

Saturday 17 November 2018

Amateur Photographer



Sony FE 24mm F1.4 GM
Why this stunning new G Master is the
best fast wideangle you can buy

Passionate about photography since 1884

Beside the sea

Explore the **endless photo opportunities** of the British coastline

Perfect colour

How to ensure that what you see on screen is what you get

The Periflex

The story behind this classic, eccentric **British camera**

Wildlife Photographer of the Year 2018

See the winning images from the **world's best nature photography** competition

Plus Photograph snow buntings ● Sirui's new travel tripod ● Life in North Korea

D850



David **I AM** RELENTLESS



DAVID YARROW INTRODUCES THE NIKON FULL FRAME D850.

To launch the new Nikon D850, master wildlife photographer David Yarrow was given the creative freedom to capture the image of his lifetime, shot on the D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, he could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. David is passionate about wildlife conservation, and is the affiliated photographer of the Tusk Trust Foundation. To find out more about the D850, and David's story, visit www.nikon.co.uk

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger.

**Requires Interval Timer settings and 3rd party software.





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If I was forced to pick just one highlight of the photographic calendar I'd probably choose the annual Wildlife Photographer of the Year (WPOTY) competition.

Every year some of the world's best photographers remind us of not only the awe-inspiring beauty but also the increasing fragility of our planet. This week we reveal some of this year's winners, but to see them at their best I

urge you to visit the exhibition of 100 giant backlit panels, in the spectacular setting of the Natural History Museum. It's on until next June and, trust me, you won't leave unmoved.

Speaking of beauty, our feature on coastal photography (page 14) explores the hypnotic power of the sea. Finally don't forget to enter our competition to see your photo on the cover of our Christmas issue. Full details on page 29.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© JAY BIRMINGHAM

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

Thoughts in the dark

by Jay Birmingham

Canon EOS 6D Mark II, 16-35mm, 20sec at f/10, ISO 400

This moody portrait was uploaded to Instagram with the hashtag #appicoftheweek. It was taken by Jay Birmingham. He tells us, 'I don't usually shoot portraits, and would almost certainly shy away from being the subject of my photographs. But while I was in one of the tunnels on the Monsal trail in the Peak District, I thought I would

try something a little different from the landscapes I usually take. The darkness helped isolate me in my yellow jacket, and I wanted to portray the emotions that isolation can create. As there was little light, I sat still for 20 seconds for a bright enough image with little noise. I hope I managed to create the moody atmosphere I was after.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

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@ti-media.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 55.

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 55.

NEWS ROUND-UP

The week in brief, edited by Amy Davies



© TRACY CALDER, WWW.CUPOTY.COM

Close-up POTY open for entries

In the first ever Close-up Photographer of the Year (CUPOTY) contest, £1,000 in cash and more than £1,200 worth of Sigma camera equipment are up for grabs. There are five categories: Animals, Plants & fungi, Intimate landscape, Manmade and Micro (for images captured with a microscope), plus Young CUPOTY for under 18s. Submit your photos at cupoty.com by 10 February 2019.

Bottoms up!

Inspired by Errazuriz Wine Photographer of the Year, International Wine Photography Day is nearly upon us. It's sponsored by Fujifilm, and you can take part by posting a picture on social media sites Facebook, Twitter or Instagram on 20 November with the hashtag #WinePhotographyDay. A winner will receive a magnum (150cl) of Don Maximiano Founder's Reserve 2010 and a premium subscription to *Decanter* magazine.



Sigma lens prices announced

Of the new Sigma lenses announced at Photokina, the Sigma 56mm F1.4 DC DN 'Contemporary' lens for Sony E and Micro Four Thirds mounts will be priced £399.99, while the 40mm F1.4 DG HSM 'Art' for Sigma, Canon, Nikon and Sony E mounts will be £1,099.99. All are available now, except the 40mm Sony version, which will arrive in January 2019.

New additions to Manfrotto's line-up

The Tough H-55 and Tough L-55 have been added to Manfrotto's Pro Light Reloader roller cases line-up. The H-55, £289.95, can accommodate a pro DSLR with 400mm lens, a second DSLR and three to four lenses. The L-55, £269.95, can carry a pro DSLR with 70-200mm lens, a second DSLR and four to five lenses. Both are compliant with restrictions for carry-on luggage.



© SØLVE SUNDSBØ

Luminar adds AI Sky Enhancer

Designed to add detail and drama to the sky with a single slider, Luminar's new AI Sky Enhancer works by analysing an image to detect and adjust only the sky. AP saw the software demonstrated at this year's Photokina and early indications are that it works impressively well. The latest free Luminar update is available now.



BIG picture

Innovative artist's exhibition debuts at Photo Vogue festival

TITLED 'Beyond the still image', the first solo exhibition of work by the Norwegian fashion photographer, Sølve Sundsbø, will make its debut at the Photo Vogue Festival in Milan, Italy, this month. The images on display span the past 15 years of Sundsbø's work – showcasing his innovative style and versatile



approach to using different mediums.

Today Sundsbø is one of the world's most innovative voices in contemporary fashion photography. Curated by Alessia Glaviano and Michael Van Horne, the work on display features iconic photographs, installations, and videos as well as previously unseen work, and reveals Sundsbø's experimental approach towards new technologies, from 3D scanning to hand-painted retouching.

Words & numbers

*Photography has
always been capable
of manipulation*

Joel Sternfeld

American fine-art photographer (b.1944)

1839

Year in which the Shipwrecked
Mariners' Society was founded.
See article on page 14

SOURCE: SHIPWRECKED MARINERS' SOCIETY

Laowa unveils widest zoom for Sony cams

THE WIDEST zoom lens available for Sony full-frame FE mount cameras, the new Laowa 10-18mm f/4.5-5.6 FE Zoom, has now been announced and is designed for cameras in the Sony Alpha 7 and Alpha 9 ranges.

Aimed primarily at travel and reportage photographers, the lens is the smallest lens in its class, measuring just 910mm in length and 70mm in diameter. It's also lightweight, as it weighs only 496g.

It has no electronic connections, and although it is primarily designed for full-frame cameras, it can also be used with Sony's APS-C E-Mount models, such as the A6500. With such smaller-sensor cameras, the lens will give a focal length equivalent of 15-27mm.

The lens has a straight five-bladed aperture, which has been designed to offer an attractive 10-point sunstar rendering. This makes it a good choice for nightscape photography. It also offers a short focusing distance of 15cm – the closest in its class – making it useful for certain kinds of macro photography.

With an all-metal barrel, the lens houses 14 elements in 10 groups, with one extra-low dispersion element and two aspherical elements, which Laowa claims provides the lens with exceptional optical quality and performance.

The angle of view is 102°-130°, with an internal manual-focusing mechanism, which means that the front



Laowa's 10-18mm f/4.5-5.6 lens will be the widest zoom for Sony full-frame FE mount cameras



Good things come in small packages: its length is 910mm and diameter is 70mm

elements do not rotate. A rear filter thread is included to fit 37mm filters, or an optional filter holder is available for 100mm wide filters (such as ND Grad filters). The lens features a traditional-style aperture ring, which can be de-clicked for silent control of the aperture when shooting video. The minimum aperture available is f/22.

Finally, the lens features a high-quality chromium mount construction, which promises to ensure a solid coupling between the camera body and the lens.

Available from the end of November this year, the Laowa 10-18mm f/4.5-5.6 FE Zoom lens will retail for £899. Versions for the Canon R and Nikon Z mounts are also promised for release in the next few months.

For more details on the FE Zoom, see www.laowalens.co.uk.



iPad Pro gets an overhaul

HAILED as the biggest change to the iPad since it was first introduced in 2010, the iPad Pro is significantly slimmer than its predecessor and is available in two different screen sizes.

It also features an edge-to-edge display, and has a USB-C connector, meaning it can connect to external monitors and be used as a workstation.

The news comes just a few weeks after Adobe announced that its latest incarnation of Photoshop CC would be available as a full version for iPad. Prices start from £769.

iOS 12.1 is also now available, with upgrades including a fix for overenthusiastic beautification effects applied when using the selfie camera on the latest iPhones.



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Flickr to revamp free accounts in January

AFTER its acquisition by SmugMug this April, photo-sharing site Flickr has announced a set of important changes to Free and Pro accounts.

Those who have free accounts will soon see a limit of 1,000 images applied. Anybody who still has more than 1,000 images after a cut-off date in early 2019 will see their content actively deleted.

Other changes include removal of old Yahoo login, and a stabilised and quicker service.

Those who choose to pay for a 'Flickr Pro' account will be rewarded with unlimited storage for

photos and videos at full resolution, zero adverts, advanced stats, longer video playback and a new 5K photo display mode.

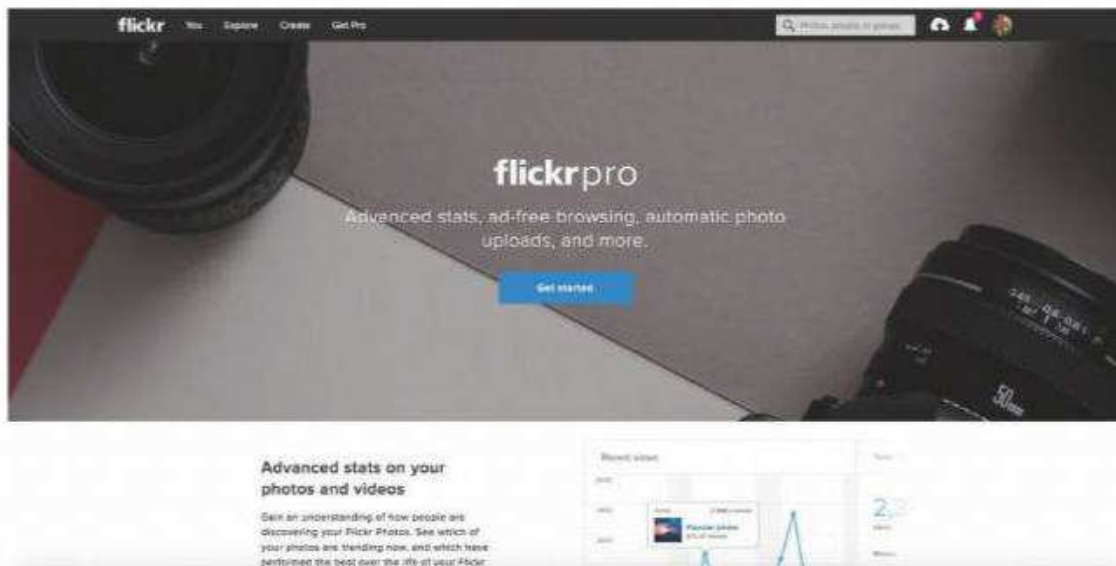
Better customer support is also promised, while there are also discounts available with selected partners including Adobe Creative Cloud and Peak Design.

Up until now, those with a free account could take advantage of 1TB of storage space, with no limits on the number of photos. Existing users will be given until 8 January 2019 to upgrade to a Pro account (costing \$49.99 per year), or download

images over the 1,000 limit.

Also from 8 January, free accounts that have over 1,000 photos won't be able to add any more images to their account. From 5 February 2019, images over the limit will be deleted, starting with the oldest shots. If you upgrade to Flickr Pro before 30 November 2018, a 30% discount off your first year is available.

According to a press release from the company, the changes are 'just the beginning', with more expected in the coming months. See Flickr.com for more details.



Popular photo-sharing website Flickr will be limiting images in free accounts to 1,000

Nikon's winter cashback deals return

NIKON'S Winter Cashback promotion could save you up to £275 when purchasing a new camera or lens. The promotion runs until 15 January 2019, with all claims needing to be received by 15 February 2019 (inclusive) in order to qualify.

Cameras eligible for cashback in the promotion include the full-frame (FX format) D750 and the APS-C (DX format) models D500, D7500 and D5600. The D750 sees the biggest saving – of £275. A large number of lenses are also part of the promotion.

See nikonpromotions.co.uk for terms and conditions, along with a complete list of the cameras and lenses included in the deal.

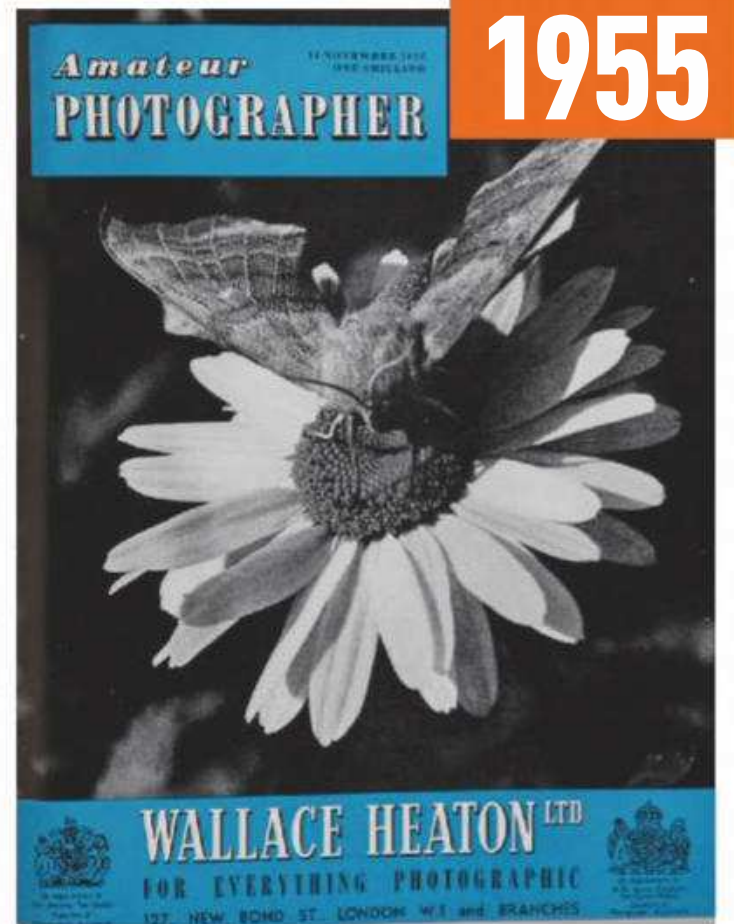


Thinking of buying a D750 this Xmas? Check out Nikon's cashback deals

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to November 1955



'AMATEUR Photographer, guv? That will be one shilling.' You can just imagine some future photographer rock star handing over a good honest shilling to the newsagent back in 1955, dreaming of the glories to come. There were a lot of more ordinary punters who, we hope, found the magazine helpful back then too, though we are not entirely 'sold' on the rather static cover image of a sinister-looking moth. Inside the magazine there was an interesting feature about the joys of table-top photography, featuring those gloriously dated glass animals that your grandma used to keep in the 'parlour.' One of them actually looks a bit like the Alien, but maybe it's just our old eyes. In addition there was a rather good feature about autumn sunsets, featuring the kind of brooding, Biblical skies that Don McCullin's landscape images capture so well. The film grain is so wonderfully in your face that you can almost touch it. Meanwhile, editor A.L.M Sowerby's introduction featured a photograph of some women in bikinis, balancing on big balls. More fun next week.



There was an interesting feature on table-top photography

Photo Stories

Unreality star

For photojournalist **Max Pinckers**, the aesthetic of high-powered flash helps to highlight the perceived falseness of life in North Korea.

He speaks to **Amy Davies**

Taking home the main prize in the prestigious Leica Oskar Barnack Award is no mean feat. With a €25,000 prize and a Leica M10 camera up for grabs, as well as the enormous cachet that winning it brings, it's easy to see why the competition attracts some of the very best contemporary photojournalism.

Belgian photographer Max Pinckers shot this year's winning series. Captured while he was on assignment in North Korea for *The New Yorker* with the American journalist Evan Osnos, it uses harsh ringlight flash to highlight the 'unreality' presented to the journalists.

Speaking to us from Berlin, where the winning series was recently exhibited at the New School for Photography, Pinckers explains how the project came to him, having never worked for the magazine before.

'I don't very often do assignments; I usually work on long-term documentary projects. I think the reason [*The New Yorker*] asked me was because of my personal work – the construction behind my images. I use theatrical lighting to show boundaries between when something is objective or not.

'I think what interested them about my way of working was, though we knew beforehand it would be quite restrictive and controlled, by making those images look fake or constructed, we could in a subversive way show a very controlled view of the situation.'

Pinckers worked to a fairly open brief, giving him the freedom to photograph anything. 'It was difficult for them to know in advance exactly the conditions and the situations. We had a schedule which was predetermined, but they couldn't clearly brief me on exactly what we would be shooting. I could photograph anything, and it would be relevant because it's in this context of censorship and North Korea. The more I would photograph meaningless or banal things, the more relevant it would be because that would hint that, actually, I'm not seeing anything at all.'

In the end, Pinckers ended up with so many photos that a book showing more will be

published this month. It may surprise Westerners to see the word 'free' associated with North Korea, but Pinckers was able to photograph without restriction. The images may feel forced, or staged, to our eyes, but Pinckers has a suspicion the truth is a little less black and white.

'How can we tell if something is produced by the state? We can't, to be honest. It's also not something I can say with confidence that it's fake – I think we are so preconceived in our ideas that it's not real, that we assume that everything is fake, and prepared for Western journalists to see and so on. But I think it's a lot more nuanced than that.

'For example, Pyongyang, the capital, is only reserved for people who work for the government, or high-level citizens. The people there, they automatically know how to behave. They know when they see a Western journalist, they're very disciplined. So it's not that somebody's telling them what to do, but it's just a given that people behave like that. From our perspective, it seems very fake, but actually I think that it's a lot more organic.

'It's very confusing, because we never really knew, and we can never really be sure of anything. Were these people just here because we're here, or are they here anyway? We never really knew. That also made it quite good.'

Busy working on another long-term project right now, winning the Leica Oskar Barnack Award has enabled him to carry on doing what he does best – create more stories. Pinckers sees little benefit to going back to North Korea, at least in its current situation.

'I don't think I would gain much more from going back again. I think I kind of get what it's like; I don't think I'd learn a lot more. Of course, you'd see different places, different locations and different times, but essentially it comes down to the same thing. So I'm very satisfied with that one visit. But I would love to go again if the North and the South could reunite. I think that would be a wonderful time to revisit it from a completely different perspective – let's hope that happens soon.'



ALL IMAGES © MAX PINCKERS



Above: Pinckers would love to go back to Korea should the North and South reunite

Below: Photographing the banal for this project is still relevant for the overall series





Although not prohibited from taking photos, Pinckers was accompanied by a government official throughout the trip



Above: Pinckers believes North Koreans automatically know how to behave when they see a Western journalist

Below: The images were all captured while on assignment for *The New Yorker* magazine

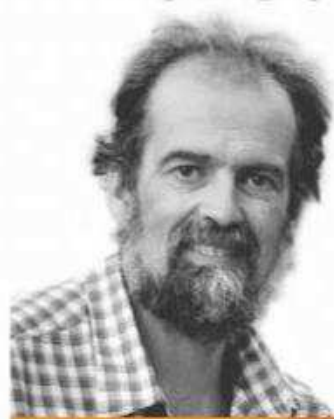


Above: There was no requirement to show anybody the final images, or discuss how they might be used



Right: Using harsh ringlight flash creates a fake, forced effect, even in seemingly real or genuine situations





Viewpoint

John Gilbey

Why tempt fate? It's pretty clear that a backup camera is a vital piece of kit

As soon as I started getting bookings to photograph weddings, conferences and other 'non-repeatable' events, I began to carry a backup camera in case catastrophe struck. Back in the 1980s, it was easy to have the excuse for a second camera body – colour slide film in one, black & white film in the other. So when my main camera was a Nikon F3, a rather less-sophisticated FG went into the bag with it – often loaded with Tri-X or HP4 film. When I graduated much later to a Nikon F5, I found that the lighter F100 made an excellent companion for it.

I began the change to digital in 2008, adding a Nikon D300 to the collection. It soon became the camera of choice for all but the most challenging work – where I still trusted film a lot more. Full-frame digital was the next step, and a Nikon D800 has now been my main camera for a number of years, with a variety of backups according to need. For most shoots, the D300 is the stand-by, but a range of others creep into my luggage from time to time.

The F100 still makes a useful contribution, equipped these days with Ilford XP2. And always in the top pocket of my rucksack is my Olympus mju II – tiny, almost silent, with a fast, wideangle lens and a weatherproof body. This is my emergency camera, in case the Martians land right in front of me and I'm the only

person there. Sure, it's film, but if it really *is* the Martians I'm sure I can afford to spend half an hour in the darkroom and still get paid.

Recently, I realised that while I've been toting the D300 around for years now, I haven't used it apart from taking the occasional test shot. This worried me: is my technique still good enough? Luckily, an opportunity presented itself: I was due to cover a 10km run held annually on a local beach. The weather wasn't great, and the thought of exposing my D800 to wind-blown sand and salt spray really didn't appeal to me. Thankfully, the press shots I was there for wouldn't need more than 12MP, so the D300 had a day out in the country. The old familiarity came back quickly, and the speed of operation and relative compactness of the crop-sensor body made the task fun.

You can probably guess what happened next. While I was in the middle of my next assignment – which *did* need full frame and 36MP – the D800 developed a mirror fault, and is currently on its way to Nikon UK's camera hospital in London. I'm hoping that it's only sulking, but I need to think of a more developed backup strategy. Perhaps it's time to look at the D850 – or maybe the mirrorless Z 7 – then have that awkward conversation with my bank manager.

John Gilbey is a writer and photographer based in west Wales. He tweets as [@John_Gilbey](#).

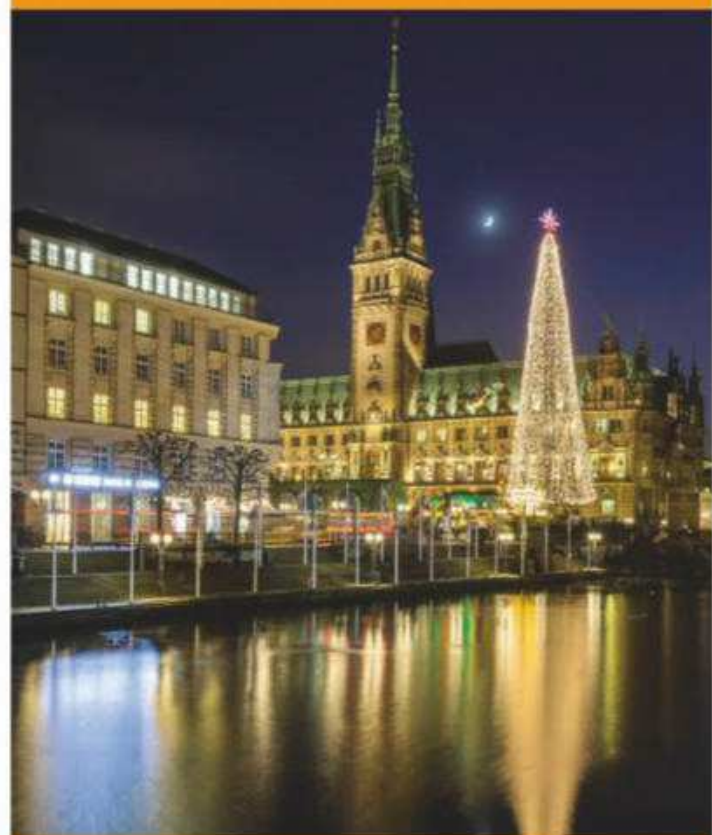


John's backup camera – a Nikon D300 – was on hand to take press shots of this 10km run

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 28 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 20 November



Bright lights, big city

Use ambient and city lights to get breathtaking cityscapes – Matt Parry tells you how

Top 50 accessories

We've picked out some of our favourite accessories to inspire you this Christmas



Photoshop CC 2019

James Paterson guides us through the new release of Adobe's image editor

Major highs

A look at 2018's Taylor Wessing Portrait Prize-winning series 'Drummmies'

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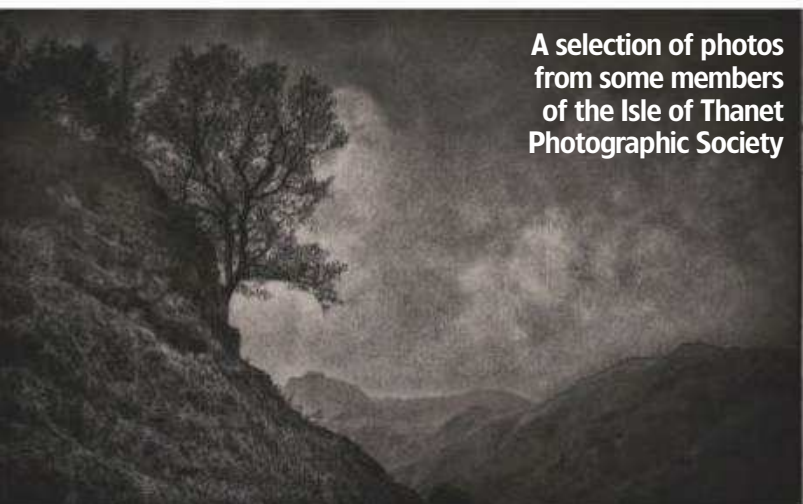
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A selection of photos from some members of the Isle of Thanet Photographic Society



© JEAN SEDON



© KEN BUTT



© OHER



© LAURA DUBRY



© CHERRY LARCOMBE

Join the Club

Isle of Thanet Photographic Society

Ramsgate, Margate, Broadstairs and surrounding towns

Originating in 1888, here's a club that continues to flourish

When was the club founded?

The origins of the club go back as far as 1888 in Ramsgate, where we meet today. It ceased in 1914 because of the First World War and was re-formed in 1947 as Margate Camera Club. Later, it changed to its present name, the 'Isle of Thanet Photographic Society'.

What does your club offer new members?

We don't offer anything specific to new members, but when they join we have a designated member at hand to make them feel welcome and talk to them about the club and answer any questions they may have.

Describe a typical club meeting.

A typical meeting consists of a range of activities organised by the programme secretary. There is either a competition, talk, or members' evening that includes a variety of activities. This year they included a quiz night, talks and print knockouts.

Do you invite guest speakers?

We have several great speakers all through the season presenting on a wide range of subjects. Some of the topics were: 'A Commercial Shoot'; 'A Photographer's Year'; Coast 17, which was about a walk around the UK with photographs; and 'The Life of a Hare'.

What are the most popular photographic genres among your members?

The favourite genres are Landscape, Flower, Travel, Nature and Digital Art.

Do members compete in regional or national competitions?

We participate in inter-club competitions with other clubs in and around Thanet and regional events like the Ross Cup and East

Kent Cup. We are members of the Kent County Photographic Association (KCPA).

How many members do you have?

Currently we have around 35 members. This number fluctuates and was nearly 60 a few years ago. We're always looking at ways to attract new members.

Have you planned any residential trips or outings?

We haven't run any residential trips but, over the summer, members could take part in 'Out and Abouts' in various locations in Kent which were chosen by other members, to take photographs.

Can you share any funny stories about the club?

Last season we had a visitor who gave us a really great presentation about her photography. She had driven all the way from Surrey and at the end of the evening she left last with two of the members. The members responsible for locking up thought they saw two cars leave and locked the gates of the car park. When they got home, thankfully only a five-minute walk away, they received a frantic phone call from the club secretary who had had an even more frantic call from the guest telling her that she had been locked in the car park in the pitch dark at the end of a residential street with no way out. The guilty member broke the record for the 800m dash back to the premises to release a very understanding guest from the premises. We will probably never see her again!

What are the club's goals for the future?

Our goals are to broaden and increase our membership through greater publicity, particularly on social media, and by raising our profile locally through exhibitions and local publications. We would really like to have some younger members and two of our committee members have contacts at Canterbury University and a local secondary school, and are making links to see if we can work on joint programmes together. We have a very active management committee and a number of people from the membership who are working together to achieve this.

Club essentials

Meets Every Monday evening at 7.30pm for a 7.45pm start at Ramsgate Football Club, Prices Avenue, Ramsgate, Kent CT11 0AN

Membership £25 per annum, £3 weekly subscription and guest fee £3.50

Contact Secretary at iotps.secd@hotmail.co.uk or fill in the contact form on the website

Website www.isleofthanetphotographicsociety.co.uk



SKYLINE

Who said quality is always expensive?

Skyline is the new collection of lightweight shoulder bags with a minimalist design built from water repellent fabrics and YKK® zippers. Available in black or grey, the range includes five sizes to fit everything from a mirrorless camera with a kit lens, to a larger DSLR body with a 70-200 f/2.8 attached and a number of additional lenses.

Skyline is brought to you by Tenba, the brand with over 40 years of professional camera bag design.

Learn why Skyline is an essential addition to your bag collection:
tenbatough.tenba-bags.com/skyline



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Coast to coast

The winners of this year's **Shipwrecked Mariners' Society** photo contest have been announced. We speak to the winning photographers about how they shoot all manner of seascape scenes

The Shipwrecked Mariners' Society was founded in February 1839 as a result of the tragic loss of a fleet of fishing boats on the north Devon coast in October 1838. Since then the society has become one of the largest national maritime charities. Today, the society's main purpose is to provide financial support to individuals and their dependents who are in need, and who have worked at sea in the Merchant Navy and fishing fleets. Each year the society organises a photo competition to showcase the UK's coastline

and its associated people and industry. AP Editor Nigel Atherton was part of the judging panel and helped to whittle down nearly 1,000 entries to determine the winners of the four main categories – Ships and Wrecks, Industry, People and Recreation, Coastal Views – and of course the overall winner. Chris Herring, a professional photographer from Norfolk, scooped the prestigious title this year. We speak to Chris and some of the other category winners and highly commended photographers about their images and what tips they can offer other photographers.

© CHRIS HERRING

Canon EOS 5DS, 16-35mm,
30sec at f/14, ISO 100

Full on Reverse, Whitstable Michael Marsh

Highly Commended, Industry category

➤ 'My image is one of a sequence of 11 shots of a local trawler returning with its catch to Whitstable harbour. The trawler entered and then reversed back into its mooring, aggressively churning up the mud as it went; hence [the photo's] title "Full on Reverse".

www.michaelmarsh-photography.co.uk

MICHAEL'S TIPS

1 Always shoot in manual for full control over your camera settings and be prepared to constantly tweak settings in changing light conditions. I also recommend shooting raw image files for added control over the final outcome in post-production. This is particularly handy if your exposure isn't quite spot on; it's much easier to correct when working with raw files.

2 You don't have to travel far and wide to capture a variety of images. I live 500 yards from Whitstable harbour and can often be seen dashing down the beach at all times of the year with my camera. It doesn't matter how often you visit the same location, there's always something different to photograph as the coast is forever changing.

© MICHAEL MARSH

Canon EOS 5D Mark III,
16-35mm, 1/25sec at f/4,
ISO 5000



Fighting until the End, Cart Gap, Norfolk

Chris Herring

Winner, Ships and Wrecks

‘I stumbled upon this yacht by chance; it had run aground the previous day after the wind had dropped. There was a lovely mist along the coastline so I took a few photos. I decided to return a few days later and took this image. There was debris from the boat scattered all along the coastline and as the sea was rough and unpredictable I decided to shoot from the sea wall overlooking the yacht. I fitted a Lee Little Stopper to increase the exposure time and was fortunate the sun came out and looked great with the stormy sky.’

www.theuklandscape.com

CHRIS'S TIPS

1 Keep visiting the same location and try to capture the same image in different

lighting conditions and with different compositions. If shooting on the coast also visit during different tidal conditions.

2 Always react to the light and weather conditions. Think about the lighting and sky carefully when setting up your shots and always be prepared to change your viewpoint if needed.

3 Sand and salty water do not mix well with tripods. Always leave the bottom leg extended by around five inches so the locks and levers are not getting sand and salt in the important parts, and when you get home rinse with water.

4 Check tide times carefully; it's incredibly easy to get caught out with incoming tides. Local knowledge or getting to know where the tide can cut you off on some beaches is extremely important.

Stormy Seas, Seaham Harbour, Co. Durham

Owen Humphreys

Winner, Coastal Views category

➤ 'I knew we had some strong North Easterly winds and a big tide so I went down to the coast. I tend to arrive a couple hours before high tide as I find that when you have a harbour wall where waves are crashing against them, arriving just before high tide works better. On this day the sea was particularly rough and it allowed me to get a good variety of pictures, but this image stood out to me. It shows the anger and power of the sea – something never to be underestimated.'

@owenhumphreys1

OWEN'S TIPS

1 The most important tip for taking pictures of the sea when in a storm is to stay safe. Please do not be tempted to get too close – no picture is worth losing your life for. The emergency services don't want to be checking the coast for photographers.

2 Try and keep your cameras covered in between taking photos, or better still, invest in some body and lens sleeves or covers to protect them from the elements. The combination of wind and waves will produce a lot of spray from the sea, which cameras don't take kindly to.

3 To keep a safe distance, use a long telephoto lens to get close to the action. Zooms are more versatile than primes.

© OWEN HUMPHREYS

Canon EOS-1D X Mark II,
70-200mm +1.4x III,
1/1600sec at f/6.3, ISO 1600



Canon 5D Mark IV,
24-105mm, 1/30sec at
f/4.5, ISO 6400



© JOHN ROBERTS

Dawn Fishing, Bay of Biscay

John Roberts

Winner, Industry category

◀ 'I am a full-time commercial fisherman and this is a partner boat to one I work on. During the summer we work together trawling for tuna. On the morning after a night's fishing, the other boat was hauling the nets out of the water. I managed to take a couple of photos just as the sun began to rise.'

@irishfishingphotos

JOHN'S TIPS

1 When shooting on a boat, your position and stability are very important. Lean or wedge yourself firmly against something and keep away from the side of the boat to avoid getting yourself and your equipment wet.

2 When photographing a working crew, you need to stand back far enough to avoid getting in their way, so a versatile zoom telephoto lens is vital.



**Lee onboard Guardian Angell LK 272,
Shetland
Gareth Easton**

Winner, People category

➤ 'This image was taken on board a commercial fishing trawler in February earlier this year. It is one of the world's most dangerous working environments, and a harsh unforgiving location for a photographer. Combating camera and subject movement was the main challenge I faced as the boat was constantly moving.'
www.garetheastonphotography.com

GARETH'S TIPS

1 The crew move quickly around the deck so don't expect them to stop while you compose your image. Choosing the correct shutter speed and focus mode is pivotal to your success – use a shutter speed that will freeze movement and the camera's continuous autofocus mode to track your moving subjects.

2 Always consider your personal safety. A harness-style jacket that only inflates if you fall overboard will allow you to work uninhibited. Communication with the crew at all times is key so you are familiar with the processes on board in order to remain safe.



Nikon D5, 24-70mm, 1/250sec at f/2.8, ISO 1600



© TERI PENGILLEY

Canon EOS 5D Mark IV, 24-70mm,
1/200sec at f/8, ISO 1000

Dover, 5am, Dover Teri Pengilley

Highly Commended, People category

‘Lucy Sims is one of the Sea Gals: six girls aged 13/14, who swam across the English Channel as a relay team in a time of 13 hours and 23 minutes on 19 July 2018. Lucy, seen here, is swimming the first leg of the relay, having just left Samphire Hoe beach in Dover. Lucy was incredibly brave to get into the English Channel at first light and start swimming. As a storyteller, I like my images to have narrative. Here, the receding white cliffs of Dover, rising sun, and the power and determination of the young swimmer all help to tell the story.’

@teripengilley

TERI'S TIPS

1 Understanding the light and the best times of day to shoot will make a big difference to your images. I knew from experience that this starting leg would make the best images, with the blue of the dawn light reflecting the coldness of the water. The softness of the early morning light reveals the details on the water's surface.

2 I'm a keen outdoors swimmer and I believe in photographing subjects who you are passionate about it, as it comes across in your photos. I was in absolute awe at these amazing young girls, so tiny in the vast expanse of water, yet powering through it. I still get goose bumps when I think about what they achieved that day.

3 As well as capturing a technically great image, it's important to think about your narrative. Choose a lens to capture your subject and their surroundings to add a sense of scale and tell a story. I shot wide with a 28mm lens to capture the scale of the Channel, with Lucy close enough for us to see her in relationship to her environment. Shooting close to the water helps to immerse the viewer into Lucy's watery world.



Nikon D750,
16-35mm, 121sec
at f/9, ISO 50

© CRAIG SCOTT

Just a Shell, Aberdour Craig Scott

Highly Commended,
Ships and Wrecks category

‘I had planned for this shot of the old pier at Aberdour for a while and the conditions had to be perfect. I had visited the pier several times to get an idea of the tide height at different times. I worked out that just before or after high tide would be best, so it was just a case of waiting for a cloudy and windy day.’

@craigscottphotographer

CRAIG'S TIPS

1 Location research is vital, especially understanding the local tides.

I regularly use www.tidetimes.co.uk to check tide heights too. There are certain locations where you can get caught out and the tide creeps around behind you, so put your safety first. I also look at other photographers' work online to ensure I can try and create something a bit different.

2 Always go fully prepared for all weather conditions and wear appropriate footwear. Take plenty of cleaning cloths and solution to keep lens and filters as clean as possible. I always have a face cloth wrapped around my lens and camera held on by one of my daughter's hair bands, just in case I get caught out with an unexpected big wave.

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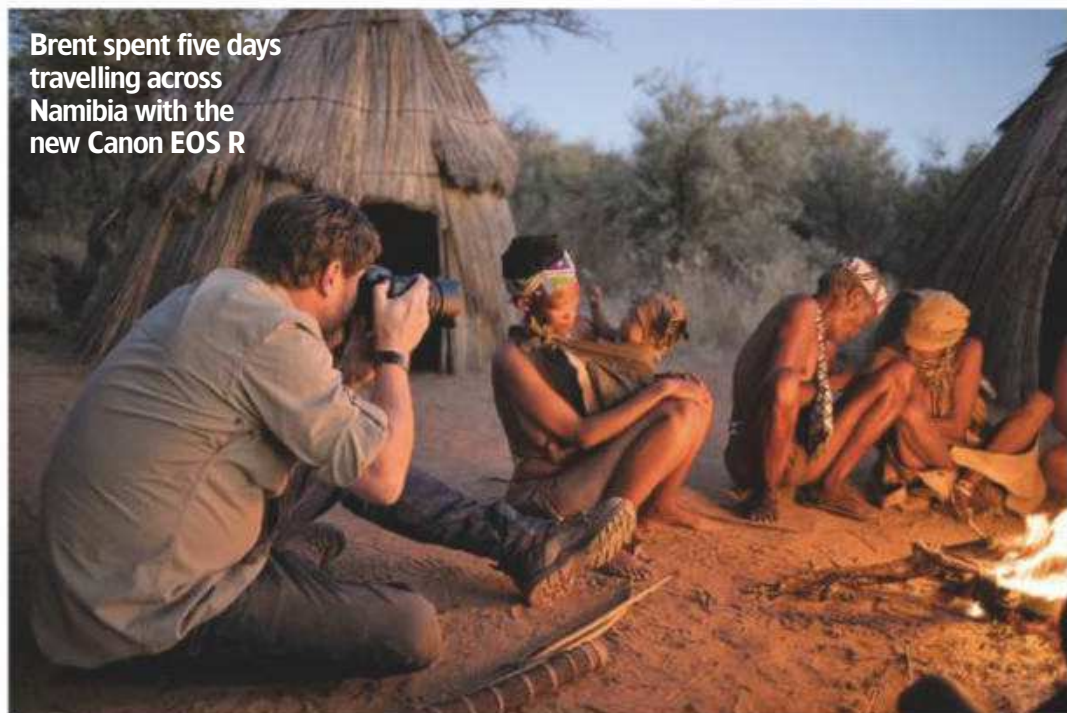
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Brent spent five days travelling across Namibia with the new Canon EOS R



EOS R revolution

World-class photojournalist **Brent Stirton's** desert experience with the Canon EOS R and why it offers the best low-light performance he's ever seen

As a professional documentary photographer and Canon Ambassador, Brent Stirton travels the world extensively and relies heavily on his rugged, professional Canon gear. Known predominantly for his work highlighting wildlife, conservation and sustainability, he also spends time on assignment photographing global health, diminishing cultures and environmental issues, most of which come with very challenging shooting conditions. On a recent trip to Zimbabwe, Brent took a five-day road trip across Namibia with Canon's latest flagship mirrorless camera system.

What initially started out as a solo tour to document the Namibian tribal culture quickly became a group road trip accompanied by a TV crew with a busy agenda. Thrown in at the deep end, Brent's initial concerns about using a new system were fortunately quickly diminished. 'I've been using Canon cameras my entire career and so coming into a new system when being followed around by a TV crew, is a lot of pressure – but I was relieved that it felt very familiar.'

Covering 2,500km in five days, most of it through the desert in windy weather, made for difficult shooting conditions and really put the EOS R through its paces. Brent



© BRENT STIRTON, CANON AMBASSADOR

Above: Impressive ISO performance meant Brent could capture low-light shots with ease
Canon EOS R, 24-105mm, 1/125sec at f/4, ISO 2000

Above right: The camera's compact size makes taking portraits less intimidating
Canon EOS R, 35mm, 1/500sec at f/4.5, ISO 400

was particularly impressed with how it handled the experience. 'One of the best features in the EOS R is its protective shutter,' says Brent. 'When you turn the camera off to change lenses, you get a static build-up on your sensor, so taking your lens off is risky,' he explains. 'This camera has a gate that will come down over the sensor to protect it. I shot about 10,000 images using a variety of lenses during the trip and I didn't get a

Canon

Live for the story_



The EOS R's silent shutter proved invaluable when photographing the women of the Herero tribe
Canon EOS R, 24-105mm, 1/200sec at f/16, ISO 200



Brent's top features of the EOS R

- The compact size of the Canon EOS R means it's a camera that you can be more approachable with when it comes to photographing strangers. The camera caters for all of my needs, yet it also comes in a body that is not intimidating.
- The silent shutter on the EOS R is actually silent, making it ideal for shooting portraits when you need to be unobtrusive.
- I shot an average of one 64GB card per battery. That's 1,500-1,800 shots, so for a mirrorless camera, I don't have any complaints. The EOS R also uses the same battery that comes out of my 5D cameras so I don't have to carry around different chargers.
- Seeing the exposure in real time, especially the quality on the EVF, was fantastic. It's an EVF that makes me feel like I'm not looking at an EVF, and I think that's the highest compliment I can pay it.

single piece of dust on the sensor.'

Of course another major challenge that Brent consistently faces is low-light conditions and this was something he was particularly nervous about. 'Most of my work is for *National Geographic* magazine, so I'm not really interested in compromise. If it doesn't work for me, I'm just not going to use it,' Brent states. Luckily the EOS R yet again rose to the challenge. 'Compared to my EOS 5D Mark IV [with which] I can shoot ISO 25,000 with no problems, I think the EOS R takes it slightly further, making my experience of shooting high ISOs even better,' he enthuses. 'I can just concentrate on the composition; I'm not worried about whether the camera and ISO can handle it. I think this is some of the best low-light performance I've had from a Canon camera.'

Brent was also keen to see how the new generation of fast, high-quality lenses fared. During his trip he used the Canon RF 50mm f/1.2L USM, Canon RF 24-105mm f/4L IS USM and Canon RF 35mm f/1.8 IS Macro STM lenses – as well as his existing EF lenses, using the EF-EOS R adapter. 'I can say in confidence that the R-series lenses that I worked with are sharper in



South African-born documentary photographer Brent Stirtion is a Senior Photographer for Reportage by Getty Images and is based in Los Angeles. He is also a Canon Ambassador and works on projects for *National Geographic*.

general than most of the EF lenses. So it was a relief for me. The colour separation, the micro contrast, everything I got from the lenses, I was happy with.'

The AF performance and quality of sharpness also impressed. 'With my existing EF 50mm f/1.2 and f/1.4 lenses, I usually get 60-70% of pictures in focus. If I'm shooting really wide open it's risky. My hit rate with these new lenses is much higher. I'd say about 95%, and if I'm missing the focus, it's my fault,' laughs Brent. He goes on to say, 'I've seen files blown up to billboard size coming off the EOS R and they're superb. It's not really what we need, it's just something we've become accustomed to having.'

Having spent five days with the EOS R, Brent grew fond of this latest Canon mirrorless model. 'Mirrorless is a personal revolution for me, and I do think that it is the future.' As someone whose mission it is to shine a light on people who are not in the news and to share their stories from all over the world, Brent depends on reliable gear. 'It's not a responsibility I take lightly. This particular camera enables me to forget about the tools and just get on with telling the story. I know that in the next couple of years I will fully migrate to this system because it's the future now.'

To find out more about the new Canon EOS R system, visit www.canon.co.uk/eos-r

Wild things

These stunning winning images from **Wildlife Photographer of the Year** will make your heart sing

The annual revealing of the winners of each new Wildlife Photographer of the Year (WPOTY) is one of the highlights of the photographic calendar. It attracts some of the biggest names in photography and the exhibition, held annually in the beautiful and prestigious setting of London's Natural History Museum, draws tens of thousands of visitors. This year's competition attracted 45,000 entries and, as usual, the 100 winning and shortlisted images take the viewer on an emotional rollercoaster as we gasp at the beauty and wonder of our natural world but are also confronted by

images of cruelty and destruction. How many of the incredible creatures and environments captured by these gifted photographers will still be around for the next generation to enjoy and photograph is anyone's guess.

There were so many powerful images this year and as many great stories behind them, but here's a small selection. If you like what you see we recommend that you make a date to visit the exhibition, which will be open until 30 June 2019 at the Natural History Museum, London, and is also touring the UK and internationally. Visit www.nhm.ac.uk for details.



© JAN VAN DER GREEF/WILDLIFE PHOTOGRAPHER OF THE YEAR

The Vision **Jan van der Greef,** **The Netherlands**

Winner 2018, Black and White

◀ Perfectly balanced, its wings vibrating, its tail opening and closing, with its tiny feet touching the spike for just an instant, an eastern mountaineer hummingbird siphons nectar from a red-hot-poker plant. In the garden of his hotel in Peru, Jan noticed that an eastern mountaineer – found only in Peru – would rotate around the red-hot-poker spikes as it fed. He also saw that, when the bird moved behind a spike and its tail closed for a moment, a beautiful cross appeared. So he staked out a spot. The low position of his wheelchair allowed him to set the spike against the sky. It took two half days to get the shot – setting his camera to capture 14 frames a second, as the cross appeared for just a fraction of a second. **Canon EOS-1D X Mark II, 500mm f/4 with 1.4x III extender, 1/5000sec at f/5.6, ISO 4000; Gitzo tripod; Jobu gimbal head**



© CRISTOBAL SERRANO/WILDLIFE PHOTOGRAPHER OF THE YEAR

The Golden Couple

Marsel van Oosten, The Netherlands

Winner 2018, Grand title

✓ Marsel attributes the astonishing three-dimensional quality of his winning image to the position of the single flashgun that lit this golden snub-nosed monkey pair. 'I always shoot with my wife Daniella and she is my mobile light stand,' he jokes. 'She moves to influence the quality of the light and I control the output from the camera.' The picture was taken in the Qinling Mountains, in China.

Nikon D810, Tamron 24-70mm f/2.8 lens at 24mm, 1/320sec at f/8, ISO 1600; SB-910 flash



© MARSEL VAN OOSTEN/WILDLIFE PHOTOGRAPHER OF THE YEAR

The Ice Pool

Cristobal Serrano, Spain

Winner 2018, Creative Visions

⤴ On a cloudy day – perfect for revealing textures of ice – Cristobal scoured the Errera Channel on the west coast of the Antarctic Peninsula. The constant current through this relatively calm stretch of water carries icebergs of all shapes and sizes. These mighty chunks of frozen fresh water have broken off (calved) from glaciers, ice shelves or larger icebergs. Their beauty – towering above the water and looming even larger beneath – is familiar, but their impact from above, less so. Selecting one that looked promising – about 40 metres (130ft) long and rising up to 14 metres (46ft) tall – Cristobal launched his low-noise drone and flew it high over the top, so as not to disturb any wildlife that might be using it for resting. The drone's fresh perspective revealed an ice carving, whittled by biting winds and polar seas. Warmer air had melted part of the surface to create a clear, heart-shaped pool, within the sweeping curves of ice. The sculpture was set off by the streamlined forms of a few crabeater seals, in dark shades following their summer moult, and simply framed by the deep water.

DJI Phantom 4 Pro Plus, 8.8-24mm f/2.8-11, 1/120sec at f/4.5, ISO 100

Crossing Paths
Marco Colombo, Italy
Winner 2018, Urban Wildlife

➤ A shadowy movement caught Marco's eye as he drove slowly through a village in the Abruzzo, Lazio and Molise National Park in Italy's Apennine Mountains. It was late evening, and he thought there was a chance it might be a Marsican brown bear rather than a deer waiting to cross the road. Stopping the car, he switched off the lights to avoid stressing the animal. He had just a few minutes to change lenses and prepare to take a shot through the windscreen before the bear walked out of the shadows and across the road, disappearing into the dark woods. Though the light was poor, the backdrop made up for it, complete with nature-tourism posters. Most Marsican brown bears – an isolated, unaggressive and critically endangered subspecies – stay well away from humans. A few individuals, though, venture into villages to raid vegetable gardens and orchards, especially in the run-up to winter hibernation, when they need to lay down fat. This puts them at risk of being hit by cars, retaliatory poisoning, and harassment: video clips of bears being chased by cars have appeared on social media. With just 50 or so bears remaining, every death is a disaster. Electric fences around orchards help deter the bears from coming into villages, and education can protect both the bears and the nature tourism they attract.

Nikon D700, 28–70mm, 1/50sec at f/4, ISO 6400;
MaGear harness

© MARCO COLOMBO/WILDLIFE PHOTOGRAPHER OF THE YEAR



© RICARDO NÚÑEZ MONTERO/WILDLIFE PHOTOGRAPHER OF THE YEAR

Kuhirwa Mourns Her Baby
Ricardo Núñez Montero, Spain


Winner 2018, Behaviour: Mammals

◀ Kuhirwa, a young female member of the Nkuringo mountain gorilla family in Uganda's Bwindi Impenetrable Forest, would not give up on her dead baby. What Ricardo first thought to be a bundle of roots turned out to be the tiny corpse. Forced by the low light to work with a wide aperture and a very narrow depth of field, he focused on the body rather than Kuhirwa's face. Guides told him she had given birth in bad weather and that the baby probably died of cold. At first Kuhirwa had cuddled and groomed the body, moving its legs and arms and carrying it piggyback like the other mothers. Weeks later, she started to eat what was left of the corpse – the guide had only ever seen this once before. Kuhirwa's initial reactions to her bereavement echo responses to death seen in other species.

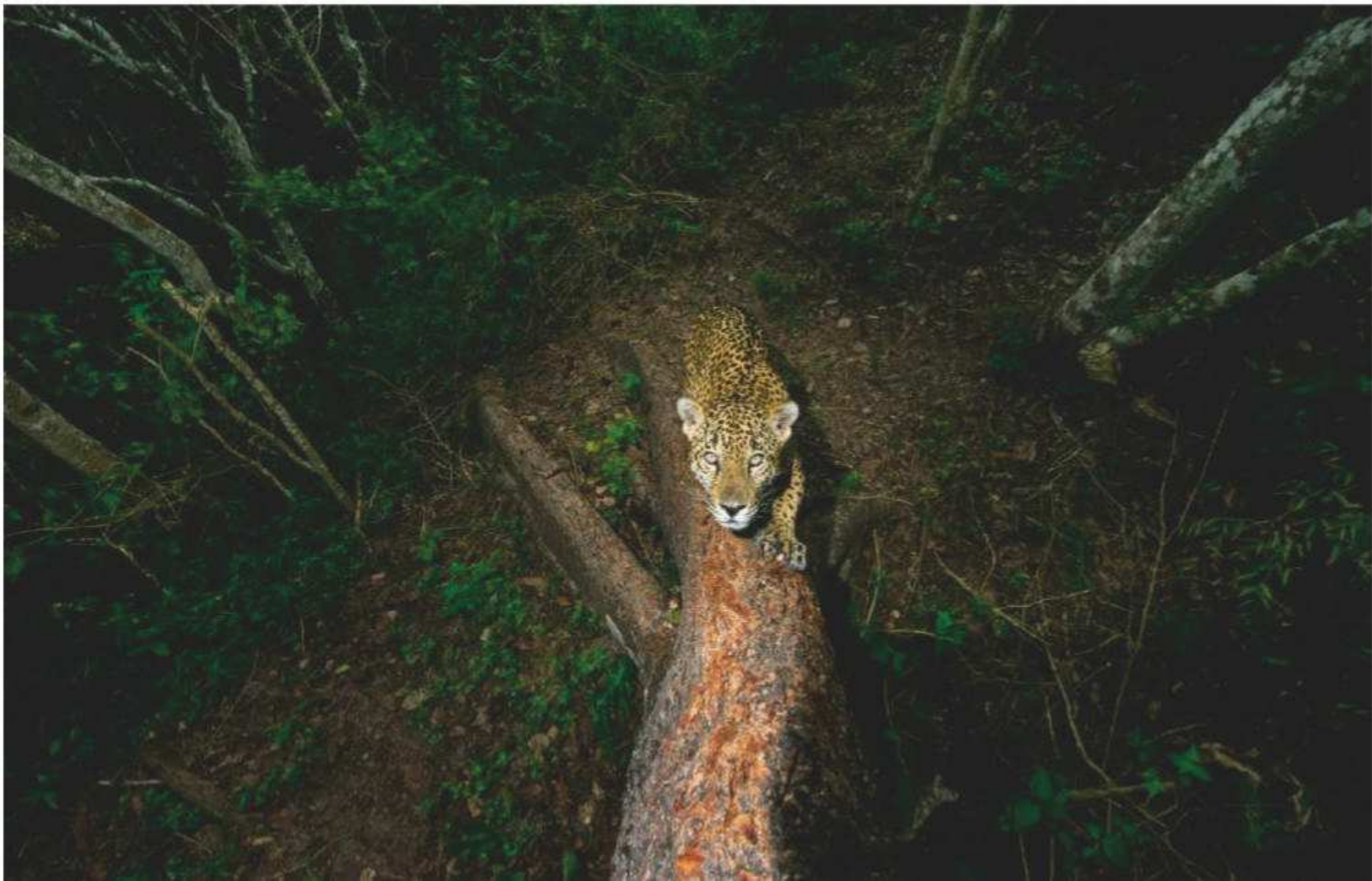
Nikon D610, 70–300mm f/4.5–5.6, 1/750sec at f/5, ISO 2200



Signature Tree
Alejandro Prieto, Mexico
 Winner 2018, Wildlife
 Photojournalist Award:
 Photo Story

 This is one of six images from Alejandro's winning photo story entitled Gunning for the Jaguar. A male jaguar sharpens his claws and scratches his signature into a tree on the edge of his mountain territory in the Sierra de Vallejo in Mexico's western state of Nayarit. The boundary-post has been chosen with care – the tree has soft bark, allowing for deep scratch marks backed by a pungent scent that are a clear warning not to trespass. Alejandro set up his custom-built camera trap some 6 metres (20ft) up the tree and returned every month to change the batteries. Eight months elapsed before the jaguar eventually returned to this corner of his realm to refresh his mark. Jaguars need vast territories to have access to enough prey. But in Mexico, habitat is being lost at a rapid rate as forests are cleared for crops or livestock or for urban development, and much of what remains is fragmented. The loss of even a small area of habitat can cut a jaguar highway between one part of a territory and another, and isolate the animal to such an extent that it cannot feed itself or find a mate.

Nikon D3300, 10–20mm lens, 1/200sec at f/9, ISO 200;
home-made waterproof camera box; two Nikon flashes
+ Plexiglas tubes; TrailMaster infrared remote trigger



© ALEJANDRO PRIETO/WILDLIFE PHOTOGRAPHER OF THE YEAR

Lounging Leopard
Skye Meaker, South Africa

Young Wildlife Photographer of the Year 2018

✔ This beautiful portrait won 16-year-old Skye the title of Young Wildlife Photographer of the Year. The location of this leopard, at Botswana's Mashatu Game Reserve, is a 13-hour drive away for Skye and his family – but despite the distance they have visited regularly over the years and Skye has got to know this eight-year-old female, called Limpy, due to a limp sustained as a cub. They found Limpy resting in a tree and Skye spent several hours photographing her. The morning light was poor, leaves kept blowing across her face, and her eyes were only ever open briefly. But finally, just as she opened her eyes for a second, the overhead branches moved enough to let in a shaft of light that gave a glint to her eyes, helping him to create his memorable portrait. Skye hopes to become a professional wildlife photographer, which is why when his parents offered him a car for his 16th birthday he asked for a 500mm lens instead!

Canon EOS-1D X, 500mm f/4, 1/80sec at f/4, ISO 1250



© SKYE MEAKER/WILDLIFE PHOTOGRAPHER OF THE YEAR



Blood Thirsty
Thomas P Peschak,
Germany/South Africa

Winner 2018,
Behaviour: Birds

➤ When rations run short on Wolf Island, in the Galápagos, the ground finches become vampires. Nazca boobies and other large birds thrive here, but finches rely on a scant diet of seeds and insects. Pecking at the base of booby feathers with their sharp beaks, they drink blood to survive. 'I've seen half a dozen finches drinking from one booby,' says Tom. Rather than leave and expose their eggs and chicks to the sun, the boobies appear to tolerate the vampires, and the blood loss doesn't seem to cause permanent harm. Working on a climate-change story, Tom had secured a rare permit to land on the island. He made it up the steep cliffs, and shot the scene at the bird's eye level to capture one female feeding and another waiting behind.

Nikon D5, 16-35mm, 1/200sec at f/20, ISO 160;
Profoto B1X 500 AirTTL flash

'Pecking at the base of nazca booby feathers with their sharp beaks, the ground finches drink blood to survive'



© THOMAS P PESCHAK/WILDLIFE PHOTOGRAPHER OF THE YEAR



Night Flight
Michael Patrick O'Neill, USA

Winner 2018, Under Water

On a night dive over deep water in the Atlantic, far off Florida's Palm Beach, Michael achieved a long-held goal: to photograph a flying fish so as to convey the speed, motion and beauty of this 'fantastic creature'. By day, these fish are almost impossible to approach. Living at the surface, they are potential prey for a great many animals, including tuna, marlin and mackerel. But they have the ability to sprint away from danger, rapidly beating their unevenly forked tails (the lower lobe is longer than the upper one) to build enough speed to soar up and out of the water. Spreading their long, pointed pectoral fins like wings, flying fish can glide for several hundred metres (more than 650ft). At night, they are more approachable, moving slowly as they feed on planktonic animals close to the surface. In a calm ocean, Michael was able to get closer and closer to this individual, which became relaxed in his presence. In the pitch black, he tried various camera and light settings, all the while keeping track of both his subject – a mere 13cm (5in) long – and his dive boat. The result is his 'innerspace' vision of a flying fish.

Nikon D4, 60mm f/2.8, 1/8sec at f/16, ISO 500; Aquatica housing; two Inon Z-220 strobes

© MICHAEL PATRICK O'NEILL/WILDLIFE PHOTOGRAPHER OF THE YEAR

Hellbent
David Herasimtschuk, USA
Winner 2018, Behaviour:
Amphibians and Reptiles

It wasn't looking good for the northern water snake, clamped in the jaws of a hungry hellbender in Tennessee's Tellico River, but it was a remarkable find for David. North America's largest aquatic salamander – up to 75cm (29in) long – hellbender numbers have declined significantly because of habitat loss and degradation of the habitat that remains. 'It looked like the hellbender had a firm grip and the snake was tiring,' says David, 'but then the snake squeezed its powerful body against the hellbender's head.' When the attacker tried to reposition its bite, the snake pushed free from its jaws and escaped. The drama was over in just a few minutes, but David managed to capture this rarely seen behaviour.

Sony A7R II, 28mm f/2 and Nauticam WWL-1 lens, 1/60sec at f/13, ISO 1250; Nauticam housing; Inon Z-240 strobe

© DAVID HERASIMTSCHUK/WILDLIFE PHOTOGRAPHER OF THE YEAR



The Wildlife Photographer of the Year exhibition is at the Natural History Museum, London, until 30 June 2019, and is touring the UK, going to Bristol, Whitehaven, Gloucester, Guernsey, Brighton, Newbury, Coventry, Devon, and Wolverhampton. The Wildlife Photographer of the Year 2019 competition is open for entries until 13 December 2018. www.nhm.ac.uk

Inbox

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LETTER OF THE WEEK

My favourite early digicam

I'm sure many readers would lobby the case for their own favourite early digital camera (*Digital Classics*, AP 20 October). I'd argue in favour of Fujifilm's FinePix 4700Z. It was introduced in spring 2000 as a stylish, compact, lightweight 2.4-megapixel unit producing 4.3-megapixel pictures using Fuji's 'Honeycomb' diamond formation CCD, and turning this into a square image through interpolation to generate the higher pixel count. Providing ergonomic controls and a 3x optical zoom lens (36-108mm equivalent) with automatically operated protective metal cover, this camera's other features included an optical viewfinder and a then decently sized 2in LCD.

I bought it while on a cruise in Gibraltar but still shelled out over £500 – a fair old price in May 2000. Yet the 4700 Zoom proved an ideal introduction to digital and I've since acquired a number of other Fuji cameras based on this positive experience. In fact, armed with a handful of SmartMedia cards, I still occasionally fire up the 4700Z 18 years on – testament to its build quality, reliability and lasting attraction a generation later. You can't say fairer than that. **Ian Drury**

I'd love to hear from other readers about their own favourite early digital cameras – Nigel Atherton, Editor

Win!

SAMSUNG
 The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MBs.
www.samsung.com/uk/memory-cards/

Backing up

I agree with Bob Sapey (*Inbox*, AP 20 October) when he asks why pay £120 every year to Adobe? I think Adobe is exploiting its own users with this subscription method of using its software – especially as (I assume) the average user only makes use of a tiny percentage of the features. The Office 365 is a viable solution if it's the cloud-route solution that you like, I suppose, but it still costs £60 every year. But if, like me, all that is required is a back-up copy of all your photos then why not invest in a one-off solution in the form of an external hard drive? I have a Toshiba 2TB drive that I leave plugged in to a handy USB

port and I make all my back-ups to this. You can buy them for about £65.

I also downloaded a free software application, 'TreeComp', that can be run whenever you want. It compares what's on your hard drive with what's on the external drive, and you can click an icon to copy over photos you may have missed in seconds.

As for working across different platforms – call me a Luddite if you want, but I have no need to view thousands of my photos on a smartphone screen, an iPad or any other such device. If I'm doing all that, I can't be out taking photographs!!

Jon Lipinski

Thanks for the tips, Jon. I'd only take issue with your last paragraph. What's the point in taking photos if you never look at them or show them to other people? You can print them, of course, but having them stored in the cloud and available to view on a portable device anywhere in the world is a great benefit to many people, including me – Nigel Atherton, Editor

Man at V&A

I was lucky enough to go to the new Photography Centre at the Victoria and Albert Museum last week. The exhibition space for photography has been doubled so that it allows a long-term display from the V&A archive, as well as a space for short-term exhibitions. There was a lot of interesting work and objects on display, from Fox Talbot's mouse trap cameras to a video piece by Penelope Umbrico. The current main display has the theme of collecting photography, which includes a wide range of work from Julia Margaret Cameron to Linda McCartney. The short-term exhibition has work from Thomas Ruff based on the paper negatives of Linneaus Tripe, a 19th-century photographer of Asian landscapes.

The curator's talk was most encouraging as it allowed me to see what was going on behind the scenes about preserving the Royal Photographic Society archive that the V&A now looks after, and will make available for research. It is well worth a visit – like I did, you can find a lot of inspiration from the work of not only current but past photographers too.

Jonathan Williams



Jonathan says the V&A's new Photography Centre is well worth a visit

Too good to be true

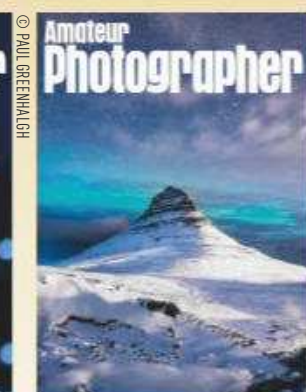
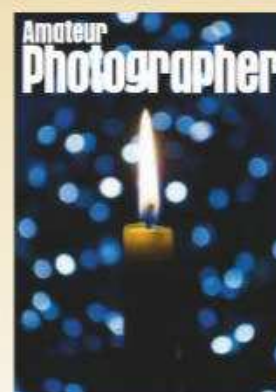
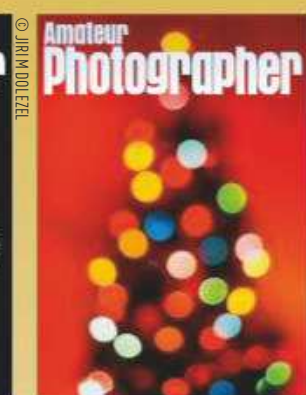
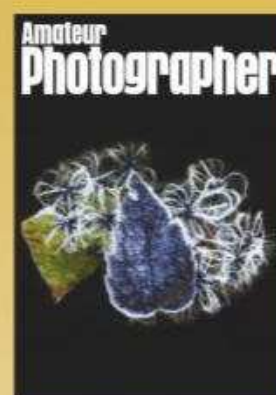
There are lots of competitions around on social media where you could win the latest high-end cameras, but they always seem as if they are too good to be true. (If it sounds too good to be true... as they say). Photo competitions usually ask you to send in a photograph with the chance of winning valuable equipment.

My theory is this: if you can send in an image worthy of winning such photographic paraphernalia, then surely you must already have the goods to produce such stunning work. Which leaves me to wonder why the likes of someone like me, who owns an entry-level Nikon D3300, should even bother. Or am I just being cynical? I really would like to know what AP's take is on these competitions. Yes, I would love to own something up-to-date in the camera world, but finances predict what I can or can't afford.

Leonard Gill

I can't speak for other competitions but our own Amateur Photographer of the Year (APOY) contest has a £10,000 prize pot, courtesy of Sigma Imaging. Like every competition that I have been involved with (which is a lot), pictures are judged anonymously without any knowledge of the kit that was used, so it really is just about the image. If you can't afford to buy the latest and best gear, trying to win it by entering your best photos into a competition seems like a sensible approach. You have nothing to lose – Nigel Atherton, Editor

Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's number one weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and Billingham to offer you global exposure, and some great prizes to boot.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special issue (22-29 December). They will also receive a Billingham Hadley One

bag worth £265, courtesy of Billingham (www.billingham.co.uk). The winner can choose from six classic colour combinations. A second winner (as awarded by the public vote via Photocrowd, www.photocrowd.com) will receive a year's subscription to AP. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries will also appear inside a future issue of the magazine. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 25 November 2018

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna, etc. If you think you have something suitable on file, great; if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: www.photocrowd.com/apxmas.



Billingham



Photocrowd

For your chance to win, go to www.photocrowd.com/apxmas

Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.



Snow buntings are very active, so switch your AF to continuous

ALL PICTURES © OSCAR DEWHURST

Snow buntings are very distinctive with their white underparts and mottled back



WILDLIFE WATCH

Snow buntings

Snow buntings have a very distinctive look, making them great photographic subjects in winter, says **Oscar Dewhurst**

SNOW buntings are a hardy, large bunting that breed in the UK in very small numbers. In the winter, however, these residents are joined by continental birds, which increase the chances of finding them. They look very distinctive with their white underparts, buffy markings on their breast and face, and mottled back. Although they breed in very high latitudes in the Arctic tundra, during the winter they can be found along much of the UK's coasts. Pebble beaches, as well as sandy ones with some rocks, are good spots to check, as well as salt marshes, but they can also turn up inland. Check local bird sightings, as well as websites such as BirdGuides, to see if any have been seen near you.

As with many wildlife species, shooting early or late is always preferable to the middle of the day when the sun is higher and your subjects are less active. When the sun is lower, the light has a much nicer quality, and allows you to experiment with different angles, like backlighting and silhouettes. The other benefit of being out at these times is there tend to be fewer people around. Particularly with birds on beaches, dog walkers can prove extremely frustrating, as they will often inadvertently flush the birds, meaning your work in getting within photographic range is wasted. Getting out early and having the area to yourself means this won't happen, and of course, the activity levels will be much higher too.



Oscar Dewhurst

is an award-winning wildlife photographer from London. Currently studying a Master's degree in biology at Durham university, he has photographed a wide range of subjects, ranging from urban foxes and bitterns to rainforest wildlife in the Peruvian Amazon. See www.oscardewhurst.com

KIT LIST

Groundpod ►

These are much more portable than a tripod, and are very useful for photographing from ground level in coastal areas as it means you won't be resting your lens in the sand, which can cause havoc if it manages to infiltrate inside.



Binoculars ▼

If I'm photographing I never leave home without my Swarovski binoculars. They are much lighter and clearer to look through than a camera, so make finding the wildlife so much easier. They're also great for when you want to put the camera down and just watch.





Shooting advice

Some photographers have had success with using seed to bait snow buntings. If you do go down this route, make sure that this merely supplements their diet rather than replaces it – if the birds become dependent on your food supply then when you inevitably stop putting the seed down, they can suffer negative consequences.

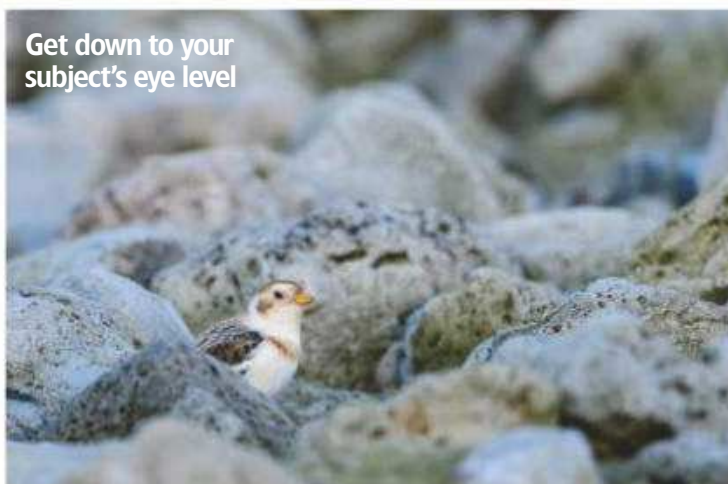
Photographs of wildlife often look better when taken from the same level as the subject. This is particularly the case with small birds such as snow buntings. Shooting from ground level can also give diffuse foregrounds and backgrounds, placing emphasis on your subject and making it really pop out of the frame. Another benefit of this is your silhouette is minimised, so birds can often be approached more closely than if you were standing up. Have a look at where they like to feed and get in position, or gradually get closer towards them.

For my camera settings, I use single-spot autofocus to ensure my focus stays on the bird. Snow buntings are very active when feeding, so make sure your autofocus settings are continuous to track them as they move. I have my camera set to its fastest frame rate, just to give me more options of poses when going through the images at the end of the day.

Shooting from ground level will give diffuse foregrounds and backgrounds



Get down to your subject's eye level



About the snow bunting

Snow buntings are an attractive winter visitor to the UK's coastline. This, combined with the fact that they often show remarkable tolerance to people, makes them a great winter subject to try.

● **Location** Best looked for in winter in coastal areas of Scotland and eastern England.

● **Size** Length 16-17cm; wingspan 32-38cm.

● **Nest** The nests are built deep in a crack or rock cavity, and is a thick-walled cup of moss and grass.

● **Diet** Seeds and insects.

● **Population** 60 breeding pairs; increases to 10,000-15,000 wintering birds.

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– Joe McNally



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AFTER

By shooting in raw
it's easy to correct
colour casts in
Photoshop

BEFORE



Martin Evening

Martin is a photographer with a commercial background in beauty photography. He is known for his in-depth knowledge of Photoshop and Lightroom. In 2008, Martin was inducted into the NAPP Photoshop Hall of Fame in Las Vegas.
www.photoshopforphotographers.com

Targeted COLOUR corrections

Why let poor colour spoil a great shot? **Martin Evening** shares his colour-correction know how

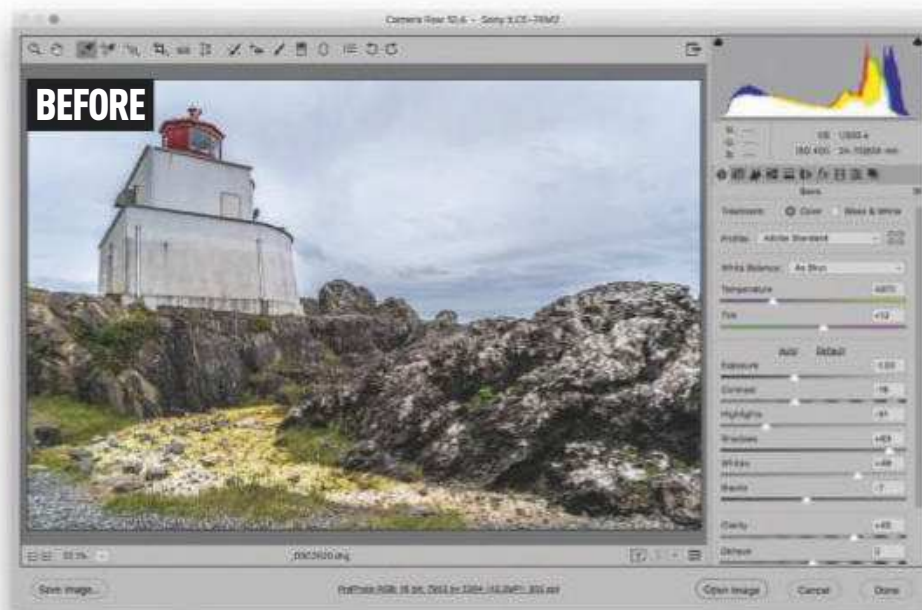
Computer colour expert, the late Bruce Fraser once commented that Photoshop's colour management was 'push button simple' so long as you know which of the 26 buttons you had to press and in which order. Thankfully, the colour-management system in Adobe programs is now much easier to work with. Even so, successful colour management will always be dependent on the quality of the viewing hardware. As with most things in life, you get what you pay for. Therefore, the choice of display is important, as cheaper monitors won't help you to accurately judge the colours you see on the screen.

On a good-quality, well-calibrated display what you see should be what you get, which means whites and greys should appear neutral. But if in doubt there is a simple way to confirm and that is to check

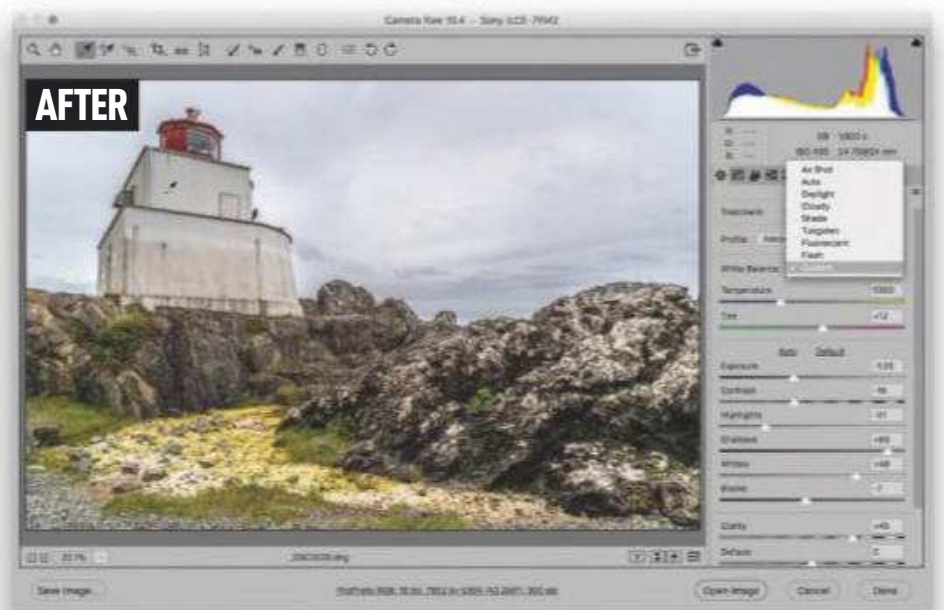
the numbers. Regardless of the RGB colour space you are working in, even Red, Green and Blue values will always equal grey. It does not matter if the whites appear to have a bluish tint on the screen. If the numbers are the same, you'll know they are neutral white really. Therefore, the best way to colour correct any photograph is to look for areas of neutral colour and ensure the numbers confirm this. For example, when working in Camera Raw the White Balance tool can

be used to define the white balance based on a sampled colour. Do that and all the other colours will fall into place to display a colour-correct image on the screen. The reason why this works so well is because the Camera Raw database is able to calculate the spectral response for all supported cameras at any white balance setting.

If working in Photoshop with a non-raw file, such as a scanned TIFF or JPEG, you are best off using a Curves



It's best to correct colour casts at the raw-editing stage in Photoshop



Use the White Balance tool or the Basic panel White balance menu

Colour corrections in Camera Raw

IT GOES without saying that shooting raw image files makes it much easier to carry out adjustments in post-production and this is the same for colour correction. If you edit your raw files in Camera Raw or Lightroom you can select the White balance tool and click in the image to set the white point. Once you have done this all the other colours should fall into place. What you need to do is to select a sample area in the image that you wish to be neutral in colour. It is important not to

select a tone that is too bright in case one or more of the colour channels are clipped in the highlights.

Alternatively, you can use the Basic panel White Balance menu to choose a preset setting. This will normally say 'As Shot', but you can choose any of the available presets to apply an instant white balance adjustment. Or, you can select the 'Auto' option to let Camera Raw apply an auto-calculated white balance adjustment.

‘You’ll find the Color sampler tool next to the Eyedropper tool in the Tools panel’

adjustment to adjust the highlights, shadows and midtones accurately. In the step-by-step example described on page 38 I made use of the Color sampler tool to measure the shadow and highlight values, and then proceeded to edit the individual curve channels to get the Red, Green and Blue number values to match. You’ll find the Color sampler tool next to the Eyedropper tool in the Tools panel. However, before clicking to record a new measurement I advise you to go to the Options bar and check the Sample Size menu, which by default will be set to Point Sample. The problem here is that you can easily click on a single outlying pixel that is unrepresentative of the neighbouring pixels. Therefore, I suggest you increase this to say, an 11 by 11 average. By increasing the sample area you’ll average out the sampled pixels to achieve a more representative sample value.

Trust the numbers

In an ideal situation the image appearance on screen and the numbers should both be correct. But if in doubt, always go by the numbers to confirm that what you see on the screen is indeed neutral. You can use this knowledge to test a printer is working correctly. If the numbers are even but the greys in the print appear to have a colour cast then you’ll know the fault lies somewhere in the print process. Either you selected a wrong printer profile, or the printer head needs cleaning. Even with proper calibration and regular printer maintenance your prints may not always exactly match what you see on screen. A lot of photographers get frustrated by this because they believe they have done everything right (and indeed they have), but they have unrealistic expectations of just how far colour management can go in reproducing what they see on an LCD display as ink droplets on paper. They are two completely different mediums, which means some colours you see on screen can’t be reproduced in print, while there are also some colours you can’t see on the display that will reproduce in print. For this reason, don’t be too surprised if brightly coloured images don’t always print as you expected. It doesn’t necessarily mean the system is broken. When in doubt, trust the numbers.



BEFORE

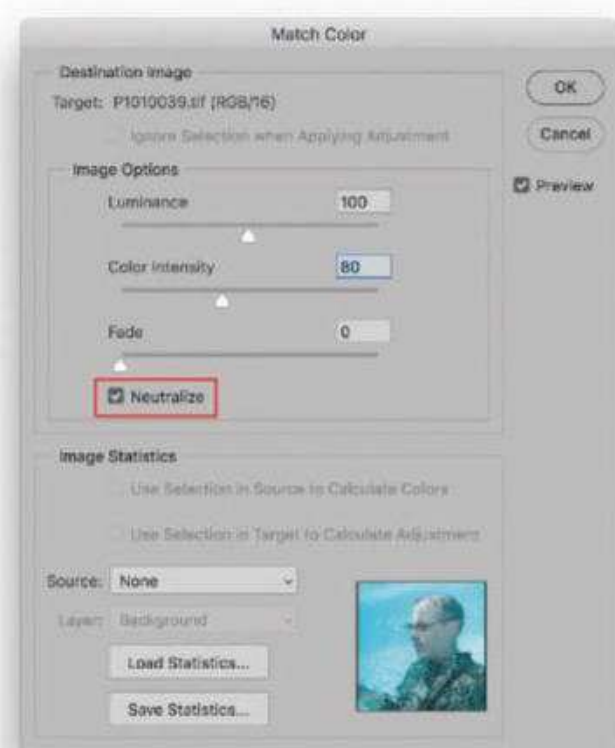


AFTER

Auto options in Photoshop

IF THE manual Curves editing approach appears too fiddly there are automated tools in Photoshop you can use to colour-correct an image. For example in the Curves and Levels dialogs you will notice the three eyedropper tools on the left. These can be used to set the highlight, grey and shadow points. The highlights and shadows eyedroppers are rather blunt instruments to use, but the Set grey point tool is a great tool to use to apply an instant and reliable colour correction for the midtones.

For speedy editing you can use the Auto Color command, which is located under Photoshop’s Image menu. (Command + Shift + B [Mac], Control + Shift + B [PC]). This applies a combination of auto contrast combined with an auto colour correction that maps the darkest colours to black and the lightest colours to white and also aims to neutralise the midtones. Although Auto Color works well most of the time, there is an even more effective auto colour correction tool that’s hidden away in the Image > Adjustments > Match Color dialog. Match Color is primarily designed to match the colour



Why not give the Match Color correction tool a go?

appearance between two images. But if you look closely you’ll see a Neutralize checkbox. This can work wonders on images with heavy colour casts, such as underwater shots.

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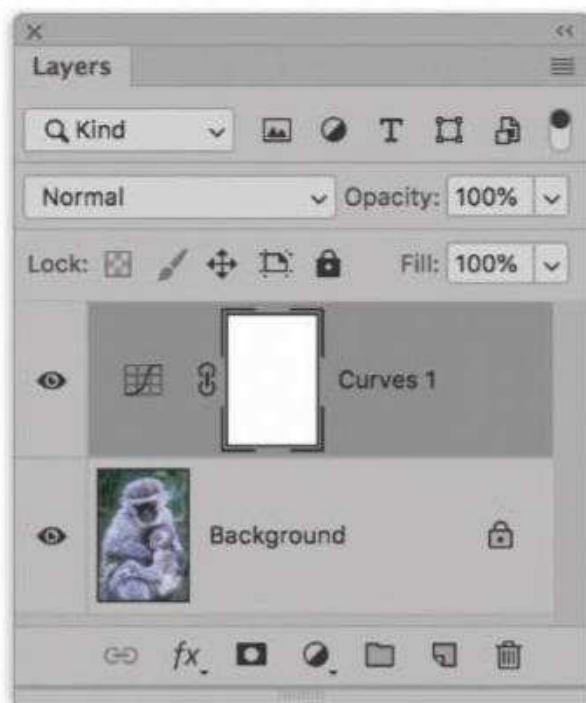


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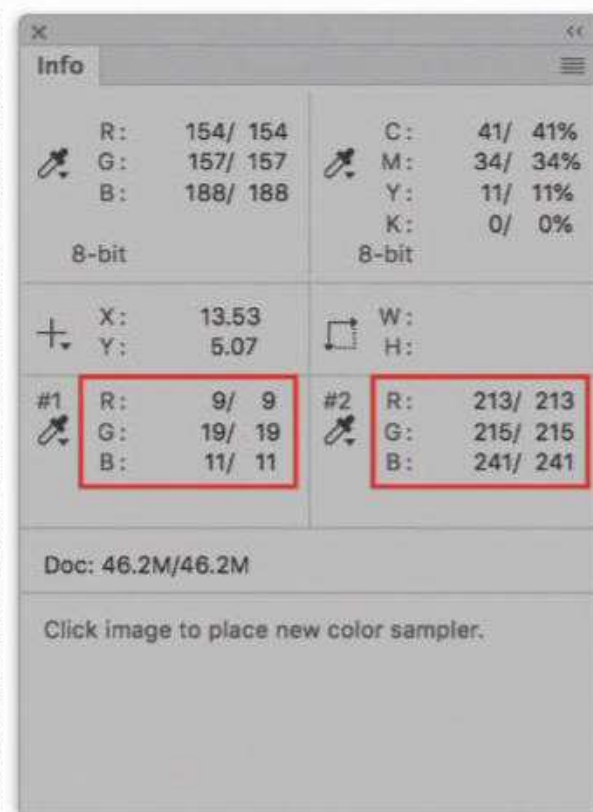
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COLOUR CORRECTION BY THE NUMBERS



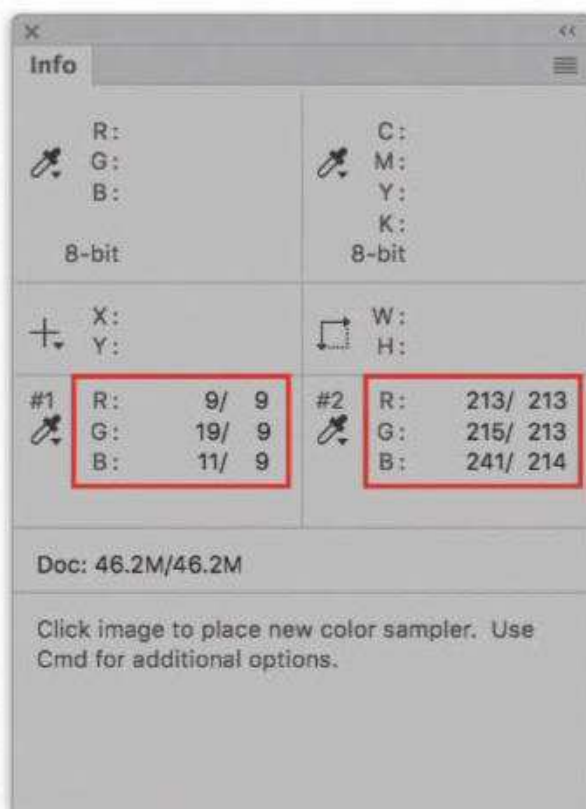
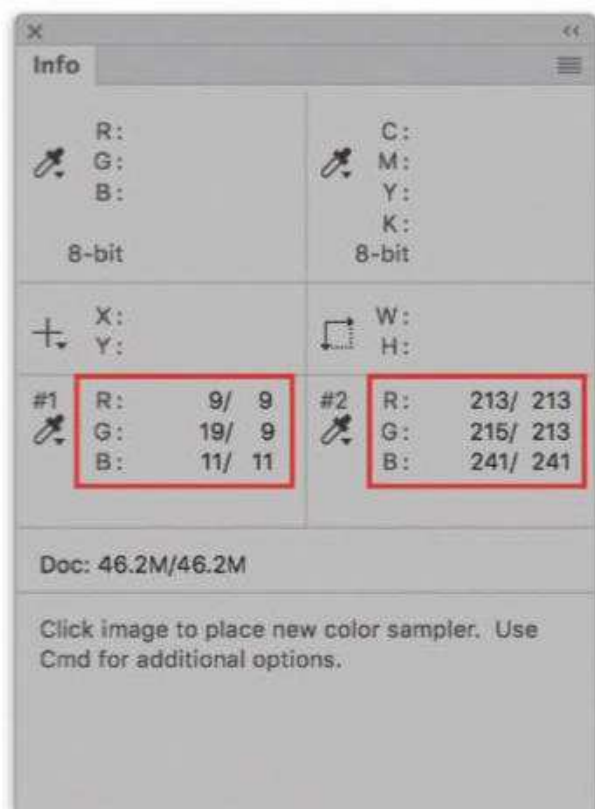
1 Curves adjustment

As you can see, this photograph has a noticeable blue cast in the midtone to highlight regions. To prepare the image to be colour corrected the first thing I did was to add a Curves adjustment layer, above the Background layer, and set this to the Normal blend mode.



2 Colour sampling

Next, I selected the Color sampler tool from the Tools panel. As I rolled the cursor over the image I referenced the Info panel to check the levels for the individual RGB channels. I clicked once in the shadows to add a Color sample point for the shadows and again in the highlights.

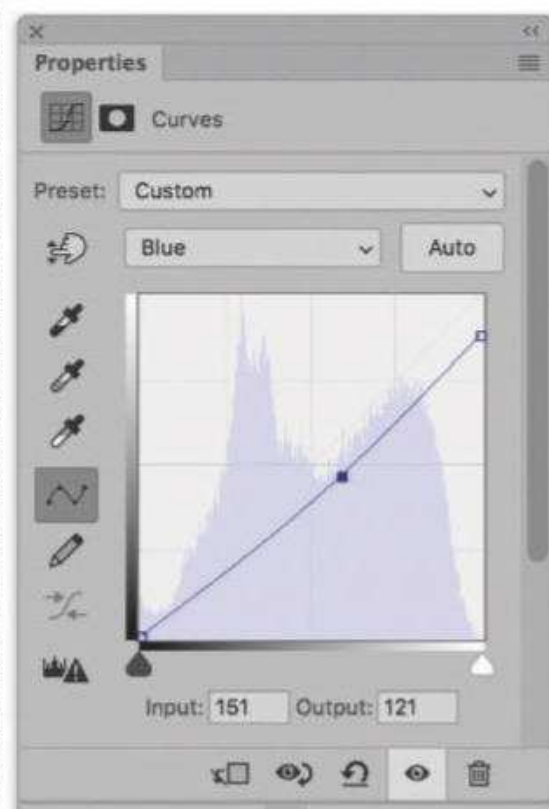


3 Channel adjustments

By referencing the RGB readouts for the Color sample points #1 and #2, I was able to adjust the Curves for the Red, Green and Blue channels to get these to be balanced. In this step I adjusted the Green channel black point so that it matched the Red and Blue shadow values.

4 Neutralise highlights/shadows

I then selected the Blue channel and dragged the white point downwards so that all the (highlight) sample point #2 values near enough matched. At this stage the shadows and highlights were neutralised. However, a blueish cast remained in the midtones.



5 Neutralise midtones

To complete the colour correction I clicked midway on the Blue channel curve and dragged the added curve point to the right to reduce the amount of blue to make the midtones more yellow.

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The Periflex

British eccentricity at its best

John Wade looks at the series of Periflex 35mm cameras, made by the British company K G Corfield, and the intriguing story behind the very first model

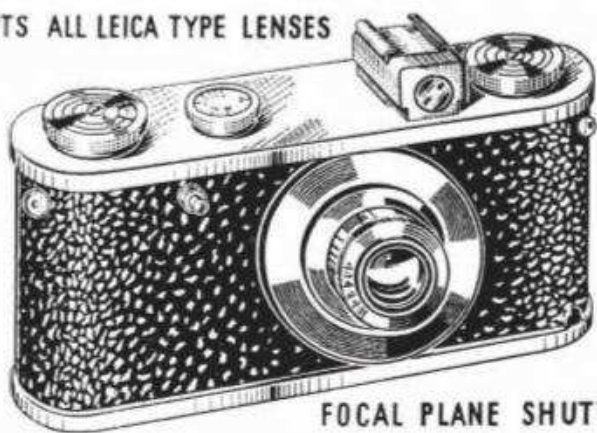


The gold-embossed guarantee tag that was attached to new cameras



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The 1953 advertisement for the camera that became the Periflex

In 1953, *The British Journal Photographic Almanac* published an advertisement for a camera that didn't exist. It showed something similar to, but not the same as, a Leica, with the top plate containing film wind and rewind knobs, a shutter speed dial and a square viewfinder with an accessory shoe on top. The shutter release was positioned on the front of the body to one side of a lens which bore little resemblance to any other of the day.

'The new 35mm camera by Corfield for Great Britain and the World,' proclaimed the text, which also went on to mention that the new camera accepted all Leica-type lenses and had a focal plane shutter. More than that it didn't say. The camera didn't even have a name.

The reason why this advertisement was so vague was because it had been rushed out to meet a tight deadline towards the end of 1952, when the annually published BJP Almanac went to press. At that time, only the basic body of the camera existed as a prototype. Everything else was a figment of an artist's imagination.

The year 1953 was an important one for Britain, with 2 June being designated as Coronation Day, when our present Queen would be crowned Elizabeth II. At a time when the



austerity that followed the end of the Second World War eight years before still overshadowed the nation, it was a time for new beginnings, new optimism and new hope for the country. What better time, then, to launch a new British camera?

The camera in question wasn't designed in the conventional way; it started off as one thing, then just sort



Above: The original Periflex with its distinctive pig-skin covering

Right: Sir Kenneth Corfield, the man behind the Periflex cameras



of evolved into something else. It was the brainchild of Kenneth Corfield, later to become Sir Kenneth for his work in the industrialisation of Northern Ireland to which his factory moved in 1958. A decade before, however, he and his brother John founded K.G. Corfield Limited, based at Wolverhampton, initially to make photographic accessories.

But Corfield, an engineer by trade, had always harboured a longing to make his own camera. His first thoughts were for a highly sophisticated subminiature 16mm model, a project soon abandoned in favour of a somewhat novel 35mm camera. His initial idea was to produce a moderately priced 35mm body with a focal-plane shutter that would accept Leica lenses.

Above left: Top plate of the first model

At that time, Board of Trade restrictions prevented the import of expensive foreign cameras and lenses unless justification could be found on medical, industrial, research or technical grounds. English purchase tax (that predated today's VAT) added further restrictions. So Corfield's prime market was for photographers who already owned pre-war Leica lenses and who wanted an easy-to-buy, reasonably priced second body.

The basic design and dimensions of the body were decided upon and production began on that even before there had been any real plans for the shutter mechanism or other parts that would have to fit inside. Tooling of the body was given to the

A later version of the first model, made with black leatherette covering



‘The compromise that Corfield came up with resulted in one of the more unusual features that has been seen in camera design’

company’s toolmaker, Gerald Whitton. By the middle of 1952 he had a working prototype of a body with a focal-plane shutter and a Leica thread lens mount. What he didn’t have was a viewfinder, a means of focusing, or even a lens.

That was when an artist was hired to produce the illustration for the upcoming advertisement, based on the existing body, with the addition of an imaginary lens and viewfinder. Corfield later reported that he was disappointed with the result, but the deadline was close and the advertisement went off to the printers. Only then did thoughts turn to adding some kind of focusing device to the camera body.

By far the most popular type of quality 35mm cameras at this time were coupled rangefinder models, and with so little competition from overseas, Reid and Sigrist in Leicester had already come up with a top-quality model in the shape of a Leica lookalike called the Reid. An accurate rangefinder, of the type found in the Reid, not to mention pre-war second-hand Leicas and Contaxes, however, was thought to be beyond the technical skills of the Corfield factory.

So how about a single lens reflex (SLR), to maybe rival the then current Wrayflex, which Wray Optical Works in Kent had already produced?

Some kind of reflex design was considered. But that would have involved a redesign of the body which was too slim to take a reflex mirror.

Producing an SLR therefore would have meant more tooling and capital investment than was available, and would also have increased the cost of a camera that was planned to meet a budget price.

Unusual feature

The compromise that Corfield came up with resulted in one of the more unusual features seen in camera design. It involved a small knob on the top plate that the photographer depressed to lower a tiny periscope into the film plane, prior to exposure. Looking down into the periscope eyepiece magnified part of the image by a factor of eight. Later cameras would take this into the centre of the image, but on the first models, the device extended only as far as one small area at the top. It wasn’t meant to be a proper reflex viewfinder. It was just a method of focusing. The camera still featured a separate optical viewfinder next to the periscope. This unusual focusing device was planned, designed and tested in three months flat. Not surprisingly, Corfield now began to feel that it would be a waste to sell the camera only as a body for Leica lenses. What it really needed was a lens of its own.

Enquiries were made at Taylor, Taylor and Hobson, which was already making lenses for the Reid, as well as at Dallmeyer, which was making Leica-fit lenses of its own. Both of these options, however, would have taken the price of the camera way past its target



PICTURE COURTESY OF JOHN LEWIS

Above: Periflex cameras being assembled at the Corfield factory

Below: The periscope with its special eye-level attachment added

market. Importing European lenses was also considered to be impractical due to cost and import restrictions in the early 1950s.

That was when Corfield discovered E. Elliott Ltd, a company based in his hometown of Walsall, and which owned a subsidiary called the British Optical Lens Company. They made mainly spectacle lenses, but when Corfield met Frederick Archenhold, an optician for





Below: The small knob on the side of the periscope viewfinder (right) pushes the mirror into position. An optical viewfinder sits to its left

Bottom: With the lens removed, showing the tiny mirror that is lowered into the film plane prior to exposure

35mm, 45mm, 50mm, 85mm, 90mm, 100mm and 135mm focal length lenses. A separate accessory was also available to fit on top of the periscope, magnifying the image slightly and also turning it through 90° so that the camera could be held at eye-level, rather than having to look down into the periscope, 90° degrees to the subject.

Each camera was sold with a gold-embossed medal-like guarantee tag attached. The price was £19 19s 6d (approximately £19.97) for the body only or £32 19s 3d (approximately £32.96) with the f/3.5 Lumar lens. The prices compared favourably with the then current Reid at £120 or Wrayflex at £90. The way the Periflex evolved became one of photography's more unusual, not to say eccentric, 35mm designs. Nevertheless, the camera, and its several successors, enjoyed a deserved success throughout the 1950s and into the 1960s.



the company, he was persuaded to make his own lens. As a result, Archenhold's company made the glass lens elements, while the engineers at the Corfield factory undertook the precision work of placing them accurately in suitable mounts.

A matter of faith

With time very short now, there was little scope, not to mention budget, for in-depth testing. In the end the important centring of the elements in the lens was undertaken using a home-made device that involved rotating the lens in its mount beneath a lamp. If the image from the lamp remained stationary while the lens was rotated, then the elements were considered to be correctly centred.

Despite this somewhat crude testing arrangement, Corfield always had faith that the resulting lens would not only be of the right quality, but that it could also be made to come in at the right price. This late in the day, it was a gamble, but it was one that paid off. The new camera was launched in May 1953, just one month before the Coronation. Its name was derived from the two words that epitomised its

design: PERIscope and reFLEX.

The original Periflex was distinctive for having a brown pig-skin covering on an aluminium body, the top and base plate in a black anodised finish. The 50mm f/3.5 Lumar lens was made in an aluminium mount and available in coated and uncoated versions.

The pig-skin version, which was easily finger-marked, didn't prove as popular as expected and the following year it was dropped in favour of a second version of the Periflex with a more traditional black leatherette covering. A third version of the body appeared in 1955 with silver anodised top and base plates. The first two versions used the Lumar lens, while the third version featured a 50mm f/3.5 Lumar-X in a restyled mount.

The pressure plate on the very early cameras was made of plate glass, chosen not only for its flatness and smoothness but also because it was cheaper than tooling up for a metal plate. All three Periflex models used the manually operated periscope focusing device, had shutters speeded 1/30-1/1,000sec, used M flash synchronisation and added slip-on optical viewfinders to suit 28mm,

The cameras that followed

That first model of the camera became known as the Periflex 1 when the next generation of cameras arrived, starting in 1957. Here's how they lined up

Periflex 3 that predated the model 2



1957 Periflex 3

With a radical change of design that would be maintained as the basis for all the 35mm cameras that followed, the Periflex 3 integrated the periscope into the body, rather than as a separate entity on the top plate. The device was no longer operated manually, but moved down automatically as the film was wound, then returned as the shutter was fired. The built-in optical viewfinder had interchangeable front elements for different focal lengths of lens and the slowest shutter speed was increased from 1/30sec on the first model to one second, still with a top speed of 1/1,000sec.

Periflex 2, a lower-specified version of the model 3



1958 Periflex 2

Following the example of Leica, which released the M3 followed by the slightly lower specified M2, the Periflex 2 was a cheaper version of the Periflex 3, featuring a maximum shutter speed of only 1/500sec.

Periflex 3a with lever film wind



1959 Periflex 3a

This was similar to the Periflex 3, but with a lever film wind in place of a knob.

Periflex 3b, only available in black



1960 Periflex 3b

The only major difference between the 3a and the 3b was that the latter was available only in black lacquer.



Periflex Gold Star, a replacement for the model 2

1961 Periflex Gold Star

A replacement for the Periflex 2, this camera featured a focal-plane shutter speeded 1-1/300sec, which might seem like an unusual move when previous cameras were speeded to 1/1,000sec. There was, however, a good reason. Until then, on most cameras, movement of the first blind of a focal-plane shutter was used to trip the second blind. This inevitably meant that the release of the second blind interfered briefly with the movement of the first one, sometimes resulting in uneven exposure across the image. In the Gold Star's shutter, the two blinds were released independent of one another. Today, the system is commonplace in focal-plane shutters.



Periflex Interplan-C, made with an Exakta lens mount

1961 Periflex Interplan

A new series of cameras, these were produced as simplified versions of the Gold Star, without the now-famous periscope but with interchangeable viewfinder lenses. There were three versions with different lens mounts: Interplan-A with a Leica screw thread, Interplan-B with an M42 screw thread for Pentax, Edixa and Praktica lenses and Interplan-C with an Exakta bayonet mount.

Periflex Maxim prototype



PICTURE COURTESY OF JOHN LEWIS

1961 Periflex Maxim

Planned as a simple amateur camera without a periscope and shutter speeds of only 1/30-1/500sec, the Maxim was abandoned in the face of the rising competition from Japan. Only six prototypes were made.

Corfield 66 camera with a Corfield Perilite flashgun attached



1961 Corfield 66

In the early 1960s, the factory's first foray into the medium-format rollfilm reflex market resulted in the Corfield 66. This camera took 12 exposures on a roll of 120 film and featured a 95mm f/3.5 Lumax lens with shutter speeds of 1-1/300sec. It was heavy, awkward to use and never attained the success of the earlier Periflexes. Only around 300 were made. The camera is pictured here with a Corfield Perilite attached. One of the earliest electronic flashguns made for the consumer market, this took eight 30 volt batteries in its all-metal handle which, arranged in series, produced 240 volts of direct current (DC). It was not an instrument to take out in a thunderstorm!

Author's note Most of the information for this article came from an interview I carried out some years ago with Sir Kenneth Corfield, who sadly died in 2016, age 91. My posthumous thanks to Sir Ken for sharing his knowledge with me. Thanks also to my good friend and fellow collector Don Baldwin for the loan of all his Periflex cameras which are pictured on these pages.

Much more fascinating information about the Corfield company and the cameras it produced can be found in the book *Corfield Cameras: A History and Collectors' Guide* by John E Lewis, which is available on Amazon. For more information about the book, email corfieldphoto@btinternet.com.

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With stunning sharpness and lovely bokeh, this lens is ideal for environmental portraits
 Sony Alpha 7R III, 1/2000sec at f/1.4, ISO 100



Sony FE 24mm F1.4 GM



Sony's fast wideangle prime sets new standards for its class, as **Andy Westlake** finds out

In the run-up to this year's Photokina trade show, full-frame mirrorless cameras dominated the photo industry news. Canon and Nikon both announced brand new systems while Panasonic, Sigma and Leica joined together to form the L-Mount Alliance. In contrast, Sony released just a single new lens in the shape of the FE 24mm F1.4 GM large-aperture wideangle prime, despite essentially inventing this sector of the market.

However with its latest optic, it's clear that Sony wants to recapture at least some of the limelight. For a start, it's making a big deal of the fact that this is the 30th in its full-frame FE range (just as long as you're happy to count

wide and tele-converters). It'll be a long time before those other companies have the luxury of introducing this kind of lens, rather than building up the essentials of their line-ups.

Sony is also making great promises regarding the optics. As a member of its premium G Master range, it claims the lens offers spectacular resolution even at f/1.4, coupled with attractive rendition of defocused backgrounds. This should make the 24mm ideal for subjects as diverse as landscapes, environmental portraiture and interiors. As a bonus, and unlike Sony's previous f/1.4 primes, it's also substantially smaller and lighter than its equivalents for full-frame DSLRs.

Features

As a member of Sony's top-end lens range, the 24mm f/1.4 certainly doesn't skimp on features. The newly developed optical formula employs 13 elements in 10 groups, including two extreme aspheric (XA) elements along with three crafted from extra-low dispersion (ED) glass to combat distortion and chromatic aberration. According to Sony the lens suffers from barely any coma flare of point light sources at the corner of the frame, making it highly suitable for astrophotography. Nano-AR coating suppresses flare and ghosting, while fluorine coating on the front element shrugs off water and grease.

Like Sony's other f/1.4 primes, the barrel sports an aperture ring that clicks at one-third stop intervals down to its minimum setting of f/16. Rotating it further engages



Stopped down, exceptional detail is recorded right across the frame
Sony Alpha 7R III, 1/20sec at f/8, ISO 160

an A position which passes control of the aperture to the camera body, while a large switch on the underside of the barrel de-clicks the mechanism for video shooting. The diaphragm itself employs 11 curved blades, giving a near-perfectly circular opening at all aperture settings for attractive bokeh. The lens focuses down to just 24cm, using an internal focus design. It comes with a petal-shaped plastic hood that's lined with black felt to minimise any reflection of stray light into the optics, and has a locking button to prevent it being inadvertently knocked off. The front element is encircled by a 67mm thread, in contrast to its SLR equivalents, which require much larger 77mm or 82mm filters.



The large aperture is ideal for shooting low-light interiors
Sony Alpha 7R III, 1/10sec at f/1.4, ISO 100

Build and handling
For anyone used to handling equivalent lenses for full-frame SLRs, the most striking feature of Sony's FE 24mm F1.4 GM is its compact size. At 75.4mm in diameter and 92.4mm in length, and weighing just 445g, it's the smallest of all of Sony's f/1.4 primes. Its relatively petite dimensions are a direct consequence of the system's mirrorless architecture, as the rear element can be placed much closer to the camera's image sensor. The barrel is resistant to dust and moisture, including a seal around the mount where it contacts the camera body, and feels extremely robust. As a result of its small size, the lens handles really well on the Alpha 7R III that I used for

'The most striking feature of Sony's FE 24mm F1.4 GM is its compact size'
testing. I particularly appreciated having a proper aperture ring, which always makes the shooting experience just that bit more engaging. It's also nice to see a proper AF / MF switch make an appearance on a mirrorless system, rather than having to delve into menus. There's even a focus hold button on the side of the barrel, which can be re-programmed from the camera body.

Autofocus
With Sony's latest high-power direct-drive supersonic motor (DDSSM) system on board and an internal-focus design, the lens offers fast and precise autofocus. As it works with on-sensor AF, it's also unerringly accurate even with off-centre subjects at large-aperture settings, where DSLRs can often struggle. The focus motor is to all intents and purposes silent, with a little focus 'wobble' in the viewfinder about the only feedback you get that it's actually operating. Switch to manual focus and the lens is similarly well behaved. It features a Linear Response MF system, which basically is Sony's fancy way of saying that the manual focus adjustment is always directly proportional to how far you move the focus ring, no matter how fast you move it. As a result, it offers a very intuitive feel similar to using a traditional manual-focus lens, despite the fact that it uses an electronically coupled 'focus-by-wire' mechanism. Turning the ring



At small apertures, 22-point star patterns appear around bright lights Sony Alpha 7R III, 6sec at f/8, ISO 100

will engage a magnified view, allowing precise manual focus.

Image quality

So now to the crunch: are Sony's claims of exceptional image quality realised in practice? The answer is a resounding 'yes'. This is without doubt the best fast wideangle prime I've used, and that includes such excellent optics as the Sigma 24mm f/1.4 DG HSM | A and the Zeiss Milvus Distagon T* 25mm f/1.4.

Sharpness is simply stunning, with the lens delivering exceptional levels of fine detail on the A7R III's 42.4MP sensor, even when shot wide open. Crucially, in contrast to most wide primes, the corners of the frame stay remarkably clean at large apertures, without the 'stretched' appearance that's a common characteristic of wideangle lenses. Stop down to typical full-frame working apertures around f/8, and detail is pin-sharp from corner to corner. Some colour fringing due to chromatic aberration is visible if you really go looking for it, but it's impressively well suppressed and a one-click fix in raw development.

This level of sharpness can often come at the expense of attractive background blur, especially with wideangle lenses. But true to Sony's G Master concept, this isn't the case here at all, with the lens rendering beautifully smoothed backgrounds that complement the subject. This makes the lens ideal for selectively focused environmental portraits.

Curvilinear distortion is practically non-existent, even without any software correction. Comparing JPEG images shot with and without lens compensation engaged reveals a tiny amount, but you'd have to look really hard to identify it in real-world images. In contrast, most DSLR equivalents show noticeable barrel distortion. Last but not least, the lens deals really well with shooting into the light: coloured flare patterns are kept to a minimum, while spectacular 22-ray sun-stars can be seen at small apertures.



Verdict

Sony is clearly very proud of its 24mm f/1.4, and after shooting with it for a couple of weeks I can see why. It's a joy to use, with a traditional aperture ring and silent, decisive autofocus. It's also noticeably smaller and lighter than SLR equivalents, making it a much better match to Sony's cameras compared to its overly bulky older f/1.4 primes. Hopefully this marks a change of emphasis from the firm towards a better balance between camera and lens size. But, most important, optically it's absolutely phenomenal, giving superbly sharp images at every aperture, with barely any aberrations. It's difficult to fault.

Manufacturers often like to tell us that their new lenses offer unparalleled quality, but with the 24mm f/1.4 this isn't mere hyperbole. Like Sony's FE 12-24mm F4 G, it illustrates just how large an advantage can be gained from mirrorless systems when it comes to producing wideangle lenses. It's a fantastic addition to the G Master range, and surely the finest of its type on the market right now.



Data file

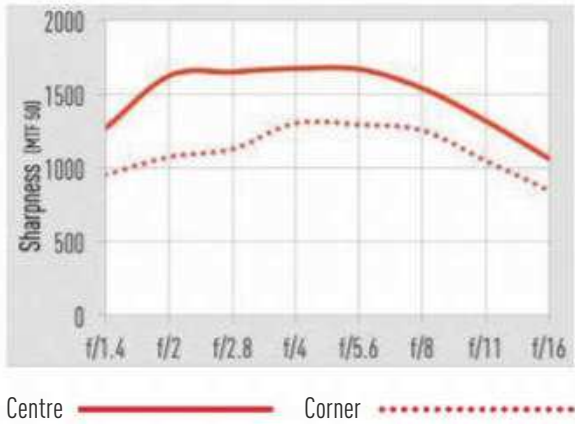
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Sony FE 24mm F1.4 GM

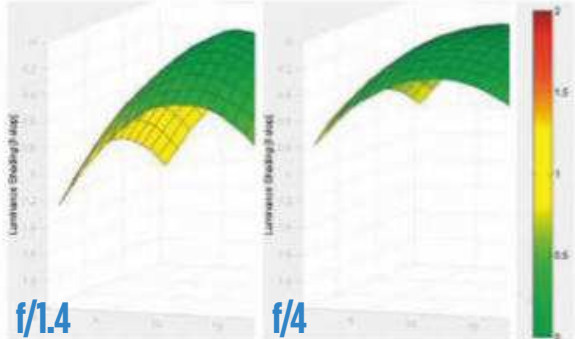
Resolution

Tested on the 42.4MP A7R III, the lens reveals itself to be stunningly sharp, especially in the frame centre. Indeed the plateau in our graph from f/2 to f/5.6 suggests it has plenty to spare for higher-resolution sensors. However it's the corners that really stand out, being considerably sharper than equivalent SLR optics, especially at f/1.4-f/2.8. Overall these are exceptional results.



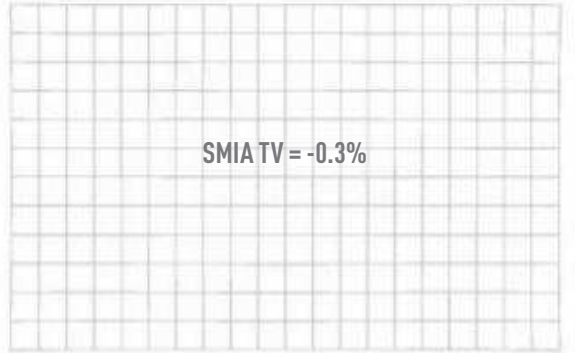
Shading

While a degree of vignetting is present, it's not especially high, even when the aperture is wide open. At f/1.4 our measurements indicate only 1.2 stops of corner shading, with a gradual fall-off profile indicating that it won't usually be visually intrusive. Stopping down to f/2.8 reduces this to 0.8 stops, with shading staying at this level at all smaller apertures.



Curvilinear distortion

Distortion is striking by its near-complete absence. Looking really closely at the grid-pattern test reveals a hint of complex moustache-type distortion, where barrel distortion towards the edges of the frame is re-corrected to pincushion-type in the corners. But the level is so low that it's nothing to worry about in practical use.



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Sirui MT5-C MyTrip with B-00B head

Andy Westlake tests Sirui's latest ultra-portable travel tripod

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WHILE huge advances in image stabilisation and high-ISO image quality make it easier than ever to shoot handheld in low light, a tripod is often still necessary when you want to get the best possible images. However they're a pain to carry around, especially if you're flying on holiday with strict luggage limits. This is where ultra-portable travel tripods come in, and few are better than Sirui's latest model.

Despite the MyTrip branding, the legs are marked T-025SK, indicating that this is an update to the existing T-025X. But it's a substantial redesign, with a reshaped central 'spider' and arched upper leg castings, joined by a new low-profile ballhead. However the basic template remains the same, meaning you get a super-light carbon-fibre tripod with five-section legs, which hinge up around the head to make a compact folded package. All four leg locks can be undone together with a single twist, making the tripod really quick to set up. Each leg can also be set to three different angles via large, easy-to-use semi-automatic adjustment levers.

Unusually the centre column doesn't retract down between the legs, which takes a little getting used to but has little adverse effect on stability. It's also extendable, taking the height from 114.5cm up to the maximum of 128cm. This isn't exactly tall, but it's fine if you're using a camera with a tilting screen. The column also can be removed entirely and the head attached to the legs for low-level work.

Perhaps the outstanding feature is the ballhead, which despite being only 7cm tall and weighing 200g, manages to include a separately locking panning base that's marked at 5° intervals. The quick-release clamp has a safety interlock pin to stop your camera falling off, which can be retracted by pressing a red metal button. But what's really impressive is just how precise its movements are. Loosening the large locking lever progressively decreases the friction, rather than releasing the ball to move freely, and this means it's easy to point the camera exactly where you want. Locking the ball won't shift your composition, even with telephoto lenses.

Verdict

While this tripod is best suited to mirrorless cameras or small to medium-sized DSLRs, it'll support a surprisingly substantial load, especially if you don't extend the centre column. As we've come to expect from Sirui, build quality leaves nothing to be desired, with exemplary fit and finish and smoothly operating controls. It's an excellent choice for when space and weight is at a premium.

At a glance

- 128cm max height
- 32cm folded length
- 970g weight
- 5kg max load

Quick release

The 30mm-wide clamp accepts standard Arca Swiss plates, and has a safety-interlock pin.

Bubble level

A small level on the central 'spider' helps you set the tripod up straight.

Removable column

The centre column can be unscrewed and the head mounted directly onto the spider, allowing low-angle shooting at just 17cm.

Carabiner clip

Can be used either for carrying the tripod, or hanging a bag for extra stability.

Carry bag

A sturdy nylon bag with a thick rope-style carrying cord is included in the box.

THE BUDGET OPTION

If £220 is just too much for a travel tripod, then Sirui makes essentially the same tripod in an aluminium version. The MT5-AK has the same dimensions but costs £100 less; it's also slightly heavier and won't be as good at dampening vibrations. For the moment, the older T-005X and T-025X models are still on sale, too.

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Handheld exposure meter?

Q I haven't seen one for a long time but the other day I saw a photographer using a handheld exposure meter. I could just make out the brand, which was Sekonic. In this day and age with such advanced metering systems built into cameras I am wondering why you'd want to use a handheld meter instead? Are there actually any advantages or was the photographer in question just being idiosyncratic?

John Wiley

A A handheld exposure meter measures the light falling in the subject. A camera's built-in through-the-lens (TTL) metering system evaluates the brightness of the image. Both systems have their advantages and disadvantages. TTL metering can be skewed by unusually dark or bright areas in the scene. A good example is a portrait taken with a very bright background. By using a handheld meter facing away from the subject, only the light illuminating the face of the person being photographed is measured. On the other hand a TTL metering system would sense a lot of light from the background and underexpose, causing the subject to be silhouetted. Modern TTL metering systems are designed to cope with unusual lighting situations, but for some photographers the use of a

handheld meter is preferable for certain situations. Typical handheld meters can also be used to measure flash.

Handheld meters can measure the incident light

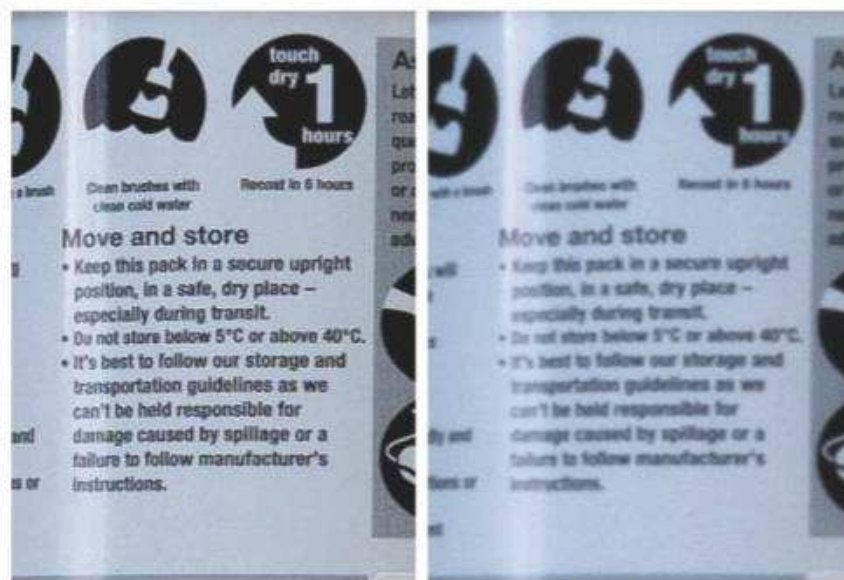
Are mirrorless cameras noisy and inefficient?

Q Mirrorless cameras depend entirely on live view operation – in other words the sensor has to remain powered up all the time the camera is switched on. With a DSLR, the sensor can remain in standby until it needs to take a picture. This prompts me to ask two questions. First, do mirrorless cameras have noisier sensors because they're always-on? Second, do mirrorless cameras drain their batteries faster because the sensor is always on and the viewfinder also needs power?

Ken Carlton

A It's true that if the heat generated by an imaging sensor can't be dissipated efficiently it can cause an increase in image noise. However, manufacturers do a lot of thermal modelling when they design their cameras, with heat sinks and ventilation designed to manage sensor temperatures. In general, there is little evidence that a sensor similar in specification used in both mirrorless and DSLR cameras produces noticeably different levels of noise under comparable conditions. But it's undoubtedly true that mirrorless cameras require more battery capacity to cope with the needs of the electronic viewfinder and/or rear screen being on, as well as the sensor. However, steady improvements in electronic circuit efficiency and battery performance means that the more recent mirrorless cameras can be used normally before requiring a battery change without inconveniencing the photographer unduly. Sony, for example, has doubled the battery life in its latest full-frame models since the original Alpha 7 was introduced five years ago.

Q&A compiled by Ian Burley



Shooting at f/22 (right) results in blurring compared to f/4.5 (left)

Are my photographs blurred?

Q I have returned to the photography hobby after quite a gap. For family photos and holidays I've had a point-and-shoot digital compact for some time but I've recently bought my first digital SLR, an Olympus OM-D E-M10 Mark II with the standard 14-42mm zoom lens. My original hobby camera was an Olympus OM-2n film SLR. I had a variety of lenses and I remember the golden rule of stopping down to around f/8 in order to get the best sharpness. I've been told that's all different now and that stopping the lens down can make photos less sharp. This sounds very odd to me. Could you provide some technical explanation?

Pat Lowry

A The demands placed on lens optics by digital cameras has resulted in much better performance, even at the widest apertures, compared with lenses designed for film. There is much less need to stop the lens down to avoid wide-aperture softness. This is just as well because the nature of digital sensors means the use of particularly small apertures should be avoided because of a phenomenon called diffraction softening. Image forming detail in light focused onto a digital sensor can be visualised as spots over the microscopic photosites that collect photons to form images. The area that these spots cover at the sensor level is known as 'Airy discs'. Ideally, Airy discs should not be significantly larger than the area of a photosite. However, diffraction can spread the light out causing the Airy disc to expand. A primary cause of increased diffraction is the lens iris as it gets smaller. As the Airy discs get larger in relation to the photosites the sensor steadily loses its ability to resolve details in the image as the discs overlap several photosites. With Micro Four Thirds cameras like your E-M10 there is a measurable fall-off in image resolution from around f/5, though it may not be noticeable in real terms until f/5.6 or f/8. With larger sensors, the visible onset of diffractions comes at smaller apertures of around f/11 on APS-C and f/16 on full frame.



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Tony Kemplen on the ...

Agfamatic 200 Sensor

Complete with four exposure settings indicated by weather symbols, this model was a step up

For a generation or so, the slightly chunky, square-format Instamatic models were the go-to cameras for taking holiday and family snaps. The brand was launched by Kodak in 1963 when it patented the Kodapak instant load cartridge. Kodak is almost synonymous with the 126 cartridge format, but other manufacturers pitched in too, though none with quite as many as Kodak's 60-odd models, spanning just over two decades. All in all Kodak sold some 70 million Instamatic cameras, but there are plenty of non-Kodak 126 cameras around, and this is one of them.

The camera itself is quite stylish; the Agfa Sensor range, apparently named for the large red flexible membrane which covers the shutter release, first surfaced in the late 1960s. Agfa cameras sporting this red button ranged from sophisticated 35mm models with coupled rangefinders and automatic electronic exposure systems, down to ultra-simple point and shoots. The Agfamatic 200 is a step up from the most basic, in that it has four exposure settings indicated by weather symbols.

With well over 500 cameras in my collection, some models have



The Agfamatic 200 belongs to one of the Agfa Sensor range of cameras



A regular subject, this horse chestnut tree was shot with the Agfamatic

had to wait many years before being used in my quest to use a different film camera each week, but this is one of a handful that were pressed into action on the same day that I acquired them.

I spotted this one at my local car boot sale last week, and for £1 I felt I couldn't go wrong, especially as it had a part-used 126 cartridge in it. The 126 format was last manufactured in 2007, and so the only film available is long expired, and it's pot luck as to the condition it will be in when you do find it. I've had some of my worst technical results using old 126 films, but the fact that it had a film in it intrigued me: what had the last owner chosen to photograph, and how long ago was it last used? I've developed many found films over the years, and occasionally you get some evocative images. There were a few shots left unused, so I decided to press on and finish the film off.

'I was pleasantly surprised by the results this time'

It's still possible to get 126 films processed commercially, but I develop all my own, and as the film is 35mm wide, it can simply be done in a standard developing tank. I'm always slightly anxious when processing very expired film, but I was pleasantly surprised by the results this time. There were only five, rather boring photos from the previous owner, followed by a dozen blank frames, where presumably someone had played around with the camera, but that left me seven frames, all of which I shot in bright sunshine, but using the 'cloudy' setting, mindful of the fact that old film loses sensitivity at the rate of around one stop per decade. This horse chestnut tree is one of my regular subjects, I've photographed it in all weathers, and with upwards of 200 cameras!

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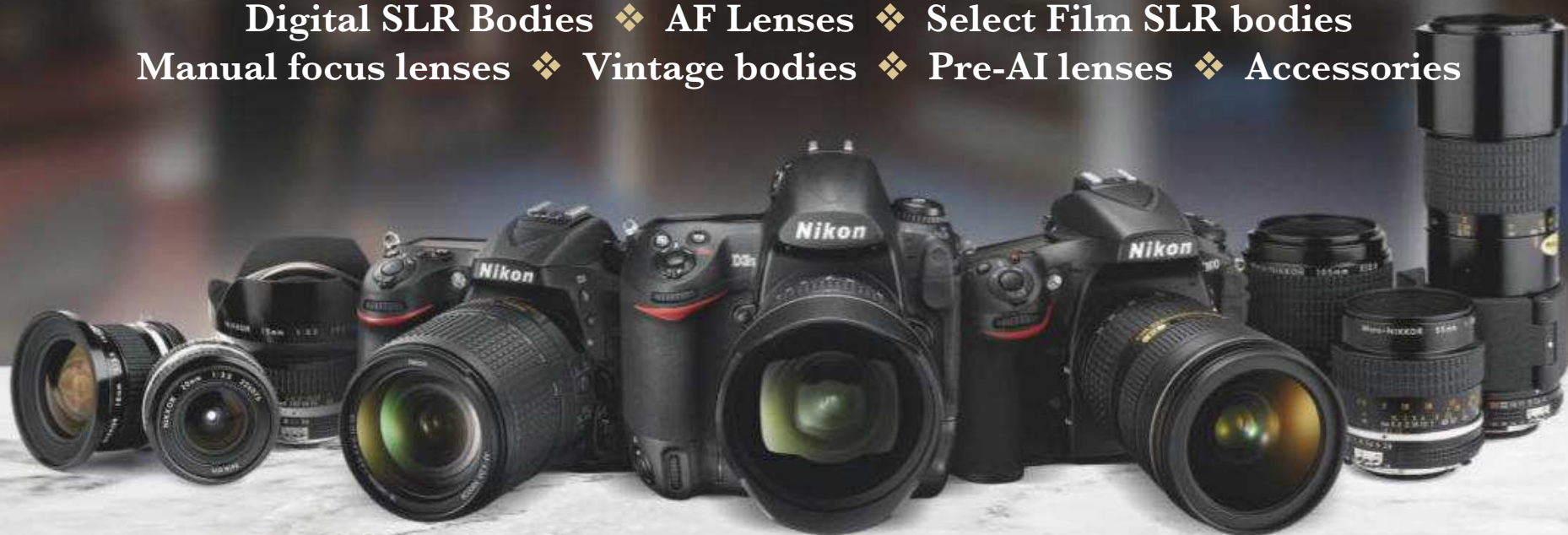
Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Agfamatic 200 Sensor: www.flickr.com/photos/tony_kemplen/collections/72157623113584240/

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30mm F3.5 M.Zuiko Macro	E++	£159
40-150mm F2.8 M.Zuiko Pro	E++	£899
45mm F1.2 M.Zuiko PRO	Mint-	£899
45mm F1.8 M.Zuiko	15 Days / Mint-	£99 - £179
75mm F1.8 ED M.Zuiko	E++ / Mint-	£449 - £469

Panasonic Micro 4/3rds Lenses		
7-14mm F4 G Vario	E++	£479
8mm F3.5 G Fisheye	E+	£349
12-32mm F3.5-5.6 OIS G	E++ / Mint-	£129 - £149
12-60mm F3.5-5.6 G Vario OIS..E++ / Mint-	£219 - £229	
14-42mm F3.5-5.6 Asph OIS	E+ / Mint-	£69 - £79
14-42mm F3.5-5.6 G X Asph OIS	E++	£129
14-45mm F3.5-5.6 ASPH G Vario	E++	£89 - £119
20mm F1.7 G Pancake	E++	£159
25mm F1.4 DG Summilux	E++ / Mint-	£279 - £299
45-150mm F4-5.6 Asph OIS	E++	£129
45mm F2.8 DG Asph Macro	Mint-	£349
100-300mm F4-5.6 G OIS	E++	£279
Voigtlander 10.5mm F0.95 MFT Nokton	E+	£549
25mm F0.95 Nokton	E++	£479
42.5mm F0.95 Nokton	E+ / Mint-	£489 - £499
7.5mm F3.5 Fisheye Samyang	Mint-	£179
60mm F2.8 DN - Silver Sigma	E++	£89

Sony E-Mount Lenses		
10-18mm F4 E OSS	Mint-	£539
16mm F2.8 E	E++	£79
20mm F2 Firin Tokina	E++	£449
21mm F2.8 Loxia Zeiss	Mint-	£899
24-240mm F3.5-6.3 FE OSS	E++	£549
24-70mm F4 FE ZA OSS	E+ / E++	£569 - £629
28-70mm F3.5-5.6 FE OSS	E++	£199
30mm F2.8 DN - A Sigma	Mint-	£89
30mm F2.8 EX DN Sigma	E++	£89 - £95
30mm F3.5 E Macro	E++	£119
35mm F2 Loxia Zeiss	Mint-	£749
60mm F2.8 DN Sigma	Mint-	£89
65mm F2 Macro Apo Voigtlander	E++	£599
85mm F1.4 FE GM	Mint-	£1,289
100mm F2.8 FE STM G Master OSS	Mint-	£1,149

Bronica ETRS/Si		
ETRSi Body + Speed Grip E	E++	£129
ETRS Complete	E+	£249
40mm F4 E	E+	£129
40mm F4 PE	E++	£249
45-90mm F4-5.6 PE	E+ / E++	£349
150mm F3.5 E	E+	£79
500mm F8 EII	E++	£349
2x Converter E	E+	£35
AEII Meter Prism	E+	£59
AEIII Meter Prism	E+	£159
Angle Finder E	E+	£25

120 E Mag	E+	£39
120 Ei Mag	E++	£59

Canon EOS Lenses		
8-15mm F4 L Fisheye USM	E++	£699
8mm F3.5 UMC Fisheye CSII Rokinon	Mint-	£189
10-18mm F4.5-5.6 EFS IS STM	Mint-	£159
10-22mm F3.5-4.5 EFS	E++ / Mint-	£259 - £269
11-16mm F2.8 DX ATX Tokina	E++	£249
11-24mm F4 L USM	E++	£1,949
12-24mm F4 ATX PRO SD Tokina E+ / E++	£169 - £199	
15-45mm F3.5-6.3 IS STM EF-M	Mint-	£99 - £119
15-85mm F3.5-5.6 IS USM	E+	£319
15mm F2.8 EF Fisheye	E++	£449
16-300mm F3.5-6.3 Dill VC PZD Tamron	E++	£299
16-35mm F4 L IS USM	E++	£699
16-50mm F2.8 ATX Pro DX Tokina	E++	£279
16mm F2.8 MC Fisheye Zenitar	E++	£129
17-40mm F4 L USM	E+ £309 - £329	
17-50mm F2.8 Di II Tamron	E++	£189
17-55mm F2.8 EFS IS USM	E+	£369
17-85mm F4-5.6 IS USM	E++	£129
17mm F4.0 L TSE	E++	£1,549
18-55mm F3.5-5.6 EFS IS	E++	£79
18-55mm f3.5-5.6 EFS IS II	15 Days	£29
18-55mm F3.5-5.6 IS STM	Mint-	£89
20-35mm F2.8 ATX Pro Tokina	E+	£229
20-35mm F3.5-4.5 USM	E+ / E++	£119 - £129
21mm F2.8 Distagon ZE ZeissE+ / Mint	£599 - £739	
24-105mm F4 L IS USM 15 Days / E++	£249 - £429	
24-70mm F2.8 Di VC USD Tamron	E++	£549
24-70mm F2.8 L USM	E++	£589
24-70mm F2.8 L USM II	E+ / E++	£1,049 - £1,149
24-70mm F4 L IS USM	E++	£549
24mm F1.4 L USM	E+ / E++	£599 - £649
24mm F1.4 L USM MKII	E+ / Mint-	£799 - £949
24mm F3.5 L TS-E	15 Days / E++	£499 - £699
24mm F3.5 L TS-E MkII	E+ / E++	£1,149 - £1,239
28-135mm F3.5-5.6 IS USM	E++	£129
28-200mm F3.8-5.6 XR	E++	£79
28-300mm F3.5-5.6 L IS USM	E++	£1,099
28-75mm F2.8 XR Di AF Tamron	E++	£179
28mm F2.8 EF	Mint-	£139
28mm F2.8 SLII Asph Voigtlander	E++	£279
35-135mm F3.3-4.5 Vario Zeiss	E++	£345
35-135mm F4-5.6 USM	E+	£69
35mm F1.4 L USM	E+	£689
35mm F2 IS USM	Mint-	£299
40mm F2.8 STM	E++ / Mint-	£89 - £129
45mm F2.8 TS-E	E+	£599
50-135mm F2.8 DX ATX Tokina	E++	£325
50mm F1.4 USM	E+	£179
50mm F1.8 EF II	E+ / E++	£49 - £59
50mm F1.8 EF Mk1	E++	£99 - £119
50mm F2 ZE Macro Zeiss	E++	£689
65mm F2.8 MP-E Macro	E+	£679
70-200mm F2.8 L IS USM	E+	£689
70-200mm F2.8 L IS USM II..E++ / Mint-	£1,199 - £1,369	
70-200mm F4 L IS USM	E+ / E++	£569 - £689
70-200mm f4 L USM	E+ / E++	£319 - £349
70-210mm F3.5-4.5 USM	E++	£99
70-300mm F4-5.6 IS USM	E+	£179
70-300mm F4-5.6 L IS USM	E+	£739
70-300mm F4.5-5.6 DO IS USM	E++	£349
75-300mm F4-5.6 EF III	E+	£59
75-300mm F4-5.6 IS USM	E++	£199
75-300mm F4-5.6 USM	E++	£59
80-200mm F2.8 ATX Tokina	Unused	£199
85mm F1.2 L USM MkIIE++ / Unused	£949 - £1,199	
85mm F1.4 L IS USM	Mint-	£1,189
85mm F1.8 USM	E++	£259
90mm F2.8 Tilt-Shift Lens	E++	£649 - £679
100-300mm F4.5-5.6 USM	E++	£99
100-400mm F4.5-5.6L IS II USM ..E+ / Mint-	£1,349 - £1,529	
100mm F2 ZE Macro Zeiss	E++ / Mint-	£679 - £699
100mm F2.8 USM Macro	E+ / E++	£169 - £219
135mm F2 L USM	E++	£599
180mm F3.5 Di Macro AF Tamron	E++	£399
180mm F3.5 EF L Macro USM	E++	£739
200-400mm F4 L IS USM with Internal 1.4x Extender Lens...E++	£7,949 - £7,989	
200-400mm F5.6 AF LD Tamron	Unused	£249
200mm F1.8 L USM	15 Days	£1,449
200mm F2.8 L USM II	E++	£399

300mm F2.8 L IS USM	E+ / E++	£2,149 - £2,479
300mm F2.8 L IS USM MKIIE++ / Mint-	£3,999 - £4,189	
300mm F4 L IS USM	E+	£549
400mm F2.8 L IS USM	E+ / E++	£3,689 - £3,889
400mm F2.8 L USM	E+	£2,389
400mm F4 DO IS USM	E+ / E++	£1,799 - £1,879
500mm F4 L IS USM II	E++	£6,799
500mm F4.5 L USM	E+	£2,149
500mm F8 SP Reflex	E+	£179
600mm F4 L IS USM	E++	£4,399
800mm F5.6 L IS USM	E+	£5,999
1.4x EF Extender	Exc / E+	£79 - £89
1.4x EF II Extender	Mint-	£169
1.4x EF MkIII Extender	E++ / Mint-	£299 - £319
2x EF Extender	E++	£119 - £129
2x EF MkIII Extender	E+ / E++	£269 - £279
EF12 Extension Tube	Mint-	£39

Canon EOS Fit Sigma		
10-20mm F4-5.6 DC HSM	E++	£189
12-24mm F4.5-5.6 EX DG HSM	E+	£249
17-50mm F2.8 EX DC OS HSM	Mint-	£239
17-70mm F2.8-4.5 DC Macro	E+	£129
18-200mm F3.5-5.6 DC OS HSM	E++	£149
18-250mm F3.5-6.3 DC HSM OS	Mint-	£179
20mm F1.8 EX DG	E++	£249
28mm F1.8 EX DG	E++	£179
105mm F2.8 EX Macro	E++	£159
50mm F1.4 DG HSM A	Mint-	£449
50mm F1.4 EX DG HSM	E++	£249
120-300mm F2.8 EX HSM APO DG	E++	£699
120-400mm F4.5-5.6 APO DG OS HSM	E++	£349
150-500mm F5-6.3 APO DG OS HSM ..Exc / Mint-	£349 - £379	
150-600mm F5-6.3 DG OS HSM C	E++	£599
150mm F2.8 EX DG Macro HSM OS	E++	£449
170-500mm F5-6.3 Apo	E+	£189
300-800mm F5.6 Apo EX DG HSM	E++	£3,399
300mm F2.8 APO DG HSM	E++	£1,099
300mm F2.8 APO EX DG HSM	E++	£1,499

Canon Manual		
F1NAE Black Body Only	15 Days / E+	£159 - £179
T70 Body + 244T Flash	E+	£29
AE1P Chrome + 50mm F1.8	E+	£89
AE1 Chrome Body Only	Exc	£49
TX Chrome Body Only	E+	£49
19mm F3.8 MC	E++	£69
24mm F2.8 FD	E++	£129
35-70mm F3.5-4.5 FD	E+	£29
35mm F3.5 EX	E+	£29
70-210mm F4 FD	E+ / E++	£39 - £49
75-200mm F4.5 FD	Exc / E+	£15 - £29
135mm F2.5 FL	E+	£29
135mm F3.5 B/lock	E+	£35
135mm F3.5 FD	E+	£39
200mm F4 FD	E++	£99 - £129
300mm F5.6 FD	E+	£55

Contax SLR Lenses		
25mm F2.8 MM	E++	£349
28-70mm F3.5-4.5 MM	E++ / Mint-	£249 - £279
28-80mm F3.5-5.6 AF	Unused / New	£349 - £399
28mm F2.8 ML Yashica	E++	£39
28mm F2.8 MM	E++	£199
35-70mm F3.4 MM	E+	£249
45mm F2.8 MM	Mint-	£249
50mm F1.4 AF	E++	£399 - £449
50mm F1.4 MM	E++	£199
55mm F4 ML Macro Yashica	E+	£79
70-200mm F3.5-4.5 AF	E++	£299
70-300mm F4-5.6 AF	E++ / Unused	£349 - £649
85mm F1.4 MM	E++	£499
100mm F2 AE	E+	£599
135mm F2 (60 Year Edition)	Unused	£2,379
135mm F2.8 AE	E+ / Mint-	£229 - £249
135mm F2.8 MM	E+ / E++	£169 - £199
180mm F2.8 AE	E++	£349
180mm F2.8 MM	E++	£349
200mm F3.5 AE	E+ / E++	£129 - £149
200mm F4 AE	Unused	£449
300mm F4 MM	E+ / E++	£269 - £299

Digital Compacts		
Canon Powershot G1x MkII	E++	£349

Powershot G3x	E++ / Mint-	£439 - £479
Powershot G5x	E++	£329
Powershot G9	E+	£89
Powershot SX20 IS	E+	£69
FujiFilm X10 - Black	E++	£279
X100F	E++/Mint-	£849- £889
X100s Silver	Mint-	£469
XF-1 Brown	15 Days	£99
Nikon Coolpix A10	Mint-	£49
Coolpix P7100	E++	£149
Lytro Illum	15 Days	£349
Panasonic DMC LX100	Mint-	£349
DMC LX15	E++	£399
DMC LX3	E+	£79
DMC TZ100	Mint-	£379
DMC TZ90	Mint	£229
Sony DSC T90	E++	£79
DSC-RX10	E+ / Mint-	£349 - £499
RX10 IV	Mint-	£1,539
RX10 MkIII	E++	£989
RX100 MkII	E+	£299
RX100 MkIII	E++	£369

Digital Mirrorless		
FujiFilm X-H1 Body Only	E++	£1,199
X-Pro2 Body Only	E+	£749
X-T1 Body + Vertical Grip	E++	£299 - £419
X-T1 Body Only	Exc / E++	£299 - £389
X-T2 Black Body + Handgrip	E+	£749
X-T2 Black Body + MHG-XT2	E++	£749
X-T2 Black Body Only	E++	£749
X-T20 Body Only - Silver	E++	£599
X-E2 Chrome Body Only	E++	£189 - £269
X-T10 Body Only	E+	£279
X-T100 Body Only	Mint	£389
X-M1 Body Only	E++	£149
Nikon AW1 + 11-27.5mm	E++	£399
J1 Black + 10-30mm	E++ / Mint-	£149
V1 Black + 18.5mm	E+	£199
Olympus E-M1 MkII Black Body Only	E++	£989
E-M1 Black Body + HLD-7 Grip	E++	£289 - £449
E-M1 Black Body Only	E+	£369
E-M10 MkIII Black Body Only	Mint-	£449
E-P1 Body Only	E+	£49
E-PL5 Black Body Only	E++	£149
E-PL8 White Body Only	E++	£239
E-M5 MkII Black + ECG-2 grip	E+	£599
E-M5 MkII Black + HLD-8G Grip	E+	£549
E-M5 MkII Black Body Only	E++	£519
Panasonic DC GH5 Body + BGGHG	E++	£1,339
DC GH5 Body Only	E++ / Mint-	£1,179 - £1,299
DC GX9 Body Only - Black	Mint	£489
G80 Body Only	E++ / Mint-	£469 - £499
GF-1 Body + LVF-1 Viewfinder	E++	£119
GF-3 Black Body	E+	£69
GH4 Body Only	E+	£549
GX7 Body Only	E++	£199
GX8 Body Only	E+	£399
GX80 Body Only	E++ / Mint-	£249 - £305
Sony A6000 + 16-50mm	E+	£339
A7 Body + VG-C1EM Grip	E++	£549
A7 Body Only	E+	£499
A7 III Body Only	Mint-	£1,849 - £1,879
A7S II Body Only	E++	£1,849

Digital SLR Cameras

Canon EOS 1300D + 18-55mm	Mint-	£259
EOS 1D MkII Body Only	E+	£249
EOS 1D MkIII Body Only	E++	£449
EOS 1DS MkII Body Only	E+	£449
EOS 1DX Body Only	15 Days	£1,249
EOS 5D Body Only	E+	£239
EOS 5D MkII Body + BG-E6 Grip	E++	£689
EOS 5D MkII Body Only	E++	£649 - £689
EOS 5D MkII Infra Red Body Only (720nM)	E++	£799
EOS 5D MKIII Body + BG-E11 Grip ...	E+ / E++	£1,389 - £1,449
EOS 5D MKIII Body Only	Exc / E++	£1,199 - £1,349
EOS 5D MKIV Body Only	E+ / E++	£1,999 - £2,399
EOS 5DS Body + BG-E11 Grip	Mint-	£2,099
EOS 5DS Body Only	E+ / E++	£1,499 - £1,549
EOS 5DS R Body Only	E++ / Mint-	£1,849 - £1,899
EOS 600D Body Only	E+	£189
EOS 650D Infra Red Body Only	E++	£399



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EOS 70D Body Only	E++ £459 - £467
EOS 760D Body Only	E++ £449
EOS 7D + BG-E7 Grip	E+ £359
EOS 7D Body Only	E+ / E++ £319 - £359
EOS 7D MKII Body Only.....	E+ / E++ £739 - £789
Nikon D3 Body Only	15 Days £379
D3000 Body Only.....	E++ £99
D3100 Body Only.....	E+ £109
D3200 Black Body Only	E+ £169
D3300 Body Only.....	E+ / Mint- £229
D3X Body Only.....	E+ £879 - £1,089
D40 Body Only.....	E++ £79
D4S Body Only.....	E++ £2,879
D500 Body Only.....	E+ / E++ £1,049 - £1,149
D5100 Body Only.....	E+ £159
D5200 Body Only.....	E++ £219
D5300 Body Only.....	E++ £349
D5500 Body Only.....	E++ £399
D60 Body Only.....	E+ £79
D600 Body Only.....	E++ £599
D610 Body Only.....	E++ £689
D70 Body Only.....	E++ £69
D700 Body Only.....	E++ £499
D7000 Body Only.....	E+ £249
D70S Body Only.....	E+ / E++ £69 - £79
D7100 Body Only.....	E+ / Mint- £399 - £419
D7200 Body Only.....	E+ / Mint- £549 - £669
D750 Body Only.....	15 Days / E++ £749 - £1,089
D80 Body Only.....	E+ £99 - £109
D800 Body Only.....	E+ / E++ £699 - £829
D800E Body Only.....	E++ £1,039
D810 Body Only.....	E+ / E++ £1,249 - £1,389
D850 Body Only.....	E+ £2,489
Df Body Only.....	E+ £1,249

Hasselblad V series

40mm F4 C Black	Exc / E+ £379 - £399
50mm F4 CF FLE	Exc / E++ £499 - £679
50mm F4 Cfi FLE	E+ £799
120mm F4 CF Macro.....	Exc / E++ £339 - £499
120mm F4 CFE Macro	E++ £989 - £999
150mm F4 CF	E+ £289
150mm F4 CFI.....	E++ £749
160mm F4.8 CB	E++ £349
250mm F5.6 CF.....	E+ / E++ £299 - £349
2x Mutar Converter	E++ £249
2xE Converter	E++ / Mint- £239

Leica M

M-P Black Body Only (Typ 240).....	E+ £3,189
M Black Body Only (TYP 262).....	Mint- £3,199
M (240) Black Body Only.....	E++ £2,449
M9 Steel Grey Body Only	E+ / E++ £1,949 - £2,099
MP 0.72x Ralph Gibson Edition	Mint- £5,200
M5 Chrome Body Only	Mint- £999
M4 Black Chrome Body Only.....	Mint £1,750
M4 M Black Body Only.....	Mint- £2,999
M1 Body + Bellows + Visoflex	Mint £1,250
16/18/21mm F4 Tri Elmar + Finder.....	E++ £2,999
21mm F1.4 Asph M Black 6bit.....	Mint- £3,449
21mm F3.4 M Black 6bit	E++ £1,649
21mm F4 Chrome + Finder.....	E+ £749
28mm F2.8 Asph M Black 6bit..E++ / Mint-	£1,099 - £1,199
35mm F1.4 Asph M Black 6bit...E++ / Mint-	£2,299 - £2,899
35mm F2 Asph M Black.....	Mint- £1,399
35mm F2.4 Asph M Silver 6bit.....	Mint- £1,199
50mm F1.1 Artisans 7	E++ / Mint- £329 - £349
50mm F1.4 Chrome.....	Mint- £1,499
50mm F2 Collapsible.....	E+ £299
50mm F2 M Black	Mint- £899
50mm F2 M Black 6bit	E+ / E++ £1,049 - £1,149
50mm F2.4 M Black 6bit	Mint- £999
50mm F2.4 M Silver 6bit	Mint- £999
50mm F2.8 Collapsible.....	E+ £249
65mm F3.5 Elmar.....	E++ £179
75mm F2.4 M Black 6bit	Mint £999
75mm F2.5 Black 6 BIT	E++ £759
90mm F2 Apo M Black.....	E+ £1,689
90mm F2.8 Black	E+ £349
90mm F2.8 Chrome.....	Exc £299
90mm F2.8 M Black	E++ £849

90mm F2.8 M Black 6bit	E++ / Mint- £849 - £899
90mm F4 C Elmar.....	E+ £179
90mm F4 Lightweight Elmar.....	E++ £599
90mm F4 Macro M Set 6bit	E+ £1,749

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX ..E++ / Mint-	£429 - £449
10.5mm F2.8 G AF ED DX Fisheye	E+ £249
12-24mm F4 G AFS DX ED.....E++ / Mint-	£319 - £399
14-24mm F2.8 G AFS ED.....Exc / E+	£699 - £749
16-35mm F4 G AFS ED VR.....E++	£749 - £789
16-80mm F2.8-4 E VR N.....	Mint- £659
16-85mm F3.5-5.6 G ED VR AFS DX ...E++	£209 - £239
16mm F2.8 AFD Fisheye.....	E+ / E++ £399 - £449
18-105mm F3.5-4.5 G AFS ED DX VR ..E+ /	Mint- £99 - £149
18-140mm F3.5-5.6 AF-S G ED VR DX...E+ /	Mint- £179 - £259
18-300mm F3.5-6.3 AFS DX VR.....Mint-	£469 - £519
18-35mm F3.5-4.5 AFD.....	E+ £199
18-35mm F3.5-4.5 AFS.....	E++ £459
18-70mm F3.5-4.5 G AFS ED DX.....Exc /	E+ £49 - £75
20-35mm F2.8 AFD.....	E+ £349
20mm F2.8 AFD.....	E++ £289
24-120mm F3.5-5.6 ED AFD	15 Days £79
24-120mm F4 AFS G ED VR.....Exc / E++	£399 - £539
24-70mm F2.8 G AFS ED.....	E+ / E++ £749 - £849
24-85mm F3.5-4.5 G AFS.....Exc	£79
24-85mm F3.5-4.5 G AFS VR.....	E++ £269
24mm F2.8 AF.....Exc	£149
24mm F2.8 AFD.....	E++ £229
24mm F3.5 ED PC-E.....E++	£989 - £999
28-100mm F3.5-5.6 AFG.....E+	£59
28-70mm F2.8 AFS	E+ / E++ £469 - £549
28mm F2.8 AF.....	E+ / E++ £139 - £149
28mm F2.8 AFD.....	E+ £119
28mm F2.8 AFN.....E+ / E++	£129 - £139
35-105mm F3.5-4.5 AF	E+ £49
35-70mm F3.3-4.5 AFN.....E++	£59
35mm F1.4 G AFS.....Mint-	£799
35mm F1.8 G AFS DX	E++ £119
35mm F2 AFD.....	E++ £199
45mm F2.8 D PC-E ED Macro	E++ £1,049
50mm F1.4 AFD.....	E++ £169
50mm F1.8 G AFS.....	E++ £119
60mm F2.8 AFD Micro.....E+ / Mint-	£229 - £249
60mm F2.8 AFS ED Micro.....E+ / E++	£299 - £389
70-200mm F2.8 G AFS ED VR	E++ £699
70-200mm F2.8 G AFS ED VR II..E+ / Mint-	£989 - £1,189
70-300mm F4-5.6 ED AFD	E+ / E++ £89 - £129
70-300mm F4-5.6 G AFS VR...E++ / Mint-	£279 - £299
70-300mm f4.5-5.6E ED VR AF-P	Mint- £439
75-240mm F4.5-5.6 AFD.....E++	£49 - £89
80-200mm F2.8 ED AF.....E+	£299
80-200mm F2.8 ED AFD.....E+	£349
85mm F1.4 G AFS.....E++	£949
85mm F1.8 AF-S G	E++ £349
85mm F1.8 AFD.....E++	£239
85mm F2.8 D PC Micro.....Unknown	£799
105mm F1.4 E ED AF-S.....Mint-	£1,449 - £1,589
105mm F2.8 AFS G VR Micro.....E++	£389
135mm F2 D AF DC	Exc / E++ £485 - £789
200-400mm F4 G VR AFS IFED	E+ £1,749
200-400mm F4 G VR II AFS IFED.....	Mint- £3,199
200-500mm F5.6 AFS VR ED	E+ £989
300mm F2.8 G AFS ED VR	E+ £2,099
300mm F2.8 G AFS ED VR II.....E+	£2,749
300mm F2.8 IFED AF.....Exc / E+	£749 - £949
300mm F2.8 IFED AF-I.....E++	£1,299
300mm F4 AF ED	15 Days £199
400mm F2.8 AF-S E FL ED VR..E++ / Mint-	£9,699 - £9,899
500mm F4 AFS IFED.....E++	£1,999
600mm F4 AFS IFED DII.....E++	£3,939
600mm F4 AFS VR IF ED.....E+	£4,295
600mm F4 E FL ED VR AFS.....Mint-	£9,589
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A6500 + 16-70mm £1949
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Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



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Nikon



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Z 7 + Adapter + 24-70mm £4099

Z 6



Z 6 with Adapter £2199

Z 6 with Adapter £2199
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Z 6 + Adapter + 24-70mm £2799

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D850 Body £3499

D850 Body £3499

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D500 + 16-80mm £2549

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G9 From £1199

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£1049 inc. £250 Cashback*
G9 + 12-60mm Leica £1699
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G80 + 12-60mm £749
£649 inc. £100 Cashback*

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RECOMMENDED LENSES:

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Panasonic 14 42mm f3.5 5.6 G X ASPH OIS....£299

Panasonic 45 175mm f4.0 5.6£349
Panasonic 100 300mm f4 5.6 II£549
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OM-D E-M1 II From £1499

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OM-D E-M10 III Body £579
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Olympus 45mm f1.2 Pro£1199
Olympus 12-40mm f2.8 Pro£759
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EOS R Body

From £2349

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FUJIFILM
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24.3 megapixels
1080 movie mode



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New

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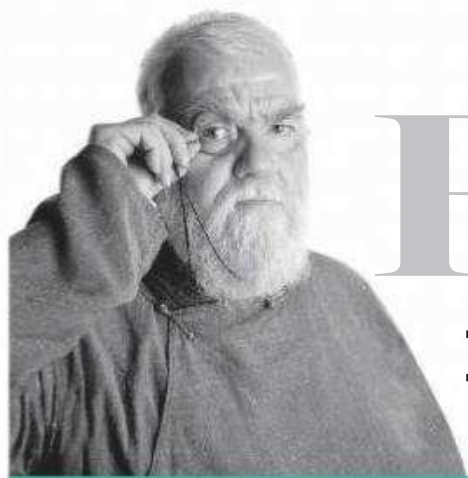
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Final Analysis

Roger Hicks considers... Three members of the *Guardia Civil* from photo essay 'Spanish Village', 1950, by W. Eugene Smith



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'It is not difficult to imagine being slammed face first into that wall'

The Second World War had been over for half a decade, yet here in 1950 we see three fascists, in fascist uniforms. The fascist regime under which they served would not begin to disappear until the death of Francisco Franco in 1975.

As was so often the case with fascism, there is a comic-opera dimension to their militaristic uniforms, especially those extraordinary shiny *tricornio* hats. The *Guardia Civil* of that era was however notoriously ruthless and much feared, and Smith captured this very well.

To begin with, they are lit very harshly indeed: not difficult, admittedly, under a hard, bright Spanish sun. It echoes, however, the way they worked: a dark force, the natural habitat of which was the shadows both literal and figurative. From the shadows they would explode mercilessly; to shadow they would return.

The skin tones are dark and bronzed:

partly a matter of exposure and partly a matter of printing. The darkness of the uniforms (dark green since 1943) can be attributed to the same causes, but a further effect is that the bodies of all three men seem to merge together as a single, threatening, amorphous mass, albeit with intimidating highlights of buckles, leather straps and insignia.

Deep suspicion

Thanks to the shadows, their faces are not clearly seen. The most conventionally good-looking of them, nearest the camera, is still rendered sinister by the lighting. He is looking beyond the photographer, but the other two appear to be regarding Smith with deep suspicion. This is not entirely unjustified: he was no fan of Franco's repressive, primitive, priest-ridden regime. The strange, hooded, narrowed eyes of the man at the back seem to be saying, 'I'm not going to forget

you, and you'd better not forget me either.' Then there's that rough-cast, cracked, grubby wall behind them. It is not difficult to imagine being slammed face first into that wall, as the preliminary to an interrogation.

Or is all this all pure paranoia on my part, based on a little too much knowledge of history and assisted by a lingering sympathy for the Republican cause? Were they in fact perfectly charming, kind and gentle fellows, with whom one might have enjoyed a drink? Of course it's entirely possible. But that wasn't the reputation of the *Guardia Civil*. And it certainly wasn't the way that Gene Smith photographed them.

Could you, with the right actors, reconstruct this picture? Possibly. But they'd need to be very good actors. And trying to find the right people, and to explain what you wanted, might be excessively interesting.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Jack Simpson**



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