

**NEWS: CANON  
EOS 5D MARK III**



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Saturday 17 March 2012

amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

**CANON**

## EOS 5D MARK III

More pixels, more AF points and it's faster

PAGE 5



**ON TEST**

PAGE 45

**7 SUPER-WIDE ZOOMS**

Image quality under scrutiny



**ON TEST**

PAGE 53

**PRINTING FOR LESS**

Fotospeed continuous ink system

**LATEST  
NEWS**



**CLASSIC KIT**

PAGE 57

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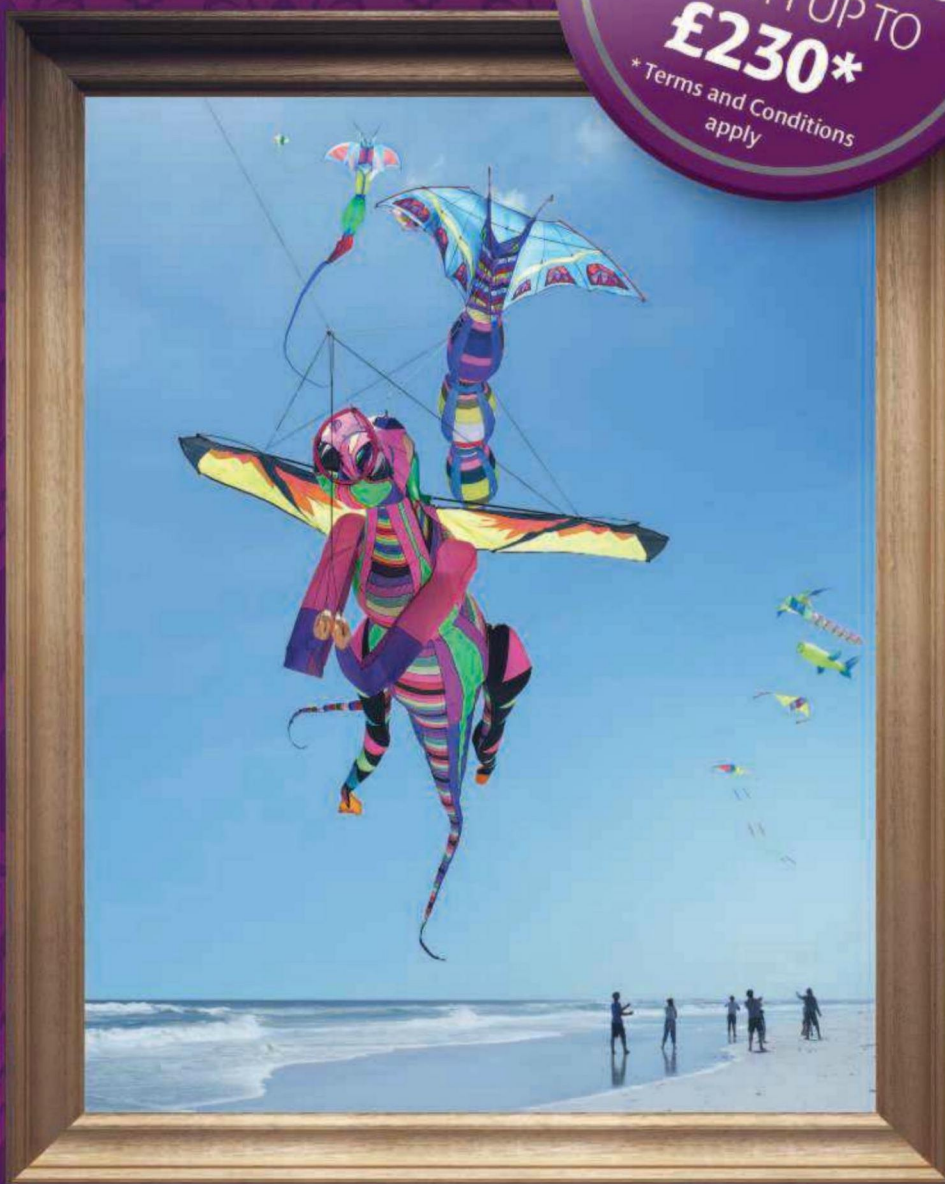
**EOS 550D**



**EOS 600D**



**EOS 60D**



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**Amateur Photographer** For everyone who loves photography

**WHEN** you buy a car, if you are thinking clearly and are not concerned solely with its colour, you might check to see how many miles to the gallon it can do. If you are the sort of person who drives a lot, this will obviously be very important. It is no good, after all, spending money on the car and then finding that the drive to Sainsbury's costs more than you spend when you get there.

We tend to be less careful when buying an inkjet printer, as it is the quality of the output that we are more likely to scrutinise than the cost of the ink that creates that output. Yet ink is very expensive, as is most equipment involved with this photographic occupation of ours, and if you

intend to do a lot of printing it should be a factor in your decision-making process when it comes to buying a new machine.

It is fair to say there is a lot of rubbish ink on sale on the high street, but there are also many good brands that are independent of the companies that make the printers. The worry, of course, is that less expensive ink will damage the print head, or simply fade in the daylight. Petrol, for the most part, is petrol, but ink quality is a great variable.



**Damien Demolder**  
Editor

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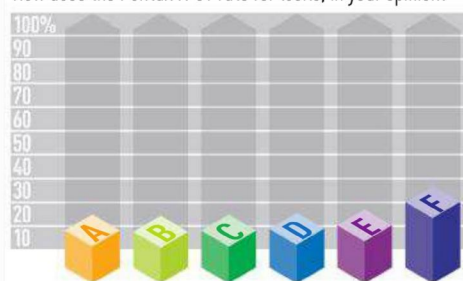
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**IN AP 25 FEBRUARY WE ASKED...**

How does the Pentax K-01 rate for looks, in your opinion?



**YOU ANSWERED...**

A 5/5	14%
B 4/5	13%
C 3/5	14%
D 2/5	15%
E 1/5	17%
F 0/5	27%

**THIS WEEK WE ASK...**

Are you happy to use independent inks?

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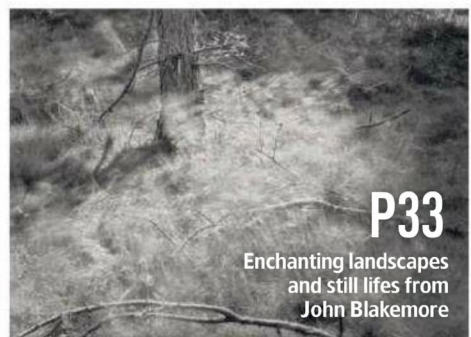
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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) 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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## DIGITAL SLR

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	60D 18-55 IS Kit.....	£899.00	£37.45 P/m
	60D 18-55 + 55-250 IS II Twin Kit.....	£1,129.00	£47.04 P/m
	60D 17-55 IS Kit.....	£1,599.00	£66.62 P/m
	60D 17-55 IS Kit.....	£1,099.00	£45.79 P/m
<b>7D</b>	7D Body.....	£1,199.00	£49.95 P/m
	7D 18-135 IS Kit.....	£1,449.00	£60.37 P/m
	7D 15-85 IS USM Kit.....	£1,719.00	£71.62 P/m
<b>5D</b>	5D MK II Body.....	£1,699.00	£70.79 P/m
	5D MK II and 24-105mm Lens.....	£2,379.00	£99.12 P/m
<b>1D</b>	EOS-1D Mark IV Body.....	£3,749.00	£156.20 P/m
	EOS-1D X Body.....	£5,299.00	£77.75 P/m
	EOS-1Ds MK III Body.....	£5,499.00	£229.12 P/m

### Nikon

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	D3100 18-105 VR Lens.....	£729.00	£10.69 P/m
	D3100 18-55 + 55-200 VR Twin Kit.....	£729.00	£10.69 P/m
<b>D5100</b>	D5100 Digital SLR Body.....	£549.00	£8.05 P/m
	D5100 Digital SLR 18-55 MKII Lens Kit.....	£569.00	£8.34 P/m
	D5100 Digital SLR 18-55 VR Lens Kit.....	£599.00	£8.78 P/m
	D5100 + 18-55 VR Lens + 55-200VR.....	£785.00	£11.51 P/m
<b>D7000</b>	D7000 Digital SLR Body.....	£999.00	£14.65 P/m
	D7000 18-55 VR Kit.....	£1,099.00	£16.12 P/m
	D7000 with Nikon 18-105 VR Lens.....	£1,159.00	£16.85 P/m
<b>D800</b>	D800 Digital SLR Body.....	£2,399.00	£35.20 P/m
	The 36.3 megapixel FX format sensor and autofocus system deliver unprecedented levels of depth and detail in your photography.		
<b>D800E</b>	D800E Digital SLR Body.....	£2,689.00	£39.45 P/m
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<b>D4</b>	D4 Digital SLR Body.....	£4,799.00	£39.45 P/m
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	18-55mm & 50-200 £479.00	£8.43 P/m	
<b>K-5</b>	K5 Body.....	£695.00	£28.95 P/m
	18-55 WR Kit.....	£729.00	£30.37 P/m
	18-55 + 50-200 kit.....	£899.00	£37.45 P/m
	18-135 WR Kit.....	£1049.00	£43.70 P/m
<b>SD15</b>	SD15 Body.....	£599.00	£8.78 P/m
	18-55 WR Kit.....	£699.00	£10.25 P/m
	18-55 + 50-200 kit.....	£829.00	£12.16 P/m
<b>SD1 MERRILL</b>	SD1 Merrill DSLR	£1069.00	£24.48 P/m
	46 Megapixel.....		

### PENTAX 645D

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	GF3 with 14mm Lens.....	£389.00	£7.99 P/m
	GF3 with 14-42mm.....	£499.00	£8.78 P/m
<b>GX1</b>	GX1 Body Only.....	£469.00	£8.25 P/m
	GX1 and 14-42mm Lens.....	£499.00	£8.78 P/m
	GX1 with 14-42mm.....	£629.00	£9.22 P/m
<b>GH2</b>	GH2 and 14-42mm Lens.....	£669.00	£9.81 P/m
	GH2 and 14-140mm Lens.....	£1,029.00	£15.09 P/m

### Lenses

Panasonic Leica DG Summilux 25.....	£469.00	£8.25 P/m
Lumix G X Vario Wide Zoom 14-42.....	£299.00	£7.89 P/m
Lumix G Vario HD Zoom 14-140.....	£589.00	£8.64 P/m
Lumix G Vario Telephoto Zoom 45-200.....	£279.00	
Lumix G VARIO 100-300.....	£449.00	£7.90 P/m

### FUJIFILM

**X-Pro1** Fujifilm X-Pro1 Body..... £1,429.00 £20.96 P/m

### Lenses

XF 18mm f2.8 Fujinon Lens.....	£549.00	£8.05 P/m
XF 35mm f1.4 R Fujinon Lens.....	£549.00	£8.05 P/m
XF 60mm f2.4 R Macro Lens.....	£599.00	£8.78 P/m

### Nikon 1

<b>J1</b>	J1 10-30mm Kit.....	£449.00	£7.90 P/m
	J1 10mm Lens Kit.....	£519.00	£7.61 P/m
	J1 10-30mm & 30-110 Kit.....	£599.00	£8.78 P/m
	J1 10-30mm & 30-110 (Pink).....	£609.00	£8.93 P/m
<b>V1</b>	V1 10-30mm Kit.....	£729.00	£10.69 P/m
	V1 10mm Lens Kit.....	£779.00	£11.43 P/m
	V1 10-30mm & 30-110.....	£889.00	£13.04 P/m

### Lenses

10-30mm Nikkor Lens.....	£179.00	
30-110mm Nikkor Lens.....	£229.00	
10mm f2.8 Nikkor Lens.....	£229.00	
10-100mm Zoom Lens.....	£619.00	£9.08 P/m

### RICOH GXR

**GXR camera system**

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GXR A12 28mm f2.5 Unit.....	£299.00	£7.76 P/m
GXR A12 50mm Macro Unit.....	£599.00	£8.78 P/m
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K-01 & DAL 18-55 Lens.....	£679.00	£8.05 P/m
K-01 & DAL 18-55 + DAL 50-200 Twin Kit.....	£679.00	£8.05 P/m
.....	£529.00	£7.76 P/m

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Q White with 8.5mm Lens.....	£329.00	£21.93 P/m
Q Black Twin Lens Kit.....	£499.00	£24.95 P/m
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## DIGITAL CAMERAS

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Metz 44 AF-1 Digital Mecablitz.....	£129.00
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Gitzo Systematic GT4552TS.....	£769.00
Gitzo Systematic GT5532S.....	£769.00
Gitzo Systematic GT5542LS.....	£829.00
Gitzo Systematic GT5562LS.....	£899.00

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## CANON LAUNCHES LONG-AWAITED EOS 5D MARK III

**THE CANON** EOS 5D Mark III borrows many features from the company's recently announced EOS-1D X DSLR flagship, in a body aimed at enthusiasts and professionals.

The Canon EOS 5D Mark III is set to bring the EOS-1D X's 61-point AF system and high-powered Digic 5+ processing engine to the semi-professional market, combined with a higher resolution full-frame sensor housing 22.3 million pixels.

Due in shops at the end of March, priced £2,999.99, the newcomer boasts a single Digic 5+ processor with eight-channel readout, designed to handle six full-resolution frames per second for up to 18 raw files and more than 16,000 JPEGs. The flagship EOS-1D X features two Digic 5+ processors.

The ISO range has been improved from the ISO 100-6400 of the EOS 5D Mark II by 2 stops, to ISO 100-25,600.

ISO extension modes allow a maximum setting roughly equivalent to ISO 102,400, which is still 1EV short of the EOS-1D X.

The new model will feature the same 3.2in Clear View II LCD screen as that on the EOS-1D X, built using a 1.04-million-dot grid.

The camera's viewfinder has also been improved to offer a 100% view of the image to be captured (the EOS 5D Mark II has a 98% viewfinder), while maintaining the same 0.71x magnification.

The top shutter speed remains 1/8000sec and the maximum flash sync speed is 1/200sec.

Canon has used the additional processing power of Digic 5+ to introduce new image-correction functions.

The EOS 5D Mark III has new built-in lens correction facilities designed to automatically reduce the effects of vignetting and chromatic aberration before the recorded image is passed to the memory card.

The company also claims the processor allows high ISO noise to be dealt with more effectively.

For the first time in a Canon DSLR, there is a built-in HDR mode. This combines three different exposures into one, to enhance the range of tones from a high-contrast scene.

As well as saving the final combined image, the camera saves up to three bright/dark/normal files, giving users the freedom to produce a different version using their own software afterwards.

This HDR mode can be found under a new Creative Photo button on the camera body. This button also gives users direct access to other features, such as picture styles and multiple-exposure modes.

Canon has introduced a new silent mode to reduce the sound of the shutter and mirror. This works by slowing down the mirror's



movement (although this mode is limited to a top burst rate of 3fps).

Housed in a magnesium-alloy body, Canon has introduced a level of weather sealing for the EOS 5D Mark III. Gaskets located below the camera's buttons and dials aim to prevent ingress of moisture and dust, while a seal around the lens mount is intended to provide better protection for the mirror box. The shutter mechanism has also been 'reinforced', but Canon still only quotes the same 150,000 cycles as the EOS 5D Mark II.

New to the EOS 5D series is SD card compatibility, with the EOS 5D Mark III accepting both CF and SD cards via dual memory slots.

The camera takes the same LP-E6 battery as the previous model, but has gained 140g – now weighing 950g. Canon has told AP that it will run alongside the EOS 5D Mark II.

## SNAP SHOTS

● Professional printing lab Metro has been granted a Royal Warrant by the Prince of Wales. A spokesman for the London-based lab, which was founded in 1980, said staff were proud of the royal recognition. "We love our work and strive to give our best to every customer. We are looking forward to displaying the legend, 'By Appointment'."

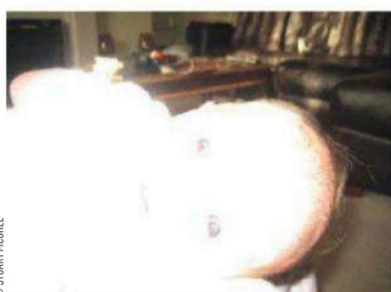
● Canon has confirmed that its new 500mm and 600mm super-telephoto lenses will go on sale in May. Aimed at sports and wildlife photographers, the EF 500mm f/4L IS II USM and EF 600mm f/4L IS II USM will cost £8,999 and £11,299 respectively.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## Do you have a story?

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



## BRITAIN'S 'WORST PHOTOGRAPHER' NAMED

**BRITAIN'S** worst photographer has been named as Stuart McGhee, who took a spectacularly poor-quality image of his 'glowing baby' daughter (see left).

Stuart beat hundreds of entries in the awards, which were a PR stunt dreamed up by event organisers Red Cloud Days.

The winning image – which features

Stuart's daughter Jasmine – proved to be 'incompetent on so many levels', said Red Cloud Days founder Lee Bown.

Commenting on his dubious accolade, Stuart said: 'Friends and family already see me as a bad photographer – this makes it official.'

Stuart's prize is a Red Cloud Days portrait and lighting photography course.



A week of photographic opportunity

## PHOTO DIARY

Wednesday 14 March

**EXHIBITION** Terry O'Neill – Reworked, until 31 March at Rook & Raven, London W1T 1HN. Tel: 0207 323 0805. Visit [www.rookandraven.co.uk](http://www.rookandraven.co.uk). **EXHIBITION** The Great White South, images of Scott expedition by Herbert Ponting (also for sale), until 5 April at Atlas Gallery, London W1U 7NF. Visit [www.atlasgallery.com](http://www.atlasgallery.com).



© TERRY O'NEILL

Thursday 15 March

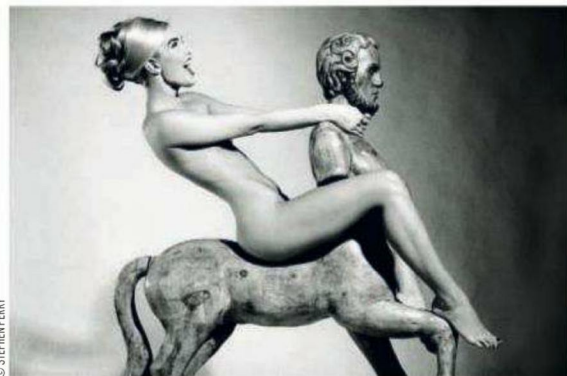
**EXHIBITION** Lucien Clergue, until 31 March at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com). **EXHIBITION** Nudes by Thomas Ruff, until 21 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit [www.gagosian.com](http://www.gagosian.com).

Friday 16 March

**EXHIBITION** Canal Side by Brett Trafford, until 31 March at Café Clique, Leek, Staffordshire. Tel: 01538 398 852. **EXHIBITION** Marco Glaviano: Supermodels, until 24 March at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

Saturday 17 March

**EXHIBITION** Obsession Art, nude portraits, final day, at The Gallery in Cork Street, London W1S 3NG. Tel: 0207 287 8408. Visit [www.galleryincorkstreet.com](http://www.galleryincorkstreet.com). **EXHIBITION** The Sunday Times Magazine 50th Anniversary, extended until 18 March, at Saatchi Gallery, London SW3 4RY. Visit [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk).



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Sunday 18 March

**EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). **DON'T MISS** Photography Workshop (10am-6pm, cost from £75) at Lanhydrock, Cornwall PL30 5AD. To book, call 07546 231 044. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Monday 19 March

**EXHIBITION** No Place Like Home by Judah Passow, until 5 June at the Jewish Museum London, London NW1 7NB. Visit [www.jewishmuseum.org.uk](http://www.jewishmuseum.org.uk). **EXHIBITION** Exemplar: Joy Division by Kevin Cummins, extended until 31 March at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 7224. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com).

Tuesday 20 March **LATEST AP ON SALE**

**EXHIBITION** Les Paradis Naturels by Aleksey Chizhov, until 5 April at Erarta Galleries, London W1J 8DN. Tel: 0202 499 7861. Visit [www.erartagalleries.com](http://www.erartagalleries.com). **EXHIBITION** Richard Renaldi – Touching Strangers, until 24 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

Amateurs unaffected by rules, says GLA

## PHOTOGRAPHERS VOICE FEARS OVER BYLAWS



**PHOTOGRAPHERS** have demanded exemptions from new bylaws that require written consent for commercial photography in London's Trafalgar Square and Parliament Square Garden.

Although the wording does not differ from previous bylaws, commercial photographers fear that the rules will restrict their ability to work in a public place.

It is unclear whether amateur photographers will be questioned by wardens if they are seen using professional-looking equipment in Trafalgar Square, which is a world-renowned tourist hotspot.

The rules, which the Greater London Authority (GLA) approved in January, state that written permission is needed to 'take photographs or film or make any other recordings of visual images for the purpose of or in connection with a business, trade, profession or employment or any activity carried on by a person or body of persons, whether corporate or unincorporate'.

'Press photographers cannot possibly be expected to comply with this,' said John Toner, freelance organiser at the National Union of Journalists, who has written to the Government and London Mayor Boris Johnson to protest.

Toner told AP: 'Ideally, I want them to incorporate press exemptions into the bylaws.'

Meanwhile, a photographer using the Flickr name JayKay72 has sought clarification from the GLA.

He said he received a reply which stated that the bylaws place no restriction on 'private or amateur photography' for 'own use and enjoyment'.

The photographer said that the GLA's reply added: 'In the case of amateur photographers, if the person has professional-

looking equipment and appears to be undertaking commercial photography, then the Heritage Wardens will enquire about their purpose and, if it is not commercial, they will be able to continue their activity.'

Architectural photographer Grant Smith, a fervent photo rights campaigner, also expressed concern at the possible impact on amateurs and tourists who, he fears, may be 'put off taking photographs in the Square'.

Recently, a group of friends making a 'birthday film' in Trafalgar Square – apparently for their own use – were ordered to stop filming and leave the Square, according to citizen journalism website Demotix.

The Mayor's office had yet to comment on this incident at the time of writing.

However, a GLA spokesman told AP: 'To be clear, there are no restrictions on amateur photographers taking pictures in Trafalgar Square.'

'Restrictions apply to commercial photography and information about commercial photography (for example, photoshoots) is on the GLA website.'

The spokesman added: 'Thousands of amateur photographers take pictures in Trafalgar Square every year and there is no charge.'

Michael Pritchard, director general of the Royal Photographic Society, strongly opposes the bylaws, although he concedes that the wording is the same as those that came into effect in 2000. 'In theory, the bylaws could be applied to press photographers, who would not be in a position to apply for permission in advance,' he told us.

'In practice, Trafalgar Square is a public space and, provided photographers do not obstruct other users, then it should really be treated no differently to other public spaces.'

The GLA, which intends to submit the bylaws to the UK Government, had yet to confirm whether it plans to incorporate exemptions for press photographers into the rules, as demanded by the NUJ.

## OLYMPUS CHARGED OVER ACCOUNTING FRAUD

**OLYMPUS** has been charged over the filing of false financial statements in relation to a £1.1 billion accounting cover-up.

The move came the day after Japan's Securities and Exchange Surveillance Commission filed a formal complaint with Tokyo prosecutors over an alleged breach of financial regulations.

Olympus said in a statement: 'The company has received a notice that the prosecutor of the Tokyo District Public Prosecutors' Office has prosecuted the company by the charged facts that are substantially the same as those

described in the formal complaint.'

Ex-Olympus chairman Tsuyoshi Kikukawa and former executive vice-president Hisashi Mori were among seven top officials arrested over the matter last month.

Six men face charges, in addition to Olympus as a corporation.

A report by news agency Reuters suggests the men could face up to ten years in prison, while Japan's *Nikkei* newspaper claims that Olympus itself could be fined more than \$1.2 million.

Investigations into the scandal continue.



## SNAP SHOTS

● Panasonic has released a firmware update for its Lumix G Vario 45-200mm f/4-5.6 Mega OIS lens. The update is designed to enhance performance of the micro four thirds lens and is available to download at <http://panasonic.jp/support/global/cs/dsc/>.

● Ricoh has updated the firmware for its GR Digital IV compact camera, claimed features of which include 'smoother' auto exposure control. The update is also designed to enable users to input copyright information into an image's Exif data. For full details, and to download, visit [www.ricoh.com](http://www.ricoh.com).

● A London gallery is set to extend its display space to a nearby pub, with a bar wall dedicated to the work of photographer Bob Carlos Clarke. The Little Black Gallery @ The Imperial Arms in Chelsea will open on 17 April with an exhibition that includes work by Terry O'Neill and music photographer Gered Mankowitz. The pub can be found at 577 Kings Road, London SW6 2EH. Tel: 0207 736 6081.



## Do you have a story?

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

CEO Trevor Moore outlines the chain's plans for this year

# JESSOP'S CLOSES FOUR STORES AHEAD OF REVAMP

**EXCLUSIVE INTERVIEW**

**JESSOP'S** has closed four stores so far this year – on grounds that they have not made enough profit – but has secured funding to refurbish up to 25 others.

The retailer says it is working closely with staff affected by the closures and 'where possible consulting with colleagues for possible redeployment to other stores'.

However, the CEO of Britain's largest camera chain said Jessops has no nationwide closure plan and may even open new shops in towns where it does not currently have a high-street presence.

'I have no big plans to either expand or contract my estate,' Jessops CEO Trevor Moore told AP, adding that a 'handful' of stores closed last year, but some new ones opened.

'As leases expire, every single one will be looked at in the way that every retailer should look at every store in a perfectly normal, balanced and commercial way.'

The news comes as Jessops reveals that more than a third of the chain's turnover is generated from online sales, compared to less than 6% three years ago.

Moore (pictured below) said that most of these online orders (70%) are collected at a high-street store. Asked if any more stores would close this year, he replied: 'You can never say never.'

The four recently closed outlets are the Lisburn and Ballymena stores in Northern Ireland, one in Petersfield, Hampshire, and a store in Ilford, Essex.

'Really, Ilford's been replaced by the business we have at Westfield Stratford City [shopping centre], where we opened a very large new store last



Jessops says that business lost from its recently closed store in Ilford, Essex, has been replaced by the Westfield Stratford City outlet, pictured, which opened last year

year,' Moore explained.

'When [chairman] David [Adams] came to the business [in 2007], he did a big closure piece, which took our numbers down to just over 200. And we have more than 200 today. So, we have opened new ones and have shut some others.'

'What we are trying to do with our estate is improve the quality and, historically, some of our sites are in secondary or tertiary locations.'

He said Jessops would look to replace some branches with a 'better-quality unit that generates more revenue and profitability'.

This will involve 'relocating' some outlets to other parts of a town where consumer demand is expected to be higher, and where Jessops can take advantage of 'better commercial terms'.

Outlining the next phase of Jessops' refurbishment plan – set to start in April – Moore said it will be similar, in terms of store numbers, to the annual programme it began in 2009.

● See future issues for more from this interview with Jessops' CEO



## JESSOP'S CHAIRMAN STEPS DOWN

In a separate unrelated development, Jessops chairman David Adams (pictured right) has stepped down.

Adams, who joined the camera chain in 2007, oversaw a turnaround at the company that restructured its business and appointed Trevor Moore as CEO in 2009.

Jessops has appointed Martyn Everett, formerly a director at media rights group Chorion, as its new chairman from 1 March.

However, Adams will serve as a consultant at Jessops for three months until 31 May.

Meanwhile, Jessops has appointed Neil Old as its new commercial director. Previously, Old was European commercial director at Best Buy Europe's Carphone Warehouse.

Moore thanked Adams



for his 'significant contribution to the business', adding: 'He has provided wise counsel, support to me as CEO and is highly regarded across our business.'

'I now look forward to working closely with Martyn and Neil as Jessops enters a new phase of development, drawing on their experience to drive the continued success of the business.'



AP  
THIS  
WEEK  
IN...

1886

AP drew readers' attention to a curious advert that had appeared in another publication, stating: 'Wanted, Lessons in Out-door Photography, instantaneous sea views and other landscape work. Teacher to have apparatus, and give the Lessons near Portland Street Station.' AP's take on this read, pointedly: 'The Regent's Park would enable willing applicants to solve the difficulty of the landscape work, but out-door lessons in instantaneous sea views near Portland Road [sic] Station...!'

MARCH 19, 1886.] THE AMATEUR PHOTOC

The following appeared in a contemporary of the 5th instant:—

**WANTED,** Lessons in Out-door Photography, instantaneous sea views, and other landscape work. Teacher to have apparatus, and give the Lessons near Portland Street Station. —Address, stating terms, etc. The Regent's Park would enable willing applicants to solve the difficulty of the landscape work, but out-door lessons in instantaneous sea views near Portland Road Station would require the powerful aid of a "Tidman" or a "Brill" for a solution!

We had to close the correspondence about the vexed question of payment for wall space at the forthcoming Amateur Exhibition in Bond Street, and now another question has been raised by Rev. H. B. Hare. He objects (in the event of his being a prize winner) to lend his negatives for printing purposes. In this matter he has the perfect right of his own opinion, and we fancy there will be many who agree with him. But, on the other hand, the promoters of the Exhibition have a perfect right to insist upon what conditions they like. As it appears that prints of the winning negatives are wanted for an album, which is to be published, and for which subscriptions have already been received, the condition (Rule 8) to which Mr. Hare objects cannot apparently be altered, and therefore there is no other course than for those who are unable to exhibit under this Rule, not to send in pictures to the Exhibition.

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## SNAP SHOTS

● A London college has launched an 'iPhoneography' course in what is believed to be a UK first. The evening class – which runs at Kensington and Chelsea College over five weeks – 'takes inspiration from leading proponents of this ground-breaking new photography genre'. It explores creative software applications (apps) and ways to share and present work. Students are told they should expect to devote around three hours each week on exercises outside class. The inaugural course was due to start on 1 March, with another set to begin on 26 April. Visit [www.kcc.ac.uk/info/enrol.php](http://www.kcc.ac.uk/info/enrol.php) or call 0207 573 5333.

● The search is on to find a new head for the National Media Museum in Bradford, West Yorkshire, which houses some of the world's most historic photographs. An advert for the £75,000-per-year post said the role will include working with London's Science Museum to develop a new exhibition and programme venue for the photo gallery due to open there next year.



**Do you have a story?**

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amateur photographer  
@ipcmmedia.com

New OM-D unlikely for photokina

## OLYMPUS: CAMERA LAUNCHES TO ESCAPE CRISIS

**OLYMPUS** claims its imaging division will be unaffected by the company's accounting scandal.

Speaking at a European press event for the new Olympus OM-D E-M5, Toshiyuki Terada, manager of the Product Marketing and Planning Group, was positive when asked whether the company's financial issues will impact on future product launches.

He told AP that the 'imaging side of the business will continue as normal and will not be affected by what else is going on inside the company'.

Terada (pictured) also gave some insight into what we can expect to see from Olympus this September, at photokina.

He said it was unlikely there would be another camera in the OM-D line by the time of photokina, which is held every two years in Cologne, Germany.

Terada indicated that the next Olympus micro four thirds camera would be in the Pen series.

Claudia Baehr, European product manager for Olympus, was keen to point out that the Olympus four thirds E-series cameras still represent the company's professional line.

She said the OM-D product line was not aimed at professional photographers, but at advanced enthusiasts, and said it was possible there would be a new professional-level E-series Olympus camera at some point in the future.

Terada emphasised that Olympus has 'yet to decide whether to release a professional [OM-D] specification body or not', as the company is 'waiting to see how the E-M5's price and technology will be accepted by the market'.

With regard to future lenses aimed more specifically towards OM-D-series users, Terada said that Olympus 'was always looking at prime lenses and listening to the demands'.

At photokina, micro four thirds users can also expect more news on the recently announced M.Zuiko Digital ED



75mm f/1.8 and M.Zuiko Digital 60mm f/2.8 Macro lenses.

Terada said both optics should be ready for release in 'late summer', again fitting in with a likely announcement at the start of the photokina fair.

He added that, of the two, the 75mm portrait lens will probably be available first.

'However, [a professional OM-D camera] is a possibility'.

In January, Olympus pledged to launch more 'four thirds' DSLR camera gear.

In a statement, Olympus said: 'As the originator of the four thirds system and micro four thirds system standards, Olympus Imaging Corp will continue to develop and enhance the product line-up for both standards to meet the diverse needs of our customers.'

In 2010, Olympus appeared to indicate that its E-5 DSLR may be the last of its four thirds cameras, having previously denied this was the case.

Olympus has also welcomed decisions by the makers of Tamron and Tokina lenses to launch 'products compliant with the micro four thirds system standard'.

Japanese video camera maker Astrodesign has also recently signed up to the micro four thirds standard.

'With the addition of exciting new products from these companies, the micro four thirds line-up will become much more diverse, further increasing the potential of this advanced digital imaging system,' read Olympus's statement.

## CLUBNEWS

Club news from around the country

### DRONFIELD CAMERA CLUB

The club is holding an open day on 31 March from 10am-4pm that will include a free camera and photo clinic, plus the chance to have a family portrait. The event will take place at The Peel Centre, High Street, Dronfield, Derbyshire S18 1PX. For details call 01246 418 326/415 951 or visit [www.dronfieldcamera.org](http://www.dronfieldcamera.org).

### 4MOST DIGITAL

The group will stage a free exhibition from 7 April-6 May at Saddleworth Museum and Art Gallery, High Street, Uppermill, Saddleworth, Lancashire OL3 6HS. Visit [www.4mostdigital.co.uk](http://www.4mostdigital.co.uk).





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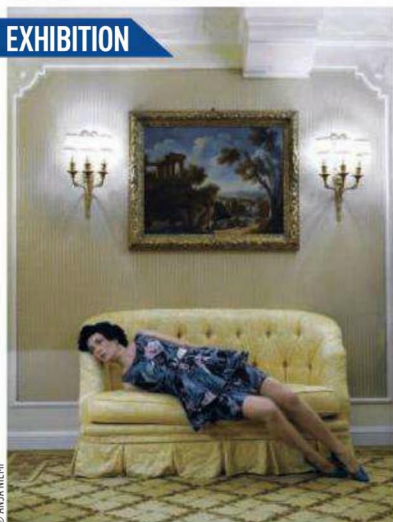




# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

## EXHIBITION



© ANJA NIEMI

### Anja Niemi: **Do Not Disturb**

27 March-21 April The Little Black Gallery, 13A Park Walk, London SW10 OAJ. Tel: 0207 349 9332. Website: [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com). Open Mon-Fri 11am-6pm, Sat 11am-4pm. Admission free

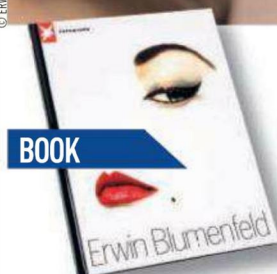
**THIS** fascinating project takes a familiar subject – the hotel, those impersonal spaces that seem to hold a thousand memories. For this body of work, Norwegian Anja Niemi packed her camera and clothes into a suitcase, and checked herself into a variety of hotels in unspecified locations. Once there, she locked the door, put up a 'Do Not Disturb' sign and set about transforming the neutral space into a cocoon within which she could project any narrative she desired. The pictures are beautiful tableaux that nestle in that part of the mind that can't resist a good story. As well as occupying a different room, each image finds Niemi as a different character, surrounding herself with remnants from a story that has already occurred. A truly absorbing body of work.



© ANJA NIEMI



© ERWIN BLUMENFELD



## BOOK

### Stern Fotografie Portfolio No. 65: Erwin Blumenfeld

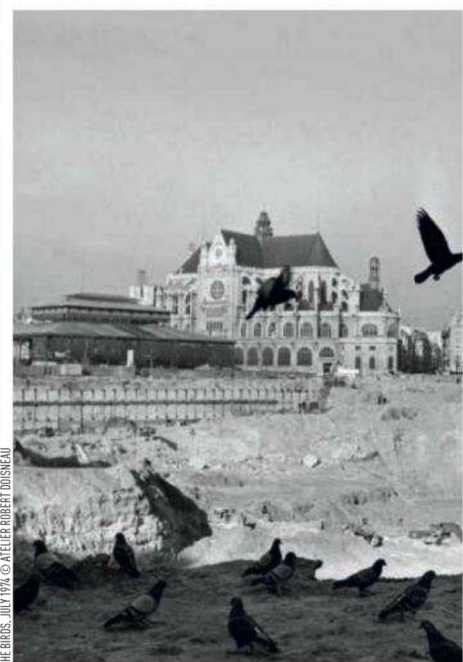
teNeues, hardback, £26.95, 96 pages, ISBN 978-3652000062

**GERMAN**-born Erwin Blumenfeld had his beginnings in the anarchic and experimental Dadaist movement, a group that formed in Zurich, Switzerland, in the early part of the 20th century. It wasn't until the 1930s that Blumenfeld joined, but it was clear that his disdain for mainstream conformity made him tailor-made for the movement. Years later, he gained success as a fashion photographer working for such major magazines as *Vogue* and *Harper's Bazaar*, where he became known as a serious pioneer of modern advertising imagery. Blumenfeld's imagery is still highly influential today. His in-camera effects and use of near-abstract techniques have bled into the everyday advertising mainstream.

This book brings together some of his more experimental (and perhaps least successful) imagery, and as such shouldn't necessarily be seen as an overview of the photographer's career. However, anyone looking for a quick introduction to Blumenfeld's work would do well to flick through its pages.



LES HALLES, AT NIGHT 1947 © ATELIER ROBERT DUISNEAU



THE BIRDS, JULY 1974 © ATELIER ROBERT DUISNEAU

## WEBSITE

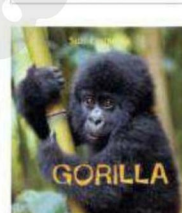
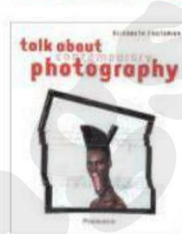
**[www.holgablog.com](http://www.holgablog.com)**

**THIS** recent addition to the blogosphere guides users through the intriguing and unpredictable world of Holga cameras. What the website reveals is just how vast the world of Holga imagery is. The variety of cameras that are available is mind-boggling,



# CONDENSED READING

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



## ● STUDIO LIGHTING

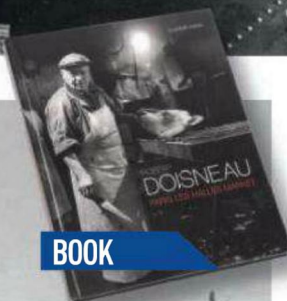
**UNPLUGGED** by Rod and Robin Deutschmann, £24.95 This book demonstrates that professional studio set-ups can be achieved with the most basic of small flashes. It's a nicely illustrated in-depth book, and while it may not be the best example out there it is still worth a look. ● **TALK ABOUT CONTEMPORARY PHOTOGRAPHY** by Elisabeth Couturier, £18.95 This decent little guide takes readers on a tour through the world's contemporary photographic art scene. It's beautifully laid out, and by the end you'll come away with a thorough and fantastic understanding of what's going on in the scene. ● **GORILLA** by Suzi Eszterhas, £6.99 Last week we looked at Suzi's book on cheetahs that was aimed at young children. This volume delves into the world of gorillas and will certainly appeal to its target audience. The images will easily captivate youngsters who are sure to be enthralled with the interesting facts within. ● **USHIRIKIANO: BUILDING A SUSTAINABLE FUTURE IN KENYA'S NORTHERN RANGELANDS** by Chris Jordan, £29.95 Sustainability is a topic that has become a prevalent subject in photojournalism. The notion of meeting human needs while ensuring that the environment remains intact is a heady subject, but in this book it has been tackled with tact and verve. Chris Jordan's images tell you all you need to know about the efforts in Kenya to create and maintain a beneficial environment and the succinct text is informative.

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BOOK

## Robert Doisneau - Paris: Les Halles Market

By Vladimir Vasak, Flammarion, hardback, £27.50, 160 pages, ISBN 978-2-08-020108-9

**THERE** was a time when Les Halles Market was considered the belly of Paris. The vast market spread its limbs across the centre of the city like a spider's web, and the cries of fruit-sellers and meat vendors could be heard ringing through the air. The market was 900 years old when it was torn down in 1971 to make way for an underground shopping precinct. Luckily for us, Robert Doisneau was there to capture its vibrant atmosphere before it disappeared, and as a result we have this excellent book. It's a fitting document and one that can at times straddle the border between street photography and surrealism. Doisneau's eye for the absurd was excellent and this volume hammers that point home.



with everything from panoramic to pinhole. Of course, the real beauty of Holga is that imperfections in every picture mean that everything produced is unrepeatable. This site offers a range of ideas and reviews to help you along if you're new to the medium. It's a colourful and welcoming site, so navigating your way around it is a pleasure.





# Letters

Share your views and opinions with fellow AP readers every week

## 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

### EXCEPTIONAL SERVICE

I recently bought a Nissin Di622 and a Di866 Mark II flash from Harrison Direct in Sheffield. Unfortunately, the Di866 Mark II would not work correctly in master mode when using the wireless option on a Sony Alpha 580. I called Alison at Harrison Direct, who said she had never heard of that problem and called Kenro UK immediately.

A representative (Steve) from Kenro UK called after Alison had spoken to Kenro's head office. After explaining my predicament to him, he asked if he could pick up the unit at my home in Liverpool. On arrival he did a few tests, and then took the unit away, giving me a receipt and saying that Kenro would send me a replacement unit. This blew me out of the water. Alison at Harrison Direct and Steve from Kenro UK gave me the best possible service and it's a lesson to all those retailers out there. Go that extra mile and you have a customer for life, plus word of mouth, which is so important in the digital and online world of today.

Over the years I have experienced really bad service from retailers and bought a lot of kit online, but now it's back to the high street for me. The service is there – you just need to find it!

Lewis M Coward, Merseyside

**That's a great story, Lewis. You can't beat good customer service, and often you have to go to the smaller firms to get it – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer [fdpcmedia.com](mailto:fdpcmedia.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

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

to photograph a girl, using her camera, it took me three attempts to get her camera working – it was left in playback mode! And I wonder how many 'newsworthy' pictures are missed, simply because the camera is permanently unready?

Bill Houlder, West Yorkshire

## TOO CHUNKY, TOO COMPLICATED

When I heard news of a digital Olympus OM-style camera I became very excited, for I laud the simplicity and the ergonomic excellence of my OM-1. I have often dreamed of a digital version, as the added convenience of digital storage and instant 'developing' would make it a truly remarkable camera, without the expense of a Leica M9.

However, having read about the OM-D E-M5 (AP 15 February), I was a little disappointed. While I am pleased that it has a magnesium-alloy body, it does seem a little chunky. Also, I believe if it truly were a digital OM, then it should retain some raw simplicity. Forget about 24 different scene modes and art filters; instead, I would love to see a fully manual digital camera where you have to do everything, but with the added convenience of digital storage, all at the size of an OM-1 but still with a prism. I think I will have to go back to dreaming about a digital back for an OM-1.

Samuel Paley, via email

**There seems to be a growing desire for a simple and mostly manual digital camera, but not much interest from manufacturers. I got a disappointing 'not a good idea' from Nobuaki Sasagaki, Nikon's general manager of marketing, in Yokohama a couple of weeks ago when I suggested a digital FM3A – Damien Demolder, Editor**

## LEAD, DON'T FOLLOW

I'm a photographer in my early 20s, who 18 months ago switched to digital after nine years shooting with film. The extra freedom that digital provides enables us to try loads of ideas without the worry of wasting dozens of films in the process. With this reborn love for composing and taking pictures, I've spent much time studying different techniques and angles. During this time, I've tried out some of the ideas used by my fellow photographers, and with time decided what I liked and what I didn't.

Eighteen months ago, hardly anyone was talking about ND grad filters, but now all the photographic journals and websites are full of them – so much so, that we're made to feel as though we're not taking our landscape photography seriously unless we are using them. There have been many other fads in recent years: Lomo, fisheye, miniature. It seems to me that photography has become a series of hoops that we must all jump through. I would encourage any young or older photographer new to this brilliant hobby to start by interpreting the world with their own unique eyes and techniques. Know yourself and your style

## PORTABLE ALBUMS

A story in my Sunday paper, the *Sunday Post*, reminded me of a statement made in an issue of AP several years ago, in which a processing company said, 'Most of the films we process are 24 exposures, with Christmas at each end and a summer holiday in the middle.'

This story in the paper was of a family

who lost their pictures for the last *three* years when their camera went overboard in a canoeing accident on a French river. Luckily for them, a French diving enthusiast found the camera and was able to rescue the memory card, finally tracking the family down via the internet.

I've been aware that many people use their cameras as photo albums. When asked

## What The Duck



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



before looking to follow others. The best at any subject lead, but rarely follow.

**William Spencer, via email**

**Very good advice, William – Damien Demolder, Editor**

### A CRYING SHAME

David Askham expresses regret at the demise of key photographic players in *Backchat* in AP 11 February. I agree with him and look back with nostalgia at the great names who pushed forward the art, enjoyment and technological brilliance that have paved the way for current expectations of photographic excellence. The speed of progress and stunning developments have brought great advances and regrettable casualties – but some of those casualties are deserved and possibly welcomed.

Let's take Kodak, for example. The company failed to keep abreast of current trends, evidenced by its inability to recognise the need to keep ahead of the game. Perhaps more disappointing is its failure to understand the importance of quality and customer service. This I found to my cost when I used the Kodak Gallery to print images to send to relatives. The standard of printing was dreadful. Even worse was the fact that three email attempts to get the problem addressed failed to secure as much as an acknowledgement. Fortunately, I have alternative suppliers and will be using them in future. I won't, however, be using Kodak

again. One small nail in a large but decaying coffin. What a crying shame!

**Ian Bradford, Leicestershire**

**It is a real shame, and the drive for 'average-man' market quality was the company's undoing. Kodak, however, is not dead yet – just pretty badly wounded – Damien Demolder, Editor**

### WHAT'S THE POINT?

Having been an SLR user for almost 40 years, I cannot see the point of compact system cameras. My main objection is that, without a viewfinder, it is not possible to hold the camera stable when taking a picture. In the past, the equivalent to a CSC was the Leica M series (and the Russian versions). However, as they used a viewfinder they were held to the eye, giving three-point contact. In addition, the size of their lenses means that CSCs are not even particularly compact. Certainly, they are not small enough to be put in a pocket unless the lens is removed (which is how I have managed to smuggle my SLR into venues where photography is banned, by putting the body in one pocket and the lens in another). The only reason I can see for using a CSC is to get round the current nonsense that anyone with a DSLR must be a professional and are therefore subject to harassment by jobsworth security personnel and under-trained police.

**RG Jackson, Greater Manchester**

### NOT ALL BAD

There has been a lot in AP about security guards, mostly anti, but I would like to relate my recent experience in a well-known supermarket.

I am always on the lookout for interesting subject matter to photograph, and while not everyone would agree with me I could see the photographic potential in the way

the supermarket trolleys were parked. I was about to take a photograph with my Nikon D5000 when a couple of trolley collectors remarked (within my hearing), 'What's that chap doing taking pictures of those old trolleys?'

I took my pictures and almost immediately a security man appeared on the scene (the trolley collectors had obviously reported me). He was very polite when he approached me to ask what I was doing. I explained that I was always on the lookout for unusual angles on everyday subjects to photograph, and showed him the images that I had taken on the LCD screen. He immediately started a discussion regarding my composition and so on, asking if I thought the image would have been better if taken in black & white. Our conversation lasted some while, with no reference to me doing anything wrong.

I tell this experience for not all security people are bad and I think that, to some extent, the way we respond to any approach from security officials may help smooth over any possible nasty outcome.

**Keith Hughes, Surrey**

**The security men at the AP office are friendly, too. One even comes to get his portraits appraised – Damien Demolder, Editor**



# BACK CHAT

**AP reader Joseph Bird recently rediscovered his old black & white prints, and is amazed at how well they have aged**

**WHILE** searching through a tea chest full of old colour prints, I was alarmed to see how many have faded or are suffering from odd colour shifts. Sadly, the pictures from our wedding in 1974 are among them. I still have the negatives, but they've also lost a lot of their 'bite', resulting in rather flat copies that I've had to tweak in Photoshop. And due to the sheer amount of work required, it's all been a bit of a pain.

I know I'm not the first photographer to say it, but thank goodness for black & white! When I started processing in my own darkroom more than 30 years ago, I enjoyed the convenience of resin-coated photo paper. A few minutes washing under a tap was far more desirable than the tedious business of washing fibre-based prints for half an hour and using wash-aid chemicals to ensure their permanence.

But here's the rub, as they say. Back then, resin-coated paper got a lot of bad press. Its convenience, said the cynics, couldn't possibly outweigh the fact that the material's archival properties were decidedly suspect. There were reports of the resin coating cracking, giving a crazy-paving-style effect. There was also 'advice' that the paper was fine for 'quick' prints, but not for archival purposes.

Despite the doom mongers, I continued to use resin-coated paper in the form of Ilford Ilfospeed. Then, when I switched to Ilford Multigrade, which was also a resin-coated material, I thought my ship had come in. It produced beautiful prints that I'd dry to a high gloss using my wife's hairdryer and all the grades I needed were in one box.

And guess what? I've just checked out about 200 of my old Ilfospeed and Multigrade prints and they look like they were made yesterday. So much for the cynics! And, ironically, many of the fibre-based prints I'd made yet subjected to only a few minutes' wash under a tap are still in excellent condition, too.

AP once had a straight-talking columnist called Victor Blackman. Vic was a press photographer for the *Daily Express* and I recall the occasion when he too spoke of his surprise that many of his old prints on fibre-based paper had also survived the test of time despite receiving no more than a quick rinse after being processed.

In the press business speed is of the essence. And in the days before resin-coated papers, I doubt it was practical to spend ages washing prints to archival standards while the front page was waiting.

Happily, many of my old mono prints are of our three children at various ages. And they're a delight. I've always loved mono, yet my wife often moaned that pictures of our children should be in colour as black & white was 'boring'.

Funny that. Because as I watched her thumbing, teary-eyed, through those old black & white pictures, she looked anything but bored.







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# PHOTO INSIGHT



## DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

### Landscape photographer David Ward explains how he captured this atmospheric coastal image while on a trip to Vikspollen in Norway

**I WAS** with a workshop group in the Lofoten Islands in Norway when I took this photograph. It was one of my epiphanic images of 2005, with the mood of the scene suiting the subject perfectly. We'd gone out to photograph sunsets, but the cloud had come in and there wasn't any golden light. Instead, we were confronted with a mean and moody scene.

I love the moodiness of the image with the low cloud in the sky and the mountain looming menacingly in the background. Mood is a really important for me in a landscape image. When I'm shooting wider landscapes, mood is one of the things I look for – in this case the mood is quite sombre.

While walking along the shore, I spotted a white stone wedged between the rugged rocks. It is covered in white lichen. I thought the rock had fantastic photographic potential and I tried to encourage some of the workshop participants to photograph it, but they weren't overly keen. I think it comes down to this notion of having expectations when you embark on a shoot. Because the participants had gone out expecting to photograph sunsets, their expectations were stopping them from seeing other photographic opportunities.

Someone asked me later whether I had placed the rock there, but I hadn't. The bedrock formed a cleft in which the rock was wedged. I went back to this location last year and the stone was still there, but it had cracked in two.

Although this is a wide view of the landscape, the image has an abstract, graphic quality. When I photograph wider views I try to make them quite graphic – a lot of my images tend to home in on details within the wider landscape. I like the way the rock is positioned in the centre of the frame. In photography, this is usually a no-no, but I don't believe in following rules. In my view, a photograph either looks right or it doesn't. The rock may be small – it forms only a small percentage of the whole frame – but it is a powerful element. It is brighter and lighter than everything else in the frame, and acts as a nexus through which the power in the picture flows. I like the way the energy of the picture runs through the rock and cracks on the other side.

It was getting quite dark by the time I took this shot. It must have been about 10.30pm, although there was still enough light in the sky to make the exposure. The fact that the mountain in the background is so dark and there is very little detail here is quite important. I used grad filters to control the sky and in the process this has darkened the mountain. The whole image, although it's in colour, is very low-key – almost monotone. I think that's why the image gets away with this level of darkening in the sky behind.

I used my Linhof 5x4 camera loaded with Fujichrome Velvia 50 Mark 1 film and a 90mm lens. From memory, my exposure was 8secs at f/32, and I would have metered for the rock in the foreground. I always look at where the highlights are and try to work out what the brightest part of the image needs to be. I used two grad filters: a 1-stop grad over the sea to just above the foreground rock, and a 1½-stop grad over the sky and mountain. At any particular location I usually make just one image, but very occasionally, if the light changes radically, I might make two or three.

I keep a record of the exposure information, as I think you have to when shooting on 5x4. I generally shoot three sheets of film. I process one to see how that looks, then process subsequent sheets and maybe adjust the processing. If the light has changed and I've had to alter my exposure, I record this so I know how much I need to change the processing of subsequent sheets.

I generally shoot on Velvia film because I like its colour palette. The more you use a type of film, the more you understand how it will react in different conditions. The blue of this scene is to do with the fact I'm using a daylight-balanced film in these conditions, and the blue colour cast is a big part of the mood of the picture.

Cameras, of course, don't 'see' colour as the human eye does. We accept the colour information from the whole of the environment, even on our peripheral vision, and automatically 'correct' the colour of what we see. I've trained myself to 'see' as my film does. I'm fascinated by how vision works. We take it for granted, but it's incredibly complex.

You have to make a photograph as something within its own terms – and not try to describe the whole scene. Photography for me is about 'distilling' what I see in front of me. Other visual arts start from a literal or metaphorical blank canvas, and you add things to this, but photography works the other way – it is about using the chaos and complexity of the world around you, and trying to reduce this to something that fits within the frame. The key is how far you take that reduction. **AP**

To see more of David's images or to book a place on one of his workshops, visit [www.into-the-light.com](http://www.into-the-light.com)

David Ward was talking to Gemma Padley



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Before

After



# Retoucher's Guide

**Richard Sibley** reveals how to soften portraits using the Diffuse Glow filter

**IT IS** possible to spend hours retouching portrait images. Professionals make sure that every little blemish disappears and that skin is flawless, but in inexperienced hands the results often look completely fake, with the skin looking like plastic.

However, digital portraits don't have to be heavily retouched to look fantastic. Often, the simplest of techniques has the biggest impact. Before digital imaging, many photographers would slightly soften

images, either by using a soft-focus lens or filter when taking the picture, or when making a print in the darkroom. This has the effect of smoothing the skin, and when combined with high-key lighting it would create a bright, flattering portrait.

This effect is easy to replicate in software. Using the Diffuse Glow filter adds an effect to highlight areas that can make the skin look like it is glowing, which has a softening effect. Even if there isn't a Diffuse

**SOFTWARE USED** Adobe Photoshop CS5

**SKILL LEVEL**

**TIME TAKEN** 10-15mins

**KEY TOOLS** Layers, Diffuse Glow filter, Blending modes

Glow filter option in your image-editing software, there is another way.

So there's no need to slave away for hours only for your subjects to end up looking false – this simple technique will create flattering portraits in minutes.

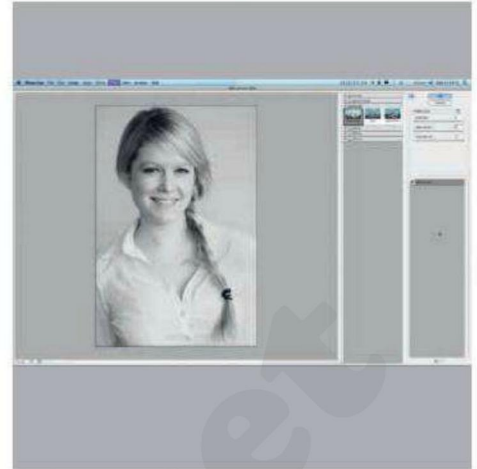




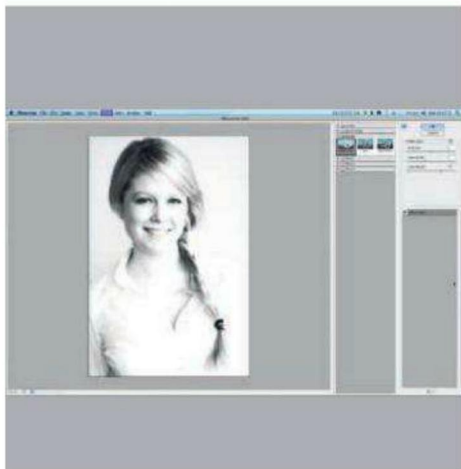
**1** You should start off by duplicating the original portrait image onto a new layer. It is to this new layer that the effect is applied.



**2** The next step is to go to the Filters menu and select Distort>Diffuse Glow.



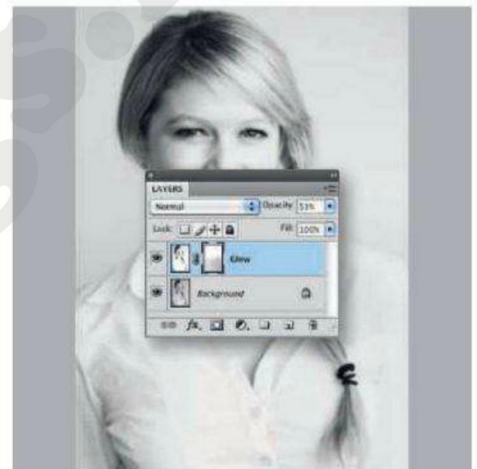
**3** To make sure that you start at the correct point, set the Graininess and Glow Amount to 0 and the Clear Amount to 20.



**4** Now adjust the Clear Amount slider to around 14. Adjust the Glow Amount so that the highlight areas begin to soften and become pure white. Don't worry about losing detail. Finally, add some grain to the image to add any texture that may have been lost.



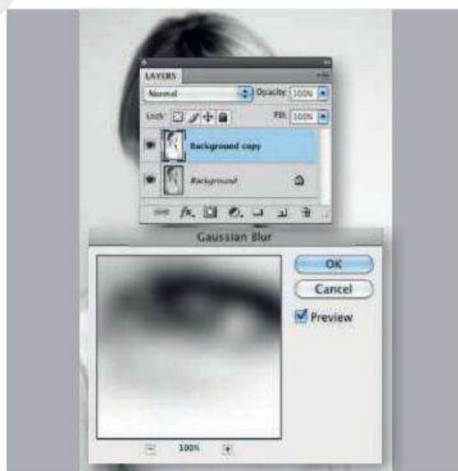
**5** Blend the high-contrast image with the layer below by changing the opacity of the top, Diffuse Glow layer so that it blends with the original layer below. The emphasis should be on keeping the face looking bright and smooth, while reintroducing some detail.



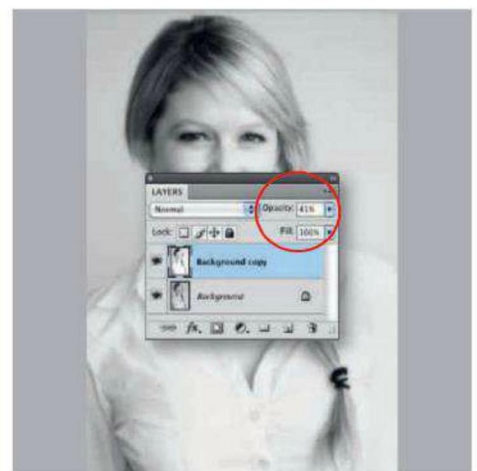
**6** To recover details that may still be a little burnt out, create a layer mask and with a large black brush set to an opacity of 5%, slowly create a hole in the mask to show more of the detail from the original layer below.



**7** Finally, create a new Levels or Curves Adjustment layer (Layers>New Adjustment Layer>Levels/Curves) and adjust the contrast of the overall image. The advantage of using an adjustment layer, a layer mask and new layer for the diffuse glow is that you can go back and tweak the effects as needed.



**8** If your editing software doesn't have a Diffuse Glow filter you can create the same effect by following step 1, but then applying a fairly large Gaussian Blur to the portrait image. Make sure it is enough to blur details, but still see the shapes and outline of the face clearly.



**9** You need to change the Gaussian Blur blending mode to Overlay to lighten the glow effect and reduce the Opacity to taste. Then continue to adjust the image brightness and contrast as seen in Step 7.



# Expand your creativity

Photo © Tay Choon Guan



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# Behind the lens

Staff photographer **Leon Neal** offers his take on what it is that makes a good press photographer. He talks to **Oliver Atwell**





**IT IS** fair to say that these days the general public tend to take the images that they see in newspapers and online for granted. Print journalism and news websites are saturated with photographs taken by an endless stream of press photographers and often even the readers. However, it can sometimes be interesting to look behind the camera and get to know the man or woman with their finger over the shutter release. Press photography is not the simple task that many people may assume, as behind the lens myriad thoughts and considerations are flying through the press photographer's mind.

Leon Neal has been a staff photographer for the international news and photo agency Agence France-Presse for the past five years, a job that followed a number of years as a press photographer working at *The Times* newspaper. His accomplished images stand out from the crowd and demonstrate that press photography can be an art form in itself. Leon's images are able to communicate a narrative through an assured sense of composition, lighting and, on many occasions, a good deal of humour.

Leon says that his love of current affairs was crucial in his decision to become a press

photographer. The chance to combine his interest in news events and photography was too strong to resist.

'Getting into press photography was inevitable,' Leon reveals. 'To be able to marry my two principal interests was very appealing. It also gave me a great opportunity to see lots of new things and meet so many interesting people. It can be unpredictable as you're working on something different every day. You often don't know what you're going to be working on until the evening before or even that morning. For me, that was the major appeal. You never have a chance to get bored.'

Suffice to say, press imagery is a vital component in educating the public in what is going on around the world. The importance of photography in this respect is something that Leon believes wholeheartedly.

'Stills and video are the two major players with regards to informing the public about current events,' he says. 'But photography is more than able to hold its own against moving imagery. Photography is a medium that still resonates strongly with the public, and it always will. When you open up a newspaper and see a photograph, that

single image could tell you all you need to know about the story. Just the act of pressing the shutter at exactly the right time can reveal a whole narrative to the viewer. That is the true power of photography.'

#### **AGENCY WORK**

It may sound odd, but it could be said that press photography – in fact, all documentary imagery – is a kind of cannibal. It's a genre that devours and employs all other forms of still imagery. Looking through Leon's work, that point is made clear through the presence of landscape and portraiture, often within the same image.

'Press photography demands that you have an awareness and understanding of all forms of photography,' Leon explains. 'It's a case of being a jack of all trades. You have to be amply prepared for whatever the agency or newspaper throws at you. There are days when you'll be covering a story that relies on a single portrait. Then there are times when you are in a place like a museum and you are trying to decide the best way to tastefully light a still-life image. It's a very demanding job in that sense. You need to be able to think at a moment's notice.'

Leon suggests that being able to draw

**Above: One of Leon's shots from Libya, an assignment he describes as being entirely out of his comfort zone**

**Right: The 2010 winter Olympics in Canada – one of the rare occasions when Leon had a chance to research and prepare**





ALL PICTURES © LEON NEAL

**Above: Fashion shoots are a situation that can find photographers vying for space among a heaving mass of press**

on your own experience is a crucial way of building confidence when out shooting.

'The first few times you go out on a shoot are obviously nerve-racking,' he says. 'But once you have a little experience under your belt you begin to understand how certain circumstances lead to particular results. Certain recurring themes will work with certain styles. You're essentially able to look back at your own work and use it as a template. But that's not to say that I'm not still finding myself in new situations. I recently spent some in Libya doing conflict photography [see left], which was my first experience in that kind of event. I had no reference point to work from. I had never worked under fire before so I was absolutely out of my comfort zone. It was the first time

in a number of years that I felt tested with regards to operating my equipment in an alien condition. Even so, I still had to be able to stay calm and think on my feet, which is true of any high-pressure situation.'

Closer to home, the high-pressure situations that Leon finds himself in are more to do with sharing an event space with many other photographers.

'It's fair to say you also need to keep a cool head when you're jostling for space among hundreds of other photographers at an event like a royal engagement or photographing on the red carpet,' he says. 'However, I think it's important to note that there's perhaps an unfair perception of how photographers at these events treat each other. A lot of the time if photographers know each other then they'll look out for one another. I was at a Fashion Week recently and during an event like that you'll see groups of photographers sitting together, chatting and generally looking out for each other. At the end of the day everyone's in the same boat, but obviously there are the odd occasions when you've got to stand your ground and assert yourself. Those moments of tension and stress are what keep the job interesting, though.'

As he works for a press photography agency, Leon can often find himself shooting a wide range of subjects. Faced with such a diverse range of assignments and locations, then, it would be logical to assume that research plays a large part in his preparations for a job.

'My job is not really any different to any photographer working on a regional newspaper,' he explains. 'Sometimes you'll have jobs that come up at the same time every year and you have to work out a way to shoot them from a fresh angle. It's not quite the jet-setting lifestyle that people probably imagine, where you're flying around the world at a moment's notice. That does occasionally happen, but often it can be things

**'Just the act of pressing the shutter at exactly the right time can reveal a whole narrative to the viewer'**







like making your way to the Christie's salesroom to photograph a painting that's going to auction. Something like that doesn't require the greatest amount of preparation.'

On the other hand, Leon can find himself taking on larger assignments such as the Winter Olympics (see image on page 23).

'When I covered the Olympic Games in Canada in 2010, I had a chance to do my research, look into the sports and get to understand who the athletes were,' he says. 'It's a case of being prepared. Sport is a good example for me because I don't particularly follow sport. When I am occasionally sent to cover sporting events it requires a little more effort. If I were sent to cover a football match, I'd just be shooting some pictures of a couple of guys kicking a ball around, whereas someone who had experience and an understanding of the sport would know exactly who these players were, who had a grudge against who, and would know the physicality of the sport.'

It's often been said that press photographers and wildlife photographers are almost similar in their approach to their subject. While the situations both these camps face are unpredictable, a level of understanding with regard to behaviour and environment is crucial.

'I have a great many friends who, as well as being press photographers, are also keen nature photographers,' says Leon. 'In many ways they're two interchangeable genres. They both involve knowing your subject, knowing your environment and having a

great deal of patience waiting for a subject to show itself on the scene. There's a great level of satisfaction with both.'

#### VISUAL STYLE

One of the main reasons that Leon decided to forge a career under Agence France-Presse was because of the company's policy that their photographers should

**Above: Leon's shot taken at the Pope's open-air mass in Glasgow, 2010**

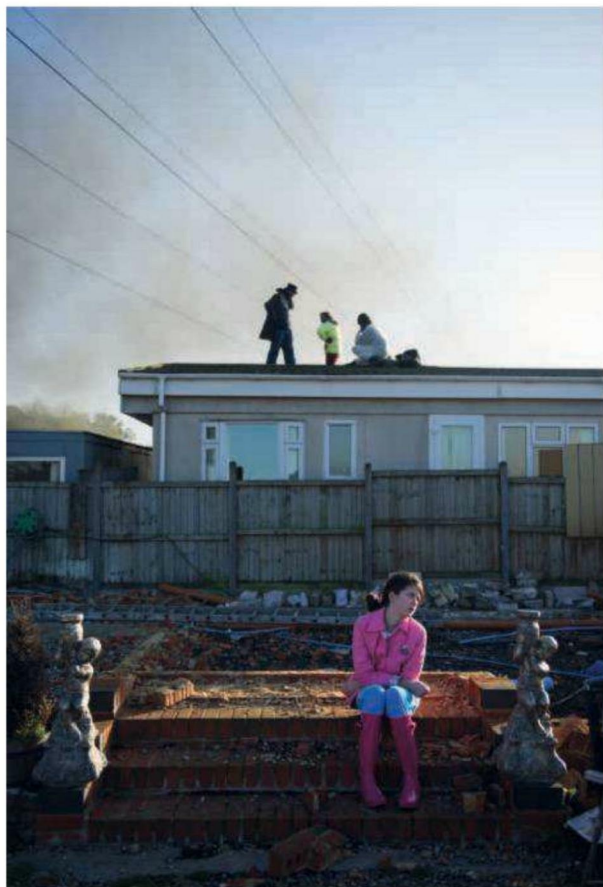
**Below: An example of Leon's unconventional use of composition**

always strive to get shots that are different from the norm.

'AFP encourages you to produce something that stands out from the crowd,' says Leon. 'They don't always want to see the clean and straight images that you can find in any old newspaper. You have to be careful, though, because sometimes that's exactly what the paper is looking for. It's







always worth taking that risk, though. At the end of the day these are the pictures that you're going to become known for.'

A good example of Leon producing an image that stands out from the crowd is his 2010 image of the Pope's open-air mass in Glasgow (see above left).

'With an image like that, I had the time to run around and get a good feel for the place,' he says. 'I could get some straight shots and make sure I had those in the can before attempting to try something different. Here I was able to exploit the light, shapes and colours to achieve something that would stand out from the other conventional shots.'

Attempting to find something a little quirky in the image is about as close as Leon can get to pinning down a consistent visual style within his work.

'I'm not too sure that I have a style where people can look at an image and say that it's without a doubt a Leon Neal image,' he says. 'That said, there are a handful of people, such as my girlfriend, who can look at an image and know it's mine. I'm not sure how, but obviously there's something there. The worry is that as soon as I identify it, I'll lose it.'

'When I was working at *The Times* they had a set style for the images,' he adds. 'Everything had to be a certain shape because they knew how the images would work on a page. That required me to shoot in that style. It's the opposite for me now. I have to be aware of the fact that my images could be used in a variety of places so I have to make sure that I have a good spread of pictures that can work across a wide range of publications.'

## EQUIPMENT

Finding himself in such a variety of situations, Leon uses a multitude of cameras and lenses.

'AFP exclusively uses Nikon cameras,' he explains. 'I use a combination of the D3, D3S and occasionally the D700. Lens-wise, everything from a 14-24mm to a 600mm. It's a wide arsenal of gear because you never know what you're going to be shooting. For example, when I was shooting the Brit Awards, I was glued to the 600mm. But then, tomorrow I could be off somewhere in a press scrum and wielding a 14-24mm. You have to be prepared for everything. If I had to pick one all-round lens that I would keep with me at all times, it would be the Nikon 50mm f/1.4. It is great for something like street photography, and it's a size and length that I'm used to. It is also a fast lens so there's no need for a flash. It's a real "get out of jail free" lens. Thank goodness I don't have to pay for all this equipment.'

If pushed, Leon would pick the Nikon D3S as the camera that he favours most. 'The quality of the images that the D3S produces is incredible,' he says. 'I shoot raw all the time, so it's perfect. I shoot video as well. I produce web clips that aren't broadcast quality, but are perfect for embedding on web-based AFP news reports. I am very much looking forward to the D4 and seeing how that can handle video. It's pretty exciting.'

## ETHICAL STANCE

One of the most important things that a press photographer should possess is not a good camera or lens – it is a strong ethical grounding.

'I think it's fair to say that there's a vast grey area in press photography and the media in general concerning what you can and can't do,' says Leon. 'For starters, photo manipulation is one of the biggest sins. The only manipulation that you can get away with is basic darkroom techniques, such as adjusting the levels slightly to create a more

balanced exposure. However, there are some agencies where they demand that you send in the file completely untouched – no colour correction, no sharpening.'

Outside of image manipulation, the way a press photographer behaves is the next major ethical issue.

'The way you go about getting your picture is something that every photographer has to consider,' Leon explains. 'I think anyone with a decent head on their shoulders will understand when to take a photo and when to put their camera away. The important thing is to ensure that the person being photographed isn't being fooled or exploited in any way. You must make sure that your motivations for taking an image are sincere and that you haven't set out to make someone appear foolish or portray them in a deceptive light.'

Leon's thoughts on the ethics of press photography lead on to how the public's perceptions of it have shifted over recent years.

'There have been concerns recently, largely due to the Leveson Inquiry, that all photographers and journalists are being bundled into the same group,' he says. "Press photography" and "paparazzi" are two terms that are becoming increasingly interchangeable. That's the big issue at the moment. When I'm in a public place with a camera over my shoulder, I often find people will approach me and ask me who I am waiting for, at which point I have to tell them that I'm not a paparazzi photographer. Unfortunately, that kind of photography is a large part of the public's perception of press imagery. They think we all go around chasing celebrities all day. It seems strange that these people will consume all these images, yet at the same time seem to hate the photographers that do it. It's a strange contradiction.' **AP**

To see more of Leon's work, visit [www.leonneal.com/blog](http://www.leonneal.com/blog), or follow him on Twitter at @tabascokid

**Above: Leon's ethical stance comes into play when dealing with sensitive subjects, such as the residents of Dale Farm**

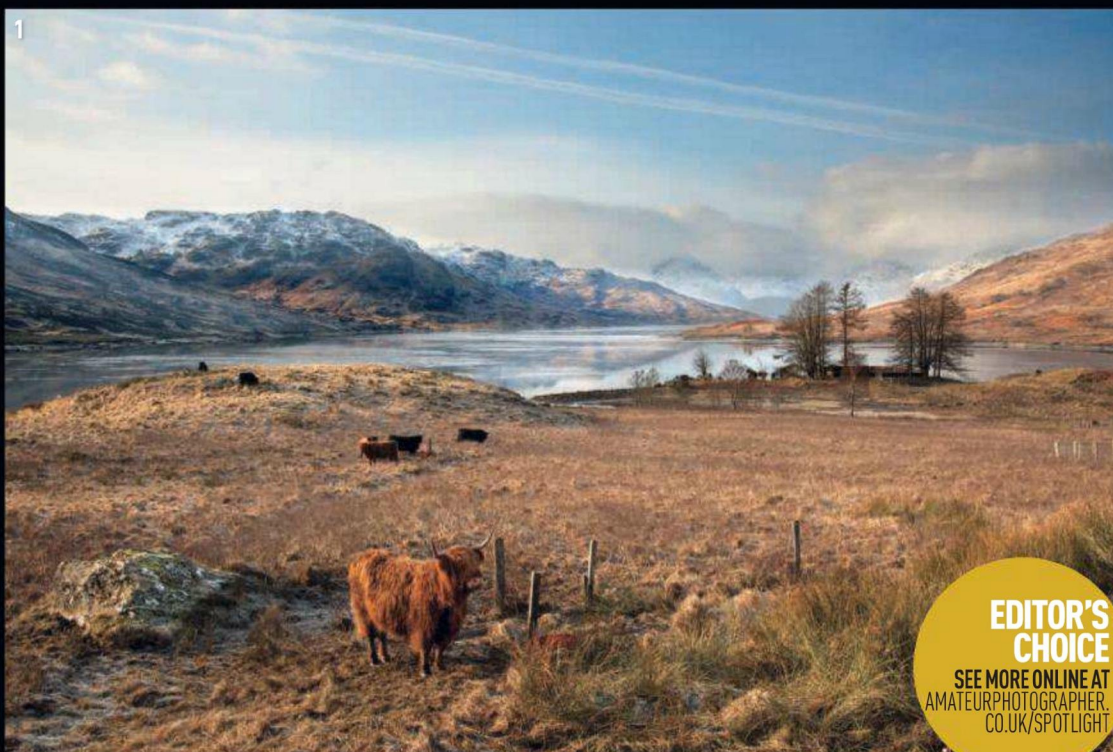
**Below: The interplay between subject and environment**





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## Gavin Forrest South Lanarkshire

Back in 2006, Gavin bought a Panasonic Lumix DMC-FZ15. While experimenting with the camera he became more interested and adept at creating satisfying photographs. He has recently begun upgrading his equipment and now owns a Nikon D700 and D300, a Panasonic Lumix DMC-GF1 and a Nikon D70 that has been converted to infrared. His favourite subjects include landscapes, people and wildlife. His favourite locations are Glencoe in Scotland, Tuscany in Italy and the Oregon coast in the USA. Gavin has also recently been awarded a Distinction in the Photographic Alliance of Great Britain awards.



This is a nicely constructed shot in the classic style, which shows a scene that is quite difficult to photograph in an interesting way. The view is propelled from ordinary to compelling by the inclusion of the Highland cow that is facing our way and is so wonderfully backlit – *Damien Demolder, Editor*

**Highlanders**  
1 The elements have all pulled together nicely to form a pleasing image  
Nikon D700, 24-120mm, 1/160sec at f/11, ISO 200, 0.9ND grad, tripod

**On the Grand Canal**  
2 The slow shutter speed has given this image an interesting ghostly effect  
Nikon D200, 10-20mm, 5secs at f/22, ISO 100

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San Marco Square  
3 The unusual border around  
this image really helps to  
focus the eye  
Nikon D300, 10-20mm,  
0.8secs at f/25, ISO 200



1



2



3





## Sweet Disposition

**1** This ethereal shot shows the grace and control of the dancer  
Canon EOS 50D, 28-80mm,  
1/125sec at f/3.5, ISO 800

## Wiser

**2** Nicola asked her daughter to pose while she was playing  
Canon EOS 50D, 28-80mm,  
1/6sec at f/9, ISO 400

## My High Heels

**3** This simple but interesting shot says a great deal about dancing  
Canon EOS 50D, 50mm,  
1/6sec at f/8, ISO 400

## Young Flame

**4** The intriguing shot makes great use of a visual pun  
Canon EOS 50D, 28-50mm,  
1/4sec at f/5.6, ISO 100

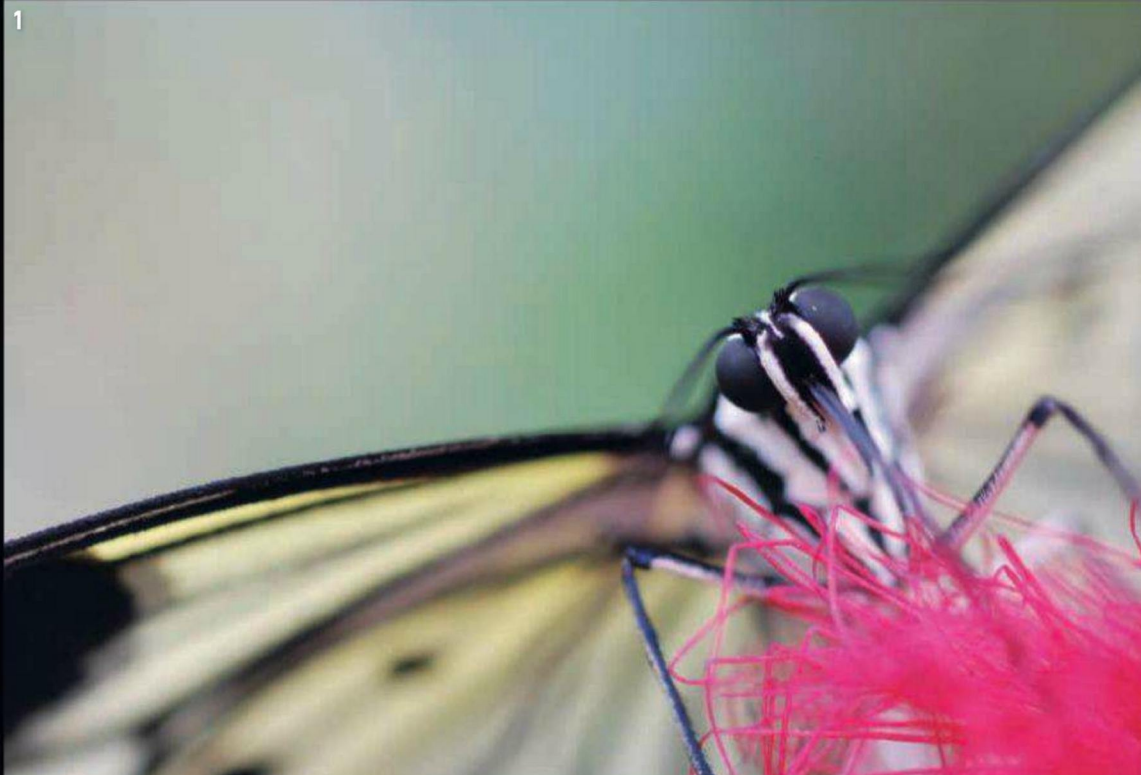


## Nicola Davison Reed Nottinghamshire

Nicola's first experience of photography was back in 1976 when she experimented with a Polaroid camera. She found taking photographs incredibly rewarding and at the age of 17 received a do-it-yourself, all-in-one photography kit, which included a Praktica SLR, an enlarger and a developing kit. Nicola then spent the next few years

honing her craft by practising the skills laid down by some of her favourite photographers. Her favourite subject is street photography and she also enjoys photographing dance. In the future, she hopes to exhibit her work and further improve her skills at street photography and portraiture.





## Stephen Lloyd-Smart West Yorkshire

Photography is a medium through which Stephen can communicate his passion for the natural world. In 2008, he bought his first DSLR and discovered the joys of being able to review images instantly. He now feels that he is beginning to develop his own visual style. His favourite location is the woodlands around West Yorkshire and in the future he hopes to generate enough money from photography to cover the cost of upgrading his kit.

**Tropical butterfly**  
1 The composition and angle of this shot really make it work  
Nikon D80, 50mm, 1/100sec at f/4.2, ISO 500

**Bluebell**  
2 This abstract image makes use of colour and a shallow depth of field  
Nikon D80, 50mm, 1/200sec at f/6.3, ISO 1600

**Fly agaric**  
3 The hollowed out stem and vivid colours add a real depth here  
Nikon D80, 50mm, 1/2sec at f/9, ISO 100

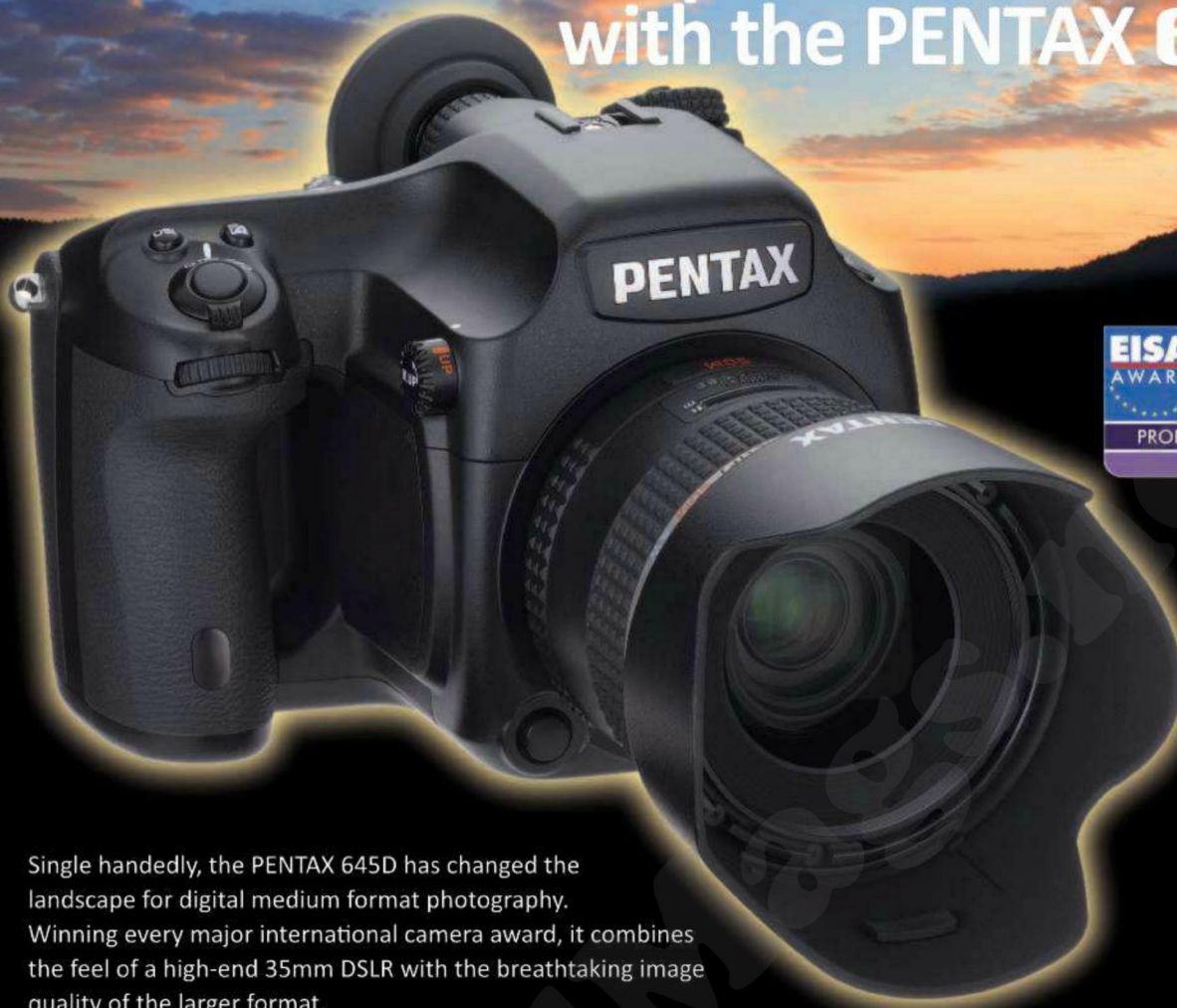
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# Master of the medium



Master photographer and printer **John Blakemore** has been producing his enchanting landscape and still-life photographs for more than 40 years. **Gemma Padley** talks to him about his vision and meticulous approach to printing

**IF YOU** need reassurance of the enduring power of film, one glance at John Blakemore's beautifully produced prints may set your mind at ease. John is one of the UK's most respected photographers and printers. When his latest book, a major retrospective entitled *John Blakemore: Photographs 1955-2010*, appeared on the AP features desk a few months ago (see *Review AP* 3 December 2011), our interest was piqued and we resolved to speak to him to find out how he creates his images.

## BACKGROUND

Born in Coventry in the West Midlands in 1936, John, a self-taught photographer, discovered the medium during his national service with the RAF in Libya during the 1950s. 'I drew and painted all the time when I was a child, but I'd never had a camera,' he says. 'When I was in Libya, my mother sent me a copy of *Life* magazine featuring Edward Steichen's Family of Man exhibition at the Museum of Modern Art in 1955. I thought, "That's what I'll do – I'll become a

photographer." And that's what I did.'

In Libya, John photographed sunsets, the lives of ordinary people living in the city – in fact, anything that caught his eye. 'I was excited by looking through the camera so I photographed everything,' he says. 'Everything was a potential subject.'

When he returned to the UK in 1956, John began a freelance career, documenting, among other things, what life was like for the people of Coventry in the aftermath of the

From the series  
**Early Colour,**  
1963-1968







Right: From the series LILA, Sequence 4



Above: From Wind Series II

Right: From the series Metamorphoses



Second World War. He worked for the Black Star picture agency and as a studio photographer during this time. 'I worked in a studio to support myself, but did the documentary work in my spare time,' he recalls. 'I realised very quickly, though, that a freelance life wasn't for me.'

John left Coventry in 1968, and after a few years in London he became emeritus professor of photography at the University of Derby from 1970–2001. He still lectures there occasionally.

#### TRANSITION

While John's early practice focused on photographing people (both documentary and commercial), he is now perhaps best







known for his enigmatic landscapes and poignant still-life photographs, most notably an on-going project photographing tulips, which he began in 1985. He sees this work not as being about tulips as such, but rather an exploration of image making. The transition to landscape photography happened around 1970, during what was a 'period of stagnation in my personal practice'. Finding solace in the landscape during a visit to Wales, the trip marked a new phase in John's image making.

'I didn't want to pursue documentary photography any more, so I started photographing the landscape,' he says. 'The landscape in Wales was unlike anything I'd experienced before – it was exciting. I went on to photograph the landscape for ten years.'

John's love of the landscape comes from a lifelong love of the natural world. 'I was a keen naturalist and ornithologist as a child, but [had lost touch with these roots],' he says. 'Photographing the landscape was a way of recapturing my love of nature from my childhood.'

When working on his landscape photographs in the mid-1970s, John thought of the landscape as being about 'energy' and looked for ways to capture this visually. 'I'd been photographing water – the sea mainly – and was looking for other ways to extend this idea of recording the energy of the natural world,' he says. 'I wanted to record the inherent forces that shape the landscape.'

For John, this meant photographing the wind in trees: 'It wasn't just a case of setting up the camera and waiting for the wind to blow,' he explains. 'I spent time watching how the trees behaved in the wind.'

John decided to use multiple exposures to capture the different stages of movement. 'I could make one exposure when the wind

## 'Photographing the landscape was a way of recapturing my love of nature from my childhood'

was blowing strongly and another when it was blowing more softly,' he says. 'In this way, I could build up layers of movement.'

Initially, John used around five exposures, but as he refined his technique the number of exposures per image increased. 'The number of exposures varied depending on the effect I wanted to achieve, the way the trees were moving and so on,' he adds.

**Above: From the series LILA, Sequence 2**

### STILL LIFE

Apart from the landscape images, a large part of John's photographic career has involved shooting still lifes, both 'found' and arranged.

'Before I began making still-life pictures, my photography had been about noticing things that were already there,' he says. 'With still-life photography, you start with an empty space, make something and photograph it. You may have a certain number of elements you want to use, but you have to play with them until they produce what you feel is an appropriate arrangement. Sometimes I can do this very quickly, while other times I can spend hours working on the arrangement.'

John uses reflectors – often a piece of white card sometimes covered with tinfoil – to control the natural light across areas of his subjects.

### COLOUR AND BLACK & WHITE

Working in both colour and black & white throughout his career (he started working in colour in the late 1950s), John stopped shooting colour for a number of years before returning to it in the early 1980s. He uses colour negative Fujicolor Superia 200 film (processed and printed by a local high-street lab) with Nikkormat and Nikon FM2 cameras and 50mm or 80mm macro lenses. For his black & white landscape and still life images, John uses an MPP medium-format camera. He processes and prints the negatives himself (see box below).

'All my work on 5x4 (both landscapes and still lifes) is made using one lens – a Schneider Symmar 180mm,' he says. 'I chose to shoot the landscape images in black & white to minimise distraction, as I felt the landscape was more accessible in this way.'

John uses the zone system when taking his images, which involves

## PRINTING PROCESS AND PAPERS

**JOHN** likes to explore the subtleties and extremes of tone in a print. 'I think of tonality as having an emotional effect and often use extreme movements of tonality,' he explains. 'I might make the print very dark or very pale, for example. I have a fairly precise idea of the way I want a print to look when I go into the darkroom. It's about exploring how the negative can be printed in different ways.'

John uses mostly selenium to tone his prints, or gold toner for the paler prints, which is known for its archival properties. 'When many photographic papers were available, I used a wide range – mainly because of the different ways the papers responded to toners,' he adds. 'My standard papers were Agfa Record Rapid and Agfa Portriga Rapid. Both responded well to selenium toner and both would "split-tone" reliably, with Portriga paper particularly yielding a rich brown/purple coloration.'

'When I began exploring high-key prints I

used Seagull, a paper with a cooler tone, which I felt suited the more subtle tonal scale. I often gold-toned the prints to accentuate cold tones. A paper I used for a small number of images was Kodak Ektalure, made for the portrait trade and only available in grade 2, normal. It was an unusual paper for split-toning, giving a subtle brown on high midtones. To allow for working between grades or to nuance tonality, I used Beers formula print developer, which I mixed from raw chemicals. I still make and use this developer today.

'None of these papers is available now, but there are a number of other papers on the market that give perfectly satisfactory results. I have used Foma, Ilford and Adox papers, and now use variable-contrast papers – Ilford Warmtone or Adox MCC 110 – depending on the feel I want in the print. I generally print with a single filter, although occasionally I use split-filter methods.'



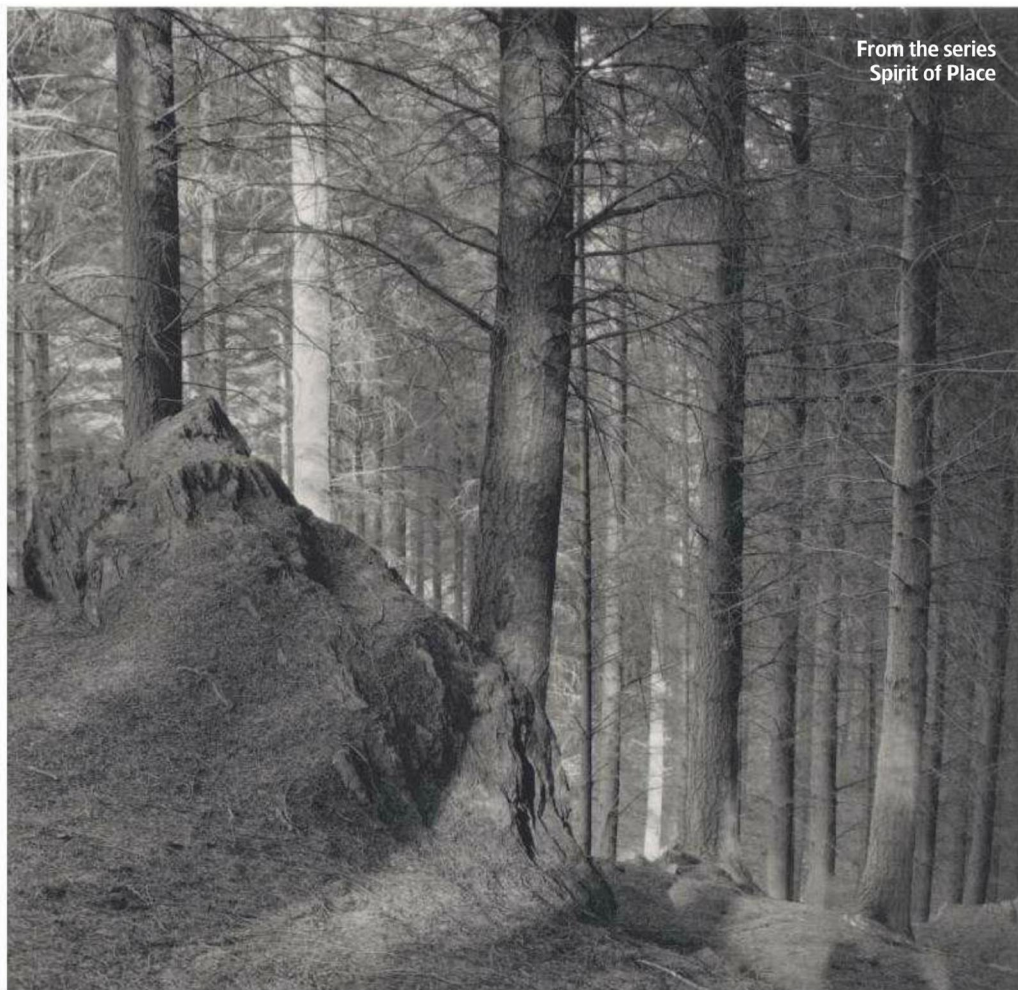
previsualising the scene in terms of different tonal values. When working 'in the field', he considers how he'll print the images in the darkroom. 'I see the zone system as akin to poetry,' he says. 'The basic premise of black & white photography is about controlling contrast, and the zone system is about using contrast in a way you want, to predict a certain tonality.'

Some of John's more recent colour work, such as his images of pastel skies (see below), comprise two images joined together, with the images being cut up and reassembled. John wanted the join to be visible to acknowledge that the photographs were composite images.

Over the years, he has produced many hand-made books, including *Cape Clear Skies* that features these pastel skies. 'Making a hand-made book is like putting on an exhibition,' he explains. 'The work has to be carefully sequenced, edited and planned.'



From the series *Cape Clear Skies*



From the series  
*Spirit of Place*



From *Tulipa - Kitchen* series

## ATTENTION TO DETAIL

John's images are meticulously detailed and textured, and his exploration of tone lends a depth to the final images. 'I take a lot of risks and there are images that don't work so well,' he says. 'I don't have rules for my image making. I look through the camera, and when the elements look right to my eye I make the picture.'

John says his relationship with his subjects is intense, and that he often works with subjects for a long period of time. 'I spend a lot of time looking and thinking about how to produce the image,' he says. 'Working with one subject for an extended period of time enables you to learn how

to "see". When photographing the landscape, I tend to go to the same places and work in small areas.

'When you first make an image in a particular landscape, you have certain ideas of what's possible,' he explains. 'If you carry on photographing [this place], you begin to understand your subject better and respond to what's in front of you in new ways. In this way, you can forge a connection with your subject. This is the basis of my work.'

'I spend a lot of time looking at the photographs I've made. Photography is a process of visual exploration, and looking at your images is an integral part of this.' **AP**

## BOOK OFFER

**AP READERS** can buy *John Blakemore: Photographs 1955-2010*, which is published by Dewi Lewis, for £39.99, including UK p&p (RRP £45). Offer ends 31 March 2012. Please call 0161 442 9450 and quote *Amateur Photographer*.

With thanks to Hooper's Gallery ([www.hoopergallery.co.uk](http://www.hoopergallery.co.uk)), which represents John's work.



JOHN BLAKEMORE





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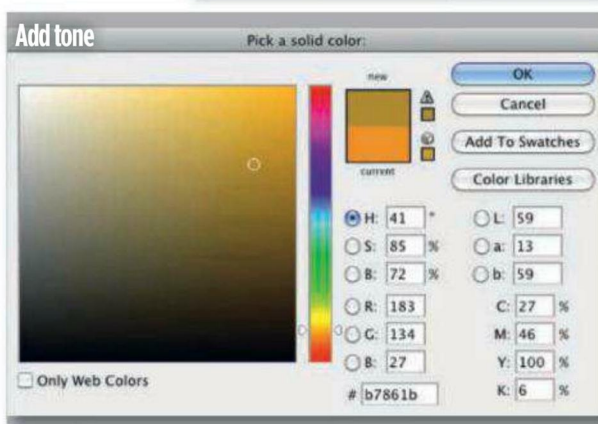
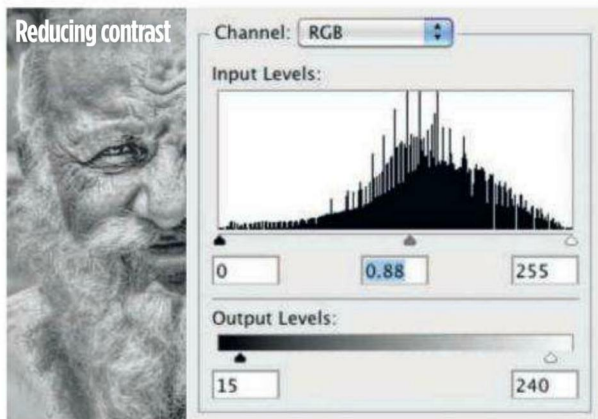
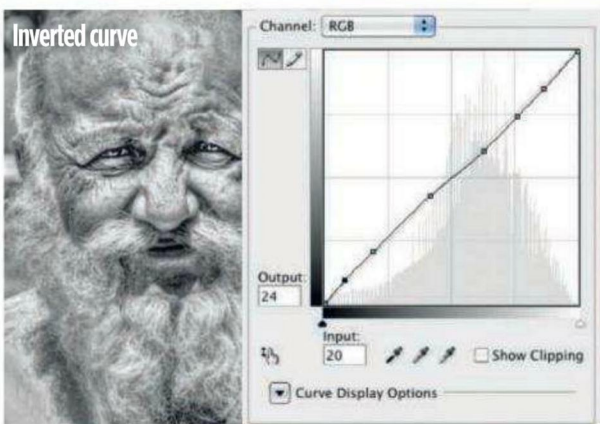
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# APappraisal

Expert advice, help and tips from AP Editor Damien Demolder



## Tunda Vandh Chief Akshay Verma

Nikon D5000, 18-55mm, 1/640sec at f/5.6, ISO 100

**THERE** is a place for HDR (high dynamic range) techniques in photography, but they should be used behind the scenes so their presence is not immediately noticeable, if they are noticeable at all. The first thing I saw when I looked at Akshay's picture was the HDR. Then I saw the chief. That surely is the wrong way round. When the technique is more prominent than the subject, you know you have gone too far. And that's a shame, because this was probably a very nice shot.

All I can do now is demonstrate how to rescue an image with too much contrast – although it can never be fully recovered from a serious bout of HDR.

My first step was to temper the depth of the shadows and the brightness of the highlights. Using the output sliders in Levels, I have made the blacks a dark grey and introduced a slight tone to the whites. The picture looks too bright as well, so I shifted the midtones to a darker shade. I also got rid of the colour tone for now. In Curves, the anti-contrast work continues with an inverted curve that lightens shadows and tones down brightness. You have

to work with caution here, as too heavy a hand introduces patches of flat tone that looks nasty.

With the picture about as flat as I can get it, I reintroduced the warm tone via a colour layer that was faded to 8% – so it is just a hint rather than a blanket. The finished image is some way from perfect, and probably not as good as Akshay's non-HDR original. Really, keeping it simple is usually the best policy, and HDR should only ever be used sparingly and with a licence.



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Original



Edit



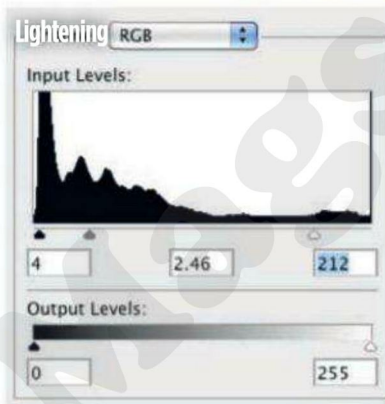
## Peacock Davis Tarvans

Nikon D40, 200mm, 1/500sec at f/5.3, ISO 560

**THIS** is an unusual view of a peacock, taken from below. These birds have a habit of flying onto low rooftops to allow this sort of picture, and Davis has done well to get the peacock in an interesting pose and to have centred our attention on its face.

Background is vital on these occasions, and a messy or distracting one can draw all eyes away from the subject. Here Davis seems to have purposely positioned the bird's head over the gap in the trees to make it stand out. Stand out it does, but that white hole provides an attention leak for the viewer while at the same time confusing the metering system into producing a subject that is too dark.

I used Levels and then Curves to brighten the image and add contrast to the bird, and then cropped away as much of the distraction as I could – making a square portrait frame. The picture is much improved, but it would have been better for Davis to have kept an eye on the background at the time of shooting to ensure that the bright white sky did not appear at all. I've simulated, not very well, how the picture might have looked without the white patch. Even done roughly, the attention is held much more easily where it should be.



**'A messy or distracting background can draw all eyes away from the subject'**

## Moon landscape James Griffin

Nikon D90, 18mm, 1/30sec at f/3.5

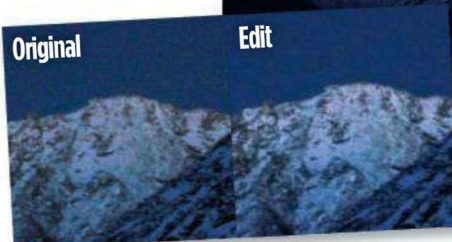
**THIS** is a fantastic image that grabs the attention in the first instance purely because it is so different. In the second instance, it is well composed, well exposed and very pleasant to look at. I love the blueness and the positioning of the moon almost in the middle of the frame. There is a lot of foreground, but it doesn't need cropping away as it balances the expanse of the sky. You can get pretty cold while taking such a picture, but James proves that it was all worthwhile.

I've just added a slight curve to lift the white snow cap in the middle of the shot, to make it a touch more eye-catching. It is a great shot, James, and you win picture of the week.

PICTURE  
OF THE  
WEEK

Original

Edit



Edit





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# AP Testbench

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



## Lenskirt £34.99

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**MOST** photographers have attempted to take photos or a video through glass, only to be thwarted by reflections. It is very difficult to remove every reflection unless all light sources from the camera side of the glass can be eliminated, and this is where the Lenskirt comes in. It is a soft material hood that is attached securely to the camera lens barrel using a drawstring cord, and then fixed to the glass using the suckers at the other end. The hood fits flush against the glass and does not let any light into the glass in the camera's field of view, thus removing any reflections.

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**Tim Coleman**

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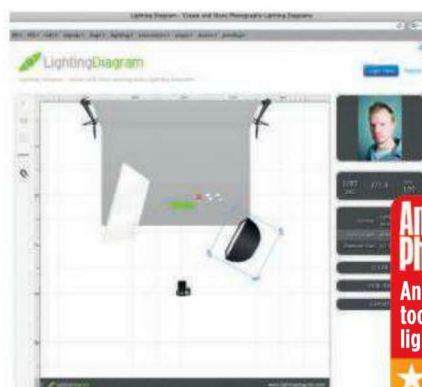
All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Lighting Diagram web app Free

[www.lightingdiagram.com](http://www.lightingdiagram.com)

**THE LIGHTING** Diagram website is a free tool for creating and sharing lighting diagrams. A lighting set-up is easily made by adding any number of backgrounds, light sources, light modifiers and studio accessories. Each item can then be moved and rotated into position. Handily, up to a 2MB version of the final picture can be imported, along with its Exif data, to view alongside the diagram to demonstrate the effects. Once the diagram is complete and a secure account has been created, it can be shared online or exported as a PNG file at 72dpi. For a high-resolution 300dpi file, it costs five credits at \$2 per credit. Unfortunately, the picture is not included alongside the diagram in an exported PNG file.

Lastolite partners the website, so many of the specific lights and backdrops by the company can be added to the diagrams, which is particularly handy for those who use Lastolite kit. A pared-down version of the Lighting Diagrams website is available as a free iPhone app, called Sylights. The website is a great tool for keeping a reference of lighting set-ups, and sharing diagrams online is a good way to get feedback and inspiration from other users of the site. **Tim Coleman**



**Amateur Photographer**  
An easy-to-use tool for creating lighting set-ups  
★★★★★

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

### Canon PowerShot G1 X vs G12 vs EOS 600D

Just how good is the Canon PowerShot G1 X? We test it against the G12 and EOS 600D.

AP 24 March

### Tiffen Variable ND filter

The Tiffen Variable ND filter offers control over the level of light coming through the lens in a range of 2 (ND 0.6) to 8 (ND 2.4) stops.

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### MagneFlash Splash Mono 30

We test a splash and rain-resistant portable lighting kit that costs less than £300.

AP 31 March

### Olympus OM-D EM-5

We test the 16-million-pixel retro-styled micro four thirds camera from Olympus.

AP 7 April

### Fujifilm X-Pro1

We take a close look at the 16-million-pixel compact system camera from Fujifilm with an APS-C-sized sensor.

AP 14 April



# Ricoh CX6

Enthusiast photographers are sure to appreciate the improvements to the series, writes **Tim Coleman**



## DATAFILE

**RRP**  
£259.99  
**Street price**  
Around £250  
**Sensor**  
10-million-pixel, 1/2.3in (6.16x4.62mm) back-illuminated CMOS  
**Output size**  
3648x2736 pixels  
**File format**  
JPEG, CIPA multi-pic format, AVI movie  
**Lens**  
28-300mm (equivalent), digital zoom up to 2,880mm  
**Sensitivity**  
ISO 100-3200  
**Exposure modes**  
Program AE, aperture priority, shutter speed priority  
**Exposure metering**  
Multi, centreweighted, spot  
**White balance**  
Auto, 6 presets and manual  
**LCD**  
3in, 1.23-million-dot VGA  
**Focus modes**  
Manual, multi AF, spot AF, face-priority AF, subject tracking AF, multi-target AF, snap  
**Memory card**  
SD, SDHC, Eye-Fi  
**Power**  
Rechargeable DB-100  
**Weight**  
201g (including battery and memory card)  
**Dimensions**  
103.9x58.9x28.5mm

**EQUIPPED** with a 4.9-52.5mm (28-300mm equivalent) f/3.5-5.6 Ricoh zoom lens, 1cm macro mode and 10-million-pixel sensor, the Ricoh CX6 is at its core the same as previous versions all the way back to the CX3. Sadly, the 10-million-pixel sensor and the camera's JPEG-only capture is beginning to look a little dated. However, useful improvements have been made to the CX6's handling.

Previous models in the series are limited to automatic exposure, but the CX6 offers shutter priority for speeds from 8-1/2000sec, or aperture priority for one of two settings: 'open' or 'minimum'. Combined with a host of sophisticated controls and shooting modes, this could make the CX6 the ideal photographer's travel companion.

### BUILD AND HANDLING

At less than 3cm deep, the CX6 is impressively small for a camera with a lens of such a wide zoom range. However, the camera has a tough plastic exterior with a

smooth front panel, which feels a bit cheap. Likewise, the shutter-release button and zoom switch are a little loose. That said, the brushed-metal effect top panel looks classy and the solid shooting mode dial is flush to the body so it can't easily be knocked.

The rear is dominated by the scratch- and smudge-resistant 3in VGA LCD screen, and the resolution of the screen has been upped to an impressive 1.23 million dots. It is also 1.7x brighter than the screen in the last model, and has an auto brightness adjustment. Bright daylight is still a challenge for easy viewing, but there is no doubt the screen is better this time round.

A new movie-record button has been installed for HD video recording up to 720p. The joystick control doubles up to scroll through the main menu and access a quick menu for four customisable controls, comprising exposure compensation, ISO, white balance and AF mode.

Using the standard electronic zoom, it can be tricky to achieve precise focal lengths. Fortunately, the camera also features step-zoom in 28, 35, 50, 85, 105, 135, 200 and 300mm settings.

Start-up time is 2.5-3secs, which is a little slow. Shutter lag is minimal, however.

For a camera at this level, there are some

sophisticated controls and shooting modes. For example, the contrast-detection hybrid autofocus system continually measures subject distance for claimed AF speeds as quick as 0.1sec. There are seven different AF modes, including spot, multi-target and face priority. The latter not only prioritises focus, but also the exposure and white balance for detected faces. Manual focus enables precise adjustments.

Shooting modes include 5fps high-speed burst, interval shooting and creative shooting modes, which now features bleach bypass as an option.

It takes a while to get round all that is on offer in the CX6, but once set up to the user's most frequently used settings the camera is speedy to navigate.

### PERFORMANCE

Like the older models in the series that share its sensor, the CX6 reaches the 20 marker on our resolution charts at ISO 100, and the 14 marker at ISO 3200, which is respectable. Image detail appears a little smudged when viewed at 100%, especially at ISO 400 and above.

A new 'optical super resolution' is available in 'weak' or 'strong' settings, and applies further sharpening and tonal compression during processing to give clarity to edge detail and better tonal range. However, I find that detail is overprocessed and is best avoided. Work on the JPEG files in post-production instead.

For natural results, it is better to stick to the standard colour mode, because vivid is overpowering. Generally, auto white balance can be relied upon, although blue skies in sunny conditions are cyan in tone.

Autofocus is very quick in bright light, but in low-contrast conditions the contrast detection hunts for the AF point, which slows down the focusing process. **AP**

**As with most compact cameras, JPEG compression leaves image detail looking a little smudged when viewed at 100%**



## Verdict

**WITH** little improvement in specification since the CX3, it is easy to feel a little

disappointed with the Ricoh CX6. However, with greater control over exposure, the camera should please the enthusiast photographer looking for a travel-zoom compact model.



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# Wideangle zoom lenses

Whether you want to capture a close-up of a subject in its environment or a dramatic sweeping landscape, a wideangle zoom lens can be very useful. We put seven to the test

**Richard Sibley**  
Technical writer



**THERE** have been countless times when I have wished that I had packed a wideangle zoom lens in my camera bag. This usually occurs once I have set my zoom lens as wide as it will go and find myself contorting my body into all sorts of shapes to try to get just that fraction further back for a

perfectly framed image. Had I packed a wideangle zoom lens in my bag, the chances are I would have got everything I wanted in shot with just a slight turn of the zoom barrel. Of course, a fixed wideangle optic affords the same opportunity, but with a wideangle zoom lens there is greater flexibility.

The downside, though, is that wideangle zoom lenses can suffer quite badly from various optical distortions, including barrel distortion, vignetting and chromatic aberrations. There is also the difficulty they have with maintaining sharpness at the very edges of the frame.

## ON TEST

- 1 Sigma 10-20mm f/3.5 EX DC HSM
- 2 Nikkor 12-24mm f/4G ED-IF AF-S DX Zoom-Nikkor
- 3 Tokina AT-X 124 AF Pro DX 12-24mm f/4
- 4 AF-S DX Nikkor 10-24mm f/3.5-4.5G ED
- 5 Canon EF-S 10-22mm f/3.5-4.5 USM
- 6 Tamron SP AF 10-24mm F/3.5-4.5 Di II LD Aspherical (IF)
- 7 Sigma 12-24mm f/4.5-5.6 DG HSM II

In this group test we have rounded up six of the most popular wideangle zoom lenses for APS-C-format cameras, alongside the Sigma 12-24mm f/4.5-5.6 DG HSM II, which is designed for use with full-frame models. This lens has been included to see how much of a difference it makes to use a full-frame lens on a smaller sensor. As a full-frame lens will only use the very centre of the imaging circle, we can find out whether it will be sharper at the edges and show less vignetting, or be the same as when using a lens of the same focal length designed for an APS-C sensor.

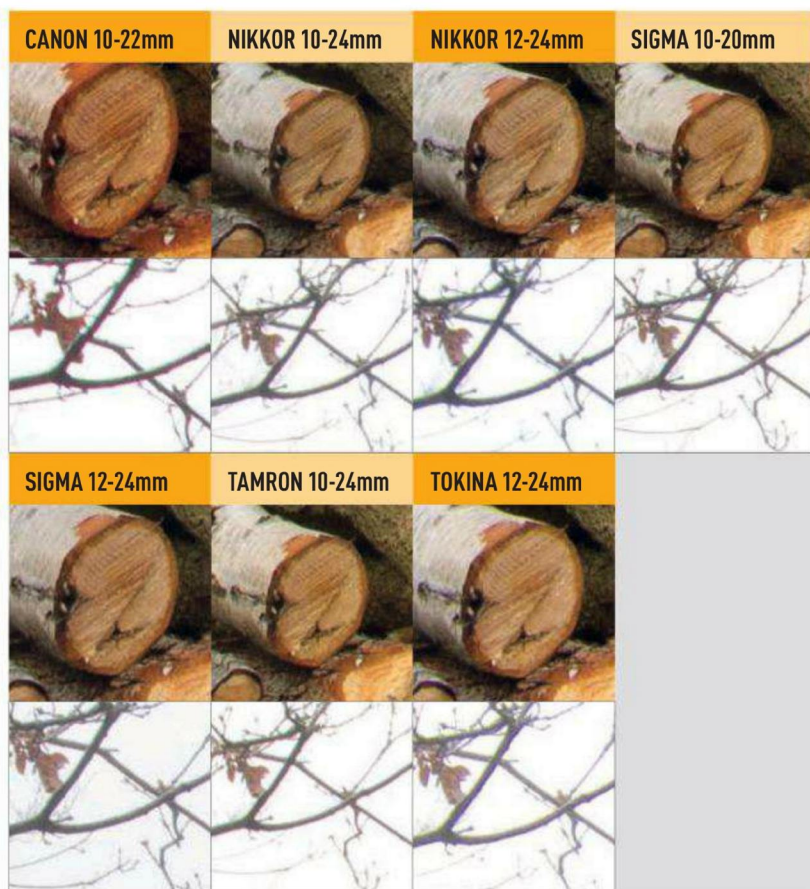
## BUILD AND HANDLING

As the majority of the wideangle zoom lenses in this group test are roughly the same size, the Sigma 12-24mm f/4.5-5.6 DG HSM II really stands out. Achieving such a wide angle of view on a full-frame sensor requires a fairly complicated optical design, comprising 17 elements that includes a large curved element at the front. The amount of glass involved goes some way to explaining why the lens is the heaviest on test, at 670g. This weight includes the built-in petal-shaped hood, which helps to prevent flare and stray light entering the lens from extreme angles.

This lens is very solidly built, with two rubber rings around the barrel for focusing and zoom control, and AF/M focus lock. Its cousin, the







➡ Sigma 10-20mm f/3.5 EX DC HSM, is very similar in terms of its build and exterior design. However, it is designed solely for use on DSLR cameras with APS-C-sized sensors and, as such, is smaller, lighter and much more in line with the other lenses on test. Both Sigma lenses allow the photographer to override the autofocus and use the manual focus ring, even when the focus switch is set to the AF position.

Two other lenses that are very similar in terms of build are the AF-S DX Nikkor 10-24mm f/3.5-4.5G ED and the 12-24mm f/4G ED-IF AF-S DX Zoom-Nikkor. Both lenses are well built, with the 12-24mm optic having an internal focusing design that means the length of the lens won't change as it zooms in and out. Again, both lenses have a focus switch on the side for alternating between manual and AF. When in AF, the focus ring can still be used as an override.

The Tokina AT-X 124 AF Pro DX 12-24mm f/4 has a different take on the focus-switching system, opting for a push/pull mechanism to change between the two methods. Having autofocused, pulling the focus ring towards the camera switches back to manual focus. The lens itself has the ridged focus and zoom rings that we have come to expect from Tokina, and with a weight of 570g this is the heaviest of the APS-C-size lenses on test.

One lens that does not allow manual-focus override when set to AF is the Tamron SP AF 10-24mm f/3.5-4.5 Di II LD Aspherical (IF). While its build quality is good, it doesn't feel

as solid as some of the other lenses here, but this is no doubt one of the reasons why it is the cheapest lens on test, with a very reasonable street price of around £370.

Finally, the lightest lens on test is the Canon EF-S 10-22mm f/3.5-4.5 USM. Its weight comes as something of a surprise, given that it is one of the most expensive optics here. Of course, the weight of a lens does not dictate how good the images that it produces will be, and a lighter lens will be a huge plus point to many photographers. Like other lenses here, this optic also has an AF/M focus switch that allows manual override when in AF mode.

In use, I found that it was actually the third-party lenses that I preferred. All these optics have the focusing ring at the end of the barrel, and the rings themselves are large and easy to grip. In comparison, the rings on the Nikon and Canon lenses are a lot thinner and closer to the camera body. Although in practice they aren't exactly difficult to operate when focusing manually, I much prefer the very large, solid focus ring of the Tokina 12-24mm lens, closely followed by those of the Sigma and Tamron optics.

## IMAGE QUALITY

All the images taken for this test were captured on a Nikon D7000 or, in the case of the Canon 10-22mm lens, the Canon EOS 7D. Raw images were recorded and all were processed using Adobe Photoshop Lightroom 3. Each received exactly the same level of sharpening and a slight local contrast adjustment.

One consideration to note when viewing

**Given a real-life scene, there is little difference in the sharpness between most of the lenses on test. However, the differences in chromatic aberrations do become apparent**

the enlarged section of the pictures here is that the Canon EOS 7D has a slightly higher resolution, with 2 million more pixels than the Nikon D7000. In real terms this is a fairly small amount, but as the enlarged images show 100% pull-ups of the original files from the two cameras, it may have a slight bearing on how the images look.

## CANON EF-S 10-22MM F/3.5-4.5 USM

As one of the most expensive lenses in this test, we would expect the Canon optic to perform well – and it does. When shooting wide open, it is a little soft – again, as expected – but it still resolves an acceptable level of detail at both extremes of the focal range. Stopping the lens down to f/5.6 improves the sharpness of images, although shots taken at the 22mm end of the zoom are a little softer. This lens is at its sharpest when used at f/8 at its 10mm setting.

Edge sharpness is also good, and although there is a slight loss of detail it is certainly one of the better lenses on test here. However, the cyan/red and blue/yellow chromatic aberrations that are evident towards the edges of images have the overall effect of causing purple/green highlight edges. Although this chromatic aberration is easy to remove from raw files, it is visible throughout the aperture and focal range, and is at its worst when the lens is wide open at the 10mm setting.

Curvilinear distortion is well controlled, and although it is present at 10mm it isn't severe compared to some of the other lenses on test. Even more impressively, at 22mm the



curvilinear distortion has all but gone and is virtually unnoticeable.

#### AF-S DX NIKKOR 10-24MM F/3.5-4.5G ED

The Nikkor 10-24mm f/3.5-4.5 is very similar to the Canon 10-22mm f/3.5-4.5, although the Nikkor lens has a slight edge in terms of image quality.

When shooting at the largest f/3.5 aperture, the difference in sharpness between the Nikkor 10-24mm and the Canon 10-22mm is obvious. The Nikkor lens is the sharper of the two optics all the way up to its sharpest aperture of f/8. After this, diffraction takes its toll and there is a severe drop in image quality by the time the maximum f/22 aperture is reached.

At the edges of an image, the Nikkor 10-24mm lens is one of the best performers in this test, with a superb level of edge sharpness and contrast. There is far less of a drop in sharpness from the centre of the image to the edge compared to its competitors, which will prove extremely popular with landscape photographers.

Some chromatic aberration is visible, though, along high-contrast edges towards the corners of the frame. Once again, this shows as a purple/green fringe, but it is actually caused by both blue/yellow and red/cyan aberrations overlapping. Of the lenses on test, this is one of the least severe examples of chromatic aberration. It is not as

noticeable and is far easier to remove when the lens is set to its 24mm setting.

At 10mm, curvilinear distortion is very noticeable, but again, when at 24mm, it is less severe and shouldn't need too much, if any, correction in image-editing software.

#### 12-24MM F/4G ED-IF AF-S DX ZOOM-NIKKOR

The Nikkor 12-24mm optic should have an advantage, as it is a 35mm-format lens being used on a camera with an APS-C sensor. However, it is also the most expensive lens on test.

At the 12mm focal length, there is little difference in sharpness when shooting at f/5.6 and f/8, with a barely discernible dip at f/11. Once again, shooting at 24mm produces slightly softer images.

Purple/green fringing is an issue towards the edges of the image, although it is still on a par with the Nikkor 10-24mm optic and far better than some of the other lenses on test. The chromatic aberration is at its worst when shooting at 12mm with the aperture wide open. At the other end of the zoom, chromatic aberration is also present, but the coloured banding surrounding high-contrast edges is thinner and so easy to remove.

Sharpness in the corners of images is excellent, with the Nikkor 12-24mm being one of the best lenses on test and comparable with the Nikkor 10-24mm optic.

#### SIGMA 12-24MM F/4.5-5.6 DG HSM II

With the focal length set to 12mm and the aperture at f/4.5, the Sigma 12-24mm lens is very sharp, and it only takes a slight drop to f/5 to improve the sharpness further. From this point there are slight gains in sharpness as the aperture becomes smaller, but in real-world tests there is little noticeable difference between images taken at f/5 and f/11.

Images taken at the smallest f/22-29 aperture are extremely soft. Although the drop in sharpness due to diffraction begins at f/11, it becomes noticeable at f/16, so to get the most from the lens shoot at between f/5.6 and f/11.

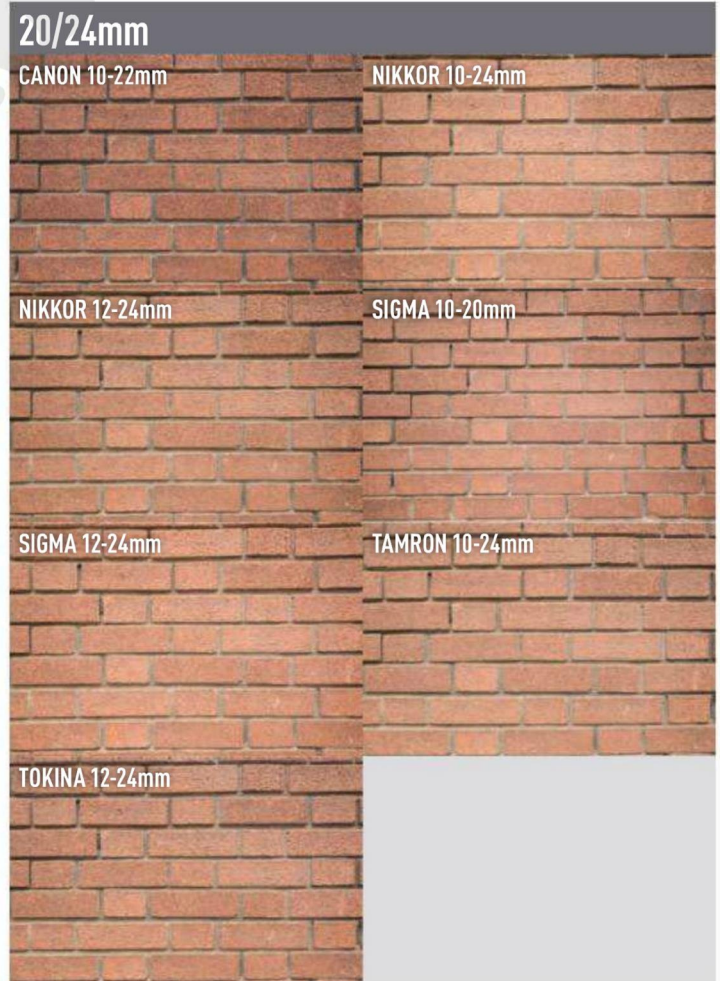
Curvilinear barrel distortion is fairly minimal when shooting at 12mm, although there is slight pincushion distortion at the 24mm end.

At the corners of the image the Sigma 12-24mm lens is excellent, producing sharp details with only slight red/cyan chromatic aberrations. It therefore seems there is an advantage to using a full-frame lens such as this on a camera with an APS-C-sized sensor.

#### SIGMA 10-20MM F/3.5 EX DC HSM

Like its full-frame counterpart, the Sigma 10-20mm lens is a good overall performer. Shooting with the aperture wide open at 12mm, it caused some purple fringing in our test shots, but this is not visible at 24mm. Fringing aside,

**As expected, all the lenses suffer from curvilinear distortion, particularly when at their widest settings. The Canon lens shows one of the smallest amounts of distortion, while the full-frame Sigma 12-24mm struggles**





the lens is very sharp when shooting at f/3.5 and gets sharper as the aperture decreases. The lens is at its sharpest at f/5.6, with images at f/8 looking just fractionally softer, although again it is barely discernible. As with most of the other lenses on test, images taken at the minimum zoom length are sharper than when it is set to its maximum position.

At the corners of the image the short 10mm focal length takes its toll, with strong red/cyan fringing visible. However, the corners are reasonably sharp considering the focal length. Switching to the other focal-length extreme helps to improve image sharpness and red/green chromatic aberration.

Barrel and pincushion curvilinear distortion are noticeable at the short and long ends of the lens respectively, but they are no worse than found in any of the other lenses on test.

### TAMRON SP AF 10-24MM F/3.5-4.5 DI II LD ASPH [IF]

As one of the cheapest lenses on test, you may expect that the Tamron 10-24mm would fall behind the other optics in terms of image quality. In fact, it proves to be on a par with most of its counterparts, making it good value for money.

Like the other lenses, it is at its sharpest at f/5.6-8, and almost matches the two Nikkor lenses for resolution. However, when set to 24mm it cannot match the other lenses in this test and some detail is lost.

Edge sharpness is very good at 24mm, although it struggles at 10mm. Green/purple chromatic aberration is visible along high-contrast edges, particularly at 10mm, but again it is far from the worst lens for this.

With the aperture set to f/3.5 there is a slight softness, but detail can still be teased from images with slight sharpening. However, like many of the other lenses, the Tamron 10-24mm is at its sharpest when set to a 10mm focal length with the aperture at f/5.6-8. With these settings it manages to match the resolving power of both the Nikon and Sigma lenses.

It is a similar story with curvilinear distortion. Barrel distortion is a concern when shooting at the 10mm setting, although no more so than the other lenses.

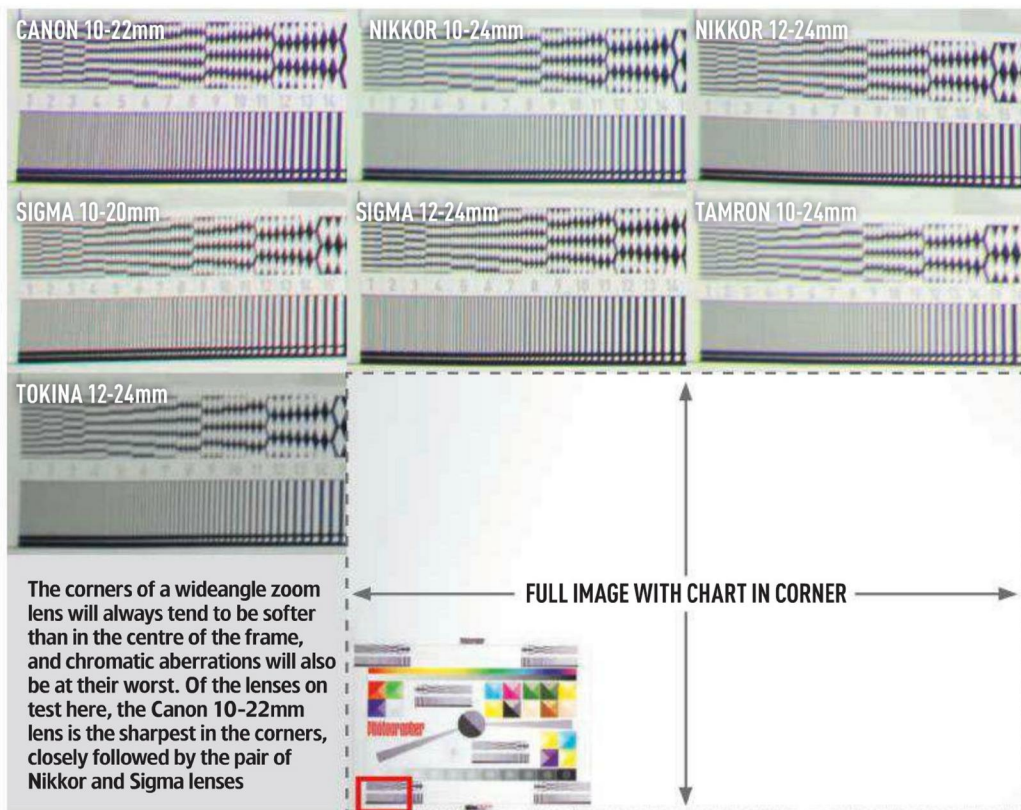
Edge sharpness is good at the 24mm setting, although it is weaker at 10mm. That said, the edges are still acceptable, although red/cyan chromatic aberration is visible along high contrast edges.

On the whole, the Tamron 10-24mm f/3.5-4.5 lens is a good all-round performer, and for its price it punches well above its weight. In fact, it is able to match some of the lenses that cost twice as much.

### TOKINA AT-X 124 AF PRO DX 12-24MM F/4

The Tokina optic is able to resolve a good deal of detail throughout its aperture range, but without reaching the heights of the Nikkor lenses. When wide open it is one of the better performers, but suffers a little from aberrations. These have virtually gone by f/5.6, and the lens hits its sharpest point at f/8.

Away from the centre of the image,



**When choosing a wideangle zoom, consider how wide you will need to shoot. Personally, I prefer a 12-24mm zoom**

both red/cyan and blue/yellow chromatic aberrations are visible, creating purple/green fringing at the very edges of the image. At f/8, the edge sharpness is quite good compared to some of the other lenses on test, but the chromatic aberrations cause a slight softening effect.

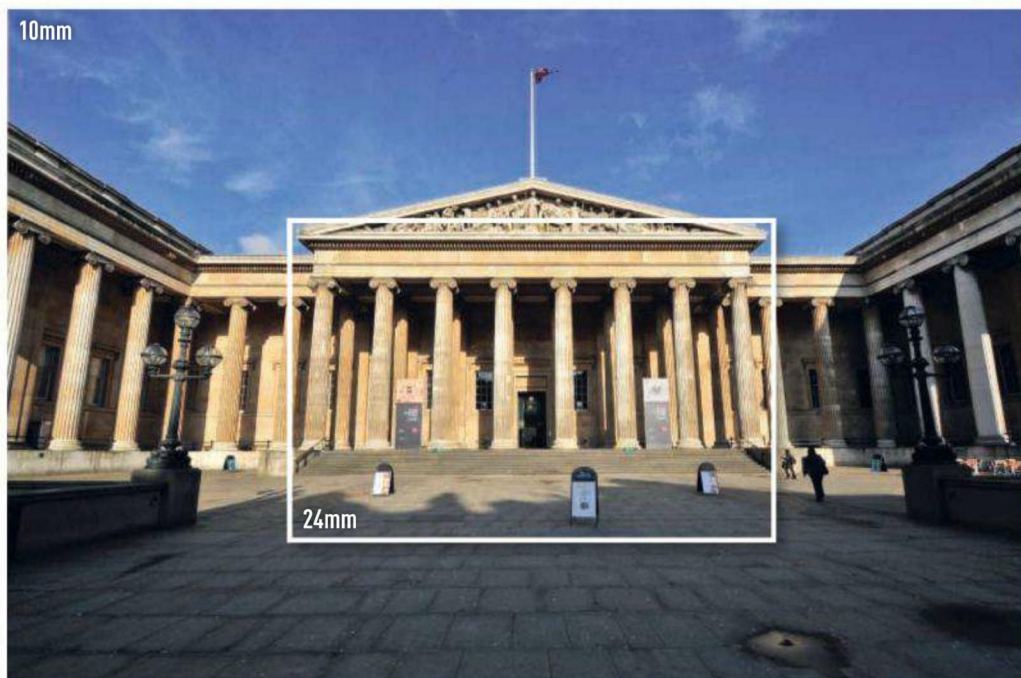
The Tokina optic is able to resolve a good level of detail throughout the aperture, and it is one of the few where the performance is virtually identical at either end of the zoom range. That said, it isn't quite able to match the sharpness of either of the two Nikkor or Sigma lenses.

Once again, f/8 proves to be the sharpest aperture, although there isn't much difference in detail between f/5.6 and f/11.

Away from the centre of the frame the Tokina does become softer, particularly at the edges. Fine details are lost in the corners, and both yellow/blue and red/cyan chromatic aberrations also become visible.

Barrel distortion is reasonably well controlled at 12mm, and by 24mm there is little in the way of curvature.

Given that the Tokina lens is one of the cheapest lenses in this test, it proves to be good value as well as good optically.





# RESOLUTION

All the images for the resolution chart were taken on a 16.2-million-pixel Nikon D7000, except for those using the Canon 10-22mm lens, which were shot with an 18-million-pixel Canon EOS 7D. At f/8 there is little difference between the lenses, although the Nikon and Sigma optics are slightly sharper than their counterparts

		f/3.5	f/4	f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/29
CANON 10-22mm	10MM	24	24	24	24	24	24	22	18	
	22MM			24	24	24	24	22	18	14
NIKOR 10-24mm	10MM	28	28	28	28	28	26	24	18	
	24MM			28	28	28	28	28	18	14
NIKOR 12-24mm	12MM		28	28	28	28	28	26	18	
	22MM		28	28	28	28	28	24	16	
SIGMA 10-20mm	10MM	28	28	28	28	28	26	20	16	
	20MM	28	28	28	28	28	26	20	16	
SIGMA 12-24mm	10MM		28	28	28	28	26	22	16	
	24MM				28	28	26	22	28	12
TAMRON 10-24mm	10MM	24	24	26	28	28	28	26	18	
	24MM				24	26	28	22	18	14
TOKINA 12-24mm	12MM		26	26	26	28	28	24	18	
	24MM		26	26	26	28	26	28	20	



# Facts & figures

	<b>CANON</b> EF-S 10- 22MM F/3.5- 4.5 USM	<b>NIKKOR</b> AF-S DX 10-24MM F/3.5-4.5G ED	<b>NIKKOR</b> 12-24MM F/4G ED-IF AF-S DX ZOOM	<b>SIGMA</b> 10-20MM F/3.5 EX DC HSM	<b>SIGMA</b> 12-24MM F/4.5-5.6 DG HSM II	<b>TAMRON</b> SP AF 10-24MM F/3.5-4.5 DI II LD ASPH (IF)	<b>TOKINA</b> AT-X 124 AF PRO DX II 12- 24MM F/4
RRP	£990	£833.99	£1,043.99	£649.99	£799.99	£515	£756
Street price	Around £620	Around £665	Around £800	Around £490	Around £680	Around £370	Around £520
Filter diameter	77mm	77mm	77mm	82mm	Rear gelatin filter holder	77mm	77mm
Lens elements	13	14	11	13	17	12	13
Groups	10	9	7	10	13	9	11
Diaphragm blades	6	7	7	7	6	7	9
Aperture	f/3.5-4.5-22-27	f/3.5-4.5-29	f/4-22	f/3.5-22	f/4.5-5.6-22	f/3.5-4.5-22	f/4-22
Minimum focus	24cm	24cm	30cm	24cm	28cm	24mm	30cm
Length	89.8mm	87mm	90mm	88.2mm	120.2mm	86.5mm	89.5mm
Diameter	83.5mm	82.5mm	82.5mm	87.3mm	85mm	83.2mm	84mm
Weight	385g	460g	485g	520g	670g	406g	570g
Lens mount	Canon EF-S (APS-C)	Nikon F DX (APS-C)	Nikon F DX (APS-C)	Canon EF, Nikon F, Pentax, Sigma, Sony Alpha	Canon EF, Nikon F, Pentax, Sigma, Sony Alpha	Canon EF (APS-C), Nikon F, Pentax K, Sony Alpha,	Canon EF, Nikon F (APS-C)

**Canon**, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. [www.canon.co.uk](http://www.canon.co.uk)

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. [www.nikon.co.uk](http://www.nikon.co.uk)

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. [www.nikon.co.uk](http://www.nikon.co.uk)

**Sigma**, 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

**Sigma**, 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

**Intro 2020**, Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411. [www.intro2020.co.uk](http://www.intro2020.co.uk)

**Kenro**, Greenbridge Road, Swindon, Wiltshire SN3 3LH. Tel: 01793 615 836. [www.kenro.co.uk](http://www.kenro.co.uk)

## Verdict

**ALL THE** wideangle zoom lenses on test here perform very well in the centre of the image – in fact, I was surprised at just how much detail they could resolve. All suffer a decline in image quality when the focal length is at its longest extension, although some cope better with this than others.

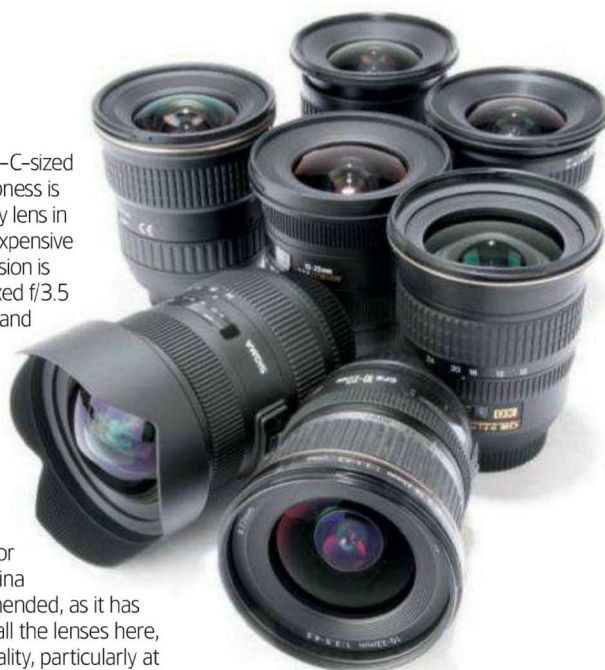
Of the lenses on test here, the two Nikkor optics performed the best overall. They can resolve a high level of detail and perform extremely well both at the edge of images and when the aperture is wide open. However, they are both very expensive, so whether their purchase can be justified will depend on how much they are likely to be used.

Obviously, this will be of no use to Canon users. The Canon 10-22mm lens is good, but I'm not sure it is good quite good enough to justify its price tag, especially given how good some of the third-party optics perform.

When it comes to these third-party lenses, it is difficult to choose between them. In this test, the Sigma 12-24mm optic has the advantage of being a

full-frame lens used on an APS-C-sized sensor and, as such, edge sharpness is very good. However, it is a heavy lens in comparison to its rivals, and is expensive considering that the APS-C version is around £200 cheaper, has a fixed f/3.5 aperture throughout the range and a shorter focal length.

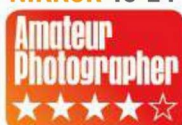
Of the two remaining lenses, both offer very good value for money, particularly the Tamron optic. Although the image quality of the Tamron lens doesn't quite match its competition, it is extremely affordable and a good option for those just starting out. The Tokina 12-24mm lens is also recommended, as it has the best build and handling of all the lenses here, combined with good image quality, particularly at the edges of the frame.



**CANON 10-22**



**NIKKOR 10-24**



**NIKKOR 12-24**



**SIGMA 10-20**



**SIGMA 12-24**



**TAMRON 10-24**



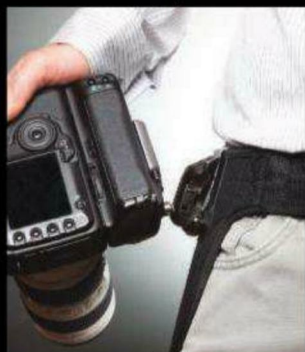
**TOKINA 12-24**







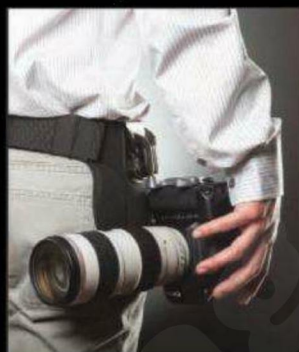
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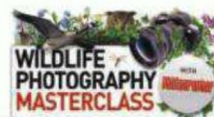
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# Fotospeed Tubeless InkFlow System

Tim Coleman tests a tubeless inkflow system for the **Epson Stylus Photo R3000** that costs £249.99

## WHAT'S INCLUDED

- 9x 125ml Fotospeed VM pigment inks
- 9x refillable cartridges with Fotospeed resettable chips
- 9x refilling syringes with metal probes
- 1x priming syringe
- 1x screwdriver
- Instruction sheet
- Disc with Fotospeed ICC profiles

**IF YOU** do a lot of inkjet photo printing at home the cost of ink can soon stack up, while the inconvenience of regularly running out of ink, especially during a printing session, can be particularly frustrating. An inkflow system is designed to resolve both these issues, using refillable cartridges that draw ink from large bottles with at least five times the capacity of proprietary cartridges, giving up to an 85% reduction in cost.

However, until now, inkflow systems have looked complicated to set up and run. The tubes and ink cartridges are visible because they are outside the printer unit, thus adding to the overall bulk of the set-up. Unlike other inkflow systems, though, Fotospeed's tubeless version appears straightforward to assemble and, as it is the first tubeless design, it allows the ink to reside inside the printer. What I am interested to see, then, is just how easy the system is to use, and how good the prints are that it produces.

## SETUP

Fotospeed's Tubeless InkFlow System for the Epson Stylus Photo R3000 uses identically sized cartridges to Epson's own (each with a capacity of approximately 25.9ml), which fit directly into the cartridge slots. There is no fiddly process of feeding the tubing through the printer, or ink cartridges that reside on the outside of the printer unit. Immediately, it is clear that the tubeless inkflow system is a more user-friendly set-up.

Each cartridge comes with its own syringe and a 125ml bottle of ink, which is equivalent to approximately five refills. It takes roughly 30mins to prepare all nine cartridges, which involves using the syringe

to insert the ink, and then a priming syringe to expunge 4–5ml of ink out the other end of the cartridge. Once this is complete, the cartridge replaces the Epson one in the correct slot and the printer recognises the new cartridge as full.

Fotospeed recommends that six head-cleaning passes are carried out to ensure that the transition from Epson inks to Fotospeed inks in each cartridge is successful. The overall set-up is the most straightforward inkflow system I have used so far.

## IN USE

Once up and running, it is important to check the ink levels in each cartridge. Rather than relying on the ink-supply gauge on the printer, it is best to physically check each cartridge by looking through the clear sides of each one. Refilling a cartridge takes no longer than 2mins. Like proprietary cartridges, each Fotospeed cartridge is chipped to communicate information with the printer, such as the remaining ink levels. When a refill has been completed, the cartridge is re-chipped by pressing the supplied screwdriver against the contact points. This sets the supply level to full.

ICC profiles are included for all Fotospeed papers on the disc in the box, for use with Fotospeed

ink in the Epson Stylus Photo R3000. They are also available on the Fotospeed website, along with profiles for use with Epson inks. For other paper brands, the company offers a free custom ICC profiling service. Installing the correct profiles for Fotospeed paper is straightforward, and takes care of all the colour management during the print process.

## QUALITY

I made several identical prints, first using Epson's own inks and then those from Fotospeed, using the dedicated ICC profiles. Both colour and black & white prints were made on Fotospeed's Matt Ultra, PF Lustre and PF Gloss paper.

When I viewed the prints separately for each paper type I found that the quality was excellent. When like-for-like prints were compared, the prints made with Fotospeed ink were a little more saturated and slightly warmer. However, by toning down the saturation in Photoshop or by using the company's free custom ICC profiling service, any slight discrepancies can be rectified.

## COST

Epson's own ink costs £23.98 per 25.9ml cartridge, while Fotospeed ink is £25.99 per 125ml bottle. Fotospeed's Tubeless InkFlow System with nine 125ml cartridges will set you back £249.99 (RRP), while the equivalent ink from Epson's own cartridges adds up to £1,079.10. This is a very noticeable difference of £829.11. **AP**

## Verdict

**NOT ONLY** is the Fotospeed Tubeless InkFlow System significantly more cost-effective than using proprietary inks, but it is also simple to set up and use. With the ink cartridges being inside the printer, regular physical checks of the ink supplies are important to ensure the ink does not run out. Most importantly, however, the system produces prints that match the quality when using Epson's own inks.



**FOTOSPEED**, Unit 6, Park Lane Industrial Estate, Corsham, Wiltshire SN13 9LG. Tel: 01249 714 555. [www.fotospeed.com](http://www.fotospeed.com)



# AskAP

Let the AP team answer your photographic queries

## FORMATTING MEMORY CARDS



**Q** I own both a Nikon D300S and a Nikon D7000, and was wondering what would happen if I took the memory card (with images on it) from one camera and used it in the other without first formatting it? **John Jepps**

**A** Whenever you put a memory card in a camera it's always a good idea to format it, as this will zero any data already on the card (including any images) and write the necessary file and folder structures that the camera uses. This gives you the 'cleanest' starting point, which will minimise the risk of data becoming corrupt and images getting lost. It is even more important when you're transferring a card between two different makes of camera, such as Canon to Nikon, for example.

However, as you're using two Nikon cameras of a fairly similar age, it's unlikely that any harm will come to your memory card or your images if you take the card from your D300S and put it in your D7000, or vice versa. I'm not going to guarantee it, though – and certainly wouldn't recommend it – as cards can become corrupt and data can get lost for any number of reasons, even if the card is only ever used in one camera.

Of course, it isn't necessary to transfer cards at all. Memory cards are so cheap nowadays that having one for each camera isn't going to break the bank, so there's really no reason for this to happen, other than by accident.  
**Chris Gatum**



## SCANNING WITHOUT HOLDERS

**Q** In your review of the Reflecta MidformatScan MF5000 (AP 28 January), the verdict concluded that for 'most users the results from a high-end flatbed unit will be more than sufficient – particularly if you can avoid using the holders that are provided'. How do you scan film without using the provided holder?

**Jez Martin**

**A** One of the main problems with flatbed scanners is the film holders not keeping the film flat and straight. Some scanners have a manual mode that will allow you to place the negative directly on the

glass, and even seal it with a second sheet of (anti-Newton) glass to keep it flat, so long as the film is placed in the right area. In this way, you can scan the film without using the film holders and guarantee that it is held flat.

**Mat Gallagher**



## 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 email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



## CANON TO SONY CONVERSION

**Q** I own a Tamron 28–300mm zoom lens that I use with my Canon EOS 650, and find it to be a satisfactory combination. Having read your review of the Sony Alpha 65 in AP 18 February, I thought I might buy it (body only) and attach my Tamron lens. A camera with 24.3 million pixels, image stabilisation and a 28–300mm lens for around £650 sounds good to me!

However, I would need a lens adapter to convert the lens from Canon EF mount to Sony Alpha mount, and having scoured the internet I have had no luck. Have you any suggestions or is this idea a non-starter?

**Paul Spence**

**A** A 24-million-pixel digital SLR with a 28–300mm lens for under £700 does indeed sound like a great combination, but the fact that you can't find an adapter on the internet shows that it is not possible to attach the lens to your camera. Like Romeo and Juliet, this coupling was always doomed.  
**Chris Gatum**

## THE BEST TELECONVERTERS

**Q** I am looking for a teleconverter to use with my Contax RTS III and Sigma 400mm f/5.6 manual-focus lens. Which converters are best (1.4x or 2x), and will there be a noticeable difference in quality if I spend extra on a Carl Zeiss Mutar teleconverter? I already have a 2x DOI teleconverter, but would I be better off upgrading it? **David Swift**

## FROM THE AP FORUM

### Opening a Flickr account

**Rjbell** asks I have just opened a Flickr account, but I'm not sure what to do with it. Do you just use it to host your images, or is there some sort of community on there? I cannot find a forum.

**IvorETower** replies You need to join one or more 'groups' – there are plenty of threads to read and contribute to, but no forum. Yes, you can host your photos, but there are restrictions



## AP GLOSSARY

### BITMAP IMAGES

All digital photographs are bitmap images, and it's useful to know what this means because it will help you to understand the limitations.

The word bitmap means, literally, a 'map of bits', where each bit is a single pixel in the image. Therefore, a bitmap image is a digital image that is made up of a number of individual pixels, the actual number of which will depend on the sensor in the camera, or the scan resolution.

The important thing to understand

is that the image starts with a specific number of pixels and any editing work you do – especially with regards to resizing images – is done to these pixels. If you increase the size of a bitmap image, for example, pixels need to be added; if the image is reduced in size, pixels are discarded. In both instances this will lead to a slight loss of quality, and it explains why, with heavy manipulation, a bitmap image such as a photograph can start to look pixellated.

## VECTOR GRAPHICS

Unlike a bitmap image, a vector graphic is described using points and lines, rather than pixels. This means a vector graphic can be scaled mathematically (up or down) and it will retain the same quality – it is not until it is rendered (or 'rasterised') that it becomes a pixel-based, bitmap

image. Because of this, vector graphics are widely used in the design industry to produce scalable type, logos and similar graphic shapes, as these can be output at multiple sizes without a change in quality. A vector graphic cannot produce a continuous tone image.

**A** Generally, the 'weaker' the teleconverter, the better the image quality, so a 1.4x converter would be preferable to a 2x converter. However, this only really applies to teleconverters of the same make, and a high-quality 2x converter can be superior to a cheaper 1.4x converter. This is not only in terms of image quality, but also in terms of its light transmission: some teleconverters can reduce the amount of light passing through them by  $\frac{1}{3}$ – $\frac{2}{3}$  stop more than you might expect them to. As a result, some 1.4x converters can cause a  $1\frac{1}{3}$ –stop reduction

in light (rather than 1 stop), and a 2x converter could lose you  $2\frac{2}{3}$  stops, as opposed to just 2 stops.

Again, this is just a general rule, and there are always exceptions, but in this instance I think you will see a difference if you upgrade your DO1 teleconverter to a Carl Zeiss Mutar, especially if you opted for the Mutar III (1.4x) option. You would see a bigger difference still if you upgraded your Sigma lens to a Zeiss optic as well, but that would be a far more serious investment altogether.

**Chris Gatcum**

on unpaid accounts, whereas paying the annual subscription provides access to a wider range of things that you can do.

**Steve52 replies** Another photo-hosting site is Fotofling (www.fotofling.com). As with Flickr, you can have either a free or pro account and host your pictures. However, it also has a forum. I occasionally post my pictures there, but prefer Flickr.

**Wheelu replies** Flickr has its place, and there is some fantastic/interesting work on there, along with the dross. But there is an element of mutual back scratching that I am rather uncomfortable with – you need to try it to understand what's going on. I wouldn't buy a pro account (certainly not to begin with), as the freebie

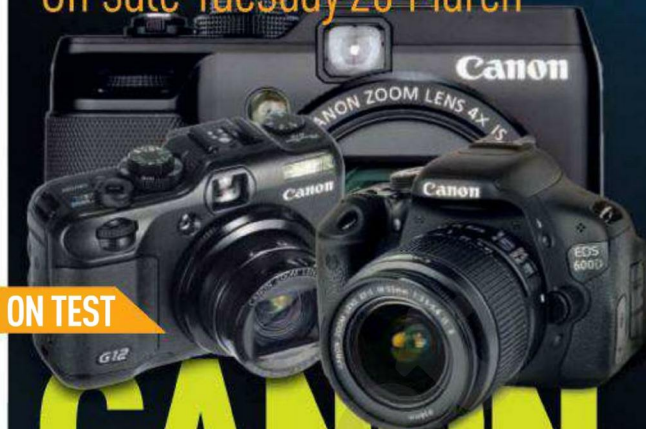
allows you to upload around 200 images and join in the discussions.

**PeteRob replies** I find Flickr useful for sharing images with family: it's accessible anywhere you can log on, you can organise your pictures and you can control access. It's also nice to be able to look back at what you were doing four years ago without having to go through your hard drive. I paid for the pro subscription, which isn't that much considering you get unlimited storage, and it can serve as an online back-up of sorts. I don't mess around resizing for web – I just use the full-size JPEG conversion.

**Brian Wall replies** It's worth remembering that not resizing your images (or restricting access to them) opens up the possibility of theft, which may or may not be a concern for you.

## In next week's AP

On sale Tuesday 20 March



ON TEST

## CANON

### POWERSHOT G1 X

### VS G12 VS EOS 600D

Just how good is the 14.3-million-pixel Canon PowerShot G1 X? We test it against the PowerShot G12 and EOS 600D

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

## PHOTO HISTORY

### FAMILY AFFAIR

What can we learn from old family portraits? We take a look at the history of the family photograph and recreate some classics

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### NORTHERN EXPOSURE

Mark Robinson talks about his father's atmospheric black & white images of the north of England



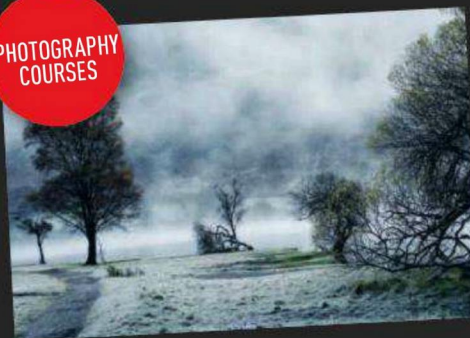


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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA****Kiev 60**

As supplied by the Arsenal factory and fitted with the standard 80mm f/2.8 Arsat six-element lens, this camera has the TTL metering prism that provides uncoupled through-the-lens metering

**HOW MUCH DO THEY COST?**

Kiev 60 cameras with their standard lens and no history of having been re-engineered seem to sell on eBay for £100-£120. At that price it makes a lot more sense to buy a re-engineered camera

**TTL prism**

A top view of the TTL prism fitted to most examples of the Kiev 60. The battery compartment is at the rear left, the meter switch at the front right. The meter reading has to be manually transferred from the dial on top of the prism to the camera shutter speed and diaphragm controls

# Kiev 60

Providing an inexpensive way into interchangeable-lens, medium-format film photography, the Kiev 60 is one of the most disrespected medium-format cameras of its time. **Ivor Matanle** traces its history

**THERE** are icons and there are icons. Most concepts, works of art or objects referred to as iconic are those that command universal respect or reverence. Others are those that aspire to, or achieve, perfection. The Kiev 60 does not fit any of these categories, yet is, in its way, an icon. It is, arguably, the most disrespected medium-format camera of its time, yet it is also a camera that can, in the right hands, achieve

great results. Perhaps most importantly, it can provide amateurs whose resources are not limitless with interchangeable-lens, 6x6cm medium-format film photography for a fraction of the price of the great names.

The Kiev 6C (actually 6S, but the Cyrillic S looks like a C), the model preceding the Kiev 60, was designed in the late 1960s and early '70s in the Soviet Union, and manufactured by Arsenal Zavod in Kiev, capital of Ukraine. The 6C, which was on sale from 1971-1980, had its shutter release positioned for the left hand and was both unreliable and unpopular. The Kiev 60 first appeared in 1984, and was a considerable redesign, not least in that the shutter button was repositioned for the right hand and most of the reliability issues had been rectified, if not entirely resolved.

In its original form, the Kiev 60 was designed to shoot 12 exposures (nominally 6x6cm) on 120 film, although there are aftermarket adaptations, of which more later, for 6x4.5cm 16-on-120. It is a totally mechanical camera with no auto functions, with manual focus, manual exposure control and TTL metering in the prism, if the camera has the prism.

In design, a Kiev 60 is of a similar shape to a 35mm SLR with an eye-level prism, only much bigger and a lot heavier. In the sense that it handles like a 35mm SLR and does

not have interchangeable film backs, it is reminiscent of a Pentax 6x7 or a Pentacon Six. In fact, because it utilises the same breechlock lens mount as the Pentacon Six and can use the excellent and plentiful Carl Zeiss lenses originally made for the Pentacon Six, it is frequently accused – quite wrongly – of being a Pentacon Six clone or copy. That it is not. The Kiev 60 is bigger, heavier and quite different to a Pentacon Six.





## WATCH OUT FOR

Beware of the faults already mentioned (see right). Test any Kiev 60 with a film before you pay for it. The exposure meters in Kiev 60 prisms have a way of failing for no obvious reason, so never accept assurances that 'it will be fine with a new battery'.

When testing a Kiev 60 by putting a film through it, take particular note of how smoothly the camera winds. Good re-engineered examples have a silky-smooth wind.

Test every shutter speed with the back of the camera open and watch the shutter blinds on each of the speeds. And remember, *never* change the shutter speeds until the shutter has been wound. If a seller says that the camera has been re-engineered, insist on seeing a receipt to prove it



### PROBLEMS

As is the case with many of the cameras designed and manufactured in the Soviet Union, the reported problems virtually all stemmed from a lack of adequate quality assurance, particularly in respect of engineering tolerances, lubrication and assembly.

**EXPOSURE SPACING:** Users of Kiev 60 outfits have frequently suffered from irregularity of exposure spacing, often in the form of slightly overlapping exposures. This problem is reminiscent of similar issues that arose with the original Praktisix, the predecessor of the Pentacon Six. The overlapping seems to have arisen primarily because film and backing paper made in the former Soviet bloc was thicker than the materials made in the West, and the Kiev 60 was designed for the local products. A technician can adjust a Kiev 60 for film thickness and thereby correct the film-spacing problem, and instructions are available on the internet for doing it yourself.

**FLARE FROM INTERNAL REFLECTIONS:** The Kiev 60 as it emerged from the Arsenal factory had a shiny black finish to its mirror box interior that caused unwanted interior reflections. This problem can be rectified by refinishing the interior surfaces with a matt-black flocking kit. Again, there are instructions for doing this on the internet.

**SHUTTER/FILM TRANSPORT FAILURES:** These are the key reliability issues resulting from poor quality control during manufacture and assembly. During the 1990s and the last decade, two very reputable companies in central and eastern Europe built substantial businesses based on re-engineering Kiev 60 and Kiev 88

### Waist-level finder

Fitted to a Kiev 60 with 120mm f/2.8 Carl Zeiss Biometar originally for a Pentacon Six, with which the Kiev 60 shares its breechlock bayonet lens mount. This is a formidable combination for medium-format film portrait photography



cameras so that they acquire reliability and performance similar to those of more expensive rollfilm SLRs. Anybody interested in high-quality, medium-format SLR film photography on a budget can obtain a Kiev 60 that has been re-engineered to correct the camera's engineering tolerances, lubrication and bearing quality, together with refinishing to eliminate internal reflections.

The Arsenal factory in Kiev finally closed in 2009, so the re-engineering companies can no longer obtain an ongoing supply of Kiev 60 cameras to re-engineer and adapt. However, very large numbers of used cameras are still available, either to

interested amateurs who want to have them upgraded, or to the remanufacturing companies themselves to enable them to create re-engineered cameras for sale.

### THE SUPPLIERS

The two principal suppliers of re-engineered Kiev 60 cameras are Arax in Kiev (<http://araxfoto.com/cameras/>), and Hartblei in the Czech Republic ([www.hartblei.com/cameras/kiev-60.htm](http://www.hartblei.com/cameras/kiev-60.htm)).

Each of these companies supplies Kiev 60 cameras that have been extensively re-engineered, and offers optional improvements such as 16-on 120 (6x4.5cm format) instead of 6x6cm 12-on-120, a mirror-lock-up facility for close-up work and various cosmetic changes, such as differently coloured body coverings. Both now offer tilt-and-shift lenses and various other accessories. A new Kiev 60 with TTL-metering prism, waist-level finder and standard 80mm f/2.8 lens can be bought for as little as \$180 (around £114).

Arax and Hartblei also offer re-engineering services to repair or improve a Kiev 60 that you already own.

### KIEV 60 LENSES

The range of lenses originally supplied by Arsenal for the Kiev 60 extended from a 30mm f/3.5 Arsats full-frame fisheye wideangle lens through to a 500mm f/5.6 MC APO Arsats, via most of the focal lengths one would expect in a medium-format range. Many were derived from Carl Zeiss lenses of the past. While extremely good optically, all are generally of a poorer mechanical and cosmetic standard than modern Japanese or Swedish medium-format lenses. However, they work and

## YOU MAY ALSO LIKE



A Kiev 88, the former Soviet version of the original Hasselblad focal-plane-shuttered 1000F. These have been, and are, re-engineered by the same suppliers that work on the Kiev 60



### 30mm f/3.5 fisheye lens

A formidable lens, mounted on a Kiev 60





### Substantial Kiev 60 outfit

The camera with 80mm f/2.8 Arsat lens is fitted with the TTL prism and has the waist-level viewfinder hood to the left. Two colour filters and three special-effect prisms for the 80mm lens are in front of the camera and on the right are the 30mm f/3.5 fisheye, the 120mm f/2.8 Vega, the 150mm f/2.8 Kaleinar-3 and the 250mm f/5.6 Telear-5 optics

deliver a lot of performance for very little money. A full list is in the table below.

Various tilt-and-shift lenses and other special designs have been added to this list, some by the original manufacturers Arsenal, but more by aftermarket suppliers such as Hartblei and Arax. Full details are on the companies' websites, but a selection includes an Arax 35mm f/4.5 Technoplan-T tilt-shift wideangle lens for 6x4.5cm format cameras, including the modified Kiev 60 for 16-on-120 from Arax; an MC Arax 2x teleconverter for Kiev 60, from Arax Fototechnik; a Hartblei MC Arsat 45mm f/3.5 wideangle; a Hartblei MC PCS Arsat 45mm f/3.5 shift; a Hartblei MC PCS Arsat 65mm f/3.5 shift; and an MC Arsat 600mm f/8 mirror.

It is worth noting that Arax Fototechnik has put a number of helpful instructional videos on YouTube at [www.youtube.com/araxfoto/?gl=GB&user=araxfoto](http://www.youtube.com/araxfoto/?gl=GB&user=araxfoto).

The Arax Fototechnik eBay store (<http://stores.ebay.com/araxfotoofficialstore>) offers a range of adapters to fit lenses designed for Kiev 60 or Pentacon Six to Canon and Nikon DSLRs and also sells a flocking kit to eliminate interior reflections in the Kiev 60.

### RE-ENGINEERED KIEV 60S

Provided you are a dedicated traditionalist who wants to use film for as long as 120 film supplies are available, who is happy using either a non-coupled CdS exposure meter in a prism finder or a handheld exposure meter if you are using a waist-level finder, you could be made a very happy photographer by buying a re-engineered Kiev 60 for a very modest price. The additional lenses are ridiculously cheap by medium-format standards and most of them are very good.

Buying a Kiev 60 that has not been re-engineered will probably be a mistake, unless you intend to have it re-engineered yourself. Even a properly re-engineered Kiev 60 might be a risky long-term investment if you intended a lifetime's professional future in wedding photography. As a medium-format film SLR for amateur use, though, a re-engineered Kiev 60 is a great low-cost way into the genre. They do occasionally show up second-hand, sometimes bearing the Arax or Hartblei name, and that would still probably be a much better bet than a camera that had not been re-engineered.



### Arax version

Arax supplies re-engineered Kiev 60 cameras under the Arax name in the normal black finish or in a variety of special finishes. This red example is a modified 6x4.5cm camera with Arax-branded 80mm f/2.8 lens and finders

### ACCESSORIES

Many of the list of Arsenal lenses came originally with a set of filters for black & white photography, and the 30mm fisheye lens was supplied with a set of filters to fit onto the rear end of the lens. These are often missing when the 30mm lens is sold second-hand.

Various adapters to fit Praktisix/Pentacon Six lenses to East German cameras were made during the 1960s and these include adapters for 35mm Exakta, Praktina and Praktica M42 screw cameras. These adapters can be used with Kiev 60 lenses to fit them to those cameras. The re-engineering companies have other adapters available, notably to fit Kiev 60 lenses to various digital cameras, although with only manual focus and aperture control.

Apart from these and a waist-level finder hood, few dedicated accessories have been, or are, available for the Kiev 60. **AP**

### Fisheye lens

The 30mm f/3.5 fisheye is supplied with a set of 36mm filters that screw into the rear end of the lens. Here the inverted 30mm optic is shown with an orange filter fitted, with others around it

**1971**

Kiev 6C (6S) on sale

**1980**

End of Kiev 6C production

**1984**

Kiev 60 appears

**1992**

Kiev 60 production at Arsenal ends

**2009**

Arsenal factory in Kiev closes down

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Thanks to PCCGB stalwart Don Baldwin for the loan of the equipment illustrated in this article

LENS	COVERAGE (DEGREES)	ELEMENTS/ GROUPS
30mm f/3.5 Arsat	180 (fisheye)	10/6
45mm f/3.5 Mir-26	83	8/7
65mm f/3.5 Mir-38	66	6/5
80mm f/2.8 Arsat	45	6/5
120mm f/2.8 Vega	36	6/5
150mm f/2.8 Kaleinar-3	28	4/4
250mm f/5.6 Telear-5	18	5/5
250mm f/3.5 Jupiter-36	18	4/3
300mm f/4.5 Tair-33	15	4/3
500mm f/5.6 APO Arsat	9	8/6





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RECOMMENDED ACCESSORY  
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14.1 megapixels  
3.0 fps  
**SD15 Body £584.99**

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6.0 fps  
1080p movie mode  
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NEW! K-01 + 40mm **£679**  
NEW! K-01 + 18-55mm **£679**

K-5 Body **£698.95**  
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12.2 megapixels  
3.0 fps  
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**SAVE UP TO £114 ON RRP**

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 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£384**

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18.0 megapixels  
3.7 fps  
1080p movie mode

**+ FREE Photo Experience pack\*\* worth £179**

600D Body £534  
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 600D + 18-135mm f3.5-5.6 IS £761  
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £809

CUSTOMER REVIEW: 1100D + 18-55mm II  
 ★★★★★ 'Great for a novice looking to improve'  
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
 ★★★★★ 'An excellent product'  
 Wheelzy - Suffolk

**Canon EOS 550D**

18.0 megapixels  
3.7 fps  
1080p movie mode

**+ FREE Photo Experience pack\*\* worth £129**

**550D From £465**

550D Body RRP £799.99 **£465**  
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CUSTOMER REVIEW: 550D + 18-55mm IS  
 ★★★★★ 'Amazing video image'  
 Rob - Norwich

**Canon EOS 60D**

18.0 megapixels  
5.3 fps  
1080p movie mode

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CUSTOMER REVIEW: 60D Body  
 ★★★★★ 'Wow, an amazing camera'  
 Adrian - UK

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

**SAVE UP TO £843 ON RRP**

**7D Body £1098**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1342**  
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 7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm  
 ★★★★★ 'Probably the best APS-C DSLR around'  
 Shuggie - Scotland

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• 61 point AF with 41 cross type sensors  
 • ISO standard: 100-25,600 (expandable from 50-102,400)

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★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★  
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
 ★★★★★ 'Awesome IQ and ISO Performance'  
 JDotRollington - Cheshire

**Canon 1D Mark IV**

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10.0 fps  
1080p movie mode

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12.0 fps  
full frame CMOS sensor

**NEW! 1D X Body PRE-ORDER £5299**

CUSTOMER REVIEW: 1D Mark IV Body  
 ★★★★★ 'Stunning camera'  
 Zurg - South Wales

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T050 Black	<b><u>E29.99</u></b> 15ml	<b><u>E2.99</u></b> 16ml, 3 for <b><u>E7.99</u></b>	440, 460, 660, Photo 700, 750, 1200
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T052 Colour	<b><u>E29.99</u></b> 35ml	<b><u>E3.99</u></b> 39ml, 3 for <b><u>E10.99</u></b>	440, 640, 660, 740, 760, 1160
T053 Colour	<b><u>E29.99</u></b> 43ml	<b><u>E3.99</u></b> 48ml, 3 for <b><u>E10.99</u></b>	Photo 700, 750
T0341-T0347 Set of 7	<b><u>E119.99</u></b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b><u>E14.99</u></b> 17ml	Check Website.	
T0342/3/4, each	<b><u>E17.99</u></b> 17ml	Check Website.	
T0345/6/7, each	<b><u>E17.99</u></b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b><u>E42.99</u></b> set of 4	<b><u>E14.99</u></b> , 3 sets for <b><u>E42.99</u></b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	<b><u>E17.99</u></b> 13ml	<b><u>E4.99</u></b> 21ml, 3 for <b><u>E13.99</u></b>	
T0452/3/4, each	<b><u>E9.99</u></b> 8ml	<b><u>E3.99</u></b> 21ml, 3 for <b><u>E10.99</u></b>	
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T0484/5/6, each	<b><u>E14.99</u></b> 13ml	<b><u>E3.99</u></b> 21ml, 3 for <b><u>E10.99</u></b>	
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T0540 Gloss	<b><u>E8.99</u></b> 13ml	<b><u>E3.99</u></b> 21ml, 3 for <b><u>E13.99</u></b>	
T0541/2/3/4, each	<b><u>E14.99</u></b> 13ml	<b><u>E4.99</u></b> 21ml, 3 for <b><u>E13.99</u></b>	
T0547/8/9, each	<b><u>E14.99</u></b> 13ml	<b><u>E4.99</u></b> 21ml, 3 for <b><u>E13.99</u></b>	
T0551-T0554 Set of 4	<b><u>E32.99</u></b> set of 4	<b><u>E14.99</u></b> , 3 sets for <b><u>E42.99</u></b>	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	<b><u>E8.99</u></b> 8ml	<b><u>E4.99</u></b> 21ml, 3 for <b><u>E10.99</u></b>	
T0552/3/4, each	<b><u>E8.99</u></b> 8ml	<b><u>E3.99</u></b> 21ml, 3 for <b><u>E10.99</u></b>	Photo R2400
T0591-T0599 Set of 8	<b><u>E99.99</u></b> set of 8	Check Website.	
T0591/2/3, each	<b><u>E12.99</u></b> 13ml	Check Website.	
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T0597/8/9, each	<b><u>E12.99</u></b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b><u>E32.99</u></b> set of 4	<b><u>E14.99</u></b> , 3 sets for <b><u>E42.99</u></b>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	<b><u>E8.99</u></b> 8ml	<b><u>E4.99</u></b> 21ml, 3 for <b><u>E13.99</u></b>	
T0612/3/4, each	<b><u>E8.99</u></b> 8ml	<b><u>E3.99</u></b> 21ml, 3 for <b><u>E10.99</u></b>	
T0711-T0714 Set of 4	<b><u>E32.99</u></b> set of 4	<b><u>E14.99</u></b> , 3 sets for <b><u>E42.99</u></b>	S20, S21, SX100/105/110/115/200/205/210/215, SX400/405/415/515, D7892/120, B40W, BX30
T0711 Black	<b><u>E8.99</u></b> 7.4ml	<b><u>E4.99</u></b> 13ml, 3 for <b><u>E13.99</u></b>	SX400/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	<b><u>E8.99</u></b> 5.5ml	<b><u>E3.99</u></b> 13ml, 3 for <b><u>E10.99</u></b>	Photo 1400
T0791-T0796 Set of 6	<b><u>E69.99</u></b> set of 6	Check Website.	
T0791/2/3, each	<b><u>E11.99</u></b> 10ml	Check Website.	Photo P50, PX650/660/700W/710W/720W, PX730W/D80F/W810F/W830F/D830FWD R265/285/360, RX560/585/685
T0794/5/6, each	<b><u>E11.99</u></b> 10ml	Check Website.	Photo R1900
T0801-T0806 Set of 6	<b><u>E49.99</u></b> set of 6	<b><u>E19.99</u></b> , 3 sets for <b><u>E57.99</u></b>	
T0801/2/3, each	<b><u>E8.99</u></b> 7.4ml	<b><u>E3.99</u></b> 13ml, 3 for <b><u>E10.99</u></b>	
T0804/5/6, each	<b><u>E8.99</u></b> 7.4ml	<b><u>E3.99</u></b> 13ml, 3 for <b><u>E10.99</u></b>	
T0870-T0879 Set of 8	<b><u>E76.99</u></b> set of 8	Check Website.	
T0870 Gloss	<b><u>E7.99</u></b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b><u>E9.99</u></b> 11.4ml	Check Website.	
T0877/8/9, each	<b><u>E9.99</u></b> 11.4ml	Check Website.	
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T0961/2/3/4/5, each	<b><u>E9.99</u></b> 11.4ml	Check Website.	
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T1281 Black	<b><u>E7.99</u></b> 5.9ml	<b><u>E4.99</u></b> 13ml	
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62 Black 20ml

<b>BC3E</b> Black 26ml	<b>£10.99</b>	<b>No.363</b> Black 20ml	<b>£8.99</b>	<b>No.23</b> Colour	<b>£14.95</b>
<b>BC6</b> B/C/MY 13ml	<b>£9.99</b>	<b>No.363 C/MY/PC/PM</b> each	<b>£8.99</b>	<b>No.32</b> Black	<b>£15.95</b>
<b>BC16</b> PC/PM/IR/G 13ml	<b>£11.99</b>	<b>No.364</b> Black 10ml	<b>£6.99</b>	<b>No.33</b> Colour	<b>£17.95</b>
<b>PG15</b> Black 26ml	<b>£12.99</b>	<b>No.364</b> PB/C/MY each	<b>£5.99</b>	<b>No.36</b> Black	<b>£16.95</b>
<b>CL18</b> B/C/MY 13ml	<b>£11.99</b>	<b>HP Originals</b>		<b>No.37</b> Colour	<b>£18.95</b>
<b>CL18</b> PC/PM/IR/G 13ml	<b>£11.99</b>	<b>No.21</b> Black 5ml	<b>£11.99</b>	<b>No.43</b> Colour	<b>£22.95</b>
<b>PG17</b> Black 25ml	<b>£11.99</b>	<b>No.22</b> Colour 5ml	<b>£14.99</b>	<b>No.44</b> Black	<b>£18.95</b>
<b>PG19</b> Clear 191ml	<b>£11.99</b>	<b>No.38</b> All Colours 27ml each	<b>£26.99</b>	<b>No.100</b> Black	<b>£12.95</b>
<b>PG19</b> PB/MB/C/MY 14ml	<b>£10.99</b>	<b>No.56</b> Black 19ml	<b>£16.99</b>	<b>No.100</b> Cyan / Mag / Yellow	<b>£7.95</b>
<b>PG19</b> PC/PM/IR/G/GY 14ml	<b>£10.99</b>	<b>No.57</b> Colour 17ml	<b>£24.99</b>	<b>Many more in stock!</b>	
<b>PG1520</b> Black 19ml	<b>£9.99</b>	<b>No.58</b> Photo 17ml	<b>£22.99</b>	<b>Brother Compatibles</b>	
<b>CL1521</b> B/C/MY/GY 9ml	<b>£8.99</b>	<b>No.100</b> Grey 15ml	<b>£22.99</b>	<b>LC900</b> Black	<b>£3.95</b>
<b>PG1525</b> Black 19ml	<b>£9.99</b>	<b>No.110</b> Colour 5ml	<b>£18.99</b>	<b>LC900 C/MY</b>	<b>£2.95</b>
<b>CL1526</b> B/C/MY/GY 9ml	<b>£8.99</b>	<b>No.300</b> Black 4ml	<b>£10.99</b>	<b>LC900</b> Set of 4	<b>£11.99</b>
<b>PG37</b> Black 11ml	<b>£12.99</b>	<b>No.300</b> Colour 4ml	<b>£12.99</b>	<b>LC970 / 1000</b> Black	<b>£3.95</b>
<b>PG40</b> Black 16ml	<b>£15.99</b>	<b>No.301</b> Black 3ml	<b>£9.99</b>	<b>LC970 / 1000 C/MY</b>	<b>£2.99</b>
<b>PG50</b> Black 22ml	<b>£22.99</b>	<b>No.301</b> Colour 3ml	<b>£11.99</b>	<b>LC970 / 1000</b> Set of 4	<b>£11.99</b>
<b>PG510</b> Black 9ml	<b>£11.99</b>	<b>No.337</b> Black 11ml	<b>£17.99</b>	<b>LC980 / 1100</b> Black	<b>£3.95</b>
<b>PG512</b> Black 15ml	<b>£15.99</b>	<b>No.338</b> Black 11ml	<b>£17.99</b>	<b>LC980 / 1100 C/MY</b>	<b>£2.99</b>
<b>CL38</b> Colour 9ml	<b>£16.99</b>	<b>No.339</b> Black 21ml	<b>£24.99</b>	<b>LC980 / 1100</b> Set of 4	<b>£11.99</b>
<b>CL41</b> Colour 12ml	<b>£19.99</b>	<b>No.343</b> Colour 7ml	<b>£18.99</b>	<b>LC985</b> Black	<b>£3.95</b>
<b>CL51</b> Colour 21ml	<b>£26.99</b>	<b>No.344</b> Colour 14ml	<b>£26.99</b>	<b>LC985 C/MY</b>	<b>£2.99</b>
<b>CL52</b> Photo 21ml	<b>£19.99</b>	<b>No.350</b> Black 4.5ml	<b>£11.99</b>	<b>LC985</b> Set of 4	<b>£11.99</b>
<b>CL511</b> Colour 9ml	<b>£15.99</b>	<b>No.351</b> Colour 3.5ml	<b>£13.99</b>	<b>LC985</b> Black	<b>£3.95</b>
<b>CL513</b> Colour 13ml	<b>£19.99</b>	<b>No.363</b> Black 6ml	<b>£13.99</b>	<b>LC985</b> Set of 4	<b>£11.99</b>
<b>KP-361P</b> Ink & Paper	<b>£12.99</b>	<b>No.363 C/MY/PC/PM</b> each	<b>£8.99</b>	<b>Brother originals also in stock!</b>	
<b>KP-1081P</b> Ink & Paper	<b>£29.99</b>	<b>No.364</b> Black 6ml	<b>£8.99</b>		

**Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!**

## PHOTOGRAPHIC PAPERS

 <p>As an <b>Ilford Pro Centre</b>, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls.</p> <p>Below is just a selection.</p>	 <p>As a <b>PermaJet Premier Stockist</b> we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas.</p> <p>Below is just a selection.</p>
<p><b>Photo Glossy Paper</b> 200g, A4, 20" <b>+20 FREE</b> <b>£7.99</b></p> <p><b>Smooth Gloss</b> 290g, 6x4, 100 sheets <b>£17.99</b></p> <p><b>Smooth Gloss</b> 290g, 7x5, 100 sheets <b>£23.99</b></p> <p><b>Smooth Gloss</b> 290g, A4, 25" <b>+10 FREE</b> <b>£12.99</b></p> <p><b>Smooth Gloss</b> 290g, A4, 100 <b>£35.99</b></p> <p><b>Smooth Gloss</b> 290g, A3, 25 sheets <b>£27.99</b></p> <p><b>Smooth Gloss</b> 290g, A3+, 25 sheets <b>£29.99</b></p> <p><b>Smooth Pearl</b> 290g, 6x4, 100 sheets <b>£17.99</b></p> <p><b>Smooth Pearl</b> 290g, 7x5, 100 sheets <b>£23.99</b></p> <p><b>Smooth Pearl</b> 290g, A4, 25" <b>+10 FREE</b> <b>£12.99</b></p> <p><b>Smooth Pearl</b> 290g, A4, 100 <b>£35.99</b></p> <p><b>Smooth Pearl</b> 290g, A3, 25 sheets <b>£27.99</b></p> <p><b>Smooth Pearl</b> 290g, A3+, 25 sheets <b>£29.99</b></p> <p><b>Smooth Fine Art</b> 190g, A4, 10 sheets <b>£12.99</b></p> <p><b>Smooth H/weight Matt</b> 200g, A4, 50 sheets <b>£12.99</b></p> <p><b>Smooth Lustre Duo</b> 280g, A4, 25 sheets <b>£14.99</b></p> <p><b>Gold Fibre Silk</b> 310g, A4, 50 sheets <b>£44.99</b></p>	<p><b>Sample Pack</b> 25 sheets, 5 different papers! <b>£11.99</b></p> <p><b>NEW Ultra Pearl</b> 295g, A4, 25 <b>£12.99</b></p> <p><b>Digital Gloss or Oyster</b> 271g, 6x4, 50 <b>£7.99</b></p> <p><b>Digital Gloss or Oyster</b> 271g, 7x5, 50 <b>£10.99</b></p> <p><b>Digital Gloss or Oyster</b> 271g, A4, 50 <b>£19.99</b></p> <p><b>Digital Gloss or Oyster</b> 271g, A3, 25 <b>£21.99</b></p> <p><b>Digital Gloss or Oyster</b> 271g, A3+, 25 <b>£29.99</b></p> <p><b>Double Sided Oyster</b> 285g, A4, 25 <b>£26.99</b></p> <p><b>Double Sided Matt</b> 250g, A4, 100 <b>£26.99</b></p> <p><b>Matt Proofing</b> 160g, A4, 150 <b>£19.99</b></p> <p><b>Matt Plus</b> 240g, A4, 25 <b>£9.99</b></p> <p><b>Fibre Base Gloss</b> 295g, A4, 25 <b>£24.99</b></p> <p><b>NEW Fibre Base Distinction</b> 360g, A4, 25 <b>£25.99</b></p> <p><b>Smooth Fine Art Portfolio</b> 200g, A4, 25 <b>£19.99</b></p> <p><b>Smooth Fine Art Portrait</b> 300g, A4, 25 <b>£26.99</b></p> <p><b>Textured Fine Art Artist</b> 210g, A4, 25 <b>£19.99</b></p> <p><b>Textured Fine Art Parchment</b> 285g, A4, 25 <b>£21.99</b></p> <p><b>Canvas Artistic</b> 400g, A4, 10 <b>£14.99</b></p>

**Hahnemühle** FINEART Established 1838  
 Has synonym  
 printing  
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**Sample Pack** 14 sheets, A4  
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Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

**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!	<b>£9.99</b>
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Pigment Friendly Lustre 270g, A4, 50	<b>+15 FREE 19.99</b>
Pigment Friendly Satin 270g, A4, 50	<b>+15 FREE 19.99</b>
Pigment Friendly Matt 200g, A4, 100	<b>£24.99</b>
NT Natural Textured 315g, A4, 20	<b>£17.99</b>
NST Natural Soft Textured 315g, A4, 20	<b>£17.99</b>
HWS High White Smooth 315g, A4, 20	<b>£19.99</b>
<b>NEW</b> Platinum Baryta 300g, A4, 20	<b>£22.99</b>

ICC profiles available for all Fotospeed papers

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



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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

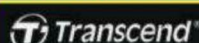


# Premier

## Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

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**Compact Flash**

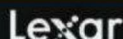
2GB 20MB/s	£14.99	£8.99
4GB 20MB/s	£19.99	£10.99
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16GB 20MB/s	£54.99	£26.99

**SD Cards**

2GB	£8.99	£3.99
4GB Class 10	£19.99	£6.99
8GB Class 10	£29.99	£9.99
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**USB Pen Drives**

2GB Transcend	£8.99	£4.69
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**Compact Flash**

8GB 60MB/s	£148.46	£38.99
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**Sandisk Extreme Pro UHS-I: 45MB/s**

8GB 45MB/s	£54.84	£27.49
16GB 45MB/s	£103.58	£58.99

**xD Picture Cards**

2GB Olympus	£24.99	£14.99
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## BATTERIES & CHARGERS

**Standard Rechargeables**

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

AAA 1000mAh Duracell	£6.99	
AAA 2450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2800mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

**ReCyko+ Rechargeables**

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

AAA 650mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

**Ultimate Lithium**

Enviroment Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

## 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 £12.99  
**NB-8L** for Canon £9.99  
**NB-9L** for Canon £9.99  
**BP-511** for Canon £12.99  
**LP-E5** for Canon £12.99  
**LP-E6** for Canon £29.99  
**LP-E8** for Canon £15.99  
**LP-E10** for Canon £12.99  
**NP40** for Fuji £9.99  
**NP45** for Fuji £9.99  
**NP50** for Fuji £9.99  
**NP60** for Fuji £9.99  
**NP80** for Fuji £9.99  
**NP95** for Fuji £9.99  
**NP140** for Fuji £12.99  
**NP150** for Fuji £19.99  
**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-EL9** for Nikon £12.99  
**EN-EL10** for Nikon £9.99  
**EN-EL11** for Nikon £9.99  
**EN-EL12** for Nikon £9.99  
**EN-EL19** for Nikon £12.99  
**LI10B/12B** for Olympus £9.99  
**LI40B/42B** for Olympus £9.99  
**LI50B** for Olympus £9.99  
**BLM-1** for Olympus £12.99  
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**CGA-S005** for Panasonic £9.99  
**CGR-S006** for Panasonic £9.99  
**CGA-S007** for Panasonic £9.99  
**CGA-S008** for Panasonic £9.99  
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**BCG10E (V3)** for Panasonic £19.99  
**BLB13 (V3)** for Panasonic £19.99  
**BMB9 (V2)** for Panasonic £24.99  
**VGB130 (V2)** for Panasonic £26.99  
**D-Li8** for Pentax £9.99  
**D-Li50** for Pentax £12.99  
**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  
**NP-FW50** for Sony £24.99

### 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 5DMkII:** £99.99  
**For Canon 7D:** £99.99  
**For Canon 30/40/50D:** £99.99  
**For Canon 60D:** £99.99  
**For Canon 450D:** £69.99  
**For Canon 500D:** £69.99  
**For Canon 550D:** £99.99  
**For Canon 1000D:** £69.99  
**For Nikon D40/D60:** £39.99  
**For Nikon D80/D90:** £99.99  
**For Nikon D300/D700:** £99.99  
**For Nikon D7000:** £99.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

### Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

### Coin Cells, etc

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

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

#### P-Type Adapter Rings

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

#### P-Type Holders

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

#### P-Type Bellows Hood

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

£49.99

#### 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 Neutral Density Filter Kit £49.99

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 £49.99 - saving nearly £5 on the individual prices.

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£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 17-40/4.5	£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

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

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

## SCREW-TYPE FILTERS



**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	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
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!

### Skylight Filters

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

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

### 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	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

### 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



**Light Craft Workshop 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 improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

## STEPPING RINGS

### Step-Up and Step-Down Rings

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

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

All just £4.99 each!



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

## MACRO PHOTOGRAPHY

### Reversing Rings - £12.99

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

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

### Extension Tubes

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

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

### Extension Bellows

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

£49.99

### Right Angle Viewfinders

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

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Telephone: 01926 339977 or 0800 1077 211

[www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB





# Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## CAMERA BAGS

**thinkTANK** photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b> £128	<b>Sling-O-Matic 20</b> £126	<b>Digital Holster 50 V2.0</b> £66
<b>Airport International V2.0</b> £258	<b>Streetwalker</b> £109	<b>Urban Disguise 50 V2.0</b> £141

**Billingham**

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> £149.99	<b>The 5 Series</b> A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.
<b>More Billingham Bags</b>	<b>The 07 Range</b> New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.
<b>Billingham Accessories</b>	
Superflex Inserts (all) £12.99	Billingham 107 £229.99
Shoulder Pads £17.99	Billingham 207 £249.99
Tripod Straps £15.99	Billingham 307 £269.99

<b>Kata 3N1-10</b> External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	<b>Kata 3N1-20</b> External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
<b>Kata 3N1-30</b> External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	<b>Kata 3N1-33</b> £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

**IMPROVED - Kata DPS Digital Rucksack**

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.99	DR-466/ £64.99	DR-467/ £69.99
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<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	<b>DL10 Grip Hostler</b> £21.99	<b>DL12 Grip Hostler</b> £25.99
<b>DC-435</b> £29.99	<b>DL14 Grip Hostler</b> £31.99	<b>DL16 Grip Hostler</b> £39.99
<b>DC-437</b> £32.99	<b>DL18 Grip Hostler</b> £59.99	<b>CS15 Camera Satchel</b> £89.99
<b>DC-439</b> £36.99	<b>CS17 Camera Satchel</b> £99.99	<b>PR420 Press Reporter Bag</b> £109.99
<b>DC-441</b> £39.99	<b>PR460 Press Reporter Bag</b> £149.99	<b>DL210 Bumblebee Backpack</b> £219.99
<b>DC-443</b> £42.99	<b>PL74 FlyBy Rolling Bag</b> £219.99	
<b>DC-445</b> £49.99		

Entire Kata range available!

## RAIN COVERS

<b>OpTech Rainsleeve</b> Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack.	<b>Kata Elements Covers</b> Protect your camera against the elements!	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather!
<b>Standard</b> £5.99	<b>E690 Small</b> £36.99	<b>70-200</b> £109.00
<b>Flash</b> £7.99	<b>E702 Large</b> £51.99	<b>70-200 Flash</b> £114.00
		<b>300-600</b> £118.00

**VANGUARD**

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concise quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £49.99  
UP-Rise 33 Messenger £59.99  
UP-Rise 38 Messenger £69.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z £49.99  
Outlawz 17Z £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99  
Adaptor 46 £69.99  
Adaptor 48 £79.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster £29.99  
UP-Rise 15Z Zoomster £34.99  
UP-Rise 34 Slingbag £49.99  
UP-Rise 43 Slingbag £59.99  
UP-Rise 45 Backpack £69.99  
UP-Rise 46 Backpack £84.99  
UP-Rise 48 Backpack £94.99

**tamrac**

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £89.99  
Expedition 5X £104.99  
Expedition 6X £119.99  
Expedition 7X £149.99  
Expedition 8X £169.99  
Expedition 9X £189.99

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.99  
Velocity 7X £39.99  
Velocity 8X £44.99  
Velocity 9X £49.99  
Velocity 10X £59.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99  
Lens Case Pro 50 £11.99  
Lens Case Pro 100 £12.99  
Lens Case Pro 200 £13.99  
Flash Case Medium £10.99  
Flash Case Large £11.99  
Rain Cover Medium £19.99  
Rain Cover Large £23.99  
MAS Belt Medium £19.99

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £62.99  
SpeedPack 85 £82.99

## LIGHT METERS

**SEKONIC**

**L758DR DigitalMaster** £439.99  
**L398A Deluxe III** £134.99

**RT-32 Radio Trigger Module** £89.99  
**Grey Card** £27.99  
**Profile Target SEPT2** £129.99

**L208 TwinMaster**

Analogue, incident and reflected, ambient light only.  
£74.99

**L308S FlashMate**

Digital, incident and reflected, ambient and flash light.  
£149.99

**L358 FlashMaster**

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.  
£219.99

**GOSSEN**

**Gossen DigiSix** £119.95  
**Gossen DigiFlash** £139.95

**Gossen DigiPro F**

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.  
WAS £199.95  
£169.95

## FLASH TRIGGERS

**Hahnel Combi TF**  
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.  
Receiver & Transmitter £49.99  
Extra Receivers £34.99

**Yongnuo CTR-301P**  
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.  
Receiver & Transmitter £29.99  
Extra Receivers £19.99

**JJC JF Flash Trigger**  
Radio flash trigger, 433MHz, 20m range, 4 ch.  
Receiver & Transmitter £24.99  
Extra Receivers £14.99

**Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560** also available soon!  
Please check website...

**PocketWizard**  
Full range of Pocket Wizard cables stocked.  
2x Plus II £384  
1x MiniTT1 2x FlexTT5 £699

**Ezybox Hotshoe**  
22cm Ezybox Hotshoe NEW £44.99  
38cm Ezybox Hotshoe £84.99  
38cm Ezybox Hotshoe Kit £156.99  
54cm Ezybox Hotshoe £102.99  
54cm Ezybox Hotshoe Kit £174.99  
76cm Ezybox Hotshoe £119.99  
76cm Ezybox Hotshoe Kit £192.99

## FLASH GUNS

**Nissin**

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary 36mm flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredibly specification including bounce and swivel flash head, wide angle diffuser and catch light reflector. Wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector. Includes built-in remote slave flash on manual mode and energy saving auto-off circuit.

£92.99 £79.99

**Metz**

12 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1 £59.99  
Metz 36 AF-5 £79.99  
Metz 44 AF-1 £149.99  
Metz 50 AF-1 £189.99  
Metz 58 AF-2 £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto-TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£119.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

## FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX  
Canon 430EX / 430EX II / 550EX  
Canon 580EX / 580EX II  
Nikon SB600 / SB800 / SB900  
Nikon SB24 / SB25 / SB26 / SB28  
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1  
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FZ

£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl bulb that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly throughout the sides of the clear vinyl bulb, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc.  
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.  
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc.  
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc.

£29.99

FlashRight

ColorRight's new 'super diffuser' for hotshoe flashguns.  
£89.99

ColorRight PRO

The ultimate white balance filter! Available in two versions - Neutral and Portrait.  
£104.99

## STUDIO ACCESSORIES

Westcott Apollons and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo £59.99  
28" Apollo £99.99  
45" Halo £104.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £18.99  
43" Umbrella White £18.99  
43" Umbrella White/Black £21.99

Westcott 28" Apollo

Flash Kit including shoe mount, umbrella and light stand.  
£64.99

Westcott 5-in-1

Reflector Kit including reflector, light stand and light stand.  
£41.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

Lastolite Flashgun

TiltHeads  
These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand.

TiltHead For Single Flashgun £16.99

TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey/white cards.  
EzyBalance 30cm £17.99  
EzyBalance 50cm £29.99



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### «BLACKRAPID»

#### The world's fastest camera straps

Camera Straps	
RS-4 Classic	£49.99
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RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99

RS-7 RS-W1 SnapR

### SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

### OP TECH USA

#### The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£28.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

### SPIDER CAMERA HOLSTER

#### From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

## SHUTTER RELEASES

**Hahnel Giga T Pro Wireless Shutter Release & Interval Timer**

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

**hähnel**  
RRP: £89.99  
SPECIAL OFFER - SAVE £20  
**£69.99**

**Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger**

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to also work to your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

**hähnel**  
RRP: £69.99  
SPECIAL OFFER - SAVE £20  
**£49.99**

**Hahnel Cable Remote Shutter Release**

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hähnel**  
RRP: £29.99  
SPECIAL OFFER - SAVE £10  
**£19.99**

## TRIPODS, MONOPODS & HEADS

### Manfrotto

#### HALF PRICE HEADS!

190XPB Tripod + HALF PRICE 496RC2	£142.48
190XPB Tripod + HALF PRICE 804RC2	£144.98
055XPB Tripod + HALF PRICE 496RC2	£157.48
055XPB Tripod + HALF PRICE 804RC2	£159.98

**FREE**  
Manfrotto Backpack with every 304RC2 tripod kit

### Manfrotto 324RC2

**FREE HEADS!**  
**FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre Pro tripod!**

#### MANFROTTO PRO TRIPODS

190XPB Tripod	055XPB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99
190CXPB3	055CXPB3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£229.99	£259.99
190CXPB4	055CXPB4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£239.99	£269.99

#### MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

#### MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£31.99	£14.99	£26.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg	Weight: 0.46kg Load: 4.0kg	Weight: 0.67kg Load: 10.0kg
£46.99	£54.99	£84.99
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 10.0kg	Weight: 0.65kg Load: 10.0kg
£99.99	£149.99	£199.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 1.22kg Load: 5.0kg
£59.99	£104.99	£149.99
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 quick release	
Weight: 0.50kg Load: 3.0kg	Weight: 0.43kg Load: 3.0kg	
£29.99	£69.99	

### TrekTech

TrekPod GO PRO	T-Pod
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<b>SONY/MINOLTA USED</b>		38-76
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<b>SAMSUNG USED</b>		70-200 F4.5 M
N100 35-75 M-box	£239	70-200 F4.5 L M
<b>BRONICA USED</b>		70-200 F4.5 M
RF 645 + 75.5 M-box	£549	

70-300 F4/5.6 IS.....	£299	<b>CONTAX RF USED</b>	120 Back.....	£39	120-400 F4.5/5.6 mint...£499	18-250 F3.5/6.3 Dill.....	£219	35-105 F3.5/4.5.....	£149
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80-300 F4.5/5.6 IS U.	E249	G2 body Titanium Mt.	E429	Cable Relu AD RC402.	E200	4x conv EX DG.	E169	18-730 F3.5/6.3 Di VC	E279	50-35 macro.	E129
80-300 F4.5/5.6 II.	E249	G2 B2 28 Titanium Mt.	E199	645 Super Conn N.	E200	19V-19.35 F3.5/4.5.	E99	24-135 F3.5/5.6 box.	E149	70-150 F4.	E129
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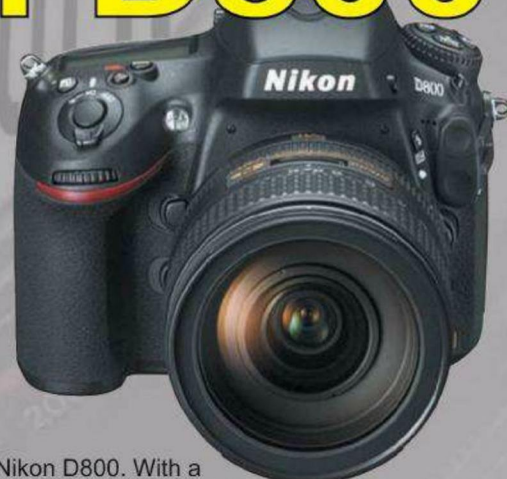


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# NEW!! Nikon D800

- 36.3 effective megapixel, full-frame sensor.
- EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 - 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - one Compact Flash and one SD.



Sharper images, greater detail and incredible resolution – capture the big picture with the new Nikon D800. With a stunning 36.3 Megapixel full-frame CMOS sensor, 51-point auto-focus system and the ability to shoot full 1080p HD broadcast quality video, the Nikon D800 takes your photography to the next level.

**D800 Body £2399 Preorder NOW! D800E without low pass filter Body £2689**

# Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 - 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.

The D4 offers wireless LAN support, using the new WT-5 wireless transmitter, which features both HTTP and FTP connection modes, as well as an ethernet port. Photographers will be able to apply IPTC information in-camera. There are 14 available fields and 10 presets, saving an enormous amount of time.



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**NIKON** D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially  
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- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
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- ▶ 36.3 megapixel CMOS sensor
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- ▶ Quiet shooting mode
- ▶ Wireless LAN and Ethernet support



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- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body



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## Nikon D3s

- ▶ 12.1 MP Full-Frame CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
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- ▶ My Colour Mode



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## Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
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GF3 + 14-42mm **£359.99** GF3 + 14mm **£329.99**

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- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
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28mm f/1.8 EX DG	<b>£369.99</b>
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50mm f/2.8 EX DG Macro	<b>£269.00</b>
70mm f/2.8 EX DG Macro	<b>£369.00</b>
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300mm f/2.8 APO EX DG HSM	<b>£2,239.00</b>
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12-24mm f/4.5-5.6 DG HSM II	<b>£679.00</b>
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17-70mm f/2.8-4 DC Macro OS	<b>£339.99</b>

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18-200mm f/3.5-6.3 DC OS HSM	<b>£248.00</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£499.99</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£399.00</b>
24-70mm f/2.8 EX DG HSM	<b>£639.00</b>

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- Foveon X3 Merrill Sensor
- 46 Megapixels
- 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- Dual True II Engine
- 3.0" LCD Screen



## SIGMA SD1 - Merrill

- 46 megapixel, 23.5x15.7mm Full-color Foveon X3 Merrill sensor
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SP AF 90mm f/2.8 Di Macro 1:1	<b>£348.99</b>
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SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	<b>£368.99</b>
SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]	<b>£289.00</b>
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DAYPACK PHOTO/LAPTOP	£130



### BILLINGHAM HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or FibreNite with leather trim, Khaki/Tan, Black/Tan/Black/Black or Sage/Tan

rrp £180.00 **SAVE £21** ..... **£159**  
HADLEY DIGITAL CAMERA BAG ..... **£99**  
HADLEY SMALL ..... **£119**  
HADLEY LARGE ..... **£139**  
PACKINGTON ..... **£239**



### 5 SERIES

225	£229
335	£239
445	£259

### 7 SERIES

107	£229
207	£255
307	£269

### F-STOP

F1.2.8	£149
F1.4	£174

### OUTLAZ

16Z	£50
17Z	£60

### UP-RISE 45

UP-RISE 28 MESSENGER	£55
UP-RISE 33 MESSENGER	£65
UP-RISE 34 SLING	£50
UP-RISE 43 SLING	£60
UP-RISE 45 BACKPACK	£70
UP-RISE 46 BACKPACK	£90
UP-RISE 48 BACKPACK	£95
BIIN 37 SLING	£29
BIIN 47 SLING	£39
BIIN 50 BACKPACK	£44
BIIN 59 DAYPACK	£59

### UP-RISE 45



### TAMRAC EXPEDITION 7X

Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod.....

rrp £227.40 **SAVE £83** ..... **£144**  
EXPEDITION 5X ..... **£99**  
EXPEDITION 6X ..... **£135**  
EXPEDITION 8X ..... **£168**  
EXPEDITION 9X ..... **£188**



### AERO

75	£75
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### SYSTEM

2	£30
3	£41
6	£49

### EXPEDITION 5X

2	£30
3	£41
6	£49

### EXPEDITION 6X

2	£30
3	£41
6	£49

### EXPEDITION 8X

2	£30
3	£41
6	£49

### EXPEDITION 9X



### TAMRAC EVOLUTION 6

Offers unprecedented versatility for quick access to photo gear. With its unique harness system, it can be carried three different ways: as a backpack or a sling bag worn over the right shoulder or the left shoulder. Three ways to access your photo equipment.

rrp £134.99 **SAVE £50** ..... **£85**  
EVOLUTION 8 ..... **£105**  
EVOLUTION 9 ..... **£135**  
EVOLUTION MESSENGER 2 ..... **£74**  
EVOLUTION MESSENGER 4 ..... **£88**



### VELOCITY

7X	£52
8X	£54
9X	£58
10X	£78

### EXPLORER

100	£42
200	£51
400	£51

### EVOLUTION 8

100	£42
200	£51
400	£51

### EVOLUTION 9

100	£42
200	£51
400	£51

### EVOLUTION MESSENGER 2

100	£42
200	£51
400	£51

### EVOLUTION MESSENGER 4



### VANGUARD UP-RISE 38 MESSENGER

This multi award winning range of bags has quickly become firm favourites with photographers. They have been well thought out in every detail so that you can be confident that your equipment will protect, comfortable to carry and quick to access. They're made of high quality materials and look good as well, no wonder the reviews love them!

rrp £84.99 **SAVE £20** ..... **£65**  
UP-RISE 28 MESSENGER ..... **£55**  
UP-RISE 33 MESSENGER ..... **£65**  
UP-RISE 34 SLING ..... **£50**  
UP-RISE 43 SLING ..... **£60**  
UP-RISE 45 BACKPACK ..... **£70**  
UP-RISE 46 BACKPACK ..... **£90**  
UP-RISE 48 BACKPACK ..... **£95**  
BIIN 37 SLING ..... **£29**  
BIIN 47 SLING ..... **£39**  
BIIN 50 BACKPACK ..... **£44**  
BIIN 59 DAYPACK ..... **£59**



### UP-RISE 45

UP-RISE 28 MESSENGER	£55
UP-RISE 33 MESSENGER	£65
UP-RISE 34 SLING	£50
UP-RISE 43 SLING	£60
UP-RISE 45 BACKPACK	£70
UP-RISE 46 BACKPACK	£90
UP-RISE 48 BACKPACK	£95
BIIN 37 SLING	£29
BIIN 47 SLING	£39
BIIN 50 BACKPACK	£44
BIIN 59 DAYPACK	£59

### UP-RISE 45

UP-RISE 28 MESSENGER	£55
UP-RISE 33 MESSENGER	£65
UP-RISE 34 SLING	£50
UP-RISE 43 SLING	£60
UP-RISE 45 BACKPACK	£70
UP-RISE 46 BACKPACK	£90
UP-RISE 48 BACKPACK	£95
BIIN 37 SLING	£29
BIIN 47 SLING	£39
BIIN 50 BACKPACK	£44
BIIN 59 DAYPACK	£59

### UP-RISE 45



### DOMKE F2 SHOOTERS BAG RUGGED WEAR

The original Domke and still the best seller. The Rugged-Wear version adds protection and good looks. It's just like you've had it for years, like a worn pair of comfortable jeans. It'll take a sizable pro DSLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots of accessories.

rrp £211.99 **SAVE £42** ..... **£169**  
WAXED CANVAS BAGS  
RUGGED WEAR  
F3X SUPER COMPACT ..... **£153**  
F4AF PRO SYSTEM ..... **£178**  
F5XB SHOULDER BAG ..... **£87**  
F5XZ SHOULDER BAG ..... **£109**  
F6 LITTLE BIT SMALLER BAG ..... **£129**  
F8 SMALL SHOULDER BAG ..... **£91**  
F803 PHOTO SATCHEL ..... **£159**  
F831 SMALL PHOTO COURIER ..... **£119**  
F832 MEDIUM PHOTO COURIER ..... **£170**  
F833 LARGE PHOTO COURIER ..... **£197**  
F10JD SMALL SHOULDER BAG ..... **£109**



**FREE**  
US POST  
SHOULDER PAD  
WORTH £20

Win all Domke bags while stocks last



### DOMKE F6 LITTLE BIT SMALLER ORIGINAL CANVAS

This exceptionally discreet bag with a low profile exterior. Similar to F2 Original Bag, but scaled down for less equipment, such as 1 or 2 cameras with or without battery grips, 3-4 lenses, flash, and accessories.

rrp £122.99 **SAVE £13** ..... **£110**  
AVAILABLE IN SAND, BLACK & OLIVE  
ORIGINAL CANVAS  
F2 SHOOTERS BAG ..... **£159**  
F3X SUPER COMPACT ..... **£143**  
F4AF PRO SYSTEM ..... **£172**  
F5XA SHOULDER BAG ..... **£65**  
F5XB SHOULDER BAG ..... **£84**  
F5XZ SHOULDER BAG ..... **£95**  
F6 LITTLE BIT SMALLER BAG ..... **£109**  
F8 SMALL SHOULDER BAG ..... **£91**  
F802 REPORTER SATCHEL ..... **£112**  
F803 PHOTO SATCHEL ..... **£144**  
F831 SMALL PHOTO COURIER ..... **£109**  
F832 MEDIUM PHOTO COURIER ..... **£153**  
F9JD SMALL SHOULDER BAG ..... **£88**  
F10JD SMALL SHOULDER BAG ..... **£104**



## TRIPODS

### 3 LEGGED THING X1.1 ADRIAN & AIRHED 1

The 2nd Generation X1.1 Adrian withstands loads up to 8kg. With the lowest shooting capability of any all travel tripod in the world, Adrian extends from just 125mm all the way to 1.55m! Made from their new Stealth Mag Alloy.

rrp £179  
JACK X4A & AIRHED1 ..... **£199**  
BRIAN X1.1 & AIRHED1 ..... **£309**  
ERIC X41 & AIRHED1 ..... **£329**

### BENRO TRAVEL ANGEL 2 A1692T & B-0 BALL HEAD

• Rust and weather resistant  
• One leg and center column converts to monopod & walking stick  
• Five section legs. Ultra compact design  
• New 8 series dual action ball head - precision magnesium alloy with separate drag and lock control.

rrp £209.00 **SAVE £10** ..... **£199**  
TRAVEL ANGEL 2 A1692T & B-1 ..... **£219**  
TRAVEL ANGEL A0685F & BH-0 ..... **£109**  
TRAVEL ANGEL A1685F & BH-0 ..... **£129**



### VANGUARD AUCTUS PLUS 238AT & PH-42

VANGUARD's top-of-the-line Auctus Plus tripod is loved by photographers for its stability and flexibility. It's designed to go from a studio to an outdoor shoot in a snap. Its ultra-smooth Extreme Support Height Positioning (ESHP) Wheel System is a dual-function wheel gear that adjusts central column height securely while supporting heavy gear.

rrp £379.98 **SAVE £121** ..... **£259**  
ALTA+ 235AP & PH-22 ..... **£120**  
ALTA+ 263AP & PH-32 ..... **£125**  
ALTA+ 264AP & PH-32 ..... **£140**  
ALTA PRO 263AGH & GH-100 ..... **£165**  
ALTA+ 225CP & PH-22 ..... **£199**  
AUCTUS PLUS 283AT & PH-42 ..... **£259**  
AUCTUS PLUS 283AT & SBH-250 ..... **£259**  
AUCTUS PLUS 323AT & PH-42 ..... **£299**  
AUCTUS PLUS 323AT & SBH-250 ..... **£299**  
AUCTUS PLUS 323CT & PH-42 ..... **£379**  
AUCTUS PLUS 323CT & SBH-250 ..... **£379**  
GH-100 BALL ACTION HEAD ..... **£88**



### VELBON ULTREK UT-43D

rrp £180.00 **SAVE £31** ..... **£149**



### VELBON V4 BOOM ARM

The ingenious new articulated boom arm can be added to your tripod between the head and legs to give you 180 degree tilt and a 360 degree. Just place in the desired position, then grip and twist to lock. Very clever. Or we can supply complete with the revolutionary Velbon REXI L with the QHD-53E ball head for the perfect combination and saving you an extra £20. Perfect!

**£69**



### REXI L, QHD-53D & V4

REXI L & PH-157Q	£199
GEO E430 & QHD-53D	£189
GEO E440 & QHD-53D	£199
GEO E440L & PHD-54Q	£252
GEO E540 & PH-157Q	£199
GEO E540L & PH-157Q	£209

## VISIT OUR STORES

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14 WELLS ST (just off Oxford St),  
LONDON W1T 3PB  
T: 0207 636 5005  
E: [sales@cameraworld.co.uk](mailto:sales@cameraworld.co.uk)

**ESSEX**  
HIGH CHELMER SHOPPING CTR,  
CHELMSFORD CM1 1XB  
T: 01245 255510  
E: [chelmer@cameraworld.co.uk](mailto:chelmer@cameraworld.co.uk)



## OUR PRICES WHEN YOU PART-EXCHANGE...

### CANON EOS 600D & 18-55mm

rrp £739.99  
**SAVE £140**  
**£599\***  
INSTORE PRICE £649



### CANON EOS 60D BODY

rrp £1099.99  
**SAVE £241**  
**£779\***  
INSTORE PRICE £859



### PANASONIC LUMIX G3 & 14-42mm

rrp £629.99  
**SAVE £231**  
**£399\***  
INSTORE PRICE £429



\*We take your part exchange valuation off these special Low prices. Conditions apply. Your equipment must be valued at \*£100 / \*£200 and above. Phone for details.



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We are commission sales specialists - we part exchange and buy for cash

We are commission sales specialists - we part exchange and buy for cash

Auto Extension Tube 1 .....	E+ / E++ £20 - £25
Auto Extension Tube 2 .....	E+ / E++ £20 - £25
Auto Extension Tube 3S .....	E+ £20
Extension Tube No2 .....	E+ £25
Extension Tube No3S .....	E+ £25
Flash L Grip (Super/Pro) .....	E+ £25

## Mamiya 645AFD Series



645AF Complete.....	E++ £599
80mm F2.8 AF.....	E++ £199
120mm F4 Macro MF.....	E++ £399
150mm F3.5 AF.....	E++ £349
210mm F4 AF ULD.....	E++ £699

**Mamiva 7/7II Series - Please Call**

<b>Mamiya RB67 Series</b>	
Pro SD Complete.....	E+ £499
Pro S Complete.....	E+ £299
Pro S Body Only.....	Exc / E+ £119 / E+ £143
140mm F4.5 Macro ML-A.....	E+ £299
180mm F4.5.....	As Seen / E+ £69 / E+ £143
180mm F4.5 C.....	As Seen / E+ £69 / E+ £143
180mm F4.5 KL-A.....	E+ / E+ £199 / E+ £249
360mm F6.3.....	E+ £199
Pro 220 Mag.....	As Seen £33
ProS 120/220 Powerdrive Mag.....	E+ £79
ProS 220 Mag.....	E+ £143
ProSD 220 Mag (6x4.5).....	E+ £33
Extension Tube No1.....	E+ £69

### Mamiya RZ67 Series

50mm F4.5	.....	Exc / E+	E239	-330
50mm F4.5 W	.....	Ex Demo / Mint / Int	E19	-149
65mm F4.5	.....	Exc / E+	E366	-330
75mm F4.5 Shift W	.....	As Seen / E+	E239	-354
90mm F3.5	.....	As Seen / E+	E366	-330
100-200mm F5.6 Z W	.....	Exc / E+	E396	-330
140mm F4.5 Macro M.L.A.	.....	E++	E299	-330
140mm F4.5 Macro W	.....	E+ / E++	E219	-225
180mm F4.5 Soft VSF DL	.....	E+	E599	-330
180mm F4.5	.....	Mint	E299	-330
180mm F4.5 W	.....	E+ / E++	E179	-119
280mm F4.5 W W	.....	Exc / E+	E149	-330
35mm F1.8	.....	Exc / E+	E179	-119
250mm F4.5 W	.....	E++	E19	-222
350mm F5.6	.....	E+	E499	-330
360mm F6	.....	E+ / E++	E249	-299
1.4x Converter	.....	E++	E199	-245
120 Pro Mag	.....	E+	E50	-
120 Pro Mag (6x4.5)	.....	E+	E149	-149
220 Pro I Mag	.....	E+ / E++	E49	-166
Polaroid Mag	.....	As Seen / E+	E149	-149
AC Pro Finder	.....	E+	E119	-119
PD Pro Finder	.....	E+	E129	-129
Transmitter MZ & Receiver	.....	E+	E30	-50
Winder II	.....	E+	E30	-50

**Mamiya Twin Lens - Please Call**

<b>Nikon AF</b>	
F6 Body Only.....	E++ / Mint- £949 - £999
F5 Body Only + MH30 Charger + Battery.....	E- £255
F5 Body Only.....	Exc / E++ £199 - £295
F100 Body Only.....	As Seen / Exc £79 - £125
F90X + MB10 Grip.....	As Seen / E £199 - £295
F90 Body Only.....	E+ £39 - £69
F80D Black Body Only.....	E++ £99
F80 Black + 28-100mm.....	E++ £99
F80 Black + MB16 Grip.....	E- £65
F80 Black Body Only.....	As Seen / E++ £29 - £85

## F65 Black + 28-100mm .....

F80 - Sigma 28-80mm	E++	E30
F80 Chrome Body Only	As Seen / E++	E15 - E44
F55 Chrome + 28-100mm	E++	E60
F55 Chrome Body Only	E+ / E++	E19 - E23
F50 Black Body Only	E+ / E15	E25 - E28
F50 Chrome Body Only	E+ / E++	E11
Pronea 600i + 24-70mm	E++	E78
Pronea 3 + 30-60mm	E++	E48
10.5mm F2.8 G AF ED Fisheye	E++	E39
12.5mm F2.8 G AF ED DX	E++	E45
15.5mm F2.8 AF DX	E++	E69
17.5mm F2.8 G AFS DX IFED	E++	E69
18mm F2.8 AF DX	E++	E69
18.35mm F3.5-4.5 AF DX	E++	E24
18-70mm F3.5-4.5 G AFS ED DX E+ / E++	E19 - E14	
18-105mm F3.5-4.5 G AFS DX VR++ / Mnt	E14 - E15	
18-200mm F3.5-5.6 G AFS DX VR	E+ / E++	
20-35mm F2.8 AF DX	E++	E14
20-50mm F3.5-4.5 AFN	E++	E10
24-120mm F3.5-5.6 ED VR++	E+ / E++	E12 - E12
24-120mm F3.5-5.6 G AFS ED VR++	E+ / E++	E19 - E24
E24		
28-70mm F3.5-4.5 AF DX	E++	E39 - E12
28-200mm F3.5-5.6 AF DX	E++	E12
35-70mm F3.5-4.5 AFN	E++	E4
35-105mm F3.5-4.5 AFN	E++	E3
70-200mm F2.8 G AFS ED VR	E++	E1,09
70-200mm F2.8 G AFS ED VR II	Mint - E39	
70-210mm F4-5.6 AFN	E+ / E++	E69 - E78
70-300mm F4-5.6 AFN	E++	E69 - E78
70-300mm F4-5.6 ED AFN	E++ / Mint	E19 - E14
75-240mm F4-5.6 AFN	E++	E78
75-300mm F4-5.6 AFN	E++	E69
80-400mm F4-5.6 AF DX VR	E++	E74 - E84
85mm F1.4 AF DX	E++	Unlisted / E69 - E78





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Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

180mm F2.8 ED AF	E++ £279	SB11 Speedlight	Unused £175	70mm F2.4 DA Limited Edition	Mint- £359
Cosina 100mm F3.5 MC Macro	E++ £79	SB12 Speedlight	E++ £29- £39	80-200mm F4.7-5.6 F	E++ £59
Sigma 12-24mm F4.5-6.3 EX DG HSM	E++ £399	SB15 Speedlight	E++ £35- £39	80-200mm F4.7-5.6 FA	E++ £89
Sigma 15mm F2.8 EX DG Fisheye	E++ £299	SB16 Speedlight	E++/ Mint- £59- £95	200mm F2.8 DA ED (IF) SDM	Mint- £629
Sigma 15-30mm F3.5-5.6 EX DG	E++ £229- £249	SB17 Speedlight	E++ £35	Sigma 18-250mm F3.5-6.3 DC OS	Mint- £269
Sigma 20mm F1.8 EX DG	E++ £299	SB18 Speedlight	E++/ Unused £10- £30	Tamron 28-200mm F3.8-5.6 XR	E++/ Mint- £119
Sigma 28mm F1.8 EX DG	E++ £199- £259	SB20 Speedlight	E++ £39- £49	Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
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Sigma 70-300mm F4-5.6 Apo	Mint- £79	SB4 Speedlight	E++ £15	Tamron 70-210mm F4.5-5.6 AF	E++ £39
Sigma 70-300mm F4-5.6 Apo DG	E++ £59	Slave Controller SU4	Mint £39	Tamron 70-300mm F4-5.6 Di	E++ £79
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Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £109	Extension Tube PK11	E++ £30	AF240FT Flash	E++ £19
Sigma 80-400mm F4.5-6.3 Apo DG OS	E++ £499	Extension Tube PK13	E++/ Mint- £30- £50	AF300FTZ Flash	E++ £49
Sigma 105mm F2.8 EX Macro	E++ £249	Extension Tube Set	E++ £15	AF400FTZ Flash	E++/ £59- £99
Sigma 120-300mm F2.8 EX HSM APO DG	E++ £1199	MF14 Databack	Exc/ Mint- £39- £59	AF500FTZ Flash	E++/ £99
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Tokina 28-70mm F2.8 ATX	E++ £189				
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Tokina 35-300mm F4.5-6.7	Unused £99				
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TC-1001 Converter	Unused £99				
TC-160A Teleconverter	Mint £39				
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SB21B Ringflash	E++ £109- £179				
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SB23 Speedlight	E++ £35				
SB24 Speedlight	E++ £49				
SB25 Speedlight	E++ £69				
SB26 Speedlight	E++ £89				
SB27 Speedlight	E++ £89				
SB28 Speedlight	E++ £89				
SB29 Speedlight	E++ £89				
SB30 Speedlight	E++ £89				
SB31 Speedlight	E++ £89				
SB32 Speedlight	E++ £89				
SB33 Speedlight	E++ £89				
SB34 Speedlight	E++ £89				
SB35 Speedlight	E++ £89				
SB36 Speedlight	E++ £89				
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SB38 Speedlight	E++ £89				
SB39 Speedlight	E++ £89				
SB40 Speedlight	E++ £89				

SB41 Speedlight	E++ £279	SB42 Speedlight	E++ £29- £39	70mm F2.4 DA Limited Edition	Mint- £359
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SB45 Speedlight	E++ £35- £39	SB46 Speedlight	E++ £35	80-200mm F4.7-5.6 FA	E++ £89
SB47 Speedlight	E++ £35	SB48 Speedlight	E++ £35- £39	200mm F2.8 DA ED (IF) SDM	Mint- £629
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SB51 Speedlight	E++ £35- £39	SB52 Speedlight	E++ £35	Tamron 28-200mm F3.8-5.6 XR	E++/ Mint- £119
SB53 Speedlight	E++ £35- £39	SB54 Speedlight	E++ £35	Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
SB55 Speedlight	E++ £35- £39	SB56 Speedlight	E++ £35	Tokina 35-300mm F4.5-6.7	Unused £99
SB57 Speedlight	E++ £35- £39	SB58 Speedlight	E++ £35	Tamron 70-210mm F4.5-5.6 AF	E++ £39
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SB61 Speedlight	E++ £35- £39	SB62 Speedlight	E++ £35	Tamron 80-210mm F4.5-5.6 AF	E++ £49
SB63 Speedlight	E++ £35- £39	SB64 Speedlight	E++ £35	AF240FT Flash	E++ £19
SB65 Speedlight	E++ £35- £39	SB66 Speedlight	E++ £35	AF300FTZ Flash	E++ £49
SB67 Speedlight	E++ £35- £39	SB68 Speedlight	E++ £35	AF400FTZ Flash	E++/ £59- £99
SB69 Speedlight	E++ £35- £39	SB70 Speedlight	E++ £35	AF500FTZ Flash	E++/ £99
SB71 Speedlight	E++ £35- £39	SB72 Speedlight	E++ £35		
SB73 Speedlight	E++ £35- £39	SB74 Speedlight	E++ £35		
SB75 Speedlight	E++ £35- £39	SB76 Speedlight	E++ £35		
SB77 Speedlight	E++ £35- £39	SB78 Speedlight	E++ £35		
SB79 Speedlight	E++ £35- £39	SB80 Speedlight	E++ £35		
SB81 Speedlight	E++ £35- £39	SB82 Speedlight	E++ £35		
SB83 Speedlight	E++ £35- £39	SB84 Speedlight	E++ £35		
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SB87 Speedlight	E++ £35- £39	SB88 Speedlight	E++ £35		
SB89 Speedlight	E++ £35- £39	SB90 Speedlight	E++ £35		

SB91 Speedlight	E++ £279	SB92 Speedlight	E++ £29- £39	70mm F2.4 DA Limited Edition	Mint- £359
SB93 Speedlight	E++ £29- £39	SB94 Speedlight	E++ £35- £39	80-200mm F4.7-5.6 F	E++ £59
SB95 Speedlight	E++ £35- £39	SB96 Speedlight	E++ £35	80-200mm F4.7-5.6 FA	E++ £89
SB97 Speedlight	E++ £35	SB98 Speedlight	E++ £35- £39	200mm F2.8 DA ED (IF) SDM	Mint- £629
SB99 Speedlight	E++ £35- £39	SB100 Speedlight	E++ £35	Sigma 18-250mm F3.5-6.3 DC OS	Mint- £269
SB101 Speedlight	E++ £35- £39	SB102 Speedlight	E++ £35	Tamron 28-200mm F3.8-5.6 XR	E++/ Mint- £119
SB103 Speedlight	E++ £35- £39	SB104 Speedlight	E++ £35	Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
SB105 Speedlight	E++ £35- £39	SB106 Speedlight	E++ £35	Tokina 35-300mm F4.5-6.7	Unused £99
SB107 Speedlight	E++ £35- £39	SB108 Speedlight	E++ £35	Tamron 70-210mm F4.5-5.6 AF	E++ £39
SB109 Speedlight	E++ £35- £39	SB110 Speedlight	E++ £35	Tamron 70-300mm F4-5.6 Di	E++ £79
SB111 Speedlight	E++ £35- £39	SB112 Speedlight	E++ £35	Tamron 80-210mm F4.5-5.6 AF	E++ £49
SB113 Speedlight	E++ £35- £39	SB114 Speedlight	E++ £35	AF240FT Flash	E++ £19
SB115 Speedlight	E++ £35- £39	SB116 Speedlight	E++ £35	AF300FTZ Flash	E++ £49
SB117 Speedlight	E++ £35- £39	SB118 Speedlight	E++ £35	AF400FTZ Flash	E++/ £59- £99
SB119 Speedlight	E++ £35- £39	SB120 Speedlight	E++ £35	AF500FTZ Flash	E++/ £99
SB121 Speedlight	E++ £35- £39	SB122 Speedlight	E++ £35		
SB123 Speedlight	E++ £35- £39	SB124 Speedlight	E++ £35		
SB125 Speedlight	E++ £35- £39	SB126 Speedlight	E++ £35		
SB127 Speedlight	E++ £35- £39	SB128 Speedlight	E++ £35		
SB129 Speedlight	E++ £35- £39	SB130 Speedlight	E++ £35		
SB131 Speedlight	E++ £35- £39	SB132 Speedlight	E++ £35		
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SB141 Speedlight	E++ £35- £39	SB142 Speedlight	E++ £35		
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SB147 Speedlight	E++ £35- £39	SB148 Speedlight	E++ £35		
SB149 Speedlight	E++ £35- £39	SB150 Speedlight	E++ £35		

SB151 Speedlight	E++ £279	SB152 Speedlight	E++ £29- £39	70mm F2.4 DA Limited Edition	Mint- £359
SB153 Speedlight	E++ £29- £39	SB154 Speedlight	E++ £35- £39	80-200mm F4.7-5.6 F	E++ £59
SB155 Speedlight	E++ £35- £39	SB156 Speedlight	E++ £35	80-200mm F4.7-5.6 FA	E++ £89
SB157 Speedlight	E++ £35	SB158 Speedlight	E++ £35- £39	200mm F2.8 DA ED (IF) SDM	Mint- £629
SB159 Speedlight	E++ £35- £39	SB160 Speedlight	E++ £35	Sigma 18-250mm F3.5-6.3 DC OS	Mint- £269
SB161 Speedlight	E++ £35- £39	SB162 Speedlight	E++ £35	Tamron 28-200mm F3.8-5.6 XR	E++/ Mint- £119
SB163 Speedlight	E++ £35- £39	SB164 Speedlight	E++ £35	Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
SB165 Speedlight	E++ £35- £39	SB166 Speedlight	E++ £35	Tokina 35-300mm F4.5-6.7	Unused £99
SB167 Speedlight	E++ £35- £39	SB168 Speedlight	E++ £35	Tamron 70-210mm F4.5-5.6 AF	E++ £39
SB169 Speedlight	E++ £35- £39	SB170 Speedlight	E++ £35	Tamron 70-300mm F4-5.6 Di	E++ £79
SB171 Speedlight	E++ £35- £39	SB172 Speedlight	E++ £35	Tamron 80-210mm F4.5-5.6 AF	E++ £49
SB173 Speedlight	E++ £35- £39	SB174 Speedlight	E++ £35	AF240FT Flash	E++ £19
SB175 Speedlight	E++ £35- £39	SB176 Speedlight	E++ £35	AF300FTZ Flash	E++ £49
SB177 Speedlight	E++ £35- £39	SB178 Speedlight	E++ £35	AF400FTZ Flash	E++/ £59- £99
SB179 Speedlight	E++ £35- £39	SB180 Speedlight	E++ £35	AF500FTZ Flash	E++/ £99
SB181 Speedlight	E++ £35- £39	SB182 Speedlight	E++ £35		
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SB197 Speedlight	E++ £35- £39	SB198 Speedlight	E++ £35		
SB199 Speedlight	E++ £35- £39	SB200 Speedlight	E++ £35		

SB201 Speedlight	E++ £279	SB202 Speedlight	E++ £29- £39	70mm F2.4 DA Limited Edition	Mint- £359
SB203 Speedlight	E++ £29- £39	SB204 Speedlight	E++ £35- £39	80-200mm F4.7-5.6 F	E++ £59
SB205 Speedlight	E++ £35- £39	SB206 Speedlight	E++ £35	80-200mm F4.7-5.6 FA	E++ £89
SB207 Speedlight	E++ £35	SB208 Speedlight	E++ £35- £39	200mm F2.8 DA ED (IF) SDM	Mint- £629
SB209 Speedlight	E++ £35- £39	SB210 Speedlight	E++ £35	Sigma 18-250mm F3.5-6.3 DC OS	Mint- £269
SB211 Speedlight	E++ £35- £39	SB212 Speedlight	E++ £35	Tamron 28-200mm F3.8-5.6 XR	E++/ Mint- £119
SB213 Speedlight	E++ £35- £39	SB214 Speedlight	E++ £35	Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
SB215 Speedlight	E++ £35- £39	SB216 Speedlight	E++ £35	Tokina 35-300mm F4.5-6.7	Unused £99
SB217 Speedlight	E++ £35- £39	SB218 Speedlight	E++ £35	Tamron 70-210mm F4.5-5.6 AF	E++ £39
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SB223 Speedlight	E++ £35- £39	SB224 Speedlight	E++ £35	AF240FT Flash	E++ £19
SB225 Speedlight	E++ £35- £39	SB226 Speedlight	E++ £35	AF300FTZ Flash	E++ £49
SB227 Speedlight	E++ £35- £39	SB228 Speedlight	E++ £35	AF400FTZ Flash	E++/ £59- £99
SB229 Speedlight	E++ £35- £39	SB230 Speedlight	E++ £35	AF500FTZ Flash	E++/ £99
SB231 Speedlight	E++ £35- £39	SB232 Speedlight	E++ £35		
SB233 Speedlight	E++ £35- £39	SB234 Speedlight	E++ £35		
SB235 Speedlight	E++ £35- £39	SB236 Speedlight	E++ £35		
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SB239 Speedlight	E++ £35- £39	SB240 Speedlight	E++ £35		
SB241 Speedlight	E++ £35- £39	SB242 Speedlight	E++ £35		
SB243 Speedlight	E++ £35- £39	SB244 Speedlight	E++ £35		
SB245 Speedlight	E++ £35- £39	SB246 Speedlight	E++ £35		
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SB249 Speedlight	E++ £35- £39	SB250 Speedlight	E++ £35		

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Mamiya RB67 Prism Finder (non metered) well used	£39	Purma Special in good order with cap, case	£29
Mamiya RZ67 180mm f4.5 Sekor Z lens + hood	£119	Rochester Premo 5x4 inch box camera. For plates	£29
Mamiya RZ67 Polaroid back works well, tested	£29	Rolleiflex SL35 SLR + 50mm f1.8 SL Planar, Mint	£149
Mamiya RZ67 PRO II complete with 90mm f3.5 Sekor Z lens,		Shackman Auto Camera no. 36 engraved "Mod to Mk.3"	
120 back, waist level finder. Good used condition	£349	clockwork motor, 24v plug, wray 36mm f3.5 instrumentation	
Manfrotto 700RC2 semi fluid pan and tilt head mint	£35	lens. Complete with case, cassettes	£99
Merlin Subminiature, Cast metal, in black finish	£49	Tamron AD 2 28-70 f3.5-4.5 44A really nice lens. Mint	£29
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Minolta Autometer III, good quality. Well used works ok	£39	Tamron AD2 very rare 70-210mm true macro plus	
Minolta Data Back G, mint, boxed, instructions	£29	1:1 converter VGC	£89
Minolta fit 28mm f2.8 Tokina SL lens Mint, boxed	£19	Tamron Adaptall 2 28-200mm f3.8-5.6 Asph+ Close up	£69
Minolta MC 135mm f2.8 Tele Rokkor PF lens, VGC	£39	Tamron Adaptall 2 28-200mm f3.8-5.6 Aspherical zoom	£45
Minolta MC 135mm f2.8 Tele Rokkor PF nr mint boxed	£49	Tamron Adaptall 2 mount 28mm f2.5 lens, model 02B	£29
Minolta MC 200mm f4.5 Tele Rokkor PE lens VGC	£29	Vogtlander Bessa (35mm) Ever Ready Case, mint	£20
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Minolta MD 28mm f3.5 W Rokkor wide angle lens	£29	Designed for testing light in workplaces etc	£39
Minolta MD 35-70mm f3.5 zoom lens. Early two touch	£25	Wynnes Infalible Meter. boxed with papers	£25
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Minox Right Angle Reflex finder near mint + instr.	£25		
Minox Tripod adaptor VGC, no case	£15		
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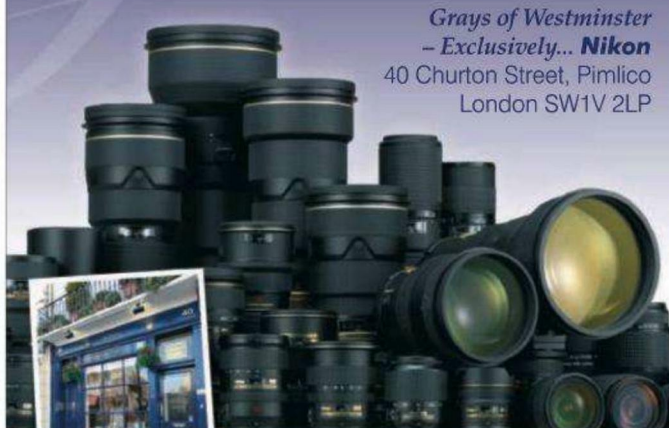
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SQA & 80mm C	E285
105mm f/3.5 MC C	E120
110mm f/4 PG C	E100
135mm f/4 PE C	E135
150mm f/3.5 PS C	E120
150mm f/3.5 MC C	E95
2X CONVERTER E C	E35
EX HEAD FOR SQA C	E82
ETR SPEED GRIP C	E30
ETR POL BACK C	E25
GS1 MAGAZINE C	E30
PRO HOOD SO C	E25

## CANON

EOS 7D C	E925
EOS 30D & 18-55mm C	E310
EOS 40D BODY C	E375
EOS 40D BODY W C	E325
EOS 50D BODY C	E525
EOS 50D BODY W C	E550
EOS 400D & 18-55mm W	E245
EOS 400D & 18-55mm C	E217
EOS 500D & 18-55mm IS & BG-E5 C	E360
EOS 1000D & 18-55mm IS C	E260
EOS 5 BODY W C	E85
EOS 30 & 28-80mm C	E115
EOS 30E BODY W C	E78
EOS X & 28-90mm C	E48
EOS 300V BODY W C	E43
EOS 300 BODY C	E28
EOS 500N BODY W C	E45
EOS 500 & 28-80mm C	E78
EOS 1000FN & 28-80mm C	E48
POWERSHOT G12 W	E305
POWERSHOT G10 W	E286
POWERSHOT G9 C	E160
POWERSHOT G6 C	E140
POWERSHOT SX200 W	E75

## CANON EOS 1100D & 18-55mm

f/3.5-5.6 EF-S IS  
WELLS ST  
EXCELLENT  
CONDITION

**E250**



15-85mm f/3.5-5.6 IS USM C	E492
17-85mm f/4-5.6 IS EF-S USM C	E230
18-55mm f/4-5.6 IS EF-S USM W	E245
18-200mm f/3.5-5.6 IS EF-S USM W	E305
18-200mm f/3.5-5.6 IS EF-S USM C	E341
24-85mm f/3.5-5.6 USM W	E195
24-105mm f/4 IS USM W	E675
24mm f/2.8 FD C	E51
28mm f/2.8 EF W	E132
28-135mm IS C	E260
28-135mm IS W	E265
28mm f/2. FD C	E29
35-70mm f/3.5 FD C	E35
50mm f/1.8 EF MKII C	E57
50mm f/1.8 FD C	E57
55-200mm f/4-5.6 USM II W	E122
55-250mm f/4-5.6 IS USM C	E165
70-210mm f/4 FD W	E42
70-200mm f/4L USM W	E415
70-200mm f/4L IS USM W	E750
70-200mm f/2.8L IS USM C	E1250

## CANON POWERSHOT G12

WELLS ST  
EXCELLENT  
CONDITION

**E305**



75-200mm f/4.5 FD W	E45
80-200mm f/4.5-5.6 EF W	E105
100-300mm f/4.5-5.6 EF C	E125
100mm f/3.5 FD C	E50
135mm f/3.5 FD C	E42
200mm f/4 FD W	E42
200mm f/2.8L MKII C	E500
300mm f/4L USM W	E900

1.4X EXTENDER MKII W	E275
SIGMA 10-20mm f/4-5.6 DC EX W	E322
SIGMA 10-20mm f/4-5.6 DC EX C	E330
SIGMA 18-250mm f/4-5.6 OS C	E225
SIGMA 24-70mm f/2.8 EX DG C	E295
SIGMA 70-200mm f/2.8 APO C	E450
SIGMA 150-500mm f/5-6.3 DG W	E655
TAMRON 11-18mm f/2.8 VC W	E330
TAMRON 17-50mm f/2.8 VC W	E225
TAMRON 18-250mm f/3.5-6.3 W	E225
TAMRON 55-200mm f/4-5.6 C	E60
TOKINA 12-24mm f/4 IF DX W	E400
TOKINA 35mm f/2.8 DX W	E290
TOKINA 80-400mm f/4.5-5.6 C	E400

## NIKON D3S

CHELMSFORD  
EXCELLENT  
CONDITION

**E2800**



CANON MR14EX W	E335
CANON TTI CORO W	E30
CANON WINDER F1 C	E13
RS603 REMOTE W	E13
STETZ TRANSMITTER W	E90
RCS WIC	E9

## CONTAX

NX & 28-80mm T W	E300
NX BODY W	E210
50mm f/1.7 ZEISS C	E120
85mm f/1.4 W	E450
85mm f/2.8 ZEISS C	E290
135mm f/2.8 ZEISS C	E190
200mm f/3.5 ZEISS C	E240

## HASSELBLAD

500C BODY C	E225
500ELM & WLF C	E150
CANON TTI CORO W	E30
500CM & 80mm f/2.8 T C	E800
500CM & 80mm f/2.8 T C	E750
135mm f/5.6 PLANAR C	E250
135mm f/5.6 T C	E355
150mm f/4 T C	E300
EXTENSION TUBE 21mm C	E30
EXTENSION TUBE 55mm C	E30
MANUAL BELLOWS & SLIDE COPIER C	E275
MANUAL BELLOWS C	E175
A12 MAG C	E110
A12 CHROME MAG C	E110
A16 CHROME MAG C	E85
12 ON MAG C	E30
500 GRID SCREEN C	E10
H4 PRISM C	E75
PM2 PRISM C	E50
CHIMNEY FINDER C	E75
FILM CUTTER C	E35
FLASH CAP CLAMP C	E10
ELM RELEASE ADAPTER C	E10
SPORTS FINDER C	E20
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RZ67 & 110mm C	E550
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135mm C f/4.5 C	E125
360mm RZ f/4 W	E350
POL BACK RZ67 C	E35
RZ AE PRISM W	E150
RZ POLAROID BK W	E40

## NIKON

D200 BODY W	E405
D90 BODY W	E450
D90 BODY C	E425
D80 & 18-135mm W	E452
D80 BODY W	E377
D70S BODY W	E175
D70 BODY W	E142
D70 BODY C	E165
D70 & 18-55mm C	E195
D50 & 18-55mm W	E175
F2 BLACK BODY W	E95
F23 PHOTOMIC BLACK W	E700

F2s BODY C	E300
F3 & MDA C	E200
F3T BODY C	E463
F5 50TH ANNIVERSARY BODY W	E900
FM BODY C	E85
FM2N BODY C	E160
FE2 BODY BLACK C	E120
F90X BODY W	E85
F801s BODY W	E62
F75 & 28-80mm C	E75
N70 BODY W	E70
LITE TOUCH 70WS C	E22
10.5mm f/2.8G AF-S ED C	E478
12-24mm f/4G AF-S ED DX C	E725
17-55mm f/2.8 DX C	E770
16-85mm f/3.5-5.6 AF-S ED VR C	E350
18-70mm f/3.5-5.6 C	E182
18mm f/4 AI C	E650
18-105mm AF-S VR W C	E154
18-105mm f/3.5-5.6 VR C	E150
18-200mm f/3.5-5.6 VR MKII W	E440
24-120mm f/3.5-5.6 VR W	E200
24-120mm f/3.5-5.6 VR C	E200
24mm f/2.8 AI W	E140
28mm f/2.8 D C	E197
28mm f/3.5 AI W	E112
28mm f/3.5 AI C	E110
28-105mm f/3.5-4.5 W	E150
35mm f/2 AIS C	E200
35mm f/3.5 PC C	E250
35-105mm f/3.5-5.6 AF C	E125

## PANASONIC GF3 & 14-42mm

f/3.5-5.6 ASPH.

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CONDITION

**E205**

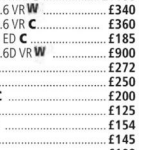


35-135mm f/3.5-5.6 AF C	E125
43-86mm f/3.5 C	E60
43-86mm NON AI W	E56
50mm f/1.8 AF-D W	E125
50mm f/1.8 AF-D C	E124
50mm f/1.8 AF-S C	E160
55-200mm f/4.5-5.6 W	E99
55-200mm f/4.5-5.6 C	E82

## SONY ALPHA A700

WELLS ST  
EXCELLENT  
CONDITION

**E350**



55-200mm f/4.5-5.6 VR C	E155
70-200mm f/2.8 VR MKII C	E1100
70-300mm f/4.5-5.6 VR W	E340
70-300mm f/4.5-5.6 VR C	E360
70-300mm f/4.5-6 ED C	E185
80-400mm f/4.5-5.6D VR W	E900
85mm f/1.8D C	E272
85mm f/1.8D W	E250
105mm f/2.5 AIS C	E200
135mm f/2.8 AI C	E125
180mm f/2.8 AI C	E154
200mm f/4 AI W	E145
300mm f/4.5 H C	E100
TC16-C CONVERTER C	E101
SIGMA 12-24mm f/4.5-5.6 W	E500
SIGMA 12-24mm f/4.5-5.6 C	E480
SIGMA 18-200mm f/3.5-6.3 DC C	E123
SIGMA 70-300mm f/4-5.6 DG C	E95
SIGMA 70-300mm f/4-5.6 C	E65
120-400mm f/4.5-5.6 DG OS W	E649
SIGMA 150mm f/2.8 W	E400
150-500mm f/5-6.3 APO OS C	E757
TAMRON 18-250mm f/3.5-6.3 C	E285
TAMRON 55-200mm f/4.5-6 W	E95
TELEPLUS 1.5x Tele-Converter C	E80
TOKINA 12-24mm f/4 AT-X C	E350
TOKINA 28-80mm f/2.8 ATX PRO C	E397
TC-17E II C	E250
M2 TUBE C	E20
AR-3 RELEASE C	E12
MD-4 DRIVE FOR F3 C	E55
MB-D200 GRIP W	E99
MB-D200 GRIP C	E80
MD11 DRIVE W	E51
MC12A C	E20
MC25 2 PIN ADAP C	E40
MD-12 C	E47
SB22 C	E47
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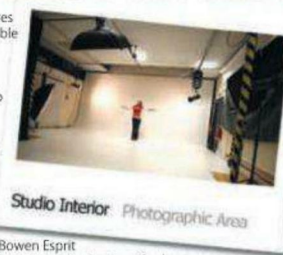
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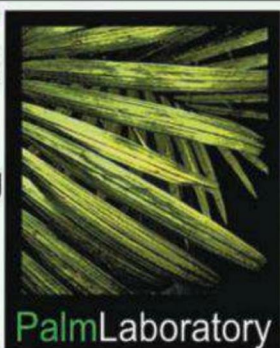


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# OGDEN CHESNUTT

The real prize of competitions is being pushed to take your photography forward into uncharted genres

**'KOBE BRYANT'** Eli says. A smile spreads across his face. He's rather proud of the suggestion. 'I don't know,' I say. 'It sounds like Japanese beef.' He harrumphs, frustrated at another rejection, then shows me one of last year's Amateur Photographer of the Year winners' spreads. 'Look at some of these names,' he says. 'Kobe Bryant will sound equally exotic and talented as Simona Bonanno.'

'Yes, but talented with a basketball,' I say. 'I don't think using an alias the same as one of the world's most famous athletes is probably a good idea.'

'But the NBA has the best names!' he says. As another winter draws to a close, another year of the APOY competition has kicked off, beating away my post-Christmas blues and challenging me to stop lamenting my lack of new camera kit and inspiring me to think creatively with what I have.

Of course, the blues promptly return once I remember I can't enter, and leave me seeing red.

Just as I have every year since 2008 when I started writing this column, I plead with AP's kind, benevolent (did I mention handsome?) Editor to let me enter the APOY competition. But like a dapper Peggy Mitchell, he politely informs that I'm barred.

Why am I so eager to enter the APOY contest? It's not so much that I want to win all the shiny new kit they give away (but let's not discount that incentive either!); rather, it's the diverse themes I find very inspiring. If you're like me, you have your favourite subjects that you shoot, the styles you know you do well, and the others you avoid like a pair of underpants on the street: Why? How? I don't get it?

Back when I was a typical AP reader and not the sort of 'reader with privileges', I entered APOY every month because it was the only time I challenged myself to shoot macro, for instance. I never won anything, nor expected to, but I learned that I could take some decent images without having expensive glass simply by reversing my 50mm standard lens. And while I still mostly shoot the subjects I've always mostly shot, from time to time I use this technique when I want to do something different. And I think trying something new is an important thing.

It's been four years since I planned my APOY year, but if the Mayans were right and this year is our last, then I want to give it one last go. I told Eli all this earlier in the pub as he was planning his Water in the Landscape idea for round 1, and he insisted I could do it but that I would need an alias.

'You'll have to develop a whole new identity,' he

said. 'And you'll have to memorise the details. And never tell anyone.'

'What about you?'

'Especially not me. I'm vindictive. If I found out you won unscrupulously I would grass you up.'

'This is true.'

'So let's pick an alias.' He picked up an American sports magazine. 'How about Tyson Chandler?'

'Too... daytime soap,' I said.

'How about Pau Gasol? That sounds like a photographer!'

'Yeah, or a French energy company. Keep looking.'

I'm not actually going to enter APOY under an alias, but I quite like the idea of having an alter identity. It's also interesting to me learning about this short, uncoordinated Irishman's infatuation with American sports.

Some might argue, how can you take a creative art form and make it competitive, but I'd counter that competition helps us learn and be inspired. Sure, there are expensive cameras on offer each month, but for me the most valuable prize is having someone

plan ten challenging briefs to take my photography forward into uncharted genres for a year.

These days we are busier than ever, poorer than ever or just simply lazy. I know where I fall, and the reason I get excited about photography competitions like APOY is that they help break me out of my funk. I get frustrated at myself for not spending more time trying out the techniques I read about in this magazine. Competitions give us no excuse.

'Chauncey Billups?' Eli says.

'I don't know. It sounds like a someone out of *Jeeves and Wooster*.'

'Well, weren't you born around then?' he says putting down his magazine. I frown through my pint glass. Nevertheless, I go with it. Sadly, I do look more like a Chauncey Billups than DeMar DeRozan.

Against my better judgement, I shot a paper boat left by some child in a small pond near an estate in North London, and Chauncey Billups sent it in to AP. I was quite proud of the shot. And so was AP's Editor.

'I love the perspective and the simplicity of the composition,' Damien tells me on the phone. 'You managed to take a scene that many would dismiss as ugly and find the beauty in it.'

'Wow! Thank you!' I say.

'My only criticism,' he adds, 'is that if you're going to cheat your way into the competition, at least make sure your reflection isn't in the foreground.'**AP**

**'I entered APOY every month because it was the only time I challenged myself to shoot macro, for instance'**

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

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