

Saturday 11 March 2017

# Amateur Photographer



## Leica bargain

We celebrate the **50th anniversary** of the classic but underrated Leica M4

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# The Great Film Revival

Rediscover the joys of analogue photography

- Film camera bargains
- Easy DIY darkrooms
- Quick-start guides

## Replicate film digitally

Get the best of both worlds: the **classic film look** with all the convenience of digital

## Film stars

The modern masters of 35mm, medium and large format

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**Full review: is Plustek's 7200dpi film scanner too good to be true for £240?**



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Film photography is back with a vengeance, though for a lot of AP readers, it never really went away. Film manufacturers and developers are struggling to cope with demand, Kodak is making the much-loved Ektachrome film again, and your hipster teenager more likely wants to be seen with a classic analogue camera around their neck than the latest digital SLR. So in this issue we celebrate the joys of film photography,

helping to make it as easy and cheap as possible for you to get back into it. Read on to discover some film camera bargains, cost-effective darkroom and developing solutions, as well as tips from some of the greatest contemporary film shooters (35mm, medium and large format). If you still want the convenience of digital, there's a handy guide to emulating the classic look of film with software. Sometimes, you really can have it all...

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© ANDRÉ LEKL

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

### Leipzig Up by Andre Lekl

Canon EOS 70D, 10-20mm, 1/25sec at f/8, ISO 1600, polariser

'The city of Leipzig in Germany offers many opportunities to take photos of modern and high-rise buildings,' says Andre of this image uploaded to our Flickr page. 'I got up at around sunset and hurried into the city, which also happens to be my hometown. Inspired by so many other photographers who have taken similar shots like this, I focused my camera up to the sky

and created this architectural triplet through the viewfinder. You can see the Sachsen Bank, The Westin Hotel Leipzig in the centre, and an office building at the right. I'm really fascinated by taking pictures of straight lines and clear forms, especially in architecture. Having said that, I'm also a little partial to things like nature, landscape and macro photography, as well.'

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**Send us your pictures** If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### Parents wary of sharing photographs

To explore the impact ease of sharing has had on everyday photography, online printing company [www.cartridgesave.co.uk](http://www.cartridgesave.co.uk)



asked parents how happy they felt sharing photos of their children online. The survey found 83% of respondents reported being distinctly wary of the prospect, while only 17% were fine with it.



### Lomography revives F2/400 ASA film

Several years after rescuing the last batch of 400 ASA film from an Italian manufacturer, Lomography has released a limited quantity of the colour neg emulsion. According to the company, F2/400 features unique tones. Visit [shop.lomography.com](http://shop.lomography.com).

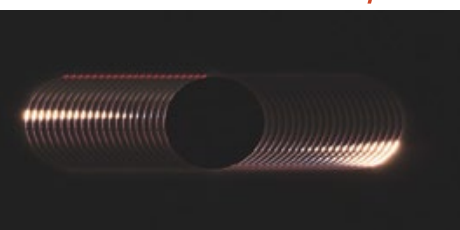
### Saatchi Gallery teams up with Huawei

The Saatchi Gallery has teamed up with mobile phone provider Huawei to present the #SaatchiSelfie competition, which runs until 12 March. The contest is in support of its upcoming exhibition exploring the history of the selfie. Visit [www.saatchigallery.com/selfie](http://www.saatchigallery.com/selfie).



© TATIANA LEDYAEVA

### Insight Astronomy Photographer of the Year announces entry dates



Now in its ninth year, the hugely popular Insight Astronomy Photographer of the Year competition has opened its doors for a chance to take home the grand prize of £10,000. Entrants will have

until Friday 7 April to enter up to ten images into the various categories. Upload your images via [www.rmg.co.uk/astrophoto](http://www.rmg.co.uk/astrophoto).

### David Burnett wins Greenfield Prize

US photojournalist David Burnett has been selected as winner of the 2017 edition of the Greenfield Prize, celebrating work with a significant impact on culture.



© JIMMY KAPLAN/GETTY IMAGES

Traditionally rotated between three artistic areas – drama, music and visual arts – 2017 is the first year to feature photography as a category. Burnett will receive \$30,000.



© MICHAEL TOPHAM

## WEEKEND PROJECT

### Celebrate slow art

According to research published by Empirical Studies of the Arts, when we visit an art gallery or museum we spend just 17 seconds looking at individual paintings. Often our assessment is based on just one thing: whether we like it or not. Once we have made a judgment, we move on. This pattern is even repeated when we encounter classic pieces of art such as the Mona Lisa, which is rumoured to receive just 15 seconds of our time. If we want to cover as much ground as possible, this approach is ideal, but if we want to appreciate what we see, and recall it days or even months later, we need to slow down. To assist us in this quest, 8 April has been declared Slow Art Day ([www.slowartday.com](http://www.slowartday.com)), and now is the ideal time to get some practice in.

**1** Various venues are taking part in Slow Art Day, including London's Photographers' Gallery. Participants will be asked to spend 10 minutes looking at an art work, before sharing their views with the rest of the group.

**2** It can be easy to decide you like or don't like an artwork, then allow your mind to wander, but use your 10 minutes wisely. If you don't like a piece, ask yourself why: is it the subject, the technique, or even the frame?



# BIG picture

## Hands on with the latest Sony G Master lens

◀ In News (AP 25 February) we reported on the latest optic to join Sony's premium range of G Master lenses – the FE 100mm f/2.8 STF GM OSS. With a newly designed 11-blade aperture and optical apodisation element, Sony says it creates the 'smoothest, deepest, lushest bokeh imaginable'. The new apodisation element is similar to a radial neutral-density filter that gradually increases in density towards the perimeter with a graduated decrease in light transmission. Its effect is that areas both in front and behind the plane of focus transition into uniquely soft bokeh. AP recently had the chance to try out the lens prior to our review sample arriving. This week's Big Picture illustrates the sensational sharpness it's capable of when paired with the Sony Alpha 7R II. Visit [www.amateurphotographer.co.uk/FE100mm](http://www.amateurphotographer.co.uk/FE100mm)

## Words & numbers

A good  
photographer  
records; a great  
photographer  
reveals.

Skyler Reid

photographer and journalist

**600**  
*million*  
monthly Instagram users.

SOURCE: INSTAGRAM



Sony A7R II, FE 100mm f/2.8 STF GM OSS, 1/60sec, f/5.6, ISO 800

**3** Look at the artwork up close and from a distance, how does this physical shift change your feelings towards it? Try not to read the caption until the last minute as it can influence your response to an image.

**4** Make a mental note of what you see in the picture, then observe any initial thoughts you have. Next, consider any emotions that arise in response to what you're seeing. Now, write some notes about your discoveries.

Take your time and you'll soon begin to appreciate what you see



© TRACY CALDER



Clémentine Schneidermann won the Leica Oskar Barnack Newcomer Award



© CLÉMENTINE SCHNEIDERMANN

# Leica Oskar Barnack award opens for entry

**THE ANNUAL** Leica Oskar Barnack Awards for professional photographers and young amateurs is now receiving entries until 10 April.

The award is one of the longest-established and most prestigious international photographic competitions, and is back again this year for its 37th cycle. The brief for photographers entering the competition is to 'perceive and document the interaction between people and their environment in a creative and groundbreaking style', in the form of portfolios of between 10 and 12 images that were taken in 2016 or 2017. Long-term projects are also eligible, so long as they feature at least some images from that time frame, too.

Last year, the headline award was won by French photographer Scarlett Coten, who impressed the judges with her series, entitled 'Mectoub', that challenged the archetypes of masculinity in the Arab world. The judges were particularly impressed with her composition throughout the series, which they say drew the viewer's eye to the dichotomy between social conformity and personal desires through intimate portraiture.

Also celebrated at last year's awards was Clémentine Schneidermann, who was presented with the Leica Oskar Barnack Newcomer Award for her series entitled 'The Unbearable, the Sadness and the Rest'. Her project combined the genres of documentary, portrait and fashion photography in unusual ways to document the town of Abertillery in South Wales – an area that, despite being embedded

in beautiful countryside, remains burdened with immense economic and social problems.

The Oskar Barnack Award features a prize package totalling a value of €80,000, including €25,000 and Leica M-system camera equipment for the grand prize winner. The Leica Oskar Barnack Newcomer Award, open to up-and-coming photographers under the age of 25, features a €10,000 prize and more Leica gear. In addition to the two main categories, a shortlist of 10 further submissions to the competition will each be honoured with prizes of €2,500.

To learn more, obtain an entry pack, or see the full terms and conditions of entry, visit the awards website at [www.leica-oskar-barnack-award.com](http://www.leica-oskar-barnack-award.com).



© SCARLETT COTEN

From 'Mectoub', last year's winning body of work



© JAY WENNINGTON

## China leads in image theft

**ACCORDING** to Berlin-based online portal Copytrack, China recorded the most copyright infringements of digital images in 2016, at around 11%. The company analysed 10,000 randomly selected cases from its database to find the top countries with copyright infringements – with China followed by France and the US. According to its data, the UK comes in at number 29, with 0.75% copyright infringements.

'Most of our customers are very surprised where we find their images used illegally,' says CEO Marcus Schmitt. 'Image theft exists everywhere – obviously, there are some countries where the creative property of others is less respected.'



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The SF-G series was announced at this year's CP+ trade show

## Sony launches world's fastest SD cards

SONY has announced the expansion of its memory card line-up at CP+ with the addition of the SF-G series cards – offering ultra-high-speed read and write times.

According to Sony, the SF-G cards will offer up to 299MB/s write speeds, contributing to more effective continuous burst mode shooting for high-resolution images so long as the camera in question supports UHS-II. Similarly, the write speeds will also be of considerable benefit to the wide range of high-end DSLR and mirrorless cameras that are capable of shooting

4K quality video. Faster write speeds also mean a shorter buffer clearing time when shooting fast-moving action.

A new Sony-developed algorithm aims to prevent loss of speed in data writing even after repeated burst shooting, and contributes to the camera's speed of burst shooting.

The series' read speed is also impressive, reaching up to 300MB/s, resulting in faster and smoother performance when transferring large files across to other devices.

Available in 32GB, 64GB or 128GB, all versions of the cards are



compatible with Sony's free file rescue software, for recovering lost content. Pricing is to be confirmed.

Alongside the SF-G series, Sony has also introduced a new memory card reader, the MRW-S1, due for release in April. It features an inbuilt SuperSpeed USB port for cable-free PC connection.

## National photography survey launched

THE VIEWS of photographers are being sought as part of the first ever national poll of the industry.

To be launched at the Photography Show in Birmingham on 18 March, the National Photographic Survey 2017 has been developed by Calumet Photographic in a bid to find answers to the questions that photographers want to know about the industry, and to gain product and purchase insights.

Jon Warner, MD of Calumet, says of the survey: 'Photography is both a hobby and profession, which visually records the world around us for the enjoyment of current and future generations. This



survey aims to shed some light on to the latest trends and habits of the modern-day photographer.'

Photographers can complete the questionnaire online at [www.calphoto.co.uk](http://www.calphoto.co.uk). Those who participate will also be automatically entered into a prize draw for a Fujifilm X-Pro2, worth over £1,000.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

### NORTH YORKSHIRE



### On Landscape 2

The second On Landscape photography exhibition, co-curated by Jo Rose, curator at Joe Cornish Galleries and Tim Parkin, editor of the online photography magazine *On Landscape*, is themed around Joe Cornish's 2002 book *First Light*, which is cited by many landscape photographers as a major inspiration for their photography.

Until summer 2017, [www.joecornishgallery.co.uk](http://www.joecornishgallery.co.uk)

### BELFAST



### Victor Sloan

Belfast Exposed is hosting BEFORE, an exhibition opening up the photographic archive of Victor Sloan, one of Northern Ireland's most prominent contemporary artists. Sloan is known for his art works of images relating to the Troubles.

Until 15 April, [www.belfastexposed.org](http://www.belfastexposed.org)

### YORKSHIRE



### Hollywood Icons

Photographer Quentin Budworth's idea is simple: take ordinary people living ordinary lives in Hull and ask them to recreate an image from their favourite movie. It's a project that is as amusing as it is impressive.

Until 2 April, [www.hipgallery.co.uk](http://www.hipgallery.co.uk)

### LONDON



### Wolfgang Tillmans

The always-divisive Wolfgang Tillmans gets a mighty retrospective showing at London's Tate Modern. The images range from intimate still lifes and portraits, to images that address vital political issues. There should be something for everyone.

Until 11 June, [www.tate.org](http://www.tate.org)

### WEST YORKSHIRE



### Huddersfield Photo-Imaging Club Annual Exhibition 2017

Get an insight into the Huddersfield Photo-Imaging Club by visiting its 2017 exhibition. You'll find more than 130 prints and around 80 digital images by local amateurs.

Until 6 May, [www.huddersfieldpic.org.uk](http://www.huddersfieldpic.org.uk)

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Viewpoint Lars Rehm

Are certain brand licensing deals, that offer respected names an association with certain products, misleading consumers? Lars Rehm seems to think so

**T**he photographic industry has gone through not one, but two, major changes in the last 20 years. First, there was the transition from film to digital, then more recently, consumers have moved from dedicated cameras to mobile devices for capturing many of their images. Some of the biggest names in the imaging sector have fallen victim to these developments, and lost a lot of their previous significance, along with market share, revenues and profits.

In some cases it seems the big name is the only asset left to generate at least some income. Many of the erstwhile big hitters in the imaging world are licensing their brand to anyone who is willing to hand over a suitable amount of money. This has resulted in ever more cheap consumer electronics and other products of dubious quality that bear the names and logos of manufacturers that most of us would associate with photographic equipment of outstanding quality and build.

Archos, a French electronics company, has just announced it will make budget tablets under the Kodak brand. Another licensee is marketing a Kodak-branded smartphone with fairly mediocre specifications in a retro-camera design. While the Polaroid name and logo can be

**‘In some cases it seems the big name is the only asset left to generate at least some income’**

found on anything from budget action cameras and TVs, to selfie sticks and baseball caps.

Other brands, for example Leica, Zeiss and Hasselblad, have licensed their monikers to be used on higher-quality products. The famous Leica red dot can now be found on Huawei devices; the lenses on Sony smartphones have a Zeiss badge and Motorola's TrueZoom smartphone camera module carries the Hasselblad logo and name. All of those products are among the best in their respective brackets of the market. However, it is fair to assume that the influence the camera makers have had in the development and design of those mobile products is marginal at best.

And this is where those licensing deals begin to look a little dubious. Yes, anyone who knows their cameras and technology in general won't fall for marketing methods of this kind, but the average consumer who relates the aforementioned brand names with quality imaging products is being misled. However, it's not only some consumers who are losing out. The licensing companies themselves are damaging their reputation with long-standing customers. Photographic manufacturers who still market their own quality products have a lot to lose. So why not stop the silly rebadging and branding exercises and focus on making the best possible product? That way manufacturers and consumers would benefit alike.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm

 Polaroid



Many big hitters in the photographic industry are licensing their brand to increase revenue

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

## Social life

Here are some of our favourite images from the world of social media this week



Twitter



**ChrisV @chris\_dont\_surf**

Chris has offered up a self-portrait here. The black & white conversion, vignetting and smoke are used to great effect.

Join the conversation @AP\_Magazine



Instagram



**Nick Seaman @nick\_seaman\_photos**

Nick has given us a nice perspective of Blakeney Quay in Norfolk, showing us what the Lee Big Stopper can do with some careful framing and attention to the environmental context.

Follow us at @amateurphotographer magazine



Flickr



**Geoff France**

An excellent example of finding a good location and waiting for the right subject to walk into the frame.

Submit your photos to [apmag.co/flickr](http://apmag.co/flickr)



# Mastering every situation.

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[www.zeiss.com/batis](http://www.zeiss.com/batis)







## Bookshelf

# The Dench Dozen

by Peter Dench

In this volume, photographer **Peter Dench** sits down, and often drinks, with some of Britain's top photographers. **Geoff Harris** takes a look

Published by  
Hungry Eye  
Price £50  
159 pages  
hardback  
ISBN 978-0-  
9926405-2-1  
★★★★

Subtitled *Great Britons of Photography Vol.1*, this is a collection of interviews with leading documentary and fine-art photographers from these shores, along with a few who have become British by association (such as Canadian Homer Sykes). Asking the questions is Peter Dench, a flamboyant and bibulous documentary photographer who's also a long-standing contributor to *Hungry Eye* magazine.

Dench's interview list reads like a Who's Who of leading contemporary names, and includes Martin Parr, Brian Griffin, Marcus Bleasdale and regular AP contributor, Harry Borden.

There are some redoubtable characters in this line-up, but Dench is never one to be easily cowed. The unattributed promo blurb on the back of the book says it all.

'Dench has done it. His intimate, acute and heroically revealing insights into the lives and work of some of British photography's most colourful characters, is an instant classic.' Dench himself gets interviewed later in the book, too.

As an award-winning documentary photographer, Dench comes at his subjects in a different way than a more generalist writer who lacks any personal experience of the pleasures, pains and unique challenges of being a full-time visual artist in 2017. There are no cheesy questions or toe-curling requests for 'five tips to help readers take better photographs.'

Instead, a good chunk of the interviews is taken up with details of the venue – often a pub or restaurant – along with more general anecdotes from the subject's life. Dench is a convivial



© JOHN BULMER

character, and he tends to have the liveliest interviews with subjects who are also imbibing – his one-to-one with the portrait photographer Chris Floyd is a good example. When Dench isn't distracted by what he's drinking or his immediate environment, the insights come thick and fast, and the book's strengths shine through. Here he is talking to *National Geographic* shooter, Marcus Bleasdale. 'By the age of 30, Bleasdale was being paid half a million pounds a year, owned several properties and drove a Porsche 911. He packed it all in for photography. Why would he leave?... The answer is because he is angry and the driving force behind that anger is the statistics. "More than 5.4 million already dead from conflict in the Congo since 1998; the largest death toll since the Second World War. Photography is a tool, a method to inform people what is going on in the country."' At one point, Dench reveals how he and Bleasdale got bored during the interview, and went outdoors for a fight – we're a long way from Melvyn Bragg territory here.

### Me, myself, I

The main weakness of *The Dench Dozen* is that he sometimes gets in the way of the subject and becomes an intrusive voice. Dench's asides, frequently alcohol, food or travel-related, can get tiresome and repetitive after a while. Take his piece on John Bulmer. "A New World Wine," I declare, as I tsunami the welcome taste back over my tongue.' One ends up being thankful that Dench chose photography as a career, rather than wine writing.

You also get the sense that the conversation petered out a bit when his subjects weren't taking part in any liquid



© CHRIS FLOYD

Dench's interview with documentary and portrait photographer Chris Floyd is revealing





A characteristically evocative image by colour pioneer, John Bulmer



© CHRIS FLOYD

Never one to be outdone, Dench himself gets interviewed in the book

lunch – the Martin Parr and Brian Griffin interviews being good examples. Both feel a bit perfunctory considering their long and fruitful photographic careers. Having interviewed Parr on three occasions, I know he can be quite taciturn and reserved, but it would have been nice if Dench could have come away with some insightful quotes about his photography. The lists of Parr trivia we get instead don't really compensate for this.

While there are some fascinating subjects in the book, there are also some surprising omissions. Where is Dougie Wallace, for example, another larger-than-life photographer who would have been an excellent foil to Dench (and probably drunk him under the table). Or

Giles Duley, another richly storied British photographer, or, of course, Don McCullin... Hopefully some of these luminaries will turn up in Volume Two.

On a more practical note, the images throughout the book are well curated and nicely printed, but it's a shame there are no captions to provide context..

To conclude, *The Dench Dozen* is something of a Marmite project. Dench's fans will lap it up, and it's refreshing to see some big names being interviewed in a different way to the usual predictable Q & A. More agnostic readers, who've coughed up a hefty 50 quid to learn more about top British photographers, might end up wishing for a more conventional interview approach.



## Also out now

The latest and best books from the world of photography. By Oliver Atwell



© PATTY CARROLL

### Anonymous Women

by Patty Carroll

Daylight Books, £36.63, 112 pages, hardcover, ISBN: 978-1942084198

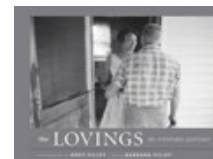


WHAT DOES it mean to be a woman within the realm of the home? What objects do we think of when we consider the outdated stereotype of the doting housewife? Photographer Patty Carroll has created a series of images that blur the boundary between portraits and still-life

photography. Carroll's models adorn themselves with drapery and a variety of household objects to explore preconceptions of femininity. The images are at times funny, eerie, challenging and, above all else, beautiful. It's a project that works both in its aesthetic and theoretical underpinnings. ★★★★★

### The Lovings: An Intimate Portrait by Grey Villet

Princeton Architectural Press, £16.99, 112 pages, ISBN: 978-1-61689-556-3



JUNE 12, 2017 marks the 50th anniversary of Loving Day, the day the United States Supreme Court ruled the end of prohibition of interracial marriage in the US. It

seems incredible now, but just over 50 years ago couples could be arrested for the crime of interracial marriage. This fascinating book focuses on Mildred and Richard Loving, a couple who were arrested for this very crime in 1958. Following their fight to bring the case to the Supreme Court, news of their story spread throughout the nation. *Life* photojournalist Grey Villet spent some time documenting the couple as they fought the injustice of their arrest and rejoiced their victory. As a photojournalistic project it works wonderfully and should be on your reading list if you have even a cursory interest in the genre. ★★★★★



# The golden age

Welcome to our six-page film special. **David Healey** of the RPS's Analogue Group begins by reminding us of film's benefits, before we look at some film camera and lens bargains, as well as essential darkroom skills



© MATT PARRY

## 1 Film choice

The range of available film is expanding. Kodak Alaris is shortly to reintroduce Ektachrome slide film, and nothing beats a slide show in a darkened room for visual impact. Ferrania's new plant is reproducing a classic 1950s black & white emulsion called P30. You may be surprised how much film is still being made and used across the world. Sales are increasing each year, according to both Ilford and Kodak.



© DAVID HEALEY

## 4 Be unique

Film has unique qualities. Negative film tolerates over-exposure better than digital, for instance. A 6x4.5in negative shot on a second-hand MF camera offers around seven times the imaging area of an APS-C DSLR, which means less tonal and hue compression. Film is, in many ways, simpler: you can observe each part of the process, and act accordingly. The contact sheet (under reflected light) teaches you to assess an image against its negative (seen with transmitted light). The vast range of film and developer, agitation and exposure combinations possible with film result in a wide range of creative choices for us to explore.



© MATT PARRY

## 5 Seeing clearly

Film offers creativity without distraction. Most of us view our digital images on an LCD screen, with details about the aperture, shutter speed etc appearing at the same time. We then look at them on a computer with clutter or virtual wallpaper behind them. In contrast when we shoot film the clear view we see through the viewfinder enables us to concentrate on the subject. What's more, the darkroom is refreshingly free of distractions. Shooting and/or processing film encourages us to be patient, focused and reflective allowing us to enhance our craftsmanship.

## Consider used equipment

There are many great used film cameras available. While we wait for a camera manufacturer to realise the latent demand for a new film SLR (more affordable than Nikon's F6), make the most of the range of used film cameras on the market. There are still camera repairers who can put new foam in SLRs (a common fault) and service film cameras, many of which do not have battery hungry displays and are lighter and cheaper than their full-frame digital equivalents.



© TRACY CALDER



# Of film



## David Healey

David Healey ARPS is the photography tutor at King Edward VI Aston School, a multicultural grammar school for boys in Birmingham, and vice chairman of the Analogue Group of the Royal Photographic Society. To find out more about the group visit [rps.org/special-interest-groups/analogue](http://rps.org/special-interest-groups/analogue).

**‘H**ow does that happen?’ asked the iPhone-savvy teenager as he watched his first darkroom print appear through the developer on what he thought was just a white piece of paper. Film often fascinates the pupils I teach at school: digital is no longer new. It has lost the ‘wow’ factor.

Countless young photographers know only digital, and in an entertainment age they are encouraged to consume rather than create. What’s more, many older photographers own film cameras with far bigger ‘sensor’ formats than their DSLRs, but they sit in cupboards unused. So what are these photographers missing, and what are the reasons to try, or retry, film?

## Limited frames

**2** We often frame, edit and shoot more thoughtfully with film. A limited number of frames, as well as a fixed ISO speed, teach us discipline and planning. Having shot Colonel Gaddafi’s portrait, photographer Platon commented, ‘I think I got one roll of film – that’s all I had of him. I remember getting halfway and I still didn’t have it, and I was aware I had six frames left. So you don’t waste one.’ With reversal film, exposure and composition have to be right before you release the shutter.



© DAVID HEALEY

## Creative control

**3** Film informs digital photography. Darkroom printing taught Thomas Knoll, the creator of Photoshop, to understand ‘the struggle of trying to adjust an image’, for example. The hands-on, creative control of processing and printing teaches us about light and dark, tones and hues, and how the surface of a print affects its tonal range. It exposes us to the tangible, tactile quality of the printed image in a way that digital rarely does. Each negative is precious: you have carefully processed it. Film informs digital: digital is derived from it.



© MATT PARRY

## Experiment

**6** ‘The negative is the equivalent of the composer’s score, and the print the performance,’ said Ansel Adams. Yet many modern-day photographers never print, and only see their images on screen. It’s easy to rely on software presets or conversions. So why not experiment with films, and darkroom papers with their varied tones, surfaces and silver content? Discover Ilford XP2, scanning film, cyanotype, pinhole, sepia toning, emulsion lifts, platinum printing, and a host of other processes and techniques.



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## Darkroom

**7** Analogue widens the appeal of photography. Many higher-education institutions teaching photography still have darkrooms, and film is proving increasingly popular with students. Our school’s darkroom has been enlarged to meet demand. (If you don’t have access to a school or college darkroom you can always hire one – see pages 16–17 for a small selection). If film is new to you, seek out those who can pass on their skills. If you have a spare film camera, teach a young person how to use it. It can also help to join an online forum or collective such as the RPS Analogue Group where I work as vice chairman. (For more details visit [rps.org/special-interest-groups/analogue](http://rps.org/special-interest-groups/analogue).)

## Refine skills

**9** Digital technology (which I’d like to point out I use daily) can effortlessly de-skill us: some modern photographers, for example, do not know how to focus manually. All of the convenience that digital gives us can make us lazy. Film’s creative potential, quality and technology provide a vast range of opportunities to learn new skills, deepen our understanding and produce results visually quite different to digital. So broaden your horizons, discover something as old as the art form but as new as the age. Try film.



© LOMOGRAPHY





Lomography is dedicated to experimental and creative photography, encouraging people to push the boundaries

## Lomography

You may well have heard of Lomography, the organisation dedicated to experimental and creative photography. The collective abides by 10 Golden Rules including 'take your camera everywhere you go', 'try the shot from the hip', and 'don't think'. It embraces all of the subtle and unusual aesthetic qualities of film photography and tries to push the boundaries with cameras, film and art lenses. We know from experience that photography is becoming increasingly popular with people who want to try something different and learn about the origins of photography itself.

Lomography produces a range of cameras, films, lenses and photo accessories, many of which are extremely unusual. Popular items include the Lomo'Instant Wide and Lomo'Instant Automat. Instant photography is currently growing in popularity. The idea of physically holding your photo and waiting for it develop in front of you seems to appeal to a new generation of photographers who are only used to seeing their work on screen. In addition, the Diana F+ is one of our most versatile and experimental medium-format cameras. It has a plastic lens, which often results in a distinctive soft focused, dreamy, lo-fi quality. Artists have been known to use this particular camera for fashion and music shoots, amongst other things.

The organisation also sells a range of films covering 35mm, 120 and 110 formats. One of our most recent additions is the Lomography Color Negative F2/400, which provides attractive grain, refined colours and a beautifully unique X-Pro feel. We also sell 8mm and 16mm film, as well as sheet film and photographic papers.

The Lomography motto is, 'don't think, just shoot'. To find out more visit [www.lomography.com](http://www.lomography.com).



### Hannah Brown

Hannah Brown, is the UK marketing manager for Lomography and has a passion for double exposures and experimenting with slide film. She is also a budding pattern designer and textile screenprinter. See [www.lomography.com](http://www.lomography.com) and [www.kvist.co.uk](http://www.kvist.co.uk).

# Buying second-hand camera equipment

Pre-owned cameras and lenses offer superb value for money, but there are a few things you need to know before you decide to splash the cash. Four popular retailers offer some words of wisdom

### Growing market for vintage

You can make great savings by buying pre-owned cameras and lenses, and more than 40% of our sales are of this kind. The most unusual piece of equipment we have sold is a Nikkor 6mm f/2.8 fisheye lens, which provided a 220° angle of view and sold for £100,000. The item debuted at Photokina in 1970 and was the most extreme lens to cover the 24x36mm image area. It had a huge glass dome, which dwarfed the camera. More commonly we are asked for AF and MF Nikkor lenses, DSLRs and manual focus 35mm SLRs. There is a growing market for fine examples of vintage Nikon equipment too. We check pre-owned gear in a painstaking manner, looking at cosmetic condition, checking the

sensor for marks or dust, recording the number of shutter actuations and running through every function of the camera to determine if it's in perfect working order. If the item requires servicing to bring it back to factory standards we arrange for this to be carried out too. When you buy pre-owned equipment it's important to check the extent of the warranty, the approval period and the shop's reputation.

**Grays of Westminster,**  
[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)

### Sound investment

Around 60% of our business comes from the sale of pre-owned equipment, and the camera we are asked for most is the Leica MP. People find buying pre-owned Leica equipment (cameras and lenses) to



Grays of Westminster sells a vast array of pre-owned Nikon equipment





Mr Cad specialises in used items – from 35mm cameras to lenses and accessories

be a sound investment, and the demand for film cameras is strong. The most unusual piece of equipment we have sold is a Leica 250 GG [a 35mm rangefinder camera made between 1934 and 1953. Only 950 bodies were produced]. If you're looking to purchase pre-owned gear check the condition, the functionality, and buy from a legitimate source.

**Red Dot Cameras,**  
[www.reddotcameras.co.uk](http://www.reddotcameras.co.uk)

### The discipline of film

The market for pre-owned cameras is strong at the moment – more than 70% of our business comes from used-equipment sales. You can pick up items that have hardly been used for a fraction of the original price – we often sell cameras with shutter counts in the low hundreds. Medium-format film cameras are particularly popular, as they're more affordable than they've ever been. People seem to enjoy the discipline of using film. You have a limited amount of images and I think this

helps to improve the quality of the pictures taken. We have seen and handled many rare and interesting cameras over the years, but one that springs to mind is a Compass camera outfit – an extremely compact film camera made like a Swiss mechanical watch. It came with a selection of black & white negatives shot more than 50 years ago. When you're buying used equipment you need to have complete confidence in the retailer, so make sure they have fully checked and tested the items. They should also be backed up by a good guarantee and returns policy.

**FFordes Photographic,**  
[www.ffordes.com](http://www.ffordes.com)

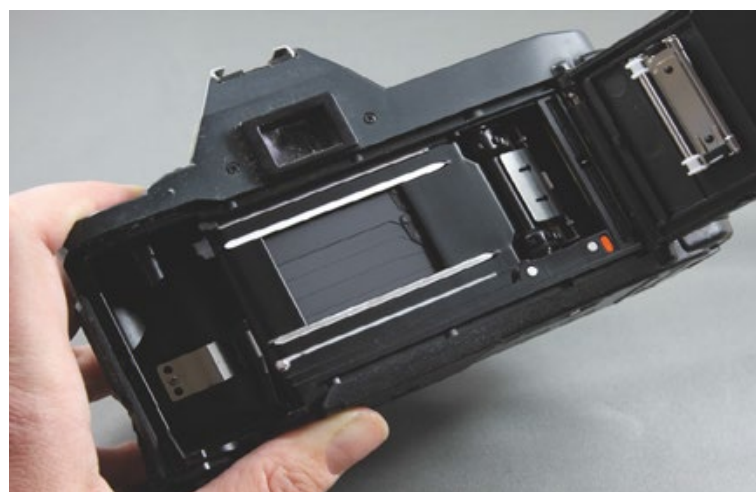
### Creative freedom of film

People of all ages are buying film equipment at the moment and we are selling everything from Canon Sureshots to Nikon 35Ti cameras. Some parts of the world never had film the first time round, so now their financial situation has changed they want to try it. What's more, the younger generation is enjoying the creative freedom film provides. The most popular films at present are Kodak ColorPlus and Kodak Portra. If I had £1,000 in my pocket I would buy a Nikon F2AS body (£629) or a Hasselblad XPan with 45mm and 90mm lenses (£800). The most unusual item we've sold recently is a Lomography Spinner 360°, which takes eight panoramic photos on a standard 36 exposure 35mm film roll.

**Mr Cad, [www.mrcad.co.uk](http://www.mrcad.co.uk)**



Make sure that the retailer has fully checked and tested the item



Request thorough checks for any pre-owned equipment

## Top tips for buying pre-owned gear

### Buy from a trusted source

The best way to purchase pre-owned equipment is through a reputable retailer. It might cost you more than buying through an online auction site, car boot sale or camera fair, but often with good reason. Retailers employ experts to check over equipment that comes through their doors.

### Request thorough checks

When buying a camera from a trusted source check the focusing, metering systems, shutter mechanisms, viewing screens and self-timer. Lenses should be analysed for haze, fungus, chips or scratches, and the aperture diaphragm should operate smoothly.

### Check for fungus



Fungus can be a serious problem for old film cameras. It enters the lens through the air when you zoom or focus, and appears as blobs or web-like patterns in the glass. Affected areas must be dealt with swiftly, but many lenses are so badly damaged that they aren't worth consideration.

### Consider the rating

Take a look at the condition rating next to the product. Gratings range from Mint (where the product is usually boxed and shows no signs of wear) to Heavily Used (where the item shows significant usage, but remains functional). Ask yourself if you are willing to pay more for a pristine example, or happy to live with some minor surface scratches and marks.

### Look for cosmetic damage

Check the equipment for cosmetic damage. While the odd scratch may not be a problem – rusty, dented or heavily scratched gear may not have been well cared for, or might have been stored badly. Give the kit a sniff too – if it smells musty it may be suffering from internal corrosion.

### Ask about the guarantee

Check the length of any guarantee or approval period: some retailers offer warranties of 12 months with a 14-day approval period, while others will offer you your statutory rights. (A 14-day 'no quibble' returns policy, and a six-month guarantee is pretty decent.)



## Darkrooms for hire



© ST PAULS DARKROOMS

### St Pauls Darkrooms, Bristol

Whether you like to print on your own or in a group, St Pauls Darkrooms can accommodate your needs. Facilities include black & white and colour enlargers, and a film development area. [stpaulsdarkrooms.wordpress.com](http://stpaulsdarkrooms.wordpress.com).

### Photofusion Photography Centre, London

Photofusion has technicians on-hand to help you hone your printing skills. You can't process your films on site, but the team offers a film processing service. [www.photofusion.org](http://www.photofusion.org).

### Street Level Photoworks, Glasgow

Street Level Photoworks runs exhibitions and education programmes, as well as providing access to a darkroom equipped for black & white processing and developing. [www.streetlevelphotoworks.org](http://www.streetlevelphotoworks.org).

### The North London Darkroom, Tottenham Hale

The North London Darkroom opened to members in 2012. You can produce fibre-based prints up to 20x24in here, and process black & white film too. [www.londondarkroom.com](http://www.londondarkroom.com).

### Some Cities, Birmingham

Whether you're an experienced practitioner, or you've never used a darkroom before, the darkroom at Some Cities is a welcoming space for all abilities. You are encouraged to book a workshop or participate in a private tutorial, but for many photographers the basic induction will suffice. [www.some-cities.org.uk/darkroom](http://www.some-cities.org.uk/darkroom).

### Rapid Eye, Shoreditch, London

Photographer Lee Williams founded Rapid Eye in 1996 as an affordable colour darkroom and film-processing facility, where artists could experiment with ideas and techniques. Here you can hire one of three darkrooms, each equipped with colour enlargers. [www.rapideye.uk.com](http://www.rapideye.uk.com).

# Mastering the

Whether you'd like to turn a cupboard into a darkroom or prevent your fixer from becoming contaminated, Matt Parry and Neil Hibbs from Harman Technology have all the answers

## Matt Parry



Matt Parry is an award-winning travel photographer and regular contributor to magazines. He recently joined Harman Technology (Ilford

Photo) as their marketing manager. Visit [www.ilfordphoto.com](http://www.ilfordphoto.com).

## Neil Hibbs



Neil Hibbs has been working in the analogue photo industry since 1988. As both the lab and technical services manager at Harman Technology he can often

be found in the darkroom offering advice to photographers. Visit [www.ilfordphoto.com](http://www.ilfordphoto.com).

## Selecting the right film

Ilford, Kodak, Fujifilm and countless smaller, independent brands still make film. The beauty of analogue photography is that each one has its own look and characteristics, which makes the choice often one of taste. Consider factors such as exposure latitude (how forgiving of under or over exposure your film is), and versatility of processing. Consult the manufacturer's data or forums such as the APUG, [www.apug.org](http://www.apug.org).

## Getting films processed

There are many colour film processing and developing services on the high street, and most offer an additional scanning service. Black & white film requires a more specialist processing service but there are plenty of options available including the Ilford Lab ([www.ilfordlab.com](http://www.ilfordlab.com)). Emulsive has a growing list of labs recorded on an interactive map, which you can see at <http://emulsive.org/articles/global-film-lab-map>.

## Developing your own film

Developing and processing your own film is easy once you get the hang of it. The equipment required is minimal and includes a small spiral tank, chemicals and something to open the canister with. A changing bag comes in handy for loading spirals in darkness, but it's not essential. If you have a room you can throw into total darkness that's great, as the extra space comes in handy. Practice loading your spiral in the dark with a scrap of film.

## Using chemicals

Photo chemistry covers everything from paper and film developers to fixers and toners. Developers are usually specific to films or papers, but stop bath and fixers are often universal, so check manufacturer's websites for recommendations. If you're starting out, opt for a liquid concentrate developer, stop bath and fixer. These are easier to mix than powders and will get you up and running quickly.

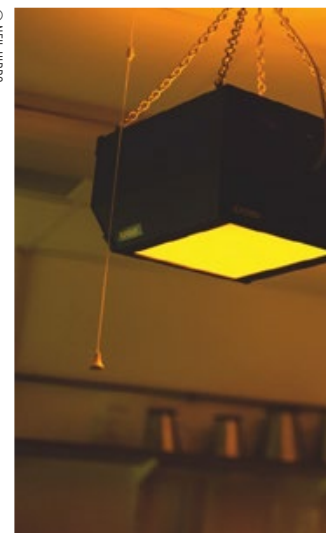
Above: new enlargers are still being made, but you can also purchase great second-hand models

Below left: you don't need a great deal of space to set up your own darkroom, but a reliable source of running water is preferable

Below: if you don't have room for your own darkroom, consider renting one



© NEIL HIBBS





# dark arts



## Avoiding contamination

One of the biggest mistakes people make is contaminating the processing solutions. Getting fixer or stop bath in your developer will ruin it and cause staining on your prints. If you are using tongs don't put them in the next tray – always release the print and put the tongs back in the original tray.

## Choosing the right paper

There are two main types of photo paper, Resin-Coated (RC) and Fibre-based (FB). RC is the best for beginners and while FB offers the ultimate in image quality, it's harder to handle. Papers come in a variety of surfaces and tones including glossy, pearl, lustre, matt and

semi-matt, as well as cool, warm and neutral tones. To begin with use RC paper in a neutral tone.

## Choosing an enlarger

Look for an enlarger that accommodates 35mm and 120 negatives with 50mm and 80mm lenses, and make sure it comes with a power supply and timer unit. Check the movement on the column is smooth, and the focus mechanism works properly. Buy a good-quality easel and a focus finder.

## Variable contrast papers

Variable contrast papers are more versatile than fixed contrast papers, but unless you have a variable contrast printing head you'll need a set of variable contrast filters too. Alternatively a colour enlarger head can be used by adjusting the yellow and magenta filtration. Dedicated filters such as Ilford Multigrade filters will give the widest contrast range, and are speed matched with predefined grades (so easy to use). Multigrade filters work with black & white enlargers and colour enlargers in white light mode.

## Where to go for advice

Online resources for film lovers include Emulsive ([emulsive.org](http://emulsive.org)), I Still Shoot Film ([istillshootfilm.org](http://istillshootfilm.org)) and APUG ([apug.org](http://apug.org)).



## Simeon Smith

Simeon Smith is a digital creative with an analog heart. He produces music and videos in south Wales, and carries a 1938 Leica IIIa camera everywhere. He spends too much time on Twitter and Instagram (@\_simeonsmith). Visit [www.awonderfulkindofimpossible.co.uk](http://www.awonderfulkindofimpossible.co.uk).

## Setting up a minimalist darkroom

Before I set up a tiny developing station in my bathroom, I didn't feel I could experiment with different kinds of film or push-processing. Failure was too expensive, and it was getting embarrassing trying to explain what I was hoping to achieve to my local film lab. With a desire to cut down on the cost and waste of using film, and excited to get into the chemistry side of it all, I set out to find the minimum I would need to start developing my own photographs.

**1** I wasn't impressed by some of the starter packs available – they seemed to come with a load of stuff I didn't need, or could find lying around the house. I started out with a Paterson daylight developing tank, a kitchen measuring jug with an aquarium thermostat stuck to the side, a large syringe (minus the needle) for measuring out chemicals and a cheap negative scanner.

**2** A lot of equipment can be improvised. I use bulldog clips from my office stationery cupboard to hang my films up to dry. I use the bottle opener on a penknife to crack into my film canisters. You do not need to buy collapsible chemical bottles, film clips or canister openers.

**3** The hardest part of developing film is getting it out of the canister, onto a reel and into the developing tank in the dark. Practice with the lights on and a roll of film you don't need. Spend an evening watching TV and putting film on and off the reel until you can do it on autopilot.

**4** Changing bags can be fiddly when you're starting out. If you have a cupboard under the stairs it's probably dark enough with the lights switched off at night. Block up any cracks with towels. Once the film is in the tank, the chemistry can take place in the bathroom with lights on.

**5** Set some realistic objectives. Start with a small art project, not with an irreplaceable film from a friend's wedding. For starters develop some forgiving 35mm black & white film (Ilford HP5 Plus is a good choice for novices).

**6** Once you've mastered the process, move on to medium-format film or paper prints. Completing a simple project well is much more rewarding than making mistakes on work your local lab could do easily. There are still things I take to the expert at my local film lab.



Working in the bathroom will allow you access to water and a window for ventilation



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Nikon D610 DSLR body.....	£1,289.00
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Nikon D500 DSLR body.....	£1,670.00
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Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£999.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D7100 DSLR body.....	£689.00
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Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£875.00
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Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 10mm f/2.8.....	£179.00
1 Nikkor 18.5mm f/1.8.....	£145.00
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AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£539.00
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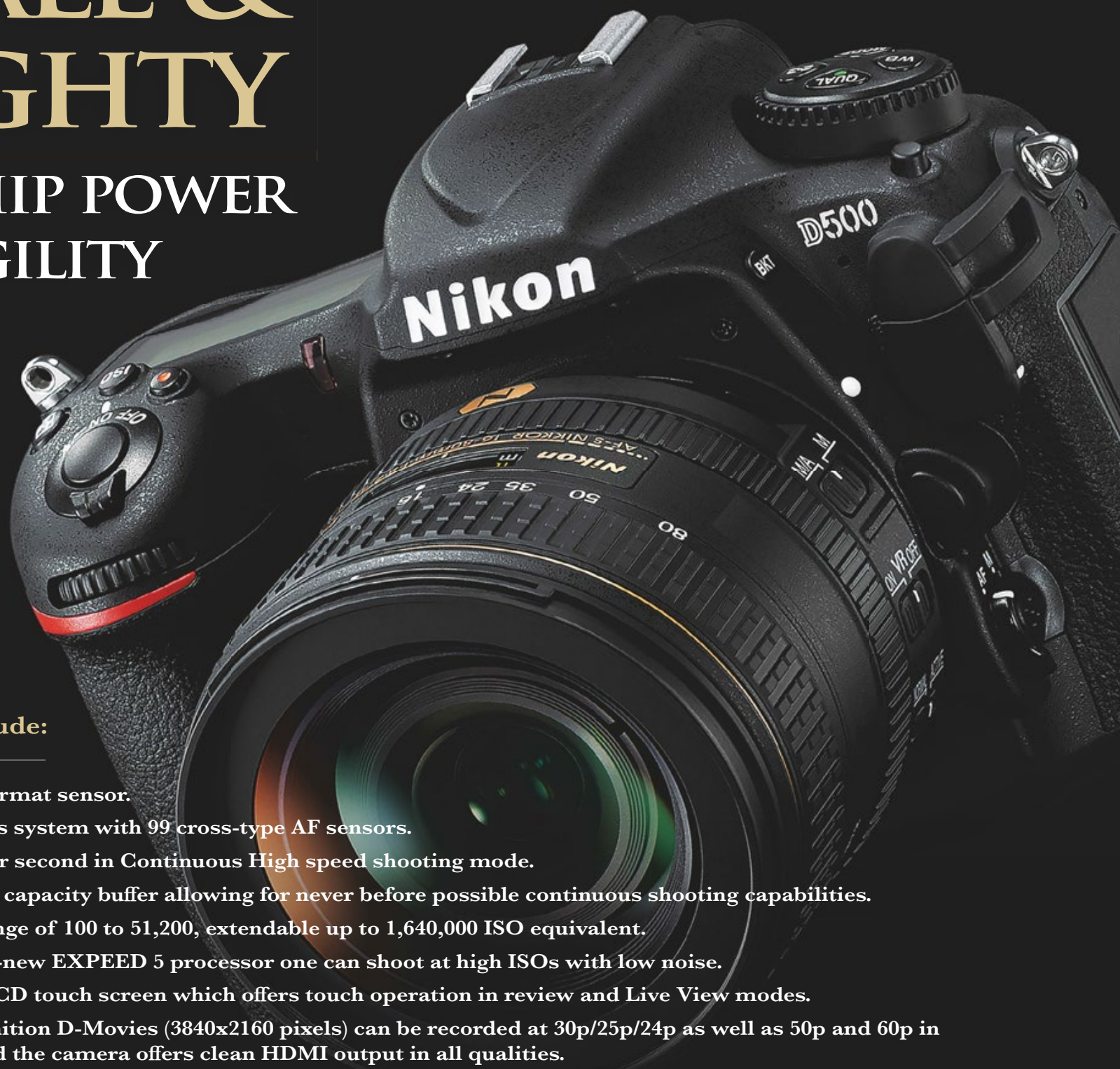
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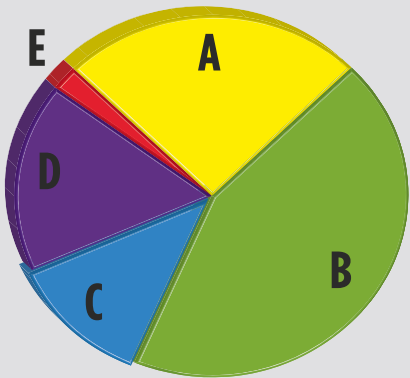
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## In AP 18 February we asked...

On average, how much do you read of each issue of AP?

### You answered...

<b>A</b> Cover to cover	<b>25%</b>
<b>B</b> The majority of the issue	<b>44%</b>
<b>C</b> Just certain 'regulars' and sections	<b>12%</b>
<b>D</b> Only the cover feature or other articles that catch my eye	<b>17%</b>
<b>E</b> As long as it takes – I mainly read it for the ads	<b>2%</b>

### What you said

'I skim read to start and then go back to the sections that seem interesting.'

'I sometimes skip the reviews of very expensive camera bodies and lenses.'

'I not only read AP cover to cover, I read it over and over, and keep dipping back into it. I have learned vast amounts from it over the years.'

'I read *Inbox* and *Tech Support* first, then gradually work my way through the rest of the magazine.'

'I read every single word of every issue. Even though I may not be able to afford whatever is being reviewed, I'm intrigued and fascinated by the technology.'

**Join the debate on the AP forum**

### This week we ask

The Photography Show takes place at the Birmingham NEC from 18-21 March. Which aspects of it are you most looking forward to?

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top 5 articles online

What's trending on the AP website



- 1 CP+ Day One news round-up
- 2 How to make your own passport photos at home
- 3 Fujifilm X100F first look review
- 4 Sony launches world's fastest SD card
- 5 8 creative things to do with a GoPro at home

# Inbox

**Email** [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. **Write to** Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### What a Trip

I have enjoyed buying and reading your magazine for some years. I run a photographic company capturing evening events – all on digital to capture the moment, then print and sell.

At a local car boot sale I picked up an Olympus Trip compact camera for just £3. All seemed to be in working condition, and when out shooting with a roll of film recently I suddenly felt like a photographer once again. What a joy.

Not razor-sharp images as I get with my digital stuff but a kind of 'real life as it is' situation. Plus the magic and mystery of using film. I also noticed that Kodak is to start making some film again – yippee! It made me wonder therefore if there was any room in any future AP issues to maybe revisit this area as it seems



**The Olympus Trip – reigniting the passion**

to be gathering pace as the 'new-old' something or other.

**Steve via email**

**We're guessing you have found something of interest in this particular issue, Steve. Well done anyway; I bought an Olympus Trip at an antique fair which seemed ok but it's turned out to be a dud! Geoff Harris, deputy editor**

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### Bloomin' lovely

I wanted to write and thank you for the wonderful feature by Mandy Disher in the 25 February issue (*Super Bright Blooms*) – simply the most fascinating and inspiring article I have read in any photography magazine or journal for many years. The detailed explanation of what she does and how was the greatest encouragement to all the rest of us to have a go – I have found a new use for my light pad! All readers should visit her website. Many thanks again.

**Ian Clark, Dorset**

### Eye eye

I have just started to relive my old 35mm film camera days. I have purchased a dark bag, chemicals and more film than I have the room to store. It's so great to be able to get the vintage look and feel, that Photoshop just cannot replicate.

I have also just got a Canon EOS 30 with eye control focus. How come this hasn't been continued in development for the digital age? Ok, it's not always 100%, and there are better options for focusing – but for starters it appears to be a pretty neat and quick way to focus. Considering this feature is now more than 10 years old, surely the tech has improved, yet I appear to have no knowledge of a similar existence in any new cameras? What's happened, Canon?

**Timothy Older, via email**

**Like you, Timothy, I loved this feature on my old Canon film SLRs, although I did find it wasn't quite so reliable with the EOS 3's more complicated 45-point autofocus. Unfortunately it never found its way onto a digital EOS, but it would be great to see Canon revive it – Andy Westlake, technical editor**

### Destination unknown

People have been saying to me for years, 'You should label your photos, so that future generations know where they were taken.' So, I bought a camera with GPS in it, as it puts the location in the metadata, so you know where the picture was taken...

I took the camera away on holiday to Devon and the GPS found my location as Sheffield when I boarded the train to my destination. However, as I travelled south the GPS didn't update as it couldn't get a signal, so every picture I took for the next 200 miles was logged as Sheffield, even though I was nowhere near.

Maybe I should have got off the train at each station to stretch my legs, and let the GPS update?

**Andrew Redding, via email**

**That's unfortunate, as GPS usually has no problem with changes in location. But I do**



remember the basic GPS units on some compact cameras that I tried, being pretty useless, and suspect that's why most makers have now taken to working with the GPS system in the user's smartphone instead – **Andy Westlake, technical editor**

## A good review

Recently I experienced a Lightroom disaster, accidentally deleting my entire Catalog. This was my fault entirely; nonetheless I had to start again from scratch with over 250,000 stored photographs starting from about 10 years ago. Looking at my earlier efforts, in comparison to more recent work, it is clear that I have improved – from a technical point of view and also in terms of subject selection and composition.

Though I remain an amateur, it goes to show that years of reading AP have not been in vain. It has also given my pastime a new lease of life and made me improve my Lightroom skills (and back-up routine!). It has also given a few decade-old shots the chance to be reassessed and benefit from my improved processing skills. I would recommend anyone to review their past work. You are



Many DSLRs allow you to calibrate the autofocus response

probably more skilled than you were and you will re-live some great memories.  
**Steve Humphreys, Austria**

**Well done Steve – Lightroom is a great tool but it can lull you into a false sense of security. It's always good to update and back up your Catalog – Geoff Harris, deputy editor**

## Sharp shooter

In your useful series of tips for keeping pictures sharp, (AP 11 February) one seemed to be missing for DSLR owners. Checking and fine-tuning autofocus can help in some cases, especially with faster lenses. It took me a while to do this with my Nikon DSLR, and some shots lacked critical sharpness as a result.  
**Adam Whitmore, Woking**

**You're absolutely right Adam, fine-tuning autofocus can indeed improve critical sharpness, and it's something that we covered in-depth in our 24 September 2016 issue. Many DSLRs allow you to calibrate the autofocus response for a number of lenses to correct for front or back focusing. You can buy autofocus calibration targets online and calibrate the AF response yourself, but if you don't feel like attempting the DIY approach you can send your camera to the manufacturer's service centre to be dealt with. (If you would like to buy a back issue go to [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) for details) – Tracy Calder, technique editor**

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# Film stars

Has film ever really gone away? **Oliver Atwell** talks to three photographers using 35mm, medium-format and large-format film, and finds that the art form is anything but dead

**T**here are a great number of debates in photography: JPEG versus raw, black & white versus colour, Canon versus Nikon. But one that's sure to get almost any photographer a little hot under the collar is digital versus film. However, as with all of the aforementioned arguments, the truth is not only entirely subjective, it's also wholly unnecessary. The fact is, rumours of film's demise have been – if this issue is anything to go by – thoroughly exaggerated. There seems to be something of a resurgence in the use of analogue

techniques in recent years. A good example is the music industry, where sales of vinyl are increasing day after day. Most significantly, we see the same happening in photography. More and more seasoned photographers are once again blowing the dust off of their vintage film cameras and rediscovering the alchemy of hands-on image-making and print developing. And perhaps most importantly, a great number of wet-behind-the-ears photographers are eschewing clusters of data and megapixels in favour of the tactile,

Kirkjufell, Iceland.  
Selenium and  
thiourea toned.  
Image by Tim  
Rudman

ritualistic process of silver-gelatin.

Photography has much in common with painting. A painter's studio is chock full of a variety of tools – oils, watercolours, charcoal, etc. Perhaps it's time we saw film and digital in the same way. One of the most beautiful things we've seen in recent times is how film and digital can be a marriage made in heaven. Surely that's something to be celebrated.

In the following pages, we talk to three photographers, each of whom are notable for their love of film. You'll find advice on how they each approach their chosen format, whether it be 35mm, medium format or large format. With any luck, their words will strike a chord and you'll soon be on your way to remembering – or perhaps discovering – the boundless joys of film.







### Steve Smith

Steve Smith FRPS spent much of his life in design and construction, but later decided to reorganise his life so that he could fully commit to long-term photographic projects, particularly in the field of street photography. In order to see more of his work, visit: [www.stevesmithphotographer.com](http://www.stevesmithphotographer.com).

**Steve Smith** FRPS recently returned to film from digital. He talks about his reasons, and discusses the cameras and film that have helped him back onto the silver-gelatin road

#### Why have you returned to using 35mm film?

I returned to 35mm film more than four years ago after shooting digital for seven years. There was no one reason for me to return to it; it's a combination of several things that for me makes the whole experience of taking pictures on film more enjoyable. I enjoy the discipline and the ritual of using film, from the moment you take the roll out of its box, until the moment you remove it from the developing tank. It's quality I want to achieve, not quantity.

If I return from a day out in London with three rolls of exposed film, it's been a good day. When you shoot with film, you try not to take pictures you are never going to print. You don't waste so much time; you keep more focused on what you are trying to achieve.

The latitude of black & white film is impressive. A century or so of research and development deserves to be exploited by photographers. Producing a darkroom print is a magical experience and this for me is why I have returned to this medium.

#### Which cameras and lenses do you use?

I still have most of the film cameras I have ever bought, including a Minolta XD-7, the world's first multi-mode camera, which was designed in partnership with Leica. I treat it like a vintage car, taking it out now and again, and using an f/2.8 28mm Rokkor lens, which still takes a fabulous picture.

I mainly use a Leica MP film camera with a Leica 35mm f/1.4 Summilux-M ASPH lens. It's a wonderful combination, which is a joy to use and, being a purely manual camera, it will never, ever let you down.

#### What about film?

My first choice of film has always been Ilford FP4, which has fine grain and is sharp. If you need to see fine detail in your image, it's the perfect 35mm film. When I need a faster film, I use one of two, the first being Kodak Tri-X, which has the classic grain, great contrast and is ideal for shooting social documentary images. For street images I use Ilford HP5. Although the contrast is lower than the Tri-X, it captures finer detail, although it tends to be slightly softer. For colour I use the fabulous Kodak Portra 400 film. I just love the fine grain quality and neutral colours.

#### Where do you purchase your cameras and film?

I tend to buy my cameras from independent dealers. Since changing to Leica, I've purchased equipment from Leica Mayfair and Richard Caplan. In terms of film, I buy my film stock and chemicals from Ag Photographic.

#### In what way do you embrace the marriage of digital and film?

I scan my 35mm negatives with a Nikon Coolscan V, which for all intents and purposes is a Coolscan 5000. Both will give you 4000dpi resolution. I also use an Epson V700 for 35mm contact sheets and for medium-format negatives. However, I find it quicker to print my contact sheets in the darkroom – they are so much better.

#### Do you use any accessories?

I don't carry many accessories when I'm shooting, maybe a couple of filters for my black & white work and half a dozen rolls of film. The Leica MP has manual exposure so I know by experience what the exposure should be. If in doubt, I use the basic built-in meter.



'Upper Thames Street, London, 2012, from the project Beneath the Games Umbrella, exploring life in and around London during the 2012 Olympics and Paralympic Games

#### Why do you think film is making such a comeback?

I don't know if the resurgence is directly due to one fact alone. Are people going back to film after shooting digital, or are younger photographers choosing to go down the film route as well as digital? I really think there is a certain artistic aura about the alchemy that produces prints in the darkroom, and for many people this may have a romantic appeal to it. Many of the rising stars of the international photography scene, such as Daisuke Yokota, use film and alternative processes. Whatever the reason – and as I said, there are many – photography will be the better for it. Long may it continue!

'Oxford Street, London, 2012' from Beneath the Games Umbrella





'South Bank,  
London, 2012', from  
Beneath the Games  
Umbrella

ALL PICTURES © STEVE SMITH FRPS



## Medium format film



### Tim Rudman

Tim Rudman has been working in photography since the 1960s and has established himself as an expert in the use of film, printing and toning. His work has been exhibited across 50 countries and he has won multiple international awards. Visit [www.timrudman.com](http://www.timrudman.com) to see more of his work and purchase prints.

Landscape photographer **Tim Rudman** discusses medium-format film, hands-on printing and how toning can elevate the final image to something magical

#### Why do you still shoot film?

I grew up with film and I'm used to it, but that isn't exactly why I use it now. Film and analogue prints have a different look. They also require different disciplines, both from acquiring appropriate stocks in advance, right through to the shooting process. Even in my most profligate moments, I am not going to return from a shoot with several thousand shots to edit. Having few exposures to a film concentrates the mind over the finger. This encourages a reflective approach.

If I had to identify the real reason why I use film, it's because I like making prints by hand, so I want to work with negatives rather than pixels. I like the fact that I work with real and tangible materials as opposed to virtual ones. I enjoy handling a 'virgin' piece of photo paper, first under the enlarger, then through the safelight processes and then the room-light reveal before starting the various chemical adjustments to take it where I want it. This is collectively a tactile, visual and cerebral process, a fusion of art with craft, and gives me pleasure and a sense of creative achievement that I don't get from a screen.

#### Which cameras and lenses do you use?

I'm no gearhead regarding cameras. They are tools rather than objects to get excited about. Apart from a pocket digital camera, they are all film cameras, all simple by today's standards and although bought new are now quite old. They also don't need upgrading every year.

For some time, I have favoured 120 rollfilm in a pair of Mamiya 645AF cameras. I don't use the AF function much but I do like the prism and bright viewfinders, as well as the interchangeable backs. They are the original mark I versions, and although I just had new shutters put in them both, again they generally need little attention apart from servicing.

#### What about film?

My recent Iceland work, which you can see here, was shot using Ilford's Delta Pro and I very much prefer the grain pattern of ISO 100 to the ISO 400, especially after indirect toning. I also like Ilford FP4 for a more traditional grain and tonal range. I use other films for specific reasons but those are my stock choices.



**'All my prints are toned; for both aesthetic and archival reasons'**







ALL PICTURES © TIM RUOMAN

### Where do you purchase your cameras and film?

I don't buy cameras often. I buy film and paper either direct from the manufacturer or a few London sources. I keep substantial refrigerated and frozen stock of discontinued papers that are important for me, particularly for lith printing and various toning effects.

### Do you scan your negatives/prints?

I don't scan my black & white negatives, although I do have a little-used Nikon Super Coolscan 5000 for 35mm transparencies. I scan my finished prints for replica digital files. I use an A3+ flatbed scanner for this and edit them on an Eizo monitor to match the prints.

**Far left: Desert Pools, Iceland. Selenium and thiourea toned**

**Left: Horses in Mist, Iceland. Selenium and thiourea toned**

**Above: Old forest. Lith/amidol 2-bath, gold and selenium toned**

### Do you use any accessories?

Always a tripod and a range of filters – yellow, orange, red, green and polarisers, plus a range of Lee Filters ND grads. Sometimes I carry a lightmeter, but generally use the in-camera spot and average metering. There is a grey card in the bag for tricky light, especially in snow. When in subzero temps, I use a remote battery pack. I always have a notepad and pen and keep a log.

### Tell us why you embrace the art of toning.

Toning can add so much to a print that we could fill pages with this topic. In a nutshell, all my prints are toned, but for different reasons, both aesthetic and archival. Where little or no colour shift is desired, I generally use dilute selenium to boost Dmax, cool off any unwanted

olive tints and improve archival protection. Adding 'false colour' opens up a whole new world. It may change or enhance mood or atmosphere, and abstract the image further from reality. This allows the viewer to more freely apply personal interpretation, and it can be used to alter depth and perspective by separating planes within an image.

### Why do you think film is making such a comeback?

For some people it is nostalgia; for others it's a brand new experience. Staring at screens is such a routine part of peoples' lives now that some enjoy the retro experience of doing things by hand. It's a more intimate and craft-based experience that can so often be missing in our modern lives. It also opens up new creative possibilities – and it can be fun!



## Large format film



### David Ward

David Ward is one of Britain's most accomplished landscape photographers. Working with a large-format camera, he has spent the past twenty years lugging 20kg of gear up fells at decidedly unsociable hours in search of that special moment to immortalise on film. If you would like to see more, visit [www.into-the-light.com](http://www.into-the-light.com)

## Landscape photographer **David Ward** discusses why large format is a medium he will use time and again

### Why film? What is it about the medium that works so well for you?

For me, there's almost a tradition of film use. I do use digital cameras but I never find them as satisfying or creatively fulfilling as film. Using a 5x4in is partly the reason for this; the use of camera movements is intrinsic to many of the images I'm most pleased with. These manipulations are never obvious to the viewer but they make the composition and plane of focus possible. I also treasure the way the camera inverts the image on the ground glass screen. This makes me work a little harder on composition but also allows me to analyse images in depth, something that is harder to do with the facile DSLR. For me, there is currently no digital system that comes close to blending the functionality, ease of use and quality of a good 5x4in field camera.

I also love the restrictions that using film imposes. That might seem strange to many who celebrate the malleability of digital files. For me, the restrictions of film make me work harder to produce novel solutions to photographing the subjects I'm interested in. Each film has a characteristic colour palette and I enjoy playing within that.

### Can you talk me through the cameras and lenses that you're currently using? Why are these your current weapons of choice?

I have a Linhof 5x4 Technikardan with five lenses; 90mm, 150mm, 210mm, 270mm and 400mm. This gives me a range of focal lengths roughly equivalent to 28mm to 135mm on a full frame DSLR.

### What are your favourite types of film to work with? What kind of quality do they bring to a scene?

I only use one film, Fuji Velvia 50. I love its vibrancy, though I'm careful about the colours and lighting conditions I shoot in. In shade and

low light it produces magical colour. Most people think it is merely a high saturation film. Actually, it is a relatively high contrast film but one that separates the colours very well. If I make an image on Velvia and then compare it with one from a DSLR, the film version will show a much wider and more nuanced range of colours.

### Where do you generally purchase your cameras and film?

I always buy my cameras from Linhof & Studio in Essex. I've known Paula, the owner, for almost as long as I've been making photos. She has an encyclopedic knowledge of cameras and lenses and I know that I can always trust her advice completely. I have a freezer full of several thousand sheets of Velvia so I haven't had to buy any for a couple of years.

### Do you scan your negatives/prints? What equipment do you use for this?

I now have all my images scanned professionally on a Heidelberg Tango drum scanner, perhaps the finest film scanner ever made. I found that other scanners just didn't do the original justice, particularly when it comes to showing the subtleties of colour and the contrast range. A lot is made of digital cameras' high dynamic range, and this has certainly improved immensely over recent years. But unless you are using a medium format digital back I think transparency film is of comparable quality. Of course you could always use negative film and surpass even a Phase One's capabilities.

### What other accessories do you tend to take with you on a shoot (such as a light meter, filters, etc)? How do these help you?

I use a Minolta Auto Meter IV to make my light readings. It is fantastically accurate when using







**Left: Kelp roots,  
Achnahaird,  
north-west  
Scotland**

**Top: Eggum boulder,  
northern Norway**

**Above: Uttakleiv  
boulders at sunset,  
Norway**

the spot meter mode. It also has a very intuitive interface – unlike many other meters. Sadly, they’ve not been made since Sony took over Minolta. You can buy the L2100, a copy of the original meter made under licence by Kenro. A spot meter is a very important tool for film photography. There is no histogram to judge after an exposure is made so one needs to feel completely confident that the right readings have been taken. I also always carry a full set of hard and soft LEE graduated filters. Contrast is the biggest enemy of colour photography and these are an essential way of controlling the range. Many people fret that the filters will show but in most cases you can work out a way of hiding them while reaping the benefits.



# Customisation secrets

# Sony

They may be less button-heavy than some of their competitors, but there's still plenty to tweak and customise on Sony's Alpha range, says **Matt Golowczynski**



Sony has done well to cater for most kinds of users with its range of CSCs, but it has set itself apart from competitors by crafting a whole line of full-frame options too. These, together with its popular APS-C based models, mean Sony's overall offering holds appeal for enthusiast and professional users alike. It follows, then, that a good range of control over operation and customisation is possible on these models. This may not be immediately apparent from their less button-heavy design than some other lines, although on investigation the menus reveal a handful of useful features you may want to either enable or adjust in some way.

Using the Alpha 7R II as my guide, I've pulled out some of the features you may want to explore if you own a recent Alpha camera. Many of these adjustments apply equally to other models in the range.



## Matt Golowczynski

Matt Golowczynski is a London-based journalist and photographer. He has contributed to countless magazines over the past ten years. He has a BSc in Photography and Digital Imaging from the University of Westminster. Visit [www.mattgolowczynski.com](http://www.mattgolowczynski.com).

## BASIC CUSTOMISATIONS

SONY models typically have customisable 'C' buttons together with other controls that can have their functions changed, such as the AEL button on the back and most of the directional controls on the menu pad.

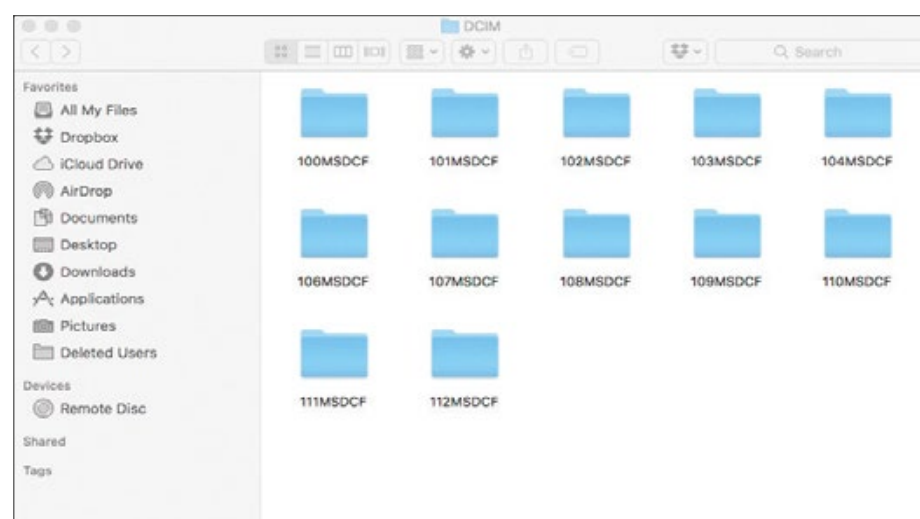
On newer models these can be customised to perform different functions in shooting and playback modes, with a particularly broad range of options available for selection. Here, it makes the most sense to assign functions that need to be held down while shooting to rear, thumb-accessible controls, rather than those located on the top-plate that are more likely to be operated by the index finger.



Most Sony models have 'C' buttons

You can also customise the Quick Navi menu, which appears when the Fn button is pressed, to include just your commonly used controls, and reorganise these into the format of your choice. You can also store combinations of settings for easy recall, which we will look at later.

## FOLDER NAME



You can keep folders in consecutive order, which helps if you're travelling

THE folders that Alpha models create for storing images have consecutively numbered names so that they can be logically ordered. Currently, the default setup starts with a folder marked 100MSDCF, which then leads to 101MSDCF and 102MSDCF and so on. While this makes sense, these names can mean little if you're not in the habit of organising your images later.

Sony's cameras have a solution to this, whereby the date on which the images were captured forms part of the folder's name. This option, marked Date Form, is found within the Folder Name option in the Setup Menu, and it names folders with a three-digit number that's

followed by the last digit of the year, before ending on the month and date. So, instead of a folder marked 100MSDCF, it will use 10060414 to show that it is Folder 100, captured in 2016, whose contents were created on the 14 April.

True, this format isn't quite as convenient as a folder named with the date alone, but it does help to keep things in consecutive order. This is particularly useful for those who may be away for a period of time without access to a computer, perhaps on holiday or travelling, as it will help to keep everything organised before it's filed away on a hard drive.



The AEL button on the back can have its function changed



## E-FRONT CURTAIN SHUT

ELECTRONIC shutters have many advantages over mechanical ones, such as the availability of faster shutter speeds and silent operation, although their method of operation means that mechanical ones are still necessary in mirrorless cameras.

Some Sony models have the option of only using the electronic shutter as the first curtain, leaving the mechanical one as the second. This reduces the lag between triggering the exposure and it taking place, and can increase sharpness at certain shutter speeds by reducing vibrations.

It's possible to set your camera to an all-electronic shutter option, although care should be taken in specific shooting conditions. When used under some artificial lights, for example, the lack of consistent output can create banding (see right).

Another problematic scenario is when capturing fast moving subjects. As the sensor scans the scene line by line, the delay between it starting and completing this process can cause the subject to be rendered skewed. This does not affect mechanical shutters given that they allow the sensor to capture the image globally – ie with every photosite exposed to light at once.

Under artificial lighting the lack of consistent output can cause banding



## FOCUS MAGNIFICATION TIME

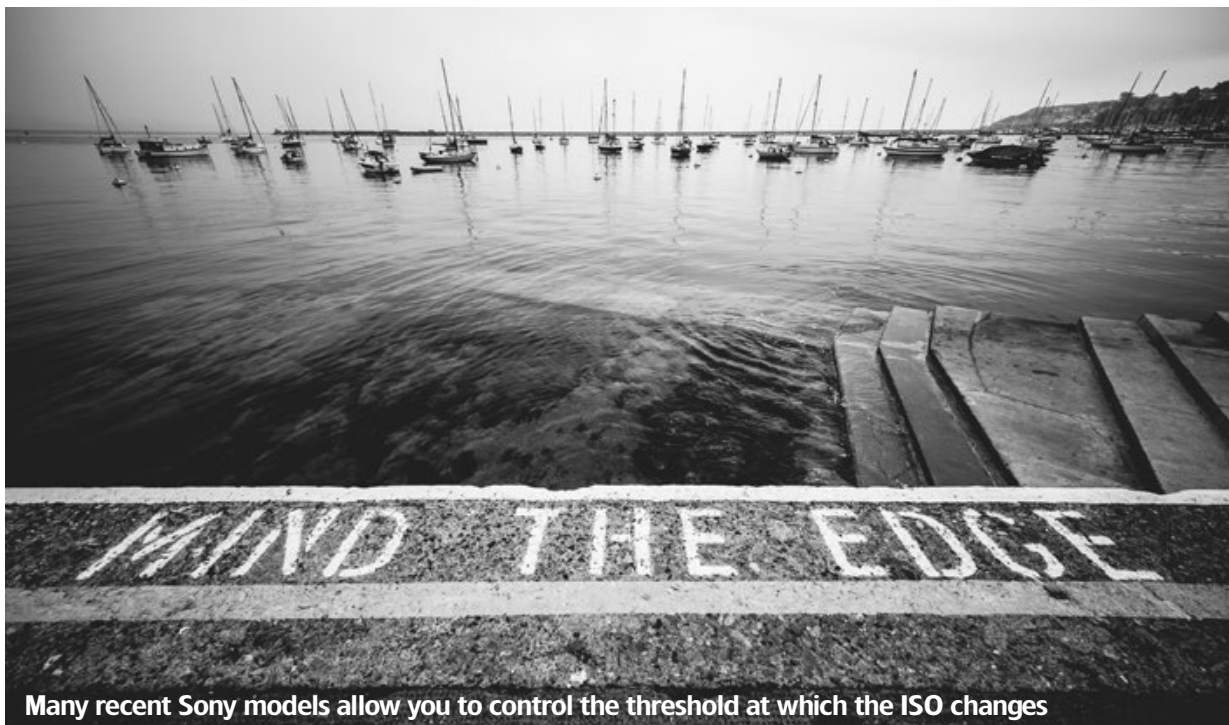
THE ability to scrutinise a temporarily magnified version of the scene is a great help when using macro or manual focus lenses, although the length of time you need to be able to view this accurately will vary between scenes and subjects.

On some cameras this disappears sooner than you might want it to. Fortunately, Alpha models give you the option to specify how long this remains enlarged. Simply head over to the Focus Magnif. Time option in the Custom Settings menu, where you can alternate between two and five second options, or alternatively, selecting the No Limit option will keep this active for as long as you require it.



You can change how long a magnified view lasts

## MINIMUM SHUTTER SPEED IN AUTO ISO



Many recent Sony models allow you to control the threshold at which the ISO changes

MANY photographers will leave a camera on its Auto ISO setting for general day-to-day shooting. Here, the well-known rule concerning using a shutter speed that's at least equal to the focal length in use applies, and even modern cameras will still typically use this as a basis for the adjustment of ISO.

Modern high-resolution sensors, however, can affect the validity of this rule, as can effective image stabilisation systems. Those who tend to use Program or Aperture Priority modes might find that images viewed at 100% aren't sharp enough at the shutter speeds and ISO settings selected by the camera. Conversely, you may find that using IS negates the high ISO settings the camera may normally opt for, which, if selected, can lead to noisy images.

Thankfully, Sony is now starting to provide control over the threshold at which the ISO is changed with its

Auto ISO Min SS option, found in the Camera Settings menu. Set to the Standard option, it will simply use the focal length of the lens as a guide to the most appropriate ISO. So, when using a 50mm lens, it will raise the ISO to whatever speed necessary to give a minimum 1/50sec shutter speed.

With the Fast and Slow options, however, a 1EV shutter speed bias is taken into account in either direction, while Faster and Slower options increase this to 2EV. In practice this means that the camera will only change ISO once it crosses the threshold of your choosing. So, you can move it towards the faster options when capturing action (with the risk of more noise), or the slower ones when using IS (with the risk of more blur). You can also define a shutter speed at which you want the ISO to change, which you may find useful with fixed-focal-length lenses.





## BATTERY SAVING TIPS

THERE'S a broad range of settings that you can either disable or adjust in order to increase your camera's battery life. As you might expect, these will typically come at the cost of performance, but if you only have one battery for your camera you may wish to consider some of these to conserve power.

Perhaps the most obvious option to look at is Power Save Start Time. This puts the camera to sleep after a period of inactivity, so you could adjust this to a setting that's a little shorter.

The USB Power Supply option, meanwhile, allows you to determine whether the battery continues to charge while the camera is being used, should it have a source of power connected to its USB port.

Display Quality, which determines the clarity with which the feed is presented on the rear display and in the EVF, can be adjusted between Standard and High options, with the former being the more efficient setting. You should also see a difference if you disable

your Auto Review function as standard and only review images when you need to.

You may also want to turn off the Pre AF function. This attempts to focus on a subject prior to you pressing the shutter release button halfway, with the goal of helping speed up the process when you do want to focus on it.

Battery life will typically be longer when using the rear display rather than the EVF, and both can have their brightness adjusted. The Sunny Weather option, which boosts the brightness of the LCD in harsh light, is also a useful but power-hungry feature.

It's also a good idea to turn the camera off between breaks in shooting, which many people overlook. Also, if you're using a microphone without its own battery, bear in mind this will draw power from the camera.

The usual technique-based options, such as continuously refocusing on a subject or using continuous focus when not required, as well as being



**Microphones can drain the camera battery**

less reliant on image stabilisation, also help. If you don't have a spare battery for your camera, you may also find it useful to use a power bank you may have for your phone or tablet, and keep it close to your camera's USB cable in your kit bag.

Using Memory Recall you can save a set of options for specific shooting situations



## MEMORY RECALL

THIS option isn't in any way hidden – indeed, it's marked quite clearly on the mode dial with the numbers 1 and 2, or the letters MR – but it's definitely one whose usefulness is overlooked by many.

This setting allows you to return the camera to a predefined set of options. Given that it's entire purpose is to provide quick and convenient access to these settings, one of the most useful configurations for this would be to a state where the camera can respond appropriately to any unexpected action, such as when shooting on the street.

So, here you could save a group of options in the Shutter Priority exposure mode, with a shutter speed that's fast enough for action (1/500sec or so), together with the ISO left to Auto so that it can adjust itself to whatever speed it needs to provide the correct exposure at those settings. You can further augment this with burst shooting and perhaps an alternative Creative Style that you would normally use for street photography, such as black & white.



### Next time - Panasonic

In the next instalment of our customisation series (8 April) Matt Golowczynski looks at the user-adjustable settings on the Panasonic range, from customising the focusing system and zoom to improving audio monitoring, using the Lumix DMC FZ2000 as his guide.





# The Mist Stripe

Spis Castle, Slovakia

LEE Filters 0.6 ND Medium Grad and a LEE Filters Mist Stripe

Nikon D810, Nikkor 24-70 F2.8, 1/4 second at f11 at 100 ISO

The stunning ruins of Spis Castle in eastern Slovakia are perched upon a rocky outcrop towering over the valley and surrounding countryside. Its location is magnificent and the castle itself well worthy of its UNESCO World Heritage Site designation.

I had a great viewpoint from which to shoot the castle and the warm light was gorgeous, but I felt that the whole image needed something to give it an edge, something extra that would make it stand apart.

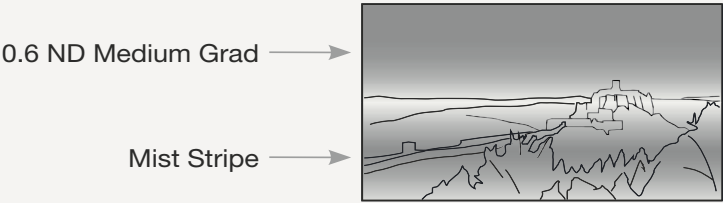
The LEE Mist Stripe is a filter like no other. It gives an effect that cannot be replicated in post-production. It behaves the way natural mist will when backlit by the sun, it will glow and the image will have a softer more ethereal look. In this image not only does the Mist Stripe help create more mood and atmosphere it is also hiding a messy and distracting foreground.

The effect and drama of the LEE Mist Stripe will vary from focal length to focal length, making the band of mist appear thinner or thicker. Aperture will also play a role in how the mist will look. Focal lengths of about 35mm to 50mm and apertures between f5.6 and f11 will be a good starting point when first using this filter.

Jeremy Walker  
[www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)



Without Mist Stripe filter



Mist Stripe filter



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





## Rob Cherry

Growing up around the fantastic coastline of Dorset, Rob's photographic interest began with a passion for his natural surroundings. His passion for black & white began with the classic images from great photographers. But it wasn't until he discovered the work of artists such as Michael Kenna and Michael Levin that his interest developed into an obsession. Visit [www.robcherryphotography.com](http://www.robcherryphotography.com).

# The art of faking it

Whether you love Ilford HP5, Fuji Velvia or Kodak Portra there are many ways to get the look of classic film with the convenience of digital

**E**mulating the look of film with a digital camera can be challenging, but there are plenty of options available to recreate the vintage look and feel of classic films like Ilford HP5, Velvia and Kodak Portra. The film look has become very popular with wedding, portrait and street photographers in recent years and can add a cinematic feel to an image delivering strong or soft contrast, deep or subtle colours, and film-like grain. It can also help to deliver emotion and realism.

One way of achieving the look is to use a camera with built-in film simulation modes. Fujifilm cameras are a great example as the film profiles they offer have been developed through years of experience. This allows you to change the look and feel of the image without the need for any post processing. Monochrome is also wonderfully handled in more recent models like the X-T2 and the X-Pro 2 with the ACROS film mode, which adds a fantastic grain-like texture that enhances the conversion.

Choosing an image to convert takes some thought. Some styles of photography suit film simulations better than others (as mentioned above). Portraits and urban images work well when converted, adding a classic film effect that can bring your images to life and give your portfolio a definitive look.

### Film effects using Photoshop

For intermediate Photoshop users there are several ways to recreate the film look using either Adobe Camera Raw with raw files or Adjustment layers in Photoshop. One method I particularly like for adding film effects to colour or monochrome images is adding a channel mixer adjustment layer in overlay

mode – that way you can create your own colour maps and save them as presets.

Grain can also be added using the noise filter with a slight gaussian blur to smooth it out. A matte finish is also popular and can be achieved by adding a curve adjustment layer and raising the black point upwards. There are also lots of pre-made film emulation actions available to buy or download for Photoshop and Lightroom, so that's an option if you want to save time on post-processing. There are many dedicated applications that do a great job of emulating the classic film look, let's have a look at some of the best.

### Nik Collection by Google, [www.google.com/nikcollection](http://www.google.com/nikcollection)

I'm a big fan of this plug-in – I've been using it for years, and it's completely free. Color Efex Pro 4 has 33 modern film filters with slide film such as Fujichrome Velvia or colour negative film like Kodak Portra and Kodachrome on offer. There are also some other undefined vintage presets to try.

As always with Nik plug-ins you can use sliders to ensure complete control over the presets, and you can make use of control points to selectively adjust your image. Grain is fairly accurately represented and can also be adjusted to taste. For monochrome film emulation you can use the excellent Silver Efex Pro 2. There are 18 different black & white film types to try including Ilford HP5, Fujifilm Acros and Kodak TMAX Pro.

You have full control over the conversion and can manually adjust curves, structure and fine grain via the interface sliders until you're satisfied with the results. This plug-in does a great job of emulating film types and gets you close to the real thing.

You can emulate classic black & white films, like Ilford HP5, with ease Nikon D90, 10-20mm, 1/320sec at f/11, ISO 400



## Rob's top tips

Try recreating your favourite film type using Photoshop or Lightroom by making curve and colour adjustments. You don't always need specialist applications or presets. Remember to save your results.

Do some research about the type of film look you're interested in and keep some copies of what you find, if possible. This way you can try to compare the results.

Add a slight matte finish to your images to give them a film look. This can be achieved in post-processing using curves by slightly raising the black point.

Try adding some noise to your image during processing to replicate grain.

Film dust or scratch textures can be used to help add a touch of authenticity to your photographs. These can often be purchased from various websites.





## STEP-BY-STEP – EMULATING ILFORD HP5



### Open in Photoshop

I've chosen to convert one of my colour images of an old tram to emulate Ilford HP5. First, I open my image in Photoshop and then open Silver Efex Pro 2 from the filters menu. Upon opening, Silver Efex has automatically applied a neutral black & white conversion.



### Go to the Film section

Next I head to the Film section and select Ilford HP5 400 from the drop-down menu. I also switch on the side-by-side comparison, so I can review the image. Immediately I can see the preset has produced a good render of the film with fine grain and more defined texture.



### Increase the contrast

Lastly I reduce the grain per pixel using the interface slider and make an adjustment to the curve to slightly increase contrast. This is purely a personal preference though. I make any final adjustments to the image in Photoshop before saving the file as an 8bit TIFF.



## VSCO Film, [www.vSCO.co/store/film](http://www.vSCO.co/store/film)

VSCO Film is another fantastic film emulation application that's particularly popular with wedding, portrait and street photographers. It's a collection of presets and camera profiles developed to achieve a film look. All of them are based on current and classic films, such as Kodak Portra and Ilford HP5. There are currently seven different sets of film types that you can purchase, which is great as you can just choose the one's you are interested in.

The presets can be used with Photoshop, Lightroom or Aperture. VSCO Film does a fantastic job of emulating various classic modern films like Kodak or Fuji by creating accurate skin-tones, fine grain and good

graduation of colour. Combined with either Photoshop or particularly Lightroom, these film sets are quick and easy to apply, with stunning results.

## DxO FilmPack 5, [www.dxo.com](http://www.dxo.com)

DxO FilmPack is a powerful application for recreating a film look. It currently has 80 presets including 38 black & white films such as Kodak Tri-X, Fujifilm Neopan and Ilford FP4 Plus. Colour renditions are also taken care of with Kodak Portra, Polaroid or Velvia on offer.

DxO FilmPack can work as a standalone product or as a plug-in for Photoshop, Elements, Lightroom, Aperture or DxO OpticsPro. Using the standalone version you have control to adjust the settings of each preset, so you can reduce or increase grain, colour,

contrast or vignetting. It's a great plug-in, which gives you the chance to replicate the look and feel of using film. At the moment there's also a free 30-day trial available from the DxO website.

## Grain versus noise

With digital cameras there are two types of noise: luminance and chroma. Luminance noise tends to resemble film grain. Chroma noise shows up as discoloured blotches, typically red and green. So in the digital darkroom you can remove the chroma noise and keep the luminance if you want to retain the grain within the image. Film grain is more texture-like and natural, as it is caused by crystals in the film. Higher ISO film tends to have more grain. Play around with replicating these characteristics.

AP

## BEFORE

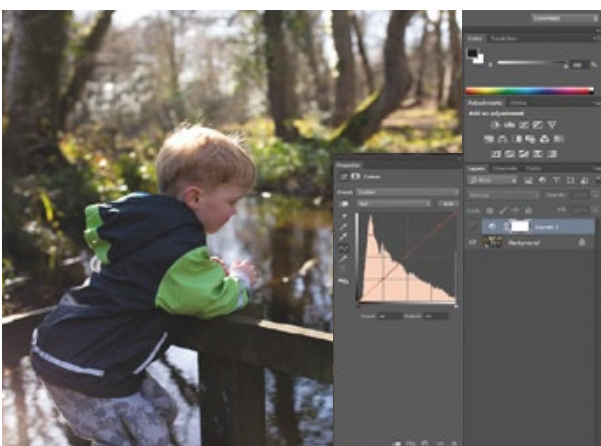


## AFTER

The look of Kodak Portra can be recreated in Photoshop  
Canon EOS 6D, 35mm,  
1/320sec at f/2.8, ISO 100

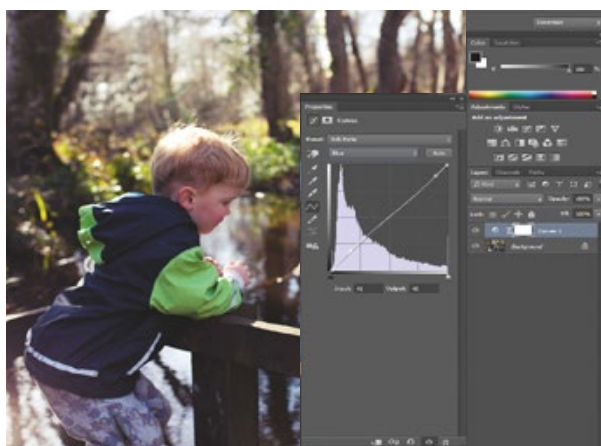


## STEP-BY-STEP – EMULATING KODAK PORTRA



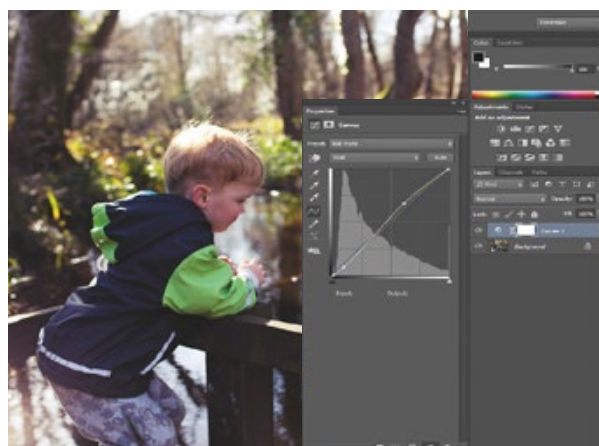
### Add an anchor point

Here I am going to emulate Kodak Portra using Photoshop. I open my image and open a curve adjustment layer. I want a warm tone with good contrast in the shadows and a small boost to the highlights. To do this I adjust the red curve to add an anchor point to lift the highlights.



### Adjust greens and blues

Next I adjust the greens by adding a very slight S curve to add contrast in the green channel. For the blues I use a slight inverse S curve, almost the opposite to the green one. The image is now showing a good likeness to Kodak Portra, and just needs a few final tweaks.



### Increase contrast

Lastly I adjust the RGB curve using an S curve which is slightly pulled down in the darks and raised up in the mids. This increases contrast and brightens the mid-tones. I think this is a great style to use on portraits. Remember to save your presets as you experiment!



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

## Simon Saunders, Durham



As you can see from this selection of images, Simon's favourite subjects to shoot are generally anything with water, hills or mountains.

He's lucky enough to live in the North East of England and have the hills of County Durham, the coast of Northumberland and the beautiful Lake District on his doorstep. As he admits, it's not hard to get to great locations. In the future he'd like to explore Scotland, Iceland and Finland. To see more visit [www.northernskylinephotography.co.uk](http://www.northernskylinephotography.co.uk).

### Ullswater Boat

**1** Here we have an image of visual layers. The heavy blanket of cloud lies above the glassy water which recedes into shallow depths in the foreground  
Nikon D810, 24-120mm, 30secs at f/11, ISO 64, Big Lee Stopper, Lee 0.9 soft grad Filter, tripod, remote release

### Buttermere Pines

**2** For Simon, the towering trees show the fragility of life against the backdrop of the brooding Haystacks mountain. It's a full frame but at no point confusing  
Nikon D810, 24-120mm, 1/60sec at f/4, ISO 64, Lee 0.6 grad, tripod, remote release

### Castlerigg Stone Circle

**3** Simon specifically chose a wet and miserable morning in winter to capture the spirit of the stone circle, as well as the isolation and eeriness of the area  
Nikon D810, 24-120mm, 0.3secs at f/64, ISO 100, Lee 0.9 soft grad, tripod, remote release



2



3



4





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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Keswick Launch

**4** This image works so well due to the strong reflections of the bruised sky in the waters below. It gives the image, not only depth, but also a necessary level of visual balance  
Nikon D810, 24-120mm, 1.3secs at f/11, ISO 64, Lee 0.9 soft grad, tripod, remote release

### The Lonely Tree

**5** Simon found this lonely tree at the northern end of Buttermere. He took this shot on a cold, crisp morning in the Lakes. The tree is a great peice of foreground interest  
Nikon D810, 24-120mm, 1/10sec at f/11, ISO 64, Lee 0.6 grad, tripod, remote release





# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Edit a scanned image

I DON'T have too much information about this picture by Raymond Godley, other than that it was shot in Cairo. The subject is fascinating, and I liked the colours and textures. However, I felt it would be more engaging if photographed with the shop entrance straighter on. The original photo was captured on 35mm slide film and

scanned using a Canon CanoScan 8400F scanner. While flatbed scanners can do a reasonable job of scanning slides and negatives, you will still struggle to do your originals justice. In the following steps, I was able to use the Detail panel controls to make the image sharper and reduce some of the scanner artefacts.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



### 1 Crop the image

To begin, I went to the Basic panel and clicked the Auto button to apply an auto tone adjustment. This did a good job of improving the tone contrast, but I needed to drag the Blacks slider more to the left to deepen the shadows. I then applied an Auto Transform and cropped the image more tightly.



### 2 Add sharpening

In terms of pixel size, the picture appeared to be large enough, but when viewed close-up, it looked as if some pixel interpolation may have been applied at the scan stage. To improve the image quality, I went to the Detail panel and added a high amount of sharpening combined with a low amount of Luminance noise reduction.



### 3 Darken the corners

To complete the editing, I went to the Effects panel where I adjusted the Post Crop Vignetting sliders in Highlight Priority mode to darken the corners of the photograph. I also selected the Graduated Filter tool and added a filter adjustment to the top section of the photo to remove the magenta cast.







**AFTER**

## Adding Haze

At first sight, there does not appear to be much happening in this photograph by Zlatko Milojicic. The raw original was dark – partly because the camera meter was fooled by the bright sky in the background, but also because

the meter exposure had been set to compensate by  $-2/3$  of a stop. Once I had lightened the image using a positive Exposure adjustment, I could see the person dropping money into the musician's violin case more

clearly. You can see Zlatko managed to catch the note perfectly, in mid-air. What I decided to do here was to use Camera Raw adjustments to isolate the foreground from the background and focus attention on the two main people.

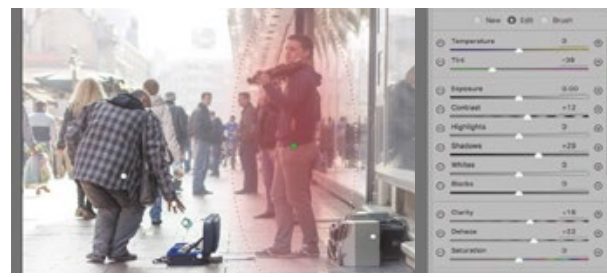


**BEFORE**



### 1 Add more haze

After opening the image in Camera Raw, I adjusted the Exposure slider in the Basic panel to substantially lighten the image. In the Effects panel I applied a -13 Dehaze adjustment. I also selected the Crop tool and cropped the photo to focus attention on the violinist.



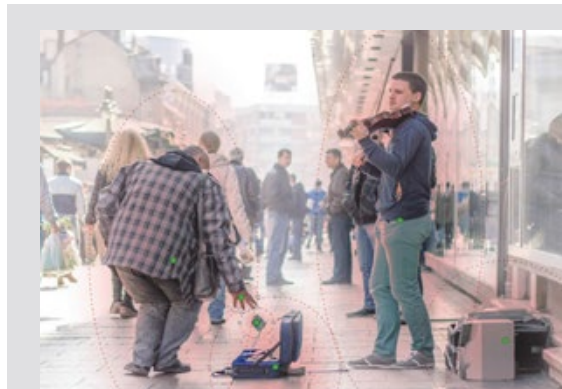
### 2 Remove Dehaze effect

In this step, I selected the Radial Filter tool and added a series of Radial Filter adjustments to the musician and the passer-by. These adjustments all shared the settings shown here, where I added a positive Dehaze to counteract the negative Dehaze I applied in Step 1.



### 3 Readjust the tone settings

I then returned to the Basic panel, where I readjusted the slider settings to take into account the combination of global plus localised Dehaze adjustments. I lowered the Highlights slider to retain highlight detail in the background areas and increased the overall contrast.



## Dehaze adjustments

THE Dehaze slider in the Effects panel was added recently to Camera Raw for Photoshop CC. A positive Dehaze adjustment removes haze from photographs. However, global adjustments can be overpowering, which is why I find it is best to apply Dehaze using localised adjustments. When processing Zlatko Milojicic's photograph,

I used a global negative Dehaze adjustment to first make the photograph appear more misty and then used a series of localised positive Dehaze adjustments (shown here) to undo the negative Dehaze effect and restore the contrast for the people in the foreground and leave everything else in the background light and hazy.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Cullmann Mundo 525M tripod

£179.99 • [www.intro2020.co.uk](http://www.intro2020.co.uk)

**Andy Westlake** tests a versatile, full-size tripod kit

### At a glance

- Max height: 159.5cm
- Maximum load: 8kg
- Weight: 1.65kg

THERE was a time when every serious photographer had to use a tripod for shooting in low light. But with most cameras now having excellent high ISO capabilities and effective image stabilisation, they might seem less necessary. So to tempt buyers, manufacturers now produce fully featured kits, of which the Cullmann Mundo 525M is a prime example.

Indeed, this beautifully finished aluminium model ticks all the right boxes, with three-angle, four-section legs that reverse-fold around the head for a shorter packed length. One leg can also be removed to form a monopod. The aluminium ball head has a separate lock for its panning base and uses an Arca-Swiss type quick-release clamp.

It's really quick to set up, too, as all three twist locks on each leg can be undone together in a single motion. The pull-down leg-angle locks are easy to operate, as is the centre column height adjustment. Meanwhile the ball head moves very smoothly and locks down with minimal drift. The only thing that's a bit fiddly is packing the tripod up properly to fit into the supplied lightweight nylon carry bag.

### Verdict

We see a lot of tripods come through the AP office, but the Cullmann Mundo 525M stands out for offering almost everything you might need in an easy-to-use package. It's tall enough to hold a camera at eye level for a 6ft photographer, and should be strong enough to hold a mid-range DSLR or CSC with an f/2.8 telephoto zoom on board. It's one of the best we've seen at this price point.

ALL PRICES ARE APPROXIMATE STREET PRICES

One leg can be used with the centre column to make a monopod up to 155cm tall



### Short centre column

The included short column replaces the main column to allow ground-level shooting

### Leg warmers

One fixed foam grip and one removable neoprene wrap make carrying the tripod more comfortable in cold weather

### Spirit levels

Three bubble levels on the quick-release clamp aid with levelling your camera to avoid tilted horizons

### Weight hook

You can hang your camera bag from the sprung, retractable hook for increased stability

The tripod folds down to 45.5cm and comes with a drawstring carry bag

### COLOUR OPTIONS

Alongside the smart silver finish of our review unit, Cullmann also offers the Mundo 525M in blue and orange versions. Of course regulation all-black is also available for traditionalists.





# Westcott Apollo Orb 43in Octagonal Light Modifier

£135 • [www.fjwestcott.com](http://www.fjwestcott.com)

At a first glance, when folded, the Apollo Orb is almost identical to a standard black/silver photographic umbrella. Weighing less than 0.5kg and the size of its golfing brethren, it instantly unfolds into a deep-profile octagonal softbox, topped off by attaching the diffusion panel. It's the ease of assembly that really impresses me; I've always hated rushing to construct softboxes on location – struggling to bend fragile glass-fibre poles that never seem to fit where they should.

Once the umbrella bracket and speedlite are mounted on a stand, the Orb drops over through a four-way zip opening in the fabric, which closes to help stabilise the structure – and it's really as simple as that.

You can use the Orb without the diffusion panel to produce a crisper, focused light with defined shadows. With the diffuser in place there is a softer, even spread of light, flattering in portraits, similar to a traditional softbox. The diffusion panel can be recessed further on the Velcro fringe to control light spill and to prevent lens flare. The octagonal design means you will get a pleasing catchlight in your subject's eyes and it's easy to clip flags or extra diffusion if you want to manipulate the source further. Although primarily designed for speedlites, you can use it with small monoblock and studio flash heads, and location flash kits like the Elinchrom Ranger and Profoto B series are accommodated easily. My only criticism is that the umbrella shaft is quite small so it can be a little tricky to open and close, and mount on some smaller stands. Also, the zip design means you can't point the light downwards to use the edge falloff from the light.

There is no bag or sleeve supplied with the Orb so you would need something to protect and store it if you're going to use the kit regularly and expect it to last. **Andrew Sydenham**



Westcott's Apollo Orb is a large, easy-to-construct modifier that's designed to work with most light sources

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## At a glance

£240

- [www.plustek.com/uk](http://www.plustek.com/uk)
- 7200 x 7200 dpi resolution
- Infrared dust and scratch removal
- SilverFast SE Plus 8 software included
- Works with Windows and Mac

Plustek's OpticFilm 8200i SE comes with holders for both slides and negatives



# Plustek OpticFilm 8200i SE

**Andy Westlake** tests a specialist scanner for digitising your 35mm negatives and slides

**L**ike a fair few of our readers, I suspect, my first forays into digital imaging came via scanning film. Before high-resolution digital cameras became commonplace, this enabled me to make decent quality A4 colour prints of my photos. Specialist film scanners were available from the main camera makers – Canon, Nikon and Minolta – and with a bit of care and patience could give pretty good results.

In 2017 things have changed a lot, and now most of the 35mm ‘scanners’ left on the market are essentially little cameras that digitise film using small CMOS sensors. However, Plustek still

makes conventional film scanners. Its OpticFilm 8200i SE is designed to scan 35mm slides and negatives at resolutions of up to 7200x7200 dots per inch (dpi), which in principle could give a file of nearly 70 million pixels, equating to a print size of 34x27in at 300ppi. It has a specified Dmax (the maximum density through which it can record details) of 3.6, which is usually considered ample for negatives and sufficient for most slides. With the bundled SilverFast software it also offers multi-exposure scanning to extract cleaner shadow detail from slides. This all sounds very impressive, but does it deliver?

## Data file

### Plustek 8200i SE

Image Sensor	CCD
Light Source	LED
Hardware Resolution	7200 dpi
Color depth	48-bit input, 24/48-bit output
Dynamic Range	3.6
Infrared	Built-in
Scanning Area (W x L)	36.8 mm x 25.4 mm
Power Supply	15 Vdc / 1.0 A
Interface	USB 2.0
Net Weight	1.6 kg
Dimensions	120 x 272 x 119 mm
OS	Windows XP and above; Mac OS X 10.5.x and above



## Design

With a footprint of around 26.5x8.5cm, the OpticFilm 8200Si won't take up too much space on your desk. It comes supplied with everything you need, including holders for 35mm negatives and slides and a USB cable to connect to your computer. One nice touch is the fitted carry case to pack the scanner away if you don't want to leave it on your desk gathering dust – the bane of film scanning.

In terms of design it's a very simple unit. On the front is an oval power button, with two others above it labelled QuickScan and IntelliScan, plus a green power LED. At the back you'll find the USB port and the connector for the AC power adapter. The film holders load from either side, which means ideally you'll need to leave around 20cm clear space on both sides of the unit. Both holders are sturdily made from black plastic and are easy to load; mounted slides push into place on one, while the other hinges open to take a strip of up to six negatives. Once loaded they're also particularly easy to align in the scanner, as they simply click into place for each frame.

## Installation

Connecting the unit to your computer is simple: just plug the USB cable between them. But before you start work, you need to install the SilverFast software and scanner drivers. CDs are supplied, but Plustek offers no suggestion for what you might do if your machine doesn't have a built-in drive. Buy an external one, I suppose. The manual instructs you to install the drivers first before SilverFast, but on my Windows 10 machine this returned an error. However re-installing the drivers after SilverFast got the scanner up and running.

## SilverFast SE software

If you just want a quick-and-easy copy of a colour negative, then pressing the QuickScan button will do this for you with the minimum of fuss. However it quickly becomes clear that if you want to get the best out of the device, you're going to have to get to grips with its LaserSoft SilverFast SE Plus scanning software, which can be launched from the IntelliScan button. Like all specialised programs, this looks pretty intimidating at first, so it's helpful to sit down with the manual to learn the basics.

LaserSoft wants you to use its step-by-step guided approach to running the software, which it calls WorkflowPilot. Like most such features this can be helpful at first, just to get to know how the process works, but I always prefer to take more control over the scanner's output. This means first running a pre-scan of each frame, then adjusting SilverFast's settings before scanning.

I found that the key to getting the best results is by judicious use of certain SilverFast features. If you're scanning negatives, the most important is the NegaFix tool. This has a huge database of film types, not just from the big brands such as Kodak, Fuji and Ilford, but also some more obscure types. I found that it consistently delivered good-looking colour, regardless of whether I was



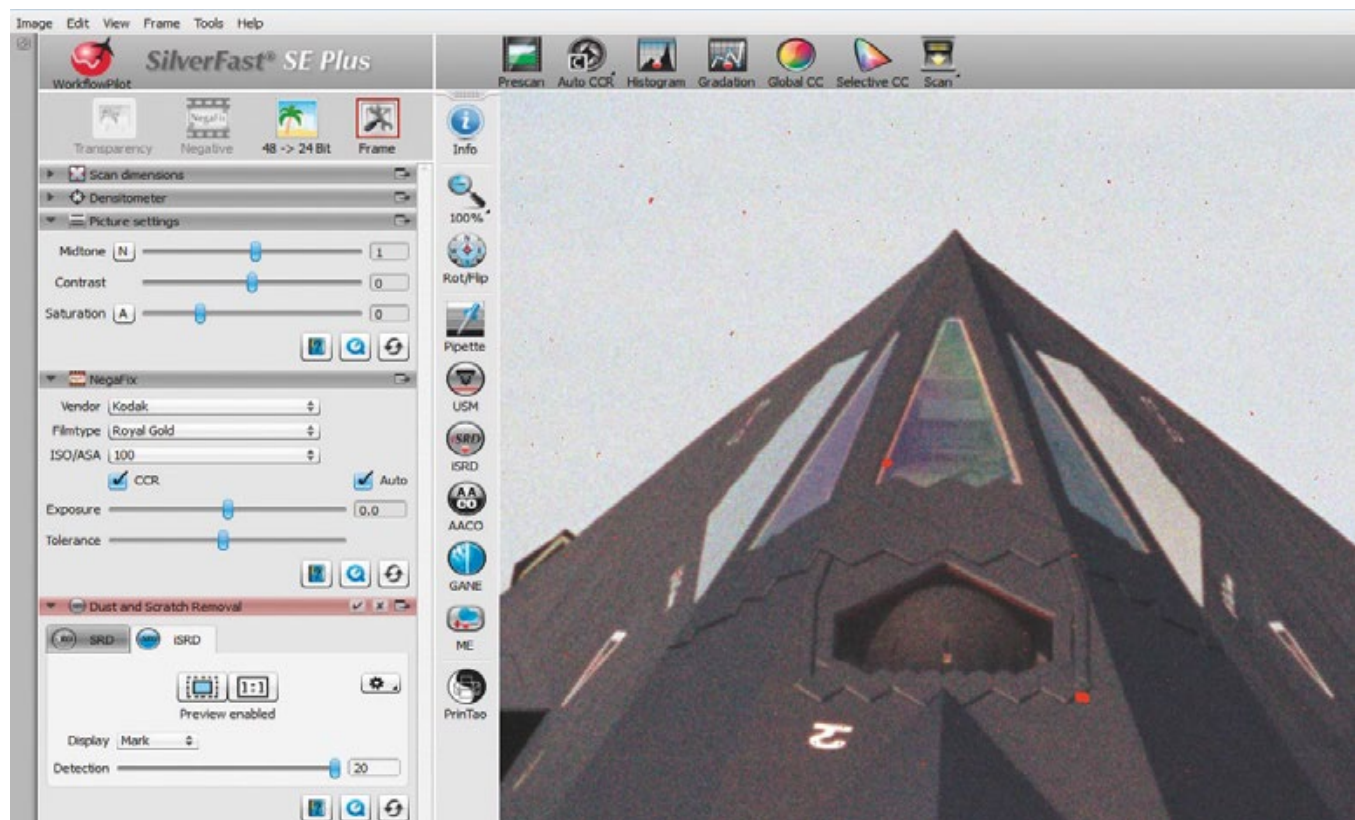
Here the NegaFix function has done a good job with the subtle colours from this Kodak Gold negative

# Infrared dust removal

AS ALREADY mentioned, dust wreaks havoc on film scanning, and you can never, ever be clean enough to eliminate it entirely from your work environment, no matter how hard you try. Fortunately the Plustek 8200 has an infrared scanning channel, which can be used to map dust and debris on the film. SilverFast's iSRD feature then takes over to fix the defects, in a process that requires no user intervention at all. If you look closely you'll see that it fills in the dust spots with a solid colour, rather than a grain-like pattern, and with particularly large defects this can look a little odd. Of course it

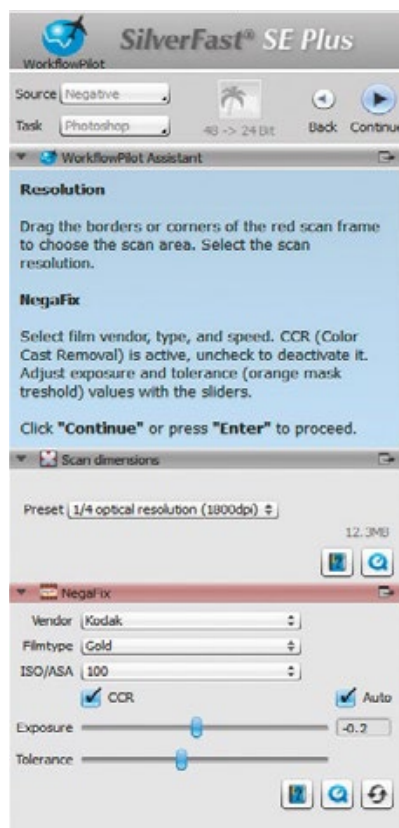
can be touched up in Photoshop if necessary, using either the clone tool or healing brush.

When it comes to black & white negatives, infrared cleaning only works if you're scanning chromogenic film such as Ilford XP2 Super or Kodak T400CN, as the silver in conventional emulsions blocks the infrared scanning. Likewise, Kodachrome slides don't take kindly to the process, although conventional E-6 transparencies work just fine. In such cases you'll just have to be prepared to clean your scans up manually, for example using the spot healing brush in Photoshop.

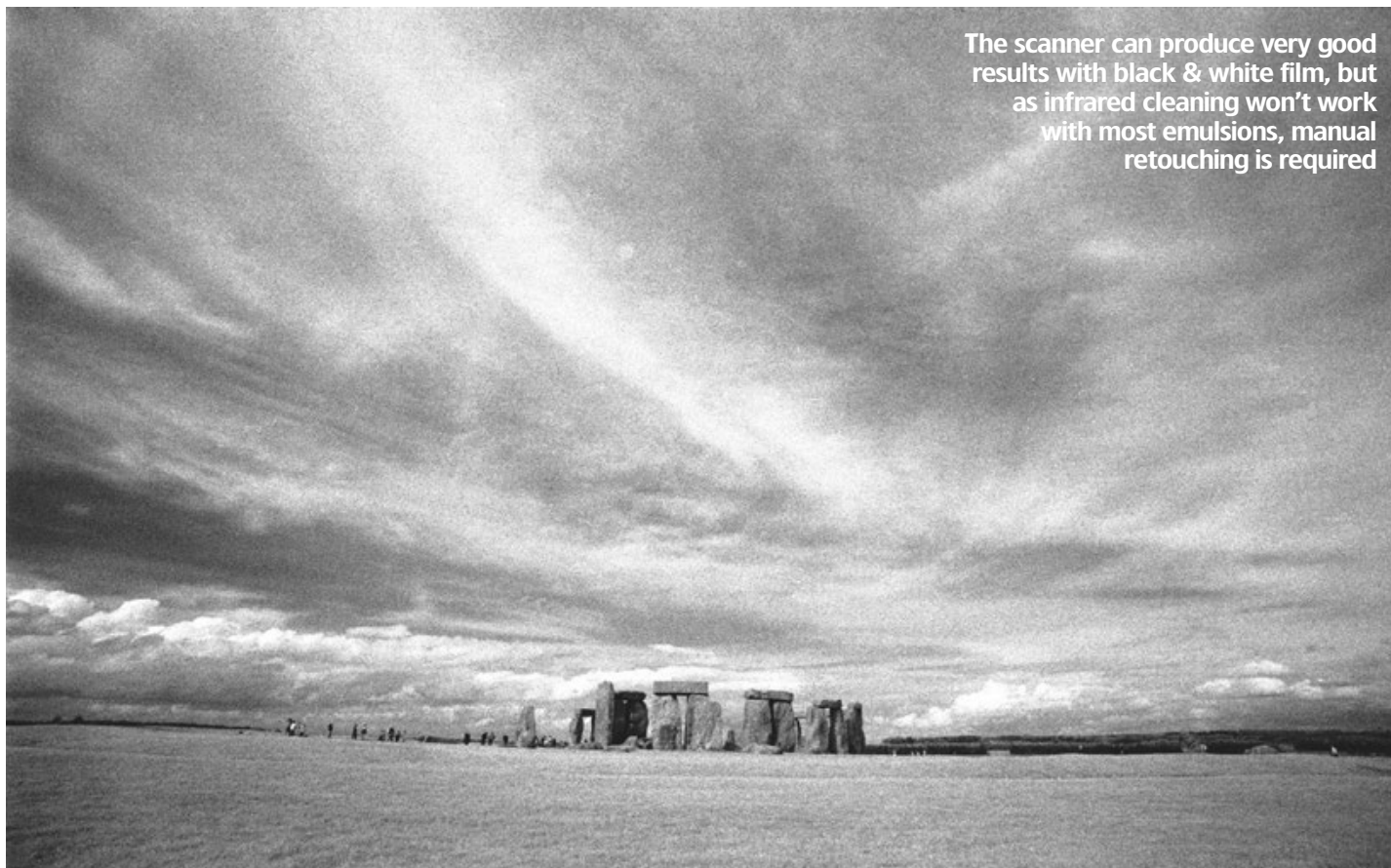


The scanner's infrared channel detects defects for software correction – here marked as red spots





**SilverFast's WorkflowPilot gives a guided approach to scanning**



The scanner can produce very good results with black & white film, but as infrared cleaning won't work with most emulsions, manual retouching is required

➤ scanning 25-year-old Kodak Gold negatives or the Fujicolor Reala I used more recently. This might sound trivial, but every negative film has a different colour response and orange masking tint, and without this kind of calibration you can end up with some very odd-looking colours that are difficult to fix later. With slides, I found the best approach to correcting colour was to work with the individual red, green and blue channels using the histogram tool.

LaserSoft includes an array of additional tools for adjusting the image, well beyond the expected control over brightness, contrast and saturation. Alongside a global colour correction setting, it's also possible to tweak individual colours – desaturate reds, for example. Add in adaptive contrast correction (similar to shadows adjustment in Photoshop), sharpening and grain reduction, and you can go a long way towards getting the image right at the scanning stage. This is useful, as SilverFast SE outputs image files at 8 bits per channel as standard, so they'll quickly break up if you try to make major changes to the contrast or colour balance later. It can output 48-bit 'HDR' files intended for post-processing, but these are essentially 'raw' scan data with no colour or brightness adjustments, so require a lot more work to get the image looking right.

## Scanning speed

Scan time is highly dependent upon the optical resolution you choose. I found it took 42 seconds at 2400dpi, 90 seconds at 3600dpi, and over 4 minutes at 7200dpi. Because of this, it doesn't make sense to use the highest possible resolution. Indeed, scanning at 2400dpi gives plenty of pixels for a nice A4 print, and with many negatives all you really get at higher settings is more grain, rather than detail (I suspect the scanner's practical resolution is limited by the film never being

perfectly flat). Using the infrared dust detection doubles the scan time, and can add considerable processing time on top too. But while this might sound bad, you'll probably save all that time in retouching defects.

It's also important to note that the scan time is only part of the whole process; you also have to factor in the initial prescan, then tweaking settings for each frame. This takes at least a couple of minutes per frame, so don't expect to do quick batch scanning – especially as there's no motorised film transport.

## Scan quality

With both colour or black & white negatives, the 8200 SE generally gives very decent results. Once you've got the hang of SilverFast and its various tools, it produces good-looking colours and easily enough detail for a very nice A4 print (A3s should look just fine too, unless you stare too closely). The image files still don't have anywhere near the colour gradation, detail and malleability we now take for granted from modern digital cameras, however.

With transparencies, though, things aren't so simple. With a well-exposed, low-contrast slide it'll still do a good job, but I found rather more manual intervention was required to get the colours and brightness right. But with films that have particularly deep blacks such as Fujichrome Velvia, it simply can't pull out all the shadow detail that you can see on a lightbox, no matter what approach you try – be it multi-exposure scanning, adaptive contrast optimisation, or 16-bit output.

Indeed it seems that if you're serious about getting the most from scanning slides, you should probably be looking at

the next model up in the range: the PlusTek OpticFilm 8200i Ai. This appears to be the same hardware, but with an upgraded version of SilverFast (Ai Studio 8) that gives increased control in the form of an 'expert mode' for each tool. You also get an IT8 colour calibration target in the box, so can run a fully colour-managed workflow. However, the package costs around £100 more than the SE version.

AP

## Our verdict

IF YOU have some photos on 35mm film that you'd like to digitise, the PlusTek 8200i SE will do a pretty creditable job, just as long as you're prepared to spend a bit of time learning how to get the most out of SilverFast. It works best with colour negatives thanks to the NegaFix database and iSRD cleaning, but also produces good files from black & white negatives. However, slides are rather harder work, and give less satisfactory results. Then again, you'll probably need to spend considerably more money to get anything that's obviously better.





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# The Leica M4

# 50

*and still fabulous*

It's been half a century since the release of the **Leica M4** – an underrated classic that helped save the company.

**Geoff Harris** tells its fascinating story

**T**his year marks the 50th anniversary of the release of a particularly interesting Leica rangefinder, the Leica M4. The M4 might not have the iconic status of the M3 (much of which is down to Cartier-Bresson's patronage), but in many ways it's a more convenient camera to use, and there are lots of examples around in great condition. 'If the M4 had appeared in



A silver M4 from 1966



1954, it would have the same reputation as the M2 or M3', says Leica's director of product management Stefan Daniel. 'It's a more usable and better handling camera in many ways, as the film is much faster to load and rewind.'

So, if you've always wanted a vintage Leica film camera, but would like something a bit more unusual and quirky than an M3 or M6, it is great value for money – and, of course, takes a wide range of compatible lenses, the quality of which is legendary. The M4 employs a dual-image rangefinding device to help you focus and offered support for a wider range of lenses than its predecessor; rather more challenging for the modern photographer is the lack of any built-in metering. The relatively bulky and unloved M5, introduced in 1971, was the first Leica rangefinder to offer through-the-lens (TTL) metering.

So to get usable shots, you need a good working knowledge of the relationship between aperture, shutter speed and film speed, rather than relying on automated electronics. To make the process somewhat easier, many M4 owners buy a separate handheld lightmeter, and then enter the settings. While the lack of metering may seem a pain, over time it makes you sharper at working out the correct exposure settings for a range of lighting conditions. You are likely to end up a more technically confident photographer than somebody who relies on their histogram.

**Leica lifesaver**

While it feels very stripped back compared to a modern Leica, the M4 was a hugely important camera for the company. Three basic models



Unless you are familiar with older Leica M cameras, buying an approved, serviced M4 from a specialist dealer makes sense

were introduced during the camera's lifespan (1967 to 1987, if you include the M4-P). The original M4 was the high-quality, German-made successor to the iconic M3. It was launched at the time when the rangefinder market was shrinking, as photographers were turning increasingly to SLRs. The M4 was essentially handmade, so it was an expensive camera to produce for Leica



**'If the M4 had appeared in 1954, it would have the same reputation as the M2 or M3'**



**A black M4 from 1967**





A black M4-2 from 1977

➤ at a difficult time. To make it financially viable, Leica eventually had to move production to Ontario. The result was the M4-2, a less hand-crafted but still very capable camera, made with more of a production-line ethos, and the later M4-P. Early teething problems at the Canadian plant were soon overcome, and many of the Ontario models are now seen as just as good as the German ones. The M4 offered several advantages over its predecessors, as Leica expert and blogger Michael Evans explains (macfilos.com). 'It now had rangefinder lines for the most popular film focal lengths – 35mm, 50mm, 90mm and 135mm – so it was more well-rounded. The M4 had quick film-load features, via a crank handle, which saved users a lot of time. It also had a motordrive connection and a hotshoe for flash units, while the M4-P, which came along in 1981, added 28mm and 75mm frame lines and boosted reliability. Some people see the M4-2 as a bit plain-Jane, but without it there'd be no Leica today – it saved the company.'

In some ways, the M4 is the last of the classic M-series cameras, with a reassuringly weighty brass body and bulletproof, beautifully tactile dials and buttons. As mentioned, some corners were cut with the Canadian M4-2, but not too many; the main compromises were a stamped top-plate rather than an engraved one and the omission of a self-timer. The Canadian models took a winder drive but it was made from steel gears instead of brass.

## A collector's item

So which model is the most prestigious and collectible? 'The "classic" M4 and M4-P are regarded as the most desirable, and a lot of it has to do with colour,' Evans explains. 'Black chrome Canadian models are more prolific so they are cheaper than silver-chrome (and certainly black-chrome) German models. Meanwhile, silver-chrome Canadian models are rare and therefore could fetch a higher price than a silver-chrome German model. It's confusing, I know. The M4 is actually a rarer camera than the M3 as fewer were made. Leica made something like 225,000 M3s, but

**Very rare versions of the M4 change hands for a lot of money. This olive-coloured Leica M4, originally designed for the German army, sold at auction in 2009 for €87,600**



Leica's Stefan Daniel, who reckons the M4 is an underrated classic rangefinder in many ways







A black M4-P from 1980

only around 58,000 German and Canadian M4s in total. The most collectible model now is the German-made model in black lacquer, as only about 4,900 were made.'

In terms of price for German models, Evans reckons you'll pay between £600 and £1,000 for a silver-chrome body, between £1,200 and £1,800 for black-chrome and up to £2,800 for black paint. Canadian model prices are reversed, with black being cheaper than silver-chrome. Leica collectors like to see provenance, too, so the original receipt adds value, as does a bit of patina – some 'brassing', or rubbing of the paint or chrome.

When it comes to lenses, you need to put aside about £1,000 for a quality lens. A good choice is the Summicron f/2 50mm, which is a great focal length for both portrait and street photography. Unless you are already a Leica expert, it makes sense to buy an M4 from a reputable dealer rather than chancing your hand on eBay. A dealer won't want to risk its good name by selling a sub-standard model, and will be able to tell you when a camera was last serviced.

Thankfully, the M4 range doesn't tend to suffer from too many disasters, but a camera may require a new shutter curtain, or the shutter may stick at slow speeds. So set aside about £150 for a 'CLA' – a clean, lubrication and adjustment – this is even more essential if you buy privately. Michael Evans particularly recommends Red Dot Cameras ([www.reddotcameras.co.uk](http://www.reddotcameras.co.uk)), MW Classic Cameras (<http://www.mwclassic.com>), Peter Loy ([www.peterloy.com](http://www.peterloy.com)) and Leica Store Manchester ([www.leicastoremanchester.com](http://www.leicastoremanchester.com)).



## Three famous M4 users

### Jim Marshall (1936-2010)

Described by Annie Leibovitz as *the rock 'n' roll photographer*, Marshall was a Grammy-award-winning lensman, famous for his images of Jimi Hendrix at Monterey, Johnny Cash flipping the bird at San Quentin, the Beatles at Shea Stadium and more. Marshall was able to win the trust of some big egos and unpredictable characters, and get unparalleled access, which shines through in his shots. Marshall's estate recently published a new book of his jazz photography, called *Jazz Festival*. Go to [www.jimmarshallphotographyllc.com](http://www.jimmarshallphotographyllc.com).

John Coltrane with Wes Montgomery as shot by Jim Marshall



### Garry Winogrand (1928-1984)

Winogrand exerted a massive influence on street photography. He died relatively young at 56, but was incredibly prolific, leaving behind more than 20,000 prints, 20,000 contact sheets and 100,000 negatives. In fact, Winogrand shot so much, an image of the film became worn into his M4's pressure plate. Despite the vast number of images, Winogrand never rushed or shot from the hip, and his photographs are beautifully executed and composed.

### Mary Ellen Mark (1940-2015)

Mark was one of the most respected documentary photographers of her generation, whose work appeared in *Life*, *The New Yorker*, *Rolling Stone*, *Vanity Fair* and many more influential titles. She was particularly drawn to society's outsiders, such as prostitutes and street kids, and her images were warm and compassionate without ever being mawkish or sentimental. She received many accolades, including three Robert F. Kennedy Journalism Awards.



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Older lenses can be bargains

## Canon lenses on a budget

**Q** I am only just joining the realms of photography as a hobby. I started with a bridge camera and only just treated myself to a new Canon EOS 1300D which came with an 18-55mm kit lens. The first thing I bought was a nifty fifty, which I love, but I would like another couple of lenses or more portable zoom lenses. There's one catch – I'm on a serious budget. I have browsed online and found older lenses for under £100 each. I bagged a Tamron 50-200mm lens for £40, a Canon 35-80mm for £20 and a Canon Speedlite 270 for £35. I know they will not touch the quality you get from £500+ lenses, but for now I'd rather experiment with what I can afford. Most lens reviews don't help as they are comparing older lenses to expensive and 'L' series, so for a beginner it's not really clear. It makes it seem that if you buy these lenses your pictures will be soft, colourless, etc. and don't help boost confidence. Can I ask that your magazine perhaps runs a feature that can help the newest of new photographers and recommend, say, one or two full set up for under £500 or the best second-hand lenses under £100. Most lenses are also reviewed with a full-frame camera in mind, but chances are if you're a beginner you'll be looking at APS-C tops and so the image will potentially vary considerably. Is there room to add a potential comment into your reviews for APS-C performance?

**Ben Bull**

**A** The selection of new lenses we review is largely dependent on what's available or recently launched. But please be assured that we do cover more affordable lenses, and we also look at used gear from years gone by, as we know this is important to those of our readers who are on a strict budget. For example, in our 27 April issue last year we examined second-hand bargains, while in our 24 September issue we looked at the best lenses under £200. There are some real bargains to be had and sometimes these will deliver remarkably good performance. Alternatively a good source of information will be Canon-specific online forums or social media groups. Some of the lenses you have bagged, like the 35-80mm, certainly sound like real bargains.

## Raw deal

**Q** I had always believed a raw image was uncompressed, but in the manual for my Fujifilm X-T2 I have come across the following: 'Choose whether to compress raw images'. It states raws can be compressed with a 'reversible algorithm which reduces the file size with no loss of data'. Can you tell me a bit more about this? Is there any downside? How and when is the algorithm reversed? If raws can be compressed with no loss of data why are they not all like this? How much smaller are the files than regular raw files?

**Peter J Griffiths**

**A** The purest form of raw image files is, as you assumed, uncompressed. Each photosite luminance value is saved, along with its colour, as a unique value. The problem is, as sensor resolutions and sensitivity bit-depths have become greater, raw files are now becoming enormous. Lossless compression, which doesn't throw any image data away and is fully reversible,



Entry-level DSLRs like the Nikon D3300 are a good starting point for macro

## Macro setup for autistic photographer

**Q** My autistic son is fascinated by macro photography and I'd like to encourage his interest. Can you recommend a good beginner's camera/setup that would suit him? Thank you. **Ted**

**A** As you haven't mentioned a budget, it's difficult to recommend a specific solution. Many compact cameras with built-in zoom lenses are surprisingly good at shooting close-ups, but the best results are likely to come from an interchangeable-lens camera with a macro lens that's designed specifically for close-up work. The least expensive option new is probably the Nikon D3300 DSLR, which costs around £290 body only or £330 with a basic zoom lens, complemented by the AF-S DX Nikkor 40mm f/2.8G Micro lens for around £240. This should open up a really interesting world that isn't properly visible with the naked eye.

can help reduce file sizes, but its effectiveness varies greatly depending on the image. Uncompressed 24MP raw files from your X-Pro2 are typically around 48MB in size, but compression can reduce this by between 20% and 50%.

Raw compression mostly brings advantages: files are smaller so you can fit more on to your memory card and you can shoot more in a burst. The compression

is reversed when the raw files are developed to image files – the main disadvantage being that some raw processors may not understand the files.

Some companies, such as Canon, have historically always used losslessly compressed raw files, but others have taken much longer to adopt the practice, perhaps due to patent issues.

**Q&A compiled by Ian Burley**





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# My life in cameras

Wildlife photographer Ben Hall discusses the cameras that have shaped his life and career

## Ben Hall



Ben Hall has gained worldwide recognition as one of Britain's foremost professional wildlife photographers. His striking images strive to awaken people to the diversity of the natural world. With a lifelong passion for nature, he is driven by the need to protect and preserve Britain's last fragile ecosystems, as testified by his work for the RSPB, various Wildlife Trusts and other conservation organisations. Visit [www.benhallphotography.com](http://www.benhallphotography.com)



A majestic barn owl in flight during a winter snow storm

### 1993 Pentax ME Super

The Pentax ME Super was my first SLR camera, and inspired my introduction into photography. I got it when I was around 14 years old, and I owned it throughout my college years. I used it to photograph everything from people to landscapes to architecture. Learning on a fully manual SLR helped me to develop my understanding of light and exposure – the core skills that I still rely on to this day.



### 1996 Canon EOS 5

This was my first Canon EOS camera and I can still remember the excitement of the futuristic eye-controlled focusing, which in my opinion was a fantastic feature that worked superbly. It was this camera, with its effective autofocus and relatively quick frame rate that spurred on my career as a wildlife photographer. I still own the camera to this day.



### 1999 Canon EOS-1N

After several years of using the EOS 5, I upgraded to the Canon EOS-1N. This was Canon's flagship at the time and was my camera when I turned professional in 2002. It had a rugged body, which seemed almost indestructible. With the power drive booster added, the camera shot at 6fps, which dramatically improved my action shots.



### 2003 Canon EOS D60

This was my first digital SLR. I bought it in 2003 after I'd been shooting full time for a year. I still used my Canon EOS 1N alongside it for the first year, before ditching film entirely in 2004. Even though the D60 was only 6MP, it still produced great quality pictures. I have had images from this camera blown up to 3m long for exhibitions and they looked superb.



### 2013 Canon EOS-1D X

This camera was a real game changer for me. I had owned the 1D Mark IV for around three years and loved it, but the 1D X took things to another level. The autofocus system is incredibly effective, especially when tracking moving subjects, which is invaluable. It also has a much better high ISO performance compared to my previous cameras, allowing me to shoot in much lower light. This has opened up many more possibilities for me.





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The Contarex also known as 'the Bullseye' or 'Cyclops'

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# Zeiss Ikon Contarex

John Wade looks at a Zeiss classic originally aimed at professional photographers

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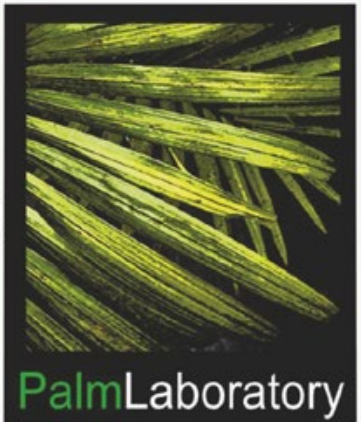


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NIKON D800 BODY COMPLETE ONLY 8238 ACTUATIONS...EXC++-BOXED £995.00	
NIKON D750 BODY COMPLETE ONLY 5400 ACTUATIONS.....	MINT BOXED £1,295.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £325.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £395.00
NIKON D2 HS BODY COMPLETE.....	EXC+++BOXED £375.00
NIKON D300 BODY WITH BATTERY AND CHGR.....	MINT- £225.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 600 SPEEDLITE.....	MINT-CASED £99.00
NIKON SB 800 SPEEDLITE.....	EXC+++ £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £99.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £699.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £199.00
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £59.00
OLYMPUS OM-D E-5 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++-BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £99.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

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CANON EOS 3 BODY COMPLETE FILM BODY.....	MINT-BOXED £199.00
CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm f4 "L" USM IS LATEST.....	MINT BOXED £645.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £499.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++-CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED £545.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 35mm f2.8 EF IF IMAGE STABILIZER.....	MINT £325.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £375.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 17 - 85mm f4/5.6 USM IMAGE STABILIZER.....	MINT- £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD.....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
TELEPLUS PRO 300 DG 1.4X CAN A/F TELECONVERTER.....	MINT CASED £95.00
TELEPLUS PRO 300 DG 2.0X CAN A/F TELECONVERTER.....	MINT BOXED £99.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOC EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £299.00
SIGMA 17 - 35mm f2.8 EX HSM APPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABIL.....	EXC++ BOXED £475.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00

TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED	£375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST) .....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLASH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

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LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME.....	MINT- £995.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC+++ £499.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++-CASED £699.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIA BODY WITH 5CM f2 SUMMITAR.....	MINT-CASED £495.00
LEICA IIA STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL LUX 2.....	MINT- £445.00
LEICA C BODY 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED £499.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 35mm f1.4 SUMMILUX HOOD, FILTER No 23917XX.....	MINT £1,195.00
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2 SUMMICRON BLACK No 32614XX.....	MINT £875.00
LEICA 50mm f2 SUMMICRON CHROME.....	MINT- £545.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMARON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 90mm f2.8 TELE ELMARIT No 21477XX.....	MINT- £499.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC++ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R, R2, R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING MOUNT KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
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LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-CASED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
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## Medium & Large Format

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HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £365.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £245.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
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HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £399.00
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HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00

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HASSELBLAD TELECONVERTER H1.7X.....	MINT- £575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
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BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm f2.8 ZENANON MC.....	EXC+++ £99.00
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BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETORSI 120 BACK.....	MINT BOXED £295.00
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BRONICA SQ-30 COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
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BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
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BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
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BRONICA FILMBACK SQ-I220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT- £299.00
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MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £119.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
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PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
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NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 28mm f2.8 A/F "D".....	MINT CASED £165.00
NIKON 35mm f2 A/F "D".....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £199.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 50mm f1.4 A/F SUPERB LENS.....	MINT £169.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm fr2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £599.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 18 - 35mm f3.5/4.5 A/FD ED IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 105mm f3.5/5.6 DX "G" ED AF-S VR.....	MINT BOXED £165.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 28 - 70mm f2.8 IF-ED AF-S.....	MINT-BOXED £575.00
NIKON 24 - 85mm f2.8/4 A/F D.....	MINT BOXED £395.00
NIKON 28 - 105mm f3.5/4.5 A/F "G" "D".....	MINT BOXED £175.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASSPH ED.....	MINT+HOOD £245.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,496.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,795.00
TELEPLUS PRO 300 DG 1/4 TELECONVERTER.....	MINT BOXED £95.00
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TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 1.4X EX DG AP TELECONVERTER.....	MINT BOXED £125.00
SIGMA 2.0X EX DG AP TELECONVERTER.....	MINT BOXED £135.00



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20.9 megapixels  
10.0 fps  
1080p movie mode

**D500 Body** **£1729**  
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D500 + 16-80mm **£2479**



**Nikon D810**  
36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810** From **£2399**  
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New D5 Body

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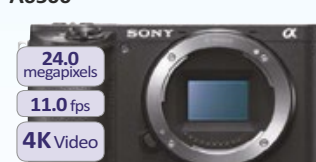
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5.0 fps  
4K Video

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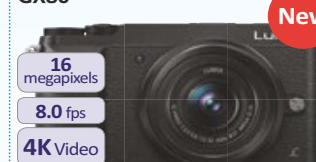
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1080 movie mode



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**Panasonic**

Black or Silver

24x optical zoom



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28mm f/2.8 IS USM	<b>£389.00</b>	400mm f/5.6L USM	<b>£1,099.00</b>	24-70mm f/4.0L IS USM	<b>£769.00</b>
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150mm f/2.8 OS Macro	<b>£649.00</b>	24-70mm f/2.8 IF EX DG	<b>£525.00</b>
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SP 60mm f/2.0 Di II LD [IF]	<b>£599.00</b>	SP 17-50mm f/2.8 XR Di II	<b>£399.00</b>
SP 90mm f/2.8 Di VC USD	<b>£599.00</b>	18-200mm f/3.5-6.3 Di II VC	<b>£299.00</b>
SP 90mm f/2.8 Di MACRO VC	<b>£369.00</b>	18-200mm f/3.5-6.3 Di III VC	<b>£389.00</b>
14-150mm f/3.5-5.8 Di III	<b>£439.00</b>	SP 24-70mm f/2.8 Di VC USD	<b>£799.00</b>
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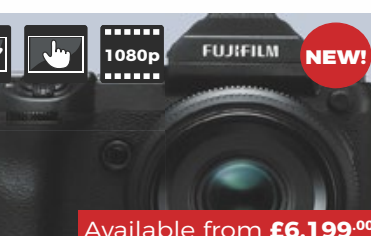
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18-135mm F3.5-5.6 OIS WR XF Fuji.....	Mint- £489
18-55mm F2.8-4 XF Fuji.....	E++ £299
18mm F2 XF R Fuji.....	E++ / Mint- £219 - £229
27mm F2.8 XF Fuji.....	E++ / Mint- £199 - £229
35mm F1.4 XF R Fuji.....	E++ £279
35mm F2 XF WR - Black Fuji.....	E+ / E++ £219 - £279
50-230mm F4.5-6.7 OIS XC Fuji.....	E++ £199 - £239
56mm F1.2 R APD XF Fuji.....	Mint- £849
<b>Micro 4/3rds Lenses</b>	
<b>Panasonic</b> 7-14mm F4 G Vario.....	E++ £549
12-32mm F3.5-5.6 OIS G Panasonic.....	E++ £179
14-42mm F3.5-5.6 Asph OISPanasonic.....	E++ £79
14-42mm F3.5-5.6 G X Asph OISPanasonic.....	E+ £119
14-45mm F3.5-5.6 ASPH G VarioPanasonic.....	E+ / E++ £99 - £129
42.5mm F1.2 Asph OISPanasonic.....	Mint- £849 - £889
45mm F2.8 DG Asph Macro Panasonic... E+ / Mint- £349 - £369	
100-300mm F4-5.6 G OIS Panasonic.....	E++ £289
<b>Olympus</b> 12-40mm F2.8 M.Zuiko.....	E++ £479 - £499
12-50mm F3.5-6.3 M.Zuiko Olympus.....	E++ £139
12mm F2 ED M.Zuiko Olympus.....	Mint- £439
12mm F2.2 CS NCS Walimex.....	Mint- £199
14-150mm F4-5.6 M.Zuiko ED Olympus.....	Mint- £349
14-42mm F3.5-5.6 EZ M.Zuiko Olympus.....	Mint- £139
17mm F1.8 M.Zuiko Black Olympus.....	Mint- £289
17mm F2.8 M.Zuiko Olympus.....	Mint- £129
25mm F1.8 M.Zuiko - Black Olympus.....	E++ £219
40-150mm F2.8 M.Zuiko Pro Olympus.....	E++ £899
40-150mm F4-5.6 ED M.Zuiko Olympus.....	E++ £99
40-150mm F4-5.6 R ED M.Zuiko Olympus.....	E++ £89
45mm F1.8 M.Zuiko Olympus.....	E++ £139
60mm F2.8 ED Macro M.Zuiko Olympus.....	E++ £269
75-300mm F4.8-6.7 ED II M.Zuiko Olympus.....	E++ £299
75mm F1.8 ED Black M.Zuiko Olympus.....	Mint- £529
75mm F1.8 ED Silver M.Zuiko Olympus.....	Mint- £549
<b>Sony NEX Lenses</b>	
16-70mm F4 ZA OSS Sony.....	Mint- £549
18-200mm F3.5-6.3 OSS Sony.....	E++ £389 - £399
24-70mm F4 FE ZA OSS Sony.....	Mint- £649
28-70mm F3.5-5.6 FE OSS Sony.. E++ / Mint- £279 - £299	
35mm F1.4 FE T* ZA Sony.....	E++ £1,149
50mm F1.8 OSS Sony.....	Mint- £189
55-210mm F4.5-6.3 OSS Sony.....	Mint- £139
55mm F1.8 FE ZA Sony.....	E++ £549
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ETRSi Complete (with 50mm PE) Bronica.....	E+ £239
ETRSi Complete (with 60mm PE) Bronica.....	E+ £269
ETRSi Complete + AEII Prism Bronica.....	E+ £299
ETRSi Complete + Prism + Grip Bronica.....	E+ £329
40mm F4 PE Bronica.....	E+ £179
45-90mm F4-5.6 PE Bronica.....	E++ £349 - £379
100mm F4 E Macro Bronica.....	E+ £145
150mm F3.5 E Bronica.....	As Seen / E+ £29 - £109
150mm F3.5 PE Bronica.....	E+ £119
200mm F4.5 E Bronica.....	E+ / E++ £55 - £129
200mm F5.6 E Bronica.....	E++ £79
250mm F5.6 E Bronica.....	E+ £79 - £99
2x Converter E Bronica.....	E+ £45
Prism Finder E Bronica.....	As Seen £20
Rotary Finder E Bronica.....	E+ £69
Speed Grip E Bronica.....	Exc £20
120 E Mag Bronica.....	E++ £49
120 E Mag (Silver) Bronica.....	E+ £45
120 Ei Mag Bronica.....	E+ £39
Polaroid Mag E Bronica.....	E+ £25 - £45
<b>Canon EOS</b>	
EOS 1N Body Only Canon.....	Exc £59
EOS 1 + E1 Booster Canon.....	As Seen £79
EOS 1 Body Only Canon.....	E+ £59 - £79
EOS 5 Body Only Canon.....	E+ £39 - £59
EOS 50E Body Only Canon.....	E+ £39
EOS 55 + Tamron 28-70mm Canon.....	E++ £69
EOS 30E Body Only Canon.....	As Seen £39
EOS 300 + 28-90mm Canon.....	E+ £49
EOS 300 Body Only Canon.....	E++ £15
EOS 300N + 28-90mm Canon.....	E++ £49
EOS 5000 Body Only Canon.....	E+ £15
EOS 500N + 28-90mm Canon.....	E+ £39
EOS 500N Body Only Canon.....	E+ / E++ £15 - £20
EOS 500N Date Body Only Canon.....	E++ £15
EOS 55 Body Only Canon.....	E+ / E++ £39 - £49
10-17mm F3.5-4.5 DX Fisheye Tokina.....	E++ £299
Tokina (Canon EOS).....	E++ £299
10-24mm F3.5-4.5 Di II LD Asph.....	
Tamron (Canon EOS).....	Mint- £259
11-16mm F2.8 ATX Pro DX Tokina.....	
Tokina (Canon EOS).....	Mint- £299
14mm F2.8 L USM Canon.....	Exc £399
14mm F2.8 L USM II Canon.....	E+ / E++ £899 - £989
15-85mm F3.5-5.6 IS USM Canon.....	E++ £379
15mm F2.8 EF Fisheye Canon.....	E++ / Mint- £449
16-28mm F2.8 ATX FX Tokina.....	
Tokina.....	E++ £439
16-35mm F2.8 L USM Canon.....	E+ £549
16-35mm F2.8 L USM MKII Canon.....	Mint- £959
17-35mm F2.8 L USM Canon.....	E++ £389
17-40mm F4 L USM Canon.....	E+ / Mint- £379 - £429
17-55mm F2.8 EFS IS USM Canon.....	E+ £299
17-85mm F4-5.6 IS USM Canon... E+ / E++ £129 - £139	
18-135mm F3.5-5.6 IS STM Canon.....	E++ £249
18-200mm F3.5-6.3 Di III VC Tamron.....	
Tamron (Canon EOS).....	Mint- £249
18-55mm F3.5-5.6 EFS IS Canon.....	E+ £49
18-55mm F3.5-5.6 IS STM Canon.. E++ / Mint- £79 - £89	
20-35mm F3.5-4.5 USM Canon.....	E++ £149
24-105mm F4 L IS USM Canon.....	E+ / E++ £349 - £429
24-70mm F2.8 L USM Canon.....	E++ £549
24-70mm f2.8 L USM II Canon.....	Mint- £1,449
24mm F1.4 L USM Canon.....	E++ £699
24mm F1.4 L USM MKII Canon.....	Mint- £1,159
24mm F2.8 EF Canon.....	As Seen £129
24mm F3.5 L TSE Canon.....	E+ / Mint- £619 - £724
28-105mm F3.5-4.5 USM Canon.....	E++ £119
28-105mm F4-5.6 EF Canon.....	Unused £99
28-105mm F4-5.6 USM Canon.....	Mint- £119
28-80mm F2.8 ATX Pro Tokina.....	
Tokina (Canon EOS).....	E++ £179
28-90mm F4-5.6 EF II Canon.....	Unused £49
28-90mm F4-5.6 USM II Canon.....	E+ £39
35-105mm F4.5-5.6 EF Canon.....	Mint- £69
35-135mm F3.5-4.5 EF Canon.....	E+ £69
35-135mm F4-5.6 USM Canon.....	Unused £139
35-80mm F4-5.6 USM Canon.....	E+ £29
35mm F2.8 Macro DX ATX Tokina.....	
Tokina (Canon EOS).....	E++ £199
40mm F2 Ultron SLII Voigtlander.....	E++ £249
50-135mm F2.8 DX ATX Tokina Tokina.....	E++ £249
50mm F1.8 EF II Canon.....	E++ £59
70-200mm F4 L USM Canon.....	E++ £369
70-300mm f4-5.6 IS USM Canon.....	Mint- £199
75-300mm F4-5.6 IS USM Canon.....	E++ £199
80-200mm F4.5-5.6 EF II Canon.....	E+ / E++ £39
85mm F1.2 L USM MKII Canon.....	Mint- £1,149
85mm F1.8 USM Canon.....	Mint- £229
90mm F2.8 SP AF Macro Tamron.....	
(Canon EOS).....	E+ / E++ £159 - £179
100-400mm F4.5-5.6 L IS USM Canon.....	
E+ / E++ £589 - £649	
100mm F2.8 L Macro IS USM Canon.....	E++ £599
100mm F2.8 USM Macro Canon.....	E++ £259 - £299
135mm F2 L USM Canon.....	E++ £529
135mm F2.8 Soft Focus EF Canon.....	Unused £199
300mm F2.8 ATX SD Tokina Tokina.....	E+ £599
300mm F2.8 L IS USM Canon... Exc / E+ £1,789 - £2,489	
300mm F2.8 L IS USM MKII Canon.....	Mint- £4,489
300mm F2.8 L USM Canon.....	Exc £1,149
300mm F4 L IS USM Canon.....	E++ £689
300mm F4 L USM Canon.....	Exc £389
400mm F5.6 L USM Canon.....	E+ / Mint- £679 - £749
500mm F4 L IS USM Canon.....	E+ £3,599
600mm F4 L USM Canon.....	E+ £2,849
500mm F4.5 L USM Canon.....	E+ £2,159
<b>Canon FD</b>	
F1N Black Body Only Canon.....	E+ £159
T90 Body + Databack Canon.....	E+ £119
T90 Body Only Canon.....	E+ £79
T70 Body Only Canon.....	E+ / Unused £19 - £89
FTb QL Chrome Body Only Canon.....	Exc / E+ £49 - £59
Pellix Chrome Body Only Canon.....	As Seen £49
15mm F2.8 FD Fisheye Canon.....	E+ £299
20mm F3.5 Macrophoto Lens Canon.....	E++ £149
24mm F2.8 FD Canon.....	Unused £149
28-55mm F3.5-4.5 FD Canon.....	E+ £35
28mm F2.8 FD Canon.....	Exc / E+ £25 - £29
35-105mm F3.5-4.5 FD Canon.....	E+ £45
35-135mm F3.5-4.5 Tamron Tamron.....	E+ £49
35-70mm F3.5-4.5 FD Canon.....	E+ / Unused £25 - £49
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70-210mm F3.5 Series 1 Vivitar Vivitar.....	E++ £35
70-210mm F4 FD Canon.....	Exc / E++ £19 - £79
75-200mm F4.5 FD Canon.....	Exc / E++ £19 - £29
80-210mm F3.8-4 Tamron Tamron.....	As Seen £25
85mm F2.8 FD Soft Focus Canon.....	E+ £249
95mm F3.5 EX Canon.....	E+ £20
100-300mm F5.6 FD Canon.....	E+ / Unused £69 - £99
100mm F4 B/lock Macro + Tube Canon.....	E+ £125
100mm F4 FD Macro + Tube Canon.....	Unused £199
125mm F3.5 EX Canon.....	E+ £29
135mm F2.5 FL Canon.....	E+ £25
135mm F3.5 FD Canon.....	E+ / E++ £29 - £35
300mm F2.8 ATX Tokina Tokina.....	Unused £549 - £599
300mm F4 FD Canon.....	E++ £149
300mm F5.6 FD Canon.....	E+ £39 - £69
400mm F5.6 SD Tokina Tokina.....	E+ £59
500mm F8 FD Reflex Canon.....	E+ £149
<b>Sony Digital Compacts</b>	
DSC RX1 Sony.....	E+ / E++ £1,249 - £1,349
DSC RX1R Sony.....	E++ £1,289
DSC RX100 IV Sony.....	Mint- £649
DSC RX100 MkIII Sony.....	Mint- £429
DSC-RX100 Sony.....	E++ £199
DSC-S500 Sony.....	E++ £29
DSC-T77 Sony.....	Mint- £49
DSC-T9 Sony.....	E+ £35
DSC-W80 Sony.....	As Seen £29
RX100 MkIII Sony.....	Mint- £429
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<b>Canon</b> EOS M3 + 18-55mm + DC1 Finder.....	E++ £399
EOS M3 Body Only Canon.....	Mint- £269
<b>Fuji</b> X-E2 Body Only Fuji.....	E++ £299
X-E1 Black Body Only Fuji.....	E+ / E++ £159 - £175
X-E2 Black Body Only Fuji.....	E++ £279
X-E2s Black Body Only Fuji.....	Mint- £399
X-M1 Black Body Only Fuji.....	E++ £149
X-Pro2 Body Only Fuji.....	E++ £1,079
X-T1 Body Only Fuji.....	E++ £399 - £449
<b>Olympus</b> E-M1 Body + HLD-7 Grip.....	E++ £519
E-M10 MKII Black Body Only Olympus.....	Mint- £379
OMD E-M1 Black Body Only Olympus.....	E++ £479 - £499
OMD E-M5 Black Body Only Olympus.....	E+ / Mint- £239 - £259
OMD E-M5 MKII Body Only - Black Olympus.....	E++ £499
OMD E-M10 Body Only - Silver Olympus.....	E++ £199
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E-P3 Body Only - Black Olympus.....	E++ £99
E-PL1 Black + 14-42 Olympus.....	E++ £99
E-PL2 Body Only Olympus.....	E++ £79 - £89
E-PM1 + 14-42mm Olympus.....	E++ £109
<b>Panasonic</b> GH4 Body Only Panasonic.....	Mint- £749
GX7 Body Only Panasonic.....	As Seen £249
GF-5 Body Only Panasonic.....	E++ £79
GF-1 Body Only Panasonic.....	E++ £59
<b>Sony</b> A7R II Body Only.....	E+ / Mint- £2,199 - £2,499
A7R Body Only Sony.....	E++ £889
A7 II Body Only Sony.....	Mint- £1,099
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NEX5R + 16-50mm OSS Sony.....	E++ £199
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<b>Canon</b> EOS 1DS Body Only.....	As Seen £249
EOS 1D MKIV Body Only Canon.....	E+ £999
EOS 1D MKIII Body Only Canon.....	E+ £249
EOS 1D MkIII Body Only Canon.....	Exc £349
EOS 1D MkII Body Only Canon.. As Seen / E+ £199 - £299	
EOS 6D Body Only Canon.....	E+ £869
EOS 5DS Body Only Canon.....	Mint- £2,359
EOS 5D MkIII Body Only Canon.....	
E+ / Unused £1,589 - £1,879	
EOS 5D MkII Body Only Canon.....	E+ / E++ £689 - £749
EOS 5D MkII Body + BG-E6 Grip Canon.....	
E+ / E++ £689 - £789	
EOS 7D + BG-E7 Grip Canon.....	E+ £469
EOS 7D Body Only Canon.....	E++ £419
EOS 70D Body Only Canon.....	E++ £579 - £589
EOS 700D Body Only Canon.....	Mint- £349
EOS 1100D Body Only Canon.....	E++ £129
EOS 1000D Body Only Canon.....	As Seen £79
EOS 20D Body Only Canon.....	As Seen / Exc £49 - £69
EOS 300D + BG-E1 Grip Canon.....	As Seen £49
EOS 350D Body Only Canon.....	E+ £59
<b>Nikon</b> D4S Body Only.....	E++ / Mint- £3,099 - £3,379
D4 Body Only Nikon.....	Exc / E++ £1,989 - £2,389
D2X Body Only Nikon.....	As Seen / E+ £249 - £299
D810 Body Only Nikon.....	E++ £2,049
Df Body + 50mm F1.8 G Edition - Black Nikon.....	
Mint- £1,750	
D750 Body Only Nikon.....	Mint- £1,349
D610 Body Only Nikon.....	E++ £899
D7100 Body Only Nikon.....	E+ £469
D5500 Body Only Nikon.....	Mint- £469
D200 Body Only Nikon.....	Exc / E++ £129 - £179
D100 + MB-D100 Grip Nikon.....	As Seen £79
D80 Body Only Nikon.....	E+ £129
D60 Body Only Nikon.....	E+ / E++ £89
<b>Hasselblad H Digital</b>	
H4D Complete (60MP) Hasselblad.....	E++ £10,995
H4D + Prism (50MP) Hasselblad.....	E++ £5,849 - £6,499
H3DII Complete (50MP) Hasselblad.....	E++ £5,499
H3DII Complete (39MP) Hasselblad.....	E++ £3,900
H2 Complete Hasselblad.....	Mint- £1,989
H2 Body + Finder + 80mm F2.8 Hasselblad.....	E++ £1,749
H2 Body + P20 Back Hasselblad.....	E+ £1,499
H2 Body + Prism + Mag Hasselblad.....	E++ £1,250
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50mm F1.8 DT Sony .....	E+ / E++	£49 - £59
50mm F3.5 AF Macro Minolta Minolta.....	E++	£129
55-200mm F4-5.6 DT Sony .....	E+ / E++	£59 - £79
55-200mm F4-5.6 DT SAM Sony.....	E++	£89 - £99
60mm F2 Di II (if) Macro Tamron Tamron (Sony) New	£269	
70-210mm F4 AF Minolta .....	E+ / E++	£79 - £99
70-300mm F4-5.6 Di Tamron Tamron.....	E++	£39
70-300mm F4.5-5.6 AF Sony .....	E+	£59
70-300mm F4.5-5.6 G SSM Sony.....	E++	£429 - £449
75-300mm F4.5-5.6 AF Sony .....	E++	£89
75-300mm F4.5-5.6 D Minolta Minolta..	E+ / E++	£35 - £49
80-210mm F4.5-5.6 AF Tamron Tamron (Sony).....	E+	£29
85mm F1.4 ZA Sony .....	E++	£749
100-300mm F4.5-5.6 AF Minolta Minolta....	E+ / E++	£69 - £89
100-400mm F4.5-6.7 Apo AF Minolta Minolta....	E+	£249
135mm F1.8 ZA Sony .....	E++	£799

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12-24mm F4 ATX PRO SD Tokina.....	E++	£199 - £299
12-24mm F4 G AFS DX ED Nikon.....	E++	£379
14-24mm F2.8 G AFS ED Nikon .....	E++	£849
16-35mm F4 G AFS ED VR NikonE++ / Mint-	£689 - £769	
16-85mm F3.5-5.6 G ED VR AFS DX Nikon .....	E+	£259
17-50mm F2.8 Di II Tamron Tamron (Nikon AF) ...	E+	£159
17-55mm F2.8 G AFS DX IFED Nikon .....	E+	£359
18-105mm F3.5-4.5 G AFS ED DX VR Nikon .....	E++	£129
18-140mm F3.5-5.6 AF-S G ED VR DX Nikon..	Mint-	£259
18-200mm F3.5-5.6 G AFS DX VR II Nikon .....	E++	£349
18-55mm F3.5-5.6 AFS II Nikon .....	E++	£59
18-55mm F3.5-5.6 G AF-P DX Nikon..	E++ / Mint-	£55 - £59
18-55mm F3.5-5.6 G AFS VR Nikon..	E+ / E++	£49 - £79
18-70mm F3.5-4.5 G AFS ED DX Nikon ..	E+ / E++	£79 - £99
18mm F2.8 AFD Nikon .....	E++	£589
20-35mm F2.8 ATX Pro Tokina Tokina .....	E+	£179
20mm F2.8 AFD Nikon.....	E++	£349
21mm F2.8 ZF Zeiss Zeiss.....	E++	£689
24-120mm F3.5-5.6 ED AFD NikonE+ / Mint-	£129 - £159	
24-70mm F2.8E AFS VR ED Nikon .....	Mint-	£1,499
24-70mm F3.5-5.6 IX Nikon .....	E+	£39
24-85mm F2.8-4 AFD Nikon .....	E++	£269
24mm F2.8 AFD Nikon.....	E++	£229 - £249
24mm F3.5 ED PC-E Nikon .....	E+ / E++	£989 - £1,089
25mm F2.8 ZF Zeiss Zeiss .....	E+	£449
28-300mm F3.5-5.6 G ED AFS VR Nikon....	E+ / E++	£499 - £589
28-300mm F3.5-6.3 XR Di VC Tamron Tamron..	E++	£279
28-70mm F2.8 AFS Nikon.....	E++	£549
28mm F1.8 G AFS Nikon.....	E++	£349
28mm F2.8 AF Nikon .....	E++	£129
28mm F2.8 AFD Nikon.....	E+	£159
35-105mm F3.5-4.5 AF Nikon .....	E++	£79
35mm F1.4 AE AS UMC Samyang Samyang (Nikon AF) ...	E+	£279
35mm F1.4 G AFS Nikon .....	E++ / Mint-	£999 - £1,049
35mm F1.4 ZF2 Zeiss Zeiss .....	E++	£889
35mm F1.8 G AFS DX Nikon .....	Mint-	£109
35mm F2 ZF Zeiss Zeiss .....	E+	£479
35mm F2.8 Macro DX ATX Tokina Tokina (Nikon AF)...	E++	£189
45mm F2.8 D PC-E ED Micro Nikon .....	E++	£1,149
50mm F1.4 AFD Nikon .....	E++	£179
50mm F1.4 Milvus ZF.2 Zeiss Zeiss .....	Mint-	£749
50mm F1.8 AFD Nikon .....	E++ / Mint-	£79
55-200mm F4-5.6 AFS DX G VR Nikon.....	E++	£99
55-300mm F4.5-5.6 G AFS VR Nikon .....	E++ / Mint-	£189
55mm F1.4 Otis Apo Distagon ZF.2 Zeiss Zeiss .....	E++	£2,149
55mm F2.8 AF Micro Nikon .....	E+	£199
60mm F2.8 AFD Micro Nikon .....	E++	£219
70-180mm F4.5-5.6 AFD Micro Nikon .....	E++	£849
70-200mm F2.8 G AFS ED VR II Nikon .....	E++ / Mint-	£1,349 - £1,449
70-200mm F4 G VR ED Nikon .....	Mint-	£849
70-210mm F4 AF Nikon .....	E+	£149
70-210mm F4.5-5.6 AFN Nikon.....	E+ / E++	£69 - £79
75-240mm F4.5-5.6 AFD Nikon .....	E+ / E++	£49 - £55
80-200mm F2.8 ATX Pro Tokina Tokina .....	E+	£349
80-200mm F2.8 ED AF Nikon .....	As Seen	£149
80-400mm F4.5-5.6 AFD VR Nikon .....	E++	£429
80-400mm F4.5-5.6 ATX D Tokina Tokina (Canon EOS).....	E++	£195
8mm F3.5 Aspherical AE IF Samyang		
Samyang (Nikon AF).....	E++	£169
90mm F4.5 PC-TS Makro Schneider Schneider ...	E++	£1,449
100mm F2.8 AF PRO D ATX Tokina		
Tokina (Nikon AF).....	E++	£229
105mm F2 AF DC Nikon.....	E+	£549
105mm F2.8 AFD Micro Nikon .....	E+ / E++	£299 - £349
105mm F2.8 AFS G VR Micro Nikon ...	E+ / Mint-	£439 - £499
300mm F2.8 G AFS ED VR II Nikon..	E++	£2,999 - £3,179
300mm F2.8 IFED AF Nikon .....	E+	£1,099
300mm F2.8 IFED AF-I Nikon.....	E++	£1,389
300mm F4 AF ED Nikon.....	E++	£369
300mm F4 AFS IFED Nikon .....	E+ / E++	£549 - £589

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OM4Ti Titanium Body Only Olympus.....	E+	£189
OM4 Black Body Olympus.....	E+	£89
OM2SP Black + 50mm F1.8 Olympus Unknown.....	£119	
OM2SP Black Body Only Olympus.....	E+	£99
OM2N Black Body Olympus .....	E+	£89
OM2N Chrome Body + Winder 2 Olympus.....	Exc	£69
OM2N Chrome Body Only Olympus .....	E+	£79
OM1N Chrome Body Only Olympus .....	E+	£79

OM40 Black Body Only Olympus.....	E+	£39
OM30 Chrome + 50mm F1.8 Olympus .....	Exc	£29
OM30 Chrome Body Only Olympus .....	E+	£39
OM10 Body + T20 Flash Olympus.....	E+	£39
35-105mm F3.5-4.5 Zuiko Olympus.....	E+	£59
50-250mm F5 Zuiko Olympus E++ / Unused	£299 - £349	
50mm F1.2 Zuiko Olympus.....	E++	£349
55mm F1.2 Zuiko Olympus .....	E++	£299
65-200mm F4 Zuiko Olympus .....	As Seen / E+	£45 - £99
75-150mm F4 Zuiko Olympus .....	E++	£59
85-250mm F5 Zuiko Olympus .....	E+	£99 - £129
180mm F2 Zuiko Olympus.....	E+	£2,500
180mm F2.8 Zuiko Olympus.....	E+	£289
200mm F4 Zuiko Olympus.....	E+	£59

#### Pentax 645

645 Body + Insert Pentax .....	E+	£199
35mm F3.5 A Pentax .....	E+	£399
45mm F2.8 A Pentax .....	E+ / E++	£129 - £179
55mm F2.8 A Pentax .....	E+	£159
75mm F2.8 A Pentax .....	E+	£129
75mm F2.8 FA Pentax.....	E++	£349
80-160mm F4.5 A Pentax .....	E+	£199 - £289
120mm F4 Macro FA Pentax.....	E++	£650 - £689
150mm F3.5 A Pentax .....	E+ / E++	£119 - £149
200mm F4 A Pentax .....	E+ / E++	£149 - £169
300mm AF Hood Pentax.....	E++	£45

#### Pentax M42 Cameras

Honeywell Spotmatic + 55mm F2 Pentax.....	E+	£129
Spotmatic IIA + 50mm F1.4 Pentax .....	Exc	£199
Spotmatic + 55mm F1.8 Pentax .....	E+	£79
Spotmatic ES + 55mm F1.8 Pentax .....	E+	£119
Spotmatic ES + 55mm F2 Pentax .....	E+	£99
Spotmatic SL + 55mm F1.8 Pentax .....	E+	£199
Spotmatic SL Ball + 55mm F2 Pentax .....	E+	£249
Spotmatic SP1000 + 55mm F2 Pentax .....	E+	£69
Spotmatic SP500 + 55mm F2 Pentax .....	E+	£99

#### Gitzo Tripod Heads

G1177M Centre Ball Head Gitzo .....	E++	£45
G1270M 3 way low profile head Gitzo.....	E++	£75
G1335C Column Gitzo.....	E++	£25
G1370 Pan/Tilt Head Gitzo .....	E++	£59
G1570M Low Profile 3Way Head Gitzo .....	E++	£99
G1576M Off Centre Ball Head Gitzo .....	Exc	£89
G2180 Fluid Video Head QR Gitzo.....	E++	£119
G2272M Low Profile 3Way Head Gitzo .....	E++	£79
G535 Lateral Arm - Geared Gitzo.....	E+	£159
GC3320 Tripod Holster + Strap Gitzo.....	E++	£25
GH1382 TQD Ball & Socket Head Gitzo.....	E++	£199
GH1780QR Centre Ball Head QR Gitzo... E++ / Mint-	£139	
GH2750QR + Plate Gitzo .....	E++	£149
GH2780QR Centre Ball Head Gitzo E+ / E++	£149 - £159	
GH3780QR Centre Ball Head Gitzo .....	E++	£139
Graduated Right Angle Bracket G541 Gitzo.....	E++	£129
GS3750D Panoramic Disc Head Gitzo.....	E+	£99
Off Centre Ball Head Gitzo.....	E+	£59
Pan & Tilt Head Gitzo.....	Exc	£39
Rationelle No 2 P/Tilt Head Gitzo .....	Exc	£30
Studex 320 Extending Centre Column Gitzo .....	E++	£25

#### Manfrotto Tripod Heads

056 3D Junior Head Manfrotto.....	E++	£15
057 Mag Ball Head Q6 Manfrotto .....	E++	£179
102 Long Tripod Strap Manfrotto.....	Unused	£9
131DDB Cross Arm Triple Mounting Manfrotto ...	E++	£55
165MV Tripod Spreader Manfrotto.....	Mint-	£35
329RC4 3Way Head Manfrotto.....	E++	£49
340 Elbow Bracket Manfrotto.....	Unused	£39
500Ballish 100mm Half Bowl Short Manfrotto....	E++	£35
501PL Accessory Plate Manfrotto .....	Unused	£15
516 Pro Video Head Manfrotto .....	E+	£179
DMP-140R Nodal Slide Runwayfoto .....	E++	£15
Long Lens Support Mk1 RRS .....	E++	£99
MBag70 Unpadded Tripod Bag 70cm Manfrotto ...	E+	£12
MH055M8-Q5 Magnesium Ball Head Manfrotto E++	£139	
MN029 Head Manfrotto.....	E+	£25 - £29
MN029 Head MkII Manfrotto.....	E+ / E++	£25 - £45
MN055CCS Short Column Manfrotto .....	E++	£25
MN115 3way Head Manfrotto .....	E+ / E++	£15
MN116 Mk3 Super Video Fluid Head Manfrotto .....	E+	£89
MN141RC Head Manfrotto .....	E+ / Unused	£25 - £35
MN160 Head Manfrotto.....	E+	£69
MN168 B&S Head Manfrotto.....	E++	£29
MN203 Mini Extension Arm Manfrotto.....	Unused	£9
MN222 Joystick Head Manfrotto .....	E+	£35
MN234RC Pan Manfrotto .....	Mint-	£25
MN303Plus Virtual Reality Pro Manfrotto.....	E+	£149
MN322RC2 Head Manfrotto .....	E+ / E++	£45 - £59
MN329 Head Manfrotto.....	E+	£39
MN329RC4 Head Manfrotto .....	E+	£49
MN352 B&S Head Manfrotto.....	E+	£19
MN354 Quick Adapter Low Profile Manfrotto.....	E++	£25
MN357 Universal Sliding Plate Manfrotto .....	E++	£35
MN394 Quick Adapter Low Profile Manfrotto....	E+ / E++	£29 - £35
MN410 Junior Geared Head Manfrotto ....	Exc / Mint-	£65 - £109
MN460MG Head Manfrotto .....	E+ / E++	£35 - £39
MN482 Micro Ball Head Manfrotto .....	E+	£25
MN519 Pro Fluid Head Manfrotto .....	E+	£249
MN700RC2 Mini Video Head Manfrotto ...	E+ / Unused	£39 - £49

## westcott CLEARANCE



### 115cm Round Halo

The Westcott 115cm Round Halo is built around an umbrella frame rather than the traditional softbox construction, meaning that it can be used without the need for an adapter ring. Setting up and taking down is quick and easy using the hook and loop tape opening at the rear of the box and can be used with lights up to a maximum of 500w. It has been designed for lights with rear panel controls.

SRP £99 Ffordes Price NOW £69

### 137cm Mono Halo Round

The Westcott Round Halo Mono Softbox for Monolights features an elastic collar that can be adjusted to fit around the reflectors of different monolight brands. Monolight controls remain outside for easy access. To achieve indirect lighting, a reflector plate may be purchased separately. No speed ring is required.



SRP £199 Ffordes Price NOW £109



### Mini Apollo Kit

Includes the 40cm square Mini Apollo Diffuser, the Hotshoe Mount Umbrella Bracket and L-Shaped Bracket and provides an ideal solution for an off-camera light source. The umbrella style set up of the diffuser means no adapter is required

SRP £69 Ffordes Price NOW £49



### Photo Basic Strobelite Kit

The Strobelite PRO 2 kit puts you in control of your lighting. Two 24" x 32" silver soft boxes with adapter rings allow you to wrap light around your subject while maintaining control.

Kit includes: 2 - Strobelite PLUS. 2 - 24" x 32" Silver Soft Boxes. 2 - Adapter Rings. 2 - 8.5' Light Stands. 1 - Educational DVD. 1 - Deluxe Carry Case with wheels. Power: 200Ws, Modelling Lamp: 0-100W.

SRP £699 Ffordes Price NOW £449



### Spiderlite TD5 Monte Kit

The Westcott Spiderlite TD5 Window Light Kit Plus has been designed to recreate the look of natural window light. The kit consists of two Spiderlite TD5's, two stands, two tilter brackets, two 60x90cm softboxes, eight 50w lamps plus two 20w fluorescent lamps, mains leads and carry case. Kit provides equivalent output of 1800 watts. Please note - ex display with no box.

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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






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## Canon




<b>PGI29</b> <b>Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
<b>PGI72</b> <b>Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
<b>CLi42</b> <b>Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
<b>CLi8</b> <b>Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
<b>PGI9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each	 £107.99 £10.99


### More Canon Inks...


<b>PGI520/CLi521</b> Set of 5 PGI520 Black 19ml CLi521 Colours 9ml	£49.99 £11.99 £10.29
<b>PGI525/CLi526</b> Set of 5 PGI525 Black 19ml CLi526 Colours 9ml	£49.99 £11.99 £10.29
<b>PGI550/CLi551</b> Set of 5 PGI550 Black 15ml CLi551 Colours 7ml	£43.99 £10.99 £8.99
<b>PGI550/CLi551XL</b> Set of 5 PGI550XL Black 22ml CLi551XL Colours 11ml	£59.99 £12.99 £11.99
<b>PG540</b> Black 8ml <b>PG540XL</b> Black 21ml <b>CL541</b> Colour 8ml <b>CL541XL</b> Colour 15ml <b>PG545XL</b> Black 15ml <b>CL546XL</b> Colour 13ml	£12.99 £19.99 £16.99 £19.99 £15.49 £16.99
<b>Compatibles:</b> PGI5 Black 27ml CLi8 Colours 13ml PGI5/CLi8 Set of 5 PGI520 Black 19ml CLi521 Colours 9ml PGI520/CLi521 Set of 5 PGI525 Black 19ml CLi526 Colours 9ml PGI525/CLi526 Set of 5 PGI550XL Black 25ml CLi551XL Colours 12ml PGI550/CLi551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99

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<b>No.16</b> <b>Fountain Pen Inks</b> Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £28.99 £8.99 £6.99 £53.99 £15.99 £12.99
<b>Compatibles:</b> No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	£14.99 £3.99 £3.99
<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £30.99 £8.99 £7.49 £54.99 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	£14.99 £3.99 £3.99
<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	 £52.99 £8.99 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	£22.99 £3.99 £3.99

<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £35.99 £9.99 £8.99 £63.99 £16.99 £15.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	£14.99 £3.99 £3.99

<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	£19.99 £3.99

<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	£27.99 £3.99

<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
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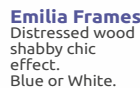
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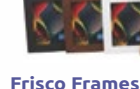
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Multiple different designs available.



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## EPSON


<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
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<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
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<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	£19.99 £3.99

<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	£27.99 £3.99

<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	£27.99 £3.99

<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
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<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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<b>Compatibles:</b> No.15 Black 46ml No.21 Black 10ml No.22 Colour 21ml No.45 Black 45ml No.56 Black 24ml No.57 Colour 24ml No.62XL Black 12ml No.62XL Colour 12ml No.78 Colour 36ml No.110 Colour 12ml No.300XL Black 18ml No.300XL Colour 18ml No.301XL Black 15ml No.301XL Colour 18ml No.337 Black 21ml No.338 Black 21ml No.339 Black 34ml No.343 Colour 21ml No.344 Colour 21ml No.350XL Black 30ml No.351XL Colour 20ml No.363 SET OF 6 No.364 Black 10ml No.364 Colours 5ml each No.364 SET OF 4 No.364XL Black 18ml No.364XL Colours 11ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.940XL SET OF 4 No.950XL SET OF 4	£3.99 £6.99 £11.99 £6.99 £6.99 £11.99 £14.99 £15.99 £8.99 £9.99 £12.99 £13.99 £13.99 £9.99 £10.99 £11.99 £11.99 £12.99 £13.99 £15.99 £19.99 £3.79 £3.29 £12.99 £4.99 £4.29 £16.99 £19.99 £29.99 £29.99 £29.99
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<b>Premium Pearl 270gsm:</b> 6x4 50 sheets <b>+50 FREE</b>	£6.99
A4 50 sheets	£16.99
<b>Premium Gloss 270gsm:</b> 6x4 50 sheets <b>OFFER</b>	£6.99
A3 25 sheets <b>OFFER</b>	£15.99
A3+ 25 sheets <b>OFFER</b>	£19.99
<b>Smooth Pearl 310gsm:</b> 6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
17" Roll 30 metres	£84.99
24" Roll 30 metres	£119.99
<b>Smooth Gloss 310gsm:</b> 6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
<b>Premium Matt Duo 200 gsm:</b> A4 50 sheets	£14.99
<b>Heavy Duo Matt 310gsm:</b> A4 50 sheets	£18.99
A3+ 50 sheets	£51.99
<b>Gold Fibre Silk 310gsm:</b> A4 50 sheets	£43.99
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## Fotospeed

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A4 50 sheets	£17.99
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24" Roll 30 metres	£68.99
<b>PF Lustre 275gsm:</b> 6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 25 sheets	£35.99
A3+ 50 sheets	£47.99
<b>Panoramic 25 sheets</b> 17" Roll 30 metres	£26.99
24" Roll 30 metres	£69.99
<b>PF Gloss 270gsm:</b> A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 50 sheets	£47.99
<b>Panoramic 25 sheets</b> Matt Ultra 240gsm:	£26.99
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A3 50 sheets	£26.99
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## Canon

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<b>PT-101 Pro Platinum 300gsm:</b> 6x4 20 sheets	£8.99
A4 20 sheets	£17.99
A3 20 sheets	£40.99
A3+ 10 sheets	£26.99
<b>SG-201 Semi-Gloss 260gsm:</b> 6x4 50 sheets	£10.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£44.99
<b>LU-101 Pro Lustre 260gsm:</b> A4 20 sheets	£15.99
A3 20 sheets	£33.99
A3+ 20 sheets	£51.99

Many more in stock!



<b>Smooth Pearl 280gsm:</b> 6x4 100 sheets	£12.99
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A4 50 sheets	£18.99
A3 50 sheets	£35.99
A3+ 25 sheets	£28.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
<b>Ultra Pearl 295gsm:</b> 6x4 100 sheets	£14.99
7x5 100 sheets	£20.99
A4 25 sheets	£12.99
A3 25 sheets	£22.99
A3+ 25 sheets	£30.99
13" Roll 10 metres	£21.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£92.99
<b>Titanium Lustre 280gsm:</b> A4 25 sheets	£22.99
A3 25 sheets	£44.99
A3+ 25 sheets	£62.99
<b>Oyster 271gsm:</b> 6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
<b>Gloss 271gsm:</b> 6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
<b>Matt Plus 240gsm:</b> 6x4 100 sheets	£10.99
7x5 100 sheets	£13.99
A4 50 sheets	£13.99
A3 25 sheets	£17.99
A3+ 25 sheets	£22.99
13" Roll 10 metres	£24.99
17" Roll 30 metres	£42.99
24" Roll 30 metres	£58.99
<b>Matt Proofing 160gsm:</b> A4 150 sheets	£18.99
A3 75 sheets	£22.99
17" Roll 30 metres	£26.99
24" Roll 30 metres	£36.99
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A3 50 sheets	£27.99
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BP-511 for Canon £12.99

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BLS-1 for Olympus £12.99

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CGA-S007 for Panasonic £9.99

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DMW-BCM13 Panasonic £27.99

DMW-BLB13 Panasonic £23.99

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DMW-BLD10 Panasonic £22.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

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SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

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NP-FM500H for Sony £19.99

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D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

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Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

### Other Batteries

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AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

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AAA Energizer Ultimate (4) £5.99

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CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

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## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm £4.99  
40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

### KOOD Slim Frame Circular Polarisers

37mm £12.99  
40.5mm £12.99  
46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

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### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99  
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49mm £10.99  
52mm £10.99  
55mm £10.99  
58mm £11.99  
62mm £12.99  
67mm £14.99  
72mm £15.99  
77mm £17.99  
82mm £19.99  
86mm £22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99  
58mm £15.99  
62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99  
58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet for 8 filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

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Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

ND2 Hard Graduated £17.99

ND4 Solid £16.99

ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

Light Blue Graduated £17.99

Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

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Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

ND4 Solid £10.99

ND4 Graduated £11.99

ND8 Solid £11.99

ND8 Graduated £12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99

ES-71II Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

ET-65B Canon 70-300/4-5.6 £9.99

ET-67 Canon 100/2.8 Macro £9.99

ET-67B Canon 60/2.8 £9.99

EW-60C Canon 60/2.8 £7.99

EW-63C Canon 18-55 IS STM £9.99

EW-73B Canon 18-55 IS £9.99

EW-78BII Canon 28-135 IS £9.99

EW-78D Canon 18-200 IS £9.99

EW-78E Canon 15-85 IS £12.99

EW-83E Canon 17-40/4.0 £12.99

HB-32 Nikon 18-105 VR £7.99

HB-45 Nikon 18-55 VR £7.99

### Stepping Rings

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### Reversing Rings

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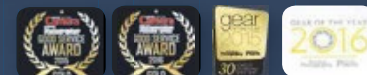
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### Coupling Rings

49mm-77mm £9.99-£11.99







## Circular Filters

Circular filter sizes range from 25mm to 105mm depending on the filter. Visit [srb-photographic.co.uk](http://srb-photographic.co.uk) for more!



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**ND1000 Filters**  
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**More Filters...**  
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## Square Filters

### Elite Filter System

The new P Size square filter system

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£24.95



Elite ND1000  
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"Well-made & designed filter system that lifts the semi-pro P system to a higher level" f2 Cameracraft



## Pro Filter System



**Best Value**  
Digital Camera mag  
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## Plastic Filter System



1 x Holder 1 x Adaptor Ring

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A Size £8.95

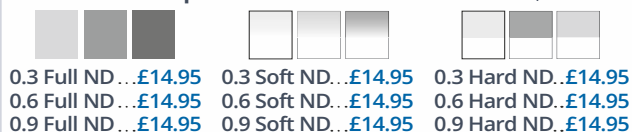
Filter Kit  
A Size £39.95  
P Size £39.95

Starter Kit  
A Size £29.95  
P Size £24.95

Adaptor Rings £4.95

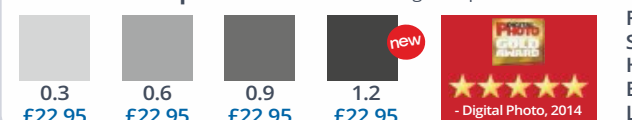
## Individual Square Filters

A Size & P Size resin square filters



## Pro Glass Square Filters

P Size glass square filters



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Nikon.....£17.50  
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Award-winning SRB Photographic brand

### 28mm On-it Tripod



### 25mm On-it Tripod



### On-it Monopod



## Lens/Camera Adaptors

### Camera Adaptors

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Canon EOS	Nikon	£22.95	Micro 4/3	Nikon G	£34.95
Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
Canon EOS	Olympus OM	£24.95	Micro 4/3	Minolta MD	£29.95
Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	Olympus 4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	Olympus 4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	Olympus 4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	Olympus 4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	Olympus 4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	Olympus 4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	M42	£15.95
Fuji X	Con/Yash	£29.95	Sony Alpha	Minolta MD	£44.95
Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
Nikon	C Mount	£32.95	Sony Alpha	Canon FD	£44.95
Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
Nikon 1	Leica M	£39.95	Sony NEX	Leica M	£29.95
Nikon 1	Leica R	£37.95	Sony NEX	Leica R	£29.95
Nikon 1	Con/Yash	£23.95	Sony NEX	Canon FD	£42.95
Micro 4/3	Canon EOS	£29.95	Sony NEX	M42	£23.95

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MTF Adaptors from.....£265.00	Enlarging Adaptors from.....£16.45	Bayonet Step Rings from.....£15.50
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# Final Analysis

**Roger Hicks considers...**

'Three Gorges Dam Project', China, 2005, by Edward Burtynsky

**W**hen photography was invented, one of the many things at which people marvelled was its indiscriminate capacity for detail: the unimportant was captured as impartially as the important. Ever since, there have been pictures that have exploited this very comprehensiveness.

It is impossible to take in all the detail in a picture such as this at a glance, and even if we could dedicate hours to examining a wall-sized print, much of what we see would be all but incomprehensible. We all know about cranes and spillways, turbines and reinforced concrete in general terms, but when we see a dam under construction, with everything in very specific and clearly delineated terms, we cannot but marvel at how such things are put together. We may also have political and environmental reservations, but these merely add to our sense of wonder.



© EDWARD BURTYNSKY

## Miracle of photography

Then again, a picture such as this can be equally fascinating when it is reproduced small. There is not so much a wealth of detail as a surfeit: another miracle of photography. Most of Burtynsky's photography is done on 4x5in and blown up as big as 60x80in (1.5x2m). This also allows him to use camera movements for control of verticals and holding receding planes in focus.

Quite often, I will look at a picture and guess at what sort of camera the photographer used (such as rangefinder or large format). Frankly I am surprised at how

often I am right: different types of camera, though not necessarily different marques, often have their own specific look, almost regardless of reproduction size.

Burtynsky's work is extremely varied, as you can see in the book from which this was taken, *Essential Elements* published by Thames & Hudson in 2016. He is, however, generally described as a 'fine-art' photographer. Why? Why is this particular picture, for example, not reportage or illustration? The answer, of course, is that it is both. Equally, though, it is 'fine art' because it can be

**'Even if we could spend hours examining a wall-sized print, much of what we would see would be all but incomprehensible'**

appreciated in its own right, as a picture, something you can hang on your wall, even if you care not a fig for the story behind it.

## Categories and definition

I've just been going through all the illustrations in all my books for a submission to, the Authors' Licensing and Collecting Society (ALCS). This has greatly sharpened my appreciation of what is a

snapshot; what's a souvenir; what's an illustration and what may legitimately be called fine art despite the fact that it also falls into one of the other categories. It has also sharpened my appreciation of what happens when you try too hard to make fine art. A fine-art photograph has to be something else as well before it can be called fine art, as Burtynsky well illustrates.



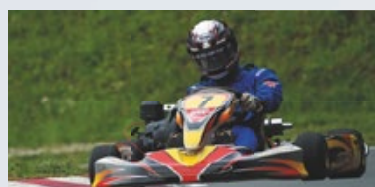




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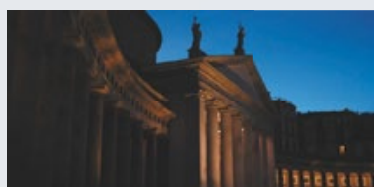
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