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EXPERT ADVICE

TELEPHOTO LANDSCAPES

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PAGE 54

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A NEW EYE

Charlie Waite's surprising landscape camera choice

NEW KIT IDEAS

PAGE 23

SECRETS OF A DRAGONFLY HUNTER

ADVANCED TECHNIQUE

PAGE 31

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At the heart of the image

Nikon

Contents

Amateur Photographer For everyone who loves photography

MY SISTER-IN-LAW moved to Singapore last year, so we went to visit. Checking the weather before we left, my sons were amazed that the temperature hardly changes from day to day and, although there is a rainy time of year, seasons hardly exist. We associate heat with the long days of summer, so it seemed strange that it was dark at seven every evening. The moment of sunrise and sunset shifts by only 35 minutes throughout the whole year and every day is between 12 hours and two to 12 minutes long. For a dawn shoot this weekend in south-east England you'd need to be in position at 4am ready for the sunrise an hour later. To do the same in December you could lie in bed until 7am to shoot 8am, and then bag sunset at 4pm.

Although the idea of 31°C every day is appealing, I am sure I would be bored if every day we had the same weather. I like the mix of sun, rain, cloud, fog and mist that we get here, and the huge range of images that can be created. We always know to expect the unexpected – and when we are lucky it happens. Variety is the spice of life, after all, and that is what makes the UK a great place to take pictures.

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 3 JULY WE ASKED...

At £644, is Adobe Photoshop CS5 too expensive?

YOU ANSWERED...

A Yes	**95%**
B No	**4%**
C Don't know	**1%**

THIS WEEK WE ASK...

Which is your favourite season for landscapes?

VOTE ONLINE **www.amateurphotographer.co.uk**

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Charlie Waite takes up a compact camera challenge

© CHARLIE WAITE

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© TIM COLEMAN

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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SIGMA

OUR WORLD

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AP News

News | Analysis | Comment | PhotoDiary 17/7/10

Fake Pentax and Canon-branded lenses seized in £½m haul

See page 7

Anti-terror law illegal, court reaffirms • Call for repeal of legislation

GOVERNMENT DEFEATED OVER TERROR LAW RULING

AP RIGHTS WATCH
Committed to defending your photographic rights!

THE EUROPEAN Court of Human Rights (ECHR) has rejected a UK Government appeal against a ruling that police use of Section 44 stop-and-search powers is illegal, striking a significant victory for photographers' rights.

The move effectively ratifies the ECHR's decision in January that police use of Section 44 is unlawful. The court said that the 'chamber judgement is now final'.

The controversial law, which allows police officers to stop and search people without grounds for suspicion, has been heavily criticised by many, including photographers.

The ECHR in Strasbourg had been hearing a case involving Kevin Gillan and Pennie Quinton, who were stopped outside the Defence Systems and Equipment International Exhibition in London in 2003.

Quinton had been filming a protest outside the exhibition, which took place in Docklands.

The court had ruled that their rights under Article 8 of the European Convention on Human Rights had been violated (see *News*, AP 23 January).

Commenting on the court's rejection of the Government's appeal, Isabella Sankey, Director of Policy for Liberty, said: 'This appeal was always doomed. The objectionable policy of broad stop and search without suspicion was wrong in principle and has proven divisive and counterproductive in practice.

'The Great Repeal Bill promised by the new Government provides the perfect opportunity for the UK finally to comply with this commonsense judgement.'

Meanwhile, photographers are entitled to claim damages against police over misuse of anti-terrorism stop-and-search laws after the European Court of Human Rights rejected the UK Government's appeal, a media lawyer has told AP.

Jonathan Coad, a lawyer at Swan Turton solicitors, urged photographers to seek 'appropriate' damages if they have been stopped since the ECHR first deemed Section 44 to be unlawful in January 2010.

'The action of the ordinary photographer would be against the police [as opposed to the UK Government],' said Coad.

He explained that the photographer would have relied on their legal right when taking pictures in the first place.

'If the police stopped them, that right would have been infringed, therefore that would be the course of action... against police,' Coad added.

He urged photographers to keep any forms they were given by police in connection with a Section 44 Terrorism Act stop-and-search.

The campaign group, I'm a Photographer, Not a Terrorist!, has called on the Government to repeal Section 44 in wake of the ECHR decision.

Photographer Jess Hurd, one of the group's founders, said: 'For street photographers, the battle against the misuse of the terrorism laws has been frustrating and, at times, absurd.

'The abuse of these laws has united amateur and professional in defence of press freedom and civil liberties. We will not be intimidated by these unjust laws that pick on innocent citizens and criminalise photography.'

Architectural photographer Grant Smith, who has fallen foul of the law several times – including once when he was photographing a church – said: 'The rejection by the ECHR of the Government's appeal marks a turning point in the ability of photographers to work without fear of harassment by police and petty-minded security guards.'

Hurd added: 'We urge all those who have been stopped since the original ruling in January to seek legal representation through their respective organisations.'

The Home Office said it is giving 'full consideration to the [ECHR] judgement and its implications'.

SNAP SHOTS

- The future of a widely respected press photography course is in doubt after Government funding cuts and a drop in applicants. Sheffield College says it is battling to save the Press Photography and Photojournalism Pre-entry Course. However, students will need to cough up the £3,600 fee, instead of the current £1,500, for the one-year course to survive. The course is due to begin in November. A 'block-release' version, which is approved by the National Council for the Training of Journalists, has already been axed.

- Budget-priced lens maker Samyang is gearing up to launch three new lenses compatible with Samsung's NX camera system. The 8mm f/3.5 fisheye, 14mm f/2.8 and 85mm f/1.4 lenses will be available in late September, according to a spokesman for the South Korean firm.

RUTA MACKELAITE

Winner thanks AP for sparking new interest

MACRO PIC BAGS AP READER CANON EOS 7D

A PHOTOGRAPHY enthusiast from London has won a Canon DSLR in a macro photo competition run by AP in association with the creators of the *Lost Planet 2* video game.

Ruta Mackelaite won a Canon EOS 7D with her winning entry (see left). The contest challenged photographers to create photos that 'play with perspective' and 'use macro to create objects out of proportion'.

Lost Planet 2 creator Capcom said it was after real-life photos that create the illusion of size.

Ruta also bagged a 15-85mm lens and a Canon Speedlite 580EX II flash unit in a prize package worth more than £2,000.

Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
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A week of photographic opportunity

PHOTODIARY

Wednesday 14 July

EXHIBITION Stephen J Morgan Photography, until 14 August at The Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **DON'T MISS** Brownsea through a lens – a three-day residential photography workshop (costs £495), runs until 16 July at Brownsea Island, Poole Harbour, Dorset. Tel: 01202 853 615/853 617. Email photography@aucb.ac.uk.

© STEPHEN J MORGAN

Thursday 15 July

EXHIBITION The Last Great Event (pictures from the Isle of Wight Pop Festival) by Chris Weston, until 1 August at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Last orders at the bar: the demise of the Great British Pub by Chris Etchells, until 15 July at Red Gate Gallery, London SW9 8RU. Tel: 0207 326 0993. Visit www.redgategallery.co.uk.

Friday 16 July

EXHIBITION The Camer-on Life Festival Experience (an account of the 1970 Isle of Wight pop festival) by Charles Everest, until 12 September at Dimbola Galleries and Photographic Museum, Isle of Wight PO40 9QE. Visit www.dimbola.co.uk. Tel: 01983 756 814. **EXHIBITION** Duxford in the Battle of Britain, until 31 December at Imperial War Museum Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit http://duxford.iwm.org.uk.

© ROBERT FRIEL

Saturday 17 July

EXHIBITION Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm. **DON'T MISS** Deer Park Discovery Tours, until 20 July at Dinefwr Park and Castle, Carmarthenshire SA19 6RT. Tel: 01558 824 512. Visit www.nationaltrust.org.uk.

Sunday 18 July

EXHIBITION by songwriter and musician Sandi Thom, until 31 July at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748283. Visit www.nationaltrust.org.uk. **EXHIBITION** Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Monday 19 July

EXHIBITION Part of the Pack by Arden and Anstruther, until 31 July at 5 Lombard Street, Petworth, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. **EXHIBITION** The Family and the Land: Sally Mann, until 19 September at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Tuesday 20 July LATEST AP ON SALE

EXHIBITION Tessa Bunney – Home Work, until 21 August at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com. **EXHIBITION** Steve McCurry Retrospective, until 17 October at Birmingham Museum and Art Gallery, Birmingham B3 3DH. Tel: 0121 303 2834. Visit www.bmag.org.uk.

AP reader spots serious flaw in regulations

SANTANDER BACKTRACKS ON PHOTO CONTEST RULES

SANTANDER, one of Britain's biggest banks, has been forced to amend the rules of a photography competition after a shareholder spotted a clause that left entrants open to exploitation.

Open to Santander's 1.8m UK shareholders, the 2010 ArtShare Photo Competition invites them to enter pictures that reflect their views of the city in which they live.

Entrants are also asked to explain how their picture represents the strength and 'healthy spirit' of their city, to reflect Santander's 'corporate values'.

The Spanish banking giant – which took over Abbey National in 2004 – publicised the contest in its *Focus* magazine and offered prizes including a Fujifilm FinePix camera, a Samsung laptop computer and an Apple iPod Touch.

But the conditions of entry gave the Madrid-based organisers the right to exploit submissions for commercial use.

Santander did not make clear whether the participant would retain copyright to their photo, which is a basic right.

The rules state: 'Upon submission the artist will give the right to Santander to publish the photographs in any of its shareholder publications...

'The final winners authorise Santander to use their names and likenesses for informational and publicity purposes and also give Santander exclusive usage rights to all of the text, images and material produced for participation in this contest.'

The terms left amateur photographer Peter Rust, a Santander shareholder, bemused. He felt the rules were unfair and refused to enter until Santander clarified its position over copyright.

In an email to organisers, Rust complained that the contest failed to state whether entrants retain the rights over their image. When he did not receive a reply, he turned to AP.

It seems AP's intervention may have paid dividends. Shortly afterwards, organisers confirmed that entrants will retain copyright in the photos they submit.

The rules now contain a paragraph stating: 'Images received will not be used for commercial use without the consent of the contestant responsible for the image.'

Andy Smith, Santander UK's head of media relations, told AP's newsdesk: 'The [terms and conditions] have been amended... Thanks to you and your readers for pointing this issue out to us.'

subscribe 0845 676 7778

SNAP SHOTS

● Sony has announced a firmware upgrade that allows users of its NEX-5 and NEX-3 system cameras to view still images in '3D' on a compatible TV. The free download is designed to enable users to capture 3D images using the cameras' Sweep Panorama mode. 'The NEX-5 and NEX-3 shoot a high-speed burst of frames that are automatically combined inside the camera to create a seamless panoramic still image containing depth information,' said a Sony spokesman. 'Sweep Panorama can be enjoyed in 3D when the camera is connected to a 3D Bravia or any standards-compatible 3D TV.' To download the firmware visit http://support.sony-europe.com/dime/DSLR/DSLR.aspx.

● Leica has pledged to donate funds to the Association for International Cancer Research for every new follower of Leica's Twitter account. The scheme follows the success of a similar fundraising project launched by Leica enthusiasts via the Leica User Forum. Leica Camera AG says it will donate €0.50 to the charity for every new Twitter fan.

Do you have a story?

Contact Chris Cheesman
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Canon probe sparks web sting

FAKE LENSES SEIZED IN £1/2M RAID

FAKE Pentax and Canon-branded lenses have been seized, along with £½m worth of counterfeit camera bags, during a raid in Manchester.

A man has been arrested after 20,000 fake 'camera cases' were discovered in the sting operation that followed an investigation by Canon Europe.

AP understands that the counterfeit camera bags were being sold through eBay.

The cases were branded as Canon, Kodak, Nikon, Panasonic, and Pentax.

The counterfeits were discovered at a house in Bowdon, Greater Manchester, on 22 June.

Trafford Trading Standards has told AP that the bags were good lookalikes.

The raid followed intelligence gathered by Canon, which had discovered the counterfeit goods being sold online.

Test purchases were then conducted in a joint operation by Canon and Trading Standards.

At the time of writing, it was unclear how many fake lenses were seized by Trading Standards officers.

A Canon Europe spokesman said: 'It is ultimately the consumer that is impacted by counterfeit products. It is therefore a great result that this operation has seized a significant amount of counterfeit products that are now out of circulation.'

Meanwhile, a spokeswoman for Trafford Trading Standards issued this advice to consumers: 'People may be able to tell if they've been sold a fake case because they are poor in quality, all look the same with varying branding and were sold in clear plastic bags via an online auction site, which Canon and its registered suppliers do not sell through.'

She added: 'The low price they were being sold at was also a telling factor.'

A 40-year-old man has been arrested and bailed in connection with the matter.

Trading Standards only has evidence that the camera bags were being sold on to consumers and, therefore, officers say they plan to prosecute on that basis, and not over lenses they also recovered.

'We don't need law'

MET BLASTED OVER POLICE CADET PICS BAN

Jules Mattsson, 16, who won widespread public support after police had stopped him taking pictures of police cadets, is seen here at an event to mark the European Court of Human Rights' confirmation that Section 44 is unlawful

THE METROPOLITAN Police is once again under fire after a freelance photojournalist was stopped while taking pictures of police cadets last month.

Officers had prevented Jules Mattsson, 16, from taking pictures of the cadets who were taking part in a parade to mark Armed Forces Day in Romford, Essex.

Police initially told Mattsson – a student who works as a freelance in his spare time – that he needed parental permission to take photos of the cadets.

Officers then claimed they had the power to use anti-terrorism laws and public order legislation. At one point a policeman told Mattsson that officers did not need a law to stop someone taking pictures.

'I was quickly and aggressively stopped by one of their [police cadet's] adult officers asking me who I worked for...' the photographer wrote on his blog.

'I responded that I was a freelance and upon being told I needed parental permission to photograph them, I explained this was a public event in a public place and that I didn't for editorial use.'

Mattsson repeatedly, yet politely, informed officers that they had no right to stop him taking pictures in a public place.

Despite his protests, Mattsson said police took his camera, frogmarched him away from the area and pushed him down some stairs after he refused to give an officer his personal details.

Alexander Deane, director of Big Brother Watch, a civil liberties campaign group, said: 'Some officers think that anti-terror legislation gives them blanket powers to hassle people whenever they want. This case is a very bad example of that.

'Confronted by bullying and hectoring policemen, acting entirely outside their powers, this young man admirably stood up for himself and rightly maintained that he was entitled to take pictures in a public place.

'The police should apologise immediately and admit that they were wrong.'

The Association of Chief Police Officers (ACPO), which co-ordinates police policy in England, Wales and Northern Ireland, declined to comment on the specific incident while the Metropolitan Police looks into the matter.

However, ACPO's spokesman on stop and search, Craig Mackey, said: 'ACPO has stated previously that everyone – photographers, members of the media and the general public – has a right to take photographs and film in public places. That has not changed.'

Mackey, who is the Chief Constable of Cumbria Police, added: 'Used correctly, stop and search is a powerful tool that can help protect all our communities from terrorism. Protecting the public remains our priority.'

The photographer declined to comment while he seeks legal advice.

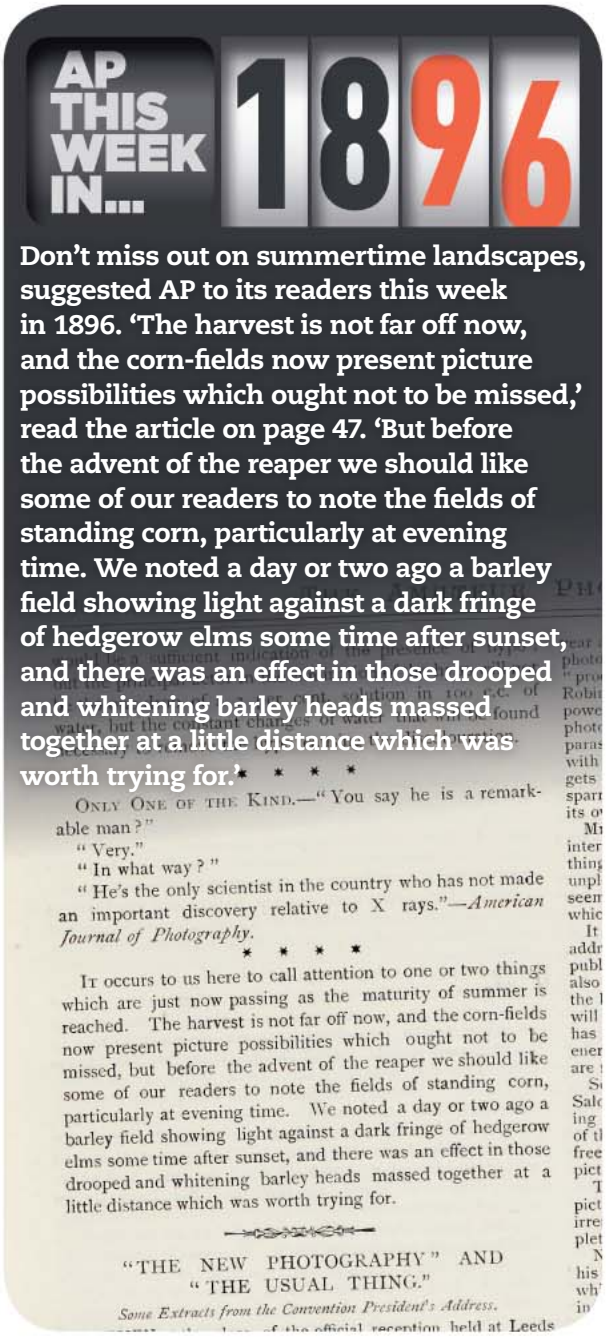
Mattsson was among photographers who recently descended on New Scotland Yard to mark a landmark European decision that police use of Section 44 stop and search is unlawful (see page 5).

The event, which passed peacefully on 4 July, was organised by the campaign group, I'm a Photographer, Not a Terrorist!.

● To listen to a full recording of the Romford incident visit www.amateurphotographer.co.uk and search under 'Mattsson'

AP THIS WEEK IN... 1896

Don't miss out on summertime landscapes, suggested AP to its readers this week in 1896. 'The harvest is not far off now, and the corn-fields now present picture possibilities which ought not to be missed,' read the article on page 47. 'But before the advent of the reaper we should like some of our readers to note the fields of standing corn, particularly at evening time. We noted a day or two ago a barley field showing light against a dark fringe of hedgerow elms some time after sunset, and there was an effect in those drooped and whitening barley heads massed together at a little distance which was worth trying for.'



* * * *

ONLY ONE OF THE KIND.—"You say he is a remarkable man?"

"Very."

"In what way?"

"He's the only scientist in the country who has not made an important discovery relative to X rays."—*American Journal of Photography.*

* * * *

IT occurs to us here to call attention to one or two things which are just now passing as the maturity of summer is reached. The harvest is not far off now, and the corn-fields now present picture possibilities which ought not to be missed, but before the advent of the reaper we should like some of our readers to note the fields of standing corn, particularly at evening time. We noted a day or two ago a barley field showing light against a dark fringe of hedgerow elms some time after sunset, and there was an effect in those drooped and whitening barley heads massed together at a little distance which was worth trying for.

"THE NEW PHOTOGRAPHY" AND "THE USUAL THING."

Some Extracts from the Convention President's Address.

CLUBNEWS

Club news from around the country

NORTHWEST PHOTOGRAPHIC CLUB

The club has been exhibiting images at the Abbey Centre in Ballyshannon, according to the *Donegal Democrat*. Club spokesman Christopher Kennedy told the newspaper: 'Our objectives are entertainment, amusement and education in a wide range of photographic topics. Our work covers both colour and monochrome, using primarily digital media.' Visit www.northwestphotographic.com for more details.

MOLD CAMERA CLUB

The North Wales club recently announced the results of its annual awards. The club meets from September to May at Cathrina House, Victoria Road, Mold, Flintshire. During summer months members meet at a local pub for a 'drink and a natter'. Visit www.moldcameraclub.org.uk.

SNAP SHOTS

● Pentax has announced a Facebook application, urging users to tell their own story through pictures. The application invites photographers to choose up to 15 of their favourite images and drag them into 'Story-shooting' frames, which can be moved around, reduced in size or enlarged. 'This application enables you to expose, in an original unseen and full of fantasy way, one's best photographs,' claims Pentax. 'Your friends will discover at a glance the essence of your story,' said a spokesman. For details visit http://facebook.pentax.eu.

● Peter Dewhirst from Swindon in Wiltshire has won a Nikon D700 and 50mm f/1.4G lens, plus a place on a Nikon wedding and portraiture course, in a competition run by AP. Peter bagged the £2,500 prize ahead of another reader who was unable to attend the course due to work commitments after his name had been chosen first. Rules stipulated that the winner must be able to attend the training course.

Do you have a story?

Contact Chris Cheesman
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Nearly 'one in three' owns an SLR

BRITONS GO SLR CRAZY

NEARLY one in three Britons owns an SLR camera and almost one in ten have considered photography as a profession, a survey has revealed.

A YouGov poll of 2,245 adults found that 28% had an SLR, with ownership higher among 'more senior age groups'.

The survey, which was conducted in April for online photo agency Polylooks, also reported that 9% of consumers have considered converting their passion for photography into a career. A similar number considered submitting images to microstock websites.

Despite a rise in the quality of cameras on mobile phones, only 21% of those surveyed believed their camera phone met their photographic needs.

However, the survey also echoed findings elsewhere that fewer people are printing their images than in the days of film.

Only a quarter still print images to keep in albums, while 34% use social networking websites to share their photos.

Norbert Weber, head of Polylooks, said: 'The British passion for photography remains as strong as ever.

'While many of us now have a decent camera as part of our mobile phone, our study shows that not only do most British consumers prefer to use a high-quality camera for personal photography, but that a comparatively large number would like the option to make money from their images.'

Secret messages via the internet

RUSSIAN SPIES LACED DIGITAL PICS

RUSSIAN spies laced digital images with secret messages as part of a plan to infiltrate the US policy-making process, FBI agents have alleged.

The 21st century version of invisible ink is said to involve sending images via the internet that appear perfectly harmless, except to the sender and receiver of the picture.

One such method is known as steganography, a process made possible using software that can be downloaded for free from the internet.

Quick Stego software, for example, lets you hide text in pictures so that only other users of Quick Stego can retrieve and read the hidden secret messages.

'Once text is hidden in an image, the saved picture is still a "picture" and it will load just like any other image and appear as it did before,' says its UK creator.

Methods for embedding text include closely matching the colour of the message to that used in the image – the minor variation being invisible to the naked eye.

Users can then encrypt the image using QuickCrypto software, allowing them to securely encrypt text and files and even hide files on a computer.

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AP Review

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

BOOK

A Landscape of Wales

By James Morris
Dewi Lewis Publishing, hardback, 108 pages, £30,
ISBN 978-1-904587-89-7

Amateur Photographer ★★★★☆

Over the past 20 years or so we have come to expect our landscape images to be bathed in golden light and have bold foreground interest, dramatic skies and heavy tones. And while these types of images aren't bad, after 20 years of them they feel a little like paint-by-numbers.

James Morris's visual journey through Wales, however, is quite refreshing. If you can imagine equal parts Martin Parr and David Hurn, that's how this series feels. His images aren't ultimately as humorous or as bleak as these two, respectively, but they show a real documentary approach in how he chose to portray the landscape and the people who inhabit it. Morris places less emphasis on the majesty of popular places such as Snowdonia, and is instead more interested in showing the impact of human presence. Identity and regeneration are strong themes throughout this book, where a supermarket, for instance, is just as much a part of the Welsh landscape as Conwy Castle. The result is a series of well-seen images that make up for in composition and storytelling what they may lack in bold light and dramatic skies.

Morris gets kudos for showing the landscape as it really is. It's a bold move these days. And it's a bit ironic when you think about it. Fans of Richard Billingham, Harry Cory Wright and their ilk will love this.

WEBSITE

http://traveler.nationalgeographic.com/photography

National Geographic Traveler is part of the vast National Geographic empire, and like most of the publishing world it has migrated much of its content online. While ultimately a travel magazine, the website features numerous sections devoted strictly to photography, with feature articles and blogs about everything from preserving your images to how to use the web to become a better photographer.

For the most part the technique is basic. You won't find any in-depth how-to articles, but you will find stunning images as you've come to expect from National Geographic. What's more, on the top banner you can navigate away from Traveler to visit other sections, such as Adventure, Animals and Environment, with even more images. It's a simple, classic design that's easy to navigate – just like the magazine.

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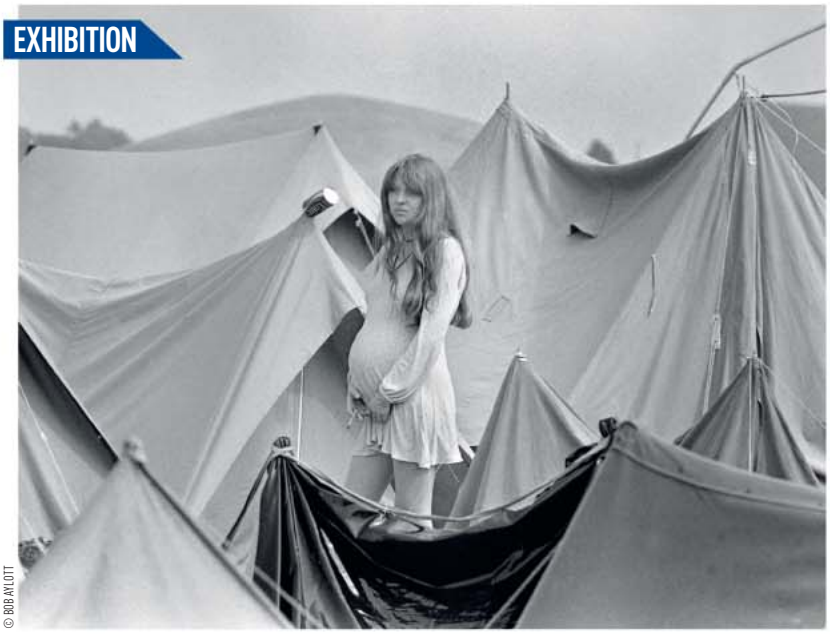

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Six Days That Rocked The World: Isle of Wight Festival 1970

By Bob Aylott
Until 28 August. Westbury Manor Museum, 84 West Street, Fareham Hampshire PO16 OJJ. Open: Mon-Fri 10am-5pm; Saturday 10am-4pm. Tel: 0845 603 5635. Admission free.

You may remember Bob as AP's former features editor, but before his stint with us he was an award-winning press photographer. In 1970, Bob took a routine assignment to the south coast to photograph what became that year's infamous Isle of Wight Festival, where 600,000 fans descended on the island. Now 40 years on, Bob has marked the anniversary with a new book by the same name. This exhibition pulls together 100 of Bob's and other photographers' images from that weekend – including Bob's iconic shot of a pregnant festival-goer (above), which he says encapsulates the whole mood and experience of the festival. If you're visiting the south coast for your holiday this summer, this is one to catch.

Photography

The new complete guide to taking photographs, from basic composition to the latest digital techniques.
By John Freeman
Anova Books, hardback, 304 pages, £25, ISBN 978-1-84340-553-5

BOOK

© JOHN FREEMAN

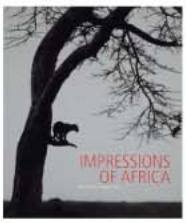
Amateur Photographer ★★★★☆

On the front of the accompanying press release for *Photography* is a quote from *Amateur Photography* [sic] magazine. Presumably it's from our review of the first edition of the book in 2003. This typo wouldn't be relevant here except that it illustrates a point: that thoroughness and careful examination are key to producing great work. Sometimes it's more important what you exclude from your frame than what you put in it. And it's these discussions of composition that make Freeman's book useful.

Perhaps one of the most comprehensive guides on the market, this book covers just about every technique you can name. Within each one, however, whether it's using fisheye lenses or shooting against the light, Freeman addresses compositional issues vital to each subject, how to work with what you've decided to include and identify what it is that's interesting about your subject.

CONDENSED READING

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



● **CHIARA** A journey Into Light by Elisabeth Zahnd Legnazzi, £24 An intensely sad and heartbreaking work, *A journey into light* traces the last days of Zahnd Legnazzi's daughter Chiara before she succumbed to an inoperable brain tumour. Presented in a series of head-and-shoulders portraits, we see Chiara first as a happy five-year-old and then through the debilitating disease that stole her physical abilities. No one can fathom such tragedy without experiencing it, and Zahnd Legnazzi's decision to document her daughter's deterioration may seem peculiar to some, but in a way it allows us to better understand what others go through. Tremendous and brave, this is not for the faint of heart. ● **MASTERING HD VIDEO WITH YOUR DSLR** by Helmut Kraus & Uwe Steinmueller, £26.99 Fantastically thorough and well written, everything you need to know about scouting locations, preparing for, filming and producing your video is in here – even where to put it online. Rocky Nook proves again why it is the leading publisher of advanced technique guides. ● **IMPRESSIONS OF AFRICA** by Alain Pons & Philippe Huet, £25 We were lukewarm to Pons' images of tigers in a previous book review, but his black & white wildlife images here sparkle with drama and beauty and almost seem to crowd Nick Brandt out of the fine-art territory he carved for himself. And if this fails to persuade you, then ask yourself: have you ever seen a jackal fight a vulture? Don't you want to?

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

***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 CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

SECOND-HAND SHOOTING

Although Pentax might release its medium-format digital camera in the UK (*News*, AP 3 July), it will still be very expensive. A much cheaper route would be to buy one of the good-quality, second-hand medium-format film cameras that are available. If one wants to use the digital route, then negatives and slides can be scanned. In addition, a physical record can be kept for many years into the future rather than just a digital file that may not be readable.

I was one of those amateurs who always aspired to owning a medium-format camera, but they were much too expensive. Three years ago I noticed that second-hand prices of medium-format equipment had come right down due to the move to digital, so I bought a Mamiya RZ67 II. Since then I have built up an extensive RZ67 kit (all in mint condition) at less than a third of the new price. To use medium-format is completely different and more difficult, but ultimately more satisfying and the results are great.

Dennis Adey, Kent

Film medium-format kit is amazingly cheap these days, and still well worth buying to use – *Damien Demolder, Editor*

COMPATIBLE COMPETITION

I don't suppose I'm alone in thinking that Original Equipment Manufacturer (OEM) DSLR accessories are somewhat pricey. The accessories I have in mind are things such as remotes, LCD screen covers, seal kits, viewfinder accessories, focusing screens, hotshoe adapters, spare battery packs and power adapters, and so on – the little bits of kit that drop into a gadget bag and help make a photographer's life less frustrating.

In the process of putting together a DSLR outfit based around a Sony Alpha 900 over the past year, I've done quite a bit of web browsing, reading product reviews, making price comparisons and evaluating compatibles. Considerable savings are to be had by choosing a compatible wisely. For instance, OEM InfoLithium battery packs cost almost ten times more than the most competitive Chinese equivalent. I recently dismantled and compared a Sony NP-FM500H battery pack and a WIN-SYFM500HB replacement. Both packs were built from Sanyo C-size UR18500FK lithium cells.

Sony's A/C power adapter PW10AM AC costs five times more than the Chinese equivalent. The company's right-angle viewfinder accessory costs five times more than the equivalent made by Chinese camera manufacturer Seagull. Similarly, the Sony electronic remote RM-S1AM costs six times more the Hong Kong JJC MA series.

Of course, while we all like a bargain, it isn't much of a bargain if it turns out to be an inferior copy of the OEM product. However, I have acquired these compatibles as part of my Sony Alpha 900 outfit, and I have used them and found them perfectly satisfactory. I will go as far as to recommend them. Why pay more for the Sony OEM when you can buy a Chinese equivalent for a fraction of the cost?

Chris Lord, Lancashire

Indeed why, so long as the 'equivalent' is as good as the accessory offered by the manufacturer, but very often they are not – *Damien Demolder, Editor*

MORE ROOM FOR LIGHTROOM

Have you heard that Adobe has another application that is being used by photographers? Photoshop and Photoshop Elements are all covered extensively in AP, but I've discovered this amazing application from Adobe: it's called Lightroom and version 3 has just been released!

You can't have come across it as the coverage of Lightroom in AP is almost non-existent. I don't think there has been one article dedicated to Lightroom in the two years I have been subscribing to your magazine. Sure, it gets the odd mention, but nothing like the in-depth articles you have on Photoshop and Elements. According to online poll after online poll, Lightroom is used by photographers to a much greater extent as their *main* image-processing tool than anything else. It's about time AP corrected this oversight and turned its eyes to this marvellous application.

Paul Parkinson, via email

Thanks for you comments regarding Adobe Photoshop Lightroom. At its core, the editing (Develop) module of Lightroom is based on Adobe Camera Raw, which is covered in many of our Photoshop and Elements technique features. Our recent survey showed that of those who responded, 70% used Adobe Photoshop or Elements most often, compared to just 10% who used Lightroom. Of course, we try to use the software packages that our readers are most familiar with, but that is not to say we won't produce dedicated Lightroom technique features in the future.

Lightroom has been covered in the magazine, as the original beta version of Lightroom was reviewed in AP 23 September 2006, with version 1.2 covered in AP 6 October 2007. In AP 21 November 2009, there was a five-page preview of the beta version of Lightroom 3, as well as coverage of the final version that appeared in my Photoshop CS5 review in AP 3 July. This small section covers the new Lens

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Distortion correction features, which are identical to those found in the latest version of Camera Raw – *Richard Sibley, technical writer*

photographers feel that it is worth investing in a copy at some point because it is so powerful – *Angela Nicholson, technical editor*

ALL FOR AFFORDABLE KIT

I realise that AP exists with the support of the big photographic companies such as Nikon, Canon, Adobe and so on, but I am confused about your editorial standpoint. On one hand, AP stands firm behind the rights of all of us to snap away freely, representing us all as a magazine called *Amateur Photographer* should. On the other hand, most of the gear and equipment you promote is way beyond the scope of most of us amateurs. The additional cost of Photoshop CS5 is just outrageous for the minor tweaks it delivers, as Richard Sibley commented, 'many will have to admire it from a distance'. Reading the article, Richard clearly had difficulty finding anything positive to say about the software, and the image examples certainly didn't sell it to me. So why does he say for many of us it will be 'an essential product'? My fear as a Photoshop CS2 user is that all future editorial/workshop/technique features will be quoting CS5 as the base software we all follow. To take two of your recent test verdicts, we don't all have £1,000 for a lens or £650 for imaging software.

Don't get me wrong, I love to hear about all the new kit and see it profiled and tested, but AP should consider the photographer first, and the manufacturers and box shifters with less enthusiasm. Tell us about the kit that works but which doesn't cost a fortune, please. Don't just leave it to your letters page and odd tips from your excellent guest contributors.

Ralph Withers, London

I agree that like all the previous incarnations of Photoshop, CS5 is very expensive. But like you, Ralph, many

NORTH OF THE BORDER

Further to the experiences of Ludvig von Mises (*Letters*, AP 3 July), I have had one or two run-ins with security guards on so-called 'private property' in Scotland. On one occasion, I was approached in the Braehead shopping mall and told I had to stop taking photographs. When I asked why, I was told I was on private property and that I could be removed for trespassing. I informed the jobsworth that he was mistaken, as under Scots Law there is no such thing as a law of trespass. He proceeded to tell me that the centre was owned by an English company, but I pointed out that any premises owned and maintained in Scotland came under Scots Law. He then told me I'd have to accompany him, and take the matter up with his manager. When I replied that I was quite happy to do so, and that I would have my solicitor explain Scots Law to his manager, he got a bit ruffled.

It was at this point he decided to take matters into his own hands, literally. He grabbed my arm and reached for my camera, telling me he would have to delete all my images (I hadn't taken any) and escort me out of the building. When I informed him that his actions constituted assault and theft under Scots Law, he got very confused. Suddenly caught between enforcing his employer's illegal actions and facing the prospect of criminal charges himself, he sloped off, spoke to his superior on his radio and then disappeared completely. A small victory for common sense!

So, in the face of all the harassment of photographers, Scottish photographers and visitors to Scotland remember, English trespass laws don't apply north of the border.

Graeme Stewart, Glasgow

DISAPPOINTING VIEWFINDER

I don't think Angela Nicholson's otherwise excellent review of the Fujifilm FinePix HS10 was critical enough of the camera's awful electronic viewfinder (AP 3 July). I bought an HS10 online, but such is my disappointment with its viewfinder that I'll have to think twice in future about buying a camera before actually handling it.

As I prefer framing shots in a viewfinder rather than the LCD screen, I found the camera impossible to use. What is Fujifilm thinking about? Such a versatile and sophisticated camera with an EVF that harks back to the early days of digital. Had I handled the HS10 in a camera store I'd have taken one look through its viewfinder and walked out. I've since sold the camera and I think my days of buying cameras online are behind me.

Alex Dixon, Tyne and Wear

I agree that the HS10's EVF is small, and although it isn't the best available I used it for most of the shots I took during the test and didn't find it too bad. EVFs can take a little getting used to, but they do offer a few advantages – changes to the white balance and exposure can be seen, for example – *Angela Nicholson, technical editor*

BACK CHAT

AP reader Nigel Lee is worried that modern cameras confuse the user through information overload

IS MODERN camera design producing cameras with a surfeit of automatic modes, features and functions that get in the way of taking pictures, not to mention making the modern camera unnecessarily complicated to use? OK, it's partly a rhetorical question, of course, but judging by the growth in demand for (and supply of) the 'seminar' or training course aimed at the bewildered photographer, with the express purpose of demystifying all the controls, menus, automatic modes, features and functions of today's cameras, then the answer must surely be 'yes'. Although we're told that all these automatic features and functions are provided ostensibly to make using the camera easier, their over-abundance in today's cameras is increasingly presenting the modern camera user with yet another form of information overload.

Having been a keen amateur photographer for a couple of decades, and having in that time owned more than a dozen different cameras of varying degrees of automation and complexity, I believe that a lot of the automation and features built into cameras are unnecessary and a hindrance to taking pictures. As is becoming apparent, one of the most difficult aspects of photography today has become the navigation of the camera itself, and invariably the constant need to remember to activate one setting or de-activate another, lest we shoot a whole sequence of shots wrong. Could it be that many of these features have very little to do with taking pictures at all, but rather are more to do with 'marketing hype' and so-called 'product padding'?

If we ignore most of the hype about cameras and remember that they basically do a simple job, it soon becomes apparent that a 'good camera' requires only a few controls and features. Needless to say, an effective 'auto' mode can be the photographer's best friend in a great many situations, but a never-ending catalogue of them surely isn't. A camera that provides 101 different ways of skinning a cat, as it were, is overkill, which makes a mockery of camera design and over-complicates the camera's use and function.

What I'm hoping for – and I don't believe I'm a lone voice – is for the camera manufacturers to start producing high-quality DSLRs that reflect the simpler design philosophies found in some of the 'modern classic' 35mm film cameras. That is, minus most of the 'product padding' and which offer the relatively few, simple and preferably tangible controls necessary for taking pictures. Something like a digital version of a Canon AE-1 or Nikon F3 would surely be a hit.

Automation is great but too much is undesirable, as it often gets in the way and engenders a sense of disengagement with both the camera and the subject. The American photographer Arnold Newman said that 'the camera is a mirror with a memory, but it cannot think', and I'm inclined to agree with him.

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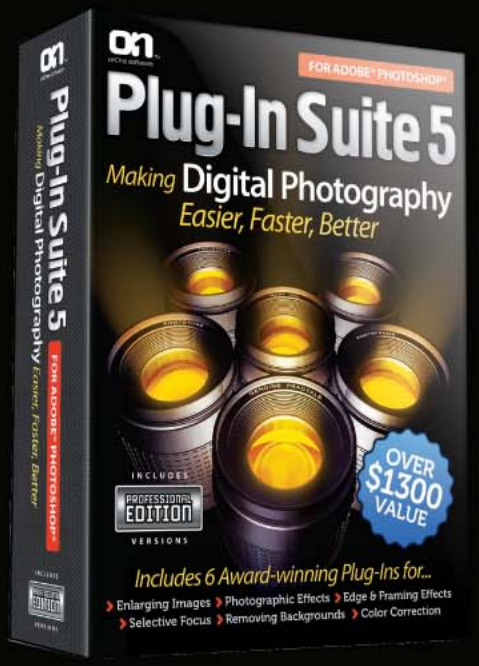

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

A bit of argy-bargy, then a waltz of love across the water

GREBES GO A-COURTING

IN THE old days, I was lucky enough to travel to Timbuktu in Mali in search of the wild and wonderful sights that nature can provide. Over the past couple of years I have cut down my foreign travel from nine months of the year to only two months each year, which has seen a huge change in my life. The reasons are simple: I am concerned about my effect on the world's climate by flying so much and I want to enjoy a decent home life. The upside of all this is that I can at last concentrate on some species at home that I have missed in the past, and one is the great crested grebe.

After a frustrating few months I have found one lake that is suddenly being very productive, with two late-arriving grebes that are setting up their nest. Since they are so late, most other nesting water birds are already at the final stages of their nesting cycle, which means territories and boundaries have long been established. Unfortunately, our new couple appear to be really upsetting the apple cart and chasing everything with a beak that comes within 200 metres of them.

Sitting down with Welshie James the other morning, we witnessed a punch-up between the male grebe and another one that just happened to be cruising by on the way to his own nest. On seeing the unsuspecting *agent provocateur* approaching, the couple charged out into the lake and door-stepped him like any good paparazzo. The female took a holding role behind her male, whose ear tufts were erect showing he was ready for battle. Clearly this annoyed the other grebe as his ear tufts were even more erect, and after a bit of name-calling he was the one that took the action. He launched in mid-air at the couple, chasing the male across the lake and pecking him whenever possible; the female had long submerged, heading for the safety of the bank. After a bit more name-calling the victorious male swam away. Unfortunately for the two amazed photographers present, most of the action took place either underwater or in a difficult area so we could not quite get what we wanted. However, the best was yet to come.

© ANDY ROUSE

The courtship dance of the great crested grebe is one of the most elaborate of all waterbirds

The vanquished male headed back towards the female and they starting calling to each other, which is part of their courtship ritual. I had tried so many times earlier in the season to capture this ritual and never thought that I would succeed after so many failures. But there, right in front of me, were two courting great crested grebes, their heads moving sideways in the classic grebe dance. The light was really beautiful on them, with fantastic pastel shades, and fortunately they were not in direct sunlight. I know this seems a strange thing to wish for, but great crested grebes have a shockingly white neck that burns out in all but the lowest light. However, the low-light levels did cause me issues with the shutter speed so I whacked the ISO up to 2000 to ensure that there was no head movement in the final image. Luckily that morning I had the 600mm lens, so I managed to get a great frame without cropping.

Their courtship over, the couple returned to their nest-building activities and we left for the day as the light was becoming harsh. As I write this I am preparing to go out again to check on their progress and that of another nest where the female is about to hatch her young, but that will be another story for another week. AP

THE GREAT crested grebe (*Podiceps cristatus*) is the largest grebe in Europe. The bird gets its name from the elaborate head feathers that appear during the breeding season, and during the 19th century they were hunted for these feathers. As a consequence, by 1860 there were fewer than 100 birds in the UK, but numbers have recovered and there are now estimated to be around 20,000 over-wintering great crested grebes.

They are found on lowland lakes, gravel pits, reservoirs and rivers, and can be seen along coasts during winter. They feed mainly on fish, but will also take crustaceans, insects and small frogs.

Great crested grebes have an elaborate mating display, during which they rise out of the water and shake their heads to fluff out and enhance their crest feathers. They also approach each other with weed in their bills.

After mating, two eggs are usually laid and the young are often carried on an adult's back. Young grebes are very distinctive as they have black and white stripes on the head. They lose these markings when they become adults.

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.

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BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

PHOTO INSIGHT

Clive Nichols chooses one of his all-time favourite images and explains his techniques for obtaining an even exposure

THIS is one of my favourite shots of all time. It was taken in Pettifer's, a private garden in Oxfordshire that I visit quite often. You're probably familiar with it now, too, because so many of my favourite images were taken in this wonderful location.

One of the secrets to getting great garden images is having a location you are familiar with and knowing the people who own or administer it. Because I've gone to Pettifer's for so long over so many seasons, I know all the best angles and nooks and crannies for capturing interesting images. And because I know the people there, I know what's been planted, what's close to blooming and the best times to visit for different atmospheres.

This shot was taken in the summer at 4.50am, and the light was quite magical. However, as amazing as the light is, what makes this shot work so well for me is the garden path that cuts through the middle of the frame and descends into the light. I love the way that this path seems like it is leading you away forever. The warm light is shining down from straight-on and illuminating the path. It's also giving nice saturation to the purple flowers.

This really sums up an English garden for me. I just don't think it can get much better than that. But, of course, we still try!

This was actually quite a tricky shot to pull off. This early morning light was amazing, but it was also quite strong. And as you can see, I was shooting straight into it. The histogram on my Canon EOS-1Ds Mark III was a bit lopsided when trying to meter and I was faced with that old problem of significantly underexposing my foreground in order to keep from blowing out the highlights in the background.

This can sometimes work if you have a subject with a strong shape in the foreground. Exposing for the light in the background will cast the subject as a silhouette, as we all know, and create a nice graphic image. But I didn't want a graphic image – I wanted to capture the beautiful flowers and emphasise how much that atmospheric light was casting a golden glow over everything.

The purists would take two pictures: one in which they exposed for the highlights in the background, and another in which they exposed for the foreground. They then open one in Photoshop, add the other as a new layer, erase the offending exposure and flatten the image. I'm hopeless, though, when it comes to using layers, so I like to use one of two different methods which I find are actually a lot simpler.

The first (which I used here) is the fill light feature on my CameraRaw 4.6 Photoshop plug-in. It is beyond me how they develop this, but the software detects the lightest and darkest elements of your image. Using a simple slider, it then adds fill light to the dark elements of your frame – such as my foreground here. It is a brilliant piece of software that can rescue many of your raw files.

On the sliding scale I usually try to keep the fill between the range of 0 and 25. Once you get beyond that and into the range of 40, it starts to look ridiculous. Too much fill light gives the image a strange HDR effect and it doesn't look natural.

Because the fill light function doesn't clip – it just shifts the histogram over – it doesn't affect the background. This flattens your image a bit, so after adding some fill light you'll probably want to go into your Curves tool and add some contrast. AP

Clive Nichols was talking to Jeff Meyer

CLIVE NICHOLS

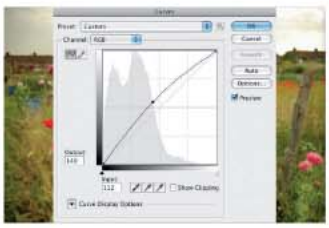
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise is invaluable

To see more pictures by Clive Nichols visit **www.clivenichols.co.uk**

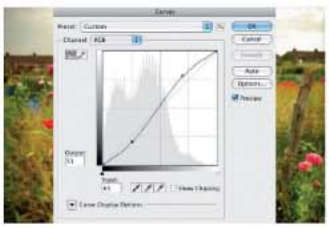
TALKING TECHNIQUE

1 The other method that I use is a quick masking technique. With your image open, press Q and then B to get your Brush tool. Use a soft Brush with 0 hardness. Paint over the dark area that you'd like to brighten. You'll notice the area you're painting turn red.

2 Once you've painted over all the area you wish to brighten, hit Ctrl+I to invert the area that is painted. Now, again, press Q on your keyboard and then Ctrl+H to hide the selection marks around the selected area.



3 Finally, press Ctrl+M to bring up your Curves tool. I pull the curve left from the middle of the line.



4 Afterwards you can add another 'S' curve to add contrast. You can also use Levels at this stage instead of Curves. Ctrl+D deselects the selection.

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S4 photographed by Tony Hurst

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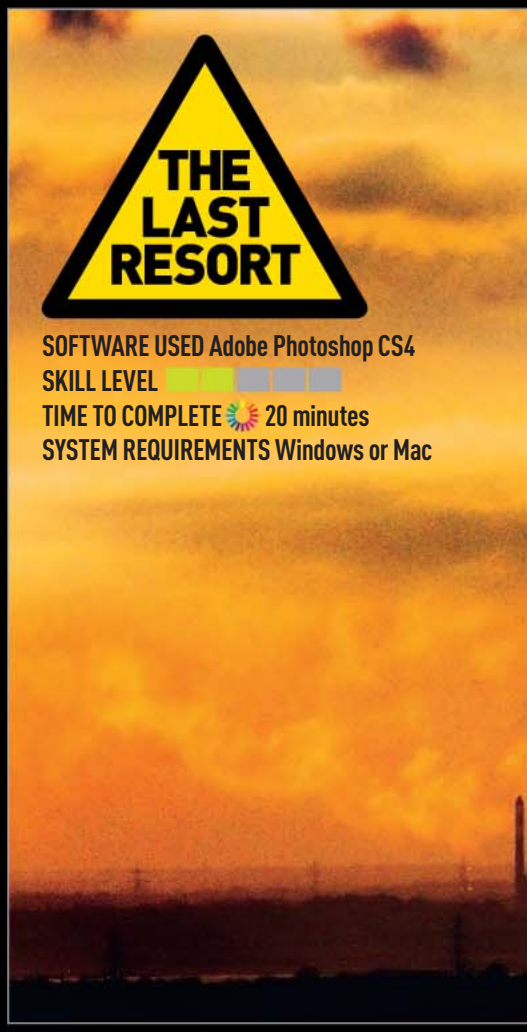
Improving a flat sky

Do your shots of spectacular scenes often fall flat? **Chris Gatcum** explains how to boost colours and contrast to add drama and impact to an image

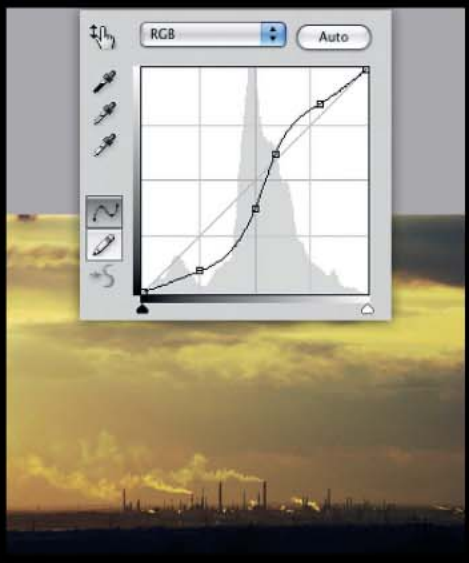


SOFTWARE USED Adobe Photoshop CS4
SKILL LEVEL
TIME TO COMPLETE 20 minutes
SYSTEM REQUIREMENTS Windows or Mac

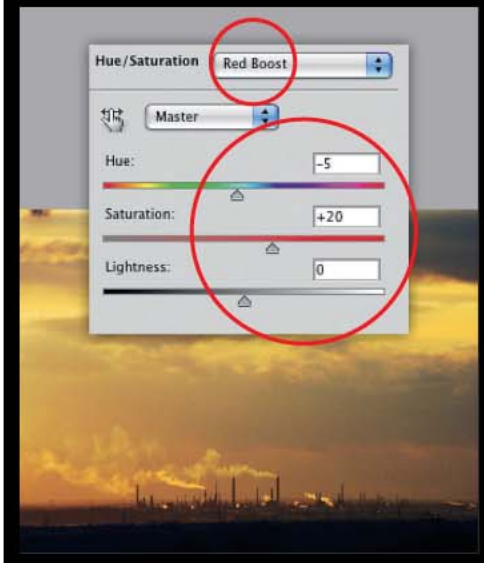
ONE OF the great things about carrying a camera with you all the time is the ability to take pictures when an opportunity presents itself. Of course, there are certain situations when you can revisit a location to make that happen, but if you have got a camera handy you can at least make sure you get a photograph of a fleeting moment.

This is precisely how this image came about. I was driving along Portsdown Hill in Hampshire at sunset when I noticed Fawley Power Station in the distance. The chimneys were belching out thick smoke and flames, and it was backlit by the setting sun, which was also adding colour to the clouds above. So I stopped the car on the side of the road, jumped out and quickly took a couple of shots. As it was a narrow road, I didn't have the luxury to do much more than take a few 'snaps'.

Later, when I looked at the pictures on my computer, the results were at best OK, with the image reproduced here having the most potential. The problem was, it didn't really sum up the moment as I remembered it. In my mind's eye, the industrial scene had been far more apocalyptic – a stark, futuristic dystopia, rich in fiery colour and high contrast. Still, Photoshop could quickly remedy that, and transform the picture I had taken into the image I had felt.

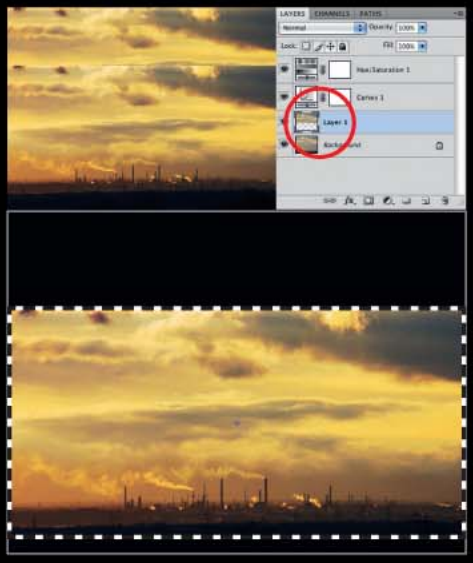


1 The first step is to boost the contrast using a Curves adjustment layer. A pretty aggressive 'S' curve holds the white and black points to prevent any clipping, but it lightens the highlights and intensifies the shadows to add some much needed punch to the image.

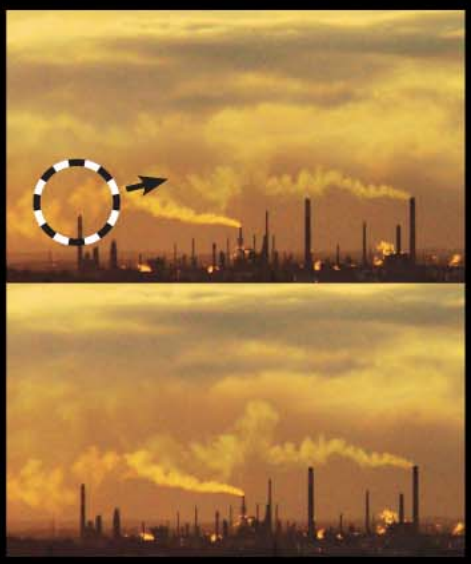


2 As well as boosting the contrast, the Curves adjustment has given the shot an overall yellow glow. This is OK, but I want a warmer, fierier feel to the image, so I've added a Hue/Saturation adjustment layer. To warm up the image I've chosen Red Boost from the drop-down menu at the top of the adjustments palette, which effectively reduces the Hue to -5 to add warmth and boosts the Saturation to +20. As it is an adjustment layer I can fine-tune this later if I need to.

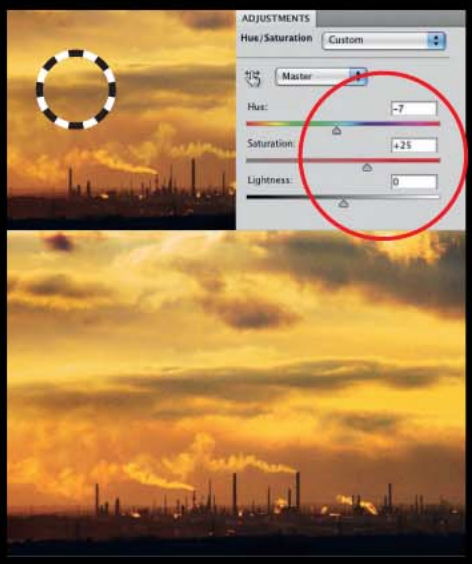
3 So far, so good, but the image contains a band of dead space between the billowing chimneys at the bottom of the frame and the intense clouds at the top. I'm going to reduce this by simply 'lowering' the sky. Using the Rectangular Marquee tool, I've selected the upper section of the sky and applied a 50-pixel Feather to the selection (Select>Modify>Feather). The feathering adds a soft edge to the selection, which will make it blend in better when it's moved.



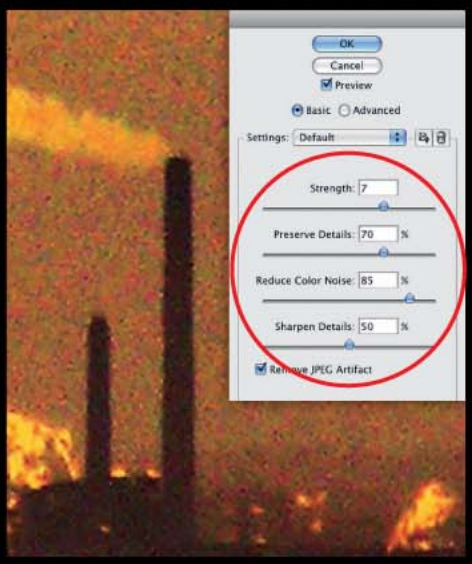
4 Making sure the background layer is selected (not one of the adjustment layers), Edit>Copy, followed by Edit>Paste, pastes the selected upper sky area into a new layer. Using the Move tool, I can drag the sky down so the clouds sit closer to the horizon. To tidy things up, cropping the image removes the unwanted 'duplicate' sky at the top, and I have also taken this opportunity to remove a sliver from the bottom of the image.



5 Lowering the sky has obscured some of the smoke plumes from the chimneys, but the Eraser tool will quickly bring them back. A relatively large, soft-edged Brush set to 50% Opacity allows me to selectively erase the sky, bringing back the smoke on the background layer beneath without introducing any obvious, hard-edged transitions.



6 A slight tweak to the Hue/Saturation adjustment layer (Hue -7, Saturation +25) adds warmth and I can now flatten the layers (Layer>Flatten Image). With my layers combined, I can use the Dodge and Burn tools to darken shadows and lighten midtone areas to boost the contrast in the clouds. With these tools, a large, soft-edged Brush and a low Opacity setting (3% at most) ensure the brush strokes aren't obvious – it is easier to go over an area several times if needed.



7 The final step is to deal with the noise in the image, which has been exaggerated by the contrast adjustments. Most notable are the green speckles that stand out against the warm tones. Although there are numerous plug-ins available for Photoshop, I'm going to use the program's own noise reduction, found under Filter>Noise>Reduce Noise. The result is a picture that is much closer to how I imagined the scene.

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Compact challenge

Charlie Waite is famous for his stunning landscapes taken with a 6x6cm Hasselblad, but what happened when he picked up a compact camera instead? **Gemma Padley** finds out

Top: Charlie experimented with his camera's black & white mode to create stunning compositions

Above: Two of the compact cameras Charlie uses when he is out and about

CHARLIE Waite is always up for a challenge. In AP 13 June 2009, he enthusiastically exchanged his usual verdant, luscious landscapes for the rumbling of London's St Pancras Station in search of architectural masterpieces. This time the photographer who made his name photographing landscapes with his trusty 6x6cm Hasselblad and Fujichrome Velvia film has switched to compact cameras, not permanently, but as part of a new DVD called *Travelling Light*.

The DVD, produced by Environment Films Limited, was filmed in various locations across the south of England. Among the cameras Charlie uses are a Panasonic Lumix DMC-LX3 and a Canon PowerShot G11. In the film, Charlie returns to St Pancras Station to capture the magnificent steel structures, and photographs surfers on the North Devon coast and skateboarders in Bristol. There is, of course, a smattering of scenic landscapes thrown in for good measure.

'I'm a committed landscape photographer, but that doesn't mean my eyes are closed to all the other details,' says Charlie. 'As a photographer your eyes are always open, but I got fed up with missing fleeting moments because I had to set up my camera equipment. I want to prove that great images needn't be exclusive to larger cameras. Compact cameras, when used creatively, can produce fantastic results.'

Charlie always carries a compact camera with him that is set up and ready to go. 'I've always travelled with a compact camera,' he says. 'One of the joys is its immediacy. I can be ready to photograph anything within seconds. If I see a spot of light dancing on a rock and I can't set up my camera equipment quick enough, I'll use my compact. I'm used to working with just 12 frames in my film camera so it's quite liberating using a compact and reacting to anything, photographing anything.'

THE ADVANTAGES

One of the main advantages of using a compact camera is the element of speed and the ability to look less conspicuous than with a larger camera. 'With a compact camera you don't draw attention to yourself,' says Charlie, 'but it's important to familiarise yourself with the camera so you can react quickly. Having the camera set up and ready to go allows you to concentrate on the subject'.

One of the things that interested Charlie was photographing 'details'. With a compact camera you can squeeze into nooks and crannies that you might not be able to with a DSLR. He experimented with longer focal lengths to isolate details and used the camera's portrait mode to throw the background out of focus.

'You can photograph the larger view and then use the camera to investigate smaller details such as windows, railings or wet cobbled stones, to tell a story,' he says.

Compact cameras are also ideal for scenarios where you are

reluctant to take your DSLR for fear of it being damaged, such as the beach in North Devon in this case.

SETTINGS

It is the advanced features of compact cameras that appeal to Charlie and other photographers. 'In the past few years compact cameras have improved enormously,' he says. 'I'm often asked if I can get good results on a compact and the answer is, "Yes".'

Charlie mostly uses compact cameras in aperture priority mode so he can control the depth of field. He uses the smallest aperture where possible to ensure front-to-back sharpness. Relying on the camera's histogram, which he tends to leave on to judge his exposure and decide if the camera can cope with the contrast range in a scene, Charlie also uses the manual setting to adjust the exposure. He uses shutter priority mode for capturing action and generally shoots in raw so he can make small edits to the images afterwards if necessary. He sets the white balance to auto or occasionally cloudy WB.

WHAT TO PHOTOGRAPH

Charlie advises picking scenes with strong graphics, finely defined shapes, dark skies or a mix of highlights and shadows. At London's St Pancras Station he concentrated on semi-abstract shapes, photographing the various combinations of reflections, steel structures and light. He also took candid shots of passers-by. Using the camera's in-built image stabiliser when shooting handheld, he was careful to watch out for flare and shielded the camera with a piece of card or his hand.

For his landscape images, Charlie used the lowest ISO setting where possible to preserve image quality. He also used a filter adapter for bright scenes and switched the camera to polariser mode. 'This helps to reduce white light reflections on surfaces and make clouds more pronounced,' he says. 'In polariser mode the scene darkens by 2 stops so you need to use a tripod due to the longer shutter speeds, but in general the shutter speeds on a compact are fast enough to handhold.'

'I am often asked if I can get good results with a compact camera, and the answer is, "Yes"'

To order ***Travelling Light***, presented by Charlie Waite, at the special discounted rate of £12 (plus £2 p&p in the UK) visit **www.environmentfilms.org**

COMPOSITIONAL APPROACH

While Charlie explains that his compositional approach was essentially the same, using the

Above: Charlie has combined powerful leading lines, reflections and graphic shapes to create this image of London's St Pancras Station

Left: In this panoramic image of a poppy field, Charlie stitched together four separate frames

Top left: Charlie panned his compact camera in shutter priority mode to produce abstract landscape images

compact camera meant he could shoot from low angles and viewpoints that might be tricky with a DSLR or medium-format camera. 'Quite often we photograph from the height we are standing at,' says Charlie, 'but crouching down and using a low angle or photographing from above a subject can lead to some interesting images. You could lie on your stomach, which you might not do if you weren't using a compact. It is also easy to hold the camera above your head if you need to. The compacts with an LCD screen that tilts at an angle are useful.' The nearest Charlie got to his usual square format is the 4x3 ratio, which he enjoyed using.

Compacts may have the advantage of speed, but Charlie stresses the importance of composition. 'You have to remember your artistic integrity and make an extra effort to engage with what you are photographing,' he says. 'You cannot be complacent and think, "I am only using a compact, it's easy" or, "I will sort that out later". You still have to frame your compositions carefully and interact with your environment. Take your time, because by slowing down your photographic process you'll become more aware of how light and shade create depth. Invest as much of yourself into the image as you would when using your other cameras. Ask yourself, "Can I see this image on my wall?" Don't let yourself become slack.'

Above left: In a departure from his usual landscapes, Charlie tried shooting action shots of skateboarders

Above right: Unable to resist photographing scenic views entirely, Charlie used his compact to create a number of picturesque images

COMPACT APPEAL

While you are unlikely to trade in your DSLR for a compact camera, for ease and speed a small camera has an undeniable appeal. The quality may not beat a DSLR, but it is more than adequate if you're not looking to make huge prints. The trick is to know the size of the print you would like to produce. 'When I know my images aren't going to be used big, I'll use my compact,' says Charlie. 'With exhibition prints it is a different matter, but for web use a compact camera is ideal. I may not be able to produce a huge 30x20in print, but I will still be able to create a good-quality A3 print.'

So would Charlie trade in his Hasselblad? 'Some people say a compact camera is just a "sketchbook" for mapping out ideas before producing the final image, but I have surprised myself with what's possible on a modern compact camera,' he says. 'While it will never replace my other cameras, I will always have space for one in my pocket'. **AP**

To see more images by Charlie Waite, visit **www.charliewaite.com**

GETTING CREATIVE

Charlie used functions such as the multiple exposure setting to create impressionistic images by layering one image on top of the other. This image of St Pancras (left) was made using several exposures.

He also created stitched panoramic landscapes (see pages 24-25). 'I took several exposures to create a panoramic image and was over the moon with the results,' says Charlie. 'You could try turning the camera to a vertical format, then take a series of images and stitch them together afterwards in Photoshop.'

Charlie also used the sports mode to capture action shots of skateboarders and the macro setting to get close to subjects on other occasions. He also tried shooting black & white in-camera.

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AP's expert guide to photographing...

Dragonflies

Now is the perfect time of year to capture stunning images of dragonflies. **Colin Varndell** explains how to approach and capture classic images of these elusive insects

Common blue damselflies
Nikon F4S, 200mm macro, 1/250sec at f/4, Fujichrome Provia 100, tripod

WE KNOW them for their mid-air acrobatics, but the dragonflies we strive to photograph today were already fully evolved and developed at the time dinosaurs roamed the Earth, and they remain the top predators of the insect world. However, while they can appear a bit intimidating to us in flight, they cannot sting or bite humans and only have soft mouthparts. Their prey of choice are small airborne insects, which they capture by holding their bristly legs in front of them to form a basket shape. For a photographer to capture dragonflies may not require as much contortion, but it does require a degree of forethought.

From now until autumn dragonflies can be seen on the wing, giving you plenty of opportunities to make compelling pictures. Their awesome size and appearance, together with their spectacular flight displays, make them highly prized as photographic subjects. But to get these dramatic images there are a few things to consider.

WHERE AND WHEN TO FIND THEM

Dragonflies are mostly associated with bogs, lakes and ponds, but they are also found in country lanes, woodland clearings, moorland and even in gardens. Some species require very specific habitats in which to breed. Still ponds and lakes attract many of the common species. Bogs and pools on heathland will also support species that prefer acidic conditions. When researching locations it is worth contacting the local Wildlife Trust to enquire about suitable habitats and nature reserves that support dragonflies.

Flight periods vary between individual species. The earliest common species to emerge are the large red damselfly and the broad-bodied chaser. Photographing the emergence of dragonflies can be very rewarding, especially as the insects will not be able to fly until their wings have completely formed and dried. The mature aquatic nymph climbs out of the water on a stick or reed stem. The outer skin of the nymph splits open as the adult dragonfly or damselfly wriggles itself free. From this point it can take several hours for the insect to expand its wings by pumping the veins full of blood. To photograph this fascinating process, introduce sticks for nymphs to climb up or use them to gently collect a nymph with some soft vegetation as it emerges from the water and then move it to a more convenient location.

Early morning is a good time to search for insects at rest, especially when there is a heavy dew. A dragonfly covered in dewdrops can make a great image when shot into the light for maximum contrast. Once dragonflies warm up as the sun rises, they become more active and difficult to approach. During the middle of the day they may hardly rest, especially if the

Below: Large red damselfly
Nikon D200, 105mm macro, 1/320sec at f/5.6, ISO 400, tripod

Bottom: Four-spotted chaser dragonfly shot against the light
Nikon F4S, 105mm macro, 1/30sec at f/4, Fujichrome Provia 100, tripod

ALL PICTURES © COLIN WARDELL

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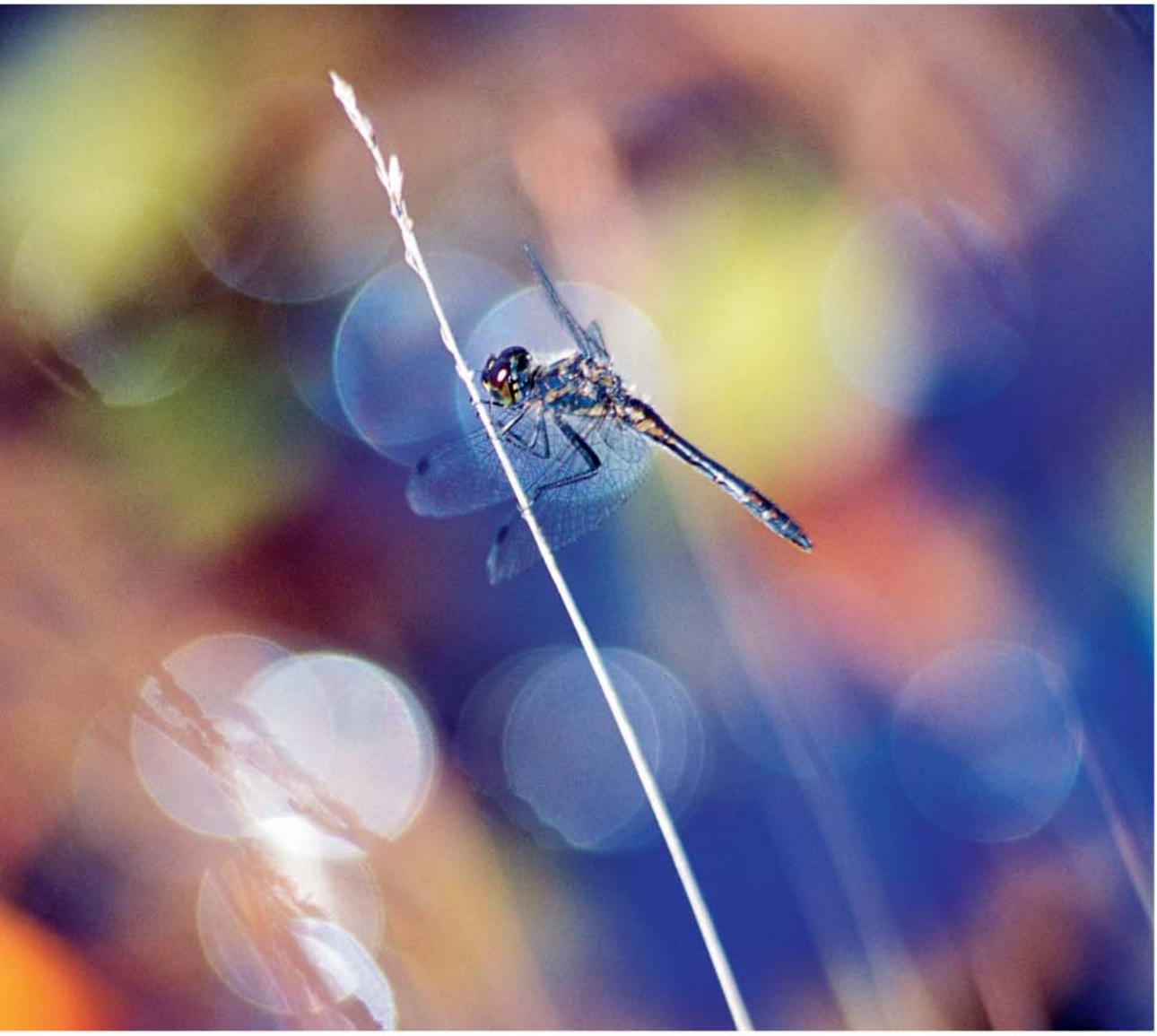

Left: Black darter dragonfly Nikon F100, 300mm, 22.5mm extension tube, 1/500sec at f/2.8, Fujichrome Provia 100, tripod

'Early morning is a good time to search for insects at rest, especially when there is a heavy dew'

weather is warm. By late afternoon insects tend to rest more often to absorb the sun's warmth for energy.

Showery conditions can be productive as a sudden downpour will force dragonflies to come to rest immediately without going high up into foliage. Rain-drenched dragonflies can look very photogenic, and are easily approached as they will be reluctant to fly before they dry off.

EQUIPMENT

The main problem with small subjects such as dragonflies is getting close enough to achieve a frame-filling image. The greater your focal-length-to-subject distance, the greater the chances of getting close enough without scaring your dragonfly. This dictates the use of

TOP TIP

This southern hawker dragonfly was found at rest in shade under some foliage. The first image was shot using natural light. To brighten the insect, pop-up flash was added for the second image Nikon D200, 105mm macro, 1/125sec, ISO 100, tripod

both high magnification and close focusing, for which a macro lens of 180–200mm is ideal. Longer focal lengths can be useful for large, nervous species like the emperor or golden-ringed dragonfly. A long zoom or telephoto lens may not focus close enough to produce a large enough image of such small subjects, though, so it may require the addition of an extension tube. Handholding close-up lenses is not easy; in fact, it is almost impossible due to the effective high magnification. Use a versatile tripod that is easy to set up in awkward positions quickly and effortlessly. It is also a good idea to carry a small camping stool, which can prove invaluable if you are faced with a long wait next to a pond.

HOW TO APPROACH THEM

Dragonflies frequently rest, especially at the beginning and end of the day. When resting, these insects have a 'fear zone', an imaginary area into which a dragonfly will not accept the presence of humans. Fear zones vary wildly between insects and at different times of day. With a stealthy approach, a broad-bodied chaser will allow you to almost touch it, but an emperor will take flight before you can get anywhere near it. At the end of the day, most of the larger dragonflies fly up into the trees to roost, but just before that time they rest far more frequently low down and for longer periods. At this time fear zones become much more relaxed and it is therefore easier to get close to them.

When stalking dragonflies at rest, it is essential to pre-adjust camera settings as much as possible to avoid the need to fiddle about when close to an insect. Approach a resting insect slowly and smoothly, taking care not to cast a shadow over it. Keep parallel with a dragonfly's wings in order to maximise depth of field. Avoid sudden jerky movements as these will cause an insect to take flight.

Backgrounds should always be carefully considered, as insects will blend into cluttered backdrops. Dragonflies look great

Southern hawker dragonfly
Nikon D200, 200mm macro, 1.4x teleconverter, 1/200sec at f/16, ISO 200, tripod, pop-up flash

'When resting, dragonflies have a "fear zone", an area into which they will not accept the presence of humans'

DRAGONFLIES & DAMSELFLIES WHAT'S THE DIFFERENCE?

DRAGONFLIES and damselflies belong to the same order of insects known as *Odonata*. The *Odonata* is further divided into sub-orders of which the damselflies belong to *Zygoptera* and the dragonflies *Anisoptera*.

If you imagine dragonflies as the dragons of the insect world, then it naturally follows why they are robust creatures with strong flight. In all species of dragonfly the eyes meet and the forewings are shaped differently to the hindwings. When dragonflies are at rest their wings are held at right angles to their bodies. Damselflies, on the other hand, are the damsels of the insect world. They are dainty in stature and almost pathetic in flight. The eyes of damselflies never meet and they mostly hold their wings together like a roof over their abdomens when at rest. The two pairs of wings in all damselflies are identical in size shape.

Four-spotted chaser dragonfly

Common blue damselflies mating

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when the background is totally diffused. You can achieve this by shooting against a backdrop of water.

GETTING CLASSIC IMAGES

Some dragonflies, especially the chasers, will habitually use the same perch over and over again. Push a convenient stick into the shallows of a pond and sit next to it on your camping stool with your lens trained upon the perch. Dragonflies always look best on slender perches such as reed stems, but they don't look so good on thick sticks where they tend to get lost.

Using a mirror to reflect the sun onto an insect can make its wings glisten. This technique can add a bit of extra sparkle to the subject, but it may require the help of an assistant to bring it off successfully while you concentrate on framing the shot.

During the mating season dragonflies in tandem are usually much easier to approach than individuals. Females with eggs to lay will be oblivious to photographers when they find the perfect conditions for their eggs. Each species displays a specific method of egg-laying, so it is well worth researching this aspect of the life cycle.

Damselflies will often congregate in the same place in the sun – even on the same perch. They will all usually face in the same direction as they hold their abdomens away from the prevailing air current. With this in mind, find a pond with an abundance of damselflies, push a stick into the water's edge and wait for the insects to collect on it.

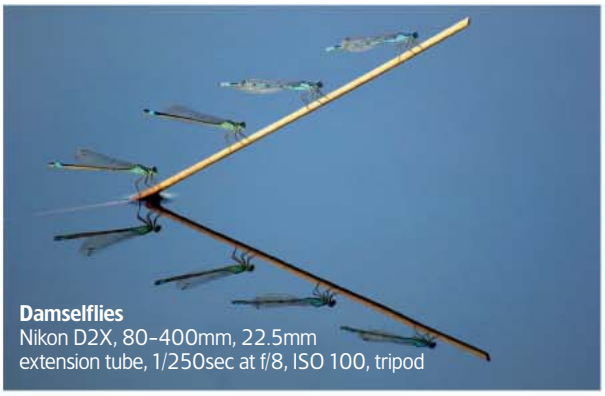
Dragonflies are by their very nature flighty insects, spending most of their time either on the wing or resting high up in the trees, which makes them photographically challenging. By thoroughly researching the most suitable locations and employing careful techniques, they can become both exciting and rewarding subjects. AP

Colin Varndell organises regular nature photography workshops throughout the year. For more information on these events visit **www.colinvarndell.co.uk**

Hairy dragonflies mating
Nikon F4S, 200mm macro, 1/250sec at f/5.6, Fujichrome Provia 100, tripod

TOP TIP

When approaching dragonflies at rest, make sure the camera back is parallel with the wings of the insect to maximise the use of your depth of field. In the top image, the insect is not parallel with the camera, and shows fall off in focus on the wings and abdomen. In the image above, the camera was carefully positioned parallel to the wings.
Both shots: Nikon D200, 200mm, 1/500sec at f/5.6, ISO 100



Damselflies
Nikon D2X, 80–400mm, 22.5mm extension tube, 1/250sec at f/8, ISO 100, tripod

SUGGESTED READING

Britain's Dragonflies by Dave Smallshire and Andy Swash, ISBN 978-1903657294

Field Guide to the Dragonflies and Damselflies of Great Britain and Ireland by Steve Brooks and Richard Lewington, ISBN 978-0953139903

A Complete Guide to British Dragonflies by Andrew McGeeney, ISBN 978-0224023078

For up-to-date sightings, visit **http://groups.yahoo.com/group/dragonflies-uk/**, a group of over 250 members in contact via email. Or visit **www.dragonflysoc.org.uk** and select Hot News.

USEFUL ADDRESSES

British Dragonfly Society, The Secretary, The Haywain, Hollywater Road, Bordon, Hampshire GU35 0AD. The society publishes a journal, a newsletter and arranges field trips and lectures.

Tear Drop Arch
Michel uses the silhouette of the surrounding rock to frame the blazing sunset
Nikon D300, 18-200mm, 1/40sec at f/20, ISO 200, polariser, tripod

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

Michel Hersen Portland, Oregon, USA

Michel, 70, is a frequent contributor to AP's *Spotlight*. He started taking pictures as a child and his father was a keen amateur photographer. In 2003 Michel became serious about astrophotography and also photographed skies. More recently he has been interested in nature photography. 'My aim is to capture the grandeur of nature and interesting light,' he says. Michel is inspired by the work of the Hudson River School movement of 19th century painters. He took these images in Monument Valley in north-east Arizona, a place that is 'an absolute must for any ardent nature photographer given the unusual pictorial opportunities there.' To see more images by Michel visit http://photographybymichel.squarespace.com.

West Mitten Butte

1 In Michel's image, this area of Monument Valley looks forbidding at sunrise, as the scene is stripped down to its simplest shapes
Nikon D300, 18-200mm, 1/200sec at f/22, ISO 140, polariser, tripod

Totem Pole

2 The striking vertical shape of Totem Pole contrasts with the curving ripples in the sand, which imply movement
Nikon D300, 18-200mm, 1/15sec at f/22, ISO 200, polariser, tripod

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How to submit images to Reader Spotlight

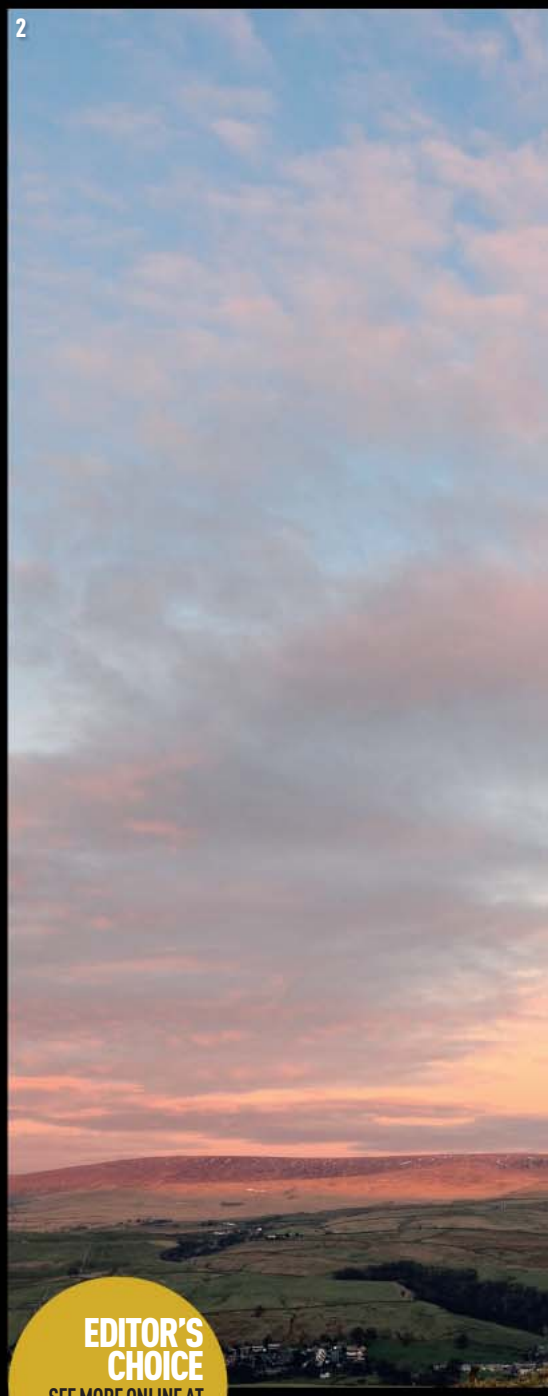
Please see the **'Send us your pictures'** section on page 3 for details or visit **www.amateurphotographer.co.uk/spotlight**

1

Mark Sykes
West Yorkshire

Mark has been taking pictures for as long as he can remember, mainly while on holiday. In 2005 he bought a DSLR camera and since then he has got more into landscape and architectural photography, especially historic buildings. 'I like to take pictures mainly in the evening,' he says. 'The symmetry of buildings and structures appeals to me.' Mark's favourite location is Utah and he is a fan of America's National Parks. He is planning a trip to America later this year and hopes to visit Arizona, Nevada and Utah. To see more of Mark's images visit www.marksykesphotography.co.uk.

2



EDITOR'S CHOICE

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A dawn sky makes a wonderful sight, and when combined with an interesting foreground and a good exposure is really hard to beat. Mark made the most of what he was given that morning, even to the point of waiting for the right cloud formation. The moderate contrast works brilliantly.

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The Halo... 1

1 Situated in Lancashire, The Halo was constructed as part of a regeneration project called Panopticons. Standing five metres above the ground, it is 18 metres in diameter and at night is lit by LED lights

Nikon D700, 24-70mm, 8secs at f/16, ISO 200, tripod, remote cable release

The Singing Ringing Tree

2 This sculpture is also part of the Panopticons regeneration arts project. Constructed in 2006, it is made from galvanised steel pipes that catch the wind and create discordant sounds

Nikon D700, 24-70mm, 1/10sec at f/16, ISO 200, tripod, remote cable release

The Halo... 2

3 Mark waited until the sun had set and the LED lights came on before taking this shot. He wanted to create an image where the lit structure and sunset sky would complement each other

Nikon D700, 24-70mm, 30secs at f/16, ISO 200, tripod, remote cable release

1

Wayne Shipley
West Yorkshire

'I have been interested in photography since I was a child,' says 44-year-old Wayne. 'I love landscapes, and the excitement of chasing a landscape or watching the sun rise still fills me with emotion. I always try to find the not-so-obvious compositions. Being able to share my images with other people is one of the things I like most about photography. It is a challenge, but I'm always looking for more.' To see more of Wayne's images visit www.flickr.com/photos/fotoshots.

Horizon
1 Wayne took this picture of his son at Brimham Rocks in North Yorkshire and says he wanted to capture a 'sense of freedom'
Canon EOS 30D, 17-85mm, 1/80sec at f/13, ISO 200, tripod, polariser

Heather
2 Combining three exposures in Photoshop, Wayne captures the last glimpse of sun at Ilkley Moor in West Yorkshire
Canon EOS 30D, 17-85mm, 1/60sec at f/3.5, ISO 100, tripod. polariser

Falkirk Wheel, Scotland
3 Wayne's image of the dramatic rotating boat lift in Falkirk, Scotland, is impressive and imposing
Canon EOS 30D, 17-85mm, 1/400sec at f/11, ISO 160, polariser

2

3

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AP Testbench

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

Iomega eGo 1TB desktop hard drive

(Mac edition)

£124.99

For more information visit http://go.iomega.com

IOMEGA'S aluminium eGo hard drive is a stylish way to archive your images, and apart from its good looks it features two FireWire 800 ports and a USB 2.0 port.

Transferring 1GB worth of data from a computer to the eGo hard drive via the USB 2.0 connection took exactly 60 seconds. Those fortunate enough to have FireWire 800 ports will be pleased to hear that it does improve transfer speeds, taking 40 seconds to complete a 1GB transfer.

Having 1TB worth of space should satisfy the demands of most enthusiasts, but 500GB and 2TB drives are also available, costing £79.99 and £214.99 respectively. Conveniently, both USB and FireWire 800 cables are included, and the drive can also be used on PCs, although they must first be appropriately formatted. As well as silver, the drives are available in midnight blue and jet black. **Natasha Sutton**

Amateur Photographer
A stylish, sturdy and value-for-money hard drive
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Quantum Turbo 3 power pack

£586

(plus £51.70 each for Canon and Nikon power cables)

For more information or to purchase visit www.flaghead.co.uk

QUANTUM battery power packs have long set the standard for portable power supplies and are relied upon by photographers all over the world. The new Turbo 3 power pack is a direct replacement for the Turbo 2x2 (reviewed in AP 10 January 2009) and is even more powerful.

Quantum claims that the Turbo 3 can power around 1,050 full-power flashes from a hotshoe flashgun, and with the correct cable it can be used with Canon, Nikon, Nissin and a number of other compatible flash units. Also, with more and more people now using a DSLR camera to shoot video, the Turbo 3 can power the camera for up to five hours when shooting video. Better still, the Turbo 3 retains the Turbo 2x2's ability to power two items at once, meaning you can use it for two flashguns or a camera and a flash. All this is despite the fact that the Turbo 3 is smaller and lighter than its predecessor, measuring 15x10x4.5cm and weighing 900g.

A full charge of the Quantum Turbo 3 takes around three hours and it significantly increased the flash recycling time from around 3.5secs when using alkaline batteries to less than a second. **Richard Sibley**

Amateur Photographer
Superb for portrait and wedding photographers, although pricey
★★★★☆

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

Ricoh CX3
Ricoh has made some of the best compact cameras ever, but is the ten-million-pixel CX3 one of them?
AP 24 July

Hasselblad H4D-40
What did the AP team make of Hasselblad's latest 40-million-pixel, medium-format camera?
AP 31 July

Canon 100mm f/2 vs Zeiss 100mm f/2 Makro Planar
Canon's sub-£400, compact L-series lens is pitched against a Zeiss optic worth £1,300
AP 31 July

Elemental Fugl-e
We put Elemental's new budget studio-lighting kit system to the test.
AP 31 July

Panasonic Lumix DMC-TZ10
We test Panasonic's 12.1-million-pixel compact camera with a 25-300mm Leica lens
AP 7 August

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Is Your LCD Protected and Shaded?

Pop-Up Shade

- Models available for professional DSLRs
- Protects your LCD while blocking sun glare
- Attaches easily to your camera

Pop-Up Shades are LCD screen protective covers, which also double as glare guards. These sturdy and lightweight covers are easily installed (and removed), but most importantly help to protect a digital camera's expensive LCD screen.

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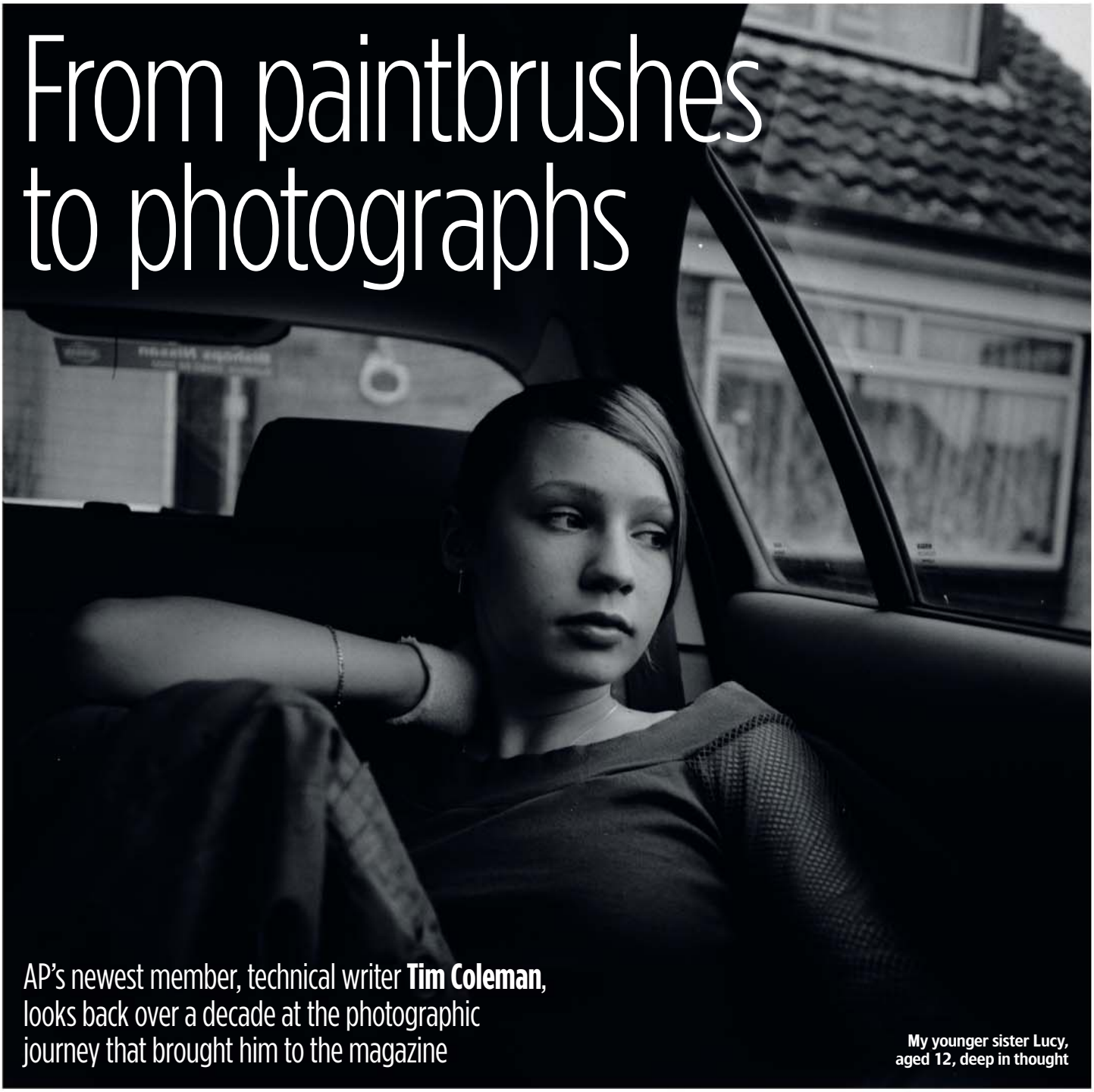


AP's newest member, technical writer **Tim Coleman**, looks back over a decade at the photographic journey that brought him to the magazine

My younger sister Lucy, aged 12, deep in thought

I MUST begin with an confession. I have not always been keen on photography; quite the opposite in fact. This probably stems from all the waiting around on account of my father, an enthusiast and talented photographer who would spend quite some time taking pictures on family outings. If there is one thing a child does not like, it is waiting, in the cold, with nothing to do. Add to that the family slideshow presentations and the term 'negative association' springs to mind! In fact, it took me until the age of 18 to use a camera properly for the first time. Both at school and then during an Art Foundation course, my creative streak was expressed through painting. When this would not suffice, I picked up my dad's Nikon FA with Tamron 28–80mm f/3.5 and Nikkor 85mm f/2 lenses to photograph my latest idea: a life-size cardboard cutout of myself in various settings. Immediately it was simple for me – using a camera was fun. For college work or in my own time, I just wanted to get out there with a camera in hand.

Once I had used a camera there was no turning back, and the remainder of my projects were all expressed through photography. On completion of the Art Foundation course, I enrolled at the University of Creative Arts in Rochester, Kent, to do a degree in photography. I bought a Nikon F90 with a Nikkor 28–85mm f/3.5 lens with the first chunk of my student loan and packed my bags. It was here that I really began to understand the technical and creative side of photography and develop as a photographer. I quickly discovered which genre of photography interested me and who my main influences were, and still are: Steve McCurry, Martin Parr, Elliott Erwitt, Jeff Wall, Guy Bourdin, Annie Leibovitz and Ansel Adams. Generally, I adore any work by Magnum photographers. Photographs of people within a particular context or culture inspire me, and therefore the photojournalism masters and the mainstream instigator of creative portraits, Annie Leibovitz, have had the greatest impact on my work.

Over the course of my first year

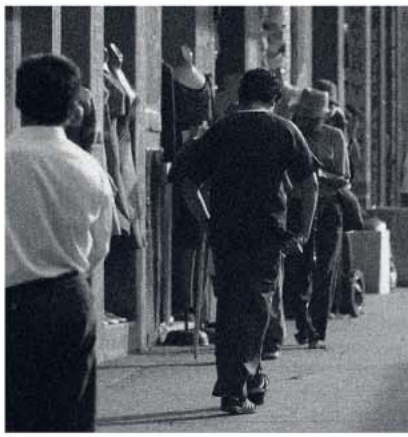
at university I accrued Nikkor 20mm f/2.8 AI-s and 135mm f/2 D AF DC lenses, a Metz 45 CL-4 flash, an Olympus Mju II compact camera and the *pièce de résistance*, a Polaroid SX-70 Land film camera with an 8400 flash. Never had I seen such style in camera form, and it took a decent photo, too. Added to this was a host of large- and medium-format cameras, such as the Horseman LX 5x4, Mamiya RB67, Bronica SQ-B and ETR-Si 6x4.5, plus colour and black & white darkrooms. And with a decent studio setup available at the university, I had all that I needed to flourish. Every time I returned home to Northampton I would take a camera kit with me – mostly my Nikon F90 or the Bronica SQ-B or ETR-Si – and take portrait photos of my younger sister. This began when she was 11 years old and continued for around five years. These photos documented both her growing up and my developments as a photographer. I took creative portraits of her in various settings, exploring the context of her age and interests. With immature stubbornness I reluctantly accepted critical advice of my work along the way and ended my time at university as a Bachelor of Arts with a first-class degree.

My first experience of digital photography was using my dad's Nikon Coolpix 995, taking photos in Northampton on the road I grew up in during the Queen's Golden Jubilee year celebrations. It was natural for me to take photos akin to the style of Martin Parr. The sheer volume of photos I could take at this chaotic street party event could not have been achieved with my F90. I could take pictures, review them instantaneously, keep, take, review, delete, take, take, take. I was like a child in a sweet shop. For the remainder of my degree I used the equipment on offer at the university, but not long after finishing university in 2004 I bought a D70 together with an 18-70mm f/3.5 kit lens. I knew digital was the way to go for me, and I have rarely used my F90 since, although I do hold onto it due to a mixture of sentimentality and 'just in case'. Once I could see the benefits and the pure convenience of digital photography, there was no turning back. After all, many of my film negatives were scanned into a computer for post-production work anyway. There has been a minor revival in film photography for me since Impossible released the new Polaroid film PX 100 Silver Shade for the SX-70 back in April, and I have enjoyed experimenting with this, but it is an expensive habit at roughly £2 per exposure. It is very tricky to get the right exposure too (which is actually half the fun), with both light and temperature influencing factors, so you can spend £10 before you've got the results you want.

Since my university days I have volunteered for Christian faith-based charities working overseas in Guatemala, India, South Africa and Bosnia. In each country I worked with children living on the streets. I am angered by the situation many children are in and passionate about raising awareness. Photography is such an amazing tool for many to see the world second-hand, and is the perfect medium for me to show a handful of the millions of forgotten children. I continue to be inspired by the modern-day masters of photojournalism, and I love being in new places capturing moments, everyday life and social issues with a camera. However, I also believe that the United Kingdom is as beautiful a place as anywhere I have travelled. It wasn't until I toured the UK working for a charity that I began to see it more fully, and I am still

A wedding crowd displays a veritable arsenal of modern cameras

Below: Street life in Guatemala. Despite its civil war having ended in 1996, this Central American country remains a dangerous place and, of course, children are the most vulnerable



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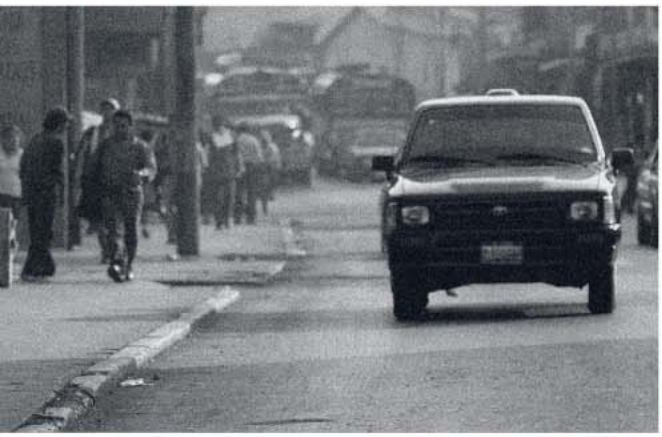
discovering it today. One memorable stay was with a friend in the Berwyn Mountains, which is a largely untouched part of Wales. The mountains lie relatively off the beaten track in comparison to Snowdon, yet are just as spectacular. Over a few days I helped to build a log cabin amid the dramatic hills and breathtaking sunrises.

It was in Edinburgh during a week-long tour of Scotland in May 2005 that I came across the most memorable exhibition I have ever seen. Between work events I had a few hours to relax and, strolling through the city, I stumbled across an exhibition in Edinburgh City Arts Centre named 'Face of Asia', a retrospective of Steve McCurry's work. At the time I'd only seen a handful of his photos, but seeing his work in a gallery and reading the story around the images and his background was both inspiring and humbling. My favourite photography book to date is the Steve McCurry's beautifully produced, A3-sized, *South Southeast*. The Birmingham Museum & Art Gallery is putting on a retrospective of his work from 26 June–17 October. I aim to go and would recommend his work to anyone, especially in a gallery context. I like to take in the Taylor Wessing Photographic Portrait Prize at the National Portrait Gallery, London, each year and it was here that I enjoyed 'A Photographer's Life: 1990–2005' by Annie Leibovitz in December 2008. I also enjoy reading technical photography books such as *The Making of 40 Photographs* by Ansel Adams.

'I love being in new places, capturing moments, everyday life and social issues'



My most recent role was as a youth project manager, teaching hard-to-reach young people skills in photography and video. I believe that the imagination and creativity of young people knows no bounds, although their circumstances often do. Encouraging and nurturing the creative skills of others is important to me. Alongside these full-time positions I have operated my own freelance wedding and portraiture photography business. When the demand for my wedding photography services increased, I invested in a Nikon D300 with 18–200mm f/3.5 VR, 50mm f/1.4 and 12–24mm f/3.5 lenses, and use a MacBook Pro with Photoshop CS4 as my digital darkroom, plus a Canon Bubble Jet i9950 A3+ printer.

Having studied journalism in my spare time, I joined AP in May this year and I relish this new challenge. I love being out and about testing new gear and believe that the developments in photographic kit are moving forwards today more than ever, specifically at making it accessible and user-friendly to just about anyone. The fact that cameras can be found on mobile phones, laptops and music players shows just how important photography is in our society. I have a photo of guests at a wedding from my portfolio that clearly demonstrates the variety and sheer volume of cameras and video cameras readily available (see left).

I now appreciate why my dad spent so much time with a camera, for I share the same captivation. Recently I met my parents at Waddesdon Manor, near Aylesbury in Buckinghamshire, for an afternoon of taking in the sun and the strangely enchanting country house built in the Neo-Renaissance style of a 16-century French chateau. I took along a digital compact camera to play with that was up for review in AP, and this time it was their turn to wait for me! I don't feel quite so bad about making my dad wait – he understands – but my poor mother now has two photographers in her life! AP

CURRENT KIT

● Nikon D300 ● Nikkor 18-200mm f/3.5 VR, 50mm f/1.4, 12-24mm f/3.5 lenses ● SanDisk Extreme III memory cards ● MacBook Pro ● Photoshop CS4 ● Canon Bubble Jet i9950 A3+ printer ● Manfrotto 055XPROB tripod with 322RC2 ball head ● Lowepro Fastpack 350 ● Bowens Esprit Gemini 500 with travel pack ● Lastolite 6x7ft Highlight Background

BOOKS

For photojournalism I can always find inspiration from Steve McCurry's *South Southeast* and *Martin Parr* by Val Williams. Both *Making of 40 Photographs* by Ansel Adams and *At Work* by Annie Leibovitz have great insights into the stories behind their photographs, including techniques. *Exhibit A* by Guy Bourdin and *American Prospects* by Joel Sternfeld are both outstanding in content.

Ask AP

Let the AP team answer your photographic queries

LOOKING FOR A BACK-UP DSLR

Q I think I have now reached a point where I would benefit from a second camera body to complement my Canon EOS 7D. I also have a range of prime and zoom lenses. I was thinking of looking for a used EOS 20D, 30D or 40D, as opposed to a new EOS 1000D, 500D or 550D. Do you think this is a good course of action? It appears that mint-condition examples of the older, but better-specified, cameras are available at very competitive prices. **Mike Mallon**

A For a long time the second-hand DSLR market wasn't worth touching because the rate of progress in new models effectively made old cameras out of date. However, as both consumers and manufacturers have started to realise, there is more to a digital camera than the number of pixels it has. Subsequently, the rate of change in new DSLRs has slowed and the used market has picked up again so there are some bargains to be had out there.

The current EOS models you describe (the EOS 1000D, 500D and 550D) are excellent value for money when you consider their specification. The EOS 550D is especially good and has high ISO sensitivity and HD movie capture. However, you already have those features in your EOS 7D. The EOS 20D, 30D and 40D, on the other hand, are much better built and shoot at faster frame rates. They will make excellent second bodies. If you can find a bargain price on the EOS 40D, this is the one to aim for.

Although it's tempting to go straight to eBay in search of a bargain, do try traditional camera shops, too. The back pages of *Amateur Photographer* are full of listings for second-hand equipment, and many dealers will let you try before you buy and offer a three or six-month guarantee. **Ian Farrell**

DESCRIBING RESOLUTION

Q I'm looking to buy a new scanner, but am confused about how resolution is often quoted. For instance, if a scanner's resolution is listed as 4800x9600ppi, does that mean it will create a scan that has more resolution in one direction than the other? **Chris Owen**

A It is a confusing way to describe resolution. The two numbers describe optical resolution. The first is the number of sensors in the sensor array, while the second is how finely the scanner can move the array down the scanning area with its stepper motor. It's the smaller number that matters – the larger one is there for marketing reasons. **Ian Farrell**

TOO MUCH POWER?

Q Earlier this year I read your answer to Trevor Bowhay's question about whether the trigger voltage of an old studio flash would be too much for his new camera's delicate circuitry. I have a similar question regarding an old Sunpak Auto 266D flashgun and my new Pentax K-7. Does the same precaution apply to a hotshoe-mounted flashgun like this one? **George Mackenzie**

A Excessive trigger voltages can be a problem with older on-camera flashguns, as well as in studio flash, so it pays to do your research in whatever way you can. If the trigger voltages aren't listed in the original specification that came with the flashgun or camera, then have a good search around on the internet to see if this information is available and try to find more than one source so you know the information is correct.

Your Pentax K-7 will be fine with flashguns that have trigger voltages up to 20V, and it seems that your Sunpak Auto 266 is fired by just 6V. In this case, you will be fine using your old equipment with your new DSLR. **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.**

X-RAY FEARS

Q I will be taking a trip to the United States in a few months' time, which will involve five internal flights. Is it safe to let rolls of exposed and unexposed film (ISO 100 transparency) through X-ray machines or should I insist on a search by hand? **John Jepps**

A The days of X-ray machines fogging film are well behind us, John. Your films will be quite safe passing through modern X-ray screening machines if you carry them in your hand luggage. In fact, general advice goes against packing your film in hold luggage. Furthermore, in today's security-conscious climate, I really wouldn't fancy your chances of successfully obtaining a hand search instead of an X-ray screening – particularly in the USA, where precautions are more rigorous than in other countries. **Ian Farrell**

PRINT PORTFOLIO ADVICE

Q I am planning to start doing some paid photography, mostly portraits, and I would like a good old-fashioned print portfolio to show

FROM THE AP FORUM

How to catch a fast-moving plane

aviolumix asks Do you have any tips regarding taking images of fast-moving aircraft? The main issues are the shutter speed and aperture. With fast-moving objects, I often find it difficult to select a good balance between the two.

Scphoto replies I tend to stick to aperture priority and keep the settings appropriate to the weather. If it's good, then I use f/8 to f/11. If the weather isn't great I use f/4 to f/5.6, although I can alter the ISO rating to improve speed.

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people. I already have a website, but I think my photography looks so much better on paper. What is the best size for this and does any particular type of print work better than another? Also, where can I get a good portfolio case from? **Helen Smith**

A How refreshing! You are right that a print portfolio can really impress, and could give you the edge over photographers who only have a website to show off their images. When it comes to size, A3 (landscape orientation) is very popular, and I'd recommend going for a portfolio that lets you keep your photographs in interchangeable sleeves. In this way you can swap out pictures and change the running order without handling or damaging the prints themselves. There are a few options on the market, and London-based Silverprint (www.silverprint.co.uk) stocks a good choice of books, boxes and sleeves. Plastic Sandwich (www.plasticsandwich.co.uk) also deserves a mention and its top-end portfolio books are absolutely stunning.

When it comes to making prints, home inkjet printing is a good option. You can see exactly how colours are being rendered, and take control of how images are positioned on the page. Choose a paper that is white, not warm tone, and that isn't too thick. PermaJet's Oyster 271 (www.permajet.com) is a good choice. **Ian Farrell**

Dangie replies Metering the correct exposure for the aircraft can be a bit tricky depending on the brightness of the sky. You probably need to increase the exposure by a couple of stops. It's a matter of trial and error to start with.

Matt Hunt writes For propeller-driven aircraft a shutter speed of around 1/400sec produces good propeller blur. If you shoot with a very high shutter speed the propeller appears static, which makes the plane look a bit odd. For metering, spot meter and make sure the spot is over the aircraft, remembering to dial in an appropriate amount of exposure compensation for the aircraft's colour. For a dark aircraft you would want at least -1EV, but for a silver aircraft I would start at +0.7EV. Dial this in before the pilot makes a 300mph pass!

www.amateurphotographer.co.uk

f/AQ

How does JPEG compression work?

When opened up in image-editing software, the size (in MB) of a JPEG file is the same as a TIFF file of the same dimensions, but when saved, the JPEG file can be 50 times less or more. So, how does this work?

When a digital image is saved as a JPEG file, your computer (or your camera, for that matter) scans the file for areas that are similar in colour and tone and groups together the RGB values that describe each pixel. Consider the following over-simplified example. Imagine that we have a landscape image measuring 4256x2832 pixels shot on a 12.1-million-pixel camera, and that 25% of this scene is blue sky of the same colour and brightness. Rather than repeat the same RGB value three million times, it takes less space to write down 'the next three million pixels are R108, G142, B187'.

Of course, this is a gross exaggeration: this example would give us a sky composed entirely of the same colour blue, which would look awful, but it is this principle that can save lots of space, even by describing relatively small numbers of pixels as identical. The flip side of this is that by grouping pixels together we lose tonal variation and detail.

So, the more that pixels are grouped together, the smaller the file will be and the worse the picture quality will be. How similar pixels need to be in order to be declared 'identical' is decided by the photographer when a JPEG file is saved. A slider in image-processing software lets you set a compression level between 1 and 10, with 1 delivering the most compression but worst image quality, and 10 the least compression and best image quality. In-camera JPEG settings produce a similar trade-off, but are usually labelled 'Good', 'Fine' and so on.

Applying too much JPEG compression to an image can lead to a loss of detail and tonal variation, and bizarre-looking artefacts in areas of continuous tone. For this reason we recommend setting a JPEG compression of no less than 6 or 7.
Ian Farrell

In next week's AP

On sale Tuesday 20 July

FEATURES

DEPTH OF FIELD VS RESOLUTION

Angela Nicholson on striking a balance between depth of field and resolution

FEATURES

NIGHT AND THE CITY

Brian Matthews visits Paris after dark

© BRIAN MATTHEWS

ON TEST

ELEMENTS 8

Using Photoshop Elements 8 to process raw images

FEATURES

INSIDER KNOWLEDGE

Sławek Staszczuk's guide to Falmer and Long Hill in Sussex

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ON TEST

RICOH CX3

Angela Nicholson tests the **CX3**, successor to the overly noisy CX2

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

AP appraisal

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

PICTURE OF THE WEEK

Golden grass

Pete Stoney

Canon EOS 400D, 200mm, 1/1000sec at f/5.6, ISO 200

IT CAN be difficult to identify exactly what it is about a place that appeals so you can translate your pleasure into a picture. I've often found that it is the details of the scene rather than the whole that catch my attention. This picture from Pete illustrates that point, as he has captured some wonderful grasses blowing in the breeze that must surely have been only a very small part of the view he was enjoying.

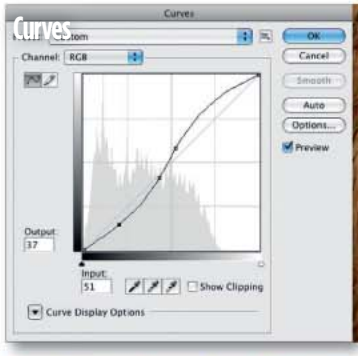
Cleverly, Pete has used a shallow depth of field to isolate a few of the heads closest to us so we can see clearly what he is photographing. Had the focus extended far beyond to make everything appear sharp, I think the picture would have been too confusing.

Pete has done a great job, but I suspect the sun worked against him a little by hiding behind a cloud and not creating enough contrast. This is easily fixed, though, and as you can see from the Curves screen grab here I have used a steep S curve to create more contrast in the midtones. This does a similar job to that done by the depth of field as it helps define the subjects and separate them from the background. The contrast has made the scene much more three-dimensional. If you do something like this yourself, try to keep control of colour saturation as strong Curves often induce too much colour. Here I was able to fade the curve action to the luminosity of the image, so colour contrast remained unchanged. I then added more saturation, but as a separate action.

Cropping to a square as a final step adds a little more construction to the composition, and harnesses the power of the curving grasses at the top of the frame. At the same time it concentrates our attention in the centre of the picture.

This view was well spotted by Peter, and he has included all the visual information we need to make sense of what is happening. So although I have suggested a few enhancements, Peter should take credit for the origination – and for submitting the picture of the week.

'Cleverly, Peter used a shallow depth of field to isolate a few of the heads closest to us'



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

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS Advice for life

TOP TIP

Watch out for flare when shooting into the sun. If the angle is tight you might not be able to avoid it, but increase your contrast afterwards to compensate

Cliff Francis Merritt

Nikon F3HP, 50mm, Fujichrome Velvia 100

FRANCIS sent me a collection of strong images, but this is the one that jumped out at me. What a simple-looking shot, and so effective! The colours have real power, and there can be few sights more delightful than light shining on a calm sea. The subject (and I'm not sure whether Francis realises this or not) is that patch of water glistening from the horizon to the foreground. Although he has called this picture 'Cliff', the cliff is actually playing second fiddle to the visual sensation of light on water.

This picture relies on simplicity and its bold shapes and colours, so it is important they do not complicate the scene. Francis has a little flare in the lens, which is difficult to avoid in this situation, and it has reduced the contrast of the view. The cliff is not quite a silhouette, but it does need to be so I have darkened the image slightly using Levels to re-establish a proper black, and then darkened the midtones a touch to enhance the passage of the light and the ripples in the surface of the sea. It's a great picture, but that mist of flare in the lens just takes the edge off the qualities of the image that need to be sharp. Well done, though.

'This picture relies on simplicity and its bold colours and shapes, so it is important they do not complicate the scene'

Sunset reeds Wlodek Szymik

Canon EOS 40D, 18-55mm, 1/200sec at f/5, ISO 400

IF A DOG is man's best friend, then perhaps it is rivers that are the most loved companions of photographers. I'm a real sucker for rivers, and head towards one as often as I can because I know they deliver on almost every occasion. These bulrushes make an ideal subject, and backlit at sunset they are almost irresistible. Wlodek has done well to balance the exposure of his shot so we have detail and colour in all those areas in which it is needed – and the sun is not just a burnt-out ball in the sky. The reflections of the clouds in the water make a wonderful background, but I think perhaps Wlodek would have done well to make a little more of them. Taking a higher angle would have allowed the water to fill more of the frame, and at the same time would have made it possible for Wlodek to drop the heads of the bulrushes below the bank on the other side of the river. In this composition they disappear into the darkness and get rather lost. Breaking that line so they appear against the sky is also a bit uncomfortable, as they get cut in two. The angle required may not have been possible from that position, but often a longer lens and a more distant vantage point presents a host of new options.

Spending more time studying the viewfinder can help you spot these things before the picture is taken, but it's a great effort anyway.

TOP TIP

Try not to let tall elements of your composition break important horizontal lines as it can create an uncomfortable distraction

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AP explains... Using a telephoto lens to take landscape photographs

Landscapes don't have to be taken with a wideangle lens, says **Richard Sibley**, so try a telephoto optic instead

WHEN greeted with a stunning vista, it is natural to reach for a wideangle lens to capture as much of the scene as possible. However, what we see in front of us often does not translate well to the photograph that has been captured. Images can look like a vast expanse of land and sky, with little to draw the viewer or command our full attention. This is because only the centre of our vision is actually in focus, so when we view a large scene our eyes flicker and focus back and forth. As we do this, our eyes piece together all the smaller elements that make up the scene. For example, standing at the top of a hill looking down into a foggy valley, we may see a road meandering into woodland, the spire of a church breaking through the fog in the distance and a field full of cattle in the foreground. However, if this scene were captured using a wideangle lens, these elements may all appear relatively small and lack impact in the final image, giving a completely different impression to the scene we experienced when standing there.

Most landscape images are taken with a wideangle lens and these have (almost) led us to become conditioned to taking landscape images solely using these lenses. However, this can often lead to missed opportunities, or images that look like everybody else's. So, instead of automatically grabbing a wideangle lens, first consider whether there could be an opportunity to photograph the scene from a different angle.

Ask yourself if a particular scene would look better when photographed from further away or perhaps from a higher vantage point. If there is the opportunity to do so, try to use a telephoto lens rather than getting in close to a scene with a wideangle optic. As well as allowing smaller elements of a scene to be captured, the fact that you are standing further away from the subject also offers an entirely different perspective to the

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view found when using a wideangle lens. The idea isn't to completely replace a wideangle lens for your landscape images, but to explore alternative views that may require the use of a telephoto optic. Hopefully, the result will be interesting images that would otherwise have gone unnoticed.

FOCAL LENGTH

The area of human vision that is in focus is the equivalent of around a 43mm lens when used on a 35mm camera. Of course, we have peripheral vision, which is much wider, but this area of vision is unfocused. For the purposes of this article we are going to consider any focal length that is wider than around 35mm as wideangle and anything greater than around 70mm as telephoto.

When photographing landscapes a telephoto zoom is ideal, allowing for flexibility as your location and the type of image you wish to take varies. A 70–200mm f/2.8 lens is suitable for most telephoto landscapes, and the f/2.8 aperture allows the depth of field to be shallow when needed. However, such lenses are expensive and a more affordable option would be a 70–300mm f/4–5.6 zoom optic. On a digital SLR with an APS-C–size sensor, a 70–300mm lens is the equivalent of 105–450mm. At the maximum focal length this allows objects that are far in the distance to be made into the main subject of the image, while the 70mm focal length is wide enough for when you are closer to the main focus of the landscape.

A good compromise may be a 'superzoom' lens, such as the Sigma 18–250mm f/3.5–6.3 DC OS HSM lens or the Tamron 18–270mm f/3.5–6.3 Di II VC lens. Both of these lenses allow you to take wideangle and telephoto landscapes images, making them ideal for most situations, particularly when you want to travel light. However, the image quality may not match that of a zoom lens with a more limited focal-length range.

The sweeping panoramic landscape above has some nice elements, but they are lost in the image. The three larger pictures on these two pages are all taken in exactly the same spot, but using a telephoto lens

PERSPECTIVE

One of the main reasons for using a telephoto lens for a landscape image is to isolate a particular part of the scene. You can, of course, do this using a wideangle lens and get in close to the subject, but this produces a very different look to the image as the perspective has been altered.

It is not the focal length of a lens that changes the perspective of the image – all the focal length does is alter the angle of view and the magnification of the scene. It is the distance between the camera and subject that alters the perspective, and if you are standing further away, a larger focal length must be used to isolate the subject.

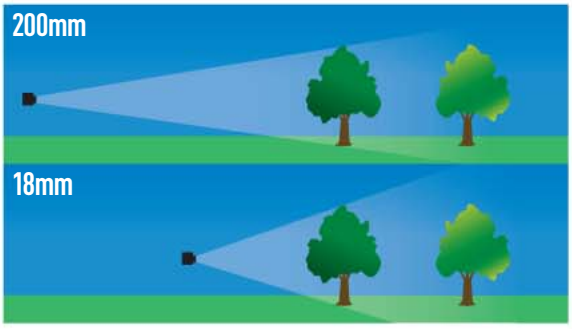
Imagine a scene with a tree just in front of you in the foreground and one in the distance. When

TOP TIPS

1. Stand further away and use a telephoto lens to isolate particular parts of a scene
2. Look for abstract patterns and shapes in landscapes
3. Be creative with depth of field to draw attention to the subject
4. Use a tripod or monopod to support heavy lenses, or use a telephoto lens or camera with good image stabilisation.

PERSPECTIVE

THE CLOSER the subject is to a lens, the greater and more exaggerated the effect of perspective. Using a telephoto lens and standing further away reduces this effect.



you hold your hand up in front of you it appears relative in size to the tree in the foreground. However, perspective means that, despite being smaller, your hand appears to be much larger than the tree in the distance. Our eyes and brain are used to decoding and accounting for perspective as we go about our lives, but it is something we can experiment with when taking photographs.

The physical laws of perspective dictate that the further back the camera and lens are positioned, the smaller in size the subjects appear to become, but they become smaller in correlation to each other. Standing further back and using a telephoto lens means that the subjects in the scene will be more similarly proportioned with each other. If you get closer to the scene and capture it using a wideangle lens, the effects of perspective become far more apparent. The subjects closer to the lens appear far larger than those in the background. This is the same effect you see when you imagine holding your hand up and comparing it in size to a distant tree. So it is the distance of the camera from the subject that affects perspective rather than the lens itself.

Most photographers are familiar with these rules, and instinctively will shoot very low to the ground with a wideangle lens to make an object appear to be very large in the image. However, the rule can also be reversed so that a telephoto lens is used to achieve a more relative sense of scale when photographing landscapes.

DEPTH OF FIELD

When shooting landscape images, most photographers try to get the maximum possible depth of field and sharpness across the frame. However, although using an extremely small aperture maximises depth of field, diffraction may cause a loss in image sharpness. Most lenses are at their sharpest around two aperture stops down from the maximum, which will usually be around f/11 or f/16, but depth of field may be limited at these aperture settings. The simplest solution is to use hyperfocal focusing. This method utilises the fact that an area in front and behind the actual focal point will be in focus. By adjusting the exact

Fog and haze cause image saturation to decrease as the image fades into the distance. This can create interesting shapes and accentuate the foreground subject

UV FILTERS

TRADITIONALLY, UV filters are used to cut out ultraviolet rays of light that are beyond the visible colour spectrum. However, although UV light may not be visible to the naked eye, photographic film and digital camera sensors are sensitive to it.

Ultraviolet filters are used in front of a camera lens to absorb UV light and prevent it from reaching the film or sensor. If it does, it can cause a haze and cool blue tint to appear in images, particularly in landscape images of distant scenes taken on bright, sunny days.

However, the need for UV filters has diminished in recent years. First, the coatings that are used on most modern lenses dramatically reduce the amount of UV light entering the camera. Most modern digital SLR cameras also have filters that cut down on the amount of infrared and UV light hitting the sensor. This reduces the amount of UV light visible in images to virtually nothing, making the need for a UV filter a little redundant, unless you are in a location with a particularly strong level of UV light – at a very high altitude, for example.

There are a few older DSLR cameras that have particularly weak filters in front of the sensor, making them more susceptible to UV (and infrared) light. Some early DSLR cameras, particularly the Nikon D70, are known for having weak filters in front of their sensors, and so a UV lens filter may offer additional filtration depending on the particular lens being used on the camera.

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point of focus, the depth of field can be moved back and forth to maximise the area that is in focus in the image. For more on depth of field, diffraction and hyperfocal focusing, see next week's issue of AP.

A general rule when taking portrait images is to use a moderately large aperture to restrict the depth of field and concentrate focus on to the subject. The same can also be done when taking landscape photographs. Instead of trying to get as much of the image in focus as possible, use a very large aperture to minimise the depth of field and isolate a subject so that it is the only thing that is in focus in the scene. When using a telephoto lens with a large maximum aperture, it becomes even easier to do this.

The fact that the subject in focus is further away than it would when photographed with a wideangle lens means that it is easier to get much of the foreground completely blurred and out of focus. This is particularly true when a lens with a large f/2.8 aperture, such as the Canon 70-200mm f/2.8L IS II, is being used. Conversely, if you focus on the foreground when using a large aperture, the background will be a complete blur. The shallow depth of field creates a feeling of depth in the image, while also drawing attention to a particular part of the scene by isolating it from the background.

WHAT TO PHOTOGRAPH

As a telephoto lens allows distant subjects to be isolated, they offer the opportunity for a scene to be dissected into various elements. Unlike using a wideangle lens, you are looking to photograph smaller scenes instead of the entire view.

There are a few types of landscape scene that telephoto lens are particularly well suited to, such as interlocking hills. As contrast is reduced the further away a subject is, ranges of hills become less distinct and less detailed the further away they are. The result is often a layered effect, where each shape of interlocked hill looks like a separate cardboard cut-out, like the background of an early cartoon animation.

Look for interesting shapes and patterns in the landscapes, and try to use the Rule of Thirds to frame key points. While shapes and patterns can be photographed to make abstract landscape images, often the landscape on its own is not going to be enough to make an interesting image, and a focal point is required. Buildings, trees, farm animals, rivers and lakes are all suitable subjects to make the focus of telephoto landscape images. Once again, use the Rule of Thirds to place these subjects appropriately in the image. Conversely, lines in crop fields, streams and avenues of trees can all be used as leading lines to draw the eye across a scene towards a subject. AP

Above: Sometimes a landscape needs some foreground interest, so look out for plants, trees or wildlife that may balance the scene

Below left: In this image an f/2.8 aperture has made a shallow depth of field, creating a great background for the subject

Most images featured in this article were shot using the Nikkor 18-200mm f/3.5-5.6 VR, Canon 70-200mm f/2.8 and Tamron 70-300mm f/4-5.6 lenses.

SUPPORTING YOUR CAMERA AND LENS

WHEN using a telephoto lens, remember that any slight movement is greatly exaggerated, so it is important to keep your camera and lens steady. Although most cameras and lenses now feature some form of image stabilisation, it is best to use a tripod or monopod for support, particularly if the lighting conditions are not perfect.

When mounting a camera on a tripod be sure to switch the image stabilisation off, as it can confuse the stabilisation system into making slight movements during the exposure,.

If you are fortunate to enough to have a large, heavy telephoto lens with a large aperture, then it needs to be supported. Most large lenses have a collar to mount them to a tripod or monopod, but if not you can still support larger lenses using a beanbag. Simply remove the head from a tripod or monopod, place the beanbag on top and rest your lens on the beanbag. This should hold the camera and lens steady enough to avoid camera shake becoming a concern.

When using a telephoto lens unsupported, remember the rough rule that the shutter speed should be equal to the 35mm-equivalent focal length being used. So if you are using a 200mm lens on a camera with an APS-C-size sensor, the shutter speed should be around 1/300sec. Always err on the side of caution when using this rule, and remember to turn on in-camera or lens-based image stabilisation when shooting handheld.

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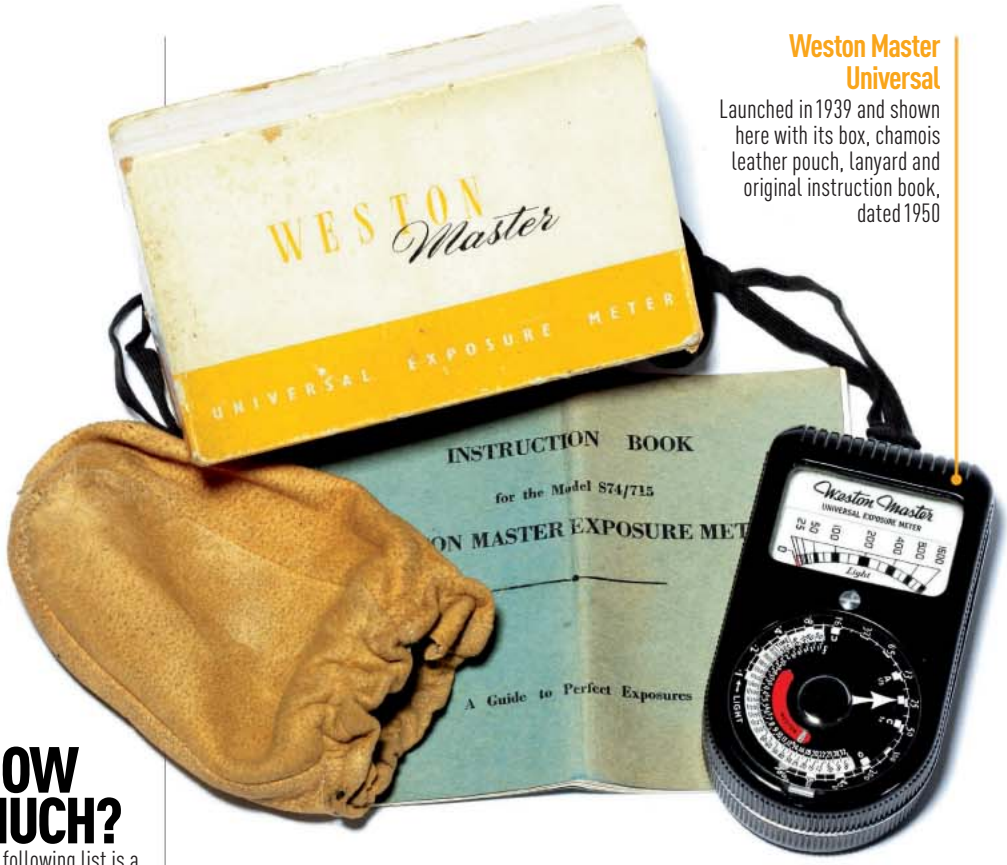
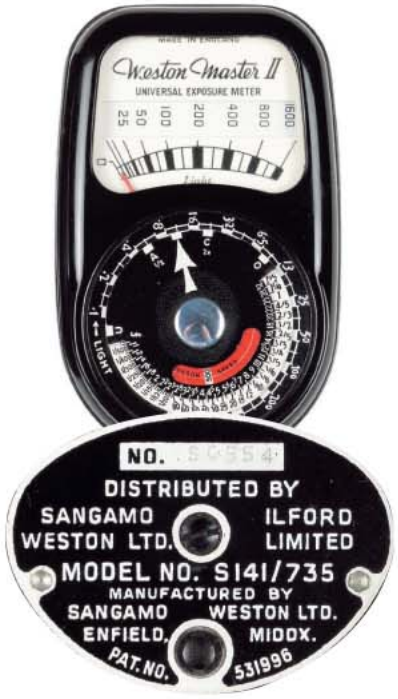


Weston Master Universal
Launched in 1939 and shown here with its box, chamois leather pouch, lanyard and original instruction book, dated 1950

Weston Master II
American (above) and British (below) examples of the Weston Master II, with the distinctive manufacturers' plates on the back



Weston Master Universal exposure meter

Ivor Matanle looks at the history of the Weston Master series

SINCE 1955, when I was 14 years old, there has never been a time that I have not owned at least one Weston exposure meter. Many other grey-haired photographers will say much the same. If anything has been iconic in post-Second World War photography in Britain, it is the Weston Master in its many guises. The first one I owned was a Weston Master Universal, made in Enfield by Sangamo Weston Ltd, and exactly like the example at the top of this page. The model was launched in Britain and the USA in 1939. At the time of its launch it was unique in its versatility, ease of use and reliability. There was simply nothing to touch it, and the principles embodied in it were still market favourites 50 and even 60 years later. New technologies overtook it, but millions of photographers simply refused to give up their Weston.

The Weston Master Universal, like virtually all photographic exposure meters before 1963 (and all Weston meters marketed in Britain), had a selenium cell. Grey selenium is a light-sensitive semiconductor that generates a very small electrical current approximately in proportion to the intensity of the light that falls on it, and that current can be used to deflect an ammeter to indicate the intensity of the light on a scale. No external power source is needed and, therefore, selenium-cell exposure meters, including all Westons other than the American Weston Ranger 9 (a CdS meter), require no batteries and operate better in extremes of cold than battery-powered meters do.

The needle moves across a scale that indicates the intensity of reflected light in cd/ft^2 (cd being the symbol for candela, the unit of luminous intensity) when the cell of the meter is pointed at a photographic subject. This scale is from 0 to 1600 when the perforated black baffle over the cell on the back of the meter is closed, and from 0 to 50 when the baffle is open for low-light readings. The reading given by the needle is transferred to the concentric circular dials below the window by pointing the large white

HOW MUCH?

The following list is a general idea of current prices of Weston models. All are second-hand prices for meters with case and in working order.

- Prewar Weston 650, £15-£25
- Weston Leicameter 1936 type, £50-£80
- Weston Master Universal, £8-£15 for meter alone, as much as £30-£50 for an example (as illustrated above) with original box, pouch and instructions in near-mint condition.
- Weston Master II or III, black UK type, £8-£15. US types with black dial and non-black cases, £20-£40
- Weston Master IV, £20-£35
- Weston Master V, £10-£25
- Weston Euro-Master or Euro-Master, £20-£45
- Euro-Master II, £25-£50

WATCH OUT FOR

Inaccurate exposure readings

If buying a Weston to use, always check its exposure readings against a meter or camera that you know to be accurate. Look for cracked glass, which is common

Low-light baffle

Ensure that the low-light baffle opens and locks and that the low-light scale appears when the baffle is opened

Film-speed setting

Check that the film-speed setting can be moved (press the steel button on a Master V or Euro-Master)

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The currently available Sekonic Studio L-398A selenium-cell meter

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Weston Master III (front and back)
An early UK-manufactured example of the Weston Master III of 1956, with Weston film speed rating. Later Master III meters (from about 1958) had the ASA film speed scale instead of the Weston rating

The Weston Master IV
The only British-made model with a black dial

Weston Master V
This model substituted a button needle release for the sliding black switch release of the Master IV

arrow to the appropriate number on the outer black dial. Provided that the film speed (sensitivity) has first been set in Weston units in the small window in the red layer of the multi-layer circular dial, the alternative correct exposure settings when set on the camera can then be read from the white dial (shutter speeds) against the black dial (apertures/stops). All Weston meters, from the Weston Master Universal through the Weston Master series, are used in this way to read reflected light, although the numbers on the high- and low-light scales were arbitrary numbers, not cd/ft^2, from and including the Weston Master IV. For incident light (meter cell pointed at the light source rather than the subject), successive versions of a diffusing translucent dome known as an Invercone were supplied. These clipped over the honeycomb cell window when the perforated light baffle was open, with the earliest models using a neutral density filter to control the brightest light.

LONG HISTORY

The Sangamo-Weston instruction book shown with the meter on page 61 has a printer's mark stating that it was printed in February 1950, and it seems that Sangamo-Weston, in Britain at least, was manufacturing the Master Universal long after the US parent company, Weston Electrical Instrument Corporation of Newark, New Jersey, was advertising the slimmer, lighter and differently shaped Weston Master II.

However, the Weston Master Universal of 1939 was far from the first model of Weston photographic exposure meter, as there had been Weston photo-electric exposure meters since 1932. Nor were

Weston Euro-Master
An early Enfield-made Weston Euro-Master

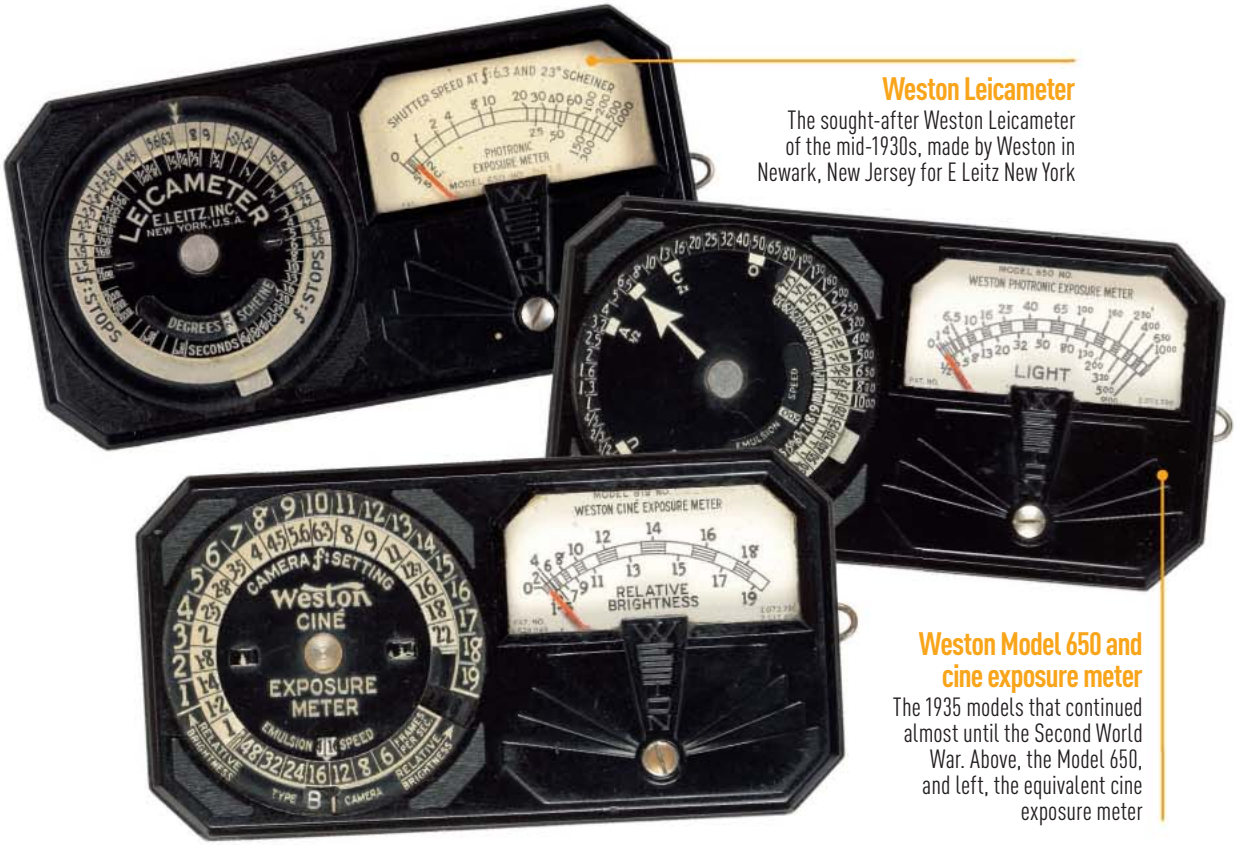
the Weston photographic exposure meters of the 1930s really that significant as inventions by comparison with the earlier achievements of Dr Edward Weston. Born in England in 1850, Dr Weston was the founder of the Weston Electrical Instrument Company in New Jersey in 1888, and the holder of patents for a formidable list of inventions in electrical engineering, electrical instrumentation and lighting throughout the last quarter of the 19th century. By 1886, when he was 36 years old, he had been granted 186 patents, none of them concerned with photography. He was eventually party to no fewer than 334 patents.

Perhaps unsurprisingly, given that Dr Weston was born in England, the US company had a British subsidiary by 1904. In 1936, Sangamo entered the scene when Weston sold 51% of his interest in the British company to Sangamo Ltd and the company name was changed to Sangamo Weston Ltd.

Dr Edward Weston and his son Edward Faraday Weston (1878-1971) began to experiment with exposure meters using photo-electric cells, which Weston was already producing for other instrumentation in around 1928 or 1929, in Newark, New Jersey. Dr Weston was a keen photographer, and recognised the potential of a fast, accurate means of determining exposure. The Weston Photronic Model 617, a meter with two selenium cells and semi-circular ends, appeared in 1932 and was succeeded in 1933 by the Model 617-2, the first with the classic Weston circular 'honeycomb' window over the cell. Another innovation, also in 1933, was the production for E Leitz New York of a Leicameter version of the 617-2. This, unlike the proprietary Weston meter, had its references to film sensitivity scaled in Scheiner rather than Weston's own Weston speed scale. Also in 1933 there appeared a (now rare) drum-shaped compact exposure meter, and a Leicameter version of it, known as the Model 627.

ART DECO MODEL 650

In 1935 the Model 650 appeared. In a rectangular (with cut-off corners) Bakelite case with adjustable scale at the left-hand end, and the window and needle at the right-hand end, the Weston Photronic Exposure Meter Model 650 had a typically Art Deco sunburst design surrounding the word 'Weston' moulded into the case below the window. The example on page 63 was made in Newark, New Jersey, but a similar meter



Weston Leicameter
The sought-after Weston Leicameter of the mid-1930s, made by Weston in Newark, New Jersey for E Leitz New York

Weston Model 650 and cine exposure meter
The 1935 models that continued almost until the Second World War. Above, the Model 650, and left, the equivalent cine exposure meter

was made by Sangamo Weston in Britain.

A Leicameter version, graduated in Scheiner and now sought by Leica collectors, was made from 1936 for E Leitz New York (see top). Like the standard Model 650, this provided a direct reading of the shutter speed to be used by reading the position of the needle on the dial when the honeycomb window was pointed at the subject to read the reflected light. Unlike the standard Model 650, the scale across which the needle moves gives principally the pre-war Leica shutter speeds, as on its contemporary Leica IIIA: 1sec, 1/2sec, 1/4sec, 1/8sec, 1/10sec, 1/20sec, 1/30sec, 1/40sec, 1/60sec, 1/100sec, 1/200sec, 1/500sec and 1/1000sec. Above the scale is printed 'Shutter speed at f/6.3 and 23° Scheiner'. A cine photography version of the Model 650, called the Model 819, appeared in 1937.

THE WESTON SPEED SCALE

In the 1930s there were several different film-sensitivity systems in use: Scheiner in its European and American forms; Hurter and Driffield (H&D), of which there were also two quite different forms, H&D (UK) and H&D (Europe); General Electric (primarily in the USA); and Ilford Speed Groups (only in UK and Ireland). Scheiner was predominant, although none was strictly arithmetical.

The Weston company therefore created its own arithmetical Weston system. This compares closely with the subsequent arithmetical ASA introduced during the 1950s by the American Standards Association, a scale virtually the same as the ISO scale currently used. In simple terms, ISO or ASA 125 is the same as 100 Weston, and this relationship continues arithmetically, so ISO 250 is 200 Weston, ISO 400 is 320 Weston and ISO 800 is 650 Weston. However, the sensitometry underlying the ASA system was changed during the 1950s, so ASA now is not the same as ASA in, say, 1955. It is also true that all selenium cells gradually degrade, but not at a consistent rate, so no elderly selenium meter should be trusted to give accurate exposure until tested, or calibrated, against a meter or camera known to be accurate. Strangely, the cells in Master II and Master III meters seem to be more reliable in old age than those in newer Master IV and V meters.

THE MASTER SERIES

The Weston Master series began in 1939 with the introduction of the Weston Master Universal in the USA and Britain. Production continued throughout the Second World War in both countries. The majority of US-produced Master Universal, Master II and Master III meters have a black face with white figures, whereas all UK production (pre-Master IV) had a white face with black figures. As far as I can establish, all versions of Masters II and III with non-black casings were American. In all cases, the manufacturer's plate on the back of the meter says clearly where they were made. The Weston Master III of 1956 was fundamentally similar to the Weston Master II, but after initial versions had Weston film speeds, at some point in about 1958 the film speeds/sensitivities changed to ASA, as did subsequent models, which also offered DIN speed ratings.

A needle release was introduced on the Weston Master IV, and continued on the Master V and Euro-Master. On the Master IV this was a sliding black switch, while on subsequently models there was a button. Pressing this before taking a reading released the needle to move across the scale. Releasing it locked the needle at the reading. The Master IV also introduced an all-metal body that continued through subsequent models, and the IV, V and Euro-Master also had a click-stopped film speed setting so the film speed could not be accidentally changed.

'Dr Weston and his son began to experiment with exposure meters using photo-electric cells in around 1928'

THE EURO-MASTER II

The original Euro-Master was manufactured in the UK by Sangamo Weston in Enfield during the 1970s (the example shown on page 62 is an Enfield model) and then from 1980 until 1984 in Scotland by Kilbride Instruments Ltd. Upon that company's demise, Megatron Ltd, based in Tottenham, North London, bought the liquidated parts, stock and instruments, and began manufacturing the Euro-Master II, no longer with a Weston name, which was originally marketed only by Actina Ltd, a subsidiary of Sangers Photographic plc, which had previously distributed the Euro-Master. This arrangement ended in December 1987 and Megatron then supplied the Euro-Master via dealers or direct from Megatron to the public. Unfortunately, Megatron closed at the end of February 2010. However, Weston servicing is still available in the Netherlands (visit www.johndesq.com/westonmaster/indexa.htm). AP

1939 Weston Master Universal, manufactured in UK until about 1950/51

1945 Weston Master Universal, grey case, black scale (USA)

1945 Weston Master II, black, black scale (USA)

1946 Weston Master II, grey, white scale (USA)

1946 Weston Master II, black, white scale (UK)

1956 Weston Master III, black, white scale, Weston speeds, original version of Invercone

1956/7 Weston Master III, ASA speeds, improved Invercone

1965 Weston Master IV, metal case, black face (UK)

1967 Weston Master V, metal case, white face (UK)

1970 Weston Euro-Master, metal case, white face (UK)

1980 Euro-Master (Kilbride, Scotland, until 1984)

1985 Euro-Master II (Megatron Ltd)

2000 Euro-Master II Millennium (Megatron Ltd)

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USED M-AF
20f2.8,24f2.8,35f2,85f1.4,100f2,135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111,LOW USAGE ...£3750
CANON 1D MK111/NEW? ...£1895-£2375
CANON 1DS MK11 ...£1495-£2275
CANON EOS 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 20D + 18-55 ...£275-£345
CANON 300-400D+18-55 ...£195-£345
BG ED3-D30,D60,10D ...£69 - £89
FUJI S1/S2/S3PRO ...£169-£399
Kodak DCS Pro(C,N)/new? ...£ASK
Kodak DCS Pro14N/512 ...£545-£745
Kodak DCS 420,520C,760 ...£offers
LEICA DIGILUX-3 +14-50 ...£895
MINOLTA 7D BODY/BOXED ...£275-£395
MINOLTA VC-7D GRIP ...£139-£195
Minolta RD175(Dynax Mount) ...£offers
PANASONIC G1+14-45ASNEW ...£425
PANASONIC 45-200mm,BOXED ...£275
SAMSUNG GX20,14.6mp,NEW ...£549
SONY A100/350/700 bodies ...£189-£475
SONY 75-300mm/70-300G ...£145/£575
NIKON D70/70s/D100 ...£185-£295
NIKON D70S,BOXED,UNUSED ...£345
MBD100 Grip/new(D100) ...£69-£99
Nikon D1/X kit/asnew ...£225-£495
NIKON D2H ...£495-£695
NIKON D2X/D2XS ...£695-£995
NIKON D3/x,D700,300/UNUSED ...£ASK
NIKON D80/D200/ASNEW ...£375-£599
OLYMPUS E1/BXD/ASNEW ...£245-£375
OLYMPUS E3/BXD/ASNEW ...£595-£825
OLYMPUS E420-520+14-45 ...£225-£345
OLYMPUS HLD-2+BTRY ...£169-£225
OLYMPUS 7-14mm,UNUSED ...£1195
OLYMPUS 50mm f2 MACRO ...£345-£425
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---43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys ...£595
Eyelike 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
Mamiya 645AFD comp/new ...£1075-£1575
Mamiya RZ Pro IID,new ...£1995
Mamiya RZ Comp+Hassel Digiback ...£neg
HASSEL V96C Digiback,asnew ...£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 ...£199
Olympus Camedia C5050 ...£175
RICOH GR DIGITAL ...£185
RICOH GX100/200+VF/NEW ...£195-£375
Sigma DP1, asnew ...£299
SONY H9,15x,asnew ...£195
Sony DSC P/W/T**/asnew ...£95-£215
Sony DSC F717 classic ...£225
Various 2-12MP cameras ...£low

TEMBA HIGHEST QUALITY CAMERA BAGS—-WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS,THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ...£145-£945
CAMBO 5x4,10x8 ...£195-£995
DEVERE 5x4 ...£125-£275
GANDOLFI-ORIG/MODERN ...£ASK
GRAFLEX/GRAFLEX VIEW ...£ASK
HORSEMAN 5x4 ...£295-£995
LINOF 5x4MONORAILS ...£295-£1475
LINHOF TECHNIKA 5x4 ...£345-£1775
MPP 5x4 ...£245-£525
PLAUBEL 5x4 ...£225-£375
SINAR 5x4,10x8 ...£345-£1725
LARGE FORMAT LENSES APLENTY ...£PLEASE ASK
WALKER TITAN 5x4,nice ...£995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ...£1295-£1595
Canon XM1/XM2/asnew ...£595-£1295
Panasonic 120 3CCD ...£295-£495
PANASONIC DVC/100A ...£895-£1945
SONY PD150/170/NEW ...£875-£1475
Sony IP1/5/7 NEW ...£375-£575
Sony VX1000/2000 ...£495-£1275
SONY HDV Z1E,Nice ...£2245
SONY HDV HC5,new? ...£545
SONY DSR-570+6-80mm ...£5575
Various amateur/pro camcorders ...£ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111 LOW USAGE ...£3750
EOS 1D MK111/UNUSED? ...£1695-£2275
EOS 1DS MkII ...£1575-£2275
EOS 1DS ...£795-£975
EOS 1D Mk11/n/boxed ...£675-£1095
EOS 5D/BOXED/UNUSED? ...£695-£1045
EOS IV/HS body/UNUSED ...£445 - £795
EOS 1/N/HS/1NRS, ...£145 - £595
EOS 3/BOXED/ASNEW ...£195-£495
EOS 5,5QD bodies ...£125 - £225
EOS 10/100,300/V/new ...£69 - £169
EOS 600/620/650 ...£45 - £85
EOS EF(manual) ...£49 - £89
EOS 500/N/1000/f/n ...£39 - £79
EOS 1X, 1X7 APS ...£89 - £145
EOS 1 Polaroid back ...£offers
20mm/24mmf2.8USM/asnew ...£245-£375
24mm TSE,45mm TSE/asnew ...£625-£895
28mm f2.8 ...from£99
28mm f1.8/NEW ...£275-£395
28mm f3.5 Nikkor,PC, ...£995
50mm f1.4USM/NEW UK ...£245-£299
50mm f1.8Mk11 ...£55 - £79
85mm f1.8 USM ...from £175
85mm f1.2L/L11 ...£1225-£1625
100mm f2/f2.8 Macro ...£225-£375
300mm f2.8L/IS ...£1895-£3495
SIGMA 300f4,400f5.6,500 ...£ASK
300mm f4 L/IS/asnew ...£545-£1045
400mm f2.8L,Mk1/11/IS ...from £2695
500mm f4.5L/f4-L IS ...£1895-£4695
600mm f4L/IS ...£3695-£5995
1000mm f8 Sigma,trunk ...£3795
10-22mm EFS/NEW ...£499-£665
16 – 35mm f2.8L/asnew ...£725-£995
17 – 40mm f4L/asnew ...£495-£575
20 - 35mm USM ...from £185
20 – 35mm f2.8L ...£375-£595
24 – 70mm f2.8L ...£695-£925
24 – 85mm USM ...£165-£245
24-135mm TAMRON SP ...£275
28 – 70mm f2.8L ...£475- £695
28 - 80mm f2.8-4 ...£545
28 – 105mm/MK11 ...£129 - £195
28 – 135mm IS/NEW ...£245-£375
28-300L-USM/ASNEW ...£1495-£1995
35 – 105,35-135 USM ...£85 - £165
35 - 350mm L ...£845-£1345
70/75-300mm IS/NEW ...£295-£415
50-500mm SIGMA/NEW ...£795-£1045
100-400mm LIS/asnew ...£895-£1175
70-200mm f2.8SIGMA/NEW ...£475-£655
170-500mm SIGMA,asnew ...£545
Extender 2x,1.4x/11 ...£175-£225
SPEEDLITE 380-580EX11 ...£115-£325
PB-E2,Cmnd Back E1/BPE1 ...£99-£199
Macrolite ML3/ asnew ...£95-£165
Pola-filter 400f2.8/600f4 ...£225
ACCESSORIES GALORE ...£PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED ...£1125
CANON F1N WL Finder,unused ...£195
CANON Speedfinder-Old F1 ...£275
CANON F1n(old)+Motor+250Mag ...£995
F1N/AE,various+MOTORDRIVE ..£225-£695
F1/n (original),various ...£145-£445
F1,LAKE PLACID,used ...£495
BOOSTER FINDER,boxed,asnew ...£325
CANON PELLIX+50mmf1.4fl ...£195-£299
Canon EF,rare ...£175-£295
T90,various ...£125-£225
A1,various ...£75-£185
AE1/Programme,various ...£59-£159
T50/T70/T80,various ...£45-£139
FTB/n,various ...£49-£175
15mm f2.8 fisheye ...£499
17mm f4,20mmf2.8/unused ...£245-£425
20-35mmL,24-35mmL ...£ask
24mm f2.8 ...£99-149
24mm f1.4L,superb ...£895
28mm,35mm,50mm,various ...£29-£99
28f2,35f2,85f1.8 ...£125-£295
35mm TILT/SHIFT ...£425-£575
100mm/Macro,135mm,200mm ...£45-£325
200mm f2.8/unused ...£175-£345
300mm f2.8,various ...£725-£1245
400mm f4.5,various ...£299-£495
600mm f4.5,800mm f5.6/L ...£Neg
NUMEROUS ACCESSORIES ...£Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ..£995-1495
CONTAX 645 FLASHBRACKET ...£195
645+80+Kodak/Imacon-Digital ..from £2795
645 Body ...£325-£595
35mm Distagon ...£1125-£1495
45mm Distagon/asnew ...£775-£1195
120mm Apo-Macro-Planar ...£1495
140mm Sonnar/asnew ...£775-£1195
210mm Sonnar/asnew ...£795-£1295
Battery Holder MP-1 ...£225
120/220 Vacuum Inserts ...£ask
120/220/Polaroid backs ...from £149
Accessories ...£Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

FUJI
FUJI GX617 Panorama+90mm ...£3395
FUJI GX617+105mm ...£2395-£2975
FUJI GX 617 body/unused? ...£1725-£2495
FUJI 90mm FINDER GX617 ...£395
Fuji GX680 MK1-111 ...£695-£1745
Fuji 680-III RFB+insert ...£495
GX 680 Accessories ...£ask
Fuji-W(5x4) 360mm f6.3 ...£725
Fuji SWD 65mm f5.6 ...£875
GA 645/Boxed unused? ...£345-£495
GS645+45/75mm ...£225-£375
GX/S Lenses-50to300mm ...ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare ...£1275
GS670/690-90mm MKI-III ...£525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ...£1975-£2495
HASSEL 50mm-H Superb ...£1645
HASSEL 80mm-H ...£745-£1175
HASSEL 120mm Macro-H ...£1495-£1995
HASSEL 210mm-H,user ...£1245
HASSEL 300mm-H,Superb ...£1975
HASSEL CW(+CX1)winder ...£245-£395
Hassel 140-280mm user ...£775
HASSEL 1.4PC MUTAR/new? ...£895-£1495
HASSEL 110mm f2 FE,asnew ...£1295
HASSEL 205 TCC comp ...from£2995
Hassel 205TCCPrototype ...£neg
903/905SWC/UNUSED ...£2995-£4295
EXPAN/11+45mm ...£1125-£1795
EXPAN 30mm COMP/NEW? ...£NEG
EXPAN 45mm/NEW? ...£375-£575
EXPAN 90mm/NEW? ...£445-£695
EXPAN LENSHOODS,GADGETBAG ...£ASK
PHASE 1 P25,22MP(V)/(H) ...£NEG
ZEISS 2xMUTAR/ASNEW ...£575-£995
60-120mm FE, NEW ...£1995
H2 COMPLETE,NEW UK ...£3695
205FCC,complete,UNUSED ...£5995
500SWC/M Superwide ...£995-£1895
2000FCW+80mm-F+A12 ...from£795
500/553ELX Bodies ...£375-£995
553ELD Digital body/asnew ...£1275-£1995
503CW,complete/ASNEW ...£1225-£2695
503CX/CXI+80CF+A12 ...£895-£1375
500C/CM,complete Various ...£445-£995
500C,500CM Bodies ...£95-£225
500EL/M bodies ...£145-£275
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ...£895-£1925
50mm f2.8 DistagonF/FE ...£525-£1195
50mm Distagon C/T/F/FI ...£325-£1595
60mm CT/CB/CFi/ASNEW ...£545-£1395
60mm Distagon f5.6 ...£ask
80mm f2.8 F/C/CT/CF-E ...£225-£775
100mm Planar/T*/CF/CFi ...£495-£1695
110mm f2 F/FE/NEW? ...£595-£1475
120mm f5.6/chr/Bl ...£425-£695
120mm Makro CF/i/CFE ...£795-£1995
135mm Makro-PlanarCF ...£ask
150mm F2.8 F/FE/NEW? ...£425-£1295
150mm F4 C/T/CF/CFi ...£295-£1195
180mm Sonnar CF/CFE ...£725-£1375
250mm C/CT/CF/CFi ...£375-£1395
250mm F4 F/FE/NEW ...£775-£1575
350mm f5.6 C/Ct ...from£675
350mm f4 FE/NEW? ...£2475-£3995
500mm f8 Apo-Tessar ...£ask
140 – 250mm Variogon ...from £795
Extender 1.4E/2XE ...from £475
PM45/PME45/ASNEW ...£375-£1295
PM5/PME5/UNUSED? ...£245-£475
PME51/BXD/UNUSED? ...£275-£595
Magnifier PM/E 90,51,NEW ...£149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ...£69-£175
HC-3, HC-3-70 Prism ...£145-£275
A12,A16,A24/Latest/NEW? ...£89-£595
A24 back latest ...£169-£395
12-on/Pola-80 Backs ...£69-£99
70mm Magazines ...from £105
Pola100,Pola+,PolaCombi ...£89-£195
H1 Polaroid Back ...£245-£345
Tubes 8mm to 56E, ...£49-£139
Bellows,Semi/Auto ...£195-£445
Pro-Lenshades,various ...£ask
Winder-F,Winder-CW ...£195-£395
Cable release-Winder CW ...£40
Filter 93 POLA/CR,NEW ...£ask
Filter series 60 CB1.5 ...£ask
Polarising Filter S60 New ...£185
Polarising Filter S70 NEW ...£225
Softar I,II,III S60 new ...£ask
Softar 1 series 70,NEW ...£175
IR release unit 555ELD,NEW ...£285
Step up ring 60-70 ...£ask
Flashguns/ Brackets ...£129
WELL-USED BODIES,LENSES ...£TO CLEAR
D-Flash-40,/asnew ...£275-£425
HASSEL/METZ 4504 TTL FLASH ...£295

LEICA M
KONICA HEXAR-RF KIT ...£995-£1495
FOCOMAT 11c,(Last)+ILFD 500HD ...£Neg
LEICA M8,Bl/Chr/BXD UNUSED ...£ASK
LEICA M1,bODIES ...£695-£995
Leica M2 Black Paint,unused. ...£neg
LEICA M3 BLACKPAINT,Orig ...£neg
LEICA M3 Exquisitely Painted Black ...£ask
Leica M3,late dw,glass p/p ...£ask
LEICA M3,No.700xxx(1stbatch) ...£neg
LEICA M4 BODY/BXD-ASNEW ..£595-£1895
LEICA M5 BODY ...£595-£1295
Leica M6 Platin+50f1.4,unused? ...£5950
M6 TITANIUM,BOXED,UNUSED ...£1995
LEICA M6/TTL/UNUSED ...£745-£1695
LEICA M7/MP BODIES ...£1245-£1995
LEICA MDa,DATASTRIP,Nice ...£845
90mm f2.8 ELMARIT-M ...£495-£1195
90mm Summicron-M,Ch/Bl ...£775-£1295
Leica Apo-Telyt-M 135mm f3.4£1195-£1475
Leitz 400+560mmf5.6,Viso+R ...£ASK
Leitz 400+560mmf6.8,Viso+R ...£ASK
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor,Black,superb ...£offers
M6 Panda,very nice ...£ask
M4-P,M4-2 bodies ...from £495
M4-P Winder,really nice ...£245
MDA-Datastrip body ...£995
MD2,black,un-common ...£795
M2-R,nice,rare ...£1595
M2/M3 body, ...£395-£945
Leica CL bodies ...from£275
MINOLTA CLE COMPLETE KIT ...£1699
21mm f2.8/ASPH ...£995-£1895
28mm f2.8 Elmarit ...£595-£875
35mm f1.4 Summilux/ASPH ...£575-£2195
35mm f1.4 M3,boxed,asnew ...£1350
35mm f2 Summicron/NEW ...£675-£1845
35mm f2/f2.8 M3 ...£395-£975
50mm f1 NOCTILUX/2nd ...£neg
50mm f2,collapsible BLACKPAINT ...£2895
50mm f2 Summicron/Black ...£495-£1175
50mm f2.8 Chr/bl/asnew ...£345-£695
50mm f1.2 Canon+M Adapter ...£ASK
90mm f4,135mm f4.5, several ...£ask
90mm f2.8 Tele-Elmarit/German, from £345
Russian 20mm+Finder ...£345
Leitz Duo-24 Synchroniser ...£125
Pradovit CA 2500+90mm,asnew ...£275
135mm f2.8, f4, f4.5 choice ...£PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ..£ask
Voigtlander lenses from 12-90mm ...£low
Winders-M4-2,M4P,M6,SF20/24 ...£ask
V35 B+W Enlarger+40/50mm ...£495
SUPER COLORPLAN PRO 90mm NEW £295

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL

MAMIYA RZ/RB67 LARGE STOCKS-PHONE,FAX,EMAIL

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645/RB/RZ,TO CLEAR ...£ASK
MAMIYA 645-35mm Back ...£145
645AFD comp+Kodak Digiback ...£Neg
645AFD COMPLETE/UNUSED ...£995-£1395
35mm AF ...£675
55mm/150mmAF,asnew ...ea£475
55-110mm/AF/New ...£375-£1475
AF Extension Tubes ...from£125
120 Backs/Polaroid back AF ...from£145
645 Pro/TL AE,drive,etc, ...£425-£675
645 Super + 80 + back ...from £225
645 1000s+80mm ...£145-£245
645/J + 80mm ...£125-£225
35mm C/N ...£225-£395
55mm,45mm C/N ...£125-£295
55mm Perspective Control(Shift) from £345
70mm C, leaf shutter ...£125-£159
55mm,80mm,150mm leaf shutter each £275
80mm f1.9/110mm C/N ...£145-£245
80mm f4 Macro+tube,asnew ...£375
120mm f4 Macro 1:1 ...£395-£745
150mm f2.8,A ...£395
150mm,210mm C/N ...£125-£225
200mm f2.8 Apo,unused? ...£745
300mm f2.8APO-A,Cased ...£2495
75-150mm/105-210mm c/n ...from£225
120 backs,Polaroid backs ...from £65
AE Prism/Right Angle finder ...from£115
Screens, pro shades, etc, etc ...£ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS.PHONE/FAX/EMAIL

NIKON AF
F6 BODY/unused? ...£995-£1495
F5/BOXED/unused ...£345-£995
F100 body/boxed/unused ...£245-£495
F3AF+80mm f2.8Af,asnew ...£Neg
F90/F90x/asnew/unused? ...From£99
F801/801S/unused ...£75-£225
F4/S/E/BXD UNUSED ...£225-£995
F4 Polaroid Back ...£ask
F50/55/60/65/70/75 ...from£49
F601/501/F401/S/x ...from £49
14mm/18mmf2.8 AFD ...£795-£995
20mm f2.8AF/D ...£245 - £425
24mm f2.8 AF/D ...£175 - £295
28mm f2.8 AF/D ...£105 - £195
105mm f2.8 Micro-AFD ...£345-£475
85mm f1.8 AF/AFD ...£145-£295
180mm f2.8 AF/D ...£245-£495
200mm f3.5 IFED-F3-AF ...£Neg
300mm f2.8 AF/D ...£895 - £1995
300mm f2.8 AF Tamron LD-IF ...£995
300mm f4/AFS/asnew ...£495-£845
400mm f2.8 AF/I/S ...£2495-£3995
500mm f4P(notAF)/asnew ...£1750-2495
17 - 35mm AFS ...£825-£1395
20 – 35mm f2.8AFD ...£425-£695
20 – 35mm f2.8D Tokina ATX ...£375
24 – 85mm AFD ...£275 - £445
24 – 120mm AFD/VR ...£225-£469
28 – 70mm AF/D ...£125 - £215
28 – 70mm f2.8AFS ...£775-£1195
28 – 85mm AF/asnew ...£145 -£245
35 – 70mm f2.8 AF/D ...£295-£445
35 – 135 AF ...£295
80 – 200mm f2.8 AF/D ...£425 - £795
80 – 200mm f2.8 AFS ...£995-£1275
80-400mm Tokina ATX ...£495
SB 20, 24, 25, 26, 28, 80DX ...£ask
Metz 34-54AF DIGITAL Flash ...£ask
MF15/19/21/22/25/26/28 ...£69-£245
Nikon Ringflashes ...£ask
MF-24 250-Exp,Action Finder-F4 ...Neg
MC30,MC20 Remotes/New ...£39 -£79
Nikon filters, several ...£ask

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL

OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

BRITISH/GERMAN CLASSICS,FOLDERS. ASK US

STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

MINOLTA OC-1100 OFFCAM CABLE £59

MINOLTA RC-1000L/RC-1000/EC1000 £49

SPECIALS
ALPA 6c,9d,10d bodies ...£295-£995
ALPA 11 EL, 11SI bodies ...£995-£1995
ALPA lenses 24-300mm ...£ask
ART PANORAMA 6x12/17/24 ...£neg
BESELER TOPCON SUPER D outfit ...£ask
BESSA 11,6x9cm,SKOPAR ...£375-£495
BESSA II,6x9cm, HELIAR ...£395-£595
BRONICA S2A COMPLETE ...£245
BRONICA SQAi comp, SUPERB ...£595
BABY(SEMI)IKONTA ...£275-£495
CANON ACK500/CA600 new ...£49/£75
CASABLANCA VIDEO EDITOR ...£To Clear
COMMERCIAL EKTAR 360mm ...£595
CONTAFLEX SuperB /BC ...£145-£345
CONTAREX CYCLOPS +50mm ...£495
CONTAX IIA+50 ...£225-£495
CONTAX 1 + 5cm, EARLIEST? ...£995
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- 18MP APS-C CMOS sensor
- ISO range up to 12800
- 19 cross-type AF points
- iFCL metering system
- Integrated Speedlite Transmitter
- 3" Clear View II LCD
- Magnesium alloy body with environmental protection
- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding Your EOS 7D
11th August or 9th September

Body Price	7D + 18-135 IS	7D + 15-85 IS
£1,219.00	£1,468.99	£1,679.99

For many more money saving offers, see our website when bought with the EOS 7D

Add Your Accessories

SanDisk 4GB Ultra II CF Card	£23.99*	Canon Speedlite 580EX II	£384.99*
Canon LP-E6 Spare Battery	£69.99*	Kata DR-465 DPS Rucksack	£39.99*
Canon BG-E7 Batt. Grip	£149.00	Canon RS 80N3 Remote	£39.99*

Canon EOS 5D Mark II

Body SRP £2,859.99
Lens sold Separately

- 21.1 Megapixel Full-frame sensor
- Full HD Video capture
- Next generation DIGIC 4 Image Processor
- Improved weather-resistant body
- 3.9 fps continuous shooting
- Live View Function
- Updated EOS Integrated Cleaning System
- Highest ISO Range to Date

Understanding Your EOS 5D II
5th August or 1st September

Body Price	5D II+ 24-105 IS	5D II+ 24-70 IS
£1,689.90	£2,318.90	£2,558.99

For many more money saving offers, see our website when bought with the EOS 5D II

Add Your Accessories

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Canon LP-E6 Spare Battery	£69.99*	Tamrac Adventure 74 B.Pack	£57.99*
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Kit includes Adobe Photoshop Elements 8.0, Canon 100EG Gadget Bag & Canon Cleaning Cloth

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- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £319.99

EOS 1000D + 18-55mm	£399.99
1000D + 18-55 + 75-300	£489.99

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Canon EOS 500D

- 15.1 MP CMOS sensor
- 3.4fps up to 170 JPEGs
- 3.0" LCD with Live View
- Full HD (1080p) movies
- Compact & lightweight

Body Price £519.99

500D + 18-55mm IS	£589.99
500D + 18-55 + 55-200 IS	£769.98

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Canon EOS 50D

- 15.1 MP CMOS sensor
- 6.3 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £668.00

EOS 50D + 17-85mm IS	£999.99
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Digital Cameras

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IXUS 105	£164.00
IXUS 130	£229.00
IXUS 210	£289.00
IXUS 300 HS NEW	See Web
PowerShot SX120 IS	£159.00
PowerShot SX1 IS	£419.00
PowerShot SX210 IS	£269.00
PowerShot SX20 IS	£329.00

Canon PowerShot S90

- High-sensitivity 10.0 MP
- 3.8x wide Optical Zoom
- Image Stabilisation
- 3.0" LCD

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Canon PowerShot G11

- High-sensitivity 10.0 MP
- 5x wide Optical Zoom
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- 2.8" vari-angle LCD

SRP £569.00 **Only £416.00**

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20th - 22nd August

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15mm f/2.8 Fisheye	£639.99	300mm f/2.8L USM IS	£3,879.00	EF-S 18-135mm (Unboxed)	£309.99
20mm f/2.8 USM	£421.99	300mm f/4.0L USM IS	£1,179.99	EF-S 18-200mm f/3.5-5.6 IS	£459.00
24mm f/1.4L Mk II USM	£1,368.99	400mm f/2.8L USM IS	£6,664.00	EF-S 18-200mm (Unboxed)	£455.00
24mm f/2.8	£368.99	400mm f/4.0 DO L USM IS	£5,649.99	24-70mm f/2.8L USM	£999.99
28mm f/1.8 USM	£384.99	400mm f/5.6L USM	£1,119.00	24-105mm f/4.0L IS USM	£899.99
28mm f/2.8	£174.99	500mm f/4.0L USM IS	£5,599.99	24-105mm (White Box)	£799.99
35mm f/1.4L USM	£1,174.99	600mm f/4.0L USM IS	£7,348.00	28-135mm f/3.5-5.6 USM IS	£389.99
35mm f/2.0	£217.99	800mm f/5.6L IS USM	£10,198.00	28-300mm f/3.5-5.6L IS USM	£2,249.99
50mm f/1.2 L USM	£1,304.99	TSE 17mm f/4.0L	£1,969.00	EF-S 55-250mm f/4-5.6 IS	£179.99
50mm f/1.4 USM	£316.99	TSE 24mm f/3.5L II	£1,839.99	70-200mm f/2.8L IS II USM	£2,154.00
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50mm f/2.5 Macro	£244.99	TSE 90mm f/2.8	£1,137.99	70-200mm f/4.0L IS USM	£959.99
EF-S 60mm f/2.8 Macro	£339.99	EF-S 10-22mm f/3.5-4.5 USM	£659.99	70-200mm f/4.0L USM	£539.00
MP-E 65mm f/2.8	£867.99	EF-S 15-85mm f/3.5-5.6 IS USM	£639.00	70-300mm f/4.0-5.6 IS USM	£449.99
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Body Price	550D + 18-55 IS
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Understanding Your EOS 550D
13th August

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Fast, professional & ready for your next assignment

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21st July 2010

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WFT-E2 (EOS 1D III)	£759.00	**Remotes**		DCC-70 Leather Case (IXUS 800)	£23.00
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WFT-E3 (EOS 40D)	£759.99	RC-5 (EOS 350D, 400D, 450D)	£19.99	DCC-80 Soft Case (A530/A540)	£23.00
WFT-E4 (EOS 5D Mk II)	£799.99	RS-60E3 (EOS 350D, 400D, 450D)	£24.99	DCC-85 Soft Case (A1000 IS)	£14.99
WFT-E4 Mark II (EOS 5D Mk II)	£599.99	RS-80N3 (40D, 5D, 1D III 1Ds III)	£44.99	DCC-90 Soft Case (S2 IS/ S3 IS)	£23.00
WFT-E5B (EOS 7D)	£449.99	TC-80N3 (50D, 5D, 1D III 1Ds III)	£129.99	DCC-450 Soft Case (A470)	£23.00
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Thursday 29th July 2010

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- Dual card slots for CF/SD memory cards

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Nikon EN-EL9a Batt (D3000)	£54.99	Nikon EN-EL3e Batt (D300s)	£45.00*
Nikon CF-DC1 Case (D3000)	£45.99	Nikon CF-D200 Case (D300s)	£59.99*
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Nikon D5000

A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.

Body Price £459.00

D5000 + 18-55mm VR	£519.00
Nikon CF-DC2 Semi Soft Case	£40.99
Nikon EN-EL9a Battery	£39.99

COMPACT D-SLR

Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £609.00

D90 + 18-105mm VR	£771.99
Nikon CF-D80 Semi Soft Case	£46.99
Nikon EN-EL3e Battery	£50.00

FULL FRAME D-SLR

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,799.99

D700 + 105mm VR Micro	£2,389.98
D700 + 14-24mm f/2.8 ED	£3,099.98
Nikon EN-EL3e Battery	£50.00

FULL FRAME D-SLR

Nikon D3x

The D3X redefines high resolution SLR photography, whether you shoot in the studio or out on location.

Body Price £4,829.99

D3x + 24-70mm f/2.8 ED	£6,013.99
D3x + 14-24mm f/2.8 ED	£6,119.98
Nikon EN-EL4a Battery	£100.00

Nikon Lenses

AF-G 10.5mm f/2.8G ED DX Fisheye	£539.99
AF-D 14mm f/2.8D	£1,225.00
AF-D 16mm f/2.8D	£597.99
AF-D 20mm f/2.8	£459.00
AF-S 24mm f/1.4 G ED NEW	£1,894.99
AF-D 24mm f/2.8D	£328.99
PC-E 24mm f/3.5D ED Manual Focus	£1,389.99
AF-D 28mm f/2.8	£224.99
AF-D 35mm f/2.0	£255.00
AF-S 35mm f1.8 DX	£167.99
PC-E 45mm f/2.8D ED Micro	£1,389.99
AF-D 50mm f/1.4	£235.00
AF-S 50mm f/1.4G	£298.00
AF-D 50mm f/1.8	£109.99
AF-S 60mm f/2.8G Micro ED	£399.99
AF-S 85mm f/3.5G DX Micro	£399.99
AF-D 85mm f/1.8D	£304.99
AF-D 85mm f/1.4 (IF)	£899.00
AF-S 105mm f/2.8G VR IF-ED Micro	£609.99
PC-E 85mm f/2.8D ED Micro Manual	£1,389.99
AF-DC 105mm f/2.0	£799.00
AF-D 135mm f/2.0D	£969.99
AF-D 200mm f/4D IF ED Micro	£1,135.00
AF-S 200mm f/2G IF ED VR	£3,069.00
AF-S 300mm f/2.8G ED VR II NEW	See Web
AF-S 300mm f/4 D IF-ED	£965.99
AF-S 400mm f/2.8G ED VR	£6,599.00
AF-S 500mm f/4G ED VR	£5,949.99
AF-S 600mm f/4G ED VR	£6,999.99
AF-S 10-24mm f/3.5-4.5G DX ED	£599.99
AF-S DX 12-24mm f/4 G IF-ED	£819.00
AF-S 14-24mm f/2.8G ED	£1,299.00
AF-S DX 16-35mm f/4 G ED VR NEW	£949.99
AF-S DX 16-85mm f/3.5-5.6G ED VR	£399.99
AF-S 17-55mm f/2.8G IF-ED DX	£1,065.00
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AF-S DX 18-55mm f3.5-5.6G VR	£80.00
AF-S 18-105mm f/3.5-5.6G ED VR	£170.00
AF-S 18-200mm f/3.5-5.6G ED DX VR II	£539.99
AF-S 24-70mm f2.8G ED	£1,199.00
AF-D 24-85mm f/2.8-4	£518.99
AF-S 24-120mm f/3.5-5.6G IF ED VR	£549.99
AF-S 55-200mm f/4-5.6G DX Black	£189.99
AF-S 55-200mm f/4-5.6 VR DX	£189.99
AF-S 70-200mm f/2.8 G (IF) VR ED II	£1,628.99
AF-S 70-300mm f/4.5-5.6G IF ED VR	£403.99
AF-D 80-400mm f/4.5-5.6D ED VR	£1,179.99
AF-S 200-400mm f/4G IF-ED VR II	£6,249.99
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TC-20E II 2.0x AF-S Teleconverter	£249.99

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CS-P04 case for P6000	£39.99
CS-P05 case for P90	£24.99
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CF-DC2 semi soft case for D5000	£40.99
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Nikon Software

Camera Control Pro 2	£149.99
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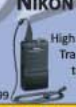

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- Sensor shake system
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- AF Live View
- Dust Reduction System

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- Dust Reduction System

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- 2.7" LCD Screen
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Panasonic

Understanding Your Lumix G1
28th July or 15th September

Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✗
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£50 Cashback Panasonic

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics… you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Black or Blue Kit only £368.00
HURRY - Cashback ends 18.07.10

Panasonic DMC-GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£30 Cashback Panasonic

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

Our Price only £544.00
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DMC-G1 – Stunning price and feature combination DMC-G2 – Excellent features at a premium price DMC-G10 – Smaller feature set, great price

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Panasonic DMC-G10

NEW AND IN STOCK

Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

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Panasonic DMC-G2

NEW AND IN STOCK

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Panasonic DMC-FZ38

Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S	✓
Card Type	SD

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FZ-38 + 4GB SD Card £278.99

Panasonic DMC-TZ10

Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	✓
I.S	✓
Card Type	SD

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SRP £579.99

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- Sweep Panorama
- 3.0" tilt-angle TruBlack LCD

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- Magnesium body

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- Quick AF Live View
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ST5500 Orange / Grey / Black	£299.99
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NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
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Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
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CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E for Panasonic	£19.99
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D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99

Many more batteries in stock!

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.

For **Canon** 30/40/50D:	£99.99		
+1x BP-511:	£111.99	+2x BP-511:	£123.99
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-E5:	£81.99	+2x LP-E5:	£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

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
Light Blue Graduated	£10.99
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.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
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

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
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

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.

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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

52mm DHG Lens Protect	£12.99
55mm DHG Lens Protect	£13.99
58mm DHG Lens Protect	£14.99
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

52mm DHG Circ. Polarizing	£35.99
55mm DHG Circ. Polarizing	£38.99
58mm DHG Circ. Polarizing	£41.99
62mm DHG Circ. Polarizing	£46.99
67mm DHG Circ. Polarizing	£49.99
72mm DHG Circ. Polarizing	£55.99
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!

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

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

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

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.

Manual Focus Tubes	£17.99
Autofocus Tubes	£129.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

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Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£51.99
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BATTERIES & CHARGERS

Standard Rechargeables

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

AAA 1000mAh Energizer	£6.99
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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

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Triple Axis Sony Hotshoe	£9.99

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17-50 F2.8 EX DC OS HSM. £649.99
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17-70 F2.8/4.5 DC £279.99
18-50 F2.8 EX DC Mac £319.99
18-50 F2.8/4.5 OS £199.99
18-125 F3.8/5.6 OS DC £269.99
18-200 F3.5/6.3 DC OS £289.99
18-250 F3.5/6.3 DC OS £399.99
24-70 F2.8 EX IF DG HSM £649.99
24-70 F2.8 EX DG £449.99
30 F1.4 EX DC HSM. £399.99
50 F1.4 EX DG. £379.99
50 F2.8 EX DG macro £244.99
50-150 F2.8 EX DC II £569.99
50-200 DC OS HSMCAF/NAF £149.99
50-500 F4/5.6 OS HSM £1189.99
50-500 F4/6.3 EX DG CAF. £749.99
70 F2.8 EX DG macro. £389.99
70-200 F2.8 EX DG OS £1299.99
70-200 F2.8 DG macro II. £699.99
70-300 F4/5.6 DG OS £275.99
70-300 F4.5/5.6 APO DG mac. £189.99
70-300 F4.5/5.6 DG Mac NAF £99.99
85 F1.4 EX DG £799.99
105 F2.8 EX DG macro £389.99
120-300 F2.8 EX DG CAF/NAF £1789.99
120-400 F4.5/5.6 APO OS £639.99
150 F2.8 EX DG Mac £579.99
150-500 F5/6.3 DG OS. £749.99
300 F2.8 EX DG CAF/NAF £2177.99
300-800 F5.6 EX DG. £5999.99
500 F4.5 EX DG £3777.99
1.4x EX DG. £219.99
2x EX DG £239.99
EM-140 DG macro flash. £329.99

SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
46mm	£17	£38
52mm	£17	£40
55mm	£20	£49
58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
105mm	£119	£165

HOYA Filters

	UV /Sky	Pro1 D UV	Circ Pol	Pro1 D Circ Pol
49mm	£14	-----	£36	-----
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
95mm	£85	-----	-----	-----

HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G,O,R,Y 81A/B/C
58mm	-----	£39	£16
62mm	£38	£49	£19
67mm	£42	£69	£24
72mm	£45	£69	£28
77mm	£49	£89	£30

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50D body box..... £599
40D body £479
30D body box..... £299
400D body £279
20D body box..... £249
350D body £219
300D body £149
BG-E1 . £49 BG-E2.. £79
BG-E2N.£99 BG-E3 . £69
BG-E4 box £99
BG-ED3 box £69
BG-E7 M- £119
WFT-E4 box..... £499

FUJI
S2 body £199

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Sony N50 (A100) b/o£249
Sony 18-70 F3.5/5.6 £69
16-80 F3.5/4.5 ZA.. £399
Sony angle finder £99
HLLF56AM flash..... £229

NIKON
D3X body £3999
D3 body M- £2399
D300 body M- box ..£869
D2X body £849
D90 body £499
D200 body £449
D80 body box..... £349
D70s body £239
D70 body £199
D50 body £199
D40X body £199
MBD-100 (D100)..... £49
MBD-200 ..... £99
EH-6 AC adapter..... £49
GP-1 box..... £169

OLYMPUS
Pen E-P1 + 17 F2.8 £439
E1 body £249
E520 + 14-42..... £249
E500 + 17.5/45..... £199
E500 + 14-45..... £199
14-54 F2.8/4.5..... £279
35 F3.5 macro £149
40-150 F3.5/4.5..... £99
25mm ext tube..... £79
FL14 flash (Pen)..... £99
FL36 flash..... £119
HLD2 + batt + charg £99
Sigma 10-20 F4.5/5.6£299
Sigma 55-200 DC £79

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K7D body M- box... £679
ist 1DS body box ... £179
DBG1 grip..... £49

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Cambo SC Monorail 5x4 (with standard rail).. £199
Polaroid 545 Pro FH. £79
Polaroid 545i Back ... £79
Polaroid 545 Back.... £69

BRONICA ETRS 645
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ETRS comp £179
40 F4 E £149
45-90 F4/5.6 PE £379
50 F2.8 E..... £99
50 F2.8 PE..... £199
75 F2.8 PE..... 129
100-220 F4.8 M- £549
150 F3.5 E £99
150 F3.5 PE M- Box£179
200 F4.5 E £149
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..... £59
Plain Prism E..... £69
Speed Grip £49
Metz SCA 386 ..... £49

BRONICA SQ 6x6
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
Polaroid back £39
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 6x7
GS-1 Body Boxed.. £179
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
Pro shade inc 82mm £49
Polaroid Back..... £39
Speed Grip £89
AE Prism Finder G.. £129
AE Rotary Prism £299

CANON AF
EOS 1N HS body ... £149
EOS 1 HS body £99
EOS 3 /1N body ea £99
EOS 5 body £39
EOS 33 body £49
EOS 300 or 300V body £39
EOS 10 or 100 body... £39
EOS 600 or 500 body... £39
EOS 500N or 50E body £39
17 F4 L TSE mint.. £1799
17-40 F4 L box..... £549
17-85 F4/5.6 EFS ... £239
18-55 F3.5/5.6 IS £99
18-55 F3.5/5.6 ..... £79
20-35 F3.5/4.5 USM ..£249
22-55 F4/5.6 U..... £79
28-80 F4/5.6..... £69
28-90 F4/5.6..... £69
28-105 3.5/4.5 U..... £169
28-135 F3.5/5.6 U IS .£199
28-200 F3.5/5.6 U..... £249
35-350 F3.5/5.6 L U ...£899
50 F2.5 mac M- box... £189
55-200 F4.5/5.6 UII..... £69
60 F2.8 EFS..... £279
70-200 F2.8 U L..... £799
70-200 F4 U L..... £469
70-300 F4/5.6 DO..... £699
80-200 F4.5/5.6 II..... £69
100-300 F3.5/4.5 U... £139
300 F4 IS L U £999
400 F5.6 U L..... £999
400 F2.8 LII scruffy . £2999
400 F2.8 L IS U M-£5499
600 F4 L non IS slight damage see web.. £2299
2x extender MKI £179
Tripod mnt AB/BW ea..£69
BP-50 ..... £39
PB-E1 ..... £49
PB-E2 fits EOS1n/3.. £99
Angle finder C..... £129

SIGMA CAF
17-35 F2.8/4 EX DG.... £229
17-70 F2.8/4.5 DC £199
20 F1.8 EX DG box £299
24-70 F2.8 EX DG..... £299
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
170-500 F5/6.3..... £429
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
Teleplus 2x MC7..... £69

CANON FLASH
300EZ . . £29 380EX £119
420EX..... £129
430 EX box..... £159
540EZ..... £79
550EX..... £229
CP-E2..... £59
WFT-E3 box..... £449

CANON FD
F1N + AE Prism + Power Winder FN ....£349/£399
F1 body early..... £199
A1 body £99
T90 Body Boxed £99
T70 Body £49
AE-1 Program CHR.. £69
17 F4 ..... £279
50 F3.5 Macro £99
50 F3.5 Mac + Tube£149
100 F2.8 ..... £149
100 F4 Macro £199
100-100-300 F5.6..... £99
200 F2.8 ..... £149
300 F4 hood/ filter.. £179
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 £149
Action finder F1N £99

CONTAX SLR
AX body..... £299

CONTAX RF
G2 black + 28 + 90 + case + TLA200..... £799
21 F2.8 + VF chr box£399
90 f2.8 G..... £199

FUJI MED FORMAT
250 F5.6 GX680 ..... £249
GX617 + 90 F5.6 .. £2299
Focus scrn GX617.. £149
GW690 MKIII £599

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 + 80T* + A12£599
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
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
250 F5.6 T*..... £249
Early macro bellows. £149
Teleplus 2x conv..... £69

LEICA M/COMPACT
M7 body blk £1299
CL body..... £299
28 F2.8 blk £899
90 F2 blk £649
CF Flash £69
CF-20 Flash..... £99
CF24 flash box £129
Minilux Zoom..... £199

LEICA SLR
R8 body blk box.....£499
R5 body blk..... £299
R4 body chr..... £199
Leicaflex early..... £199
15 F3.5 ..... £1299
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 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 £599
35 F3.5 N M- Box... £279
45 F2.8 N M- Box... £279
50 F4 Shift M- Box. £449
50 F4 Shift..... £399
55 F2.8 N £199
55-110 F4.5 N (tiny optical blemish) £199
70 2.8 C leaf £99
80 F1.9 C..... £149
80 F2.8 N..... £99
105-210 F4.5 ULD C £299
110 F2.8 N..... £129
150 F2.8 A..... £249
150 F3.5 C..... £99
150 F4 C..... £99
210 F4 M-..... £169
300 F5.6 N ULD-C Mint- & Box £349
Ext Tube 1,2, 3S ea.. £49
Teleplus/Viv 2x conv. £69
FE401 AE Prism M- £199
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 TLR 6x6
C330 F Body + WLF£169
C330 S Body + WLF£199
65mm F3.5 ..... £99
80mm F2.8 S Late.. £119
80mm F2.8 Late £99
105mm F3.5 Early £69
180mm F4.5 ..... £99
Poroflex £49
Plain Prism..... £99
Hood..... £20

MAMIYA 7 RF 6x7
7 body £429
50 F4.5 + VF M- box£849
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 F45.5 KL..... £249
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 D + 110 + RFH M-..... £999
RZ67 Pro II inc 110 + RFH £699
RZ Pro D body £799
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
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 F2.8 Macro 1:1.. £179
75-300 F4.5/5.6..... £99
100 F2.8 mac box..... £349
100-300 F4.5/5.6..... £149
2x II Conv Box..... £219
VC7 box..... £89
VC600..... £39
VC700..... £39

SIGMA MIN AF
50-500 F4.5/6.3 DG .£599
170-500 F5/6.3 ..... £429
400 F5.6 ..... £99
1.4x EX DG box £169
1.4x EX..... £129
2x EX..... £129
Kenko ext tubes DG. £99
Kenko Pro 300 DG . £119
TAM 18-250 XR Di.. £249
TAM 80 F2.8 Di..... £269

MINOLTA MD
X-700 body..... £69
SRT303 chr..... £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
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
TOK 35-135 F4/5.6.. £39
TOK 2x 7 ele conv £19
Teleplus 2x mac conv£29

NIKON AF
F5 body M- box £449
F5 body..... £249
F100 + MB-15 ..... £199
F100 b/o TO CLEAR£149
F4 body scruffy £149
F90X body £99
F90X + MB-10 ..... £99
F80s blk body M- £89
F80 body silver..... £79
F801 or F801s body . £39
F65/F55/F50 body.... £39
10.5 F2.8 DX..... £399
14-24 F2.8 AFS mint unused..... £1149
17-35 F2.8 AFS serviced£949
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
24 F2.8 AFD £299
24-50 F3.5/4.5 AF..... £99
24-85 F2.8/4 AFD..... £399
24-120 F3.5/5.6 VR... £269
28-85 F3.5/4.5..... £99
35-70 F2.8 AFD..... £269
50 F1.4 AFD M- box .£199
55-200 F4/5.6 VR..... £169
55-200 F4/5.6 AFS DX£129
60 F2.8 AFD box..... £279
70-300 F4.5/5.6 VR... £339
70-300 F4/5.6 AFD ... £179
70-300 F4.5/5.6 G..... £79
80-200 F2.8 AFD N... £699
80-400 F4.5/5.6 VR... £849
85 F2.8 PCE micro M- £999
200 F2 AFS VR..... £2699
300 F2.8 AFS VR M-£3199
500 F4 AFS scruffy£2999
400 F2.8 VR.....£POA
TC20EII M- £229
TC20E..... £189

SIGMA NAF
17-35 F2.8/4 EX DG . £249
17-35 F2.8/4 EX £219
18-125 F3.8/5.6..... £139
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 EX box..... £319
30 F1.4 scruffy..... £179
50 F2.8 EX DG £189
50-500 F4.5/6.3 EX DG£599
50-500 F4.5/6.3 EX..... £569
55-200 F4/5.6 DC Mint. £69
70-300 F4/5.6 OS DG £229
70-300 APO mac DG £129
80-400 F4.5/5.6 OS .. £399
120-300 F2.8 EX DG£1399
135-400 F4.5/5.6..... £299
170-500 F5/6.3..... £439
1.4x EX..... £119

TAMRON NAF
18-200 F3.5/6.3 DIII . £119
18-250 F3.5/6.3 DIII .. £219
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
70-300 F4.5/5.6 Di £89
2x MC conv £49
TOK 20-35 F2.8 ATX.£199

FLASH/ACCESS
SB-20 . . £39 SB-23 £39
SB-24 . . £69 SB-25 £69
SB-27 . . £69 SB-30 .£69
SB-28 ..... £129
SB-28DX..... £129
SB-80DX..... £129
SB-600..... £159
MB-16..... £39
MC-30..... £40
MC-36..... £89
MH-15 charger..... £49
MH-30 charger..... £79

NIKON MF
F3 Body..... £199
F2 Chr + DP1 Prism£279
FM2n b/o chr/blk.... £249
FE2 Body Black..... £149
FM2 Body Chrome. £149
FM Body Chr Box £89
F301 Body..... £69
24 F2.8 AIS M- £199
24 F2.8 AI £169
28 F4 Shift..... £499
28 F3.5 AI £99
35 F2.8 shift early... £249
35-70 F3.5/4.5 AIS ... £99
50 F1.8 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.... £349
300 F4.5 AI Box..... £199
300 F4.5 AIS inc hood£149
TC14A Converter..... £99
TC200 Converter..... £59
TC201 conv £99
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
AS-1/AS-4/AS-6 ea.. £17
SB-8E £20
SB-15 ..... £49
SB-16 or 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
OM4Ti black £349
OM-1 chr body £149
OM1n chr body £129
OM-2N body black. £149
OM-10 chr body..... £49
OM-40 black body.... £79
28 F3.5 ..... £39
35 F2.8 shift..... £299
35-105 F3.5/4.5..... £149
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..... £24
Manual ext tube 14... £24
Manual ext tube 25... £24
Auto Variablex ext tube 65-116..... £99

PENTAX 35mm AF
MZS body..... £299
Z1P body..... £149
MZ5 or MZ5N body.. £79
16-50 F2.8 mint box£599
18-55 F3.5/5.6..... £49
28-70 F2.8 FA AL ... £499
43 1.9 box £399
50-200 F4/5.6 M- £89
55-300 F4/5.8 D AL £149
TOK 20-35 F2.8 ATX£199

SIGMA PKAF
17-35 F2.8 EX DG .. £199
30 F1.4 EX DC M-..... £599
TAM 17-35 F2.8/4... £119
TAM 18-250 F3.5/5.6 DIII£249
TAM 70-300 F4/5.6 Di... £99
TAM 90 F2.8 Di..... £269
COSINA 100-400.... £149

PENTAX 35mm MF
LX + FA1 ..... £249
K1000 chr body..... £89
P30N or P30T body.. £69
ME Super body chr .. £49
24-35 F3.5 ..... £99
28-50 F3.5/4.5 ..... £69
40-80 F2.8/4 ..... £69
50 F4 macro £129
135 F3.5 compact £49
Auto bellows inc copy attachment £169
Auto ext tube set..... £69

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 ..... £249
45-85 F4.5 ..... £299
55 F2.8 ..... £199
75 F2.8 ..... £99
75 F2.8 Leaf..... £149
80-160 F4.5 ..... £299
120 F4 Macro £299
135 F4 Leaf..... £249
150 F3.5 ..... £169
200 F4 box £199
200 F4 ..... £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 £199
55 F4 latest..... £299
55-100 F4.5 ..... £599
75 F4.5 latest box... £249
75 F4.5 shift..... £449
100 F4 mac latest... £449
105 F2.4 latest..... £279
105 F2.4 early..... £139
135 F4 mac early.... £149
150 F2.8 early..... £139
165 F2.8 latest M- box£299
165 F2.8 ..... £149
165 F4 leaf..... £429
200 F4 latest..... £349
200 F4 latest M- box£379
200 F4 early lovely.. £149
300 F4 early..... £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
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90mm F2.8 Di Macro **£359**

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Pro 300 2x DG Converter..... £199
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45CL4 Flashgun NiCd .. **£149**
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58AF1 Flashgun shown..... **£269**

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Expedition 6x £119.00
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Expedition 7.....£99.00
Expedition 8x...£149.99
Expedition 9x (shown).....£179.00
Pro 5.....£39.00

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Fastpack AW
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200 Black only..... £45
250 Black only..... £49
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ETRSi Complete + Rotary Prism........E+ £299
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ETRSi Body Only........E+ £119
ETRS Complete + Grip........E+ £199
ETRS Complete........E+ / E++ £199
ETRS Body Only........E++ / Mint- £99-£119
40mm F4 E........E+ / E++ £159-£179
40mm F4 PE........E++ £249
45-90mm F4-5.6 PE........E++ £499-£549
50mm F2.8 E........E+ £129
50mm F2.8 PE........E++ £249
75mm F2.8 EII........Unused £99
75mm F2.8 PE........Unused £149
100mm F4 E Macro........Unused / E++ £199
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
250mm F5.6 PE........E++ £249
500mm F8 EII........E++ £499
120 E Mag........E++ / Mint £29-£49
120 Ei Mag........Unused / Mint £29-£79
120 Ei Mag - Silver........E++ £59
220 E Mag........Unused £49
Polaroid Mag E........E+ / E++ £35-£75
Polaroid Mag Ei........Unused / E++ £35-£59
AEII Meter Prism........Unused / E++ £99-£149
Rotary Prism E........As Seen / E++ £59-£99
Prism Finder E........Unused / Mint- £39-£89
Motorwinder Ei........As Seen £49
Motordrive E........Unused £89
Speed Grip E........Unused / E++ £19-£59
Extension Tube E14........Unused / E++ £59-£89
Extension Tube E28........E++ £79
Pro Shade E........Mint £39
Pro Shade E - Green........Mint- £99
Rotating Tripod Adapter........E++ £59
SCA386 Flash Adapter........E+ / E++ £29-£59

Bronica GS1

GS1 Body Only........E+ / E++ £179-£199
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110mm F4 PG Macro........E++ £299
250mm F5.6 PG........Unused / E++ £199-£299
GS1 220 Mag (6x4.5)........Mint- £89
GS1 220 Mag........Unused £49
Polaroid Mag G........Unused / E++ £39-£69
AE Prism Finder G........E++ £149-£199
Speed Grip G........Mint- £49

Bronica RF645
RF645 + 65mm F4........E+ / E++ £549-£599
45mm F4 RF + Finder........E++ £349
65mm F4 RF........E++ £149
135mm F4.5 RF........E++ £699
RF20 Speedlite........E++ £149

Bronica S2A/ECTL - Please Phone

Bronica SQA/Ai
40mm F4 PS........E+ / Mint- £249-£349
50mm F3.5 PS........Unused / E++ £179-£279
50mm F3.5 S........E+ / E++ £179-£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
200mm F4.5 PS........Exc / Mint- £149-£249
2x Teleconverter PS........Unused £149
SQA 120J Mag........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........E++ £135
SQAi 220 Mag........Exc / E+ £29-£79
Polaroid Mag S........Unused / E++ £35-£59
AE Prism Finder S........E++ / Mint- £149
ME Prism Finder S........E+ / Mint £89-£119
CDS MF Finder S........E+ £79
Prism Finder S........E+ £59-£79
Autobellows S........Unused / E++ £219-£299
Extension Tube S18........E++ £59
Motordrive SQAi........E++ £109
Proshade S........E+ £25-£59

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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 30E Body Only........As Seen £39
EOS 30 Body Only........E++ £79-£99
EOS 300 Body Only........E+ / E++ £29
EOS 5 Body Only........E+ £49-£59
EOS 50E + BP50 Grip........E+ £69
EOS 50E Body Only........E+ / E++ £59
17-85mm F4-5.6 IS USM........E++ £249
18-55mm F3.5-5.6 EFS II........E++ £59
18-55mm F3.5-5.6 EFS IS........Mint £109
24-85mm F3.5-4.5 USM........E+ £149
24-105mm F4 L IS USM........E++ £699-£749
28-70mm F2.8 L USM........E++ £499
28-90mm F4-5.6 USM........E++ £69
28-135mm F3.5-5.6 IS USM........E++ £219-£239
28-200mm F3.5-5.6 USM........E++ £199
35mm F2 EF........E++ £169
35-135mm F4-5.6 USM........E++ £119
45mm F2.8 TS-E........E++ £899
55-200mm F4.5-5.6 USM........E+ £69
70-200mm F2.8 L USM........Mint- £889
70-200mm F4 L USM........Mint- £439
70-300mm F4.5-5.6 DO IS USM........E++ £699
80-200mm F4.5-5.6 EF........E++ £59
80-200mm F4.5-5.6 EFII........E++ £59
300mm F4 L USM........E+ £699
1.4x EF Extender........E++ £169
2x EF MkII Extender........E++ £239
Cosina 19-35mm F3.5-4.5........E+ £59
Sigma 8mm F4 EX Fisheye........E++ £449
Sigma 17-35mm F2.8-4 EX HSM........E++ £149
Sigma 18-50mm F2.8 EX DC Macro........E++ £249
Sigma 24mm F2.8 II........E++ £85
Sigma 28-70mm F2.8 EX........E+ £129
Sigma 50-500mm F4-6.3 Apo DG........E++ £649
Sigma 70-210mm F2.8 Apo........E++ £299
Sigma 70-300mm F4-5.6 Apo Macro........E+ £99
Sigma 70-300mm F4-5.6 DG........E++ £79
Sigma 105mm F2.8 EX DG Macro........E++ £279
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-£299
Sigma 500mm F4.5 Apo EX DG HSM........E++ £2,999
Sigma 2x Apo EX Converter........E++ £109
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Tamron 28-300mm F3.5-6.3 Di VC........Mint- £329
Tamron 28-300mm F3.5-6.3 XR Di VC........Mint- £349
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Tokina 19-35mm F3.5-4.5........Mint- £99
300EZ Speedlite........E+ / E++ £19-£39
380EX Speedlite........E++ £79
420EX Speedlite........E+ / E++ £119
430EZ Speedlite........E+ £39-£49
480G Speedlite........E+ £129
540EZ Speedlite........E++ £79
ML3 Macrolite........E++ £99-£139
MT-24EX Macro Speedlite........E+ £499
Booster E1........E++ £69
BP-E1 Battery Grip........E++ £59
BP300 Battery Grip........E++ £29
BP50 Battery Grip........E++ £29-£35
BP8 Battery Grip........E++ £19
CP-E4 Compact Battery Pack........E++ £109
LC3 Wireless Set........Mint- £99

Canon Manual
F1NAE (Linda Kozlowski)........E+ £350
F1NAE Black Body Only........Exc / E+ £199-£299
F1 + 50mm F1.8........E+ £199
F1 Black Body Only........E+ £179
T90 + 50mm F1.8........E+ £89
T90 Body Only........As Seen / E+ £69-£89
T70 Body Only........E++ £25
T50 + 50mm F1.8........E++ £29
T50 Body Only........Mint- £25
A1 Black + 50mm F1.8........Exc / E++ £69-£109
A1 Black Body Only........E+ £79
AE1P Chrome + 50mm F1.8........E+ / E++ £79-£85
AE1P Chrome Body Only........Exc £39-£45
AE1 Chrome + 50mm F1.8........E+ £49
AT1 Chrome Body Only........E+ £59
AV1 Black Body Only........E+ £49
AV1 Chrome + 50mm F1.8........E+ £49
AV1 Chrome Body Only........E+ £49
EF Black Body Only........Exc £65
EX Auto + 50mm F1.8........As Seen £59
FTB QL Chrome + 50mm F1.8........E+ £69
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U.S.Marine F1 Body Only........E+ £499
24mm F2.8 B/lock........E+ £65
24mm F2.8 FD........E++ £99
24-35mm F3.5 FD L........E++ £399
28mm F2.8 B/lock........E+ / E++ £19-£35
28mm F2.8 FD........As Seen / E++ £20-£39
35mm F2.0 B/lock........E+ £79
35mm F2.8 FD........As Seen £25
35mm F3.5 B/lock........E+ £19-£29
35-70mm F3.5-4.5 FD........E+ / E++ £29-£35
35-70mm F4 FD........E+ £30-£35
35-105mm F3.5 FD........E+ / E++ £79-£119
35-105mm F3.5-4.5 FD........E++ £89
50mm F1.8 B/lock (Sample Lens)........E++ £99
50mm F3.5 B/lock + FD25 Tube........E++ £139
70-210mm F4 FD........As Seen / Mint- £29-£79
75-200mm F4.5 FD........Exc / E++ £29-£59
80-200mm F4 B/lock........E+ £69
80-200mm F4 FD........E+ / E++ £89-£99
100mm F2.8 B/lock........E+ £59-£75
100mm F2.8 FD........E+ / E++ £69-£85
100mm F4 B/lock Macro........E++ £199
100mm F4 FD Macro........E+ £99-£169
100mm F4 FD Macro + Tube........E+ / E++ £149-£179
100-200mm F5.6 B/lock........E+ / E++ £35-£49
100-200mm F5.6 FD........E+ / E++ £29-£39
100-300mm F5.6 FD........E+ £79
125mm F3.5 EX........E++ £29
135mm F3.5 FD........E+ / E++ £19-£25
200mm F4 FD........As Seen / E+ £20-£29
300mm F2.8 FD L........Exc £850
300mm F5.6 B/lock........E+ £65
300mm F5.6 FD........E+ £59-£79
400mm F4.5 B/lock........E+ £299
500mm F8 Reflex........E+ / E++ £159
U.S.Marine 400mm F4.5 B/lock........E++ £499
1.4x Extender A........E+ £59
2xA Extender........E++ £49
2xB Extender........E+ / E++ £39-£59
166A Speedlite........E++ £15
177A Speedlite........E+ / E++ £9-£15
188A Speedlite........E++ £15
199A Speedlite........E++ £29
244T Speedlite........E+ / E++ £15-£19
277T Speedlite........E++ £35
300TL Speedlite........E+ / E++ £29-£59
533G Speedlite........E+ £109
ML2 Macrolite........E++ £79
ML3 Macrolite........E+ / E++ £129-£149
AE Motordrive FN........E+ £139
AE Powerwinder FN........E+ £69-£79
Motordrive MF........Exc £75
Powerwinder F........E+ £59
MA Drive Set (US Coastguard)........E++ £99
Winder A2........E+ £25
Winder A........E+ / E++ £9-£29
Autobellows........E++ £75
FL Bellows........E++ £49-£99
Booster T Finder........E+ £49
Eye Level Finder F........Exc £29
Eye Level Finder FN........E++ £49
Film Chamber 250........E+ / E++ £85-£99
Film Chamber FN100........E++ £99
Servo EE Finder........As Seen / E+ £75-£95
Speed Finder F........E++ £99
Waist Level Finder 6x FN........Mint- £99

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35mm F3.5 Distagon........E++ £1,299
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55mm F3.5 Distagon........E+ / E++ £849-£899
140mm F2.8 Sonnar........Unused / New £699-£1,099
210mm F4 Sonnar........E++ / Mint- £849-£899
Magazine + Insert........E++ / New £149-£249
MFB-2 Polaroid Mag........E+ £79-£99
AE Prism Finder........E++ £199
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MSB1 Flash Bracket........E++ / Mint- £179-£199
TLA480 Flash........E++ £279

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G2 Body Only........E++ £449
G1 + 45mm F2........E+ £299
G1 Body Only........E+ £179
16mm F8 + Finder G........E+ £999
28mm F2.8 G........E+ £169
90mm F2.8 G........E+ / New £99-£239
TLA140 Flash........E+ / Mint- £39-£59
TLA200 Flash........E++ / Mint- £109-£119
G1 Leather Case........E+ / E++ £29-£49
Hertiage Bag........E+ £39

Contax SLR
N1 + 24-85mm........E++ / Mint- £499-£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
167MT Body Only........E+ / E++ £99-£139
RTS2 Body Only........E+ £199
RTS + Winder........E+ £195
167MT Body Only........E+ / E++ £99-£139
137MA Body Only........E+ £99
137MD + Grip Body Only........E+ £89
139 Body Only........E+ £59
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
25mm F2.8 AE........E+ £349
25mm F2.8 MM........Mint- £449
28mm F2 AE........E++ £599
28mm F2 MM........E++ £799
28mm F2.8 MM........E++ £199-£249
28-70mm F3.5-4.5 MM........E+ / Mint- £219-£379
35-135mm F3.3-4.5 MM........E++ / New £649-£949
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 F2.8 MM........Mint- £299
100mm F2.8 AE Macro........E++ / Mint- £599-£649
100mm F2.8 AF Macro........New £999
135mm F2 (60 Year Edition)........Unused £2,499
135mm F2.8 MM........Mint- £259
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++ £149-£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 £179-£199
FE-1 LCD Viewfinder........E++ £269
NAM1 Mount Adapter........E++ £95
P7 Battery Holder........New £99
P9 Battery Holder........E++ £129
RTS Motordrive........As Seen £59
TLA280 Flash........E++ / Mint- £89-£119
TLA30 Flash........As Seen / E++ £29-£59
TLA360 Flash........E++ / Mint- £199-£229
W3 Winder........E++ £65
W7 Winder (159MM)........E++ £49

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Canon EOS 1DS MkII Body Only........E+ / E++ £1,099-£1,699
Canon EOS 1DS Body Only........E+ £699
Canon EOS 1D MkII Body Only........E++ £899
Canon EOS 1D Body Only........E++ £399-£450
Canon EOS 5D + BG-E4 Grip........E+ £749
Canon EOS 5D Body Only........E+ £699
Canon EOS 50D Body Only........Mint- £579
Canon EOS 40D Body Only........E++ £449
Canon EOS 30D + BG-E2 Grip........E+ £349
Canon EOS 30D Body Only........E+ / E++ £299-£349
Canon EOS 10D + BG-ED3 Grip........E++ £199
Canon EOS 350D Body Only........E+ £165
Canon BG-E2 Grip........E++ £79
Canon BG-E3 Grip (350D/400D)........E++ £59
Canon BG-E4 Grip (5D)........E+ £75
Canon BG-ED3 Grip (10D)........E++ / Mint- £49-£79
Canon Powershot G10........E++ £299
Canon Powershot G11........Mint- £339
Canon Powershot S3 IS........E+ £119
Canon Powershot S45........E++ £49
Epson RD1 Body Only........E++ £999
Fuji S1 Pro Body Only........E+ £129
Fuji S2 Pro Body Only........E++ £199
Kodak DCS 520 Body Only........As Seen £349
Leica M8.2 White Body Only........Ex Demo £4,500

Leica M8 Panda Body Only........New £3,390
Leica M8 Black Body Only........E+ £1,750
Leica M8 Chrome Body Only........E+ £1,749
Leica Dlux 4 - Black........E+ £389
Leica Dlux 3 + Leather Case........E++ £299
Leica Vlux 1........Mint- £249
Leica Digilux 1........E+ £199
Mamiya ZD + 80mm F2.8 AF........E++ £2,699
Minolta Dynax 7D........E+ £199
Minolta Dimage A200........E++ £119-£139
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Nikon D1X Body Only........E+ / E++ £349-£399
Nikon D1H Body Only........As Seen £199
Nikon D1 Body Only........E+ / Mint- £249-£349
Nikon D700 Body Only........E++ £1,299
Nikon D300 Body Only........E++ £899
Nikon D200 Body Only........E++ £449
Nikon D100 + MB-D100 Grip........E+ £239
Nikon D80 Body Only........E+ £379
Nikon D70S Body Only........E+ / E++ £199-£219
Nikon D70 Body Only........E+ / E++ £179-£199
Nikon MB-D100 Grip (D100)........As Seen / E++ £29-£49
Nikon MB-D200 Grip........E++ £79
Nikon MB-E5000 Grip........Mint- £29
Nikon MC36 Release........Mint- £79
Nikon Coolpix 3100........E++ £49
Nikon Coolpix 990........As Seen £79
Nikon Coolpix P90........E++ £199
Olympus E3 Body Only........E+ / Mint- £629-£699
Olympus E1 + HLD2 Grip + 14-45mm........E++ £249
Olympus E1 + HLD-2 Grip........E+ £249
Olympus E30 Body Only........Mint- £549
Olympus E600 + HLD-5 Grip........Mint- £369
Olympus E500 Body Only........E++ £149
Olympus E420 Body Only........Mint- £179
Olympus E410 Body Only........Mint- £159
Olympus E20P + Accs........E++ £299
Olympus FL20 Flash........E++ £99
Olympus FL50 Flash........E+ / E++ £159-£189
Olympus VA-1 Right Angle Finder........E++ £139
7-14mm F4 Zuiko........Mint- £899-£959
11-22mm F2.8-3.5 ED Zuiko........E++ / Mint- £399-£419
12-60mm F2.8-4 SWD........E++ £479-£499
14-42mm F3.5-5.6 Zuiko........Unused £149
14-54mm F2.8-3.5 Zuiko........E++ £249
18-180mm F3.5-6.3 Zuiko........E++ £279
25mm F2.8 Zuiko........E++ £159
40-150mm F3.5-4.5 Zuiko........E++ / Mint- £99
40-150mm F4-5.6 Zuiko........Unused / New £89-£139
50-200mm F2.8-3.5 Zuiko........E+ / E++ £449-£499
50mm F2 Macro Zuiko........Mint- £329
90-250mm F2.8 ED Zuiko........Mint- £3,750
Panasonic L1 + 14-50mm........E++ £599
Panasonic DMC-FX55........E++ £149
Pentax K100D Body Only........E++ £199
Pentax D-BG3 Grip........Mint- £79
Ricoh GX100 + V/Finder........E+ £179
Ricoh GX200 + Finder........New £399
Sigma SD9 + 18-50mm/55-200mm/Flash Grip........E++ £299
Sony VG-B30AM Grip........Mint- £69
Sony A350 Body Only........E++ £279
Sony A380 Body Only........Mint- £329
Sony DSC-F828........E++ £169
Sony DSC-R1........E++ £299

Flash & Lighting - Please Phone
Fuji - Please Phone

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503CW Gold Supreme........Mint £3,499
503CX Chrome Body Only........E+ £449
500ELX Black Body Only........E++ £449-£450
203FE Chrome Body Only........E+ £999
903SWC Complete........E+ £2,299
SWCM Complete........E+ £1,399
Arc Outfit........E++ £2,250
30mm F3.5 Cfi Fisheye........E++ £3,299
40mm F4 CF FLE........E++ £1,099
50mm F4 C Black........E+ / E++ £279-£399
50mm F4 C Chrome........As Seen / E+ £199-£449
50mm F4 CF........Exc £379
60-120mm F4.8 FE........E+ / E++ £749-£849
60mm F3.5 C Black........Exc £399
80mm F2.8 CF........E+ £349
80mm F2.8 FE........E++ £499
120mm F4 CF Macro........E+ / E++ £849-£949
135mm F3.5 C Macro........E++ £299
135mm F5.6 C Macro........E+ / E++ £299-£349
150mm F2.8 FE........E++ £499
150mm F4 C Black........As Seen / E++ £149-£299
150mm F4 C Chrome........Exc / E+ £149-£179
150mm F4 CF........As Seen / E++ £299-£449
150mm F4 Cfi........E++ £849-£899
160mm F4.8 CB........E++ £499
250mm F4 F........E+ £299-£349
250mm F4 FE........E+ / E++ £599-£749
250mm F5.6 C Black........E++ £299
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++ £59-£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........E+ / Mint- £59-£125
A24 TCC Black Mag........E+ £139
E24 Black Mag........E+/Mint- £199-£229
Polaplus Mag........E++ £69
Polaroid 100 Mag........E+ / E++ £30-£75
Extension Tube 16........Mint- £40
Extension Tube 21........E+ / E++ £30-£35
Extension Tube 32........Mint- £40
Extension Tube 55........E++ / Mint- £35
Acute Matte Screen........E++ £75
HC Prism........Exc / E+ £45-£75
Magnifying Hood........E++ £85
PM Prism........E+ £149
PM5 Prism........E+ / E++ £199-£249
PM90 Prism........E+ / Mint- £225-£299
PME3 Meter Prism........E++ £299
PME51 Meter Prism........E++ £399
PME90 Meter Prism........E++ £375

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H2 Body + Prism + Magazine........Mint- £2,499
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H1 Body + Prism + Mag........E++ £1,499
35mm F3.5 HC........Mint- £1,599
120mm F4 HC Macro........E+ £1,499
150mm F3.2 HC........E++ £1,399
210mm F4 HC........E++ £1,499
Phase One H10 Back........E+ £1,250
HM 16/32 Magazine........E+ / Mint- £199-£369
Hmi Polaroid Mag........E++ £149

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Xpan II + 45mm F4........E+ / E++ £1,499-£1,599
Xpan + 45mm F4........Exc / E++ £849-£1,099
90mm F4........E+ / E++ £329-£399
49mm Centre Filter........E+ / E++ £149

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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 Body Only........E++ £1,399
M7 0.72x Black Body Only........E++ £1,399-£1,449
M6 0.72x Black Body Only........E++ £749
M5 Black Body Only........E+ £599
M4 Chrome Body Only........Exc / E+ £499-£750
MDA Chrome Body Only........E+ £499
CL Black Body Only........E+ £349
28mm F2.8 M Black........E++ £849
35mm F2.8 Chrome (M3)........E+ £299
35mm F3.5 Chrome........E+ / E++ £249-£299
50mm F2.8 M Chrome........Mint- £599
65mm F3.5 Chrome........E+ £299
90mm F2 M Black........E+ £599
90mm F2.8 Chrome (Viso)........E+ £245
90mm F2.8 M Black........E++ £699
90mm F2.8 M Chrome........E+ £699
90mm F4 C Black........E+ £199
90mm F4 Collapsible........E+ £249
90mm F4 Elmar E39........E+ / E++ £299
135mm F2.8 Black........E+ £249
135mm F2.8 M Black........As Seen £225-£250
135mm F4 Black........E+ / E++ £449-£599
135mm F4.5 Chrome........As Seen / E+ £59-£99
Minolta 28mm F2.8 M Rokkor........E++ £399
28mm Black Finder........E++ £225
A42 Swing Polariser........E++ / Mint- £69-£95
Universal Polariser M........E++ £199
14127 M to R Adapter........E+ £99
Handgrip M........E++ £59
Large B&S Head........E++ £65
M2 Leather Case........E+ £25-£30
M6TTL/M7 Leather Case........E++ £85
SF20 Flash........E+ / E++ £69-£79
Table Tripod........E++ £35

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R3 Gold + 50mm F1.4........Unused £1,999
R9 Anthracite Body Only........E+ / Mint- £899-£1,099
R9 Black Body Only........E++ / Mint- £999-£1,199
R8 Black Body Only........E+ / E++ £399
R8 Chrome Body Only........E+ / E++ £399-£449
R6.2 Chrome Body Only........Mint- £799
R6 Black Body Only........E+ / E++ £299-£449
R5 Black Body Only........E+ / E++ £299-£349
RE Black Body Only........E+ / E++ £219-£249
R3 MOT + Winder........E+ / E++ £239-£299
R3 MOT Body Only........E+ £159
R4 Black Body Only........E+ £149-£159
SL2 Anniversary Body Only........E++ £649
SL MOT Black Body Only........E++ £299
SL Black Body Only........E++ £349
SL Chrome Body Only........E+ £199
Leicaflex Black Body Only........As Seen £179
15mm F2.8 Asph Super ROM........Mint- £2,999
21-35mm F3.5-4 Asph ROM........E++ £949
24mm F2.8 R 3cam........As Seen / E++ £299-£399
24mm F2.8 ROM........E++ £599
28mm F2.8 PCS Shift........E++ / Mint- £899-£950
28-70mm F3.5-4.5 R 3cam........E+ / E++ £349
28-70mm F3.5-4.5 ROM........E+ / E++ £319-£399
35mm F2.8 R 3cam........E+ £289
35-70mm F3.5 R German........E+ £449
35-70mm F3.5 R Japan........E+ / Mint- £349-£399
60mm F2.8 Macro ROM........E++ £649
60mm F2.8 R 3cam Macro........Exc / E++ £249-£450
70-210mm F4 R 3cam........E+ / E++ £375-£449
75-200mm F4.5 3Cam........Exc £159
80-200mm F4 ROM........E++ £699
80-200mm F4.5 R 3cam........Exc / E+ £179-£249
90mm F2.8 R 3cam........Exc / E++ £299-£349
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180mm F2.8 R 3cam........Exc / E++ £399-£499
180mm F4 R 3cam........Exc / E+ £199-£299
250mm F4 R 3cam........E+ £449
1.4x Apo Extender R........Mint- £449
2x Apo Extender R........E++ / Mint- £449
2x Extender R........E++ / Mint £149-£189
14167 M-R Adapter........E++ £75
Angle Finder R (14300)........E++ / Mint- £125-£199
E55 Cir Polariser........E+ £75
E77 Circular Polariser........E++ £125
Elpro 3 Close Up........Mint- £59
Macro Adapter R........Mint- £125
Motorwinder R4........E+ £59
Motorwinder R4 Grip........E++ £25
Motorwinder R8/R9........E+ / E++ £169-£199
R8/R9 Leather Case........New £79
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Mamiya 6/6MF
6 + 50mm/75mm/150mm........E+ £1,699
50mm F4 L........E+ £649
150mm F4.5 L (6/6MF)........E++ £349
150mm F4.5 L (6/6MF)........Unused £499

Mamiya 645 AF/D/DII
645AFDIII Complete........Ex Demo £2,999
645AFD Complete........E+ £799
645AF Complete........E+ £599
28mm F4.5 AF D........Ex Demo £2,699
35mm F3.5 AF........E++ £529
45mm F2.8 AF........Exc £299
55mm F2.8 AF........Ex Demo / E++ £449-£499
55-110mm F4.5 AF........E+ / E++ £699-£899
80mm F2.8 AF........Ex Demo / E++ £179-£269
80mm F2.8 AF D........Ex Demo £499
105-210mm F4.5 AF ULD........E++ £699
120/220 Mag 645AF/D........E+ / Mint- £69-£199
Polaroid Mag 645AF/D........New £69
Auto Extension Tube NA402........E++ £99
Auto Extension Tube NA403........E++ £99

Mamiya 645
ProTL SV Kit........E++ £549
Pro TL Body + Meter Prism + Mag........E++ £399
Pro TL Body Only........E+ £99
Pro Complete........E+ / E++ £329-£349
Pro Body Only........E++ £249
Super Complete + Prism........E++ £299
Super Complete........E+ £249
645E Complete........E++ £399
645J Complete........E+ £139
35mm F3.5 C........As Seen £99
35mm F3.5 N........E+ / E++ £249
45mm F2.8 C........As Seen / E++ £49-£149
45mm F2.8 N........Unused / E+ £159-£199
50mm F4 C Shift........E++ / Mint- £399-£450
Arsat 55mm F4.5 PCS Shift........E+ £249
55mm F2.8 N........E+ £149
55mm F2.8 N/L Leaf Shutter........Unused £249
55-110mm F4.5 N........Mint- £225
70mm F2.8 C L/Shutter........Unused £149
80mm F2.8 C........Unused £125
80mm F2.8 Leaf Shutter........E+ £139
80mm F2.8 N/L Leaf Shutter........Unused £199
105-210mm F4.5 C ULD........E+ £199-£249
105-210mm F4.5 C ULD........New £379
110mm F2.8 C........As Seen £49
120mm F4 A Macro........E+ £279
145mm F4 Soft Focus C........E++ £165
150mm F2.8 A........E+ / E++ £149-£249
150mm F3.5 C........As Seen / E++ £49-£115
150mm F3.5 N........Unused / New £65-£150
150mm F3.8 Leaf Shutter........E++ £199
150mm F3.8 N/L/ Leaf Shutter........Unused £249
150mm F4 C........As Seen / E++ £59-£99
200mm F2.8 Apo........New £499
210mm F4 C........As Seen / E++ £75-£139
210mm F4 N........E+ £109
300mm F2.8 A Apo........E++ £1,499
300mm F5.6 C........Exc £149
500mm F8 C Reflex........Mint- £399
500mm F8 Reflex........E++ £399
Teleplus 2x Converter........E++ £39
Vivitar 2x Converter........E+ / E++ £39-£49
120 Insert........Unused / New £10-£35
120 Pro Mag........Unused / E++ £39-£95
120 Super Mag........Unused £69
135N Pro Mag........E+ £75
135N Super Mag........E+ / Mint- £75-£85
220 Insert........Exc / E++ £10-£20
220 Pro Mag........Unused £69
Polaroid Mag........E+ / New £20-£49
AE Prism Finder (FE401)........Unused / E++ £145-£185
AE Prism Finder (FK402)........E+ £99
AE Prism Finder N........Unused / E++ £139-£199
PD Meter Prism 645........E+ £59
Prism Finder (FP401)........New £149
Prism Finder N........E++ £119
Prism Finder 645........As Seen £29
Plain Prism 645........E++ £59
Auto Extension Tube 1........E+ £25
Auto Extension Tube 2........E+ / E++ £25-£29
Auto Extension Tube 3S........E+ £25
Deluxe Grip........Unused £29
Flash L Grip (GL401)........New £39
Flash L Grip (GL402)........New £39
Power Drive 645........E+ £49
Power Drive N........Unused £85
Power Drive WG401........E+ £55
Remote Control Set RS401........New £69

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7 Body Only........E+ £499
43mm F4.5 L + Finder........E++ £949
50mm F4.5 L (No Finder)........As Seen £499
150mm F4.5 L........E+ / E++ £299-£449

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Panoramic Adapter AD701 ..... E++ £75

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Pro SD Complete ..... E+ / E++ £499-£599
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Pro S Body Only ..... Exc £149
50mm F4.5 C ..... E+ £199
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180mm F4.5 C ..... Unused / As Seen £69-£189
180mm F4.5 KL ..... New £325
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250mm F4.5 KL-A ..... E+ / New £199-£325
Pro 220 Mag ..... As Seen £35
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ProSD 120 Mag (6x4.5cm) ..... New £99
Powerdrive 6x7 Mag ..... Unused £125
Powerdrive II 6x7 Mag ..... Unused £149
Polaroid Mag ProSD ..... Unused £65
CDS Meter Prism ..... E++ £159
Prism Finder ..... E+ £85
Extension Tube No1 ..... E+ / E++ £65-£119
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Mamiya RZ67

Pro II Complete ..... E+ / Mint- £679-£749
Pro Complete + AE Prism ..... E+ £599
Pro Complete ..... E+ / E++ £499-£599
37mm F4.5 Fisheye Z ..... E+ £499
50mm F4.5 ULD ..... Mint- / New £399-£699
50mm F4.5 W ..... E+ / E++ £299-£369
65mm F4 L-A ..... New £549
65mm F4 W ..... E+ £299
75mm F4.5 Shift W ..... E+ £549
90mm F3.5 Z ..... Exc £119
100-200mm F5.2 W ..... E+ £399
140mm F4.5 Macro ML-A ..... E++ / New £299-£499
140mm F4.5 W Macro ..... E+ / E++ £219-£259
150mm F3.5 W ..... Mint- £379
180mm F4 VSF / DL ..... E++ £499-£599
180mm F4.5 W ..... Exc / E++ £179-£199
180mm F4.5 WN ..... Ex Demo / Mint- £149-£395
210mm F4.5 Apo ..... E++ £599
250mm F4.5 W ..... E+ / E++ £199-£225
350mm F3.5 Apo ..... E+ £799
350mm F5.6 Apo ..... E++ £749
360mm F5 Z ..... E++ £249
360mm F6 ..... E+ £299
1.4x Converter ..... E++ / Mint- £249
120 Pro II Mag ..... E++ £59-£69
120 Pro Mag ..... E+ / E++ £35-£59
120 Pro Mag (6x4.5) ..... E+ £145
120 ProII Mag ..... E++ £59-£69
220 Pro Mag ..... New £125
220 ProII Mag ..... E+ £29
Polaroid Mag ..... Unused / New £25-£79
AE Prism Finder ..... As Seen / E++ £149-£249
PD Prism Finder ..... E+ £225
Prism Finder ..... E++ £79
Auto Extension Tube NA703 ..... New £99
Extension Tube No 1 ..... E++ £79
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Remote Control Set RS401 ..... New £69
Winder II ..... E+ / E++ £59-£69

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Nikon AF

F6 Body Only ..... E++ £1,099
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F90 Body Only ..... E+ / E++ £59-£125
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F80 Black Body Only ..... E+ / Mint- £79-£99
F80 Chrome Body Only ..... E+ / E++ £79
F801S Body Only ..... E+ £59
F801 Body Only ..... Exc / E+ £39-£59
12-24mm F4 AFS ED DX ..... E++ / Mint- £599
14mm F2.8 AFD ..... E++ / Mint- £879-£899
17-55mm F2.8 G AFS DX IFED ..... E+ £639-£649
18mm F2.8 AFD ..... E++ / Mint- £699-£799
18-35mm F3.5-4.5 AFD ..... E++ £299
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35mm F2 AFD ..... E++ £199
35-70mm F3.3-4.5 AF ..... E++ £49
50mm F1.4 AFD ..... E++ £179
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70-300mm F4-5.6 AFG ..... E++ £79-£89
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80-200mm F2.8 ED AFD ..... E++ £449
105mm F2.8 AFD Micro ..... E++ £449
180mm F2.8 ED AFD ..... E++ £499
200-400mm F4 G VR AFS IFED ..E++ / Mint- £3,999
300mm F2.8 IFED AFS II ..... E+ £2,599
TC14A Converter ..... E++ £199
TC20EII Converter ..... E++ £229
Kenko 2x Pro300 Converter ..... Mint- £99
Sigma 17-35mm F2.8-4 EX ..... E+ £129
Sigma 17-70mm F2.8-4.5 DC HSM ..... Mint- £199
Sigma 18-50mm f3.5-5.6 D DC ..... As Seen £29
Sigma 20mm F1.8 DG RF ..... E++ £299
Sigma 20-40mm F2.8 DG EX ..... E++ £199
Sigma 24mm F1.8 EX DG ..... E++ £199
Sigma 28mm F1.8 D EX DG ..... E++ £159
Sigma 28-70mm F2.8 EX Asph ..... E++ £149
Sigma 30mm F1.4 DC EX HSM ..... E++ £279
Sigma 55-200mm F4-5.6 D DC ..... E++ £49
Sigma 80-400mm F4.5-5.6 Apo DG OS ..... E+ / E++ £599-£659
Sigma 105mm F2.8 D EX DC Macro ..... E++ £279
Sigma 170-500mm F5-6.3 Apo D ..... E++ £449
Tamron 14mm F2.8 SP AF ..... New £599
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Tamron 70-300mm F4-5.6 AF Macro ..... E++ £99
Tamron 90mm F2.8 SP AF Macro ..... E++ £199
Tamron 200-400mm F5.6 LD ..... E++ £199
Teleplus 2x Pro300 Converter ..... Mint- £99
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX ..... New £400
Tokina 300mm F2.8 ATX Pro ..... E++ £899
Zeiss 18mm F3.5 ZF ..... Mint- £799
DR-3 Right Angle Finder ..... E++ £79
DW20 Waist Level Finder ..... E+ / E++ £49-£89
DW4 Waist Level Finder ..... Mint- £85
MB10 Grip (F90/X) ..... E++ £39-£50
MB15 Grip ..... Mint- £49
SB20 Speedlight ..... E++ £29-£49
SB21A Macro Speedlight ..... Mint- / Mint £129-£225
SB21B Ringflash ..... E++ £149-£179
SB22 Speedlight ..... E++ £49
SB24 Speedlight ..... Exc / E+ £39-£49
SB27 Speedlight ..... E+ £49
SB28DX Speedlight ..... E+ £89
SB30 Speedlight ..... E++ £35
SB50DX Speedlight ..... E++ £69-£79
SB600 Speedlight ..... E+ £159
SC17 Flash Cord ..... E++ / Mint- £35-£45
SC24 Flash Cord ..... Mint- £25
SU4 Wireless Transmitter ..... E++ £35

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Olympus

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OM2SP Black + 50mm F1.8 ..... E+ £119
OM2SP Black Body Only ..... E+ £129
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OM2 Chrome Body ..... E+ £79
OM1N Chrome Body Only ..... E+ £79
OM1 Chrome Body Only ..... E+ £59
OM40 Black Body Only ..... Exc / E+ £49-£79
OM30 Chrome + 50mm F1.8 As Seen / E+ £49-£69
OM10 Chrome + 50mm F1.8 ..... E+ £29-£69
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35mm F2.8 Zuiko Shift ..... E+ / E++ £249-£279
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35-70mm F4 Zuiko ..... Exc / E+ £39
35-80mm F2.8 Zuiko ..... E++ £899
35-105mm F3.5-4.5 Zuiko ..... E+ £99
50mm F2 Macro Zuiko ..... E+ £329
50-250mm F5 Zuiko ..... E++ £349
65-200mm F4 Zuiko ..... E+ / E++ £109-£159
75-150mm F4 Zuiko ..... Exc £39
80mm F4 Auto Macro Zuiko ..... E+ £225
80mm F4 Macro Zuiko ..... E+ / E++ £159-£199
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135mm F4.5 Macro Zuiko ..... E+ £139
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400mm F6.3 Zuiko ..... E++ £599
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Auto Extension Tube 14 ..... E++ £25
Auto Extension Tube 7 ..... E+ / Mint- £15-£25
Extension Tube 65-116 ..... Mint- £89
F280 Flash ..... E+ / E++ £65-£125
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T20 Flash ..... E+ / E++ £9-£25
T28 Twin Flash ..... E++ £125
T32 Flash ..... E+ / E++ £15-£55
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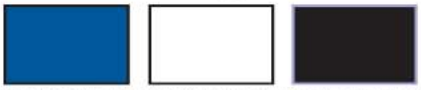

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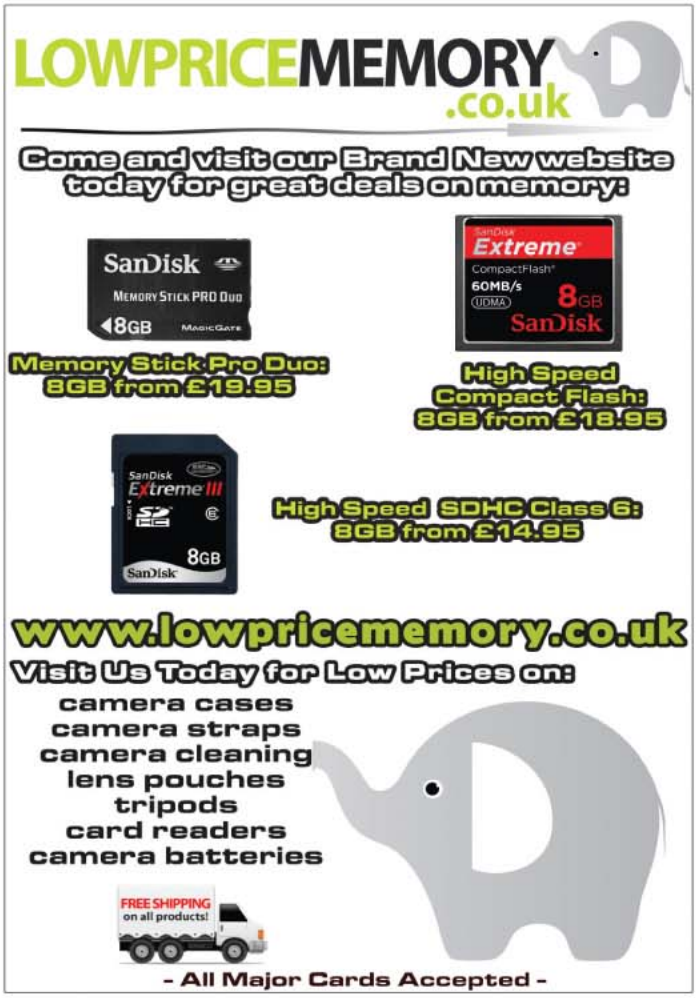

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Not everyone agrees that it's our duty to look at graphic, challenging images far removed from our own lives

CANDACE shoots me a sceptical glance when I hand her a ticket. She's got the press flier in her hand, waving it like a freshly exposed Polaroid picture. 'This says it's "shocking" and "taboo",' she cries. 'Amateur shots of death and disaster? Ogden, you said I would like this.'

'The text also says "illuminating",' I say. We're at the Tate Modern on London's South Bank to see the museum's new photographic exhibition, 'Exposed: Voyeurism, Surveillance and the Camera'. Our nascent courtship progressing rather nicely, I brought Candace along instead of Eli to give her a little peek into my world and a better sense of what I'm into. Perhaps this was a mistake.

'Well, I better not leave here feeling horrified or sad,' she says.

I say our relationship is progressing, but it's really all in spite of me. Try as I may, I just can't get a read on what she likes. Case in point: she went on holiday to Cuba and asked me for a book recommendation, as she'd be spending much of her time on the beach. I gave her a bleak Cormac McCarthy novel about a band of 19th century scalp hunters roaming the untamed deserts of Mexico. It was full of sadness and savage violence, and I don't think she appreciated it much on a cheerful beach break with her daughters. I know this because I got quite an earful upon her return.

However, I had enough sense then – and I've enough sense now – not to question her. But for years something has bothered me about this line of thinking. I've always had a lingering disbelief at people who shy away from artwork that's too graphic. If art is powerful, makes a cogent point and ultimately educates us, do we not have a responsibility to see it?

So far, so good. Candace seems relatively pleased at Walker Evans' pictures from the New York subway that open the exhibition, and she seems genuinely interested by the time we get to Robert Frank and Garry Winogrand in the Unseen Photographer rooms. Even the Helmut Newton and Susan Meiselas nudes from the Voyeurism and Desire section don't phase her. She actually seems to be enjoying herself! Then we reach Room 10.

'Witnessing Violence?' she shouts.

'Violence is all around us. Civilisation can't exist without violence,' I say, feeling quite clever. Her expression says she would beg to differ. 'C'mon, it can't be that bad. These pictures are all 60 years old. The violence back then wasn't what it is today.'

Except that it was. And inside the room we're confronted with mafia executions and suicide victims in mid-jump. 'This is what I was afraid of,' Candace says, turning her back to the wall, only to be horrified by another. 'Ogden, this is too much.'

To be fair to her, even I am a bit unnerved. I don't like seeing pictures of someone moments before they die, such as Eddie Adams' famous shot of South Vietnamese general Nguyen Ngoc Loan executing a captured Viet Cong. That haunts me every time I see it.

> 'I feel it's my obligation to look at these challenging images because I'm not in any danger from many of these injustices'

The reasonable person, like Candace, stays away from that which frightens her. But I suppose I feel like my life is so sheltered from the horrors of the world, the absolute least I can do is look at challenging pictures of them. We all know the cliché that war is hell, but seeing a photo like Adams' humanises the notion and turns a general feeling into something specific we can relate to. Such images add depth to lists of statistics and government press releases. Maybe it's my Catholic guilt, but I feel it's my obligation to look at these challenging images because I'm not in danger from many of these injustices given my safe, secure life here in England. To avoid these pictures seems to me to deny they exist – or suggests you're not bothered by them.

I don't tell Candace this, but in the café at the Tate she explains her discomfort. 'It's not that I don't think graphic pictures are important,' she says. 'It's that I deal with so much misery on a daily basis, I don't want to be exposed to it in my leisure time.'

I've forgotten that she is a psychologist, and it never occurred to me that by dealing with people's problems and actual suicides on a daily basis, she might not want to see pictures of them when she doesn't have to. I suddenly feel as tall as this text.

'That makes perfect sense,' I say. 'I suppose, then, that the objective of pictures like these is to inform dimwits like me.' She smiles, but doesn't disagree.

'So was today my own death leap?' I ask. 'Think you'll see me again after this?'

She smiles, and thankfully she disagrees with me. 'Of course I will, Ogden. You could be more observant of other people's feelings, but I think you do mean well. Plus, you're going with me to see *Sex and the City 2*, and you're not going to say a word about it.' AP

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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Special thanks to
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