NEW NIKON D3100
14.2MP & FULL HD

FIRST LOOK

PHOTO INSIGHT: TOP TIPS
FROM HEATHER ANGEL

amateur Photographer

Saturday 4 September 2010

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

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GET SET FOR ACTION

Super-fast cameras with lightning reactions

WE REVEAL THE BEST CAMERAS IN EUROPE

Results of Photo Editors' vote

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EIZO FLEXSCAN

Ideal monitor for photographers?

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HOW TO...

Recreate the look of a faded

DAGUERREOTYPE

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9 770002 684270 35 £2.50

SIGMA

OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Amateur Photographer For everyone who loves photography

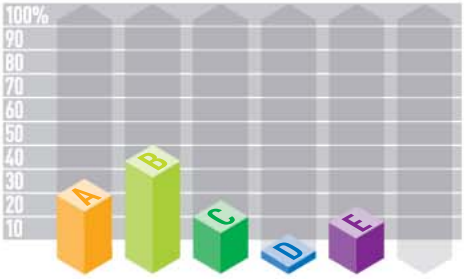
THE WORLD isn't short of people who want to give advice, but unless luck is on your side, you'll come across only a few whose words you truly value. Passion is no substitute for sense, and when big money is at stake only clear-headed, experienced, knowledgeable and unhindered advice will do. For advice to be any good it must be delivered specifically for your benefit, with the interests of the donor and any other party firmly put to one side. Some are happy to recommend a product, service or place they know is not the best just because they have used it, and find admitting a poor choice beyond their capacity. Some will recommend one above the others when they have no experience of the alternatives and wish to play the role of the wise owl. Finding advice you can use is nowhere near as straightforward as it should be.

This week we publish the results of the European Imaging and Sound Association (EISA) awards programme. The winning products have been voted the best new launches in their category, and represent the advice of AP's technical team combined with that of Europe's 15 best photography magazines. This is no Eurovision; it is advice from people I trust, and I hope you will too.

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 21 AUGUST WE ASKED... Is your current computer monitor capable of displaying what your camera can capture?



YOU ANSWERED...

A Yes, perfectly	26%
B Yes, mostly	40%
C No, not really	17%
D No, not at all	3%
E I don't know	14%

THIS WEEK WE ASK...
Do the EISA awards mean anything to you?

VOTE ONLINE www.amateurphotographer.co.uk

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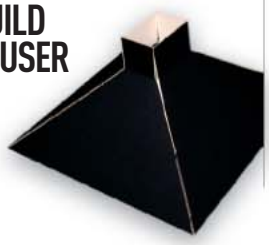

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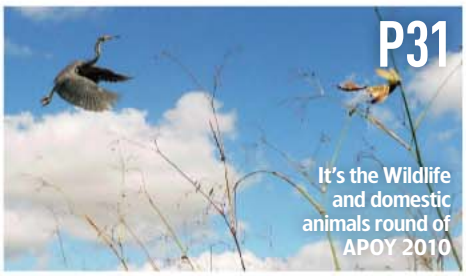

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format,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

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APNews
News | Analysis | Comment | PhotoDiary 4/9/10

Nikon has packed quite a bit into the Nikon D3100 that will entice novice photographers

AP's first look at Nikon's latest DSLR, page 7

First Sony 'DSLRs' to offer video capture • Shooting speeds of up to 10fps

NEW ALPHA 'DSLRS' TO FEATURE 'TRANSLUCENT' MIRROR

SONY is set to introduce shooting speeds of up to 10fps, as well as video, in its latest Alpha DSLR cameras, the Alpha 55 and Alpha 33, by using a new non-moving 'translucent' mirror.

Echoing the technology of the pellicle mirror in Canon's EOS RT of 1989, Sony's new semi-transparent mirror allows light to be fed simultaneously to a camera's imaging sensor and AF system, removing the need for a moving mirror and providing the potential for much-improved focus tracking, as well as active AF in Live View and video modes.

The Sony Alpha 33 and Alpha 55 will be the first Sony 'DSLR' cameras to offer a video-capture facility. By using what Sony calls 'Translucent Mirror Technology', phase-detection autofocus during video recording becomes possible for the first time in a DSLR camera. The company says this new technology will significantly outperform the contrast-detection AF systems currently used by other manufacturers for focusing during video capture.

Eliminating the requirement for mirror movement between frames has enabled Sony engineers to achieve high frame rates in these two new cameras: the Alpha 55 will be capable of 10fps in Continuous Priority mode with tracking AF, and the Alpha 33 up to 7fps in the same mode.

In another unusual move, Sony has equipped its new 'DSLR' models with electronic rather than optical viewfinders. The 1.15-million-dot 'Tru-Finders' will provide 100% image coverage, a digital level gauge and gridline display options. As the prism has been replaced by an EVF, these cameras cannot be classed as SLRs. Sony is calling them SLT, single lens translucent.

The 3D sweep panorama mode that was first seen in the Sony DSC-WX5 and the company's NEX micro-system cameras is also to be incorporated into the new Alpha bodies, as will SteadyShot Inside, an anti-dust system and auto-HDR modes.

Of the two cameras, the Alpha 55 is the higher specified, featuring a Sony Exmor HD APS-C-size, 16.2-million-pixel CMOS sensor, while the Alpha 33 has a 14.2-million-pixel CMOS sensor. Each camera will have a sensitivity range of ISO 100-12,800, which can be extended to ISO 25,600 by using a multi-frame, noise-reduction mode.

The two new models will be available in the UK from September. Sony has yet to confirm pricing.

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A week of photographic opportunity

PHOTODIARY

Wednesday 1 September

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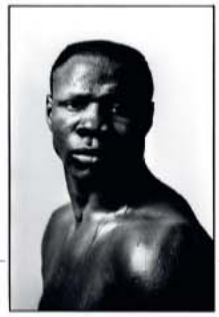
EXHIBITION Astrid Kirchherr: A Retrospective [Beatles images], until 29 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm. **EXHIBITION** Group Show, until 4 September at The Wapping Project, Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingproject.com.

Thursday 2 September

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** The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3000.

Friday 3 September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EXHIBITION Sally Soames photographs, until 1 October at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk. **DON'T MISS** Switching on of Blackpool Illuminations, seafront. Blackpool, Lancashire. Visit www.visitblackpool.com.

Saturday 4 September

DON'T MISS Highland Games at Braemar, Scotland. Visit www.braemargathering.org. **EXHIBITION** Strangelands by various photographers, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151.

Sunday 5 September

EXHIBITION Face to Face by James Mollison, 30 large-scale portraits of apes, until 26 September at The Herbert Art Gallery & Museum, Coventry CV1 5QP. Tel: 02476 294 736. **EXHIBITION** The Wall by Iain Weir, snapshots into the physical challenges and triumphs of some of the UK's top sporting events, until 14 November at the River & Rowing Museum, Henley on Thames, Oxfordshire RG9 1BF. Tel: 01491 415 600.

Monday 6 September

DON'T MISS Lecture and workshop by Simon Roberts, who was the official photographer for this year's general election. Focus on black & white landscape photography. To apply call 0115 848 2813. Email: linsey.richards@ntu.ac.uk. Visit www.ntu.ac.uk/masterclass. **EXHIBITION** Love from London: A City of Stars, photographs featuring renowned film stars in London, until 9 October at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Tuesday 7 September LATEST AP ON SALE

DON'T MISS Thames Valley Photo Workshops launch a Foundation course of ten weekly 2½-hour sessions (professional workshops begin 8 September) at Wallingford, Oxfordshire. Tel: 01491 837031. Visit http://tvpw.wordpress.com. **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.

DSLRs with traditional optical viewfinders

SONY LAUNCHES ALPHA 560 AND 580

ALONG with the Alpha 55 and 33 models, Sony has also revealed the Alpha 560 and Alpha 580. Essentially the same cameras as the Alpha 55 and 33, but without the fixed mirror and electronic viewfinder, these bodies have lower frame rates and a different Live View system.

The 16.2-million-pixel Alpha 580 and the 14.2-million-pixel Alpha 560 feature traditional optical viewfinders that provide 95% image coverage. In speed-priority continuous advance mode each can shoot at a maximum rate of 7fps, with focus and exposure fixed at the first frame. Shooting while the optical viewfinder is in use allows frame rates as high as 5fps, but in Quick Live View this drops once more to 3fps. The Quick Live View system is the same as that used by Sony in the past, allowing phase-detection AF with the mirror in the down position. A further Live View mode, called Focus Check Live View, flips the mirror up and streams information from the imaging sensor to the LCD for magnified inspection. In this mode only contrast-detection AF and manual focus are available.

Both models are capable of Full HD (1920x1080i) movie recording, have ISO ranges that span 100-12,800 in normal shooting modes, have multi-frame, noise-reduction stacking, auto-HDR and 3D sweep panorama.

Sony has set a September on-sale date, but has yet to release pricing information.

FUJI UNVEILS 3D W3

FUJIFILM has launched a 3D camera called the FinePix Real 3D W3, boasting 3D High Definition (HD) movie functionality.

The FinePix Real 3D W3 has a 3.5in monitor, stereo sound recording and the ability to view 3D images (live or recorded) on compatible televisions using special glasses that come with the kit. Images can also be viewed in 3D on the camera's screen, without special glasses.

The W3 is a ten-million pixel camera sporting two 3x optical zoom lenses (35-105mm viewing angle equivalent).

The W3 is due out in early September, priced £399.

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NIKON D3100: FIRST IMPRESSIONS

Angela Nicholson believes that Nikon is about to make enthusiast photographers jealous of novices with its first APS-C DSLR to feature more than 12 million pixels, Live View and Full HD video capability

WHEN it was first announced just over a year ago, the ten-million-pixel Nikon D3000 looked a little out of step with the current technology. Granted, it was supposed to be an entry-level model with an affordable price tag, but Live View capability was noticeable by its absence. Naturally, this meant that it wasn't video-enabled either. In any case, Nikon has been criticised by some for opting for 720p video in its movie-enabled DSLRs.

Happily, the D3000's successor, the D3100, puts these points – and more – right. For a start, its CMOS sensor has 14.2 million pixels, signalling that Nikon has at last moved away from its '12 million is enough' stance. As well as being Live View-enabled, the D3100 is capable of recording 1920x1080-pixel movies, making it Nikon's first Full HD movie-capable DSLR. A new contrast-detection AF mode, which adjusts the focus automatically as the subject moves without pressing the shutter release button, has been introduced for use in Live View and video mode. My initial tests of the system found it accurate and smooth, if a little slow.

In many respects, the D3100 looks just the same as the D3000, but significantly, there is a new sprung lever around a button to activate Live View mode and start movie recording. It's much better than selecting Live View mode via a drive mode dial as is the case on some Nikon DSLRs. There's also an extra button to the left of the 3in, 230,000-dot LCD screen; it doesn't add an extra functionality, but separates the Information and Magnification buttons. Similarly, a new drive mode switch under the main mode dial makes it easier to swap between single frame, continuous and self-timer shooting.

Guide and tutorial modes have been a key development in recent entry-level cameras, and Nikon does a particularly good job with them. The D3100's guide mode is accessed via the main mode dial and provides clear information about which settings are required to get an effect, such as blurred running water or soft background. While the guide mode can be used to make the settings selections, it provides enough information for users to try making the adjustments themselves next time.

Nikon has packed quite a bit into the D3100 that will entice novice photographers and perhaps set enthusiasts wondering about what might be in store for models higher up the company's DSLR line. Arguably, the main disappointment is that the LCD screen has a resolution of only 230,000 dots, but there have to be compromises to keep the price down.

The Nikon D3100 will be on sale from the end of September, priced £499.99 (body only) and £579.99 with the 18-55mm VR lens.

NIKON REVEALS LENS QUARTET

NIKON has bolstered its lens line-up with four news lenses: the AF-S Nikkor 85mm f/1.4G, AF-S Nikkor 24-120mm f/4G ED VR, AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR. While three of these optics are suitable for use on Nikon's full-frame DSLRs, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR is designed for use on the company's APS-C (DX)-format DSLRs, on which it produces an equivalent focal length of 82.5-450mm.

Aimed at portrait photographers, the AF-S Nikkor 85mm f/1.4G replaces the AF Nikkor 85mm f/1.4D IF with a new optical design featuring ten elements in nine groups and nano crystal coatings to reduce ghosting and flare.

Speaking at the press launch, Nikon UK's group marketing manager Jeremy Gilbert said, 'The new AF-S Nikkor 24-120mm f/4G ED VR establishes a new line of cost-effective professional f/4 lenses'. Meanwhile, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR 'is intended to help meet the demand for high-ratio zoom optics'. The 'entry-to-mid-level' AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR has a sealed mount to help prevent moisture and dust entering the lens or reaching the camera sensor and is designed to complement the 18-55mm kit lens.

Like the AF-S Nikkor 24-120mm f/4G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR features Nikon's second-generation Vibration Reduction (VR II) technology and all four lenses have Nikon's Silent Wave Motor (SWM).

The AF-S Nikkor 24-120mm f/4G ED VR is set to go on sale on 22 September, priced £1,049.99, while the AF-S Nikkor 85mm f/1.4G, AF-S AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR will be available from 2 September with listed prices of £1,449.99, £369.99 and £869.99 respectively.

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AP THIS WEEK IN 1911

***The Amateur Photographer & Photographic News* this week in 1911 drew attention to a reader's picture of a farmer shrouded in smoke after setting fire to furze, a gorse-like plant that grew in abundance on heaths and commons, in preparation for growing crops. The photo was entitled 'Swaling', a term that had become 'dialectical English' or 'obsolete', but meant the art of kindling or a slow-burning process. AP chose the image as its cover shot to illustrate the 'pictorial uses to which certain processes in agriculture or forestry may be put'.**

CLUBNEWS

Club news from around the country

LEAMINGTON SPA PHOTOGRAPHIC SOCIETY

The society will stage an exhibition from 7 September-17 October at The Royal Spa Centre, Newbold Terrace, Leamington Spa CV32 4HN. Tel: 01926 813 656.

GLOUCESTER CAMERA CLUB

A talk entitled Mountains of Europe by Richard Sale will take place on 7 September (7-10pm, cost £2) at Elmscroft Community Centre, Coronation Grove, Gloucester GL2 0SS. Visit www.gloucestercameraclub.org.uk.

BACUP CAMERA CLUB

The club hosts an open day and exhibition on 4 September (10.30am-3pm) at Bacup Natural History Museum, Yorkshire Street, Bacup, Lancashire. For details call 01706 853 791.

SNAP SHOTS

● John Swannell has been booked to speak and hold a slide show of his work at the Society of Wedding and Portrait Photographers Convention 2011. The event, which is open to the public, takes place in Hammersmith, London, from 14-16 January. Speakers will also include garden photographer and AP *Photo Insight* expert Clive Nichols. Visit www.swpp.co.uk.

● Rare images of The Beatles that were uncovered for an exhibition earlier this year (see *News*, AP 15 May) are to go on permanent display in Liverpool. The black & white photographs, by Paul Berriff, will be showcased at The Beatles Story, which is located at the city's Pier Head. For details visit www.the-beatles-hidden-gallery.com.

● A street photography event, where teams will be sent out to take portraits inspired by the collection at the National Portrait Gallery, will take place on 4 September. Resulting images will be projected onto a big screen at the gallery later in the day. The event runs from 10.30am-5.30pm. Tickets cost £15 and are available at www.shootexperience.com/tickets.

Do you have a story?

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

New features for Coolpix S1100pj

NIKON REVAMP FOR CAMERA PROJECTOR

NIKON has revamped its projector-equipped camera to allow images stored on a computer to be viewed via the projector.

Nikon claims that the projector on the Coolpix S1100pj is also 40% brighter than its predecessor, enabling images to be easier to see when projected against lighter surfaces, for example.

The 14.1-million-pixel S1100pj can be hooked up to a Mac or PC so stored images or presentations can be viewed through the projector, says Nikon.

It is designed to deliver VGA-quality projected images at 26-240cm screen size.

Features include a 5x zoom lens (28-140mm equivalent) and a 3in (460,000-dot resolution) touch screen.

Also on board is lens-shift Vibration Reduction technology and an HD (720-pixel) movie function. New digital effect modes include fisheye, background softening and selective colour highlighting for monochrome images.

The Nikon S1100pj will be available in black or green and will go on sale on 16 September, priced £349.99.

PHOTOGRAPHERS SHOOT FOR UNITED NATIONS

A PHOTOGRAPH captured by a 15-year-old Briton is among the best images from the Shoot Nations charity project to win a permanent position at the United Nations.

© EMILY RYCROFT

The winners, who had been asked to interpret the theme of 'City Living', were flown to New York for the announcement – to coincide with International Youth Day on 12 August.

Among them was UK winner Emily Rycroft, who presented a photographic collage of the best 48 photos to the United Nations Secretariat Building, where it will go on permanent display in a giant lightbox.

Emily, whose picture was chosen by MTV viewers (see above), said: 'Shoot Nations has helped me in more ways than I can imagine – it's shown me that if I really put my mind to something, I can achieve...'

The project is the brainchild of children's charity Plan UK and is run in partnership with photographic event organisers Shoot Experience.

The overall winning photo, called 'Electric City Ghost', was captured by Lazar Bogdanovic from Serbia, who beat more than 1,800 entries to top spot – a record for the competition.

The exhibition is expected to tour venues including City Hall in London from 2-23 September, and The National Museums Liverpool at a date yet to be announced.

To view the winning images visit www.shootnations.org/gallery/shoot-nations-2010.

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AP Review

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

© IAN LLEWELLYN

BOOK

Kingfisher
By David Chandler and Ian Llewellyn
New Holland Publishers, hardback, 128 pages, £12.99,
ISBN 978-1-84773-524-9

Amateur Photographer ★★★☆☆

HAD CHARLIE Hamilton James (see AP 17 July) of the BBC's *Halcyon River Diaries* programme not released such a stunning body of work last year after documenting the kingfishers near his house, this would be one of the best wildlife books of the year so far. Yet while Chandler and Llewellyn certainly should not be judged within the shadow of Hamilton James's work, they could have perhaps helped themselves by giving their book a different title... and a different cover design (see above, inset). Even the pictures inside match Charlie's work – young chicks, close-ups of feathers, back views, stop-action dives. A quick check on Charlie's Halcyon River Diaries site shows that Llewellyn was actually Charlie's field assistant and cameraman, so perhaps it's all OK. And despite the similarities, it's still a very good book full of great images. It just feels like we've seen it already.

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© GEORGE RODGER/TIME & LIFE PICTURES/GETTY IMAGES

WEBSITE

© MONDUE

http://smashinghub.com/category/photography

Amateur Photographer ★★★★★

EVER wanted to see 27 breathtaking examples of fire performance photography? How about 35 beautiful examples of shadow photography? You're probably thinking, 'Yes, but where do I find them?'

Visit Smashing Hub, a photography/graphics/design/technology blog and check out the stunning work on its photography page. Culled from (and linked to) photo-sharing websites all over the world, each week Ali Qayyum, the site's creator, posts a new innovative list of the best amateur photography on the web along a quirky theme. Some images, admittedly, are over-processed, but many of them are truly remarkable.

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BOOK

Witness: Magnum Photographs From the Front Line of World War II

By Rémy Desquesnes
Flammarion, hardback, 191 pages, £30, ISBN 978-2-0803-0114-7

Amateur Photographer ★★★★★

MANY of these pictures you will have seen before, but the beauty of this book is that it contains many others you probably haven't. *Witness* is a stunning collection of work from Magnum's original core photographers of Robert Capa, George Rodger, W Eugene Smith (see *Icons of Photography*, pages 42–44) and others. Gritty, yet sensitive and inspired, the images in this compilation take you into the barracks and behind enemy lines, shattering the glossy stylised *Band of Brothers* imagery we've become accustomed to in representing this period.

As growing numbers of Second World War veterans are passing away some 71 years after the conflict began, we have images like these to remind us what they and the world endured.

© ASTRID KIRCHHERR

EXHIBITION

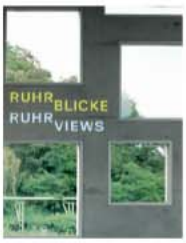
Astrid Kirchherr: A Retrospective

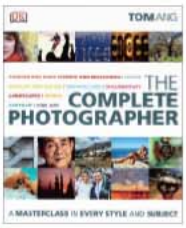
Until 29 January 2011. Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Open Tues-Sat 10am-5pm. Website: www.liv.ac.uk/vgm. Admission free

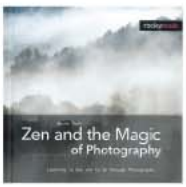
BEST known for her photographs of The Beatles in their early Hamburg era, Astrid Kirchherr managed to capture both the innocence of the group and their drive. With complete access to her archive, curators have selected 70 of her images spanning this era up to 1967, when she abruptly gave up photography. Many of the images are unpublished, while some of the more well-known fare is presented in its original format. Look out, too, for rare shots of The Beatles on holiday in Tenerife, as well as shots of war-damaged Liverpool and people partying in the city's famed Cavern Club. Even if you're not a fan of the Fab Four, Kirchherr's work stands as a wonderful portrait of a poignant moment in popular culture.

CONDENSED READING

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







● **PHOTO FUSION** By Jennifer Bebb, £26.99 Aimed at wedding photographers but perfect for anyone looking to experiment, this wonderful guide shows you how to blend audio and video with still imagery. Well illustrated and clearly explained, it also comes with an instructional DVD. Quite a bargain. ● **RUHR VIEWS** By Walter König, £39.50 German contemporary photography is quite a loaded term, but this is actually quite palatable. You'll find lots of pictures of sparse rooms and machinery, but stellar lighting and spectacular detail really make them work. Not for everyone, but you'll be surprised just how many of these photographs you like. ● **THE COMPLETE PHOTOGRAPHER: A MASTERCLASS IN EVERY STYLE AND SUBJECT** By Tom Ang, £20 Ang firms up his reputation as one of the top technique authors on the market with this fine release. The book lives up to its title with an impressive array of advanced techniques, behind-the-scenes and set-up shots and stunning imagery. We doff our hats to Tom. ● **ZEN AND THE MAGIC OF PHOTOGRAPHY** By Wayne Rowe, £18.99 If Zen means accepting that life is suffering, then we could simply sit and read this to save ourselves the trouble. That sounds harsh. It's a good idea in theory, wanting to help people 'see' better pictures, but merging Zen teaching with photography ultimately sounds pretentious.

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Letters

Share your views and opinions with fellow AP readers every week

Write to...

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

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

Backchat

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

LETTER OF THE WEEK

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

FUJIFILM

SIMPLICITY ITSELF

In AP 21 April 1976, EW Forster of Buxton, Derbyshire, wrote a letter entitled *Mass production is boring*. He basically said that photographers in those days had a tendency to shoot several rolls of 36-exposure film in a session in the hope of capturing the correct, and hopefully winning, image. This led the photographer to no longer try to create that masterpiece at the taking stage, but rather embark on a treasure hunt among the resulting images hoping to find the winning shot.

In 2010, and now using a digital camera, I find I am doing the same thing, because whether I shoot 36 or 360 exposures, the costs are still the same. The pleasure I get from my photography seems to be reduced to this treasure hunt among the day's images. Little pleasure is had from the taking of images when taking multiple shots of the same scene from all angles at every setting of my wide-to-tele zoom lens.

So how can I improve my pleasure in photography? Well, I have dusted down my Mamiya twin-lens reflex, my Praktica six, my Weston Master V lightmeter and loaded up with Ilford FP4 film. It all results in a great day out taking a modest total of 24 shots. But were there any masterpieces? I'll let you know when I've had the pleasure of developing the films. **Andy Nutter, West Yorkshire**

The skills and restraint you will relearn with film, Andy, can be translated directly back into your digital life. A lesson worth learning indeed – *Damien Demolder, Editor*

BACK FOR GOOD

In 2002, I entered a photograph in a competition at my local camera club. It was an of a sunrise over a windmill that required me getting up at 4am and using my photographic knowledge to capture the light with my medium-format equipment. Back then I was up against the digital revolution, and the judge criticised my picture for looking unnatural, his actual words being 'over-digitised'. A fair comment on the image, perhaps, but quite an insult to my photographic skill and enough to make me give up serious photography. Today, though, digital imaging is the norm and I have realised this requires the same photographic skills I learnt using film cameras, so I have bought a new DSLR and am ready to do battle in APOY competitions again. **Graham Thornton, West Sussex (winner Amateur Photographer of the Year 1998)**

AN EXCITING NEW DIRECTION

Does anyone else share my illogical, heart-aching nostalgia and longing for cameras of a bygone age? Was it the almost sensuous pleasure of working with the exquisite (metal) engineering, the superb optical designs and the pocketable size?

Since selling up and going digital, I've been looking for the modern equivalents of my Leica CL and Minolta CLE cameras and their comparatively minute but top-quality Leica, Minolta and Voigtländer lenses. They were ideal for carrying around all the time and were especially useful when airline carry-on luggage restrictions began to bite.

Now it seems the world has woken up to the most exciting development in years – the Micro Four Thirds format – and I'm halfway cured! Agreed, the format is not yet DSLR perfect, but it seems to offer the solution I, and a great many others, have been seeking: that of very small, lightweight camera, but without losing too much of the clout of a DSLR.

One of the most exciting possibilities of Micro Four Thirds is to be able to use, via adapters, a huge range of lenses from other formats and makes. Of course, the downside is the lack of autofocus and, currently, handheld manual focusing is not something too readily carried out. Nevertheless, as electronic viewfinders (EVFs) are improving rapidly, a new possibility opens up. What is needed is the digital equivalent of a rangefinder spot.

As EVFs are electronic, it should be possible to provide a central spot at maximum magnification for rapid eye-level focusing. It would have to be easily toggled back to the normal view for framing, of course. It could make the use of M-mount lenses, to give just one example, a much more practical proposition. However, the concept is not just limited to wideangle and normal focal length lenses. Just think of the possibilities: my 100mm f/2 optic would 'become' a (relatively) small, lightweight 200mm f/2 lens, and my 400mm f/5.6 a 'lightweight' 800mm f/5.6!
Phil Barnes, via email

Good news, Phil, Panasonic's DMW-LVF1E electronic viewfinder for the Lumix DMC-GF1 and Olympus's VF-2 for the Pen E-P2 and E-PL1 both allow a magnified view to be seen at eye level to aid manual focusing, although you have to select the enlargement option in the menu when manual lenses are mounted – *Angela Nicholson, technical editor*

*1 IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

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CHEATERS ALWAYS PROSPER

I have recently become a DSLR owner, having only ever had a point-and-shoot camera, but was so impressed with my new toy that I thought I'd go on a college course to learn how to use it to its full potential. Then, even better, I discovered your magazine while in a dentist's waiting room and have brought it every week since.

How disappointed I am now, though, that every week I read and hear more and more about people manipulating their photographs with Photoshop or other software. Does anybody ever take photographs these days just using their cameras? I now look at some of these photographs and think, 'That looks great,' then realise that actually the photographer 'cheated' by superimposing one image over another, for example. Is this really what photography is about these days? I always thought photography was about capturing the moment, being in the right place at the right time and using your skill with a camera, but it seems that if all this fails then it is OK to cheat. **Paul Hutchins, Essex**

Working in software does not need to be cheating, and very little superimposing goes on here. For best quality on a technical level, software and camera should work together. It's not all about skill compensation – *Damien Demolder, Editor*

GAP IN THE MARKET

When will compact digital camera manufacturers learn? I am willing to spend a few hundred pounds upgrading my Nikon Coolpix L22 to a digital compact that enables me to play around with aperture, shutter speed and ISO settings as I can with my DSLR, and lets me compose my shots through a viewfinder, as I have done for the last (mumble) decades – but I cannot find one within my budget.

Other people might be OK using Live View to compose shots at arm's length and combating glare, but I am not. No matter how good the anti-shake software is on modern compacts, I still want to take photographs with my eye to a viewfinder, cancelling out any movement with my arms held close to my body in the traditional manner.

I suspect that I am not alone in my desired spec for a camera. My money will stay in my pocket until I can get what I want. Having spent my life in high-tech products, I know that companies who listen more to technologists than their customers for the design of new products soon lose market share and eventually go out of business. Digital compact camera companies – think on! **John Heelan, Isle of Wight**

NO DUST HERE

My husband Dave recently dug out his old darkroom gear, and among it all was an old Jessops changing bag. I figured it might provide a dust-free area for changing lenses on my digital SLR, so I gave it a good shake out and hoovered the inside to clear out the old film leaders and cassette caps. Now, whenever I need to switch lenses, I find a quiet spot to do it. Needless to say, it arouses odd looks from anyone in the vicinity, but who cares! And I've not had a speck of dust on my camera's sensor in more than two months. Given that I've had the sensor professionally cleaned three times and detest doing it myself, that's a huge relief. Mind you, I'm expecting some grief from some over-zealous Police Community Support Officer if he spots me with my hands in the bag and I have to tell him, 'It's OK, officer. I'm only changing my camera's lens.'
Karen Swann, Tyne and Wear

I look forward to hearing the response – *Damien Demolder, Editor*

AN ACCIDENTAL HISTORIAN

'What we photographers don't capture immediately, is lost forever,' said Cartier-Bresson. The moments we do capture, then, are important, if not now then later.

I had taken a series of photographs of fishermen at work at the harbour of my home village of Crail in Fife in the late 1960s to finish off ends of films that had been used on various student projects. Crail is a historic and photogenic village on the east coast of Scotland, and it regularly appears on postcards and in calendars. There was no great plan to produce any of these things, as I was too familiar with the standard views; nor was there a desire to preserve anything for the future. Many of the photographs were experiments when, as a student of architecture in Dundee, I was getting to grips with a new camera and producing my own colour slides. Picture quality varied and there are few works of art.

A local museum volunteer overheard a chance remark about their existence and asked to see and subsequently display them. Scanning and patient work with Photoshop have made them into tolerable prints and covered up some of the initial mistakes and ravages of age, without (I hope) distorting the reality. This was a process that stretched my abilities and that of my equipment, but regardless of their photographic qualities the passing of time has given them a value far beyond my initial aims as they preserve a slice of social history, a way of life and earning a living that has now all but disappeared as the harbour is filled with pleasure boats and yachts.

This exhibition (called Doon the Shore, which runs until 3 October at Crail Museum) has proved popular, particularly with the more senior locals who can remember the characters and work processes that have now gone forever. I am delighted a hobby that has lasted for more than half a century has also turned me into an accidental historian. I am sure there are many out there who have a similar collections; mine at least has found a home for the future.
George Simpson, via email

BACK CHAT

AP reader Sandie Prowse on the importance of knowing where everything is – most of the time

LIFE was much simpler in the pre-digital era. Prints and slides were tangible things you could put in an album and know exactly where they were... well, most of the time. I have shoeboxes of photos that have, over the years, become separated from their contemporaries and negatives. The only clues as to their chronology are my hairstyle (layered and streaked 1973; 'Purdey' pudding bowl 1977; ridiculous perm 1984) and how many teeth the children have.

These days digital photography usually involves some contact with computers and therein lies the problem. The average snapper has only a basic knowledge. It is one thing to use a digital camera, but quite another to store the images and even more of a challenge to retrieve them. Feedback from friends who have done digital-imaging courses is that little, if any, attention is given to file management. It's assumed that it's as obvious as organising your sock drawer. But it isn't. The thing about file management is there is no definitive way of doing it as it very much depends on the individual.

Of course, there are the über-organised who can find any file among 100,000 of them in a nanosecond. Then there are those who are all over the place. The whole process is a mystery and they've no idea where the downloaded photos are going to. One despairing friend couldn't find his images of the Cotswolds to send to his publisher. I eventually found them among his holiday snaps of Buenos Aries. 'Well, I didn't put them there,' he insisted. No, every computer has a poltergeist that moves things around just for fun.

There are those who store everything they have ever taken in one folder. This is like throwing all your prints into one huge box. You know it's in there somewhere, but it's a heck of a job finding anything. These people don't like the 'meaningless' file name the camera has imposed so remove it and meticulously rename each image with a nice description. Apart from taking an inordinate amount of time, all kinds of errors creep in. Spelling mistakes, extra spaces, two files with the same name and omitting the dot before the file extension sends images into unexpected areas and makes retrieval a nightmare.

Finally, there are those, like me, who know just enough to get by. I've evolved a system of folders, sub-folders, sub-sub-folders and so on to suit my needs. I must confess, though, to having a 'Miscellaneous' folder. This is akin to the junk drawer containing all those things you're not quite sure where to put and will probably never need again. I've tried more sophisticated methods such as entering keywords into the metadata but don't always remember, or can't be bothered, and use the terms inconsistently when I do so. It becomes more of a hindrance than a help. Still, the method works for me and I know exactly where everything is – well, most of the time.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

THE GOLDEN eagle (*Aquila chrysaetos*) is found throughout the northern hemisphere, although habitat destruction means it is no longer as widespread as it once was. Generally a mountain-dweller, it can be best found in the wild in the UK among the open moorlands and mountains of Scotland and its islands, where 400 breeding pairs are thought to be present.

Living in territories ranging from 5-150km², the golden eagle is identified by its dark-brown plumage and light golden-brown colouring on its head and neck. Adults have wingspans of around two metres and will eat anything that is available to them, with those in Scotland partial to hare, grouse and rabbit. They have even been known to hunt larger animals, with attacks on reindeer recorded in Finland and a reported case of an eagle snatching a brown bear cub.

Golden eagles usually mate for life, with females laying 1-3 eggs per year. When hatched, the young chicks spend 9-11 weeks in the nest before making their first flight, but often only one chick will survive to leave the nest. It takes 4-5 years for a young eagle to reach breeding age, and as long as six years to achieve full adult plumage.

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

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

Andy finally gets a shot of a golden eagle in the wild

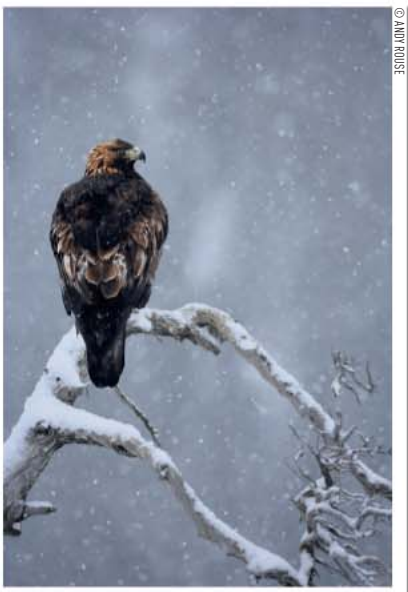
THE EAGLE HAS LANDED

HAVING goals and ambitions in life keeps us motivated and feeling alive. I thrive on my ambitions. Some, like watching West Ham win the FA Cup by beating Manchester United 4-0, will probably never happen. In my professional life, however, I have lots of ambitions; many remain unfulfilled, while others I gradually tick off. One of these was to photograph a golden eagle in the wild.

I have photographed this magnificent bird in captivity many times but, try as I might, in this country I could not find anyone to help me with a wild one. I tried several times in mainland Europe, too, but each time failed dismally, until I met Ole Martin Dahle in Norway. He has become the fixer for the European wildlife photography fraternity and is now someone I trust a lot. 'No problem, Rousey-boy,' he said, 'come over in mid-winter and I will help you with the eagles.'

A few months later I found myself sitting in a small wooden hide in the wilds of Norway. Golden eagles are incredibly shy and suspicious birds, so I had to stay in the hide from well before dawn until after dusk, when hopefully their eyes would be firmly shut in sleep. It was brutally cold, and after setting up my lens to point at a dead tree (on which the eagle 'occasionally' perched), I retired to the depths of a sleeping bag until dawn broke. Then, with chattering teeth and excited eyes, I sat and waited, hardly daring to breathe for fear of making a noise. Minutes became hours; I strained my eyes in every direction, but I was eagle-less. Eventually the sun faded below the horizon and day one of my golden eagle adventure had ended like all the others, in failure.

Day two was the same and I was getting really depressed halfway through day three. Then it began to snow. Not just lovely winter wonderland, 'sit on Santa's knee and smile' snow, it was a real dumping of the stuff. The dead tree, on which my whole world had been focused for days, was now almost invisible. Then, silently gliding through the storm, came a vision of beauty, a male golden eagle, and it landed on the tree.



© ANDY ROUSE

The eagle allowed Andy an audience of 15 minutes in which to take his shots

It was a stunning vision of power, but as I looked through the lens I was dismayed to see that the bird had been completely obscured by the storm. Fortunately, though, looking at the wind direction I could see that the storm was blowing away from me, so I took the bold decision to... wait. I figured that the eagle might leave at the first shutter click and I wanted it to be a classic. Temptation was so great that I even sat on my hands!

The eagle didn't seem to be going anywhere fast and I crossed everything and hoped that the storm would move. Gradually it did, and looking though the viewfinder I saw that the eagle was in the clear with the snow falling mainly behind. It was my moment; I selected an off-centre composition for effect, underexposed slightly to compensate for the meter, and when the eagle looked into the shot I pressed the shutter. Once. Then I froze. The bird turned and looked right at me, then carried on as before. I took a few more. Then, after 15 minutes, my audience was over and it left, soaring right over the hide and off to the mountains behind. I punched the air with joy, then gave it an uppercut for good measure: I had done it.

That's one ambition gone, but trust me, there are many more to go. As for West Ham, they are well on the way, as I hear on the day I write this that they have bought a new player for next season – a defender. D'oh! AP

'The bird turned and looked right at me, then carried on as before'

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PHOTO INSIGHT

Heather Angel explains how a run-in with a hyacinth macaw in Brazil led to an unexpected close-up image that is bursting with colour

HEATHER ANGEL
An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

THE HYACINTH macaw is one of my favourite parrots. It is also the largest parrot species in the world and is native to central and eastern south America. Its colours are stunning – the feathers are cobalt blue and it has a vivid yellow border around its eye and beneath its beak.

I took this image in the Pantanal, an area of tropical wetland in Brazil. On this occasion I'd been photographing the macaws as they flew around and settled in the trees. I was sitting on the veranda at the lodge where I was staying when a macaw landed beside me. The owners of the lodge had reared the macaws – you'd be hard-pushed to get this close to them in the wild. The macaw came right up to me and knocked over my glass. My instinct was to shoo it away, but I took a couple of exposures instead. I used my Nikon F5 camera loaded with Kodak Ektachrome E100VS film and had my 105mm macro lens attached.

The original image was a horizontal rectangle, but I cropped this to a square to draw attention to the intensity of the bird's eye. There is no background behind the bird and the piercing eye with the surrounding feathers fills the frame. Framing the shot in this way makes for a strong image because there aren't any distractions.

One of the wonderful things about macro photography is the level of detail you can show in your images. I love the intricate texture of the feathers and the leathery effect of the yellow skin that contrasts with the smooth, glistening surface of the eye.

The sky and surrounding landscape are reflected in the macaw's eye and I had to be careful when photographing the round, shiny surface. If I had used flash to lighten the eye it would have created harsh reflections, which would have ruined the shot. The same caution applies when using reflectors, and while I didn't use a reflector on this occasion it is worth remembering that if you do use one watch out for unwanted reflections.

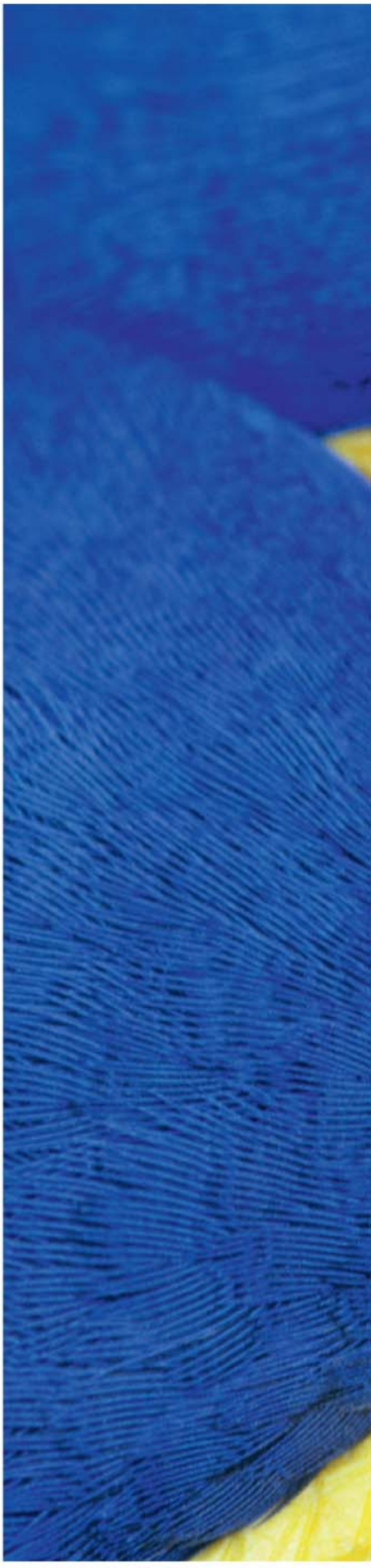
The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away. I used autofocus on this occasion because the bird was moving, but I do use manual focus, too.

I generally work in manual mode because I like to control the shutter speed and aperture independently. With macro photography you have to experiment to find the best way of combining ISO, aperture and shutter speed to get the best possible exposure. There is often an element of compromise.

If I had shot this image digitally I would have taken it in much the same way, as the dynamic colours and shapes are there for the taking whatever format you use. One major difference would have been the opportunity to check the image immediately; shooting on film meant I had to wait until I got back. AP

Heather Angel was talking to Gemma Padley

'The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away'



TALKING TECHNIQUE

I love photographing animals' eyes – they are so different and have a variety of interesting patterns, colours and textures. In this case it is the contrasting colours that make the composition powerful. The natural world is full of wonderful colour combinations and the way you frame your shot determines the impact these colours have on the viewer. You can choose to place the emphasis on any part of the animal's face. I chose to frame my composition so the macaw's eye is right in the centre engulfed in a sea of blue. I try to keep most of my macro images simple. The shot is very tightly framed and I decided not to include the beak or yellow part of the bill, which might take attention away from the eye. At first glance, it is not entirely clear what you are looking at – I love to create images that cause the viewer to question what the picture is showing.

Heather's book ***Macro Through a Nikon Lens*** (published by Chris Weston Publishing Ltd, priced £18) is available to buy from her website at **www.heatherangel.co.uk**. Heather will be holding a seminar with *Amateur Photographer* on Wednesday 17 November 2010. To book a place, call 0203 148 4326/21

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METALLIC PAPER

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NEW SERIES

Faded daguerreotype

Chris Gatcum takes a trip back in time with his computer to recreate the classic, world-weary look of some of the earliest of photographs

SOFTWARE USED Adobe Photoshop CS4
SKILL LEVEL
TIME TO COMPLETE 30 minutes
SYSTEM REQUIREMENTS Windows or Mac

ALTHOUGH there had been much experimentation with image making prior to 1839, it wasn't until the daguerreotype process was announced in January of that year that photography was widely recognised as being 'born'. At that point the medium we know and love today came into existence and effectively changed the way people could see the world around them.

Yet as revolutionary as it was, Louis Daguerre's process wasn't the most straightforward, or indeed the healthiest. It would certainly contravene modern health and safety rules. After a silver-coated copper plate had been sensitised over iodine, it was exposed in-camera before the latent image was developed over hot mercury and subsequently fixed using a salt solution (later replaced by sodium thiosulfate). The result was a single image that couldn't be replicated (except by re-daguerreotyping it!) with an exceptionally delicate surface that was readily damaged through handling and chemical contamination.

This article shows you how to recreate the look and feel of the fragile daguerreotype, although this could equally refer to tintypes – another 'printed-on-metal' process. However, I'm not looking to emulate the pristine daguerreotypes that Daguerre himself would have produced, but the slightly 'world-weary' examples that are now encountered – the beautifully faded artefacts that have started to succumb to the ravages of time.

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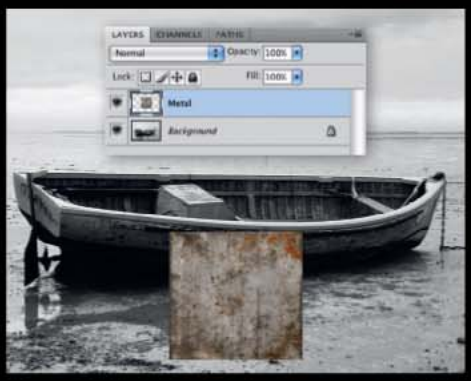
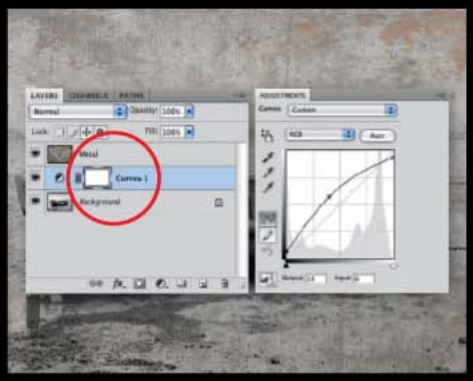


1 The starting point for this technique is a greyscale photograph and a shot of a metal texture that's going to provide the distinctive look. I'm using a photograph of a rusted piece of sheet steel to give the final image an equally 'vintage' appearance. With the texture file open, it's a case of copying and pasting it onto the image as a new layer: Choose Select>All followed by Edit>Copy in the texture file, and then Edit>Paste on the image file to copy it across.

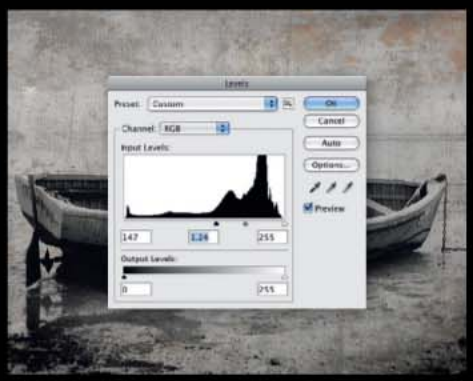
2 Set the blending mode of the texture layer to Multiply to allow the background to show through, and reduce the Opacity until you get a balance between the texture and the picture that you like. Here, 50% looks about right. Use Edit>Transform>Scale to scale the texture to the image.



3 To fine-tune the balance between the layers, add a Curves adjustment layer above the background by selecting the Background layer and then Layer>New Adjustment Layer>Curves. For this image, I've lowered the far-right white point of the curve to darken the highlights and raised the black point straight up to lighten the shadows, effectively flattening the contrast. Raising the curve's midpoint lightens the background image overall.

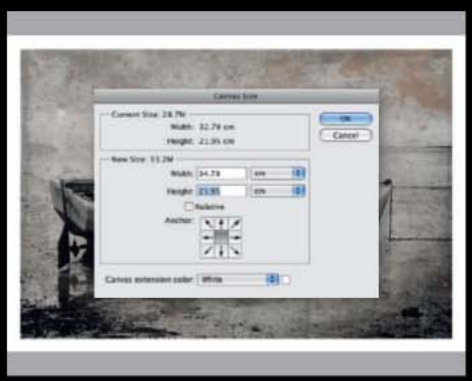
4 The picture is looking good already, but I want to add a classic vignette to emulate the look of an old lens – nothing too obvious, just a subtle darkening and softening of the edges. To start with, draw a selection with the Elliptical Marquee tool, holding down the Alt key and dragging out from the centre of the image so it's centred. Invert the selection (Select>Inverse) so the outer edges of the image are selected.

5 To make the selection fall off in a subtle fashion, switch to Quick Mask mode (press Q on the keyboard) and apply the Gaussian Blur filter (Filter>Blur>Gaussian Blur). I've used a 150-pixel blur radius to soften the mask. Press Q to return to the Standard Editing mode and, making sure the Background layer is selected, copy and paste your edge selection into a new layer (Edit>Copy, then Edit>Paste).



6 With the edges on a separate layer, they can be worked on independently. The first step is to adjust the Levels (Image>Adjustments>Levels) to intensify the shadows and slightly lower the midtones, followed by a small amount of Gaussian Blur to soften the focus, in this case applying a four-pixel blur radius.

7 Although daguerreotypes can be very sharp, the long exposure times required could introduce slight camera shake, and I'm going to allude to this by blurring the image once more, applying a one-pixel Gaussian Blur to the Background layer.



8 Assuming you're happy with the way the image looks, you're ready to flatten it down and can finish at this stage if you want to. However, I'm going to round off the corners, just to add a touch more of the vintage feel. To start with, increase the size of the canvas (Image>Canvas Size). I've increased it by 2cm across the width and height, although the actual measurements aren't important – you just need a small border.

9 To round off the corners, select the image with the Rectangular Marquee tool and smooth the selection (Select>Modify>Smooth) by 100 pixels. As 100 pixels is the maximum amount permissible, smooth the selection *twice* to get nicely rounded corners. Finally, feather the selection (Select>Modify>Feather) by one pixel to avoid pixellated corners before inverting the selection and filling the surround with white (Edit>Fill).

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Motion pictures

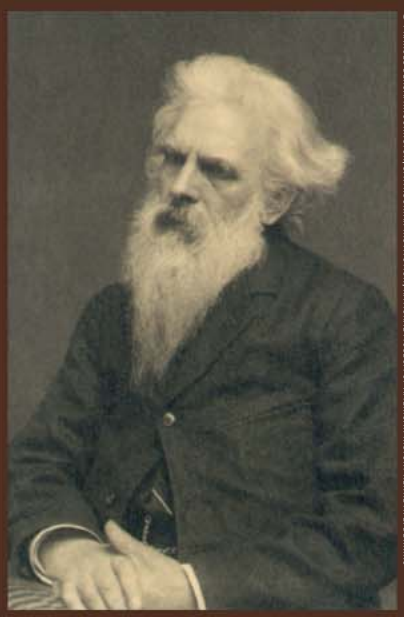
Eadweard Muybridge is famous for his motion studies of animals and humans. As a major retrospective opens at the Tate Britain, **Gemma Padley** speaks to curator **Ian Warrell** about his formidable body of work

THERE is no question that Eadweard Muybridge's techniques to dissect motion have had a phenomenal impact on the world of photography. Working tirelessly to develop groundbreaking methods for freezing and re-animating movement, Muybridge's pioneering work has left a lasting legacy both photographically and culturally. You only have to type his name into YouTube to see the hundreds of videos inspired by his iconic images depicting human and animal movement. Yet as a major exhibition of his life and work at London's Tate Britain will show, Muybridge's photographic canon stretches far beyond his motion experiments.

From dramatic American landscapes to documentary images of railroad construction, Muybridge played a key role in recording cultural and industrial change. Adventurer, artist, showman, inventor, innovator – Muybridge had many identities. The exhibition, which is the first extensive retrospective of Muybridge in Europe, gives a unique insight into his immense body of work. 'Two rooms in the exhibition are devoted to Muybridge's motion studies,' explains curator Ian Warrell. 'There is his early work capturing a horse in motion and later "Animal Locomotion" studies. We used these as our starting points and chose other key points in his career, including images from his travels to South America, a panorama he made in San Francisco and his landscapes in Yosemite [National Park in California].'

Top: Horses. Running. Phryne L. Plate 40, 1879, from the *Attitudes of Animals in Motion*, 1881. Albumen silver print

Right: Portrait of Eadweard Muybridge, 1890. Gelatin silver print



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MOTION STUDIES

Born Edward Muggeridge in 1830 in Kingston upon Thames, south-west London, and adopting several name changes throughout his life, Muybridge emigrated to America in the early 1850s where he worked in the book trade. Returning to England in 1860 following a stagecoach accident, he moved back to America six years later as an established photographer, taking on all sorts of commercial jobs, including one that would provide the starting point for his iconic motion studies work.

In 1872 he received a commission to help prove that a horse takes all four legs off the ground when it gallops. The project was underwritten by Leland Stanford, a wealthy business tycoon and former governor of California who owned racehorses. Using the wet-plate collodion process at a time when exposures were several seconds long, the work was groundbreaking. 'The idea of finding ways to depict motion was very much in people's minds,' says Ian. 'There were other people doing similar things, such as EJ Marey in France, but Muybridge was at

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Right: Dancing (fancy). Movements. Female. Plate 188, 1887

Below right: Cockatoo, flying. Plate 759, 1887. Collotype on paper

Below: Tokoya and Hunto, Valley of the Yosemite. (The Basket, The Watching Eye, 3,568 feet high). No 24, 1872. Albumen silver print

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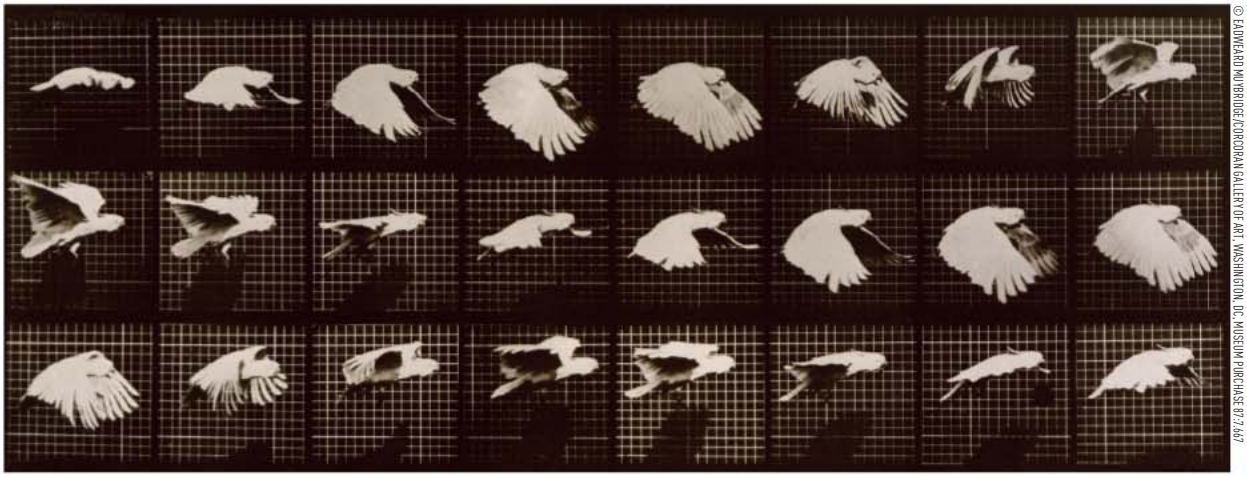

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the forefront of it all. People had never seen anything like this. Once he had proved a horse effectively "flies", Muybridge marketed his discovery well. It was an important breakthrough and established his name.'

THE NEXT STAGE

After his initial success and with work published in scientific and photographic journals, Muybridge went on to do more motion experiments in Philadelphia, developing his technique as technology evolved. Intent on 'stopping' time and dissecting the way humans and animals move, Muybridge created numerous series of images of figures and animals. Working in a specially constructed outside studio using only daylight, his subjects, photographed mainly nude, included women dancing, men wrestling and fencing or walking up and down stairs. Sometimes he created more narrative-style series, such as a woman turning around and running away in surprise. 'In the locomotion studies we start to see stories emerging,' says Ian. 'These kinds of movements aren't that scientific and in creating these narratives Muybridge is almost starting to think like a director.'

ARTIST OR SCIENTIST?

A colourful character who was acquitted for murder for shooting

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dead his wife's lover in 1874, Muybridge straddled both the art and science worlds. A great showman, he was adept at appealing to all audiences. 'In the first half of his career, Muybridge was keen to present himself as an artist, creating landscapes in the tradition of painters such as Turner, for example,' explains Ian. 'But once he'd made the motion studies breakthrough and embarked on his locomotion studies he saw himself as a scientist, insisting on being called *Professor* Muybridge during his lecture tours. He gave lectures at the Royal Institution in London and would repeat the same lectures at the Royal Academy [to a more artistic audience]; he certainly knew how to "milk" his audiences'.

OTHER WORK

Muybridge's fascination with understanding motion was evident even before his motion studies work. He would take photographs from ships when travelling and in his images from a series on lighthouses we see water 'frozen' by the long exposures.

Working extensively as a landscape photographer before his motion work, Muybridge photographed misty waterfalls, towering peaks and deep crevices in Yosemite, using a half-plate view camera that made 5½x8½in negatives. Interestingly, Ansel Adams photographed some of the same landscapes years later.

Muybridge with his assistants carried the heavy plates, chemicals and camera equipment using a donkey and cart, seeking out viewpoints that were often difficult to

Right: Pi-Wi-Ack, Valley of the Yosemite, (Shower of Stars) 'Vernal Fall,' 400 Feet Fall. No 29, 1872. Albumen silver print

Below left: General view of experiment track, background and cameras, Plate f, from *The Attitudes of Animals in Motion*, 1881. Albumen silver print

Below right: Leland Stanford, Jr on his Pony 'Gypsy' – 'Phases of a Stride by a Pony While Cantering', 1879. Collodion positive on glass

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MOTION STUDIES

For his early investigations to prove that a horse lifts all four hooves off the ground when it gallops, Muybridge used 12 cameras in a specially constructed 50ft (15m) long shed. Later he used 24 cameras with some positioned at an angle to capture foreshortened views. The shed was positioned parallel to a white background with numbers marked at specific intervals. Muybridge invented a tripwire system triggered by the horses to fire each of the cameras in sequence. Drawing on technology that was used to create the telegraph, Muybridge developed a timer device to programme the cameras to fire at specific intervals.

In his early work, Muybridge used a series of cameras against a white backdrop that intensified the light and permitted faster shutter speeds. The sacrifice was lost subject detail. The invention of gelatin dry-plate negatives and improved camera technology meant more detail could be captured in the prints. Muybridge revisited some of his earlier work and used the new technology to create images with subtle gradation in tone and form, rather than flat silhouettes.

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reach. He even cut down trees in order to clear his viewpoint and developed a 'sky shade' that attached to the camera to control the amount of light in the sky and create a balanced exposure.

'Muybridge was obsessed as a good photographer should be,' says Ian. 'He would do anything to get the picture he wanted.' Muybridge also created hundreds of stereoviews – a form of 'armchair tourism' common in the Victorian era, and made several panoramic images.

LEGACY

Still a key reference point today, Muybridge has inspired generations of artists and photographers. 'Good photography opens your eyes to what is around you,' says Ian. 'Muybridge was a great innovator and recorded the enormous changes that were going on at the time.' AP

Top: Point Shubrick, Tower Head, Lighthouse, Parrot Rock and Gull Peak from the Hole in the Wall, South Farallon Island (4151), 1871

Above: The Flying Studio, Photographer's Equipment in the Field (114), 1867. Two albumen silver prints on studio card

Thanks to Ian Warrell and staff at the Tate Britain

Eadweard Muybridge, the exhibition, will be on show from 8 September until 16 January 2011 at **Tate Britain**, Millbank, London SW1P 4RG. For more information call **0207 887 8888** or visit **www.tate.org.uk/britain.**

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In 1879, Muybridge invented a device called the 'zoopraxiscope' to re-animate his images. The images were painted onto a glass disc that spun round and were then projected onto a screen. He also invented a zoopraxographical hall, considered to be the first purpose-built cinema that he exhibited at the Chicago Exhibition in 1893.

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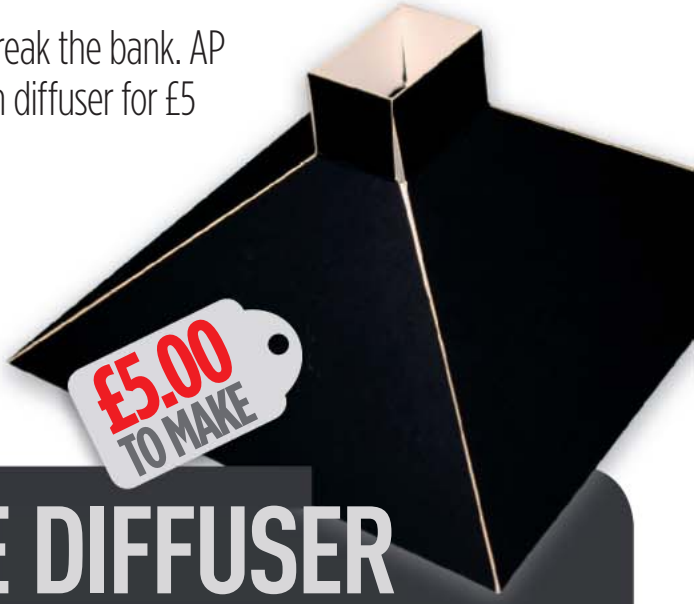
How to... build your own diffuser

Taking well-lit portraits and still-life images doesn't need to break the bank. AP reader **Mark Cook** shares his simple method of making a flash diffuser for £5



LANDSCAPES are my favourite subject to photograph, but recently I have wanted to branch out and take more portraits. Initial experiments, however, led to portraits that were too harshly lit. Yet because I was effectively just experimenting, I didn't want to commit a huge amount of money to correcting the problem with an expensive diffuser. It then occurred to me I could probably make a diffuser myself for very little money.

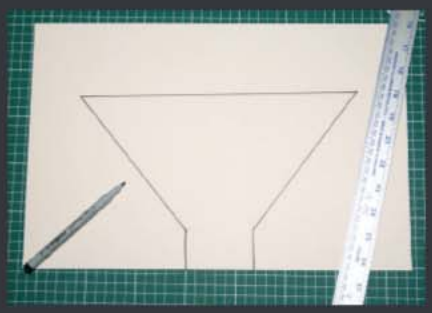
And so the DIY diffuser was born. Initially intended to be a quick and easy way to experiment with on- and off-camera flash, it eventually helped me produce well-lit portraits with much softer shadow areas.

Here I will outline the process involved, explain the materials I used (and how much I spent) so you, too, can take advantage of this a low-cost method of reducing the harsh direct light from your flashguns and enhance the look of your portraits.

CONSTRUCTING THE DIFFUSER

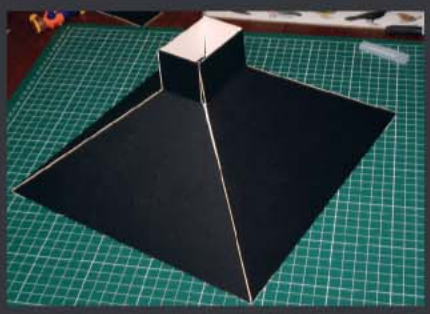
GETTING STARTED

What you need is surprisingly basic. I found at least half the materials for the diffuser around the house. The rest I picked up from my local pound store and art shop. I used tin foil, Pritt Stick, mount board (A2 sheet from art shop £2.50), sticky tape (£1 duct tape), sharp craft knife (£1), 1.5x1.5m non-woven white dust sheet (£1) and a black felt pen. In total, I spent £5.50.

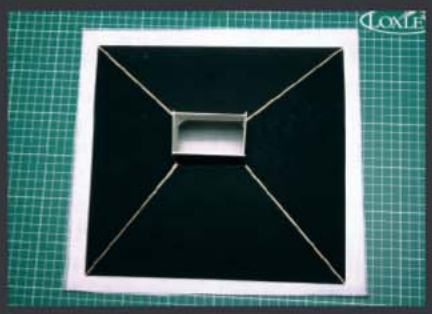


1 The diffuser is constructed from four pieces of cut mount board stuck together. Sizes can vary. I made mine about 7in (18cm) tall and 10in (25cm) wide. Most importantly, though, measure your flashgun so that the base of the diffuser fits snugly around the bulb. Mark and then cut out each of the four pieces of mount board (see above). Note, there are two different templates: a top/bottom template (as shown above) and two side panels.

2 Once you have cut out your four pieces of mount board, tape them together as shown above to form the cone shape by using some strong duct tape and an alternating pattern of top/side/bottom/side while taping the internal joints.



3 Once you have the cone shape that forms the main diffuser body, you can line the interior with the tin foil by carefully sticking and smoothing the foil on to the inner walls (this is optional).



4 Next, place your dust sheet on a flat surface and cut out a rectangle with approximately a 1in overlap around the edge.

5 Finally, fold the sheet over and tape each of the four edges to the mount board. Apart from some external cosmetics like taping the outside of the four joins and the opening for your flashgun, that's it!

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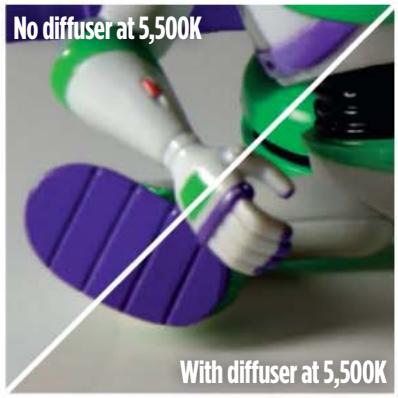
COLOUR TEMPERATURES

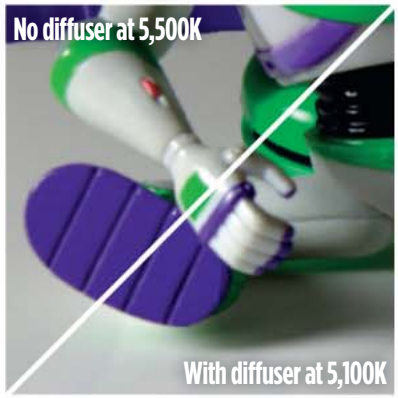
NOW THAT you've made your diffuser, it's time to start testing it. When you've taken a few photographs, you'll probably notice that there is a difference in the colour temperature when the diffuser is used. You can see this in the pictures (right).

The image on the top right was taken without the diffuser, while the image below right had the diffuser attached. The camera's white balance was set to flash for both pictures. Apart from the softer shadow, it's also apparent that the colour temperature is slightly different (a little warmer with the diffuser). This is noticeable on the white parts of the figurine and the white background, which appear to be an off-white colour in the image with the diffuser.

The colour temperature needs tweaking, which is possibly the hardest part of this exercise given that it's primarily the material used on the front of the diffuser that's affecting the temperature. However, this doesn't have to be so hard (see below).



Comparison of colour difference at 5,500K



Comparison of images after adjustment

SETTING THE COLOUR TEMPERATURES

AS I DIDN'T have access to a white/grey card to work out the temperature difference between the two pictures, I elected for a more fun approach – shooting toys from my little boy's toy box.

The first thing I did was to get my camera ready to take two comparable images: one with the uncovered flashgun and the second with the diffuser attached. Before taking the two photographs I checked my camera settings – raw, manual exposure mode, white balance set to flash (5,500K), no creative options enabled, ISO 100, 1/100sec at f/8, focal length 40mm and mounted on a tripod with shutter release. The flashgun was mounted deliberately to the far left (to produce a visible shadow to the side of the toy) on a Gorillapod, set to ⅛ power and triggered using my Cactus PT-04 wireless flash triggers, bought on eBay.

Next, I picked a familiar toy and placed it on a white background with a semi-gloss finish. I deliberately chose the Buzz Lightyear toy as it has quite a lot of white plastic and would be easy to see any colour changes.

I took the two pictures, and then using a free piece of raw-conversion software called UFRaw (visit www.ufraw.sourceforge.net), I opened the first raw file (the one shot without the diffuser). The temperature was 5,500K, and the image is fairly colourful, with lots of white plastic. As this is the first image taken without the diffuser, the white balance should be accurate.

Next, I opened my second image (again using UFRaw). The difference in colour, primarily on the left forearm of the toy figure, is immediately apparent (see above). As you can see, there is a warm yellowish tone to the forearm from the diffused image (see images, top) and the purple sole of the foot is slightly darker.

Through trial and error I found that the white dust sheet had added around 400K to the effective colour temperature, so it had to be reduced from 5,500K (without diffuser) to 5,100K (with diffuser) to retain natural-looking colours in the final image.

The other thing to watch out for is the loss of flash power that occurs with the flash diffuser attached. I used trial and error to calculate the reduction in range of the flash (in my case around 50%). This is something you should experiment with, as different materials will allow more or less light depending on the type and density of the material.

It's also worth noting that most raw-conversion software has a colour temperature slider, which tells you the colour temperature your white balance is set to. You can drag this left or right until the colours look natural. This method is perhaps a little faster, but I like the more methodical approach of taking pictures. **AP**

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THIS is the sixth in our series of inspiring photography seminars, and we are delighted to welcome Heather Angel, esteemed international wildlife photographer with a passion for plants, mammals and macro (www.heatherangel.co.uk).

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WE'RE seven rounds into Amateur Photographer of the Year 2010, in association with Canon, and it's shaping up to be one of our strongest competitions ever.

Our judges been blown away by your landscapes, portraits and macro images, so we fully anticipate the same reaction when you start sending in your pictures of animals. There are many different ways to photograph an animal, and on the following pages we have offered some tips and techniques to help you get started. It doesn't matter how big, how small, how wild or how domesticated your animal is – we want to see it!

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

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Be sure to look for the results from Round 7, Wish You Were Here, in AP 25 September.

How to enter via email

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

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Round eight

Walk on the wild side

Please see p31 for details of how to enter

Everyone loves animals. For one thing, they don't jump queues, talk back or play their music too loud. And then there's the cute factor, their elegance and their strange behaviours. It's no wonder we're so driven to photograph them. However, if you're not prepared you'll miss the opportunity for a stunning image and come away with an average shot in lieu. Read their behaviour and you will be better able to anticipate the key moments. Apart from any expensive optic, knowing when deer come to drink, for instance, how birds take their turns to eat or when snakes are at their most lethargic will put you in prime position to take a picture of an animal showing you a bit of its personality – which will always be a better picture. You might also think about how you can show them in the context of their environment.

Of course, captive and domesticated animals are interesting subjects, too. Our proximity to them allows for better access and more thorough observation, as well as the opportunity for closer views than you'd get of wild animals. On the right we've offered some tips and information to help get you started.

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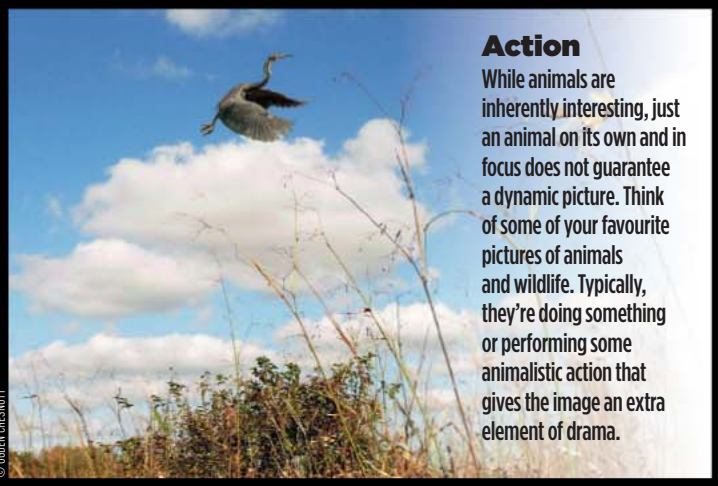
Getting close

If your goal this month is to photograph a wild animal, then getting close enough to capture its character will be your biggest obstacle. Using a long lens is one way to bridge the gap, but these can be quite costly. Often overlooked is using your car as a hide. Go somewhere you know the animals will be, park your car and wait. Most species will act perfectly natural around vehicles.



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Action

While animals are inherently interesting, just an animal on its own and in focus does not guarantee a dynamic picture. Think of some of your favourite pictures of animals and wildlife. Typically, they're doing something or performing some animalistic action that gives the image an extra element of drama.

Plan your APOY year

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

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

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Zoos & pets

Few of us have the time and budget to go on safari and photograph real wild animals. Luckily, there is a wealth of great zoos and safari parks in this country where you can get closer than you would in the wild to these majestic beasts. The same principle applies to pets. Your cat's proximity and familiarity with you makes it more willing to sit and pose.

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1st prize

Our first-place winner will receive Canon's **18MP EOS 550D** with **EF-S 18-135mm f/3-5.6 IS** lens kit, worth £1,099.99. The EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – along with Full HD movie capability, an external microphone socket and a Quick Control screen. It also boasts a 63-zone dual-layer metering sensor that analyses focus, colour and luminance information. The all-purpose EF-S 18-135mm f/3-5.6 IS features a 4-stop Image Stabilizer and automatic panning and tripod detection. The winner will also get Canon's **EF 75-300mm f/4.0-5.6 III USM**, with a close focusing distance of 1.5m, worth £349.99. In total, the first-placed winner will receive prizes worth £1,449.98.

2nd prize

Our second-placed winner will receive Canon's 14.1-million-pixel **PowerShot SX210 IS** compact camera, worth £329. With a 14x wideangle optical zoom and Canon optical image stabiliser, smart auto and face detection, plus full manual control and HD movies, the PowerShot SX210 IS combines power with style.

3rd prize

Our third-placed winner will receive Canon's 12.1MP **PowerShot A3100 IS**, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabiliser, motion-detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies.

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:
Walk on the wild side, APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 24 SEPTEMBER 2010

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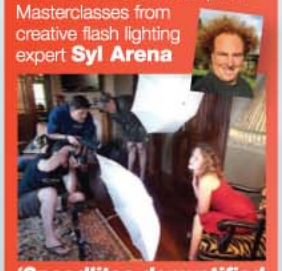

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Editorial comment

Amateur Photographer helped to found the European Image and Sound Association more than 26 years ago. Then a few friends, who happened to edit photo magazines in countries across Europe, got together to decide which of the year's new cameras was the best. They had a European Camera of the Year trophy made and presented it to the manufacturer – in the case of that first award, it was presented to Minolta for the fantastic X-700.

Now the association has grown to 16 members, representing the best magazines from 16 countries, and we now vote for products in 16 categories. The principle has remained the same, though – that by coming together to compare notes, discuss merits and weaknesses we can, as a group, deliver sound, considered and well-balanced guidance to our readers. Buying new camera equipment is almost always an expensive business, and the risk of buying a product that will not service your needs is always there. In truth, there are very few poor cameras and lenses on the market, but there are plenty of average ones, some good ones and only a few exceptional ones. And it is the task of the EISA photo panel members, through constant testing, our meetings and face-to-face debate, to identify those first-class products that stand out from the rest, and to point them out to the readers of our magazines. These awards are for your benefit, not for the bragging rights of manufacturers or to make us feel good. They exist to make sure you know which are the best photographic products of our time.

Damien Demolder Editor

Other 2010-2011 EISA awards

Audio

EUROPEAN HIGH-END LOUDSPEAKER
B&W 805 Diamond
EUROPEAN LOUDSPEAKER Dali Ikon 6 MK2
EUROPEAN TURNTABLE Thorens TD 309
EUROPEAN 2-CHANNEL SYSTEM
Denon DCD-1510 AE/PMA-1510 AE
EUROPEAN COMPACT SYSTEM
Philips Streamium MCi900
EUROPEAN HIGH-END AUDIO Devialet D-Premier
EUROPEAN SOUND STATION Pioneer XW-NAC3

Audio/HT and video

EUROPEAN VIDEO PROJECTOR
SIM2 Grand Cinema Mico 50
EUROPEAN 3D SOLUTION
Samsung UE46C8000 + HT-C6930W
EUROPEAN BLU-RAY PLAYER
Samsung BD-C8900/8900S

Home theatre

EUROPEAN HT SYSTEM Philips HTS9520
EUROPEAN HT COMPACT SYSTEM LG HB45E
EUROPEAN HT RECEIVER Onkyo TX-SR608
EUROPEAN HT SUBWOOFER PSB SubSeries 500
EUROPEAN HT SOUNDBAR Panasonic SC-HTB500
EUROPEAN HT LOUDSPEAKER
Harman Kardon HKTS 60BQ/230
EUROPEAN HT HIGH-END Krell S-1200u/S-1500

Mobile devices

EUROPEAN SOCIAL MEDIA PHONE
Samsung Wave GT-S8500
EUROPEAN SMARTPHONE
Samsung Galaxy S GT-i9000
EUROPEAN MOBILE PHONE
Sony Ericsson Xperia X10 mini
EUROPEAN PORTABLE NAVIGATION DEVICE
Garmin Nüvi 3790t
EUROPEAN MOBILE HEADPHONES
Beyerdynamic T 50 p
EUROPEAN TABLET Apple iPad

Video

EUROPEAN BEST VALUE LCD TV LG 42LE5300
EUROPEAN LCD TV Philips 46PFL9705
EUROPEAN 3D LCD TV Sony Bravia KDL-52HX900
EUROPEAN 3D PLASMA TV Panasonic TX-P50VT20
EUROPEAN CAMCORDER Panasonic HDC-TM700
EUROPEAN FAMILY CAMCORDER Canon Legria HF M31
EUROPEAN HIGH-END CAMCORDER Sony HDR-AX2000E
EUROPEAN TV INNOVATION
Sharp Quattron RGBY Technology

In-car electronics

EUROPEAN IN-CAR HEAD UNIT Kenwood KIV-700
EUROPEAN IN-CAR A/V HEAD UNIT Sony XAV-70BT
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM
Pioneer AVIC-F20BT
EUROPEAN IN-CAR AMPLIFIER Mosconi Gladen AS 100.4
EUROPEAN IN-CAR SPEAKER SYSTEM
Audison Voce AV K6
EUROPEAN IN-CAR SUBWOOFER Pioneer TS-SW3001
EUROPEAN IN-CAR INTEGRATION JBL MS-8
EUROPEAN IN-CAR HIGH-END COMPONENT
Bewith Confidence Bianco Fuji

Green

EUROPEAN GREEN TV Philips 42PFL6805
EUROPEAN GREEN MOBILE PHONE LG GD510

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EISA AWARD Best Product 2010-2011
CAMERA
Canon EOS 550D

European Camera 2010-2011

Canon EOS 550D

Canon's EOS 550D makes an excellent entry-level camera, as it offers a wide range of features in a well-designed and easy-to-use body. Full HD video recording is available with full manual control of exposure and focusing, as well as still image modes for photographers of all skill levels. The camera has the same 18-million-pixel resolution as the high-end EOS 7D, and offers very similar image quality, but in a camera that is much more affordable. This is a well-specified camera packed with features that will help all types of photographer enjoy their hobby more.

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EISA AWARD Best Product 2010-2011 ADVANCED SLR CAMERA Canon EOS 7D

European Advanced SLR Camera 2010-2011

Canon EOS 7D

Thanks to its new 19 cross-type AF points, its extremely high ISO settings and a burst mode that allows up to eight frames to be captured in one second, the Canon EOS 7D is the natural choice when it comes to photographing action and sport. The camera uses Canon's powerful Digic 4 processor and an 18-million-pixel APS-C CMOS sensor, which combine to deliver high-quality still pictures and Full HD 1080p movie capture. Although moderately priced, the EOS 7D has a rugged magnesium-alloy body shell, is environmentally sealed and offers a bright, 1x magnification, 100% viewfinder.

EISA AWARD Best Product 2010-2011 PROFESSIONAL CAMERA Nikon D3S

European Professional Camera 2010-2011

Nikon D3S

The Nikon D3S is so sensitive it can focus and shoot in conditions in which even the human eye cannot see. Although high ISO settings are a feature of most modern DSLR bodies, the quality of the Nikon D3S high ISO settings is unsurpassed for low noise levels and richness of detail. Together with its extremely fast Expeed processing and an almost waterproof body, excellent battery life and high-quality construction, this is the perfect DSLR for professional sports, action and low-light photography.

EISA AWARD Best Product 2010-2011 MICRO SYSTEM CAMERA Sony α NEX-5

European Micro System Camera 2010-2011

Sony α NEX-5

Although the Sony α NEX-5 is the smallest system camera in the world, by using a large APS-C CMOS image sensor it is still able to deliver excellent image quality. The camera is aimed at compact camera users and beginners who want to improve their skills, so Sony has made the user interface simple and straightforward. The extra-large, hinged LCD screen makes viewing captured still images and Full HD videos a pleasure. Already equipped with Sony's Sweep Panorama, this will be the first camera to offer a 3D Sweep Panorama mode as well.

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EISA AWARD Best Product 2010-2011
MULTIMEDIA CAMERA
Panasonic Lumix DMC-G2

European Multimedia Camera 2010-2011

Panasonic Lumix DMC-G2

One of the most exciting features of the Panasonic Lumix DMC-G2 is its vari-angle 3in (3:2) touchscreen monitor, from which one can both take control of shooting settings and activate the shutter by touching the subject on-screen. The camera's excellent electronic viewfinder makes it easy and comfortable to frame and focus pictures even in strong light. The contrast-detection autofocus system is impressively fast, and picture quality is good in both still and video (AVCHD Lite) modes.

EISA AWARD Best Product 2010-2011
COMPACT CAMERA
Sony Cyber-shot DSC-HX5V

European Compact Camera 2010-2011

Sony Cyber-shot DSC-HX5V

If you are looking for a compact camera that packs a powerful zoom but still fits the pocket, the Sony Cyber-shot DSC-HX5V should be at the top of your list. With its 25-250mm, 10x zoom lens and features such as GPS, compass, Intelligent Sweep Panorama, long-lasting battery, 10fps shooting and Full HD-quality video recording, it is an ideal companion for travel as well as everyday events. Using Sony's Exmor R CMOS sensor, the camera is able to work well in low-light conditions, producing images with very little noise.

EISA AWARD Best Product 2010-2011
TRAVEL COMPACT CAMERA
Panasonic Lumix DMC-TZ10

European Travel Compact Camera 2010-2011

Panasonic Lumix DMC-TZ10

The Panasonic Lumix DMC-TZ10 represents a big step forward for the company's TZ series. Beyond all the auto and user-selectable specialised scene options – with new Pinhole and Film Grain modes – the TZ10 offers the more traditional PASM shooting modes for greater control and increased creativity. As a travel camera, the inclusion of GPS and geo-tagging is very welcome, while the 12x, 25-300mm Leica DC Vario-Elmar zoom lens offers focal lengths for every occasion. The feature set is completed with AVCHD Lite video recording. And better still, it all fits very easily into your pocket.

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EISA AWARD Best Product 2010-2011
ADVANCED COMPACT CAMERA
Samsung EX1

European Advanced Compact Camera 2010-2011

Samsung EX1

The Samsung EX1 is a very solidly built and high-quality compact camera for demanding hobby photographers. The high-quality, super-fast, 24-70mm f/1.8-2.4 wideangle zoom lens allows photography in low-light conditions without the photographer having to resort to high ISO settings. The camera offers more advanced users the choice to record raw as well as JPEG file formats, while the AMOLED tilt-and-swivel display is good quality and makes shooting from creative angles very easy.

EISA AWARD Best Product 2010-2011
ALL-WEATHER COMPACT CAMERA
Olympus μ Tough-8010

European All-Weather Compact Camera 2010-2011

Olympus μ Tough-8010

The very robust μ Tough-8010 is not only waterproof, but also drop-proof and frost-proof. It is an excellent camera for using in extreme conditions. The camera suits sportspeople as well as families with small children and people with active lifestyles. Dual-system image stabilisation helps to produce sharp pictures even when they have to be taken in dim lighting conditions. The photographic features are also extensive: 14MP resolution, 5x zoom, a bright LCD, HD-movie functionality and an HDMI-connector for TV. Plus, if you don't have a memory card to hand it's not a problem – the camera has 2GB of built-in memory.

EISA AWARD Best Product 2010-2011
SUPER ZOOM CAMERA
Fujifilm FinePix HS10

European Super Zoom Camera 2010-2011

Fujifilm FinePix HS10

Despite the huge 30x optical zoom range, which stretches from 24-720mm, this camera's lens is comparable in size to a normal 18-55mm SLR kit lens. A lightweight and relatively compact camera, the HS10 offers an image stabiliser as an additional safety net to ensure sharp and detailed images. This camera is an excellent choice for beginners, but there are also plenty of creative functions for the advanced photographer. Besides PASM exposure modes, the HS10 provides raw-format recording, a hotshoe, an ISO 6400 setting, Full HD video and a 3in adjustable LCD – a camera that will be appreciated by photographers of any level.

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EISA AWARD Best Product 2010-2011 LENS Sigma 17-70mm F2.8-4 DC Macro OS HSM

European Lens 2010-2011

Sigma 17-70mm f/2.8-4 DC Macro OS HSM

As an all-round lens for an APS-C-format camera, the Sigma 17-70mm f/2.8-4 DC Macro OS HSM is an excellent choice that offers exceptional value for money. For optical quality this wide-to-standard zoom can match lenses that cost three times as much. It is very well made and features an excellent image-stabilising system and a silent ultrasonic focus motor that offers speed as well as quiet operation. Designed for macro photography as well as everyday use, it offers a maximum magnification of 1:2.7 and a closest focus distance of just 22cm.

EISA AWARD Best Product 2010-2011 ZOOM LENS Tamron SP70-300mm F4-5.6 Di VC USD

European Zoom lens 2010-2011

Tamron SP70-300mm f/4-5.6 Di VC USD

The Tamron SP70-300mm f/4-5.6 Di VC USD is a very compact, comfortable and easy-to-use zoom lens. Its greatest asset is the razor-sharp image quality that makes full-frame photos look like medium-format images. The near-silent autofocus system makes the lens ideal for wildlife as well as street photography, while the superb image stabilisation makes it possible to take sharp and detailed pictures more easily in low-light conditions.

EISA AWARD Best Product 2010-2011 MICRO SYSTEM LENS Olympus M.Zuiko Digital ED 9-18mm F4-5.6

European Micro System Lens 2010-2011

Olympus M.Zuiko Digital ED 9-18mm f/4-5.6

This is a super-wideangle lens designed for Olympus's Micro Four Thirds-system cameras. It offers a 100° angle of view that delivers the coverage you would expect from an 18-36mm lens on a full-frame system. Being surprisingly lightweight and compact, it proves the exception to the rule that super-wideangle zoom lenses have to be big and heavy. It has an extremely fast and almost silent focusing system, which makes it an ideal lens for video recording as well.

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EISA AWARD Best Product 2010-2011 PROFESSIONAL LENS Nikon AF-S Nikkor 300mm F2.8G ED VR II

European Professional Lens 2010-2011

Nikon AF-S Nikkor 300mm f/2.8G ED VR II

Nikon's AF-S Nikkor 300mm f/2.8G ED VR II gives photographers a guarantee of high image quality, even in the most difficult lighting conditions. The fast f/2.8 maximum aperture allows photographers to work in a wide variety of situations, offering the ability to shoot with higher shutter speeds and to have smooth backgrounds with attractive bokeh. The lens has three ED glass elements to eliminate chromatic aberration and Nikon's Nano-Crystal Coatings reduce internal reflection. The AF-S Nikkor is equipped with Nikon's VR II image stabilisation system, making it a natural choice for photographers specialising in nature, wildlife and fast-action sports.

EISA AWARD Best Product 2010-2011 PRINTER Epson Stylus PRO 3880

European Printer 2010-2011

Epson Stylus Pro 3880

Epson's Stylus Pro 3880 is an A2+ professional printer small enough to be classed as a desktop model. The printer specialises in producing high-quality monochrome and colour pictures with print resolutions of up to 2880x1440dpi, using Epson's Ultrachrome K3 pigment-based inks. Two new colours added to the nine-ink set, Vivid Magenta and Vivid Light Magenta, give the photographer better reproduction of red, violet and purple shades. The Epson Stylus Pro 3880 is a great choice for photographers who print in volume, as each cartridge has a capacity of 80ml.

EISA AWARD Best Product 2010-2011 PHOTO SOFTWARE Apple Aperture 3

European Photo Software 2010-2011

Apple Aperture 3

Apple Aperture 3 is a winner when it comes to organising your pictures in a smart and effective way. Thanks to face detection and GPS tagging, this software package makes it very easy to index, sort and retrieve your photographs by searching for the people or the places in the pictures. The program is very easy to use, and offers many new additional features together with high-class album printing and multimedia slide shows set to music. The new edge-aware Quick Brushes tool is particularly useful for precision retouching.

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Amateur Photographer's...
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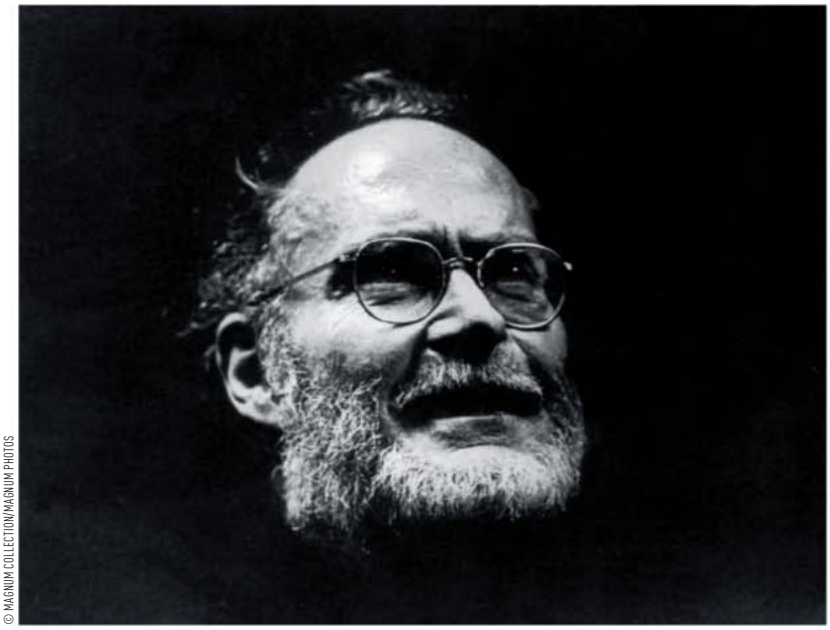
Steelworker, taken in Pittsburgh, Pennsylvania, 1955. Smith's photo essay on Pittsburgh was due to be completed in three weeks, but took three years

W Eugene Smith 1918-1978

W Eugene Smith led a troubled but eventful life and his groundbreaking photo essays have inspired generations of photojournalists, writes **David Clark**



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THE AMERICAN photographer W Eugene Smith is widely regarded as one of the most passionate, driven and uncompromising photojournalists of the 20th century. He pioneered the photo essay and depicted, in his most famous work, the victims of war and industrial pollution. However, his manic depression, his obsessive dedication to his work and his self-destructive nature led to a stormy career and personal life.

Smith was born in Wichita, Kansas, and had his first pictures published in local newspapers. When he was 17 years old, his father committed suicide. This traumatic event affected him both personally and professionally, as the distorted newspaper accounts that followed his father's death made him determined to pursue the highest standards of truth and honesty in his own work.

After studying photography at the University of Indiana, he became a staff photographer at *Newsweek* in 1938. However, he was soon fired for insisting on using a 'miniature' camera for his work. Next, he joined the staff of *Life* magazine, but resigned in 1941. In 1942, he began working as a freelance war correspondent and covered the American campaign in the Pacific.

He set out patriotically supporting the US war effort, but his experiences in the battlefield turned him against the war. He later said (in the book *W Eugene Smith: His Photographs and Notes*) that he hoped his pictures would not be 'the coverage of a news event, but an indictment of war – the brutal corrupting viciousness of its doing to the minds and bodies of men.' He aimed that his work 'might be a powerful emotional catalyst to the reasoning which would help this vile and criminal stupidity from beginning again.'

Smith photographed bombing raids and battles with brutal directness, before being hit by a shell fragment that tore through his left hand and face during the battle of Okinawa in 1945. He spent the next two years recovering and was unable to work. One of the first photographs he shot after resuming photography was a picture of his two children walking through the forest together. He called it 'The Walk to Paradise Garden' and, although perhaps one of his most sentimental pictures, it also became one of his most famous.

He returned to work for *Life* from 1947 until 1954, where, despite having fraught relationships with the magazine's editors, he produced a series of groundbreaking photo essays. These included Man of Mercy (1954), which documented Dr Albert Schweitzer's work with lepers in Africa. In 1950, he was sent to the UK to cover the general election, but just a few of his photographs of working-class Britain were published.

Smith (pictured above in 1950) was particularly unhappy with the way the latter essay was edited and presented in *Life* and he resigned from the magazine. He joined the Magnum agency the following year and began a photo essay on the industrial city of Pittsburgh, which was to be published as a book. The project was due to be completed in around three weeks.

He worked intensively in the city during several periods over the next three years. In all, he shot around 22,000 negatives,

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Smith took this picture of three generations of miners while covering the general election in the UK in 1950

pouring his own money into the project while being extensively subsidised by Magnum. The project exhausted Smith and he became increasingly dependent on alcohol and amphetamines. His marriage ended during this period. He also accrued huge debts with Magnum and was declared bankrupt. Around 60 of the images were eventually published in a book in 1964, but the presentation of the pictures never approached Smith's grand vision.

In the following years, Smith's career faltered. His main project (1957–65) was documenting the work of jazz musicians in the Manhattan loft where he lived after leaving his family. He shot more than 40,000 photographs and made over 4,000 hours of recordings.

In 1971, Smith moved to Japan to live with his second wife, Aileen, and stayed for two years. Here he began what was to become his final great photo essay: an investigation into the effects of industrial pollution in the fishing village of Minamata, where the Chisso Corporation's chemical factory had for many years been illegally dumping mercury into the ocean.

Smith's photographs brought this to the world's attention and these images form one of his most highly regarded bodies of work. However, during a demonstration at the Chisso factory in 1972, Smith and his wife were attacked by thugs employed by Chisso. Smith was badly beaten and almost lost his eyesight during the attack.

In 1978, Smith moved his photo archive to the University of Arizona and agreed to teach there. Soon after, however, his health deteriorated following a series of strokes and he died later that year. His personal fortune had declined to the extent that, when he died, he had just $18 in the bank.

Two years year later, a Memorial Fund was established in Smith's name, with the aim of seeking out and encouraging independent voices in photography. The W Eugene Smith Grant in Humanistic Photography has since been awarded annually and recipients have included Sebastião Salgado (1982) and Eugene Richards (1981).

Through his passion for photography and his extensive body of work, Smith has continued to provide inspiration to subsequent generations of photographers. Although his work led to much unhappiness and frustration in his life, Smith felt it was simply something he was driven to do. 'I am a compassionate cynic,' he wrote, 'yet I believe I am one of the most affirmative photographers around. I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it.' AP

BOOKS AND WEBSITES

Books: A good general overview of Smith's work can be found in *W Eugene Smith* (part of the Phaidon 55s series). There are also books on his individual projects, such as *Dream Street: W. Eugene Smith's Pittsburgh Project 1955–1958* (WW Norton & Co) and *The Jazz Loft Project* (Knopf Publishing).

Websites: A good selection of Smith's work for Magnum, including selections from photo essays such as the Pittsburgh project, can be seen on www.magnumphotos.com. The W Eugene Smith Memorial Fund website is at www.smithfund.org.

'I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it'

Biography

1918
William Eugene Smith is born on 30 December in Wichita, Kansas, USA

1935
Begins working as a freelance press photographer

1937
Begins working for *Newsweek*, but is fired for refusing to use medium-format cameras

1939
Becomes a photographer for *Life* magazine, but resigns after two years

1943-44
Works as a freelance war correspondent and photographs Pacific War battles

1947-55
Returns to work for *Life* magazine

1955
Joins the Magnum agency and begins his Pittsburgh project

1957-65
Photographs and makes recordings of jazz musicians in a Manhattan loft

1972
Attacked and badly injured by Chisso employees and his sight deteriorates

1978
Moves to Tucson to teach at the University of Arizona

1978
Dies on 15 October, aged 59, following a stroke

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AP Testbench

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

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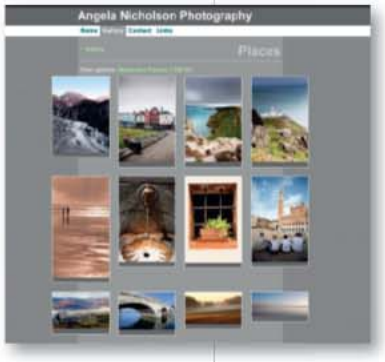

USING Clikpic's website design and hosting service makes creating a website and uploading to it very easy. No software is required and you don't have to have an existing domain name, although you can use one if you prefer. There are ten contemporary website styles to choose from and each can be personalised with logos, colours, fonts and so on. Further customisation is possible, but it's not essential.

Within a couple of hours of starting from scratch on a new website, I clicked on the 'Make Live' control and launched a slick-looking site. I subsequently refined the site, tried different styles and added new images, all of which is made easy by the admin system.

Clikpic offers a free 14-day trial, so you can test and view your site before paying. Images must be uploaded as JPEGs (guidance is provided on sizing) and £35 buys a site that can store up to 100 pictures. It's even possible to integrate a payment system such as PayPal to sell prints.

I recommend it to any photographers thinking of building a website.

Angela Nicholson

Amateur Photographer
An excellent, easy-to-use website creation service
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GETTING close to extreme action, such as biking and windsurfing, is a possibility with this lightweight and secure grip mount. It is ideal for use on rounded surfaces such as a bike frame, and the soft urethane jaw inserts grip securely without damaging equipment. The baseplate is removable and this enables use with SLRs. Of the several compact cameras I attached to the thread of the Flymount, only half were suitable (without the security strap obstructing the lens or flash), which suggests the company feels flash is not important for the intended use. The Olympus Tough 8010 is fine, but check the list of suitable cameras on the website.

I put the Flymount through its paces during an off-road cycle, and my camera remained securely in place and my bike frame undamaged when I removed the mount. However, the base for use with an SLR does leave minor marks around the tripod bush of the camera. The Flymount is durable, but it is not designed to protect the camera from the elements so you need a robust compact camera, ideally with a remote release or interval timer to record the activity. It will suit hard-to-record sports such as windsurfing, gliding and road biking, but is of less use on bumpy roads. **Tim Coleman**

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

Buying a home printer
We review the best A4, A3 and A2 printers on the market.
AP 11 September

HDR software
Find the perfect High Dynamic Range software for your photography.
AP 18 September

Canon 70-200mm f/2.8 vs Sigma 70-200mm f/2.8
The latest 70-200mm f/2.8 stabilised optics from Canon and Sigma go head-to-head.
AP 25 September

Panasonic Lumix DMC-LX5
Can the successor to the popular LX3 compete in today's market? We test the Canon PowerShot G11's latest competitor.
AP 25 September

Nikon D3100
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AP explains...

Sport and action photography

Armed with the right camera, enthusiast photographers can take fantastic sports and action shots. **Angela Nicholson** explains all you need to know to select the right model

ACTION and sports photography has to be one of the most enjoyable and rewarding pastimes. The thrill of capturing the fleeting moment when the racquet connects with the ball, the tackle cuts off the attack or the keeper dives hopelessly for the net-bound shot really takes some beating. Conveniently, there is a huge number of potential subjects in the form of sporting events all over the country every day, with participants who, in my experience, would love to have a few photographs of themselves in their moment of glory. It doesn't matter whether it's the local pub team turning out for a Sunday league match or the cycling club's track night, everyone seems to want a shot of themselves in action. All it usually takes is a quick word with the organiser, the promise of a few photographs and you're off.

The only problem is, having pledged to pass on a few great shots, you need to make sure you get them, which adds a little spice to the whole event. To take the stress out of the process and ensure it is a rewarding and enjoyable shoot, over the following pages I'll outline the important aspects to consider when photographing sport and action. I'll also recommend some cameras to use and explain why they are especially good for action photography – just in case you're in the market for a new model.

SHUTTER SPEED

Although it's not exclusively the case, we tend to associate sports and action photography with frozen movement and this requires short exposures. It's important not to underestimate just how fast a shutter speed is required to freeze action. If the aim is to freeze movement, the subject needs to be absolutely sharp, and if the aim is to blur it, there needs to be enough blur for the effect to look deliberate rather than accidental. The halfway position only looks convincing when the main part of the subject, such as the cyclist on page 50, is sharp while other areas, like the wheels of the bike, are blurred.

The shutter speed required depends upon the speed of the subject, and while 1/500sec is a good starting point it may not be fast enough to freeze everything. With ball games, for example, 1/500sec may freeze a player's body, but their hands and legs, which move faster, may be blurred. This can be quite effective, but if you want everything sharp, push the shutter speed higher to at least 1/1000sec. Even at this setting, some fast-moving elements, such as the stick and ball in hockey, can be a little blurred, so an even faster speed may be required.

Naturally, slower-moving sports, such as bowls, don't require such a fast shutter speed and in many cases 1/125sec is sufficient. A setting of 1/125-1/250sec may also be acceptable for photographing long-distance runners, although you may need to push the shutter speed up to 1/500sec or more for the elite athletes.

Occasionally, using a longer exposure produces more creative action images, especially when panning with the subject to blur the background. Again, the shutter speed depends

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DRIVE RATES

WITH FILM cameras, the drive rate is dependent upon mechanics that determine the speed at which the film can be wound on and stopped dead, ready for the next shot before whizzing on again. Correct tension must be maintained to ensure the film is flat and that no scratches are introduced as it zips over the rollers and so on. With digital cameras it's all about processing rates, buffer capacity, burst depths, write speeds and image size. A larger buffer can temporarily store more images while they wait to be processed and sent for storage on the memory card. The faster the processing engine, the quicker the buffer clears, allowing more images to be stored and thus extending the burst depth (the number of images taken in one sequence). Hence, cameras aimed at professional sports photographers tend to have large buffers and fast processing engines (sometimes two), which enable a large number of images to be taken in quick succession in a single burst.

The key figures to look for in a camera's specification sheet are the frame rate per second (fps) – although perhaps this should be updated to image rate or number of images per second for the digital age – and burst depth. These indicate how many images can be taken in a single hit and how quickly those images are captured. It's important to check the small print, as this usually explains which camera settings are required to achieve the fastest frame rate and deepest burst depth. Shooting JPEGs rather than raw files, for example, usually extends the maximum burst depth enormously, as does dropping the resolution of the images. Using higher sensitivity settings and noise-reduction systems can also decrease the burst depth and/or maximum shooting rate.

Although shooting at 10fps may seem excessive, it's amazing how much movement there can be between images. When shooting the run-up to a spot kick, for example, it is surprisingly easy to miss the moment of impact. Obviously, the greater the number of images taken in a second increases the chances of capturing the vital moment.

With lower continuous shooting rates timing becomes more important, and rather than beginning to shoot before the decisive moment, such as during the run-up to a kick, it is often better to trigger the shutter a fraction of a second before it.

Although these images were shot consecutively at 7fps on a Nikon D300S, the ball moves a surprising distance

upon the subject, but it is often set in the range of 1/15-1/60sec. The exposure needs to be long enough for the movement of the camera to blur the background while keeping the main subject, or part of the subject, sharp.

FLASH

You don't usually see professional sports photographers shooting with flash from the touchline. For a start, the distances involved between the subject and the camera are often too great for much of the light to reach the players. More importantly, the players could easily be distracted by a burst of flashlight.

However, flash can be extremely useful for other types of action because its short duration freezes movement. Also, when the flash is set to second curtain so it triggers towards the end of an exposure (which is set to allow the surroundings to record), a small streak of blur trails behind a nice sharp subject giving a sense of movement while allowing every detail to be seen.

Some modern flashguns also have a high speed mode in which they generate fast pulses of light to enables faster than normal synch speeds, so all movement can be frozen.

AUTOFOCUS

Modern autofocus systems with continuous focusing options make capturing action much easier. The best systems tend to have more AF points, which means there is better coverage of the scene with less space between points into which the subject can disappear. With some cameras, such as the Nikon D300S and D3S, it is also possible to restrict the number of AF points that are used for tracking the subject. This can be very useful as it acknowledges that the photographer will be attempting to keep the originally selected AF over the subject, but with varying success depending upon the type and direction of any movement. It is generally easier to keep the active AF point over a subject that is moving predictably than over one that moves

A shutter speed of 1/80sec and panning with the lead cyclist has added creative blur here

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When tracking an individual on a field with many players, it can be useful to set the AF system to slightly delay its response to sudden changes in the subject distance

'I would avoid using a camera's expansion settings if possible and stick to the highest native sensitivity values'

erratically. As a result, it is better to have more AF points available to track a subject that is moving unpredictably, but reducing the number of potentially active AF points with a predictable subject reduces the chance of the camera getting things wrong.

Some cameras, such as the Canon EOS 7D and EOS-1D Mark IV, and Nikon's D300S, D700 and D3S, provide control over the speed at which the camera adjusts the focus when the subject distance changes suddenly. This can be very useful, but getting the best from it requires an understanding of the subject being photographed, the surroundings and the photographer's ability to keep the active AF point over a moving target.

A comparatively long delay before refocusing is useful at racetracks and stadiums where the subject may disappear behind a post or pillar. The theory is that the camera will continue to predict the subject's path while it is out of sight so that it is quickly brought back into focus when it reappears on the other side. If the short setting were selected, the camera would focus on the pillar and then have to find the subject again. Shorter delays are useful when the subject disappears very briefly: a swimmer doing the breaststroke, for instance. The very shortest delays should be reserved for when you can be confident that nothing will come between the subject and the camera.

SENSITIVITY

Unless the ambient light is very bright, high-sensitivity settings go hand in hand with fast shutter speeds and you can't have one without the other. Of course, pushing sensitivity levels up leads to increasing amounts of noise, although recent improvements mean that it is much less of a problem than it used to be.

As a general rule I would avoid using a camera's expansion settings if possible and stick to the highest native sensitivity values. These are the settings the manufacturer considers capable of delivering images of sufficient quality to be part of the standard ISO range. With the Canon EOS 7D this means a maximum of ISO 6400, while the Nikon D300S offers a top native setting of ISO 3200. Under decent stadium lights a sensitivity setting of ISO 3200 allows exposure settings of up to around 1/1000sec at f/2.8.

STABILISATION

While some form of stabilisation, whether built into the lens or in the camera itself, is useful for compensating for involuntary camera movements, it cannot help your freeze subject. The only way that a moving subject can be frozen in an image is by using a fast shutter speed or a burst of flash. AP

Fast lenses are a popular choice for action photography

LENSES

Most, but not all, action photography demands telephoto lenses because the subject usually performs at some distance. A 200mm lens, or perhaps a 70–200mm optic, is usually a good starting point, but professional sports photographers often opt for 300mm and 400mm focal lengths. Wideangle and even fisheye lenses are also sometimes used to get extreme 'in amongst the action' shots. Professional football photographers, for example, sometimes set up a camera with a wideangle lens directly behind the goal to capture the keeper's dive and the bulge of the net at the moment the goal is scored. It is also a popular approach for sports like skateboarding, where the camera can be mounted on the ramp or half-pipe. This approach relies on triggering the shutter remotely, often wirelessly. A wireless connection to a laptop enables the photographer to assess the image and send it to the picture desk without even moving the camera.

A wired connection is a more likely choice for enthusiast photographers, and both Canon and Sony provide remote-capture software in the box with their DSLRs. It takes nerves of steel to leave a camera at the edge of a sports field or in a skatepark, though.

As fast shutter speeds are needed, fast lenses with constant maximum apertures are preferred by most dedicated sports photographers. The usual maximum is f/2.8, which produces nice separation between the in-focus subject and its surroundings. The favoured 70–200mm f/2.8 or 300mm f/2.8 can be coupled with a teleconverter, but it's important to remember that this has an impact on the effective aperture and will result in only slower shutter speeds being available.

FUTURE STARS

Given the hysteria surrounding child photography and the fact that anyone who deals with children has to undergo criminal record checks, it's not surprising that junior sports club organisers are nervous about giving permission to photograph younger participants. However, this means there will be no shots of England's future strikers' formative years. There's no reason why you can't contact parents and go through the checking procedure, but if you prefer a quieter, simpler life, concentrate solely on adults.

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AP Buyers' Guide to...
Cameras for action

Some cameras make the sports and action photographer's life a lot easier. We've gathered together some of the

NIKON D3S

ALTHOUGH Canon may dispute it, many photographers regard the Nikon D3S as the ultimate professional sports photographer's camera. At 9fps it may not have the highest continuous shooting rate in its full-frame mode, but the figure rises to a staggering 11fps when the camera is set to shoot images in its cropped DX mode. The highly accurate AF system is also very impressive, and is able to acquire and follow focus better than any other camera on the market.

In its normal sensitivity range the D3S can be set to ISO 200-12,800, but this can be expanded to include ISO 100 (Lo-1), ISO 125 (Lo-2), ISO 160 (Lo-3) and, more importantly for action photographers, ISO 25,600 (Hi-1), ISO 51,200 (Hi-2) and ISO 102,400 (Hi-3). While noise is present at the highest sensitivity settings, the D3S's ability to control it at high sensitivity settings is second to none, and images taken at ISO 6400 are remarkably free of coloured speckling. This may in part be thanks to the fact that Nikon has kept the camera's resolution down to 12.1 million pixels.

Unfortunately, the D3S's retail price of around £3,590 puts it out of range of most enthusiast photographers.

BEST NOISE CONTROL

BEST AUTO FOCUS

NIKON D300S

NIKON raised its game with the introduction of the D3 and D300 in August 2007 and these two cameras, especially the professional-level D3, resulted in many photographers deciding to plump for Nikon. The D300S, which came along almost two years later, is remarkably similar to the camera it replaced, but with the noticeable difference that the D300S has 720p HD video, a stereo jack to connect an external microphone and the ability to accept SD/SDHC cards in addition to CompactFlash media. This last point is very useful as it enables different file types, such as raw and JPEG or stills and movies, to be saved to a different card.

As well as being very reliable and accurate, the D3S's Multi-CAM3500DX 51-point AF system is very versatile and can be set to operate with 9, 21 or 51 points. The Dynamic-area AF (3D tracking) mode that uses the camera's Scene Recognition System and colour information to help guide AF adjustment and point selection is especially useful with erratically moving subjects that contrast well with their background. The active AF point also illuminates. However, in many situations the 9, 21 or 51-point Dynamic-area AF options produce more consistent, predictable results, especially when the subject is surrounded by objects of similar colour, such as when photographing team games. In the Dynamic-area AF modes the D300S uses the 8, 20 or 50 points around the originally selected AF point to track the subject. It's useful to restrict the number of points when the subject is moving in a fairly predictable way and it's easier to keep it under the active AF point. The delay between the subject distance changing and the camera adjusting the focus can be adjusted using the Focus Tracking Lock-on options.

In its normal configuration the D300S can shoot continuously at up to 7fps, which makes it a more attractive option for sports and action photographers than the D700, as this full-frame camera can only shoot at up to 5fps. However, the maximum continuous shooting rate of both cameras can be boosted to 8fps by adding the optional MB-D10 battery pack. When shooting at 7fps, the D300S can record up to 100 of the largest highest-quality JPEGs in a single burst when a UDMA 6 CF card is installed.

Although its AF system is almost as effective as the D3S's, for some the D300S is a little let down by its pixel count. At 12.3 million, it looks a little lacking next to the 18-million-pixels of the Canon EOS 7D.

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best models currently available

CANON EOS-1D MARK IV

AFTER a bit of a wobble with the EOS-1D Mark III, Canon is back on track with the 16.1-million-pixel EOS-1D Mark IV and it is the camera of choice for professional sports photographers with a clutch of Canon lenses.

With dimensions of 27.9x18.6mm, the sensor isn't quite a full-frame device and this results in a focal length magnification factor of 1.3x, which may be appreciated when shooting more distant sports subjects.

Like the Nikon D3S, the EOS-1D Mark IV has a maximum sensitivity setting of ISO 102,400, but when the two cameras' noise-reduction settings are at their default levels, JPEGs from the Canon camera have a little less detail. High-sensitivity raw files from the EOS-1D Mark IV also generally have more chroma noise than comparable files from the D3S, but the results at ISO 6400 are impressive.

One of the most exciting features of the EOS-1D Mark IV for action photographers is the 10fps continuous shooting rate, which can be maintained for around 121 of the largest JPEGs at a quality setting of 8, or 28 raw files. The 45-point AF system is no slouch, either, but with a street price of around £3,500 the EOS-1D Mark IV is unlikely to be an option for many enthusiasts.

CANON EOS 7D

ALTHOUGH it has an APS-C-sized sensor rather than a full-frame device, in many respects Canon's EOS 7D supersedes the EOS 5D Mark II. The metering system is more advanced, taking colour and subject distance into account, and the AF system seems closer to the one used in the EOS-1D Mark IV than the EOS 5D Mark II's.

While the EOS 5D Mark II has nine selectable AF points supported by six non-user-selectable auxiliary points, the EOS 7D has a 19-biaxial-point AF system. All the EOS 7D's AF points can be individually selected by the photographer. These points are also effective with lenses with a maximum aperture of f/5.6 or greater, and the central point is extra sensitive when used with f/2.8 or faster lenses thanks to the diagonal arrangement of a second cross-type sensor.

There are five options available for selecting the active AF point: Single-point AF, Zone AF, Auto-select 19-point AF, Spot AF and AF point expansion. The Auto-select 19-point AF is a good choice with subjects that move very erratically, as in AI Servo mode the photographer can select the starting AF point and the camera tracks it. Helpfully, when Custom Function III-10 is enabled, the active AF point(s) illuminate(s), so it's easy to tell if the camera is tracking the correct subject. AF point expansion mode is also very useful for shooting action as it allows the photographer to select the starting AF point manually and then uses the surrounding four AF points to achieve focus if the subject moves. Unlike the Auto-select 19-point AF option in AI Servo mode, though, the surrounding AF points do not illuminate when they are active.

Two custom menu options borrowed from the EOS-1D series, AI Servo tracking sensitivity (C.Fn III-1) and AI Servo AF tracking method (C.Fn III-3) allow the photographer to specify whether the EOS 7D should continue focusing on the subject when a closer object comes into the frame, and if not, how quickly it should respond to the arrival of a closer object.

Despite the fact that the D300S has 51 AF points, we were unable to distinguish any difference in the AF speed and tracking ability of the EOS 7D and Nikon D300S in our tests with moving subjects. Both cameras have excellent AF systems.

One benefit of the Canon EOS 7D over the D300S is its higher pixel count, which at 18 million is almost six million more than the 12.3 million of the Nikon camera. Our tests confirm that this translates into more detail-rich images and it doesn't result in more noise as JPEG images captured with the D300S in its default noise-reduction settings have more measurable noise than those from the EOS 7D. An added bonus of the EOS 7D is that the sensitivity range can be pushed to a maximum of ISO 12,800, which is 1 stop higher than the ISO 6,400 of the Nikon D300S.

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AP Buyers' Guide to... Cameras for action

I shot this strawberry at 60fps as it dropped into a bowl of cream using the Casio Exilim Pro EX-F1. As I had just a second in which to shoot, timing was crucial

CASIO EXILIM EX-FH25

CASIO changed the world of high-speed photography with the introduction of the six-million-pixel Exilim Pro EX-F1 in January 2008. At the time, this now discontinued bridge camera boasted the world's fastest continuous shooting rate and was capable of shooting up to 60 images in one second. Today, the Exilim EX-FH25 sits at the top of the Casio high-speed camera range. This 10.1-million-pixel bridge camera is capable of shooting nine-million-pixel images at up to 30fps for 1sec. Although the maximum number of images that can be recorded in a second is 30, the shooting rate can be varied between 3fps and 30fps to alter the burst depth, with ten images, for example, being captured over 3secs. As well as HD movies (1280x720 pixels) at 30fps, high-speed movies can be shot with the frame rate peaking at 1,000fps for low-resolution (224x64-pixel), slow-motion replay. The VGA movie setting (640x480 pixels) may be more useful and can be recorded at 30-120fps.

The FH25's lens has a wide focal-length range covering the equivalent of 26-520mm on a 35mm model. When this option is selected, the camera continuously records images at 30fps while the shutter is pressed halfway.

CASIO EXILIM EX-FH100

ALTHOUGH it has the same sensor as the Exilim EX-FH25 (left), the Exilim EX-FH100 can shoot up to 30 nine-million-pixel images at 40fps. The compact body also conceals a lens with a focal length equivalent to a 24-240mm optic on a 35mm camera.

Action photography is made especially easy with the FH25 and FH100 as they both have Casio's Pre-record mode, which allows images to be captured even before the shutter button is pressed fully. The set menus contain options to select the frame rate, the maximum number of shots (up to 30) and how many shots will be recorded before and after the shutter release is pressed fully home.

The ability to adjust the frame rate between 1, 3, 5, 7, 10, 15, 30 and 40fps (as well as an auto option) makes the Casio Exilim EX-FH100 very versatile for recording action. A frame rate of 10fps is perfect for shooting BMX bikers showing off a few tricks.

While low-sensitivity images from the FH100 and FH25 are respectable, they are not quite up to the standard achieved by some Canon Digital IXUS models. Nevertheless, they are a great choice if you want to take high-speed action shots.

	CASIO EXILIM EX-FH25	CASIO EXILIM EX-FH100	NIKON D3S	CANON EOS-1D MARK IV	CANON EOS 7D	NIKON D300S
Effective pixels	10.1 million	10.1 million	12.1 million	16.1 million	18 million	12.3 million
Sensor size	1/2.3in	1/2.3in	Full-frame	APS-H	APS-C	APS-C
AF points	9,443 in Free point mode	9,443 in Free point mode	51	45	19	51
Continuous shooting rate	40fps	40fps	9fps	10fps	8fps	7fps
Burst depth	30 JPEGs	30 JPEGs	125 large fine JPEGs	121 large JPEGs (Quality 8)	125 large fine JPEGs	100 large fine JPEGs

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Let the AP team answer your photographic queries

CARD FORMATTING

Q I have a Canon Selphy CP740 printer, which, for some reason, cannot read my SanDisk 4GB Extreme III CompactFlash memory card. My camera is a Nikon D700. Is there a possibility that the transfer speed is too fast for the printer? **Peter Webster**

A I don't think the problem has anything to do with transfer speed and your printer *is* compatible with SDHC media. Sometimes you have to format a card in-camera when it has been used a great deal or in a different DSLR, and this could be what's needed here. Indeed, a spokesperson at Canon UK confirmed these suspicions, telling me that if the printer cannot read the card correctly then the file structure on the card is most likely damaged. Sometimes, even though images are deleted, remnants are left behind that can cause problems when downloading. It is easily rectified by formatting the card in your Nikon D700. Be sure to empty your card of images first, though, otherwise you'll lose them! **Ian Farrell**

PROPELLER BLUR

Q As a keen aircraft photographer and pilot, I read your recent letter in AP regarding propeller blur with some interest (AP 14 August). As a rule, most propeller-tip speeds fall in the range of 0.88 to 0.92 Mach at sea level, equating to a speed of approximately 680mph at 20˚C. The root speed is obviously considerably lower, and herein lies the problem. While a shutter speed of 1/250sec may well be sufficient to blur a proportion of the propeller disc, usually it will not give the effect of the whole blades moving. In many circumstances a shutter speed of 1/125sec may be required. The use of shutter speeds as slow as this has another problem if the focal length of the lens being used is in the order of 400mm. A shutter speed of 1/500sec or greater is required to eliminate camera shake.

Another factor to consider is that a sufficiently large depth of field should also be used to keep the whole of the image in focus. Many aircraft, such as the Spitfire, have wingspans in the region of 37ft (11m) so it is also essential to calculate depth of field for a specific lens-body combination. **Jonathan Hill**

A That is a pretty detailed analysis, Jonathan, and I'm sure you're right. In the end, the choice of aperture and shutter speed in a situation like this represents a trade-off between depth of field and motion blur. That said, the improved performance of many cameras at high sensitivities these days means that photographers can have their cake and eat it, to some degree.

If you are new to this type of photography just experiment, with Jonathan's wise words ringing in your ears. Different shutter speeds will produce different propeller-blur effects, and which is right will ultimately be down to personal taste. **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.**

COMPACT FILTER

Q My Canon PowerShot G10 compact camera has a built-in, 3-stop neutral density filter as a menu option. Does it work by reducing the effective sensor sensitivity, and why doesn't my new Canon DSLR include such a feature? **Bob Johnson**

A This is a great feature and one that doesn't get as much publicity as it should. Reducing the amount of light reaching the sensor by using a neutral density (ND) filter is a great way of using a longer shutter speed (to blur motion) or a wider aperture (to restrict depth of field) than the conditions would otherwise allow. In the case of the built-in ND filter in Canon's PowerShot G10 (and indeed the G9 and G11), this works by dropping a real filter between two of the lens elements. It's not an artificial decrease in sensor sensitivity, as you sometimes see in some DSLRs. This pulling of sensitivity is really only possible by 1 stop, and it can have an adverse effect on image quality, reducing dynamic range and clipping highlights. A real ND filter maintains image quality and achieves more of an effect.

As this is lens-based technology you don't tend to see it in DSLRs. You can instead invest in a set of ND filters to use with any lens, and they are relatively inexpensive. Have a look at Cokin's range at www.cokin.com. **Ian Farrell**

DOWNLOAD DILEMMA

Q In the past I have downloaded images from my camera using the supplied USB connector, but I was always concerned that the very

FROM THE AP FORUM

Night shots

Franklid asks I know bracketing will be essential, but can anyone suggest a suitable starting exposure for taking night pictures of the sky? The moon won't be in the shot, but I'd like to pick up stars without star trails. I am thinking of starting at around 30secs at f/2 with Fujichrome Provia 400F. Am I right in

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f/AQ

Is it worth hiring equipment?

Photography can be an expensive business. The latest digital and optical technology does not come cheap, especially when it is a specialised instrument you want. But why buy when you can hire kit only when you need it? I used this approach recently when photographing a wedding. The happy couple had picked a tiny but atmospheric location, and I needed an ultra-wideangle lens to shoot it in the way they wanted me to. Rather than shell out well over £1,000 for a Nikon 14-24mm f/2.8 zoom, I hired one for the weekend for less than £50.

You can hire camera bodies, studio flash gear and even medium-format gear. A weekend with a £20,000 Leica S2 would make a smashing birthday present for a die-hard Leica fan!

There are many outlets that hire out equipment. Nationally, Calumet (www.calumetphoto.co.uk) and the Flash Centre (www.theflashcentre.com) have multiple branches and a good range of professional-spec stock. In London and the south-east of England, there is even more choice. Names like the Pro Centre (www.procentre.co.uk), PearTree (www.peartreerental.com) and Teamwork Digital (www.teamworkphoto.co.uk) in London are all excellent.

Some rental outfits will hire for weekends at a discounted rate, while others will even refund your rental costs if you then go on to buy the equipment from them. Insurance is always required to protect against theft, damage and so on, and some will have their own policy that will cost extra, while others will accept your own third-party insurance.

So the next time you are inspired by an article on architecture, nature or sports photography, don't think you don't have access to a tilt-shift, macro or fast-aperture telephoto lens, because you do. The rental market is as much a tool for amateurs as it is for professionals. **Ian Farrell**

small connection at the camera could be damaged if not inserted squarely. Now I have a PC with a built-in card reader so I can remove the card and read direct into the PC, but a friend informs me that the connection tabs/pins on SD and CF cards are not designed for multiple insertions and extractions as the gold plating on the connectors is only microns thick, and that this could result in connection problems and card failure. My camera is a Nikon D300S. What is the preferred method of transferring images to a PC? **Roger Roberts**

A Far be it for me to disagree with your friend, Robert, but both these forms of connection are expressly designed for multiple insertions and extractions. I wouldn't spend too much time worrying about the damage you are doing when you plug in a memory card, or whether you can bend the connection on a lead. So long as you handle such technology carefully and don't force something when it feels stuck, you don't need to wear kid gloves.

The advantage of your new system, with its built-in card reader, is twofold. First, it is a lot faster, transferring files to your hard drive at vastly increased speeds. Second, it saves on battery life. Your camera must be turned on to connect to a PC via a USB connection and this drains the battery. It's much more convenient to use a card reader. **Ian Farrell**

thinking that anything longer than a 30sec exposure and stars will begin to trail? I will be in the desert and fairly high up, so I am anticipating pretty good sky conditions with low pollution and minimal reflected light issues.

DaveS replies What focal length lens are you using (I assume 50mm) and could you use a digital camera? This is one area where digital imaging really is superior, since a digital sensor has a much higher quantum efficiency and doesn't suffer from reciprocity failure.

Tonycro replies Generally, 600 divided by focal length will give you a reasonable indication of the required exposure time. The actual time depends on where the constellation sits – the closer to the pole star, the longer you have. I think you'll need a faster film or use a barn door tracker to follow the stars. Digital imaging is a better format for this, so if you can use a digital camera so much the better.

Angela Nicholson replies For those unfamiliar with them, a barn door tracker is a simple device that can be made at home from two pieces of wood joined by a hinge. The camera is mounted on the top plank using a tripod head. A 1/4-20 bolt placed exactly 290mm from the centre of the hinge pin holds the two planks apart. Turning the bolt at one rotation a minute moves the camera at the correct speed to track the movement of the stars across the sky while long exposures are made.

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MASTERCLASS

Wildlife expert **Paul Hobson** shows three readers how to capture brilliant animal portraits at Surrey's **British Wildlife Centre**

LENS DESIGN

LENSES EXPLAINED

Geoffrey Crawley explains telephoto lens construction and considers what the future holds

INFRARED

ME AND MY CAMERA

Peter Moore on why he had his Nikon D300 converted to infrared

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

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Ultra Wide Angle Zoom. Super Sharp. Affordable.

The new Tokina AT-X 11-16mm F2.8 PRO DX is an ultra-wide angle lens based on the award-winning optical design of the AT-X 12-24mm PRO DX lens. The new AT-X 11-16mm features a fast f/2.8 aperture for better photography in low-light situations and for creating a shallow depth of field. The lens is designed for use exclusively on Canon, Nikon and Sony Digital SLR cameras, which have an APS-C sized sensor.

The AT-X 116 PRO DX maximum aperture of f/2.8 remains constant when adjusting the zoom range and the lens also features Tokina's One-Touch Focus Clutch mechanism, so that the lens' focus ring can be snapped back to the manual focus position at any time, from any position.

Amateur Photographer Magazine

"...Tokina offers engineering and optical quality at least the equal of the camera makers."
Geoffrey Crawley

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Eizo FlexScan S2243W

With a 22in display and 1200:1 contrast ratio, the Eizo FlexScan S2243W seems ideal for image editing

One of the most useful aspects of the Eizo FlexScan S2243W is that it can be turned through 90°

Richard Sibley
Technical writer

DATAFILE

Price
£445.33
Screen size
22in widescreen (558mm diagonal)
Panel type
VA
Resolution
1920x1200 pixels
Pixel pitch
0.247x0.247mm
Brightness
350cd/m2
Contrast ratio
1200:1
Response time
Black to white 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 (14.6lb) without stand
Dimensions
511x333x85mm (without stand)

WHEN it comes to editing digital images, a good computer monitor is vital for checking details and making sure that colours have been accurately reproduced. Editing images on a poor-quality screen can mean that a photograph's colour and contrast are incorrectly edited, so it will look nothing like its on-screen counterpart when printed. Yet many photographers overlook the importance of a good monitor and rely on the screen supplied with their computer.

In our guide to choosing a computer monitor (AP 21 August), we listed the key points to look for. With these features in mind, let's see whether the Eizo FlexScan S2243W monitor meets the demands of discerning enthusiast photographers.

FEATURES

With its 22in widescreen display, the FlexScan S2243W is slightly larger than the 19in or 20in monitors that usually come bundled with desktop PCs. However, its slim design should mean it still fits comfortably on most desks. The screen's integrated stand is adjustable, making it easy to position at a comfortable working height.

Both the 1920x1200 native resolution and the 1200:1 contrast ratio of the S2243W are higher than those of many less expensive 22in monitors. This level of contrast should produce an excellent range of tones, and ensure that the darkest and lightest gradations in images don't become solid blocks of black and white.

The monitor can display 16.77 million colours at any one time from 1.06 billion available colours. All these allow the S2243W to display 95% of the Adobe RGB colour space, so there should be few colours that it cannot reproduce.

PERFORMANCE

I used a variety of image-editing programs when testing the S2243W monitor and found that the 22in screen was a great size for viewing photographs. The 16:10 aspect ratio widescreen display also means that it is possible to display 3:2 ratio images at their full height and still have plenty of unused screen space on either side for toolbars and palettes. Adobe Bridge and Adobe Photoshop Lightroom also benefit from the extra room that the screen offers, as toolbars and menus are less likely to encroach on the space used for images.

Although there are a number of brightness, colour and contrast controls built into the monitor's menu, I used Datacolor Spyder 3 Elite to calibrate the monitor's display. Like most calibration devices, the Spyder 3 requires the monitor to be reset to its default factory settings before calibration, although the built-in controls may be a useful starting point for adjusting the screen if you don't have a calibration device.

Viewing our printer test chart on the monitor shows the FlexScan S2243W reproduces colours well, with smooth colour gradations. This is particularly noticeable within the cyan band of colours in a rainbow spectrum gradation, which can be a problem for some printers. However, I did notice a slight band towards the dark end of the blue spectrum.

The greyscale gradation is also very smooth with detail still visible in both the highlight and shadow areas before the black and white points are reached. As a comparison, the greyscale gradient is on par with the NEC Multisync LCD 2690WUXi monitors used by AP's technical team.

One criticism is that there is a slight difference in brightness across the screen. I spotted this when filling the entire screen with a solid mid-grey image. One side of the screen is slightly darker than the other, and there is a marginally brighter band across the centre. I only noticed this when viewing the grey image. However, it may prove annoying when adjusting landscape images with a solid blue sky.

Although a simple feature, the ability to rotate the screen through 90° is one of the best. When editing or reviewing portrait images in Adobe Bridge, you can view the picture at a much larger size than when in landscape mode, so it's easier to spot slight differences when comparing images. **AP**

Verdict

AT NEARLY £450, the Eizo FlexScan S2243W isn't cheap, considering that you could buy a lens for the same amount. However, a good monitor is vital when you consider that every digital image you shoot will be viewed or edited on-screen.

The 22in screen will fit on most computer desks, although bear in mind that it is bigger than the average 19in screen. Overall, the detail and colour rendition of this display are very good, but the uneven brightness across the screen could cause a few slight problems with image editing.

If you are looking to upgrade to a new monitor, the Eizo FlexScan S2243W is worth consideration and is well priced given its resolution and pixel pitch.

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EF 24mm f2.8	£359.99
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EF 50mm f1.4 USM	£289.99
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EF 85mm f1.2 L USM II	£1749.99
EF 100mm f2 USM	£369.99
EF 135mm f2 L USM	£899.99
EF 200mm f2 L IS USM	£4838.00
EF 200mm f2.8 L USM II	£629.99
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EF 400mm f5.6 L USM	£1099.99
EF 500mm f4 L IS USM	£5469.00
EF 600mm f4 L IS USM	£7149.00
EF 800mm f5.6 L IS USM	£9999.00

EF-S 15-85mm f3.5-5.6 IS USM	£609.99
EF-S 10-22mm f3.5-4.5 USM	£649.99
EF-S 17-55mm f2.8 IS USM	£799.99
EF-S 17-85mm f4-5.6 IS USM	£369.99
EF-S 18-55mm f3.5-5.6 IS	£149.00
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Canon BG-E2N.....£149.99

EOS 5D MKII
Canon BG-E6.....£229.99

EOS 7D
Canon BG-E7.....£149.99

EOS 550D
Canon BG-E8.....£149.99

WIRELESS

EOS 1DMKIV/1DSMKIII
Canon WFT-E2 II.....£599.99

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Canon BP-511A.....£99.99
Energizer BP-511.....£29.99
Hahnel BP-511.....£29.99

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Canon LP-E6.....£79.99
Hahnel LP-E6.....£59.99

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Canon LP-E4.....£129.99

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Hahnel Wireless Remote (EOS).....£48.99

PocketWizard
Flex TT5 (EOS).....£229.99
Mini TT1 (EOS).....£209.99

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Canon SB-E2 Flash Unit Bracket.....£229.99

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Nikon ML-L3 Remote Control.....£19.99

Nikon Professional

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Nikon MB-D10 Grip.....£249.99
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D3S

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- 1:1 CMOS Sensor
- Live View
- Anti Dust Feature
- HD Video Mode
- ISO 102400

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D3X

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NIKON ACCESSORIES

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Hahnel MB-D300.....£129.99

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50mm f2.8 Macro	£429.99
100mm f2.8 Macro	£529.99
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16-105mm f3.5-5.6 DT	£449.99
18-200mm f3.5-5.6 DT	£429.97
18-250mm f3.5-5.6 DT	£449.99
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KEY ACCESSORIES

Sony NP FH-50 Battery.....£61.99
Sony FAST1AM Adapter... £153.99

SONY Alpha A380

14.2 MEGAPIXELS

Inc.18-55mm & 55-200mm £599.97

KEY ACCESSORIES

Sony NP FH-50 Battery.....£61.99
Sony FAST1AM Adapter... £153.99

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PENTAX LENSES

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2010 TIPA

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Inc.18-55 & 55-300mm £549.00

KEY ACCESSORIES

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Inc.18-55 & 50-200mm £929.00

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Sony Fisheye Converter.... £124.99

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KEY ACCESSORIES

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

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- Rangefinder
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12.3 MEGAPIXELS

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17mm f2.8 Pancake

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45mm f2.8 ASPH	£649.99

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- L-MOS Sensor
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- HD Video Mode
- Dust Reduction

12.1 MEGAPIXELS

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

BLB13E Battery

LVF1 Viewfinder

Panasonic Lumix GF1

12.1 MEGAPIXELS

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.14-42mm £549.00
Inc.14-42 & 45-200mm £829.00

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.14-140mm £899.00

KEY ACCESSORIES

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

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18-50mm f2.8 EX DC HSM ASP IF	£336.99
18-125mm f3.8-5.6 DC HSM IF OS	£267.99
18-200mm f3.5-6.3 DC ASP IF	£228.99
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1.4x Converter EX DG APO	£247.99
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70-200mm f2.8 EX DG HSM APO IF Macro II	£673.99
70-200mm f2.8 EX DG OS HSM NEW!	£1299.99
70-300mmm 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
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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
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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
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70-300mm f4.5-5.6 Di LD	£139.00
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180mm f3.5 Macro Di LD	£699.00

18-270mm 28-300mm 55-200mm

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Lens Case 1S/ 1W...£14.99
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AF 12-24mm f4 AT-X 124 Pro DX	£499.99
AF 12-24mm f4 AT-X 124 Pro DXII	£574.99
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AF 50-135mm f2.8 AT-X 535 Pro DX	£649.99
AF 80-400mm f4.5-5.6 AT-X 840D	£649.99
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52mm UV	£19.99
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55mm UV	£21.99
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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
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HD 62mm PL-CIRC	£109.99
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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
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HD 77mm PL-CIRC	£199.99
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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
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P Wide Angle Holder	£14.99
P Digital SLR Nik Kit H521-67	£38.99
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P002 Orange Filter	£15.99
P003 Red Filter	£15.99
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P026 Warm 81A	£15.99
P027 Warm 81B	£15.99
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P121S G2 Gradual Soft	£21.99
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52mm Circ-PL Filter	£29.99
52mm UV Filter	£14.99
55mm Circ-PL Filter	£29.99
55mm UV Filter	£14.99
58mm Circ-PL Filter	£34.99
58mm UV Filter	£16.99
62mm Circ-PL Filter	£39.99
62mm UV Filter	£19.99
67mm Circ-PL Filter	£44.99
67mm UV Filter	£21.99
72mm Circ-PL Filter	£49.99
72mm UV Filter	£25.99
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Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120° Wide-Angle Umbrella reflectors and two Bowens support stands.
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Bowens 4850 Gemini 500R 3 Head Kit

Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120° Wide-Angle Umbrella reflectors, one Softbox and three support stands.
£1480.99

Bowens 4820 Gemini 500R Travel Pack Kit .£1378.99
Bowens 4800 Gemini 250R Head Kit £810.99
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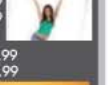

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The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column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

055XPROB £118.99

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

Manfrotto 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**

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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 Q90° system for quick vertical-horizontal movements.

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

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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.

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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.

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695CX **£139.99**
694CX **£127.99**
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234RC Tilt Head Q/R **£24.99**

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Designed to offer 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 colum & head then join them together to produce a monopod with a maximum height of 162cm.

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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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MTL8360B Adjust Column .**£189.99**

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MTL9351B Adjust Column ...**£89.99**
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MTL9361B Adjust Column ...**£98.99**
MTL9361+MH5001 head .**£134.99**
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MT9340B Aluminium Adjust Column..... **£74.99**

GIOTTOS TRIPOD HEADS

Giottos Ball & Socket Heads

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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.
MH642 Q/R Plate 1/4 ..... **£12.99**

Giottos Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment tobe simply and quickly loaded and unloaded.

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MH5011 3-Way Head with quick release plate **£35.99**
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CX-740 Tripod inc. case **£69.99**

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Giottos Monopods

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A versatile support to explore new shooting perspectives.

GT2531EX Explorer GLock... **£409.99**

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

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

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GH3780QR Centre Ball **£249.99**

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ROLLEI SL66 PENTAPRISM ....£175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE ..£1395
ROLLEI PQS50/PQ180f2.8,ASNEW ..ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ....£NEG
ROLLEI PQ 140-280mm,asnew £2275
ROLLEI AFM 35 Supercompact £245
SEKONIC L718/778 DUALSPOT ....£275-£495
SIGMA 180f2.8 1:2 MACRO,NAF £475
SIGMA 70-200mm f2.8DG/CAF/NAF £525
SIGMA 135-400,CAF/NAF,NEW? £399
SIGMA 170-500DG,CAF?NAF,SONY £545
SINAR NORMA 10x8&5x4,superb £1245
SIGMA 14mmf2.8 PENTAX-AF ....£375-£545
SIGMA 10-20 CAF/NAF/PAF ....£275-£349
SIGMA 12-24mm CAF/NAF ....£445-£525
SIGMA 17-35mm,24-70 CAF/NAF £255
SONY HDV Z1E PRO-CAMCORDER £2275
SONY HDV HC5 HiDef CAMCORDER £599
SONY PD150/170/UNUSED ....£875-£1495
SUNPAK AUTO-DX12R RINGFLASH £295
SUPER_ANGULON/XL 58/65/75/90 ....£ASK
TAMRON 300mm f2.8 MF ....£495-£875
WALKER TITAN 5x4,superb £995
WIDELUX 150 PANORAMA(120) £1995
WESTON EUROMASTER-11,NEWCELLS £159
YASHICA DENTAL-11,100mm MICRO £475
ZEISS BIOTAR 7.5cm f1.5(M42) ....£neg
ZEISS 40/120mm PQ,ROLLEI SL6008 ....£ASK
ZEISS 300mm f2.8APO CONTAX AE ....£POA
ZEISS 300mm f4 CONTAX AE ....£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35mm f2,BLACK-CONTAREX £995
ZONE-V1 SPOTMETER (NOT LED) £375
ZUIKO 21mm f2 OM,SUPERB £795
ZUIKO 24mm SHIFT/ASNEW ....£1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ....£NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49
SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO£115
USED M-AF 20 f2.8, 24 f2.8, 35 f2, 85 f1.4, 100 f2, 135 f2.8, 500 f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111,LOW USAGE £3750
CANON 1D MK111/NEW? ....£1895-£2375
CANON 1DS MK11 ....£1495-£2275
CANON EOS 1D MK11/n ....£695-£1125
CANON EOS 1DS/asnew ....£995-£1275
CANON EOS 1D ....£375-£545
CANON EOS 5D/ASNEW ....£695-£995
CANON EOS 10D/D60 ....£145-£195
CANON 30D,40D/UNUSED ....£299-£525
CANON 50D/BXD/NEW UK ....£575-£699
CANON 20D + 18-55 ....£275-£345
CANON 300-400D+18-55 ....£195-£345
BG ED3-D30,D60,10D ....£69 - £89
FUJI S1/S2/S3PRO ....£169-£399
Kodak DCS Pro(C,N)/new? ....£ASK
Kodak DCS Pro14N/512 ....£545-£745
Kodak DCS 420,520C,760 ....£offers
LEICA DIGILUX-3 +14-50 ....£895
MINOLTA 7D BODY/BOXED ....£275-£395
MINOLTA VC-7D GRIP ....£139-£195
Minolta RD175(Dynax Mount) ....£offers
PANASONIC G1+14-45ASNEW £425
PANASONIC 45-200mm,BOXED £275
SAMSUNG GX20,14.6mp,NEW £549
SONY A100/350/700 bodies ....£189-£475
SONY 75-300mm/70-300G ....£145/£575
NIKON D70/70s/D100 ....£185-£295
NIKON D70S,BOXED,UNUSED £345
MBD100 Grip/new(D100) ....£69-£99
Nikon D1/X kit/asnew ....£225-£495
NIKON D2H ....£495-£695
NIKON D2X/D2XS ....£695-£995
NIKON D3/x,D700,300/UNUSED ....£ASK
NIKON D80/D200/ASNEW ....£375-£599
OLYMPUS E1/BXD/ASNEW ....£245-£375
OLYMPUS E3/BXD/ASNEW ....£595-£825
OLYMPUS E420-520+14-45 ....£225-£345
OLYMPUS HLD-2+BTRY ....£169-£225
OLYMPUS 7-14mm,UNUSED £1195
OLYMPUS 50mm f2 MACRO ....£345-£425
OLYMPUS 14-54f2.8-4 ....£269-£325
LEICA 14-50mm f2.8-4(4/3rd) £525
PENTAX K10/20/200D+18-55 ....£ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL--— 43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys. £595
Eyelike Pro scan back ....£neg
Kodak DCS-Contax/Mamiya ....£1795-£2195
Kodak DCS Pro+ Hassel V £2295
LEAF 22 MP,HASSEL H or V ....£neg
LEAF APTUS 65/75,(SPECIAL) ....£neg
Leaf Cantare-Hassel V ....£neg
Mamiya 645AFD comp/new ....£1075-£1575
Mamiya RZ Pro IID,new £1995
Mamiya RZ Comp+Hassel Digiback ....£neg
HASSEL IMACON 384c 4SHOT 39mp ....£neg
PHASE 1 P25,HASSEL-V/H,22MP ....£neg
HASSEL H1D/H2D+80mm ....£neg

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

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ....£345
CANON POWERSHOT G2-G9 ....£99-£295
CONTAX TVS DIGITAL,Bxd,asnew £275
HP 967 (10.1mp) NEW £199
LEICA DIGILUX-1,asnew £295
LEICA D_LUX 2,UNUSED £295
Minolta Dimage Z2-Z5 ....£119-£149
Nikon Coolpix 5000/5700 ....from£69
NIKON P3(VR)8.1mp,NEW UK £175
NIKON COOLPIX P5000/5100 ....£169-£225
Olympus E20,SP510,C5050 ....ea£175
RICOH GR DIGITAL £185
RICOH GX100/200+VF/NEW ....£195-£375
Sigma DP1, asnew £299
SONY H9,15x,asnew £195
Sony DSC P/W/T**/asnew ....£95-£215
Sony DSC F717/F828 ....£175-£399
Various 2-12MP cameras ....£low

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

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

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ....£145-£945
CAMBO 5x4,10x8 ....£195-£995
DEVERE 5x4 ....£125-£275
GANDOLFI-ORIG/MODERN ....£ASK
GRAFLEX/GRAFLEX VIEW ....£ASK
HORSEMAN 5x4 ....£295-£995
LINHOF 5x4TECHNIKA/MONO ....£345-£2275
MPP 5x4 ....£245-£525
PLAUBEL 5x4 ....£225-£375
SINAR 5x4,10x8 ....£345-£1725
LARGE FORMAT LENSES APLENTY£PLEASE ASK
WALKER TITAN 5x4,nice £995

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

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

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

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

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various £995-1495
CONTAX 645 FLASHBRACKET £195
645+80+Kodak/Imacon-Digital ....from £2795
645 Body ....£325-£595
35mm Distagon ....£1125-£1695
45mm Distagon/asnew ....£775-£1195
120mm Apo-Macro-Planar £1695
140mm Sonnar/asnew ....£775-£1195
210mm Sonnar/asnew ....£795-£1395
Battery Holder MP-1 ....£225
120/220 Vacuum Inserts ....£ask
120/220/Polaroid backs ....from £149
Accessories ....£Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

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

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

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

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL
MAMIYA RZ/RB67 LARGE STOCKS-PHONE,FAX,EMAIL
MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

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

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

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

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

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL
OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL
PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL
PROJECTORS HUGE STOCKS PLEASE PHONE
ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL
BRITISH/GERMAN CLASSICS,FOLDERS. ASK US
STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

-MINOLTA OC-1100 OFFCAM CABLE £59
-MINOLTA RC-1000L/RC-1000/EC1000 ..£49

SPECIALS
-ALPA 6c,9d,10d bodies ....£295-£995
-ALPA 11 EL, 11SI bodies ....£995-£1995
-ALPA lenses 24-300mm ....£ask
-ART PANORAMA 6x12/17/24 ....£neg
-BESELER TOPCON SUPER D outfit £ask
-BESSA 11,6x9cm,SKOPAR ....£375-£495
-BESSA II,6x9cm, HELIAR ....£395-£595
-BRONICA S2A COMPLETE £245
-BRONICA SQAi comp, SUPERB £595
-BABY(SEMI)IKONTA ....£275-£495
-CANON ACK500/CA600 new ....£49/£75
-CASABLANCA VIDEO EDITOR ....£To Clear
-COMMERCIAL EKTAR 360mm £595
-CONTAFLEX SuperB /BC ....£145-£345
-CONTAREX CYCLOPS +50mm £495
-CONTAX IIA+50 ....£225-£495
-CONTAX 1 + 5cm, EARLIEST? £995
-CONTAX MP-1 battery holder 645 ....£275
-CONTAX 645 Pro lenshade £225
-CONTAX right angle finder £145
-ENSIGN 6x4.5cm, Ensar £99
-ENSIGN SELFIX 6x4.5 xpress £175
-FUJI PICTROGRAPHY 3-4000 ....£low
-FUJITA 6x6, various ....£ask
-GANDOLFI ½ plate/5x4 ....£ask
-GOSSEN ULTRASPOTMETER £395
-GRAFLEX 6x9cm +101mm £445
-ILOCA STEREO,cased,asnew £425
-HORSEMAN 5x4 GEARED £875
-HORIZON PANORAMA,BXD £425
-KODAK CAROUSEL PROJECTORS ....ASK
-KODAK RETINA II/III c/C ....from£175
KOMAFLEX 127-SLR OUTFIT £695
-KONICA FS1+LENSES ....£ASK
-KONICA HEXAR m.i. occupied Japan £695
-KOWA 6+ LENSES 55-250mm ....£ASK
-LEICINA SPECIAL Super 8 ....£ask
-LEITZ FOCOMAT IIc+Ilford Hd ....Offers
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-LINHOF PRESS 70+80Planar ....from£1375
MAMIYAC220+80,BXD,NEW? £395
MAMIYAFLEX 55/135/180NEW ....£ASK
-METZ 70 MZ5,new £345
-METZ Flash adapters, various ....£ask
-Minolta/Sony Hot Shoe/PC adapter £39
-MINOLTA/SONY WILESS FLSH CNTR £195
-MINOLTA A1-1000 IR Trigger £145
-MINOLTA COLORMETER II £495
-MINOLTA TC1 Classic boxed,asnew £795
-MINOX 35 AF NEW £275
-MINOX GT, GTE, ML ....£125-£195
-MINOX TOURING DB, boxed £495
-MPP MICROFLEX/BOXED ....£345-£495
-MULTIBLITZ 200/500 flashkit ....£345-£545
-NAGEL PUPILLE +5cm ELMAR ....£ASK
-NIKON Rangefinder Lenses ....£ASK
-NIKKOR 85mm f1.5/105f2.5 M39 ....£POA
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-NIKKOR –W 450mm COPAL 3 ....£895
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-NIKON WC-E80 verter ....£ask
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-NIKON 400mm F2.8 AIS ....£2950-£3575
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-NIKON PHOT TN, bl+ 50,asnew ....£NEG
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-NIKON MD4 (F3) unused £199
-NIKON TC 14E AFI £245
-NIKON-SW 65mm f4 COPAL £795
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-NIKON 210mm f5.6 COPAL £495
-NIKON 240mm f5.6 COPAL £695
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-NIKON MB-18,F75, new £69
-NIKON MB-16,F80, new £89
-NIKON EH-62A ac adapter £69
-NIKON D50 battery grip – Hahnel £89
-NIKON LS30 Coolscan III £295
-NIKON EN-EL2 Clpx 35-4500 ....£39
-NIKKOR 85-48 lens Nikkorex £169
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-OLYMPUS 35mm f2 ....from£145
-OLYMPUS 35mm shift lens ....£395-£495
-OLYMPUS 500mm f8, as new £475
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-OLYMPUS OM4 ....£175-£345
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-OLYMPUS FL50 FLASHGUN £195
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-SIGMA 600mm MF,OM,MD,NIK £345
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-SINAR P 10x8, SINAR P2 10x8 ....£ask
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-SINAR P2, 10x8 & 5x4 ....£NEG
-SINAR-C 5x4 ....from£475
-SINAR NORMA 5x7 & 5x4, user £395
-SUNPAK DX12R PRO RINGFLASH £225
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-TAMRON 500mm MIRROR ....£ask
-TAMRON 200-400 Minolta AF £495
-TOKINA ATX 28-70f2.8 NAF £325
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-VOIGTLANDER BESSA R2 M £375
-VOIGTLANDER BESSA II 6x9 ....£245-£495
-VOIGTLANDER R2A+RAPIDWINDER ....£ask
-VOIGTLANDER Prominent + 50 f2 ....£475
-VOIGTLANDER 54mm UV/Focar lenses ..£ask
-VOIGTLANDER 150 Apo Lanthar £695
-VOIGTLANDER 240mm HELIAR £595
-VOIGTLANDER 12to75mm M39 ....£ask
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-WIDELUX 150 PANORAMA £1995
-WRAYFLEX 1 MILITARY body boxed ....£ask
-YASHICA AF35-70/28-85/70-210 ....£ASK
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-YASHICA T-T5,Zeiss T* ....£85-£225
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-ZEISS BIOGON 75mm US Military ....£ask
ZEISS PLANAR 80inCOMPUR ....£NEG
ZEISS SONNAR 250inCOMPUR ....£NEG
-ZEISS CONTAX 300mm f2.8 AE ....£NEG
-ZEISS IKONTA 6x4.5-6x9 ....£ASK
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-ZEISS CONTAX I-IIIvarious ....£ask
-ZEISS CONTAX rangefinder lenses ....£ask
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DESIGNED BY YOU, BUILT BY CANON

- 18MP APS-C CMOS sensor
- ISO range up to 12800
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- iFCL metering system
- Integrated Speedlite Transmitter
- 3" Clear View II LCD
- Magnesium alloy body with environmental protection
- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding Your EOS 7D
See our website for the latest dates.

Body Price	7D + 18-135 IS	7D + 15-85 IS
£1,195.00	£1,468.99	£1,559.99

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

Add Your Accessories

SanDisk 4GB Ultra II CF Card	£23.99*	Canon Speedlite 580EX II	£364.00*
Canon LP-E6 Spare Battery	£69.99*	Kata DR-465 DPS Rucksack	£39.99*
Canon BG-E7 Batt. Grip	£149.00	Canon RS 80N3 Remote	£39.99*

Canon EOS 5D Mark II

Body SRP £2,859.99
Lens sold Separately

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

Understanding Your EOS 5D II
See our website for the latest dates.

Body Price	5D II+ 24-105 IS	5D II+ 24-70 IS
£1,675.00	£2,295.00	£2,593.00

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

Add Your Accessories

SanDisk 8GB Ext. CF Card	£69.99*	Canon Speedlite 580EX	£364.00*
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Kit includes Adobe Photoshop Elements 8.0, Canon 100EG Gadget Bag & Canon Cleaning Cloth

SRP £99.99 **Our Price Only £49.99!!** you can

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

Body Price £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
500D + 18-55 + 55-250 IS	£739.00

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Canon EOS 50D

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

Body Price £668.00

EOS 50D + 17-85mm IS	£999.99
EOS 50D + 18-200mm IS	£1,075.00

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IXUS 105	£149.00
IXUS 130	£199.00
IXUS 210	£289.00
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IXUS 1000 HS NEW!	See Web
PowerShot SX120 IS	£159.00
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PowerShot SX210 IS	£259.00
PowerShot SX20 IS	£329.00

Canon PowerShot S90

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

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Canon PowerShot S95

- High-sensitivity 10.0 MP
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Canon PowerShot G11

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

SRP £569.00 **Only £399.00**

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20mm f/2.8 USM	£421.99	300mm f/4.0L USM IS	£1,179.99	EF-S 18-200mm f/3.5-5.6 IS	£420.00
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28mm f/2.8	£174.99	500mm f/4.0L USM IS	£5,599.99	24-105mm IS (White Box)	£794.99
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50mm f/1.4 USM	£316.99	TSE 24mm f/3.5L II	£1,839.99	70-200mm f/2.8L IS II USM	£1,899.99
50mm f/1.8 II	£98.99	TSE 45mm f/2.8	£1,137.99	70-200mm f/2.8L USM	£979.00
50mm f/2.5 Macro	£244.99	TSE 90mm f/2.8	£1,137.99	70-200mm f/4.0L IS USM	£899.99
EF-S 60mm f/2.8 Macro	£329.99	EF-S 10-22mm f/3.5-4.5 USM	£594.99	70-200mm f/4.0L USM	£539.00
MP-E 65mm f/2.8	£867.99	EF-S 15-85 f/3.5-5.6 IS USM	£554.00	70-300mm f/4.0-5.6 IS USM	£399.99
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STILLS OR MOVIES, CAPTURE YOUR STORY

- 18 MP APS-C CMOS sensor
- DIGIC 4
- ISO 100-6400, H:12800
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Body Price	550D + 18-55 IS
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Body SRP £799.99 Lens Sold Separately

Understanding Your EOS 550D
See Website

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Fast, professional & ready for your next assignment

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- 10fps at up to 121 JPEG burst
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- Dual "DIGIC 4"
- EOS Integrated Cleaning System

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WFT-E2 Mark II (EOS 1D IV)	£649.99
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WFT-E4 Mark II (EOS 5D Mk II)	£599.99
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RC-5 (EOS 350D, 400D, 450D)	£19.99
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WP DC26 (IXUS 870 IS)	£180.00
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WP DC28 (PowerShot G10)	£180.00
WP DC29 (IXUS 95 IS)	£179.99
WP DC32 (IXUS 110 IS)	£179.99
WP DC33 (IXUS 120 IS)	£175.00
WP DC35 (PowerShot S90)	£175.00
WP V1 (Legria HF20 Camcorder)	£399.99

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EH-20L Semi-Hard Case (7D)	£89.99
DCC-60 Leather Case (IXUS 80)	£23.00
DCC-61 Leather Case (IXUS 85 IS)	£9.99
DCC-62 Leather Case (IXUS 105)	£23.00
DCC-65 Leather Case (G11)	See Web
DCC-70 Leather Case (IXUS 800)	£23.00
DCC-75 Leather Case (IXUS 870)	£23.00
DCC-80 Soft Case (A530/A540)	£23.00
DCC-85 Soft Case (A1000 IS)	£14.99
DCC-90 Soft Case (S2 IS/ S3 IS)	£23.00
DCC-450 Soft Case (A470)	£23.00
DCC 600 Soft Case (G7/ G9)	£23.00
DCC-660 Soft Case (G11)	£23.00
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Wednesday 16th September 2010

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Nikon D3x

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

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AF-D 24mm f/2.8D	£337.99
PC-E 24mm f/3.5D ED Manual Focus	£1,399.00
AF-D 28mm f/2.8	£224.99
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AF-S 35mm f1.8 DX	£163.99
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AF-D 50mm f/1.8	£109.99
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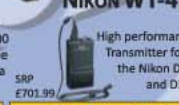

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- 3.0" LCD Screen

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Small body & innovative features

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- 2.7" LCD Screen
- Dust Reduction System

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Your portable creative studio

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- 2.7" LCD Screen
- Dust Reduction System

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Panasonic

Understanding Your Lumix G1 15th September

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

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

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.

2009 AWARDS TIPA

Blue Kit only £359.99*

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

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

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

Our Price £544.00
Available in Black, Red or Silver

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

Panasonic DMC-G10

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

Panasonic DMC-G10 + 14-42mm Our Price £419.00

Panasonic DMC-G2

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

Panasonic DMC-G2 + 14-42mm Our Price £539.99

Panasonic
MICRO FOUR THIRDS LENSES

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7-14mm f4.0 Asp Lumix G	£914.99
14-140mm Lumix G Vario	£689.99
14-140mm Lumix G (Unboxed)	£669.99
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- Panasonic DMW-BLB13E — Our Price only £59.99 SRP £75.99
- Panasonic DMW-LVF1 — Our Price only £159.99 SRP £200.99
- Panasonic DMW-FL220E — Our Price only £132.99 SRP £149.99
- Panasonic DMW-FL360E — Our Price only £199.99 SRP £224.99
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- Sweep Panorama
- 3.0" tilt-angle TruBlack LCD

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- Sweep Panorama
- 3.0" tilt-angle TruBlack LCD
- Magnesium body

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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£70.99	Check Website.	Photo 1400
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 P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99	Check Website.	Photo R1900
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.	Photo R2880
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.	Photo RX700
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

Canon Compatibles

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

Canon Originals

BCi16 Colour (2 pack)	£21.99
BCi3e Black 26ml	£10.99
BCi3e C/M/Y 13ml	£9.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml NEW	£11.99
PG512 Black 15ml NEW	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£19.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

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

Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.27 Black 24ml	£9.99
No.28 Colour 24ml	£12.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 PB/MB/GY 27ml	£26.99
No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 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
No.350XL Black 25ml	£25.99
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
No.364 PB/C/M/Y 3ml	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99

Many more in stock!

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
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
No.44 Black	£18.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
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
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£9.99
ESP Black & Colour Ink	£15.99
PrinterDock Ink/Paper	£CALL

Many more in stock!

WIDE FORMAT INK

EPSON Stylus Pro 3800, 3880
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B **80ml** each £44.99

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 **110ml** each £44.99
T5441/5442/5443/5444/5445/5446/5447/5448 **220ml** each £69.99

EPSON Stylus Pro 4800, 4880:
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 **110ml** £44.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220ml** £69.99

EPSON Stylus Pro 7800, 7880, 9800:
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110ml** £44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** £69.99

Please call or check our website for further details

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

PHOTOGRAPHIC PAPERS

ILFORD

As an ***Ilford Pro Centre***, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Smooth Gloss 290g, 6x4, 100 sheets	£14.95
Smooth Gloss 290g, 7x5, 100 sheets	£19.95
Smooth Gloss 290g, A4, 25	£9.95
Smooth Gloss 290g, A4, 100	£29.95
Smooth Gloss 290g, A3, 25 sheets	£23.95
Smooth Gloss 290g, A3+, 25 sheets	£25.95
Smooth Pearl 290g, 6x4, 100 sheets	£14.95
Smooth Pearl 290g, 7x5, 100 sheets	£19.95
Smooth Pearl 290g, A4, 25 +10 FREE	£9.95
Smooth Pearl 290g, A4, 100	£29.95
Smooth Pearl 290g, A3, 25 sheets	£23.95
Smooth Pearl 290g, A3+, 25 sheets	£25.95
Gold Fibre Silk 310g, A4, 50 sheets	£32.95
Gold Fibre Silk 310g, A3+, 50 sheets	£79.95
Heavyweight Matt 200g, A4, 50 sheets	£9.95
Heavyweight Matt 200g, A3+, 50 sheets	£27.95
Smooth Fine Art 190g, A4, 10 sheets	£10.95
Smooth Fine Art 190g, A3+, 10 sheets	£23.95
Smooth High Gloss 225g, A4, 25 sheets	£14.95
Smooth High Gloss 225g, A3+, 25 sheets	£29.95
Smooth Lustre Duo 280g, A4, 25 sheets	£9.95
Smooth Lustre Duo 280g, A3+, 25 sheets	£39.95

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.95
Photo Rag 308 308g, A4, 20 sheets	£23.95
Photo Rag Pearl 320g, A4, 20 sheets	£26.95
Photo Rag Baryta 315g, A4, 20 sheets	£28.95
Fine Art Pearl 285g, A4, 20 sheets	£25.95
Fine Art Baryta 325g, A4, 20 sheets	£26.95

PermaJet

As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 30 sheets, 21 different papers!	£14.95
Digital Gloss or Oyster 271g, 6x4, 50	£7.95
Digital Gloss or Oyster 271g, 7x5, 50	£10.95
Digital Gloss or Oyster 271g, A4, 50	£19.95
Digital Gloss or Oyster 271g, A3, 25	£21.95
Digital Gloss or Oyster 271g, A3+, 25	£29.95
Double Sided Oyster 285g, A4, 25	£26.95
Matt Proofing 160g, A4, 150	£19.95
Matt Plus 240g, A4, 25	£9.95
Matt Double Sided 220g, A4, 100	£21.95
Baryta Fibre Base Gloss 295g, A4, 25	£24.95
Baryta Fibre Base Royal 271g, A4, 25	£28.95
Smooth Fine Art Portfolio 200g, A4, 25	£19.95
Smooth Fine Art Portrait 300g, A4, 25	£26.95
Textured FineArt Artist 210g, A4, 25	£19.95
Textured Fine Art Parchment 285g, A4, 25	£21.95
Canvas Artistic 400g, A4, 10	£14.95
Canvas Photo Matt 350g, A4, 10	£16.95

ICC profiles available for all PermaJet papers

Fotospeed DIGITAL

As an ***Official Fotospeed Stockist***, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.95
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Matt Duo 200g, A4, 100	£17.95
Platinum Gloss 290g, A4, 20	£22.95
Platinum Lustre 270g, A4, 20	£19.95
NT Natural Textured 315g, A4, 20	£17.95
NST Natural Soft Textured 315g, A4, 20	£17.95

ICC profiles available for all Fotospeed papers

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MEMORY

SanDisk *MASSIVE SAVINGS!* UP TO 50% OFF RRP!

SD & SDHC

512MB Transcend		£5.99
1GB Transcend		£6.49
2GB Kingston		£6.59
2GB Sandisk	~~£7.99~~	£5.49
2GB Sandisk, Ultra II	~~£10.99~~	£6.79
4GB Kingston, Class 4		£8.99
4GB Sandisk	~~£11.99~~	£8.19
4GB Sandisk, Ultra II	~~£14.99~~	£10.29
4GB Sandisk, Ext III	~~£29.99~~	£16.49
8GB Kingston, Class 4		£16.99
8GB Sandisk	~~£25.99~~	£14.29
8GB Sandisk, Ultra II	~~£27.99~~	£17.99
8GB Sandisk, Ext III	~~£59.99~~	£29.99
16GB Kingston, Class 4		£32.99
16GB Sandisk	~~£39.99~~	£27.99
16GB Sandisk, Ultra	~~£52.99~~	£38.49
NEW Sandisk C10 Extreme 30MB/s		
4GB SD 30MB/s	~~£40.99~~	£22.49
8GB SD 30MB/s	~~£70.99~~	£38.99
16GB SD 30MB/s	~~£132.99~~	£69.99

MicroSD & MicroSDHC

1GB Kingston	£3.99
2GB Kingston	£5.99
4GB Kingston, Class 4	£9.99
8GB Kingston, Class 4	£17.99

Compact Flash

1GB Kingston		£8.99
2GB Kingston		£12.99
2GB Sandisk, Ultra II	~~£17.99~~	£10.99
4GB Kingston		£13.99
4GB Sandisk, Ultra II	~~£23.99~~	£14.99
4GB Sandisk, Ext III	~~£37.99~~	£24.99
8GB Kingston		£19.99
8GB Sandisk Ultra	~~£38.99~~	£22.49
16GB Kingston 133X		£42.99
16GB Sandisk Ultra	~~£79.99~~	£48.99
NEW Sandisk Extreme 60MB/s		
8GB CF 60MB/s	~~£79.99~~	£44.99
16GB CF 60MB/s	~~£129.99~~	£76.99
32GB CF 60MB/s	~~£249.99~~	£139.99
NEW Sandisk Extreme Pro 90MB/s		
16GB CF 90MB/s	~~£240.99~~	£140.99
32GB CF 90MB/s	~~£309.99~~	£256.99

xD Picture Cards

1GB Olympus	£11.99
2GB Olympus	£15.99

Memory Stick Pro Duo

2GB MS Pro Duo	£9.99
4GB MS Pro Duo	£14.99

Smart Media

128MB Samsung	£29.99

USB Pen Drives

2GB Sandisk	~~£8.99~~	£5.99
4GB Sandisk	~~£11.99~~	£7.79
8GB Sandisk	~~£19.99~~	£13.99
16GB Sandisk	~~£37.99~~	£24.99

Memory Cases

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

Vanguard 3D 4 cards, with keychain £3.99

Kenro MC5 2 cards, 8 AA batteries £6.99

BATTERIES

Camera Batteries

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

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£WEB
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E (V2) for Panasonic	£19.99
BLB13 for Panasonic	£WEB
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99

Many more batteries in stock!

Battery Grips

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

For **Canon** 30/40/50D:	£99.99
+1x BP-511: £111.99 +2x BP-511:	£123.99
For **Canon** 350/400D:	£59.99
+1x NB-2L: £68.99 +2x NB-2L:	£77.99
For **Canon** 450/500/1000D:	£69.99
+1x LP-E5: £81.99 +2x LP-E5:	£93.99
For **Nikon** D40/D60:	£59.99
+1x EN-EL9: £71.99 +2x EN-EL9:	£83.99
For **Nikon** D80/D90:	£89.99
+1x EN-EL3E: £104.99 +2x EN-EL3E:	£119.99
For **Nikon** D300/D700:	£139.99
+1x EN-EL3E: £154.99 +2x EN-EL3E:	£169.99
For **Sony** A200/A350:	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3:	£107.99

SQUARE FILTERS

P-Type Filter System

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

P-Type Adapter Rings

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

P-Type Holders

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

P-Type Bellows Hood

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

£34.99

P-Type Filter Wallet

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

£9.99

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

P-Type Filters (84mm wide)

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

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £45.99

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

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

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

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

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

£3.99 each

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

SCREW-TYPE FILTERS

KOOD

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

UV / Haze Filters

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

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

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

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

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

More sizes in stock, from 27 to 86mm!

Skylight Filters

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

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

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

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

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

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

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

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

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

More sizes in stock, from 46 to 82mm!

Lens Converters

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

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

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

FaderND Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£51.29
55mm FaderND MkII	£53.99
58mm FaderND MkII	£56.69
62mm FaderND MkII	£62.99
67mm FaderND MkII	£71.99
72mm FaderND MkII	£80.99
77mm FaderND MkII	£89.99

ND500MC (fixed 9 stop)

77mm ND500MC	£58.49

Genuine LightCraftWorkshop filters - beware of immitations!

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Standard Rechargeables

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

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AA 1300mAh Energizer	~~£3.90~~	£1.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

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LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

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Bubble Spirit Levels

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

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Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

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

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CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£54.95
ZEEion Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
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EZ Kit (1ml Solution, 4 Swabs)	£14.99

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Kood Hurricane Blower	£3.99
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Massive range of cleaning equipment on our website and in stock.

STEPPING RINGS

Step-Up and Step-Down Rings

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

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

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

Coupling Rings - £11.99

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

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

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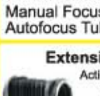

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180 F3.5 L USM Macro	£1249
200 F2.8 II L USM	£669
300 F2.8 L IS USM	£3799
300 F4 L IS USM	£1169
400 F2.8 IS L USM	£6479
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580EXII Flash **£349**

STE2 Transmitter **£179**

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67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
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58mm	£19	£38	£47	£80
62mm	£24	£44	£62	£85
67mm	£30	£49	£67	£94
72mm	£39	£55	£72	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85	-----	£149	£160
95mm	£85	-----	-----	-----

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HOYA	Pro1 D Protector	Infra Red	G,O,R,Y 81A/B/C
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222 Joystick Grip
Ball Head.....£79

WE STOCK IN DEPTH
GITZO, MANFROTTO, TAMRAC, LOWEPRO, SONY, PENTAX, HOYA, KATA etc

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50D body box.....£569
40D body.....£449
500D body.....£399
450D body.....£379
30D body box.....£299
400D body.....£269
1000D body.....£249
20D body box.....£229
350D body.....£219
300D body.....£149
BG-E1 . .£49 BG-E2..£79
BG-E2N.....£99
BG-ED3 box.....£69
BG-E4 box.....£99
BG-E5 . £79 BG-E6£169
WFT-E4 box.....£479
G7 compact.....£199

FUJI
S5 body box.....£499
S3 body box.....£329
S2 body box.....£199

MINOLTA/SONY
Sony A700 body.....£379
Sony N50 (A100) b/o£249
HLLF56AM flash.....£229

NIKON
D3 body Mint box..£2399
D3 body box.....£2199
D2X body.....£799/899
D200 body.....£429
D5000 body.....£349
D80 body box.....£349
D1X body box.....£249
D70s body.....£239
D70 body.....£199
D50 body.....£199
D40 body.....£199
MBD-100 (D100).....£49
MBD-200.....£99
EH-4 or EH-5 each...£39
EH-6 AC adapter.....£49

OLYMPUS
Pen E-P1 + 17 F2.8 £369
E620 + 25 F1.8 M-. £469
E1 body box.....£249
E500 + 14-45.....£199
14-54 F2.8/4.5.....£279
40-150 F3.5/4.5.....£99
FL14 flash (Pen).....£99
FL36 flash.....£119
HLD5 box.....£59
HLD2 + batt + charg....£99

PANASONIC
14-45 F3.5/5.6.....£189

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K7D body M- box...£679
ist 1DS body box ...£149
DBG1 . £49 DBG2...£79

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Nature Trekker AW ...£79
Photo Trekker AWII..£129
Super Trekker AW...£169

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Polaroid 545 Pro FH..£79
Polaroid 545i Back...£79
Polaroid 545 Back....£69
Schneider 72 F5.6 Super Angulon Mint box..£1099

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ETRSi comp M- box£329
ETRS comp.....£179
40 F4 PE.....£299
40 F4 E.....£149
45-90 F4/5.6 PE.....£379
50 F2.8 E.....£99
50 F2.8 PE.....£199
75 F2.8 PE.....129
100-220 F4.8 M-....£549
150 F3.5 E.....£99
150 F3.5 PE M- Box£179
200 F4.5 E.....£149
200 F4.5 PE M-.....£249
E14 or E28 ext tube..£49
All 120 RFH.....£49
Polaroid Back.....£39
AEIII Prism.....£199
AEII Prism.....£99
WLF Boxed.....£59
Plain Prism E.....£69
Speed Grip.....£49
Metz SCA 386.....£49

BRONICA SQ 6x6
SQAi comp M- £499
SQAi comp inc 80..£449
SQA body.....£149
SQ Body Boxed £99
50 F3.5 PS.....£249
50 F3.5 S.....£99
65 F4 PS Boxed.....£199
65 F4 PS.....£149
110 F4 PS Mac (1:4) £279
135 F4 PS M-.....£279
150 F3.5 S.....£99
150 F4 PS.....£149
150 F4 PS M- Box..£199
200 F4.5 S.....£149
Auto Mac Bellows..£179
Extention Tube S18..£99
120 SQAi Back.....£69
120 SQA Back.....£49
120J RFH (645).....£69
220 SQ Back.....£29
Polaroid back.....£39
Plain Prism S Boxed £99
45 Degree Prism.....£99
AE Prism Early.....£149
CDS Chimney.....£99
ME Prism Finder.....£129
Metz SCA 386.....£49
Rapid Focus Lever ...£10
Lens Hood 50 PS.....£39
Lens Hood 65-80 .....£20
Lens Hood 105-150 S £20
Speedgrip.....£79

BRONICA GS 6x7
GS-1 Body Boxed..£179
100 F3.5 PG.....£149
150 F4 PG M-.....£199
250 F5.6 PG M-.....£199
G18 Ext Tube Box....£99
G36 Ext Tube Box....£99
220 RFH (6x7).....£499
Pro shade inc 82mm £49
Polaroid Back.....£39
Speed Grip £89
AE Prism Finder G..£129
AE Rotary Prism....£299

CANON AF
EOS 3 body.....£149
EOS 5 body.....£39
EOS 30 or 33 body ea £49
EOS 300 or 300V body £39
EOS 10 or 100 body...£39
EOS 600 or 500 body...£39
EOS 500N or 50E body£39
17 F4 L TSE mint..£1649
17-40 F4 L box.....£549
17-85 F4/5.6 EFS ...£239
18-55 F3.5/5.6 IS £99
18-55 F3.5/5.6.....£79
20-35 F3.5/4.5 USM..£249
22-55 F4/5.6 U.....£79
24-85 F3.5/4.5 U.....£179
28-90 F4/5.6.....£69
28-105 3.5/4.5 U.....£169
28-135 F3.5/5.6 U IS .£199
28-200 F3.5/5.6 U.....£199
35-70 F3.5/4.5.....£69
50 F2.5 mac M- box....£89
55-200 F4.5/5.6 UII.....£69
55-250 F4/5.6 IS £169
60 F2.8 EFS.....£279
70-200 F2.8 U L.....£849
70-200 F4 U L.....£469
70-300 F4/5.6 IS U £369
75-300 F4.5/5.6 IS U £229
75-300 F4.5/5.6 U III..£129
80-200 F4.5/5.6 II.....£69
85 F1.2 LII U M- ... £1399
100 F2.8 U.....£339
100-400 F4.5/5.6 L U..£999
300 F2.8 U L.....£1899
400 F2.8 LII scruffy . £2899
400 F2.8 L IS U M-£5399
500 F4 L IS U £4799
1.4x extender £189
2x extender MKI.....£179
Tripod mnt AB/BW ea..£69
BP-50.....£49
PB-E1.....£49
PB-E2 fits EOS1n/3..£99
Angle finder C.....£119

SIGMA CAF
17-35 F2.8/4 EX DG....£249
17-35 F2.8/4 EX.....£229
17-70 F2.8/4 DC OS....£269
17-70 F2.8/4.5 DC £199
28-70 F2.8 EX DG M-.£199
30 F1.4 EX DC.....£329
50 F2.8 EX DG mac ...£189
50-150 APO DC £299
50-500 F4/6.3 DG.....£649
70-200 F2.8 EX DG....£499
70-300 F4/5.6 APO Sup£119
105 F2.8 EX box.....£269
120-300 F2.8 EX £1299
170-500 F5/6.3....£399/429
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2x conv EX.....£119

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TAM 55-200 Dill £60
TAM 200-400 F5.6 ....£279
Teleplus 2x MC7 DG....£79
Teleplus 2x MC7.....£69

CANON FLASH
300EZ . £29 380EX £119
540EZ.....£79
WFT-E3 box.....£449

CANON FD
F1N + AE Prism + Power Winder FN ....£349/£399
F1 body early.....£199
A1 body.....£99
T90 Body Boxed £99
T70 Body.....£49
AE-1 Program CHR...£69
17 F4 .....£279
50 F3.5 Macro £99
50 F3.5 Mac + Tube£149
100 F2.8 .....£149
100 F4 Macro £199
100-100-300 F5.6.....£99
200 F2.8 .....£149
300 F4 hood/ filter..£179
300 F5.6 .....£79
Sigma 600 F8 .....£149
Life Size adapt Fits FD
50mm F3.5 Macro £29
1.4x A Extender.....£99
2X A Extender £99
2X B Extender £69
Angle Finder B.....£69
Auto Bellows Boxed..£79
Slide Dupli 35/52R ... £49
MA drive.....£49
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+ Battery pack FN..£149
AE Powerwinder FN . £79
Action finder F1N £99

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

FUJI MED FORMAT
250 F5.6 GX680 ..... £249
GX617 + 90 F5.6 .. £1999
Focus scrn GX617.. £149
GW690 MKIII.....£499

HASSELBLAD XPAN
XPAN 2 + 90 M- box..£1499
XPan 1 body.....£599
90 F4 lovely.....£449

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

LEICA M/COMPACT
M7 body blk £1199
CL body.....£299
28 F2.8 blk £699
90 F2 blk £649
CF FLash £69
CF-20 Flash.....£99
Minilux Zoom.....£199

LEICA SLR
R8 body blk box.....£499
R4 body chr.....£199
15 F3.5 .....£1199

MAMIYA 645
645 Pro TL inc 80 F2.8 N + FE401 Prism + Pro Winder £549
645 Pro SV Kit inc 80 F2.8 N + SV Prism + 120 RFH + Winder Box. £449
645 Pro + 80 F2.8 N + 120 RFH + FE401.. £479
645 Pro TL Body £269
M645 Super + 80 + RFH + AE prism .. £249
M645 1000S + 80 + WLF.....£179
645 Pro Body £199
645 Super Body £99
M645 1000S body....£89
24 F4 M- Box £599
45 F2.8 N M- Box...£279
50 F4 Shift M- Box. £449
50 F4 Shift £399
55 F2.8 N.....£199
55-110 F4.5 N (tiny optical blemish) £199
70 2.8 C leaf £99
80 F1.9 C.....£149
80 F2.8 N.....£99
105-210 F4.5 ULD C £299
110 F2.8 N.....£129
150 F2.8 A.....£249
150 F3.5 C.....£99
150 F4 C.....£99
210 F4 N M- £169
210 F4 C.....£129
300 F5.6 N ULD-C Mint- & Box £349
Ext Tube 1,2, 3S ea..£49
Teleplus/Viv 2x conv. £69
FE401 AE Prism M-.£199
AE Prism Box (Super)£149
Plain Prism £39
WLF 1000S etc.....£49
Polariod Back HP401£39
120 Insert £29
HA401 120 RFH Box £59
120 Back £39 135 Back £79
Cable Rel Ad RC402 £20
645 Super Conn N £20
Angle Finder £79
Winder.....£79
Cable Release A Box£25
Film Crank AC401 .... £20

MAMIYA TLR 6x6
C330 F Body + WLF£169
Poroflex £49
Plain Prism.....£99
Hood.....£20

MAMIYA 7 RF 6x7
7II body blk M- £799
7 body £429
50 F4.5 + VF M- box£849
50 F4.5 + VF.....£499
65 F4 box £579
150 F4.5 L M-.....£399
150/210 VF £149
Polarising filter.....£110
Panoramic kit £49

MAMIYA RB 6x7
RB Pro SD + 90 F3.5 KL + RFH £599
Pro SD body box....£299
Pro S body £179
Prism early.....£99
37 F4.5 fisheye.....£449
90 F3.5 KL lovely....£279
150 F4 mint box £199
180 F4.5 KL mint....£299
180 F45.5 KL.....£249
180 F4.5 C.....£149
Ext tube 1 or 2 each ...£69
Ext tube 45 mint box ...£99
Teleplus 2x conv.....£69
Multi angle grip.....£59

MAMIYA RZ 6x7
RZ Pro D + 110 + RFH M-.....£999
RZ67 Pro II inc 110 + RFH £699
RZ Pro + 90 + RFH £599
RZ Pro D body £799
RZ Pro II body £349
RZ Pro body £199
50 F4.5 .....£249
250 F4.5 .....£199
No 1 ext tube £99
AE prism early £149
FE701 prism AE.....£299
Polaroid back £49
120 backs.....£39
L Grip.....£79
Left hand grip £49

METZ
45CL4 niCad £99
45CL4 AA £69
CT4 . . £49 CT5.....£49

MINOLTA AF
Dynax 9 body £299
Dyn 7 B/O M- Box..£199
Dynax 7 Body.....£149
Dynax 800Si body £99
Dynax 700Si body £99
Dyn 600Si QD body . £79
Dynax 600Si body....£69
Dynax 303Si Body....£29
Sony 18-70 F3.5/5.6 £69
18-70 F3.5/5.6.....£69
28-80 F3.5/5.6 AF £39
28-80 F3.5/5.6 AF D. £29
28-80 F4/5.6 AF £39
28-85 F3.5/4.5.....£99
35-80 F4/5.6.....£29
50 F2.8 Macro 1:1 .. £179
75-300 F4.5/5.6.....£99
100-300 F4.5/5.6.....£149
100-400 F4.5/6.7 APO £399
2x II Conv Box.....£219
VC600 .£39 VC700..£39

SIGMA MIN AF
170-500 F5/6.3 DG..£349
1.4x EX DG box £169
1.4x or 2x EX each...£129
Kenko Pro 300 DG . £119
TAM 17-50 XR DiII .. £249
TAM 90 F2.8 Di.....£269

MINOLTA MD
X-700 body.....£69
SRT303 chr.....£49
X-300 Body Chr.....£49
21 F2.8 MC.....£79
28 F2.8 MD.....£29
28 F3.5 MC.....£29
28 F3.5 MD.....£29
28-70 F3.8/4.8 MD ...£49
35 F1.8 MC.....£79
35-70 F3.5 MD £49
35-70 F3.5/4.8 MD ...£49
35-105 F3.5/4.5 MD . £79
50 F1.4 MD.....£69
50 F1.7 MD.....£29
70-200 F4 MD £89
135 F2.8 MC.....£29
135 F3.5 MC.....£20
135 F3.5 QD £20
Motordrive 1 .....£129

INDIE MD FIT LENSES
Carl Zeiss 24 F2.8 ....£39
TOK 35-135 F4/5.6...£39
TOK 2x 7 ele conv £19
Teleplus 2x mac conv£29

NIKON AF
F5 body M- box £449
F5 body.....£199
F100 + MB-15 .....£199
F100 b/o TO CLEAR£149
F4 body scruffy £149
F90X body £99
F90X + MB-10 .....£99
F80D body.....£79
F80 body silver.....£79
F801 or F801s body . £39
F65/F55/F50 body....£39
10.5 F2.8 DX.....£429
14 F2.8 AFS.....£849
16-85 F3.5/5.6 VR M-.....£369
17-35 F2.8 AFS serviced£949
17-55 F2.8 DX.....£749
18-55 F3.5/5.6 AFS....£79
18-70 F3.5/4.5.....£169
18-105 F3.5/5.6 VR.. £179
18-200 F3.5/5.6 VRII £449
18-200 F3.5/5.6 VR...£369
24-50 F3.5/4.5 AF.....£99
24-70 F2.8 M- box..£1049
24-85 F2.8/4 AFD.....£399
24-120 F3.5/5.6 AFD. £199
28-70 F3.5/4.5 AFD M- £79
28-105 F3.5/4.5 AFD £199
38 F1.4 AFS box.....£159
50 F1.4 AFD M-.....£199
55-200 F4/5.6 VR.....£169
55-200 F4/5.6 AFS DX£129
60 F2.8 AFD macro...£279
70-200 F2.8 VR.....£1099
70-300 F4.5/5.6 VR...£339
70-300 F4/5.6 AFD ...£179
70-300 F4.5/5.6 G.....£79
80-200 F2.8 AFD N...£699
80-400 F4.5/5.6 VR...£849
200-400 Mint box unused.....£4199
200 F2 AFS VR £2699
300 F2.8 AFS VR M-£3199
500 F4 AFS scruffy£2999
400 F2.8 AFS VR..£5499
400 F2.8 AFSII.....£4499
600 F4 AFS II.....£4399
TC17EII.....£259
TC20EII M- £229
TC20E.....£189

SIGMA NAF
10-20 F4.5/5.6 DC.... £329
17-35 F2.8/4 EX DG . £249
17-35 F2.8/4 EX £219
18-50 F2.8 EX DC Mac£229
18-125 F3.8/5.6.....£139
18-200 F3.5/6.3 M- . £139
28-70 F2.8 non EX.....£99
28-200 F3.8/5.6.....£49
28-300 F3.5/6.3.....£129
30 F1.4 EX DC box £319
30 F1.4 EX DC scruffy .£199
50 F2.8 EX DG £189
50-500 F4.5/6.3 EX DG £649
50-500 F4.5/6.3 EX....£549
55-200 F4/5.6 DC Mint.£69
70-200 F2.8 EX DG ...£499
70-300 APO mac DG £129
70-300 mac DG.....£79
80-400 F4.5/5.6 scruffy£399
120-400 F4.5/5.6 DG £529
135-400 F4.5/5.6.....£299
150-500 F5/6.3 DG OS.£629
170-500 F5/6.3.....£439
1.4x EX DG conv.....£169

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10-24 F3.5/4.5 DiII M- £329
18-200 F3.5/6.3 DiII . £119
18-250 F3.5/6.3 DiII . £219
19-35 F3.5/4.5 Mint £89
28-75 F2.8 XR Di.....£249
28-200 F3.5/6.3 XR....£99
28-300 XR Di VC.....£349
55-200 F4/5.6 DiII £49
70-300 F4.5/5.6 Di £89
90 F2.8 Di box.....£289
2x MC conv £49
TOK 28-105 F3.5/4.5..£79
Teleplus Pro 300 1.4x£129

FLASH/ACCESS
SB-20 . . £39 SB-23 £39
SB-24 . . £69 SB-25 £69
SB-27 . . £69 SB-30 £69
SB-28 or SB-28DX ea £129
SB-50DX.....£49
SB-80DX.....£129
SB-600 box.....£169
MB-16.....£39
MC-30 . £40 MC-36 ....£89
MH-15 . £49 MH-30 ....£79

NIKON MF
F3 Body.....£199
F2 Chr + DP1 Prism£279
FM2n b/o chr/blk.....£239
FE2 Body Black.....£149
FM2 Body Chrome. £149
FM Body Chr Box £89
FE body black £89
F301 Body.....£69
24 F2.8 AI.....£169
28 F3.5 Shift.....£479
28 F3.5 AI £99
35 F2.8 shift early....£249
35-70 F3.5/4.5 AIS ... £99
55 F2.8 AIS.....£149
80-200 F4 AIS £199
85 F1.2 AIS.....£179
85 F1.8 AI Dusty £99
100-300 F5.6 AIS ... £149
105 F2.8 AIS micro. £299
135 F2.8 AI £89
135 F2.8 F Series £49
200 F4 AIS mac.....£349
300 F4.5 AI Box.....£199
300 F4.5 AIS inc hood£149
400 F5.6 ED AIS.....£849
TC14A Converter.....£99
TC200 Converter £59
TC300 Converter....£149
TC301 Converter....£199
PB-6E ext bellows M-£149
AS-1/AS-4/AS-6 ea.. £17
SB-8E . £20 SB-15... £49
SB-16 or SB-16A ea £79
SB-17 fit F3 .....£69
MB-4 fit F3 .....£49
MD-12 FM2n / FE2... £49
DR-3 Angle Finder.... £69
DW-3 WLF fit F3.....£69
MF-19 Data Back F301 £39
MF-16 FM2N £49

OLYMPUS OM
OM4Ti black £349
OM-1 chr body £149
OM1n chr body £129
OM-10 chr body.....£49
OM-40 black body....£79
24 F2.8 .....£139
35-105 F3.5/4.5.....£149
50 F1.8 .....£29
50 F3.5 mac M- box£149
135 F3.5 .....£39
135 F4.5 mac M- box£249
400 F6.3 .....£449
Auto ext tube 14,25 ea£39
Manual ext tube 7, 14, or 25 ea £24
Auto Variable ext tube 65-116.....£99

PENTAX 35mm AF
MZS body.....£299
Z1P body.....£149
MZ5 or MZ5N body..£79
MZ50 body.....£39
16-50 F2.8 mint box£599
17-70 F4 SDM M- ..£299
18-55 F3.5/5.6.....£49
28-70 F2.8 FA AL £499
35 F2.8 mac £269
43 1.9 box £399
50-200 F4/5.6 WR M-...£99
50-200 F4/5.6 M-.....£89
55-300 F4/5.8 D AL £149
TOK 20-35 F2.8 ATX£199

SIGMA PKAF
17-35 F2.8 EX DG .. £199
30 F1.4 EX DC M-.....£299
TAM 17-35 F2.8/4... £119
TAM 70-300 F4/5.6 Di....£99
COSINA 100-400....£149

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

PENTAX 645AF
645NII body.....£649
645N body.....£399
FA 45 F2.8.....£369
FA 45-85 F4.5.....£449
FA 120 F4 mac box £349
FA 150 F2.8.....£299
FA 200 F4 box.....£299
FA 400 F5.6 .....£599
1.4x or 2x con ea ... £199
Helicod ext tube £79
Ext tube set £99
120 insert.....£79
500FTZ flash.....£129

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

PENTAX 67
67II + AE + 105.....£999
67 MU + metered prism + 105 F2.4 latest.... £699
67 MU body just serviced £299
45 F4 latest M-.....£399
55 F3.5 Early £199
55 F4 latest.....£299
55-100 F4.5 .....£599
75 F4.5 latest box... £249
75 F4.5 shift.....£449
100 F4 mac latest... £449
105 F2.4 latest.....£239
105 F2.4 early.....£139
135 F4 mac latest... £299
135 F4 mac early £149
150 F2.8 early £139
165 F2.8 .....£149
165 F4 leaf.....£429
200 F4 latest M- box£339
200 F4 latest.....£299
200 F4 early lovely.. £149
300 F4 early scruffy. £169
300 F4 latest.....£379
Komura or Vivitar 2x converter each..... £39
Remote battery cord £39
Quick focus ring B.... £15
Wooden grip £79

SIGMA SA
80-400 F4.5/5.6 DG OS M-.....£499
17-35 F2.8/4 EX.....£199

STUDIO LIGHTING
Bowens Esprit 1000/500 kit.....£449
Pocket Wizard..... see web

TAMRON ADAPTALL
90 F2.8 mac 1:1 172B £179
300 F2.8 SP £499
500 F8 SP.....£149

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Prices correct when compiled August 18th 2010. E&OE.

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Bronica - Please Phone

Canon EOS
EOS 1V HS Body Only ..... E++ £499
EOS 1V + E2 Booster ..... E+ £399
EOS 1V Body Only ..... E++ / Mint-£449
EOS 1N Body Only ..... E++ £149
EOS 1 + E1 Booster ..... As Seen £139
EOS 1 Body Only ..... E++ £129-£179
EOS 3 Body Only ..... As Seen / Mint-£99-£159
EOS 30E Body Only ..... As Seen £39
EOS 30V Body Only ..... Mint-£89
EOS 30 + BP300 Grip ..... E++ £95
EOS 30 Body Only ..... E+ / E++ £79-£99
EOS 33V Body Only ..... E++ £99
EOS 5 Body Only ..... E+ £49
EOS 50E + BP50 Grip ..... E+ £69
EOS 50E Body Only ..... E+ / E++ £49-£59
EOS 600 + 35-105mm ..... E+ £49
EOS 500N Body Only ..... E++ £25
10-22mm F3.5-4.5 EFS USM ..... Mint-£499
17-85mm F4-5.6 IS USM ..... E++ £259
18-55mm F3.5-5.6 EFS ..... E++ £59
18-55mm F3.5-5.6 IS EFS ..... Mint-£79
20-35mm F2.8 L USM ..... E+ £399
24mm F3.5 L TSE ..... E+ £839
24-105mm F4 L IS USM ..... E++ / Mint-£699-£749
28-80mm F3.5-5.6 USM II ..... E+ £39
28-90mm F4-5.6 EF ..... E++ £59
28-105mm F3.5-4.5 USM ..... E++ £79
35-135mm F4-5.6 USM ..... E++ £119
50mm F1.8 EF Mk1 ..... E++ £149
55-200mm F4.5-5.6 USM ..... E+ £69
60mm F2.8 EFS Macro ..... Mint-£279
70-300mm F4.5-5.6 DO IS USM ..... E++ £699
75-300mm F4-5.6 EF II ..... As Seen £59
75-300mm F4-5.6 USM ..... E+ £129
75-300mm F4-5.6 USM II ..... E++ £109-£119
80-200mm F4.5-5.6 EF ..... E++ £59
80-200mm F4.5-5.6 EF II ..... E++ £69
85mm F1.2 L USM MkII ..... E++ £1,299
200mm F2.8 L USM MkII ..... Mint-£499
Cosina 19-35mm F3.5-4.5 ..... E+ £59
Sigma 8mm F4 EX Fisheye ..... E++ £449
Sigma 17-35mm F2.8-4 EX HSM ..... E+ £149
Sigma 18-35mm F3.5-4.5 AF ..... As Seen £59
Sigma 18-50mm F2.8 EX DC ..... E++ £229
Sigma 20mm F1.8 EX DG RF ..... Mint-£349
Sigma 24mm F2.8 II ..... E++ £85
Sigma 28-70mm F2.8 EX ..... E++ £149
Sigma 50mm F2.8 EX DG Macro ..... E++ £159
Sigma 50-500mm F4-6.3 Apo DG ..... E++ £649
Sigma 55-200mm F4-5.6 DC ..... E++ £59
Sigma 70-210mm F2.8 Apo ..... E+ / E++ £299
Sigma 70-300mm F4-5.6 Apo Macro ..... E+ £99
Sigma 70-300mm F4-5.6 DG ..... Mint-£69
Sigma 105mm F2.8 EX DG Macro ..... E++/Mint-£259-£279
Sigma 135-400mm F4.5-5.6 Apo ..... E++ £299
Sigma 170-500mm F5-6.3 Apo ..... E++ £349
Sigma 300mm F4 Apo ..... E++ / Mint-£259-£299
Sigma 2x Apo EX Converter ..... E++ £109
Tamron 11-18mm F4.5-5.6 SP AF ..... Mint-£219
Tamron 18-200mm F3.5-6.3 XR Di II ..... Mint-£119
Tamron 19-35mm F3.5-4.5 AF ..... Mint-£59
Tamron 28-300mm F3.5-6.3 Di VC ..... Mint-£329
Tamron 90mm F2.8 SP Di Macro ..... Mint-£249
Tamron 2x AF MC7 Converter ..... Mint-£36
Tokina 16-50mm F2.8 ATX Pro DX ..... Mint-£549
Voigtlander 19-35mm F3.5-4.5 ..... E++ £89
300EZ Speedlite ..... E+ / E++ £19-£39
380EX Speedlite ..... E++ £79
420EX Speedlite ..... E+ / E++ £119
430EZ Speedlite ..... E+ / E++ £39-£49
480G Speedlite ..... E+ £129
540EZ Speedlite ..... E++ £79
550EX Speedlite ..... Exc / E+ £119
580EX Speedlite ..... E+ / E++ £229-£279
ML3 Macrolite ..... E++ £99-£139
Booster E1 ..... E++ £69
BP50 Battery Grip ..... E++ £29-£35
LC3 Wireless Set ..... Mint-£99

Canon Manual

F1NAE (Linda Kozlowski) ..... E+ £350
F1NAE Black Body Only ..... Exc / E+ £199-£299
F1 Black Body Only ..... E+ £149
U.S.Coastguard F1 + 50mm F1.4 ..... E+ £399
U.S.Marine F1 Body Only ..... E+ £499
T90 + 50mm F1.8 ..... E+ £89
T90 Body Only ..... As Seen / E+ £69-£89
T50 + 50mm F1.8 ..... E++ £29
A1 Black + 50mm F1.8 ..... Exc / E++ £69-£109
A1 Black Body Only ..... E+ £69-£79
AE1 Chrome Body Only ..... E+ £59
AE1P Chrome Body Only ..... E+ £69
AV1 Black Body Only ..... E+ £49
AV1 Chrome + 50mm F1.8 ..... E+ £49
AV1 Chrome Body Only ..... E+ £29-£49
EX Auto + 50mm F1.8 ..... As Seen £59
FTB QL Chrome + 50mm F1.8 ..... E+ £69
24mm F2.8 FD ..... E++ £99
24-35mm F3.5 FD L ..... E++ £399
28mm F2.8 B/lock ..... E+ / E++ £19-£35
28mm F2.8 FD ..... As Seen / E++ £20-£39
35mm F3.5 B/lock ..... E+ £19-£29
35-70mm F3.5-4.5 FD ..... E+ / E++ £29-£35
35-70mm F4 FD ..... E+ £25-£30
35-105mm F3.5 FD ..... E+ £79
35-105mm F3.5-4.5 FD ..... E++ £89
50mm F1.8 B/lock (Sample Lens) ..... E++ £99
50mm F3.5 B/lock + FD25 Tube ..... E++ £139
70-210mm F4 FD ..... As Seen / Mint-£29-£79
75-200mm F4.5 FD ..... Exc / E++ £29-£59
80-200mm F4 B/lock ..... E+ £69
80-200mm F4 FD ..... E+ £89
100-200mm F5.6 B/lock ..... E+ / E++ £35-£45
100-200mm F5.6 FD ..... E+ / E++ £29-£39
100-300mm F5.6 FD ..... E+ £79

100mm F4 B/lock Macro ..... E++ £199
100mm F4 FD Macro ..... E+ £99-£169
100mm F4 FD Macro + Tube ..... E+ / E++ £149-£179
125mm F3.5 EX ..... E++ £29
135mm F3.5 FD ..... E+ / E++ £19-£35
200mm F4 FD ..... As Seen / E+ £20-£29
300mm F2.8 FD L ..... Exc £850
300mm F5.6 B/lock ..... E+ £65
300mm F5.6 FD ..... E+ £59-£79
400mm F4.5 B/lock ..... E+ £299
500mm F8 FD Reflex ..... E+ £139
500mm F8 Reflex ..... E+ / E++ £159
U.S.Marine 400mm F4.5 B/lock ..... E++ £499
1.4x Extender A ..... E+ £59
2xA Extender ..... E++ £45-£49
2xB Extender ..... E+ / E++ £35-£59
166A Speedlite ..... E++ £15
177A Speedlite ..... E+ / E++ £9-£15
188A Speedlite ..... E++ £15
199A Speedlite ..... E++ £25-£29
244T Speedlite ..... E+ / E++ £15-£19
300TL Speedlite ..... E+ / E++ £29-£59
533G Speedlite ..... E+ £109
ML2 Macrolite ..... E++ £79
ML3 Macrolite ..... E+ £129
AE Powerwinder FN ..... E+ £69-£79
MA Drive Set (US Coastguard) ..... E++ £99
Winder A2 ..... E+ £15-£25
Winder A ..... E+ / E++ £15-£29
FL Bellows ..... E++ £49-£99
Eye Level Finder F ..... Exc £29
Film Chamber 250 ..... E+ £85
Servo EE Finder ..... E+ £75
Speed Finder F ..... As Seen £65

Compacts
Canon Dial ..... As Seen £89
Canon Sureshot Z90W ..... Mint-£79
Canon Z135 compact ..... E++ £49
Contax TVSIII Black ..... E+ £349
Contax TVSIII Titanium ..... E+ £299
Contax T2 Titanium ..... E++ £249
Leica Minilux DB Edition ..... Ex Demo / E+ £49-£269
Leica Minilux Titanium ..... E++ £159
Leica Minilux Zoom ..... Ex Demo / E+ £249
Leica Mini ..... E++ £99
Minox GTS Silver ..... E++ £179
Minox 35GTE + Case + Hood ..... E+ £145
Minox 35ML + MF35ST Flash ..... E++ £125
Minox 35ML ..... E++ £95
Minox 35GL ..... E+ £49
Minox TLX Titanium ..... New £449
Minox LX - Black ..... E++ £350
Minox C Black ..... E++ £145
Minox C Chrome ..... E++ £145
Minox B Chrome ..... E++ £75
Nikon 35Ti Silver ..... Mint-£399
Nikon Zoom 600 ..... Unused £59
Nikon Zoom 310 AF QD ..... Unused £59
Nikon Zoom 300 ..... E++ £29
Nikon AD3 ..... Unused £69
Nikon RD2 ..... Unused £49
Nikon RD ..... Unused £49
Nikon RF ..... Unused £49
Nikon W35 ..... Unused £49
Olympus IS3000 ..... Unused £99
Olympus IS300 ..... E++ £59
Olympus IS200 ..... Unused £59
Olympus IS100 ..... Unused £59
Olympus Superzoom 110 Outfit ..... Unused £79
Olympus Superzoom 105 ..... Unused £69
Olympus Superzoom AZ330 ..... Unused £49
Olympus AF1 Twin ..... Unused £25
Olympus AF1 Mini ..... Unused £39
Olympus AF10 Super ..... Unused £29
Olympus Mju 1 ..... E+ £49
Olympus Mju II ..... E++ £39
Olympus Mju Panorama ..... Unused £69
Olympus Mju1 Limited Platinum ..... Unused £89
Olympus LT1 Limited Edition ..... Ex Demo £129
Olympus XA + A11 Flash ..... E+ £79
Olympus XA2 + A11 Flash ..... E+ £35
Olympus XA2 + A16 Flash ..... E+ £39
Olympus XA3 + A11 Flash ..... E+ £75
Olympus XA3 Compact ..... E+ £49
Rollei 35 Classic - Gold ..... New £1,999
Rollei 35 Classic - Platinum ..... Mint-£950
Rollei 35 Classic - Titanium ..... Mint-£650
Rollei 35S Gold ..... Unused / Mint-£899-£999
Rollei 35 Chrome ..... E+ £49
Rollei B35 Chrome ..... E+ £49-£69
Rollei Zoom X70 Date ..... Unused £59
Rollei Prego Zoom AF ..... Unused £49
Rollei Giro 70WA ..... E+ £45
Rollei Giro 90 ..... Unused £69
Yashica T Zoom ..... Mint-£89

Digital Cameras

Canon EOS 1DS MkII Body Only ..... E+ £1,099-£1,699
Canon EOS 1D MkIII Body Only ..... E++ £1,499
Canon EOS 1D MkII Body Only ..... E++ £849
Canon EOS 1D Body Only ..... E++ £450
Canon EOS 5D MkII Body Only ..... E++ £1,499
Canon EOS 5D Body Only ..... E+ £699
Canon EOS 50D Body Only ..... Mint-£529
Canon EOS 40D Body Only ..... E++ £449
Canon EOS 30D + BG-E2 Grip ..... E+ £349
Canon EOS 30D Body Only ..... E+ / E++ £279-£299
Canon EOS 20D + 18-55mm ..... E++ £259
Canon EOS 20D Body Only ..... E+ £225
Canon EOS 10D + BG-ED3 Grip ..... E++ £199
Canon EOS 10D Body Only ..... E++ £159
Canon EOS 1000D + 18-55mm ..... Unused £299
Canon EOS 450D Body Only ..... E+ / Mint-£319-£359
Canon EOS 400D Body Only ..... E++ £249
Canon EOS 350D Body Only ..... E++ £179
Canon BG-E2 Grip (20D) ..... E+ £59
Canon BG-E3 Grip (350D/400D) ..... E++ £59
Canon BG-E4 Grip (5D) ..... E+ £69
Canon BG-E5 Grip (450D) ..... E++ £79
Canon BG-ED3 Grip (10D) ..... E++ / Mint-£59-£79
Canon Powershot A630 ..... E++ £89
Canon Powershot G10 Infra Red ..... E++ £399
Canon Powershot G9 ..... E++ £199
Canon Powershot S3 IS ..... E+ £119
Canon Powershot S5 IS ..... E++ £129
Canon Powershot SX110IS ..... Mint £99
Kodak DCS 520 Body Only ..... As Seen £349
Fuji S2 Pro Body Only ..... E++ £199
Fuji Finepix S5100 ..... E++ £99
Leica M8.2 White Body Only ..... Ex Demo £4,500
Leica M8 Panda Body Only ..... New £3,390
Leica M8 Black Body Only ..... E+ £1,750
Leica M8 Chrome Body Only ..... E+ £1,749
Leica Digilux 3 + 14-50mm F2.8-3.5 ..... E++ £1,099
Minolta Dynax 7D + VC-7D Grip ..... E++ £299
Minolta Dynax 7D Body Only ..... E++ £249
Minolta Dimage A200 ..... E++ £119-£139
Mamiya ZD + 80mm F2.8 AF ..... E++ £2,699
Nikon D2X Body Only ..... E+ / E++ £799-£849
Nikon D1X Body Only ..... E+ / E++ £349-£399
Nikon D1H Body Only ..... As Seen £199
Nikon D1 Body Only ..... E++ £249
Nikon D300 Body Only ..... E+ £849
Nikon D200 + MB-D200 Grip ..... E++ £499
Nikon D200 Body Only ..... E+ / E++ £429-£449
Nikon D100 + MB-D100 Grip ..... E+ £239
Nikon D100 Body Only ..... E++ £159
Nikon D90 Body Only ..... Mint-£549
Nikon D80 Body Only ..... E++ £349
Nikon D70S Body Only ..... E++ £219
Nikon D70 Body Only ..... E+ £179
Nikon D40X Body Only ..... E+ £179
Nikon MB-D10 Grip ..... Mint £175
Nikon MB-D100 Grip (D100) ..... As Seen / E++ £29-£49
Nikon MB-D200 Grip ..... E++ £79
Nikon MB-D80 Grip ..... Mint £59
Nikon Coolpix 3100 ..... E++ £49
Nikon Coolpix 990 ..... As Seen £79
Olympus E3 Body Only ..... E+ / Mint-£629-£699
Olympus E1 + HLD-2 Grip ..... E+ £249
Olympus E600 + HLD-5 Grip ..... Mint-£369
Olympus E420 Body Only ..... Mint-£179
Olympus FL50 Flash ..... E+ / E++ £159-£189
Olympus HLD-5 Grip ..... Mint £49
Olympus SRF-11 Ringflash Set ..... Mint £449
Olympus SP550UZ + Accs ..... E++ £159
7-14mm F4 ED Zuiko ..... Mint-£949
12-60mm F2.8-4 SWD ..... E++ £479-£499
12-60mm F2.8-4 SWD Zuiko ..... E++ £499
14-42mm F3.5-5.6 Zuiko ..... Unused / E++ £49-£149
40-150mm F3.5-5.6 Zuiko Digital ..... E++ £109
40-150mm F4-5.6 Zuiko ..... Unused / New £89-£139
50-200mm F2.8-3.5 Zuiko ..... E++ £499
Panasonic 25mm F1.4 Summilux D ..... Mint-£649
Panasonic 45-200mm F4-5.6 OIS ..... Mint-£195-£199
Panasonic L1 + 14-50mm ..... E++ £599
Panasonic L10 + 14-50mm ..... E++ £329
Panasonic G1 + 14-45mm ..... Mint-£299-£329
Panasonic DMC LX3 - Black ..... Mint £249
Panasonic DMC-FX55 ..... E++ £149
Pentax K100D Body Only ..... E++ £199
Ricoh GXR + 24-72mm ..... Mint-£479
Ricoh GX200 + Finder ..... New £399
Ricoh GX100 + V/Finder ..... E+ £179
Ricoh GR Digital II + Tele + Wide Converter ..... E++ £399
Ricoh GR Digital II ..... E++ £179
Ricoh GR Digital + GV1 Finder ..... E+ £189
Ricoh VF2 Viewfinder ..... Mint-£149
Sigma DP2 + VF21 Finder ..... E++ £349
Sony A350 Body Only ..... E++ £279
Sony DSC-R1 ..... E++ £299
Sony HVL-F36M Flash ..... E++ £99

Flash & Lighting - Please Phone
Fuji - Please Phone
Hasselblad

503CW Chrome Complete ..... E++ £1,599
503CX Black Body Only ..... E+ £449
503CX Chrome Body Only ..... E+ £449
500CM Complete ..... E+ £549
500ELX Black Body Only ..... E++ £449-£450
903SWC Complete ..... E+ £2,299
SWCM Complete ..... E+ £1,299
Arc Outfit ..... E++ £2,250
30mm F3.5 Cfi Fisheye ..... E++ £3,299
50mm F4 C Black ..... Exc / E++ £249-£399
50mm F4 C Chrome ..... As Seen / E+ £199-£449
50mm F4 CF ..... Exc £379
50mm F4 Classic ZV ..... Unused £2,999
60-120mm F4.8 FE ..... E+ £849
60mm F3.5 C Black ..... Exc £399
80mm F2.8 FE ..... E++ £499
120mm F4 CF Macro ..... E+ / E++ £849-£949
135mm F5.6 C Macro ..... E+ / E++ £249-£349
135mm F5.6 S Planar ..... E++ £299
150mm F2.8 FE ..... E++ £499
150mm F4 C Black ..... As Seen / E++ £149-£299
150mm F4 C Chrome ..... Exc £149
150mm F4 CF ..... As Seen / E++ £299-£449
150mm F4 Cfi ..... E++ £849-£899
250mm F4 F ..... E+ £349
250mm F4 FE ..... E+ / E++ £599-£749
250mm F5.6 C Black ..... E++ £299
250mm F5.6 C Chrome ..... As Seen / E+ £149-£249
250mm F5.6 CF ..... E+ £499
350mm F5.6 C Black ..... Exc / E+ £399-£449
500mm F8 C Black ..... E+ £450
2xE Converter ..... E++ £399-£449
Cambro 2x Converter ..... E++ £60
Vivitar 2x Converter ..... E+ / E++ £59-£75
70 Chrome Mag ..... E+ / E++ £69
A12 Black Mag ..... As Seen / Exc £49-£99
A12 Chrome Mag ..... As Seen / E++ £49-£149
A16 Chrome Mag ..... E+/E++ £79-£179
A16S Chrome Mag ..... E+ £69
A24 Black Mag ..... E+/E++ £125-£145
A24 Chrome Mag ..... E+ / E++ £79-£125
A24 TCC Black Mag ..... E+ £139
E24 Black Mag ..... Mint-£229
Polaroid 100 Mag ..... E+ £75
Autobellow + Hood ..... E+ £179
Extension Tube 10 ..... E+ £30
Extension Tube 21 ..... E+ / E++ £30-£35
Extension Tube 32 ..... E++ £35
Extension Tube 55 ..... E++ £35
HC Prism ..... Exc / E+ £45-£75
Magnifying Hood ..... E+ £59
PM Prism ..... E+ £149
PM5 Prism ..... E+ £199
PM90 Prism ..... E+ / Mint-£225-£299
PME3 Meter Prism ..... E++ £299
PME51 Meter Prism ..... E++ £399

Hasselblad H Series
H2F Body + Prism + Magazine ..... E++ £2,999
H1 Complete ..... E++ £1,899-£1,999
35mm F3.5 HC ..... Mint-£1,599
120mm F4 HC Macro ..... E+ £1,499
150mm F3.2 HC ..... E++ £1,399
210mm F4 HC ..... E++ £1,499
Phase One H10 Back ..... E+ £1,250
HC Film Insert ..... E++ £129
HM 16/32 Magazine ..... E+ / Mint-£199-£369
Hmi Polaroid Mag ..... E++ £149

Hasselblad XPan - Please Phone

Large Format - Please Phone

Leica M Series
M6 Jubilee Set ..... Unused £4,499
M6 Royal Photo Society ..... Unused £2,999
M6TTL 0.85x LHSA Black Body Only ..... Unused £2,999
M6TTL Millennium Body Only ..... Mint-£1,750
M6 0.72x Titanium Body Only ..... Mint-£1,450
M6TTL 0.72x Black Body Only ..... E++ £999
M6TTL 0.72x Chrome Body Only ..... E++ £949
M6TTL 0.85x Black Body Only ..... E++ £899
M5 Black Body Only ..... E+ £599
M4 Chrome Body Only ..... E+ £599-£750
M2 Chrome Body Only ..... E+ £599
CL Black Body Only ..... E+ £349
28mm F2 Asph M Black 6bit ..... E++ £1,849
28mm F2.8 M Black ..... E++ £849-£899
35mm F3.5 Chrome ..... E+ £189
50mm F2 Chrome ..... E++ £499
50mm F2 M Black ..... E++ £649
50mm F2 Summicron ..... E+ £349
50mm F2.8 M Black ..... E++ £499
50mm F3.5 Chrome ..... Exc £249
65mm F3.5 Chrome ..... E+ £299
90mm F2.8 Chrome (Viso) ..... E+ £245
90mm F2.8 M Black ..... E++ £699
90mm F2.8 M Chrome ..... E+ £699
90mm F4 Collapsible ..... E+ £249
90mm F4 Elmar E39 ..... E+ / E++ £249-£299
135mm F2.8 Black ..... E+ £249
135mm F2.8 M Black ..... As Seen £225-£250
135mm F4 Black ..... E+ £449
135mm F4 M Black ..... E+ £399
135mm F4.5 Chrome ..... As Seen £45
Minolta 28mm F2.8 M ..... E++ £399
Voigtlander 40mm F1.4 VM MC ..... E++ £329
Voigtlander 40mm F1.4 VM SC ..... E++ £319
Zeiss 28mm F2.8 ZM Distagon ..... E++ £549
Abramson Rapid Winder M ..... E+ £349
28mm Black Finder ..... E++ £225
Motor M ..... E++ £249
Handgrip M ..... E++ £45-£79
Large B&S Head ..... E++ / Mint-£65
Lens Carrier M ..... E++ £79
M6 Leather Case ..... Mint-£75
M6TTL/M7 Leather Case ..... E++ £85
SF20 Flash ..... E+ / E++ £69-£79
Table Tripod ..... E++ / Mint-£35
A42 Swing Polariser ..... E++ £69-£85
Universal Polariser M ..... E++ / Mint-£199
Viewfinder Magnifier 1.25x ..... Mint-£129

Leica R Series

R3 Gold + 50mm F1.4 ..... Unused £1,999
R9 Anthracite Body Only ..... E+ / Mint-£899-£1,099
R9 Black Body Only ..... E++ £999
R8 Chrome Body Only ..... E+ / E++ £399-£449
R8 Black Body Only ..... E+ / E++ £369-£399
R7 Black Body Only ..... E++ £399
R7 Chrome Body Only ..... E+ £299
R6 Black Body Only ..... E+ / E++ £399-£449
R5 Black Body Only ..... E+ / E++ £299-£349
R5 Chrome Body Only ..... E++ £349
RE Black Body Only ..... E+ / E++ £219-£249
R4 Black Body Only ..... As Seen / E+ £99-£159
R3 MOT + Winder ..... E+ / E++ £239-£299
R3 MOT Body Only ..... E+ £159
SL2 Anniversary Body Only ..... E++ £649
SL2 Black Body Only ..... E+ £499
SL Chrome + 50mm F2 ..... E++ £349
SL Black Body Only ..... E++ £349
SL Chrome Body Only ..... E+ £199
16mm F2.8 Fisheye ROM ..... E++ £599
24mm F2.8 R 3cam ..... As Seen / E+ £299-£349
24mm F2.8 ROM ..... E++ £599
28mm F2.8 PCS Shift ..... E++ / Mint-£899
Schneider 28mm F2.8 PCS Shift ..... Mint-£950
28-70mm F3.5-4.5 R 3cam ..... E+ / E++ £249-£349
28-70mm F3.5-4.5 ROM ..... E+ / E++ £319-£399
35mm F2.8 R 3cam ..... E+ £199
35-70mm F3.5 R German ..... E+ £449
35-70mm F3.5 R Japan ..... E+ / Mint-£349-£399
60mm F2.8 Macro ROM ..... E++ £649
60mm F2.8 R 3cam Macro ..... Exc £249
70-210mm F4 R 3cam ..... E+ / E++ £375-£449
80-200mm F4 ROM ..... E++ £699
80-200mm F4.5 R 3cam ..... Exc / E+ £149-£249
90mm F2.8 R 3cam ..... Exc £299
100mm F2.8 APO Macro ROM ..... E++ £1,099
105-280mm F4.2 Vario ROM ..... Ex Demo £2,499
135mm F2.8 R 3cam ..... As Seen / E++ £145-£249
180mm F2.8 3rd Cam ..... E+ £349
180mm F2.8 R 3cam ..... Exc / E++ £399-£499
180mm F4 R 3cam ..... Exc / Mint-£199-£299
250mm F4 R 3cam ..... E+ £449
1.4x Apo Extender R ..... E++ / Mint-£449
2x Apo Extender R ..... E++ / Mint-£429-£449
2x Extender R ..... E++ / Mint £149-£189
14167 M-R Adapter ..... E++ £75
Angle Finder R (14300) ..... E++ / Mint-£125-£199
Elpro 3 Close Up ..... Mint-£59
Macro Adapter R ..... Mint-£125
Motor Drive R8/9 ..... E++ £249
Motorwinder R4 ..... E+ £59
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Mamiya 645
Pro TL + FE401 Prism + Mag ..... E++ £349
Pro TL Body Only ..... E+ £99
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Pro Body Only ..... E++ £249
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M645 Body Only ..... E++ £95
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NATIONAL GEOGRAPHIC NGET1 Tripod

Incredibly fast and easy-to-use, the NGET1 has the innovative rapid opening and closing mechanism – just pull each leg downward to open and automatically lock it in any position, with no screws, knobs, or levers to tighten or loosen. Then to fold it back up again, press the mechanism release button and push the leg closed. Features a built-in carrying handle, a two-section center column for low angle or normal shooting, and four set leg angle positions. Special all-weather leg warmers provide protection to the hands in extreme elements, and large diameter feet with retractable spikes provide extra stability on uneven terrain.

Closed length: **26.97"**. Max height column up: **62.99"**.
Max height: **52.56"**. Min height: **4.33"**. Weight: **7.05lb**. Load: **17.64lb**.

SRP £326

FFORDES DEMO CLEARANCE PRICE £199

NATIONAL GEOGRAPHIC NGET2 Tripod

Provides photographers with a tripod that is very light, compact, simple to use, strong, and extremely versatile to position. To reduce the weight of the tripod without any compromises on stability and rigidity, the legs are made of unique, three-faceted carbon fiber tubes combined with quick-action, magnesium and resin lever locks. The top casting uses a patented design allowing the column to be mounted horizontally. The center column used in this tripod comes from the latest generation of aluminum and resin, which allows you to leave the head mounted on the center column when switching between low angle and normal shooting positions.

Closed length: **22.64"**. Max height column up: **66.93"**.
Max height: **53.35"**. Min height: **4.33"**. Weight: **5.07lb**. Load: **15.43lb**.

SRP £306

FFORDES DEMO CLEARANCE PRICE £149

NATIONAL GEOGRAPHIC NGTT1 Tundra Tripod

The NG Tundra Ball Head tripod offers the height you need but folds up to a compact size, making this an ideal tripod for traveling or trekking. The ball head positions easily to capture the most extreme angles, and with the small quick release plate, you can easily remove your camera for quick storage. The special two-section column and variable leg angles provide the flexibility needed to obtain low angle photography.

Closed length: **17.91"**. Max height column up: **60.24"**.
Max height: **50.39"**. Min height: **6.69"**. Weight: **1.96lb**. Load: **2.20lb**.

SRP £61

FFORDES DEMO CLEARANCE PRICE £29

NATIONAL GEOGRAPHIC NGTT2 Tundra Tripod

The NG Tundra Photo/Video tripod offers the same flexibility and features as the Ball Head tripod but with a special hybrid head for both photo and video use. A simple turn of the pan handle locks or unlocks the tilt and pan movements, while a separate lock allows you to quickly achieve vertical compositions. Small and extremely compact, the NG Tundra Photo/Video tripod is a perfect companion for all your camera and camcorder needs.

Closed length: **17.52"**. Max height column up: **59.84"**.
Max height: **50.39"**. Min height: **7.09"**. Weight: **2.20lb**. Load: **2.20lb**.

SRP £61

FFORDES DEMO CLEARANCE PRICE £29

NATIONAL GEOGRAPHIC NGEH1 Tripod Head

The most advanced ball heads in the world, incorporating the innovative hydrostatic locking system to produce an absolutely rock-solid lock with the small turn of a knob. A rubber bellows system prevents dirt and debris from entering the ball area.

Height: **4.88"**. Weight: **1.43lb**. Load: **22.05lb**.

SRP £225

FFORDES DEMO CLEARANCE PRICE £159

NATIONAL GEOGRAPHIC NGEH2 Tripod Head

The most advanced ball heads in the world, incorporating the innovative hydrostatic locking system to produce an absolutely rock-solid lock with the small turn of a knob. A rubber bellows system prevents dirt and debris from entering the ball area.

Height: **4.92"**. Weight: **1.63lb**. Load: **26.46lb**.

SRP £245

FFORDES DEMO CLEARANCE PRICE £169

NATIONAL GEOGRAPHIC NGTM1 Monopod

To make the monopod more compact, the ball head can be removed. This also allows you to attach the camera directly to the monopod.

Closed length: **18.90"**.
Max height: **61.42"**.
Min height: **18.90"**.
Weight: **0.86lb**.
Load: **2.2lb**.

SRP £35

FFORDES DEMO CLEARANCE PRICE £19

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Not our words, this is what Paul Nuttall had to say in the What Digital Camera test of the CX3 in the May 2010 issue.

CX3 at a glance

CX3 10 Million pixel backlit CMOS sensor CX3 28-300mm f3.5/5.6 10.7x optical zoom CX3 3 Inch 920k dot LCD CX3 80-3200 plus auto ASA CX3 Auto, 13 scene modes, auto scene mode plus high dynamic range mode CX3 Multi target AF, spot AF, manual focus plus shoot at user defined fixed distances CX3 Multi (256 segment), centre weighted and spot exposure metering CX3 Vibration correction CX3 High speed shooting to 120fps CX3 Electronic level indicator CX3 1cm Macro CX3 Shutter speeds 8, 4, 2, 1-1/2000 CX3 HD video 1280 pixel 30fps

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RICOH

Paul went on to say...

The Ricoh CX3 ´s predecessor, the CX2, already boasted pretty impressive image quality, and the CX3 ´s backlit sensor has only improved this yet further.

For a 10.7x optical zoom compact, the absence of chromatic aberration at both ends of the focal range is impressive...

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28-300mm f3.5/6.3 Di	£292.95
28-300mm f3.5/6.3 Di VC	£499.00
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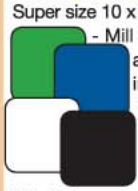

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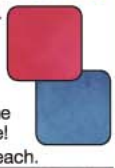

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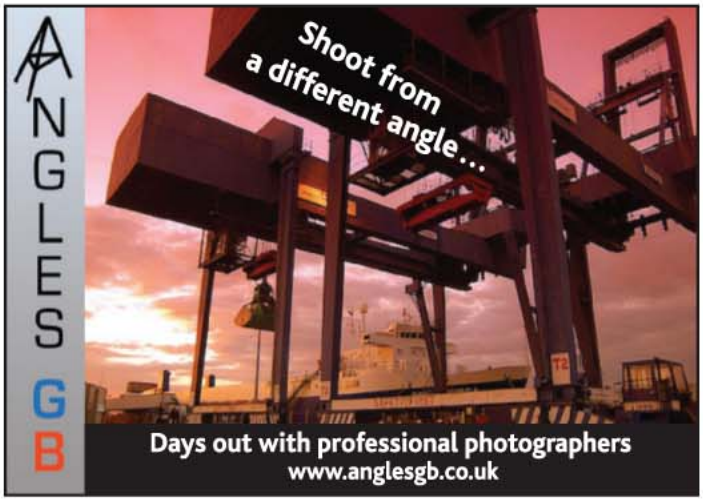

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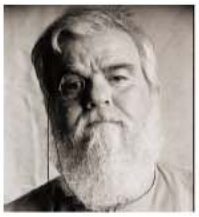

ROGER HICKS

We all strive to take the best possible photographs, but when shooting for publications it's a case of horses for courses

HOW OFTEN do you know, with absolute certainty, exactly where and how your pictures will be used? I'm not talking about your immediate plans for them, but about what might conceivably happen to them in the long term. The immediate plans might consist of putting a print on the wall, or entering a competition or illustrating an article. But what if you win the competition, and someone asks if you've got a similar picture, landscape format instead of portrait, because it will suit their new poster campaign? Sure, it's an engaging fantasy, but it's also far from impossible.

The question was prompted by AP reader Jonathan Reid, who asked on the *Letters* page of AP 8 May why I appeared no longer to care about maximum quality, perfect exposure, and the like. The first answer is that I still care very much, depending on how the pictures are going to be used. In other words, 'horses for courses'. The second and third answers are rather more complicated, and I thank Mr Reid for forcing me to think about the whole thing a bit harder.

'The vast majority of the pictures I have shot over the past 44 years are on film. To this day, I prefer film for black & white work, using mostly 35mm, although I have an incredible range of other formats'

Starting with the first answer, the pictures for which I used six-million-pixel JPEGs from my Leica M9 were illustrations for my column in *Land Rover World*. They are sent over the internet, they run at only about 2x3in (50x75mm) and they're not exactly fine art. The best have a measure of humour, but most are simply to add a bit of variety and colour to what would otherwise be called, in newspaper jargon, a 'grey page'. I used JPEG files because they're quicker to process than DNG, and at the size they're going to run, legibility (strong, simple shapes) is a lot more important than tonal subtlety.

On the other hand – this is where the second answer begins to kick in – I've been writing books and magazine articles for many years, and I know that often something I write will make me think, 'Oh, yes, that picture of so-and-so would be ideal here.' It's always possible that this particular picture will be run whole-page or even as a double-page spread.

At the normal 300dpi of photomechanical reproduction, a single A4 page is (roughly) 2500x3500 dots. Using the normal sloppy-but-good-enough approximation of one dot equals one pixel, that's just under nine million pixels. By the same argument, a double-page spread is just under 18 million pixels. It therefore makes sense to shoot everything that might be used at a large size at the maximum possible resolution and, what is more, to shoot it as a DNG file rather than as a JPEG. This, therefore, is the second answer: it's always easier to throw away excess quality that you don't need than to try to invent quality that isn't there. That's why I now shoot my *Land Rover World* pictures at 18 million pixels and downsize them for the magazine.

Yet this second answer, about maximum possible quality, demands a third answer. The vast majority of the pictures I have shot over the past 44 years are on film. To this day, I prefer film for black & white work, using mostly 35mm, although in a variety of hanging files, drawers and archival boxes I have an incredible range of other formats. Why do I use so much 35mm when bigger formats give better quality?

Of course, convenience plays a part. Reloading every 36 shots, instead of 16, or 12, or eight, or four, or one, is seductive. Cost matters, too. More importantly, we come back once again to the kind of quality we consider adequate for a given application. Although I am as big a sucker as the next man for an exquisitely executed print, I am increasingly of the opinion that content trumps technical image quality. In other words, I'd rather see a well-composed picture of an interesting subject, where the technical quality is merely adequate (that is, good enough that I don't notice it) than a technically superb print of a dull, predictable subject.

Ideally, of course, I want both technical and aesthetic quality, but this introduces another consideration. I've never been one for big prints. I cheerfully accept that they are indispensable to some people's vision, but they aren't to mine. If I do it right, I can get an excellent 13x18cm or 5x7in print from 35mm (just a 4x enlargement, with the border), and I can quite easily make a print that will reproduce very well at A4 or with some loss of quality at A3 (a double-page spread): photomechanical reproduction is a great leveller. As I said earlier, horses for courses. AP

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

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Special thanks to
The moderators of the AP website Andrew Robertson, Chris Cool, David J White, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, Richard Hardwick, The Fat Controller

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PHOTODIARY

Wednesday 1 September

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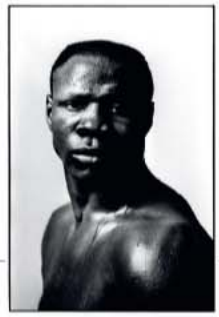
EXHIBITION Astrid Kirchherr: A Retrospective [Beatles images], until 29 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm. **EXHIBITION** Group Show, until 4 September at The Wapping Project, Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingproject.com.

Thursday 2 September

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** The Press Photographers Year 2010, until 10 September at Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3000.

Friday 3 September


© SALLY SOAMES

EXHIBITION Sally Soames photographs, until 1 October at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk. **DON T MISS** Switching on of Blackpool Illuminations, seafront. Blackpool, Lancashire. Visit www.visitblackpool.com.

Saturday 4 September

DON T MISS Highland Games at Braemar, Scotland. Visit www.braemargathering.org.
EXHIBITION Strangelands by various photographers, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151.

Sunday 5 September

EXHIBITION Face to Face by James Mollison, 30 large-scale portraits of apes, until 26 September at The Herbert Art Gallery & Museum, Coventry CV1 5QP. Tel: 02476 294 736. **EXHIBITION** The Wall by Iain Weir, snapshots into the physical challenges and triumphs of some of the UK s top sporting events, until 14 November at the River & Rowing Museum, Henley on Thames, Oxfordshire RG9 1BF. Tel: 01491 415 600.

Monday 6 September

DON T MISS Lecture and workshop by Simon Roberts, who was the official photographer for this year s general election. Focus on black & white landscape photography. To apply call 0115 848 2813. Email: linsey.richards@ntu.ac.uk. Visit www.ntu.ac.uk/masterclass. **EXHIBITION** Love from London: A City of Stars, photographs featuring renowned film stars in London, until 9 October at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Tuesday 7 September LATEST AP ON SALE

DON T MISS Thames Valley Photo Workshops launch a Foundation course of ten weekly 2½-hour sessions (professional workshops begin 8 September) at Wallingford, Oxfordshire. Tel: 01491 837031. Visit http://tvpw.wordpress.com.
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.

DSLRs with traditional optical viewfinders

SONY LAUNCHES ALPHA 560 AND 580

ALONG with the Alpha 55 and 33 models, Sony has also revealed the Alpha 560 and Alpha 580. Essentially the same cameras as the Alpha 55 and 33, but without the fixed mirror and electronic viewfinder, these bodies have lower frame rates and a different Live View system.

The 16.2-million-pixel Alpha 580 and the 14.2-million-pixel Alpha 560 feature traditional optical viewfinders that provide 95% image coverage. In speed-priority continuous advance mode each can shoot at a maximum rate of 7fps, with focus and exposure fixed at the first frame. Shooting while the optical viewfinder is in use allows frame rates as high as 5fps, but in Quick Live View this drops once more to 3fps. The Quick Live View system is the same as that used by Sony in the past, allowing phase-detection AF with the mirror in the down position. A further Live View mode, called Focus Check Live View, flips the mirror up and streams information from the imaging sensor to the LCD for magnified inspection. In this mode only contrast-detection AF and manual focus are available.

Both models are capable of Full HD (1920x1080i) movie recording, have ISO ranges that span 100-12,800 in normal shooting modes, have multi-frame, noise-reduction stacking, auto-HDR and 3D sweep panorama.

Sony has set a September on-sale date, but has yet to release pricing information.

FUJI UNVEILS 3D W3

FUJIFILM has launched a 3D camera called the FinePix Real 3D W3, boasting 3D High Definition (HD) movie functionality.

The FinePix Real 3D W3 has a 3.5in monitor, stereo sound recording and the ability to view 3D images (live or recorded) on compatible televisions using special glasses that come with the kit. Images can also be viewed in 3D on the camera's screen, without special glasses.

The W3 is a ten-million pixel camera sporting two 3x optical zoom lenses (35-105mm viewing angle equivalent).

The W3 is due out in early September, priced £399.

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AP THIS WEEK IN 1911

***The Amateur Photographer & Photographic News* this week in 1911 drew attention to a reader s picture of a farmer shrouded in smoke after setting fire to furze, a gorse-like plant that grew in abundance on heaths and commons, in preparation for growing crops. The photo was entitled Swaling , a term that had become dialectical English or obsolete , but meant the art of kindling or a slow-burning process. AP chose the image as its cover shot to illustrate the pictorial uses to which certain processes in agriculture or forestry may be put .**

CLUBNEWS

Club news from around the country

LEAMINGTON SPA PHOTOGRAPHIC SOCIETY

The society will stage an exhibition from 7 September-17 October at The Royal Spa Centre, Newbold Terrace, Leamington Spa CV32 4HN. Tel: 01926 813 656.

GLOUCESTER CAMERA CLUB

A talk entitled Mountains of Europe by Richard Sale will take place on 7 September (7-10pm, cost £2) at Elmscroft Community Centre, Coronation Grove, Gloucester GL2 0SS. Visit www.gloucestercameraclub.org.uk.

BACUP CAMERA CLUB

The club hosts an open day and exhibition on 4 September (10.30am-3pm) at Bacup Natural History Museum, Yorkshire Street, Bacup, Lancashire. For details call 01706 853 791.

SNAP SHOTS

● John Swannell has been booked to speak and hold a slide show of his work at the Society of Wedding and Portrait Photographers Convention 2011. The event, which is open to the public, takes place in Hammersmith, London, from 14-16 January. Speakers will also include garden photographer and AP *Photo Insight* expert Clive Nichols. Visit www.swpp.co.uk.

● Rare images of The Beatles that were uncovered for an exhibition earlier this year (see *News*, AP 15 May) are to go on permanent display in Liverpool. The black & white photographs, by Paul Berriff, will be showcased at The Beatles Story, which is located at the city s Pier Head. For details visit www.the-beatles-hidden-gallery.com.

● A street photography event, where teams will be sent out to take portraits inspired by the collection at the National Portrait Gallery, will take place on 4 September. Resulting images will be projected onto a big screen at the gallery later in the day. The event runs from 10.30am-5.30pm. Tickets cost £15 and are available at www.shootexperience.com/tickets.

Do you have a story?

Contact Chris Cheesman
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New features for Coolpix S1100pj

NIKON REVAMP FOR CAMERA PROJECTOR

NIKON has revamped its projector-equipped camera to allow images stored on a computer to be viewed via the projector.

Nikon claims that the projector on the Coolpix S1100pj is also 40% brighter than its predecessor, enabling images to be easier to see when projected against lighter surfaces, for example.

The 14.1-million-pixel S1100pj can be hooked up to a Mac or PC so stored images or presentations can be viewed through the projector, says Nikon.

It is designed to deliver VGA-quality projected images at 26-240cm screen size.

Features include a 5x zoom lens (28-140mm equivalent) and a 3in (460,000-dot resolution) touch screen.

Also on board is lens-shift Vibration Reduction technology and an HD (720-pixel) movie function. New digital effect modes include fisheye, background softening and selective colour highlighting for monochrome images.

The Nikon S1100pj will be available in black or green and will go on sale on 16 September, priced £349.99.

PHOTOGRAPHERS SHOOT FOR UNITED NATIONS

A PHOTOGRAPH captured by a 15-year-old Briton is among the best images from the Shoot Nations charity project to win a permanent position at the United Nations.

© EMILY RYCROFT

The winners, who had been asked to interpret the theme of 'City Living', were flown to New York for the announcement – to coincide with International Youth Day on 12 August.

Among them was UK winner Emily Rycroft, who presented a photographic collage of the best 48 photos to the United Nations Secretariat Building, where it will go on permanent display in a giant lightbox.

Emily, whose picture was chosen by MTV viewers (see above), said: 'Shoot Nations has helped me in more ways than I can imagine – it's shown me that if I really put my mind to something, I can achieve...'

The project is the brainchild of children's charity Plan UK and is run in partnership with photographic event organisers Shoot Experience.

The overall winning photo, called 'Electric City Ghost', was captured by Lazar Bogdanovic from Serbia, who beat more than 1,800 entries to top spot – a record for the competition.

The exhibition is expected to tour venues including City Hall in London from 2-23 September, and The National Museums Liverpool at a date yet to be announced.

To view the winning images visit www.shootnations.org/gallery/shoot-nations-2010.

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AP Review

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

© IAN LLEWELLYN

BOOK

Kingfisher
By David Chandler and Ian Llewellyn
New Holland Publishers, hardback, 128 pages, £12.99, ISBN 978-1-84773-524-9

Amateur Photographer ★★★☆☆

HAD CHARLIE Hamilton James (see AP 17 July) of the BBC's *Halcyon River Diaries* programme not released such a stunning body of work last year after documenting the kingfishers near his house, this would be one of the best wildlife books of the year so far. Yet while Chandler and Llewellyn certainly should not be judged within the shadow of Hamilton James's work, they could have perhaps helped themselves by giving their book a different title... and a different cover design (see above, inset). Even the pictures inside match Charlie's work – young chicks, close-ups of feathers, back views, stop-action dives. A quick check on Charlie's Halcyon River Diaries site shows that Llewellyn was actually Charlie's field assistant and cameraman, so perhaps it's all OK. And despite the similarities, it's still a very good book full of great images. It just feels like we've seen it already.

© IAN LLEWELLYN

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WEBSITE

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http://smashinghub.com/category/photography

Amateur Photographer ★★★★★

EVER wanted to see 27 breathtaking examples of fire performance photography? How about 35 beautiful examples of shadow photography? You're probably thinking, 'Yes, but where do I find them?'

Visit Smashing Hub, a photography/graphics/design/technology blog and check out the stunning work on its photography page. Culled from (and linked to) photo-sharing websites all over the world, each week Ali Qayyum, the site's creator, posts a new innovative list of the best amateur photography on the web along a quirky theme. Some images, admittedly, are over-processed, but many of them are truly remarkable.

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

Backchat

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

LETTER OF THE WEEK

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

FUJIFILM

SIMPLICITY ITSELF

In AP 21 April 1976, EW Forster of Buxton, Derbyshire, wrote a letter entitled *Mass production is boring*. He basically said that photographers in those days had a tendency to shoot several rolls of 36-exposure film in a session in the hope of capturing the correct, and hopefully winning, image. This led the photographer to no longer try to create that masterpiece at the taking stage, but rather embark on a treasure hunt among the resulting images hoping to find the winning shot.

In 2010, and now using a digital camera, I find I am doing the same thing, because whether I shoot 36 or 360 exposures, the costs are still the same. The pleasure I get from my photography seems to be reduced to this treasure hunt among the day's images. Little pleasure is had from the taking of images when taking multiple shots of the same scene from all angles at every setting of my wide-to-tele zoom lens.

So how can I improve my pleasure in photography? Well, I have dusted down my Mamiya twin-lens reflex, my Praktica six, my Weston Master V lightmeter and loaded up with Ilford FP4 film. It all results in a great day out taking a modest total of 24 shots. But were there any masterpieces? I'll let you know when I've had the pleasure of developing the films. **Andy Nutter, West Yorkshire**

The skills and restraint you will relearn with film, Andy, can be translated directly back into your digital life. A lesson worth learning indeed – *Damien Demolder, Editor*

BACK FOR GOOD

In 2002, I entered a photograph in a competition at my local camera club. It was an of a sunrise over a windmill that required me getting up at 4am and using my photographic knowledge to capture the light with my medium-format equipment. Back then I was up against the digital revolution, and the judge criticised my picture for looking unnatural, his actual words being 'over-digitised'. A fair comment on the image, perhaps, but quite an insult to my photographic skill and enough to make me give up serious photography. Today, though, digital imaging is the norm and I have realised this requires the same photographic skills I learnt using film cameras, so I have bought a new DSLR and am ready to do battle in APOY competitions again. **Graham Thornton, West Sussex (winner Amateur Photographer of the Year 1998)**

AN EXCITING NEW DIRECTION

Does anyone else share my illogical, heart-aching nostalgia and longing for cameras of a bygone age? Was it the almost sensuous pleasure of working with the exquisite (metal) engineering, the superb optical designs and the pocketable size?

Since selling up and going digital, I've been looking for the modern equivalents of my Leica CL and Minolta CLE cameras and their comparatively minute but top-quality Leica, Minolta and Voigtländer lenses. They were ideal for carrying around all the time and were especially useful when airline carry-on luggage restrictions began to bite.

Now it seems the world has woken up to the most exciting development in years – the Micro Four Thirds format – and I'm halfway cured! Agreed, the format is not yet DSLR perfect, but it seems to offer the solution I, and a great many others, have been seeking: that of very small, lightweight camera, but without losing too much of the clout of a DSLR.

One of the most exciting possibilities of Micro Four Thirds is to be able to use, via adapters, a huge range of lenses from other formats and makes. Of course, the downside is the lack of autofocus and, currently, handheld manual focusing is not something too readily carried out. Nevertheless, as electronic viewfinders (EVFs) are improving rapidly, a new possibility opens up. What is needed is the digital equivalent of a rangefinder spot.

As EVFs are electronic, it should be possible to provide a central spot at maximum magnification for rapid eye-level focusing. It would have to be easily toggled back to the normal view for framing, of course. It could make the use of M-mount lenses, to give just one example, a much more practical proposition. However, the concept is not just limited to wideangle and normal focal length lenses. Just think of the possibilities: my 100mm f/2 optic would 'become' a (relatively) small, lightweight 200mm f/2 lens, and my 400mm f/5.6 a 'lightweight' 800mm f/5.6!
Phil Barnes, via email

Good news, Phil, Panasonic's DMW-LVF1E electronic viewfinder for the Lumix DMC-GF1 and Olympus's VF-2 for the Pen E-P2 and E-PL1 both allow a magnified view to be seen at eye level to aid manual focusing, although you have to select the enlargement option in the menu when manual lenses are mounted – *Angela Nicholson, technical editor*

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PHOTO INSIGHT

Heather Angel explains how a run-in with a hyacinth macaw in Brazil led to an unexpected close-up image that is bursting with colour

HEATHER ANGEL
An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

THE HYACINTH macaw is one of my favourite parrots. It is also the largest parrot species in the world and is native to central and eastern south America. Its colours are stunning – the feathers are cobalt blue and it has a vivid yellow border around its eye and beneath its beak.

I took this image in the Pantanal, an area of tropical wetland in Brazil. On this occasion I'd been photographing the macaws as they flew around and settled in the trees. I was sitting on the veranda at the lodge where I was staying when a macaw landed beside me. The owners of the lodge had reared the macaws – you'd be hard-pushed to get this close to them in the wild. The macaw came right up to me and knocked over my glass. My instinct was to shoo it away, but I took a couple of exposures instead. I used my Nikon F5 camera loaded with Kodak Ektachrome E100VS film and had my 105mm macro lens attached.

The original image was a horizontal rectangle, but I cropped this to a square to draw attention to the intensity of the bird's eye. There is no background behind the bird and the piercing eye with the surrounding feathers fills the frame. Framing the shot in this way makes for a strong image because there aren't any distractions.

One of the wonderful things about macro photography is the level of detail you can show in your images. I love the intricate texture of the feathers and the leathery effect of the yellow skin that contrasts with the smooth, glistening surface of the eye.

The sky and surrounding landscape are reflected in the macaw's eye and I had to be careful when photographing the round, shiny surface. If I had used flash to lighten the eye it would have created harsh reflections, which would have ruined the shot. The same caution applies when using reflectors, and while I didn't use a reflector on this occasion it is worth remembering that if you do use one watch out for unwanted reflections.

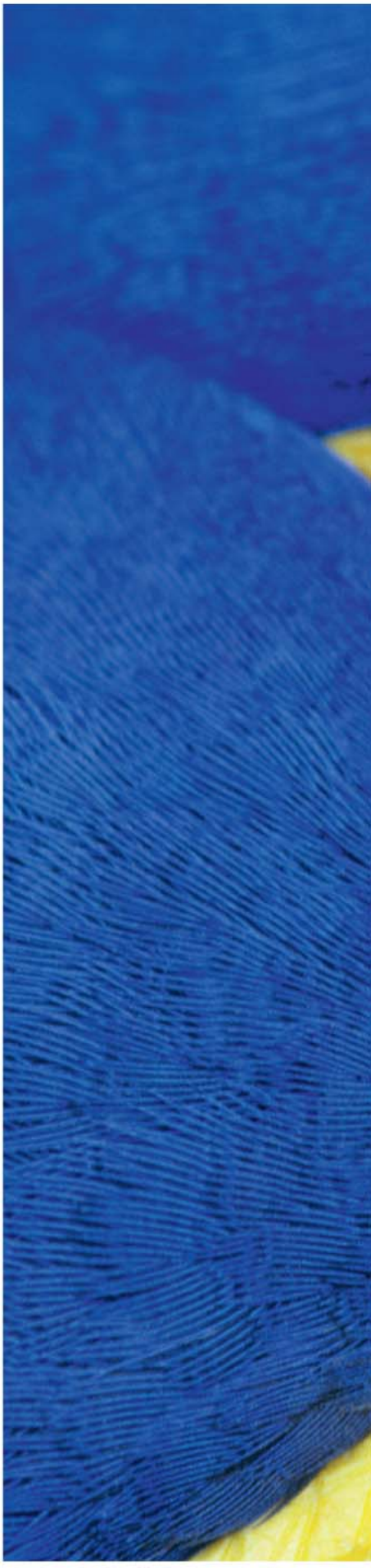
The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away. I used autofocus on this occasion because the bird was moving, but I do use manual focus, too.

I generally work in manual mode because I like to control the shutter speed and aperture independently. With macro photography you have to experiment to find the best way of combining ISO, aperture and shutter speed to get the best possible exposure. There is often an element of compromise.

If I had shot this image digitally I would have taken it in much the same way, as the dynamic colours and shapes are there for the taking whatever format you use. One major difference would have been the opportunity to check the image immediately; shooting on film meant I had to wait until I got back. AP

Heather Angel was talking to Gemma Padley

The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away



TALKING TECHNIQUE

I love photographing animals eyes they are so different and have a variety of interesting patterns, colours and textures. In this case it is the contrasting colours that make the composition powerful. The natural world is full of wonderful colour combinations and the way you frame your shot determines the impact these colours have on the viewer. You can choose to place the emphasis on any part of the animal s face. I chose to frame my composition so the macaw s eye is right in the centre engulfed in a sea of blue. I try to keep most of my macro images simple. The shot is very tightly framed and I decided not to include the beak or yellow part of the bill, which might take attention away from the eye. At first glance, it is not entirely clear what you are looking at I love to create images that cause the viewer to question what the picture is showing.

Heather s book ***Macro Through a Nikon Lens*** (published by Chris Weston Publishing Ltd, priced £18) is available to buy from her website at **www.heatherangel.co.uk**. Heather will be holding a seminar with *Amateur Photographer* on Wednesday 17 November 2010. To book a place, call 0203 148 4326/21

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NEW SERIES

Faded daguerreotype

Chris Gatcum takes a trip back in time with his computer to recreate the classic, world-weary look of some of the earliest of photographs

SOFTWARE USED Adobe Photoshop CS4
SKILL LEVEL
TIME TO COMPLETE 30 minutes
SYSTEM REQUIREMENTS Windows or Mac

ALTHOUGH there had been much experimentation with image making prior to 1839, it wasn't until the daguerreotype process was announced in January of that year that photography was widely recognised as being 'born'. At that point the medium we know and love today came into existence and effectively changed the way people could see the world around them.

Yet as revolutionary as it was, Louis Daguerre's process wasn't the most straightforward, or indeed the healthiest. It would certainly contravene modern health and safety rules. After a silver-coated copper plate had been sensitised over iodine, it was exposed in-camera before the latent image was developed over hot mercury and subsequently fixed using a salt solution (later replaced by sodium thiosulfate). The result was a single image that couldn't be replicated (except by re-daguerreotyping it!) with an exceptionally delicate surface that was readily damaged through handling and chemical contamination.

This article shows you how to recreate the look and feel of the fragile daguerreotype, although this could equally refer to tintypes – another 'printed-on-metal' process. However, I'm not looking to emulate the pristine daguerreotypes that Daguerre himself would have produced, but the slightly 'world-weary' examples that are now encountered – the beautifully faded artefacts that have started to succumb to the ravages of time.

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Motion pictures

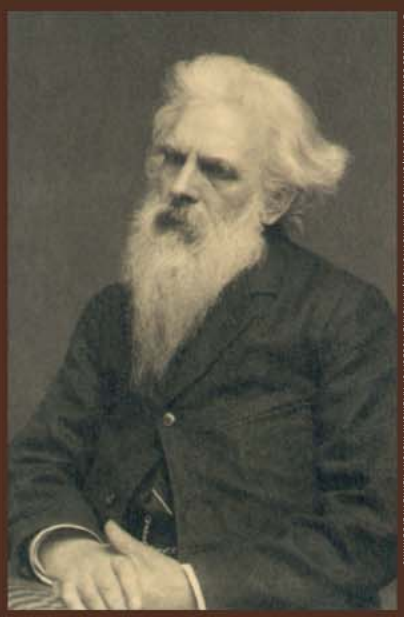
Eadweard Muybridge is famous for his motion studies of animals and humans. As a major retrospective opens at the Tate Britain, **Gemma Padley** speaks to curator **Ian Warrell** about his formidable body of work

THERE is no question that Eadweard Muybridge's techniques to dissect motion have had a phenomenal impact on the world of photography. Working tirelessly to develop groundbreaking methods for freezing and re-animating movement, Muybridge's pioneering work has left a lasting legacy both photographically and culturally. You only have to type his name into YouTube to see the hundreds of videos inspired by his iconic images depicting human and animal movement. Yet as a major exhibition of his life and work at London's Tate Britain will show, Muybridge's photographic canon stretches far beyond his motion experiments.

From dramatic American landscapes to documentary images of railroad construction, Muybridge played a key role in recording cultural and industrial change. Adventurer, artist, showman, inventor, innovator – Muybridge had many identities. The exhibition, which is the first extensive retrospective of Muybridge in Europe, gives a unique insight into his immense body of work. 'Two rooms in the exhibition are devoted to Muybridge's motion studies,' explains curator Ian Warrell. 'There is his early work capturing a horse in motion and later "Animal Locomotion" studies. We used these as our starting points and chose other key points in his career, including images from his travels to South America, a panorama he made in San Francisco and his landscapes in Yosemite [National Park in California].'

Top: Horses. Running. Phryne L. Plate 40, 1879, from the *Attitudes of Animals in Motion*, 1881. Albumen silver print

Right: Portrait of Eadweard Muybridge, 1890. Gelatin silver print



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MOTION STUDIES

Born Edward Muggeridge in 1830 in Kingston upon Thames, south-west London, and adopting several name changes throughout his life, Muybridge emigrated to America in the early 1850s where he worked in the book trade. Returning to England in 1860 following a stagecoach accident, he moved back to America six years later as an established photographer, taking on all sorts of commercial jobs, including one that would provide the starting point for his iconic motion studies work.

In 1872 he received a commission to help prove that a horse takes all four legs off the ground when it gallops. The project was underwritten by Leland Stanford, a wealthy business tycoon and former governor of California who owned racehorses. Using the wet-plate collodion process at a time when exposures were several seconds long, the work was groundbreaking. 'The idea of finding ways to depict motion was very much in people's minds,' says Ian. 'There were other people doing similar things, such as EJ Marey in France, but Muybridge was at

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dead his wife's lover in 1874, Muybridge straddled both the art and science worlds. A great showman, he was adept at appealing to all audiences. 'In the first half of his career, Muybridge was keen to present himself as an artist, creating landscapes in the tradition of painters such as Turner, for example,' explains Ian. 'But once he'd made the motion studies breakthrough and embarked on his locomotion studies he saw himself as a scientist, insisting on being called *Professor* Muybridge during his lecture tours. He gave lectures at the Royal Institution in London and would repeat the same lectures at the Royal Academy [to a more artistic audience]; he certainly knew how to "milk" his audiences'.

OTHER WORK

Muybridge's fascination with understanding motion was evident even before his motion studies work. He would take photographs from ships when travelling and in his images from a series on lighthouses we see water 'frozen' by the long exposures.

Working extensively as a landscape photographer before his motion work, Muybridge photographed misty waterfalls, towering peaks and deep crevices in Yosemite, using a half-plate view camera that made 5½x8½in negatives. Interestingly, Ansel Adams photographed some of the same landscapes years later.

Muybridge with his assistants carried the heavy plates, chemicals and camera equipment using a donkey and cart, seeking out viewpoints that were often difficult to

Right: Pi-Wi-Ack, Valley of the Yosemite, (Shower of Stars) 'Vernal Fall,' 400 Feet Fall. No 29, 1872. Albumen silver print

Below left: General view of experiment track, background and cameras, Plate f, from *The Attitudes of Animals in Motion*, 1881. Albumen silver print

Below right: Leland Stanford, Jr on his Pony 'Gypsy' – 'Phases of a Stride by a Pony While Cantering', 1879. Collodion positive on glass

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MOTION STUDIES

For his early investigations to prove that a horse lifts all four hooves off the ground when it gallops, Muybridge used 12 cameras in a specially constructed 50ft (15m) long shed. Later he used 24 cameras with some positioned at an angle to capture foreshortened views. The shed was positioned parallel to a white background with numbers marked at specific intervals. Muybridge invented a tripwire system triggered by the horses to fire each of the cameras in sequence. Drawing on technology that was used to create the telegraph, Muybridge developed a timer device to programme the cameras to fire at specific intervals.

In his early work, Muybridge used a series of cameras against a white backdrop that intensified the light and permitted faster shutter speeds. The sacrifice was lost subject detail. The invention of gelatin dry-plate negatives and improved camera technology meant more detail could be captured in the prints. Muybridge revisited some of his earlier work and used the new technology to create images with subtle gradation in tone and form, rather than flat silhouettes.

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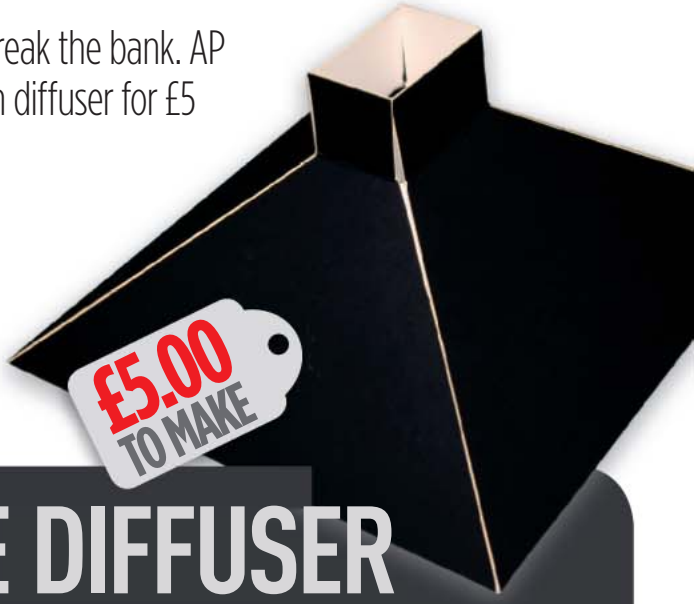
How to... build your own diffuser

Taking well-lit portraits and still-life images doesn't need to break the bank. AP reader **Mark Cook** shares his simple method of making a flash diffuser for £5



LANDSCAPES are my favourite subject to photograph, but recently I have wanted to branch out and take more portraits. Initial experiments, however, led to portraits that were too harshly lit. Yet because I was effectively just experimenting, I didn't want to commit a huge amount of money to correcting the problem with an expensive diffuser. It then occurred to me I could probably make a diffuser myself for very little money.

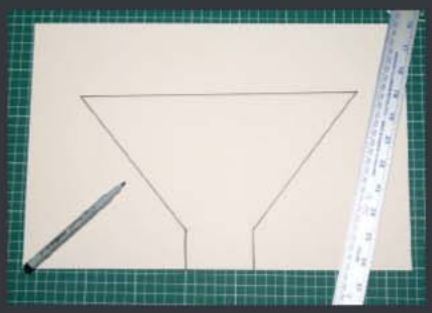
And so the DIY diffuser was born. Initially intended to be a quick and easy way to experiment with on- and off-camera flash, it eventually helped me produce well-lit portraits with much softer shadow areas.

Here I will outline the process involved, explain the materials I used (and how much I spent) so you, too, can take advantage of this a low-cost method of reducing the harsh direct light from your flashguns and enhance the look of your portraits.

CONSTRUCTING THE DIFFUSER

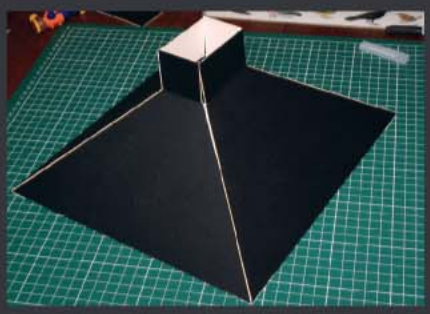
GETTING STARTED

What you need is surprisingly basic. I found at least half the materials for the diffuser around the house. The rest I picked up from my local pound store and art shop. I used tin foil, Pritt Stick, mount board (A2 sheet from art shop £2.50), sticky tape (£1 duct tape), sharp craft knife (£1), 1.5x1.5m non-woven white dust sheet (£1) and a black felt pen. In total, I spent £5.50.

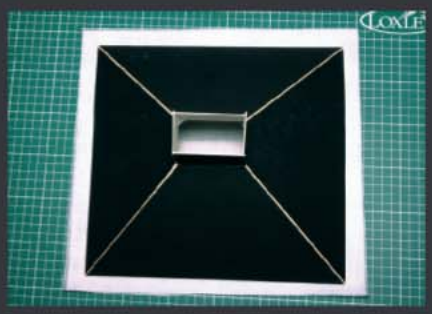


1 The diffuser is constructed from four pieces of cut mount board stuck together. Sizes can vary. I made mine about 7in (18cm) tall and 10in (25cm) wide. Most importantly, though, measure your flashgun so that the base of the diffuser fits snugly around the bulb. Mark and then cut out each of the four pieces of mount board (see above). Note, there are two different templates: a top/bottom template (as shown above) and two side panels.

2 Once you have cut out your four pieces of mount board, tape them together as shown above to form the cone shape by using some strong duct tape and an alternating pattern of top/side/bottom/side while taping the internal joints.



3 Once you have the cone shape that forms the main diffuser body, you can line the interior with the tin foil by carefully sticking and smoothing the foil on to the inner walls (this is optional).



4 Next, place your dust sheet on a flat surface and cut out a rectangle with approximately a 1in overlap around the edge.

5 Finally, fold the sheet over and tape each of the four edges to the mount board. Apart from some external cosmetics like taping the outside of the four joins and the opening for your flashgun, that s it!

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Round eight

Walk on the wild side

Please see p31 for details of how to enter

Everyone loves animals. For one thing, they don't jump queues, talk back or play their music too loud. And then there's the cute factor, their elegance and their strange behaviours. It's no wonder we're so driven to photograph them. However, if you're not prepared you'll miss the opportunity for a stunning image and come away with an average shot in lieu. Read their behaviour and you will be better able to anticipate the key moments. Apart from any expensive optic, knowing when deer come to drink, for instance, how birds take their turns to eat or when snakes are at their most lethargic will put you in prime position to take a picture of an animal showing you a bit of its personality – which will always be a better picture. You might also think about how you can show them in the context of their environment.

Of course, captive and domesticated animals are interesting subjects, too. Our proximity to them allows for better access and more thorough observation, as well as the opportunity for closer views than you'd get of wild animals. On the right we've offered some tips and information to help get you started.

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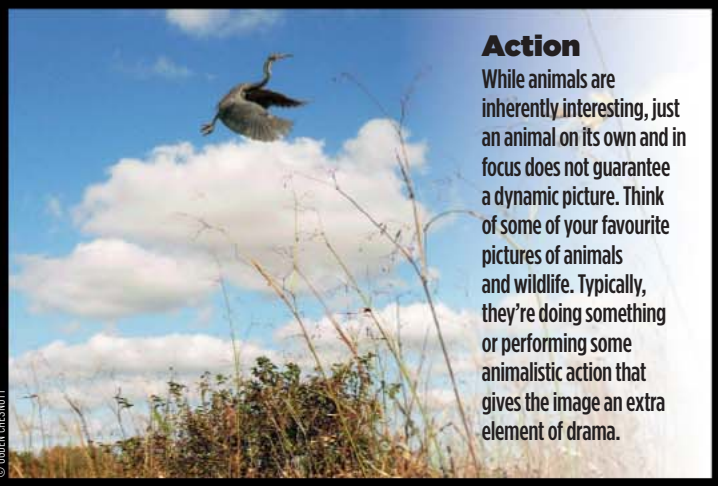
Getting close

If your goal this month is to photograph a wild animal, then getting close enough to capture its character will be your biggest obstacle. Using a long lens is one way to bridge the gap, but these can be quite costly. Often overlooked is using your car as a hide. Go somewhere you know the animals will be, park your car and wait. Most species will act perfectly natural around vehicles.



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Action

While animals are inherently interesting, just an animal on its own and in focus does not guarantee a dynamic picture. Think of some of your favourite pictures of animals and wildlife. Typically, they're doing something or performing some animalistic action that gives the image an extra element of drama.

Plan your APOY year

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

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

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Zoos & pets

Few of us have the time and budget to go on safari and photograph real wild animals. Luckily, there is a wealth of great zoos and safari parks in this country where you can get closer than you would in the wild to these majestic beasts. The same principle applies to pets. Your cat's proximity and familiarity with you makes it more willing to sit and pose.

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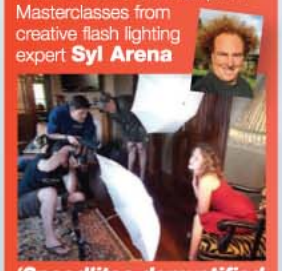

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Editorial comment

Amateur Photographer helped to found the European Image and Sound Association more than 26 years ago. Then a few friends, who happened to edit photo magazines in countries across Europe, got together to decide which of the year's new cameras was the best. They had a European Camera of the Year trophy made and presented it to the manufacturer – in the case of that first award, it was presented to Minolta for the fantastic X-700.

Now the association has grown to 16 members, representing the best magazines from 16 countries, and we now vote for products in 16 categories. The principle has remained the same, though – that by coming together to compare notes, discuss merits and weaknesses we can, as a group, deliver sound, considered and well-balanced guidance to our readers. Buying new camera equipment is almost always an expensive business, and the risk of buying a product that will not service your needs is always there. In truth, there are very few poor cameras and lenses on the market, but there are plenty of average ones, some good ones and only a few exceptional ones. And it is the task of the EISA photo panel members, through constant testing, our meetings and face-to-face debate, to identify those first-class products that stand out from the rest, and to point them out to the readers of our magazines. These awards are for your benefit, not for the bragging rights of manufacturers or to make us feel good. They exist to make sure you know which are the best photographic products of our time.

Damien Demolder Editor

Other 2010-2011 EISA awards

Audio

EUROPEAN HIGH-END LOUDSPEAKER
B&W 805 Diamond
EUROPEAN LOUDSPEAKER Dali Ikon 6 MK2
EUROPEAN TURNTABLE Thorens TD 309
EUROPEAN 2-CHANNEL SYSTEM
Denon DCD-1510 AE/PMA-1510 AE
EUROPEAN COMPACT SYSTEM
Philips Streamium MCi900
EUROPEAN HIGH-END AUDIO Devialet D-Premier
EUROPEAN SOUND STATION Pioneer XW-NAC3

Audio/HT and video

EUROPEAN VIDEO PROJECTOR
SIM2 Grand Cinema Mico 50
EUROPEAN 3D SOLUTION
Samsung UE46C8000 + HT-C6930W
EUROPEAN BLU-RAY PLAYER
Samsung BD-C8900/8900S

Home theatre

EUROPEAN HT SYSTEM Philips HTS9520
EUROPEAN HT COMPACT SYSTEM LG HB45E
EUROPEAN HT RECEIVER Onkyo TX-SR608
EUROPEAN HT SUBWOOFER PSB SubSeries 500
EUROPEAN HT SOUNDBAR Panasonic SC-HTB500
EUROPEAN HT LOUDSPEAKER
Harman Kardon HKTS 60BQ/230
EUROPEAN HT HIGH-END Krell S-1200u/S-1500

Mobile devices

EUROPEAN SOCIAL MEDIA PHONE
Samsung Wave GT-S8500
EUROPEAN SMARTPHONE
Samsung Galaxy S GT-i9000
EUROPEAN MOBILE PHONE
Sony Ericsson Xperia X10 mini
EUROPEAN PORTABLE NAVIGATION DEVICE
Garmin Nüvi 3790t
EUROPEAN MOBILE HEADPHONES
Beyerdynamic T 50 p
EUROPEAN TABLET Apple iPad

Video

EUROPEAN BEST VALUE LCD TV LG 42LE5300
EUROPEAN LCD TV Philips 46PFL9705
EUROPEAN 3D LCD TV Sony Bravia KDL-52HX900
EUROPEAN 3D PLASMA TV Panasonic TX-P50VT20
EUROPEAN CAMCORDER Panasonic HDC-TM700
EUROPEAN FAMILY CAMCORDER Canon Legria HF M31
EUROPEAN HIGH-END CAMCORDER Sony HDR-AX2000E
EUROPEAN TV INNOVATION
Sharp Quattron RGBY Technology

In-car electronics

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EUROPEAN IN-CAR A/V HEAD UNIT Sony XAV-70BT
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM
Pioneer AVIC-F20BT
EUROPEAN IN-CAR AMPLIFIER Mosconi Gladen AS 100.4
EUROPEAN IN-CAR SPEAKER SYSTEM
Audison Voce AV K6
EUROPEAN IN-CAR SUBWOOFER Pioneer TS-SW3001
EUROPEAN IN-CAR INTEGRATION JBL MS-8
EUROPEAN IN-CAR HIGH-END COMPONENT
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EUROPEAN GREEN MOBILE PHONE LG GD510

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTIVE OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. *AMATEUR PHOTOGRAPHER*, A FOUNDING MEMBER OF THE 28-YEAR-OLD ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS.

LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EU

European Camera 2010-2011

Canon EOS 550D

Canon's EOS 550D makes an excellent entry-level camera, as it offers a wide range of features in a well-designed and easy-to-use body. Full HD video recording is available with full manual control of exposure and focusing, as well as still image modes for photographers of all skill levels. The camera has the same 18-million-pixel resolution as the high-end EOS 7D, and offers very similar image quality, but in a camera that is much more affordable. This is a well-specified camera packed with features that will help all types of photographer enjoy their hobby more.

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EISA AWARD Best Product 2010-2011
MULTIMEDIA CAMERA
Panasonic Lumix DMC-G2

European Multimedia Camera 2010-2011

Panasonic Lumix DMC-G2

One of the most exciting features of the Panasonic Lumix DMC-G2 is its vari-angle 3in (3:2) touchscreen monitor, from which one can both take control of shooting settings and activate the shutter by touching the subject on-screen. The camera's excellent electronic viewfinder makes it easy and comfortable to frame and focus pictures even in strong light. The contrast-detection autofocus system is impressively fast, and picture quality is good in both still and video (AVCHD Lite) modes.

EISA AWARD Best Product 2010-2011
COMPACT CAMERA
Sony Cyber-shot DSC-HX5V

European Compact Camera 2010-2011

Sony Cyber-shot DSC-HX5V

If you are looking for a compact camera that packs a powerful zoom but still fits the pocket, the Sony Cyber-shot DSC-HX5V should be at the top of your list. With its 25-250mm, 10x zoom lens and features such as GPS, compass, Intelligent Sweep Panorama, long-lasting battery, 10fps shooting and Full HD-quality video recording, it is an ideal companion for travel as well as everyday events. Using Sony's Exmor R CMOS sensor, the camera is able to work well in low-light conditions, producing images with very little noise.

EISA AWARD Best Product 2010-2011
TRAVEL COMPACT CAMERA
Panasonic Lumix DMC-TZ10

European Travel Compact Camera 2010-2011

Panasonic Lumix DMC-TZ10

The Panasonic Lumix DMC-TZ10 represents a big step forward for the company's TZ series. Beyond all the auto and user-selectable specialised scene options – with new Pinhole and Film Grain modes – the TZ10 offers the more traditional PASM shooting modes for greater control and increased creativity. As a travel camera, the inclusion of GPS and geo-tagging is very welcome, while the 12x, 25-300mm Leica DC Vario-Elmar zoom lens offers focal lengths for every occasion. The feature set is completed with AVCHD Lite video recording. And better still, it all fits very easily into your pocket.

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EISA AWARD Best Product 2010-2011 LENS Sigma 17-70mm F2.8-4 DC Macro OS HSM

European Lens 2010-2011

Sigma 17-70mm f/2.8-4 DC Macro OS HSM

As an all-round lens for an APS-C-format camera, the Sigma 17-70mm f/2.8-4 DC Macro OS HSM is an excellent choice that offers exceptional value for money. For optical quality this wide-to-standard zoom can match lenses that cost three times as much. It is very well made and features an excellent image-stabilising system and a silent ultrasonic focus motor that offers speed as well as quiet operation. Designed for macro photography as well as everyday use, it offers a maximum magnification of 1:2.7 and a closest focus distance of just 22cm.

EISA AWARD Best Product 2010-2011 ZOOM LENS Tamron SP70-300mm F4-5.6 Di VC USD

European Zoom lens 2010-2011

Tamron SP70-300mm f/4-5.6 Di VC USD

The Tamron SP70-300mm f/4-5.6 Di VC USD is a very compact, comfortable and easy-to-use zoom lens. Its greatest asset is the razor-sharp image quality that makes full-frame photos look like medium-format images. The near-silent autofocus system makes the lens ideal for wildlife as well as street photography, while the superb image stabilisation makes it possible to take sharp and detailed pictures more easily in low-light conditions.

EISA AWARD Best Product 2010-2011 MICRO SYSTEM LENS Olympus M.Zuiko Digital ED 9-18mm F4-5.6

European Micro System Lens 2010-2011

Olympus M.Zuiko Digital ED 9-18mm f/4-5.6

This is a super-wideangle lens designed for Olympus's Micro Four Thirds-system cameras. It offers a 100° angle of view that delivers the coverage you would expect from an 18-36mm lens on a full-frame system. Being surprisingly lightweight and compact, it proves the exception to the rule that super-wideangle zoom lenses have to be big and heavy. It has an extremely fast and almost silent focusing system, which makes it an ideal lens for video recording as well.

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Amateur Photographer s
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Steelworker, taken in Pittsburgh, Pennsylvania, 1955. Smith's photo essay on Pittsburgh was due to be completed in three weeks, but took three years

W Eugene Smith 1918-1978

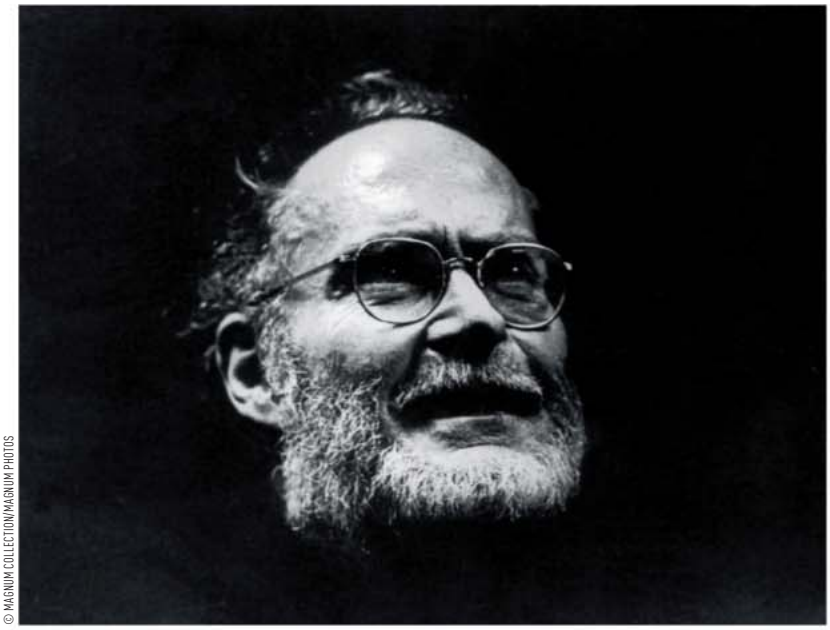
W Eugene Smith led a troubled but eventful life and his groundbreaking photo essays have inspired generations of photojournalists, writes **David Clark**

THE AMERICAN photographer W Eugene Smith is widely regarded as one of the most passionate, driven and uncompromising photojournalists of the 20th century. He pioneered the photo essay and depicted, in his most famous work, the victims of war and industrial pollution. However, his manic depression, his obsessive dedication to his work and his self-destructive nature led to a stormy career and personal life.

Smith was born in Wichita, Kansas, and had his first pictures published in local newspapers. When he was 17 years old, his father committed suicide. This traumatic event affected him both personally and professionally, as the distorted newspaper accounts that followed his father's death made him determined to pursue the highest standards of truth and honesty in his own work.

After studying photography at the University of Indiana, he became a staff photographer at *Newsweek* in 1938. However, he was soon fired for insisting on using a 'miniature' camera for his work. Next, he joined the staff of *Life* magazine, but resigned in 1941. In 1942, he began working as a freelance war correspondent and covered the American campaign in the Pacific.

He set out patriotically supporting the US war effort, but his experiences in the battlefield turned him against the war. He later said (in the book *W Eugene Smith: His Photographs and Notes*) that he hoped his pictures would not be 'the coverage of a news event, but an indictment of war – the brutal corrupting viciousness of its doing to the minds and bodies of men.' He aimed that his work 'might be a powerful emotional catalyst to the reasoning which would help this vile and criminal stupidity from beginning again.'



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Smith photographed bombing raids and battles with brutal directness, before being hit by a shell fragment that tore through his left hand and face during the battle of Okinawa in 1945. He spent the next two years recovering and was unable to work. One of the first photographs he shot after resuming photography was a picture of his two children walking through the forest together. He called it 'The Walk to Paradise Garden' and, although perhaps one of his most sentimental pictures, it also became one of his most famous.

He returned to work for *Life* from 1947 until 1954, where, despite having fraught relationships with the magazine's editors, he produced a series of groundbreaking photo essays. These included Man of Mercy (1954), which documented Dr Albert Schweitzer's work with lepers in Africa. In 1950, he was sent to the UK to cover the general election, but just a few of his photographs of working-class Britain were published.

Smith (pictured above in 1950) was particularly unhappy with the way the latter essay was edited and presented in *Life* and he resigned from the magazine. He joined the Magnum agency the following year and began a photo essay on the industrial city of Pittsburgh, which was to be published as a book. The project was due to be completed in around three weeks.

He worked intensively in the city during several periods over the next three years. In all, he shot around 22,000 negatives,

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Smith took this picture of three generations of miners while covering the general election in the UK in 1950

pouring his own money into the project while being extensively subsidised by Magnum. The project exhausted Smith and he became increasingly dependent on alcohol and amphetamines. His marriage ended during this period. He also accrued huge debts with Magnum and was declared bankrupt. Around 60 of the images were eventually published in a book in 1964, but the presentation of the pictures never approached Smith's grand vision.

In the following years, Smith's career faltered. His main project (1957–65) was documenting the work of jazz musicians in the Manhattan loft where he lived after leaving his family. He shot more than 40,000 photographs and made over 4,000 hours of recordings.

In 1971, Smith moved to Japan to live with his second wife, Aileen, and stayed for two years. Here he began what was to become his final great photo essay: an investigation into the effects of industrial pollution in the fishing village of Minamata, where the Chisso Corporation's chemical factory had for many years been illegally dumping mercury into the ocean.

Smith's photographs brought this to the world's attention and these images form one of his most highly regarded bodies of work. However, during a demonstration at the Chisso factory in 1972, Smith and his wife were attacked by thugs employed by Chisso. Smith was badly beaten and almost lost his eyesight during the attack.

In 1978, Smith moved his photo archive to the University of Arizona and agreed to teach there. Soon after, however, his health deteriorated following a series of strokes and he died later that year. His personal fortune had declined to the extent that, when he died, he had just $18 in the bank.

Two years year later, a Memorial Fund was established in Smith's name, with the aim of seeking out and encouraging independent voices in photography. The W Eugene Smith Grant in Humanistic Photography has since been awarded annually and recipients have included Sebastião Salgado (1982) and Eugene Richards (1981).

Through his passion for photography and his extensive body of work, Smith has continued to provide inspiration to subsequent generations of photographers. Although his work led to much unhappiness and frustration in his life, Smith felt it was simply something he was driven to do. 'I am a compassionate cynic,' he wrote, 'yet I believe I am one of the most affirmative photographers around. I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it.' AP

BOOKS AND WEBSITES

Books: A good general overview of Smith's work can be found in *W Eugene Smith* (part of the Phaidon 55s series). There are also books on his individual projects, such as *Dream Street: W. Eugene Smith's Pittsburgh Project 1955–1958* (WW Norton & Co) and *The Jazz Loft Project* (Knopf Publishing).

Websites: A good selection of Smith's work for Magnum, including selections from photo essays such as the Pittsburgh project, can be seen on www.magnumphotos.com. The W Eugene Smith Memorial Fund website is at www.smithfund.org.

I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it

Biography

1918
William Eugene Smith is born on 30 December in Wichita, Kansas, USA

1935
Begins working as a freelance press photographer

1937
Begins working for *Newsweek*, but is fired for refusing to use medium-format cameras

1939
Becomes a photographer for *Life* magazine, but resigns after two years

1943-44
Works as a freelance war correspondent and photographs Pacific War battles

1947-55
Returns to work for *Life* magazine

1955
Joins the Magnum agency and begins his Pittsburgh project

1957-65
Photographs and makes recordings of jazz musicians in a Manhattan loft

1972
Attacked and badly injured by Chisso employees and his sight deteriorates

1978
Moves to Tucson to teach at the University of Arizona

1978
Dies on 15 October, aged 59, following a stroke

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DRIVE RATES

WITH FILM cameras, the drive rate is dependent upon mechanics that determine the speed at which the film can be wound on and stopped dead, ready for the next shot before whizzing on again. Correct tension must be maintained to ensure the film is flat and that no scratches are introduced as it zips over the rollers and so on. With digital cameras it's all about processing rates, buffer capacity, burst depths, write speeds and image size. A larger buffer can temporarily store more images while they wait to be processed and sent for storage on the memory card. The faster the processing engine, the quicker the buffer clears, allowing more images to be stored and thus extending the burst depth (the number of images taken in one sequence). Hence, cameras aimed at professional sports photographers tend to have large buffers and fast processing engines (sometimes two), which enable a large number of images to be taken in quick succession in a single burst.

The key figures to look for in a camera's specification sheet are the frame rate per second (fps) – although perhaps this should be updated to image rate or number of images per second for the digital age – and burst depth. These indicate how many images can be taken in a single hit and how quickly those images are captured. It's important to check the small print, as this usually explains which camera settings are required to achieve the fastest frame rate and deepest burst depth. Shooting JPEGs rather than raw files, for example, usually extends the maximum burst depth enormously, as does dropping the resolution of the images. Using higher sensitivity settings and noise-reduction systems can also decrease the burst depth and/or maximum shooting rate.

Although shooting at 10fps may seem excessive, it's amazing how much movement there can be between images. When shooting the run-up to a spot kick, for example, it is surprisingly easy to miss the moment of impact. Obviously, the greater the number of images taken in a second increases the chances of capturing the vital moment.

With lower continuous shooting rates timing becomes more important, and rather than beginning to shoot before the decisive moment, such as during the run-up to a kick, it is often better to trigger the shutter a fraction of a second before it.

Although these images were shot consecutively at 7fps on a Nikon D300S, the ball moves a surprising distance

upon the subject, but it is often set in the range of 1/15-1/60sec. The exposure needs to be long enough for the movement of the camera to blur the background while keeping the main subject, or part of the subject, sharp.

FLASH

You don't usually see professional sports photographers shooting with flash from the touchline. For a start, the distances involved between the subject and the camera are often too great for much of the light to reach the players. More importantly, the players could easily be distracted by a burst of flashlight.

However, flash can be extremely useful for other types of action because its short duration freezes movement. Also, when the flash is set to second curtain so it triggers towards the end of an exposure (which is set to allow the surroundings to record), a small streak of blur trails behind a nice sharp subject giving a sense of movement while allowing every detail to be seen.

Some modern flashguns also have a high speed mode in which they generate fast pulses of light to enables faster than normal synch speeds, so all movement can be frozen.

AUTOFOCUS

Modern autofocus systems with continuous focusing options make capturing action much easier. The best systems tend to have more AF points, which means there is better coverage of the scene with less space between points into which the subject can disappear. With some cameras, such as the Nikon D300S and D3S, it is also possible to restrict the number of AF points that are used for tracking the subject. This can be very useful as it acknowledges that the photographer will be attempting to keep the originally selected AF over the subject, but with varying success depending upon the type and direction of any movement. It is generally easier to keep the active AF point over a subject that is moving predictably than over one that moves

A shutter speed of 1/80sec and panning with the lead cyclist has added creative blur here

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AP Buyers Guide to Cameras for action

Some cameras make the sports and action photographer's life a lot easier. We've gathered together some of the

NIKON D3S

ALTHOUGH Canon may dispute it, many photographers regard the Nikon D3S as the ultimate professional sports photographer's camera. At 9fps it may not have the highest continuous shooting rate in its full-frame mode, but the figure rises to a staggering 11fps when the camera is set to shoot images in its cropped DX mode. The highly accurate AF system is also very impressive, and is able to acquire and follow focus better than any other camera on the market.

In its normal sensitivity range the D3S can be set to ISO 200-12,800, but this can be expanded to include ISO 100 (Lo-1), ISO 125 (Lo-2), ISO 160 (Lo-3) and, more importantly for action photographers, ISO 25,600 (Hi-1), ISO 51,200 (Hi-2) and ISO 102,400 (Hi-3). While noise is present at the highest sensitivity settings, the D3S's ability to control it at high sensitivity settings is second to none, and images taken at ISO 6400 are remarkably free of coloured speckling. This may in part be thanks to the fact that Nikon has kept the camera's resolution down to 12.1 million pixels.

Unfortunately, the D3S's retail price of around £3,590 puts it out of range of most enthusiast photographers.

BEST NOISE CONTROL

NIKON D300S

NIKON raised its game with the introduction of the D3 and D300 in August 2007 and these two cameras, especially the professional-level D3, resulted in many photographers deciding to plump for Nikon. The D300S, which came along almost two years later, is remarkably similar to the camera it replaced, but with the noticeable difference that the D300S has 720p HD video, a stereo jack to connect an external microphone and the ability to accept SD/SDHC cards in addition to CompactFlash media. This last point is very useful as it enables different file types, such as raw and JPEG or stills and movies, to be saved to a different card.

As well as being very reliable and accurate, the D3S's Multi-CAM3500DX 51-point AF system is very versatile and can be set to operate with 9, 21 or 51 points. The Dynamic-area AF (3D tracking) mode that uses the camera's Scene Recognition System and colour information to help guide AF adjustment and point selection is especially useful with erratically moving subjects that contrast well with their background. The active AF point also illuminates. However, in many situations the 9, 21 or 51-point Dynamic-area AF options produce more consistent, predictable results, especially when the subject is surrounded by objects of similar colour, such as when photographing team games. In the Dynamic-area AF modes the D300S uses the 8, 20 or 50 points around the originally selected AF point to track the subject. It's useful to restrict the number of points when the subject is moving in a fairly predictable way and it's easier to keep it under the active AF point. The delay between the subject distance changing and the camera adjusting the focus can be adjusted using the Focus Tracking Lock-on options.

In its normal configuration the D300S can shoot continuously at up to 7fps, which makes it a more attractive option for sports and action photographers than the D700, as this full-frame camera can only shoot at up to 5fps. However, the maximum continuous shooting rate of both cameras can be boosted to 8fps by adding the optional MB-D10 battery pack. When shooting at 7fps, the D300S can record up to 100 of the largest highest-quality JPEGs in a single burst when a UDMA 6 CF card is installed.

Although its AF system is almost as effective as the D3S's, for some the D300S is a little let down by its pixel count. At 12.3 million, it looks a little lacking next to the 18-million-pixels of the Canon EOS 7D.

BEST AUTO FOCUS

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AP Buyers Guide to Cameras for action

I shot this strawberry at 60fps as it dropped into a bowl of cream using the Casio Exilim Pro EX-F1. As I had just a second in which to shoot, timing was crucial

CASIO EXILIM EX-FH25

CASIO changed the world of high-speed photography with the introduction of the six-million-pixel Exilim Pro EX-F1 in January 2008. At the time, this now discontinued bridge camera boasted the world's fastest continuous shooting rate and was capable of shooting up to 60 images in one second. Today, the Exilim EX-FH25 sits at the top of the Casio high-speed camera range. This 10.1-million-pixel bridge camera is capable of shooting nine-million-pixel images at up to 30fps for 1sec. Although the maximum number of images that can be recorded in a second is 30, the shooting rate can be varied between 3fps and 30fps to alter the burst depth, with ten images, for example, being captured over 3secs. As well as HD movies (1280x720 pixels) at 30fps, high-speed movies can be shot with the frame rate peaking at 1,000fps for low-resolution (224x64-pixel), slow-motion replay. The VGA movie setting (640x480 pixels) may be more useful and can be recorded at 30-120fps.

The FH25's lens has a wide focal-length range covering the equivalent of 26-520mm on a 35mm model. When this option is selected, the camera continuously records images at 30fps while the shutter is pressed halfway.

CASIO EXILIM EX-FH100

ALTHOUGH it has the same sensor as the Exilim EX-FH25 (left), the Exilim EX-FH100 can shoot up to 30 nine-million-pixel images at 40fps. The compact body also conceals a lens with a focal length equivalent to a 24-240mm optic on a 35mm camera.

Action photography is made especially easy with the FH25 and FH100 as they both have Casio's Pre-record mode, which allows images to be captured even before the shutter button is pressed fully. The set menus contain options to select the frame rate, the maximum number of shots (up to 30) and how many shots will be recorded before and after the shutter release is pressed fully home.

The ability to adjust the frame rate between 1, 3, 5, 7, 10, 15, 30 and 40fps (as well as an auto option) makes the Casio Exilim EX-FH100 very versatile for recording action. A frame rate of 10fps is perfect for shooting BMX bikers showing off a few tricks.

While low-sensitivity images from the FH100 and FH25 are respectable, they are not quite up to the standard achieved by some Canon Digital IXUS models. Nevertheless, they are a great choice if you want to take high-speed action shots.

	CASIO EXILIM EX-FH25	CASIO EXILIM EX-FH100	NIKON D3S	CANON EOS-1D MARK IV	CANON EOS 7D	NIKON D300S
Effective pixels	10.1 million	10.1 million	12.1 million	16.1 million	18 million	12.3 million
Sensor size	1/2.3in	1/2.3in	Full-frame	APS-H	APS-C	APS-C
AF points	9,443 in Free point mode	9,443 in Free point mode	51	45	19	51
Continuous shooting rate	40fps	40fps	9fps	10fps	8fps	7fps
Burst depth	30 JPEGs	30 JPEGs	125 large fine JPEGs	121 large JPEGs (Quality 8)	125 large fine JPEGs	100 large fine JPEGs

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AskAP

Let the AP team answer your photographic queries

CARD FORMATTING

Q I have a Canon Selphy CP740 printer, which, for some reason, cannot read my SanDisk 4GB Extreme III CompactFlash memory card. My camera is a Nikon D700. Is there a possibility that the transfer speed is too fast for the printer? **Peter Webster**

A I don't think the problem has anything to do with transfer speed and your printer *is* compatible with SDHC media. Sometimes you have to format a card in-camera when it has been used a great deal or in a different DSLR, and this could be what's needed here. Indeed, a spokesperson at Canon UK confirmed these suspicions, telling me that if the printer cannot read the card correctly then the file structure on the card is most likely damaged. Sometimes, even though images are deleted, remnants are left behind that can cause problems when downloading. It is easily rectified by formatting the card in your Nikon D700. Be sure to empty your card of images first, though, otherwise you'll lose them! **Ian Farrell**

PROPELLER BLUR

Q As a keen aircraft photographer and pilot, I read your recent letter in AP regarding propeller blur with some interest (AP 14 August). As a rule, most propeller-tip speeds fall in the range of 0.88 to 0.92 Mach at sea level, equating to a speed of approximately 680mph at 20˚C. The root speed is obviously considerably lower, and herein lies the problem. While a shutter speed of 1/250sec may well be sufficient to blur a proportion of the propeller disc, usually it will not give the effect of the whole blades moving. In many circumstances a shutter speed of 1/125sec may be required. The use of shutter speeds as slow as this has another problem if the focal length of the lens being used is in the order of 400mm. A shutter speed of 1/500sec or greater is required to eliminate camera shake.

Another factor to consider is that a sufficiently large depth of field should also be used to keep the whole of the image in focus. Many aircraft, such as the Spitfire, have wingspans in the region of 37ft (11m) so it is also essential to calculate depth of field for a specific lens-body combination. **Jonathan Hill**

A That is a pretty detailed analysis, Jonathan, and I'm sure you're right. In the end, the choice of aperture and shutter speed in a situation like this represents a trade-off between depth of field and motion blur. That said, the improved performance of many cameras at high sensitivities these days means that photographers can have their cake and eat it, to some degree.

If you are new to this type of photography just experiment, with Jonathan's wise words ringing in your ears. Different shutter speeds will produce different propeller-blur effects, and which is right will ultimately be down to personal taste. **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.**

COMPACT FILTER

Q My Canon PowerShot G10 compact camera has a built-in, 3-stop neutral density filter as a menu option. Does it work by reducing the effective sensor sensitivity, and why doesn't my new Canon DSLR include such a feature? **Bob Johnson**

A This is a great feature and one that doesn't get as much publicity as it should. Reducing the amount of light reaching the sensor by using a neutral density (ND) filter is a great way of using a longer shutter speed (to blur motion) or a wider aperture (to restrict depth of field) than the conditions would otherwise allow. In the case of the built-in ND filter in Canon's PowerShot G10 (and indeed the G9 and G11), this works by dropping a real filter between two of the lens elements. It's not an artificial decrease in sensor sensitivity, as you sometimes see in some DSLRs. This pulling of sensitivity is really only possible by 1 stop, and it can have an adverse effect on image quality, reducing dynamic range and clipping highlights. A real ND filter maintains image quality and achieves more of an effect.

As this is lens-based technology you don't tend to see it in DSLRs. You can instead invest in a set of ND filters to use with any lens, and they are relatively inexpensive. Have a look at Cokin's range at www.cokin.com. **Ian Farrell**

DOWNLOAD DILEMMA

Q In the past I have downloaded images from my camera using the supplied USB connector, but I was always concerned that the very

FROM THE AP FORUM

Night shots

Franklid asks I know bracketing will be essential, but can anyone suggest a suitable starting exposure for taking night pictures of the sky? The moon won t be in the shot, but I d like to pick up stars without star trails. I am thinking of starting at around 30secs at f/2 with Fujichrome Provia 400F. Am I right in

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Hama Remote Switch 60E3.....£20.99
Canon Remote Control IR RC5.....£19.97

BATTERIES

EOS 500D/450D/1000D
Canon LP-E5.....£49.99
Energizer LP-E5.....£29.99
Hahnel LP-E5.....£29.99

EOS 550D
Canon LP-E8.....£49.99

EOS 50D
Canon BP-511A.....£99.99
Energizer BP-511.....£29.99
Hahnel BP-511.....£29.99

EOS 5D MKII/7D
Canon LP-E6.....£79.99
Hahnel LP-E6.....£59.99

EOS 1DS MKIII/1DMKIV
Canon LP-E4.....£129.99

HAHNEL PRO WIRELESS

Hahnel Wireless Remote (EOS).....£48.99

PocketWizard
Flex TT5 (EOS).....£229.99
Mini TT1 (EOS).....£209.99

QUANTUM
FreeXWire Canon TTL Adapter.....£81.99

CANON SPEEDLITES

270EX Speedlite	430EXII Speedlite	580EXII Speedlite	MR14EX Macrolite	MT24EX Macrolite
£99.99	£199.99	£374.00	£449.99	£739.99

FLASH ACCESSORIES

Canon OC-E3 Off Camera Shoe Cord.....£59.99
Canon STE-2 Signal Transmitter.....£179.99
Canon SB-E2 Flash Unit Bracket.....£229.99

STOFEN OMNI BOUNCE FLASH DIFFUSER
OM-EW (430EX).....£17.99
OM-EY (580EX).....£17.99
OM-24X (MT24EX).....£25.99

MARUMI RING FLASH
DRF 14C.....£132.99

NISSIN FLASH
Di866..£259.99 Di622..£119.99

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28mm f2.8	£189.99
35mm f1.4G	£1099.99
50mm f1.8	£139.99
50mm f1.4	£229.99
50mm f2.8 Macro	£429.99
100mm f2.8 Macro	£529.99
11-18mm f4.5-5.6 DT	£499.99
16-105mm f3.5-5.6 DT	£449.99
18-200mm f3.5-5.6 DT	£429.97
18-250mm f3.5-5.6 DT	£449.99
55-200mm f4-5.6 DT	£162.99
70-200mm f2.8 G	£1475.99
70-300mm f4.5-5.6 SSM G	£699.99
75-300mm	£199.99

2010 TIPA 28-75mm f2.8 SAM £599.99

2009 TIPA 70-400mm f4-5.6 SSM £1299.99

SONY Alpha A230

10.2 MEGAPIXELS

Inc.18-55mm & 55-200mm £399.99

KEY ACCESSORIES

Sony NP FH-50 Battery.....£61.99
Sony FAST1AM Adapter... £153.99

SONY Alpha A380

14.2 MEGAPIXELS

Inc.18-55mm & 55-200mm £599.97

KEY ACCESSORIES

Sony NP FH-50 Battery.....£61.99
Sony FAST1AM Adapter... £153.99

PENTAX

PENTAX LENSES

10-17mm f3.5-4.5 DA Fisheye	£428.98
12-24mm f4 DA	£794.98
16-50mm f2.8 ED ALIF SDM	£693.99
17-70mm f4 SDM DA	£464.98
50-200mm f4-5.6 ED DA	£229.99
55-300mm f4-5.8 ED DA	£269.99
14mm f2.8 DA ED IF	£539.00
50mm f2.8 Macro	£404.99
55mm f1.4 SDM	£649.99
100mm f2.8 Macro	£479.97

PENTAX FLASH

Pentax AF200FG.....£149.99
Pentax AF360FGZ.....£279.99
Pentax AF540FGZ.....£399.99

PENTAX K-x

2010 TIPA

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

KEY ACCESSORIES

Pentax D-LI90 Battery.....£64.99
Pentax D-BG4 Grip.....£249.99
Pentax Remote Control F.....£21.99

COMPACT SYSTEM CAMERAS

Smaller than a DSLR but more powerful & Creative than a compact.

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NEW!

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Inc.16mm £399.00
Inc.18-55mm £449.00
Inc.16 & 18-55 £529.00

KEY ACCESSORIES

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

NEX 3 - BLACK, SILVER OR RED
NEX 5 - BLACK, OR SILVER

- Interchangeable Lenses
- Sweep Panorama (3D available in Firmware upgrade)
- HD Video Mode
- 3" Vari Angle LCD Screen
- Includes External Flash

SONY ALPHA NEX-5

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

KEY ACCESSORIES

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

LEICA M9

2010 TIPA

- 18 Megapixels
- 1.5x CCD Sensor
- Rangefinder
- ISO 2500
- 2 fps

18.0 MEGAPIXELS

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
24mm f2.8 Elmarit-M ASPH	£2525.99
28mm f2.8 Elmarit-M ASPH	£1293.99
35mm f2.0 Summicron-M ASPH	£1862.99
50mm f1.4 Summilux-M ASPH	£2254.99
50mm f2.5 Summarit-M	£887.99
75mm f2.0 Summicron-M ASPH	£2105.99
90mm f2.5 Summarit-M	£1095.99

SAMSUNG NX10

*INC. UP TO £50 CASHBACK ENDS 30/9/10

14.6 MEGAPIXELS

Inc.18-55mm £419.99*
Inc.18-55mm & 50-200mm £479.99*

KEY ACCESSORIES

Samsung BP1310 Battery.....£27.99
Samsung SEF20A Flash..... £105.99
Samsung SR9NX01 Shutter.....£14.99

OLYMPUS PEN

ACCESSORY PORT

Olympus Viewfinder - 2.....£261.99
Olympus Viewfinder -1.....£99.99
Olympus Microphone Set

PEN FLASH SYSTEM

Olympus FL-14 Flash.....£159.99

Viewfinder

Leather Body Jackets

OLYMPUS E-PL1

2010 TIPA

*INC. £75 CASHBACK ENDS 30/9/10

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

12.3 MEGAPIXELS

Inc.14-42mm £424.99*

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket (brown or white leather).....£69.99

OLYMPUS E-P2

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

12.3 MEGAPIXELS

Inc.14-42mm £840.99
Inc.17mm £887.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket.....£69.99

OLYMPUS E-P1 Inc.17mm Silver

SPECIAL OFFER ONLY £399.00! WHILE STOCKS LAST

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

12.3 MEGAPIXELS

Inc.17mm f2.8 Pancake & Viewfinder £399.00
HALF PRICE! WAS: £799.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket.....£69.99

OLYMPUS PEN LENSES

M ZUIKO Digital ED 9-18mm f4-5.6	£499.97
M ZUIKO Digital ED 14-42mm f3.5-5.6	£224.99
M ZUIKO Digital ED 17mm f2.8 Pancake	£279.99

PEN ADAPTERS

MMF-1 Adapter	£99.99
MF-2 Adapter	£149.99

17mm f2.8 Pancake

Panasonic

PANASONIC LENSES

7-14mm f4 Vario G ASPH	£1199.99
14-140mm f4-5.6 Vario G HD	£699.99
45-200mm f4-5.6 G ASPH	£279.99
20mm f1.7 G ASPH	£299.99
45mm f2.8 ASPH	£649.99

PANASONIC FLASH

Panasonic DMW-FL28.....£102.99
Panasonic DMW-FL220....£148.99
Panasonic DMW-FL360....£204.99

Panasonic Lumix G10

- 12.1 Megapixels
- L-MOS Sensor
- Live View
- HD Video Mode
- Dust Reduction

12.1 MEGAPIXELS

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

BLB13E Battery

LVF1 Viewfinder

Panasonic Lumix GF1

12.1 MEGAPIXELS

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.14-42mm £549.00
Inc.14-42 & 45-200mm £829.00

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.14-140mm £899.00

KEY ACCESSORIES

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

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MANFROTTO TRIPODS

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 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 Q90° 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**

Modo

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 Bags

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

Manfrotto Tripod Bag Unpadded 70cm.. **£29.99**
Manfrotto Tripod Bag Unpadded 80cm.. **£39.99**
Manfrotto Tripod Bag Padded 80cm..... **£49.99**

Manfrotto Tripod Straps

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 TRIPOD HEADS

UP TO £10 CASHBACK* ON SELECTED HEADS ENDS 30/9/10

Manfrotto Ball & Socket Heads

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**

496RC2 Compact Ball Head with RC2 Quick Release Plate **£54.99**

498RC2 Midi Ball Head with RC2 Release Plate **£89.99**

Manfrotto 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**

Manfrotto Video Heads

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

128RC.. **£65.99**

700RC2 **£69.99**....

Joystick Heads

Just grip the handle and you can position your camera anywhere within a 180° sphere.

222 Joystick Head **£76.99**

2010 AWARDS TIPA

322RC2 Heavy Duty Grip Head **£88.99**

324RC2 **NEW!** **£109.99**

327RC2 **NEW!** **£164.99**

2010 AWARDS TIPA

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.

790B Modo..... **£25.99**
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**

Monopod Heads

234 Simple tilt head allows 900 tilt for vertical or horizontal format.

234 Tilt Head-M/Pod..... **£14.99**
234RC Tilt Head Q/R **£24.99**

*Selected Manfrotto Heads up to £100 - receive £5 Cashback, Selected Manfrotto Heads over £100 - receive £10 Cashback. 23/8/10 - 30/9/10. Claim direct from Manfrotto.

GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

Giottos NEW!

Vitruvian VGR Tripod Kits

Designed to offer 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 colum & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310 ..... **£199.99**
Vitruvian VGR8255 & MN5310 ..... **£329.99**

Giottos 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.

MTL8351B Adjust Column .**£159.99**
MTL8350B Adjust Column..**£158.99**
MTL8361B Adjust Column .**£199.99**
MTL8360B Adjust Column .**£189.99**

Giottos MTL Adjustable Column Aluminium

Aluminium legs and patented multifunction centre column. No need for an extra head when using the built-in 3-way head, just change to the short column and lock the safety knob.

MTL9351B Adjust Column ...**£89.99**
MTL9351+MH5011 kit NEW**£119.99**
MTL9361B Adjust Column ...**£98.99**
MTL9361+MH5001 head .**£134.99**
MTL3361B Adjust Column ...**£99.97**

Giottos 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.

MTL3271 Aluminium Vertical Column **£89.97**
MTL8240B Carbon Vertical Column..... **£169.99**

Giottos MT Travel

Extra compact dimensions yet all the features of the larger models including reversible or multi-function centre column. Models available in Carbon Fibre or Aluminium.

MT8246B Vertical Column **£169.97**
MT9340B Aluminium Adjust Column..... **£74.99**

GIOTTOS TRIPOD HEADS

Giottos Ball & Socket Heads

Giottos 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**
MH1301-652 12kg **£74.99**
MH1300-652 20kg **£74.99**
MH7002-652 4kg..... **£39.99**
MH7001-652 6kg..... **£44.99**
MH7000-652 8kg..... **£54.99**

Giottos Quick Release Plate

Replacement Square Mount Plate for MH652.
MH642 Q/R Plate 1/4 ..... **£12.99**

Giottos Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment tobe simply and quickly loaded and unloaded.

MH5001 ..... **£39.99**
MH5011 3-Way Head with quick release plate **£35.99**
VH6011-658B Birding Hd..**£64.99**

Giottos Accessories

Tripod Bag Large **£24.99**
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 **£39.99**
CX-640 Tripod inc. case **£49.99**
CX-740 Tripod inc. case **£69.99**

GIOTTOS MONOPODS

Giottos Monopods

Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

Giottos MML3260B..... **£34.99**
Giottos MML3270B..... **£39.99**
Giottos MML3290B **£44.99**

JOBY gorillapod

Gorillapods

The Gorillapod firmly secures your camera to just about anything, it can be manipulated into a variety of positions to wrap around objects.

Gorillapod Black..... **£14.99**
Gorillapod SLR..... **£29.99**
Gorillapod SLR Zoom..... **£39.99**
Gorillapod Green..... **£14.99**
Gorillapod Focus..... **£89.99**
Gorillapod Magnetic NEW **£24.99**
Gorillapod BH1 Head..... **£39.99**
Gorillapod BHX Head NEW..**£69.99**

GITZO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

Gitzo Systematic

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

GT3541LS Studex..... **£499.99**
GT3511S Rapid Column... **£169.99**

Gitzo Leveling

Revolutionary leveling tripod for photographers who need fast set-up and leveling accuracy.

GT2540LVL Leveling **£549.99**

Gitzo Traveler & Head

An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G1077M head.

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

Gitzo Explorer

A versatile support to explore new shooting perspectives.

GT2531EX Explorer GLock... **£409.99**

Gitzo Mountaineer

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

GT2542L long version **£579.99**

Gitzo Aluminium

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

GT3340L Aluminium **£384.99**

GITZO TRIPOD HEADS New Oxford Street store only

Designed to meet the demands of professional photographers.

GH2780QR Centre Ball **£224.99**

GH3780QR Centre Ball **£249.99**

GH5380SQR Systematic Ball Head **£274.99**

GH2750QR Off Centre Ball Head **£164.99**

G2180 Fluid Head **£154.99**

G2272M Low Profile 3 Way Head **£199.99**

G1173/14B QR Plate1/4 **£29.99**

GITZO MONOPODS New Oxford Street store only

Gitzo monopods continue to set the standard for professionals and advanced amateurs.

GM2561T..... **£189.99**
GM3340L..... **£139.99**
GM5561T + G Lock..... **£234.99**
GH1780 Q/R Advanced Centre ball head **£169.99**

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Canon DIGI COMPACTS

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Ixus 105..... £149.00
Ixus 130..... £199.00
Ixus 210..... £348.99
Powershot SX20IS.... £299.00

Powershot D10..... £249.00
Powershot SX1IS..... £399.97

Canon P/shot SX120IS
£179.00
Megapixels 10.0
Optical Zoom 10x
LCD Screen 3-inch
Colours:

Canon P/shot SX210IS
£299.00
Megapixels 14.1
Optical Zoom 14x
LCD Screen 3-inch
Colours:

Canon Powershot S90
- 10.0 Megapixels
- 3.8x Optical Zoom
- Image Stabiliser
- ISO 3200
- RAW Shooting
- 3" LCD Screen
- Face Detection
- VGA Movies

Colours: **£329.00**

Canon Powershot G11
- 10.0 Megapixels
- 5x Optical Zoom
- Image Stabiliser
- ISO 12800
- RAW Shooting
- 28mm Wide-angle
- 2.8" Vari-angle LCD Screen
- Dual Anti Noise System

Colours: **£429.00**

Panasonic DIGI COMPACT CAMERAS

Lumix FP1..... £99.99
Lumix FS10..... £129.99
Lumix FS11..... £149.00
Lumix FS30..... £169.00
Lumix TZ8..... £229.00
Lumix FZ38..... £249.99
Lumix FT2..... £329.00

Panasonic Lumix FP3
£169.00
Megapixels 14.1
Optical Zoom 4x
LCD Screen 3-inch
Colours:

Panasonic Lumix TZ6 Black
- 10.1 Megapixels
- 12x Optical Zoom
- 2.7" LCD
- Face Detection
- Intelligent Auto mode
- 40MB Internal Memory

Colours: **£179.99**

Panasonic Lumix ZX3
£249.00
Megapixels 14.1
Optical Zoom 8x
LCD Screen 2.7-inch
Colours:

Panasonic Lumix TZ10
£279.99
Megapixels 14.1
Optical Zoom 12x
LCD Screen 2.7-inch
Colours:

Panasonic Lumix LX3
£349.00
Megapixels 10.1
Optical Zoom 2.5x
LCD Screen 3-inch
Colours:

FUJIFILM DIGI COMPACT CAMERAS

Finepix AV100
12MP, 3x Op Zoom..... £69.00
Finepix JX200
12MP, 5x Op Zoom..... £99.99
Finepix Z70
12MP, 5x Op Zoom..... £99.99
Finepix S1600
12MP, 15x Op Zoom..£149.00

Fuji Finepix XP10
£129.99
Megapixels 12.2
Optical Zoom 5x
LCD Screen 2.7-inch
Colours:

Fuji Finepix JZ500
£179.00
Megapixels 14.1
Optical Zoom 10x
LCD Screen 2.7-inch
Colours:

Fuji Finepix F80EXR
£179.99
Megapixels 12.0
Optical Zoom 10x
LCD Screen 3-inch
Colours:

Fuji Finepix S2500HD
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Megapixels 12.2
Optical Zoom 18x
LCD Screen 3-inch
Colours:

Fuji Finepix HS10
- 10.3 Megapixels
- 30x Optical Zoom
- 3-inch Tilt LCD
- Full HD Movie Mode
- Triple Image Stabiliser
- Electronic Viewfinder
- Motion Panorama
- Motion Remover

Colours: **£349.99**

Nikon DIGI COMPACT CAMERAS

Coolpix L21..... £69.99
Coolpix L22..... £69.00
Coolpix L110..... £179.00
Coolpix P100..... £309.99

Nikon Coolpix S3000
£99.00
Megapixels 12.0
Optical Zoom 4x
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HASSEL PME 45,BOXED,NEW? ... £1195
HASSEL PME 90/ASNEW ... £425-£675
HASSEL PM45/BOXED,NEW ... £395-£625
HASSEL ACUTEMAT-GRID/SPLIT ... £169
HASSEL EXPAN/11+45mm ... £995-£1950
HASSEL EXPAN 30mm,C-fltr,Etc ... £NEG
HASSEL EXPAN 45mm/90mm ... £375-£545
HASSEL EXPAN CAPS/HOODS ... £ASK
HASSEL 100mm CF/i/ASNEW ... £899-£1945
HASSEL 903SWC/ASNEW ... £2575-£3295
HASSEL 205TCC,COMP,ASNEW ... £2895
HASSEL 205FCC**COMP,UNUSED ... £5995
HASSEL E12/E16 Mag,NEW ... £995
HASSEL 60-120mm FE,NEW ... £1995
HASSEL 501C COMP,BXD,ASNEW ... £1595

HASSEL 501CM,COMP,ASNEW ... £1699
HASSEL 503CW,COMP/CFE ... £1395-£2625
HASSEL H1,Comp/ASNEW ... £1825-£2675
HASSEL H1+PHASE ONE P25 ... £NEG
HASSEL H system 35-300mm lenses ... £ask
HASSEL 180mm CF/E/asnew ... £795-£1525
HASSEL 150/250mm T*,ASNEW ... £795-£999
HASSEL 120mm CF/i/E MKRO ... £995-£1975
HASSEL 140-280mm/ASNEW ... £895-£1695
HASSELBLAD H2,COMPLETE NEW ... £3475
HASSEL 202FA COMPLETE ... £1745-£2175
HASSEL 40mm CF-FLE/asnew ... £995-£1995
HASSEL 40mm CFE-IF ... £2595-£3475
HASSEL 250mm FE/ASNEW ... £895-£1345
HASSEL/METZ 4504 TTL FLASH ... £ASK
HASSEL SCA 390 ADAPTER ... £145
KONICA HEXAR RF+50mm ... £875-£1495
LEICA PRADO 6x6 PROJECTOR ... £575
LEICA DIGITAL MODULAR-R ... £2475
LEICA M8,BL/CHR/NEW? ... £1875-£2475
LEICA UV/IR FILTERS,NEW? ... £ASK
LEICA SUMMARIT-M,35,50,75 ... £ASK
LEICA 111G BODY ... £599-£1175
LEICA 5cm,9cm SUMMICRON SCREW ... £ASK
LEICA SUMARIT L39 5cmf1.5,ASNEW ... £595
LEICA 5cm-SUMMARIT UV/HOOD ... £ASK
LEICA ZEISS 18mm-M,NEW? ... £1075
LEICA 21mm,24mm f2.8M/ASPH £995-£2195
LEICA 28mm f2 APO/6BIT ... £1775-£2195
LEICA 35mm f2M/NEW ... £775-£1895
LEICA 35mm f1.4/ASPH ... £995-£2145
LEICA 50mm f1.4/ASPH ... £695-£1795
LEICA 50mm f2M/NEW ... £595-£1375
LEICA 50mm f1 NOCTILUX 1st&2nd ... £NEG
LEICA 50mm f1 6-bit,UNUSED ... £POA
LEICA M1,M2R,really nice ... £neg
LEICA M2,M3,M4-2/P ... £ASK
LEICA CL/ANNIV body ... £325-£795
MINOLTA CLE,28,40,90,OUTFIT ... £1699
LEICA M4,CHR/BOXED/ASNEW ... £NEG
LEICA MR4,CASED,ASNEW ... £295
LEICA M4 CASE,BOXED,UNUSED ... £325
LEICA M5,3L,BOXED,UNUSED ... £1675
LEICA M6 PLATINUM+50f1.4,boxed ... £4995
LEICA M6 TITANIUM/UNUSED ... £1475-£1695
LEICA M6/TTL,CHR/BL-UNUSED ... £1695
LEICA M7/Boxed/UNUSED? ... £1375-£1995
LEICA R8/R9 body ... £425-£875
LEICA PRADO-66 +300mm f2.8 ... £NEG
LEICA PROJECTOR LENSES,NEW ... £ASK
LEICA MINILUX, asnew ... £325
LINHOF MASTER/TECHNICARDAN ... £ASK
LUMIDYNE PORTABLE FLASH ... £ASK
MAMIYA RZ67-11+110,BXD,NEW? ... £995
MAMIYA 645 AFD COMP ... £995-£1395
MAMIYA 35mm AF ... £525-£745
MAMIYA 120-A MACRO 645/AF ... £595-£899
MAMIYA 150mm f2.8,645 ... £475
MAMIYA 7/7-11 Body ... £399-£995
MAMIYA 7 LENSES-43mm-210mm ... £ASK
MAMIYA RZ67/11+110mm ... £525-£799
MAMIYA RZ PHASE-ONE PLATE ... £475-£675
MAMIYAFLEX 55mm/105DS/180S ... ea£275
MAMIYA 6,6x6cm Folding,(MIOJ) ... £NEG
METERS-DAYLIGHT/FLASH,LOTS-OF ... £ASK
MINOLTA/SONY 15f2.8SIGMA FISH ... £475
MINOLTA/SONY 17-35 f2.8-4,NEW ... £595
MINOLTA/SONY 28-70f2.8 SIGMA ... £225
MINOLTA 70-210f4,CASED,ASNEW ... £295
MINOLTA APO 100-300/400mm ... £295-£695
MINOLTA/SONY 170-500 SIGMA DG ... £545
MINOLTA/SONY 600f8 SIGMA,NEW? ... £575
MINOLTA/SONY 35-105f2.8 TMRN ... £475
MINOLTA/SONY 50mm MACRO,asnew ... £275
MINOLTA-AF 135mmf2.8 ... £275-£345
MINOLTA/SONY 1.4x,2xAPO ... £225-£375
MINOLTA DYNAX 7,9/NEW? ... £145-£575
MINOLTA SPOTMETER-F ... £275
MINOX MDC/TOURING,BOXED ... ea£495
NIKKOR 65f4,90f4.5COPAL ... £795-£1175
NIKON F6 body/UNUSED ... £995-£1545
NIKON S3 2000 KIT,UNUSED ... £offers
NIKON S3 OLYMPIC+50f1.4 ... £NEG
NIKON SP Sp.Ed+35f1.8,NEW? ... £4275
NIKON 35Ti/unused? ... £245-£425
NIKON 28Ti/BOXED/UNUSED? ... £425-£675
NIKONOS 1VA/V+35/UNUSED? ... £295-£795
NIKON PC-SHIFT 28mm,35mm ... £ask
NIKON 14mm/18mm f2.8AFD ... £745-£995
NIKON 8mm f4D SIGMA FISHEYE ... £495
NIKON 8mm f2.8AIS,RARITY ... £3295
NIKON 15 f3.5AIS/asnew ... £675-£1295
NIKON 16mm f2.8D Fish ... £395-£575
NIKON 16mm f2.8AIS,asnew ... £675
NIKON 18mm f3.5 AIS ... £495-£895
NIKON 18mm f4 AI,rare ... £745
NIKON GN 45mm f2.8,asnew ... £ask
NIKON ZEISS 50f1.4,NEW? ... £495
NIKON 60mm f2.8D Micro ... £175-£295
NIKON 85mm f1.4 AIS ... £495-£875
NIKON 105f1.8/135f2 AIS ... £499-£899
NIKON 120 MEDICAL/NEW? ... £745-£1495
NIKON 200mm F2 ED AIS ... £1795-£2975
NIKON 600mm f5.6/AIS ... £1895-£3250
NIKON 600mm f4AIS ... £2775-£3995
NIKON D300/700/D3/UNUSED ... £ASK
NIKON 12-24mm AFS ... £575-£699
NIKON-TOKINA 12-24DX ... £369
NIKON 14-24,24-70mm N ... £975-£1125
NIKON 17-35mm f2.8 AFS ... £995-£1495
NIKON 17-55mm f2.8DX ... £645-£875
NIKON-TAMRON 17-50f2.8 ... £295
NIKON 20-35mm f2.8 AFD ... £445-£795
NIKON 16-85DX,ASNEW ... £375
NIKON 18-70/135 DX AFS ... £165-£245
NIKON 18-200mm VR ... £375-£475
NIKON 28-45mm AI,scarce ... £475
NIKON 28-70mm f2.8AFS ... £895-£1295
NIKON 24-70f2.8AFS,BOXED ... £1025
NIKON 24-120mm/VR ... £225-£499
NIKON 35-70mm AF/D ... £395-£545
NIKON VR 70-200f2.8 ... £1145-£1525
NIKON 70-210AFD/70-300ED ... £225-£295
NIKON 80-200mm f2.8AFS ... £995-£1295
NIKON 80-400mm VR ... £745-£995
NIKON 50-300mm f4.5 1st Ver ... £1125
NIKON 300mmf2.8 AI/S ... £875-£1475
NIKON 300mm f4 ED/AFS ... £445-£795
NIKON 300mmf2.8AF-ED ... £1695-£2250
NIKON 300mm f2.8 VR,NEW ... £3745
NIKON 500mm f4 AF/S ... £3250-£4625
NIKON-AF 200-500 TMRN ... £695-£825
NIKON SB 29 MACROLITE ... £299
NIKON SB200 R1C1 MACROKIT ... £525
NIKON SB-21 MACROLITE-F3 ... £275
NIKON SB-17(F3) NEW? ... £199
NIKON DW1(F2)WLF,UNUSED? ... £195
NIKON DA30,DW30.DW31,MF28 ... £NEG
NORMAN 400B PORTA-FLASH ... £625
NORMAN 200B PORTA-FLASH ... £425
OLYMPUS 7-14mm,BXD,UNUSED ... £1195
OLYMPUS 14-54mm/UNUSED? ... £245-£345
OLYMPUS 40-150ED ... £99-£195
OLYMPUS 50-200f2.8-3.5ASNEW ... £825
OLYMPUS OM4Ti,BL,BXD,UNUSED ... £1195
OLYMPUS OM4Ti,CHAMP,NrNew ... £795
OLYMPUS MACRO STAGE,ASNEW ... £795
OLYMPUS PEN FT,Bl+42mm f1.4 ... £645
PENTAX 6x7-67-11AE,VARIOUS ... £495-£1695
PENTAX 67 100mm MACRO ... £425-£645
PENTAX 67 AUTO BELLOWS ... £595-£895
PENTAX MZ-S BODY,ASNEW ... £599
PENTAX LX BODY/UNUSED ... £275-£875
PENTAX 31/43/77mm LIMITED ... £ASK
PENTAX 35mm FISH 6x7 ... £475-£795
PENTAX 15mm SMC-M/A ... £575-£795

PENTAX M42 LENSES,VARIOUS ... £ASK
PENTAX FA 40 PANCAKE,asnew ... £199
PENTAX FA 50mm/100mm MACRO ... £275-£395
PENTAX 50-135f2.8/60-250 ED ... £699/£845
PENTAX 16-50f2.8/12-24mm ... £625/£745
PENTAX AF TAMRON 28-75f2.8 ... £325
PENTAX-AF 70-200f2.8 SIGMA ... £575
PENTAX ED 200f2.8/300f4SDM ... £675/£875
PENTAX AF 360/540FGZ NEW? ... £259/£345
PENTAX SPOTMETER/V/ASNEW ... £225-£295
POLAROID 180/190/195 ... £295-£495
PROFOTO 7B BATTERY ... £395
PROFOTO 7B MULTI-CHARGER ... £295
QUANTUM Q-FLASH OUTFITS ... £ASK
RICOH GR1/S/V ... £145-£325
ROSS 10x8 Mahogany+Brass Lenses ... £neg
RODENSTOCK 55,75,90,115mm ... £695-£1375
RAYNOX 180deg PRO VERTER,new ... £545
ROLLEIFLEX-1,1929,CASED,CAP ... £995
ROLLEIFLEX WIDE ANGLE/Late. ... £NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? ... £NEG
ROLLEI 50,80,150mm HFT,SL66 ... £ASK
ROLLEI SL66 PENTAPRISM ... £175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE ... £1395
ROLLEI PQS50/PQ180f2.8,ASNEW ... ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ... £NEG
ROLLEI PQ 140-280mm,asnew ... £2275
ROLLEI AFM 35 Supercompact ... £245
SEKONIC L718/778 DUALSPOT ... £275-£495
SIGMA 180f2.8 1:2 MACRO,NAF ... £475
SIGMA 70-200mm f2.8DG/CAF/NAF ... £525
SIGMA 135-400,CAF/NAF,NEW? ... £399
SIGMA 170-500DG,CAF?NAF,SONY ... £545
SINAR NORMA 10x8&5x4,superb ... £1245
SIGMA 14mmf2.8 PENTAX-AF ... £375-£545
SIGMA 10-20 CAF/NAF/PAF ... £275-£349
SIGMA 12-24mm CAF/NAF ... £445-£525
SIGMA 17-35mm,24-70 CAF/NAF ... £255
SONY HDV Z1E PRO-CAMCORDER ... £2275
SONY HDV HC5 HiDef CAMCORDER ... £599
SONY PD150/170/UNUSED ... £875-£1495
SUNPAK AUTO-DX12R RINGFLASH ... £295
SUPER_ANGULON/XL 58/65/75/90 ... £ASK
TAMRON 300mm f2.8 MF ... £495-£875
WALKER TITAN 5x4,superb ... £995
WIDELUX 150 PANORAMA(120) ... £1995
WESTON EUROMASTER-11,NEWCELLS £159
YASHICA DENTAL-11,100mm MICRO ... £475
ZEISS BIOTAR 7.5cm f1.5(M42) ... £neg
ZEISS 40/120mm PQ,ROLLEI SL6008 ... £ASK
ZEISS 300mm f2.8APO CONTAX AE ... £POA
ZEISS 300mm f4 CONTAX AE ... £399-£525
ZEISS 21mm+FINDER-CONTAREX ... £695
ZEISS 35mm f2,BLACK-CONTAREX ... £995
ZONE-V1 SPOTMETER (NOT LED) ... £375
ZUIKO 21mm f2 OM,SUPERB ... £795
ZUIKO 24mm SHIFT/ASNEW ... £1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ... £NEG

SONY-MINOLTA FANS – NEW SONY
35mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49
SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO£115
USED M-AF 20 f2.8, 24 f2.8, 35 f2, 85 f1.4, 100 f2, 135 f2.8, 500 f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111,LOW USAGE ... £3750
CANON 1D MK111/NEW? ... £1895-£2375
CANON 1DS MK11 ... £1495-£2275
CANON EOS 1D MK11/n ... £695-£1125
CANON EOS 1DS/asnew ... £995-£1275
CANON EOS 1D ... £375-£545
CANON EOS 5D/ASNEW ... £695-£995
CANON EOS 10D/D60 ... £145-£195
CANON 30D,40D/UNUSED ... £299-£525
CANON 50D/BXD/NEW UK ... £575-£699
CANON 20D + 18-55 ... £275-£345
CANON 300-400D+18-55 ... £195-£345
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3PRO ... £169-£399
Kodak DCS Pro(C,N)/new? ... £ASK
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £895
MINOLTA 7D BODY/BOXED ... £275-£395
MINOLTA VC-7D GRIP ... £139-£195
Minolta RD175(Dynax Mount) ... £offers
PANASONIC G1+14-45ASNEW ... £425
PANASONIC 45-200mm,BOXED ... £275
SAMSUNG GX20,14.6mp,NEW ... £549
SONY A100/350/700 bodies ... £189-£475
SONY 75-300mm/70-300G ... £145/£575
NIKON D70/70s/D100 ... £185-£295
NIKON D70S,BOXED,UNUSED ... £345
MBD100 Grip/new(D100) ... £69-£99
Nikon D1/X kit/asnew ... £225-£495
NIKON D2H ... £495-£695
NIKON D2X/D2XS ... £695-£995
NIKON D3/x,D700,300/UNUSED ... £ASK
NIKON D80/D200/ASNEW ... £375-£599
OLYMPUS E1/BXD/ASNEW ... £245-£375
OLYMPUS E3/BXD/ASNEW ... £595-£825
OLYMPUS E420-520+14-45 ... £225-£345
OLYMPUS HLD-2+BTRY ... £169-£225
OLYMPUS 7-14mm,UNUSED ... £1195
OLYMPUS 50mm f2 MACRO ... £345-£425
OLYMPUS 14-54f2.8-4 ... £269-£325
LEICA 14-50mm f2.8-4(4/3rd) ... £525
PENTAX K10/20/200D+18-55 ... £ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL– 43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys. ... £595
Eyelike Pro scan back ... £neg
Kodak DCS-Contax/Mamiya ... £1795-£2195
Kodak DCS Pro+ Hassel V ... £2295
LEAF 22 MP,HASSEL H or V ... £neg
LEAF APTUS 65/75,(SPECIAL) ... £neg
Leaf Cantare-Hassel V ... £neg
Mamiya 645AFD comp/new ... £1075-£1575
Mamiya RZ Pro IID,new ... £1995
Mamiya RZ Comp+Hassel Digiback ... £neg
HASSEL IMACON 384c 4SHOT 39mp ... £neg
PHASE 1 P25,HASSEL-V/H,22MP ... £neg
HASSEL H1D/H2D+80mm ... £neg

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

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ... £345
CANON POWERSHOT G2-G9 ... £99-£295
CONTAX TVS DIGITAL,Bxd,asnew ... £275
HP 967 (10.1mp) NEW ... £199
LEICA DIGILUX-1,asnew ... £295
LEICA D_LUX 2,UNUSED ... £295
Minolta Dimage Z2-Z5 ... £119-£149
Nikon Coolpix 5000/5700 ... from£69
NIKON P3(VR)8.1mp,NEW UK ... £175
NIKON COOLPIX P5000/5100 ... £169-£225
Olympus E20,SP510,C5050 ... ea£175

RICOH GR DIGITAL ... £185
RICOH GX100/200+VF/NEW ... £195-£375
Sigma DP1, asnew ... £299
SONY H9,15x,asnew ... £195
Sony DSC P/W/T**/asnew ... £95-£215
Sony DSC F717/F828 ... £175-£399
Various 2-12MP cameras ... £low

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

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

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
DEVERE 5x4 ... £125-£275
GANDOLFI-ORIG/MODERN ... £ASK
GRAFLEX/GRAFLEX VIEW ... £ASK
HORSEMAN 5x4 ... £295-£995
LINHOF 5x4TECHNIKA/MONO ... £345-£2275
MPP 5x4 ... £245-£525
PLAUBEL 5x4 ... £225-£375
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY£PLEASE ASK
WALKER TITAN 5x4,nice ... £995

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

BRONICA ± LARGE STOCKS ± PLEASE PHONE/EMAIL US

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

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

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ... £995-1495
CONTAX 645 FLASHBRACKET ... £195
645+80+Kodak/Imacon-Digital ... from £2795
645 Body ... £325-£595
35mm Distagon ... £1125-£1695
45mm Distagon/asnew ... £775-£1195
120mm Apo-Macro-Planar ... £1695
140mm Sonnar/asnew ... £775-£1195
210mm Sonnar/asnew ... £795-£1395
Battery Holder MP-1 ... £225
120/220 Vacuum Inserts ... £ask
120/220/Polaroid backs ... from £149

Accessories ... £Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

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

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

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

135mm f2.8, f4, f4.5 choice ... £PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ... £ask
Voigtlander lenses from 12-90mm ... £low
Winders-M4-2,M4P,M6,SF20/24 ... £ask
V35 B+W Enlarger+40/50mm ... £495
SUPER COLORPLAN PRO 90mm NEW .. £295

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL
MAMIYA RZ/RB67 LARGE STOCKS-PHONE,FAX,EMAIL
MAMIYA 7 RANGEFINDER ± LARGE STOCKS ± PLEASE PHONE/EMAIL

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

MAMIYAFLEX TWIN LENS ± PLEASE PHONE/FAX/EMAIL

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

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

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL
OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL
PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL
PROJECTORS HUGE STOCKS PLEASE PHONE
ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL
BRITISH/GERMAN CLASSICS,FOLDERS. ASK US
STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

-MINOLTA OC-1100 OFFCAM CABLE ... £59
-MINOLTA RC-1000L/RC-1000/EC1000 .. £49

SPECIALS
-ALPA 6c,9d,10d bodies ... £295-£995
-ALPA 11 EL, 11SI bodies ... £995-£1995
-ALPA lenses 24-300mm ... £ask
-ART PANORAMA 6x12/17/24 ... £neg
-BESELER TOPCON SUPER D outfit £ask
-BESSA 11,6x9cm,SKOPAR ... £375-£495
-BESSA II,6x9cm, HELIAR ... £395-£595
-BRONICA S2A COMPLETE ... £245
-BRONICA SQAi comp, SUPERB ... £595
-BABY(SEMI)IKONTA ... £275-£495
-CANON ACK500/CA600 new ... £49/£75
-CASABLANCA VIDEO EDITOR ... £To Clear
-COMMERCIAL EKTAR 360mm ... £595
-CONTAFLEX SuperB /BC ... £145-£345
-CONTAREX CYCLOPS +50mm ... £495
-CONTAX IIA+50 ... £225-£495
-CONTAX 1 + 5cm, EARLIEST? ... £995
-CONTAX MP-1 battery holder 645 ... £275
-CONTAX 645 Pro lenshade ... £225
-CONTAX right angle finder ... £145
-ENSIGN 6x4.5cm, Ensar ... £99
-ENSIGN SELFIX 6x4.5 xpress ... £175
-FUJI PICTROGRAPHY 3-4000 ... £low
-FUJITA 6x6, various ... £ask
-GANDOLFI ½ plate/5x4 ... £ask
-GOSSEN ULTRASPOTMETER ... £395
-GRAFLEX 6x9cm +101mm ... £445
-ILOCA STEREO,cased,asnew ... £425
-HORSEMAN 5x4 GEARED ... £875
-HORIZON PANORAMA,BXD ... £425
-KODAK CAROUSEL PROJECTORS ... ASK
-KODAK RETINA II/III c/C ... from£175
KOMAFLEX 127-SLR OUTFIT ... £695
-KONICA FS1+LENSES ... £ASK
-KONICA HEXAR m.i. occupied Japan ... £695
-KOWA 6+ LENSES 55-250mm ... £ASK
-LEICINA SPECIAL Super 8 ... £ask
-LEITZ FOCOMAT IIc+Ilford Hd ... Offers
-LEITZ ZEICHEN APPARAT ... £195
-LINHOF 220 (120) 6x7 cm ... £595
-LINHOF MASTER TECHNIKA ... from£1575
-LINHOF PRESS 70+80Planar ... from£1375
MAMIYAC220+80,BXD,NEW? ... £395
MAMIYAFLEX 55/135/180NEW ... £ASK

-METZ 70 MZ5,new ... £345
-METZ Flash adapters, various ... £ask
-Minolta/Sony Hot Shoe/PC adapter ... £39
-MINOLTA/SONY WILESS FLSH CNTR ... £195
-MINOLTA A1-1000 IR Trigger ... £145
-MINOLTA COLORMETER II ... £495
-MINOLTA TC1 Classic boxed,asnew ... £795
-MINOX 35 AF NEW ... £275
-MINOX GT, GTE, ML ... £125-£195
-MINOX TOURING DB, boxed ... £495
-MPP MICROFLEX/BOXED ... £345-£495
-MULTIBLITZ 200/500 flashkit ... £345-£545
-NAGEL PUPILLE +5cm ELMAR ... £ASK
-NIKON Rangefinder Lenses ... £ASK
-NIKKOR 85mm f1.5/105f2.5 M39 ... £POA
-NIKKOR 150mm F5.6, COPAL ... £375
-NIKKOR W 450mm COPAL 3 ... £895
-NIKON Rangefinder S2,S3,S4,SP ... £NEG
-NIKON AI 24mm f2 /boxed ... from£445
-NIKON 20mm AF/AI/AIS ... £ask
-NIKON 35mm 28mm PC-SHIFT ... £345-£945
-NIKON WC-E80 verter ... £ask
NIKON 200mm F2 AIS ... £1345-£2275
-NIKON 300mm F2.8 AIS ... £ask
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-NIKON F3T, BLK,BXD,UNUSED ... £1395
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-NIKON PHOT TN, bl+ 50,asnew ... £NEG
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-NIKON MD4 (F3) unused ... £199
-NIKON TC 14E AFI ... £245
-NIKON-SW 65mm f4 COPAL ... £795
-NIKON 135mm f5.6 COPAL ... £445
-NIKON 210mm f5.6 COPAL ... £495
-NIKON 240mm f5.6 COPAL ... £695
-NIKON 450mm f9 COPAL ... £995
-NIKON EN-EL7 battery, new ... £39
-NIKON MB-18,F75, new ... £69
-NIKON MB-16,F80, new ... £89
-NIKON EH-62A ac adapter ... £69
-NIKON D50 battery grip ± Hahnel ... £89
-NIKON LS30 Coolscan III ... £295
-NIKON EN-EL2 Clpx 35-4500 ... £39
-NIKKOR 85-48 lens Nikkorex ... £169
-OLYMPUS 180mm f2.8 ... £445-£575
-OLYMPUS 35mm f2 ... from£145
-OLYMPUS 35mm shift lens ... £395-£495
-OLYMPUS 500mm f8, as new ... £475
-OLYMPUS 60/70mmPEN-FT ... ea£495
-OLYMPUS 90mm f2 MACRO ... £795
-OLYMPUS OM4 ... £175-£345
OLYMPUS PEN-D ... £99-£195
OLYMPUS XA,SERVICED ... £125-£175
-OLYMPUS PEN-FT, black ... £395
-OLYMPUS T45 FLASH outfit ... £295
-OLYMPUS FL50 FLASHGUN ... £195
-OLYMPUS TCON-17+ADPT. ... £125
-OLYMPUS TCON 14B Pro Verter ... £ask
-OLYMPUS Li-30B battery, new ... £29
PANORAMA 35mm CAMERAS ... £ASk
-PENTACON 6/TL+Lenses ... £ASK
-PENTAX SIGMA 50/105 MAKRO ... £ASK
-PENTAX SUPER-A MOTORDRIVE ... £145
-PENTAX 2000mm f13.5 ASNEW ... £POA
-PENTAX Spotmatic F, Bl + 55mm ... £225
-PENTAX 24mm f3.5 Screw,rare ... £295
-PENTAX Sigma 14mm f2.8 AF ... £475
-PENTAX AF SIGMA 17-35mm ... £275
-PENTAX LX MOTORDRIVE ... £NEG
-PENTAX SMC-A 28-135mm ... £295
-PENTAX 67 fit 45mm to300mm ... £ask
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-REID 3+5cm TTH,SUPERB ... £1795
-RETINA I/1a ... £69-£115
-RETINA REFLEX 4 ... £275-£425
ROLLEI-35,GERMAN ... £245-£375
-ROLLEI 2.8GX PLATIN ANNIV. ... £1995
-ROLLEI 6000 HIGH-D SCREN ... £145
-ROLLEI 6001/3/8 comp ... £595/£995
-ROLLEI 6006 COMP,ASNEW ... £699
-ROLLEI 6008i ... £875-£1195
-ROLLEI 6008 Integral II as new ... £neg
-ROLLEI PQ /S 40to250mm lenses ... £ask
-ROLLEI P11 6x6cm PROJECTOR ... £595
-ROLLEI SL66 METERED HOOD ... £295
-ROLLEI SL66/E/SE 45˚ Prism ... £195-£325
-ROLLEI filters, ROLLEINAR 1-3 ... £ask
-ROLLEI 6x6 proj.lens 110-160mm ... £345
-SEKONIC L778 SPOT METER ... £445
-SIGMA12mm Fisheye T mount ... £545
-SIGMA 600mm MF,OM,MD,NIK ... £345
-SIGMA 180mm Macro CAF/NAF ... £475
-SINAR P 10x8, SINAR P2 10x8 ... £ask
-SINAR P2 5x4, as new ... £offers
-SINAR P2, 10x8 & 5x4 ... £NEG
-SINAR-C 5x4 ... from£475
-SINAR NORMA 5x7 & 5x4, user ... £395
-SUNPAK DX12R PRO RINGFLASH ... £225
-SUPER SYMMAR 80mm f4 ... £1275
-SUPER IKONTA IV (6x6) ... £399
-TAMRON 28-105f2.8 CAF,NEW ... £495
-TAMRON AF 300mm f2.8 NAF ... £995
-TAMRON 500mm MIRROR ... £ask
-TAMRON 200-400 Minolta AF ... £495
-TOKINA ATX 28-70f2.8 NAF ... £325
-VISATEC Soft Box ... £ask
-VOIGTLANDER BESSA R2 M ... £375
-VOIGTLANDER BESSA II 6x9 ... £245-£495
-VOIGTLANDER R2A+RAPIDWINDER ... £ask
-VOIGTLANDER Prominent + 50 f2 ... £475
-VOIGTLANDER 54mm UV/Focar lenses .. £ask
-VOIGTLANDER 150 Apo Lanthar ... £695
-VOIGTLANDER 240mm HELIAR ... £595
-VOIGTLANDER 12to75mm M39 ... £ask
-VOIGTLANDER VIRTUS-645 ... £475
-VOIGTLANDER VITOMATIC IIa ... £75-£145
-WALLACE HEATON 6x9 camera ... £275
-WIDELUX 150 PANORAMA ... £1995
-WRAYFLEX 1 MILITARY body boxed ... £ask
-YASHICA AF35-70/28-85/70-210 ... £ASK
-YASHICA 500mm f8(Contax fit) ... £395
-YASHICA T-T5,Zeiss T* ... £85-£225
-ZEISS 35mmf2,bl.,CONTAREX ... £999
-ZEISS CONTAREX250mm ... £995
-ZEISS BIOGON 75mm US Military ... £ask
ZEISS PLANAR 80inCOMPUR ... £NEG
ZEISS SONNAR 250inCOMPUR ... £NEG
-ZEISS CONTAX 300mm f2.8 AE ... £NEG
-ZEISS IKONTA 6x4.5-6x9 ... £ASK
-ZEISS TROPEN(TROPICAL)ADORO ... £NEG
-ZEISS TENNAX 1, serviced ... £169
-ZEISS CONTAX I-IIIvarious ... £ask
-ZEISS CONTAX rangefinder lenses ... £ask
-ZEISS IKON 1.7x TELESKOP ... £225
-ZEISS SUPER IKONTA-1V,cased ... £475

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Nikon CF-DC1 Case (D3000)	£45.99	Nikon CF-D200 Case (D300s)	£59.99*
Nikon SB-600 Speedlight	£234.99*	Nikon SB-900 Speedlight	£319.99*

COMPACT D-SLR

Nikon D5000

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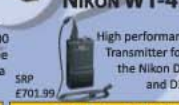

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D5000 + 18-55 F3.5/5.6VR	£529
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D3000 + 18-55 F3.5/5.6VR	£349

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LENSES

14 F2.8 AFD	£1249
14-24 F2.8 G ED AF-S	£1229
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20 F2.8 AF-D	£459
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24 F2.8 AF-D	£357
24-70 F2.8 G ED AFS	£1177
24-85 F2.8/4	£559
24-120 AF-S VR G	£549
28 F2.8 AFD	£249
35 F1.8 G	£189
35 F2 AF-D	£269
45 F2.8 D PCE	£1399
50 F1.4 AF-S G	£297
50 F1.8 AF-D	£109
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85 F2.8 D PCE	£1399
85 F3.5 G VR	£379
105 F2.8 VR macro	£597
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10-20 F4/5.6 EX DC CAF/NAF	£399.99
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85 F1.4 EX DG	£799.99
105 F2.8 EX DG macro	£389.99
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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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52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	£44	£62	£85
67mm	£30	£49	£67	£94
72mm	£39	£55	£72	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85	-----	£149	£160
95mm	£85	-----	-----	-----

HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G,O,R,Y 81A/B/C
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67mm	£42	£69	£24
72mm	£45	£69	£28
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EOS 1 Body Only	E++ £129-£179
EOS 3 Body Only	As Seen / Mint-£99-£159
EOS 30E Body Only	As Seen £39
EOS 30V Body Only	Mint-£89
EOS 30 + BP300 Grip	E++ £95
EOS 30 Body Only	E+ / E++ £79-£99
EOS 33V Body Only	E++ £99
EOS 5 Body Only	E+ £49
EOS 50E + BP50 Grip	E+ £69
EOS 50E Body Only	E+ / E++ £49-£59
EOS 600 + 35-105mm	E+ £49
EOS 500N Body Only	E++ £25
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17-85mm F4-5.6 IS USM	E++ £259
18-55mm F3.5-5.6 EFS	E++ £59
18-55mm F3.5-5.6 IS EFS	Mint-£79
20-35mm F2.8 L USM	E+ £399
24mm F3.5 L TSE	E+ £839
24-105mm F4 L IS USM	E++ / Mint-£699-£749
28-80mm F3.5-5.6 USM II	E+ £39
28-90mm F4-5.6 EF	E++ £59
28-105mm F3.5-4.5 USM	E++ £79
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75-300mm F4-5.6 EF II	As Seen £59
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75-300mm F4-5.6 USM II	E++ £109-£119
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80-200mm F4.5-5.6 EF II	E++ £69
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Sigma 20mm F1.8 EX DG RF	Mint-£349
Sigma 24mm F2.8 II	E++ £85
Sigma 28-70mm F2.8 EX	E++ £149
Sigma 50mm F2.8 EX DG Macro	E++ £159
Sigma 50-500mm F4-6.3 Apo DG	E++ £649
Sigma 55-200mm F4-5.6 DC	E++ £59
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-300mm F4-5.6 Apo Macro	E+ £99
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Sigma 105mm F2.8 EX DG Macro	E++/Mint-£259-£279
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Sigma 170-500mm F5-6.3 Apo	E++ £349
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Tamron 28-300mm F3.5-6.3 Di VC	Mint-£329
Tamron 90mm F2.8 SP Di Macro	Mint-£249
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Tokina 16-50mm F2.8 ATX Pro DX	Mint-£549
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430EZ Speedlite	E+ / E++ £39-£49
480G Speedlite	E+ £129
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550EX Speedlite	Exc / E+ £119
580EX Speedlite	E+ / E++ £229-£279
ML3 Macrolite	E++ £99-£139
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BP50 Battery Grip	E++ £29-£35
LC3 Wireless Set	Mint-£99

Canon Manual

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

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Contax T2 Titanium	E++ £249
Leica Minilux DB Edition	Ex Demo / E+ £49-£269
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Leica Minilux Zoom	Ex Demo / E+ £249
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Nikon Zoom 600	Unused £59
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Olympus IS200	Unused £59
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Olympus XA2 + A16 Flash	E+ £39
Olympus XA3 + A11 Flash	E+ £75
Olympus XA3 Compact	E+ £49
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Rollei 35 Classic - Platinum	Mint-£950
Rollei 35 Classic - Titanium	Mint-£650
Rollei 35S Gold	Unused / Mint-£899-£999
Rollei 35 Chrome	E+ £49
Rollei B35 Chrome	E+ £49-£69
Rollei Zoom X70 Date	Unused £59
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Canon EOS 30D Body Only	E+ / E++ £279-£299
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Canon EOS 20D Body Only	E+ £225
Canon EOS 10D + BG-ED3 Grip	E++ £199
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Canon BG-E2 Grip (20D)	E+ £59
Canon BG-E3 Grip (350D/400D)	E++ £59
Canon BG-E4 Grip (5D)	E+ £69
Canon BG-E5 Grip (450D)	E++ £79
Canon BG-ED3 Grip (10D)	E++ / Mint-£59-£79
Canon Powershot A630	E++ £89
Canon Powershot G10 Infra Red	E++ £399
Canon Powershot G9	E++ £199
Canon Powershot S3 IS	E+ £119
Canon Powershot S5 IS	E++ £129
Canon Powershot SX110IS	Mint £99
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Fuji Finepix S5100	E++ £99
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Leica M8 Panda Body Only	New £3,390
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Leica M8 Chrome Body Only	E+ £1,749
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Minolta Dynax 7D + VC-7D Grip	E++ £299
Minolta Dynax 7D Body Only	E++ £249
Minolta Dimage A200	E++ £119-£139
Mamiya ZD + 80mm F2.8 AF	E++ £2,699
Nikon D2X Body Only	E+ / E++ £799-£849
Nikon D1X Body Only	E+ / E++ £349-£399
Nikon D1H Body Only	As Seen £199
Nikon D1 Body Only	E++ £249
Nikon D300 Body Only	E+ £849
Nikon D200 + MB-D200 Grip	E++ £499
Nikon D200 Body Only	E+ / E++ £429-£449
Nikon D100 + MB-D100 Grip	E+ £239
Nikon D100 Body Only	E++ £159
Nikon D90 Body Only	Mint-£549
Nikon D80 Body Only	E++ £349
Nikon D70S Body Only	E++ £219
Nikon D70 Body Only	E+ £179
Nikon D40X Body Only	E+ £179
Nikon MB-D10 Grip	Mint £175
Nikon MB-D100 Grip (D100)	As Seen / E++ £29-£49
Nikon MB-D200 Grip	E++ £79
Nikon MB-D80 Grip	Mint £59
Nikon Coolpix 3100	E++ £49
Nikon Coolpix 990	As Seen £79
Olympus E3 Body Only	E+ / Mint-£629-£699
Olympus E1 + HLD-2 Grip	E+ £249
Olympus E600 + HLD-5 Grip	Mint-£369
Olympus E420 Body Only	Mint-£179
Olympus FL50 Flash	E+ / E++ £159-£189
Olympus HLD-5 Grip	Mint £49
Olympus SRF-11 Ringflash Set	Mint £449
Olympus SP550UZ + Accs	E++ £159
7-14mm F4 ED Zuiko	Mint-£949
12-60mm F2.8-4 SWD	E++ £479-£499
12-60mm F2.8-4 SWD Zuiko	E++ £499
14-42mm F3.5-5.6 Zuiko	Unused / E++ £49-£149
40-150mm F3.5-5.6 Zuiko Digital	E++ £109
40-150mm F4-5.6 Zuiko	Unused / New £89-£139
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Panasonic 25mm F1.4 Summilux D	Mint-£649
Panasonic 45-200mm F4-5.6 OIS	Mint-£195-£199
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Panasonic G1 + 14-45mm	Mint-£299-£329
Panasonic DMC LX3 - Black	Mint £249
Panasonic DMC-FX55	E++ £149
Pentax K100D Body Only	E++ £199
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Ricoh GX200 + Finder	New £399
Ricoh GX100 + V/Finder	E+ £179
Ricoh GR Digital II + Tele + Wide Converter	E++ £399
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Ricoh VF2 Viewfinder	Mint-£149
Sigma DP2 + VF21 Finder	E++ £349
Sony A350 Body Only	E++ £279
Sony DSC-R1	E++ £299
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Flash & Lighting - Please Phone

Fuji - Please Phone

Hasselblad

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503CX Black Body Only	E+ £449
503CX Chrome Body Only	E+ £449
500CM Complete	E+ £549
500ELX Black Body Only	E++ £449-£450
903SWC Complete	E+ £2,299
SWCM Complete	E+ £1,299
Arc Outfit	E++ £2,250
30mm F3.5 Cfi Fisheye	E++ £3,299
50mm F4 C Black	Exc / E++ £249-£399
50mm F4 C Chrome	As Seen / E+ £199-£449
50mm F4 CF	Exc £379
50mm F4 Classic ZV	Unused £2,999
60-120mm F4.8 FE	E+ £849
60mm F3.5 C Black	Exc £399
80mm F2.8 FE	E++ £499
120mm F4 CF Macro	E+ / E++ £849-£949
135mm F5.6 C Macro	E+ / E++ £249-£349
135mm F5.6 S Planar	E++ £299
150mm F2.8 FE	E++ £499
150mm F4 C Black	As Seen / E++ £149-£299
150mm F4 C Chrome	Exc £149
150mm F4 CF	As Seen / E++ £299-£449
150mm F4 Cfi	E++ £849-£899
250mm F4 F	E+ £349
250mm F4 FE	E+ / E++ £599-£749
250mm F5.6 C Black	E++ £299
250mm F5.6 C Chrome	As Seen / E+ £149-£249
250mm F5.6 CF	E+ £499
350mm F5.6 C Black	Exc / E+ £399-£449
500mm F8 C Black	E+ £450
2xE Converter	E++ £399-£449
Cambro 2x Converter	E++ £60
Vivitar 2x Converter	E+ / E++ £59-£75
70 Chrome Mag	E+ / E++ £69
A12 Black Mag	As Seen / Exc £49-£99
A12 Chrome Mag	As Seen / E++ £49-£149
A16 Chrome Mag	E+/E++ £79-£179
A16S Chrome Mag	E+ £69
A24 Black Mag	E+/E++ £125-£145
A24 Chrome Mag	E+ / E++ £79-£125
A24 TCC Black Mag	E+ £139
E24 Black Mag	Mint-£229
Polaroid 100 Mag	E+ £75
Autobellow + Hood	E+ £179
Extension Tube 10	E+ £30
Extension Tube 21	E+ / E++ £30-£35
Extension Tube 32	E++ £35
Extension Tube 55	E++ £35
HC Prism	Exc / E+ £45-£75
Magnifying Hood	E+ £59
PM Prism	E+ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint-£225-£299
PME3 Meter Prism	E++ £299
PME51 Meter Prism	E++ £399

Hasselblad H Series

H2F Body + Prism + Magazine	E++ £2,999
H1 Complete	E++ £1,899-£1,999
35mm F3.5 HC	Mint-£1,599
120mm F4 HC Macro	E+ £1,499
150mm F3.2 HC	E++ £1,399
210mm F4 HC	E++ £1,499
Phase One H10 Back	E+ £1,250
HC Film Insert	E++ £129
HM 16/32 Magazine	E+ / Mint-£199-£369
Hmi Polaroid Mag	E++ £149

Hasselblad XPan - Please Phone

Large Format - Please Phone

Leica M Series

M6 Jubilee Set	Unused £4,499
M6 Royal Photo Society	Unused £2,999
M6TTL 0.85x LHSA Black Body Only	Unused £2,999
M6TTL Millennium Body Only	Mint-£1,750
M6 0.72x Titanium Body Only	Mint-£1,450
M6TTL 0.72x Black Body Only	E++ £999
M6TTL 0.72x Chrome Body Only	E++ £949
M6TTL 0.85x Black Body Only	E++ £899
M5 Black Body Only	E+ £599
M4 Chrome Body Only	E+ £599-£750
M2 Chrome Body Only	E+ £599
CL Black Body Only	E+ £349
28mm F2 Asph M Black 6bit	E++ £1,849
28mm F2.8 M Black	E++ £849-£899
35mm F3.5 Chrome	E+ £189
50mm F2 Chrome	E++ £499
50mm F2 M Black	E++ £649
50mm F2 Summicron	E+ £349
50mm F2.8 M Black	E++ £499
50mm F3.5 Chrome	Exc £249
65mm F3.5 Chrome	E+ £299
90mm F2.8 Chrome (Viso)	E+ £245
90mm F2.8 M Black	E++ £699
90mm F2.8 M Chrome	E+ £699
90mm F4 Collapsible	E+ £249
90mm F4 Elmar E39	E+ / E++ £249-£299
135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225-£250
135mm F4 Black	E+ £449
135mm F4 M Black	E+ £399
135mm F4.5 Chrome	As Seen £45
Minolta 28mm F2.8 M	E++ £399
Voigtlander 40mm F1.4 VM MC	E++ £329
Voigtlander 40mm F1.4 VM SC	E++ £319
Zeiss 28mm F2.8 ZM Distagon	E++ £549
Abramson Rapid Winder M	E+ £349
28mm Black Finder	E++ £225
Motor M	E++ £249
Handgrip M	E++ £45-£79
Large B&S Head	E++ / Mint-£65
Lens Carrier M	E++ £79
M6 Leather Case	Mint-£75
M6TTL/M7 Leather Case	E++ £85
SF20 Flash	E+ / E++ £69-£79
Table Tripod	E++ / Mint-£35
A42 Swing Polariser	E++ £69-£85
Universal Polariser M	E++ / Mint-£199
Viewfinder Magnifier 1.25x	Mint-£129

Leica R Series

R3 Gold + 50mm F1.4	Unused £1,999
R9 Anthracite Body Only	E+ / Mint-£899-£1,099
R9 Black Body Only	E++ £999
R8 Chrome Body Only	E+ / E++ £399-£449
R8 Black Body Only	E+ / E++ £369-£399
R7 Black Body Only	E++ £399
R7 Chrome Body Only	E+ £299
R6 Black Body Only	E+ / E++ £399-£449
R5 Black Body Only	E+ / E++ £299-£349
R5 Chrome Body Only	E++ £349
RE Black Body Only	E+ / E++ £219-£249
R4 Black Body Only	As Seen / E+ £99-£159
R3 MOT + Winder	E+ / E++ £239-£299
R3 MOT Body Only	E+ £159
SL2 Anniversary Body Only	E++ £649
SL2 Black Body Only	E+ £499
SL Chrome + 50mm F2	E++ £349
SL Black Body Only	E++ £349
SL Chrome Body Only	E+ £199
16mm F2.8 Fisheye ROM	E++ £599
24mm F2.8 R 3cam	As Seen / E+ £299-£349
24mm F2.8 ROM	E++ £599
28mm F2.8 PCS Shift	E++ / Mint-£899
Schneider 28mm F2.8 PCS Shift	Mint-£950
28-70mm F3.5-4.5 R 3cam	E+ / E++ £249-£349
28-70mm F3.5-4.5 ROM	E+ / E++ £319-£399
35mm F2.8 R 3cam	E+ £199
35-70mm F3.5 R German	E+ £449
35-70mm F3.5 R Japan	E+ / Mint-£349-£399
60mm F2.8 Macro ROM	E++ £649
60mm F2.8 R 3cam Macro	Exc £249
70-210mm F4 R 3cam	E+ / E++ £375-£449
80-200mm F4 ROM	E++ £699
80-200mm F4.5 R 3cam	Exc / E+ £149-£249
90mm F2.8 R 3cam	Exc £299
100mm F2.8 APO Macro ROM	E++ £1,099
105-280mm F4.2 Vario ROM	Ex Demo £2,499
135mm F2.8 R 3cam	As Seen / E++ £145-£249
180mm F2.8 3rd Cam	E+ £349
180mm F2.8 R 3cam	Exc / E++ £399-£499
180mm F4 R 3cam	Exc / Mint-£199-£299
250mm F4 R 3cam	E+ £449
1.4x Apo Extender R	E++ / Mint-£449
2x Apo Extender R	E++ / Mint-£429-£449
2x Extender R	E++ / Mint £149-£189
14167 M-R Adapter	E++ £75
Angle Finder R (14300)	E++ / Mint-£125-£199
Elpro 3 Close Up	Mint-£59
Macro Adapter R	Mint-£125
Motor Drive R8/9	E++ £249
Motorwinder R4	E+ £59
Motorwinder R4 Grip	E++ £25
R8/R9 Leather Case	New £79
SL/SL2 Leather Case	E+ / E++ £30-£35

Leica Screw

Oscar Barnack Edition No 800	New £1,250
IG + 50mm F2.8 + Finder	E+ £849
IIIF R/Dial Chrome Body	E+ £299
IIIF B/Dial Chrome Body	E+ £219-£269
IIIC Chrome + 50mm F2	E+ £249
IIIC Chrome Body	E+ £225
IIIA Chrome + 50mm F2	E+ £275
III Chrome + 50mm F2	Exc £295
III Chrome Body	Exc / E+ £225-£275
IIF B/Dial + 50mm F3.5	E+ £449-£450
IIF R/Dial Chrome Body	E+ £350
IIC Chrome Body	E+ £275
50mm F2 Summitar	Exc / E+ £175-£249
50mm F3.5 Elmar	As Seen £95
90mm F4 Elmar	Exc £79
135mm F4.5 Hektor	Exc £85
200mm F4 Telyt	Mint-£245
200mm F4.5 Telyt	Exc £225
Ricoh 28mm F2.8 GR + Finder	E+ £699
FIKUS Hood	E+ £35
FISON Hood	E+ £30
SFTOO 20cm Finder	E+ £79
SGVOO 9cm Finder	Mint-£99
SHOOC 13.5cm Finder	Mint-£99
Summarit Hood	E+ £35
VIOOH Finder	E+ £49-£65

Mamiya 6/6MF - Please Phone

Mamiya 645 AF/D/DII

645AFDIII Complete	Ex Demo £2,999
645AFD Complete	E+ £799
645AF Complete	E+ £599
28mm F4.5 AF D	Ex Demo £2,699
45mm F2.8 AF	Exc £299
55-110mm F4.5 AF	E+ / E++ £699-£899
55mm F2.8 AF	Ex Demo / E++ £449-£499
80mm F2.8 AF	Ex Demo / E++ £179-£269
80mm F2.8 AF D	Ex Demo £499
105-210mm F4.5 ULD	E++ £699
120mm F4 Macro MF	E++ £999-£1,099
150mm F3.5 AF	E+ / New £349-£449
210mm F4 AF ULD	Ex Demo / E++ £699
120/220 Mag 645AF/D	E+ / E++ £69-£175
Polaroid Mag 645AF/D	New £69
Auto Extension Tube NA402	E++ £99
Auto Extension Tube NA403	E++ £99

Mamiya 645

Pro TL + FE401 Prism + Mag	E++ £349
Pro TL Body Only	E+ £99
Pro Complete	E+ / E++ £329-£349
Pro + FK402 Prism + Mag	Unused £299
Pro Body Only	E++ £249
645E Complete	E++ £399
Super Complete + AE Prism	E+ £299
M645 Body Only	E++ £95
M645J Complete + Prism	Exc £129
M645J Complete	E++ £199
35mm F3.5 C	As Seen £99
35mm F3.5 N	E+ / E++ £249
45mm F2.8 C	E+ / E++ £149
45mm F2.8 N	E+ £159
50mm F4 C Shift	E++ / Mint-£399-£450
55mm F2.8 N	E+ / E++ £149
Arsat 55mm F4.5 PCS Shift	E+ £249
55mm F2.8 N/L Leaf Shutter	Unused £249
70mm F2.8 C L/Shutter	Unused £149
80mm F2.8 C	Unused £125
80mm F2.8 N/L Leaf Shutter	Unused £199
105-210mm F4.5 C ULD	E+ / New £199-£379
145mm F4 Soft Focus C	E++ £165
150mm F2.8 A	E+ / E++ £149-£249
150mm F3.5 C	As Seen / E++ £39-£115
150mm F3.5 N	Unused / New £65-£150
150mm F3.8 Leaf Shutter	E++ £199
150mm F3.8 N/L/ Leaf Shutter	Unused £249
150mm F4 C	As Seen / E++ £59-£99
200mm F2.8 Apo	New £499
210mm F4 C	As Seen / E++ £75-£139
210mm F4 N	E+ £109
300mm F2.8 A Apo	E++ £1,499
300mm F5.6 C	Exc £149
500mm F8 C Reflex	E++ / Mint-£399
Teleplus 2x Converter	E++ £39
Vivitar 2x Converter	E+ / E++ £39-£49
120 Insert	Unused / New £10-£35
120 Pro Mag	Unused / E++ £39-£95
135N Pro Mag	E+ £75
135N Super Mag	E+ / Mint-£75-£85
220 Insert	Exc / E++ £10-£20
Polaroid Mag	E+ / New £20-£49
AE Prism Finder (FE401)	Unused / E++ £145-£185
AE Prism Finder (FK402)	E+ £99
AE Prism Finder N	Unused / E++ £139-£199
CDS Prism Finder 645	As Seen £39
Prism Finder (FP401)	New £149
Prism Finder N	E++ £119
Prism Finder 645	As Seen / E++ £29-£59
Auto Extension Tube 2	E+ / E++ £25-£29
Auto Extension Tube 3S	E+ £25
Flash L Grip (GL401)	New £39
Flash L Grip (GL402)	New £39
Power Drive 645	E+ £49
Power Drive WG401	E+ £55
Remote Control Set RS401	New £69

Mamiya 7/7II - Please Phone

Mamiya RB67 - Please Phone

Mamiya RZ67

Pro II Complete	E+ / E++ £679-£699
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ / E++ £549-£599
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5	Exc / E++ £349-£369
50mm F4.5 ULD	New £699
50mm F4.5 W	E+ / E++ £299-£369
65mm F4 L-A	New £549
65mm F4 Z	E+ £249
75mm F4.5 Shift W	E+ £549
100-200mm F5.2 W	E+ £399
140mm F4.5 Macro ML-A	E++ / New £299-£499
150mm F3.5 W	E++ / Mint-£299-£379
180mm F4 VSF / DL	E++ £499-£599
180mm F4.5 W	Exc / E++ £179-£199
180mm F4.5 WN	Ex Demo / Mint-£149-£395
210mm F4.5 Apo	E++ £599
250mm F4.5	E+ £179
250mm F4.5 W	E+ / E++ £199-£225
350mm F3.5 Apo	E+ £799
350mm F5.6 Apo	E++ £749
360mm F6	E+ £299
1.4x Converter	E++ / Mint-£249
120 Pro II Mag	E++ £59-£69
120 Pro Mag	E+ / E++ £45-£59
120 Pro Mag (6x4.5)	E+ £145
220 Pro II Mag	E+ £29
220 Pro Mag	New £125
Polaroid Mag	E+ / New £25-£79
AE Prism Finder	As Seen / E++ £149-£219
PD Prism Finder	E+ £225
Prism Finder	E++ £79
Auto Extension Tube NA703	Mint- / New £69-£99
Extension Tube No 1	E++ £79
Extension Tube No 2	E++ £79
Remote Control Set RS401	New £69
Winder II	E+ £59

Mamiya TLR - Please Phone

Minolta AF

Dynax 7 Body Only	E++ £129-£249
800Si Body Only	As Seen £79
700Si + 28-80mm	E+ £59-£79
700Si + VC700 Grip	E+ £99
700Si Body Only	E+ / E++ £69-£99
600Si + VC600 Grip	E+ / E++ £79-£89
505Si Super + 28-80mm	E++ £45
500Si + 28-80mm	E++ £39
404Si Body Only	E++ £29
Dynax 4 + 28-100mm	E++ £59
24-105mm F3.5-4.5 D	E++ £159
28mm F2.8 AF	E++ £99
28-70mm f2.8 AF	E++ £699
28-80mm F3.5-5.6 D	E++ £35
28-85mm F3.5-4.5 AF	E+ £79
28-105mm F3.5-4.5 AF	E++ £149
50mm F2.8 AF Macro	E++ £229
Cosina 70-210mm F4.5-5.6	E++ £49
Cosina 100-300mm F5.6-6.7	E++ £59
Sigma 18-35mm F3.5-4.5	E++ £99
Sigma 18-200mm F3.5-6.3 DC	Mint-£179
Sigma 21-35mm F3.5-4.2	E+ £89
Sigma 28-70mm F3.5-4.5	E+ £25
Sigma 28-200mm F4-5.6	E+ / E++ £45
Sigma 55-200mm F4.5-5.6 DC	New £110
Sigma 300mm F2.8 APO AF	E++ £749
Sigma 2x Apo EX Converter	E++ £99
Sony 16-105mm F3.5-5.6 DT	Mint-£399
Sony 18-70mm F3.5-5.6 DT	E++ £65
Sony 24-105mm F3.5-4.5 DT	E++ £279
Sony 28mm F2.8 AF	E++ £129
Sony 55-200mm F4-5.6 DT	E++ £119
Sony 75-300mm F4.5-5.6 AF	Mint-£119
Tamron 28-105mm F4-5.6 AF	New £90
Tamron 28-105mm F4-5.6 D	New £69
Tamron 28-200mm F3.8-5.6 XR	E++ £109
Tamron 28-300mm F3.5-6.3 XR	E++ £159
Tokina 19-35mm F3.5-4.5 AF	E+ £59
Tokina 24-200mm F3.5-5.6 ATX	E++ £159
Tokina 35-300mm F4.5-6.7	E++ £159
1200AF Ringflash	E++ £165
1800AF Flash	E++ £15
2800AF Flash	E+ / E++ £10-£25
3200i Flash	E+ £19
3500Xi Flash	E++ £39-£59
4000AF Flash	E++ £29-£45
5200i Flash	E+ / E++ £39-£99
5400 Xi Flash	E++ £59
CG1000 Grip Set	E+ £65-£75
Databack 70	E++ / Mint-£19-£29
IR-1n Wireless Set	Mint-£89
MD90 + BP90 Drive	E+ £39
VC700 Vertical Grip	Exc / E++ £29-£45

Minolta Manual - Please Phone

Nikon AF

F6 Body Only	E++ / Mint-£949-£1,099
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F4S Body Only	E+ £199
F4 Body Only	E++ £299

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..one of the most striking advanced compacts out there..

Not our words, this is what Paul Nuttall had to say in the What Digital Camera test of the CX3 in the May 2010 issue.

CX3 at a glance

CX3 10 Million pixel backlit CMOS sensor CX3 28-300mm f3.5/5.6 10.7x optical zoom CX3 3 Inch 920k dot LCD CX3 80-3200 plus auto ASA CX3 Auto, 13 scene modes, auto scene mode plus high dynamic range mode CX3 Multi target AF, spot AF, manual focus plus shoot at user defined fixed distances CX3 Multi (256 segment), centre weighted and spot exposure metering CX3 Vibration correction CX3 High speed shooting to 120fps CX3 Electronic level indicator CX3 1cm Macro CX3 Shutter speeds 8, 4, 2, 1-1/2000 CX3 HD video 1280 pixel 30fps

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RICOH

Paul went on to say...

The Ricoh CX3 ´s predecessor, the CX2, already boasted pretty impressive image quality, and the CX3 ´s backlit sensor has only improved this yet further.

For a 10.7x optical zoom compact, the absence of chromatic aberration at both ends of the focal range is impressive...

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18-270mm f3.5/6.3 DiII VC	£418.90
28-75mm f2.8 Di	£356.90
28-300mm f3.5/6.3 Di	£292.95
28-300mm f3.5/6.3 Di VC	£499.00
60mm f2 macro	£389.00
70-200mm f2.8 Di	£649.00
70-300mm f4/5.6 Di	£129.95
90 f2.8mm macro	£337.95
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20/1.7 Lumix G Vario - M4/3 £279
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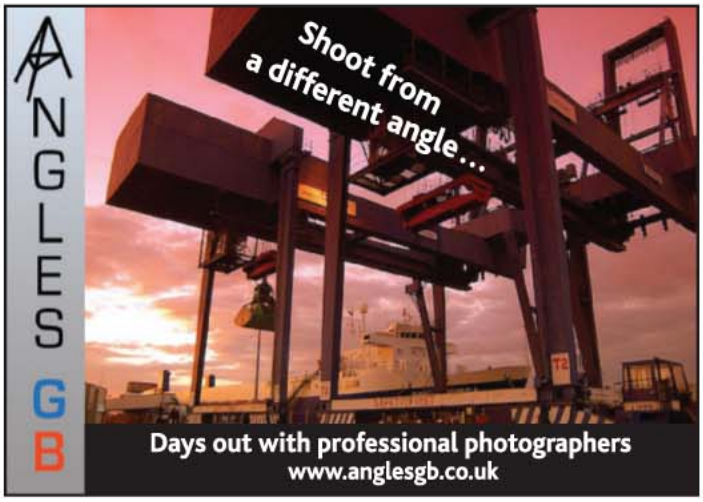

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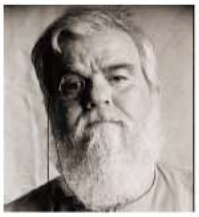

ROGER HICKS

We all strive to take the best possible photographs, but when shooting for publications it s a case of horses for courses

HOW OFTEN do you know, with absolute certainty, exactly where and how your pictures will be used? I'm not talking about your immediate plans for them, but about what might conceivably happen to them in the long term. The immediate plans might consist of putting a print on the wall, or entering a competition or illustrating an article. But what if you win the competition, and someone asks if you've got a similar picture, landscape format instead of portrait, because it will suit their new poster campaign? Sure, it's an engaging fantasy, but it's also far from impossible.

The question was prompted by AP reader Jonathan Reid, who asked on the *Letters* page of AP 8 May why I appeared no longer to care about maximum quality, perfect exposure, and the like. The first answer is that I still care very much, depending on how the pictures are going to be used. In other words, 'horses for courses'. The second and third answers are rather more complicated, and I thank Mr Reid for forcing me to think about the whole thing a bit harder.

Starting with the first answer, the pictures for which I used six-million-pixel JPEGs from my Leica M9 were illustrations for my column in *Land Rover World*. They are sent over the internet, they run at only about 2x3in (50x75mm) and they're not exactly fine art. The best have a measure of humour, but most are simply to add a bit of variety and colour to what would otherwise be called, in newspaper jargon, a 'grey page'. I used JPEG files because they're quicker to process than DNG, and at the size they're going to run, legibility (strong, simple shapes) is a lot more important than tonal subtlety.

On the other hand – this is where the second answer begins to kick in – I've been writing books and magazine articles for many years, and I know that often something I write will make me think, 'Oh, yes, that picture of so-and-so would be ideal here.' It's always possible that this particular picture will be run whole-page or even as a double-page spread.

At the normal 300dpi of photomechanical reproduction, a single A4 page is (roughly) 2500x3500 dots. Using the normal sloppy-but-good-enough approximation of one dot equals one pixel, that's just under nine million pixels. By the same argument, a double-page spread is just under 18 million pixels. It therefore makes sense to shoot everything that might be used at a large size at the maximum possible resolution and, what is more, to shoot it as a DNG file rather than as a JPEG. This, therefore, is the second answer: it's always easier to throw away excess quality that you don't need than to try to invent quality that isn't there. That's why I now shoot my *Land Rover World* pictures at 18 million pixels and downsize them for the magazine.

The vast majority of the pictures I have shot over the past 44 years are on film. To this day, I prefer film for black & white work, using mostly 35mm, although I have an incredible range of other formats

Yet this second answer, about maximum possible quality, demands a third answer. The vast majority of the pictures I have shot over the past 44 years are on film. To this day, I prefer film for black & white work, using mostly 35mm, although in a variety of hanging files, drawers and archival boxes I have an incredible range of other formats. Why do I use so much 35mm when bigger formats give better quality?

Of course, convenience plays a part. Reloading every 36 shots, instead of 16, or 12, or eight, or four, or one, is seductive. Cost matters, too. More importantly, we come back once again to the kind of quality we consider adequate for a given application. Although I am as big a sucker as the next man for an exquisitely executed print, I am increasingly of the opinion that content trumps technical image quality. In other words, I'd rather see a well-composed picture of an interesting subject, where the technical quality is merely adequate (that is, good enough that I don't notice it) than a technically superb print of a dull, predictable subject.

Ideally, of course, I want both technical and aesthetic quality, but this introduces another consideration. I've never been one for big prints. I cheerfully accept that they are indispensable to some people's vision, but they aren't to mine. If I do it right, I can get an excellent 13x18cm or 5x7in print from 35mm (just a 4x enlargement, with the border), and I can quite easily make a print that will reproduce very well at A4 or with some loss of quality at A3 (a double-page spread): photomechanical reproduction is a great leveller. As I said earlier, horses for courses. AP

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

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