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LENS DESIGN FOR
DIGITAL CAMERAS



Saturday 21 August 2010

amateur Photographer

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AP EXPLAINS

MONITORS FOR PHOTOGRAPHERS

How to choose a great screen

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EXPERT ADVICE

PAGE 16

FRANS LANTING

The key to great wildlife photos



BE INSPIRED

PAGE 23

ONE MANN'S VISION

The unique view of Sally Mann:
her landscapes and portraits

CLASSIC CAMERA



PAGE 53

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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I'M SURE I'm not the only one who learnt the hard way that in film processing temperature is critical. If your chemicals are too cold they simply won't work, and if they are too hot they work too hard – either way it spells disaster for the film, your happiness and sometimes your credibility. Having spent time choosing the right film for the occasion, and being careful to focus, expose and frame to a good standard, not keeping an eye on the thermometer is to throw away all that effort.

Digital camera users probably think such concerns no longer apply, but while it is not the type of temperature measured with rising and falling

mercury that governs the colour of the computer monitor, it still plays a crucial role. A screen that is too red, or which cannot produce the red your camera has recorded, will have a negative, though admittedly less fatal, impact on the colour accuracy of your pictures. Having a screen that is capable of accuracy is vital to the digital photographer, and this week Richard Sibley shows us how one might be chosen (see pages 40–42). It is far from a straightforward business, but one worth paying attention to.



Damien Demolder
Editor

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IN AP 7 AUGUST WE ASKED...

If you had to choose a single aperture to use for the rest of the year on your favourite lens, which would it be?



YOU ANSWERED...

A f/1.4	26%
B f/5.6	49%
C f/11	23%
D f/32	2%

THIS WEEK WE ASK...

Is your current computer monitor capable of displaying what your camera can capture?

VOTE ONLINE www.amateurphotographer.co.uk

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The truth behind Sally Mann's evocative images

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Sally Mann's evocative images have always divided opinion. Nonetheless, her wet-plate collodion prints are a fascinating exploration of portrait and landscape photography, as Gemma Padley discovers

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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APNews

News | Analysis | Comment | PhotoDiary 21/8/10



• Camera chain closes four shops • Focus on 'higher profile' sites

JESSOPS SHUTS DOWN UNPROFITABLE STORES

JESSOPS has closed four shops, as the boss of Britain's largest photographic chain focuses on more profitable stores in 'higher profile locations'.

Jessops chief executive Trevor Moore (pictured) confirmed that the shutters have come down on stores in Kendal, Cumbria; Kettering, Northants; Weymouth, Dorset; and Perth, Scotland, as their leases came up for renewal.

Moore said the Kendal, Kettering and Weymouth shops

will be replaced by 'new-format stores', but refused to reveal their locations for commercial reasons. He told us that these outlets had failed to meet criteria for inclusion in Jessops' 'estate plan'.

However, the outlet in Perth, which shut up shop last month with the loss of five jobs, will not reopen elsewhere.

'The lease on the Perth store had expired and we were unable to secure alternative satisfactory premises to trade from in the vicinity,' said Moore.

'We were hoping to avoid closure right up until the last minute.'

'The team were offered alternative roles, but these were deemed unsuitable due to the travelling distances involved.'

Moore added: 'We have a number of new stores opening in major towns in the coming weeks.' He said these shops will serve more customers and deliver 'higher sales and profitability'.

The first of these outlets is based in Milton Keynes, Buckinghamshire, which opened in July. 'This is a brand new store and will run in addition to our very successful out-of-town business,' said Moore.

He said Jessops will 'broadly retain' the same number of stores at the year end as it had at the start of 2010.

Earlier this year, the CEO insisted that the business has 'no closure programme'.

In April, Jessops outlined



Jessops chief executive Trevor Moore

plans to refurbish one store each week for the rest of the year.

These are designed to be more appealing to customers, with clearer signage and a more open-plan feel – with staff not necessarily behind counters, but helping customers on the shop floor.

The chain also launched a bid to capture younger customers and grab back market share in lower-end compact cameras from supermarkets and rival stores such as Argos.

Despite its aim to win over compact camera buyers, Moore promised that Jessops would maintain its focus on DSLRs.

SNAP SHOTS

● A 12.2-million-pixel compact camera with a built-in USB connector has been unveiled by Samsung. The PL90 is designed to enable users to capture images on the move and hook up to a computer without the need for wires or cords. Due next month, it costs £129.99.

● A video training DVD for users of Canon's EOS 7D is 'flying off the shelves', according to Experience Seminars director Brian Hall. Launched last month, the DVD is called *Making The Most of Your Canon EOS 7D* and costs £29.99. Visit www.experience-seminars.co.uk.

● Casio has announced the 14.1MP Exilim EX-S200 and EX-Z800. They sport 27-108mm equivalent zoom lenses. The Z800 will cost £149.99, while the S200 is priced at £199.99. Both cameras will go on sale in September.



GREY IMPORTER FINED '£1.6M'

A PHOTOGRAPHIC importer has been fined €2m (approximately £1,660,837) for 'dealing with illegal imports' of Tamron products, according to a statement issued by the lens supplier.

Tamron Europe said the 'drastic penalty' related to HP Ruitenbergh and respective entities of the Crown group.

A district court in Utrecht, the Netherlands, levied the penalty, which also related

to non-compliance with an earlier verdict that Tamron obtained in its favour.

Tamron Europe added: 'After an extremely harsh and meticulous prosecution, Tamron Europe's lawyers succeeded in providing evidence that Mr Ruitenbergh and several of his respective Crown companies violated the trademark rights of Tamron by dealing with illegally imported merchandise, which was not imported into the EU

by, or on behalf of, Tamron.'

Tamron has since warned all European retailers to buy Tamron products 'solely from unsuspicious and fully reliable sources'.

It says it will not hesitate to take 'similar drastic legal action against any kind of trade with illegally imported Tamron products.'

The court made its ruling on 30 June, but Tamron only publicised the case recently.

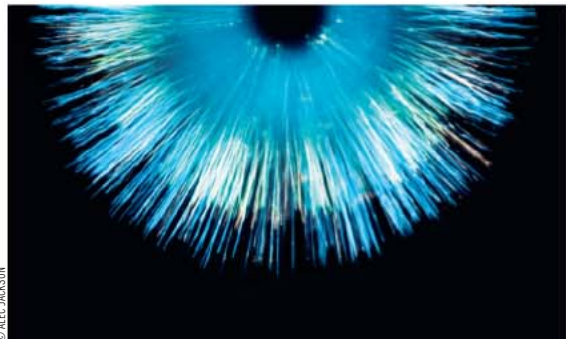


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A week of photographic opportunity

PHOTODIARY



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Wednesday 18 August

EXHIBITION Post-photography by Alec Jackson, until 18 August at Photographique, Bristol BS1 1RG. Tel: 0117 930 0622. Visit www.photographique.co.uk. **EXHIBITION** Painting Pretty Pictures by Rankin, until 29 August at Annroy Gallery, London NW5 4BA. Tel: 0207 284 7320. Visit www.rankin.co.uk.

Thursday 19 August

EXHIBITION Rude Britannia: British Comic Art features photography and other art forms, until 5 September at Tate Britain, Millbank, London SW1P 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk/britain. **EXHIBITION** Celebrating the Negative, at Lacock Abbey, Fox Talbot Museum and Village, Lacock, Wiltshire SN15 2LG. Tel: 01249 730459. Visit www.nationaltrust.org.uk.

Friday 20 August

EXHIBITION Still City by Polly Braden, Ollie Harrop, Billy Macrae and Colin O'Brien, until 29 August at Rooms, London E2 8HT. Tel: 0207 613 2636. Visit www.roomartspace.co.uk. **EXHIBITION** Circles in Time by 12 (competition winners) at Avebury, near Marlborough, Wiltshire SN8 1RF. Tel: 01672 539 250. Visit www.nationaltrust.org.uk.

Saturday 21 August

DON'T MISS Exhibition Tour (free) with Steve Macleod, photographer and creative director Metro Imaging. At The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. **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.

Sunday 22 August

EXHIBITION Wildlife and Wild Places by Michael Huggan, throughout August (to be opened by former AP columnist Mike Maloney OBE). At The Allen Gallery, Alton, Hampshire GU34 2BW. Tel: 0845 603 5635. Visit www.michaelhuggan.com. **EXHIBITION** 15 Miles From Home by Stuart Brown, during August at The Gallery Guisborough, Guisborough TS14 6PP. Tel: 07746 654 726.

Monday 23 August

EXHIBITION The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, London SE1 9PX. **EXHIBITION** The Doors: When You're Strange, until 5 September at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850.

Tuesday 24 August LATEST AP ON SALE

EXHIBITION Photographs of the Rolling Stones at Villa Nellcôte by Dominique Tarlé, until 31 August at Atlas Gallery, London W1F 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** Raymond Cauchetier's b&w photos of French New Wave Cinema, until 28 August at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymangallery.com.



© DOMINIQUE TARLÉ



Minor work in UK only

IT'S OFFICIAL: LEICA REPAIRS MOVE TO GERMANY

LEICA has issued an official statement, confirming that all major UK repairs will now be dealt with in Germany, as revealed by AP last month (see News, AP 31 July).

A new lab, based at Leica's store in Mayfair, will deal with 'sensor cleaning, some light repairs and adjustments'.

The statement said: 'All major repairs will now be sent to the company's head office in Solms, Germany.'

'In recent years, a large proportion of UK repairs have been carried out in Solms, and a review of this activity has shown a compelling case for switching all major repairs to Germany.'

'With more than 50 specialist technicians and support staff, the widest access to spare parts and the increasing diversity of the company product range, the Leica service operation in Solms is increasingly considered the best and

most efficient place for repairs to take place for customers in the UK and Republic of Ireland.'

A new 'Client Care' team based in Mayfair will book in repairs and track their progress.

Leica claims that 'average repair times will fall under the new arrangement'.

A spokeswoman told us: 'In the past, products may have come to our Milton Keynes service department for assessment first and would be sent directly to Solms.'

'With the new process, the product will go immediately to Germany... Also changes and improvements in the courier services will help reduce transit times.'

The changes are expected to be completed by 1 October.

In the meantime, Leica owners in the UK and Ireland are advised to contact the Leica store in Mayfair, London, on 01908 256 400.

'NADIA' CAMERA SET TO BOOST CREATIVITY

A CONCEPT prototype of a camera that tells users how they can improve their photography has been proposed by an artist in Berlin.

'Unlike a conventional camera, Nadia has no display of the photographs to be taken, but rather gives the judgement of aesthetic quality to the machine, displaying only a



current rating as feedback about when and what to snap,' said Australian-born artist Andrew Kupresanin.



SNAP SHOTS

● Emerging contemporary photographers can apply for thousands of pounds towards a photo project, or new body of work, as part of the National Media Museum Awards scheme. Last year, five photographers shared a £20,000 fund. To apply, applicants must supply a written summary of their proposal, along with a sample of their work and a CV. The project is backed by the Wilson Centre of Photography in London, and Photoworks, a photo agency. For details visit www.nationalmediamuseum.org.uk/photography/photoawards.asp. The closing date is 1 October 2010.

● Pentax is not likely to decide whether to launch its 645D medium-format digital camera in the UK until next month's photokina fair, AP understands. Pentax Japan has yet to decide whether UK consumers will be able to buy the 40-million-pixel camera, despite it going on sale in Japan in early summer.

● Heathrow's resident photographer Dennis Stone has been awarded 'freedom of the airport'. Stone, 78, was handed a golden 'key' to celebrate his 65-year career.



Do you have a story?

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'Overzealous' guard in waterfront farce

DISABLED PHOTOGRAPHER IN TERROR THREAT DEBACLE



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A DISABLED photographer who was taking pictures on a waterfront was branded a potential terrorist by an overzealous security official at Liverpool's Echo Arena.

Managers at the entertainment venue were forced to review their policy on amateur photography after security guards threatened to call anti-terror police to deal with Mike Evans, who was seen taking pictures outside the Liverpool waterfront.

Mike – who requires a wheelchair and a carer – said guards told him he was not allowed to use a DSLR outside the arena, but that if he used a compact camera or a mobile phone he was free to take pictures.

In a letter to AP, Mike blasted the guard's behaviour as 'senseless'.

He took up photography in 2008, a year after being diagnosed with cancer. He said: 'After chemotherapy, I was then diagnosed with severe osteoporosis in my spine.'

'Unfortunately, this has left me requiring the use of a wheelchair and walking sticks,

and I have a carer to assist me.' Mike, from Runcorn in Cheshire, visited Liverpool after hearing the city had undergone major redevelopment as part its Capital of Culture status.

PICTURES OF RIVER MERSEY

Mike had been with his carer – his brother – on a footpath next to a bus stop at the side of the arena building, which is located at Kings Dock.

But it was when the pair turned their DSLRs on the Mersey estuary that the problems began.

'We were approached from behind by two security guards from the arena,' said Mike.

'The guards proceeded to inform us not to take any pictures of the arena and that, if we ignored this request, they would ring the police.'

Mike added: 'I then showed the lens cloth received free with your [*Amateur Photographer*] magazine... they told us that the rules on the cloth meant nothing to them.'

The lens cloth spells out that photographers have a right to take pictures in a public place.

Mike's photographs, which included an image of a boat on the River Mersey (see above), suggest he was on public land at the time, although arena bosses have not made this clear to AP.



MIKE EVANS

Mike had been using an Olympus E-420, while his brother was trying to take pictures using a Canon EOS 450D during the confrontation on 15 July.

Mike insisted they had not taken any pictures of the arena itself.

APOLOGY

Mike's plight was taken up by BBC Radio Merseyside after journalists spotted an article on AP's website. It was then covered in several newspapers, including *The Sun*.

Echo Arena general manager Tim Banfield has since issued a personal apology, in a phone call to Mike brokered by AP.

The venue's management pledged to re-brief security

staff after admitting that the guard in question overstepped the mark.

But they warn that future stops on surrounding land are likely, as part of the arena's security policy.

They concede that on public highways close by, guards have no right to confront photographers.

In a statement released to AP, ACC Liverpool said: 'Over the past couple of weeks ACC Liverpool has received feedback from a number of visitors to the site.'

'As a result of this we have reviewed how this policy is currently being implemented and in particular how security staff at the venue communicate with visitors.'

FLICKR ACCOUNT EXPOSES ROYAL HISTORY

HISTORIC photographs by Roger Fenton and Julia Margaret Cameron are among masterpieces of early British photography revealed on a Flickr account set up by the Queen.

The photo-sharing website showcases more than 600 images of the royal family, including recent royal engagements as well as historic photographs from the archives.

The Buckingham Palace Flickr account will be continuously updated.

A Palace spokesman said: 'In addition to contemporary images of the Queen and members of the royal family at work, the Flickr account features historic photographs from the current Royal Collection

exhibitions at The Queen's Gallery, Buckingham Palace and Windsor Castle and on loan to museums and galleries around the UK.'

Among work on show by 19th century British photography pioneers is a picture of Queen Victoria and Prince Albert, captured by Roger Fenton on 11 May 1854 (see right).

Queen Victoria and Prince Albert were known to have been 'enthusiastic' collectors of the 'new art form' of photography, said Buckingham Palace.

To visit the Flickr account www.flickr.com/photos/britishmonarchy.

● To view more images, visit www.amateurphotographer.co.uk.



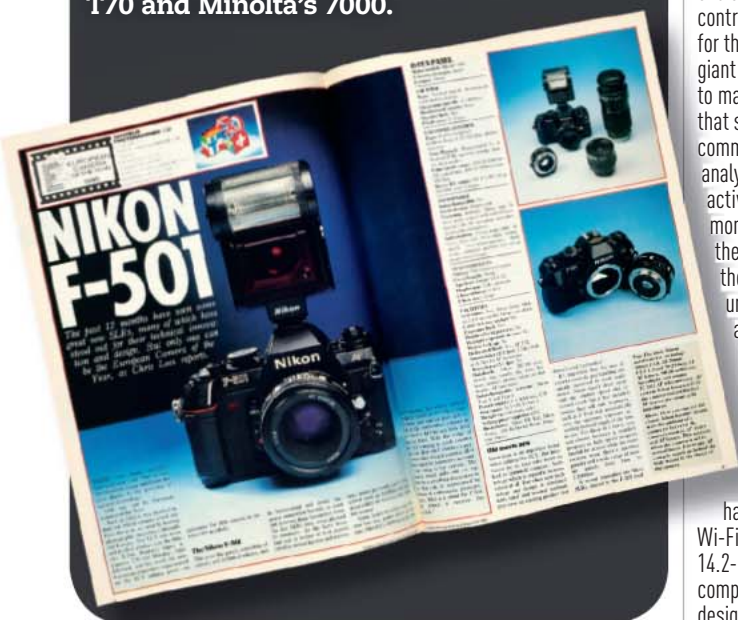
THE ROYAL COLLECTION © HER MAJESTY QUEEN ELIZABETH II

AP
THIS
WEEK
IN...

1986

Upon a table in Geneva, Switzerland, perched the latest SLRs, from which photographic editors were charged with the task of selecting the best camera in Europe. They declared the Nikon F-501 the overall European Camera of the Year (ECY).

The awards had been set up four years earlier, in 1982. Previous winners were the Minolta X-700, Pentax's Super A, Canon's T70 and Minolta's 7000.



Club news from around the country

CLUBNEWS

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The society is staging an exhibition until 28 August at the Barbican Library, Barbican Centre, London EC2. Members meet at 6.45pm on the first Tuesday of each month at the City YMCA, 8 Errol Street EC1Y 8SE. Visit www.cityandcripplegate-ps.org.

GOSFORTH CAMERA CLUB AND DIGITAL IMAGING SOCIETY

The society is holding an exhibition from 16-28 August at Gosforth Library, Regent Farm, Gosforth, Newcastle-upon-Tyne. The first meeting of the new season will be on 7 September at the Duke of Wellington Pub, Kenton Lane, Newcastle, at 7.15pm.

ATHERTON & DISTRICT AMATEUR PHOTOGRAPHIC SOCIETY

The society invites everyone with an interest in photography to attend a free 'Photography Night', on 19 August at 8pm. Visit www.adaps.org.uk for details.

SNAP SHOTS

● BP has admitted that one of its photographers used Photoshop 'cut-and-paste' to alter pictures of staff monitoring the oil spill. In an apparent bid to show its transparency, BP posted the 'before' and 'after' images on Flickr, although it removed the pictures from the bp.com website where they originally appeared. In one of the images, a contract photographer for the beleaguered oil giant used Photoshop to make it appear that staff at the BP command centre were analysing underwater activity on a series of monitors in front of them. However, in the original, untouched image at least three of the screens appear not to show anything at all.

● Samsung has unwrapped a Wi-Fi-enabled 14.2-million-pixel compact camera, designed to enable photographers to share their images when out and about. Features on the £199.99 ST80 include a 3in touchscreen display and 'Smart Crop', which enables users to crop images taken at any angle or on a slant and then straighten them.



Do you have a story?

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Pictures taken from Space Station

NIKON D3S SPACE IMAGES REVEALED

NIKON has released the first images captured in space by its D3S DSLR and interchangeable lenses.

The D3S, which Nikon said received no modifications, captured the images from the International Space Station. The D3S was taken into orbit by NASA's Space Shuttle in April.

The pictures primarily depict the surface of the Earth and

night-time scenes, says Nikon.

First announced in October 2009, the D3S is a revamped version of Nikon's full-frame D3. It is a professional DSLR boasting a redesigned imaging sensor, a top ISO of '102,400', plus movie capture.

Aimed at wildlife, sports and news photographers, the D3S houses a 12.87-million-pixel FX-format CMOS imaging sensor (12.1MP effective).

KATE MIDDLETON BAGS 'PHOTOGRAPHER' ROLE

KATE Middleton, Prince William's girlfriend, is to stage an exhibition of her work after securing a deal as a photographer, a newspaper has reported.

Middleton, 28, has been secretly preparing a portfolio of pictures ahead of an exhibition of work that includes a hazy sunset and 'wild seascape', according to an article in the *News of the World*.

An insider was quoted as telling the paper: 'This is Kate's

passion. She has always wanted to be a photographer since she was a student.

'It's a bit ironic that after all her run-ins with photographers she has now become one. I suppose if you can't beat them, join them.'

Earlier this year Middleton won at least £10,000 in an out-of-court settlement over alleged invasion of privacy relating to pictures of her on a tennis court and at a family lunch last Christmas.

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STEP INTO THE LIGHT...

APReview

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



© PIETRO MASTURZO

EXHIBITION

World Press Photo 10

Until 28 August. The Scottish Parliament, Main Hall, Edinburgh EH99 1SP. Open Mon-Fri 10am-5.30pm, Sat 11am-5.30pm. Tel: 0131 348 6743. Website: www.scottish.parliament.uk. Admission free

THE SCOTTISH Parliament's annual Festival of Politics has pulled off a major coup and is hosting the winning images from this year's World Press Photo competition. The exhibition documents issues and subjects from across the world, ranging from war zones and natural disasters, to portraiture, nature and sports photography. This year the competition was won by Italian photographer Pietro Masturzo, who captured three women shouting in protest from a rooftop in Tehran last year during the unrest that followed Iran's presidential election (see above). This and other images from the contest will be on display, and to link in with the World Press Photo Exhibition, the Festival of Politics will be hosting a programme of events throughout the month that examine the work and issues faced by photojournalists.



© GARETH GRIFFITHS/AMPHIPRESS ASSOCIATION PARIS



© PAUL WINTER



© CÉDRIC POLLET



© CÉDRIC POLLET

BOOK

Bark: An Intimate Look at the World's Trees

By Cédric Pollet
Frances Lincoln, hardback, 192 pages, £30, ISBN 978-0-7112-3137-5



ONE OF the more original books to cross our reviews desk in a while, *Bark* is the culmination of a ten-year project by French nature photographer Cédric Pollet to capture the most striking examples of tree bark around the world.

Pollet's inventive eye moves in close to examine the intricate textures and patterns and interwoven colours that make up these tough exteriors. The result is a series of wonderful abstract images with bags of detail. Pollet has also helpfully provided wider views of the whole tree to give the viewer a sense of environmental context. Some of the bark close-ups look like they were photographed in harsh sunlight, but only a few. By and large this series of A4-size close-ups is surprisingly stunning.



Black in White America

By Leonard Freed

Getty Publications, paperback, 208 pages, £21, ISBN 978-1-60606-011-7



GETTY Publications clearly thought that Leonard Freed's seminal series on American race relations, which was included in Getty's *Engaged Observers*, a look at documentary photography over the past 50 years (see AP 7 August), was important enough to warrant its own publication. And so do we.

Shot in the 1960s, Freed became interested in the struggle of African Americans after observing black soldiers

protecting people's freedoms in Berlin only to be discriminated against at home. This turned into a multi-year project that came to define his career and made him a pioneer of modern photojournalism.

Freed spent time in African-American neighbourhoods getting close to his subjects, and this intimacy carries over in the form of wonderful expressions, gestures and actions. The strong social commentary and storytelling notwithstanding, Freed's series represents street photography at its finest.

BOOK

WEBSITE

<http://vervephoto.wordpress.com>



VERVE Photo is the brainchild of photographer and photo editor Geoffrey Hillier, and it is packed full of stunning imagery. Dedicated to documentary photography, Verve aims to find the best of the 'new breed' of image-makers and essentially codify them into one electronic volume.

Each posting features a new photographer and a stunning image from his or her portfolio. Typically, this is one image from an ongoing series, and it is accompanied by a short biography of the photographer and an interview explaining the significance of the image. You'll also find on the right-hand side of the site's simple design links to all the photographers' websites.

By and large, the pictures here are all striking in their own way – some of them truly inspiring – while subjects range from Iraq war veterans to cheering football fans. Of course, there are some poor images on



here, too, but that's always going to be the case when you feature so many diverse subjects and talents. Verve is a necessary addition to your bookmarks folder, if only to show that you knew about an up-and-coming talent before anyone else.

CONDENSED READING

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



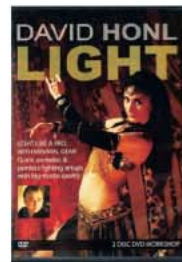
● **CREATIVE BLACK & WHITE DIGITAL PHOTOGRAPHY TIPS & TECHNIQUES** By Harold Davis, £19.99 Davis explains how to think in black & white and see pictures that will work in mono, and then provides a number of advanced techniques for making the most of your images. An author of more than 30 books, Davis's latest is a sterling effort that is sure to inspire.



● **INNER CITY OUT** By Olafur Eliasson, £45 An artist known for creating immersive installations in public spaces that challenge people's way of seeing the world around them, Eliasson actually succeeds mightily in translating this concept into book form.



Inner City Out documents the construction of his first such project in Berlin, and the clever use of mirrors, camera angles and tricks of the light make you think twice about what you're seeing. Think Rodchenko meets Damien Hirst.



● **KILLER PHOTOS WITH YOUR IPHONE** By Matthew Bamberg, Kris Krug and Greg Ketchum, £19.99 This is a somewhat frustrating book, but through no fault of the authors. Bamberg, Krug and Ketchum aptly explain techniques and compositional considerations to get the most out of your iPhone's camera. However, none of this gets us past the fact that the images from these ubiquitous 2MP cameras are dreadful. If you like photography enough that you're going to buy a book... buy a 'real' camera first.

● **LIGHT** By David Honl, DVD, running time 75 minutes, £27.60 Never mind that the cover makes this look like a phone-box 'advertisement'; Honl's DVD contains simple light solutions and resourceful ideas for portrait and still-life shoots

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 amateur photographer @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

ANALOGUE AND PROUD

As a member of the analogue generation, I like things with dials. And so, inspired by your recent article about Weston exposure meters (*Icons of photography*, AP 17 July), I bought a 650 Sunburst model, circa 1935, to accompany my elderly Mamiya RB67.

I have found the Weston meter a delight to use, as it is robust, tactile and (solid-state readers should avert their gaze) it has moving parts. Oh, deep joy! It's not automatic – it requires thought and calculation – and yet, despite being from the age of starting handles and trains with chimneys, it can still outsmart Photoshop by providing the correct exposure in the first place. And when someone with a plastic box with a hole in it asks me what it's for, I tell them it's the latest Wi-Fi pixel counter.

Graham Whyte, Surrey

You rascal, you – Damien Demolder, Editor

TRUE... OR FALSE

I know you only do it to check that we read your pearls of wisdom, but 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart...' (*Welcome*, AP 7 August) is surely a bit obvious!

Cluny MacPherson, London E11

Tut, tut, Damien: 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart...' A slip of the pen, of course. You meant four times as much light – which is why f-numbers are given as powers of the square root of two. But I'm not too smug – my photography is hopeless, despite spending hours and

hours in a darkroom 50-odd years ago.

AP is a good magazine, though – I never miss it.

Arthur Ellis-Davies, via email

Damien said, 'A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart'. It is, of course, four times (2 stops).

David Hay, via email

I am currently sitting at the back of the class facing the wall. Apologies for any confusion – f/2.8 is, of course, 2 stops away from f/1.4 – Damien Demolder, Editor

SPLENDID IDEA

What a splendid idea from Michael Vine in AP 31 July, regarding his proposed street photography day. Let's do it! What day would readers suggest? Oskar Barnack's birthday? Henri Cartier-Bresson's? Make National Street Photography Day a real celebration.

Tom Cochrane, Cambridgeshire

EXCITEMENT OF THE UNKNOWN

The Holga 135BC: at first sight one would assume the title 135BC was taken from the year of its creation. The 1/100sec shutter speed is an approximation, the two apertures are only available if the switch actually works and the zone-focus dial leaves clarity in any photographs a mystery. But for all its technical faults, light leaks, out-of-focus and overexposed frames, it has re-taught me a lesson my DSLR long ago made me forget: the value of a single frame.

Slotting a 4GB memory card into the side of a digital SLR can easily give me a weekend of photography, and even when I take my time, thinking and framing every shot as an individual, each frame feels slightly cheapened. Overexpose a frame? Unhappy with the shadows? Hit delete and keep trying.

There's no doubt that digital SLRs have evolved the nature of photography, but how many of us miss the feeling of getting a roll of film back, and not truly knowing what the photographs are like until we get them home? My Holga, with its washy, unreliable and poorly focused images, may be as a technical exercise the worst camera ever to receive a roll of film, but it has reminded me of what got me interested in photography in the first place: the estimations, the unknown, the value of a frame.

Matthew Wells, via email

HAD ENOUGH!

I am fast becoming so disillusioned with the sheer aggravation my humble little photographic hobby generates. I want to take shots of buildings, events, people and life around me, from macro to Manchester. But recently I was taking photos of my two young children at a sports day at the local park and it ended in the most horrendous moment for me when the headteacher approached me and demanded my camera, telling me I was breaking the law taking photos of children in a public place. When I refused to hand over my camera, she demanded I accompany her to the school office where she would download all the images, go through them and delete any shots that did not show my children in them. I asked what law she referred to, and told her that she was, in effect, barking mad, and that she had no power to demand anything. However, she thought otherwise and I have since had a letter from her stating she has no objection with me keeping images of my own children, but that she wishes to have the other images.

I don't know the Latin term for 'Go boil your head', but these people really do need to be reminded that they are just bullying

What The Duck



<http://www.whattheduck.net/>

us. If I give it up it will be one small victory to them, but I can see it happening. It is insane.
David Morgan, via email

THE SAFE WAY

I was a little surprised to see Alan Carpenter's *Backchat* in AP 7 August as I would have thought that the coverage you and other photographic writings have given to the subject of sensor maintenance should, by now, have negated the necessity for further airing of the subject. However, I feel I can help.

I have been using digital cameras for more than five years, starting with a Canon EOS 350D, which has no built in self-cleaning sensor facility, and then a Canon EOS 40D, which does. I have four zoom and two prime lenses that I frequently change in all sorts of places, although I admit that I do watch out for excessive dust pollution. But in all this time of camera use I have, to date, never had a single spot of dust on either sensor. Lucky, you might say? Well, luck goes with those who earn it.

I was fortunate enough to meet a professional photographer during my very early days with a digital camera, and he explained to me his 'safe way' of changing lenses while out in the open air. The moment you decide to change lenses, switch off the camera. Take the new lens from your bag or pocket and loosen but don't remove the back (camera-end) cover. Place this lens rear up with the red (white) alignment spot away from you on anything flat nearby. The time it takes you to do this

should be sufficient for the static charge in the turned-off camera sensor to dissipate, which is important as it is this static charge that 'sucks in' the dust. Now loosen the lens on the camera, and place the camera and lens (with the outer end cap in place) pointing downwards and beside the new lens to be fitted.

With the camera pointing downwards, lift it off the lens and, at the same time, use your other hand to remove the cap from the new lens. Now move the camera across to the new lens while you place the cap on the old lens. As I have written it here it may, at first, sound like a bit of a conjuring trick. But like all things, with a spot of practice at home you will find it quick and easy to do.

I always change lenses in this way and I always switch the camera off whenever I open any orifice on the camera. It's a good habit to get into whether or it is necessary or not.

While this procedure may sound strange, I have met many photographers to whom this is common practice and they each confirm it works and is the best preventative method for keeping their sensors clean.

As for Mr Carpenter's suggestion that the necessity to have to keep the sensor clean is a design flaw, it is ridiculous. Tell me of any piece of precision engineering that does not have to be meticulously maintained – a quality camera is no exception.

R King, Hampshire

**A sure recipe for success, Mr King –
 Damien Demolder, Editor**

PREMIUM RATE

Thank you for the test of the Panasonic Lumix DMC-TZ10 (AP 7 August). I think, however, that your readers should be made aware that this camera appears to be virtually identical in design and specification – in fact, in all but name and price – to the new Leica V-Lux 20 compact. I have recently bought a V-Lux 20, and although very pleased so far with its performance, I feel rather sick that in the ads in AP 7 August the Panasonic can be had for around half the price of the Leica – a large premium to pay for the name alone!

Donald Cooke, Cornwall

Leica and Panasonic cameras tend to process JPEG images a little differently, so you may actually see a slight difference in their output, but otherwise the V-Lux 20 and Lumix DMC-TZ10 are very similar. At least you can console yourself that a copy of Photoshop Elements 8 was included in the box with your camera – Angela Nicholson, technical editor



BACK CHAT

Where will increased automation in our cameras lead us? AP reader John Gilbey thinks he knows...

I REALLY didn't mean to buy another camera, but when I walked into the shop and all the salesfolk were clustered around the newly opened box making excited noises – well, I had to see what all the fuss was about.

'Find a new dimension in your photography,' said the brochure. 'Forget menus, switches and command dials – regain your creativity with our innovative voice-command technology.' True enough, the body was sculpted plastic unsullied by any buttons. Was it a gimmick? There was only one way to find out.

After running home and giving it a quick charge from the mains, I shoved it in a rucksack, grabbed the 'Quick Start Guide' and headed for the street. It was late afternoon, rain had fallen heavily and the streets were awash with water reflecting the lights from the shops. I hauled out the camera and told it to switch itself on.

'Setting local reference,' it said. 'GPS location has been confirmed by visual cues: West London – selecting local narrative. Beep. Afternoon guv'nor. Bit wet for pictures, innit?' I nearly dropped it, but then remembered how much it had cost.

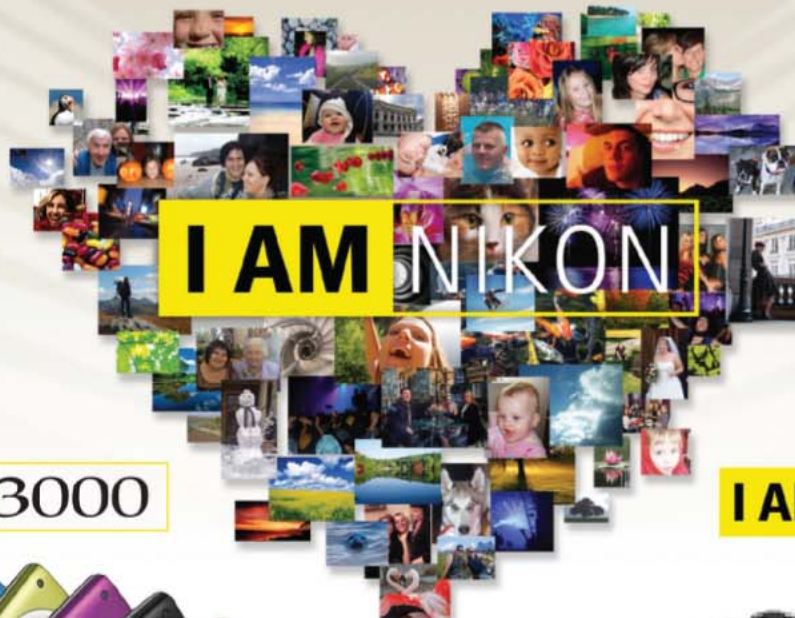
'Well, while we're out here getting soaked, here's a great shot right there – wheel me round to the right a bit.' As I turned the camera, the shutter began to fire repeatedly. The lens, now pointed at a row of parked taxis, squirmed into a new focal length and the shutter rattled again. 'There yer go, mate – an absolute classic.' I looked down at the screen. The row of black taxis had been rendered in a contrasty but subtle duotone, winking highlights on their wet roofs exactly matching the line of railings opposite. I began to feel uneasy.

'Come on,' said the camera. 'I've just had an email from a mate. Celebrity frenzy just round the corner.' Sure enough, just inside the entrance to a club, a couple of A-list stars were cornered by a group of snappers. Yelling abuse at the other photographers, the camera demanded to be waved at arm's length, a set of gritty ultra-wideangle images of hunters and their prey flashed past my eyes on the LCD – then I felt the leather gloved hand on my shoulder...

'Don't you worry about the Old Bill,' said the camera gleefully, when I was released some hours later. 'I'd sent the pics off to the agency before they nabbed yer, and they should be worth a bob to two, I'd say. Right, where next? About time for the pub, innit?'

It was, and I really needed a drink. I told the camera to switch itself off – then took out all the batteries. With it zipped securely in the bag I felt much safer, but I still can't help feeling that it's still listening – and planning what to do when I switch it back on.

I have a sudden craving for my old MPP 5x4, a box of Fujichrome Velvia and a quiet afternoon in the country. Anyone want a chatty camera, used only once?



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



IT'S GREAT that digital cameras allow many more pictures to be taken during a shoot, but this can also lead

to a trigger-happy approach, with a large number of poor images mixed in with those 'special ones'. Now, sorting the wheat from the chaff is something that takes time to do properly, which is why you should perform the bulk of the editing process some time later.

That said, the first thing to do once you have finished your shoot is to perform an initial edit in-camera, binning the obvious no-hopers. The next step is to upload your images to your computer to return to at a later date. Most image-editing software packages, such as Adobe Bridge or Lightroom, will allow you to rate your images, usually from 1 to 5. So, trawl through your images and apply a rating to each. Most will probably sit at 3 or 4, such as those that are good but could benefit from some work, while those rated 5 will be near-perfect examples of the photographer's art. Those that don't pass muster will only earn a rating of 1 or 2.

Finally, apply a filter that will highlight only, say, images rated 3 and above, or 2 and below. The latter can be dumped if they are beyond help, while the rest can be divided again into those that need further surgery and those you are happy with.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, 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 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.

Don't be in a rush to delete your images after a shoot

MORE HASTE, FEWER PICS



ONE OF Bill Murray's finest films is *Groundhog Day*. And for me, its best line is delivered when the aforementioned groundhog,

Punxsutawney Phil, is driving and Murray quips: 'Don't drive angry, I don't like it when you drive angry!' This little phrase can be changed slightly to teach a valuable lesson in photography: 'Don't edit angry.' Too many times I have edited my images right after shooting them, full of emotion of what should have been, and have deleted swathes of good pictures searching for perfection.

The image here is an example of why you should always edit your pictures some time after they were shot. Usually my luck has held good for trips and on three consecutive visits to Alaska I returned with awesome footage, but on one occasion I was out of luck due to a combination of light, a film crew and poor bear sightings.

On the plane home I felt deflated, disappointed and downright hacked off, so, no doubt to cheer myself up, I decided to edit the images. It was a big mistake. Within minutes I had deleted huge numbers of them, and as my depression grew I became less objective with each passing image. To my dejected eye I had so far found nothing to justify the trip photographically.

However, when this week's image popped up on the screen it looked amazing and I whooped for joy. Then I zoomed in and almost screamed – it looked far too soft and unsharp. Stupidly, I gave up and pushed the laptop away, sulking for the rest of the journey. When I got home I copied any surviving files to my raw back-up drives and forgot about them.

For four years that is where they languished until, quite by chance, I came across them again. I had been running Grizzly Week on my Facebook fan page and I wanted to find a previously unseen image to reward my fans for their support. Thinking that this directory was empty, I was amazed to find the image here and the memories came flooding back. I zoomed in at 100%, then moved around it and realised the reason for the lack of sharpness – the mist! In my desperation to find a good shot all those years ago I had forgotten that the

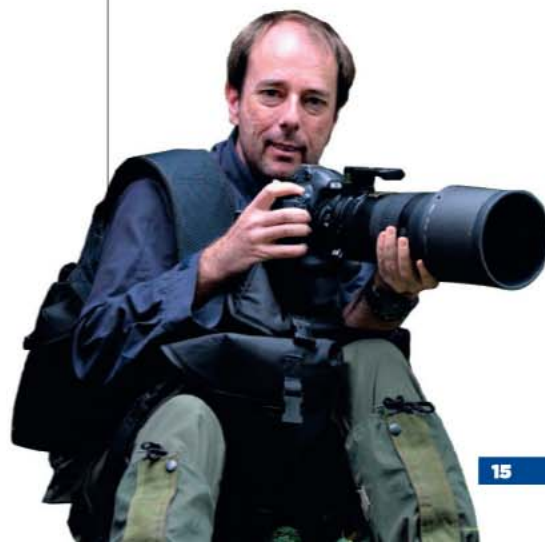


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If you want to view your images objectively, don't edit them straight after a shoot

mist was also between the bear and me, thus making the image 'atmospheric'. A quick change to the white balance and a few quick tweaks later I had one of my most evocative bear pictures ever!

The lesson is not to edit your images aggressively straight after the shoot as you are too connected to the shot and you don't view it objectively. These days I edit a little in-camera, deleting the really awful ones with no heads, wings or both, then I don't edit the main batch with Photo Mechanic until a few weeks later. This means I view my images as a commercial photographer and with the cold eyes of logic rather than the bloodshot ones of emotion. It's a hard lesson to learn and one I hope Punxsutawney Phil will take on board for his photography, too! **AP**



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PHOTO INSIGHT

In his first *Photo Insight*, Frans Lanting explains why choosing just one animal and spending significant time following it is the key to getting unique wildlife images



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

IT'S ALWAYS exciting to get to talk about my pictures and the things I have seen on my travels around the world, so I relish the opportunity to be one of AP's new *Photo Insight* columnists. Some people might wonder why I've chosen an image of impalas to open with, rather than a dramatic shot of a lion or cheetah in action. On the Serengeti plains in Africa, where this was taken, this is very much the attitude as well towards these elegant antelopes.

These days, the Serengeti is dotted with slowly moving vehicles looking for wildlife action. Books, magazines and television have created such expectations of animal dramas that reality hardly ever matches up. Most visitors are in perpetual motion, ever searching for the next kill or thrill.

In fact, a Serengeti tourism study found that safari vehicles stop an average of six minutes for elephants, five minutes for lions and mere seconds for smaller animals. On this scale, these impalas rate as little more than a drive-by, yet for me they are an essential stop: they are my way of easing into the African landscape.

I've chosen this picture for my first *Photo Insight* column because to me it represents one of the crucial (and under-reported) elements of wildlife photography: choose one animal or herd of animals to follow with your camera.

The big dilemma in African wildlife photography is whether to roam around or stay in one place. The downside of roaming is that you are chasing moments instead of anticipating them, and, personally, I like to stay put. I accept the risk that nothing of substance may happen, and often nothing does. But I become more attuned to a small group of animals and how they respond to their environment. Out of such observations I can create images that dramatise the ordinary lives of common animals. The temptation to float around like a butterfly and nibble at different subjects is strong when you're immersed in this amazing landscape, but ultimately you will not create any original work in this way.

For this shot I was sitting in a Land Rover and had decided to spend some time

observing this herd of impalas. Most wildlife photographers will choose bigger animals, or they will nibble at one animal for a few minutes and move on again. However, I think professionals have figured out that the best way to guarantee an unusual image is to make a commitment to an animal or a place or a group of animals, and simply wait for your moment to happen. When doing this you need to look out for animals that tolerate you. Sometimes they will, while at other times they won't.

As I followed this herd I kept three cameras on the seat next to me, each mounted with a different lens, allowing

me to frame a moment in any way as it unfolded – far or wide. You need to be able to work different situations. For instance, what if something happened and the impalas scattered? I needed those other focal-length options to be able to ensure I still got a picture in such a situation.

Generally, you want a shorter zoom of around 70–200mm, a long zoom of 200–400mm and a really long lens at around 500mm or 600mm. I keep these mounted on cameras and wrapped in towels on the seats of the vehicle. For this image I grabbed a Nikkor 80–200mm zoom with a 1.4x extender so I could



© FRANS LANTING

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



crop in smoothly on the herd.

Once I've decided on an animal to follow, what I tend to do next is figure out where I can be to best take advantage of things that may or may not happen. A lot of that involves foregrounds and backgrounds. Here I had positioned myself carefully at the base of a slight incline that I had spotted earlier, and this allowed me to create a more open perspective and frame the impalas along the horizon. I also manoeuvred myself so the sun was coming from behind and illuminating the impalas. Yet further behind them was an approaching storm, which created

the intense blue you see in the sky. However, as much as you can try to plan your positioning, as I did here, it's worth remembering that, ultimately, it is the animals that decide where you go.

In these situations you have to be opportunistic. As I carefully framed them, ensuring that the animals' bellies did not overlap with the horizon, a sense of alertness rippled through the herd. This is how it is in Africa. Moments of serenity are punctuated by moments of alarm. You see this when you spend time with the animals, which helps me anticipate these moments.

In this case the impalas were alarmed by

something behind me, so they were looking in my direction as I approached. The alarm call transformed a placid group of grazers into a scene of suspense. It was a moment that lasted only 15 seconds, but it was enough to get this frame.

An ever-present sense of danger characterises the African plains, and I happen to find these impalas so emblematic of Africa. I like this image because it visualises fear by inferring it. The collective gaze of the impalas points at something invisible, hidden in plain view – in a moment that could not have been chased, only waited for. **AP**

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GET THE LOOK



1 The first step is to lose the colour, so I've got a black & white image to apply the lith effect to. I'm not worrying about specific black & white conversions here, or mixing the channels, as I just want the typically flat greyscale image I can get from using the Desaturate command (Image>Adjustments>Desaturate).



Graphic lith effect

**NEW
SERIES**

In the first of a new series looking at ways to create stunning images in software, **Chris Gatum** looks at graphic lith

WHILE we are often blessed in summer with sunny days that produce the directional light necessary to create the shadows and highlights that imbue a two-dimension photograph with a sense of three dimensions, cloudy skies are never far away. When they come, they bring with them what is perhaps one of the least attractive lighting conditions for most outdoor photography – low contrast. Thanks to the blanket of cloud that diffuses the sun above and softens the contrast,

highlights no longer sparkle, shadows lose all their intensity and we end up with 'flat' pictures.

In the digital darkroom this can be remedied fairly easily by using, for example, Levels, Curves, a simple contrast boost or more complex, localised contrast adjustments. Here, though, I'm going to take it a step further, turning a low-contrast shot into a high-contrast, lith-style image.

Lith prints are often associated with dense black shadows, high contrast and a warm, brownish

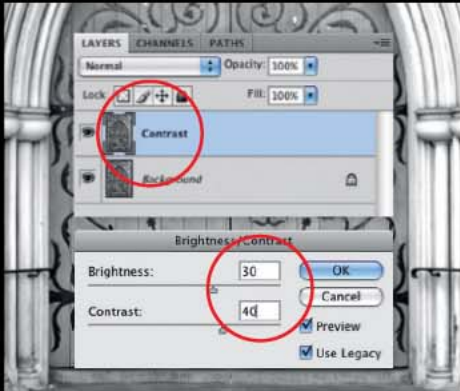
tint, and it is these three elements that I'm looking to recreate here. Traditionally, this would be achieved in the darkroom using a large degree of trial and error and, of course, a black & white negative. Some negatives work better as lith prints than others, and the lith developer could create inconsistent colours as it aged. However, with digital imaging all this is largely overcome, allowing you to start with a colour original and refine the tone and contrast as much as you like.

SOFTWARE USED **Adobe Photoshop CS4**

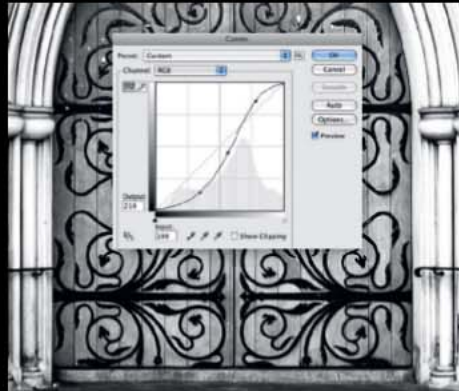
SKILL LEVEL

TIME TO COMPLETE **20-30 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**



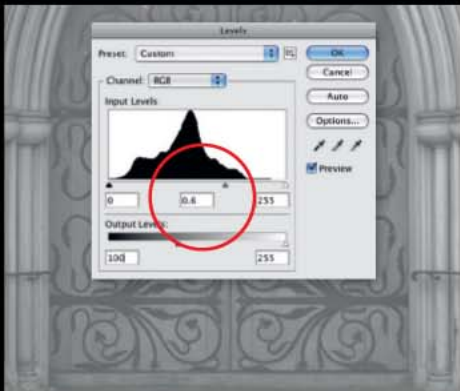
2 The lith effect I'm creating is a two-step process that initially keeps the contrast and tone adjustments separate. I'm going to start with the contrast, and as this is going to be applied to its own layer I need to duplicate the background (Layer>Duplicate Layer), labelling it 'Contrast' in the process. Next, I'm adjusting the Brightness and Contrast (Image>Adjustments>Brightness/Contrast), ramping the Brightness up to 30 and the Contrast to 40.



3 As lith is known for its high contrast, I'm boosting it further using Curves (Image>Adjustments>Curves). A modified S-curve lowers (darkens) the midtones and shadows slightly, while the highlights have been brightened. As this doesn't affect the nominal black and white points, I'm not introducing any (further) highlight clipping.



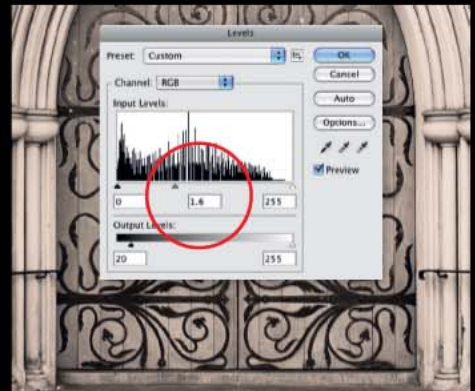
4 With the contrast set, it's time for toning, adding the typically warm lith tint. Again, I'm applying this to its own layer, so it's a case of duplicating the background and dragging the duplicate layer (which I've called 'Tone') to the top of the layers palette.



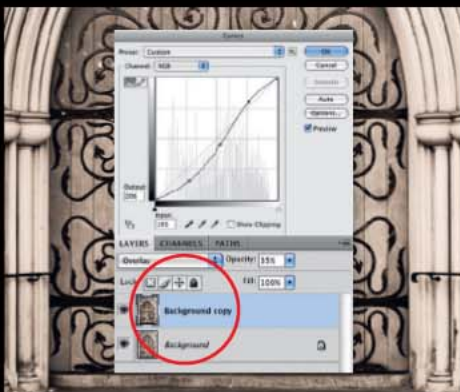
5 I want to apply the tone to a low-contrast image, which may sound counter-intuitive, but bear with me. To reduce the contrast, I'm using Levels (Image>Adjustments>Levels). Moving the mid-point (gamma) slider to the right, setting it at 0.6 creates the flat look I'm after.



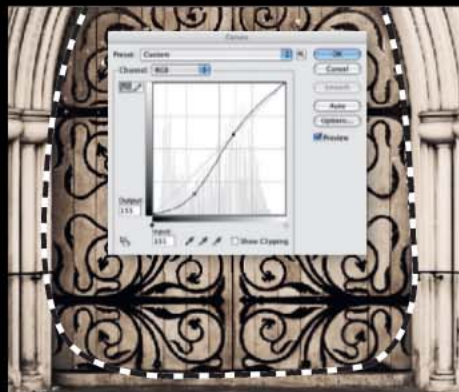
6 There are numerous ways to colour an image, but I'm using Variations (Image>Adjustments>Variations), adding a mix of red and yellow to create a brownish tint. Once the Variations have been applied, the Tone layer's blending mode is set to Multiply, and the opacity reduced to around 80%. At this point you can flatten the layers (Layer>Flatten Image).



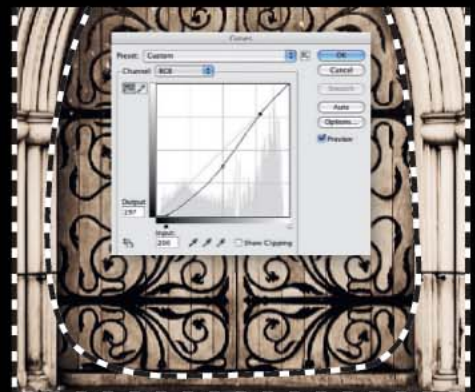
7 The image is fairly dark, so a Levels adjustment is used to lift the midtones. Again, the middle (gamma) slider is used, this time shifting it to the left, to 1.6, to lighten the exposure. Having done this, I've duplicated the background so I can really 'pop' the contrast.



8 Working on the background copy layer, another S-curve allows me to modify the contrast: lifting the highlights, while adding two further points to lower the midtone and shadow areas. At this point, you can flatten down the image and, if you're happy with the result as it stands, you can finish here. However, I want to do a couple more things with this picture.



9 The balance between the door and the surrounding arch isn't quite right, so I want to work on these areas separately. First, I've made a rough selection of the door with the Lasso tool, applying a 250-pixel 'feather' (Select>Modify>Feather) to ensure the curve isn't obvious. Dragging the shadow and midtone sections of the curve downwards intensifies the door.



10 Finally, to fine-tune the archway, I've inverted the doorway selection (Select>Inverse) before applying a curve to this area as well. This time, I've added a point roughly three-quarters of the way up the curve to 'lock' the highlights, before lowering the centre of the curve to darken the mid-to-dark areas.



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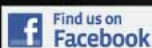
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'Emmett, Jessie
and Virginia, 1989',
from the series
'Immediate Family'



© MICHELLE HODD

Family Mann

Sally Mann's evocative images, compelling as they are, have always divided opinion. Nonetheless, her wet-plate collodion prints are a fascinating exploration of portrait and landscape photography, as **Gemma Padley** discovers

THERE is no question about it: Sally Mann's images are not to everyone's taste. The portraits of her children from her 'Immediate Family' series (1984-94) sparked a wave of controversy when they were published in the early 1990s. Taken over a ten-year period, the series featured images of her three children, Emmett, Jessie and Virginia, playing in the woods and rivers around their family farm in Virginia. Viewed by some as an encroachment on childhood innocence, the images – quite often posed – raised questions about the ethics of Sally using her children as

subjects. While the images provoke debate and discussion, they ultimately form a unique chronicle of childhood in all its hazy, romantic, nostalgic carefreeness.

'One day my daughter Jessie came home with her face swollen from gnat bites, so I took a picture as a sort of documentary,' says Sally. 'It hadn't occurred to me to photograph my children, but this led me to take other documentary-type images. I think the impulse was initially documentary in nature rather than staged imagery. It was very much quotidian, everyday events a mother sees and so ordinary that you can't

really believe you can make them work as "art". I never liked to leave home too often, so I photographed what was around me and then found it was fertile ground for art. It is a question of training your eye to see the revelatory and beautiful in your surroundings. Fiction and fantasy are a big part of my work, but I don't think you could say my work is fantastical in any way. It's pretty grounded.'

COLLABORATIVE PROCESS

Gradually, Sally's image-making process became increasingly collaborative with her children. Together they would look at art books and decide which images to replicate.

'When I started the series the kids were so young, which raises the ethical question of whether or not they can make the decision to have their picture taken,' says Sally. 'One of the most interesting things about the series was the participatory aspect. Later on the children not only gave their consent, but contributed and became part of those aesthetic decisions. From the occasional catch-as-catch-can picture we started working in earnest and saw it as an actual project.'

ALL PICTURES © SALLY MANN/COURTESY GAGOSIAN GALLERY



Top: 'The Last Time Emmett Modelled Nude', 1987, from the series 'Immediate Family'

Above left: 'The Alligator's Approach', 1988, from the series 'Immediate Family'

THE SUBJECT AND PHOTOGRAPHER



'Portraiture photography is always a collaboration, but the amount of collaboration between the subject and photographer varies,' says Sally. 'Photography is a dangerous medium and it's particularly dangerous to the person involved in it. There is no such thing as photographic truth – it's an oxymoron. Photography can be a total fallacy. Take Edward Steichen's image of JP Morgan, for example – the light catches the side of the chair and makes it look like a dagger. I've got a number of images that I know aren't complimentary to the sitter. You have to ask

yourself is your obligation to posterity and to art, or to the person you are photographing?

'When you're making a portrait you have to be prepared to take the picture at the exact moment the expression flickers across the face,' she adds. 'There were times when I set up my view camera and waited for something to happen. To a large extent it is the quality of the light that brings out the sentiment you're trying to evoke,' she says. 'At 7.30pm on a summer's night, or late afternoon when there are shadows [is a time I would like to take my pictures]. I'm not a "big clouds and sunny day" kind of photographer; I'm much more of an "end of the day, gloomy, caliginous" photographer'.

CREATING A SERIES

Not tending to take individual pictures but preferring to think in series, Sally works around various themes and concentrates on creating a 'narrative flow'. In many of her images, memory, loss, time and love are played out. 'I'll often start by taking a picture of something that interests me,' she says, 'but I'm increasingly interested in pursuing a theme within a body of work. Usually there's a germ of a concept, but sometimes I like to take pictures for the pleasure of taking pictures – just to see what they look like. It's still exciting to see how a negative comes up and to make a beautiful print.'



THE FIGURE IN THE LANDSCAPE

What is particularly interesting is the way Sally places the figure in the landscape. In many of her images the figure blends into the surroundings. In one image (see above), gigantic cypress trees dwarf a child riding a bike, while in others the subjects fill the frame. 'When I was working on the family pictures it became more and more important what the backgrounds were,' says Sally. 'I began to take my children out into the landscape and find a really interesting site for a picture. I always look for the place and background first. If you don't have enough information in the picture it's more

difficult [to produce a successful portrait]. Over time, the kids became smaller in the image and the landscape more important.'

PULL OF THE LANDSCAPE

Sally's journey into landscape photography started long before she photographed her children. Growing up near the Blue Ridge Mountains in Virginia where she still lives, Sally started taking pictures at the age of 17 – lyrical, romantic images of the southern landscapes, which she found fascinating. 'I took a workshop with Ansel Adams,' she recalls. 'I wanted to make southern landscapes that were as pure and pristine as his. Of course, I never succeeded.

I've been bouncing back and forth between landscape and portraiture all my life, but I started with landscapes.'

While the landscape has always played a key role in the images of her children, Sally turned to landscapes again in the mid-1990s. Attracted by how the land has been shaped by events and fascinated by the ability of the landscape to convey emotion, she produced a body of work called 'Deep South' (1996–98).

For this series, Sally travelled through the states of Louisiana and Mississippi. The images are charged with history of the American Civil War and tinged with a sense of memory

Above left:
'Vinland', 1992,
from the series
'Immediate Family'

Above:
'Sempervirens
"Stricta"', 1995,
from the series
'Immediate Family'





Twisted tree roots and tangled branches penetrate misty swamps, and there is something eerie and haunting about these suffering, tortured-looking landscapes. In one image (above right), a tree looks physically scarred. 'The more I travelled in the South, the more I was aware of how the South was formed,' she says. 'Much of this landscape was formed by slave labour. You can't travel through the South and not be aware of its history.'

EXHIBITION

A selection of images from the 'Immediate Family' and 'Deep South' series, and a third entitled 'What Remains' (2000–04) – a

more gruesome body of work featuring decomposing bodies photographed at the University of Tennessee Anthropological Research Facility, Knoxville – are on display at The Photographers' Gallery in London, the first solo exhibition of Sally's work to take place in the UK.

Mortality is a recurring theme in her work, but rather than taking a macabre stance she explores the theme in an inquisitive, respectful and poetic way. 'Looking back, it seems to me that mortality is something I've been exploring all my working life,' she says. 'At first it was the fragility and vulnerability of us all, then I began to work directly with the concept

of death. It was something I had to do.'

Some of Sally's later photographs – images of her children's faces taken with very long exposures – have the appearance of death masks and hint at the memento mori images of the Victorian age.

'I didn't see it when I was taking the pictures because the children were very much alive, but as I was developing and looking at the images I realised they had a disconcerting feeling of morbidity,' she says. 'But what I love is that when you look at them you think, "death mask," but there is something so alive about their faces. I like placing things in opposition and building tension.' **AP**



Top left: 'Allee', 1996, from the series 'Deep South'

Above left: 'Valentine Windsor', 1998, from the series 'Deep South'

Above right: 'Scarred Tree', 1996, from the series 'Deep South'

THE PROCESS

Sally uses a 10x8in view camera and enlarges her images on a 10x8 enlarger

'I think a silver black & white print is the pinnacle of the photographic art,' says Sally. 'The physical quality of the object is very important to me.'

Using a makeshift darkroom in the back of her truck, Sally uses a wet-plate collodion process, which involves coating glass plates with a mixture of ether and alcohol and then bathing them in a silver nitrate solution. The plates are exposed in the camera while still wet. She has only a few minutes to take the picture before the chemistry dries; the glass plate is developed and fixed straight away. 'There's something contemplative about the way the process works,' says Sally. 'There is never a snapshot quality to the work – you're "fashioning" an object rather than taking a picture. I've always thought that the image with its dark edges has the appearance of being pulled out of time.'

The plate is extremely sensitive to dust and temperature, and even a breeze can cause a ripple effect,' she adds. 'They peel and crack, and there are so many potential flaws. But I love all these wonderful serendipitous things that happen.'



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1 Michael Lainchbury London 42pts

Nikon D90, 50mm,
1/250sec at f/3.2, ISO 400

◆ Michael liked the way the water crystallised into little stars on the stamens of this frosted germini, particularly how the frost picked up the texture of the petals. 'I chose a black background to set a strong contrast against the red flower,' he says. 'Photographing flowers hasn't interested me in the past, but I really enjoyed this challenge. I have a new respect for how difficult it is to bring out the subtle intricacies of plant life.' **Judges say** Michael's superb image is a lesson in how to use your camera. It's pin-sharp, perfectly exposed, with strong (but not overdone) colour and shot from an interesting angle.



First prize

2 Meredith Wilson Greater London 41pts

Canon EOS 40D, 24-70mm,
1/1600sec at f/2.8,
ISO 100

◆ Meredith, who shoots with everything from a Canon EOS 40D to a Bronica SQ-A and an iPhone, shot these magnolia blooms in her garden. Not content with the usual view of these flowers, Meredith opted to shoot directly up through the branches. She captured some nice colour, 'but I thought it lacked impact,' she says. 'I love the dramatic, almost theatrical feel the b&w has given it.' **Judges say** This is a delightful use of b&w with a really nice range of tones. Meredith has created an eerie, noir sort of image with that Sarah Moon quality of mystery and timelessness.



Second prize

3 Sean Slevin Ireland 40pts

Canon EOS 500D,
28mm, 1/2sec at f/22,
ISO 200

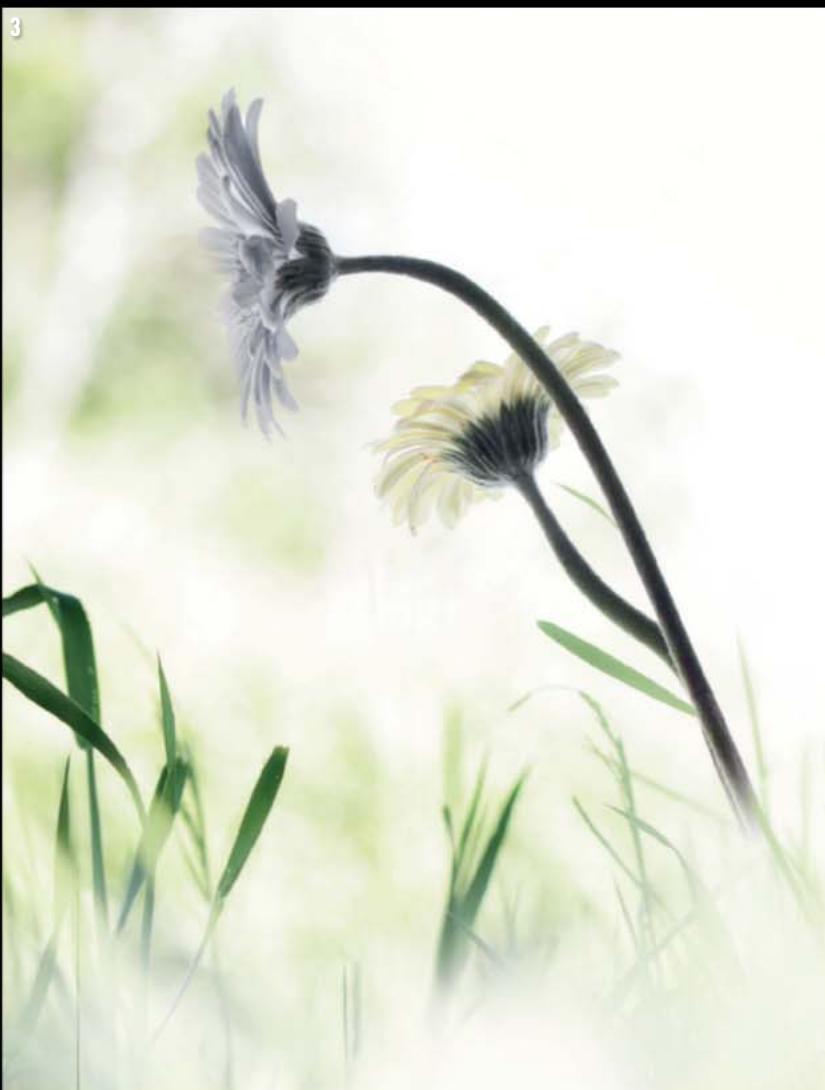
◆ Sean felt he had some catching up to do in APOY, so he decided to think outside the box. 'I had the idea of viewing the world from an insect's level and capturing the early morning light,' he says. 'With my camera at ground level, I focused on the flower heads with the grass directly in front of the lens out of focus to create depth.' **Judges say** We love the desaturated colours and the ultra-low perspective. Whether Sean intended this literally or not, we really do get the sense in this image of what an insect might see.



Third prize

1





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for amateur photographers

APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In our delayed round 4, you took us into
parts of flowers only insects get to see

Michael Lainchbury, of London, wins first place in our **Flowers and plants** round of APOY 2010. Michael will receive Canon's EOS 50D and EF-S 60mm f/2.8 macro USM lens kit, worth £1,399.99. The EOS 50D features a 15.1MP APS-C CMOS sensor, Digic 4 processor, ISO range up to 12,800 and captures 6.3 frames per second with continuous bursts of up to 90 JPEGs. The EF-S 60mm f/2.8 macro USM is the first true macro lens in the EF-S series and offers high corner-to-corner resolution, contrast and image quality.

Our second-placed winner is **Meredith Wilson**, of Greater London, who will receive Canon's PowerShot SX20 IS compact camera, worth £389. Boasting a 12.1MP CCD sensor and a 20x wideangle (28mm) zoom lens with IS, the SX20 also features HD movie capability, face and motion detection, and a hotshoe for external flash.

Sean Slevin, of Ireland, finished third in the round and receives Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim digital compact packs a big punch and features a 4x optical zoom with Optical Image Stabilizer, a 2.7in LCD, Motion Detection Technology, Smart Auto and Easy Modes and capability for VGA movies.

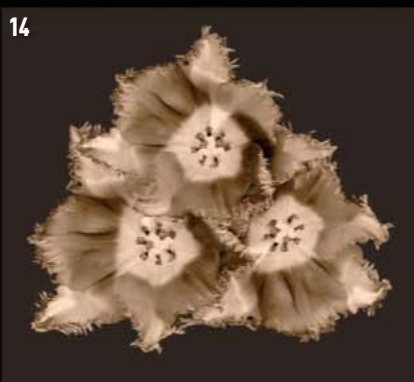
Amateur Photographer of the Year 2010

After a short hiccup on the technical side of APOY, you all very kindly re-sent your images for our **In Bloom** round and our judges were blown away by the quality. This was perhaps our strongest round of the year to date. We thank you for your patience with us while we resolved our hard disk failure.

With five rounds now complete (Round 6 results will be in next week's issue), our leader board is still a wide open competition. With his first-place finish this round, **Michael Lainchbury** jumps back into the top 5, as does **Sean Slevin** on the strength of his third-place finish. Don't worry if you didn't make it this time – there is still plenty of time to catch up!

1	Dan Deakin	169pts	5	Jan de Brauw	105pts
2	Martin Greškovič	162pts	7	Lee Jeffries	100pts
3	Adrian Hall	118pts	8	Phan Hien	88pts
4	Sean Slevin	115pts	9	Henrique Souto	83pts
5	Michael Lainchbury	108pts	10	Ricardo Alarcon	78pts





4 Aiste Leipute London
Canon EOS 40D, 28-75mm
Magnolia tree in bloom **Judges say** Aiste has created loads of atmosphere with this interesting perspective and stunning light. A gorgeous picture **39pts**

5 Lauren Metcalfe Cleveland
Sony Alpha 200, 70-300mm, 1/640sec at f/5.6, ISO 100
Water droplets on flower **Judges say** Lauren skilfully used shallow depth of field to concentrate our eye on the droplet, thus achieving a rich blue background in the process **38pts**

6 Nick Pither Suffolk
Canon EOS 5D Mark II, 24-70mm + 500D close-up lens, 1/4000sec at f/2.8, ISO 640
'Blue-green flowers of the bat-pollinated jade vine at Cambridge University Botanic Garden' **Judges say** Wonderful symmetry and natural colour – a very striking image **38pts**

7 Manuel Robles Madrid, Spain
Canon EOS 3, 105mm, 1/200sec at f/3.5, Fujichrome Sensia 100
Dahlia 'Stolze von Berlin' **Judges say** Manuel's clever use of a diffuser softened the light to give him this silky texture. A truly beautiful picture **37pts**

8 Mike Hemming Torfaen
Sony Alpha 700, 16-80mm, f/16, ISO 100
White lily **Judges say** Mike shot this perfect composition in his bathroom using only natural light diffused by the window **37pts**

9 Agnes Bodor Washington, USA
Nikon D300, 60mm, 1/80sec at f/2.9, ISO 200
Common dandelion **Judges say** Agnes has found the beauty in a small scene that most people would walk past. We love the light **36pts**

10 David Severn Derbyshire
Nikon D300, 105mm, 1/250sec at f/4.8, ISO 200
'Flower hanging on the washing line' **Judges say** David shot this flower with backlighting and a gold reflector in front **36pts**

11 David Scott Fife
Canon EOS 5D, 50mm macro, 20secs at f/6.3, ISO 100
Sunflower **Judges say** David used a small spotlight to create side lighting, which allowed him to capture nice detail **36pts**

12 Endre Szabó Budapest, Hungary
Canon PowerShot G10, 1/400sec at f/4.5, ISO 80
Wood anemone **Judges say** Endre's perfect exposure would have been tricky with all that white. The result is an image with plenty of shape and detail **36pts**

13 Olive Linton Hertfordshire
Nikon D80, 18-135mm, 1/500sec at f/2.8, ISO 100
Arum lily **Judges say** This is a wonderful use of black & white, and Olive did a good job to hold the highlights **36pts**

14 Jeff Oliver London
Canon EOS 5D Mark II, 180mm, ST-E2 flash trigger, 580 EX2 flash x2
Tulip **Judges say** Jeff lit the tulip on both sides using off-camera flash. He cut some black card, pushed the stem of a tulip through and shot it from above. He then duplicated the picture until he had three images and merged them in Photoshop **35pts**

15 John Seamons Cambridgeshire
Canon EOS 5D, 100mm macro, 30secs at f/18, Metz 58 AF-1 flash
Orchid **Judges say** To get this eerie glow, John lit the orchid with an LED light in a dark room **35pts**

16 Lee Flack Essex
Nikon D90, 50mm macro, ISO 200
'Bee collecting pollen' **Judges say** Stunning sharpness, impeccable composition – Lee has created a classic and technically superb image **34pts**

Round 4 results Flowers and plants

- 17 Mervyn Brooker** Oxfordshire **34pts**
 Bronica ETR-Si, 75mm, 5secs at f/11, Fujichrome Provia 400F
 Bird of Paradise plant **Judges say** Mervyn has captured wonderful sharpness and strong colours with his long exposure
- 18 Paul Whiting** Hampshire **33pts**
 Canon EOS 5D Mark II, 100mm macro, 1/40sec at f/5.6
 'Rose portrait combined with texture' **Judges say** Stunning contrast and light, with the texture giving it a timeless feel
- 19 Alan Johnson** Northumberland **32pts**
 Pentax K10D, 50mm macro, 2secs at f/4, ISO 100
 Lily **Judges say** Alan has made a beautiful, timeless image and captured some lovely detail
- 20 June Shaw** Tyne and Wear **32pts**
 Canon EOS 20D, 70-300mm, 1/100sec at f/5.6, ISO 200
 Bluebell **Judges say** Stunning light and colour tones. Set against a black background, your eye is drawn to these instantly
- 21 Jürgen Warschun** Devon **32pts**
 Sony Alpha 350, 50mm, 1/1600sec at f/1.7, ISO 100
 'Creeping plant' **Judges say** Very nicely lit; we love the use of just two dominant colours and simple shapes
- 22 Michael Watts** Tyne and Wear **32pts**
 Pentax K20D, 70-200mm, 1/320sec at f/4, ISO 3200
 Lily **Judges say** A fantastic close-up. Michael skilfully framed each of the stamens within the white petal in the background
- 23 Phan Hien** Vietnam **32pts**
 Nikon D70s, 18-70mm, f/5.6, ISO 200
 'Loc Vung tree at Hoan Kiem Lake, Hanoi, Vietnam' **Judges say** We love the simplicity of this image, made striking by clever framing and emphasis on lines
- 24 Sam Burton** London **32pts**
 Canon EOS 400D, 18-200mm, 1/40sec at f/2.8
 Lily in bloom **Judges say** Two things make this image stand out: Sam's unusual framing, and the shadows of the stamens he managed to capture on the petals
- 25 Simon Hopkins** Warwickshire **32pts**
 Mamiya 1000S, 210mm, 1/125sec at f/8, Fujichrome Provia 100
 Bulrushes in the wind **Judges say** Simon has captured strong light and atmosphere that put us directly in the scene
- 26 Adrian Hall** Surrey **31pts**
 Canon EOS 50D, 10-22mm, 1/25sec at f/8, ISO 320
 'Green shoots' **Judges say** Strong backlighting from the sunset has given these young sweetcorn plants a wonderful fluorescent look that is quite striking multiplied over the field
- 27 Ian Livesey** Lancashire **31pts**
 Nikon D700, 105mm
 Tulips at Chirk Castle, Wrexham **Judges say** We like Ian's muted tones and how his low camera angle frames the tulips against a soft-blue sky
- 28 Jenny Burrows** Greater London **31pts**
 Nikon D300, 60mm, 1/2500sec at f/5
 'Droplet running down the petals of a yellow flower' **Judges say** We like Jenny's unusual camera angle. A fantastic capture
- 29 Robert Birkby** West Yorkshire **31pts**
 Canon EOS 5D Mark II, 24-105mm, 0.3secs at f/16, ISO 100
 'Bluebells at Judy Woods near Bradford, West Yorkshire' **Judges say** Robert has captured stunning light in this woodland scene
- 30 Henrique Souto** Lisbon, Portugal **31pts**
 Nikon D300, 60mm, 1/180sec at f/8, ISO 200
 New leaves of a pelargonium **Judges say** Henrique's image boasts wonderful colour and tricks the eye with the leaf's shape



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AP Appraisal



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

PICTURE
OF THE
WEEK



Original

Here comes the sun Stacey-Ann Pearson

Nikon Coolpix P80, 21mm, f/6.3, ISO 64

THIS is an impressive scene. There is real drama in the sky, and Stacey-Ann's treatment of it works very well. I like the fact that she seems to have converted the shot to black & white and then added the colouring afterwards – this is a good idea when you want to keep a shot as simple as its main elements will allow. The action really is in the sky, though, and while the reflection in the water isn't offensive, it doesn't really add anything to the shot. It is space that's not being used constructively either for the inclusion of subject matter or as a balance for the main attraction. So, I've cut it off. Using a 16:9 crop, I've made a widescreen-format picture that concentrates all its efforts on showing the viewer that peak in the middle of the frame and the whizzing clouds in the sky.

Although I really like the fact that Stacey-Ann has chosen the sky colour herself, I wanted to experiment with some alternatives. First, I removed the hint of green by adding magenta for a warmer feel – and then tried something completely different by shifting the hue to make the image an inky blue, like a night shot. These are just things to think about, though, and they are not necessarily better than the colour Stacey-Ann has used. It's a clever shot, and Stacey-Ann has obviously thought carefully about how to create it – and that's why it's my picture of the week.



Cropped



Blue

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.
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Advice for Life



Taj Mahal at sunrise Alan Gwynn

Olympus OM-2 SP, 35-135mm, Fujifilm ISO 400

PERHAPS we think that timing is important only for sport and street photography, and maybe portraiture, but actually it's an essential element for all types of picture taking – including landscapes. Alan's photograph is really striking, with those bold reds and the silhouette of the bird balancing the pillared dome. I like it even more for the fact that this is one of those less obvious angles on a well-photographed building. Alan got up early to shoot this famous landmark, and has been rewarded for the effort with this wonderful image.

I talk about timing here because timing at sunrise, and sunset, governs where in your picture the sun appears. I can't tell whether the sun would have disappeared behind the building if Alan had waited a few more minutes, but at the moment he took this shot from the position he was in the sun is uncomfortably close to the building – and it's created a slightly off-balance composition. Of course, there are few of us who have the ability to control the position of the sun, but we can sometimes move ourselves.

To show what I mean, I've cut the sun out of

the picture, covered the hole it left by cloning sky over it, and placed it to the left and a little higher. It now has its own space, it sits roughly on a third and it balances better with that fantastically placed silhouetted bird. I don't know whether this shot would have been possible on the day, and I'm not suggesting Alan cut the sun out to move it. The trouble with photography that relies on nature is that nature doesn't care whether we get the shot or not – and it doesn't pose for anyone.

This is a great shot, with an element of perfect timing in the inclusion and position of the bird, but for perfection the sun is too close to the building. We all know, of course, that perfection is something we rarely achieve.



Donkeys on the beach Ian Livesey

Nikon D700, 70-200mm, 1/5000sec at f/12, ISO 200

THE OLD lamppost-sticking-out-of-the-head image is a well-known photographic calamity, and most of us take a degree of care to avoid it – mainly for shame-aversion. However, while we look out for lampposts, we often forget to check for other items that might appear to alter the anatomy of our subjects. Here Ian has taken a seemingly ordinary scene of a man leading two donkeys across a beach – while balancing a Norwegian blue parrot on his head. The parrot is, in fact, a T-shirt in the background, but Ian has caught

the moment the T-shirt and head became one. It's unlucky, but also something that can be avoided by careful observation in the viewfinder. Here I have cloned the offending element out of the picture to show what it would look like without it. In all honesty, it's what I would do to one of my own pictures if I discovered that I'd made the same mistake.

The blue T-shirt stands out because the colour saturation in the picture is quite high. I've turned it down a bit to create a more relaxing and more realistic-looking scene.

'Here I have cloned the offending element out of the picture to show what it would look like without it'



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AP Testbench

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

Speedlight Pro Kit Mini Bounce £12.99

For more information visit www.speedlightprokit.co.uk

POP-UP flashes on DSLRs often produce hotspots and harsh shadows, while hotshoe flashes are a costly investment. The Speedlight Pro Kit Mini Bounce offers a cost-effective improvement to in-camera DSLR flash photography. It is a diffuser that comes in the form of a flat template made from translucent polypropylene and folds around the pop-up flash of most DSLR models. The grid on the front of the unit is designed to kill hotspots, while the silvered lower section captures light spill.

Attaching the Mini Bounce to the pop-up flash of entry-level and enthusiast models, such as the Nikon D300S, is a bit fiddly. For all cameras except the Pentax K-7, the fold directly under the flash bends and, as a result, after a few uses I found that the silvered surface begins to peel off. While it could do with a more durable design, the unit is reasonably priced and my images show that flash output is diffused evenly, providing reduced, but soft flash light.

Tim Coleman



Amateur Photographer
A cost-effective pop-up flash diffuser



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THERE are many portable storage devices available, but few offer the level of security and protection of the iStorage diskGenie. In the event of loss, theft or prying eyes, all the data held on the drive is secure, encrypted and only accessible by entering the correct pin code via the large and easy-to-use keypad. Its slim and tactile exterior encompasses 16-point omni-directional shock protection and integrated USB 2.0 connectivity. The drive is compatible with Windows, Mac OS or Linux systems and there is no software needed. It is pre-formatted to Windows, but using the instructions I found the process of reformatting to Mac OS very simple. The level of security is reflected in the price, as the range of 250GB-750GB models costs more than drives of similar capacity. A USB 2.0 extension cable and soft neoprene case are included.

Tim Coleman

Amateur Photographer
Slim and secure portable storage



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

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

Budget full-frame

Playing the waiting game could save you a fortune when buying a full-frame camera. We take a look at some great options

AP 28 August

Nikkor 70-300mm f/4.5-5.6 vs Tamron 70-300mm f/4-5.6

Tamron's latest VC lens is tested against a Nikon VR favourite

AP 28 August

Clikpic

Angela Nicholson tests this economic website construction and hosting service.

AP 4 September

Eizo FlexScan S2243 LCD monitor

We test this 22in widescreen monitor to see if it is suitable for enthusiast photographers

AP 4 September

Seagate FreeAgent GoFlex

This ultra-portable hard drive is the ultimate in upgradeable 'carry anywhere' storage

AP 11 September

AP explains...

How to choose a monitor

A good visual display is vital for the accurate assessment and editing of your images. **Richard Sibley** explains all you need to know when choosing a computer monitor

AMID all the talk of such things as pixel counts, dynamic range, bit depth and Photoshop, there is one vital piece of hardware that is often overlooked by enthusiast photographers: the computer monitor. Whether you scan your negatives or prints, or rely solely on a digital camera, a computer monitor is essential to help you view and edit your images. Yet it is safe to say that most people simply use the standard display that was bundled with their computer.

When we review cameras, one of the things we judge them on is their rear display. Even with just a small camera

display we have to consider the size, resolution, brightness, colour, contrast and reflectivity. Of course, all these considerations also apply to computer monitors – plus a lot more besides. So when faced with a monitor specification sheet, what exactly should photographers be looking for?

SIZE AND ASPECT RATIO

When choosing a monitor, the adage 'bigger is better' is often bandied about. While it is true that the larger the screen, the more space there is for viewing and editing your images, there are, in fact, a number of

more important features to look for.

Most monitors generally come in either standard 4:3 or widescreen 16:9 aspect ratios. Over the past few years, widescreen monitors have become more popular as many people like to watch films on their computer screen. Because of this, 4:3 aspect-ratio monitors are becoming less common. Remember, the quoted size of a screen is measured diagonally, which means a 21in, 4:3 screen and a 21in, 16:9 screen will not be the same height – the 4:3 screen will be taller. To get something the same height would require a 24in widescreen monitor. It is important to remember this if

you wish to replace your monitor with one of the same height.

As a rule, get the largest monitor you can afford but without compromising on quality. I recommend using a monitor that is at least a 21in widescreen model for editing photographs.

RESOLUTION, PIXELS AND PIXEL PITCH

Screens have an optimal, or native, resolution, which is expressed as the number of vertical and horizontal pixels, such as 1920x1080. While it is easy to assume that the larger native resolution is the better, it is also important to look at the pixel pitch, which is the distance between the centre of one pixel to the centre of next pixel. For example, a 21in screen and a 24in screen may both have a resolution of 1920x1080 pixels. This is because the pixel pitch of the 21in screen is smaller, say 0.248mm compared to 0.277mm on the larger screen. This means that, if you view the same image at full screen on both monitors, they will both show the same amount of detail, but the 24in screen will obviously show a larger image.

However, if you are choosing between two monitors with identical screen sizes but different resolutions/pixel pitch, it is always better to purchase the one with the higher resolution/pixel pitch. This is because when an image is viewed on-screen at 100%, one pixel in the image represents one pixel on-screen, so the higher resolution screen will look clearer and there will be more of the image on-screen. The real difference comes when the images are shown at full-screen size, as they will show more detail on the higher resolution monitor even though both screens are the same size.

PANEL TYPE

It is hard to find older CRT (cathode-ray tube) monitors for sale these days as most have been replaced by slimmer, lighter and more energy-efficient LCD screens. However, there are many types of LCD panels. The most commonly used is a twisted nematic (TN) panel. While these have a fast response time, they have low contrast ratios and they are only 6-bit, although the number of colours can be increased using a dithering technique (see *Colour*, page 42). The advantage of TN panels is that they are very affordable. If a monitor came with your computer, then chances are it uses a TN display.

Vertical alignment (VA) LCD panels have high-contrast ratios and good colour reproduction but slow response times, so they aren't good for fast-moving images. They can also show a slight colour shift if viewed off-centre. Although more expensive than TN panels, they are still reasonably priced and a good option for enthusiast photographers.

The best panels are generally thought to be Inline Phase Switching (IPS) panels. These offer the best colour accuracy and contrast, but the response time can be quite slow, so for video games and action-packed

videos slight ghosting may be an issue. They are also expensive, although smaller screens should still be within the budget of many enthusiast photographers.

BRIGHTNESS

A lot of people incorrectly set up their monitors to the maximum brightness value. This is because they assume that the brighter the screen, the better it will be, which is not entirely true. Screen brightness is measured in candela per square metre (cd/m^2) and most monitors have a value of between 200–300 cd/m^2 . However, if the screen is set to its maximum brightness value, images will look far brighter than they would when printed on paper. This is why a good monitor calibration device is important. Most try to adjust the monitor brightness to around 120 cd/m^2 . However, ambient lighting also plays its part, and can fool our eyes into thinking that a display is too dark or too bright. For this reason, good screen calibration devices also take into account the ambient light in a room when calibrating a screen.

Most monitors are backlit, and the tubes that light the screen become dimmer over time. When this happens it is important to be able

Connectivity

THERE was a time when every computer graphics card and monitor simply had an analogue VGA socket. Some monitors still have VGA sockets, but almost all new models have a form of digital connection.

The most common form of digital connection is a DVI socket. However, this is complicated by the fact that there are two types of DVI socket, although both have the same fitting. A DVI-D socket only accepts a digital input, so it can only be attached to a DVI output on a computer. However, a DVI-I socket allows a digital or analogue connection. The analogue connection can be in the form of a VGA cable with a converter attached to transform the VGA plug into a DVI fitting. An analogue-to-digital converter within the monitor then converts the signal. Look for a DVI-I monitor connection if your computer only has a VGA output, which will mean that the monitor can still be used if you ever update to a newer computer with a digital monitor connection.

One connection most people will be familiar with is a High Definition Multimedia Interface (HDMI). This is capable of transmitting both high-definition video and audio signals and as such is commonly used for connecting DVD and Blu-Ray players to televisions. HDMI connections are also now becoming common in digital cameras. This gives you the option to

connect a camera directly to a monitor when displaying images.

Newer monitors may also feature a DisplayPort connection. This connection is slowly being adopted by more and more manufacturers. Apple has now introduced a Mini DisplayPort, which is a smaller version of the standard connection. Like HDMI connections, a DisplayPort can transmit both audio and video signals.

HDMI



DVI



VGA



Facts & figures

A TYPICAL MONITOR SPECIFICATION MIGHT LOOK SOMETHING LIKE THIS...

Screen size	22in widescreen (558mm diagonal)
Panel type	VA
Resolution	1920x1200 pixels
Pixel pitch	0.247x0.247mm
Brightness	350 cd/m^2
Contrast ratio	1200:1
Response time	6-12ms
Colour	16.77 million, 95% Adobe RGB
Viewing angle	178°
Multimedia	2x 05W speakers, 3.5mm jack sockets for audio in and out
Connectivity	DVI-D and DisplayPort
Weight	6.6kg without stand
Dimensions	511x333x85mm

➔ to increase the screen's brightness to compensate. So, unless you are going to be using your monitor in extremely bright conditions, any value above 200cd/m² is fine.

CONTRAST RATIO

Contrast ratio is expressed as the ratio between the brightest and darkest values that a screen can display. Put simply, the higher the contrast ratio, the brighter the highlights and the darker the shadows will be, which helps the tonal separation of the display. Typically, a value of 800:1 or greater should produce a good level of contrast for a photographer's needs. However, the actual level of contrast may be lower once the screen has been correctly calibrated. Confusingly, many manufacturers advertise the contrast ratios of their monitors as being far higher, with near-impossible figures of 80,000:1. These impressive ratios are actually the Dynamic Contrast Ratios, and they vary hugely from a standard, static contrast ratio.

A static contrast ratio is the level of contrast that a screen can output at a given moment. Dynamic contrast is variable, and the ratio refers to the maximum range of contrast that can be produced by a screen, but not necessarily at a given moment. For example, when watching a scene from a film that is particularly dark, the screen may increase its brightness so that shadow detail can be revealed, to the detriment of highlights. The contrast ratio at that particular moment is, say, 700:1. Conversely, if the next scene is particularly bright, the rear illumination of the screen may darken to reveal highlight detail, but at a loss of shadow detail. The contrast ratio may still be 700:1, but it now covers a different brightness range.

When editing images, only the static contrast ratio is important, so always go by this figure where available.

TOP TIPS

- Although they may look attractive, glossy screens can produce a lot of reflections. For this reason it is best to use them in a dimly lit room
- For complete colour accuracy invest in a screen calibration device, such as the Datacolor Spyder 3 Express (reviewed in AP 24 April)
- Use a monitor hood to help reduce reflections and glare
- Buy the best monitor you can afford
- Check that a monitor is backlit evenly. Avoid screens that are slightly darker at the top, bottom or sides

Other features

USB

Some monitors have USB ports that allow peripheral devices, such as card readers, to be connected conveniently without having to connect them directly to the computer.

MONITOR HOODS

It is always best to edit images in soft, subdued neutral lighting, but this isn't always possible. Using a monitor hood helps reduce any light and reflections that may affect your view of the screen.

AUDIO

Some monitors have built-in speakers, microphones and even webcams. Although these aren't needed for image editing, they are useful for saving space on your computer desk.

RESPONSE TIME

The response time refers to how long it takes a pixel to change from one state, or colour, to another. This change of state takes milliseconds, and as such it is not of great importance when it comes to still-image editing. It is more important, though, with moving images, as a slower response time can cause a slight blurring effect when moving images are displayed. Look for a monitor with a response time that is faster than 8ms.

VIEWING ANGLE

Like the screen on the rear of a camera, the viewing angle refers to the position around the screen that an image can still be clearly seen. The brightness, contrast and colour of a screen may look different if the screen has a poor angle of view, which in turn can lead to images being incorrectly edited. Look for a screen with a high angle of view and be sure to sit directly in front of the screen when editing images.

COLOUR

The more colours a screen can display, the more accurate the colour rendition will be. Different manufacturers sometimes express colour values in different ways, but most advise how many different colours can be displayed and by what method.

Most screens are either 6-bit or 8-bit, allowing either 262,144 or 16.7 million different colours respectively. However, things are not quite that straightforward.

Many screens, most notably 6-bit models, use a technique called dithering. This allows pixels to rapidly switch between two different colours, which fools the eye into perceiving a third colour. There are a few different types of dithering that allow a 6-bit screen to produce either 16.2 or 16.7 million colours. Some 8-bit screens also use a dithering technique to allow them to produce the equivalent of 10-bit, or more than a billion possible colours. The downside of dithering is that on some panels the flickering effect may be noticeable, particularly during moving footage.

Typically, most computer screens, printers and web software all work within the standard sRGB colour space, and nearly every monitor on the market should be capable of reproducing all the colours within this space. Often, monitors will quote the coverage they have of the larger Adobe RGB colour space, which you will usually see referred to as a percentage, such as 93% Adobe RGB.

Photographers should look for the monitors that have the highest colour depth within their price range, preferably those with an 8-bit, 16.7-million-colour display. Screens capable of reproducing a wider range of colours are beneficial when it comes to editing images in a wide colour space. Most DSLR cameras can record raw images with a bit depth of 10, 12 or even 14-bit, so the more colours that a monitor is capable of reproducing, the better. **AP**





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BLURRED VISION



Q I recently took this photo on my Fujifilm FinePix S5800 camera at the Goodwood Festival of Speed in West Sussex. Can you tell me why the front half of the car is in better focus than the rear of the vehicle? **Richard Kingham**

A Before I even looked at your picture, Richard, I thought this would be a case of shallow depth of field. When shooting action at fast shutter speeds, the required large aperture means that only a small part of the scene will be in focus, so the

front of the car could be sharp while the back of it would be blurred. After looking at the (pretty good) image, though, I think there is a different reason. The blur you see is due to the motion of the car – the shutter speed you used wasn't fast enough to freeze it. The front part of the car looks sharper because you kept it still in the frame as you were panning (following the car along the track). However, the position of the rear of the car changed relative to you as it came round the bend, resulting in it blurring. It's a good effect, though. **Ian Farrell**

ROLLEI BATTERY PROBLEM

Q Do you know of a firm that can check whether it's the charger or the batteries that are at fault in my Rollei 3003? Also, do you know of a company that can replace the Rollei's rechargeable batteries? **Jeremy Burbidge**

A To determine what's at fault, we need more information. Does any charge at all go into the camera? If it does, the problem is more likely to be with the Rollei's built-in rechargeable cells. Similarly, if lights on the charger come on when you plug it into the mains, this indicates a problem with the camera. The most common fault is the fuse blowing in the main plug, so check this first.

Russell Clarke of Ni-Cd Services (tel: 01202 395 404) tells me that if the camera suddenly stopped charging, this could point to a problem with the charger or a loose connection. However, if the batteries slowly and steadily stopped taking charge, the battery pack needs replacing. Russell and his colleagues offer a replacement for £58 (including VAT and return postage), and if you include the charger they will check this over for you, too. **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.

SHOOTING IN PUBLIC

Q I thought the free photographers' rights lens cloth (AP 10 July) was a very useful gift, and it got me thinking more broadly about the legal ramifications of shooting pictures in public. I always understood that you could take a photograph of someone in a public place without their permission and use it editorially. Only if you wanted to use the image in advertising would you need a model-release form. I have taken photographs of people in bars and cafés, sometimes with their verbal permission and sometimes without, and have produced fine-art prints of the images that I want to sell in galleries.

Can you tell me what you understand the legal position to be, as regards selling these kinds of images in galleries? Do I need a model-release form, as this is not strictly editorial but then again it's not advertising, either. I've trawled the internet, but am getting different opinions. Interestingly, I came across a comment about Martin Parr, who was reputed as saying that he didn't bother with model-release forms because if he did, he figured he'd never get any photography done. **David Morris**

A While I was pretty certain that a model-release form is not required for fine-art purposes, I thought I'd check with the people at the Bureau of Freelance Photographers (www.thebfp.com), who know an awful lot about these things.

f/AQ

How did f-stops originate?

Shutter speeds are easy enough to understand: the longer the time, the more light comes through the shutter and hits the sensor or film in your camera. Yet aperture settings are more cryptic. Why do the numbers get smaller as the opening gets larger? And what do the numbers represent anyway?

In theory, it is possible to just specify

FROM THE AP FORUM

Reducing print quality

Bob58 asks I have always wondered how well pictures that were downloaded from Flickr would print, so I tried it. I downloaded an 800x800-pixel image and it printed at A4 with pretty good quality. I doubt anyone would want my photos, but is there a way of reducing the quality so it would not print that good, but good enough to show on the web?

Large Format replies You could try reducing it to, say, 400x400 pixels, and then enlarging it back to 800x800 pixels without anti-aliasing. You may have to fiddle around with the level of the initial reduction to hit the point where the final file won't print well. It is going to

be a compromise between screen display and print quality.

Steve52 replies I tried this, but the quality wasn't good, not even on A5 size. I save my pictures as per the AP forum guidelines. Also, as Bob58 says, if anyone thinks my pictures are good enough to download and print, then I'm flattered!

Ian Farrell replies If you want to safeguard against all unauthorised use of your pictures, the only way to do this is to add a watermark. After all, unauthorised use is just as likely to be on the web as it is on paper these days. However, watermarks do detract from the image, so it's really a question of how likely you feel you are going to be ripped off. I'd also say that, for professional print use, an 800x800-pixel image isn't going to be much use in a magazine or book, for instance, as larger files will be required.

www.amateurphotographer.co.uk

The BFP's Stewart Gibson told me: 'There is no legal requirement for a model-release form in this case. As Martin Parr hints, you don't really need a release for anything outside of advertising or promotional use. However, this would not stop a subject trying it on by claiming invasion of privacy, or making a financial claim for the commercial use of their likeness. In my opinion, such a claim would be unlikely to get very far, but it could be a hassle to deal with.' **Ian Farrell**

APS AVAILABILITY

A I've just read Ian Farrell's reply to the question from Paul Levy-Adophy on APS scanning (AP 26 June). While I am sure he is correct in most of his reply, he is wrong on the subject of APS film availability. APS film is still available in larger Boots stores, and I've also seen it

recently in larger Sainsbury's supermarkets. You can also buy it mail order. Furthermore, those Asda stores that have an in-house film-processing facility seem to be still able to deal with APS, including scanning, at very reasonable prices.

Peter Chadwick

A I stand corrected! Thanks for the information, Peter, which I'm sure will please many APS owners struggling to find film for their cameras. **Ian Farrell**



the size of a lens aperture in physical units of length, such as the diameter measured in millimetres. The trouble with this system is that an opening of 25mm on a 50mm focal length lens, for instance, doesn't let in the same amount of light as a 25mm opening on a 90mm lens as the extra focal length uses up some of the light. What is needed is a system that is independent of lens focal length, and the easiest way to accomplish this is to use a ratio.

The aperture f-stops in use today (and many decades previously) are calculated by dividing the focal length of a lens by the physical diameter of the aperture. For instance, a 50mm lens with an aperture of 25mm diameter is said to be stopped down to f/2. To achieve an f/2 aperture on a 200mm lens would take an aperture of

100mm, which is why such lenses have such massive pieces of glass.

When a shutter speed halves in duration it lets in half the amount of light, and you probably already know that this corresponds to shifting the aperture setting on your camera by an equivalent amount (known as a 'stop'). However, have you ever wondered why the aperture numbers don't halve or double along the scale? This is because the light-gathering properties of a lens aperture are dictated by area, and f-stops are determined by diameter. School mathematics taught us that area is related to radius squared, which is why aperture settings increase by factors of the square root of 2 (about 1.4): f/1, f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32, and so on. **Ian Farrell**

In next week's AP

On sale Tuesday 24 August

ON TEST



FULL FRAME ON A BUDGET

Full-frame DSLR cameras are no longer just the preserve of professional photographers. We take a look at the new and used full-frame models for enthusiast photographers

ON TEST

LENS TEST

Geoffrey Crawley tests the Nikkor and Tamron 70-300mm f/4-5.6 telephoto lenses



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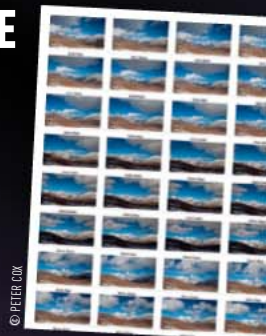


We reveal the winners of the macro and close-up round of our Amateur Photographer of the Year competition

FEATURES

TIME-LAPSE TECHNIQUE

Peter Cox explains the method behind time-lapse photography and the convergence of still and moving images



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Fisheye photography

Fisheye lenses are useful in confined spaces and are perfect for adding quirky drama to images. **Angela Nicholson** takes a look at the super-wide world

WITH their 180° angle of view, curving of straight lines and bulging of close subjects, it's easy to imagine that fisheye lenses imitate how a goldfish sees the world through its bowl. It also means these lenses are perfect for injecting a bit of fun into your photography. People look trowel-nosed and loom large against a backdrop that seems to contain an entire city, while buildings curve and lean dramatically. Fisheye photography isn't necessarily for the purist 'no-frills' photographer obsessed with creating an accurate record of their subjects, but those who enjoy talking an alternative look at the world can have a ball.

Fisheye lenses are extreme wideangle optics often with an average effective focal length of around 15–16mm. This means subjects that are just a few feet away end up looking tiny in the final picture, so the key to getting maximum impact is to get close and make the most of the exaggerated perspective and distortion. Shooting a portrait from above, for example, will make the person's head seem huge, while their body is long and thin, disappearing off to a tiny pair of feet. Small architectural details such as a gargoyle on a cathedral can be made huge and menacing on the side of the receding building.

Because of the strong distortion that bends straight lines, a fisheye lens isn't the first choice for straight architectural photography, but it is a great option for

adding some surreal drama to shots of buildings and cities.

The wide angle of view makes a fisheye lens very tempting for interior shots when space is cramped, but the warping of straight lines may mean that the result straight from the camera isn't quite how you intended. Fortunately, there are several software packages that are able to correct fisheye distortion to leave a straighter, but slightly cropped image. This unravelling can also be useful for landscape or seascape images when you may not want the horizon to be banana shaped.

CIRCULAR AND DIAGONAL FISHEYE LENSES

There are essentially two types of fisheye lenses: circular and diagonal. Circular lenses project the whole image circle within the confines of the film or sensor frame, giving the effect of looking through a door spyhole, with the circular image sitting at the centre of a dark surround. These lenses have a 180° angle of view in all directions, but some photographers are put off by the circular images. Diagonal fisheye lenses produce a larger image circle, so the photographic subject covers the entire frame, albeit with the distinctive distortion and exaggerated perspective. These lenses tend to be more popular, although they only capture the full 180° diagonally across the frame.

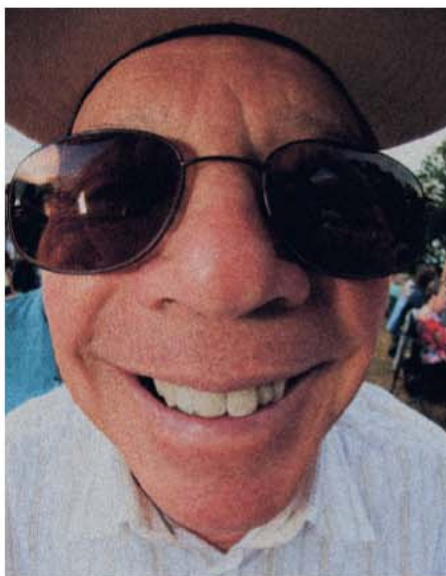


COMPACT CAMERAS AND ADAPTERS

Although the most obvious way to create fisheye images in-camera is to use a fisheye lens, it's not the only option and there are quite a few adapters available that effectively turn a standard lens into a fisheye optic. There's a fairly wide selection available on eBay, but the origin and quality of the adapters is not always clear. Some of the better ones are available from Digital Toyshop (www.digitaltoyshop.co.uk or call 0203 355 7908). The Besel Super Fisheye, for example, retails for £67.99 and can be mounted on any lens with a 58mm filter thread (or others via an adapter ring). Naturally, the image quality isn't quite the same as with a true fisheye lens, but it's an easy way of getting a similar effect. At £246.49 the Raynox DCR-CF 187 PRO 185° Circular Fisheye Conversion Lens seems rather expensive for a supplementary lens unit. This bulkier converter is mounted on to lenses via its 62mm thread.

The fisheye effect is also starting to appear in some compact cameras, including the Canon IXUS 300 HS (see AP 10 July). In addition, the Universal Fisheye Lens Kit (£55.24 from Digital Toyshop) can be fitted on to some compact cameras using the tripod bush. This metal adapter widens the field of view of the lens to enable fisheye image capture.

Lomo devotees can invest in the Lomo Fisheye, a lightweight plastic-bodied camera with a 170° field of view for £35 from <http://uk.shop.lomography.com>.



Subjects may not always appreciate the fisheye look, but these lenses are fun for parties and social events

GOOD FOR

- Wacky portraits
- Dramatic cityscapes
- Wide landscapes
- Crowd shots

BAD FOR

- Weddings
- Straight architectural photography
- Still life
- Product shots

SHOOTING



Fisheye lenses are great fun to use, but there are a few things to watch out for. The wide angle of view means it's easy to get unwanted elements, like the peak of your cap or your feet, in the shot, so it's essential to have a look around the edges of the frame before pressing the shutter release. It also makes shading the lens difficult, and although most fisheye lenses come with some form of built-in hood they can only be shallow, which increases the risk of flare from the sun or artificial lights. Keeping the lens spotlessly clean reduces the impact of flare, which can introduce hot spots and lower contrast. However, sometimes it is unavoidable, so embrace it as part of the magic of fisheye and use it creatively.

Creating portraits with impact can mean getting closer than some subjects are prepared for, so it pays to warn them what you are up to. Most people loosen up and get the general idea once they've seen a couple of shots on the camera's LCD screen.

As fisheye lenses have a very short focal length they produce extensive depth of field, which is useful in many circumstances. Nevertheless, it is still important to place the focus point accurately for top-quality images. Chromatic aberration can be an issue, especially with zoom fisheye lenses and adapters, so it is advisable to shoot in raw format to allow the coloured fringing to be corrected manually.

GET THE LOOK

If you can't afford a fisheye lens, there is an alternative in the form of image-editing software

AS YOU can see in our Buyers' Guide on pages 50–51, there are quite a few fisheye lenses available, but they are not usually found at bargain-basement prices. Fortunately, there are a few alternative ways to get the same look. As is often the case in this era of digital technology, some image-editing packages such as Adobe Photoshop and Photoshop Elements can be used to introduce the signature distortion. The easiest way to mimic the appearance of an image shot through a

fisheye lens is to use the Spherize filter, but this only works on a central circular portion of the picture. Careful selection is required to remove the surrounding undistorted section of the image so that the circular fisheye look is created.

Another more satisfactory approach uses Photoshop's Warp transformation. This is much more flexible than the Spherize filter and allows the photographer to stretch and distort the image to taste and still produce a rectangular picture with the original aspect ratio.

USING PHOTOSHOP CS4 TO REPLICATE THE DIAGONAL FISHEYE LOOK

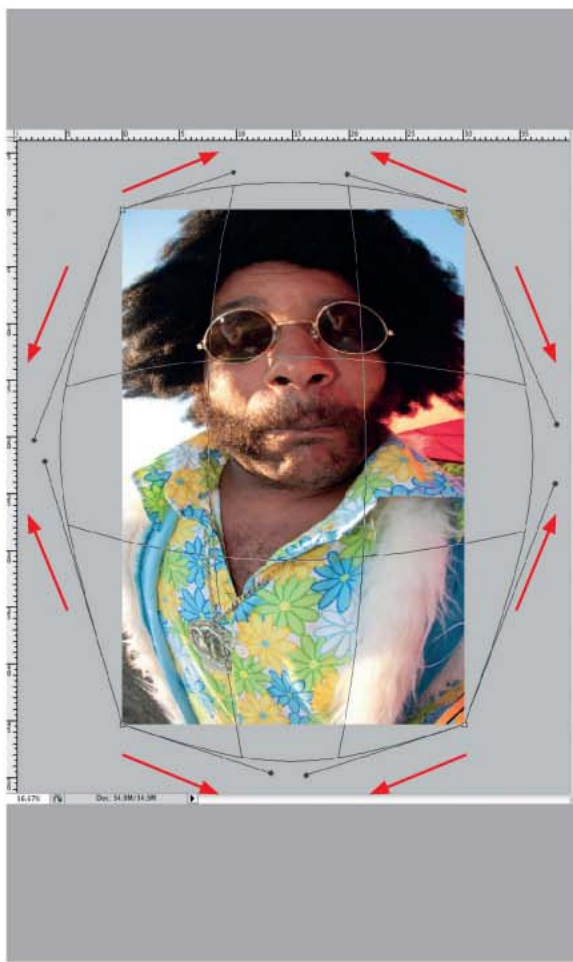
1 Open the image and select it all using **Select>All** (Ct+**A**). Now select **Edit>Transform>Warp** to bring up the grid that acts as a framework to distort the image.



3 Once you are happy with the image, hit the **Enter** key to confirm the transformation and then save the image.



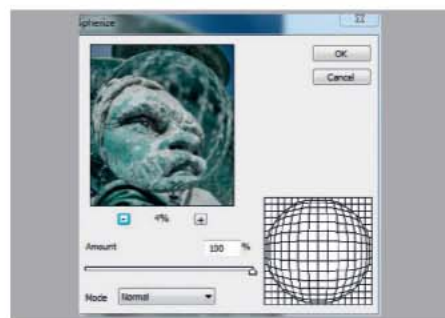
2 Click on the grid inside the image and drag it out towards the edge of the frame, making the image bend outwards. Now click on the other side of the frame and drag this in the opposite direction. The image should now start to look bowed and more fisheye-like. Continue to manipulate the grid, dragging the points in the centre of the edges inwards to increase the distortion.



USING PHOTOSHOP ELEMENTS 8 TO CREATE THE CIRCULAR FISHEYE LOOK



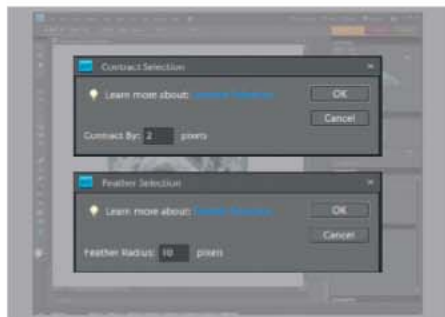
1 Open the image in Full Edit mode and select a square around the most important area using the Rectangular Marquee tool set to its Fixed Ratio mode, with 1 entered in both the size and height boxes. To replicate the fisheye effect the selected area should really be at the centre of the frame, but the image can be cropped or the canvas sized changed to account for this at the end.



2 Now apply the Spherize filter using Filter>Distort>Spherize. Set the amount to 100% and make sure that the mode is set to normal before pressing OK. I applied it twice on this image to get a more distorted result.



3 Click and hold the Marquee tool to bring up its options and select the Elliptical Marquee. Then click on one corner of the selected box before pressing and holding the Shift key while dragging across to the opposite corner (the square will have gone, so you have to find the approximate point). Holding the Shift key while you drag ensures the selection is perfectly circular. The aim is to select the circular, distorted portion of the image.



4 To make sure only the distorted part of the image is selected, use Select>Modify>Contract and contract the selection by 5-10 pixels. Then soften the edge using Select>Feather and feather the selection by 10 pixels.

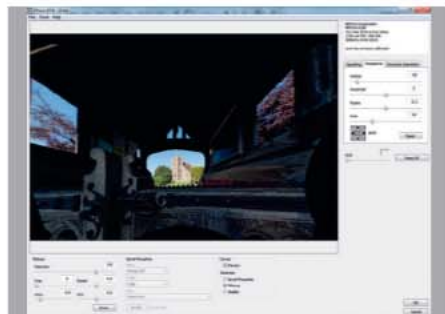


5 Ensure the background colour at the bottom of the toolbox is set to black and then invert the selection using Select>Inverse (Shift+Ctrl+I). Now delete the image surrounding the distorted section by hitting the delete key and turn off the selection using Select>Deselect (Ctrl+D). If you wish, crop the image to a square to remove some of the blank areas of the frame.

USING PTLENS TO UNWRAP A FISHEYE

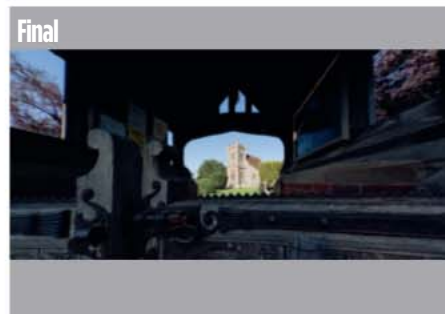


OCCASIONALLY, you may want the wideangle of the fisheye without the high-level distortion and that's where software such as PTLens from www.epaperpress.com (\$25/around £15) and RectFish from www.acapixus.dk (\$30/around £19) come into play. PTLens allows ten images to be adjusted at full resolution and without a watermark before a licence must



be bought, and it can be used as a standalone or as a Photoshop plug-in. I like the plug-in version as it allows me to use Camera Raw to reduce the chromatic aberration in raw images before working on them. The software is accessed via Filter>ePaperPress>PTLens.

The adjustments are all straightforward. Simply select the Fisheye option near the bottom middle



of the control panel and move the Distortion sliding control to correct the image. The image contorts into a bow-tie shape as it is adjusted, and although it is possible to crop the image within PTLens I prefer to do it afterwards as it is often necessary to level the horizon and there's less restriction on the size ratio. The chromatic aberration controls are useful when the coloured fringing is problematic.

AP Buyers' Guide to...

Fisheye lenses

There are fisheye lenses available in every DSLR manufacturer's mount, so use our buyers' guide to find the best one for you



CANON EF 15MM F/2.8 £618.99

Format	Full frame
Type	Diagonal
Closest focusing	20cm
Filter	Rear gelatin
Weight	330g
Dimensions	73x62.2mm

1 Canon's only fisheye lens is designed for use on full-frame digital or 35mm film cameras. On an APS-C-format camera the focal length effectively increases to 24.5cm and the angle of view is reduced dramatically. The lens is constructed from eight elements in seven groups and it has a built-in petal-type hood.

SIGMA 4.5MM F/2.8 EX DC HSM CIRCULAR £567

Format	APS-C
Type	Circular
Closest focusing	13.5cm
Filter	Rear gelatin
Weight	470g
Dimensions	76x77.8mm

8 Available in Canon, Nikon and Sigma mounts, this lens projects a circular image onto APS-C-format sensors. It is the shortest focal-length lens available for DSLRs and has an effective focal length of 6.75mm or 7.2mm depending upon the camera it is mounted on. This ensures extensive depth of field even at the closest focus point of 13.5cm.

There's no real lens hood to speak of, but the edge of the barrel extends beyond the outer edge of the front element by a few millimetres.

LENSBABY FISHEYE OPTIC £115

Format	Full frame
Type	Circular
Closest focusing	1.3cm from front element
Filter	None
Weight	206g (with composer)
Dimensions	5.7x6.35cm

2 Lensbaby fans can use the Fisheye Optic in either the Muse (£79) via an adapter ring sold separately for around £16.99, or the Composer (£165). The six-element multi-coated optic has a focal length of 12mm and covers 160°. It produces circular images with the edges just clipped on full-frame cameras. Four Thirds users will find the image fills the entire frame, while images from APS-C-format cameras have black corners. The maximum aperture is f/4 and the optic is supplied with five aperture discs (f/5.6-f/22).

SAMYANG 8MM F/3.5 £299.99

Format	APS-C
Closest focusing	30cm
Type	Diagonal
Filter	None
Weight	414-443g
Dimensions	74.8-77.3x75mm

9 This comparatively heavy, well-built, manual-focus optic is available with Canon, Nikon, Pentax or Sony mounts and is the most affordable lens here (barring the Lensbaby).

An aperture ring is provided for all mounts, running from f/3.5 to f/22 in 1/2 stops. Currently, only the Pentax variant has an 'A' setting in which the camera can be used to select aperture, but this is also coming soon to the Nikon version.

As usual, a petal-shaped hood is built in, but there's no facility to attach a filter at either end of the optic.

NIKON 16MM F/2.8D AF £596.99

Format	Full-frame
Type	Diagonal
Closest focusing	25cm
Filter	Rear gelatin
Weight	290g
Dimensions	63x57mm

3 Dating from November 1993, this exceptionally small and light (for full-frame) autofocus lens has an aperture ring, making it equally at home on older film cameras as it is on Nikon's high-end DSLRs.

Four filters are supplied with the lens: ultraviolet, light amber, light blue and orange. As these filters are included in the optical construction of the lens, one should be inserted into the clip behind the rear element at all times. Nikon recommends that the ultraviolet filter (L37C) is employed for general use

NIKON 10.5MM F/2.8G ED DX £518.99

Format	APS-C (DX)
Type	Diagonal
Closest focusing	14cm
Filter	Rear gelatin
Weight	300g
Dimensions	63x62.5mm

4 Although designed for the sub-full-frame DX format, this lens has a 180° diagonal angle of view with an equivalent focal length of 16mm. As usual, the very short focal length means depth of field is extensive and at f/22 everything from 2m to infinity is sharp. Like Nikon's 16mm optic (right), the lens has a built-in shallow lens hood and the manufacturer's Close-Range Correction (CRC) system to improve performance at near-focusing distances.

OLYMPUS ZUIKO DIGITAL ED 8MM 1:3.5 £699

Format	Four Thirds
Type	Diagonal
Closest focusing	13.5cm
Filter	None
Weight	485g
Dimensions	79x77mm

5 The Four Thirds advantage for telephoto optics becomes a disadvantage with wideangle lenses and this 8mm lens, which has an effective focal length of 16mm on one of Olympus's DSLRs, is the largest, heaviest optic here. Nevertheless, it is impressive that this has been achieved for the Four Thirds system

PANASONIC LUMIX G 8MM F/3.5 £699

Format	Micro Four Thirds
Type	Diagonal
Closest focusing	13.5cm
Filter	Rear gelatin
Weight	165g
Dimensions	60.7x51.7mm

6 This is currently the only fisheye optic with the Micro Four Thirds mount. Although this mount also results in a 2x focal length magnification factor, the shallower flange depth of the cameras allows this lens to be smaller than its Four Thirds equivalent. Although not the shortest lens here, it is one of the narrowest and the lightest.

The smaller scale of the Micro Four Thirds cameras and lenses means that the rear gelatin filters need only be 22x22mm square.

PENTAX SMC DA 10-17MM F/3.5-4.5 ED (IF) £428

Format	APS-C
Type	Diagonal
Closest focusing	14cm
Filter	None
Weight	320g
Dimensions	68x71.5mm

7 Like the Tokina 10-17mm optic (below), this lens offers a diagonal field of view of 180° at 10mm and 100° at 17mm when it is mounted on a DSLR with an APS-C-format sensor. This makes it a versatile super-wideangle zoom lens, but chromatic aberration is more of an issue than with a fixed focal-length lens.

This is the most affordable autofocus fisheye lens around. It also has Pentax's Quick Shift manual focus and Super Protection coatings to help keep the elements clean and minimise flare.

SIGMA 8MM F/3.5 EX DG CIRCULAR £617

Format	Full frame
Type	Circular
Closest focusing	13.5cm
Filter	Rear gelatin
Weight	400g
Dimensions	73.5x68.6mm

10 The DG denotes that this lens has been optimised for use on a digital camera, but it covers the entire 35mm film frame. Multi-layer coatings help minimise flare and ghosting, while Special Low Dispersion (SLD) glass reduces chromatic aberration.

Like all the other fisheye optics except the Samyang and Lensbaby, this lens has an autofocus system, which is useful as the extensive depth of field can make precise manual focusing tricky. The lens is available with Canon, Nikon and Sigma mounts.

SIGMA 10MM F/2.8 EX DC HSM DIAGONAL £497.99

Format	APS-C
Type	Diagonal
Closest focusing	13.5cm
Filter	Rear gelatin
Weight	475g
Dimensions	75.8x83mm

11 This is Sigma's widest angled diagonal fisheye lens, but it is designed for use on DSLRs with APS-C-sized sensors, on which it has an effective focal length of 15mm, 16mm and 17mm on Nikon, Canon and Sigma DSLRs respectively.

It is the heaviest of Sigma's fisheye lenses, seeming closer in feel to the 4.5mm circular fisheye for APS-C format than the 15mm diagonal fisheye lens that is compatible with full-frame cameras.

When not in use, a tube-like adapter that accepts a 67mm lens cap slips over the built-in petal-type lens hood to protect the front element.

SIGMA 15MM F/2.8 EX DG DIAGONAL £503.99

Format	Full frame
Type	Diagonal
Closest focusing	15cm
Filter	Rear gelatin
Weight	370g
Dimensions	73.5x65mm

12 This is arguably Sigma's most attractive fisheye lens because the image covers the entire 35mm film frame. It is also produced in the widest range of mounts, namely Canon, Nikon, Pentax, Sigma and Sony. Like the other Sigma optics here, it is optimised for use with digital cameras.

The Nikon version of the lens has an aperture ring, so this is a good choice for users of older Nikon cameras.

SONY SAL-16 16MM F/2.8 £599

Format	Full frame
Type	Diagonal
Closest focusing	20cm
Filter	Integrated
Weight	400g
Dimensions	75x66.5mm

13 This weighty little lens was originally produced by Minolta, but is now manufactured by Sony. It feels well put together and has an unusual quirk, which is typical of Minolta, of four integrated filter settings: normal, blue (B 12), amber (A 12) and orange (O 56). These are selected by pulling back and rotating a sprung ring just behind the angular lens hood. The blue and amber filters are most useful in film photography for balancing tungsten and daylight film and lighting, while the orange filter is useful for boosting contrast with monochrome photography.

TOKINA AT-X 107 DX AF 10-17MM F/3.5-4.5 £499

Format	APS-C
Type	Diagonal
Closest focusing	14cm
Filter	None
Weight	350g
Dimensions	70x71.1mm

14 One of only two zoom APS-C-format autofocus lens is available with the Canon EF or Nikon F mount. Tokina applies its WR (Water Repellent) optical coating to the front element of this lens to make it easier to remove fingerprints and the marks left by raindrops.

Like many of the lenses in this group, the petal-shaped lens hood is built in so it can't be mislaid when you are out and about.

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HOW MUCH DO THEY COST?

A Type 1 Rolleiflex 2.8F with 80mm Planar and exposure meter, showing 'moderate/heavy use' with 'obvious wear to the body covering' sold for £432.02 on eBay on 16 July. A dealer in Frankfurt sold a near-mint 2.8F with Planar and meter for £1,261 on 11 July.

The 3.5F realises similar prices, with similar differences for condition. A mint example of the last 'white face' 3.5F with meter and ERC (ever-ready case) sold on eBay for £1,874 on 16 July. A well-used but sound 3.5F with Planar and accessories sold for £436.20 on 14 July. A 3.5F with f/3.5 Xenotar and needing a shutter service (which could be pricey) sold for £171 on 11 July. These examples show that prices of 2.8F and 3.5F Rolleiflexes vary dramatically with condition. Cameras with a Xenotar lens typically sell for far less than those with a Planar lens.

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The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).

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Rolleiflex 3.5E

A Type 1 version of the late 1950s, with 75mm f/3.5 Planar and built-in uncoupled exposure meter. This one is in as-bought condition and has not yet been cleaned for display



Rolleiflex 2.8F

The classic Type 1 of the 1960s, with 80mm f/2.8 Planar and built-in selenium-cell exposure meter

the optical quality of the 80mm f/2.8 Carl Zeiss Planar and the ultimate mechanical leaf shutter of the time, the Synchro Compur. As a creative tool, particularly for pictures of people, it was unsurpassed.

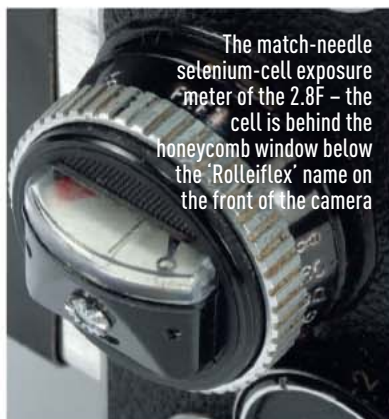
The companion to the 2.8F, the Rolleiflex 3.5F, had been launched in 1958 with either an f/3.5 Zeiss Planar or an f/3.5 Schneider Xenotar of similar specification. The 3.5F was lighter, less expensive and every bit as good, particularly for the increasingly common studio flash systems, whose power virtually guaranteed that shots were always taken with small apertures. Cameras that were never used for available light reportage did not need the f/2.8 lens.

Rolleiflex 2.8F

When the Rolleiflex 2.8F was created, a star was born.

Ivor Matanle traces the history of this TLR from the 1960s

THE ROLLEIFLEX 2.8F was the ultimate Franke and Heidecke Rolleiflex twin-lens reflex, with coupled selenium-cell exposure meter. In successive versions, it was an important camera in the professional market for 20 years. Launched in 1960, it established itself with great names of news, feature, fashion and magazine photography, despite the impact of the Hasselblad 500C two years earlier. Using a Rolleiflex was already second nature to huge numbers of photographers. The 2.8F provided Helmut Newton, Richard Avedon, Irving Penn, David Bailey and Robert Doisneau, to name but a few, not only with the quality and reliability that Rollei was renowned for but also with



The match-needle selenium-cell exposure meter of the 2.8F – the cell is behind the honeycomb window below the 'Rolleiflex' name on the front of the camera

IMPROVING ON NEAR PERFECTION

The advent of 220 film in the early 1960s, giving 24 exposures approximately 6x6cm instead of the 12 shots of 120 film, brought about Type 2 of the 2.8F, announced in 1965, which had a switchable 12-exp/24-exp counter and a pressure plate that could be set for 120 or 220 film. As 220 film had no backing paper between the initial leader used for loading and the trailer used for winding off, greater pressure was needed to keep the film flat in the plane of exposure. Early examples of the Type 2 2.8F continued to have the f/2.8 Planar lens, while later ones, particularly after 1973, had an 80mm f/2.8 Schneider Xenotar. The 3.5F had the 220 facility from Type 2 in 1960.

From the outset, the coupled selenium-cell exposure meter was

WATCH OUT FOR

Wear and tear

Most 2.8F and 3.5F models saw professional use, which imposed much wear and tear. Any near-mint examples have probably been in amateur use and were used much less. Repairs easily cost £150-£200.

Film wind

If you can see the camera before you buy, wind and fire a film through it, checking speeds and the aperture settings. If the wind feels rough, avoid the camera. If the shutter button is sluggish, or the slow speeds irregular, the camera needs a service.

Lens

Repairer Ed Trzoska (tel: 0116 267 4247) says that Rolleiflex T problems include balsam faults (silvery patches) at the back of the f/3.5 Tessar and breakage of the plastic aperture and shutter speed tapes visible in windows above the viewing lens.

YOU MAY ALSO LIKE...

A Yashica 124G, but you'd better keep it quiet from Rolleiflex fanatics.



Tele Rolleiflex

This model is of E2 specification and with no exposure meter. It is fitted with Rolleinar 0.35 hinged close-up lenses for close portraiture or other close-up work, here shown open and ready to be swung into place. The 135mm f/4 Sonnar lens and matched viewing lens have Size III filter bayonets

Wide angle Rolleiflex

One of the scarcest of all the postwar Rolleiflex models, with 55mm f/4 Carl Zeiss Distagon in Synchro Compur shutter. This example is to Rolleiflex E2 specification



not standard on either the 2.8F or the 3.5F, but was an optional extra that most purchasers decided to have. Cameras originally sold without a meter could have the meter factory-fitted later.

ANCESTRY

The 2.8F and 3.5F followed earlier post-Second World War professional-market Rolleiflexes with broadly similar characteristics, but gradually improving performance and developing sophistication. Rolleiflexes with f/3.5 lenses were known as Rolleiflex Automat before 1956 and went through many variations well documented in collectors' books and websites. The final Automat – known as the Automat MX-EVS because its Synchro Compur shutter had both M (bulb) and X (electronic) flash synchronisation and exposure value setting – was a fine camera, fitted with a 75mm f/3.5 Tessar.

The advent of the Rolleiflex 3.5E for the professional market in 1956 and the Rolleiflex T for the amateur market in 1958 clearly separated the target markets for Rolleiflex in a way that had not happened before. Franke and Heidecke had previously taken the view that those who could not

afford a Rolleiflex should buy a Rolleicord.

The f/2.8 models defined by letters of the alphabet started in 1949, with the 2.8A, which had an f/2.8 Tessar of less than ideal optical performance. The 2.8A was replaced by the rare 2.8B of 1952, which had an 80mm f/2.8 Biometar. The Type 1 2.8B had a Compur Rapid shutter, the Type 2, also of 1952, a Synchro Compur. If you ever acquire an f/2.8 Rolleiflex with a Biometar lens, hang on to it as they are much sought-after. All 6x6 f/2.8 Rolleiflexes from the 2.8B onwards had new Size III bayonet filter and lens hood mounts. The 2.8A was the only f/2.8 6x6 Rolleiflex to have Size II filter and hood mounts, later used by all 3.5E and 3.5F cameras.

The Rolleiflex 2.8C Type 1 was made in 1953 and 1954, and was the first with an f/2.8 Schneider Xenotar. The 2.8C Type 2 of 1954 and 1955, recognisable because of a larger focusing knob, was usually fitted with the 80mm f/2.8 Planar and was the first Rolleiflex so equipped, although some had the f/2.8 Xenotar. The 2.8D of 1955 and 1956 was essentially a 2.8C Type 2, but with an EVS Synchro Compur shutter with linked aperture and shutter settings conforming to exposure values.

The 2.8E and 3.5E of 1956 were

improved in many minor ways over their predecessors, were usually fitted with built-in selenium-cell exposure meters that were not coupled to the shutter and aperture settings – that came with the 2.8F and 3.5F – and were/are essentially similar in use (other than the meter coupling) to the F models. Each was available with either a Planar or a Xenotar lens, but note that 3.5E cameras sold without a meter always had Xenotar lenses.

It is broadly true that, given similar condition, cameras fitted with Planar lenses fetch better prices than cameras fitted with Xenotars, but this is no more than fashion and/or prejudice. I have used both and prefer the Xenotar.

WIDE ANGLE ROLLEIFLEX AND TELE ROLLEIFLEX

The advent of the Japanese Mamiyaflex twin-lens reflexes with interchangeable lenses in 1956 had a major impact upon Rolleiflex sales, particularly to wedding photographers. Being able to fit a twin-lens reflex with a high-quality wideangle lens enabled wedding photographers using a Mamiyaflex to work closer to wedding groups and therefore in front of troublesome amateur photographers who at

Rolleiflex T

Grey, with 75mm
f/3.5 Tessar



Rolleiflex MX-EVS

Described by Barry Toogood, the owner of these cameras, as a Rolleiflex MX-EVS, this camera has an f/3.5 Xenar lens rather than a Tessar, and the Xenar has the red triangle, indicating factory coating, of the early 1950s. I wonder if, in fact, it is a Rolleiflex 3.5B, since I believe that all MX-EVS cameras had Tessar lenses

that time were mainly equipped with fixed-lens cameras without wideangle capability. Getting in front protected professionals' sales and profits, and many Rolleiflex users switched to Mamiyaflex simply for the wideangle capability. Rolleiflex sales to portrait photographers were similarly hit by the Hasselblads, which could be fitted with 135mm lenses (Hasselblad 1000F) or a 150mm lens (Hasselblad 500C).

Between 1959 and 1975 (Tele) and 1961 and 1967 (Wide Angle), Franke and Heidecke made what Reinhold Heidecke regarded as Rollei's answers to the Mamiyaflex and the Hasselblad – the Wide Angle Rolleiflex and the Tele Rolleiflex. These were E2 or F-specification cameras, optionally with or without a built-in exposure meter, and with non-interchangeable lenses of focal lengths shorter and longer than those of the standard cameras.

The Wide Angle was equipped with a magnificent 55mm f/4 Zeiss Distagon, a version of the Distagon peculiar to this camera. The Tele had a 135mm f/4 Carl Zeiss Sonnar. In each case, the viewing lens was of a similar matched specification. The Wide Angle is probably the most valuable of all production Rolleiflex cameras, with only 4,000 ever made and, in decent condition,

can fetch more than £3,000 on the collectors' market.

BUDGET OPTION

One of the less fortunate aspects of the increasing complexity and sophistication

of the Rolleiflex cameras during the 1950s and '60s was the escalating price that all the features made necessary. In the late '50s, Franke and Heidecke launched a compromise – the Rolleiflex T.

The Rolleiflex T lacked the automatic film sensing of the more expensive Rolleiflexes and had to be loaded using the 'red dot' system common to the Rolleicord and most Japanese TLRs. It effectively replaced the MX-EVS Automat that preceded the E series, and retained the 75mm f/3.5 Tessar of the Automat in an improved version with lanthanum glass, which improved its resolution and flare characteristics. The overall build quality was somewhat more utilitarian than that of the top-of-the line Rolleis, but it did have that key Rolleiflex feature – the fast-wind crank.

Early Rolleiflex T cameras had a grey finish, while from about 1971 they were black. The camera had provision for an uncoupled light-value selenium exposure meter, and a few were sold with a meter installed while some had it factory-fitted later. Most examples today have no meter. The T was on sale from 1958–1976 and is a very effective camera in use.

FINANCIAL TROUBLES

Increasing financial difficulties caused more by the development costs of innovative 6x6 Rollei SLRs and lack of sales for Rollei 35mm SLRs than by the decline of the TLR market in the face of Japanese competition brought Franke and Heidecke to bankruptcy in 1981. The new company that emerged from the chaos, Rollei Fototechnik GmbH, largely financed by a British company, sought market share during the 1980s with what they identified as Rollei's most innovative SLR products, and with developed versions of the twin-lens reflex.

They resumed production of an improved Rollei SL2000 F 35mm SLR and the Rollei SL66, and then used existing 2.8F parts to produce a new Rollei 2.8F Gold Arium Special Edition. In 1987, the final Rollei TLR, the 2.8GX, appeared. **AP**



Accessories

Rolleiflex accessories (back row l-r): Size III lens hood, prismatic viewing lens half of Size I Rolleinar 1 and the scarce Rolleilux Size I hood with hinged exposure meter. Middle row (l-r): Hinged mirror lens caps, Size III, taking lens Rolleinar 1, Size III orange filter. Bottom (l-r): Hinged Size I mirror lens caps

1949

Rolleiflex 2.8A with f/2.8 Tessar

1951

First flash-synchronised Rolleiflex Automat with Synchro Compur shutter

1952

Rolleiflex 2.8B with Carl Zeiss Biometar

1953

Rolleiflex 2.8C appears with f/2.8 Xenotar

1954

Rolleiflex 2.8C offered with f/2.8 Planar and Rolleiflex MX-EVS appears

1955

Rolleiflex 2.8D with Planar or Xenotar appears

1956

Rolleiflex 3.5E with f/3.5 Planar or Xenotar announced

1958

Rolleiflex 3.5F and coupled exposure meter announced, with Planar or Xenotar lens

1959

Tele Rolleiflex appears, along with Rolleiflex 3.5E2 and 2.8E2 with removable hood for prism

1960

Rolleiflex 2.8F announced

1962

Wide Angle Rolleiflex appears

1966

Rolleiflex 2.8F Type 2 for 120 or 220 film

1970

Tele Rolleiflex Type 2 with 120/220 feature

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AFTER CARE After the course you will be sent a set of notes based on the actual content of the course on the day, so there's no need to worry about making your own notes!

SKILL LEVEL You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe (for Sony/Minolta models you will require an adapter) or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.

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Geoffrey Crawley explains... Lens design

In part two of his series on lens construction, **Geoffrey Crawley** explains the thought processes behind modern lens design

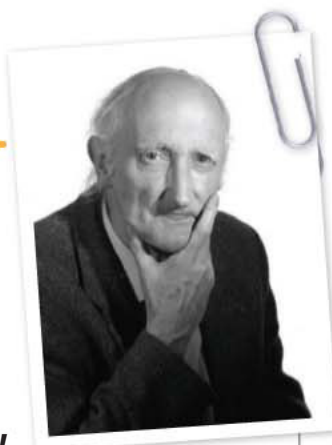
AN EXCELLENT episode of *Midsomer Murders* featured a feud between film and digital camera clubs. It revealed some misapprehensions about the nature of the two media that are relevant to our topic of modern lens design. Consider this: make an exposure using a 2x3cm sensor populated with ten million photosites. Now scale up the lens and then photograph the same subject on a 6x9cm sensor, again populated by ten million photosites. Despite the larger format, this image will look the same as the previous one. The gaps between the sites have merely increased, so no more detail or tonal and colour data has been captured. Do the same with film. The larger format – without gaps in the sensitive surface – will now record finer details and fuller colour and tonal information.

The difference in recording medium therefore influences the design of lenses. For digital imaging, high contrast is desirable to emphasise the chief subject traits and

texture, and for easier recording by the photosite matrix population. This type of rendition is popular with digital imaging and some adjustment of characteristics either way can be made in post-capture editing software. The steps in lens design required are, fortunately, also helpful when working on film. The higher contrast is absorbed by the film's latitude and helps give better detail definition, and colour and tonal resolution.

LENS AND MEDIUM

How does the designer adjust contrast? It depends on how the light rays coming from the subject are distributed across the image plane. With the rays from the higher spatial frequencies, resolution can be separated out into very fine detail to give lower contrast, or it can be concentrated to give higher contrast up to a resolution cut-off point. The roll-off of resolution is usually taken as 50 line



Olympus's Zuiko Digital 14-54mm f/2.8-3.5 II is constructed from 15 lenses in 11 groups and has internal focusing via a floating mechanism

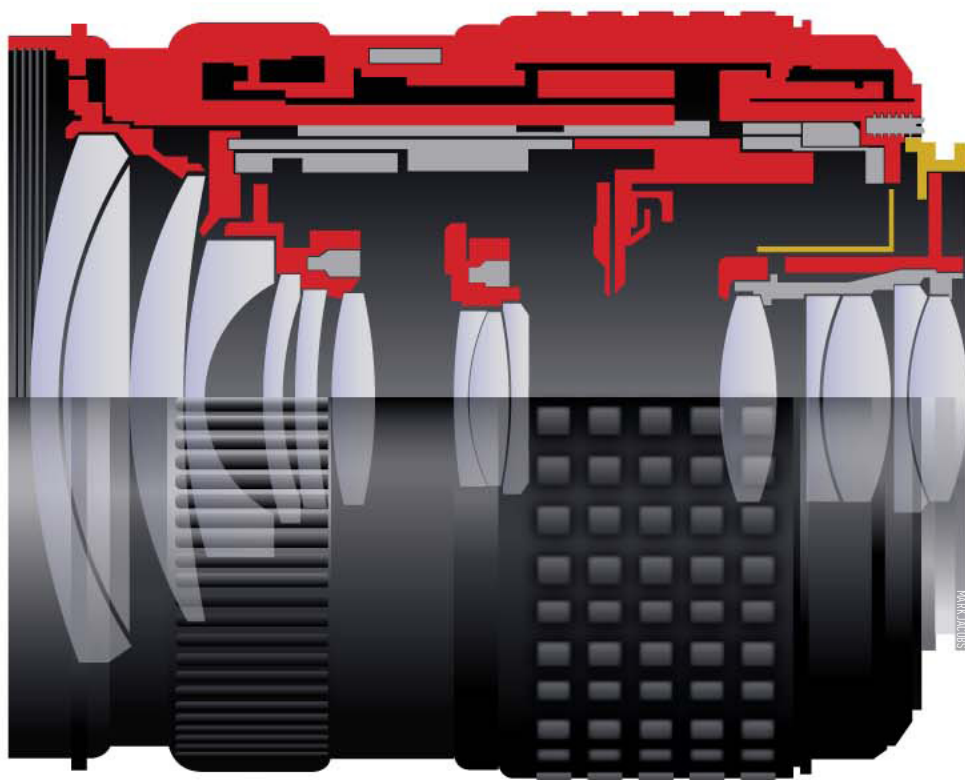
pairs per millimetre. After that, resolution contrast and detail definition in these lenses drops off rapidly. This figure is not arbitrary, but worked out in terms of detail visibility when an enlargement is viewed from the 'natural' distance. However, it should be pointed out that a digital image, unlike a film frame, has no actual physical size, only a pixel count. When displayed, it assumes the dimensions that result from the pixel size of the output device, be it a monitor, printer setting, video projector and so on.

Photographers nowadays seem to require quite a spread of focal lengths. Inspection of AP's back pages reveals a span of 4.5mm–800mm. Some are for full frame, while others, like the 4.5mm, are for APS-C-format DSLRs.

When photography was invented portraiture was all the rage. Louis Daguerre had at last made it possible to make an exact representation of a person's appearance. Studios exploited the commercial potential, but there soon appeared more artistic photographers who saw the visual possibilities of architectural, landscape and seascape subjects. The first camera lenses were designed for the portraiture market and tended to be long focus on the format. However, for the wider choice of subjects wider viewing angles were necessary.

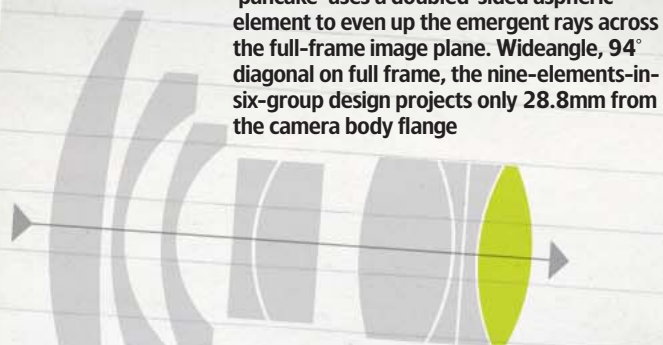
THE NORMAL LENS

The term 'viewing angle' needs to be defined. The 'normal' lens is taken as one with an focal length equal to the length of the diagonal of the format on which it is used. The viewing angle is then that which this diagonal covers related to the subject – not the angle from side to side of the frame, which, as photographers, is how we understandably tend to regard it. Some optical firms specify all three angles, including vertical. Thus a 100mm lens on full frame covers 25° on the diagonal, 21° on the horizontal and 14° on the vertical. Unless otherwise indicated, the viewing angle in a lens specification nowadays will be on the frame's diagonal, but don't cock the camera at 45° to get it! For historic reasons the 'normal' focal length for the full 24x36mm, 135 format is 50mm, not its actual





The schematic of the 25mm f/2.8 Olympus five-element pancake lens for the Four Thirds format shows the level of compression of the optical cell. Note the aspheric element used as field lens to minimise vignetting



The Voigtlander Color Skopar 20mm f/3.5 'pancake' uses a doubled-sided aspheric element to even up the emergent rays across the full-frame image plane. Wideangle, 94° diagonal on full frame, the nine-elements-in-six-group design projects only 28.8mm from the camera body flange



The Voigtlander Ultron 40mm f/2 'pancake' extends only 24.5mm from the camera body flange. An aspheric element reduces vignetting on full frame

43mm diagonal. However, some of the great masters of 35mm film photography have exploited it. The small measure of long-focus subject isolation avoids excess clutter at the edges of the long horizontal frame.

The APS-C format varies in size with camera manufacturer, but 27mm is a rough ballpark figure for the length of its diagonal. The 50mm excess over 43mm means that the format's 135 equivalent focal length is about 31mm. There are 30mm and 31mm monofocals from Canon, Pentax and Sigma on the market for those who wish to work digitally with the classic 35mm camera viewing angle.

The 50mm lens sat neatly on a coupled rangefinder camera and could even be made collapsible to save carry space. Because of the pentaprism box and the necessary space for the flipping mirror on a single-lens reflex camera, the normal 50mm lens cannot recess. It has to be built 'retrofocus', which means the distance from the rear of the lens to the film plane – back focus – is greater than its focal length. The result is a major increase in bulk over a version for coupled rangefinder cameras. It makes the SLR more awkward to carry around than a coupled rangefinder camera as there is no chance it can be made collapsible.

PANCAKE LENSES

The Japanese-built SLRs began to collar the market in the 1960s, but it was obvious that the new type of camera fitted with standard 50mm lenses was far from pocketable. Seeing a market opportunity, designers set to work on lightweight, short-length lenses of around the 'normal' focal length for the 135 format (40–43mm). The nickname 'pancake' soon stuck. They were not very popular, though, as performance was behind that of the full-size versions. Recently, however, there has been a revival owing to the improved technology now available.

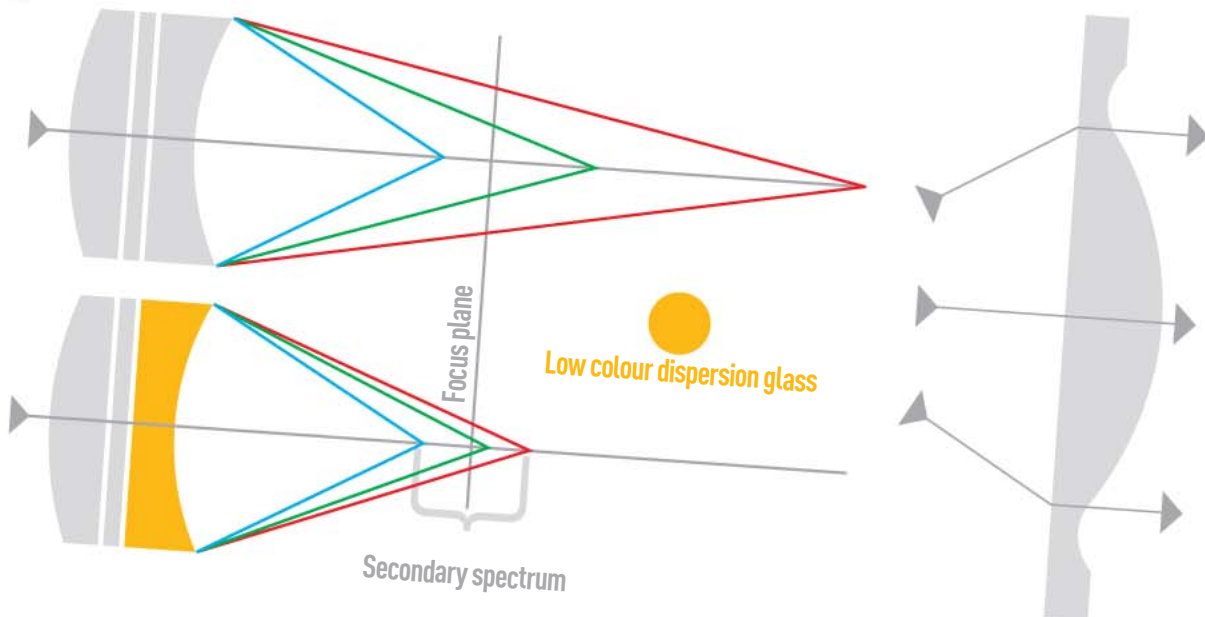
The conditions necessary when the optical cell is compacted inhibit the designer. There has to be an entrance pupil of the size required by the aperture and focal length, which means broad diameter front group elements. The rays must then be squeezed through the pancake before being rapidly spread out across the frame. It is this latter requirement that has held the pancake back in image properties, especially in vignetting in digital imaging.

The current revival has been made possible by the use of an aspheric element in the form of the field lens: the lens element spreads the image over the frame. The aspheric's ability to even up the light spread brings the pancake to its

rightful place in the current lens hierarchy. Some have no space in the barrel for an autofocus system, so they must be manually focused. Also, because of a lack of space, there is no zoom function. Yet for devotees these are minor matters compared with the perceived advantages of the lightweight monofocal lenses. It's a no-brainer for the Olympus Four Thirds format, for which there is a 25mm f/2.8 pancake lens that is 23.5mm thick, 64mm in diameter and weighs only 95g. Panasonic's 20mm f/1.7 Asph lens for Micro Four Thirds appears to be computed following on from the 24mm f/1.4 lens for the regular Four Thirds format. Nikon has a 45mm f/2.8 full-frame pancake lens. Cosina, under the Voigtlander label, has Nikon F, Canon EOS and Pentax KA manual focus, but otherwise they are electronically linked, 20mm f/3.5 and 40mm f/2 full frame, ultra-compact pancake lenses.

GOING WIDE

The wider the viewing angle of a lens, the shorter its focal length on a given format. After the grouping of around 43–50mm, which is regarded as 'normal' for the full-frame 135 format, the next conventional focal length in the series is 35mm. The difficulty of recessing the lens in an SLR means that it has to be



When the primaries have been corrected, the shadowy remaining colours (the secondary spectrum) remain. This can be reduced by using low colour dispersion glass to the advantage of contrast, colour saturation, and so on. This is an exaggerated diagram

An aspheric-surfaced element can be used (1) to correct for spherical aberration, which increases as a lens is focused closer, or (2) to even up illumination across the image frame to avoid vignetting (see diagram) or (3) to reduce the total number of elements, so making the lens more compact. This is an exaggerated diagram

retrofocus: the distance of its back element from the film plane must be greater than its focal length. The retrofocus construction is thus the reverse of the telephoto, the design of which allows the lens to be shorter than its focal length indicates. At a focal length of 35mm, the problems are fairly easy to overcome, although the front – usually Gauss – groups must become broader. Any gain is worthwhile and with the introduction of the EF-S lens series, Canon reduced the projection of the shelf in the front of the camera's dark chamber to allow deeper recessing. EF-S lenses will therefore not attach to standard EOS EF-mount cameras.

The 35mm lens is handy, but does not give a very wide angle of view. On the other hand, it is easy to hold the camera straight at this focal length, so avoiding linear distortions, especially of verticals. By the 28mm lens's viewing angle, camera straightness has become a matter of concern and care must be taken if linear objects are present in the picture. The 28mm lens has been a favourite of photojournalists and press photographers who like to work close in, and a quick change from a long focus for individual heads to an overall wide view of an event is handy. Enthusiasts will point out that it can be done even quicker with a zoom lens.

EXTREME

By 21mm and 24mm in focal length, the retrofocus construction has to be severe. To see the retro effect, hold a lens front facing you over a bright surface and observe the size of the exit pupil. Then turn the lens round. If the pupil is now larger, the lens is a retrofocus type. The difference between the diameter of the two pupils is the retro factor. From a focal length of 21mm onwards, we are in the realm of exotica with some strange-looking constructions turning up. However, the extreme, the 180° fisheye lens, is a legitimate design used in photogrammetric and astronomical applications. From the more general user's point of view, its two main types are, first, those with which the image is a complete circle (radius 12mm) contained within the frame. Second, there are those fisheye lenses whose image circle (radius 21.5mm) just touches the corners of the frame rectangle. The latter type is likely to be more useful for general-purpose work.

In digital imaging the size of quite major subject shapes and textures is reduced by the shortest focal-length lenses. This effect is increased by the great depth of field, sharpening overall definition still more. A point is reached, depending on the subject type, when the size and separation of the sensor's photosite matrix clashes with this

detail, corrupting the image. In general, the shorter the focal length, the more the image will benefit from higher megapixel counts in the sensor. With focal lengths closer to 'normal', the major subject traits are much larger and the effect is not apparent.

TELE AND RETRO

The optical configuration of a retrofocus, or reversed telephoto, optic is what the latter name implies. The front group or groups of a telephoto lens are positive, gathering the rays from the subject and bringing them to a focus. Negative groups at the rear then diverge the rays to cover the frame. The strength of the negative groups determines the magnification and so the effective focal length. In a retrofocus lens the negative dispersive groups now face the front, collecting the subject rays from a wide angle. At the rear, the positive groups concentrate the section of this angle required by the focal length and focus it on the image plane. Focal length is measured as the distance between the rear principal plane of the lens to the image plane with its focus set to infinity. By use of the retro device, this plane can be sited actually behind the optical cell.

Next time, in part three, we will deal with telephoto lenses and take a look at the future of lens design. **AP**

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Canon LP-E5 Battery.....£44.99
Canon BG-E5 Grip.....£119.99
Canon 60-E3 Remote Switch.....£24.99



Canon
EOS 500D

15.1
MEGAPixels

Body Only £529.99
Inc. 18-55mmIS £569.00

KEY ACCESSORIES

Canon LP-E5 Battery.....£44.99
Canon BG-E5 Grip.....£119.99
Canon 60-E3 Remote Switch.....£24.99



Canon
EOS 550D

- 18 Megapixels
- C-MOS Sensor
- Live View
- HD Video Mode
- ISO 12800
- 3.7 fps

18.0
MEGAPixels

EOS 550D Body Only £643.00
EOS 550D inc. 18-55mmIS £699.99
EOS 550D inc. 18-135mmIS £899.99

KEY ACCESSORIES

Canon LP-E8 Battery.....£49.99
Canon BG-E8 Grip.....£149.99
Hama 60-E3 Remote Switch.....£20.99



Canon
EOS 50D

15.1
MEGAPixels

Body Only £689.00
Inc. 17-85mmIS £979.00
Inc. 18-200mmIS £999.00

KEY ACCESSORIES

Canon BP-S11A Battery.....£99.99
Canon BG-E2N Grip.....£149.99
Canon 80-N3 Remote Switch.....£45.99



Canon
EOS 7D

18.0
MEGAPixels

Body Only £1249.00
Inc. 18-135mm £1462.00

KEY ACCESSORIES

Canon LP-E6 Battery.....£79.99
Canon BG-E7 Grip.....£149.99
Canon WFT-E5B Transmitter.....£449.99



Canon EOS Professional
EOS 5D MkII

- 21.1 Megapixels
- 1:1 CMOS Sensor
- Live View
- HD Video Mode
- ISO 25600
- 3.9 fps

21.1
MEGAPixels

EOS 5D MkII Body Only £1694.99
EOS 5D MkII inc. 24-70mm £2598.00
EOS 5D MkII inc. 24-105mm L IS USM £2327.00

KEY ACCESSORIES

Canon LP-E6 Battery.....£229.99
Canon BG-E6 Grip.....£49.99
Canon 80-N3 Remote Switch.....£45.99



EOS 1D MkIV

16.1
MEGAPixels

- HD Video Mode • Live View
- ISO 102400 • 10 fps

Body Only £3723.00

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80-N3 Remote Switch.....£45.99



EOS 1Ds MkIII

21.1
MEGAPixels

- Full Frame CMOS Sensor
- ISO 1600 • 5 fps

Body Only £5299.99

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80-N3 Remote Switch.....£45.99

CANON EF LENSES (USM - Ultra fast near silent operation. IS - Image Stabiliser to reduce camera shake. L - All weather professional lens with ultimate performance)

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EF 24-105mm f/2.8 L USM	£939.00	EF 35mm f/2	£229.97	EF-S 17-55mm f/2.8 IS USM	£811.99
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EF 28-135mm f/3.5-5.6 IS USM	£388.00	EF 50mm f/1.4 USM	£308.00	EF-S 18-55mm f/3.5-5.6 IS	£169.00
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EF 70-300mm f/4-5.6 USM IS	£448.00	EF 135mm f/2 L USM	£933.99	MP-E 65mm f/2.8 Macro	£868.99
EF 70-300mm f/4.5-5.6 DO IS USM	£1148.00	EF 200mm f/2 L IS USM	£4838.00	EF 100mm f/2.8 L Macro USM	£439.99
EF 75-300mm f/4.5-5.6 DO IS USM III	£242.00	EF 200mm f/2.8 L IS USM II	£665.00	EF 100mm f/2.8 L Macro IS USM	£799.99
EF 100-400mm f/4.5-5.6 L IS USM	£1288.00	EF 300mm f/2.8 L IS USM	£3884.00	EF 180mm f/3.5 L Macro USM	£1278.00
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CANON ACCESSORIES

BATTERY GRIPS		BATTERIES	
EOS 500D/450D/1000D		EOS 500D/450D/1000D	
Canon BG-E5.....£119.99		Canon LP-E5.....£49.99	
EOS 50D		Energizer LP-E5.....£29.99	
Canon BG-E2N.....£149.99		Hahnel LP-E5.....£29.99	
EOS 5D MKII		EOS 550D	
Canon BG-E6.....£229.99		Canon LP-E8.....£49.99	
EOS 7D		EOS 50D	
Canon BG-E7.....£149.99		Canon BP-S11A.....£99.99	
EOS 550D		Energizer BP-S11.....£29.99	
Canon BG-E8.....£149.99		Hahnel BP-S11.....£29.99	
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EOS 1D/1Ds/5D/5D MkII/5D MkIII		Canon LP-E6.....£79.99	
Canon WFT-E2 II.....£599.99		Hahnel LP-E6.....£59.99	
EOS 50D		EOS 1Ds MKIII/1D MKIV	
Canon WFT-E3.....£799.99		Canon LP-E4.....£129.99	
EOS 5D MKII		HAHNEL PRO WIRELESS	
Canon WFT-E4.....£749.99		Hahnel Wireless Remote (EOS).....£48.99	
EOS 7D			
Canon WFT-E5.....£449.99			

WIRED/IR		Quantum	
EOS 1D/1Ds/5D/5D MkII/5D MkIII		Flex TT5 (EOS).....£229.99	
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Hama Remote Switch 80N3.....£29.99			
Canon Remote Switch TC80N3.....£149.99			
EOS 500D/550D/1000D			
Canon Remote Switch 60E3.....£24.99			
Hama Remote Switch 60E3.....£20.99			
Canon Remote Control IR RC5.....£19.97			

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270EX Speedlite	430EXII Speedlite	580EXII Speedlite	MR14EX Macrolite	MT24EX Macrolite
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Canon SB-E2 Flash Unit Bracket.....£229.99	
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OM-EW (430EX).....£17.99	
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TIPA
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D5000 Body Only £469.99
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KEY ACCESSORIES

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Nikon MC-DC2 Remote Cord.....£26.99
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D300S Body Only £1139.00

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Nikon EH-5AC Adaptor.....£99.99



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D90
EXPEED
2 YEAR WARRANTY
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Body Only £628.00
Inc. 18-105mm £779.00

KEY ACCESSORIES

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Nikon WT4 Transmitter.....£599.97



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NIKON ACCESSORIES



GRIPS
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Hahnel MB-D80.....£99.99
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Nikon MB-D10.....£249.99
Hahnel MB-D300.....£129.99
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Nikon EN-EL3e.....£66.99
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Hahnel EN-EL3e.....£40.99
D3/D3x
Nikon EN-EL4a.....£119.99

WIRELESS
D300/D700/D3/D3x
Nikon WT4.....£599.97

HAHNEL PRO WIRELESS
Hahnel Wireless Remote (NIK).....£48.99

WIRED/ IR
D300/D700/D3
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Hama Remote Cord MC30.....£40.99
D90/D5000
Nikon Remote Cord MC-DC2.....£129.99
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Hama Remote Cord MC-DC1.....£20.99
D40/D60
Nikon Remote Control ML-L3 IR.....£19.99



BATTERIES
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Nikon EN-EL9a.....£55.99
Energiizer EN-EL9.....£39.99
Hahnel EN-EL9.....£39.99
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Nikon EN-EL3e.....£66.99
Energiizer EN-EL3e.....£40.99
Hahnel EN-EL3e.....£40.99
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Nikon EN-EL4a.....£119.99



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Nikon SB Remote Kit R1.....£408.99
Nikon AS19 Stand for Nikon SB800.....£6.99
Quantum CKE for Nikon SB28.....£45.99

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14-24mm f2.8 AF-S G ED	£1296.99	50mm f1.4 D	£229.00	12-24mm f4 DX G IF	£799.00
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24-85mm f2.8 D IF	£520.99	85mm f1.4 D	£887.99	17-55mm f2.8 DX AF-S IF-ED	£1049.99
24-120mm f3.5-5.6 G AF-S VR	£539.00	85mm f1.8 D	£305.99	18-105mm f3.5-5.6 DX G VR ED	£239.99
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70-200mm f2.8 G AF-S VR II IF-ED	£1639.99	135mm f2 D DC	£959.99	55-200mm f4-5.6 DX AF-S VR IF-ED	£238.99
70-300mm f3.5-5.6 G AF-S VR IF-ED	£419.00	180mm f2.8 D IF-ED	£619.00	55-200mm f4-5.6 DX AF-S ED	£182.99
80-400mm f4.5-5.6 D VR ED	£1169.99	200mm f2 G AF-S VR IF-ED	£3069.00	200-400mm f4G IF-ED AF-S VR NEW!	£4669.00
200-400mm f4 G AF-S VR IF-ED II	£6249.99	300mm f4 D AF-S IF-ED	£4299.00	60mm f2.8 G AF-S ED Micro	£398.99
14mm f2.8 D ED	£1189.00	300mm f2.8 AF-S VR IF-ED II	£968.99	85mm f3.5 G AF-S DX Micro	£449.99
16mm f2.8 D Fisheye	£598.99	400mm f2.8 G AF-S VR ED	£6518.00	105mm f2.8 G AF-S VR IF-ED Micro	£614.99
20mm f2.8 D	£459.00	500mm f4 G AF-S VR ED	£5739.00	200mm f4 IF-ED Micro	£1109.00
24mm f2.8 D	£329.00	600mm f4 G AF-S VR ED	£6927.99	PC-E 24mm f3.56 D ED	£1369.00
28mm f2.8 D	£225.00	10.5mm f2.8 DX G ED	£521.99	PC-E 45mm f2.8 D ED	£1389.00
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10.2 MEGAPIXELS

Inc. 18-55mm & 55-200mm £399.99

KEY ACCESSORIES
Sony NP-FH50 Battery.....£61.99
Sony FASTIAM Adapter.....£153.99

SONY Alpha A380

14.2 MEGAPIXELS

Inc. 18-55mm & 55-200mm £599.97

KEY ACCESSORIES
Sony NP-FH50 Battery.....£61.99
Sony FASTIAM Adapter.....£153.99

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10-17mm F3.5-4.5 DA Fisheye £428.98
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Pentax AF360FGZ £279.99
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12.4 MEGAPIXELS

Inc. 18-55mm £399.00
Inc. 18-55 & 55-300mm £549.00

KEY ACCESSORIES
Energizer AA Batteries.....£7.99
Pentax Remote Control F.....£21.99

PENTAX K-7

14.6 MEGAPIXELS

Inc. 18-55mm £799.00
Inc. 18-55 & 50-200mm £929.00

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KEY ACCESSORIES
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Sony Case.....£52.99
Sony Fisheye Converter.....£124.99

SONY ALPHA NEX-5

Inc. 16mm £499.00
Inc. 18-55mm £549.00
Inc. 18-200mm £899.00

KEY ACCESSORIES
Sony NP-FW50 Battery.....£59.99
Sony Case.....£52.99
Sony Fisheye Converter.....£124.99

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- HD Video Mode
- 3" Vari Angle LCD Screen
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- 18 Megapixels
- 1.5x CCD Sensor
- Rangefinder
- ISO 2500
- 2 fps

Body Only Steel Grey or Black £4955.99

KEY ACCESSORIES
Leica Lithium-ion Battery.....£71.99
Leica SF24D Flash.....£264.99
Leica SF58D Flash.....£539.99

LEICA LENSES
21mm F2.8 Elmarit-M ASPH £2755.99
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Inc. 18-55mm £369.99*
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KEY ACCESSORIES
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12.3 MEGAPIXELS

- 12.3
- 2x L-MOS
- Live View
- HD Video
- ISO 6400
- Art Filters

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Inc. 14-42mm £424.99*

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Olympus Leather Body Jacket (brown or white leather).....£69.99

OLYMPUS E-P2

12.3 MEGAPIXELS

- HD Video • Live View
- Art Filters • ISO 6400

Inc. 14-42mm £840.99
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KEY ACCESSORIES
Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket.....£69.99

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- Art Filters • ISO 6400

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Panasonic Lumix G10

12.1 MEGAPIXELS

- 12.1 Megapixels
- L-MOS Sensor
- Live View
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- Dust Reduction

3YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £439.00

KEY ACCESSORIES
Panasonic DMW-BLB13E Battery.....£64.99
Panasonic DMW-LVF1 View Finder.....£169.99
Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GF1

12.1 MEGAPIXELS

3YEAR WARRANTY* ENDS 31/8/10

Inc. 20mm £629.00
Inc. 14-45mm £549.00

KEY ACCESSORIES
DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix G2

12.1 MEGAPIXELS

INC. £30 CASHBACK ENDS 31/8/10

3YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £519.00*
Inc. 14-42 & 45-200mm £799.00*

KEY ACCESSORIES
DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GH1

12.1 MEGAPIXELS

INC. £75 CASHBACK ENDS 31/8/10

3YEAR WARRANTY* ENDS 31/8/10

Inc. 14-140mm £824.00*

KEY ACCESSORIES
DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

* 3 Year Warranty to be claimed direct from Panasonic. Offer valid on in store purchases only. Valid from 20th May 2010 - 31st August 2010.

LENSES (available in different fits)

SIGMA

DC Lenses
4.5mm F2.8 EX HSM DC Circ Fisheye £589.99
10mm F2.8 EX HSM DC £505.99
30mm F1.4 EX HSM DG £399.99
10-20mm F4-5.6 EX DC HSM ASP IF £399.99
10-20mm F3.5 EX DC HSM ASP IF £449.99
17-70mm F2.8-4.5 DC ASP IF £336.99
18-50mm F3.5-5.6 DC ASP £777.97
18-50mm F2.8-4.5 DC HSM IF OS £183.99
18-50mm F2.8 EX DC HSM ASP IF £336.99
18-125mm F3.5-5.6 DC HSM IF OS £267.99
18-200mm F3.5-6.3 DC ASP IF £228.99
18-200mm F3.5-6.3 DC ASP IF OS £289.99
18-250mm F3.5-6.3 DC ASP IF OS £399.99
50-150mm F2.8 EX DC HSM APO IF II £589.99

Prime Lenses

8mm F3.5 EX Circ Fisheye DG £631.99
15mm F2.8 EX Fisheye DG £505.99
20mm F1.8 EX DG ASP RF £505.99
24mm F1.8 EX DG ASP £420.99
28mm F1.8 EX DG ASP £336.99
50mm F1.4 EX DG HSM £379.99
85mm F1.4 EX DG HSM NEW! £699.99
300mm F2.8 EX DG HSM £2272.99
500mm F4.5 EX DG HSM APO IF £3956.99
600mm F5.6 EX DG HSM APO IF £4209.99

Macro

50mm F2.8 EX DG Macro £255.99
70mm F2.8 EX DG Macro £389.99
105mm F2.8 EX DG Macro £402.99
150mm F2.8 EX DG HSM APO IF Macro £589.99
Teleconverters
1.4x Converter EX DG APO £247.99
2x Converter EX DG APO £301.99

Zoom Lenses

12-24mm F4.5-5.6 EX DG HSM ASP IF £715.99
24-70mm F2.8 EX DG HSM ASP IF £449.99
70-200mm F2.8 EX DG HSM APO IF Macro II £673.99
70-200mm F2.8 EX DG OS HSM NEW! £1299.99
70-300mm F4-5.6 DG Macro £133.99
70-300mm F4-5.6 DG OS £299.99
120-300mm F2.8 EX DG HSM APO IF £1852.99
120-400mm F4.5-5.6 DG HSM APO RF OS £639.99
150-500mm F5.6-6.3 DG HSM APO RF OS £749.99
200-500mm F2.8 EX DG HSM APO IF £20,203.
300-800mm F5.6 EX DG HSM APO IF £5892.99

TAMRON

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10-24mm F3.5-4.5 Di II LD ASP IF £379.99
17-50mm F2.8 XR Di II VC LD ASP £339.99
18-200mm F3.5-6.3 XR Di II LD ASP IF £169.00
18-250mm F3.5-6.3 Di II LD ASP IF £388.97
18-270mm F3.5-6.3 Di II VC LD ASP IF £399.99
55-200mm F4-5.6 Di II LD £115.00

Zoom Lenses

28-75mm F2.8 XR Di LD ASP IF £359.00
28-300mm F3.5-6.3 XR Di ASP IF £299.00
28-300mm F3.5-6.3 XR Di VC LD ASP IF £499.99
70-200mm F2.8 Di LD IF £619.00
70-300mm F4-5.6 Di LD £139.00
200-500mm F5-6.3 Di LD IF £869.00

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60mm F2 Macro Di £389.99
90mm F2.8 Macro Di £349.00
180mm F3.5 Macro Di LD £699.00



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Jacobs Pouch S.....£9.99
Lens Pouch M.....£11.99
Lens Pouch L.....£12.99

Domke

11" Wrap.....£14.99
15" Wrap.....£16.99
19" Wrap.....£18.99

Lowepro

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Lens Case 1M/ 1N.....£19.99
Lens Case 1S/ 1W.....£14.99
Lens Case 2/ 2s.....£17.99
Lens Case 3.....£19.99
Lens Case 4/ 4s.....£26.99
Lens Case 5/ 5s.....£44.99

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AF 12-24mm F4 AT-X 124 Pro DX £499.99
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AF 50-135mm F2.8 AT-X S35 Pro DX £649.99
AF 80-400mm F4.5-5.6 AT-X 840D £649.99
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49mm UV.....£19.99
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52mm UV.....£19.99
55mm Circular Polar.....£44.99
55mm UV.....£21.99
58mm Circular Polar.....£49.99
58mm UV.....£24.99
62mm Circular Polar.....£69.99
62mm UV.....£24.99
67mm Circ.Polariser.....£79.99
67mm UV.....£29.99
72mm Circular Polariser.....£84.99
72mm UV.....£39.99
77mm Circ.Polariser.....£99.99
77mm UV.....£44.99
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82mm UV.....£69.99
86mm UV.....£69.99

Hoya HD

Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

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HD 58mm UV.....£49.99
HD 58mm PL/CIRC.....£109.99
HD 62mm Protector.....£59.99
HD 62mm UV.....£59.99
HD 62mm PL/CIRC.....£109.99
HD 67mm Protector.....£64.99
HD 67mm UV.....£64.99
HD 67mm PL/CIRC.....£134.99
HD 72mm Protector.....£74.99
HD 72mm UV.....£74.99
HD 72mm PL/CIRC.....£169.99
HD 77mm Protector.....£94.99
HD 77mm UV.....£94.99
HD 77mm PL/CIRC.....£199.99
HD 82mm Protector.....£99.99
HD 82mm UV.....£99.99

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Pro-1D 52mm UV.....£39.99
Pro-1D 52mm PL/CIRC.....£84.99
Pro-1D 55mm Protector.....£39.99
Pro-1D 55mm UV.....£39.99
Pro-1D 55mm PL/CIRC.....£89.99
Pro-1D 58mm Protector.....£44.99
Pro-1D 58mm UV.....£44.99
Pro-1D 58mm PL/CIRC.....£94.99
Pro-1D 62mm Protector.....£49.99
Pro-1D 62mm UV.....£49.99
Pro-1D 62mm PL/CIRC.....£99.99
Pro-1D 67mm Protector.....£59.99
Pro-1D 67mm UV.....£59.99
Pro-1D 67mm PL/CIRC.....£119.99
Pro-1D 72mm Protector.....£64.99
Pro-1D 72mm UV.....£64.99
Pro-1D 72mm PL/CIRC.....£134.99
Pro-1D 77mm Protector.....£74.99
Pro-1D 77mm UV.....£74.99
Pro-1D 77mm PL/CIRC.....£169.99
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Pro-1D 82mm UV.....£79.99
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The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

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62mm P Adaptor.....£12.99
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72mm P Adaptor.....£12.99
77mm P Adaptor.....£12.99
82mm P Adaptor.....£12.99
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Lighting Kit.....£199.99

Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.

Bowens 4713

Gemini 200W 2 Head Kit.....£459.99

Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.

Bowens 4820

Gemini 500R Travel Pack Kit.....£1378.99

Bowens 4800

Gemini 250R Head Kit.....£810.99

Bowens 4800

Gemini 500R Head Kit.....£949.99



Bowens 4850

Gemini 500R 3 Head Kit.....£1480.99

Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.

Bowens 4820

Gemini 500R Travel Pack Kit.....£1378.99

Bowens 4800

Gemini 250R Head Kit.....£810.99

Bowens 4800

Gemini 500R Head Kit.....£949.99

Strobes Portrait Kit STR100 £99.99

Lightweight & portable STROBES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds



Interfit Strobes EFX Kit STR101.....£69.99

Interfit Strobes XS Softbox Kit.....£99.99

Interfit EX150 MkII Kit

FREE DVD £229.99

Award winning - all you need to get started in the creative world of studio lighting! Includes two Heads, two Lighting Stands, Softbox and Umbrella.

Interfit EX150 MkIII Kit

Includes three Heads.....£419.99

Interfit EXD200 Kit

All in 1 kit.....£289.99

Interfit EXD300 Kit

Softbox umbrella kit.....£469.99

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Softbox umbrella kit.....£539.99

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1250 30cm.....£18.99

Xpobalance

1558 38cm.....£35.99

Ezybalance Hotshoe

2438 38x38cm.....£92.99

2462 60x60cm.....£99.99

Ezybalance Softboxes

2460 60x60cm.....£122.99

Micro Apollo

2201 Micro Apollo 45.....£27.99

2204 Micro Apollo 60.....£30.99

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3636 sunfire/silver 75cm.....£61.99

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677M Florida/maine 1.8x2.15m.....£174.99

6701 black/white 1.8x2.15m.....£204.99

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Studio Cubelite Kit

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Studio Cubelite Kit

8825 70cm.....£

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Manfrotto

055X Range

The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB
£118.99



055XB Tripod.....**£94.99**
055XPROB Tripod.....**£118.99**

Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?

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Manfrotto Tripod Bag Padded 80cm.....**£49.99**

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Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.
Manfrotto MN102 Tripod Strap.....**£21.99**

Manfrotto

190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPROB
£108.99



190XB.....**£88.99**
190X PROB.....**£108.99**

Manfrotto

055CX Range

The 4-section 055CX PRO 4 combines the best performances of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented G90° system for quick vertical-horizontal movements.

055CX3.....**£243.99**
055CX PRO3.....**£249.99**
055CX PRO4.....**£249.99**

190CX Range

Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

190CX3.....**£189.99**
190CX PRO3.....**£239.99**
190CX PRO4.....**£239.99**

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The Modo range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Modo Maxi.....**£44.99**
797 Modo Pocket.....**£14.99**

MANFROTTO TRIPOD HEADS

Manfrotto

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Designed to be lightweight but at the same time offer heavy duty load capacity.

494RC2 Mini Ball Head with RC2 Quick Release Plate.....**£39.99**



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460Mg Magnesium Head.....**£68.99**

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Small & lightweight heads with smooth fluid movement & pan & tilt locks.

128RC.....**£65.99**



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327RC2.....**£164.99**

Pan & Tilt Heads

Smooth control of pan, back and forward tilt plus side to side tilt movements.

804RC2 Basic Head Q/R.....**£594.99**

460Mg Magnesium Head.....**£68.99**

MONOPODS

Manfrotto

Monopods
Ever heard the one about a one legged tripod? You have now. Monopods are perfect for those that need stability, speed and portability.

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679B 3 Section.....**£35.99**
680B 4 Section.....**£44.99**
681B 3 Section.....**£49.99**
685B Neotec.....**£114.99**
695CX.....**£139.99**
694CX.....**£127.99**
776YB M-Y.....**£34.99**



Manopod Heads

234 Simple tilt head allows 90° tilt for vertical or horizontal format.

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234RC Tilt Head Q/R.....**£24.99**

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GIOTTO NEW!

Vitruvian VGR Tripod Kits

Designed for after photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head.

With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310.....**£199.99**

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MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

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MTL8350B Adjust Column.....**£158.99**
MTL8361B Adjust Column.....**£199.99**
MTL8360B Adjust Column.....**£189.99**



MTL9351B Adjust Column.....**£89.99**
MTL9351+MH5011 kit NEW.....**£119.99**
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MTL9361+MH5001 head.....**£134.99**
MTL9361B Adjust Column.....**£99.97**

GIOTTO

MTL Vertical Column Aluminium/Carbon Fibre

High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

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MTL9351B Adjust Column.....**£89.99**
MTL9351+MH5011 kit NEW.....**£119.99**
MTL9361B Adjust Column.....**£98.99**
MTL9361+MH5001 head.....**£134.99**
MTL9361B Adjust Column.....**£99.97**



MT8246B Vertical Column.....**£169.97**
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GIOTTOS TRIPOD HEADS

GIOTTO

Ball & Socket Heads

Giotto MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

MH1302-652 8kg.....**£59.99**
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MH7002-652 4kg.....**£39.99**
MH7001-652 6kg.....**£44.99**
MH7000-652 8kg.....**£54.99**

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Replacement Square Mount Plate for MH652.....**£12.99**
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MH5011 3-Way Head with quick release plate.....**£35.99**
VH6011-6588 Birding Hd.....**£64.99**

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Tripod Bag Medium.....**£24.99**
Shoulder Strap.....**£19.99**

Velbon

Velbon Tripods

CX Mini Table Inc. case.....**£19.99**
CX-440 Tripod Inc. case.....**£29.99**
CX-540 Tripod Inc. case.....**£29.99**
CX-640 Tripod Inc. case.....**£29.99**
CX-740 Tripod Inc. case.....**£29.99**



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The strongest and most stable available, they also offer unsurpassed flexibility.

GT3541LS Studex.....**£499.99**
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Revolutionary leveling tripod for photographers who need fast set-up and leveling accuracy.

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GIOTTO

Traveler & Head

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GT1550T Traveler.....**£439.99**
GK2580TQR with head.....**£599.99**

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A versatile support to explore new shooting perspectives.

GT251TX Explorer GLock.....**£409.99**

GIOTTO

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The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance.

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30% lighter than magnesium but just as strong and with great vibration dampening properties.

GT3340L Aluminium.....**£384.99**

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Designed to meet the demands of professional photographers.

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GH5380SQR Systematic Ball Head.....**£274.99**



GH3780QR Centre Ball.....**£249.99**
GH2750QR Off Centre Ball Head.....**£164.99**

GIOTTO

G2180 Fluid Head

.....**£154.99**

G2272M Low Profile 3 Way Head

.....**£199.99**

G1173/148 QR Plate 1/4

.....**£29.99**

GIOTTO MONOPODS

New Oxford Street store only

GIOTTO

Gizmo monopods

continue to set the standard for professionals and advanced amateurs.

GM2561T.....**£189.99**
GM3340L.....**£139.99**
GM5561T + G Lock.....**£234.99**
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 Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

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 Fastpack 100 Black.....£44.99
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 Fastpack 250 Blk/Red.....£54.99
 Fastpack 350 Blue.....£69.99
 Fastpack 350 Black/Red.....£69.99

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 Inverse 200AW Blue.....£69.99
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 the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

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 Pro Trekker 600AW.....£289.99

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Vertex 100AW.....£89.99
 Vertex 200AW.....£124.99
 Vertex 300AW.....£149.99

Pro Runner 200AW **NEW!**.....£59.99
 Pro Runner 300AW.....£79.99
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 Pro Runner 450AW.....£149.99
 Pro Runner X 350AW.....£199.99
 Pro Runner X 450AW.....£249.99

Primus AW Black.....£89.97

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 Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£213.50

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 Airport Addicted V2.....£234.99
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 Airport Acceleration V2.....£194.10

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 Features innovative Thermo Shield Technology adding protective rigidity when needed.

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 DPS DR-466i Black.....£59.99
 DPS DR-467i Black.....£69.99

3N1 Sling Backpack 10.....£59.99
 3N1 Sling Backpack 20.....£89.99
 3N1 Sling Backpack 30.....£99.99

3N1 Sling Laptop Small.....£119.99
 3N1 Sling Laptop Med.....£139.99
 3N1 Sling Laptop Large.....£159.99

CRUMPLER
 Messenger Boy Half Photo Black, Green, Mahogany.....£89.97
 Messenger Boy Half Photo White.....£89.97

ACCESSORIES

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Straps & Accessories

Belt & Buckle.....£19.99
 DMCMZ Memory Wallet.....£15.99
 Filter Pocket.....£19.97
 Pixel Pack V1 Mem Wallet.....£9.99
 Pixel Pack V2 Mem Wallet.....£9.99
 S&F Light Belt 9.....£26.99
 Transporter Strap.....£24.99
 Speedster Strap.....£19.97
 Verbal Tech Shoulder Strap.....£29.99

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Lens Drop In.....£25.60
 Lens Changer 15.....£16.80
 Lens Changer 25.....£17.99
 Lens Changer 35.....£19.40
 Lens Changer 50.....£19.99
 Lens Changer 75 Pop Down.....£25.99
 Lens Changer 300.....£32.99
 Large Lens Drop In.....£28.99
 Speed Changer.....£35.99
 Whip it Out.....£32.59
 R U Thirsty?.....£16.99
 The Chimp Cage.....£28.99
 Lightening Fast.....£25.60
 Bum Bag.....£25.60

Skin Components

Skin 50.....£19.99
 Skin Chimp Cage.....£28.99
 Skin Double Wide.....£32.59
 Skin 75 Pop Down.....£25.99
 Skin Strobe.....£25.60
 Skin Set.....£108.50

Tripped Case

Bazooka.....£42.99
 Humungous Bazooka.....£54.50

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Altus
 Quick access lid, cord storage, adjustable strap & divider.

Altus 140.....£19.99 **SAVE £5**
 when bought with any DSLR/DSC.

Apex 100AW Black/Blue.....£24.99
 Apex 110AW Black.....£27.99
 Apex 110AW Blue.....£27.99
 Apex 120AW Black.....£31.99
 Apex 140AW Black/Blue.....£34.99

Cirrus 120 Black.....£28.97
 Cirrus 120 Blue.....£28.99
 Cirrus 140 Black.....£33.99
 Cirrus 140 Blue.....£33.99
 Cirrus TZ 5 Black.....£24.99
 Cirrus TZ 5 Blue.....£24.99
 Cirrus TZ 25 Black.....£34.99
 Cirrus TZ 25 Blue.....£34.99

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 Fast access bag with slim profile.

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 Classified 160AW Sepia.....£84.99
 Classified 200AW Blk/Sep.....£99.99
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 Nova 170AW Black.....£44.99
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 Nova 190AW Black.....£59.99
 Nova 200AW Black.....£59.99

Rezo 110AW.....£18.99
 Rezo 120AW.....£24.99
 Rezo 140AW.....£34.99
 Rezo 160AW.....£34.99
 Rezo 170AW.....£39.99
 Rezo 180AW.....£44.99
 Rezo 190AW.....£49.99
 Rezo TZ 10.....£21.99
 Rezo TZ 20.....£27.99

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 Stealth Reporter D300AW.....£84.99
 Stealth Reporter D400AW.....£94.99
 Stealth Reporter D550AW.....£104.99
 Stealth Reporter D650AW.....£124.99

Edit 110 Video Case.....£24.99

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 Protect your equipment without attracting attention.

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 Urban Disguise 30.....£94.71
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 Urban Disguise 40.....£108.50
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 Includes ample pockets and a waterproof cover.

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 DC-435 Digital Case.....£24.99
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 DC-445 Digital Case.....£39.99

CRUMPLER

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 Messenger Boy 5500 White.....£59.97

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British made bags made from water-proof canvas, with non-absorbent lining and seams that are bound with water-proof tape.

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 Hadley Digital Khaki.....£CALL
 Hadley Digital Black.....£CALL
 Hadley Small Black.....£CALL
 Hadley Small Khaki.....£CALL
 Hadley Large Black.....£CALL
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 S225 Khaki.....£CALL
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 S445 Black or Khaki.....£CALL
 S445 Shoulder Pad Black.....£CALL
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 Thin Skin Belt V2.....£18.91

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 Holster-style bag with strap & belt loop for DSL & lens

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 Toploader Zoom Pro 65AW.....£69.99
 Toploader Zoom Pro 70AW.....£84.99
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TLZ1 Black.....£29.97
 TLZ1 Navy.....£39.97

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 For DSLR's, each feature two vertical lengths to accommodate different size lenses.

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 Digital Holster 20.....£39.99
 Digital Holster 30.....£49.99
 Digital Holster 40.....£49.99
 Digital Holster 50.....£57.90

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 Apex 20AW Blue.....£19.99
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 Apex PV AW Black.....£19.97

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 Napoli 10 Black.....£24.99
 Napoli 20 Black.....£27.99
 Napoli 30 Black.....£16.99

lowepro **Tasca**
 Neoprene fabric with clasp opening.

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 Messenger Boy 80 Green/ White.....£9.99

PP70 & Strap Black/Red.....£15.99

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 Pro Roller X 300.....£399.99
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NEW!

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 Rezo 40.....£13.99
 Rezo 50.....£24.99
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Canon P/shot SX120IS

£179.00
Megapixels.....10.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



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Optical Zoom.....14x
LCD Screen.....3-inch
Colours: ●

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- 10.0 Megapixels
- 3.8x Optical Zoom
- Image Stabiliser
- ISO 3200
- RAW Shooting
- 3" LCD Screen
- Face Detection
- VGA Movies



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- 5x Optical Zoom
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Optical Zoom.....4x
LCD Screen.....3-inch
Colours: ●

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- Face Detection
- Intelligent Auto mode
- 40MB Internal Memory



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Megapixels.....14.1
Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours: ●



Panasonic Lumix TZ10

£249.99*
Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●



Panasonic Lumix LX3

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Megapixels.....10.1
Optical Zoom.....2.5x
LCD Screen.....3-inch
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Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



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LCD Screen.....2.7-inch
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LCD Screen.....3-inch
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LCD Screen.....3-inch
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Coolpix L110.....£179.00
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LCD Screen.....2.7-inch
Colours: ●



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• 14.2 Megapixels
• 10x Optical Zoom
• 3-inch LCD
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• Vibration Reduction
• Smart Portrait System
• Advanced Flash Control



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• 10x Optical Zoom
• 3-inch LCD
• 720p HD Movie
• ISO 3200
• Vibration Reduction
• Smart Portrait System
• Advanced Flash Control



Olympus Mju 3000

£149.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●



Olympus Mju 3000

£149.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●

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Megapixels.....12.1
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



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ES-17 Black.....£74.97
SIGMA
DP1S.....£279.99
DP2.....£526.99



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Optical Zoom.....2.7-inch
LCD Screen.....2.7-inch
Colours: ●



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2GB Micro SDHC.....£7.99
4GB Micro SDHC.....£13.99
8GB Micro SDHC.....£23.99
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8GB Ultra Video HD.....£24.99
16GB Ultra II Vid. HD.....£49.97



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Hard Drive.....120GB
Optical Zoom.....25x
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• 25x Optical Zoom
• 2.7-inch LCD
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• Image Stabiliser
• SDHC Card



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Type.....HD Pocket
Int. Memory.....8GB
LCD.....2" Anti Glare



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INC. 5 YR WARRANTY*.....£299.99



JVC GZ-MS110 SDHC Camcorder

£149.99
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Canon



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- Integrated Speedlite Transmitter
- 3" Clear View II LCD
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- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding Your EOS 7D
9th September
or
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- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £294.99
EOS 1000D + 18-55mm **£354.99**
1000D + 18-55 + 75-300 **£474.98**

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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 £494.00
500D + 18-55mm IS **£589.99**
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Canon EOS 550D

- 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
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Canon EOS 5D Mark II

Body SRP £2,859.99
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- 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
1st September
or
See Website

Body Price
£1,684.99

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EOS 550D



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- iFCL metering
- Quick Control screen
- Ext. Mic socket

Body Price
£599.99
550D + 18-55 IS
£689.00

Understanding Your EOS 550D
See Website

Please visit our website for further money saving deals.

EOS-1D Mark IV



BODY SRP £4,779.99 LENS SOLD SEPARATELY

Fast, professional & ready for your next assignment

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- 10fps at up to 121 JPEG burst
- 45-point AF system
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- High ISO up to 102400
- 3.0" LCD with Live View mode
- Dual "DIGIC 4"
- EOS Integrated Cleaning System

NEW LOW PRICE!!

Body Price
Only £3,599.99!!

Understanding your Canon EOS 5D Mk II 1st September 2010

To explain how best to use your Canon EOS 5D Mk II, navigate the comprehensive menu display, giving the photographer more confidence in exploring the wide range of manual controls available.

Only £99.99 BOOKINGS TAKEN NOW!

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Canon Legria FS306

SD Camcorder

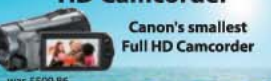


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Only
£549.99
SRP £719.99

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Panasonic

Understanding
Your Lumix G1
15th September



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

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

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.

Blue Kit only £349.99*
Black Kit only £359.00*



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

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

Our Price £544.00
Available in Black, Red or Silver

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.

Cashback available with the Panasonic Lumix GF1

3 YEAR
DMC-GF1 Body
or + 14-45
or + 20mm

3 YEAR
£30
DMC-GF1 + 20mm
& 14-42mm or 14-45mm

DMC-G1 – Stunning price and feature combination DMC-G2 – Excellent features at a premium price DMC-G10 – Smaller feature set, great price
Please see the inside back cover of this magazine to see the latest new Panasonic cameras due this Summer.

Panasonic DMC-G10



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

£30 Cashback if purchased in store before 31.08.2010

Panasonic DMC-G2



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

Up to £50 Cashback if purchased in store before 31.08.2010

Panasonic DMC-FZ38



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

In stock at only £264.99
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

In stock at only £289.99
TZ-10 + 4GB SD Card £312.99

Panasonic MICRO FOUR THIRDS LENSES

20mm f/1.7 Pancake ASPH	£294.99
20mm f/1.7 Pan (Unboxed)	£289.99
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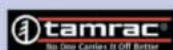
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T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99 , 3 sets for £99.99	
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99 , 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551/Black, each	£8.99 8ml	£4.99 21ml, 3 for £10.99	Photo R2400
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-614 Set of 4	£29.99	£14.99 , 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611/Black, each	£8.99 8ml	£4.99 13ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 13ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 , 3 sets for £42.99	Photo P50, R265, R285, R360
T0711/Black, each	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	RX560, RX585, RX685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0791-796 Set of 6	£70.99	Check Website.	Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99 , 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo RX700
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
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PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC115 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 19ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BC116 Colour (2 pack)	£21.99
BC13e Black 26ml	£10.99
BC13e C/M/Y 13ml	£9.99
BC16 B/C/M/Y 13ml	£11.99
BC16 PC/PM/R/G 13ml	£9.99
PG15 Black 29ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG18 Clear 19ml	£11.99
PG18 P/B/M/C/M/Y 14ml	£10.99
PG18 PC/PM/R/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG512 Black 9ml NEW	£15.99
CL38 Colour 15ml NEW	£16.99
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CL51 Colour 21ml	£26.99
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No.338 Black 24ml	£10.99
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No.344 Colour 21ml	£14.99
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No.363 C/M/Y/PC/PM each	£4.99
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No.22 Colour 5ml	£14.99
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No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
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No.300XL Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
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No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
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No.33 Colour	£11.99
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No.35 Colour	£12.99

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No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
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A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

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4GB Kingston	£13.99
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4GB Sandisk, Ext III	£37.99 £24.99
8GB Kingston	£19.99
8GB Sandisk Ultra	£38.99 £22.49
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A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

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4 cards, with keychain

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Kenro MC5

2 cards, 8 AA batteries

£6.99

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 of a standard P-Type Holder.

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

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit

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, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

£45.99

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EW-60C Canon 18-55 IS	£7.99
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EW-78B11 Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C 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 18-70/3.5-5.6	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

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55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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72mm Shaped Petal Hood	£7.99
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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

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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.

Circular Polarising Filters

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

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

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.

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

Starburst Filters

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

Neutal Density Filters

Used to 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).

Starburst Filters

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

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optical blemish).....£199	F2 Body.....£199
70 2.8 C leaf.....£99	F2 Body.....£199
80 F1.9 C.....£149	F2 Body.....£199
80 F2.8 N.....£99	F2 Body.....£199
105-210 F4.5 ULD C.....£299	F2 Body.....£199
110 F2.8 N.....£129	F2 Body.....£199
150 F2.8 A.....£249	F2 Body.....£199
150 F3.5 C.....£99	F2 Body.....£199
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210 F4 M.....£169	F2 Body.....£199
210 F4 C.....£129	F2 Body.....£199
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Mint + Box.....£349	F2 Body.....£199
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FE401 AE Prism M.....£199	F2 Body.....£199
AE Prism Box (Super).....£149	F2 Body.....£199
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120 Insert.....£29	F2 Body.....£199
HA401 120 RFH Box.....£59	F2 Body.....£199
120 Back 139 135 Back.....£79	F2 Body.....£199
Cable Rel Ad RC402.....£29	F2 Body.....£199
645 Super Conn N.....£20	F2 Body.....£199
Angle Finder.....£149	F2 Body.....£199
Winder.....£79	F2 Body.....£199
Cable Release A Box.....£25	F2 Body.....£199
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MAMIYA TLR 6x6	F2 Body.....£199
C330 F Body + WLF.....£169	F2 Body.....£199
80mm F2.8 S Late.....£119	F2 Body.....£199
80mm F2.8 Late.....£99	F2 Body.....£199
105mm F3.5 Early.....£69	F2 Body.....£199
Porolux.....£49	F2 Body.....£199
Plain Prism.....£99	F2 Body.....£199
Hood.....£20	F2 Body.....£199
MAMIYA 7 RF 6x7	F2 Body.....£199
711 body blk M.....£799	F2 Body.....£199
7 body.....£429	F2 Body.....£199
50 F4.5 + VF M-box.....£849	F2 Body.....£199

28-105 F3.5/4.5 AFD.....£199	50 F3.5 mac M-box.....£149
35-70 F2.8 AF.....£199	135 F3.5.....£39
38 F1.4 AFS box.....£159	135 F4.5 mac M-box.....£249
55-200 F4/5.6 VR.....£169	400 F6.3.....£449
55-200 F4/5.6 AFS DX.....£129	Auto ext tube 14.25 ea.....£39
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70-200 F2.8 VR.....£1099	Auto Variable ext tube 65-116.....£99
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70-300 F4/5.6 G.....£79	MZS body.....£299
80-200 F2.8 AFD N.....£699	ZIP body.....£149
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200-400 Mint box	MZ50 body.....£79
unused.....£4199	16-50 F2.8 mint box.....£599
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300 F2 AFS VR M.....£3199	18-55 F3.5/5.6.....£49
500 F4 AFS scruffy.....£2999	28-70 F2.8 FA AL.....£499
400 F2.8 AFS VR.....£5499	35 F2.8 mac.....£269
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18-200 F3.5/5.6 M.....£139	TAM 70-300 F4/5.6 Di.....£99
28-70 F2.8 non EX.....£49	COSINA 100-400.....£149
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135-400 F4/5.6.....£299	PENTAX 645AF
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28-300 XR Di.....£349	1.4x or 2x conv ea.....£199
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SB-30.....£69	45 F2.8.....£249
SB-32.....£129	45-85 F4.5.....£299
SB-38.....£129	55 F2.8.....£199
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SB-60DX.....£129	80-160 F4.5.....£299
SB-800 box.....£169	120 F4 Macro.....£299
MC-16.....£39	135 F4 Leaf.....£249
MC-30.....£40	150 F3.5.....£199
MH-15.....£49	200 F4 box.....£199
NIKON MF	200 F4.....£149
F3 Body.....£199	200 F4 ED IF.....£399
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F2 Body.....£199	Reverse adapter set.....£39
F2 Body.....£199	1.4x or 2x Conv each.....£199

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55-200mm F4.5-5.6 AFS DX G
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As Seen £229
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Sigma 28-70mm F2.8 EX DG
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E+ £39
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35-70mm F3.3-4.5 AIS
Exc / E+ £89-£129
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Exc / E+ £89-£149
45-85mm F3.5 AI
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45-85mm F3.5 Auto
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50mm F2.8 AIS Micro
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E+ £149
100-300mm F5.6 AIS
E+ £129-£179
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As Seen £79
120mm F4 Medical
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135mm F2.8 AI
As Seen £49
135mm F2.8 AIS
As Seen £35
135mm F2.8 Auto Q
Unused £250
135mm F2.8 Non AI
As Seen / E+ £45-£75
135mm F3.5 Auto Q
Unused £175
135mm F3.5 Non AI
Exc / E+ £39-£49
135mm F3.5 Non AI
E+ £75
200mm F2 IFED AIS
E+ £2,299
200mm F4 AIS
E+ £125
200mm F4 AIS Micro
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200mm F4 Non AI
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E+ £39
TC202 Converter
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Tamron 500mm F3.5 SP Reflex
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E+ £29-£55
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E+ / E+ £9-£25
T28 Twin Flash
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165mm F2.8 Pentax
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E+ / E+ £139-£249
200mm F4 Takumar
E+ / E+ £139-£199
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Exc Demo / E+ £129-£549
400mm F4 Pentax
E+ £449
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E+ £249-£1,399
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20-35mm F4 FA AL
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28-90mm F3.5-5.6 FA
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MX Chrome Body Only
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MX Chrome Body Only
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KX Chrome + 55mm F1.8
E+ £75
K1000 Chrome Body Only
E+ £49
ME-Super Chrome + 50mm F1.7
E+ £59
P30T Body Only
E+ £39
P30 + 50mm F2
E+ £59
15mm F3.5 SMC A
E+ £699
17mm F4 SMC Fisheye
E+ £449
20mm F2.8 SMC A
E+ £399
24mm F2.8 SMC A
E+ £199
24-35mm F3.5 SMC M
E+ / Mint- £99-£175
24-28mm F2.8 SMC A
E+ £129
28mm F2.8 SMC A
E+ £69
28mm F2.8 SMC M
E+ £49
35-70mm F3.5-4.5 SMC A
E+ / E++ £49-£59
35-70mm F4 SMC A
As Seen £35
40mm F2.8 SMC M
E+ £39
45-125mm F4 SMC PK
E+ £35
50mm F1.4 SMC A
E+ £149
50mm F1.7 SMC A
E+ £179
50mm F1.7 SMC M
E+ £59
50mm F2 SMC A
Mint- £79
50mm F2 SMC M
E+ £29
50mm F2.8 SMC A Macro
E+ £169
75-150mm F4 SMC M
E+ £49
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Winder L
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Rollei 6003/6/8 - Please Phone

Rollei SL66/ESE - Please Phone

Rollei Twin Lens - Please Phone

Voigtlander - Please Phone



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Colours available... Pink/White,
Yellow/White and Tan/White

The Kata DR467 Digital Rucksack

The DR-467 Digital Rucksack features a unique TST RIB structural protection for two D/SLR with mounted lens, 3-4 lenses, flash etc. + personal gear and a laptop. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not shooting. The main while the modular dividers system will separate, accessories to suit your particular needs. The dedicated padded laptop compartment will hold and protect up to a 15" laptop. The large top compartment will hold personal gear or additional equipment, and the internal pockets and mp3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Ample external pockets allow quick zippered access to supplies and a water bottle/ tripod support pocket pulls out from a side pocket. Included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckie next to the handle, or tucked away for storage in one of the pockets. When carrying, a chest belt and balancing waist strap are available for ultimate comfort, and the rucksack is also compatible with the Kata Insertrolley if wheel along transportation is needed.

Available in Pink/White, Yellow/White & Tan/White.

SRP
£89.95

@ Ffordes

£49.99

The Kata DR465 Digital Rucksack

The Kata DR-465 Digital Rucksack features a unique TST RIB structural protection for two D/SLR with mounted lens, 3-4 lenses, flash etc. + personal gear. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not shooting. The main compartment holds a D/SLR in top grip position while the modular dividers system will separate, organize and protect lenses, flashes and other accessories to suit your particular needs. The large top compartment will hold personal gear or additional equipment, and the internal pockets and mp3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Ample external pockets allow quick zippered access to supplies and a water bottle/ tripod support pocket pulls out from a side pocket. Included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckie next to the handle, or tucked away for storage in one of the pockets. When carrying, a chest belt and balancing waist strap are available for ultimate comfort, and the rucksack is also compatible with the Kata Insertrolley if wheel along transportation is needed.

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90cm Cubelite... £101.14
90cm Cubelite kit... £321.84
Ezybox Hotshoe from... £81.73

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Compact and easy to use, Triflector is three panels on one lighting stand. Hinge mechanisms make all panels individually adjustable to get light exactly where you need it. The Sunfire/Silver version comes with a stand... £128.73
Triflector without stand... £110.34
Lastolite Baby poser... £84.59
Lastolite Posing tube... £173.69

LASTOLITE SAVAGE

Background paper
1 roll (2.75m x 11m)... £40.85
Triple hooks (MN045)... £27.99
XPan set... £58.25
Interfit INT312 wall mounting kit for up to 3 rolls... £61.29

Lastolite

Lumen8 Pro Studio Flash Kits

Inc Stands, 2 broilies, cables & carry bag
LUMEN8
NEW 400w/s 2 head kit... £395.00

Elinchrom

New D Lite kits come with 2 x 66cm soft boxes plus a 16cm reflector and Skyport Eco Transmitter, stands, cables and carry cases
NEW D Lite2 Kit 200/200 Softbox Kit... £479.99
NEW D Lite4 Kit 400/400 Softbox Kit... £549.99
BXRI 500/500 Softbox Kit... £919.55
BXRI 500/250 Softbox Kit... £868.38
BXRI 250/250 Softbox Kit... £817.38

Interfit

NEW STELLAR X RANGE
Stellar 2 head kits come with 2 heads, stands, broilies and carry bag. Other kits available.
STELLAR X 600/600 2 head kit... £572.16
STELLAR X 300/300 2 head kit... £408.69

EX150 Mk2 Home Studio Kit

Kit contains 2 Heads with Stands, Soft Box, Broily & DVD
£199.24
EX150 3 head kit... £326.95
EXD200 2 head kit... £270.76

Interfit

Strobes

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Gemini 200/400 shown
Gemini 200/200 studio in a bag... £490.43
Gemini 400/400 studio in a bag... £580.93



Gemini 250R 2 head kit... £766.30
Gemini 500R 2 head kit... £918.54
New Type R kits - new features include 5 stop power range in 1/10th stop, dual power control, auto power dump, optional plug-in trigger cards for Pulsar or Pocket Wizard plus lots more!
See web for other kits

Sekonic

Sekonic's highly rated, award winning meters are available in a wide range of models to suit all subjects and shooting conditions.
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L358... £219.66
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Backgrounds

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All above have telescopic cross bars

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Plus a range of Lighting Stands and Auto Poles - please see our website

Manfrotto
Heads & Accessories are listed on our website

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Foundation Kit at the centre of the Lee Filter holder system and is primarily designed to take 100mm filters, although other sizes can be adapted to fit. Once constructed, the holder clips easily onto the adaptor ring and can then be rotated to your exact requirements. This also enables optimum use of grad and special effect filters. £54.00

Starter Kit includes an assembled filter holder, a 0.6 ND grad, a cleaning cloth, and a Coral 3 grad with extended coloured portion that can be used as both a graduate and an all over warm up. All packed in the new three filter triple pouch... £137.94
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58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
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82mm filter thread
100-300mm f4 EX DG
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28-75mm F2.8 Di	£359.99
10-24mm F3.5-4.5 Di II LD Asph (IF)	£369.99
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compartments give quick access to equipment and
accessories, even while you're on the move. Customize
the main compartment with adjustable dividers.

Fastpack 100	£28.90
Fastpack 200	LIMITED £34.90
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Lowepro Flipside 400AW Green

Designed to provide extra security, its unique
back-entry compartment provides easy
access to camera gear when setting up
(keeping the harness off the ground and
clean), plus extra security when on the
move. The main compartment has
room to protect a professional DSLR with
up to 300mm zoom lens attached, plus
multiple accessories. Additional features include a roomy
front pocket with space for personal gear, hiway tripod
holder, SlipLock™ attachment loops, memory card pockets,
and built-in All Weather Cover™.

Flipside 400 **LIMITED STOCKS** £59.90

Lowepro Vertex 200AW

A premium backpack for the serious adventure
photographer or sports photojournalist.
Rugged, construction with water-resistant
zippers and a seam-sealed AW cover
protect gear while providing users with a
bag that conforms to a variety of body
types with an adjustable harness system.
Holds a pro digital SLR, and includes a
lightweight harness and 8 adjustment points for maximum
comfort. Two front accessory panels centralize all your
digital accessories for quick access.

Vertex 200AW **LIMITED STOCKS** £104.00

Lowepro Topload Zoom AW

A great traveler and a must for skiers. This is the
bag for active outdoor photography, now
with attachment loops for optional
SlipLock add-ons and an upgraded fabric.
This weatherproof bag bag has an All
Weather Cover; reverse open lid; large
front pocket; belt slot; padded, contoured,
non-slip shoulder strap; and handgrip.
Holds an SLR with 80-200mm f/2.8 lens (most makes).

Topload Zoom AW **£39.00**

Manfrotto 7322CY/484RC2

A carbon fiber tripod that is great for those who use a
compact DSLR or bridge camera & would like a
lighter, high performance product. Please note that the
484RC2 ball & socket head is fixed. Closed length: 42.50 cm. Max height: 143cm.
Max height (center column down): 124 cm.
Min height: 37 cm. Load capacity: 3.50 kg.
7322CY + 484RC2 **£124.95**

Manfrotto 7322YSHB

Provides an extremely reduced size without any
compromise of stability and performance. It is a
four section tripod with 2 different angle positions
for the legs. The system includes a compact ball
head. It can be easily transported thanks to the
short folded length. Closed length: 42 cm.
Load capacity: 2 kg. Max height: 119 cm.
Max height (center column down): 100 cm.
Min height: 31.50cm. Complete with carrying bag.
7322YSHB Tripod + Head **£49.90**

Manfrotto 7322YB My Pack

Compact & lightweight it provides an extremely
reduced size without compromising stability and
performance. It is a 4 section tripod with two
different angle positions for the legs. The
system includes a compact ball head. It
can be easily transported thanks to the
short folded length and carrying bag provided.
Closed length: 48 cm. Load capacity: 2 kg.
Max height: 141 cm. Max height (center column down):
122 cm. Min height: 34cm
7322YB Tripod + Head **£89.87**

Manfrotto 190CX PRO3

Extremely light weight & has great rigidity, combined
with professional features such as the patented
C90° center column system for quick vertical -
horizontal movements, integrated leveling
bubble on the magnesium top plate, 100%
carbon fiber tubes (including the center
column) & magnesium die castings.

190CXPRO3	£208.95
190CXPRO4	SAVE £86 £123.95
190CX3	SAVE £52 £177.95

Manfrotto 055CX PRO3

Specifically designed for extreme outdoor assignments.
The legs & column are made of 100% carbon fiber
combined with magnesium die-casting quick action
lever locking collars. Each leg can be set at
four different angle positions independently.
This professional tripod provides great rigidity
& lightness, combined with the best professional
features such as the patented C90° center column system.
The magnesium top plate integrates a leveling bubble.

055CXPRO3	£225.00
055CXPRO4	SAVE £96 £124.95
055CX3	SAVE £51 £118.95

Tamrac Expedition 6X

Medium size bag offering foam padded
protection and quick access. The main
compartment is completely foam padded
with numerous adjustable, foam padded
dividers to protect digital or film SLRs, 5-6
lenses, and a flash. The camera with a
long zoom lens attached lays on 2
vertical, foam-padded dividers internally
reinforced with rigid plastic. A restraint strap holds the
lens firmly in place. Two Windowpane-Mesh™ pockets
inside the front flap visibly organize filters, film & other
accessories. A plastic, foam-padded platform in the
bottom provides shock protection while a LockDown™
rain flap protects the zipper from the elements.

Expedition 6X	£89.95
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Tamrac Velocity 10X Sling

Large enough to hold two bodies with
lenses attached. Inside the main
compartment, the camera with lens is
suspended on 2 vertical, foam-padded
dividers that are internally reinforced with
rigid plastic. The bag can be carried
comfortably like a backpack, but when
swung around to the front, the secure zippered Quick Flip
Top opens away from the body for fast and convenient
access to camera gear.

Velocity 10X	SAVE £4 £56.95
Velocity 5X Hip Pack	SAVE £19 £36.95
Velocity 6X	SAVE £8 £24.95
Velocity 7X	SAVE £1 £27.95
Velocity 8X	SAVE £3 £40.95
Velocity 9X	SAVE £3 £45.95

Trek-Tech Trekpod Go! Pro

Packs into its included travel case and fits in a
carry-on bag. It also telescopes 4" shorter
than the TrekPod II in the monopod/hiking staff
mode, has "soft touch" rubber locking nuts,
and features new MagMount PRO quick release
ball head system. TrekPod Go! PRO includes
one light force (silver) MagAdapter and one
heavy force MagAdapter STAR with 3mm hex
wrench, and free travel case.

Trekpod Go! Pro **SAVE £32** £108.95
Also receive a table-top tripod, pan
and tilt video head and a versatile
clamping arm WORTH £80.

Velbon Ultra Luxi L Tripod

Material used is mainly aluminum, making it
lightweight and giving it a contemporary look.
It uses simple twist locks on the legs for quick and
easy use. The center column is split allowing for
low down photography. Features a PHD-41Q
three way head which has three bubble levels
and a quick release system. Also a free carrying
bag is included.

Ultra Luxi L	SAVE £37 £78.97
Ultra Luxi M	SAVE £43 £61.97
Ultra Maxi L	SAVE £45 £59.97
Ultra Maxi M	SAVE £32 £61.97



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Nikon D5000 + 18-55mm VR	£529
Nikon D5000 + 18-105mm VR	£609
Nikon D3000 + 18-55mm VR	£369
Nikon 55-200mm VR	£199
Nikon 70-300mm VR	£399
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Minolta 70-210mm f3.5-5.6	£109
Sigma 100-300mm f4.5-5.7	£79
Minolta 28-105mm f3.5-4.5	£109

Minolta 24mm f2.8	£169
Minolta 100-300mm f4.5-5.6	£129
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Sigma 70-300mm DG APO	£109
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AFS DX 17-55mm f2.8 ED	£899
Sigma 18-200 OIS	£229
Cosina 19-35mm	£120

Nikon 17-55mm f2.8 DX	£749
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Tokina 28-80mm f2.8 ATX	£199
Sigma 70-300mm ADO DG	£99
Sigma 18-35mm f3.5-4.5	£79
Nikon 70-210mm f4-5.6 D	£79
Nikon 35-135mm f3.5-4.5 D	£89
Sigma 55-200mm DC	£69
Nikon 28-50mm f3.5-5.6	£49
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Nikon FE + 50mm f1.8	£119
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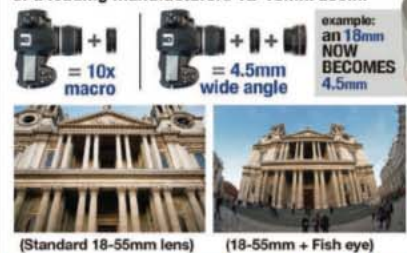
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OGDEN CHESNUTT

Ogden tries putting the AP photographers' rights lens cloth to the test, but all he encounters is an accommodating PC

ELI RUSHES into the pub carrying a bulging Tesco sack and heaps it onto the bar. 'Is it here?' I ask. He gives me the thumbs up. 'What are you boys so excited about?' asks Rick the barman.

Eli empties a pile of APs onto the bar. 'It's the new issue,' he says, ripping open one of the bagged issues. 'It comes with a free lens cloth.'

'Oooh,' says Rick the barman, snatching the cloth from Eli. 'I have some of these at home.' Rick unfolds the cloth and looks at it oddly for a moment. He holds it up to his waist. 'Huh,' he says. 'I know I'm quite slight, but this is too small even for me.'

I see where we've miscommunicated. 'No, not a loincloth,' I say. 'It's a lens cloth. For cameras.'

'Ooohhh, I see,' he says. 'Well, that's just boring.'

To many, yes. But this lens cloth bears our rights as photographers, I point out. 'Too often we photographers are being stopped by police just for taking pictures. They try to tell us what we can and can't photograph, but I think it's all just intimidation...'

Rick nods in understanding, but he's just being polite. To non-photographers it probably seems tedious, all this talk about having the right to take pictures in public. For a start, when there are people out there without food or shelter or the opportunity to speak their mind, it makes my 'right' to photograph the Lloyd's Building seem a little trivial.

Also, what are 'rights', anyway? Are we really free to do anything at all when we depend on governments and leaders to grant us these so-called rights, which they can (and do) take away the moment they become inconvenient?

'I'm going to take a picture of the glasses over the bar, and there's not a thing you can do to stop me,' shouts Eli, waving the lens cloth at Rick.

'That's fine; I don't care if you take pictures in here,' says Rick the barman. 'But you might want to watch where you wave that thing. I'm pretty sure I could stop you taking photos inside my own establishment.'

Eli consults the cloth. He harrumphs. He grabs his bag of APs and tells me it's time to go.

Of course, we're just asking for trouble. Emboldened by our lens cloths, we're standing on Westminster Bridge facing Big Ben and Parliament.

Like some ostentatious jungle bird mating display, Eli spreads out all his equipment – two cameras, three optics, tripod, filters he's never used and others he bought specifically for this occasion.

'I don't think you'll need the tripod,' I say. 'It's very bright.' He loads it up anyway. I have my old Pentax SV. As my fondness for digital imaging grows, I keep 'scheduling' in times when I'm going to use my SV. It's like taking holidays with a partner you want to leave, although I'm not quite ready to break up just yet. Then suddenly two policemen arrive.

'Afternoon, gentlemen.'

'We are well within our rights,' shouts Eli, waving the cloth.

'Easy. Take all the pictures you want. I'm just interested in your granddad's camera.'

'He can take pictures with whatever camera he wants to. We're in public space,' says Eli. The policeman does his best to ignore him.

'Actually, he's just a

friend, officer. Is something wrong with my camera?'

'I'm afraid so,' he says. 'It doesn't belong to me!'

I look at him quizzically. 'That's a Pentax SV, isn't it?' he says. I nod. 'I collect classic cameras. The SV is one of my favourites. May I see it?'

I'm dumbfounded. I hand him my camera. Eli consults his cloth. The PC is positively beaming.

'Excuse me,' he says to Eli, 'but do you mind if I borrow that?' Eli looks at me dumbly, then hands over the lens cloth. The policeman wipes down the lens.

'No, you're not meant to get it dirty,' says Eli, but the PC isn't listening. He frames his partner against a backdrop of Parliament. 'May I?' he asks.

'Of course.' The policeman presses the shutter and smiles at the clacking sound. His partner grins like a child and rushes to check the back of the camera, then seems crestfallen when he realises there's no preview screen on the back. Eli snatches back his cloth and looks it over for guidance. But I don't think it covers strange situations like this. I don't think he expected the police to be so accommodating.

'Would you consider selling it?' says the policeman. And suddenly there's a lump in my throat. This would have been much less stressful had they just thought I was a terrorist. **AP**

'Are we really free to do anything at all when we depend on governments and leaders to grant us these so-called rights?'

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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