

Amateur Photographer



TESTED

Canon EOS M50

New sensor, processor and design:
it's Canon's **best mirrorless yet**

Passionate about photography since 1884

Take it slow

- Long-exposure tips
- Convey motion creatively
- Common pitfalls to avoid

Printing masterclass

How to make your images look as good **on paper** as they do **on screen**

Beside the seaside

Top documentary photographers head to the beach



Stylish new Olympus

In-depth review of the attractive PEN E-PL9



Women in focus Celebrating some of the finest female photographers



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A week in photography



Few creative photographic decisions cause as much controversy as the choice of shutter speed with moving subjects like water. On one side are those who take a cavalier attitude to reality, for whom the camera is a tool for creative interpretation. Across the battlefield are the puritans, who fervently believe photography should be an honest and truthful record. But

then, throwing my English Civil War analogy into disarray, there's a third army who have no problem with artistic licence per se, but who consider long exposures of water to be cliché. AP is neutral in this debate. For me the success of a landscape photo is about the overall result, regardless of whether the water is sharp. It's for us to show you how to achieve the look, and for you to decide when and where to use it, or not.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© MARK MCNEILL

Beach huts by Mark McNeill

Nikon D810, 20mm, 1/4 sec at f/11, ISO 64

This sunset scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Mark McNeill from Lancashire. He tells us, 'I was recently on the Fylde coast of Lancashire and decided to visit our local beach at sunset. This image was taken in the seaside resort of Lytham St Annes. The sun sets in

the west here, and I wanted to capture a shot of the sunlight reflecting on the beach huts. The beautiful glow of pinks and oranges lit up the windows. Despite there being plenty of cloud out at sea, there was a clear, peaceful sky above the huts, which the setting sun transformed into stunning hues of pink and blue.'



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

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

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

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 52.

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

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 52.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Kingston announces new 'Canvas' cards

Three variants of memory cards are now available in Kingston's Canvas range: Select, Go!, and React. The React has a read speed of 100MB/s and write speed of 80MB/s; it's targeted towards DSLR and mirrorless users hoping to capture high-resolution imagery and 4K video. All the cards come with a lifetime warranty.

Ricoh to start shipping the Pentax K-1 Mark II

Ricoh has announced that photographers will be able to get hold of its latest full-frame DSLR, the K-1 Mark II, from 20 April. Announced in February, the 36.4MP camera features a top sensitivity of ISO 819,200, plus an upgraded Pixel Shift Resolution System II, designed to produce super-high-resolution images.

Canon celebrates 15th year as top seller

Canon's interchangeable-lens digital cameras have maintained their position as the bestselling brand in the global market for the 15th year running. Unlike some other brands, Canon develops all the key components of its cameras (sensors, processors and lenses) in house. It currently offers 93 EF series interchangeable lenses.



New 2-in-1 sling bag with camera strap

The new Manfrotto Pro Light FastTrack features an integrated camera strap, a first for the camera bag market. Designed for CSC users, the camera is attached to the adjustable strap, which can be quickly removed from the bag for speedy shooting. Two additional lenses can be stored in the main compartment. The RRP is £109.95.



GoPro to license its technology to third parties

A new deal between GoPro and manufacturing services company Jabil will involve GoPro licensing its intellectual property and designs – meaning sensor modules and camera lenses will be found in third-party products. GoPro will reserve approval over any products intending to use its technology, which is thought to include digital imaging and consumer products.



© ANTTI SPONEN/BIRD PHOTOGRAPHER OF THE YEAR

BIG picture

Bird Photographer of the Year 2018 celebrates artistry and conservation

The shortlist for Bird Photographer of the Year (BPOTY) 2018 has just been announced and, as ever, there are some incredible pictures in the running for the overall title. Categories include Best Portrait, Birds in the Environment, Attention to Detail, Garden and Urban Birds, and Young Bird Photographer of the Year 2018. Scrolling through the top-rated entries it's clear that the judges and organisers have succeeded in their intention to celebrate the artistry of bird photography, while also promoting conservation by supporting the



conservation research work carried out by the British Trust for Ornithology.

This beautifully atmospheric image of whooper swans was entered into the Bird Behaviour category. It was taken by Antti Siponen in Finland, using a floating hide. Antti used a Canon EOS 7D Mark II with a 300mm lens and ISO 1600. An aperture of f/4 helped to throw the foreground water and background out of focus.

The overall winner of BPOTY will be announced in August this year, but you can see the complete shortlist now at www.birdpoty.co.uk.

Words & numbers

30,000 feet

The altitude reached by a drone near the town of Strezhevoy, Russia

SOURCE: HELIX MICRO VISION PEXTEL

Photography is about finding out what can happen in the frame. When you put four edges around some facts, you change those facts

Garry Winogrand American street photographer (1928-84)

Huawei P20 Pro

Andy Westlake takes a look at the latest high-tech, triple-camera smartphone

At a glance

£799

- Android smartphone
- Three-lens Leica camera
- 6.1in FHD+ screen
- Built-in artificial intelligence

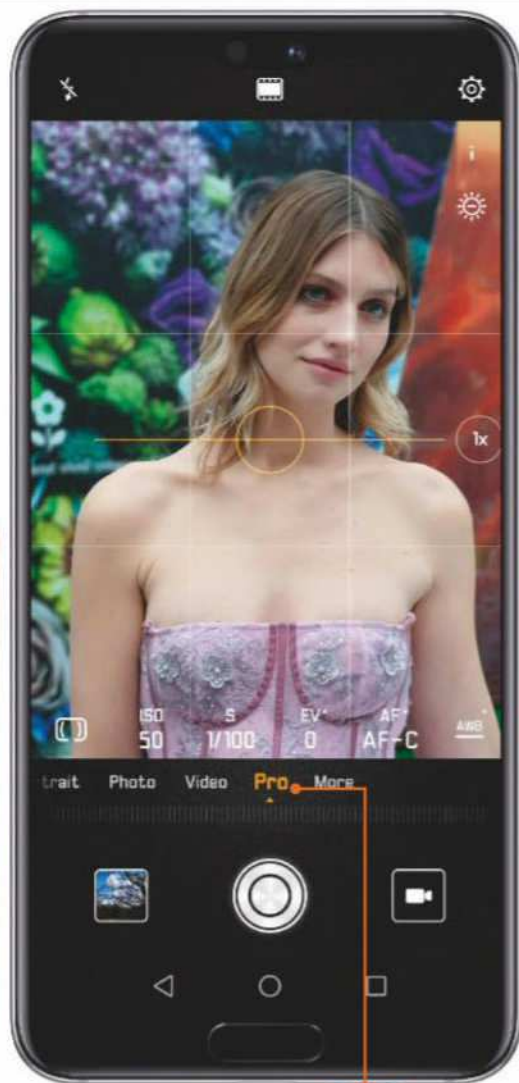
Ultra-snapshot

Double-tapping the volume down button takes the phone from screen-off to taking a picture in just 0.3 seconds.

USB-C

The sole external connector is a USB-C port for charging and data transfer. Headphones can also be plugged-in here via an adapter.

WHENEVER a new camera is announced, we like to bring you our first impressions as quickly as possible. But normally we don't give smartphones this kind of coverage, as there's still a perception that they are not 'proper' cameras. However it's becoming obvious that the technology in today's phones is improving by leaps and bounds, making them increasingly interesting photographic tools. As a result, a growing number of serious photographers now use smartphones



4D Focus

A sophisticated laser-assisted AF system can follow focus as subjects move around the frame and towards or away from the camera.

Pro Mode

Selecting this in the camera app allows the photographer to take full manual control of exposure settings and record DNG raw files.

The P20 Pro's main camera pairs a 28mm equivalent f/1.6 wideangle lens with a 40MP 1/1.7in colour sensor, that's both larger and considerably higher resolution than those used in other phones. But it also adds in a 70mm telephoto lens with an 8MP sensor, along with the firms' trademark 20MP monochrome camera module, which is great for lovers of black & white photography. By default, image files are output at an eminently sensible 10MP resolution.

Huawei has also included its built-in artificial intelligence technology, with the phone using the Kirin 970 processor that includes a Neural Processing Unit. The idea is that this

as their carry-everywhere cameras. When you next come to upgrade your smartphone, it makes sense to get one with as good a camera as possible.

Huawei's latest offering, the P20 Pro, is probably the most interesting smartphone camera yet. Not only is it the first such device to use three camera modules, it's co-developed with a 'proper' camera company – Leica no less. It also includes some seriously clever new technologies that we might perhaps see adopted by conventional cameras in the future.

The P20 Pro will be available in Midnight Blue, Black, and two metallic gradient finishes known as Pink Gold and Twilight





Built-in artificial intelligence can instantly identify the subject and adjust settings accordingly

can work faster and smarter than conventional processors, which not only speeds up the device, but also conserves power. The firm claims that the 4000mAh battery should last for well over a day's use.

One main aim of the artificial intelligence (AI) is apparently to bridge the skill gap between casual users and professional photographers, helping even novices to get good results. The device can supposedly recognise over 500 scenarios in 19 categories – including portrait, food, close-up, as well as, dogs – and aim to optimise the image processing for each. It can even offer simple compositional tips, such as to place the horizon of a landscape one-third of the way up the frame.

Unlike conventional cameras, photos from the P20 Pro aren't made using just a single exposure from one sensor. Instead the device combines information from multiple exposures, potentially using all three camera modules. As a result the firm claims to offer up to 5x zoom with minimal loss of quality. This multi-exposure approach also allows the use of some interesting computational photography tricks.

One of the most exciting innovations is Huawei's 'AI Image Stabilisation' (AIS), which combines both electronic and optical image stabilisation. The result is a Handheld Night Shot mode that allows shooting at shutter speeds of up to 8sec while still giving sharp results. This is

attained by taking a series of short exposures, aligning them and adding them all together to give a single image. You can actually watch the exposure build up on the screen as you shoot, and in my first trials it has worked remarkably well. This is a trick that makes so much sense we'll surely be seeing it appear in many more devices in the future – the key is getting the processing power to do it in real time. AIS also gives remarkable stabilisation of handheld video.

Another application of artificial intelligence appears in playback. According to Huawei, the phone will be able to automatically apply around 100 tags to describe images, making it easier to search through photos. It will even attempt to identify your best shots, not just technically but aesthetically as well, and highlight them in the gallery app.

Crucially, the P20 Pro is also a very attractive device. Its glass-and-metal body has smoothly curved edges, and despite the large 6.1in screen size, can be held comfortably in one hand. It's waterproof to the IP67 specification, meaning it should survive immersion in shallow water for 30 minutes. The screen covers almost the entire front face of the device, with a now-fashionable 'notch' for the front camera. Security comes from a front-mounted fingerprint scanner, and face unlock is also available. At £799 it's not exactly cheap, but then again it's less pricey than the iPhone X or Samsung Galaxy S9+.

First impressions

I was very impressed by the Huawei Mate 10 Pro when I reviewed it at the end of last year, and the P20 Pro takes another step forward. The whole multi-camera computational photography approach might seem alien to traditionalists, but helps you get decent pictures in difficult situations with the minimum of effort. Meanwhile the dedicated mono camera adds an extra dimension of creativity. In the near future I'm looking forward to taking a detailed look at what this device can do.

Leica on P20 Pro



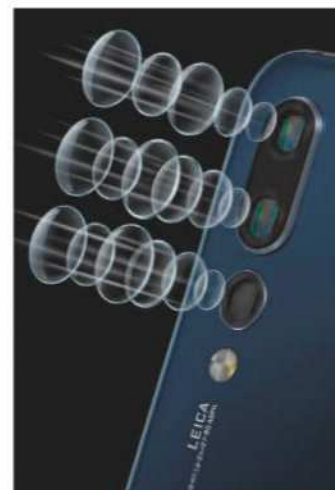
L-R: Li ChangZhu, Marius Eschweiler, Dr Florian Weiler

AP TECHNICAL editor Andy Westlake joined a select group of journalists at the P20 Pro's global launch event in Paris to talk about the camera design with Marius Eschweiler, Leica's Global Director of Business Development; Dr Florian Weiler, Project Manager Optical Design; and Li ChangZhu, Vice President of Huawei's Handset Business.

Mr Eschweiler described how the P20 Pro's camera is co-developed by the two firms: 'We set up joint development teams, which means from day one of the project there is a team consisting of Leica and Huawei engineers working closely together. From the Leica side we are contributing our engineering excellence especially in optical design, and we have our digital imaging experts taking care of the image signal processing. When it comes to manufacturing, Leica is not involved.'

Asked why the P20 Pro didn't use an adjustable aperture like the Samsung Galaxy S9, Dr Weiler explained: 'Our f/1.6 lens is diffraction limited. If you closed the aperture you would lose quality. With these lenses you don't have any reason to use an aperture.' Interestingly the device also uses an all-plastic lens system, rather than glass: 'We start with the optical design, and what we have to use to get maximum performance, and for the time being it's plastic. It's better to work with a material that is light as we can be much faster with focusing. But if we come to a point where we see a benefit using glass, we will, no question.'

Mr Li stressed that other factors are also very important in the overall design of the smartphone and its camera system: 'We have to consider the availability of the technology, the mass production of the lens module and the power consumption. So finally it's a trade-off – a balanced design across all aspects. But I must say that photography has been one of the highest priorities to consider, because it's our common ambition to bring the best photography experience to our customers.'



The camera is co-developed by Leica and Huawei

Exhibition

Women in Focus National Museum, Wales'

A year-long celebration of contemporary women artists, this exhibition also looks thoughtfully at past representations. **Geoff Harris** finds out more

'Women in Focus' is on at the National Museum, Cardiff, Wales, from 5 May to 11 November and from 1 December to 9 June 2019.

An exciting and new year-long exhibition called 'Women in Focus' explores the role of women in photography, both as producers and subjects of photographic images. The exhibition draws on works from the permanent photographic collections at the Amgueddfa Cymru – National Museum Wales, and comprises two parts: Part I runs from 5 May to 11 November 2018, while Part II runs from 1 December 2018 to 9 June 2019.

Part I celebrates the role and contribution of women throughout the history of photography, from the first pioneering female photographers in Wales – Mary Dillwyn and Thereza Dillwyn – to emerging contemporary artists including Clémentine Schneidermann, Bieke Depoorter and Chloe Dewe Mathews.

Although Clémentine Schneidermann is Swiss by birth, she is based in Cardiff. She studied photography at the Applied Art School of Vevey, Switzerland (2009–2012) and completed a Master in Documentary Photography at the

University of South Wales, Newport (2014). In 2014 her long-term project 'I Called her Lisa Marie' won the SFR Jeunes Talents / Paris Photo. In 2016 she also won the Leica Oscar Barnack Newcomer prize. Clémentine frequently collaborates with various publications including *Le Monde*. She is currently working on a long-term project in the South Wales Valleys, in collaboration with creative director and stylist Charlotte James and youth clubs of the region. Her first monograph, also titled 'I Called her Lisa Marie', will be published in 2018 by Chose Commune.

Magnum photographer Bieke Depoorter, meanwhile, was born in 1986 in Kortrijk, Belgium. She received a Master's Degree in Photography at the Royal Academy of Fine Arts in Ghent in 2009. She has a unique approach to photography, which can be seen in her early colour photography work: she captures the privacy of people whom she meets by chance and gets them to invite her into their homes. For the *Ou Menya* series, Depoorter travelled for



© EYE ARNO MAGNUM PHOTOS

'She captures the privacy of people she meets by chance and they invite her into their homes'

three months in Russia, to remote villages, guided by the Trans-Siberian Railway. This work won her several awards, including the Magnum Expression Award in 2009. Her first book was based on this project, and published by Lannoo in 2011. A similar long-term project, 'I am about to call it a day', was produced in the USA and spawned an eponymous book in 2014. Depoorter is also fascinated by Egypt; *As it may be* is her newest book and shows intimate shots of Egyptian families in their homes.

Internationally recognised

Last but not least, Chloe Dewe Mathews is another internationally recognised photographer, exhibiting at Tate Modern, the Irish Museum of Modern Art, Museum Folkwang and Fotomuseum Antwerp, as well as being published widely in newspapers and magazines such as *The Guardian*, *The Sunday Times*, *Financial Times*, *Harper's Magazine* and *Le Monde*. Her awards include the British Journal of Photography International Photography Award, Julia Margaret Cameron New Talent Award and Royal Photographic Society Vic Odden Award among others.



© CLÉMENTINE SCHNEIDERMAN

A Clémentine Schneidermann image from the 'Ffasiwn Project' made with Charlotte James



Eve Arnold's picture of Marilyn Monroe going over her lines for *The Misfits* is a highlight



An evocative image of a crude oil bath in Azerbaijan, taken by Chloe Dewe Mathews

Part II of 'Women in Focus' explores the representation of women as subjects in photography, from intimate and playful 19th-century, staged family portraits by John Dillwyn Llewelyn and Robert Thompson Crawshay, to contemporary depictions that capture the innate beauty of womanhood. Part II also seeks to examine how photography has been used to misrepresent women through direct or

indirect objectification, an issue that has particular potency in today's society.

The 'Women in Focus' photography exhibition has been scheduled to coincide with the centenary of the Representation of the People Act 1918, which enabled some women over the age of 30 the right to vote for the first time. This Act marked a key moment in the fight for universal suffrage.



Also out now

The latest and best books from the world of photography



© MARCO CARVAL NEW REPORT.COM

International Garden Photographer of the Year

By Various, Garden World Images, £25, 168 pages, hardback, ISBN 978-0993452925

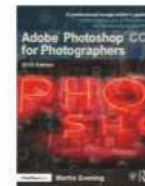


This beautifully produced book features the winners of the International Garden Photographer of the Year competition, now in its 11th year. The competition has grown in scale and scope in recent

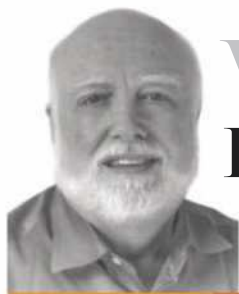
years, so it's much more than simply close-ups of tulips; indeed, in recent years, the boundaries between this competition and conventional landscape photography competitions have blurred significantly. Fans of more traditional macro and plant photography will still find much to enjoy here, nevertheless, and the winning images are simply superb. There really is something for everybody, and while the book is hardly an impulse buy at £25, it provides inspiration by the wheelbarrow-load. ★★★★★ **Geoff Harris**

Adobe Photoshop CC for Photographers

By Martin Evening, Focal Press, £47.99, 768 pages, softback, ISBN 978-1138086760



Martin Evening needs no introduction to AP readers, as he's our resident Photoshop and Lightroom guru; the man has forgotten more about the Adobe CC programs than most of us will ever know. His latest tome covers just about everything the serious photographer will ever need from Photoshop, and since the book is written from the perspective of an image maker rather than a graphic designer or digital artist, it's highly relevant. Many Photoshop guides also double as an excellent cure for insomnia, but this is an enjoyable book for both experienced Photoshop jockeys and newbies to study religiously or simply dip into. As well as being beautifully laid out, it's rich in examples of image-editing techniques that you actually want to try right away. They talk about the Bible and Shakespeare being essential for keeping you sane on a desert island, but most digital photographers will want to find room for this door-stopping volume too. ★★★★★ **Geoff Harris**



Viewpoint Rev. David Collins

The marketplace is awash with used film cameras and lenses delivering professional results, but going cheap. Is film the future?

Today's mobile phones have put a sophisticated camera in the hands of almost everyone, but for most of the 20th century, mass-market cameras were basic and less ubiquitous. Back in 1964, I was given a Kodak Colorsnap 35 (model 2). With estimated focusing, a fixed shutter speed and weather-symbol exposure it was indeed basic, but over the next few years it served me well.

Of course, I soon wanted something better, but back then, even an East German Praktica cost around £70 (equivalent to more than £800 today). However, by 1970 I'd saved up enough to become the proud owner of a Praktica Super TL, which helped me to learn the basics of photography. That Praktica accompanied me for the next 20 years, and with just three lenses (35mm, 50mm and 135mm) it produced around 10,000 black & white and colour photographs.

Film photography for a song

But what of today's beginners keen to grasp the basics of composition and exposure? Some may be content with their mobile phones, but I suspect that many who want something better are put off by the cost, albeit less in real terms than 50 years ago. So here's a suggestion. The marketplace is currently awash with used film cameras, often going for a song. Take the Minolta Dynax 600si Classic for example. I recently spotted one in excellent condition, complete with vertical grip, in a well-known camera store for just £19.99. What could be better than a film body to share my



David recently bought the Dynax 600si for £19.99

Sony Alpha 850 lenses? So, for a very modest outlay, I have become the proud owner of a body and grip that originally cost almost £600.

Described in an AP Test Report as 'a camera that handles simply and performs brilliantly', it earned 5/5 stars with the comment that 'excellence in focusing and exposure are now virtually synonymous with Dynax'. At a time when most new cameras used menu buttons, the Dynax 600si was unusual in having traditional dials and switches that went on to influence many digital SLRs.

Having obtained such a fine camera for so little, the good news is that there are still plenty of low-cost Minolta lenses around as well as colour and black & white films, with many labs able to process and digitally scan the results. Although each film is limited to around 36 frames, this can be an advantage. Film demands much more thought before taking a picture, because each image has to be paid for in film and processing costs, resulting in far fewer failures.

Of course, the Dynax 600si is only one of many possibilities. There are plenty of makes and models to choose from. Even a Leica R4 with a Summicron 50mm f/2 lens can be bought for less than £300. So don't be put off by the imagined high cost of serious photography. It needn't be too expensive. Try going back to the future with film.

David has had a prolific career, from teaching biology to museum education and parish ministry in the Church of Scotland. He is now retired. Photography, mainly landscapes, has been a consistent thread from his teens to his 60s. He has been digital since 2008, but is now enjoying film, especially black & white.



© DAVID COLLINS

David took this test shot with a Minolta Dynax 600si, processed with Silver Effex Pro 2

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 17 April



© GETTY IMAGES/JOHN BARNHURST

Push your gear

Take your camera and lens settings to their limit for stunning results every time



© MICHAEL TOPHAM

Sony Alpha 7R III

Michael Topham tests Sony's mirrorless camera at Didcot Railway Centre at night

Pinhole wizard

Make and use your own pinhole camera with Andy Westlake's step-by-step guide

The storm chaser

Mike Olbinski talks about his dramatic and spellbinding pictures of storms

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

Mastering every situation.

ZEISS Batis Lenses



// INSPIRATION

MADE BY ZEISS

ZEISS Batis 2.8/18, ZEISS Batis 2/25, ZEISS Batis 1.8/85 and ZEISS Batis 2.8/135
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Technique TROUBLESHOOTING GUIDE

Long-exposure problems fixed

Long exposures can be truly sublime, covering a number of techniques and styles. **James Abbott** explains how to avoid common pitfalls in a variety of situations

KIT LIST



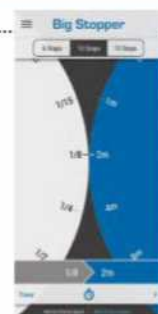
◀ Shutter remote

If you are shooting exposures longer than 30sec you'll need a shutter remote to hold the shutter open manually in Bulb mode.



◀ Tripod

Keeping your camera completely still during long exposures is imperative for sharp shots. Never leave home without one.



◀ Exposure calculator

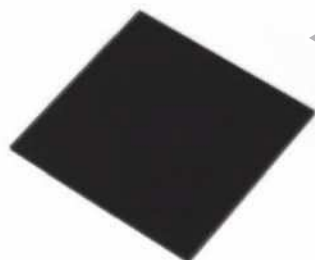
The free Lee Stopper app is a great way to calculate and time long exposures with 6-, 10- and 15-stop ND filters.



One of the most exciting aspects of photography is its ability to capture the world in a way that's far beyond the capabilities of human perception. It can freeze ultra-fast movement to suspend a subject in time and space. At the other end of the scale, exposure time can be drawn out for seconds, minutes and even hours to capture movement in some of the most eye-catching ways possible. Landscape photography in particular offers a number of possibilities to use the long-exposure technique for creative shots.

This picture was taken on a Nikon D610, 16-35mm, 30sec at f/16, ISO 100

© JAMES ABBOTT



◀ **Big stopper**
An ND filter that blocks 10 stops of light is a must-have accessory if you would like to be able to shoot ultra-long exposures.

Common landscape problems



© JAMES ABBOTT



© JAMES ABBOTT

Camera shake and ghosting

Camera shake is movement of the camera that's captured in the image and results in blur. It's certainly not the type of blur you're aiming for with the long-exposure technique. This is why it's important to attach your camera to a tripod and use a shutter remote to fire the shutter. Camera shake can also occur if you're shooting on unstable ground and people walk past the camera, which is what happened in the image above.

A second problem in the image above is that stationary as well as slow-moving people have been captured as ghosts despite the long exposure. If people are walking through the scene they're often not captured, but anyone standing still or moving slowly can be, so timing is everything. To achieve a sharp shot, it was necessary to wait until the scene was free of people and that no one was walking past the camera during the exposure.

How to shoot minimalist seascapes

Minimalism is a popular approach when shooting long exposures. Attach your camera to your tripod, compose and use any ND grads you would normally need but position the grad in the second, rather than first filter slot. Now manually focus one-third of the distance into the scene and set the aperture to f/11 and ISO 100 in aperture priority mode. Take a test shot and adjust exposure until everything is correct. Make a note of the shutter speed and set the camera to Bulb mode at f/11 and ISO 100. Slot the big stopper into the first filter slot or screw it onto the lens. Using the Lee Stopper app select the filter and dial in the shutter speed for a 'normal' exposure; the app will calculate exposure. Then click on the Timer to time the exposure. Press start and release the shutter at the same time, locking the shutter button on the remote until the timer comes to an end.

Problems using Big Stoppers with landscape shots

The easiest mistake to make when shooting with a Big Stopper in the day is not to put the viewfinder cover over the viewfinder. Some professional DSLR models have a viewfinder curtain built-in, so you simply have to flick a switch to engage it. And if you're shooting with a mirrorless camera with an electronic viewfinder, you don't need to worry about this – no light can reach the sensor through the EVF. If you forget your viewfinder cover, use a lens cloth to stop light from entering.

So why is it so important not to let light enter the viewfinder during daytime long exposures? This is because when enough light enters the viewfinder, it finds its way to the sensor, and over the course of the exposure creates a light leak in the image – reminiscent of light leaks you'd get as a result of damaged film canisters.



© JAMES ABBOTT



© JAMES ABBOTT

Technique TROUBLESHOOTING GUIDE

Capture dynamic light trails

When the sun drops below the horizon a new photographic world opens up – one where light and movement can be used to make urban environments pop with colour against a glowing blue sky

Traffic trails

Shooting traffic moving through both rural and urban environments can help to bring the scene to life and add an element of dynamism. For rural locations traffic is often more sparse than in the city, so it's best to shoot at a time when you know it will be busy. Winnats Pass in the Peak District is relatively quiet, except for roughly an hour between 5pm and 6pm when a greater volume of traffic uses this iconic road.

Nikon D610, 16-35mm, 1/8sec at f/11, ISO 100

Create light trails anywhere

Painting with light is a technique that can be used to create eye-catching images of light trails, anywhere. Indoors or outdoors, as long as ambient light levels are low enough you can draw simple images, illuminate a subject or even write words – it's a lot of fun and despite being one of those techniques that looks difficult, it's actually really easy.

Once you've identified a suitable backdrop, make sure you're on location just after sunset. Similar to traffic trails, a blue glow in the sky always looks best. Shoot in aperture priority at f/8 and ISO 100, and then wait until exposure time is at least 20sec. Use the self-timer set to a 20-sec delay to allow you to get into position, and if painting multiple areas/objects, turn the torch off between each. And work fast!

© GETTY IMAGES - JULIAN MARSHALL

Remember to work quickly as you have only a 20-sec exposure in which to work

TIMING IS EVERYTHING



Good timing

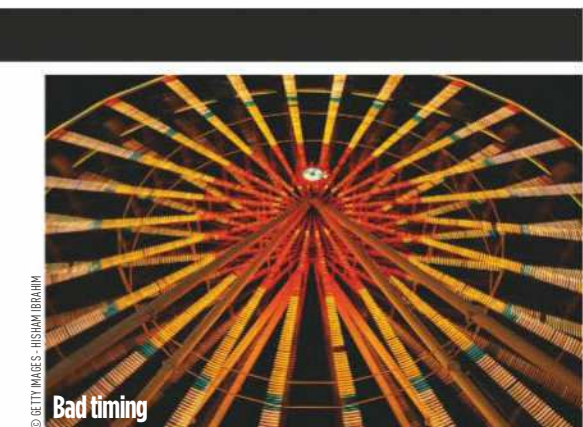
Fairgrounds are much easier to shoot than traffic trails because the rides move quickly and uniformly; plus they're covered in bright lights that blur together in stunning ways. The most difficult is finding a spot where people won't knock your tripod.

As with all long exposures a tripod is essential, and a shutter remote preferable, although the camera self-timer works perfectly. For this type of subject,

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© JAMES ROBERT



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focusing on the dominant ride in the frame works well, and shoot in aperture priority at $f/8$ and ISO 100. To take advantage of the lights you'll obviously need to shoot in the evening, and with each ride lasting a few minutes, there will be plenty of time to fire off a few frames. Exposures will naturally fall within the region of 10–30sec, which is perfect. But wait until the ride is in full motion before firing the shutter.



© GETTY IMAGES STEVEN

How to shoot light trails

Time of day

The best time of the day to shoot light trails, be they traffic trails or at the fairground, is the period of time after sunset. For around 30–45min the sky will glow blue. This results in much more punchy images than at night when the sky is completely black. When light levels drop too low, the surrounding environment can also become too dark and lack interest and detail.

Camera settings

Regular landscape settings apply, so shoot in aperture priority mode at $f/11$ with ISO set to 100. In this mode, the camera will take care of the shutter speed for you, and when shooting after sunset this will generally range from 15–30sec. As a general rule, 15sec is the shortest exposure time you can get great traffic trails with, but this of course depends on the density of traffic or the speed of the fairground ride you're shooting. If shutter speed needs to be longer than 30sec, for a correct exposure increase ISO to 200–400.

Camera kit

Shooting light trails requires no specialist kit – just a camera and kit lens will do

the job; although, if you have an ultra wideangle lens, this can also work very well. You'll need a tripod to keep the camera steady during long exposures, and if you have one, a shutter remote can be useful. But if you don't have one no need to worry – simply use the camera self-timer set to a 5-sec delay to release the shutter and avoid camera shake.

Location

For traffic trails, an elevated position such as a bridge over a busy road or motorway provides an excellent viewpoint. To capture the less bright rear lights, position yourself above the lane of traffic moving away from you. Another great spot can be shooting on a traffic island with the traffic travelling on either side of you, for a more immersive-looking result.

Traffic density

The volume of traffic on the chosen road is always an important factor, which is why shooting near main roads at busy periods will give you the best results. Quiet roads with little traffic will most likely always be a greater source of frustration.

Common problems

Very dark sky

The ideal time to shoot light trails is for the short period of time after sunset known as the 'blue hour'. Be on location and ready to shoot before sunset, because the blue hour isn't really an hour. Shooting at this time will provide a bright blue glowing sky with light trails in the foreground rather than a boring black sky.

Incomplete light trails

When shooting light trails you have to wait for busy periods when traffic is flowing on both sides of the road. If you shoot from an elevated position, such as a bridge, you'll be able to see the density of traffic in the distance and can release the shutter at the best time. Also shoot at rush hour if possible.

Technique TROUBLESHOOTING GUIDE

Star trails

In the days of film, photographers would leave the camera shutter open for long periods of time, but with digital it's much easier to shoot star trails. Set the camera to the settings mentioned above, but set ISO to 800. Shoot in Bulb for 4min per exposure, shooting one shot after the other, and the images can be stacked in Photoshop and blended together using the Lighten Blending mode.

Shooting stars

THE NIGHT sky has been the object of fascination for many a millennia. Astrophotography is an extremely captivating arm of the landscape photography genre. For pure astrophotography one might use a star-tracker device or telescope capable of mounting a camera, but it doesn't have to be that complicated.

Digital photography and the control of high-ISO noise, alongside the advances in fast maximum aperture, wideangle lenses have made photographing the stars more achievable than ever before. You'll get the best results using professional-level cameras and lenses, although it's still possible to capture fantastic images with more modest kit.

Common problems

Light pollution

Not only will light pollution make it more difficult to actually see and capture stars, it will also create an orange glow in your images. Shoot in dark sky areas, such as Northumberland and the Brecon Beacons in Wales, for the best results possible.

Turn off Noise Reduction

Turn off your camera's high ISO and long-exposure Noise Reduction. It's always best to deal with these in post-processing, and having them turned on will make the camera take ages to write images to the memory card.

Shallow depth-of-field

Shooting at a wide aperture means foreground depth-of-field will be extremely shallow. To avoid this take a wide open shot of the sky, and one stopped down for the ground to blend together in post-processing.

Choose a location far away from cities to avoid capturing light pollution

Use a wideangle lens for astrophotography



Basic set-up for stars

Lens choice

The best lenses for astrophotography are ultra-wideangles, so 16–35mm on full-frame and 10–15mm on APS-C. Wideangle primes also work exceptionally well, and the wider the aperture the lower the ISO can be set to. For best results, use f/1.4, f/1.8 and f/2.8, but f/4 lenses can achieve reasonable results as well.

Focus and shooting mode

Set the lens to infinity, which will focus the lens on the sky. Shoot in manual mode, and to capture stars as the eye sees them aim for a shutter speed of around 20–25sec. There's much more to shutter speed and focal length than this – the '500 rule' – but this is a good general starting point.

Camera settings

Record images in raw and set the widest aperture your lens is capable of. Now set ISO to 1600 and increase or decrease as necessary using the image on the LCD as a guide. For this technique the histogram is useless because it will show massive underexposure.

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GREAT BRITISH SEASIDE

Southport Pier,
Merseyside, 2011





© MARTIN PARR/MAGNUM PHOTOS

Margate,
Kent, 1986

At the water's edge

The **National Maritime Museum** brings together four photographers who know Britain's piers, pebbles, and promenades intimately.

Tracy Calder finds out more

The first glimpse of the sea is always a thrill. Released from the car, often hot and sticky after a long drive, you make your way through the dunes, grass whipping at your legs, salt fizzing on your tongue. The sand is warm beneath your feet, but carrying the obligatory cool box and windbreak makes progress slow. Ascending the final dune, your heart quickens as you anticipate the view. One more step and you are at the top, marveling at the shimmering water stretching out below you. Propelled by some primitive urge you drop your belongings and race towards the water. The first wave hits your legs and you flinch at its icy touch, but when the second wave arrives you find yourself remarking, 'It's

© SIMON ROBERTS





© TONY RAY-JONES NATIONAL SCIENCE AND MEDIA MUSEUM

not as cold as I thought it was going to be.' In reality, there is no way you are going in without a full wetsuit. Suitably refreshed you return to the windbreak and begin setting up camp.

A day at the seaside is a delicious mixture of childish excitement, rituals and nostalgia. 'It's a unique landscape – somewhere you can escape the rigours of everyday life,' says Kristian Martin, curator at the National Maritime Museum in London. 'It's somewhere you feel free and uninhibited, but it's somewhere democratic too. At the seaside you cast off the shackles of everyday life and behave in a way that you wouldn't normally.' On the beach you shed half of your clothes, volunteer to be buried in the sand, and dig a hole with a plastic spade to see how far it is to the earth's core – quite frankly, it's not normal.

To celebrate our connection to the seaside, Kristian has brought together four photographers who know Britain's piers, pebbles, and promenades intimately. Their styles may be markedly different, but Martin Parr, David Hurn, Simon Roberts and Tony Ray-Jones have all found the seaside to be a rich source of creative inspiration. 'We selected these artists because they resonate so beautifully with one another,' says Kristian. 'In some ways Tony is a little bit of a linchpin to the exhibition: David knew him,

Martin was highly influenced by his work and Simon's *We English* collection takes direct inspiration from him.'

The exhibition, titled 'The Great British Seaside', features pictures from the 1960s to 2017, when Martin Parr was commissioned to shoot the Essex coast. 'He took over 1,000 images in a week,' laughs Kristian. 'He gave us a list of about 100 and we selected 20 – they are stonkingly good.' Naturally, most of the images by Tony were taken in the 1960s (he died in 1972), but Kristian was keen to bring these up to date too. 'It felt important to show some of Tony's iconic work, but we also went back to the negatives and chose some pictures people will be less familiar with,' he reveals. 'Some of them had been previously selected by Tony because he marked up his contact sheets to show the ones he wanted to get printed.'

With images in the exhibition spanning six decades you can see how our relationship to the coast has altered over the years, but most aspects remain unchanged. 'One thing that's obvious in Martin's new work is how people are using the seaside for religious or cultural reasons, but at the same time they are embracing traditions such as picnics, ice creams, and a paddle in the sea,' says Kristian. 'There are encoded rituals of behaviour that

Above: Margate, c. 1967

Above right: Porth Oer (Whistling Sands), Wales, 2004

we know we are going to follow. I think this comes across nicely in Simon's work – he takes a step back from the action and you can see the relationship between different clusters of people within the landscape. I find that fascinating.'

Martin describes the seaside as his 'laboratory': a place where he can test out new ideas, and perhaps even put human behaviour under the microscope. 'He feels comfortable here; he loves the vibrancy, joy, rich colours and all the things associated with having a good time,' says Kristian. Anyone who has seen Martin's book *The Last Resort* will know exactly what he means: colourful slicks of ketchup lining hot dogs, fairground rides and perms, and faces smeared with ice cream and snot.

David Hurn, on the other hand, prefers black & white for his coastal candids. 'David looks for the extraordinary in the ordinary,' says Kristian. 'He is interested in moments where people seem uninhibited or unguarded.' These occasions can be comical: elderly men sunbathing in overcoats, a coach party sheltering behind a giant windbreak, a game of cricket played out in thick sea mist.

Tony Ray-Jones's work has a similar feel: children emerge out of cave-like holes in the sand, women in their Sunday best clutch their handbags, a lifeguard walks

Right: Eastbourne, East Sussex, c. 1968

Far right: New Brighton, England. From *The Last Resort*. 1983-85



© DAVID DUNN/MAGNUM PHOTOS

'Our relationship to the coast has altered over the years, but most aspects remain unchanged'

towards the sea with a sizeable boat on his head. 'Tony was fascinated by the pull the seaside had on people,' says Kristian. 'I spoke to his widow, Anna, a few months ago and she said that to begin with he couldn't really understand why people were attracted to the seaside so passionately, but when he began to photograph them he began to understand.'

Clearly these photographers have more than just a love of the seaside in common. Simon Roberts, for one, admits that all three artists have influenced his work to some extent. He visited David Hurn as a student looking for help and was struck by

his generosity of spirit. 'He was happy to pass on advice to a new generation, and that's quite rare,' he reveals. 'He didn't shy away from the reality of what trying to eke out a living as a photographer can be like either.'

When Simon decided to embark on his 'We English' project his first port of call was Tony Ray-Jones. 'He worked in America, and his work in England was a response to his time there with Lee Friedlander, Joel Meyerowitz and other street photographers,' says Simon. 'He took that aesthetic, albeit black & white, onto the beaches and public spaces.' Simon spent hours poring

over the late photographer's contact sheets, notebooks and diaries to find out more about his inspirations. 'I felt a connection with his work, even though I shoot in quite a different way,' he reveals.

While Simon Roberts and Martin Parr have different approaches to photography, there is a link here too. Simon has owned a copy of *The Last Resort* for years, and still considers it to be one of the best photography books in Britain. 'Martin has been in the background of most British photographers' work – in terms of his presence in photography – for years,' Simon suggests. But, unlike Martin, Simon favours topographic overviews. 'I compose a landscape photograph first and then wait for something to happen so that the picture forms over the course of time,' he explains. 'I'm looking for patterns of people within the frame.'

While shooting *We English* Simon was struck by how connected the British are to their local landscapes. Most of the people he spoke to on Blackpool beach, for instance, came from within a 20-mile radius. 'Their families had been coming to the beach for generations,' he says, 'so they were re-enacting an event that is part of a history. As somebody who travels far and wide I found this quite strange, but also quite warming – the fact that people have a lot invested in these places.' Simon is looking forward to seeing what the next generation of photographers makes of the British seaside. 'I hope that with a show like this photographers will say: "Well here's what people have done before. What have I got to say that's different?"' he says.

'The Great British Seaside' is showing at The National Maritime Museum until 30 September 2018. For more information visit www.rmg.co.uk.

AP



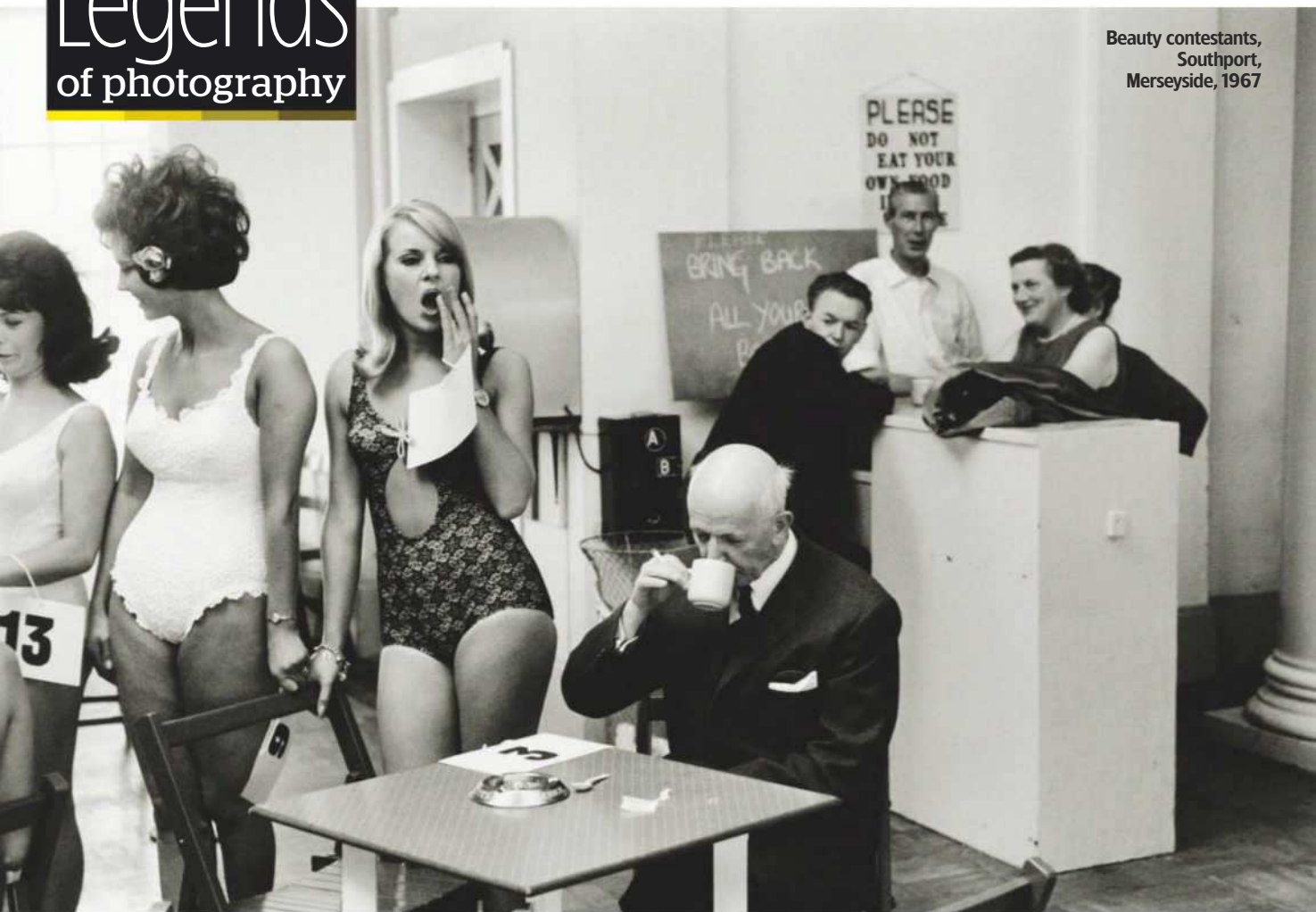
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© MARTIN PARR/MAGNUM PHOTOS

Legends of photography

Beauty contestants,
Southport,
Merseyside, 1967



Tony Ray-Jones

Ray-Jones's near-anthropological documents of English life continue to inspire street photography

In 2004 the world caught up with Tony Ray-Jones. That year the National Museum of Photography, Film and Television in Bradford hosted an exhibition, which drew from their archive of 700 of Ray-Jones's prints. Finally, people could see the undeniable influence of a photographer that very few knew had even existed. In just one decade's worth of work, Ray-Jones helped shape the future of countless British photographers who appeared

in the years following his death in 1972. He has been cited by numerous photographers, including Martin Parr, a figure who owes much to Ray-Jones's keen eye for oddity.

One of Ray-Jones's most famous images, shown above, was taken in Southport, Merseyside, in 1967. This single frame is a fitting encapsulation of his approach to blurring the boundaries between art and documentary. What on the surface appears to be a cluttered image soon reveals itself to be a masterful

wrangling of several narratives coming together to reveal a bigger picture. To the left, we see a queue of contestants, one facing the camera and wiping her lips with a finger. In the foreground, an elderly gentleman, contrasting perfectly with the chorus of youth behind him, drinks from a cup. And then, in the background, a small huddle gathers and looks on amused at the beauty-pageant contestants lined up to receive judgement. All these elements could work by themselves, yet Ray-Jones's accomplished handling of composition means they draw together to form an image that includes elements of nostalgia, irony and humour.

Being an invisible eye

While Ray-Jones's images are typically English, dealing as they do with the eccentricities of our little island, it was actually a chance meeting with Garry Winogrand and Joel Meyerowitz during a five-year sojourn in the USA, that helped him develop his unique

approach to documentary photography. During this time, he learned how to move silently through the streets and act as an invisible eye that documented all he saw. With these skills under his belt, he returned to England in 1966, and began his documentation of the English way of life.

As is so often the case, success evaded Ray-Jones. England was resistant to promoting his distinctly non-commercial work and his application to join Magnum Photos was rejected (twice, in fact). Despite features in *The Architectural Review* and *Creative Camera* magazines, he returned to the USA where he worked as a teacher at the San Francisco Art Institute. And then, having suffered symptoms of exhaustion, he was diagnosed with leukaemia and died on 13 March 1972.

Sadly, Ray-Jones didn't live to see the release of his one and only book, *A Day Off: An English Journal*, published by Thames & Hudson in 1974.





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LETTER OF THE WEEK

Smooth player

I was reading the article on black & white film essentials (AP 10 March) and was struck by how easy on the eye the images in the article are. It seems there is an inherent smoothness to the photos, which is perhaps missing from digital photos? This could be similar to the smooth, rounded sound quality from an analogue vinyl record compared to a digital soundtrack.

Mark Gilbert

An interesting comment – you'd need to examine the images more closely to draw any definite conclusion, but film capture and careful darkroom processing still have many, many fans. We welcome more reader musings on this topic – Nigel Atherton, editor

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'Amateur' arguments

After reading Nigel Atherton's recent *Viewpoint* (AP 17 March), I'd say it is irrelevant whether the photographer is 'amateur' or 'professional', but only how good is the end product. If we delve into 'What makes a good photograph' how long does anyone have for that discussion? Plus how many esteemed contributors to AP have waffled on about this subject since AP was first produced?

Just because someone is a 'professional' photographer doesn't mean that every shot they take is any good. Neither does it imply that an 'amateur' takes pictures that rarely make the grade. We can all be the victim of good luck and capture something that is 'as good as it gets'. Usually we don't know how or why it happened but are just thankful for being in the right place at the right time and pointing a camera (with a film or memory card inside) in that direction. How often do we view a

photograph in AP and after learning that it was taken by some esteemed photographer feel obliged to think that it must be really good? The APOY contest makes the point too when we see many fine images taken by names we've never heard of before other than perhaps in the previous round. Food for thought.

Dave Smith

In response to your suggestion to open APOY to 'professional' photographers (*Viewpoint* in AP 17 March), I say don't do it! It's good to feel the magazine's focus is on photographers who practise it to please themselves rather than to make money from others. This is the commendable unique selling point of the magazine. OK, 10% is an arbitrary cut-off point for earnings to enter APOY. So what? It's about right in my opinion. As for how do you police it? Well, how do you police adherence to the rules of any competition? You

can't. There will always be cheats. How many international competitions allow amateurs the freedom from competing against professionals who have the time, equipment and experience to knock spots off their efforts, chiefly to promote themselves and their professional services? Not to mention the problem of revising the title 'Amateur Photographer of the Year'.

David Pelling

My main point was not so much about APOY but to question the obsession with the labels 'amateur' and 'professional', which are becoming increasingly irrelevant in the 21st century. Many photographers these days are a bit of both. Despite its archaic name *Amateur Photographer* is actually for all lovers of photography, not just 'amateurs', and about 20% of our readers earn some income from their camera – Nigel Atherton, editor

The price is not right

In *Inbox* in AP 24 March, Clive Pearson comments, rightly in my view: 'And let's not forget the cost!' – that is, the cost of printers, ink, etc. These days, it seems that truly amateur photographers are priced out of their hobby when cameras, lenses, and so on cost hundreds, if not thousands, of pounds. According to the *Oxford Dictionary*, the word 'amateur' is defined as 'A person who engages in a pursuit on an unpaid basis.' How can the ordinary photographer afford such prices? How can manufacturers justify such prices? Why don't camera magazines include a feature on reasonably priced equipment? Surely, it would appeal to many in these difficult times.

J Richard Williams

A timely letter as printing guru Matthew Richards will be doing a feature on home printing vs online lab printing in the 12 May issue of AP, and will take cost into account as part of this – Geoff Harris, deputy editor

Macro tips

Thanks for the articles on macro photography (AP 24 March); they are very good. Allow me to add my two-pennies' worth. I have been using flash for insect photography for about 40 years and used to use two flashguns. However the change to digital led to a complete rethink; these are my conclusions. (1) Use one flashgun: there is only one sun in the sky so two bright spots look odd. (2) Diffusers: I've never seen any difference in the end photo. (3) Position: the temptation is to put the flash next to the lens. If you pull the gun back towards the sensor plane you get a slower flash drop off, and hence, better-lit backgrounds. (4) Processing: pull up the shadows to dramatically improve the image.

John Overton

Thanks very much John. We'd love to see what other readers are achieving with flash and macro. Too many enthusiasts either regard flash as a scary 'black art' or fail to get beyond the basics – Geoff Harris, deputy editor

Bar fight

I read the article on the young Chinese gymnasts ('Raising the bar' in AP 17 March) with growing dismay. By any measure two of the photographs show images of child cruelty. You should be ashamed to feature them unless it is to draw attention to that cruelty, and to condemn it. As for the photographer's pathetic drivell



The highest-spec A3 home printers are certainly not an impulse purchase



A picture from Yuan Peng's prize-winning series on twin child gymnasts

about 'parental oversight', 'hard but not cruel', and 'the children's "love" of gymnastics': they are seven-year-old children being used and abused to fulfil some gymnastic school's dream of producing the next world champions. Shame on the photographer and AP for printing the photos without any comment.

John Mahoney

Sorry John, I couldn't agree less. Documentary photographers need not 'comment' on their images; the pictures should speak for themselves and will often be interpreted in different ways. Don McCullin didn't need to comment on, or caption, his *Vietnam War* or *Biafra* pictures when they were first published, for instance. Yes, the gymnastic training in China is tough, but you are making assumptions (it's tough in other places too). I interviewed the photographer Yuan Peng – besides being a skilled photographer he also has a young daughter, so I'm puzzled that you think he is condoning child cruelty via this award-winning project – **Geoff Harris, deputy editor**

The soul vs the cloud

I confess to reading AP from back to front. It's Roger Hicks's fault, especially when he constructs almost an entire paragraph from questions while considering 'Unidentified girl' (*Final Analysis* in AP 24 March). I used to think 'not another image that I neither like nor understand', but Roger now wins me round every time. His analysis of an American Civil War heirloom is as mesmerising as the gaze of that child. The questions he asks go to the very soul of

photography – indeed of life. And are never more relevant in a world that saves its heirlooms to something no more enduring than a cloud. With many thanks for challenging me week in week out.

Richard Hastings Knight

Many thanks for your comments, Richard. Roger's thoughtful analysis is more important than ever; as you say, the photographic image is everywhere, and its value, in the eyes of many non-photographers, has become somewhat debased – **Geoff Harris, deputy editor**

Good old 'toy'

In 1990, after years of lugging around a heavy SLR and lenses, I bought a second-hand Ricoh 500GX rangefinder compact. It was a 'pocket rocket', featuring a small rangefinder that had to be used slowly and carefully.

When loaded with super sharp Ilford Delta 100 black & white film the results from that little camera were superb. My son played in a band and asked me to take some 'publicity' shots. When I turned up the band laughed at my 'toy' camera. They weren't laughing when I handed them a set of 10x8 mono prints a few days later. I'd used Ilford Delta 3200 film which had fantastic grain, perfectly suiting images of a hard rock band.

My son and his mates loved them. When taking the shots I'd relied on the focusing scale on the lens rather than the fiddly old rangefinder. Sadly, my faithful old Ricoh was stolen. Then, as now with digital, a small compact should never be underestimated when competing against the big boys.

David Swann

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Round Two Fur and feathers

We would like you to train your lens on creatures great and small. This is an open round, so we are happy to see shots of everything from garden birds and pet poodles to crabs in rock pools and lions prowling the scrublands. Do some research first, as pictures showing an aspect of animal behaviour tend to hold a viewer's attention for longer.

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Jamie Hancock



Since buying a Nikon D750 in 2016, Jamie Hancock has dedicated his spare time to researching new locations and planning photo shoots. His passion for landscape photography, seascapes in particular, dates back to the 1980s, but he also enjoys cityscapes and portraiture. One of the things Jamie loves about photography is the way it encourages him to

explore the world and notice fine details in his surroundings. 'Photography allows me to slow time down,' he suggests. In the future, he intends to experiment more with black & white cityscapes and astrophotography. 'I would like to start a project on the Welsh Valleys and the people who live there, too,' he reveals. To see more, visit www.jamiehancockphotography.co.uk, @thejamiehancock (Twitter) and @jamiehancockphotography (Instagram).



Milky Way

1 Jamie has a personal interest in astronomy, so when an opportunity arose to shoot the Milky Way over the Gower Peninsula in Wales, he took it. This shot is made up of nine images stitched together Nikon D750 with AF-S Nikkor 20mm f/1.8G ED, 20sec at f/1.8, ISO 1600



Corfe Castle

2 Having shot Corfe Castle in the mist Jamie spotted this view on the way back down the hill. He used the path to lead the viewer's eye into the image Nikon D750 with AF-S Nikkor 20mm f/1.8G ED, 30sec at f/10, ISO 100, six-stop ND filter and two-stop ND grad



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Treorchy, Wales

3 Using Google Earth, Jamie located a photogenic stretch of road in Treorchy, Wales, then waited for dusk to fall and the cars to arrive. This shot is made up of seven images stitched together Nikon D750 with AF-S Nikkor 20mm f/1.8G ED, 43sec at f/11, ISO 100

4



Snowdonia

4 Having crossed from Glyder Fach towards Glyder Fawr in Snowdonia, Jamie was rewarded with this view. He composed the shot to show the light dancing around the mountains and converted it to black & white in Lightroom Nikon D750 with AF-S Nikkor 24-85mm f/3.5-4.5G ED, 1/250sec at f/10, ISO 100, two-stop ND grad

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Photograph by Tony Hurst



When Harry Met...

Jamie Oliver

Harry Borden recalls his shoots with the ever-popular TV chef and restaurateur **Jamie Oliver**

When the *Radio Times* commissioned me to photograph Jamie Oliver in 1999, I had absolutely no idea who he was. It was his first-ever press shoot. He was just 23 and had caught the eye of a BBC producer during the making of a documentary about the River Café in Fulham, London, where he was working as a sous chef. Now he was going to be the star of a new BBC Two television series, *The Naked Chef*.

We met at a studio in east London. I remember going to the supermarket beforehand to

buy some food-related props for him to use. As soon as I met him, I could tell he was a great communicator as well as a very talented chef. I had a couple of stylists on the shoot, one for Jamie and one for the food. Half the shoot was done with an Octa light, while the other half was shot using daylight by putting up a backdrop in front of some windows.

The image shown below was taken on my Hasselblad CM using available light. It wasn't the shot chosen to be published in *Radio Times*, but when I looked through the contact sheets recently, I picked it out as my favourite. I like his

mischievous expression and it's intriguing to see it now, because it doesn't look like the Jamie Oliver we know.

Jamie and I got on well during that first shoot and a few months later I shot him again for American *GQ*. His popularity was growing all the time and his TV show soon made him a national celebrity. In 2002, I was asked to photograph him for the *Observer*. One of the people on that shoot was John Hamilton, art director of Penguin Books. He was aware of my work and asked me to shoot the cover of Jamie's next book, *Jamie's Kitchen*. They knew it would be a pivotal book in his career, so they were very keen that the cover looked just right.

The book was tied in with the opening of Fifteen, Jamie's restaurant in Shoreditch, London, and all the pictures were taken in and around the building. The shoot was a relatively big production, and I shot a lot of pictures with my Fuji 6x9 camera, and a big bank of softboxes. Those pictures were a bit like something Annie Leibovitz might have shot in the 1980s. However, the shot that ended up on the cover was one of the first ones I took on the day, at around 6am, and was much more my style of portrait.

Shoreditch was in the process of being gentrified, and there was lots of building work going on. For that picture, I asked Jamie to sit in front of a corrugated iron fence around a building site, directly opposite his restaurant. It's a relaxed picture; he's wearing an apron

'It's intriguing to see it now, because it doesn't look like the Jamie Oliver we know'



Jamie Oliver was just 23 years old when Harry first photographed him



By the time Harry photographed the cover of *The Naked Chef*, he and Jamie had become friends

and it gives the impression he has been busy cooking and has sat down for a break with a mug of coffee. The mug in the picture was just a prop.

The shoot was relaxed because by then we had become friends, and it was the culmination of all the other shoots I'd done with him. He's such good fun to be with and it's a joyous thing watching him work and create. By then, Jamie had been in the public eye for a few years and was really beginning to hit his stride. Although I shot lots of other pictures that day, there's something I particularly like about the cover shot.

Jamie's Kitchen went on to become a bestseller. It was a great product that a lot of people saw, so it was exciting to have had an important role in how it looked. Even now, there's a copy of that book in most people's houses. So if I'm at a dinner party and people ask me what I do, I can usually point to it and say, 'As it happens, I shot the cover of that book on the shelf.'

After I posted the 'knife' picture on my Instagram page recently, Jamie posted it on his own social media accounts. It doubled my number of followers in a weekend. Since then we've got in touch and he has asked me to get involved with lots of shoots during the next year, to mark 20 years since *The Naked Chef* was first shown. So things have come around full circle, and two decades after we first worked together, I'm looking forward to working with him again. If you like food and good company, as I do, it's a dream gig.

AP

Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards

(1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, was published in 2017.

Technique

People who expect what they see on screen to be exactly replicated on paper print will always be disappointed. There's a basic difference between how a monitor screen beams light into the world, and how a sheet of paper doesn't. It's similar to the difference between viewing a transparency in a slide viewer and looking at a print created from a negative.

A monitor adds red, green and blue light to create colour images, whereas an inkjet printer aims to reproduce the same colours by mixing cyan, magenta, yellow and black colours, and sometimes a few more colours. They are both aiming at the same result, but from very different starting points.

There's also the fact that while a monitor screen has its own built-in light source, a paper print is purely reflective, so it's at the mercy of ambient lighting. The same print can look different in daylight compared with artificial tungsten lighting. Even so, you can optimise accuracy and consistency in the printing process. A few good techniques can go a long way. ➔

'A monitor adds red, green and blue light to create colour images'

© GETTY IMAGES - PHOTODISC



High-end computer monitors aimed at the photographic market – such as this BenQ SW320 – enable highly accurate colour rendition

Great great



Matthew Richards

Matthew began his career as a broadcast engineer for the BBC in London and for companies across Southern Africa. He then became a technical author, before moving into journalism and photography, for which he's enjoyed assignments in the UK and worldwide. He currently specialises in reviewing cameras, lenses and photographic accessories.

on screen **on paper**

Don't let your on-screen images get lost in translation on their way to the printer. **Matthew Richards** reveals how to avoid such problems



Technique FROM SCREEN TO PRINT



BAD COLOUR SPACE



GOOD COLOUR SPACE

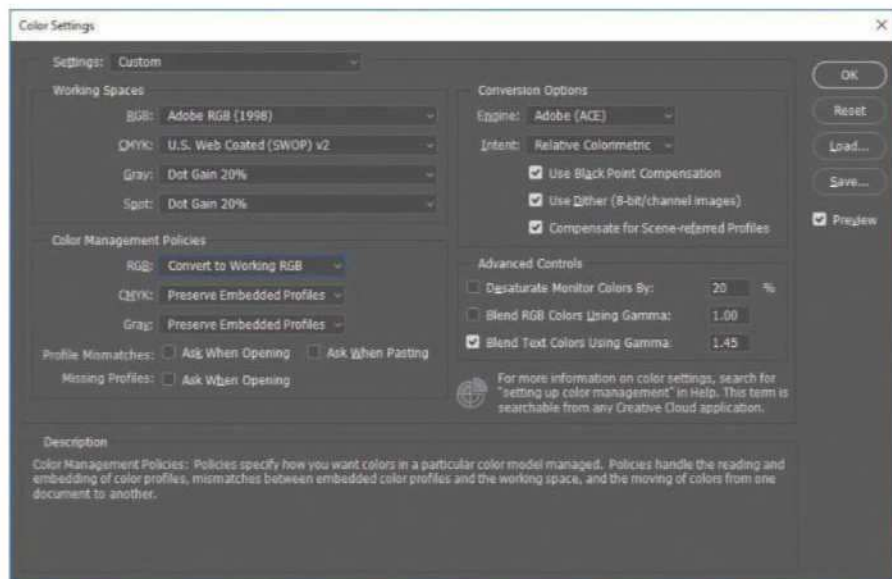
➤ Enthusiast photographers hardly ever print their images straight from the camera. There are always improvements to be made, even if it's just a few basic adjustments – so you're relying on your computer monitor to be accurate. The factory default settings of monitor screens are often very bright, high in contrast, and have overly vivid colour. This helps them to stand out in brightly lit

showrooms and even in shop windows, but it's the last thing you need for screen-to-print accuracy. Instead, once you've adjusted your image to look 'right' on screen, it'll look dark and dingy in print.

In last month's article ('Look great on paper' in AP 17 March), we touched upon calibration tools like the Datacolor Spyder5Pro and X-Rite ColorMunki Smile, for calibrating your monitor. They'll

This pair of images shows how things go wrong when you view or print an Adobe RGB image using an sRGB working colour space, without making the correct conversion

enable you to apply corrections to your screen, but some screens will end up being more 'correct' than others. Monitors that are based on inexpensive TN (Twisted Nematic) LCD technology tend to have fast response times that are ideal for fast-moving graphics in computer gaming. But they are relatively poor for colour accuracy and generally dire for uniformity of brightness and colour across the whole screen. Budget laptop screens are notoriously inaccurate, even after calibration. Really, you need to invest in a monitor that's based on IPS (In-Plane Switching) technology. Even IPS screens aren't all created equal. They're generally of good quality, however, and up-market models from companies such as BenQ, Dell, Eizo, Iiyama and ViewSonic should deliver accurate tone and colour, especially after calibration.



Photoshop gives you control over selecting and using colour spaces and how conversions are handled

Spatial awareness

While sRGB is almost a universal standard, it's certainly not the only option. Apps like Photoshop give you several working colour spaces to choose from, including Adobe RGB with its extended gamut and ProPhoto RGB, which has an even wider gamut. As well as choosing your working colour space, you can select how conversions are handled. For example, it makes sense to select the 'Convert to Working RGB' option, so that image files with a different colour profile are automatically converted when you open them.

For the conversion process itself, you're best off assigning the 'Engine' to Adobe ACE, while 'Intent' governs how the conversion is optimised. For this, the Relative Colorimetric option is recommended for most colour conversions. Alternatives include Perceptual, which aims to preserve the relationship between colours even if they fall outside the destination gamut. The Saturation option bumps up the colour intensity rather than trying to maintain accuracy, so it's more often used for graphics rather than photographic images.

Space requirements

The debate over which is best between sRGB and Adobe RGB colour spaces has been raging for years. Many photographers believe that sRGB is perfectly adequate for top-quality results. It was originally developed by Microsoft and HP in 1996 in a bid to standardise colour rendition in monitors, printers, scanners and other imaging devices. Even now, it's the standard colour space for the internet and, by far, the safest bet if you plan on posting images online. Even some high-end printing services insist that customers upload their images in the sRGB colour space. ➤

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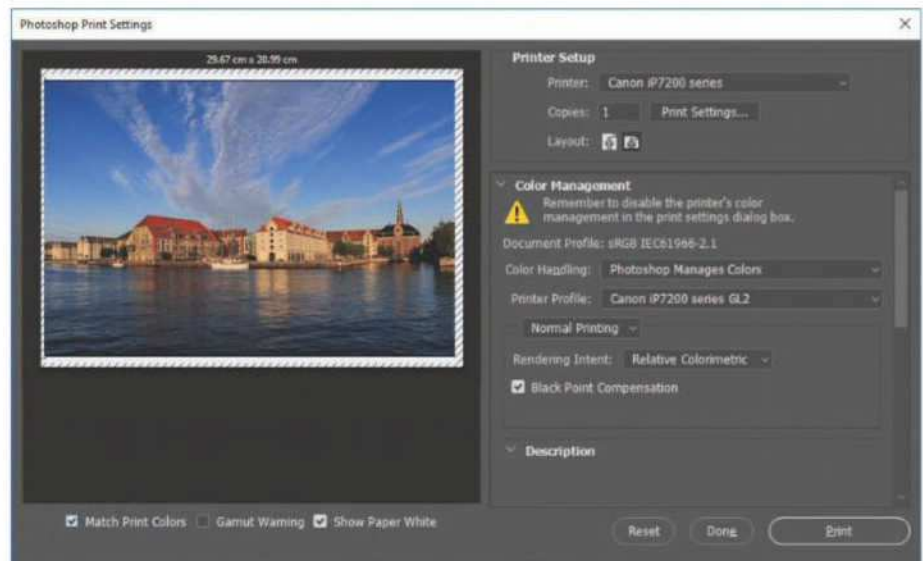
Technique FROM SCREEN TO PRINT

Adobe RGB dates back to 1998 and was intended to cover most of the extended gamut or colour space offered by CMYK printing. Most notably, it has extended range in the cyan and green areas of the spectrum, and is therefore often favoured by landscape photographers.

Most digital cameras give you the option to shoot in sRGB or Adobe RGB. You can swap the colour space of raw image files at the conversion stage, but if you shoot in JPEG mode, the colour space is embedded in the resulting images. Most photo-editing apps give you the choice of using either option for the 'working' colour space, but you need to be careful about maintaining the same colour space throughout your workflow or converting the colour space correctly if you switch from one to the other. Failure to do so can result in prints with grossly inaccurate colour rendition.

Sneak preview

By using ICC profiles, you can get a better idea of how your on-screen image will look after it's printed on paper. Developed by the International Color Consortium, these



To give colour management to your app, use a calibrated monitor and ICC profiles for your printer

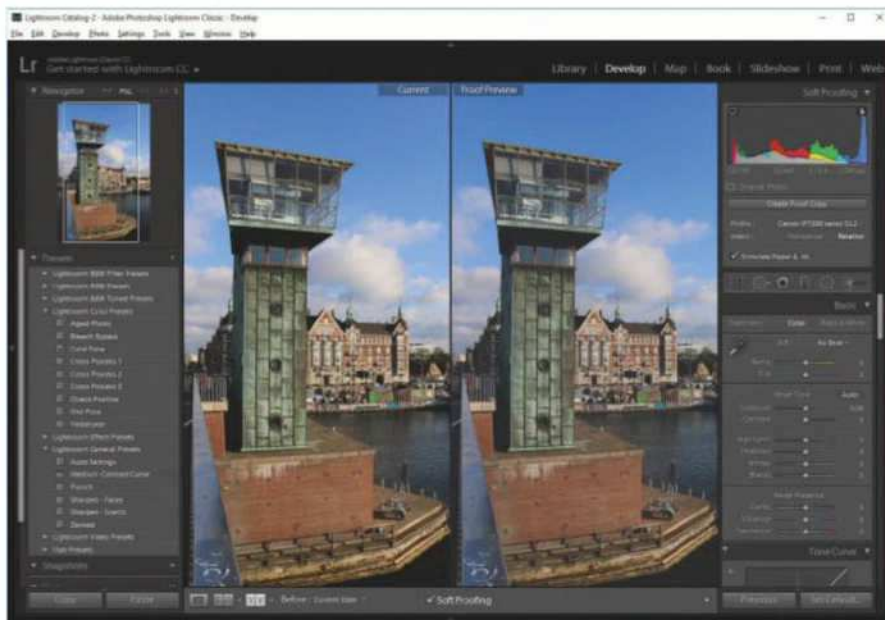
'By using ICC profiles, you can get a better idea of how your on-screen image will look after it is printed'

profiles are based on quantifiable data for how specific devices handle colour. For example, the final step in calibrating your computer is to set up an ICC profile that can be used by your computer and its apps. Similarly, ICC profiles for inkjet printers are copied to a computer as part of the installation process.

However, there isn't just one ICC profile for any given inkjet printer. Results will look different depending on what paper you're using. This is based on the whiteness of the paper and how it reacts with the inks being used. You'll therefore find that several ICC profiles are usually available for a single printer. Also, ICC profiles aren't just for inkjet printing at home. If you're uploading images to an online lab, you'll often find that they have ICC profiles available for you to download, for each of the different types of media they use. This goes beyond different papers, and covers alternative media like acrylic, aluminium and canvas.

Once you have the correct ICC profile for the printer and media that you'll be using, most photo-editing apps have a 'soft-proofing' facility. This gives you a more accurate representation of how the image will look when it's printed. It's interesting to note that Canon's ICC profiles are specifically for images in the Adobe RGB colour space, and not for use with sRGB.

Soft proofing gives you the best chance of maintaining accuracy and consistency between on-screen images and prints. When using soft proofing, it's best to let the app control the printer's colour management, and to switch off any photo enhancements or automatic colour optimisations that might be available in the printer driver's own options or preferences dialogue box. The results should be more predictable and reliable than just letting the printer do its thing, and hoping for the best.



Soft proofing in editing apps gives you a more accurate idea of how your printed images will look

Soft options

To get a clearer idea of how your on-screen image will look when it's printed, it pays to use soft-proofing tools in image-editing apps during post-production if they are available. To use the one in Lightroom, open an image in the Develop module and click on the soft-proofing checkbox at the bottom of the window. Next, select the 'Before: Current State' for a before-and-after view that shows the on-screen image on the left and a representation of the printed image on the right.

In the example image shown here, we've selected an ICC profile for a Canon Pixma iP7200 printer and Canon Photo Paper Plus Glossy II media. We've also checked the box for 'Simulate Paper & Ink'. As with converting colour spaces, there's also a choice of 'Intent'. The Perceptual option preserves colours even if they are outside the printable gamut, whereas Relative ensures greater accuracy within the destination gamut but clips out-of-gamut detail. Usefully, Lightroom enables you to create a Proof copy of the original image.



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Canon EOS M50

Canon's new entry-level mirrorless model is likeable enough - and capable enough - to tempt new buyers away from its DSLRs, says **Andy Westlake**

For and against

- + Compact size and light weight make it easy to carry everywhere
- + Excellent image quality, with reliable metering and auto white balance
- + Quick and accurate autofocus, even with adapted EF-mount DSLR lenses
- + Easy-to-use interface that still gives extensive control over settings
- + Fully articulated screen is great for shooting at unusual angles
- Single-dial control slower to use than competitors with two dials
- Overly contrasty viewfinder blocks up shadow details
- Poorly implemented manual focus magnification
- Very small range of native EF-M lenses limits potential for system building
- 4K video subject to considerable restrictions

Data file

Sensor	24.1MP APS-C Dual-Pixel CMOS
Output size	6000x4000
Focal length mag	1.6x
Lens mount	Canon EF-M
Shutter speeds	30-1/4000sec + bulb
Sensitivity	ISO 100-25,600 (standard), 100-51,200 (extended)
Exposure modes	PASM, Movie, Creative Filter, Scene, Intelligent Auto, Hybrid Auto
Metering	Evaluative, Partial, Spot, Average
Exposure comp	+/- 3EV in 0.3EV steps
Continuous shooting	10fps 7.4fps with AF
Screen	3in, 1.04-million-dot fully articulated touchscreen
Viewfinder	2.36-million-dot OLED EVF, approx 0.62x
AF points	143
Video	4K 3840x2160, 25fps
External mic	3.5mm stereo
Memory card	SD, SDHC, SDXC (UHS-I)
Power	LP-E12 Li-ion battery
Battery life	235 shots standard 370 shots in Eco mode
Dimensions	116.3x88.1x58.7mm
Weight	387g

While Canon has been making mirrorless cameras for almost six years, until now it didn't seem to have been wholly convinced by the idea. It's shied away from making models that might compete directly with its own DSLRs and instead mainly concentrated on producing small viewfinderless designs. Its native EF-M mount line-up includes just seven lenses.

Now, though, we have the EOS M50, and perhaps things are starting to change. Canon calls it a 'premium entry-level' model that slots into its range between the super-simple EOS M100 and the more advanced EOS M6. But it has an SLR-like design with a central electronic viewfinder, offers a similar degree of external control to the firm's ultra-compact EOS 200D DSLR and, crucially, comes to the market at a similar launch price. So for the first time, Canon is offering novice camera buyers a real choice between DSLR and mirrorless.

However, while it may look like just another faux-DSLR, Canon has packed a surprising number of firsts inside the EOS M50's unassuming body. Most notably, it marks the debut of the firm's latest Digic 8 processor, which in turn means that it's the first Canon consumer camera capable of recording 4K video. As we'll see later, this comes with serious caveats, but thankfully there's a lot more to like about the EOS M50.

Features

The EOS M50 is built around a new generation of Canon's Dual-Pixel CMOS AF sensor, which is now capable of phase-detection autofocus across a wider area of the frame. With 24.1MP resolution, it offers a sensitivity range of ISO 100-25,600 that's expandable to ISO 51,200.

Shutter speeds range from 30-1/4000sec, with an electronic first-curtain shutter to prevent vibration from spoiling your shots. Canon has also included a silent shooting mode that uses a fully





In this shot, Canon's Auto Lighting Optimiser has done a great job of filling in shadow details
 Canon EF-M 15-45mm f/3.5-5.6 IS STM
 at 15mm, 1/500sec at f/6.3, ISO 100

electronic shutter – the first time this has appeared on an EOS camera. Frustratingly, though, it's only available from an automated mode that's accessed from the SCN position on the exposure-mode dial. The electronic shutter can't be selected in any other shooting mode, which feels like a missed opportunity.

Metering is handled by a 384-zone evaluative system, with spot, partial and average metering modes also available. Continuous shooting is quick: 10fps with focus fixed or 7.4fps with focus adjusted between shots, which trounces the firm's similarly priced DSLRs. You can expect to shoot 10 raw frames in burst, or 33 JPEGs, before the camera slows down.

Canon has used much the same feature set as in its DSLRs, including its Auto Lighting Optimiser for balancing shadows and highlights in scenes with tricky lighting, and Highlight Tone Priority to avoid clipping of detail in the brightest areas of the image. There are subject-based scene

modes for beginners, and creative filters such as Toy Camera or Grainy B&W. But you won't find many other features that are widely available from other brands, such as an intervalometer or auto-stitching panorama mode.

In terms of connectivity, the EOS M50 features Wi-Fi, NFC and Bluetooth LE, with the latter capable of forming an always-on connection to your smartphone using the free Camera Connect app for Android or iOS. You get a choice of a basic Bluetooth release or a Wi-Fi-based version with live view and full control of the camera's settings.

To share photos, you can either push your favourite shots from your camera to your phone while browsing through them in playback, or view your images on your phone and pull them across. It's also possible to have all images copy automatically across to your phone; a feature we're increasingly seeing added across all brands.

In addition, the EOS M50 can sync files automatically to PC or

Mac computers that have Canon Image Transfer Utility 2 installed, and not just JPEGs but raw files and videos, too. This is a great idea that I suspect many enthusiast photographers could find useful. Unfortunately, though, I found it only worked intermittently with my Windows 10 laptop, and was considerably slower than simply using a card reader.

Canon has also included some other Wi-Fi features that you don't necessarily see on other brands. For example it's possible to control the camera remotely from a computer, again with full control of settings and a live-view display. You can also print your images directly to a Wi-Fi-enabled printer.

Build and handling

As expected at this price point, the EOS M50 is constructed with a polycarbonate rather than metal body shell, but it still feels robust enough in your hand. Canon has included a relatively large grip with well-defined 'hooks' for your second finger and thumb.

As a result, the M50 feels surprisingly secure, even when used one-handed.

The controls are well laid out, with the buttons being of a decent size and easy to locate by touch when you're using the viewfinder. Of course, this is still a very small camera, and users with larger hands may well find everything is a bit too cramped. But as far as entry-level models go, the EOS M50 is unusually pleasant to use.

In terms of operation, the EOS M50 uses a single electronic dial for changing exposure settings, coupled with a small set of buttons giving direct access to key functions. This is a formula Canon has used successfully for decades on its entry-level SLRs, but it feels rather complacent with the likes of Fujifilm, Olympus and Panasonic all offering twin-dial mirrorless cameras at this level, which are invariably nicer to use. Canon has also concentrated on making the EOS M50 approachable for novice photographers, with a guided user interface that

As always with mirrorless, monochrome images are previewed live in the viewfinder
Canon EF-M 15-45mm f/3.5-5.6 IS STM
 at 19mm, 1/80sec at f/8, ISO 2000



briefly explains what the various exposure modes, functions and menu settings do. Canon's Auto+ mode also goes well beyond merely offering basic programmed exposure: it gives new users a results-oriented way of adjusting settings, with sliders to lighten or darken the image, blur the background and so on. This works much better on the M50 than it ever could on a DSLR, as the electronic viewfinder previews all the changes in real time.

More-experienced users can ignore all this and use the camera just like Canon's DSLRs. Despite its single-dial interface, the EOS M50 still works well, with the main exposure settings all relatively easy to change with the camera up to your eye. Pressing the 'up' button on the d-pad cycles the control dial through changing the shutter speed, aperture and exposure compensation, depending on the exposure mode, while the M-Fn button on the top-plate controls the ISO. Other buttons on the d-pad set flash and focus modes, while one on the camera's shoulder activates focus area selection.

Everything else is set using Canon's on-screen quick menu, via press of the Q button. While it's entirely possible to change settings using the d-pad, it's much quicker to use the touchscreen. Indeed, Canon's touch interface is one

of the best in the business, and you can use it to change menu settings, as well as browse through images in playback.

When using the viewfinder, Canon's touch-and-drag AF is available for moving the focus point around the frame. Many cameras now allow this, but not all work very well. Crucially, though, Canon lets you set the focus point selection to 'relative' rather than absolute, which means that inadvertent contact between your nose and the screen won't reset the AF point. You can also limit the area of the screen used: either full screen, left or right halves, or any of the quarters. As a result, I've found that touchpad AF works far better on the EOS M50 than on most other cameras.

Canon has also provided plenty of flexibility for customising the controls to suit your own needs. For example, you can set up 'back-button focusing', with autofocus initiated by the AEL button rather than the shutter release. In addition, six other buttons – M.Fn and video record on the top plate, and the four buttons of the d-pad – can each be reassigned to any of 20 other functions. I set the 'down' key to toggle focus peaking on and off, and the record button to activate depth-of-field preview. The latter prevents video recording unless the mode dial is set to the movie position, but that's fine by me.

Viewfinder and screen

The crucial difference between the EOS M50 and Canon's entry-level SLRs is that it uses an electronic, rather than optical viewfinder. This has a number of advantages: not only is the viewfinder larger, but it also gives an accurate preview of the picture you're going to get in terms of colour and brightness. You can overlay lots of useful information such as gridlines, an electronic level, and a live

histogram, including Canon's unique RGB version. Unlike any DSLR, the M50 can seamlessly switch between eye-level and LCD shooting using the eye sensor beside the EVF.

The viewfinder itself is the same as that used in other recent Canon models, being a 2.36-million-dot, 0.39-type OLED unit with a magnification of around 0.62x. I have to say I prefer its central, SLR-like position compared to the

Colour is retained really well when shooting at high ISO sensitivities
Canon EF 70-300mm f/4-5.6 IS USM at 300mm,
 1/1000sec at f/6.3, ISO 8000



corner-mounted EVFs on some of the M50's competitors. Colour and exposure preview are both pretty reliable, but the display is too high in contrast, which makes it difficult to see shadow details on bright days. Unfortunately, this cannot be adjusted; it's only possible to change the brightness.

Beneath the EVF is a 3-inch, 1.04-million-dot LCD, with a fully articulated design. It allows waist-level or overhead shooting in either portrait or landscape format, can face fully forwards for selfies, or even fold away with the screen facing inwards. This flexibility makes it a great complement to the EVF when you want to shoot at unusual angles. In a welcome improvement over the EOS M5, its colour calibration closely matches that of the EVF.

Autofocus

The EOS M50 employs Canon's Dual Pixel CMOS sensor, which means every sensor pixel can be used for phase detection, allowing fast autofocus almost wherever the subject is situated within the frame. The EOS M50 can employ a maximum of 143 focus points laid out in a 13x11 grid, but with some lenses this is reduced to a smaller 99-point array, in an 11x9 arrangement that excludes the frame edges. The AF system is sensitive down to -2 EV, which means the camera will continue to focus in extremely low light.

One new feature enabled by the Digic 8 processor is eye-detection autofocus. This is activated when face detection is turned on, to focus specifically on your subject's eye. It works pretty well, displaying a square around the selected eye and following it accurately as your subject moves. But it's only available in single-AF mode, which means you can't use it to track focus during burst shooting.

Using the 15-45mm kit lens, autofocus is excellent: super-fast, silent and accurate. However, the EOS M50 also works remarkably well with EF-mount DSLR lenses using the Canon EF EOS M mount adapter, again giving quick and accurate focusing. One noticeable improvement over the EOS M5 is that it continues to work in rather lower light.

Continuous focus also works well, thanks to the ability to use phase-detection anywhere in the frame. I was even able to get some decent shots of herons flying towards the camera using my 12-year-old EF 70-300mm f/4-5.6 IS USM, which is pretty impressive given that this lens uses a rather sluggish micro-USM motor. The camera appeared to drop the frame rate to ensure the lens had time to refocus, rather than shoot on regardless, which is exactly what it should do.

If you need to focus manually, a range of aids is included. A peaking display can be enabled in a choice of two strengths and three colours, and be quickly toggled on and off when assigned to a function button. Magnified view is also available. However, unlike most cameras, it's not activated by turning the focusing ring; instead, you have to press the focus area selection button then spin the main dial. Once you've focused, the magnified view can't be dismissed by tapping the shutter release, either; instead you have to press either the AF area or Set buttons. This is all just a bit too long-winded.

It's also possible to enable manual focus adjustment when the shutter button is held half-pressed after autofocus is achieved, and curiously this does automatically bring up a magnified view when you rotate the focus ring. But there's no way of getting out of magnified view to see your full composition, without releasing the shutter

Focal points

Despite its conservative design, the EOS M50 packs in plenty of up-to-date features

Bluetooth remote

The EOS M50 doesn't support infrared or wired remote releases, but instead employs Bluetooth, using either a smartphone or the optional £40 BR-E1.

ECO mode

Canon's well-implemented economy mode increases the LP-E12 battery's life to 370 shots per charge, from 235 without.

CR3 raw

This new 14-bit format offers essentially the same file size and quality as Canon's older CR2 format, but adds a full-resolution C-Raw option that gives 30-40% smaller files.

Flash
The small built-in flash lifts up from the front of the viewfinder housing. A hotshoe allows the attachment of more powerful external units.



Eye-detect AF

This is the first Canon camera that can specifically identify and focus on your subject's eyes

Guided user interface

Canon has included this touchscreen-based interface to make everything easier to use for new owners.



Testbench CAMERA TEST



The EOS M50 tracked focus on this flying heron using an old EF-mount DSLR lens
Canon EF 70-300mm f/4-5.6 IS USM at 300mm, 1/1000sec at f/5.6, ISO 5000

CR3 raw

One intriguing new feature of the EOS M50 is its CR3 raw format. This is capable of storing 14-bit data with the same image quality and in a similar file size to the existing CR2 format (which means it presumably uses the same lossless compression). But it adds a space-saving, full-resolution C-Raw option that promises file sizes 30-40% smaller, depending on the ISO. As with the conventional raws, C-Raw can be reprocessed in-camera after shooting to correct any settings errors, or impart a different aesthetic look.

I decided to shoot C-Raw as a matter of course when testing the camera, to find out whether it had any negative impact on image quality. Even when making some fairly significant brightness and shadow adjustments in Canon's Digital Photo Pro raw converter, I found there was no apparent penalty in shadow noise or tonality in the highlights. It's possible that with really extreme adjustments some problems might emerge, but I couldn't find any obvious reason not to use C-Raw as a matter of course.



Even with huge adjustments to balance shadows and highlights, I found no problem with using C-Raw
Canon EF-M 15-45mm f/3.5-5.6 IS STM, 1/200sec at f/8, ISO 100

button. At this point the camera will autofocus again, which negates the point.

Performance

In use, the EOS M50 is a well-behaved, responsive camera that powers up quickly and reacts instantly to button presses and the touchscreen alike. The 10-frame buffer can fill up in a second of continuous shooting, but the camera doesn't take too long to clear images to the card and let you fire off a couple more. However, I'd recommend turning off the Image Review setting, as this hinders firing off a second frame in quick succession in single-frame drive mode.

The camera is quite quiet, too, especially if you use one of Canon's native EF-M lenses with their essentially silent autofocus. If you also turn off the operational beeps, you're then just left with the shutter sound. It's not the most refined you'll ever hear, and louder than some of the latest super-quiet mirrorless models, but it's not excessively intrusive either.

In general, the camera's automated systems work well. The metering is usually close to the mark, and it's easy to judge when you might want to darken or lighten your image and apply the requisite exposure compensation before shooting, aided by the live histogram display. Auto white balance is highly reliable, Auto

Lighting Optimiser does a great job to even out the shadows and highlights without looking artificial, and you get Canon's signature attractive colour rendition. As a result, the EOS M50 delivers excellent JPEGs directly out of the camera. I'd recommend using the Fine Detail picture style, which uses more refined sharpening than the Standard setting.

High-ISO image quality is very impressive, too, and I was pleased with the camera's ability to render colourful, attractive images at sensitivities as high as ISO 10,000. Obviously you can't expect lots of fine detail at this point, but the resultant images are more than good enough for small prints or sharing on social media.

4K video

While the EOS M50 can record 4K video, this has some serious caveats. It's recorded with a field of view crop of 1.6x or more, and Canon's excellent Dual Pixel autofocus stops working. Both are significant limitations.

On the other hand, the EOS M50 proves to be an excellent performer when shooting Full HD video. It gives good-looking output, and the Dual Pixel AF does a fantastic job of keeping your subjects in focus, even if the subject moves towards or away from the camera. You even get a built-in microphone socket for better quality sound.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details



With the EOS M50, Canon has introduced a new generation of hardware, in the shape of its latest 24.1MP Dual-Pixel CMOS sensor and Digic 8 processor. Interestingly it appears that the camera's optical low-pass filter is very weak indeed, if indeed it has one at all. Canon also appears to have refined its approach to high ISO noise reduction, employing less-aggressive luminance NR in a bid to retain more fine detail. As a result, images maintain good detail at relatively high ISO settings, along with excellent colour.

Resolution

Examining our resolution chart tests, processed from raw using Digital Photo Pro and the Fine Detail picture style, we can see that the EOS M50 resolves around 3,600 lines per picture height at ISO 100, with tell-tale maze-like aliasing visible at higher

frequencies. This figure barely decreases at ISO 800, and even at ISO 6400 we can measure an impressive 3300 l/ph. At higher settings, resolution deteriorates quickly to around 2200 l/ph at ISO 25,600, before plummeting to 1200 l/ph at the top ISO 51,200 setting.



On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

Our test scene shots exhibit particularly crisp fine detail at low ISO settings, reinforcing the idea that Canon has used a very weak optical low-pass filter. Image quality stands up very well at ISO 800 too, with only the finest detail being lost. It's only at ISO 3200 that noise and noise reduction start to blur away detail more obviously, but colour is retained extremely well. ISO 12,800 is perfectly usable for smaller reproduction sizes, but realistically is about as high as you'd want to go. By ISO 25,600, both colour and detail have deteriorated dramatically, while ISO 51,200 is very broad-brush indeed.

RAW ISO 100



RAW ISO 800



RAW ISO 3200



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,000



Verdict



It's taken a while, but Canon finally seems to be taking mirrorless seriously. With the EOS M50, it has delivered a very likeable little camera that manages to be simple and approachable for beginners, while also offering a full degree of manual control for enthusiasts. Its excellent touchscreen interface and connectivity will also appeal to those who've previously only taken pictures with a smartphone. Crucially, it comes to the market at a very realistic price. Alongside the Olympus OM-D E-M10 Mark III, it's one of the best options around for novices looking to buy their first 'proper' camera.

However, this isn't the limit of the EOS M50's appeal; it could also tempt existing Canon DSLR owners looking for a small, lightweight alternative that will work with their existing lenses. Indeed, compared to Canon's entry-level DSLRs, it's smaller and lighter, shoots faster and has vastly more sophisticated autofocus. Its main drawback is its shorter battery life (it's definitely worth turning on the ECO mode).

You shouldn't buy the EOS M50 for its much-touted ability to record 4K video, however, as lots of other cameras do this better. But it's a great choice for recording in Full HD, with more accomplished autofocus than any of its similarly priced peers.

Perhaps the EOS M50's biggest drawback is nothing to do with the camera itself, but instead Canon's short-sightedness in failing to build up a comprehensive EF-M lens range. The basics are covered, but the line-up is conspicuously short of the fast primes and high-quality zooms favoured by enthusiasts. It's possible to use adapted DSLR lenses, but it doesn't make sense to build up a system this way from scratch.

Aside from this, though, the M50 is in many ways the best entry-level EOS Canon has yet made. It's a great option for both beginners and Canon DSLR owners tempted by the advantages of mirrorless.

FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



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It's possible to recover quite a lot of shadow detail from the E-PL9's raw files using Adobe Lightroom, as this image shows 14mm, 1/100sec at f/5.6, ISO 100

Olympus PEN E-PL9

The Olympus PEN E-PL9 combines the unique PEN style with generous features. **Audley Jarvis** learns whether it's Olympus's best entry-level mirrorless model to date

Alongside the E-PL8 that was released in 2016, the E-PL9 serves as the entry point to Olympus's PEN family of retro rangefinder-inspired mirrorless digital cameras. Positioned by Olympus as a fashionable entry-level camera for style-conscious users, the E-PL9 is primarily targeted at bloggers and first-time mirrorless buyers looking to upgrade from their smartphone. As such, it's designed to be small, stylish and easy to use.

Features

The E-PL9 is built around a 16MP Four Thirds CMOS sensor that has been widely employed by other entry-level and mid-range Olympus mirrorless cameras over the past few years. This has proved to be very capable in the past, delivering image quality that is far

above anything that could be expected from a small-sensor compact or a smartphone camera. While the sensor remains unchanged, the E-PL9's image processor has been upgraded to the TruePic VIII – as used by both the OM-D E-M10 Mark III and the flagship OM-D E-M1 Mark II. The primary benefit this brings is 4K video capture at 25fps, along with a 120fps slow-motion capture mode. It's also possible to extract 8MP still images from 4K footage while in playback mode. While the E-PL9 features twin stereo microphones directly in front of the hotshoe, there's neither a dedicated microphone input nor a headphone socket.

The E-PL9 also inherits the same 121-point contrast-detect AF system found inside the OM-D E-M10 Mark III, which provides an 11x11 grid that covers the majority

of the frame, with only a small border around the edges left uncovered. In addition to single-point AF, the E-PL9 also provides nine-point group AF and a fully automatic AF mode that employs all 121 AF points. Face priority and Face/Eye priority are also provided for easy portrait shots, while autofocus modes extend to Single (S-AF), Continuous (C-AF), Tracking (C-AF + TR) and Manual focus (MF).

Elsewhere, the E-PL9 benefits from Olympus's five-axis in-body image-stabilisation technology, which provides up to four stops of shutter-speed compensation for sharper images at slower shutter speeds. In addition, image stabilisation can also be used to produce noticeably smoother video footage when shooting handheld. Bluetooth connectivity is another new



Data file

Olympus PEN E-PL9

Price	£579 (body only), £649 (with 14-42mm EZ lens)
Sensor	16MP Four Thirds CMOS
Output size	4608x3456 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
Kit lens	14-42mm f/3.5-5.6 EZ pancake zoom
Shutter speeds	60-1/4000sec (mechanical) 60-1/16,000sec (electronic)
Sensitivity	ISO 200-25,600 (standard) ISO 100-25,600 (expanded)
Exposure modes	PASM, Auto, Scene, Art, Advanced Photo
Metering	Evaluative, Centre, Spot, Highlight, Shadow
Exposure compensation	±5EV in 1/3EV steps
Cont shooting	8.6fps
Screen	3in, 1.04-million-dot tilting LCD touchscreen
Viewfinder	None
Video	4K (3840x2160), Full HD (1920x1080), HD (1080x720)
Memory card	SD, SDHC, SDXC (UHS-1 compliant)
Power	BLS-50 Li-ion battery
Battery life	350 shots per charge
Dimensions	117x68x39mm
Weight	380g (with battery and card)

Testbench CAMERA TEST

Focal points

Despite its entry-level positioning, the PEN E-PL9 is a generously featured little camera

Art filters

Olympus has long championed digital filter effects, and in addition to providing perennial favourites such as Diorama and Cross Process, the E-PL9 also offers a new Bleach Bypass effect along with an Instant Film effect that mimics the look of old Polaroid film cameras.

Micro Four Thirds mount

The E-PL9 is very well served by an extensive range of Olympus, Panasonic and third-party lenses designed specifically for the MFT mount. From fast primes to extended telephoto zooms, MFT lenses generally benefit from being smaller – and often cheaper – than their APS-C counterparts.

Advanced Photo mode

Introduced with the OM-D E-M10 Mark III, Advanced Photo mode groups together a range of useful shooting modes and exposure tools in one convenient location.

Zoom control wheel

The supplied 14-42mm f/3.5-5.6 EZ kit lens zoom is a power-assisted zoom with the inner ring used to adjust the focal length and outer ring used for manual focus duties.



Built-in flash

Whereas the E-PL8 came with a bundled flash unit, the E-PL9 gains its own built-in pop-up flash. This provides a Guide Number of 7.6 at ISO 200 – not especially powerful, but enough to illuminate backlit subjects at close range.

Shortcut button

This is your go-to button for when you want to quickly change key camera settings. Pressing it calls up a touch-sensitive menu interface on the rear display from where you can select and adjust your current settings.



feature, and something the E-PL9 gains over the otherwise slightly more advanced OM-D E-M10 Mark III. Pair the E-PL9 with a smartphone using the free Olympus OI Share app, and you can transfer images, add geotags or control the camera remotely. The app can also store full operating instructions for the camera, which is a nice touch.

In addition to the standard PASM quartet of exposure modes, the E-PL9 also provides a fully automatic mode, 27 scene modes, and 16 art built-in digital filters. Furthermore, the E-PL9 also gains the new Advanced Photo (AP) mode that was introduced with the E-M10 Mark III last year. This essentially groups together a range of useful tools and features including HDR, Panoramic, Multiple Exposure, Live Composite, Keystone Compensation and Focus/Exposure Bracketing. While many of these have already featured on previous Olympus cameras, they were often hidden away in the menu system. By grouping them all together under the AP setting on the mode dial, Olympus has made them much more accessible.

Body and design

While the E-PL9 looks almost identical to its predecessor, it does benefit from a more pronounced handgrip that's slightly angled for a more natural fit in the hand. The dials on the top plate are slightly larger, and it also gains a pop-up flash. On the flipside, the accessory port has been replaced with a standard hotshoe. This means it's not possible to attach an external EVF. While it could be

argued that the kind of users attracted to the E-PL9 are, by and large, perfectly comfortable with using a rear display to compose images, we'd prefer to at least have the option.

Build quality is very much what we'd expect for a camera at this price point. While the outer shell is predominantly polycarbonate and the camera isn't weather-sealed, the top-plate dials are metal and the E-PL9 feels solid and well made overall. In addition to the white-with-silver-trim version we have on test here, the E-PL9 is also available in black-and-silver and brown-and-silver variants.

Performance

The E-PL9 is fitted with a 3in/1.04-million-dot rear LCD display that can be folded down 180° so that it is fully front facing. Once in this position, the display automatically rotates so that subjects appear the right way up. This display also provides a good degree of touchscreen control, though you will still need to call upon the camera's buttons for some functions. For example, pressing the Shortcut button on the top plate while in any of the PASM modes brings up an intuitively laid out and fully touch-sensitive menu that provides direct access to all key settings, which you can select with a finger and then adjust with the control dial. The main in-camera menu, on the other hand, can only be navigated via the d-pad.

Unlike the E-M10 Mark III, the E-PL9 only gets a single control dial, which is positioned around the shutter button. For those who generally stick to the camera's



The E-PL9 captures true-to-life colours in its JPEGs. 14mm, 1/50sec at f/3.5, ISO 640



The granite formations on Roughtor are something to behold – even when the light is flat. 14mm, 1/250sec at f/8, ISO 200

automatic and semi-manual exposure modes, this isn't likely to be much of an issue. However, users looking to shoot in manual mode may find having to use the d-pad to toggle between aperture and shutter control a bit of a chore. Similarly, because all the d-pad directions are assigned to specific camera functions (i.e. EV Compensation, Flash, Drive mode, Autofocus) you will need to remember to press the Info button before you can use the d-pad to move the active AF point around in AS-S mode. Alternatively, you can also position it by using either the touchscreen or control dial.

While autofocus performance isn't quite up to the standard of

the advanced hybrid AF systems found on more expensive Olympus models, the E-PL9's contrast-detect system remains impressively speedy and accurate when shooting in good light. When light levels do drop, the bright AF-assist light can be called upon for shooting subjects at close range.

One thing we really like about the E-PL9 is the degree and ease with which its JPEG output can be customised. The camera provides a range of JPEG processing presets while in any of its PASM modes, with options to tweak sharpness, contrast and saturation via the shortcut button menu interface. In automatic mode, the process is even more simplified,

with adjustable sliders for saturation, brightness and such. Of course, how you choose to alter the default settings is wholly subjective and will differ from user to user. Nonetheless, it's a great way of getting exactly the look you like straight from the camera.

During our time with the E-PL9, we found ourselves mostly using the 'i-Enhance' preset for JPEGs. This is perhaps best thought of as a sort of halfway house between the 'Natural' and 'Vivid' settings, and produces consistently good JPEGs with solid levels of contrast and rich, yet lifelike, colour. For those who prefer the ease of shooting JPEGs, the E-PL9 is unlikely to disappoint.



Verdict



There's a lot to like about the E-PL9: it's compact, stylish, easy to use and capable of great image quality. It's also quite generously featured for an entry-level model. And thanks to the Advanced Photo mode, new users won't need to look very far in order to take advantage of these features.

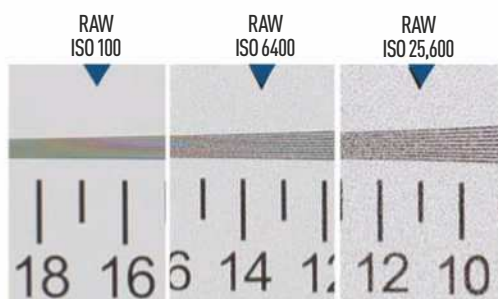
If we have one slight concern, it's that with a body-only price of £579 – or £649 with the 14-42mm f/3.5-5.6 EZ zoom – the E-PL9 is a little on the expensive side. The E-M10 Mark III, for an extra £50, comes with a built-in EVF and dual control dials, while the new Fujifilm X-A5, for £529, has a 24.3MP APS-C sensor and 15-45mm kit zoom. That said, the E-PL9's good looks do lend it a desirability that may cause potential buyers to overlook this. If the E-PL9 looks like the right camera for you, it's worth waiting a month or two until retailer discounts begin to kick in, at which point we'd have no hesitation in recommending it.

Resolution



Below are details taken from our resolution test chart pattern (shown above)

At its lowest extended sensitivity setting of ISO 100, raw files resolve just under 3,400l/ph, while its baseline sensitivity setting of ISO 200 gave 3,330l/ph. Results remain above 3,000l/ph until ISO 1600. Beyond this, resolution tails off, with ISO 6400 producing a figure of 2,700l/ph. ISO 25,600 resolves just 2,200l/ph.



Noise

In-camera JPEG processing provides very good results between ISO 100 and ISO 800. At ISO 1600, some softening does occur, but is only noticeable when images are viewed at 100%. By ISO 3200, however, softening is visible. Beyond this, image quality quickly falls off, with the top two settings of ISO 12,800 and 25,600 producing mushy shadow detail and muted colours, making them for emergency use only.



For and against

- ✚ Stylish and easy to use
- ✚ Generously featured for an entry-level camera
- ✚ JPEG output is very good and easy to customise
- ✖ Lack of viewfinder and no way to attach one
- ✖ Noise reduction can be a bit heavy-handed
- ✖ A little expensive compared to its rivals

FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

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COOPH Canvas strap

Michael Topham tests a functional and durable camera strap

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At a glance

- Made from genuine Italian leather
- Fully adjustable
- SD card holder

ACCESSORY manufacturer COOPH is best known in the world of photography for its popular clothing line. However, in recent years, we've seen the brand expand to produce many other camera accessories. As well as card holders and canvas bags, COOPH produces a variety of camera straps that are designed with a rugged elegance for adventurous photographers.

The canvas strap we're looking at here is vastly different to the company's mountaineering rope-style straps that are made in collaboration with Leica. Considerably wider where it comes in contact with your neck than many of the basic straps that are supplied with today's cameras, it's designed to distribute the weight of your kit more evenly. Suitable for lighter mirrorless cameras as well as heavier DSLRs, I found the strap looks the part and works equally well with both systems. Owing to the thickness of the leather, you'll have to use the supplied split rings. However, it takes only a few minutes to swap these for any you may already have attached to the eyelets on your camera. There are four different holes on either side to adjust the strap to your preferred length, but if like me you prefer your camera to sit higher than lower, you're most likely to settle for the shortest length.

I used the strap extensively with the Fujifilm X-H1 mounted to a 100–400mm telephoto zoom. I had no faults to pick with regard to comfort or how secure it feels – my only criticism is to do with the strap buckles, which rattle quite a bit when the camera is raised and lowered. Those who like to work discreetly and don't want to risk disturbing their subject are better off looking at a strap that doesn't use metal parts in its construction. The single SD card holder is a nice touch, and it can be removed. Be warned, though, that the leather is quite stiff the first few times you use it, and it's no replacement for a dedicated memory card holder.

Verdict

COOPH's canvas strap is made to be very resilient and durable. While I couldn't fault the materials used or the feel of it around the neck during testing with a heavy camera combination, the constant rattling of the buckles did become a little irritating over prolonged use. It's a fine example of a comfortable camera strap and is considerably better made than the strap you get out of the box with most cameras, but it's not absolutely perfect.

Amateur
Photographer
Testbench
Recommended
★★★★

Fully adjustable

The length can be adjusted depending on how low or high you want the camera to sit.

Colour

The strap is available in black, black/brown or black/military colours.

SD card holder

There's a small pocket that can hold a single SD card, should you need it.

ALSO IN THE RANGE

As well as the canvas strap, COOPH produces a range of photography-related apparel, including gloves, hats, shirts, hoodies and T-shirts for both men and women. If you're not on the lookout for a new strap, but fancy some practical and stylish clothing that has been designed with photography in mind, we recommend taking a look – particularly at the T-shirts with creative photo-related designs. Our favourites include those that hark back to the era of film. Prices start from around £30.



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Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at ap@timeinc.com or on Twitter at [@AP_Magazine](https://twitter.com/AP_Magazine) and [#AskAP](https://twitter.com/AskAP)

Tripod for mirrorless kit

Q Living near the coast I love taking pictures of the sea, especially long exposures. I have a tripod but it is nearly 10 years old, extremely heavy and desperately in need of upgrading. I use a Fujifilm X-Pro2 with a 10–24mm most of the time, and my budget is £200, for both tripod and head. I also travel around so it would be nice if the tripod wasn't too big. Any ideas?

Alice Potter, Dorset

A Shooting with a mirrorless kit makes finding a suitable tripod for your needs a lot easier, as both this camera and lens are very light, so you don't need too big a tripod. The Manfrotto Befree Travel Tripod Twist with ball head would be my top suggestion and is available under budget for just £174. The Befree is light at just 1.5kg but can support up to 8kg, so could easily hold your camera body even with bigger lenses. Its closed length is just 40cm so it is easy to travel with and the legs are easy to deploy with twist locks holding them in place. You could also consider a 3 Legged Thing's

Corey Punks Tripod with Airhed Neo ball head. This folds up to a tiny 34cm, weighs 1.5kg and can shoot at a minimum height of just 18cm, and all of this for just £169.

Manfrotto's Befree Travel Tripod Twist suits your needs

Portrait lens for under £750

Q I am looking for a new portrait lens for my Canon EOS 5D Mark III DSLR camera, and I hope you can help? I love shooting in low light with a really shallow depth of field and capturing moments that aren't posed, so I don't like being too close to the subject. My budget is £750 as it is the sort of photography that I shoot more than anything else, and I would definitely want a prime lens. I'd be very grateful for any recommendations you might have.

Stephen Rogers, Harrogate

A Low-light portraiture can be difficult, especially at longer focal lengths owing to camera shake. It is important to look at options with nice wide apertures to let in as much light as possible so you can stop down your shutter. Wide apertures will give you that incredibly narrow depth of field you're after as well as a beautiful bokeh if you go for the right lens. Also, image stabilisation would be a big help for shooting in low light, although it is rarer to find in medium telefocal lenses.

Our experts suggest



**Tamron 85mm
f/1.8 SP Di VC USD**

This 85mm is not only a fantastic focal length for portraiture, but it also has a nice wide aperture of f/1.8 so it can be used in low-light conditions. This is supported even further with inbuilt vibration compensation so you can shoot at slower shutter speeds without obtaining blurry images. With moisture-resistant construction and edge-to-edge sharpness, the Tamron 85mm f/1.8 is £749 so it comes in just under your budget.

£749

- Wide aperture for low-light conditions
- Moisture-resistant construction
- Vibration Compensation to shoot at slower shutter speeds handheld



**Canon EF 200mm
f/2.8L II USM**

Although not an incredibly wide aperture, using f/2.8 at 200mm will give a beautifully shallow depth-of-field and allow you to be far enough from your subject to capture entirely natural moments. The lens is dust and moisture resistant so can be used outside without any worrying, and focusing has full manual override so you do not have to leave autofocus mode when making tiny adjustments to focus. At just £709, you stay under budget.

£709

- Long focal range to capture natural portraits
- UD-glass elements minimise chromatic aberration
- Quiet, fast AF with manual override



**Sigma 50mm
f/1.4 Art DG HSM**

A 50mm focal length is suitable for almost any occasion and can capture not only portraits but a scene that can sometimes add a fantastic context to images as well. The Hyper Sonic Motor makes for fast, almost silent autofocus, and Special Low Dispersion glass elements correct chromatic aberration for superbly sharp images. The Sigma 50mm f/1.4 Art is available for just £599 so you could come under budget, even if you add on a UV filter!

£599

- Perfect lens for capturing a huge range of situations
- Incredible image quality
- Super-bright aperture for shooting in low light



The rectangular magnifier appears on the second model of the Kine Exakta

BLAST FROM THE PAST

Kine Exakta

John Wade reviews a classic landmark in 35mm SLR photography

LAUNCHED 1936

PRICE AT LAUNCH £27

GUIDE PRICE NOW First model, approximately £800; second model, £150-£200

Until 1933, single lens reflexes (SLRs) were mostly big and bulky. In that year, German camera manufacturer Ihagee introduced the Exakta: the first truly compact SLR, made to take 127 rollfilm. This camera paved the way for the Kine Exakta – the world's first 35mm SLR – launched three years later.

The camera features a tapered body design with a left-handed shutter release placed beside the lens, which is interchangeable via a bayonet mount. A range of standard, wideangle and telephoto lenses can be found, along with

accessories like extension tubes, bellows, microscope adapter and lens hoods.

A waist-level viewfinder comprises a condenser lens, rather than the more usual ground glass. For fine focusing, a magnifier is built into the viewfinder hood. It was round on the original camera, but changed to a rectangular shape in 1937, for better viewfinder coverage.



The Exakta with the back removed, showing the film cutter inside the camera

Speeds from 1/25sec to 1/1,000sec are set on a conventional shutter-speed dial. Then the dial's 'B' setting, used in conjunction with a delayed action knob at the opposite end of the top plate, offers

The top plate with the focusing hood closed, showing the speed dial and delayed action knob



extra-slow speeds from 1/10sec down to a full 12 seconds.

Equally unusual is a built-in film cutter accessed by unscrewing a small milled knob on the base of the body and pulling out a long spindle attached to a blade that slices through the film. In a darkroom, a portion of exposed film can then be removed and developed without having to shoot the entire roll.

Today, the first version is more collectable and expensive; the second version is cheaper and more usable.

What's good Quality German build and optics, takes 35mm film, built-in film cutter.

What's bad Small viewfinder image, slow-speed shutter mechanism prone to failure.

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CONTAX TLA 280 FLASH UNIT	MINT BOXED £75.00

LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M9 BLACK BODY CHGR, BATTERY, LEADS	MINT- £1,899.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP	MINT BOXED £1,275.00
LEICA MAP BLACK STYL WRAPPED IN BOX OPENED	MINT BOXED £999.00
LEICA MR METER BLACK BODY	MINT- £295.00
LEICA MDA BODY SER NO 13659XG CIRCA 1970	MINT- £425.00
LEICA MDA BODY SER NO 14111XG CIRCA 1975-76	EXC++ £399.00
LEICA M16 BODY WIT 5cm 1/2 SUMMITAR & CASE	MINT- £1,195.00
LEICA CL BODY	EXC++ £365.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION	MINT BOXED £465.00
MINOLTA 28mm 1/2.8 M ROKKOR FOR CL / CL LEICA M	EXC++ £375.00
LEICA 28mm 1/2.8 ELMARIT BLACK WITH HOOD	MINT- £995.00
LEICA 40mm 1/2.8 SUMMICRON FOR CL / CL FOR M	MINT- £395.00
LEICA 35mm 1/3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
LEICA 5cm 1/2.8 COLL. ELMAR	MINT- £295.00
LEICA 90mm 1/2.8 COLLAPSIBLE SUMMICRON	MINT £375.00
LEICA 50mm 1/2.8 CLOSE FOCUS SUMM & SPECS	EXC++ £595.00
LEICA 50mm 1/2.8 COLLAPSIBLE ELMAR	MINT- £265.00
LEICA 5cm 1/3.5 ELMAR RED SCALE	MINT- £345.00
LEICA 90mm 1/2.8 TELE-ELMARIT BLACK 11800	MINT-BOXED £475.00
LEICA 90mm 1/4 ELMAR 1/2 FOR CL / CL LEICA M	MINT- £295.00
LEICA 90mm 1/4 ELMAR M MOUNT	MINT- £165.00
LEICA 135mm 1/2.8 ELMARIT M 11829 WITH CASE	MINT BOXED £375.00
LEICA 135mm 1/4.5 HEKTOR	EXC++ £75.00
VOIGTLANDER 28mm 1/4 SNAPSHOTS SKOPAR SCREW	MINT £495.00
VOIGTLANDER 50mm 1/5 VM ASPH VITRINE NOKTON	MINT BOXED £475.00
VOIGTLANDER Bessa L BODY CHROME	MINT £129.00
VOIGTLANDER Bessa T WINDER	MINT BOXED £149.00
VOIGTLANDER VC METER II	MINT BOXED £175.00
VOIGTLANDER Bessa R Grip For R, R2, R3 etc	MINT BOXED £49.00
LEICA 35mm 1/3.5 SUMMARON SCREW IN KEEPER	MINT- £375.00
LEICA M2/M3 BROWN LEATHER CASE WITH STRAP	EXC++ £55.00
LEICA 5cm 1/2 SUMMITAR COLL.	EXC++ £275.00
LEICA 135mm 1/2.8 ELMARIT M WITH SPECS	EXC++ £299.00
LEICA 135mm 1/4.5 HEKTOR + HOOD M MOUNT	EXC++ £599.00
LEICA 135mm 1/4.5 HEKTOR IN KEEPER	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC++ £375.00
LEICA 90mm 1/4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm 1/4.5 HEKTOR + HOOD SCREW	EXC++ £399.00
LEICA SF20 FLASH FOR M6 etc	MINT BOXED £89.00
LEICA FENOR BLACK FINDER	MINT-CASÉD £175.00
LEICA R9 ANTHRACITE BODY WITH STRAP	MINT £599.00
LEICA R7 CHROME BODY	MINT- £365.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424	MINT BOXED £345.00
LEICAFLUX BODY CHROME	MINT- £195.00
LEICA 28mm 1/2.8 SUPER ANGULON PC WITH HOOD	MINT CASÉD £745.00
LEICA CURTAGLO 35mm 1/4	MINT-BOXED £395.00
LEICA 50mm 1/2 SUMMICRON 3 CAM	MINT- £379.00
LEICA 90mm 1/2.8 ELMARIT 3 CAM	MINT- £375.00
LEICA 180mm 1/4 ELMARIT 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 1/3.5-4.5 ROM LENS WITH HOOD	MINT CASÉD £575.00
LEICA 80 - 200mm 1/4 ROM LENS BUILT IN HOOD	MINT CASÉD £725.00
LEICA APO-EXTENDER X2 R OM	MINT CASÉD £475.00
LEICA PRADOVIT P150 WITH 2 EXTRA SLIDE TRAYS	MINT £1,895.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED £1,650.00
SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS	MINT- £565.00
LEICA 10 x 42 TRINOVID BA WITH LEATHER CASE	MINT £995.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN	MINT-CASÉD £275.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK	MINT-CASÉD £275.00
OPTICRON 20X80 BCF BINOCULARS & TRIPOD MOUNT	MINT BOXED £250.00

BRONICA 50mm F2.8 ZENANON PS	EXC++ £99.00
BRONICA 110mm F4 MACRO LENS MC	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC	MINT £399.00
BRONICA 150mm F4 E	MINT- £399.00
BRONICA ETRSI 120 BLACK	MINT- £399.00
BRONICA POLAROID BACK FOR ETRSI/ETRS ETC	MINT BOXED £59.00
BRONICA AEII METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRS	MINT £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRS	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRSI, ETRSI ETC	MINT- £75.00
BRONICA MOTOR WINDER E	EXC++ £399.00
BRONICA 150mm F3.5 ZENANON S	MINT- £165.00
BRONICA 40mm F4 ZENANON S ULTRA WIDE FOR SQ	MINT- £199.00
BRONICA 50mm F3.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ	MINT-CASÉD £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ	MINT-CASÉD £365.00
BRONICA 150mm F4 PS ZENANON MACRO FOR SQ	MINT-CASÉD £145.00
BRONICA 180mm 1/4.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATEST MODEL	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/ASQ/AL	MINT- £399.00
BRONICA SPEED GRIP FOR SQ/ASQ/AL	MINT- £69.00
BRONICA FILMBACK SQ-220 FOR SQ/ASQ/AL	MINT BOXED £79.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM	MINT BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM	EXC++ £1,195.00
HASSELBLAD 503 CX BODY WITH BACK & WLF	MINT- £999.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER	MINT £295.00
HASSELBLAD 150mm f4 SONNAR T* BLACK	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF	MINT-BOXED £399.00
HASSELBLAD 50mm f4 DISTAGON SILVER	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER	EXC++ £179.00
HASSELBLAD HTS 1.5X TLT AND SHIFT ADAPTOR	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM	MINT BOXED £399.00
HASSELBLAD H13 EXT TUBE	MINT £165.00
HASSELBLAD PM90 PRISM FINDER	MINT- £275.00
HASSELBLAD PM63 METERED PRISM FINDER	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM	MINT BOXED £175.00
HASSELBLAD A12 BLACK CHROME	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE	MINT- £275.00
MAMIYA 6 BODY READY NICE CONDITION	MINT- £775.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £365.00
MAMIYA 645 SUPER WITH AE PRISM 90mm COMPLETE	MINT £395.00
MAMIYA 150mm 1/3.5 SEKOR F FOR 645 SUPER etc	MINT £145.00
MAMIYA M645J COMPLETE WITH 90mm 1/2.8	MINT- £299.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £365.00
MAMIYA 180mm f4.5 SEKOR F2 W FOR RZ	MINT- £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASÉD £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 200mm F4 FOR PENTAX 67 + Filter and HOOD	MINT- £199.00
PENTAX 65mm F4 SMC FOR 67	MINT £175.00
PENTAX 65mm F2.8 FOR PENTAX 645	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MACRO FOR 600S	MINT- £575.00
YASHICAMAT 124G COMPLETE WITH HOOD + CASE	MINT-CASÉD £375.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON 10.5 2.8 "G" IF-ED AF DC FISHEYE.....	MINT BOXED £399.00
NIKON 24mm 1/3.5 D ED PC-E TILT AND SHIFT.....	MINT BOXED AS NEW £1,199.00
NIKON 28mm 2.8 AF "D".....	EXC++ £99.00
NIKON 28mm 2.8 AF.....	MINT £135.00
NIKON 40mm 2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm 1.8 AF "D".....	MINT BOXED £99.00
NIKON 60mm 2.8 AF D MICRO NIKKOR.....	MINT BOXED £299.00
NIKON 85mm 1/3.5 D ED AF-S VR MICRO NIKKOR.....	MINT-HOOD £345.00
NIKON 105mm 2.8 "G" IF-ED AF-S VR MICRO LATEST.....	MINT BOXED £575.00
NIKON 16 - 35mm 1/4 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £754.00
NIKON 18 - 35mm 1/3.5-4.5 "G" ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 18 - 70mm 1/3.5-4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 24 - 120mm 1/4 "G" IF-ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm 1/3.5-5.6 A/F D.....	EXC++ £125.00
NIKON 35 - 70mm 1/3.5-4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm 1/3.5-4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm 1/2.8 ED AF-S VR LATEST.....	MINT BOXED £1,375.00
NIKON 70 - 300mm 1/4.5-5.6 "E" ED AF-P VR LATEST.....	MINT BOXED £599.00
NIKON 75 - 300mm 1/4.5-5.6 A/F ZOOM + TRIPOD CLASH.....	MINT- £159.00
NIKON 80 - 200mm 2.8 AF-IF ZOOM GREAT LENS.....	MINT- £134.00
NIKON 80 - 200mm 2.8 AF-IF ZOOM GREAT LENS.....	MINT BOXED £375.00
NIKON 80 - 200mm 2.8 AF-IF ZOOM AF-S SILENT WAVE.....	MINT-CASED £595.00

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WANTED**Micro Systems Bodies / Lenses
BEST PRICES****CALL QUOTE: 01463 783850**
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7-14mm F4 ED Zuiko.....	E++ £459
9-18mm F4-5.6 ED Zuiko.....	E+ / Mint £199 - £275
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £35 - £49
14-54mm F2.8-3.5 Zuiko.....	E+ £129
18-180mm F3.5-6.3 Zuiko.....	E++ £179
25mm F2.8 Zuiko.....	E+ £119
40-150mm F3.5-4.5 Zuiko.....	E++ £59
40-150mm F4-5.6 ED Zuiko.....	E+ / E++ £39 - £49
50-200mm F2.8-3.5 SWD.....	E++ £369
70-300mm F4-5.6 ED Zuiko.....	E++ £199
EC14 Tele Converter.....	E+ £149
EC20 2x Tele Converter.....	E++ £199
EX25 Extension Tube.....	E++ / Mint- £49 - £59

Micro 4/3rds Lenses

Olympus 12mm F2 ED M.Zuiko... E+ / E++ £379 - £429	
12-40mm F2.8 M.Zuiko.....	E++ £499
12-50mm F3.5-6.3 ED M.Zuiko.....	E++ £139
14-42mm F3.5-5.6 EZ M.Zuiko.....	E++ £139
14-42mm F3.5-5.6 R ED M.Zuiko II R.....	E++ £75 - £79
15mm F8 Body Cap Lens.....	E++ £45
17mm F1.8 M.Zuiko - Black.....	Mint- £269
25mm F1.8 M.Zuiko - Silver.....	Mint- £219
40-150mm F2.8 M.Zuiko Pro.....	E++ £899
40-150mm F4-5.6 R ED M.Zuiko.....	Mint- £99
45mm F1.8 M.Zuiko.....	E+ / E++ £129 - £149
75mm F1.8 ED M.Zuiko.....	Mint- £479 - £489
Panasonic 7-14mm F4 G Vario.....	E++ £529 - £549
12-32mm F3.5-5.6 OIS G.....	E++ £159
12-35mm F2.8 G X Vario OIS.....	E+ £469
12-60mm F3.5-5.6 G Vario OIS.....	Mint- £259
14-140mm F3.5-5.6 G OIS.....	E++ £349
14-140mm F4-5.8 G OIS.....	E++ £249 - £269
14-42mm F3.5-5.6 Asph OIS.....	E++ £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
35-100mm F2.8 GX OIS Vario.....	E++ £529
35-100mm F2.8 II G X Vario Power OIS.....	Mint- £699
42.5mm F1.2 Asph OIS.....	Mint- £889
45-150mm F4-5.6 Asph OIS.....	Mint- £129
45-200mm F4-5.6 OIS.....	E++ £159
45mm F2.8 DG Asph Macro.....	Mint- £349
100-300mm F4-5.6 G OIS.....	Mint- £289

Sony E-Mount Lenses

18-200mm F3.5-6.3 OSS.....	E++ £349
24-70mm F4 FE ZA OSS.....	E++ £669
28-70mm F3.5-5.6 FE OSS.....	E+ / Mint- £199 - £239
50mm FE F1.4 ZA Planar T*.....	Mint- £1,149
55mm F1.8 FE ZA.....	Mint- £549
85mm F1.4 FE GM.....	Mint- £1,249
85mm F1.8 Batis Zeiss.....	Mint- £749
85mm F1.8 FE.....	Mint- £479
100mm F2.8 FE STM GM OSS.....	Mint- £1,289

WANTED**Medium Format - Bronica/Fuji/Hasselblad/Mamiya
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8-15mm F4 L Fisheye USM.....	E++ £889
10-22mm F3.5-4.5 EFS.....	E+ £259
11-24mm F4 L USM.....	E++ £219
14mm F2.8 L USM II.....	E+ / E++ £849 - £929
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £149
16-35mm F4 L IS USM.....	E++ / Mint- £639 - £679
17-40mm F4 L USM.....	E+ / E++ £379 - £419
18-200mm F3.5-5.6 IS EFS.....	E+ £239
18-55mm F3.5-5.6 EFS II.....	E++ £49
18-55mm F3.5-5.6 EFS IS.....	E+ £69
18-55mm f3.5-5.6 EFS IS II.....	E++ £79
20-35mm F3.5-4.5 USM.....	E++ £159
20mm F2.8 USM.....	E+ £159

24-105mm F4 L IS USM.....	E++ £399 - £429
24-70mm F2.8 L USM II.....	E+ £1,149
24-70mm F4 L IS USM.....	E+ £549
24mm F1.4 L USM.....	E++ £699
24mm F1.4 L USM MKII.....	E++ / Mint- £989 - £1,049
24mm F3.5 L TSE MKII.....	E++ £1,189
28-105mm F3.5-4.5 USM.....	E+ £119
28-135mm F3.5-5.6 IS USM.....	Unknown £79
28-80mm F2.8-4 L USM.....	E+ £339
28-80mm F3.5-5.6 EF.....	E++ £49
28-80mm F3.5-5.6 EFII.....	E+ £35
40mm F2.8 STM.....	Mint- £109
50mm F1.4 USM.....	E+ £179
50mm F1.8 EF II.....	E++ £59
50mm F1.8 EF Mk1.....	E+ £119
50mm F1.8 STM.....	E++ £79
55-250mm F4-5.6 EFS IS.....	E++ £119
60mm F2.8 Macro USM EFS.....	E++ / Mint- £259 - £279
70-200mm F2.8 L IS USM II.....	Mint- £1,359
70-200mm F4 L IS USM.....	E++ / Mint- £599 - £689
70-200mm F4 L USM.....	E++ £299 - £339
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS II USM.....	Mint- £359
70-300mm F4-5.6 IS USM.....	E+ / Mint- £199 - £229
70-300mm F4-5.6 L IS USM.....	E+ £679
70-300mm F4.5-5.6 DO IS USM.....	E+ £349
75-300mm F4-5.6 EF III.....	E+ £59
85mm F1.2 L USM MKII.....	E++ £1,099 - £1,149
85mm F1.8 USM.....	E+ / E++ £179 - £239
90mm F2.8 Tilt-Shift Lens.....	E+ / E++ £699 - £789
100-300mm F4.5-5.6 L IS USM.....	E+ £79
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £599 - £679
100-400mm F4.5-5.6 L IS II USM.....	Mint- £1,549
135mm F2 L USM.....	E++ £599
180mm F3.5 EF L Macro USM.....	E++ £899
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £8,399
200mm F1.8 L USM.....	Unknown £1,549
200mm F2.8 L USM II.....	E++ £429 - £449
300mm F2.8 L IS USM.....	E+ £2,479
300mm F2.8 L IS USM MKII.....	E++ £4,249
300mm F2.8 L USM.....	Exc £895
300mm F4 L IS USM.....	E+ £549
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £2,149 - £2,299
400mm F5.6 L USM.....	E+ £639
500mm F4 L IS USM MKII.....	E+ £5,959
500mm F4.5 L USM.....	E+ £2,149

WANTED**DIGITAL - SLR / COMPACTS / Micro System
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25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
50mm F1.4 AF.....	E++ £449
50mm F1.4 MM.....	E++ £249
50mm F1.7 MM.....	E++ £129 - £149
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / E++ £149 - £229
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.5 SP.....	E+ £249
180mm F2.8 AE.....	E++ / Unused £349 - £549
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449
300mm F4 MM.....	E++ £299

Digital Mirrorless

FujiFilm X-T2 Black Body + Grip.....	E+ £1,179
X-T2 Black Body Only.....	E++ £1,149
X-Pro2 Body + MHG-XPro2 Grip.....	E++ / Mint- £1,089
X-Pro2 Body Only.....	E++ £1,199
X-T1 Body + Vertical Grip.....	E++ £489 - £499
X-T1 Graphlite Body Only.....	Mint- £529
X-T10 Black Body Only.....	E+ £319
X-T20 Body Only - Black.....	Mint- £649
X-T20 Body Only - Silver.....	Mint- £649
X-E1 Silver Body Only.....	E+ £179

Olympus E-M1 Black Body + HLD-7 Grip. E+ / E++ £469 - £489	
E-M1 Black Body Only.....	E+ / E++ £379 - £439
Pen-F Black Body + ECG-4 Grip.....	E+ £719
Pen-F Black Body Only.....	E+ / Mint- £669 - £699
Pen-F Silver Body + ECG-4 Grip.....	E++ £719
E-M5 MKII Body Only - Black.....	Mint- £679
E-M5 Silver Body Only.....	E+ £229

Sony A7 II Body + VG-C2EM Grip.....	Mint- £999
A7 II Body Only.....	Mint- £889
A7R II Body Only.....	E++ £1,649 - £1,749
A7S Body Only.....	Exc £839
A7S II Body Only.....	Mint- £2,099
A7S MKII Body Only.....	E++ £1,969

Digital SLR Cameras

Canon EOS 1DX Body Only.....	Unknown £1,699
EOS 500D Body Only.....	E+ £119
EOS 550D Body Only.....	E+ £179
EOS 5D Body Only.....	E+ £159 - £199
EOS 5D MKII Body Only.....	E+ / E++ £589 - £689
EOS 5D MKIII Body Only.....	E+ £1,349 - £1,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,249 - £2,259
EOS 5DS Body Only.....	E++ £2,099 - £2,149
EOS 600D Body Only.....	E++ £219
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body + BG-E13 Grip.....	E++ £779
EOS 750D Body Only.....	Mint- £389
EOS 7D MKII Body Only.....	E+ £849
EOS M Body Only.....	Mint- £129

Nikon D4S Body Only.....	E++ £2,999 - £3,149
D3 Body Only.....	E+ / E++ £749 - £799
D4 Body Only.....	E+ / E++ £1,789 - £2,189
D3300 Body Only.....	Mint- £229
D40X Body Only.....	Unknown / E++ £49 - £59
D500 Body Only.....	E++ / Mint- £1,449 - £1,499
D5600 body.....	Mint- £499
D60 Body Only.....	Unknown / E++ £49 - £89
D600 Body Only.....	E++ £619
D7200 Body Only.....	E+ £629 - £649
D750 Body Only.....	E+ £949
D80 Body Only.....	E+ / E++ £119
D800 Body Only.....	E+ / E++ £999 - £1,049
D800E Body Only.....	E+ £1,049
D810 Body Only.....	E+ / E++ £1,449 - £1,499
Df Body Only.....	E+ £1,399

WANTED**Film Equipment
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106 Presstop - Black.....	E++ £149
107 Fibre Nyltex - Black.....	Mint- £179
107 Khaki / Chocolate + 2x Delta Pockets.....	E++ £169
207 Khaki / FibreNylte - Chocolate.....	E++ £169
225 Khaki - Canvas.....	E++ £119
225 Khaki - Nyltex.....	E+ £75
306 Presstop.....	E++ £159
335 Black / Tan.....	E++ £169
335 Sage - Nyltex Fibre Tan.....	E++ £169
445 Black / Black.....	E++ £199
445 Black / Tan.....	E+ £139
Beta 12 - Minolta.....	E++ £39
Hadley Digital Khaki / Tan.....	E+ £59
L2 Khaki / Tan.....	E++ £79 - £119

WANTED**Hasselblad V Series
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EMAIL QUOTE: info@ffordes.com**Hasselblad V Series**

205TCC body + WLF + Back.....	E+ £2,499
553ELX Black Body Only.....	E+ £399
553ELX Chrome Body Only.....	E+ £299 - £359
503CX Complete.....	E+ £899
503CX Complete + PM5 Prism.....	E+ £1,199

501CM Complete.....	E++ £1,599 - £1,749
500CM Complete.....	E++ £749
500CM Gold Edition.....	Unused £3,999
40mm F4 C Black.....	Exc £449
50mm F4 C Chrome.....	E+ £249
50mm F4 CF.....	As Seen £249
50mm F4 CF FLE.....	As Seen £499
120mm F4 CF Macro.....	Exc / E++ £349 - £499
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105mm F2.8 AFS G VR Micro.....	E+ / E++ £379 - £429
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14-24mm F2.8 G AFS ED.....	E++ £889
14mm F2.8 AFD.....	E++ £749
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16-85mm F3.5-5.6 G ED VR AFS DX.....	Unknown / E++ £179 - £259
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Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

Tamron 70-210mm f/4 Di VC USD

A high-performance telephoto zoom lens with a constant maximum aperture of f/4 in a lightweight package. It is ideal for shooting distant subjects when mobility is key.

NEW!

Expected April 2018. Learn more at www.parkcameras.com

£699.00



Tamron 10-24mm f/3.5-4.5 Di-II VC HLD



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In stock! Available in Canon, Nikon or Sony fit
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See web

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25.3 megapixels
10 fps
4K Video

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A7 Mark III Body £1999
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A7 Mark II Body £1149
A7 Mark II + 28-70mm £1399

A7R Mark III

42.4 megapixels
10 fps
4K Video

A7R Mk III Body £3199

A7R Mark III Body £3199
A7R Mark II Body £2399
A7S Mark II Body £2399
A7S Body £1509
A7 Body £799

A6500

24 megapixels
11 fps
4K Video

A6500 From £1279

A6500 Body £1279
A6500 + 16-70mm £2099
A6300 Body £829
A6300 + 16-50mm £929

A6000

24 megapixels
11 fps
1080p movie mode

A6000 From £399

A6000 Body £399
A6000 + 16-50mm £499

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SONY

Gain control of expressive freedom

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

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



A7 III Body £1999
Lens available separately

Nikon

D5

20.8 megapixels
12.0 fps
4K Video

D5 Body £5389

D5 Body £5389

D850

45.7 megapixels
6.0 fps
4K Video

D850 Body £3499

D850 Body £3499

D500 Black

20.9 megapixels
10.0 fps
4K Video

D500 From £1799

D500 Body £1799
D500 + 16-80mm £2599

D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From £1749

D750 Body £1749
D750 + 24-85mm £2199
D750 + 24-120mm £2379

LUMIX

GX9 **New**

21 megapixels
9.0 fps
4K Video

GX9 From £699

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£449 inc. £50 Cashback*
GX8 + 12-60mm £699
£649 inc. £50 Cashback*
GX800 + 12-32mm £299

GH5S **New**

10.2 megapixels
60 fps
4K Video

GH5S From £2199

New GH5S Body £2199
GH5 Body £1599
£1499 inc. £100 Cashback*
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£1649 inc. £150 Cashback*

G80 **New**

16 megapixels
9 fps
4K Video

G80 From £629

G80 Body £629
£579 inc. £50 Cashback*
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G7 + 12-60mm £549

*Panasonic Cashback ends 29.05.18

RECOMMENDED LENSES:

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Panasonic 42.5mm f1.7£299	Panasonic 45 175mm f4.0 5.6£349
Panasonic 200mm f2.8 DG£2699	Panasonic 100 300mm f4 5.6 II£549
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OLYMPUS

OM-D E-M1 II

20 megapixels
60 fps
4K Video

OM-D E-M1 II From £1499

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£1049 inc. £150 Cashback*
Olympus 60mm f2.8£360
£295 inc. £65 Cashback*

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17.2 megapixels
8.6 fps

E-M10 III From £629

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OM-D E-M10 II Body £449

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*Olympus Cashback ends 31.07.18

PENTAX

K-1 II **New**

36.7 megapixels
6.4 fps
Full Frame CMOS Sensor

K-1 II Body £1799

K-1 II Body £1799
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Pentax 28-105mm f3.5-5.6£529
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FUJIFILM

X-H1 Black **New**

24.3 megapixels
8.0 fps
1080p movie mode

X-H1 From £1699

New X-H1 £1699
New X-H1 + Grip £1949
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X-T2 + 18-55mm £1749

X-Pro2 Black

24.3 megapixels
8 fps
1080p movie mode

X-Pro2 From £1449

X-Pro2 Body £1449
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FUJINON LENSES

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Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

EOS 5D Mark IV Body £3249

30.4 megapixels 7.0 fps Full Frame CMOS sensor

EOS 5D Mark IV Body £3249

Canon | PRO PARTNER

EOS 200D

24.2 megapixels 5.0 fps 1080p movie mode

EOS 200D From £489

EOS 200D Body £489
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EOS 200D + 18-135mm £799
EOS 750D Body £479
EOS 750D + 18-55mm £579
EOS 1300D Body £249
EOS 1300D + 18-55mm £329

Canon | PRO PARTNER

EOS 80D

24.2 megapixels 7.0 fps 1080p movie mode

EOS 80D From £1029

EOS 80D Body £1029
EOS 80D + 18-55mm £944 inc. £85 Cashback* £1099
EOS 80D + 18-135mm £1014 inc. £85 Cashback* £1349
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EOS 7D Mark II

20.2 megapixels 10.0 fps 1080p movie mode

EOS 7D Mark II Body £1429

EOS 7D Mark II Body £1429

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EOS 6D Mark II

26.2 megapixels 6.5 fps 1080p movie mode Full Frame CMOS sensor

EOS 6D Mark II from £1728

EOS 6D Mark II Body £1728
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EOS 5DS R

50.6 megapixels 5.0 fps 1080p movie mode Full Frame CMOS sensor

EOS 5DS R Body £3449

EOS 5DS R Body £3449
EOS 5DS R Body £3199 inc. £250 Cashback* £3099
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EOS 1D X Mark II

20.2 megapixels 16.0 fps Full Frame CMOS sensor

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MT055XPRO3

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- 9cm Min Height

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MT055CXPRO3 Carbon Fibre £329
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Manfrotto Imagine More

Wex exclusive

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- 49cm Min Height

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15 MS-1 £299

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CANON LENSES

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EF 11 24mm f4L USM	£2789
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EF 16 35mm f4L IS USM	£2049
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NIKON LENSES

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24mm f1.4 G AF S ED	£1899
24mm f1.8 G AF S ED	£679
28mm f1.8 G AF S	£599
35mm f1.8 G ED AF S	£479
40mm f2.8 G AF S DX Micro	£259
45mm f2.8 G PC E Micro	£1539
50mm f1.4 G AF S	£415
58mm f1.4 G AF S	£1459
60mm f2.8 D AF Micro	£429
60mm f2.8 G AF S ED	£529
85mm f1.8 G AF S	£469
105mm f2.8 G AF S VR IF ED Micro	£779
135mm f2.0 D AF DC	£1199

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500mm f4.0E FL AF S ED VR	£8999
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TAMRON

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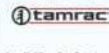
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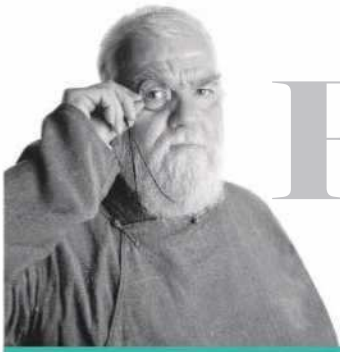
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Final Analysis

Roger Hicks considers...

'Faye Hubbard, Suffragette,' 1910, from the Bain Collection

George Grantham Bain ran one of the earliest news agencies in the USA, and in 1948 he sold his collection to the Library of Congress. Most of the pictures are staggeringly dull portraits of long-forgotten worthies, though to be fair, there are flashes of recognition: oh, *that's* what Washington Carver looked like.

There are, however, quite a few photographs that we might recognise today as reportage – albeit rarely as good reportage – which is why I chose this. First, the politics. Faye was 19 (born in 1891); you have to admire her, given that universal female suffrage didn't arrive in the USA until 1920, and the voting age wouldn't be lowered to 18 until 1971. I hope she lived to 80.

Next, the picture itself. It's awful. It wouldn't stand a chance in a modern newspaper or on (for example) www.streetphotography.com. The composition is poor, the poses are wooden, the tonality leaves a lot to be desired and the expressions are unfortunate. She looks suspicious of the camera and he appears to be pointedly ignoring it. None of this necessarily matters. The important thing is that the photographer was there. These are real people with real faces: male chauvinists might chunter and mutter while women might feel a flutter of hope. It's a bit like 'reporting live' on modern television.

From photography to reportage

The really intriguing question is why modern-style reportage didn't catch on for another 15-20 years after this picture. True, plates (and later, films) had to be fast enough to allow quick, unposed pictures. So did lenses. Fast-handling cameras would be useful, too. But Roger Fenton did good reportage at the Crimean War, and by the 1880s Frank Meadow Sutcliffe was producing recognisably modern reportage.

Although many trace modern reportage to Cartier-Bresson and the Leica, in the 1920s Erich Salomon used an Ermanox with 6x4.5cm plates and Brassai used a Voigtlander with the same format. And big, heavy 9x12cm and 4x5in cameras with f/4.7 lenses remained in widespread use



'Modern-style reportage didn't catch on until 15-20 years after this picture'

for reportage well into the 1950s. This was partly habit, and partly sloppiness – dust and grain don't matter so much with a big negative. With 'hard' news, plates could be processed very quickly and printed while still wet. Much superb 'modern' reportage was done with such cameras.

The real key was photomechanical reproduction. In the 19th century, it was usual to print engravings made from photographs: the first commercial half-tone processes appeared only in the 1880s, a few years before Faye was born. This publishing technology change was supplemented by mass literacy and social awareness among a growing middle class, often recent escapees from poverty themselves. Photography does not exist in isolation.

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

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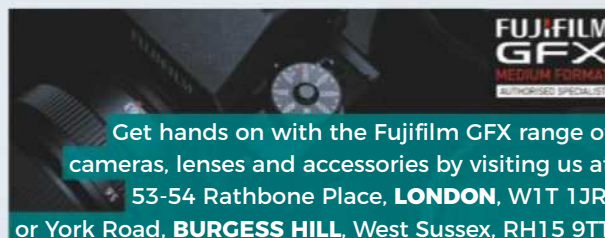
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