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Remote portraits

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the world **from
your home**



Elliott Erwitt

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Studio portraiture has been difficult during the last year, but as the saying goes, where there's a will there's a way. The power of technology and human ingenuity should not be underestimated.

During the pandemic innovative photographers and models have been using Zoom, FaceTime and a variety of other platforms to conduct remote portrait sessions, with the photographer in one

location and the model in another – in some cases on the other side of the world! For our cover image, for example, the photographer was at home in Birmingham, directing the model in Cape Town, South Africa. The technology opens up the exciting possibility of creative collaborations between people thousands of miles apart who never need to leave their respective homes. Read our fascinating feature and learn how to do it yourself on page 14.

– **Nigel Atherton, Editor**

If you'd like to see your words or pictures published in Amateur Photographer, here's how:

SOMETHING TO SAY? Write to us at ap.ed@kelsey.co.uk with your letters, opinion columns (max 500 words) or article suggestions.

PICTURES Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to ap.ed@kelsey.co.uk.

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This week in 1931

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TREASURES FROM THE HULTON ARCHIVE

Empire State Building Dedication Ceremony by Bettmann

It's been 90 years since the Empire State Building was officially opened in New York City on 1 May 1931. In this picture we see Ex-Governor Alfred E. Smith, Governor Franklin D. Roosevelt (later president Roosevelt) and others standing at the top of the building on the day of the official opening. It was officially completed when President Herbert Hoover pressed a telegraph key back in Washington DC which turned on all of the building's lights. The Empire State Building has 102 stories and is 1,454-feet tall (including antenna). It stood as the world's tallest building until 1970 when the World Trade Center was constructed. Today it is the seventh tallest building in New York City, and the 49th tallest in the world.



The Getty Images Hulton Archive is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses over 80 million images spanning the birth of photography to the digital age. Explore it at www.gettyimages.com.

This week's cover image

Find out how Indy Sagoo (@indysagoo) photographed model Robin Jansen (@robinelelanejansen) from 8,000 miles away

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See page 47 for details



It's good to share

Our favourite photos posted by readers on our social media channels this week

AP picture of the week

Don't Let Go! By Michelle Hill

Canon EOS 750D, 18-55mm

'I was out walking on a sunny day and this mother and child were strolling in the sun. I saw this amazing shadow and managed to catch the side of the child's face as the sun hit it,' says Michelle. 'I am disabled and a member of the Disabled Photographer's Society, SheClicks (an amazing resource for female photographers), Crayford Camera Club and Aperture Woolwich Photographic Society. I don't get out much now – I've been shielding since last March, barely leaving the house. *Amateur Photographer* has kept me going, so having my photo chosen as Picture of the Week has made my otherwise very boring day.'

We like the contrast between the child's brightly lit face against a dark shadow on one side, with the dark shadow against the brightly lit tarmac on the other – like a photographic yin and yang. The 'soot and whitewash' treatment and strong diagonals are vaguely reminiscent of Bill Brandt.

#appicoftheweek

Win!

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**It's good
to share**

We also liked...

Budapest Coffee Shop by Raymond Muzika

Fujifilm X-E1, 18-55mm, 1/25sec
at f/7.1, ISO 800

'My wife and I were visiting Budapest for a week,' recalls Raymond. 'One busy day we decided to take a sightseeing break and went into the coffee shop of the Radisson Blu Hotel. I was immediately drawn to the staircase. I have always enjoyed travel photography and knew that this shot would be a keeper. What I didn't expect was that later that day I would find a nice Fujifilm X-E2 at a camera shop in the Castle Hill district to supplement the X-E1 that I used to take this photo. It ended up being a pretty satisfying day!'



Heather Coo by Wesley Kristopher

Nikon Z 6, FTZ, Tamron 24-70mm f/2.8 G2 @ 70mm,
1/125sec at f/2.8, ISO 320

'This picture was taken at Baslow Edge in the Peak District,' says Wesley, who is from South Yorkshire. 'I photograph the herd here regularly and wanted to get them during the heather season. This was a special morning with gorgeous pastel tones in the sky. I sat and watched this Coo munching away and took a quick burst when he looked at me for a brief moment. This my favourite frame, because of the tongue sticking out rather cheekily. The Peak District is on my doorstep and it's where I have taught myself photography over the last five years. I blog about my Peak District adventures on social media and encourage others to visit with my Instagram @PeopleofthePeak.'



Blue Lilies by Melanie Sharp

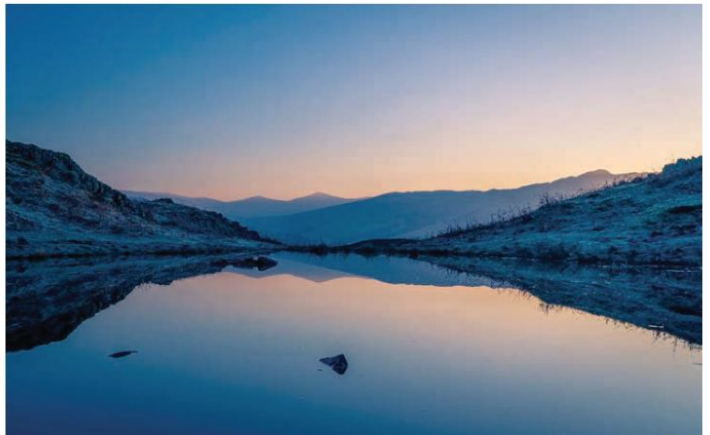
Canon EOS 90D, EF 100mm f/2.8 Macro, 1.5sec at f/2.8, ISO 100

'I spotted these gorgeous blue lilies in a local supermarket and had to have them, as they were so unusual,' explains Melanie. 'The photo was taken in my homemade "studio" set-up using natural light and a simple white wall as the background. It's pretty much straight out of camera with just a few minor adjustments and a crop. I picked up a camera in earnest a few years ago and am very much a hobbyist, but I am never happier than when I'm snapping away either in my makeshift studio or out and about in my beautiful local area – the Clwydian Range in North Wales.'

Todd Crag by Jonny Gios

Sony A7 III, 24-105mm F4, 1/4sec at f/22, ISO 80

'This image was taken at sunrise on Todd Crag, just off Lily Tarn,' says Jonny, a church planter based in Kendal in the Lake District. 'The views down to Windermere from here are breathtaking.' Jonny's images have recently been shortlisted in the Lake District One Competition, the Unsplash International Awards, and the Ordnance Survey Competition 2021. His website is: jonnygiosphotography.shootproof.com.



Want to see your pictures here? Share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Or email your best shot to us at ap.ed@kelsey.co.uk. See page 3 for how to find us.



All-new Canon RF 100mm F2.8L Macro IS

THE LATEST addition to Canon's full-frame mirrorless RF lens range is superficially a rather familiar-sounding lens. The firm has made a series of much-loved EF 100mm f/2.8 Macro lenses, and the RF 100mm F2.8L Macro IS USM takes over the mantle for the full-frame mirrorless era. But it's not just a carbon copy of the firm's DSLR lens, instead gaining a couple of stand-out new features that promise to make it an excellent choice for both close-ups and portraits.

Firstly, the lens offers an impressively high magnification ratio of 1.4x at its minimum focus distance of 26cm, rather than the usual life-size. Secondly, the lens gains a new spherical aberration control ring, which can be used to adjust the smoothness of the bokeh either in front of, or behind the main subject. The SA control ring rotates smoothly either side of a click-stop in its neutral central position, where it can also be locked.

Canon has also included its Hybrid IS system, as previously seen in the EF-mount equivalent. By measuring translational as well as angular shake, this aims to provide improved stabilisation for close-up shooting. The lens is rated to deliver five stops of stabilisation in CIPA-standard tests, increasing to 8 stops when used on the EOS R5 and R6 with their in-body stabilisation systems. However, you're likely to get rather less benefit at close focus distances. Other features include a Dual Nano USM system to provide silent autofocus and suppress focus breathing, which Canon says makes the lens ideal for focus stacking techniques. A 9-blade diaphragm is on board for attractive bokeh and offers settings down to f/32.

Optically, the lens employs 17 elements in 13 groups. Its weather-sealed barrel measures 148mm in length and 81.5mm in diameter, while weighing in at 730g. The front element has a water-repellent fluorine coating and the lens accepts 67mm filters. These features don't come cheap, though. The Canon RF 100mm F2.8L Macro IS USM has a recommended price of £1,479.99, which is almost half as much again as its EF stablemate.

Canon is developing the sports-focused EOS R3

WITH MORE than half an eye on the upcoming Tokyo Olympics, Canon has announced that it's working on a pro-spec full-frame mirrorless camera, the EOS R3. As with last year's EOS R5 launch, the firm has initially released just a few details, which include the long-overdue return of an old favourite feature.

First up, the camera is based around a new, Canon-developed full-frame stacked-CMOS sensor which will be paired with its Digic X image processor. The firm says users will be able to shoot at 30 frames per second with full autofocus and exposure tracking, along with low image distortion.

Secondly, the sensor is also claimed to facilitate a next-generation Dual Pixel CMOS AF system. The firm is promising high-speed tracking of subjects' eyes, heads and bodies, and teasing the addition of a new subject to the camera's AI-based AF tracking, alongside the existing humans, animals and birds.

Those who remember the firm's 1990s 35mm SLRs will be familiar with eye control focus, which will be making a long-overdue return. The camera detects whereabouts in the viewfinder the photographer is looking and positions the focus area accordingly.

Just a glance at the product shots Canon has released reveals that the EOS R3 will have an integrated vertical grip. The firm is promising the same level of durability and



Highlight features of the EOS R3 include a new in-house stacked CMOS sensor and the return of Eye Control autofocus

weather-resistance as its top-end EOS-1 series models, and while little is visible of the camera's controls, we'd expect a similar button-based interface. But it's sure to integrate all the improvements the firm has made with the EOS R5 / R6 design.

The final snippet that Canon has made public is that the EOS R3 will be fully compatible with the firm's Mobile File Transfer smartphone app. This allows users to transfer their images to news desks using mobile network services, and not have to rely on wired LANs.

Revamped Canon RF super-telephotos

CANON has revealed a pair of super-telephoto primes for its full-frame mirrorless system. Both the RF 400mm F2.8L IS USM and RF 600mm F4L IS USM employ the same optics as their current EF-mount siblings, but gain updated features and handling. In particular, they promise faster autofocus, multi-speed manual focus, and enhanced image stabilisation.

Both lenses support a new double power drive method that's said to enable fast autofocus with future bodies such as the EOS R3. There's a choice of three manual-focus speeds to balance speed against precision, along with full-time manual focus. Two focus distance pre-sets can be saved for quick recall and the manual focus ring can do double-duty as a control dial.

In design terms, the new lenses are identical to their EF-mount cousins, save for a



Canon's RF 600mm F4L IS (above) and 400mm F2.8L

mount extension at the rear. As a result, users can expect Canon's usual pro-spec handling and weather-resistance. Both lenses are also compatible with the firm's 1.4x and 2x RF Extenders for even greater reach. In terms of price, they're the same as their EF-mount counterparts, at £12,449.99 for the 400mm and £13,409.99 for the 600mm.



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The Fujinon XF
18mm F1.4 R LM
WR promises rapid
autofocus

Fast wide prime for Fujifilm X users

 FUJIFILM has introduced the Fujinon XF 18mm F1.4 R LM WR for its APS-C X-system cameras. With a focal length equivalent to 27mm on full frame, it's touted as a general-purpose wideangle prime that's ideal for a broad range of subjects from landscapes to weddings. Meanwhile the fast maximum aperture provides extra scope for shooting in low light and blurring out-of-focus backgrounds.

Optically the lens employs 15 elements in 9 groups, including three aspherical and one extra-low dispersion glass element to maintain sharpness into the corners of the image and suppress colour fringing from chromatic aberration. It employs an internal-focus design driven by a linear motor, which promises focus acquisition times as short as 0.04 seconds and enables a minimum focus distance of just 20cm. As the WR designation implies, the lens is resistant to dust, moisture

and temperatures down to -10°C, achieved via eight seals arranged around the metal-skinned barrel.

At 69mm in diameter, 76mm in length and 370g, the lens is very similar in size to Fujifilm's existing 16mm f/1.4, 23mm f/1.4 and 56mm f/1.2 designs. It employs 62mm filters, which are shared with the latter two of these siblings. As usual from Fujifilm the lens boasts a physical aperture ring, which includes a lock button to prevent it being accidentally nudged from its Auto position. However the focus ring doesn't have a

push-pull mechanism to engage manual mode, as used by some of its stablemates.

The Fujinon XF 18mm F1.4 R LM WR is due to go on sale in May for £879.

The lens should suit a broad range of subjects



RHS contest winners revealed, entries open

 The Royal Horticultural Society (RHS) has revealed the winners of the 2021 RHS Photographic Competition, ahead of this year's National Gardening Week (26 April - 2 May). Making clever use of drone photography, Oliver Dixon scooped the title of Overall Winner for his image 'Spring from the Air' (above) of the garden Loseley Park, Surrey. The title of Overall Young Winner was awarded to Jack Sedgwick, whose image 'Fantasy Flowers' was entered into the Under 11s category. See the full list of winners at www.rhs.org.uk/promotions/rhs-photo-competition where you can also enter this year's competition.

SWP Awards announced

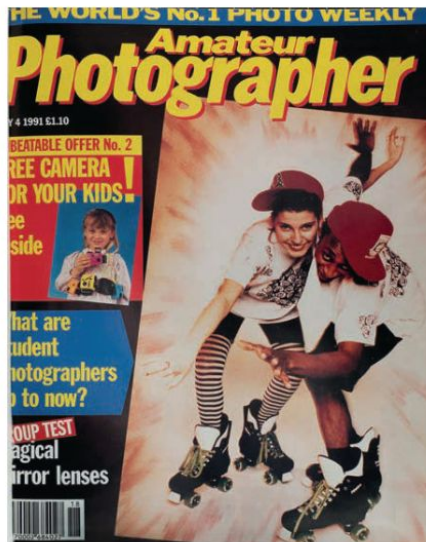
 In more competition news, the winners of the Sony World Photography Awards have been announced.

Winners in the professional competition include three UK-based photographers: Mark Hamilton Gruchy, Laura Pannack and Craig Easton, for his series Bank Top. Easton was also named Photographer of the Year, winning a \$25,000 cash prize and Sony camera kit. The Open competition was won by Tamary Kudita from Zimbabwe, for the image 'African Victorian' (below). See www.worldphoto.org.



From the archive

Nigel Atherton looks back at past AP issues



4 May 1991

THIRTY years ago this week AP was skating on thin ice with its garish cover design. Inside saw the launch of APOY 1991, sponsored by Dixons and Kodak, and the offer of a free kids camera for every AP reader who took the printed coupon into a branch of SupaSnaps. John Wade was offering advice on boosting colour saturation, in the days before everyone had Photoshop. Chris George explained reciprocity failure and Joël Lacey explained how DX coding on 35mm film cassettes worked, while Dr Stewart Bell tested seven 500mm mirror lenses. (Spoiler alert: the Tamron came out on top). But the highlight of the issue was a report by Liz Walker on how a group of leading Scottish rock musicians got together to make an album to raise money to save a valuable photographic archive by Glaswegian social documentary photographer Oscar Marzaroli, who has recently passed away. The album, called *The Tree and the Bird and the Fish and the Bell* (a reference to Glasgow's coat of arms) was the brainchild of singer Ricky Ross of the Glasgow band Deacon Blue, and included tracks by chart-topping stars such as Lloyd Cole, Wet Wet Wet and Hue and Cry. Marzaroli had amassed a collection of 100,000 b&w negs and 50,000 colour transparencies during his life and Ross was a big fan of his work, using several of his images on Deacon Blue's record covers and eventually becoming a trustee of the Oscar Marzaroli Trust. A book called *Waiting for the Magic: the Photography of Oscar Marzaroli* was published in 2013.



The Rhino Collection



Stand strong and imagine all the possibilities

The Rhino series of photographic tripods offers the ideal combination of strength and weight without compromising stability. Each Rhino tripod also converts to a full-size monopod. Its reverse folding design makes it extremely portable while its strength make it equally suited for the studio.

Remote photogra

The pandemic has revealed a new frontier for photography; shoot any time, any place. All from the comfort of your home.

Jon Devo speaks to four portrait pros doing just that

Every now and then I wonder if photographic technology has hit a ceiling. How many more megapixels could we need? Don't we already have all focal lengths covered? How much better can noise reduction get? I often look to camera-specific advancements when trying to answer these questions. But occasionally, the biggest shifts in photographic culture and industry come from the periphery. Like Steve Sasson's invention of digital photography while working on a side project at Eastman Kodak in the early 1970s.

A year ago, in response to being confined to their homes, a number of photographers began exploring ways to stay creative and continue taking pictures. In Italy, photographer Alessio Albi became one of the first to experiment with conducting photo shoots over FaceTime and the practice spiked in popularity when his work was discovered and featured by *Grazia*. We've spoken with some of the other early pioneers of this new paradigm in photography to find out what initially inspired them and learn how they get the best results when taking pictures remotely.

Natasha J Bella

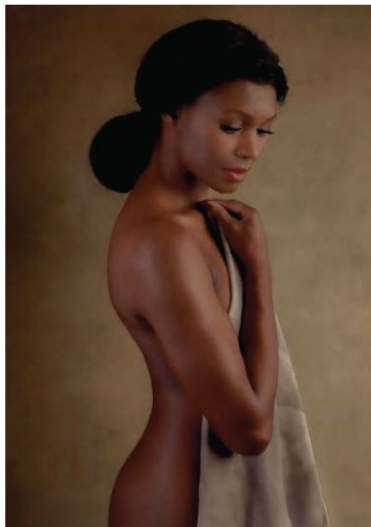
Natasha is an internationally published model and photography trainer. Natasha runs her own studio and workshops in Leeds, UK. One of the early pioneers of remote photography, Natasha has optimised her entire studio to seamlessly incorporate this new way of working. www.natashajbella.co.uk/shoot-tethered.

BACK IN March 2020, I started playing with the idea of seeing if someone could control my camera remotely, while I communicate with them through FaceTime. I came across another photographer who had posted something online, thinking about the same thing. I reached out and suggested we put our heads together. I spent the following weekend in my home studio setting up the camera to operate while tethered and then connecting with Zoom. On the 1st of April, I did the first remote photography shoot that I was aware of at the time. It was a success, and we got some great images from it. Prior to the shoot I had announced it on Facebook and a few people replied to ask if it was an April Fool's joke. At the time it seemed so unusual that we could do this and make it work.

Once I knew it could work, I upgraded my camera to a Canon EOS 5D Mark IV because it was able to trigger



phy tips and tricks



multiple lights in sync. I upgraded any other equipment that I thought might improve the experience by making things faster and smoother, so that I could conduct these shoots with less lag and have more consistent results.

Protecting cable connections is crucial, so I invested in some quality Tether Tools cables as well as the Tetherblock to prevent port damage. I also bought faster cards.

For my set-up, I have a high-spec MacBook Pro attached to a 32in BenQ monitor and an external portable SSD to store images on during shoots. But my upgrades didn't just stop at camera gear; I also installed new speakers and microphones at the front and back of my studio so that I can communicate with the other person clearly. I even installed dedicated Wi-Fi in the studio so there's no bandwidth going anywhere else.

Using Zoom, photographers can direct how they want the camera and lighting positioned, and direct my poses. But with

my experience as a model and photographer, I can help new photographers navigate this new way of shooting by sharing my knowledge of lighting, composition, styling and posing, which I teach remotely.

With travel restrictions and social distancing in place, photographers are able to engage in the creativity of a model shoot, at a time when studios are restricted. From my perspective as a model, I am conducting a 'normal' photo shoot in terms of hair, makeup and posing. I'm doing that and I'm also the studio assistant, adjusting lights and positioning the camera, so it's still pretty full on for me.

I've found remote shoots to be even more creative, especially with the mood boards I've been getting. At first, I felt like I had a point to prove. It was a challenge to show people that although it was a new way of working, it was a viable option.

Bear in mind that this has all come about because of the

pandemic – there's been a real need for creative people to express themselves. They make a booking and then they've got time to plan it and something to look forward to. Now that we're not having to think about kit, we've got even more time to think about the creative side of things.

Reflecting back

It's given me the chance to work with photographers from all over the world, as well as the UK. I wouldn't have been able to travel to all of those places to shoot with all of these people in the same amount of time. It's been great.

Do I think it will continue when things go back to normal? I don't see why not, because it gives you the chance to work with people that you might not otherwise get to meet or travel to.

Kit list

Canon EOS 5D Mark IV, Sigma Art 24-70mm f/2.8, webcam and Tether Tools cables.

Inderjeet Sagoo

Indy is a professional fashion and portrait photographer from Birmingham, UK. He began his journey into full-time photography as a retoucher and now works for a large commercial business. Indy has been using remote photography to build a network of collaborators around the world. www.indysagoo.com.

I STARTED dabbling with remote photography when the notion of FaceTime shoots came up. After the first shoot, I wasn't a fan, I felt too removed. Also, I was at the mercy of video streaming quality and limited to just taking screenshots. But I then connected with a model in Canada whose father is a photographer, so she had access to a decent camera and I asked her: 'What happens if you share your screen with me, with your camera connected to Capture One?' In theory, I could have taken control of the app remotely, but that model of camera wasn't compatible. As we'd arranged a date to do the shoot, I started searching for remote shooting applications.

I initially came across an iPhone app called CLOS. It opens a video chat and when you press the shutter, it captures a photo locally on their device. Better still, if your model is using the main rear camera the app captures a raw file – even if the phone itself doesn't natively support raw editing. This was an interesting discovery and I wondered how far I could push these files.

After sharing some images, someone tagged a competitor app, the Shutter App. It was similar to CLOS, but more stable, the images came out cleaner and it gave me a nice desktop interface to work with.

I now use Shutter App for all of my remote shoots. It keeps all your shoots organised in folders within your online account. It also uploads raw files in the background from the talent's phone, so they don't have to keep the app open after the shoot. With the current generation of phones, going back to iPhone X, you're getting a 12-16-megapixel file. It's more than enough for social media and you have a raw file that you can really push.

Since I started doing these regularly, I've been joking with

my family and telling them: 'Guys, every weekend I'm spending my mornings in Bali, my afternoons in Europe and evenings in LA.'

Global connections

The portraits of Robin (right) came about after I reached out to her. We met while I was on a trip in South Africa last and we did some shoots in person. I didn't know when I would be able to return so I thought, 'If she's got a decent internet connection, why don't we try a remote shoot?' We kept it simple with a white wall and did some beauty portraits, it worked a treat!

Finding talent to collaborate with elicits a couple of responses. The common one is 'If you're just on the other side pushing a button, couldn't I do that myself?' To their credit, they could, but they don't. People soon realise that they won't be able to leverage the creative eye of someone who knows what they're doing. And unless they know how to use post-production software, they won't be able to give files the same treatment I would.

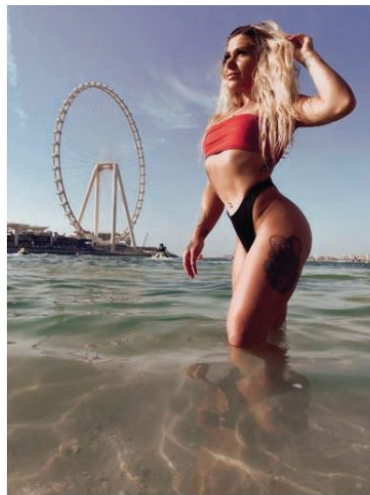
Remote photography takes away the gear. You're left with your eye and an exposure slider so you can focus purely on composition and light.

In terms of where this technology goes, I think it could be a great teaching tool. If you want someone to really see through your eyes, this is the nearest thing. If you're thinking about giving this a go, just do it. I started out pessimistic, but I'm now in AP magazine because I tried something new. It's a small space right now, but if you want to expand your horizons and perhaps get your work noticed – go for it.

Kit list

The Shutter App, iPhone, Capture One Pro, Infinite Color Panel (colour grading tool), CLOS (remote shooting app).





Laura Skye

Specialising in fitness, portrait and wedding photography, Laura spent a year building her own studio that launched in March 2020. Due to the pandemic her studio had to close before it could take any bookings. Remote photography has given Laura a new line of business as she awaits reduced restrictions that will allow her to reopen again. lauraskye.co.uk.

I'VE BEEN shooting weddings for the past ten years, which is brilliant because you get to meet so many people. You also learn a lot about working in different spaces with natural light and how to use what you have to your best advantage, as well as flash photography. Then there's learning to work with different people, understanding what they do and don't like, coaching them to be as natural as possible and learning how to get the best out of them.

Most of my portraiture is of women, not just models as such, but women of all descriptions and ages who want to feel good about themselves. I was working for a studio for a number of years until it closed. Then I spent a year building my own studio and it was ready to launch, exactly as lockdown hit. All the weddings I had were cancelled; people are still cancelling weddings this year as well. I was stuck with not much to do. If you're a creative, it's very hard when you can't do what you love.

I came across virtual shooting while listening to a conversation online with an American photographer. He shared some portraits of a woman with huge skyscraper buildings in the background. The images were really impressive, so I was intrigued to try it. At first I was really nervous, because this is taking pictures with a phone. It's so different technically and you have less control. Also, focal lengths on phones aren't what I'm used to working with, they're usually too wide. But I gave it a go and the experience of controlling the camera without holding it was unbelievable.

As far as securing bookings go, I put some pictures up and offered virtual shoots and I've been inundated. The response has been amazing. I think it's because everyone's bored, and they want to look nice and didn't imagine they would have the opportunity to do a photo shoot in their house. And I feel like I'm getting to capture their most authentic selves, because they're so

comfortable at home.

Honestly, it's given me a new lease of life, I've loved meeting new people from all over the world. My next shoot is with a person in Hawaii and then Florida after that.

Conducting a shoot

Once someone's made an enquiry and we set a date, I make a point of having a couple of conversations with them. Before the shoot, I will call them via a video call so they can see my face; I think that's really important. During the call, we'll decide which areas to shoot in and which outfits will work best. I can't imagine how the shoot would go if I went in blind. That prep work is vital, and it also helps your model feel confident and happy with what you're doing.

On shoot day, I get them to download the Shutter App and if they don't have a tripod, I'll tell them to grab a tin of beans and secure the phone with a hairband. Then they can put it on a chair, some boxes or a window sill. Typically, I'll give each client 30-45 minutes of shooting time, which is more than enough to do three looks and get some good options.

Kit list

The Shutter App, Adobe Lightroom.

Technique REMOTE PORTRAITURE

Tim Dunk

Tim Dunk has been working as a professional portrait and wedding photographer full time for four years. As one of the pioneers of remote photography, Tim has seen an uptick in business since incorporating this new tool. [facetimphotos.com/book-a-shoot](https://www.facetimphotos.com/book-a-shoot).

I WAS losing my mind at the start of lockdown, watching my wedding work for the year go up in flames. I stumbled across remote photography completely by accident. I was on a FaceTime call with my eight-year-old daughter and it kept flashing up on my screen that she was taking photos of me. I asked her to stop messing with the phone and talk to me, but then a week later a lightbulb went off.

I thought, 'I wonder if that could be a way to stay creative and see some friends!' That's how I started out. I wasn't looking to start a new area of business, it was just something to do. I tried it out with a couple of friends and it was just so much fun. Initially the pictures weren't of the quality that's possible now, but they were good enough. I kept at it and it really took off. It seemed the idea of having something new to do really appealed to people. It's spread quickly and I've had some great media coverage. But most importantly, it's kept me really busy.

Taking on a new challenge

The original method of capturing screenshots through FaceTime resulted in JPEG files that were only 1200px on the long edge. Also, the image quality was dependent on the strength of the talent's internet connection. You had no control over focal points or focal ranges and no manual exposure control. Instead, to lower the overall exposure, I had to get the subject to place something bright in a part of the frame. It's been a really interesting process and I've learnt a lot about light. I was treating the quality – or lack of – the same as I'd treat a Polaroid, they're not going to come out tack-sharp and that's not the point.

I had a great time shooting these really lo-fi, lo-res images until somebody came along with a better way. Now there

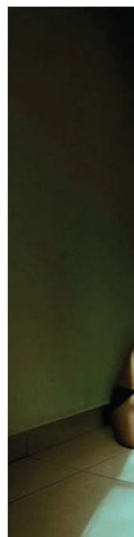
are apps that allow you to take full control of a person's smartphone camera and upload them afterwards or during the shoot. You can now shoot with the full raw quality of a phone camera and they're pretty good these days. The difference in quality is unreal. I've since shot some really interesting commercial work and have had some photographs enlarged on digital billboards in train stations and so forth. The fact that I've shot those images across continents, blows my mind. It's crazy, but it's also the same in many ways.

A lot of it is coaching and instructing the talent on where to place the phone and help them build towers of things to place you on. Just like in person, you still give creative direction, but now you also give some technical direction too. You still have to develop a rapport with them and create an environment of trust, which is crucial when you're taking photos. There are a lot of levels to it, but it's all stuff that I enjoy; finding the light and having the opportunity to connect with people. It has made this last year, which could've been entirely bleak, into a really wonderful thing. I've shot in Siberia, Ghana, Argentina, all from Leeds.

It's not a poor substitute for being there with a camera. In a lot of circumstances it's better. You can really put people at ease when they're at home, chatting on the phone. Rather than having somebody with a big camera in their face. Remote photography gets you into places and gets people more relaxed than they would be otherwise. In addition it allows you to shoot all kinds of vulnerable people, such as people who may still be shielding. You can go anywhere and it doesn't cost anything.

Kit list

CLOS app, the Shutter App.





Top tips for remote photography

- 1** Prepare a mood board. Share and discuss your ideas beforehand with your model so you're both working towards the same goal.
- 2** Trust is important. If you're working with someone for the first time, arrange a FaceTime call before the shoot and start to build a rapport with them.
- 3** Explore the space via video before the shoot date to find the best areas for light. You need to know how to work with natural light for best results and pay attention to what it's doing to the face and the body.
- 4** Approach the shoot as you would a face-to-face one. Good communication and directing still come into play.
- 5** Reach out to people who are willing to shoot and embrace this new and exciting way of connecting with one another, and accept there will be challenges to overcome at first.
- 6** If your model doesn't have a tripod, they may have a flat mate or family member willing to help out. Furniture and stacking books is also another alternative solution.
- 7** The newer the phone, the better; and the more storage, the better. It's also advisable to check data plan and Wi-Fi connection capabilities.
- 8** Get to know raw processing. Files will come in flat, and they may shock you. Apple ProRes RAW highlight retention is impressive and worth checking out.
- 9** Be sure to select the 'Upload images after shoot' option otherwise it causes lag on the video feed during the shoot. The video feed view depends on the Wi-Fi and data – if it lags, it can make it harder to see and more challenging to communicate with them.
- 10** Finally, have fun and experiment as much as you can. The more you challenge yourself, the more you will learn, which will allow you to capture the best photos you can.

Best phone brands for remote photography

Huawei
Samsung
Xiaomi
Sony
Oppo
iPhone

Amateur Photographer
Email ap.ed@kelsey.co.uk

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LETTER OF THE WEEK

Fancy drawers

Having owned a Canon FT QL in my 20s I have returned to photography once again, seduced by the Fujifilm X-T1 and now the X-T3 system. As the number of lenses I possess outgrew my camera bag they were moved and stored haphazardly in a bottom drawer.

Every photographer knows the importance of grabbing the right gear for that all-important shot when the light is intriguing but fleeting, or a buzzard is gliding overhead. More than once I have picked up the wrong lens in my rush to capture that shot. Organisation in my bottom drawer was urgently needed and this was my 'lockdown' solution.

I stripped out the rubber sectioning panels and felt lids from an old but large redundant cantilever aluminium camera case, and added some light blue 10mm foam sheets. Further dividers were cut from a dark blue plastic file folder using a Stanley knife and all were fixed in place with



Michael's DIY sectioning for his kit

double-sided tape. I put the various cameras, lenses, straps and filters in an orderly format. Cleaning equipment, batteries and SD cards were put into a different drawer.

This system cost me nothing apart from a few pleasurable hours and some double-sided tape. Probably your readers have really good systems in place and I would love to hear about them.

Michael Saleh

What a great idea, Michael. I would also be interested to know how readers store their gear at home.

Win!

SAMSUNG

A Samsung 64GB EVO Plus microSDXC with SD adapter Class 10 UHS-I Grade U3 memory card supports 4K UHD. Offering R/W speeds of up to 100MB/s /20MB/s and a 10-year limited warranty. www.samsung.co.uk/memory-cards.



Radioactive lenses

I have recently become interested in film photography and after some research I purchased a vintage Olympus OM-1n from eBay, equipped with a Zuiko Auto-S 50mm f/1.8 lens. The camera and lens were in surprisingly good condition considering their age. I had them professionally serviced and was very pleased with

the results from the first roll of 35mm film I shot. Subsequently I purchased a vintage silver-nosed Zuiko Auto-S 50mm f/1.4 lens as I heard it produced better images. But after reading further reviews I was amazed to discover that the lens glass may be radioactive due to the use of thorium oxide, which causes browning of the lens elements. Sure enough

the Zuiko OM 50mm f/1.4 I bought has a moderate brown aspect when offered up to the light.

I have researched the internet and there is a range of opinions on the subject of radioactive vintage lenses. These range from those that recommend I should sell it immediately and keep it at a safe distance, to those that say I shouldn't be worried.

I am now concerned at the thought of having a radioactive lens in the house. I am also not comfortable with the thought of holding it close to my eye when in use. This has undermined the enjoyment of using it.

I never thought that collecting vintage lenses would involve buying a Geiger counter. Surely if they were a health hazard, then they would be banned from resale and disposed of according to existing safety legislation?

Ken Pearce

A surprisingly large number of old lenses were made using thorium glass. Thorium is only weakly radioactive; its only naturally occurring isotope is Thorium-232, which has a half-life of 14 billion years. In other words, it decays very slowly indeed. However, quite a lot was thrown into the glass, meaning it's still measurable if you stick a Geiger counter on top of the front element, in order to make an alarming YouTube video. When it decays, alpha and beta radiation are emitted; both types can be blocked by a thin metal sheet.

This means that a radioactive lens is of no appreciable risk to the user. The glass emits only a little radiation, which will be blocked by the lens barrel, the camera, or simply the air. Small amounts of radiation aren't harmful; you'll get exposed to considerably higher levels if you have an X-ray. This probably explains why companies get away with making and selling these lenses for years.

As a further sanity check, both alpha and beta radiation fog photographic film. You won't see any evidence of that whatsoever when using these lenses. It



With shops closed in lockdown, John Ellis had an exhibition of his photos in this window

would have been a massive, and quite noticeable design flaw.

Andy Westlake,
Technical Editor

Nostalgia

You certainly stirred up plenty of nostalgia with your Black & White issue (9 February). I enrolled with the Royal Air Force as a photographer at the age of 17 in 1966. We were trained exclusively in b&w on twin-lens Rollei T's, and 5x4in MPP Mark VI's for studio work. The technical tuition in the RAF was second to none and I soaked it up like a sponge. I met my wife whilst serving and she was in no doubt from the start that she'd have to share me with my very jealous mistress, photography – and all three of us are still on honeymoon.

As a civilian I was intent on a career emulating David Bailey, but life is what happens when you are busy making other plans. But I have loved every minute of it and documented a great deal of it in b&w. The highs and lows of creating with film can never be replaced with digital, and your b&w special stirred memories of a whole lifetime of wonderful creations.

John Heywood

Photography as window dressing

There haven't been many benefits to the national lockdown, but I might have found one. After months of being confined to my flat I hit upon the idea of mounting a pop-up photography exhibition in the window of a local charity shop which is closed due to Covid. I had the idea when I was walking past the shop which I volunteer at and saw several people looking in the window even though it was largely emptied out. It's situated on a busy parade of shops and right next to a bus stop too, so people just absentmindedly look in the window to pass the time.

Four days later and the exhibition was up and running. 'The Woods' consisted of 50 pictures taken locally over a four-year period while I was out walking my dog, in all weather conditions, and documented the changes that occur across

the seasons as well as the damage inflicted by vandals. **John Ellis**

X100V not for me

I read with interest your in-depth article about the Fujifilm X100V. I have a Fujifilm X-T3 and an X-T4. I bought an X100V last year and kept it for a month. It's a very nice camera but has one (for me) big problem. For my work I'm dependent on the Wi-Fi/Bluetooth shutter release via cell phone. Despite many calls and emails to Fujifilm support, I was unable to successfully link my iPhone (or my wife's iPhone, or my iPad). I checked out a number of Fujifilm forums and there were dozens of similar complaints.

I gave up and sold it and bought an Olympus OM-D with its rock-solid Wi-Fi connection. Fujifilm needs to sort this issue out.

Nigel Lomas

For the record, we didn't experience this particular problem when reviewing the Fujifilm X100V.

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Four - Landscapes

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In next week's issue



© MARK LITTLEHORN

Landscape Special

Pro landscape shooters reveal their favourite scenic photographs



Fujifilm GFX100S

Andy Westlake tests Fujifilm's 102MP medium-format monster

How to take stunning shots

Jeremy Walker and David Clapp give their tips for capturing unique images

Landscape accessories

We round up the best bags, filter systems and tripods to use

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The Exquisite Cadaver introduces Umbrella to the Sewing Machine on a butcher's block

1 Argens-Minervois by Charles Binns A lovely, timeless and atmospheric shot which has been toned nicely

2 Icons of Surrealism by Barry Barker An interesting take on the concept, as explained in the text below the image



5 Swan Preening by Zoe Meredith A beautiful and delicate bird portrait which captures a key behaviour

6 Quire Worcester Cathedral by Jeff Youngman There's lots of lovely detail in this interior shot – a perfect subject for mono



Join the Club

This monochrome-focused, informal group has an admin-free ethos

When was the club founded?
November 2017.

What does your club offer to new members?

We offer a welcome to an informal group who enjoy conversations about monochrome photography, encourage each others' projects and develop a wider appreciation of the field. All members can have their photos in our quarterly zine published through Blurb.

Describe a typical club meeting

If the group had a mission statement it might be 'Turning up with a few images and a pint in hand'. In normal times we are fortunate to meet in the separate Barn at the New Inn, with the bar just across the courtyard. Before the break each member who has brought

prints puts them on the print stand for discussion. During the break we look at books which have been brought along, followed by the projection of members' digital images in the second half.

Do you invite guest speakers?

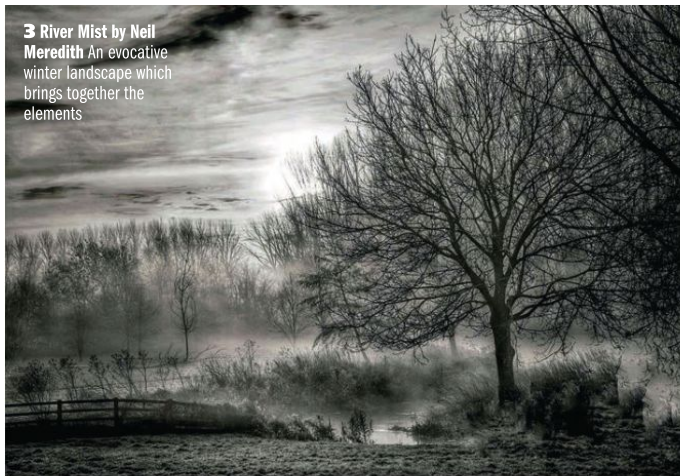
No, having guest speakers would challenge the 'admin free' ethos of the group and alter its dynamics.

What is special about the group?

Most of the members are also members of other camera clubs so the group's activities are entirely complementary. There's no need for a formal organisation, subscriptions, administration or competitions.

The discussion format means that we can

3 River Mist by Neil Meredith An evocative winter landscape which brings together the elements



4



7 Waiting for the Signal by Pat Fernie A great character study, with a very stern-looking fellow, that has been timed extremely well

4 Tulip by Jem Hayward A beautiful study which shows that flower photography also works well in black & white



7

Club essentials

Barn Mono Group

The New Inn, 45 Main Road, Middleton Cheney, Banbury, Oxfordshire, OX17 2ND

Meets Normally on the first Wednesday in the month at 7.30pm from September to July. During lockdown restrictions we have online Zoom meetings

Membership There are currently no membership or meeting fees

Contact charles.binns@btinternet.com

Website No website as yet

follow along and encourage each other's projects. And we learn a lot – some of it unexpected. It's been an eye-opener, for example, to look at the results of one member's access to an antique shop with an amazing collection of props, including a medical skeleton, a butcher's block and a sewing machine, to which Barry Barker added an umbrella. For this photo in the sequence he was inspired by a couple of popular expressions from André Breton's surrealist group: 'The Exquisite Cadaver will drink the new wine' and 'As handsome as the chance encounter on a dissecting table of a sewing machine and an umbrella.'

Do members compete in regional or national competitions?

Some members compete through their clubs but we don't normally enter as a group. Though see below.

How many members do you have?
15

Are any residential trips or outings planned?

So far we have restricted our activities to the Barn meetings, not least because members have other opportunities through their clubs. Visits to exhibitions will be on the agenda after the lockdown.

Do you have any funny stories about the club?

Though competitions are not a priority for the

group, in 2019 we did enter a Welsh inter-club mono print competition, competing with 44 other clubs. Not deterred by finishing in 45th place, we were ready for a return in 2020. The competition was run with projected images and streamed online. We packed our entry with FRPS and ARPS distinction holders and were suitably rewarded with a leap to 23rd place. That was out of 24 entering and we did feel a bit sorry for the one club which finished below us.

What are the club's goals for the future?

When lockdown ends we look forward to resuming our programme of meetings, sharing 'real' prints and extending our zine publications. We are also hoping to find a regular exhibition venue.

Approaching photography

Author and photographer **Paul Hill** explains the 40-year journey to the latest edition of his seminal book, *Approaching Photography*

A book exclusively about the ideas behind photographs, rather than the techniques, had not been published in Britain for photography students until Paul Hill wrote *Approaching Photography* in 1982. He has now updated it, and here he describes its genesis, and how the new third edition reflects the enormous changes in photography during the past 40 years whilst acknowledging how so much is still the same...

The book emerged from a meeting of photography lecturers convened in London around 1980 by Focal Press, then the largest publisher of photographic books in Europe. Focal Press had many publications on the applications and techniques of lens-based media, but nothing on 'teaching photography as art', they said. I had recently been leader of the Creative Photography course run at Trent Polytechnic in Nottingham and Derbyshire College of Higher Education where we championed

the artistic, rather than the commercial use of the medium – an approach that was different from most courses then. The Focal group decided that what was needed in the UK was a publication on how images could be examined and interpreted from diverse cultural and aesthetic points of view. To my great surprise, my colleagues at that meeting suggested that I should tackle this daunting task. As someone who thinks with his eyes, turning my photographic thoughts into 40,000 words was not going to be easy.

For the next three months I secreted myself away, and aided by copious cups of coffee and packets of chocolate digestive biscuits, produced a manuscript.

When I wrote the first edition 40 years ago, I stated on the first page: 'Photography is not about focal lengths, film speeds and f-stops, it is about images: what you point your camera at, what you include within its viewfinder, what image you make

Below: The melding of the past and the present is the purpose of this portrait triptych made to reflect the changing personal and natural environments since the Miners' Strike in Wales in 1985 by Martin Shakeshaft. The colour portrait was taken 25 years later and the three pictures form a memorial to this important historical event and its obvious social fall-out.



into a print, and what context you place that photograph in.'

In that edition all of the photographs were black & white, so the main thing that I had to tackle in the 2021 edition was the digital and colour revolution that had taken place during those four subsequent decades.

Photography is now the most visible medium in the world with millions facing a camera lens and making 'selfies' every day and



'When they closed the pit, I saved a bucket of coal to show my grandchildren.'

Peter Harries. Mardy Colliery Miner.



Left: As a form of memento mori to the 'lost' five years of her life whilst in an abusive relationship, Maria Falconer stuck five portraits made by her ex-husband to crude crucifixes, surrounded by wedding carnations. When making the photograph of this constructed Calvary-like scenario, fate intervened with the arrival of a flock of seagulls scavenging for food – giving the already rather theatrical tableau an extra sense of drama.

changing many of our social interactions into camera- and screen-based ones.

But not that long ago we had a physical connection with a photograph, not a digital one. You made a print of the photograph in a darkroom – if you were lucky enough to have access to one – after chemically processing the film. This meant you would need to have specific skills to do these things. Or, you collected your prints from a lab,

a high street outlet, or they were posted to you. In other words, you handled things at every stage of your involvement with the medium. In this century, you connect with a photograph through the screen of a camera and a computer. Before, there was a definite tactile element to photography that has now, for the most part, gone.

But even if that relationship has changed irrevocably, there is still so much that has remained the same;

Left: The posed portrait of members of a farming family here discloses the relevant information, but the image, made by Nick Lockett as part of a project on people who lived on the ancient Portway in Derbyshire, is also imbued with an element of mystery. Is there an importance to the standing stones other than they are in the field belonging to the farm? This photograph and the triptych on the left, demonstrate that when portraits have obviously been 'constructed' they do not lose any sense of authenticity.

and those elements of seeing and thinking that are referred to in the 1982 edition of the book remain crucial to the underpinning ethos of the new edition.

Of course, the book is my personal perspective on the medium based on many decades of experience and practice in the media, the arts, and in education. I have tried to tackle a multitude of different practices, and offer practical advice – regardless of whether the reader uses a digital or a film camera. I want *Approaching Photography* to be for those who wish to tackle the medium seriously and beyond the 'point-and-shoot' stage, whether they are studying 'A' Levels, are on a university course, or in a camera club.

I have attempted to explain and illustrate what photographs are, why they were made and how they were used and, more particularly, what their place is in the creative arts and visual communications world of today. I am also interested in the historical context of photographic practices too because that reflects how the medium got to where it is today.



➤ The book is about the range of approaches taken to the making of photographs in order to explain the intentions of the producers, as well as emphasising the importance of contextualisation to the understanding of the medium and those approaches.

Most people look at what is 'in' a photograph rather than seeing the photograph as a piece of unique visual material and/or a vehicle for ideas. In other words: photography of things, not about things.

It is essentially an empirical medium that is centred on what 'comes out'. This can rarely be accurately predicted – and don't we know it!

I have discovered as a photographer and teacher that to critically evaluate a photograph can be complicated and frequently inconclusive, and upsettingly, most photographers rarely undertake a deep subjective or serious examination of photographic imagery beyond a technical appraisal. In other words, how rather than why. Frequently camera owners

MP Enoch Powell, whose political rhetoric concerning immigration was very controversial, dominated the 1970 General Election. The boy's bubble gum seemed to mirror the hyperbole used in many of Powell's speeches.

Prime Minister Harold Wilson sought to project an avuncular persona but was prone to fits of insecurity and paranoia. His public image was a smoke screen; the photographer was unaware of this at the time. This shot probably has more currency now, with historians poring over the period. Paul Hill



rely on the comforting possession of easily valued sophisticated equipment for their reputation as photographers.

Most of us see scores of photographs each day, but do we bother to look at even one to try to find out what it 'says'?

Like many photographers, I now use a smartphone for most of my work unless I undertake an assignment where things can move quickly, or at a distance. Many professionals believe photographs produced by a camera phone or a compact camera are not 'serious'. 'Photography has become deskilled,' retort the seasoned professionals. 'Everyone is a photographer now!'

Naturally, there is more than an element of self-interest in those remarks, with all those years of accumulating skills and experience seeming to count for nothing as your business and professional status declines. Musicians endured a monumental sea-change in their profession early this century with the decline of record sales when music tracks could be downloaded. But

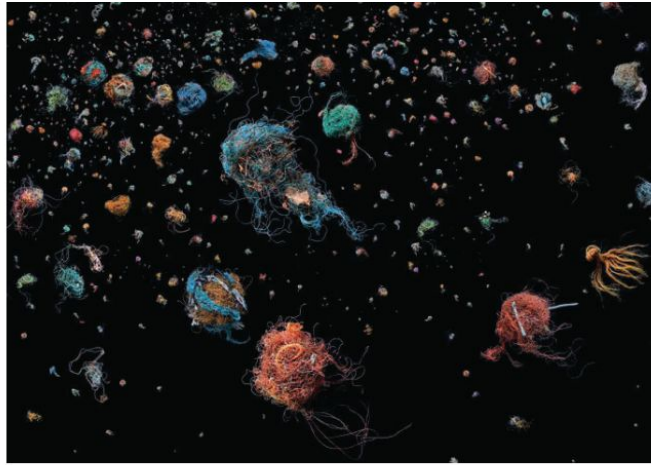
because they were trained musicians they could still perform and earn a living. If everyone is a photographer and modern cameras are 'idiot-proof' then the professional model almost certainly disintegrates. So why are so many students studying the medium today if the professional career prospects seem so grim? In answer, I could say: why do so many students study English Literature or Fine Art – when probably less than 10% will ever make a full-time living as authors or artists?

In the book, I ask why the medium's multifarious facets are so neatly and thoughtlessly categorised by subject matter. What is more relevant than handy genre compartments should be the approach taken to the subject matter, both visually and intellectually; hence the title of the book. As a photographer you have to point your camera at things that actually exist. You, therefore, have a marvellous opportunity to interpret the world for yourself rather than represent the ideas and prejudices of other people.



Left: The digital revolution has greatly affected photography since the book's first edition. This shot, taken in Paris in 2014, was made by the light of a dim street lamp, and is handheld. Colour film 40 years ago had comparatively slow ISO; camera shake would be almost inevitable without a tripod. Also, you'd need a colour film that could handle a tungsten or sodium light source or screw-on special lens filters to cope with this. Paul Hill

Top right: Global plastic pollution is the subject of *Soup*, Mandy Barker's internationally praised series, that combines computer montaging and still-life photography. Her images are a powerful blend of actual, identifiable objects (in this case, balls of plastic string) and an imaginative orchestration of these objects within the parameters of the print. The images render detail, but they also express a point of view.



'You can dip in to any page without feeling you need to start from the beginning to get the point'

objects, psychological chronicler, fine artist, conceptualist, experimenter and polemicist.

Each chapter is relatively self-contained. I have tried to give them enticing titles like *Seeing and Thinking Photographically*; *After the Shutter is Pressed*; *How Photography is Used*; *The Photographer as Witness*; *Experiencing Beauty*; *In Search of Self and Metaphor*.

The book can be opened at almost any page, you can dip in without feeling that they have to start from the beginning to 'get the point'.

It is peppered with text boxes and relevant and eye-catching 'hanging' quotes extracted from the main text, like: 'It is impossible to prove anything conclusively in photography, other than a

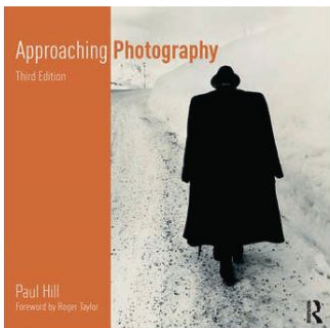
photograph is an image made as the result of light reacting with light-sensitive material.'

Most of the captions aim to be self-contained as well, and they deal with the context of the image and the intentionality of the maker rather than referring to subject, place and time.

As with the first edition, I wanted this edition to be a companion on a journey of discovery rather than a dry academic text book or manual, and to reinforce my belief that photography is the most important form of communication in the 21st century.

AP

Readers can order the book from routledge.com, with a 20% discount applied using code FLR40 at the checkout.



SEQUENCE AND SERIES

Photographs are signs and symbols for ideas, and by consequence, and careful arrangement they can convey specific concepts. The order, positioning and location of your images when displayed – either on a wall or within or in a publication – are crucial to the communication that you are making through your work.



IMAGE

Another form of photographic representation can be seen in the production of a body of work. *Stones of Time*, the work of the late great and talented photographer, is a series of 'Stills' made by one eye, one nose, one mouth and one hand.

DAVID HALL

'There could be as much grandeur in a photograph of ferns made by the light and shade on the back wall of your house as there is in the picture of a distant mountain range.'



IMAGE

As all water may be considered equally as well as polluting, but as it is time to reveal something more than this. The anthropomorphic shape appears to be a person, but in some ways this could be the meaning of a line that is not visible in the picture. The composition of a photograph and the image, however, mean that the viewer's 'best' subject matter in this case the camera records the photograph itself.

DAVID HILL

As the book has a non-linear narrative, and each chapter is self-contained, readers are able to dip in and out at their leisure

David Hurn

'I first met Elliott in the early '60s, when I asked to be his assistant. I had thought I was going to be wandering around London with him shooting pictures of dogs! When Elliott arrived, to my total surprise he was doing a big advertising campaign. At the time I was in this sort of silly stage where I thought photography had to be "pure", and if you did advertising you would be shot down by a bolt of lightning.

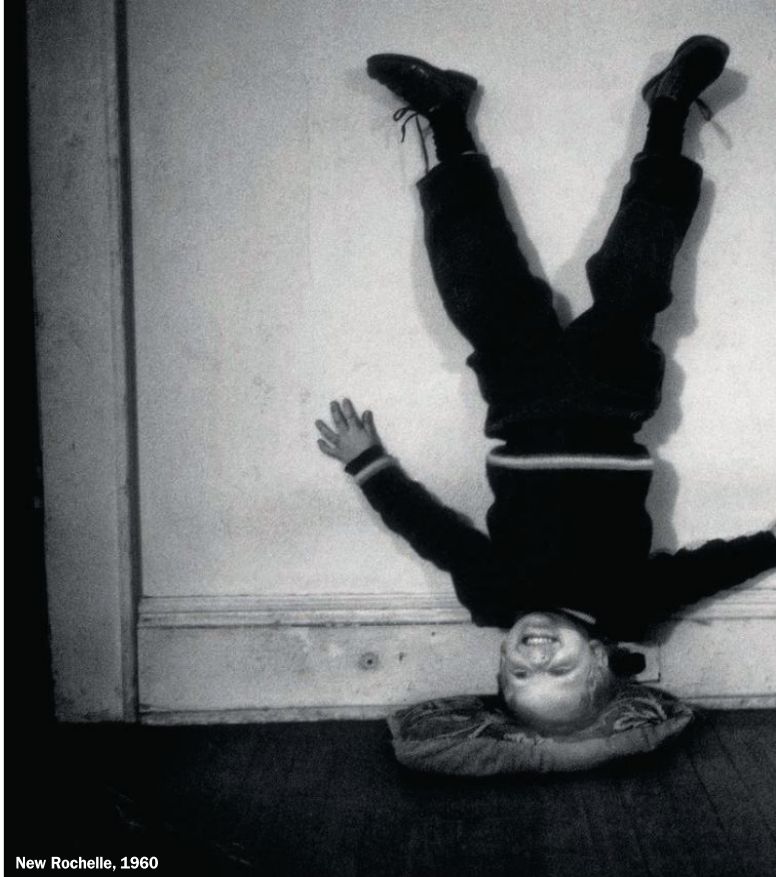
'Elliott was absolutely wonderful and was so important to me. He helped me to realise that doing the odd thing which is outside what you want to do pays more money and buys you time to do those things you want to do; and it's also a very good learning process as you're doing something outside of your own safety net.

'The trick is just to do it well and learn technical things from it, learn to be on time, to be reliable, to understand what an assignment is, what the client wants and so on. This was all stuff I would never have learned, but I learned in three days from Elliott. I got on very well with him – he's the best dry comedian and I liked him very much. He's a close friend, who I'm in awe of. He's such a gentle photographer, who is so full of decent humanity. All his pictures reek of the love of the subject matter.

'The pictures from Rochelle – if one goes on to the Magnum site and looks at all the pictures – are in fact, to all intents and purposes, home family snaps. All those pictures are pictures of his family, his young wife and the kids.

'This picture of the little kid standing on his head against the wall – I'm guessing it's somebody in the family. But it's not just a snapshot; the whole thing is designed. I love the idea that you can take a beautifully designed scene and memorable pictures of your own family. It's also a very mysterious picture. My immediate reaction is: is it the right way up? I like it because it has that sense of mystery, the form is good, and I love the idea of it being the link to family.'

David Hurn is a British documentary photographer who has been a full member of Magnum since 1967 and was recently awarded AP's Lifetime Achievement Award. [Instagram.com/davidhurnphoto](https://www.instagram.com/davidhurnphoto).



New Rochelle, 1960

Sight unseen

A new book celebrating some of Magnum photographer Elliott Erwitt's unseen work has just been published. **Amy Davies** asked other notable members of the prestigious agency to share their thoughts on Elliott's life and oeuvre



Christina de Middel

'It is only after joining Magnum in 2017 and being exposed to the most recent history of photography in a much more direct way, that I had to admit how important some of these big names in photography and some of their most iconic images had been in the path to becoming the photographer I am today.

'In my own process, the dogs of Elliott Erwitt and the legendary bicycle bell he used to break the usually solemn photographic act, were a confirmation of how a sense of humour could also trigger a certain deep understanding of human nature. In this image, the coincidence in the textures of the furs and the two levels of action, at the bottom of the image, the dog world, and at the top the ladies' world, makes you want to spend more and more time hunting for coincidences and layers that, after all, explain the world of competition...for dogs and for ladies.

'For me street photography follows the logic of the lottery: the more time you spend out there with your camera, the more tickets you are buying to get the big prize, but like in any game, intuition plays an important role too. Identifying and encapsulating the human condition and the very elaborated relationships, habits and norms we have built in our culture, in a single photograph is a talent that only the irreverent ones know how to perform at its best.'

Christina de Middel is a Spanish photographer who became a Magnum nominee in 2017. Her work fuses together documentary and conceptual photographic practices. www.lademiddel.com.

The book, *Found Not Lost*, features more than 150 previously unseen images by the noted photographer Elliott Erwitt, a longstanding member of the well-known Magnum agency.

Spanning more than six decades, the photographs were often taken during lulls or breaks between assignments, and have been selected, edited and sequenced by Erwitt himself.

Now in his 90s, Erwitt has been working as a photographer since his early 20s. After emigrating to the US in 1939 he developed an interest in photography while a student living in Hollywood. In 1951 he was drafted for military service where he undertook various photographic duties while serving in a unit of the Army Signal Corps in Germany and France.

Joining Magnum in 1953, he worked freelance for magazines such as *LIFE*, *Holiday*, *Look* and *Collier's* at a time when photographic magazines were in their heyday. In the late 1960s, he served as Magnum's president for three years.

Erwitt began revisiting his archives in 2018 after his first retrospective – *Home Around the World*. Reviewing every photograph in his studio was – as you can imagine – an exhaustive task with more than 600,000 images from contact sheets and negatives being examined.

The earliest image in *Found Not Lost* was taken in 1947, the most recent in 2010. Photographs come from across the globe, containing many of the familiar themes that Erwitt has come to be known for – dogs, children and delight. There's also plenty of photojournalism too, showing historic moments, alongside personal imagery of his first wife, Lucienne Van Kan and first-born daughter, Ellen.

To celebrate the new book, we asked four current members of Magnum to share their thoughts on some of the images from it, as well as discussing Erwitt's life and work in general. Over the next four pages you'll find contributions from David Hurn, Richard Kalvar, Jonas Bendiksen and Cristina de Middel.



New Orleans, 1950

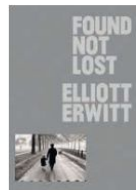
Richard Kalvar

'My colleague Elliott Erwitt is one of the greatest photographers in the world, and no doubt the most multi-faceted. He's an excellent photojournalist, a superb portraitist, an original advertising photographer and a master of the posed picture. But what stands out above all the rest, what most serves as an inspiration to me, is his photography of observation, where something seen, often banal – an object, an expression, an event, a relationship – is transformed by his intelligence, sense of humour, and feeling for the frame into an unforgettable image.

'What interests me most in *Found Not Lost* are the primal examples of this photography from the late forties and early fifties, when this young man's subtle creativity was first bursting through. Take this picture

from what I imagine is a high school prom in New Orleans. The dancing, the laughing, the showing off are behind us. Now is the time for a quiet cup of coffee. The young lady is in conversation with her beau, seen from behind but also reflected in the right side of the mirror. When standing, her dress must be magnificent, a tremendous source of pride. But what is this strange mushroom emerging from its bottom, an ignored convenience, a thing to sit on? While she is absorbed by the discussion, the stool is apart; it seems to be silently communicating with us, like us an unseen observer with a mind of its own. So the centre of interest in this rectangle is not up above, but down below.'

Richard Kalvar is an American photojournalist, based in Paris. He became a full member of Magnum in 1977. [Instagram.com/richardkalvar](https://www.instagram.com/richardkalvar).



Found Not Lost is available to buy now, and is published by GOST. It retails for £60 and the ISBN is 9781910401316.



Jonas Bendiksen

'Elliott has always been known as a master of humour. Being funny in photography is actually much more difficult than it seems on the surface, and it is so easy to just end up making fun of someone instead of actually applying any comedic element yourself. This is the delicate balancing act that Elliott somehow intuitively mastered, and it is the reason that he is so extremely popular with all generations of photography lovers.'

'I discovered Elliott Erwitt's images almost at the same time as I discovered photography, in books and magazines in my local library in the small town where I grew up in Norway. I was immediately both amused and inspired by him. But Elliott's photography is about so much more than visual jokes. For me the most fascinating part of his work is where the eerie and the comedic rub up against each other, the images that can be seen as both having a comedic element, but also having these other layers or associations that make me a bit uneasy in my seat. I am drawn to the moments where he sees something funny in something that is actually threatening, or he makes light of some official person that takes their office too seriously.'

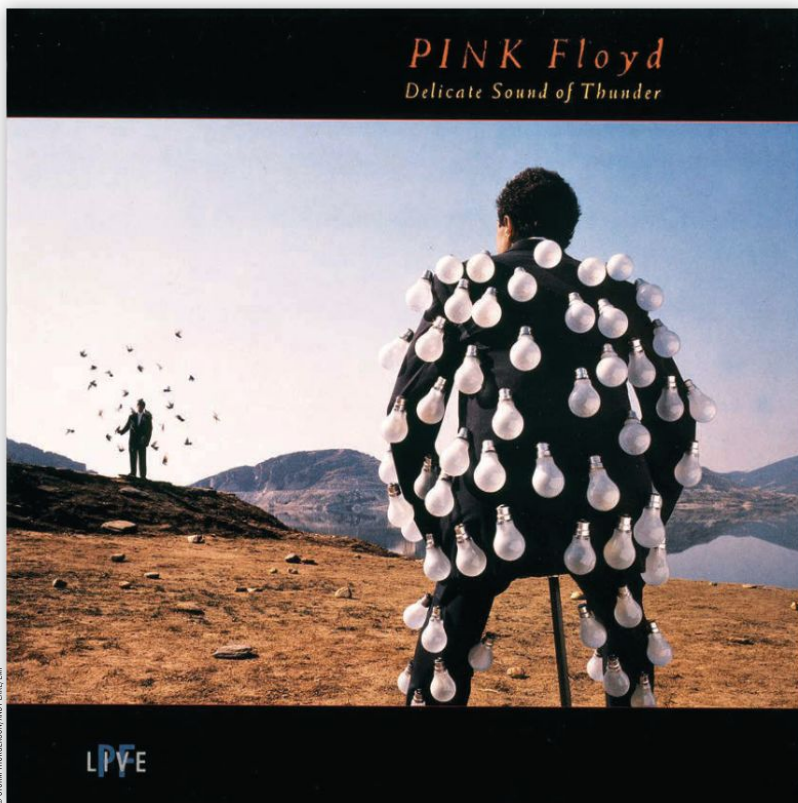
'This image from the procession during the holy week in Seville in 1960 touches upon this tension for me. This is a serious religious procession, where people march and pay penitence to their sins. Needless to say, there is also a strong element of absurdity in the whole situation, with the pointed hoods and ghost-like appearance of the participants. They are both clown-like and slightly ominous at the same time. Their hoods and robes of course have other associations in the USA, where Erwitt is from.'

'Erwitt might be the master of photographic jokes, but he generally has stayed away from one-liners. There are so often all these layers that one can plough through, and that is why his images last decade after decade.'

Jonas Bendiksen is a Norwegian photographer and photojournalist. He became a full member of Magnum in 2008. jonasbendiksen.com.



Seville, Spain, 1960



© STORM THORGERSON/ANDY EARL/EMI

FACT FILE

Pink Floyd's *Delicate Sound of Thunder*

Musicians: David Gilmour, Nick Mason, Richard Wright, Jon Carin, Rachel Fury, Durga McBroom, Scott Page, Guy Pratt, Tim Renwick, Margaret Taylor, Gary Wallis

Released: 22 November 1988 (EMI)

Best chart performance: No. 2 in the Norwegian Albums chart and No. 4 in the Australian, Swiss and New Zealand album charts

Sales: Over 3,000,000. Certified as triple platinum in the USA for 1.5 million sales

Fascinating fact: *Delicate Sound of Thunder* became the first album to be played in space. Soviet cosmonauts took it aboard the Soyuz TM-7 mission, which launched in November 1988, to dock with the Soviet Space Station Mir. Pink Floyd's Dave Gilmour and Nick Mason attended the launch of the mission. The cassette survived until Mir burnt up on re-entering the Earth's atmosphere in 2001.

Delicate Sound of Thunder

By Andy Earl

Steve Fairclough discovers the inside story of creating a surreal album cover for a live Pink Floyd LP



Andy Earl studied Art at Trent Polytechnic and won a photography scholarship to Baltimore. His career in the music business includes over 120 covers and album sleeves, working with artists such as Johnny Cash, Robbie Williams, Madonna and Prince. He has also had three published monographs, his images on two stamps and has been exhibited worldwide. www.andyearl.com

A combination of the surrealistic creative thinking of the late Storm Thorgerson and the adroit photographic skills of Andy Earl combined to produce the stunning cover for the live double album *Delicate Sound of Thunder* by Pink Floyd. Thorgerson was the maverick co-founder of design studio Hipgnosis, alongside his business partner Aubrey 'Po' Powell, and from the late 1960s onwards they were the 'go to' guys to guarantee a creative, off-the-wall album cover.

Andy Earl had worked with music guru Malcolm McLaren with the band Bow Wow Wow and with 'New Romantic' bands like Duran Duran, but getting the call to shoot a Pink Floyd LP cover was in a different stratosphere. Earl explains, 'My pictures were sort of getting around and there were a couple of designers I was working for – one was a guy called Keith Breeden and he was



Clockwise from above: Four behind-the-scenes Polaroids from the shoot – Thorngerson can be seen on the left of the bottom right Polaroid

The light bulb jacket idea was extended to other places for Pink Floyd's publicity – here is light bulb man photographed in Pisa, Italy

An alternative cover possibility
Thorngerson's original sketch of the proposed cover as shared with Andy Earl



involved with Storm [Thorngerson] as well. When it came to doing the *Delicate Sound of Thunder* shoot, surrealism was all I was interested in – I was fascinated by Magritte and those sort of references. It was a big thing to be asked to do and I was very excited.'

Thorngerson shared a drawing of his vision for the shoot with Earl, who explains: 'I said, "What's it about?" and Storm said, "Well, *Delicate Sound* is birds, thunder and lightning... light bulbs." It was to do with light and sound, that was his concept.' Thorngerson's explanation is on record as, 'the quintessential light and sound are Mr Light meets Mr Sound. A Pink Floyd concert was where Mr Light and Mr Sound come together. Mr Light wears a suit of light bulbs après Dali and Mr Sound is surrounded by birds, birdsong'. The idea was inspired by Salvador Dali's 'Aphrodisiac Dinner Jacket', that had 55 liqueur glasses hanging from it.

The shoot was set for October 1988 but with the weather in England being 'rubbish', according to Earl, the crew flew out to Spain to shoot in locations just north of Madrid. Earl recalls, 'When we arrived we were going through customs and had boxes and boxes of light bulbs. The customs guy said, "no, no, no... in Spain we have a screw fitting, these are no good", because they were bayonet fittings. Anyway, we got through customs and we explained it was for a Pink Floyd album sleeve, so it worked out fine.'

He continues, 'We ended up shooting in this area which had a desert-type vibe, which Storm was after. Behind the rock six people, from a firm called Animal Actors in England, were with the birds – they were doves. This was pre-Photoshop so we had to get the shot in-camera. I'd go "one, two, three", they'd toss

THE PANEL ON *DELICATE SOUND OF THUNDER*



Andy Cowles

Andy Earl is the master of pop pastiche, the perfect photographer for Pink Floyd's surrealist shtick. It's bang on brand, there's no way this could be for any other band. Wandering about with a light bulb suit seems perfectly reasonable, but I do wonder about that shooting stick...



Christie Goodwin

Thorngerson created a visual artwork that spoke to the unconscious mind. Thinking up a concept like this is mind blowing but the execution is equally so. How do you direct birds? It was shot on a 6x7 using Ektachrome film and daylight. How many photographers would be capable of executing this?



Dennis Morris

I am very much into the work of Dali and Magritte. I've always been a big fan of *Hipgnosis* and Storm [Thorngerson]. To me, much of their photography and many of their sleeve designs have a surrealistic feel. They always had a knack of creating the perfect surrealistic visuals to a perfect surrealistic sound.



the birds in the air, they fluttered and came down and we eventually got a shot with them nicely circled around his head. My assistant was the guy wearing the jacket in the foreground; the Spanish location finder is in the background with the birds around him.'

Multiple locations

Ever the perfectionist, Thorgerson insisted the crew shoot in multiple locations. Earl recalls, 'We shot ten locations. Storm wanted just flat landscapes, which we did shoot, but I thought it looked bland because both guys were at the same level. We had two days. So, we did a recce and we shot a few things on the first day. Then I was trying to shoot in the evening light and Storm wouldn't have it – he wanted that midday sun but that [the one with the hills] was the one that we selected.'

Earl shot the image on a Mamiya 6x7 camera, with a 45mm lens on Kodak Ektachrome film. It reveals the lens was 'the equivalent of around 35mm in 35mm format. You needed the wide [lens] for this, to get the drama of it. It was handheld. I very rarely use a tripod and it was

probably about f/16. All we had was a few Polaroids to look at – there was no screen or anything to check how we were doing. We were looking at the Polaroids going, "well, I kinda like that, not sure about that", so it was very much more [a case of] you had to get the shot. You couldn't check it later, which I quite like.'

After the shot was in the can the chosen image was enlarged to a 10x8 transparency and some retouching was done in terms of colourisation but Thorgerson described it as 'minimal'. Earl reveals, 'We had to make sure the birds were sharp and it needed massive depth of field because the light bulbs needed to be sharp as well. That's what I quite enjoyed about it. Normally, if I was shooting bands, it would be all about you get one shot then move on to the next, whereas this was focusing on working on this particular piece, which I really enjoyed.'

Delicate Sound of Thunder was far from the last involvement Earl had with Pink Floyd. He explains, 'I did a picture for *Pulse*, the next Pink Floyd live album. I did some pictures for *Q* magazine, so I met them then. I think I did the last shot of them all

An outtake from the *Delicate Sound of Thunder* shoot in Spain

together in Prague before [keyboardist] Rick Wright died, so there was sort of a relationship there, but it was a tenuous one.'

Looking back on the cover Earl says, 'I think it stands up reasonably well today as a picture... it has lasted. When everybody was doing cross processing in the '80s and '90s, trying different things, that wasn't really my bag. My thing was always about trying to get the image in the camera and trying to get the picture to work. Having this sort of thing in your portfolio made people say, "Oh, you've done Pink Floyd." It was one of those pictures that everybody recognises as being a Pink Floyd sleeve. It was a very exciting thing to do.'

AP

OUR PANEL OF JUDGES

Some of the finest names in music and photography chose the series' covers

Janette Beckman
Jason Bell
Ed Carraëff
Andy Cowles
Kevin Cummins
Andy Earl
Jill Furmanovsky

Christie Goodwin
Peter Hook
Simon Larbaletstier
Gered Mankowitz
Dennis Morris
Peter Neill
Aubrey 'Po' Powell

Rankin
Jamel Shabazz
Mat Snow
Howard Wakefield
Kirk Weddle
Rachael Wright



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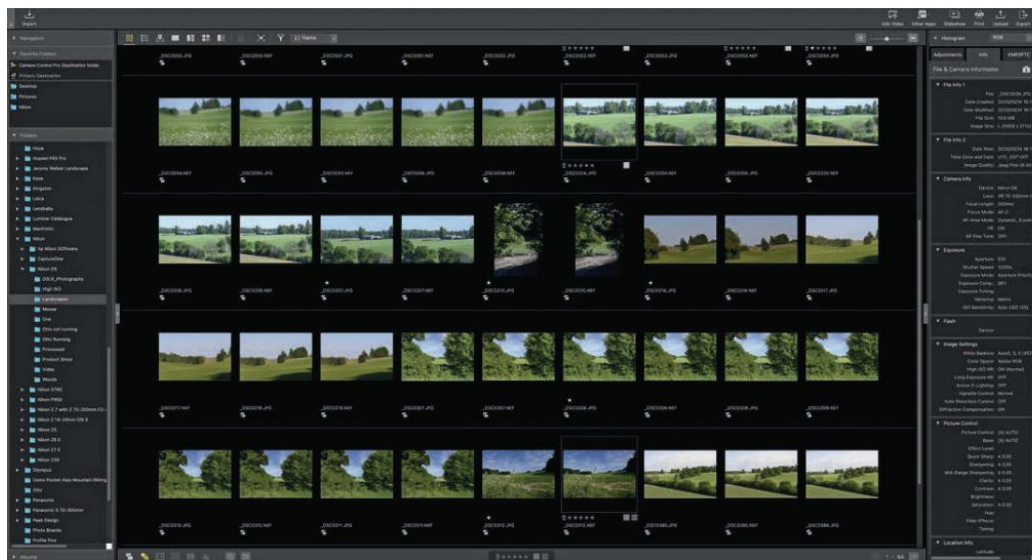
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Above: Studio NX's layout will seem familiar to ViewNX-i and Capture NX-D users and everything is logically arranged

Nikon NX Studio

Nikon's latest free software allows Nikon camera users to view, process and edit images in one package.

Angela Nicholson gives it a whirl

In early March this year, Nikon introduced NX Studio which merges the functions of its earlier image-viewing software, ViewNX-i, and image-processing and editing software, Capture NX-D. NX Studio is free to download, which means that Nikon photographers are now able to view, process and edit images in a single application.

Nikon also announced that support for ViewNX-i and Capture NX-D is ending and that users should update to NX Studio. Thankfully, that's easy to do, just head to Nikon's Download Centre which is listed under 'Service & Support' on the homepage, and type 'NX Studio' into the search bar to get a link to the download page, and you're all set.

When you install NX Studio it automatically removes ViewNX-i if you have that installed, but NX-D remains.

Getting started

Like ViewNX-i, NX Studio works with your computer's existing filing structure. This means you can use it to view images that you have previously stored or imported into folders on your computer or a connected drive.

It's also possible to import images onto your computer or a connected storage drive using NX Studio using the 'Import' icon in the top left corner of the screen. This opens a Nikon Transfer 2 window that enables you to specify the source of the files – for example, a connected camera or a memory card reader – and set the destination folder. If you wish, you can create a subfolder for their storage and rename the files during the transfer. Helpfully, it's also possible to import the files to a second 'Backup Destination'. Using the options in the Preferences tab, you can also

set the software to transfer only new files so you don't end up with duplicates if you didn't clear your card between imports.

Viewing your images in NX Studio is as simple as clicking on the appropriate folder in the filing structure on the left of the screen. This reveals thumbnails of all the files within the folder. Whether it's a NEF file or a JPEG, double-clicking on a thumbnail opens the image at the centre of the screen while the thumbnails move to a row along the bottom of the screen. The adjustment controls are in a column on the right. Pretty standard stuff.

The large central preview lets you check your images one at a time for sharpness etc, and you can add star ratings and/or colour tags as you scroll through. As well as the single image view, NX Studio has options to allow you to view two or four images

At a glance

Free

- Nikon image viewer and processor
- Video editor
- For Mac and Windows
- www.nikon.co.uk

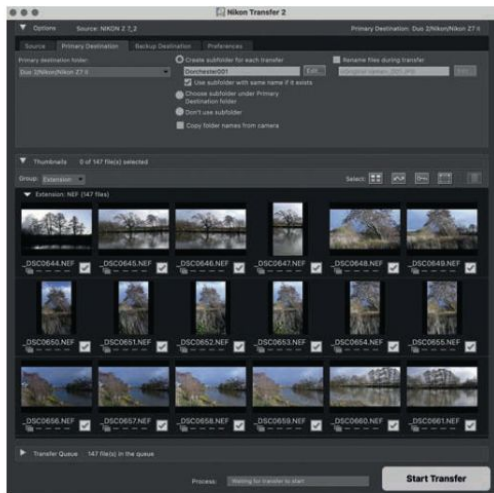
side by side. These are helpful when you're trying to find the best shot in a sequence.

Once you've rated and tagged the images in a folder, clicking on the grid icon in the top left corner of the screen switches to the thumbnail grid view and you can use the 'Filter' or sort options at the top to reveal your highest-rated images. It's also possible to use some key EXIF data such as the shoot date, modified date, aperture, shutter speed and ISO to filter the images until you find the ones that you want.

Editing images

As I mentioned earlier, the adjustment controls are arranged in a column on the right of the screen. These are grouped into eight logical sections,





The Import tool is useful for creating folders or sub-folders to store images, creating an automatic back-up and for renaming images on import, but Studio NX can also see images in existing folders

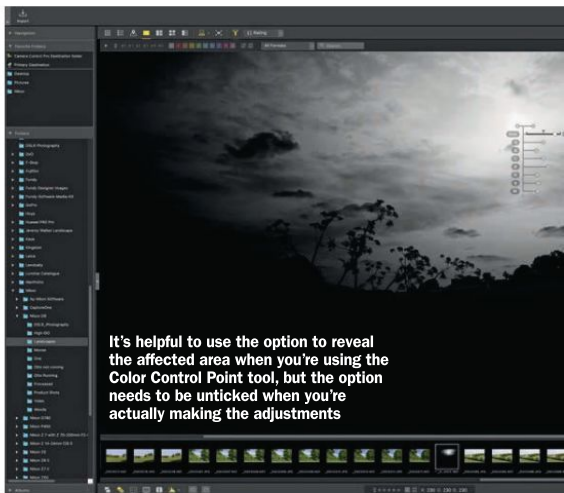
each of which can be expanded to reveal the controls by clicking on the arrow next to the section title.

Along the top of the adjustment panel, there are also shortcuts to access the Retouch Brush, Color Control Point, Crop and Levels tools as well as a grey-point-picker for adjusting the white balance of raw files.

Although all the adjustment controls are visible, some such as the Picture Control, White Balance, Exposure Compensation and Active D-Lighting are marked with a 'RAW' label because they can only be used with raw files. While that's understandable to some extent, it would be good to

have a quick and simple way of warming or cooling a JPEG. Instead, you have to use the colour curves under 'Levels & Curves' or the Hue adjustments under 'Lightness, Chroma and Hue Adjustment'.

When you're working on a raw file in the Picture Control section of the 'Basic Edit Palettes', a dropdown list lets you swap between the different Picture Control settings (Standard, Neutral, Vivid etc), and there are sliding controls available to tweak the same parameters that you can adjust in-camera – Quick sharpening, Sharpening, Mid-range sharpening etc. You can also access the Creative



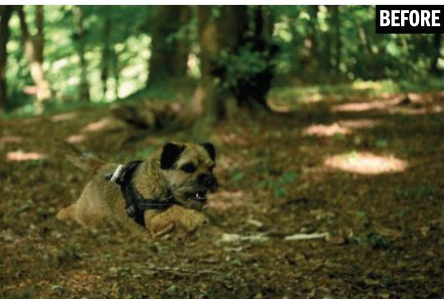
Picture Controls and any Picture Controls that you've created in Picture Control Utility 2. However, it's frustrating that you need to actually click on a Picture Control name to see its effect, you can't just hover to preview it. Also, once you've clicked on a Picture Control, the selection options vanish, so if you want to change it, you have to expand the dropdown list again and scroll to the next option that you want to try.

Most of the controls in NX Studio use simple sliders, but it has also inherited Capture NX-D's powerful curves adjustment tools that enable you to manipulate the exposure, contrast and hue of images. These are found under 'Levels & Curves' and in 'LCH' in the 'Lightness, Chroma and Hue Adjustment' section. Both allow

you to add points to a curve to pull it up or down to adjust specific areas of an image.

Selecting the 'Color Lightness', 'Chroma' or 'Hue' option in LCH enables an intuitive way of adjusting the brightness, saturation and hue of individual colours. You can either select the tone that you want to adjust on the graph itself, or you can use the ink dropper tool to select it on the image. Using the dropper puts a marker on the graph, which you can then drag up or down to adjust the hue, saturation or brightness. Using the width slider underneath the graph allows you to adjust a broader or narrower range of tones.

Once you've finished adjusting an image you can save the

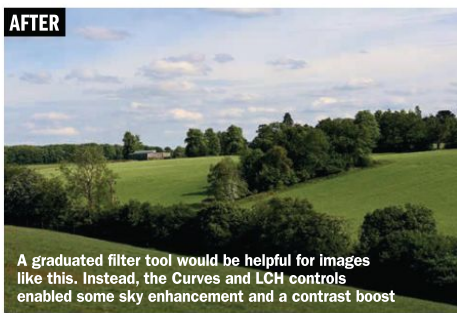


This image needed some warming and brightening to make it pop a little more





BEFORE



AFTER
A graduated filter tool would be helpful for images like this. Instead, the Curves and LCH controls enabled some sky enhancement and a contrast boost

adjustment settings for each parameter so that you can reapply it to another image. Alternatively, there's an option in the 'Adjust' dropdown list to save all the adjustments made to an image so that they can all be applied to other images.

Helpfully, when a saved adjustment is loaded to another image, the edits that are applied are shown in the adjustment panel and they can be turned off or adjusted to finesse the picture.

Expanding the 'Versions' section reveals any changes made to NEF raw files in Capture NX Enhancement Steps or Capture NX 2 Adjust section. They can be applied in NX Studio using 'Apply adjustment steps'.

Local adjustments

In addition to global adjustment tools, NX Studio has a simple Retouch Brush for getting rid of small dust marks and a Color Control Point tool for making colour, brightness and contrast adjustments to specific areas of the image.

The Retouch Brush isn't particularly sophisticated and it's only possible to adjust its size. As you can't select the area used to repair a dust mark, you can end up with less-than-ideal repairs. For the best results, zoom into the image and use a brush that is just large enough to cover the offending mark.

The Color Control Point feature employs U-Point technology and is very intuitive to use. The first step is to click on the part of the image that you want to adjust. It can be helpful at this point to put a tick in the box to show the affected area, which switches the image to black & white with the area that's selected shown in white. The software does a remarkably good job of targeting the right tones for adjustment. Then, with the preview returned back to normal, it's just a case of

dragging the sliders on the adjustment point until you're happy with the image. I found that the preview turned black a few times as I made the adjustment, which is inconvenient, but it reverted back to the normal view once the adjustment was made.

It's not immediately obvious, but if the Color Control Point is selected, the 'Copy' and 'Paste' options in the Edit menu can be used to make duplicates that can then be dragged to other parts of the image.



Video

It's a bit of a stretch to call Studio NX a video editor. It can't be used to make colour or exposure adjustments, for example. Instead it's only for trimming or combining clips (and stills), adding background music and inserting simple titles. It could be handy occasionally, but most users will soon outgrow its capabilities.



Verdict

COMBINING two software packages into one makes NX Studio more convenient and slicker to use than ViewNX-i and Capture NX-D. It's also more stable and I experienced no freezes or crashes during my testing.

In addition, it's capable of delivering great results and has some very sophisticated yet easy to use tools, but it's of much more use to raw-file photographers than JPEG shooters. It also has a few niggles – for example, it would be nice if the standard undo command (Control+Z/Command+Z) worked and the Retouch Brush could use some image improvement.

In summary, Studio NX is well worth downloading and exploring if you're a Nikon photographer in the market for image-editing software.



For and against

- + It's free
- + Global and local adjustments
- + Many controls in line with in-camera controls
- Needs more quick adjustments for JPEGs
- Missing a quick 'undo' option
- Very limited video editing

System requirements

Mac

OS 10.14 onwards
Photos: Intel Core i series or better (multi-core processor recommended) or Apple Silicon
Full HD video editing and playback: Intel Core i5 or better
4K video editing and playback: Intel Core i7 3.5GHz or better
At least 4GB RAM
At least 1GB disk space

Windows

Windows 8.1 onwards
Photos: Intel Core i series or better (multi-core processor recommended)
Full HD video editing and playback: Intel Core i5 or better
4K video editing and playback: Intel Core i7 3.5GHz or better
At least 4GB RAM
At least 1GB disk space

Dave Burden

South East photographer Dave Burden hasn't found a need to replace the Canon EOS 7D, which remains his trusty stalwart for shooting nature and wildlife



Dave Burden has been a photographer for ten years and lives in Kent. His main interests are walking and photographing birds in their natural habitat.

AP: Tell us about your photography background

DB: I picked up my first camera – a Fujifilm FinePix bridge camera – ten years ago after retiring. Some time later I had an urge to give wildlife photography a try after being inspired by so many brilliant wildlife images in books and magazines. This convinced me to buy a more suitable camera and I began my journey with the EOS 400D, then the EOS 550D, before moving up to the EOS 7D. I consider myself to be a hobbyist and take photos for my own satisfaction and pleasure. I have sold a few of my images, but for me, photography is more about being out in the countryside and encapsulating the wildlife I'm lucky enough to encounter. I am a member of many photography groups on Facebook, which I've found a great place to post my images and receive constructive feedback from other like-minded photographers.

AP: What kit do you regularly carry in your camera bag?

DB: Some wildlife photographers hulk lots of kit about, but this isn't how I like to work. I carry only the essentials and have a simple set-up. My Sigma 150-600mm F5-6.3 DG OS HSM Contemporary lens is firmly

fixed to my Canon EOS 7D and I always walk with this combination by my side, ready to capture any sightings of birds. I don't see the point of a backpack if you can't gain access to your kit fast enough to capture the shot.

AP: If you could pick one item of kit you couldn't live without, what would it be?

DB: I don't own masses of kit so it's a toss-up between my telephoto lens and my DSLR, but I think I'd have to say the EOS 7D. I've owned it for over four years now and it's a reliable workhorse that satisfies my needs.

AP: Tell us more about what you particularly like about the camera

DB: Being a crop-sensor DSLR you get that bit more reach from lenses than you do on full-frame, which I find crucial to ensuring the frame is well filled by my subject. A burst speed of 8fps isn't exactly fast by today's standards, yet it has proven adequate. It's a similar story about the AF system. The 19 autofocus points are clustered centrally in a diamond formation and aren't as widely spread as the 65 AF points offered by the EOS 7D Mark II, yet they provide good accuracy. With



most of my subjects being framed centrally, I haven't found a desperate need for wider AF points.

AP: Can you elaborate about how it performs in use?

DB: The EOS 7D isn't as battery-thirsty as many newer mirrorless cameras that power electronic





This split-second shot is one of Dave's favourites from his travels to The Gambia

viewfinders as well as a rear screen. I'll easily shoot 600-700 shots before replacing the battery. It doesn't have built-in Wi-Fi either so I don't waste power this way. I immediately sensed a difference in build quality when I stepped up from entry-level DSLRs and its ergonomics are second to none. Although it's claimed to

Below from left: Dave's trusty 7D, kingfishers on a local perch and a weasel captured at a nearby wildlife sanctuary



have light resistance to water and dust, it has survived a soaking on more than one occasion.

AP: What is the best photograph you've taken using your favourite kit?

DB: That's a hard question. I have many favourites, but I think the most unique one has to be the wild croc image, that I captured in The Gambia whilst on holiday, when one of the locals threw a fish towards it.

AP: Have you identified any disadvantages?

DB: I had a few issues with focusing when I first used it, but quickly realised this was user-error after studying the complex AF system in more detail. Without Canon's Dual Pixel CMOS AF technology, it's noticeably sluggish when focusing in live view and shooting video.

AP: If you could add any features, what would they be?

DB: I like the idea of having a second card slot to back up my images and prevent the worst from happening. Accidentally damaging my memory card and losing precious shots doesn't bear thinking about. The 150,000 shutter life expectancy is lower than many of today's cameras (not that I'm close to exceeding it), and I wouldn't say no to having a better low-light performance for when I shoot at the end of the day and the light is disappearing fast but I'm forced to keep my ISO high.

AP: Do you have any plans to replace or upgrade?

DB: I have no plans at present to change my kit. The EOS 7D does what I need it to do and if it's not broken, then why fix it? When the time comes I'll be tempted to see if I can get my hands on a good-quality second-hand example of a Canon EOS 7D Mark II. This would allow me to use my current lenses and make the switch seamlessly.

FILM STARS

Poor man's Leica

DiAx cameras represent quality 35mm for collectors and users alike, as **John Wade** explains

Back in the 1950s, if you were after the Leica experience but without the Leica price, the DiAx range of cameras was worth considering and the DiAx IIb was the best of the lot. Today, with Leica film cameras still demanding high prices on the second-hand market, the story is much the same. Whether you are a collector or a user in search of a poor man's Leica, DiAx cameras and their accessories are worth checking out.

The first cameras

DiAx cameras were made by Walter Voss, one of the more enterprising of the post-World War II German camera manufacturers. As the war ended in 1945, he established Walter Voss Photokamera-Fabrikation & Feinmechanik initially to produce photographic accessories. His first camera hit the market in 1947.

The DiAx I is a simple 35mm camera with a neat, flat top plate, usually found with a fixed Axinon 4cm f/3.5 lens and shutter speeds of 1–1/500sec. Accessories include a detachable rangefinder called the Photometer, lens hood and a range of filters that slip over the lens, kept in place with a tiny screw. Each incorporates a slit to view aperture settings on the lens which are obscured when a hood or filter is fitted. Several versions with different lenses were

made before the arrival of the DiAx II in 1951. It takes the same basic spec as the last of the Model I cameras, then adds a coupled rangefinder in a compartment on the top plate. In 1953 a stripped-down, lower-priced model called the DiAxette was launched.

All of these early cameras are still usable. However, for the real DiAx experience, we need to turn to the second wave of cameras and their accessories.

The next generation

The DiAx Ia, launched in 1952, was the first DiAx with interchangeable lenses. They all mount onto the shutter mechanism that stands

on the front of the body, and are attached in an unusual way. Whereas most lenses used a male thread that screws into a female thread on the body, the DiAx has a male thread around the circumference of the shutter mechanism and a female thread on the lens.

One unusual aspect of the camera is its three viewfinders. Seen from the front, they appear as three squarish windows. On the back these line up with three round eyepieces, marked 45-50, 35 and 90, the figures referring to lens focal lengths. The 45-50mm viewfinder is clear, the 35mm one

The best of the DiAx cameras, the IIb with its multi-finder in the accessory shoe and equipped with a 50mm f/2.8 Xenar standard lens. Also shown are 50mm f/3.5 Westar and 45mm f/2.8 Xenar standards, plus the 35mm f/3.5 Xenagon wideangle, 90mm f/3.5 and 135mm f/4 Tele-Xenar telephotos. Accessory viewfinders in the foreground are for 35mm, 90mm and 135mm focal lengths



The three viewfinder windows on the back of the Diax Ia



'If using a film camera is your game, then the Diax IIb is the one to go for'

has a blue tint, and the 90mm is yellow.

In 1954 the Diax IIa was launched. It's similar to the Ia, but with only two viewfinders for 50mm and 85-90mm lenses. The 35mm viewfinder was sacrificed so that a rangefinder could be built into the eyepiece. In 1956 modified versions of the Diax Ia and IIa were launched, with redesigned top plates and lever wind for film advance in place of knobs. They were called the Ib and IIb.

The introduction of these two cameras coincided with the launch of the Diax Standard, in a style that was a throwback to the first models, but with the addition of interchangeable lenses. Only 100 were made and, to date, only around 30 are known. This makes them very interesting to the collector, less so to the user.

The last Diax was the L-1, launched in 1957 in a different design reminiscent of the Ilford Sportsman, for those who remember that popular camera from the late 1950s. The L-1 has a non-interchangeable lens, flash sync, lever wind, shutter release on the front of the body and, for the first time, a built-in selenium cell exposure meter. It wasn't a great success and today is rare, also making it of more interest to the collector than the user.

The Diax IIb and accessories

All these Diax cameras are eminently collectable. But if using a film camera is your game, then the Diax IIb is the one to go for. Let's take a closer look at it, along with its lenses and accessories – all of which are equally suitable for use with the Diax Ia, Ib and IIa cameras.

When it was launched, the Diax IIb was

The third version of the Diax I with Voss's photometer rangefinder fitted, lens hood and filters



The Sterling reflex bellows for reflex close-up photography

advertised as 'The first realistically priced precision camera with top quality interchangeable Schneider lenses, all coupled to the rangefinder.' It's a supremely neat little camera, measuring only 11x8x7cm with a 50mm f/2.8 standard lens on board, but surprisingly heavy at 1.8 kilograms. The range of interchangeable lenses available includes a Schneider Xenagon 35mm f/3.5, Isco Westron 35mm f/3.5, Schneider Xenon 50mm f/2, Schneider Xenar 45mm f/2.8, Isco Isconar 50mm f/3.5, Isco Westar 50mm f/3.5, Isco Isconar 85mm f/4.5, Schneider Tele-Xenar 90mm f/3.5 and Schneider Tele-Xenar 135mm f/4. Lenses made for the a-series of cameras fit the b-series, but, once mounted, will show their focusing and aperture scales, normally seen at the top, rotated 90° to the side.

Shutter speeds, set on a ring on the front of the body and behind the lens, run from 1-1/500sec. The coupled rangefinder appears in the 50mm viewfinder and is coupled to the focusing ring at the front of the lens. The second viewfinder, marked for 85-90mm lenses, sits beside it. Film loading is easy via a removable back and the rewind knob doubles as a film type reminder. The

Testbench DIAX CAMERAS



The Diach II that added a rangefinder to the first camera



The Diachette, made for those on a tighter budget



The Diach Standard, rarest of all the cameras



Diach IIb with Proximeter II close-up device and separate close-up lens



The Diach Ia, the first Diach with interchangeable lenses



The Diach L-1, last of the Diach cameras

shutter release, accessory shoe and lever wind complete the top plate.

Both viewfinders are rather small, but a range of easier-to-use accessory viewfinders for all the focal lengths can be found, each with parallax adjustment. The best is an adjustable viewfinder, marked with the Diach name but built by Steinheil, on which a ring rotates a series of lenses into position to give views for 35mm, 85-90mm and 135mm focal lengths. A lever on the base tips the viewfinder backward and forward to compensate for parallax.

All Diach interchangeable lenses have the same 40.5mm filter thread that accepts a lens hood, as well as light yellow, medium yellow, yellow-green, orange, red, blue, UV, and skylight filters.

For close-up photography, there are normal close-up lenses, plus two Proximeters, each containing two lenses. A circular close-up lens fits to the camera lens via a special adapter ring, and attached above that a rectangular lens stands in front

of the viewfinder/rangefinder windows. This deflects light, converting the rangefinder for use down to ten inches, at the same time correcting parallax. For measuring close-up distances, an expanding metal rule is coiled into a circular container that screws into the camera's tripod bush with another bush on the base of the rule that screws onto a tripod. There is also a close-up stand

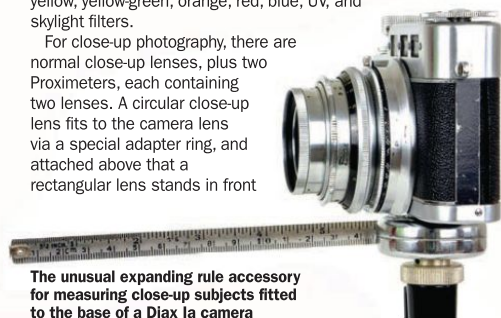
called the Reprox 12, with a built-in close-up lens and four legs to position the camera directly over the subject. You can even convert the Diach into a single lens reflex for close-up photography by way of a special attachment that's built independently by a company called Sperling. With a suitable adapter, this fits to the camera body, adds its lens to the end and incorporates a mirror box for waist-level viewing.

For collectors, the whole family of Diach cameras has a lot to offer. For users, the second generation – the Diach IIb in particular – are the cameras of choice. The Diach factory closed for business in 1957.

What to pay

Prices vary according to the lens and condition, but here's an average idea of current costs. Diach I, £30-40; Diach II, £50-60; Diach Ia, £40-50; Diach IIb, £70-80; Diach IIa, £75-90; Diach IIb, £80-100.

AP



The unusual expanding rule accessory for measuring close-up subjects fitted to the base of a Diach Ia camera



The Reprox-12 copying stand with Diach Ia camera fitted

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Fujifilm Print to Prove It

Andy Westlake tries out a tempting offer of free prints

● £2.99 p&p ● www.fujifilmprinttoproveit.com

IF YOU want to make the most of your images, there really is nothing like printing them. But this isn't necessarily easy. If you have a photo printer at home, you've probably endured the frustration of prints coming out wrong; maybe too light, too dark, too high contrast, or with strange colour tints. It can be a bit of a battle to get them looking right.

Fujifilm is convinced that the answer lies with using a printing service that employs its premium professional photo paper. With its Print to Prove It offer, it's challenging photographers to test this out. Sign up and you can claim three free 10x8in or 12x8in prints from One Vision Imaging Ltd, on a choice of gloss or lustre paper. Usually, they cost £2.39 or £2.69 respectively.

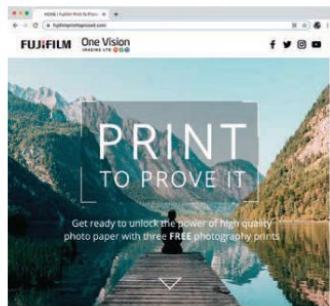
Enter your name and email address into the website, and you'll be sent an offer code. You're then directed to One Vision Imaging's website, but at this point, rather left to fend for yourself. It turns out that you just need to go through the standard ordering process and apply your code at checkout.

First you need to create an account, so you can upload the files you want to print. You then work your way through ordering, making sure you select one of the requisite print sizes and don't choose the metallic finish option. Once you've got everything set up and it's time to order, you'll discover the one small catch – you'll need to pay £2.99 postage and packing. Hopefully it won't break the bank.

I got my prints back a couple of days after ordering and was impressed by their quality. A landscape shot printed on lustre paper came back with suitably vibrant colours and plenty of detail in shadow regions, where inkjet printers can often struggle. Meanwhile, a black & white print on lustre revealed gorgeous tonality, with none of the ugly colour tinting that you can get from inkjets. Last, a false-colour infrared shot printed on glossy paper benefited from subtle tonality in both the shadows and highlights. All three prints nicely matched what I originally envisaged on my computer screen. However as I discovered to my cost, the paper surface is a little fragile, so take care when trimming away any borders.

Verdict

If you want to know whether you're getting the best from your home printing set-up, or simply want some of your favourite pictures printed, Fujifilm's Print to Prove It is definitely worth a try.



Print size

You can order any mix of 10x8in or 12x8in prints; the latter is found under the 'Large Format' size list.

Finish

It's possible to choose either Lustre or Glossy paper. Don't try to select the third Metallic option – you'll have to pay for it.

Packing

My prints arrived packed in a sturdy brown cardboard envelope, with a clear plastic inner wrapper.

Cropping

You have the option to either crop your image to fill the print area, or print the entire frame leaving blank paper at the edges.

At a glance

- Get three prints for £2.99 p&p
- 12x8in or 10x8in sizes
- Choice of gloss or lustre paper
- Printed by One Vision Imaging

BETTER THAN HOME PRINTING?

Can you achieve similar results printing at home? I was able to get very close, but only because I own a decent photo printer and have painstakingly profiled my workflow from screen to print. This is expensive and hard work, but it can be very rewarding when you've mastered it.



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Ask the Experts

Looking for a new camera or accessory and need some advice? We're here to help. Contact us at ap.ed@kelsey.co.uk or on Twitter at @AP_Magazine and #AskAP

How can I produce more consistent light leaks?

Q I'm a portrait shooter with a love of creating stylish analogue effects. There's just something about light leaks and reflections that bring so much atmosphere to a shot! I have a prism and several DIY accessories like CDs that I use, but getting the results I want often involves a lot of trial and error. For shorter shoots where I don't have so much time, are there any products that can help me get consistent results?

Taylor Williams

A Although such effects can be damaging to image quality when undesired, when used creatively, the character they bring to an image can be both beautiful and unique. But it can be difficult to replicate effects consistently, as any movement of either your camera, light source or refraction-inducing object can dramatically alter the final result. With that said Lensbaby's OMNI Creative Filter system (£74), does aid control and repeatability by allowing you to hold its effect wands firmly in place in front of the lens at a set distance, and refine their position and angle carefully using its magnetic mounts. Available in two sizes for lens threads from 49-58mm or 62-82mm, the kit features three wands for distorting light in dramatic ways that can be used independently or in unison: Crystal seahorse, stretch glass and rainbow film.



What's a good first drone for photographers?

Q For a long time, I've admired the unique perspectives captured by photographers using drones. Now, I've finally taken the plunge and signed myself up for a course to learn how to fly them properly! Following its completion, I'd then like to invest in my own device. This will be a drone to build experience on and take my initial images, so I don't really want to spend more than about £800. What would you suggest? **Aaron Hepworth**

A We're pleased to hear that you're going about your entry into drone photography the right way by taking a course first. We

would recommend this to anyone flying a drone, to help them get to grips with its basics. Also, with legislation requiring all UK operators flying a drone over 250g to have a flyer ID following a CAA theory test, and for the device to be registered, it's a good first step to building up the knowledge to enjoy the pursuit legally! From devices large enough to mount a whole camera, to smaller hobby models, there are now drones for every need and budget. We'd recommend looking for one with a well-performing stabilised camera, a good flight time, and a control system that makes flying a breeze. Here are three of our favourite models that meet that remit.

Our experts suggest



DJI Mini 2

An excellent entry-point into drones, the DJI Mini 2 combines affordability with capability perfectly. This device has a 3-axis motorised gimbal for smooth 4K footage and shake-free 12MP stills, a very respectable 31min flight time, and at less than 250g, has less legal requirements than many models for flying as well as being extremely portable. The Mini 2 can resist 29-38kph winds making it highly stable in the air, and with Smart Return to Home, automatic take-off, and precise hovering, operation is both intuitive and safe.

£419

- 12MP stills, 4K 30fps video
- Under 249g
- Max flight time 31 minutes



Parrot Anafi Drone

Built around a Sony sensor, the Parrot's camera delivers 21MP stills and 4K video at 30fps. A 3-axis electronic stabilisation system ensures clear results, as well as offering a 180° tilt motion of the camera. The drone's battery provides juice for 25mins of air time, while an assisted flying feature allows for advanced flight options such as automated subject tracking. Built to be resilient, it'll continue to operate between temperatures of -10° and 50°, and in constant wind speeds of 50km/h and in gusts of up to 80km/h.

£549

- 21MP stills, 4K 30fps video
- 320g weight
- Max flight time 25 minutes

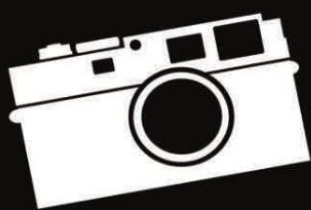


DJI Mavic Air 2

A go-to device for many drone photographers, the DJI Mavic Air 2 boasts a 1/2in sensor that can be set to output either 12MP or 48MP stills, as well as fantastic 4K footage at up to 60fps. Folding up for transportation, it remains portable while providing a maximum flight time of 34min, and has a highly-capable 3-axis stabilisation system with tilt, roll and pan options for the camera. Its Advanced Pilot Assistance Systems (APAS) 3.0 feature means obstacle avoidance is virtually guaranteed.

£769

- 48MP/12MP stills, 4K 60fps video
- 570g weight
- Max flight time 34 minutes



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LEICA SP20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA 14472 GRIP FOR M6/9n etc.....	MINT BOXED £125.00
LEICA FENOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA CONTAGON 35mm H.....	MINT-BOXED £495.00
LEICA 28-70mm f3.5-5.6 VARIO ELMAR R ROM.....	MINT BOXED £375.00
LEICA 50mm f2.8 SUMMICRON 2 CAM.....	EXC+++ £299.00
LEICA 90mm f2.8 ELMAR 2 CAM.....	MINT- £299.00
LEICA 90mm f4.5 TELE T LENS WITH CASE AND.....	EXC+++ £399.00

Binoculars

SWAROVSKI 10x40 SL HABICHT-STRAP AND COVERS.....	MINT- £465.00
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Medium & Large Format

HASSALB ETISI COMPLETE, BODY, 75mm LENS, WLF.....	MINT BOXED £465.00
HASSALB X PAN LEATHER EMBR READY CASE.....	MINT- £195.00
HASSALBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,075.00
HASSALBLAD 12mm f4 MACRO HC FOR H SYSTEM.....	MINT- £1,095.00
HASSALBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSALBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSALBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSALBLAD 150mm f4 SONNAR SILVER.....	EXC++ £170.00
HASSALBLAD T5 LXT LENS AND SHFT ADAPTOR.....	MINT BOXED £1,995.00
HASSALBLAD DL OPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSALBLAD PRIMO PRISM FINDER.....	MINT- £275.00
HASSALBLAD PM3 METERED PRISM FINDER.....	MINT- £275.00
HASSALBLAD P4 METERED PRISM.....	MINT BOXED £175.00
HASSALBLAD A12 BACK CHROME.....	MINT- £129.00
BRONICA ETISI PRISM/FORBACK & 75mm F1 LENS.....	EXC++ £395.00
BRONICA ETISI WILDER TUBE E 14.....	EXC++ £65.00
BRONICA AUTO EXTENSION TUBE E 14.....	MINT BOXED £65.00
BRONICA POLAROID BACK FOR ETISI, ETISI ETC.....	MINT BOXED £99.00
BRONICA PLAIN PRISM FOR ETIS/ETISI.....	MINT £75.00
BRONICA PLAIN PRISM FOR SOA/SONA.....	EXC++ £99.00
BRONICA ROTARY PRISM FINDER FOR ETISI, ETISI ETC.....	MINT- £75.00
BRONICA ROTARY WINDER E.....	EXC+++ £99.00
BRONICA 40mm f4 MC LENS FOR ETISI/ETISI.....	MINT £179.00
BRONICA 50mm f2.8 PE FOR ETISI.....	MINT £199.00
BRONICA SPEED GRIP FOR ETISI/ETISI.....	MINT- £49.00
BRONICA 150mm f3.5 ZENOSAR S.....	MINT- £195.00
BRONICA PLAIN PRISM FOR SOA/SONA.....	MINT- £99.00
BRONICA 65mm f4 ZENOSAR PS FOR SO.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENOSAR MACRO FOR SO.....	MINT-CASED £385.00
BRONICA 150mm f4 PS ZENOSAR FOR SO.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA SPEED GRIP FOR SOA/SONA.....	MINT- £69.00
BRONICA PLUMBLOC SO-220 FOR SOA/SONA.....	MINT BOXED £79.00
NETZ 45 G4 FLASH WITH SCA 386 FOR BRONICA.....	MINT BOXED £190.00

MANIYA 45 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MANIYA M45G COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MANIYA 50mm f4 SHFT LENS F8g gPg etc.....	MINT- p/gSD £365.00

MANIYA 80mm f1.5 SEKOR C FOR 945 etc.....	MINT £290.00
MANIYA 150mm f5.5 SEKOR C FOR 945 SUPER etc.....	MINT £145.00
MANIYA 180mm f4.5 SEKOR 2 W FOR RZ.....	MINT £199.00
MANIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MANIYA 210mm f4 SEKOR C FOR 945.....	MINT £195.00
MANIYA 180mm f4.5 SEKOR FOR RB.....	MINT £160.00
MANIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm F4 FOR PENTAX 67 + FLTR IR AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 617.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 608.....	MINT- £575.00
YASHICA 1240 TELEPHOTO AUX LENS SET.....	MINT- £99.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY.....	MINT- £485.00
NIKON F100 BODY WITH MB15 GRP.....	MINT- £275.00
NIKON 10.5 f2.8 "G" ED AF DI FISHEYE.....	MINT BOXED £235.00
NIKON 28mm f2.8 AF "D".....	MINT BOXED £225.00
NIKON 35mm f2.8 AF "D".....	MINT BOXED £245.00
NIKON 50mm f1.4 AF "D".....	MINT BOXED £195.00
NIKON 50mm f1.4 "G" AFS.....	MINT BOXED £285.00
NIKON 50mm f1.4 "G" AFS.....	MINT BOXED £215.00
NIKON 55mm f1.8 AF "D".....	MINT- £99.00
NIKON 85mm f1.8 AF "D".....	EXC++ £215.00
NIKON 300mm f4E PF ED VR AFS LENS LATEST.....	MINT BOXED £1,195.00
NIKON 10-24 mm f3.5-5.6 f1.0 ED DX AFS.....	MINT- £399.00
NIKON 12-24mm f4 "G" DX ED AFS.....	MINT BOXED £395.00
NIKON 12-24mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT-CASED £365.00
NIKON 16-35mm f4 "G" ED AF-S VR LATEST VERSION.....	MINT BOXED £975.00
NIKON 24-85mm f2.8-4 AF "D" WITH HOOD.....	MINT £225.00
NIKON 16-85mm f2.8-4AF-S VR ED ED + HOOD.....	MINT CASED £450.00
NIKON 16-85mm f3.5-5.6 ED AF-S VR.....	MINT BOXED £199.00
NIKON 24-120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT CASED £575.00
NIKON 24-120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £395.00
NIKON 35-70mm f3.5-5.6 AFS LENS.....	EXC++ £49.00
NIKON 70-200mm f2.8 AF-S FL ED VR LATEST.....	MINT-BOXED £1,495.00
NIKON AF-S TELECONVERTER TC-14E II.....	MINT £395.00
NIKON 1.4x TC-1401 TELECONVERTER.....	MINT CASED £199.00
NIKON DR-6 RIGHT ANGLED FINDER.....	MINT BOXED £145.00
NIKON TC-17E II TELECONVERTER.....	MINT BOXED £225.00
NIKON TC-14E II 1.4x AF-S TELECONVERTER.....	MINT CASED £395.00
NIKON TC20E II 2x AF-S TELECONVERTER.....	MINT BOXED £175.00
NIKON DR4 RIGHT ANGLED FINDER.....	MINT BOXED £99.00
KENKO PRO 300 3X TELECONVERTER WAFS.....	MINT- £75.00
SIGMA 300 - 800mm f5.6 ED APS HSM.....	EXC-CASED £2,245.00
SIGMA 300 - 800mm f5.6 ED APS HSM.....	MINT-CASED £2,999.00
TOKINA 11 - 16mm f2.8 ATX D PRO DX WITH HOOD.....	MINT-HOOD £245.00
TOKINA 35mm f2.8 ATX PRO DX MACRO 1:1 LATEST.....	MINT BOXED £245.00

Nikon Manual Focus

NIKON F3 BODY.....	EXC++ £245.00
NIKON F2h BLACK BODY.....	EXC++ £325.00
NIKON F2h CHROME BODY.....	EXC++ £325.00
NIKON F2h CHROME BODY.....	EXC++ £199.00
NIKON F2 CHROME BODY.....	EXC++ £125.00
NIKON F2 CHROME BODY.....	MINT- £145.00
NIKON F2 CHROME BODY.....	EXC++ £199.00
NIKON F2 BLACK WITH MF 16 BACK.....	EXC++ £145.00
NIKON F2 BLACK WITH MF 16 BACK.....	EXC++ £145.00
NIKON F2 8 BLACK BODY.....	EXC++ BOXED £225.00
NIKON F2 A BLACK BODY.....	EXC++ £245.00
NIKON F2 A BODY FULLY WORKING.....	EXC++ £199.00
NIKON F2 BODY FULLY WORKING.....	EXC++ £199.00
NIKON F2 PHOTOMIC BODY CHROME.....	EXC++ £275.00
NIKON F2 PHOTOMIC C BODY CHROME.....	EXC++ £199.00
NIKON F2 PHOTOMIC T WITH 50mm f2 NIKON LENS.....	EXC++ £295.00
NIKORMMAT F7 CHROME WITH 35mm f2.8 LENS.....	EXC++ CASED £145.00
NIKORMMAT F7 CHROME.....	EXC+++ £75.00
NIKORMMAT F72 BLACK WF WITH 50mm f2 LENS.....	EXC++ CASED £195.00
NIKON 28mm f2.8 AIS SUPERB SHARP LENS.....	MINT- £199.00
NIKON 35mm f2.8 AIS.....	MINT BOXED £245.00
NIKON 50mm f2.8 AIS.....	MINT- £199.00
NIKON 50mm f1.2 NIKOR.....	MINT- £395.00
NIKON 50mm f1.4 NIKOR.....	MINT- £195.00
NIKON 50mm f1.4 NIKOR.....	MINT- £99.00
NIKON 55mm f1.8 AIS SHARP LENS.....	MINT £99.00
NIKON 55mm f1.8 AIS SHARP LENS.....	MINT £99.00
NIKON 35 - 70mm f3.5-5.6 ZOOM NIKOR MACRO AIS.....	MINT- £199.00
NIKON 35 - 105mm f3.5-5.6 ZOOM NIKOR MACRO.....	EXC++ £119.00
NIKON M4A MOTOR DRIVE FOR F3/F3P.....	MINT- £145.00
NIKON M4A MOTOR DRIVE FOR F3/F3P.....	MINT BOXED £195.00
NIKON M4A MOTOR DRIVE FOR F3/F3P.....	EXC++ £99.00
NIKON M12 MOTOR DRIVE FOR F2h/F2h/F2h/F2h.....	MINT CASED £115.00
NIKON 58 16 FLASH FOR F3/F3P/M12/F2h/F2h.....	EXC++ £95.00

Olympus Manual

OLYMPUS OM4 BLACK BODY.....	EXC++ £225.00
OLYMPUS OM2 SP.....	EXC++ £129.00
OLYMPUS 28mm f2.8 ZUIKO.....	MINT £75.00
OLYMPUS 30mm f2.8 ZUIKO MACRO LENS.....	MINT CASED £299.00
OLYMPUS 50mm f1.8 ZUIKO.....	MINT- £55.00
OLYMPUS 50mm f1.8 ZUIKO LENS.....	MINT £65.00
OLYMPUS 50mm f1.8 ZUIKO MACRO LENS.....	MINT CASED £175.00
OLYMPUS 135mm f3.5 ZUIKO LENS.....	MINT BOXED £99.00
OLYMPUS 200mm f4 ZU IKO.....	MINT £75.00
OLYMPUS 2x TELECONVERTER.....	MINT BOXED £99.00
OLYMPUS 615 - 116 TELESCOPIC AUTO TUBE.....	MINT £95.00
OLYMPUS VARIO-MAGNIFIER.....	MINT CASED £49.00
OLYMPUS T2 FLASH UNIT.....	MINT CASED £15.00
LOTS OF OLYMPUS ACCESSORIES TOO MANY TO LIST FOR MACRO, FLASH PHONE	

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We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables. We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Buying Guide

297
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DF Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DS Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STM Sony and Lowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	DI-II Tamron lenses for mirrorless cameras	EF-M Canon's lenses for APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	DI-III Tamron lenses for mirrorless cameras	EX Sigma's 'Excellent' range	PC-E Nikon tilt-and-shift lenses	TS-E Canon Tilt-and-Shift lens
APD Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Ultra Multi Coated
ASPH Aspherical elements	DO Canon diffractive optical element lenses	FE Sony lenses for full-frame mirrorless	PZD Tamron Piezo Drive focus motor	USM Canon lenses with an Ultrasonic Motor
AW Pentax all-weather lenses	DT Sony lenses for APS-C sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samsung lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypersonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Defocus Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras



LENS	RRP	SCORE	SUMMARY				MOUNT			DIMENSIONS
CANON DSLR										
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon	-	-	-	-	15	n/a	78.5 83 540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	-	-	-	-	22	67	74.6 72 240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatical aberration	-	-	-	-	24	77	83.5 89.8 385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens	-	-	-	-	28	n/a	108 132 1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open	-	-	-	-	20	n/a	80 94 645
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel	-	-	-	-	28	82	89.5 127.5 790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	-	-	-	-	28	77	82.6 112.6 615
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	25	77	88.9 106.8 820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals - and does so with ease	-	-	-	-	28	77	83.5 96.8 500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	-	-	-	-	35	77	83.5 110.6 645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	-	-	-	-	25	58	66.5 61.8 215
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	-	-	-	-	39	67	76.6 96 480
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	-	-	-	-	39	67	77.4 96 515
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	-	-	-	-	42	72	78.6 102 595
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements	-	-	-	-	25	77	83.5 86.9 500
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	-	-	-	-	20	58	68.4 55.7 280
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance	-	-	-	-	16	52	68.2 22.8 125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	21	82	85.5 106.9 780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture	-	-	-	-	38	82	88.5 113 805
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	-	-	-	-	38	77	83.4 93 690
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	-	-	-	-	45	77	83.5 118 795
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	-	-	-	-	40	77	83.4 104 525
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	-	-	-	-	30	52	67.4 42.5 185
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	-	-	-	-	70	77	92 184 1670
EF-S 35mm f/2.8 Macro IS USM	£399		Features an innovative built-in dual-LED light for close-up shooting	-	-	-	-	13	49	69.2 55.8 190
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	-	-	-	-	24	67	62.6 77.9 335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up	-	-	-	-	28	72	80.4 104 4 760
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	-	-	-	-	30	52	68.2 22.8 130
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography	-	-	-	-	40	72	81 90.1 645
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture	-	-	-	-	45	72	85.8 60.5 280
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though	-	-	-	-	45	58	73.8 65.5 290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	-	-	-	-	35	49	69.2 39.3 130
TS-E 50mm f/2.8 Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8	-	-	-	-	27	77	86.9 114.9 945
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focussing when shooting movies	-	-	-	-	110	58	70 111.2 375
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focussing	-	-	-	-	20	52	73 69.8 335
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories	-	-	-	-	24	58	81 98 710
EF 70-200mm f/2.8 L USM	£1540									

12mm f/2.8 Zero D	E899	Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	18	77	74.8	82.8	609	
15mm f/4.1:1 Macro	E449	4 ★ Ultra-wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	12	77	83.8	64.7	410	
15mm f/4.5 Zero-D Shift	E1249	The world's widest-angle shift lens offers 0.7-11mm movement in any direction	-	-	-	-	-	20	n/a	79	103	597	
24mm F14 2x Macro Probe	E1499	Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	47	n/a	n/a	38	408	474
25mm f/2.8 Ultra Macro 2.5x - 5x	E399	Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	17.5	n/a	65	82	400	
60mm f/2.8 Ultra Macro	E319	3.5 ★ With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	18.5	62	95	70	503	
100mm f/2.8 1:1 Ultra Macro APO	E469	Full-frame macro lens with twice-size magnification and apochromatic design	-	-	-	-	-	24.7	67	125	72	638	
105mm f/2 (f3.2) SIF	E649	4 ★ Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	90	67	98.9	76	744	

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
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DSLR Lenses			MOUNT										DIMENSIONS		
LENS	RRP	SCORE	SUMMARY	MINI	DSLR	DSLR	DSLR	DSLR	DSLR	DSLR	DSLR	DSLR	MIN FOCUS (CM)	FLUORITE (MM)	WEIGHT (G)
PENTAX DSLR															
DA 10-17mm f/3.5-4.5 ED Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood										14	n/a	70 67.5 317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp										30	82	90 100 704
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom										30	77	83.5 87.5 430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements										18	49	39.5 63 212
FA 15-30mm f/2.8 ED SDM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood										28	n/a	98.5 143.5 1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5 ★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)										30	77	98.5 84 600
DA 16-55mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh										35	72	78 94 488
DA 17-70mm f/4 smc AL IF	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system										28	67	75 93.5 485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm										30	58	71 41 158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating										25	52	68.5 67.5 230
DA 18-135mm f/3.5-5.6 ED DC WR	£600	3.5 ★	A weather-resistant mid-range zoom lens										40	62	73 76 405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements										49	62	76 89 453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant										28	55	68.5 71 283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing										20	49	63 25 140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting										38	82	109.5 88.5 787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8										50	62	73 86.5 440
FA 31mm f/1.8 smc AL Limited	£1149		Premium aluminium-bodied wideangle prime boasts full-frame compatibility and an aperture ring										30	58	65 65 345
HD-FA 31mm f/1.8 Limited	£1100		Updated version of classic fast wideangle prime with new HD and fluorine coatings										30	58	69 65 341
FA 35mm f/2.8 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating										30	49	64 44.5 193
DA 35mm f/2.8 smc Macro	£640	4.5 ★	Despite slight edge softness, this lens performs excellently and is a pleasure to use										14	49	46.5 63 215
DA 35mm f/2.4 smc DS AL	£180	5 ★	A budget-priced prime lens for beginners										30	49	63 45 124
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system										40	49	63 15 90
FA 43mm f/1.9 smc Limited	£729		Classic full-frame fast prime with perfect focal length for everyday use										45	49	64 27 155
HD-FA 43mm f/1.9 Limited	£650		Revised standard prime for full-frame cameras gains improved coatings for higher contrast										45	49	64 27 155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture										40	72	80 106 910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring										45	49	63.5 38 720
DA 50mm f/1.8 smc DA	£249	4 ★	Affordable short telephoto lens ideal for portraits										45	52	38.5 63 122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism										19	49	60 67.5 265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4 ★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects										100	67	76.5 136 765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating										94	49	69 79.5 285
DA* 55mm f/1.4 smc SDM	£800	4.5 ★	Despite questions about the particular sample tested, this lens scores highly										45	58	70.5 66 375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor										95	58	76.5 89 442
DA 55-500mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system										148	76	71 111.5 466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5 ★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing										110	67	167.5 82 1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating										70	49	63 26 130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition										120	77	91.5 203 1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction										95	67	78.5 175 819
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'										70	49	48 64 270
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring										70	49	48 64 270
D-FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing										85	82	95 123.5 1255
D-FA 100mm f/2.8 Macro WR	£680	5 ★	Street price makes this something of a bargain for a true macro offering full-frame coverage										30	49	65 80.5 340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images										200	86	241.5 95 2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5 ★	SDM focusing system on the inside, and dirtproof and splashproof on the outside										127	77	83 134 825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass										140	77	83 184 1070
SAMYANG DSLR															
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors										30	n/a	75 77.8 417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion										26	n/a	95 98.1 371
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood										24	n/a	86 77 580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs										20	n/a	77.3 70.2 500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture										28	n/a	95 109.4 791
AF 14mm f/2.8	£649	4.5 ★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction										20	n/a	90.5 95.6 485
14mm f/2.8 ED UMC	£363		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used										28	n/a	87 94 552
14mm f/2.8 MF Mk II	£439		Updated manual focus prime with weather-sealing and de-clickable aperture ring										28	n/a	87 96.3 641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors										20	n/a	89.4 83 583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs										20	77	83 113.2 520

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS		
24mm f/1.4 AS UMC	E499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups	-	-	-	-	-	-	-	25	77	95	116	680	
24mm f/3.5 ED AS UMS TS	E949	3 ★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings	-	-	-	-	-	-	-	20	82	86	110.5	680	
35mm f/1.2 XP MF	E719		Ultra-large aperture, manual focus prime with premium optics	-	-	-	-	-	-	-	34	86	93	117.4	1106	
35mm f/1.4 AS UMC	E369	4.5 ★	White manual focus only, this prime impressed us in real-world use, making it something of a bargain	-	-	-	-	-	-	-	30	77	83	111	660	
50mm f/1.2 XP MF	E639		Large aperture manual-focus prime promises 50MP resolution	-	-	-	-	-	-	-	45	86	93	117.4	1200	
50mm f/1.4 AS UMC	E299		Manual-focus fast standard prime for full-frame DSLRs	-	-	-	-	-	-	-	45	77	74.7	81.6	575	
85mm f/1.2 XP MF	E899		High-end manual focus lens sports an impressively fast maximum aperture	-	-	-	-	-	-	-	80	86	93	98.4	1050g	
AF 85mm f/1.4	E599	3 ★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs	-	-	-	-	-	-	-	90	77	88	72	485	
85mm f/1.4 IF MC	E239		Short fast telephoto prime, manual focus, aimed at portrait photographers	-	-	-	-	-	-	-	100	72	78	72.2	513	
85mm f/1.4 MF MK II	E389		Evolved large-aperture manual focus telephoto is weather-sealed and the aperture can be de-clicked	-	-	-	-	-	-	-	110	72	78	72.2	541	
100mm f/2.8 ED UMC Macro	E389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification	-	-	-	-	-	-	-	30	67	72.5	123.1	720	
135mm f/2 ED UMC	E399		Manual focus portrait prime has fast aperture for subject isolation and background blur	-	-	-	-	-	-	-	80	77	82	122	830	

SIGMA DSLR

8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass	-	-	-	-	-	-	-	13	n/a	73.5	68.6	400
8-16mm f/4.5-5.6 DC HSM	£800	4 ★	Excellent performance at 8mm, which sadly drops at the 16mm end	-	-	-	-	-	-	-	24	72	75	105.7	555
10-20mm f/3.5 EX DC HSM	£650	5 ★	An absolute gem of a lens that deserves a place on every photographer's wish list	-	-	-	-	-	-	-	24	82	87.3	88.2	520
12-24mm f/4 DG HSM A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery	-	-	-	-	-	-	-	24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs	-	-	-	-	-	-	-	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction	-	-	-	-	-	-	-	26	n/a	96.4	135.1	1150
15mm f/2.8 EX DG	£629	4 ★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!	-	-	-	-	-	-	-	15	n/a	73.5	65	370
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	-	-	-	-	-	-	-	28	77	83.5	92	565
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	-	-	-	-	-	-	-	22	72	79	82	470
18-35mm f/1.8 DC HSM	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame	-	-	-	-	-	-	-	28	72	78	121	810
18-200mm f/3.5-6.3 DC OS	£449	4 ★	Excellent resolution and consistent performance, but control over CA could be a little better	-	-	-	-	-	-	-	45	45	79	100	610
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens	-	-	-	-	-	-	-	39	72	79	101.5	985
20mm f/1.4 DG HSM A	£799	5 ★	An outstanding wideangle fixed-focal-length lens	-	-	-	-	-	-	-	27.6	n/a	90.7	129.8	550
24mm f/1.4 DG HSM A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes	-	-	-	-	-	-	-	25	77	85	90.2	665
24-35mm f/2.8 DG HSM A	£949	5 ★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range	-	-	-	-	-	-	-	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation	-	-	-	-	-	-	-	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	-	-	-	-	-	-	-	45	82	89	109	885
28mm f/1.4 DG HSM A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs	-	-	-	-	-	-	-	28	77	82.8	107.1	865
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view	-	-	-	-	-	-	-	30	62	63.3	74.2	435
35mm f/1.4 DG HSM A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series	-	-	-	-	-	-	-	30	67	77	94	665
40mm f/1.4 DG HSM A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics	-	-	-	-	-	-	-	40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality	-	-	-	-	-	-	-	40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5 ★	This APS-C format lens aims to cover the focal lengths of three prime lenses in one	-	-	-	-	-	-	-	37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	-	-	-	-	-	-	-	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design	-	-	-	-	-	-	-	26	49	71	106	515
70-200mm f/2.8 DG OS HSM S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	-	-	-	-	-	-	-	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users	-	-	-	-	-	-	-	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	-	-	-	-	-	-	-	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5 ★	Sigma's 'bake monster' super-fast portrait lens is weathersealed and comes with a tripod foot	-	-	-	-	-	-	-	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	-	-	-	-	-	-	-	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter	-	-	-	-	-	-	-	150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs	-	-	-	-	-	-	-	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	-	-	-	-	-	-	-	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	-	-	-	-	-	-	-	260	105	121	290.2	2860

SONY DSLR

11-18mm f/4.5-5.6 DT	£609	3 ★	A solid overall performance that simply fails to be outstanding in any way	-	-	-	-	-	-	-	25	77	83	80.5	360
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view	-	-	-	-	-	-	-	20	n/a	75	66.5	400
16-35mm f/2.8 ZA SSM H1*	£1999	4.5 ★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs	-	-	-	-	-	-	-	28	77	83	114	900
16-50mm f/2.8 SSM	£569	4 ★	Bright short-range telephoto lens	-	-	-	-	-	-	-	100	72	81	88	577
16-80mm f/3.5-4.5 ZA*	£709	4.5 ★	Carl Zeiss standard zoom lens	-	-	-	-	-	-	-	35	62	72	83	445
18-55mm f/3.5-5.6 DT SAM II	£159		Basic kit zoom for Sony's Alpha mount SLT cameras	-	-	-	-	-	-	-	30	55	72	69	222
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	-	-	-	-	-	-	-	45	62	76	86	398
18-250mm f/3.5-6.3 DT	£559	3.5 ★	Good overall, but performance dips at longer focal lengths	-	-	-	-	-	-	-	45	62	75	86	440
200mm f/2.8	£559	3.5 ★	Wideangle prime lens with rear focusing mechanism and focus range limiter	-	-	-	-	-	-	-	25	72	78	53.5	285

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This Year's Theme:
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2021

Faces

HOW TO ENTER

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All National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

NATIONAL DEADLINE: 1 MAY 2021

AP has teamed up with Photocrowd to host the contest. To enter your portfolio of 5 to 8 images, go to: www.photocrowd.com/maestrouk

The top three will be chosen by the AP team and published in a June or July issue of AP. The winner will receive a one-year subscription to AP and will go forward to the International round of the contest.

INTERNATIONAL JUDGING: JUNE 2021

The winning entries from each of the 16 participating EISA countries will be judged together at the Association's Awards Meeting in June 2021. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 3 September 2021 (circumstances permitting).

The winning photographs will be published in the Sept or Oct issues of all 16 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Berlin on 3 September 2021



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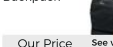
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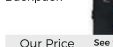
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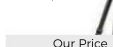
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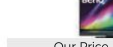
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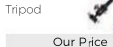
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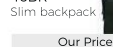
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TIME TO CHANGE?





Final Analysis

Damien Demolder considers...

The Ameriguns by Gabriele Galimberti

America has been in the news a lot recently. Coverage of the USA election was such that we might almost have thought it something we could vote in ourselves, and I'm sure more people in the UK took sides than would throw a passing glance at our own political affairs. It was also one of those occasions, like Brexit, where we had plenty of opportunity to stare open-mouthed at the opinions of 'regular' citizens being interviewed on the street.

Europeans, sometimes jealously, like to mock Americans, while ignoring the fact that every country has its own fair share of 'interesting folk', but maybe our friends across the pond stand out for their sheer numbers and diversity of extreme ideas.

One area in which the USA really does stand out from the rest of the world is in its ownership of guns, and it is this that Italian photographer Gabriele Galimberti explored in a photo essay that's been nominated by the World Press Photo contest this year. His Ameriguns series is exceptional, and I urge you to look it up in the showcase of nominated portraits on the WPP website.

Galimberti travelled the length of the USA to photograph not just folks who have a gun or two, but people who own far more guns than hands. His essay was based on the amazing/not-surprising findings of the Small Arms Survey that says 'half of all the firearms owned by private citizens in the world, for non-military purposes, are in the USA'. We are told that with a population of about 328 million, its residents own 393 million guns. Considering 68% of the population says it doesn't own a gun at all (Gallup, 2020), those Small Arms Survey figures are all the more astonishing.

Many of Galimberti's pictures show the owner with his/her collection of tens, if not hundreds, of firearms arranged around on the floor in the way we see photographers on social media displaying their camera kit. The image on show here though is styled a little differently and really struck me.

While most of the other shots in the series show people I'm not likely to encounter, this I found much more



haunting for its sense of 'normalcy'. This isn't some freak-show but a picture that takes us to the heart of what looks like a 'normal' family. Is this what all 'normal' families in the USA have at home? Of course it isn't, but it suggests what we can't see from the other side of the drapes. What scares me most is that a seemingly average household can have a weapons store that appears sufficient for a major insurrection.

Photographically, of course, the picture is exceptional – which is why it has such an impact. The domestic scene in the left third of the frame – with sporty mom checking her yoga schedule and a peacefully sleeping dog – and the armed patriot inside his gun room in the other two-thirds makes for an alarming juxtaposition. Had the man been looking into the frame we might justifiably expect him to emerge at any moment and contribute to the mass-shooting statistics, but in facing us we can see he isn't there to

attack the home but to protect it. We might wonder what kind of a neighbourhood they live in, but the presence of the Stars and Stripes suggests a fear of something altogether more sinister. Galimberti's use of warm and cold tones is laid on to emphasise the contrast between the two domestic states, and ensure we pick up on the horror of the situation. It is very carefully lit and astonishingly well done, and the photographer's meticulous process reveals a good deal about his own feelings on the subject.

I wonder if domestic gun ownership is based on fear or liberty, or the liberty to shoot at the things we fear most. I'm not sure 'Reds Under the Bed' is still a thing, but it's good to know there's some lurking threat worthy of our anxiety.



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