	Energizer Lithium (1)	£3.99
CRV3	Energizer Lithium (1)	£5.99
LR44	Energizer Alkaline (2)	£1.99
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Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm	Adapter Ring	£4.99
52mm	Adapter Ring	£4.99
55mm	Adapter Ring	£4.99
58mm	Adapter Ring	£4.99
62mm	Adapter Ring	£4.99
67mm	Adapter Ring	£4.99
72mm	Adapter Ring	£4.99
77mm	Adapter Ring	£4.99
82mm	Adapter Ring	£4.99

P-Type Holders

Holder	Standard	£5.99
Holder	Wide Angle	£9.99
Hood	Modular	£9.99
Hood	Bellows	£34.99
A to P Type	Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing		£27.99
Infra Red	R72	£29.99
ND2		£8.99
ND4		£8.99
ND2	Soft Graduated	£10.99
ND2	Hard Graduated *NEW*	£10.99
ND4	Soft Graduated	£10.99
ND4	Hard Graduated *NEW*	£10.99
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Dark Blue	Graduated	£10.99
Cool Blue	Graduated	£10.99
Light Sunset	Graduated	£10.99
Dark Sunset	Graduated	£10.99
Light Tobacco	Graduated	£10.99
Dark Tobacco	Graduated	£10.99
Light Mauve	Graduated	£10.99
Dark Mauve	Graduated	£10.99
Light Red	Graduated	£10.99
Dark Red	Graduated	£10.99
Light Green	Graduated	£10.99
Dark Green	Graduated	£10.99
Light Yellow	Graduated	£10.99
Dark Yellow	Graduated	£10.99
Starburst	x4/6/8, each	£11.99
Close-Up	+1/2/4, each	£11.99
Fog	Light/Strong, each	£8.99
Diffuser	Light/Strong, each	£8.99
Spot	White/Clear, each	£8.99
80A, 80B, 80C,	each	£8.99
81A, 81B, 81C,	each	£8.99
82A, 82B, 82C,	each	£8.99
85A, 85B, 85C,	each	£8.99
Red, Orange,	each	£8.99
Yellow, Green,	each	£8.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £45.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ET-67	Canon 100/2.8 Macro	£9.99
ET-67B	Canon 60/2.8	£9.99
EW-60C	Canon 18-55 IS	£7.99
EW-73B	Canon 17-85 IS	£9.99
EW-78BII	Canon 28-135 IS	£9.99
EW-78D	Canon 18-200 IS	£9.99
EW-78E	Canon 15-85 IS	£12.99
EW-83E	Canon 17-40/4.0	£12.99
EW-83J	Canon 17-55/2.8	£12.99
HB-25	Nikon 24-85, 24-120	£12.99
HB-37	Nikon 55-200 VR	£7.99
HB-45	Nikon 18-55 VR	£7.99
SH-006	Sony 18-55/3.5-5.6	£9.99
SH-108	Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

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62mm	Shaped Petal Hood	£7.99
67mm	Shaped Petal Hood	£7.99
72mm	Shaped Petal Hood	£9.99
77mm	Shaped Petal Hood	£9.99
82mm	Shaped Petal Hood	£11.99
46mm	Rubber Hood	£3.99
52mm	Rubber Hood	£3.99
55mm	Rubber Hood	£3.99
58mm	Rubber Hood	£3.99
62mm	Rubber Hood	£4.99
67mm	Rubber Hood	£4.99
72mm	Rubber Hood	£5.99
77mm	Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis	Normal Hotshoe	£7.99
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Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Cleaning Kit £3.99

4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

Small Hurricane Blower		£1.99
Large Hurricane Blower		£3.99
LensPen	Original	£9.99
LensPen	DigiKlear	£9.99

Kenair

Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.

Kenair	Master Kit	£13.99
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Spudz	6x6 inch	£4.99
Spudz	10x10 inch	£6.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£5.99
52mm	UV / Haze	£5.99
55mm	UV / Haze	£6.99
58mm	UV / Haze	£7.99
62mm	UV / Haze	£8.99
67mm	UV / Haze	£9.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£17.99
52mm	Circular Polarizing	£17.99
55mm	Circular Polarizing	£19.99
58mm	Circular Polarizing	£21.99
62mm	Circular Polarizing	£24.99
67mm	Circular Polarizing	£27.99
72mm	Circular Polarizing	£34.99
77mm	Circular Polarizing	£39.99
82mm	Circular Polarizing	£44.99
86mm	Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm	Skylight	£6.99
52mm	Skylight	£6.99
55mm	Skylight	£7.99
58mm	Skylight	£8.99
62mm	Skylight	£9.99
67mm	Skylight	£10.99
72mm	Skylight	£12.99
77mm	Skylight	£15.99
82mm	Skylight	£18.99
86mm	Skylight	£24.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm	ND4 / ND8	£10.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£16.99
67mm	ND4 / ND8	£19.99
72mm	ND4 / ND8	£24.99
77mm	ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£25.99
55mm	Close-Up Set	£28.99
58mm	Close-Up Set	£32.99
62mm	Close-Up Set	£37.99
67mm	Close-Up Set	£44.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

marumi

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black-rimmed Japanese optical glass, combined with a satin frame, further reduce unwanted reflections, ghosting and flare.

DHG Lens Protection

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62mm	DHG Lens Protect	£16.99
67mm	DHG Lens Protect	£18.99
72mm	DHG Lens Protect	£21.99
77mm	DHG Lens Protect	£24.99
82mm	DHG Lens Protect	£27.99

DHG Circular Polarisers

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77mm	DHG Circ. Polarizing	£61.99
72mm	DHG Circ. Polarizing	£74.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

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These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

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Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

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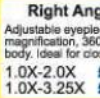

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24 F2.8	£409
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100 F2 USM	£399
100-400 F4.5/5.6 IS L USM	£1349
135 F2 L USM	£949
180 F3.5 L USM Macro	£1349
200 F2.8 II L USM	£699
300 F2.8 L IS USM	£3979
300 F4 L IS USM	£1199
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28 F1.8 G	£189
35 F2 AF-D	£269
45 F2.8 D PCE	£1399
50 F1.4 AF-S G	£297
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60 F2.8 AFS	£409
70-200 F2.8 VRII	£1629
70-300 F4.5/5.6 VR	£397
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300 F2.8 AFS G VR II	£4199
300 F2.8 AFS VR	£3639
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50-500 F4/5.6 OS HSM	£1399
50-500 F4/6.3 EX DG CAF	£749
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58mm	£30	£50
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77mm	£50	£99
82mm	£49	£123
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52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	£44	£62	£85
67mm	£30	£49	£67	£94
72mm	£39	£55	£72	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85	-----	£149	£160
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HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G,O,R,Y 81A/B/C
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200 F4.5 E £169
200 F4.5 PE M- £249
E14 extension tube . £49
2x extender £99
All 120 RFH £49
Polaroid Back..... £39
AEIII Prism £199
AEII Prism..... £99
WLF Boxed..... £69
Plain Prism E £69
Pro Shade E Box ... £49
Speed Grip..... £49
Metz SCA 386 ..... £49

BRONICA SQ
SQAi comp inc 80 . £449
SQB comp inc 80. .£399
SQA body..... £149
SQ Body Boxed £99
50 F3.5 PS £249
50 F3.5 S £99
65 F4 PS Boxed... £199
65 F4 PS..... £149
110 F4 PS Mac (1:4) £279
135 F4 PS M-..... £279
150 F3.5 S £99
150 F4 PS..... £149
150 F4 PS M- Box £199
200 F4.5 S £149
Auto Mac Bellows . £179
Extention Tube S18 . £99
120 SQAi Back..... £69
120 SQA Back £49
120J RFH (645)..... £69
220 SQ Back £29
Plain Prism S Boxed £99
45 Degree Prism.... £99
AE Prism Early £149
CDS Chimney..... £99
ME Prism Finder... £129
Metz SCA 386 ..... £49
Rapid Focus Lever . £10
Lens Hood 50 PS... £39
Lens Hood 65-80 .. £20
Lens Hood 105-150 S £20
Speedgrip..... £79

BRONICA GS
GS1 + 100 F3.5 PG + 120 RFH + WLF ... £399
GS-1 Body Boxed . £199
100 F3.5 PG..... £149
150 F4 PG M-..... £199
250 F5.6 PG M- ... £199
G18 Ext Tube Box .. £99
G36 Ext Tube Box .. £99
220 RFH (6x7)..... £49
Polaroid Back..... £39
Speed Grip £89
AE Prism Finder G . £129
AE Rotary Prism .. £299

CANON AF
EOS 1V HS box ... £499
EOS 1N HS body . £149
EOS 1 HS body £99
EOS 3 /1N body ea .. £99
EOS 5 body £49
EOS 33 body £49
EOS 10/100 body ea . £39
EOS 600 or 500 body . £39
EOS 500N body £39
15-85 F3.5/5.6 IS U £499
17-85 F4/5.6 EFS.. £239
18-55 F3.5/5.6 IS ... £99
18-55 F3.5/5.6 ..... £79
18-200 F3.5/5.6..... £349
22-55 F4/5.6 U £79
24-70 F2.8 L box.... £779
24-105 F4 L Mint- .. £699
28-80 F4/5.6 ..... £69
28-90 F4/5.6 ..... £69
28-135 F3.5/5.6 U IS £199
28-200 F3.5/5.6 U.. £249
28-200 F3.5/5.6..... £199
50 F2.5 mac M- box.. £199
55-200 F4.5/5.6 IS ... £179
55-200 F4.5/5.6 UII... £69
60 F2.8 EFS..... £299
70-300 F4/5.6 DO..... £699
80-200 F4.5/5.6 II £69
100-300 F3.5/4.5 U.. £139
100-400 F4.5/5.6 IS L U £999
135 F2 L M- box.. £799
200 F2.8 LII M-.... £529
400 F2.8 LII £3399
400 F2.8 LII scruffy £2999
400 F2.8 L IS U M-£5499
600 F4 L IS..... £5499
600 F4 L U £3299
600 F4 L non IS slight damage see web . £2499
2x ext MKII M- box £249
2x extender MKI . . £179
Tripod mnt AB/BW ea .£69
BP-50..... £39
PB-E1..... £49
PB-E2 fits EOS1n/3 . £99

SIGMA CAF
12-24 F4.5/5.6 EX DG £399
17-35 F2.8/4 EX DG . £229
17-70 F2.8/4.5 DC £199
18-50 F2.8 DG EX.... £239
18-135 F3.5/4.5..... £99
20 F1.8 EX DG box... £299
24-70 F2.8 EX..... £329
28-70 F2.8 EX..... £179
28-300 F3.5/5.6 DG . £179
30 F1.4 EX DC..... £329
50 F2.8 EX DG mac .. £189
50-150 APO DC £299
50-500 F4/6.3 DG . £599
70-200 F2.8 EX DG II. £529
70-200 F2.8 EX £399
150 F2.8 EX DG £399
170-500 F5/6.3 ..... £429
1.4x EX..... £119
2x conv EX DG £159
2x conv EX..... £119

OTHER CAF
TAM 55-200 DII £60
TAM 200-400 F5.6 .... £279
TOK 19-35 F3.5/4.5 £99
Tokina 20-35 ATX . . £199
Teleplus 2x MC7.... £69

CANON FLASH
220EX . £69 300EZ . £29
380EX..... £119
420EX..... £129
540EZ..... £79
550EX..... £229
CP-E2..... £59
WFT-E3 box £449

CANON FD
F1N Body + AE Prism Boxed Lovely £499
F1N + AE Prism + Power Winder FN ... £349/£399
T90 Body Boxed ... £99
T70 Body £49
AE-1 Body Chrome . £49
AE-1 Program CHR . £69
17 F4 ..... £279
50 F3.5 Macro £99
50 F3.5 Mac + Tube £149
85 F1.4 + hood. ... £379
100 F2.8 ..... £149
100 F4 Macro..... £199
100-100-300 F5.6. . £99
200 F2.8 ..... £149
300 F4 hood/ filter . £179
500 F8 Mirror £149
Life Size adapt Fits FD
50mm F3.5 Macro . £29
1.4x A Extender £99
2X A Extender £99
2X B Extender £69
Angle Finder B £69
Auto Bellows Boxed £79
Slide Dupli 35/52R . £49
MA drive..... £49
AE Powerwinder FN £79
AE Motordrive FN + Battery pack FN . . £199
Action finder F1N . . £99

CONTAX RF
G2 body blk £399
90 f2.8 ..... £199

FUJI MED FORMAT
250 F5.6 GX680 . . . £249
GX617 + 90 F5.6 . £2499
Focus scrn GX617 . £179
GW690 MKIII £649

HASSELBLAD XPAN
XPan 1 body..... £599
90 F4 lovely..... £449

HASSELBLAD 6x6
503CW blk body. . . £699
503CW chr + 80 CF + A12 chr or blk . £1399
503CW chr + 80 CF + A12 + prism. . . £1499
503CX + 80 CF F2.8 + A12 chrome. . . . £799
503CX body £399
500CM chrome. . . . £199
PM90 prism £199
45° prism late..... £169
45° prism early..... £89
Chimney £89
WLF early £49
A12 late chr/blk . . £149
A24 chr/blk latest . £149
A24 chr late £99
Polaroid Back 100 . £39
40 F4 CF FLE..... £799
50 F4 CF FLE..... £599
50 F4 CF..... £599
135 F5.6 CF + macro bellows..... £799
150 F4 CFI..... £649
150 F4 CF..... £399
150 F4 chrome... £169
160 F4.8 CB M- ... £399
250 F5.6 T*..... £249
Early macro bellows £149
Teleplus 2x conv.... £69

LEICA M/COMPACT
M7 body blk £1399
CL body £299
28 F2.8 blk..... £899
50 F2 E39 blk..... £499
90 F2 blk £699
CF FLash £69
CF-20 Flash £99
Minilux Zoom £199

LEICA SLR
R8 body chr box.... £499
R7 body chr M- box £399
R5 body blk..... £299
R4 body chr..... £199
Leicaflex early..... £199
Leicaflex SL2 50th anni £449
15 F3.5..... £1499
35-70 F4 box £499
35-70 F3.5 box... £499

MAMIYA 645
645 Pro TL inc 80 F2.8 N + FE401 Prism + Pro Winder £549
645 Pro TL + 80 F2.8 N + WLF + 120 RFH . £349
645 Pro TL SVX Pack II inc 80 F2.8 N + Plain Prism + 120 RFH + Winder Boxed.... £449
645 Pro SV Kit inc 80 F2.8 N + SV Prism + 120 RFH + Winder Box £449
645 Pro + 80 F2.8 N + 120 RFH + FE401 . £479
645 Pro TL Body . £269
645 Pro Body £199
645 Super Body £99
24 F4 M- Box..... £699
35 F3.5 N M- Box. . £299
45 F2.8 N M- Box. £299
50 F4 Shift M- Box £499
50 F4 Shift £399
55 F2.8 N £199
55-110 F4.5 N (Tiny Optical Blemish) . . . £199
70 2.8 C leaf..... £149
80 F1.9 C £199
80 F2.8 N £99
105-210 F4.5 ULD C £299
110 F2.8 N £199
150 F2.8 A M- Box £249
150 F3.5 C £99
150 F4 C..... £99
210 F4 M-..... £169
300 F5.6 N ULD-C Mint- & Box £299
Ext Tube 1,2, 3S ea . £49
Teleplus/Viv 2x conv £69
FE401 AE Prism M- £249
AE Prism Box (Super) £149
Plain Prism £39
Waist Level Finder . £69
Polariod Back HP401 £49
120 Insert £29
HA401 120 RFH Box £59
120 Back £39
135 Back £79
Cable Rel Ad RC402 £20
645 Super Conn N . . £20
Angle Finder £79
Winder £79
Cable Release A Box £25
Film Crank AC401 . . £20

MAMIYA 7 RF 6x7
7 body £429
50 F4.5 + VF M- box £899
50 F4.5 + VF..... £499
65 F4 box..... £579
150 F4.5 L M-..... £399
150/210 VF..... £149
Polarising filter £110
Panoramic kit £49

MAMIYA RB 6x7
RB Pro SD + 90 F3.5 KL + RFH..... £599
Pro SD body box . . £299
Pro S body £179
Prism early £99
37 F4.5 fisheye.... £449
90 F3.5 KL lovely . £279
150 F4 mint box. . £199
180 F4.5 KL mint . £299
180 F4.5 C £149
Ext tube 1 or 2 each . £69
Ext tube 45 mint box £99
Teleplus 2x conv.... £69

MAMIYA RZ 6x7
RZ Pro II D + 110 + RFH M-..... £1299
RZ67 Pro II inc 110 + RFH M- box £799
RZ67 Pro II inc 90 F3.5 + RFH £699
RZ67 Pro + 110 + RFH..... £499
RZ Pro II body £349
RZ Pro body..... £199
50 F4.5..... £249
250 F4.5..... £199
No 1 ext tube..... £99
AE prism early £149
FE701 prism AE £299
120 backs..... £39
L Grip £79

MINOLTA AF
Dyn 9 b./o M- box . £399
Dynax 9 body..... £299
Dyn 7 B/O M- Box £199
Dynax 7 Body..... £149
Dynax 800Si body . . £99
Dynax 700Si body . . £99
Dyn 600Si QD body £79
Dynax 5 body..... £69
Dynax 600Si body . . £69
Dynax 500Si Body . . £39
Dynax 303Si Body . . £29
18-70 F3.5/5.6..... £69
24-105 F3.5/4.5 ... £169
28-80 F3.5/5.6 AF . . £39
28-80 F3.5/5.6 AF D £29
28-80 F4/5.6 AF..... £39
28-85 F3.5/4.5 ..... £99
35-80 F4/5.6..... £29
50 F1.7..... £79
50 F2.8 Macro 1:1 . £179
75-300 F4.5/5.6..... £99
100-300 F4.5/5.6.... £149
2x II Conv Box £219
VC7 box..... £89
VC600/700 each.... £39
Kenko 1.4x Pro DG £149
TAM 90 F2.8 Di M- £269

SIGMA MIN AF
10-20 F4/5.6 EX box £329
28 F1.8 EX DG £249
70-300 F4/5.6 APO DG £129
Sigma 1.4x EX £129
Sigma 2x EX..... £129

MINOLTA MD
X-700 body..... £69
X-500/SRT303 chr ea £49
X-300 Body Chr..... £49
28 F2.8 MD..... £29
28 F3.5 MC..... £29
28 F3.5 MD..... £29
28-70 F3.8/4.8 MD ... £49
35 F1.8 MC..... £79
35-70 F3.5 MD £49
35-70 F3.5/4.8 MD ... £49
35-105 F3.5/4.5 MD . £79
50 F1.4 MD..... £69
50 F1.7 MD..... £29
70-200 F4 MD £89
85 F1.7 MC..... £169
135 F2.8 MC..... £29
135 F3.5 MC..... £20
135 F3.5 MD..... £29
135 F3.5 QD..... £20
200 F4 MD..... £69

INDIE MD FIT LENSES
Carl Zeiss 24 F2.8 .... £39
Viv Ser 1 28-90 F2.8/3.5 £49
TOK 35-135 F4/5.6... £39
TOK 35-200 F4/5.6 SD £69
Vivitar 200 F3.5 Ser 1 £39
TOK 2x 7 ele conv £19
Teleplus 2x mac conv £29

NIKON AF
F5 body M- box £499
F5 body £299
F100 + MB-15 ..... £229
F100 b/o TO CLEAR £149
F4 body scruffy ... £149
F80s blk body M- .. £129
F90X body £99
F90X + MB-10 ..... £99
F80 body silver..... £79
F801/801s body ea . £49
F65/F50 body ea £49
10.5 F2.8 DX..... £429
12-24 F4 G box..... £499
14-24 F2.8 AFS M- £1099
14-24 F2.8 AFS £1049
17-55 F2.8 DX..... £699
18-55 F3.5/5.6 AFS. . £79
18-70 F3.5/4.5..... £169
18-200 box..... £369
20 F2.8 AFD M-..... £379
20-35 F2.8 AFD..... £339
24 F2.8 AFD £299
24-85 F2.8/4 AFD .. £399
24-120 F3.5/5.6 VR. £269
28-85 F3.5/4.5 ..... £99
35 F2 M-..... £199
50 F1.4 AFD M- box £199
50 F1.8 AFD £89
55-200 F4/5.6 VR .. £169
60 F2.8 AFD box.... £279
70-300 F4/5.6 AFD . £179
70-300 F4.5/5.6 G.... £79
80-200 F2.8 AFD N. £699
80-200 F2.8 AFS £699/799
80-400 F4.5/5.6 VR. £849
200 F2 AFS VR.. £2699
200-400 F4 VR .. £3999
300 F2.8 AFS VR . £3299
300 F4 AFS M-..... £869
500 F4 AFS scruffy £2999
TC20EII M-..... £229
TC20E..... £189

SIGMA NAF
17-35 F2.8/4 EX DG £249
17-35 F2.8/4 EX.... £219
18-50 2.8 mac £199
18-125 F3.8/5.6 .... £139
18-200 F3.5/6.3 OS . £229
18-200 F3.5/6.3 M- £149
28-70 F2.8 non EX . . £99
28-200 F3.8/5.6..... £49
28-300 F3.5/6.3 DG . £149
30 F1.4 scruffy..... £179
50-500 F4.5/6.3 EX. . £569
55-200 F4/5.6 DC Mint £69
70-200 F2.8 EX DG II £529
70-300 APO mac DG £129
80-400 F4.5/5.6 OS . £499
120-300 F2.8 EX DG £1399
135-400 F4.5/5.6 .. £299
150-500 F5/6.3 APO DG £599
170-500 F5/6.3 ..... £439
300 F2.8 EX DG £1599
1.4x EX..... £119
2x EX converter..... £119

TAMRON NAF
18-200 F3.5/6.3 DIII £119
18-250 F3.5/6.3 DII £319
18-270 F3.5/6.3 DIII VC £379
19-35 F3.5/4.5 Mint . £89
28-200 F3.5/6.3 XR. . £99
28-300 XR Di VC. . . £349
55-200 F4/5.6 DIII . . . £49
70-200 F2.8 Di box . £399
70-300 F4.5/6.5 Di . . £89
2x MC conv..... £49
TOK 20-35 F2.8 ATX £199

FLASH/ACCESS
SB-23..... £39
SB-25..... £69
SB-27..... £69
SB-30..... £69
SB-28..... £129
SB-28DX..... £129
SB-80DX..... £129
MB-16..... £39
MC-30..... £40
MC-36..... £89
MH-15 charger..... £79
MH-30 charger..... £79
DR-6 angle finder £69

NIKON MF
FM3A B/O Blk Box £299
F3 Body..... £199
F2 Chr + DP1 Prism £279
F2S Blk + DPII Prism £249
FM2n b/o chr/blk . . £239
FE2 Body Black . . . £149
FM2 Body Chrome . £149
FM Body Chr Box . . £89
F301 Body..... £69
24 F2.8 AI..... £169
28 F4 Shift £499
28 F3.5 AI..... £99
35 F2.8 shift early. . £279
35-70 F3.5/4.5 AIS . . £99
55 F2.8 AIS..... £149
80-200 F4 AIS £199
85 F1.8 AI Dusty £99
100-300 F5.6 AIS . £149
135 F2.8 F Series . . £49
200 F4 AIS macro with tripod mount ring . . £399
300 F4.5 AI Box £199
300 F4.5 AIS inc hood £149
TC16A Converter . . . £59
TC200 Converter . . . £59
TC300 Converter . . . £149
TC301 Converter . . £199
PB-6 Bellows £149
PB6 + PB-6M..... £179
PB-6 + PF-6..... £179
PB-6E ext bellows M- £149
PK-11..... £39
PK-12..... £39
AS-1, AS-4, AS-6 ea £17
SB-8E..... £20
SB-15..... £49
SB-16..... £99
SB-16A £99
SB-17..... £99
MB-4 F3..... £49
MD-2 + MB-1..... £149
MD-12 FM2n / FE2.. £49
DR-3 Angle Finder . . £69
MF-19 Data Back F301 £39
MF-16 FM2N..... £49

OLYMPUS OM
OM-1 chr body..... £149
OM-2N body black. £149
OM-10 chr body..... £49
OM-40 black body.... £79
28 F3.5 ..... £39
35 F2.8 shift..... £299
50 F1.8 ..... £29
50 F3.5 mac M- box £149
135 F2.8 ..... £89
135 F3.5 ..... £39
135 F4.5 mac M- box £249
400 F6.3 ..... £449
Auto ext tube 14..... £39
Auto ext tube 25..... £39
Manual ext tube 7, 14 or 25 each..... £24
Auto Variablex ext tube 65-116..... £99

PENTAX 645AF
645N + 75..... £449
FA 45 F2.8 ..... £369
FA 45-85 F4.5..... £449
FA 80-160 F4.5..... £399
FA 120 F4 mac box £349
FA 150 F2.8 ..... £299
FA 200 F4 box £299
FA 400 F5.6 ..... £599
1.4x or 2x con ea . . £199
Helicod ext tube . . . £79
Ext tube set £99
120 insert £79
500FTZ flash..... £129

PENTAX 645MF
645 Body + 75 F2.8 + 120 Insert £299
645 Body (No Insert) Scruffy £149
45 F2.8 (67mm) £249
45-85 F4.5..... £299
55 F2.8 ..... £199
75 F2.8 ..... £99
75 F2.8 Leaf (58mm) £149
80-160 F4.5 (77mm) £299
120 F4 Macro £299
135 F4 Leaf (58mm) £249
150 F3.5 (58mm) £169
200 F4 box (58mm) £199
200 F4 (58mm) £149
300 F4 ED IF..... £399
Helicoid Ext tube set £79
Reverse adapter set . £39
1.4x Converter..... £199
2x Converter..... £199
120 Insert M- box..... £69

PENTAX 67
67 MU + metered prism + 105 F2.4 latest..... £699
67MU + plain prism £349
67 MU body just serviced £299
35 F4.5 fisheye late (Built in Filters)..... £649
55 F3.5 Early (100mm) £199
55 F4 latest (77mm) £299
55-100 F4.5 (95mm) £599
75 F4.5 latest box... £249
75 F4.5 shift (82mm) £449
100 F4 mac latest... £449
105 F2.4 latest..... £279
105 F2.4 early (67mm) £139
135 F4 mac early (67mm) £149
150 F2.8 early (67mm) £139
165 F2.8 latest M- box £299
165 F2.8 (67mm) £149
165 F4 leaf (77mm). £429
200 F4 latest..... £349
200 F4 latest M- box £379
200 F4 early lovely.. £149
300 F4 early (82mm) £199
300 F4 latest..... £379
Komura or Vivitar 2x converter each..... £39
Reverse adapter £39
Remote battery cord £39
67 K adapter box..... £69
Quick focus ring B.... £15
WLF £69

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ETRSi Complete ..... E+ £219
ETRSi Body Only ..... E+ / E++ £99-£119
ETRS Safari Outfit ..... Unused £699
ETRS Complete + Grip ..... E++ £219
ETRS Complete ..... E- £199
ETRS Body Only ..... Mint- £119
40mm F4 E ..... Unused / E++ £179-£249
45-90mm F4-5.6 PE ..... E++ £499-£549
50mm F2.8 E ..... Unused £199
50mm F2.8 PE ..... Unused £249
75mm F2.8 EII ..... Unused £99
75mm F2.8 PE ..... Unused £149
135mm F4 PE ..... E++ £299
150mm F3.5 E ..... Unused / E++ £59-£179
150mm F3.5 PE ..... Unused / Mint £149-£199
200mm F4.5 E ..... Unused / Mint- £179-£325
200mm F4.5 PE ..... Unused £279
250mm F5.6 E ..... As Seen / E++ £129-£249
2x Teleconverter E ..... Unused £139
120 E Insert ..... E++ £19
120 E Mag ..... Mint £49
120 EI Mag ..... Unused / Mint £89-£79
120 EI Mag - Silver ..... E++ £59
220 E Insert ..... Unused / Mint £9-£19
220 E Mag ..... Unused £49
Polaroid Mag E ..... E+ / E++ £29-£75
Polaroid Mag EI ..... Unused £59
AEIII Meter Prism ..... Unused £149
AEII Meter Prism ..... Unused / E++ £49-£149
Rotary Prism E ..... As Seen / E+ £59-£99
Prism Finder E ..... Unused / Mint- £49-£89
Waist Level Finder E ..... Unused £49
Extension Tube E14 ..... Unused / E++ £59-£89
Extension Tube E28 ..... Unused / E++ £79-£89
Motordrive E ..... Unused £89
Motorwinder EI ..... As Seen £49
Pro Shade E ..... Unused / Mint £39-£49
Speed Grip E ..... Unused / E++ £39-£59
Tripod Adapter E ..... Unused £25

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GS1 Body Only ..... E+ / Mint £179-£199
65mm F4 PG ..... E+ £98-£199
110mm F4 PG Macro ..... E++ £299
250mm F5.6 PG ..... Unused / E++ £199-£299
AE Prism Finder G ..... Unused / E++ £148-£199
GS1 220 Mag (6x4.5) ..... Mint- £89
GS1 220 Mag ..... Unused £49
Polaroid Mag G ..... Unused / E++ £39-£69

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RF645 + 65mm F4 ..... E++ £599
45mm F4 RF + Finder ..... E++ £349
135mm F4.5 RF ..... E++ £699

Bronica S2A/ECTL - Please Phone

Bronica SQA/Ai
SQAi Complete ..... Unused £549
SQA Complete + AE Prism ..... Unused £499
SQA Complete ..... Unused / E++ £329-£449
40mm F4 PS ..... E+ £299
40mm F4 S ..... E++ £299
50mm F3.5 PS ..... Unused / E++ £179-£279
50mm F3.5 S ..... E+ / E++ £159-£249
65mm F4 PS ..... Unused / E++ £119-£299
80mm F2.8 PS ..... Unused / Mint £119-£149
80mm F2.8 S ..... Unused £99
110mm F4 PS Macro ..... E++ £249
135mm F4 PS Macro ..... Unused £329
150mm F3.5 S ..... As Seen / E++ £99-£165
150mm F4 PS ..... Unused / E++ £99-£249
2x Teleconverter PS ..... Unused £149
SQA 120 Mag ..... Unused / Mint £49-£59
SQA 120J Mag ..... Unused / E++ £59-£95
SQA 135N Mag ..... E++ £49
SQA 220 Mag ..... Unused / E++ £19-£59
SQA 220J Mag ..... Unused / E+ £49-£75
SQAi 120 Mag ..... Unused / E++ £89-£135
SQAi 220 Mag ..... Exc / E+ £29-£79
Polaroid Mag S ..... Unused / E++ £39-£59
AE Prism Finder S ..... E++ / Mint £125-£149
ME Prism Finder S ..... Unused £139
Prism Finder S ..... E+ £59-£79
CDS MF Finder S ..... E+ / E++ £79-£99
Autobellows S ..... Unused / E++ £219-£299
Extension Tube S18 ..... E++ £59
Motordrive SQAi ..... Unused / E++ £109-£179
Pro Shade S ..... Unused £59
Speed Grip S ..... Unused £59

Canon EOS
EOS 1V + E2 Booster ..... E+ £399
EOS 1V Body Only ..... E++ £449
EOS 1N HS Body Only ..... E++ £249
EOS 1 + E1 Booster ..... As Seen / E+ £139-£149
EOS 1 Body Only ..... E++ £129-£179
EOS 3 Body Only ..... As Seen / E++ £99-£159
EOS 300 Body Only ..... E+ £29
EOS 5 Body Only ..... E+ £59
EOS 5QD + VG10 Grip ..... E++ £69
EOS 50E + BP50 Grip ..... E+ £69
EOS 50E Body Only ..... E+ £59
EOS RT Body Only ..... As Seen £49
14mm F2.8 L USM ..... E++ £899
15mm F2.8 Fisheye EF ..... Mint- £449
17-40mm F4 L USM ..... E++ £509
17-55mm F2.8 EFS IS USM ..... E++ £699
17-85mm F4-5.6 IS USM ..... E+ / E++ £249
18-55mm F3.5-5.6 EFS ..... E+ / E++ £29-£59
18-55mm F3.5-5.6 EFS II ..... E++ £59
18-55mm F3.5-5.6 EFS IS ..... Mint £109
20mm F2.8 USM ..... E++ £239
24mm F2.8 EF ..... Mint- £299
24-105mm F4 L IS USM ..... E++ £749
28-70mm F3.5-4.5 EF ..... E+ £39
28-80mm F3.5-5.6 EF ..... E++ £49
28-80mm F3.5-5.6 USM ..... E++ £49-£59
28-90mm F4-5.6 USM ..... E+ / E++ £49-£69
28-105mm F4-5.6 USM ..... E++ £109
28-135mm F3.5-5.6 IS USM ..... E+ / E++ £199-£249
35-105mm F4.5-5.6 USM ..... E++ £59
55-200mm F4.5-5.6 USM ..... E++ £129
70-300mm F4.5-5.6 DO IS USM ..... E++ £649-£699
75-300mm F4-5.6 EF ..... E+ £99
75-300mm F4-5.6 USM ..... E++ £109
80-200mm F4.5-5.6 EF ..... E++ £59
80-200mm F4.5-5.6 EFII ..... E++ £59
90-300mm F4.5-5.6 EF ..... E++ £109
90-300mm F4.5-5.6 USM ..... Mint- £119
300mm F4 L USM ..... E++ £699
2x EF Extender MK1 ..... E+ £159
2x EF Extender MkII ..... Mint- £239
Sigma 8mm F4 EX Fisheye ..... E++ £449
Sigma 10-20mm F4-5.6 HSM ..... Mint- £309
Sigma 17-35mm F2.8-4 EX DG HSM ..... E++ £179
Sigma 17-35mm F2.8-4 EX HSM ..... E++ £149
Sigma 18-200mm F3.5-5.6 DC ..... E++ £149
Sigma 24mm F2.8 II ..... E++ £85
Sigma 28-200mm F3.8-5.6 UC ..... E+ £59
Sigma 50-500mm F4-6.3 Apo DG ..... E++ £649
Sigma 55-200mm F4-5.6 DC ..... E++ £59
Sigma 70-210mm F2.8 Apo ..... E++ £299
Sigma 70-300mm F4-5.6 Apo Macro ..... E+ £99
Sigma 135-400mm F4.5-5.6 Apo ..... E++ £299
Sigma 170-500mm F5-6.3 Apo ..... E++ £349
Sigma 300mm F4 Apo ..... E++ / Mint- £259-£329
Sigma 500mm F4.5 Apo EX DG HSM ..... E++ £2,999
Tamron 28-300mm F3.5-6.3 XR Di ..... E++ £119
Tamron 28-300mm F3.5-6.3 XR Di VC ..... Mint- £349
Tamron 70-300mm F4-5.6 LD Di ..... E++ £89
Tokina 16-50mm F2.8 ATX Pro DX ..... Mint- £549
Tokina 50-135mm F2.8 DX ATX Pro ..... Mint- £449
Voigtlander 19-35mm F3.5-4.5 ..... E++ £89
300EZ Speedlite ..... E+ / E++ £19-£39
420EX Speedlite ..... E+ / E++ £119
430EZ Speedlite ..... E++ £39-£49
480G Speedlite ..... E++ £129
580EX Speedlite ..... E++ £279
ML3 Macrolite ..... E++ £99-£139
MR-14EX Macrolite ..... Mint- £329
Angle Finder C ..... Mint- £89
BP50 Battery Grip ..... E++ £29-£35
BP8 Battery Grip ..... E++ £19
BP-E1 Battery Grip ..... E++ £59
E1 Booster ..... As Seen / E++ £49-£79
Extension Tube EF12 ..... Mint- £49
LC3 Wireless Set ..... Mint- £99
VG10 Vertical Grip (EOS 5) ..... E+ / E++ £15-£35

Canon Manual

F1NAE (Linda Kozlowski) ..... E+ £350
F1NAE Black Body Only ..... Exc / E++ £199-£299
F1 Black Body Only ..... E+ £179
U.S.Coastguard F1 + 50mm F1.4 ..... E++ £399
U.S.Marine F1 Body Only ..... E++ £499
T90 Body Only ..... As Seen / E+ £69-£89
T70 Body Only ..... E+ £25
T50 Body Only ..... Mint- £25
A1 Black + 50mm F1.8 ..... E+ £99
A1 Black Body Only ..... E+ £79
AE1P Chrome + 50mm F1.8 ..... E++ £85
AE1 Chrome + 50mm F1.8 ..... E+ £49
EX Auto + 50mm F1.8 ..... As Seen £59
FTB QL Chrome + 50mm F1.8 ..... E+ £69
24mm F2.8 Bl/ock ..... E+ £65
24-35mm F3.5 FD L ..... E++ £399
28mm F2.8 Bl/ock ..... E++ £35
28mm F2.8 FD ..... As Seen / E++ £20-£39
35mm F2.0 Bl/ock ..... E+ £79
35mm F2.8 FD ..... As Seen £25
35mm F3.5 Bl/ock ..... E+ £19-£29
35-70mm F3.5-4.5 FD ..... Exc £19
35-70mm F4 FD ..... E+ £35
35-105mm F3.5 FD ..... E++ £119
70-210mm F4 FD ..... As Seen / Mint- £29-£79
75-200mm F4.5 FD ..... Exc / E++ £29-£59
80-200mm F4 Bl/ock ..... E+ £69
80-200mm F4 FD ..... E++ £99
100mm F2.8 Bl/ock ..... E+ £59-£75
100mm F2.8 FD ..... E+ £69
100mm F4 Bl/ock Macro ..... E++ £199
100mm F4 FD Macro ..... E+ £99-£169
100mm F4 FD Macro + Tube ..... E++ £179
100-200mm F5.6 Bl/ock ..... E+ / E++ £39-£49
100-200mm F5.6 FD ..... E+ / E++ £29-£39
100-300mm F5.6 FD ..... E+ £79
135mm F2.5 Bl/ock ..... E++ £69
135mm F3.5 FD ..... E++ £25
200mm F4 Bl/ock ..... E+ £20
200mm F4 FD ..... As Seen £20
300mm F2.8 FD L ..... Exc £850
300mm F5.6 Bl/ock ..... E+ £65
300mm F5.6 FD ..... E+ £69-£79
400mm F2.8 FD L ..... E+ £699
400mm F4.5 Bl/ock ..... E++ £299
500mm F8 Reflex ..... E+ £159
U.S.Marine 400mm F4.5 Bl/ock ..... E++ £499
1.4x Extender A ..... E+ £59
2xA Extender ..... E++ £49
2xB Extender ..... E+ / E++ £39-£59
177A Speedlite ..... E+ / E++ £9-£15
188A Speedlite ..... E++ £15
199A Speedlite ..... E++ £29
244T Speedlite ..... E++ £19
277T Speedlite ..... E++ £35
300TL Speedlite ..... E+ / E++ £29-£59
533G Speedlite ..... E+ £109
ML3 Macrolite ..... E+ / E++ £129-£149
AE Motordrive FN ..... E+ / E++ £139-£145
AE Powerwinder FN ..... E+ £79
Powerwinder F ..... E+ £59
MA Drive Set (US Coastguard) ..... E++ £99
Winder A2 ..... E+ £25
Winder A ..... E+ / E++ £9-£29
Autobellows + Release ..... E++ £109
FL Bellows + Copier ..... Mint- £109
Angle Finder A2 ..... E++ £49
Angle Finder B ..... E++ / Mint £45-£79
Eye Level Finder FN ..... E++ £49
Servo EE Finder ..... As Seen £95
Speed Finder F ..... E++ £99
Waist Level Finder 6x FN ..... Mint- £99
Wast Level Finder F ..... E++ £45

Contax 645

645 Complete ..... E+ £1,099
645 Body Only ..... E+ £449
35mm F3.5 Distagon ..... Exc / E++ £799-£1,299
45mm F2.8 Distagon ..... Unused / New £749-£1,099
55mm F3.5 Distagon ..... E+ / E++ £849-£899
120mm F4 Macro ..... E++ £1,199
140mm F2.8 Sonnar ..... Unused / New £699-£1,099
210mm F4 Sonnar ..... E++ / Mint- £849-£899
AE Prism Finder ..... E++ £199
Magazine + Insert ..... E++ / New £149-£249
Polaroid Magazine ..... E+ / Mint- £99-£199
GB71 Hood ..... E++ £49
GB72 Hood ..... E++ £49
GB74 Hood ..... E++ £45-£59
LA50 Cable Switch ..... E++ £39
MP1 Battery Grip ..... E+ £179
MSB1 Flash Bracket ..... E++ / Mint- £179-£199
TLA480 Flash ..... E++ £279

Contax G Series
G2 + 45mm F2 ..... E++ £449-£499
G2 Body Only ..... E+ / E++ £349-£449
16mm F8 + Finder G ..... E++ £999
28mm F2.8 G ..... Mint- £219
90mm F2.8 G ..... E+ / New £99-£239
G1 Leather Case ..... E+ / E++ £29-£49
TLA140 Flash ..... E+ / Mint- £39-£59
TLA200 Flash ..... E++ / Mint- £109-£119

Contax SLR
N1 + 24-85mm ..... E++ / Mint- £599-£699
NX + 28-80mm ..... E++ / New £349-£499
AX Body Only ..... Exc / E++ £299-£499
RTS3 Body Only ..... E+ £399-£499
RX Body Only ..... As Seen / E++ £179-£299
S2 Body Only ..... E++ £549
Aria Body Only ..... E+ / E++ £219-£249
RTS + Winder ..... E+ £195
167MT Body Only ..... E+ / E++ £99-£139
137MA Body Only ..... E+ £99
137MD + Grip Body Only ..... E+ £89
Preview Body Only ..... E+ / E++ £179-£249
15mm F3.5 AE ..... E+ £1,099
18mm F4 MM ..... E+ / E++ £549-£599
21mm F2.8 MM ..... Mint- £1,699
28mm F2 AE ..... E++ £649
28mm F2 MM ..... E++ £799
28mm F2.8 MM ..... E++ £239-£249
28-70mm F3.5-4.5 MM ..... E+ / Mint- £219-£379
35-135mm F3.3-4.5 MM ..... E++ / New £649-£949
45mm F2.8 MM Edition ..... Mint- £199
60mm F2.8 AE Macro ..... E+ / New £499-£749
70-300mm F4-5.6 AF ..... E++ / Mint- £549-£699
80-200mm F4 MM ..... E+ / New £279-£599
85mm F1.2 MM (60 Year Edition) ..... New £3,500
85mm F1.4 MM ..... E++ £399
100mm F2.8 AE Macro ..... E++ £599-£649
100mm F2.8 AF Macro ..... New £999
135mm F2 (60 Year Edition) ..... Unused £2,499
135mm F2.8 MM ..... E++ £199
180mm F2.8 AE ..... E+ / E++ £349-£449
180mm F2.8 MM ..... E+ / New £329-£649
200mm F2 MM ..... Mint- £3,249
200mm F3.5 AE ..... As Seen / E++ £225-£245
200mm F4 MM ..... E++ £199
300mm F4 MM ..... E+ / New £349-£750
500mm F8 Mirotar ..... New £649
Mutar 1 Converter ..... Mint- £199
Mutar II Converter ..... E++ / New £179-£249
Mutar III Converter ..... E+ / New £139-£199
FE-1 LCD Viewfinder ..... E++ £269
P7 Battery Holder ..... New £99
RTS Motordrive ..... As Seen £59
TLA280 Flash ..... E++ / Mint- £89-£119
TLA30 Flash ..... As Seen / E++ £29-£59
TLA360 Flash ..... E++ / Mint- £199
W7 Winder (159MM) ..... E++ £49

Digital Cameras
Canon EOS 1DS MkII Body Only ..E++ £2,499-£2,699
Canon EOS 1DS MKII Body Only ....E+ £1,499-£1,699
Canon EOS 1DS Body Only ..... E+ £749
Canon EOS 1D MKII Body Only ..... E+ £899
Canon EOS 1D Body Only ..... E++ £399-£450
Canon EOS 5D Body Only ..... E+ £799
Canon EOS 30D Body Only ..... E+ / E++ £299-£349
Canon EOS 10D + BG-ED3 Grip ..... E+ / E++ £179-£199
Canon EOS 10D Body Only ..... E+ £149
Canon EOS 450D + 18-55mm IS EFS ..... E++ £419
Canon EOS 400D + 18-55mm ..... E+ £259
Canon EOS 350D Body Only ..... E+ £149-£169
Canon EOS 300D Body Only ..... E+ £129-£149
Canon EOS 1000D Body Only ..... Mint- £259
Canon EOS D30 Body Only ..... As Seen £99
Canon BG-E2 Grip (20/30/40D) ..... E+ £79
Canon BG-E3 Grip (350D/400D) ..... E++ £59
Canon BG-E4 Grip (5D) ..... E+ / E++ £75-£79
Canon BG-ED3 Grip (10D) ..... E++ / Mint- £44-£79
Canon Ixus 500 ..... E++ £49
Canon Powershot A640 ..... E++ £99
Canon Powershot G10 ..... E++ £319
Canon Powershot G11 ..... Mint £339
Epson RD1 Body Only ..... E++ £999
Fuji S5 Pro Body Only ..... E++ £499
Fuji S2 Pro Body Only ..... Exc / E++ £129-£199
Kodak DCS 520 Body Only ..... As Seen £349
Leica M8.2 White Edition Body OnlyEx Demo £4,500
Leica M8 Panda Body Only ..... New £3,390
Leica M8 Black Body Only ..... E+ £1,750
Leica Digital Modular R ..... E++ £2,299-£2,650
Leica Dlux 4 Titanium Set ..... Mint £699
Leica Digilux 1 ..... E+ £199
Nikon D2X Body Only ..... E+ / E++ £749-£799
Nikon D1X Body Only ..... E+ / E++ £349-£399
Nikon D1 Body Only ..... E+ / E++ £249
Nikon D300 Body Only ..... E++ / Mint- £849-£899
Nikon D200 Body Only ..... Mint- £459
Nikon D100 + MB-D100 ..... E+ £239
Nikon D100 Body Only ..... E+ £179
Nikon D80 Body Only ..... E+ / Mint- £379
Nikon D70 Body Only ..... E+ / E++ £179-£199
Nikon D50 + 18-55mm ..... E++ £239
Nikon D40X Body Only ..... E++ £179
Nikon MB-D100 Grip ..... As Seen / E++ £29-£49
Nikon MB-E5000 Grip ..... Mint- £29
Nikon Coolpix 3100 ..... E++ £49
Nikon Coolpix 990 ..... As Seen £79
Olympus E3 Body Only ..... E++ / Mint- £649-£749
Olympus E30 Body Only ..... Mint- £549
Olympus E520 Body Only ..... Mint- £199
Olympus E420 Body Only ..... Mint- £179
Olympus E300 + 14-45mm + HLD-3 Grip..E+ £159
Olympus E1 + HLD-2 Grip ..... E+ £249
Olympus E20P + Accs ..... E++ £299
Olympus EP-1 + 14-42mm ..... Mint- £429
Olympus EP-1 White ..... Mint- £299
Olympus VF-1 Finder ..... Mint- £59
Olympus FL20 Flash ..... E++ £99
Olympus FL50 Flash ..... E+ / E++ £159-£189
Olympus SRF-11 Ringflash Set ..... Mint £449
7-14mm F4 ED Zuiko ..... Mint- £949
11-22mm F2.8-3.5 ED Zuiko .E++ / Mint- £399-£419
12-60mm F2.8-4 SWD Zuiko ..... E++ £519
14-54mm F2.8-3.5 Zuiko ..... E++ £249-£279
17mm F2.8 Pancake Zuiko ..... Mint- £199
18-180mm F3.5-5.6 Zuiko ..... E++ £299
25mm F2.8 Pancake Zuiko ..... Mint- £149
35-100mm F2 ED Zuiko ..... E++ £1,399
40-150mm F3.5-4.5 Zuiko ..... E++ £99
40-150mm F4-5.6 Zuiko ..... Unused / New £99-£139
50-200mm F2.8-3.5 Zuiko ..... E++ £499
50mm F2 Macro Zuiko ..... E++ £299
Sigma 24mm F1.8 E DG ..... E++ £179
Pentax K7 Body Only ..... Mint £699
Pentax D-BG3 Grip ..... Mint- £79
Pentax Optio W10 ..... Mint- £79
Ricoh GX100 + V/Finder ..... E+ £179
Ricoh GX100 + VF Finder + DW6 Wide ..Mint- £189
Ricoh GX200 ..... E++ £219
Ricoh GX200 + Finder ..... New £399
Ricoh GXR + S10 24-70mm ..... Mint £579
Sigma DP1 + Finder ..... E++ £279
Sony A350 + 18-70mm ..... E++ £329
Sony VG-B30AM Grip ..... E++ £69
Sony DSC-F828 ..... E++ £179-£199

Flash & Lighting - Please Phone

Fuji Medium Format

GS645S ..... E++ £299
GS645W ..... As Seen £239
GW690 MkIII ..... E++ £699
GX617 + 105mm ..... E+ £2,699
GX617 + 90mm F5.6 ..... E++ £2,799
105mm F8 (GX617) ..... E++ £1,099
180mm F6.7 W (GX617) ..... E++ £1,399-£1,499
GX617 Aluminium Case ..... E++ £99
GX680 Mk1 Complete ..... E- £649
GX680 MkII Complete ..... E++ £849-£949
GX680 MkIII Complete ..... E+ £1,099
135mm F5.6 GX (680) ..... Mint- £299
135mm F5.6 GXM (680) ..... E+ / Mint- £249-£550
150mm F4.5 GXM (680) ..... Mint- £399
180mm F5.6 GXM (680) ..... E++ / Mint £399-£449
190mm F8 Soft Focus (680) ..... E++ £499
210mm F5.6 GX (680) ..... E+ / Mint £249-£499
Angle Finder (680) ..... E+ £125
Instant Film Holder Mk1 (680) ..... E+ / E++ £69-£99
Instant Film Holder MkII (680) ..... E++ £75
Matte Focus Screen (680) ..... Mint- £25
MkII Mag + 120 Insert (680) ..... E+ £109
MkII Mag + 220 Insert (680) ..... E+ £109
MkII Mag + 120 Insert (680) ..... Exc / Mint- £49-£199
MkII Mag + 220 Insert (680) ..... E++ £99-£125
Pro Shede (680) ..... E++ £99
Remote Release (680) ..... E++ £45

Hasselblad
503CW Gold Supreme ..... Mint £3,499
503CX Complete ..... E++ £1,049
503CX Chrome Body Only ..... E+ £449
500CM Complete ..... E+ £649-£650
500ELX Black Body Only ..... E++ £449-£450
903SWC Complete ..... E+ £2,299
903SWC + Finder Body Only ..... E++ £2,449
SWCM Complete ..... E+ £1,399
Flex Outfit ..... Mint- £1,299
30mm F3.5 C/i Fisheye ..... E++ £3,299
40mm F4 CF FLE ..... Exc / E++ £799-£1,099
50mm F4 C Black ..... E+ / E++ £249-£399
50mm F4 C Chrome ..... E+ £449
50mm F4 CF ..... Exc £379
50mm F4 CFi FLE ..... Mint- £949
60-120mm F4.8 FE ..... E+ / E++ £749-£849
60mm F3.5 C Black ..... Exc £399
120mm F4 CF Macro ..... E+ / E++ £499-£949
135mm F5.6 C Macro ..... E+ / E++ £299-£349
150mm F4 C Black ..... As Seen / E++ £149-£299
150mm F4 C Chrome ..... Exc £149
150mm F4 CF ..... As Seen / E++ £299-£449
150mm F4 CFi ..... E++ £799-£899
160mm F4.8 CS ..... E++ £499
250mm F4 F ..... E+ £299-£349
250mm F4 FE ..... E+ £749
250mm F5.6 C Chrome ..... As Seen / E+ £149-£249
250mm F5.6 CF ..... E+ £499
350mm F5.6 C Black ..... Exc £449
2xE Converter ..... E++ £399-£449
Cambro 2x Converter ..... E++ £60
Komura 2x Converter ..... E+ £59
Vivitar 2x Converter ..... E+ / E++ £49-£75
70 Chrome Mag ..... E+ / E++ £69
A12 Black Mag ..... As Seen / E+ £79-£99
A12 Chrome Mag ..... As Seen / E++ £49-£149
A16 Chrome Mag ..... E++ £99
A16S Chrome Mag ..... E+ £69
A24 Black Mag ..... E+/E++ £125-£145
A24 Chrome Mag ..... Exc/ Mint- £79-£125
A24 TCC Black Mag ..... E+ £139
Polaplus Mag ..... E++ £69
Polaroid 100 Mag ..... E+ / E++ £30-£75
Polaroid 80 Mag ..... E++ £35
Extension Tube (40630) ..... E++ £45
Extension Tube 55 ..... E++ £35
Acute Matte Screen ..... E++ £75
HC Prism ..... Exc / E+ £45-£75
HC1 Prism ..... E+ £39
Meter Prism ..... As Seen £49
NC2 Prism ..... Exc £29
PM Prism ..... E++ £149
PM5 Prism ..... E++ £249
PM90 Prism ..... E+ / Mint- £225-£299
PME3 Meter Prism ..... E++ £249-£299
PME51 Meter Prism ..... E++ £399
PME90 Meter Prism ..... E++ / Mint- £399

Hasselblad H Series

H2F Body + Prism + Magazine ..... E++ £2,999
H2 Body + Prism + Magazine ..... Mint- £2,499
H1 Complete ..... E++ £1,899-£1,999
H1 Body + Prism + Mag ..... E++ £1,499
150mm F3.2 HC ..... E++ £1,399
Phase One H10 Back ..... E+ £1,250
HM 16/32 Magazine ..... E+ / Mint- £199-£369
Hmi Polaroid Mag ..... E++ £149
6093 Proshade ..... E++ £129

Hasselblad XPan Series
Xpan II + 45mm F4 ..... E+ / E++ £1,399-£1,599
Xpan + 45mm F4 ..... Exc / E++ £849-£1,099
90mm F4 ..... E+ / E++ £329-£399
49mm Centre Filter ..... E+ / E++ £149

Large Format - Please Phone

Leica M Series
M6 Jubilee Set ..... Unused £3,999
M6 Ein Stuck + 35mm F1.4 Asph ..... Mint- £3,999
M6TTL Titanium + 50mm F2 ..... Unused / Mint- £2,499-£3,250
M6 Royal Photo Society ..... Unused £2,999
M6TTL 0.85x LHSA Black Body Only ..... Unused £2,999
M6TTL Millennium Body Only ..... Mint- £1,750
M6 0.72x Titanium Body Only ..... Mint- £1,450
M7 0.72x Black Body Only ..... E++ £1,399-£1,449
M7 0.72x Chrome Body Only ..... E++ £1,550
M6 0.72x Black Body Only ..... E++ £699-£749
M6 Black Body Only ..... E+ £599
M6 Chrome Body Only ..... E++ £750
M4 Chrome Body Only ..... Exc / E+ £499-£750
M3 Chrome Body Only ..... E+ £449
MD2 Black Body Only ..... E+ £399
MDA Chrome Body Only ..... E+ £499
CL Black Body Only ..... E+ £349
Konica Hexar RF Body Only ..... E++ £549
28mm F2.8 M Black ..... E++ £899
35mm F2.8 Chrome (M3) ..... E+ £299
35mm F3.5 Chrome (M3) ..... E+ £299
50mm F2 Chrome ..... E+ £399
50mm F2 M Black ..... E++ £649
65mm F3.5 Chrome ..... E+ £299
90mm F2 M Black ..... E+ / E++ £599-£799
90mm F2.8 Black ..... E++ £449
90mm F2.8 Chrome (Viso) ..... E++ £245
90mm F2.8 M Chrome ..... E+ £699
90mm F4 C ..... E++ £249
90mm F4 Collapsible ..... E+ £249
90mm F4 Elmar E39 ..... E++ £299
135mm F2.8 Black ..... E+ £249
135mm F2.8 M Black ..... As Seen £225-£250
135mm F4 Chrome ..... As Seen £125
135mm F4.5 Chrome ..... As Seen / E+ £59-£99
Minolta 28mm F2.8 M ..... E++ £399
Konica 35mm F2 Hexanon ..... Mint- £399
14127 M to R Adapter ..... E- £99
Handgrip M ..... E++ £59-£79
Winder M ..... E++ £75
Motor M ..... E++ £249
CF22 Flash ..... E++ £139
SF20 Flash ..... E+ / E++ £69-£79
Universal Polariser M ..... E++ £199

Leica R Series

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Mamiya ZD body only new £1295
Mamiya RZ Comp+Hassel Digback .....£neg
HASSEL V96C Digiback .....£neg
HASSEL IMACON 384c 4SHOT 39mp .....£neg
PHASE ONE P25.HASSEL-V.22MP .....£neg
PHASE ONE P25+HASSEL-H.22MP .....£neg
HASSEL H1D/H2D+80mm .....£neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK.
SHARP,PANASONIC,ETC .....£Low
SONY VPLL-FM21 f2 PROJ LENS £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 .....£345
CANON POWERSHOT G2-G9 .....£99-£295
CONTAX TVS DIGITAL.Bxd.asnew £275
FUJI Finepix 7000 .....£75-£99
HP 967 (10.1mp) NEW £199
LEICA DIGILUX-1.asnew £295
LEICA D. LUX 2.UNUSED £295
Minolta Dimage Z2-Z5 .....£119-£149
Nikon Coolpix 5000/5700 .....from£69
NIKON P3(VR).8.1mp.NEW UK £175
NIKON COOLPIX P5000.NEW £225
Olympus E20.SLR.asnew £195
OLYMPUS SP510.NEW £195
Olympus Camedia C5050 .....£175
RICOH GR DIGITAL £185
RICOH GX100/200+VF/NEW.....£195-£375
SONY H9.15x.asnew £195
Sony DSC PW/T* */asnew .....£95-£215
Sony DSC F717 classic £225
Various 2-12MP cameras .....£low

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DSLR KITS AND MEDIUM FORMAT
OUTFITS.AT LOW LOW LOW PRICES

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LENSES,CAMCORDERS,EXTRAWIDE&TELE.L OW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 .....£145-£945
CAMBO 5x4.10x8 .....£195-£995
DEVERE 5x4 .....£125-£275
LINHOF TECHNIKA 5x4 .....£345-£1775
MPP 5x4 .....£245-£525
PLAUBEL 5x4 .....£245-£1725
LARGE FORMAT LENSES APLENT
Y .....£PLEASE ASK
WALKER TITAN 5x4.nice £995

DIGITAL CAMCORDERS
Canon XL1.XL1s Kits .....£1295-£1595
Canon XM1/asnew .....£595-£895
Canon HDV 1/E Nice .....£295-£495
PANASONIC-PRO 100A £2245
PANACONIC DVC PRO .....£ask
SONY PD150/170/NEW .....£875-£1475
Sony DVD200/HC19E .....£175-£245
Sony IP1/5/7 NEW .....£375-£575
Sony VX1000/2000 .....£495-£1275
SONY HDV 1/E Nice .....£295-£495
SUNPAK AUTO-DX12R RINGFLASH £295
SUPER_ANGULON/XL 58/65/75/90 .....£ASK
TAMRON 300mm f2.8 MF .....£495-£675
WALKER TITAN 5x4.superb £995
WIDELUX 150 PANORAMA(120) £995
WESTON EUROMASTER-11,NEWCELLS £159
WASHDC DENSE-11, 100mm MICRO ..$475
ZEISS BIOTAR 7.5cm f1.5/M42 .....£NEG
ZEISS 40/120mm PQ.ROLLEI SL6008 .....£ASK
ZEISS 300mm f2.8APO CONTAX AE ...£POA
ZEISS 300mm f4 CONTAX AE ...£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35mm f2.BLACK+CONTAREX.....£995
ZEISS 50 SONNAR/UNUSED? .....£695-£1045
ZUIKO 21mm f2 OM.SUPERB £795
ZUIKO 24mm SHIFT/ASNEW ..£1495-£1995
ZUIKO 350mm f2.8(0M)BL.CASED .....£NEG

SONY-MINOLTA FANS—NEW SONY
35mm1.4GE995, 85mm1.4Zeiss ZAE975,
70-200mmf2.8G1350, 500mmF6£499,
Converter2x 1 100mmf2.8macroE455,
50mmf2.8macroE369, 50mmf1.4£245, 11-
18mm£375. 18-250mm£375. 18-
70mmE109, 75-300mm£159, HVL-
RLAMringflash£299. HVL-F42AMflash£179,
AC-VQ900£125, VG-B30grip£129, VF-
82circpol£79, VF-82NDfilter£69, VF-82F49
SIGMA500mmF4.5DG SIGMA400f5.6E545,S
IGMA70-300DGMAKRO£115

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111 LOW USAGE £3750
CANON 1D MK111/NEW? .....£1695-£2375
CANON 1DS MK11 .....£1495-£2275
CANON 1D MK11/n.....£695-£1125
CANON EOS 1DS/asnew .....£995-£1275
CANON EOS 1D .....£375-£545
CANON EOS 5D/ASNEW .....£695-£995
CANON EOS 10D/D60 .....£145-£195
CANON 30D.40D/UNUSED .....£299-£525
CANON 50D/BXD/NEW UK .....£575-£699
CANON 5 HS.1+1N .....£275-£345
CANON 300-400D+18-55 .....£195-£495
CANON D2000 Classic DSLR .....£ask
BG ED3-D30,D60,10D .....£69 - £89
FUJI S1/S2/S3PRO .....£169-£399
Kodak DCS Pro(C,N)/new? .....£ASK
Kodak DCS Pro14N/S12 .....£545-£745
Kodak DCS 420,520C,760 .....£offers
LEICA DIGILUX-2 NEW .....£695-£925
Minolta RD175(Dynax Mount) .....£offers
SAMSUNG GX20.14.6mp,NEW £549
SONY A100/350/700 bodies .....£189-£475
SONY 75-300mm/70-300G.....£145/£575
NIKON D70?Os/D100 .....£185-£295
NIKON D70S.BOXED.UNUSED £345
NIKON D1X/+SHIFT 28mm.35mm .....£NEG
NIKON D1/X kit/asnew .....£225-£495
NIKON D2H .....£495-£695
NIKON D2X/D2XS .....£695-£995
NIKON D3.D700.D300/UNUSED? .....£ASK
NIKON D80/D200/ASNEW .....£375-£599
OLYMPUS E1/BXD/ASNEW .....£245-£375
OLYMPUS E3/BXD/ASNEW .....£495-£695
OLYMPUS E420-520+14-45 .....£225-£345
OLYMPUS HLD-2+BTRY .....£169-£225
OLYMPUS 7-14mm.UNUSED £1195
OLYMPUS 14-54f2.8-4 .....£269-£325
LEICA 14-50mm f2.8-4(/4/3rd) £525
PENTAX K10/20/200D+18-55 .....£ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL--
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PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS
SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys. £595
Eyeline Pro scan back .....£neg
Kodak DCS-Contax/Mamiya ...£1795-£2195
Kodak DCS Pro+ Hassel V £2295
LEAF 22 MP.HASSEL H or V .....£neg
LEAF APTUS 65/75.(SPECIAL) .....£neg
Leaf Cantare-Hassel V .....£neg
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ZUIKO 24mm SHIFT/ASNEW ..£1495-£1995
ZUIKO 350mm f2.8(0M)BL.CASED .....£NEG

NIKON

16mm f2.8 Nikkor AI inc filter	£699
18mm f3.5 Nikkor AIS hood + cases	£879
20mm f3.5 Nikkor AI lens	£259
24mm f2.8 Nikkor AIS *650294	£229
24mm f2.8 Nikkor AIS *849438	£259
24mm f2.5 Soligor Nikon F AiS	£39
28mm f2.8 Nikkor AI lens	£199
28mm f3.5 AI lens *1912366	£179
28mm f3.5 AI lens *600842	£129
28mm f3.5 Nikkor AI ia *236254	£169
28mm f3.5 Nikkor H N/F *707914	£69
28mm f3.5 Nikkor H Non AI	£89
28mm f2.8 Tamron Auto	£40
28mm f2.8 Tamron MK1 Nikkormat	£39
28-200mm f3.8 f5.6 Tamron AIS	£139
35mm f2.8 Nikkor AI	£99
35mm f2.8 Nikkor S F Coupled	£129
35mm f2.8 PC Nikkor *877130	£399
35mm f3.5 Soligor Preset	£20
35-105mm f3.5-f4.5 Nikkor AiS	£169
38-100mm f3.5 Tamron Nikon F	£49
50mm f1.4 Nikkor AI *4380434	£120
55mm f2.8 Nikkor AIS *231438	£149
55mm f2.8 Nikkor AIS *736441	£169
55mm f2.8 Nikkor AI *1039821	£179
55mm f2.8 Nikkor F coupled	£79
55mm f3.5 Micro Nikkor AI	£99
55mm f3.5 M. Nikkor Nippon Kogaku AI coupled *250478	£119
70-150mm f3.8 Hoya Nikon AI	£39
70-150mm f3.8 Vivitar N/AI fit + matched multiplier	£69
70-200mm f4 f5.6 Sigma UC/AIS	£49
70-200mm f4.5 Sigma AIS+case	£40
70-200mm f3.8 Vivitar AI Nikon fit	£35
70-210mm f3.5 Vivitar Series I AI	£55
70-210mm f4.5 f5.6 Tokina SZ X	£49
70-210mm f4 AIS Series E	£199
75-205mm f3.8 Vivitar AI fit lens	£50
80-200mm f4 Hoya AI fit lens	£45
80-200mm f4 AIS *212981	£249
80-200mm f4 Nikkor AI *326215	£199
80-200mm f4.5 Nikkor AI lens	£149
80-200mm f4.5 Nikkor AI lens *	£129
80-200mm f4.5 Cimko AIS	£30
80-200mm f4.5 Vivitar N/AI fit	£39
80-200mm f3.5 Soligor N/F	£30/39
85mm f2 Nikkor AI lens	£179
90-230mm Soligor Nikon fit	£30
100-300mm f5.6 AiS lens	£249
105mm f4 Micro Nikkor I	£179
120mm f4 medical Nikkor lens + DC Unit *188997	£1299
135mm f2.8 Nikkor Q F Coupled	£79
135mm f2.8 Nikkor F Coupled	£129
135mm f2.8 Nikkor *823897	£155
135mm f2.8 Nikkor AIS *927092	£169
135mm f3.5 Nikkor AL *226179	£149
135mm f3.5 Nikkor F coupled	£39
135mm f3.5 Nikkor Q non AL	£49
135mm f2.8 Hanimex Nikon F	£25
135mm f2.8 Panagor Nikon F	£26
180mm f2.8 Nikkor F coupled + case	£190
180mm f2.8 Preset Carl Zeiss	£149
200mm f4 AI lens	£99
200mm f4 Nikkor AI	£179
200mm f4 Nikkor Q AI coupled	£89
200mm f4 Nikkor Q F *606397	£69
200mm f4 Nikkor QC + case	£99
300mm f4.5 AIS lens *561003	£359
300mm f4.5 Nikkor AI *528474	£429
300mm f4.5 Nikkor AI *524733	£229
300mm f4.5 Nikkor AIS + case	£259
300mm f4.5 Nikkor - P auto + hood, F coupled *312952	£179
300mm f5.5 Soligor Nikon F	£39
350-1200mm f11 Sigma APO SLD lens + case	£2000
400mm f5.6 Sigma APO Nikon AiS + Case	£119
400mm f5.6 Nikon AiS ED	£1699
400mm f5.6 Nikon ED + case	£2299
400mm f6.3 Soligor Nikon fit	£55
500mm f8 Nikon Reflex Mirror lens (mint) + case + filters	£399
600mm f8 Sigma Reflex mirror + case + filters	£199
800mm f8 Nikkor ED AiS	£1999

EXAKTA

21mm f4.5 Tamron EXA Fit	£159
24mm f4 isco Westragon Auto	£299
25mm f4 CZ Flektagon Auto	£279
25mm f4 CZ Flektagon Auto	£299
100mm f3.3 R Travegar + Bellows	£79
135mm f2.8 Hanimex Preset	£20
135mm f2.8 Coligon tele EXA fit	£39
200mm f4.5 Edixa Tele EXA Fit	£29
400mm f5.5 Telemegor Preset Lens + Case	£399

TAMRON

28mm f2.5 Adaptall Inc Mount	£55
28mm f2.5 Adaptall 2 - Mt Extra	£39
28-80mm f3.5/f4.2 SP Inc Mount	£65
70-150mm f3.5 Lens From £59	£99
70-150mm f3.5 Lens Mount Extra	£30
70-210mm f3.8 Without Adapter	£89
70-210mm f3.5/f4 SP Tamron	£99
70-210mm f4/f5.6 Adaptall II- No Mount	£65
70-210mm Tamron Mount Extra	£39
70-210mm f3.8/f4 SP Inc Mount	£99
70-220mm f3.8 Tamron Ex Mount	£39
80-210mm f3.8/f4 - Mount Extra	£39
80-210mm f3.8/f4 Adaptal 2 From	£59
80-210mm f3.8/f4 Boxed	£69
80-210mm f3.8/f4 Adaptall Inc	£55/85
85-210mm Adaptall Mount extra	£39/55
135mm f2.8 BBAR	£49
135mm f2.8 Tamron Inc Mont	£69
135mm f2.8 Lens - No Mount	£39
135mm f2.5 Inc Mount	£79
135mm f2.8 Adaptall MK I - No Mount	£30
135mm f2.8 Adaptall Lens I	£49
200mm f5.6 Lens with Mount	£99
500mm f8 Tamron SP Mirror - Mt ext	£149
28-80mm f3.5/f4.5 Makinon PK	£45
28-135mm f4 SMC PKA Lens	£139
35mm f2.8 Pentax M	£29/£40/£59
35mm f2.8 Pentax SMC PKA	£45/£59
35-70mm f3.5/f4.5 Cosinon PKM	£40
35-80mm f3.5/f4.5 Chinon PK – Ring Dent	£40
35-105mm f3.5 Pentax PKA SMC	£59
35-135mm f4/f5.6 Sigma UC PKA	£59
35-200mm f4/f5.6 Auto ChinonPK	£55
40mm f2.8 Pentax Pancake	£139
50mm f1.7 Pentax SMC Lens	£39 –
50mm f2 Pentax PKM Lens	£30
50mm f4 Pentax SMC Macro	£89
70-150mm f3.8 Vivitar PK Fit	£45
70-210mm f4 SMC PKA	£45/£69/£89
70-210mm f4 Makinon PK fit	£30/£40
70-210mm f4.5 Vivitar PKM Fit	£39
70-210mm f4 Sigma UC PKA	£49
75-150mm f3.8 Vivitar PK	£39/45
75-150mm f4 Pentax SMC PKM	£99
75-205mm f3.8 Vivitar PK fit	£45
80-200mm f4.5 B+I PK Fit Lens	£30
80-200mm f4 Clubman PK fit	£25/£35
80-200mm f4.5 Cosinon Z PKM	£30
80-200mm f4.5 Macklinon PK Fit	£30
80-200mm f4.5 Petri PK fit	£30
80-200mm f4 SMC PK Lens	£45
85-205mm f3.8 PKM Zoom lens	£45
85-210mm Tamron Adaptall II + Mount	£49
100-200mm f4.5 Sigma PK Fit	£45
135mm f2.8 Cosinon PK Fit	£19
135mm f2.8 Chinon PKM Lens	£24
135mm f3.5 Vivitar PK Fit	£15/£20
135mm f3.5 Pentax PK Lens	£69
135mm f3.5 SMC PKM Lens	£49/£89
200mm f3.3 Hanimex PK fit	£45
200mm f3.5 Chinex Lens	£30
200mm f4 Pentax M Lens	£45/£89
200mm f4 Pentax SMC PKM	£40/£69
300mm f4.5 Super Paragon PK fit	£55
1000mm f11 Pentax Reflex with Case	£999

LEICA

50mm f3.5 Leica M39 Elmar (Leitz Focky) with door Tube forEnlarger	£69
135mm f3.5 Kyoei Tele (M39)	£99
135mm f4.5 R Leica M39 Travenon Lenshead with leitz 20cm ring	£69
135mm f4.5 Ross Xpress M39	£229
135mm f4.5 Leica M39 Hektor lens with Visoflex I + 5X Vertical Magnifier LVFOO	£249
200mm f4 Leica M Telyt with QUBIO	£299
28-70mm Leica Vario Elmar R	£459
35mm f2.8 Leica Elmarit R with Hood *2177325 2 Cam	£299
60mm f2.8 Leica R Elmarit Macro R lens with Macro Adapter 3 Cam	£499
Leica R Macro converter for 60mm f2.8	£199
135mm f2.8 Leica R Elmarit 2 Cam	£189
400mm f6.8 Leica R Telyt Lenshead	£299

PENTAX AF

35-70mm f3.5/f4.5 SMC F	£45
70-200mm f4/f5.6 Takumar F	£99
70-210mm f4.5 Tokina PKAF	£89
70-210mm f4/f5.6 Sigma F	£55
75-300mm f4.5/5.8 Pentax FAJ	£119
100-300mm f5.6/6.7 Cosina AF	£99

PRAKTICA PB

28mm f2.8 PB	£445
28mm f2.8 CZ Jena PB	£30
28-70mm f3.5/f4.5 Sigma PB	£49
28-200mm f4/f5.6 Sigma PB Fit	£89
35-70mm f3.5/f4.5 Sigma PB Fit	£55
35-70mm Prakticar PB Lens	£49
50mm f1.8 Pentacon Praticar	£39
70-210mm Sigma PB	£49
70-210mm f4/f5.6 Praktica PB	£55
70-250mm sigma PB fit	£49
75-200mm f2.8/f3.5 Sigma	£49
80-200mm f3.5/f4 Sigma PB	£45
80-200mm f4.5/f5.6 Pentacon	£55
80-200mm f4.5/f5.6 Pentacon	£45
135mm f2.8 CZ Jena Pentacon	£39
135mm f2.8 MC CZ Praktiar	£40
135mm f2.8 Pentacon	£30
+ 2X Converter FD	£49
70-200mm f3.8 Vivitar FD Lens	£39
70-210mm f4.5/f5.6 Cosina CFD	£59
70-210mm f4 Canon FD	£79/119
70-210mm f2.8/f4 Vivitar Series 1	£59
75-150mm f4.5 Hanimex FD fit	£29
75-200mm f4.9 Ozeck II FD	£39
75-205mm f3.8 Vivitar FD Lens	£30
75-205mm Vivitar Match Multiplier	£10
80-200mm f5.5 Intercity CFD fit	£30
80-200mm f4 Canon FD Lens	£129
85mm f1.8 Canon FD – Marked Elements	£129
85-135mm f4.5 Soligor FD Lens	£69
100mm f2.8 Canon FD	£99
100mm f4 Canon Macro + FD25 Tube	£149
100-200mm f5.6 Canon FD	£69
100-300mm f5.6 Canon FD	£199
135mm f2.5 Canon BL SC Lens	£149
135mm f2.8 Canon CFD	£89
135mm f2.8 Hanimex CFD Fit	£19
135mm f2.8 Hoya FD Fit	£30
135mm f2.8 Komuranon FD	£49
135mm f3.5 Sigma FD Lens	£39
135mm f3.5 Canon FD Lens	£45/65
135mm f3.5 Canon M39 Rangefinder	£100
200mm f2.8 Canon FD lens	£229
200mm f3.3 Mackinon CFD	£40
200mm f3.5 Kestral FD Fit	£45
200mm f3.5 Optomax FD	£30
200mm f4 Canon Breechlock	£129
200mm f4.5 Canon FL Lens	£69
200mm f4.5 Soligor Prefit Lens	£28
300mm f5.6 Canon FD Lens	£129
350mm – 1200mm f11 Sigma APO Lens For Canon FD with Case	£2000
400mm f6.3 Sunagor Preset	£39
500mm f8 Tokina Mirror FD	£119

M42

19mm f3.8 Vivitar auto Screw	£59
28mm f2.8 Tefnon Auto screw	£29
28mm f2.8 Tokina Auto Screw	£30
28-100mm f3.5/f4.5 Sunagor	£45
35mm f2.8 Vivitar Preset	£20
35mm f2.8 Acoess Sq Preset	£20
35mm f3.5 Prinz Galaxy Preset	£20
35mm f3.5 Fiderai Preset	£20
35mm f3.5 Dufax Preset	£25
35mm f3.5 Promura Preset	£19
35mm f3.5 Photax preset	£20
35mm f3.5 Soligor Preset	£18
50mm f3.5 Russian Industar	£20
58mm f2 Helios Preset 44-2	£19
75-200mm f4.5 Sun Auto Screw	£30
80-200mm f4.5 Mitako Auto	£45
80-250mm f4.5 Optomax Auto	£49
95-205mm f6.3 Tamron Preset	£39
135mm f2.8 Sigma C/Focus 2	£39
135mm f2.8 Orestor Preset	£19
135mm f2.8 Pentacan EDC	£29
135mm f2.8 Soligor Auto Screw	£29
135mm auto Tamron With Case	£30
135mm f2.8 Hanimex Preset	£19
135mm f2.8 Photax Paragon	£19
135mm f2.8 Prinz Auto MC	£29
135mm f3.5 Mepro Preset	£19
135mm f3.5 Hanimex Preset	£19
135mm f3.5 Dollands Preset	£19
135mm f3.5 Mirage Auto	£29
135mm f3.5 Fronteon Preset	£19
135mm f3.5 Prinz Auto Scew	£29
135mm f3.5 Prinz Galaxy Preset	£19
135mm f3.5 Prinz Auto Reflex	£18
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135mm f4 Russian Jupiter 11A	£24
135mm f4 isconar Preset	£19
135mm f4.5 Tamron + 225mm f7.7 Converter Preset - Rare	£29
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200mm f4 Sigma YS	£49
200mm f3.5 Tokina Auto	£25
200mm f3.5 Photax Preset	£25
200mm f4.5 Access Preset New	£25
200mm f4.5 Sands Hunter Preset	£19
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300mm f5.6 Prinz preset Lens	£29
300mm f5.5 Optomax Auto	£35
400mm f6.3 Hanimex Preset	£59
500mm f8 Super Abinar Preset M42 – Filter Ring Dent	£29

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28mm f2.8 NC1000 Fit Hanimex	£20
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50mm f1.7 Sekor for NC1000	£20
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135mm f2.8 Sekor CS Bayonet MC	£40
135mm f2.8 Sekor CS - As Seen	£25
200mm f3.5 Sekor ES NC1000	£69

CONTAX

28mm f2.8 Tokina Contax fit	£39
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50mm f1.9 Yashica DSB Lens	£36
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80-200mm f4.5 Sun Zoom Y/CX	£30
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135mm f2.8 DSB Lens	£59
135mm f2.8 Preset Lens	£20
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28mm f2.8 Zuiko Lens	£89
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28-70mm f3.5/f4.5 Tamron CF inc Mount	£89
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35mm f2.8 Optomax	£25
35mm f2 Zuiko + Case + Hood	£149
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35-70mm Zuiko AF lens	£49
35-70mm f3.5/f4.5 Zuiko	£139
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35-135mm Tamron CF Macro	£59
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39-80mm f3.5 Sigma with Case	£39
50mm f1.4 Zuiko Elements marked	£40
50mm f1.8 Zuiko - Ring Ding	£29
50mm f1.8 Zuiko AF for OM 101	£49
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85-250mm f5 Zuiko With Case	£229
85-250mm lens + 2X Converter	£59
135mm f3.5 E Zuiko FTL OM Fit	£99
135mm f2.8 Tamron Inc Mount	£59
135mm f2.8 Hanimex OM Fit	£20
135mm f2.8 Hoya OM Fit	£25
135mm f2.8 Tamron BBAR	£49
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200mm f4 Zuiko	£99
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24mm f2.8 EF – Manual Only	£119
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35-105mm f3.5/f4.5 EF Lens	£80
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70-210mm f4/f5.6 EF Canon	£139
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35mm f2.3 Asahi Auto Takumar	£70
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35mm f3.5 Pentax SMC Takumar	£79
85-210mm f4.5 Asahi Pentax	£129
50mm f4 Asahi SMC Macro	£129
50mm f4 Super Takumar Macro	£89
100mm f4 Asahi Pentax SMC	£189
105mm f2.8 SMC Pentax	£119
105mm f2.8 Asahi Pentax Super	£69
135mm f2.8 Pentacon Auto lens	£29
135mm f3.5 Pentax SMC ES	£40/£49
135mm f3.5 Takumar Preset	£36
150mm f4 Asahi Pentax	£69
200mm f5.6 Asahi Preset	£40

ROLLEI SL66

80mm f2.8 CZ Opton SL66	£189
150mm f4 Sonnar *4690931	£399
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CONTAX 645

140mm f2.8 Sonnar T* With Case	£999
MFB1 Film Back Holder+Insert 1A	£299
55mm Contax Polariser (boxed)	£40

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GS1 Body – No WLF	£339
GS1 + 100mm f3.5 PG, WLF+Back	£899
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120mm 6x7 R/F Back	£159/299
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Polaroid Back G	£149/249
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80mm f2.8 HFT Planar 6008 £550
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250mm f5.6 HFT Sonnar £749
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2X Tele Converter SLX £299
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Plain Prism for Pentacon 6	£49
Set of 2 Ext tubes	£49
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CDS Prism to fit Kiev 60TL	£99
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6x7 M/UP Body *4067059	£239
6x7 Body + 105mm f2.4 - NO WLF	£479
75mm f4.5 SMC Lens *8536499	£499
75mm f4.5 SMC Takumar Lens	£339
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150mm f2.8 Lens with Case	£259
165mm f2.8 SMC Lens	£299
165mm f2.8 SMC Lens Boxed	£439
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500mm f5.6 SMC Lens with Case	£1649
800mm f6.7 EDIF Lens	£4999
Auto Extension Tubes No 2 + 3	£119
Auto Extension Tube Set	£169
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PENTAX 645

75mm f2.8 A Lens	£139
150mm f3.5 A Lens	£249
200mm f4 SMC PKA MF Lens	£329
200mm f4 SMC A Lens	£349
300mm f4 SMC A (MF) ED + Case	£899
300mm f4 SMC A Lens + Case	£679
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Ahe! 5x4 B&W Enlarger As New	£249
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Bray E6 Dry to Dry Processor Mint For 35mm, 120 + 220mm Latest with Panel	£3000
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Devere 203 condensers 35mm - 6x9	£499
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Devere 504 Bench Cathomag	£399
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Durst M305 B&W Fitted for 35mm	£179
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Durst 138 Floor Colour Head 5X7	£759
Durst Printo Dryer Boxed	£189
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Durst Energy Therm	£189
Durst Colherm Chemical Heater	£49
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Kodak Beehive Safelights (Filter Extra)	£20
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Kaiser System V Colour Enl upto 6x9	£699
Kaiser Copy Stand with 4x Lights	£449
Kaiser VP6002 B&W fitted for 6x6	£219
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Leitz Reprovit IIA Copy System + Lights, timer + lens Fits Leica M	£695
Leitz Repro II Copy Stand	£99
Leitz V35 + colour Head + 40mm Focotar	£299
Leitz IIC Complete 6x9/35mm	£899
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Leitz Valoy with 50mm Componon lens	£179
Leitz Focomat IC + 50mm focotar Lens	£199
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Lucky 35mm B&W Enlarger	£79
Macbeth TD524 Densitometer	£299
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EF 75-300mm MKIII ... Mint- £119
EF 90-300mm f4.5/5.6 ... Mint- £139
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EOS 30 Date Body Box ... Mint- £179
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EOS 500N + EF 28-80mm ... Mint £129
EOS 650+EF 35-70mm ... Exc+ £79
EOS 650 + EF 35-70mm ... Exc+ £79
EOS 650 + EF 35-105mm ... Exc++ £129
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T90 + 50mm f1.4 SSC ... Exc++ £349
AE1 + 5 35mm f3.5SC + 155A ... Exc++ £149
T70 Body ... Exc++ £80
A1 + 50mm f1.8 ... Exc+ £149
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Booster T Finder + Case ... Mint- £199
300TL Speedlite ... Exc++ £59
A1 Body Box ... Mint- £349
199A Speedlite Box ... Mint- £129

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FD Kiron 70-210mm f4.5 ... Exc £29
FD 70-150mm f4.5 ... Exc++ £59
FD 75-200mm f4.5 Macro ... Exc++ £99
FD Soligor 70-220mm f3.5 ... Exc++ £99
FD Tamron 80-200mm f3.8/4 ... Exc++ £45
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FD 24mm f2.8 + filter ... Exc++ £129
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FD 28mm f2.8 + filter ... Exc++ £49
FD 28mm f2.8 ... Exc++ £55
FD 28mm f2.8 ... Exc++ £59
FD 35mm Tilt+Shift f2.8 B/L + hood + box ... As new £899
FD 35mm Tilt+Shift f2.8 B/Lock ... Exc++ £499
FD 50mm f1.2 ... Mint- £299
FD 50mm f1.4 ... Exc++ £89
FD 50mm f1.8 + box ... NEW !! £99
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FD 50mm f3.5 Macro ... Mint- £99
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FD 100mm f2.8 ... Mint- £99
FD 100mm f2.8 ... Exc++ £89
FD 100mm f2.8 ... Exc+ £75
FD 100mm f2.8 + box ... Mint- £119
FD 135mm f2.8 + box ... Mint- £99
FD 135mm f3.5 ... Exc+ £39
FD 200mm f2.8 + box ... Mint £299
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FD 500mm f8 Tokina ... Exc++ £89
FD 500mm f8 Mirror + hood ... Exc+ £179
FD 600mm f8 Sigma ... Exc+ £79
FD 1.4xA type A extender + case + box ... Mint- £249
FD 2xA extender ... £49
FD 2xA extender ... £79
FD 2xB extender + case + box ... Mint £199

LEICA
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*AF 50mm f2 Macro ... Mint £375
*AF 50-200mm f2.8/3.5 ... Mint £699
*Case, Lenshood, Filter AF EC20 2x Converter Box ... Mint £300

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Billingham 550 (OG) with end pouches ... £349
LowePro Slingshot 200AW ... £50
Tamrac 5375 BP ... £45

CONTAX G SYSTEM
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Planar 35mm f2 + Filter ... Mint £269
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Contax TLA 280 Twin ... Mint- £149

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Polaris Flash Meter ... Mint- £99
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GX100 Box ... Mint- £170
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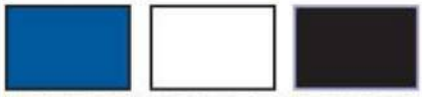

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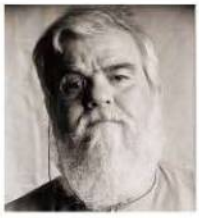

ROGER HICKS

When it comes to 'added value', my attitude is why make things more complicated than they need to be?

'ADDED value' is one of those terms that exists in the hazy no-man's land between retail, advertising, economics and business reporting – all arts, not sciences, despite the feeble pretences to intellectual rigour that some of them try to make. 'Added value' is supposed to make a product more attractive to the buyer, by offering a bit more than the competitors' products, or the previous version of a manufacturer's own product still at a comparable price.

Personally, I prefer the New Orleans word lagniappe, which effectively means 'a bit extra' or 'a commercial thank-you present'. For instance, I recently bought a whole air-dried ham for myself and a quarter-ham for a friend, and the *charcutier* (Ezquerra's in Biota) gave me a chorizo as a present – a lagniappe.

'I recently bought a whole air-dried ham for myself and a quarter-ham for a friend, and the *charcutier* gave me a chorizo as a present'

Where, though, does lagniappe come into photography? With cameras, it all too often arrives via extra modes, which generally mean extra buttons or more complicated menus – or both. At this point, in my book, we're getting perilously close to value subtracted rather than added. Even if I'm not paying extra for all the added junk (and I rather suspect that, in fact, I am), it's still junk, and I don't want it at any price, including free. In fact, I might well pay extra for something simpler.

It's all very well to say that if I don't want these modes I don't have to use them, but there's a deeper aesthetic and indeed philosophical point. As William of Ockham put it in the phrase famously known as Occam's Razor, *entia non sunt multiplicanda praeter necessitatem*, perhaps best translated in spirit rather than word for word: 'Don't make things more complicated than they need to be'.

The problem is that 'need to be' means different things to computer nerds and to photographers. An analogy is with billiards, snooker and pool, or even bar billiards. All are variants on the same game, but plain billiards is stripped to the bare minimum, the simplest and most elegant version of a game involving balls, cues and a large flat table. Many who play billiards are inclined to look down on the other games as needless vulgarisations and complications. Much the same is true of those who use manual cameras when they contemplate automation. If you can't use a camera, setting the focus, aperture and exposure for yourself, is automation an aid to learning, a crutch for when you're feeling lazy, or an admission that you don't know what you're doing? It can be any of the three, but unsurprisingly there are few who will admit to anything other than the first.

Initially, these musings were prompted not by a camera, but by (of all things) the Michelin atlas for Spain and Portugal. Every few years I buy a new one, partly to keep up with the relentless Spanish road-building programme and partly because the old one wears out. My current edition was, however, disfigured by a wodge of extra pages at the front detailing itineraries for weekend trips. Harmless enough, except that they add 10% or so to the volume of the atlas, waste a lot of trees that would be better employed making lavatory paper (the Michelin pages are much too hard and shiny to recycle that way), and, once again, go against dear old Billy O's celebrated razor. In order to render the atlas more manageable (especially on a motorcycle), I had to rip these pages out, and in doing so I accidentally tore out one useful page as well and had to tape it back in.

Unexpectedly, this made me realise that the very worst example of 'added value' is computer software, including imaging software. Most of it is needlessly complicated and memory-hungry, and the vast majority of the 'upgrades' provided in new editions (although necessary to keep selling new programs) are worthless. What is more, 'uninstalling' the old version and installing the new is often a nerve-wracking process – how much of the stuff you wanted to keep are you going to lose along with the stuff you do not want? As, for example, when you tear the unwanted pages out of an atlas?

Of course, there are genuine improvements, things that photographers actually need. For instance, I find the Contact Sheet option in later editions of Adobe Photoshop very useful, but quite honestly, Photoshop 4 does everything else I need faster, easier and more intuitively. I'm not denying that there are other genuine improvements such as multiple undo, but they all come at a price in hard disk space, speed of operation and, of course, money. So maybe this gives us a third category, after 'added value' and 'subtracted value': 'value much the same, but insignificantly different'. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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Special thanks to
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