

Saturday 25 June 2016

Amateur Photographer

Nikon D500 **TESTED**

Finally, a worthy successor to the D300.
Is this the world's best APS-C DSLR?



Passionate about photography since 1884

SPECIAL ISSUE

Undiscovered

Hidden Britain

14 landscape photographers reveal their favourite locations off the beaten track

Covert society

Michal Huniewicz's amazing photos of life in North Korea

Rising stars

Why these three photographers are destined for success

27

secret software tips

Handy features to unleash your full editing potential

APOY 2016 Your prize-winning portrait photos revealed



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* For F/2.8 ultra-wide-angle zoom lens for full-frame DSLR cameras
(As of November 2014. Source: Tamron)

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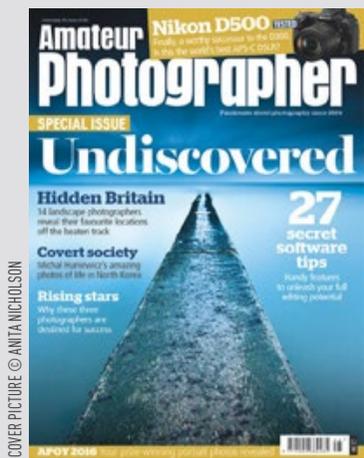
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COVER PICTURE © ANITA NICHOLSON

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When we decided to do a special issue on lesser-known photographers, locations and techniques, we wondered whether we'd be able to gather enough content. Perhaps these things were 'undiscovered' for a reason. But as we researched the subject we realised we could fill an issue several times the size of this one. And while it's fair to say that none of our discoveries would impress Christopher Columbus, the emphasis remains firmly on the lesser known.

7days

A week in photography

We start with 10 pages of secret locations we know you'll love to visit, and continue with amateur photographer Michal Huniewicz taking us on a journey to the secretive state of North Korea. We've all probably wrestled with image-editing software in the past, but life will get a little easier with our selection of 27 undiscovered and unexpected image-editing tricks and techniques. Enjoy the issue... but try to keep it to yourself!

Phil Hall, technique and features editor

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amateurphotographer magazine

ONLINE PICTURE OF THE WEEK



© CHRIS HOWES

Fox cub

by Chris Howes

Nikon D7100, 150-600mm, 1/250sec at f/9, ISO 1800

Chris Howes' image of a fox cub was uploaded to AP's website gallery.

'This shot was taken at Dodder Park in Co Dublin, Ireland,' says Chris. 'A friend of mine had recently told me they had seen a fox cub somewhere around the park, so I went up to take a look, not knowing if I would get to see it or not. When I arrived, some kindly locals told me where the fox had last been seen. After two and a half hours I noticed the female vixen lurking around some nettles. Suddenly, I noticed the cub at the edge of the bank. I didn't know it was drinking at the time until I got home and saw it on my computer screen. Thankfully, I was lucky enough to get this shot.'

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

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

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NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



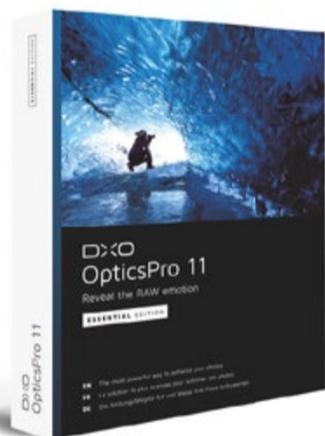
Olympus hit by quakes

Olympus has conceded that its camera production will suffer in the aftermath of the earthquakes that struck the Kumamoto region of Japan in April. Olympus says several suppliers of parts for its interchangeable-lens cameras, lenses and compacts have been hit. However, there was no direct damage to Olympus factories.

Leica extends SL lens potential

Leica's SL mirrorless camera is now compatible with 16 lenses built for the professional S-series, medium-format camera system, thanks to a new adapter. The Leica S-Adapter L is due out now and costs £950.

Leica has also announced that the AA-SCL4 Audio Adapter will be out at the end of June, priced £120.



DxO speeds up raw

Image-enhancement specialist DxO claims its latest OpticsPro 11 software can process raw files up to four times faster than previous versions. The software introduces automated tools such as spot-weighted correction and auto redden. It costs from £79, under a special promotion that runs until 30 June 2016. Visit www.dxo.com/en/photography/download.

Nikon D500 battery complaints

Nikon has warned D500 camera users that the battery may have a shorter life if they use one that was bought separately or from another model, rather than the battery supplied with the camera. It has pledged to replace the batteries free of charge. Visit www.europe-nikon.com/support.



Sigma warning about EOS-1D X Mark II

Sigma has warned that some of its lenses are not compatible with the Canon EOS-1D X Mark II, which may result in 'underexposure'. The affected lenses are the Sigma 20mm f/1.4 DG HSM, 35mm f/1.4 DG HSM and 85mm f/1.4 EX DG HSM. Sigma is working on a firmware update to correct the fault.



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WEEKEND PROJECT

Cool flash effects

Your flashgun is a very versatile tool. If you're looking for new ways to take creative images on your summer travels, why not try rear-curtain sync with moving subjects. In a nutshell, rear-curtain sync (RCS) is the opposite of the default front-curtain sync. With RCS, the flash fires at the end of the exposure, just before the shutter closes. This ensures that light trails created by moving light sources appear to follow the moving object, while keeping the subject sharp. As with panning, this enables you to convey rapid movement via creative blur while keeping crucial elements of the image as sharp as possible. Remember that once you're done with RCS, change the flashgun setting back otherwise you will be on RCS all the time!

1 Read your manual on how to setup RCS flash. On Canons, it is generally set on the flashgun, while on Nikon SLRs it's the camera menu. Using an external flashgun will give you more control over the flash output and settings.

2 Settings depend on the subject and available light. Don't set the shutter speed too fast or you will lose ambient motion blur. You can start with an aperture of f/5 to f/8, and try to keep ISO low at night to minimise noise.

BIG picture

American boxing legend Muhammad Ali dies at the age of 74

◀ June saw the death of American heavyweight boxer and social activist Muhammad Ali, an individual who has gone down in history as one of sport's greatest-ever figures.

After retiring from a successful career that saw him defeat some of boxing's most worthy opponents, Ali was diagnosed with Parkinson's disease, although his gradual decline barely served to slow him down. Ali remained in the public's consciousness with several public appearances and the 2001 biopic *Ali*, starring Will Smith in the titular role. Following his death, Ali has been mourned globally, with many stating that his influence spreads far beyond the boxing ring because of his inspiration to Black Americans.

Words & numbers

Photography is our most democratic and widespread art form

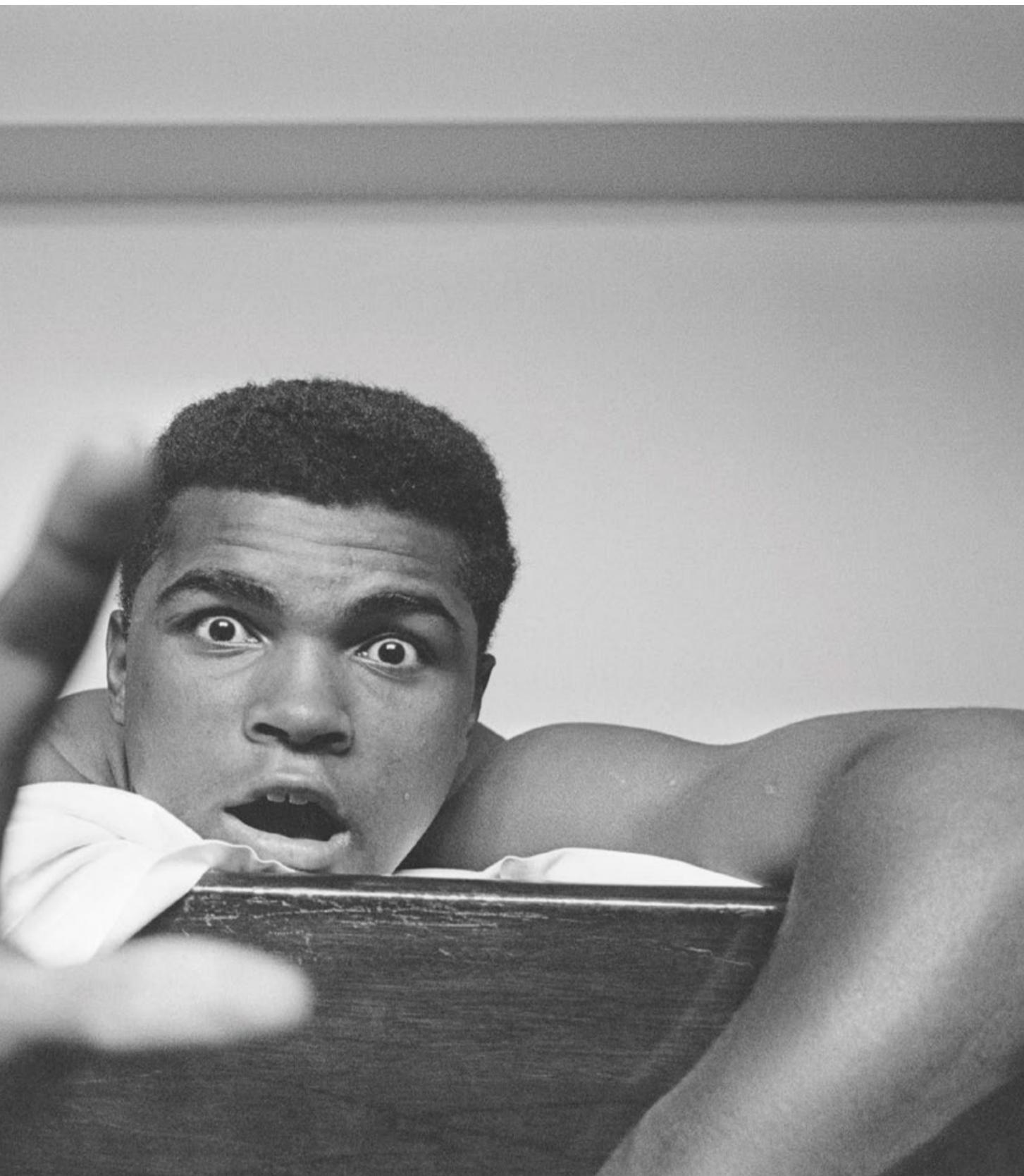
Martin Parr

British documentary photographer and photojournalist

150 million

Reported daily users of instant photo and video-messaging service Snapchat

SOURCE: BLOOMBERG



3 If you are shooting moving vehicles, as here, try panning from the hips, and give the subject space to move into. Watch out for blown-out highlights or excess noise if you need to fix gross underexposure.

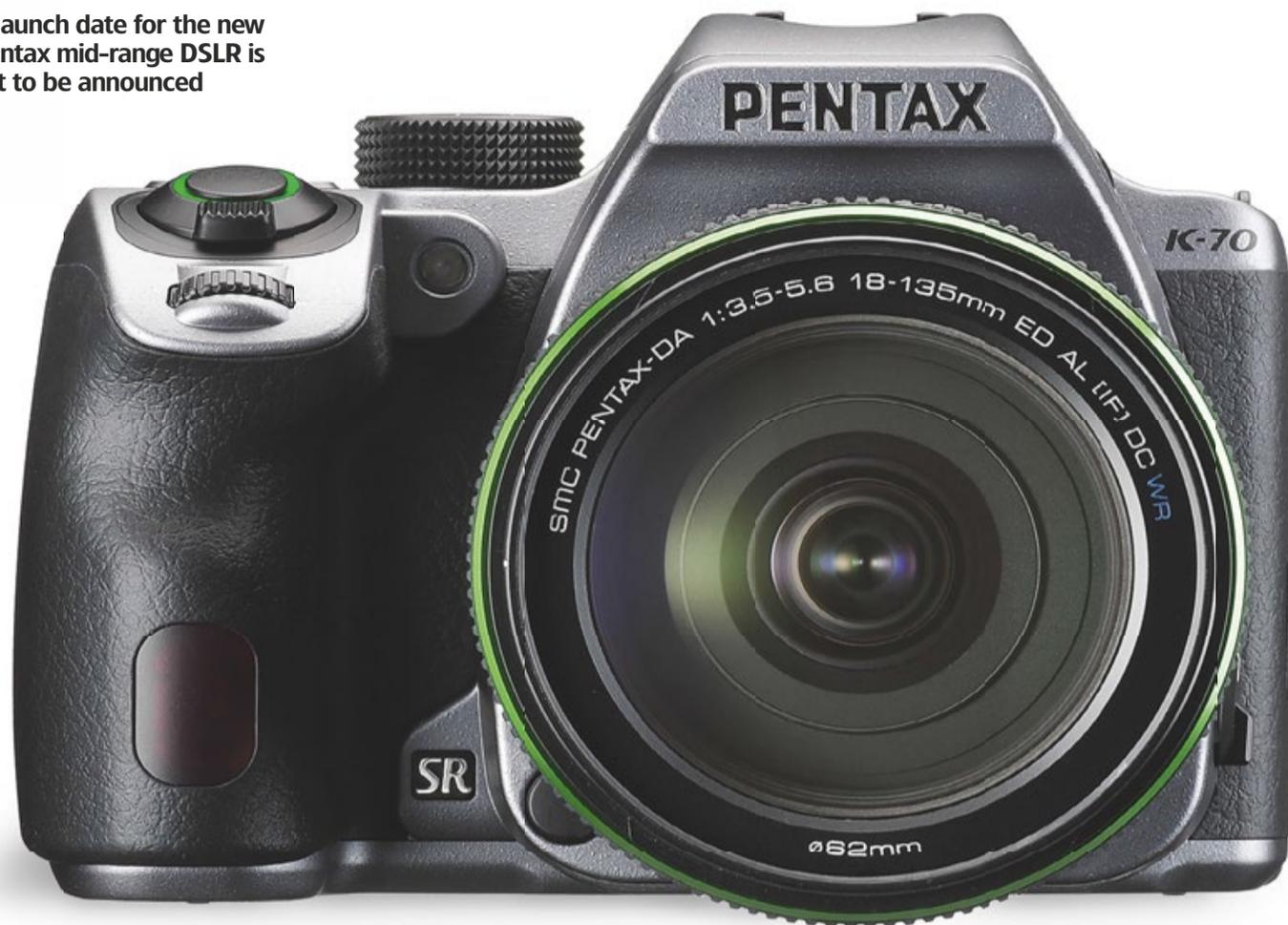
4 Focus on key areas, such as the face if a person is involved, and make sure you are on continuous AF mode (AI Servo on a Canon). If your camera's AF is struggling, focus manually on an area that the subject will move into.



Slow sync flash is a novel method to freeze action and add drama

© GEOFF HARRIS

A launch date for the new Pentax mid-range DSLR is yet to be announced



Pentax reveals 'all-weather' K-70 DSLR

PENTAX camera maker Ricoh Imaging has unveiled the K-70 – a 'rugged' mid-range DSLR boasting an ISO of 102,400 and Pixel Shift Resolution. 'The Pentax K-70's exterior is designed with comfortable outdoor shooting in mind,' said Ricoh, adding that it can withstand temperatures to -10°C.

'Its user-friendly features include a newly designed grip, a redesigned mode dial, and control buttons on the camera's top and rear panels to ensure exceptional handling and operation.'

The K-70 is due to cost £559.99 (body only), or £799.99 with an 18-135mm lens, and Ricoh plans to announce the launch date in July.

The 'dustproof and weather-resistant' 24.2-million-pixel model sports a brightness-adjustable, vari-angle LCD screen and full HD video. Other features include 77-segment metering, a PRIME MII image-processing engine, and Pentax's Pixel Shift Resolution System.

First developed for the K-3 II DSLR launched last year, Pixel Shift is designed to give 'far more truthful colour reproduction and much finer

detail, while significantly lowering the level of high-sensitivity noise'. Hailed as 'super-resolution technology', it captures four images of the same scene by shifting the imaging sensor by a single pixel for each image before combining them into a single composite image. Essentially, this gives full colour information for each pixel, similar to the technology used by Hasselblad and Olympus. In practical terms, this would apply only to static images and requires the camera to be mounted on a tripod.

The Wi-Fi-enabled K-70 also includes an anti-aliasing filter simulator, which aims to minimise moiré by applying microscopic vibrations to the imaging sensor during exposure. Also on board is a shake-reduction mechanism that aims to provide a compensation effect of around 4.5 shutter steps.

The camera houses an 11-sensor Safox X AF system – including nine

cross-type sensors – and a claimed ability to focus 'at a minimum brightness level as low as -3EV'. Pentax says it has cut AF response time, especially at low light levels. Users can assign one of seven desired functions to two function buttons.

The K-70 also incorporates Astro Tracer, which works with an optional O-GPSI GPS unit to aid advanced astro photography.

To coincide with the announcement there will be a new 'weather-resistant' telephoto lens, the HD Pentax-DA 55-300mm f/4.5-6.3 ED PLM WR RE, which is expected to cost £399.99. Its

on-sale date will also be announced next month.



The £560 K-70 includes a brightness-adjustable screen



© TREVOR PAGLEN STUDIO

US photographer claims £30K prize

US PHOTOGRAPHER Trevor Paglen has won the Deutsche Börse Prize 2016, scooping the £30,000 top prize for a project tackling issues including mass surveillance, data collection and drones.

Paglen won the accolade for his exhibition 'The Octopus' in Frankfurt, Germany, last year. The Deutsche Börse Photography Prize 2016 rewards a photographer of any nationality who has made a significant contribution, in exhibition or publication format, to photography in Europe between 1 October 2014 and 30 September 2015.

An exhibition of the best images is being held at The Photographers' Gallery in London until 3 July. Brett Rogers, director of the Photographers' Gallery, praised Paglen for how he dealt with the 'disquieting impact of the unseen aspects of technology on our daily lives'.



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Consumers forfeit certain rights when using PayPal



© JESSICA DOUGLAS

AP reader highlights PayPal rights flaw

PHOTOGRAPHERS and other consumers run the risk of losing valuable consumer rights if they buy equipment using a credit card and transfer the funds via PayPal. The potential legal pitfall emerged during a dispute between a camera dealer and photo enthusiast Ian Douglas (pictured above) over a suspected faulty lens.

PayPal, a popular system that allows consumers to transfer payments quickly online, has 179 million active customer accounts worldwide, including 20 million in the UK.

When Douglas, from Devon, suspected a fault with the lens he contacted the store where he had bought it online, but they only offered to repair the item, rather than replace it. Unhappy with that option, he expected his credit card

company to fully reimburse him. However, Ian became aware of a potential legal drawback after realising he had bought the lens by transferring the funds via PayPal from the credit-card account.

To claim under Section 75 of the Consumer Credit Act 1974, there has to be a direct relationship between the buyer and seller of the product. PayPal, like other agencies, is classed as a third party, confirmed the Financial Ombudsman. So, Ian feared he had lost his rights to protection under Section 75. Although PayPal offers its own buyer protection scheme, this is considered inferior to Section 75.

The camera store eventually agreed to replace his lens.

Nikon names new ambassadors

NIKON has announced that Helen Sloan and Richard Peters have joined its Ambassador line-up.

Helen Sloan is principal stills photographer for the hit TV series *Game of Thrones*. She first became interested in photography at the age of 11, when she borrowed her father's camera to take on a school trip to New York.

'He developed the film and thought my shots were pretty good,' Sloan previously told Nikon Europe. The Ireland-born photographer added: 'I

practised a lot and eventually he bought me my own camera, a Nikon F3, and asked his friend from the local newspaper to let me come and get some work experience in the darkroom. 'Once I got started, I never wanted to do anything except photography.'

Award-winning wildlife photographer Richard Peters recently wrote an e-book documenting his back-garden safari project.

The Nikon Ambassador initiative involves the nominated photographers



Helen Sloan is one of Nikon's new Ambassadors working with Nikon to promote the brand at seminars, on social media and in PR campaigns, as well as providing inspiration for enthusiasts.

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

Get up & go

The most interesting things to see, to do and shoot this week. By Geoff Harris

HERTFORDSHIRE



© IAN JEFFREY

Summer Sixteen

Photographer Ian Jeffrey is among the local artists whose work is on display at the Robert Adams Gallery in Hemel Hempstead. 'My camera captures the image and I use the computer as my paintbrush,' he explains.

Until 18 July, toth.dacorum.gov.uk/exhibitions



© ALAN TEECE

BERKSHIRE

Newbury Camera Club Print Exhibition

The West Berkshire Museum will exhibit over 90 prints from Newbury Camera Club members, with prints changed on 26 July and 31 August. The museum is open Wednesday to Sunday, and entry is free.

22 June–2 October, www.newburycameraclub.org.uk



© JOHN THORNTON

SUFFOLK

English Garden

This is an exhibition of English-garden inspired images by members of the Beyond The Image Photographers' Gallery. The gallery is run by nine like-minded photographers who exhibit their own work through quarterly themed exhibitions.

Until 25 September, www.beyondtheimage.co.uk

LONDON



© SAATCHI GALLERY

Exhibitionism: The Rolling Stones

Two floors of Saatchi Gallery will exhibit over 500 original Stones' artefacts, such as photographs, instruments and album artwork. A must-see for fans of rock photography, or just fans.

Until 4 September, www.saatchigallery.com

Sevenoaks Camera Club

The finest work from Sevenoaks Camera Club goes on display at Sevenoaks Library. The club has around 80 members who meet every week for nine months, shooting various subjects.

21 June–9 July, www.sevenoakscameraclub.org.uk

KENT



© LYNDIA ATKINSON



Viewpoint

Tony Kemplen

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems. Here he looks at a Gnome Pixie box camera

I recently wrote about a camera made by Durst, an Italian company known for making photographic enlargers. So I was happy to stumble across a British counterpart – this time from Gnome, a firm associated with darkroom equipment rather than cameras. At one time, 80% of enlargers sold in the UK were made by Gnome, but like Durst, the firm made a few cameras, such as the Pixie.

I spotted this little metal cube (right) on a table at my local car-boot sale, and was immediately struck by its pristine condition. In my experience box cameras tend to be in working order because, after all, there is very little to go wrong. However, they also tend to be cosmetically challenged, especially when, as with this little Pixie, they are not in a case.

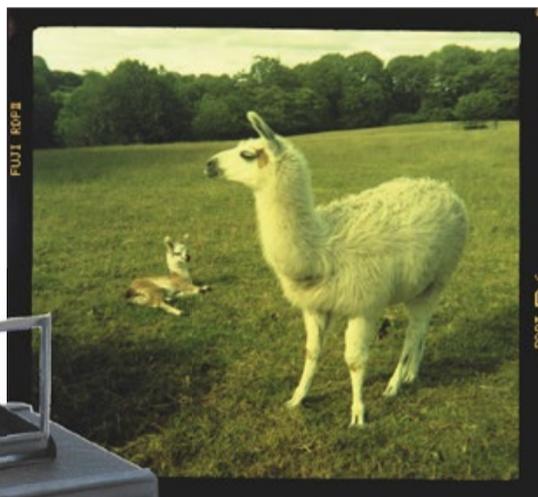
My old school darkroom used to have a Gnome enlarger, and while that had a near-spherical body compared with the Pixie's cube, the build style and quality immediately felt familiar to me when I

'The Pixie requires gentle coaxing rather than brute force to open'

picked it up to examine it. Constructed from a thin metal sheet, it feels like a small biscuit tin, albeit finished in black enamel rather than with a colourful design.

Like a biscuit tin, the Pixie requires gentle coaxing rather than brute force to open. But once inside, it's simple to load film. Various sources told me the Pixie takes 620 film, which would have meant re-rolling some 120 film onto a 620 spool, as the 620 format was discontinued in 1995. However, I was able to fit a standard 120 film in the camera, which is often not the case since 620 spools are slimmer.

Camera design doesn't get much simpler than this. There's a knob to wind the film on, a lever to select 'B' (bulb) or 'I'



Tony's photo of a llama and her cria taken using the Pixie camera (left) made by Gnome

(instantaneous) shutter speeds, and a shutter release. The viewfinder is a fold-up sports finder, consisting of a square metal frame at the front and a square hole at the back.

It's no surprise that this is a bit hit-and-miss in use, and it's best to allow plenty of space around your subject to ensure that you don't lose bits at the frame edges. The shutter release is a narrow piece of metal that only protrudes 6mm and so needs a bit of effort to overcome the force of the spring. I found that it left a small indentation in my right thumb each time I took a photo!

With a fixed aperture of around f/22, this is definitely a fair-weather camera. The upside of the small aperture is that there is plenty of depth of field, which is a necessity given the fixed-focus lens. Image quality is not great from the single-element meniscus lens, but the softness seemed appropriate for this picture of a llama and her baby taken in my local park (above).

Tony Kemplen's love of photography began as a teenager, and ever since then he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Gnome Pixie camera at www.flickr.com/tony_kemplen/sets/72157655987222672

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

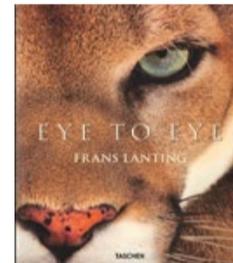
New Books

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



Eye to Eye

By Frans Lanting, Taschen, £27.99, hardback 256 pages, 978-3-83654-713-0



IT'S FAIR to say that Frans Lanting set the standard for a whole generation of wildlife photographers. Traces of his work can be seen in many of today's wildlife photographs, and this book, which is actually a republished volume of his first personal collection, is not only a great primer to the man's vision but also to wildlife photography as a whole.

This book contains more than 140 photographs, and every one of them is a lesson in composition, framing and lighting. Not only this, but you also see how an almost empathetic approach to the subject can elevate your images to the next level. Lanting's work is notable for the fact that you feel like a part of the world you are viewing. These aren't images of distance – they're close and personal, and as a result, the whole book transports you and makes you feel like you're travelling beside Lanting himself. ★★★★★

Service: Platon

By Richard Avedon, Prestel, £30, hardback, 192 pages, 978-3-79138-213-5



WE ARE so accustomed to seeing images of warfare strewn across the screens of televisions, and the pages of magazines and newspapers, that the individuals we see engaged in these conflicts can almost become abstract entities lost in a dizzying media collage. But of

course these are real people, and all of them have their own histories and lives.

In this beautiful and evocative collection of images by Richard Avedon, we come face to face with these anonymous figures. Avedon's simple yet moving portraits display a number of soldiers and their loved ones, and as a result introduces a truly human dimension to war. Physical and psychological wounds are laid bare for all to see. As a whole, the collection evokes empathy and implication. *Service: Platon* is a brutally honest project that could well be argued to be rather important. ★★★★★

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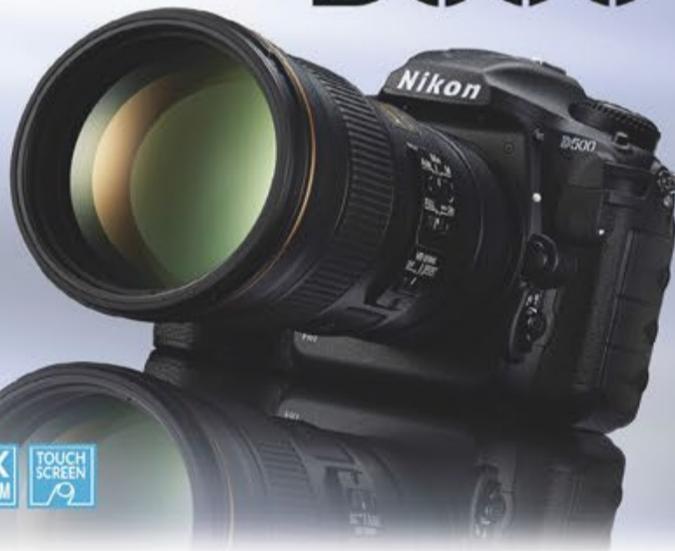
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Hidden Britain

We ask a selection of landscape photographers to reveal their favourite undiscovered photo locations around Britain

WE'RE blessed in Britain to have diverse and iconic landscape locations across the length and breadth of the country. However, most people (particularly those with dogs) know about these fantastic spots, and in some cases, you'll be rubbing shoulders with a number of photographers at the same spot, with all of you waiting to

take a shot as the sun comes up.

However, we've all also got our own special spot away from the crowds that we like to retreat to; this spot might be only known to us and could be overlooked by most photographers. In this article, professionals and AP readers reveal their favourite hidden locations around Britain.



Given its sheltered location, Lochan Urr can often be calm enough to reflect the backdrop

© DAMIAN SHELUS

Arne has a diverse landscape that's a real gem



© ANDY FARRER

Arne Dorset Andy Farrer

www.andyfarrer.co.uk



THE ISLE of Purbeck in Dorset conjures up images of Corfe Castle, Old Harry Rocks, Kimmeridge, Dancing Ledge and Swanage Pier, to name a few highlights. However, on the northern perimeter of the Isle (which is in fact a peninsula), lies Arne – a significantly quieter area with a different ambience to the Jurassic Coast. Arne has a diverse and unusual landscape, packed with wildlife. It is also the site of an RSPB reserve. At Arne you will discover deciduous woodlands, meadows, heathland, marshland, a harbour, a beach, pine trees, ponds, the coastline and panoramic views. It is a gem.

The birdlife is abundant, with a number of hides overlooking the harbour towards the wading birds and wildfowl. Ospreys and marsh harriers are also regularly seen. Sika deer are often grazing on the edge of the harbour and easily spotted all over the reserve.

To get to Arne by car from Wareham, drive south over the causeway to Stoborough. Arne is signposted from there. Alternatively, from Corfe Castle, drive towards Wareham and at the first roundabout take the first exit. Stay on the A351, turn right onto Soldiers Road (across Hartland Moor), then right onto Arne Road, where you will reach the RSPB car park at the end of the road. Parking is free for RSPB members or £2.50 for non-members.



© ANDY FARRER

Arne is a lot quieter than other parts of Purbeck and is dotted with deciduous woodlands



Lochan Urr

Glencoe, Highlands

Damian Shields

www.damianshields.photoshelter.com



GLENCOE provides an extensive range of viewpoints to capture some of Scotland's most iconic landscape scenes. And there are some hidden gems only a short drive away. The beautiful area around Lochan Urr is just a few miles south of Glen Etive, just past Dalness. You can pull into the lay-by immediately above the lochan, but to avoid the trudge down through thick fern and bracken it's better to continue to the start of the muddy track that meanders down on the right-hand side of the water.

Access to some of the better viewpoints from the banks can be challenging, owing to the boggy nature of the terrain, so sturdy boots and waterproof clothing are advised. Thick stretches of gnarly rhododendrons hug the southern and western edges of the lochan, and you might find yourself performing commando-style belly crawls through the undergrowth. The rewards for enduring these trials are many, as the southern vantage points offer a backdrop pairing of Stob Dubh and Stob na Broige. Given its sheltered location, the water's surface is usually calm enough to reflect the backdrop, giving you wonderful symmetry both horizontally and vertically.

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If you're prepared to brave some of the trails, the views around Lochan Urr are stunning

© DAMIAN SHIELDS

Worbarrow Bay

Dorset

Mark Bauer

www.markbauerphotography.co.uk



WORBARROW Bay on the Isle of Purbeck is one of the less popular locations for photography on the Dorset coastline, partly because it lies on Ministry of Defence (MoD) land. It is only accessible when the Lulworth Ranges are open, which is usually at weekends and during bank holidays. If you are planning a visit, check www.dorsetforyou.com/lulworth-range-walks.

Lying between Kimmeridge Bay and Lulworth Cove, Worbarrow Bay is accessed from the car park at the deserted village of Tyneham, which is also worth a visit. It is a level walk of less than a mile along the footpath.

The bay has a shingle beach that slopes down to the sea in a similar manner to the beach at Durdle Door. At the western end the jagged rock stacks at Mupe Bay make a natural focal point, and on the eastern flank is a distinctively shaped promontory known as Worbarrow Tout – ‘tout’ being Old English for ‘lookout’. Low tide reveals some interesting rocks, which make great foreground interest.

There are numerous compositional possibilities, shooting in either direction along the beach. Combined with its wonderfully isolated atmosphere, this makes it one of the photographic experiences in the area.

The surrounding cliffs are sandstone, which glow attractively in the evening light, and this fact – together with the south-west orientation of the bay – means that the best time to visit is during sunset in winter. Don't wait too long after the sunset, though, as the car park at Tyneham is locked at dusk.



The jagged rock stacks at the western end offer great foreground interest

© MARK BAUER



The valley at Holmsley can be a real trap for mist in the mornings

Holmsley

Hampshire

Stu Meech

www.stumeech.co.uk



DESPITE being very close to the busy tourist hotspot of Burley in Hampshire, Holmsley is a much quieter location. I frequently visit the area, but rarely see other

photographers, which makes it one of my favourite hidden locations.

The land at the lowest point of the valley is quite boggy and the area becomes a real trap for mist when it forms. In fact, this is one of the main reasons I visit this place, because the mist often forms when the other areas of the forest don't have any.

To get to Holmsley, travelling along the A35 towards Christchurch, leave the road at The Old Station Tea Rooms and head along Station Road towards Burley. Park at Goatspen Plain

car park (50°48'48.4"N 1°40'39.1"W) and walk back down Station Road. The best spots are on the left-hand side.

This view looks into the sunrise and you can often get lovely backlighting through the trees and mist. The area is also surrounded by a lot of heather and bracken, with colour peaking between late August and early September. To catch a glimpse of the mist, visit during spring and autumn – and bring a long lens to take advantage of pony and deer sightings in the area.

© STU MEECH

Tetbury

Gloucestershire

Graham Borthwick

www.shadow-shots.com



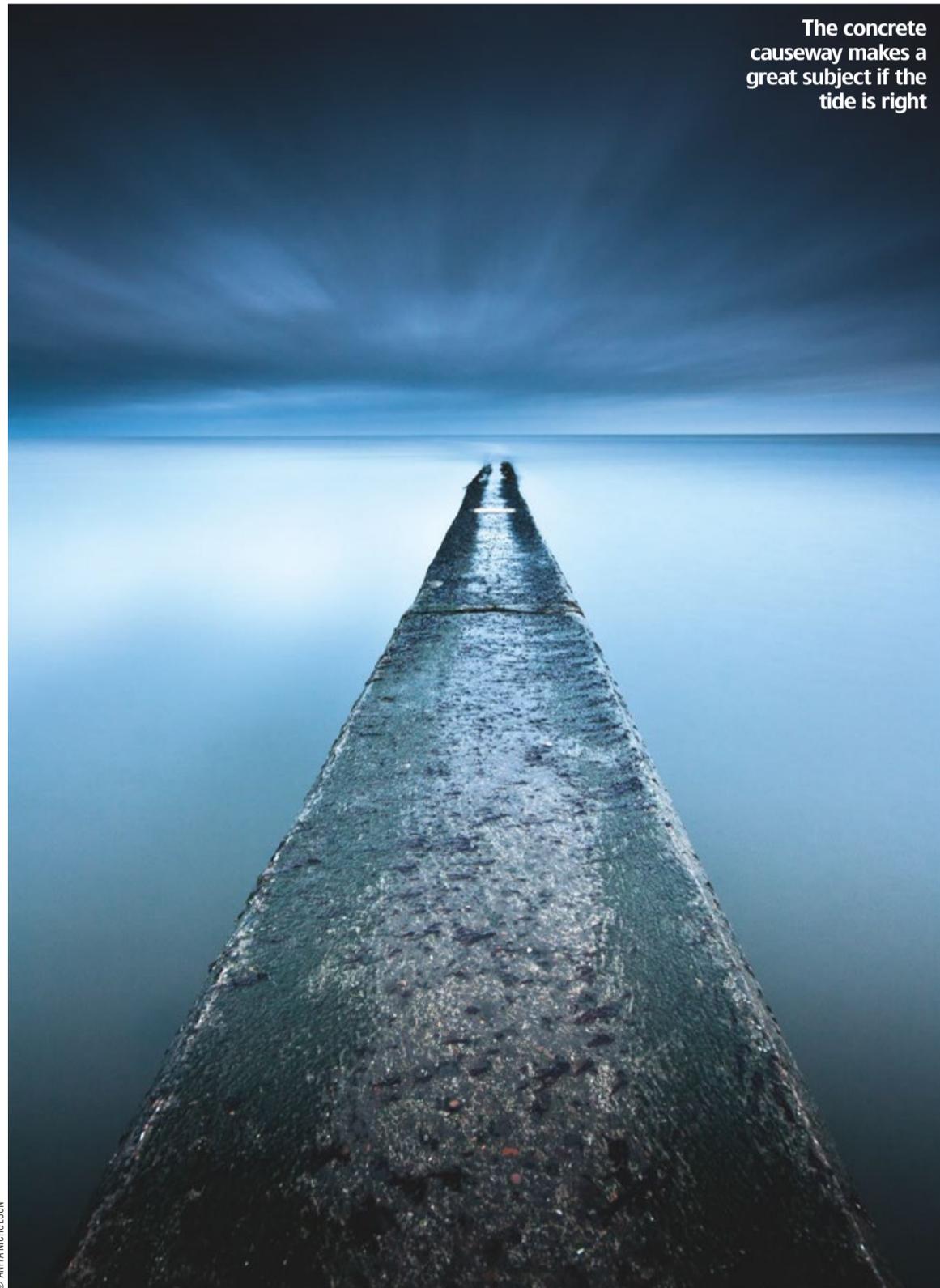
I GOT this shot (right) by accident when searching for bluebells just outside Tetbury in Gloucestershire, off the A433. This quiet yet open-access area is prime for this type of moody picture, especially when the stormy weather comes to the rear of the rising ground. A wider lens works well. I used a 24-105mm to capture the desolate look, and a chance break in the light gave me this photo.

Access to this location is easy, but it is protected by an old Cotswold wall that is also quite photogenic. The field appears dormant, and I will return later in the year to see if any crops are planted, which will give an alternative view. This will now be my 'go-to' location this year to see if I can capture the seasons changing, and it helps that it is close to where I live.

© GRAHAM BORTHWICK



Local spots are perfect to return to over the year to see how the landscape changes



The concrete causeway makes a great subject if the tide is right

© ANITA NICHOLSON

Cresswell Beach

Northumberland

Anita Nicholson

www.anitanicholsonphotography.com



CRESSWELL Beach in Northumberland is a popular spot for local families, dog walkers and fishermen, who love the wide and long expanse of pale golden sands that run from Cresswell village northwards to Druridge Bay. It's a little off the beaten track for most photographers visiting Northumberland, but is popular for local photographers, especially those looking for wildlife or out chasing the aurora borealis.

There are plenty of other features here for photographers to explore and enjoy. The dunes are expansive, beautiful and quite high in places, offering wonderful views of the long curving bay. There are cube-shaped sea defences dotted along the high-tide line of the beach, which provide fantastic opportunities for seascape photography, especially if there is a lively surf. Near the village centre, as you descend to the beach, there is a concrete causeway that leads out to a rocky offshore reef, which is home to millions of mussels, other sea creatures and scraps of old wreckage. The concrete causeway itself is a great leading line if you catch it as the tide heads back out about an hour or so after high tide. There are rocks and other treasures to find aplenty, particularly after stormy seas when the pale golden beach can be awash with sea-bleached driftwood and shells.

If you're planning to pay a visit to Cresswell Beach and are staying for a few hours, then an ice-cream from Cresswell Ices is a treat. Alternatively, if you're after a coffee, some cake or a full English breakfast, the Drift Café just outside of the village is fantastic and well worth a visit.

Remember that Northumberland has quite a large tidal range, so it's worth heading to Cresswell Beach for high tide and then allowing yourself plenty of time to wait for features to emerge as the tide recedes.

Mudford Dorset

Phil Cooper

www.imagesbyinfinity.co.uk



STRADDLING the entrance to Christchurch Harbour in Dorset lies Mudford Quay and Spit. To the east is Avon beach, which is popular with windsurfers, while to the west lies Hengistbury Head, a wildlife and archaeological centre. To the north are the estuaries of the rivers Avon and Stour with the town of Christchurch and its magnificent 12th century priory. A short ferry ride across from Mudford Quay is the beach hut community on the spit near Hengistbury Head, where huts frequently change hands for considerable sums of money.

There is a small but thriving fishing community based at Mudford, and the quay is littered with all the normal fishing paraphernalia you would expect, such as lobster pots, nets and floats. If you're planning on buying fresh catch, there is a stall nearby where the fish can be purchased. There is also a picturesque row of what used to be fishermen's cottages on the quay. The harbour is at its best at low and high tides, and the tidal range can be extensive and fast flowing.

With the sun setting over the harbour behind Hengistbury Head between the months of September and March, this is the best period to capture reflections in the water. For sunrises, Mudford offers spectacular views of The Needles on the Isle of Wight, over which the sun rises during the late winter months to provide excellent photographic opportunities.

© PHIL COOPER

© STUMMECH



Pay attention as you shoot as the tidal range at Mudford can be extensive and fast flowing



Charlecote Park Warwickshire

Stu Meech

www.stumeech.co.uk



CHARLECOTE Park is the site of a 16th century country house with a deer park, approximately four miles from the town of Stratford-upon-Avon. The site is managed by the National Trust and is only open during daytime hours to paying visitors. However, there is a public footpath that runs through the bottom of the deer park, and provided you keep to the path boundary you can use it to capture lovely views over the park.

I live close by and visit the area regularly. It's a hotspot for mist due to it sitting in the lowest point of the surrounding countryside and close to the waters of the River Avon. Using the full length of the footpath, you can get good views of the tree-lined avenue, individual trees around the park, the house itself and the deer that live in the park.

For most of the year, the sun rises in a position relative to the footpath, enabling you to get a suitable side or backlight on many of your photo compositions.

When visiting, I use a little lay-by on the B4086 (Stratford-upon-Avon side of the park) and then walk back down the road in the direction of the park. As the road bends to the right, you will find a gate to the footpath just below the level of the road.

The sunrise is in line with the path for most of the year at Charlecote Park

Sinclair's Bay Scottish Highlands

Jeremy Walker

www.jeremywalker.co.uk



SINCLAIR'S Bay in the Scottish Highlands lies just about as far north as you can go in the British mainland to get to a location. It sits 11 miles south of John o' Groats, and conveys the feeling of being a long way from anywhere – which it pretty much is! Wick is the nearest town just south of the bay.

Sinclair's Bay is photographically very worthwhile. At either end of the bay there are ruined castles clinging to the cliff's edges – Keiss Castle to the north and Castle Sinclair Girnigoe to the south – and both are in spectacular locations.

In between the castles is a long sandy bay dotted with the remnants of Second World War defences that are now tumbling into the sea. This was apparently the most landmined beach in the UK during the Second World War. There are also some military pillboxes right on the seafront near Keiss Castle.

Just east of Castle Sinclair Girnigoe,

which is three miles north of Wick, is the Noss Head Lighthouse, and although not a spectacular lighthouse there is certainly image potential.

These coastal locations shout out for stormy skies and rough seas, and lend themselves to long exposures, silky seas and blurred clouds. This is ideal territory for the Lee Filters Big Stopper or even Super Stopper filters that can give you exposures of minutes, even on a sunny day, that are ideal for moody shots of the cliff. A sturdy tripod, 24-70mm zoom and a cable release will suffice for these locations. Check out tide times too, as the castles have a different feel and look depending on how high the sea is.

If you want to stay in the area, good accommodation may be hard to find, but try the Forrs House Hotel near Thurso (excellent rooms, great breakfasts) as they have outside rooms, which makes it easier to come and go at unearthly times of the day.

Sinclair's Bay is best when there are rough conditions with dramatic skies

© JEREMY WALKER



Islay attracts a huge number of wildlife to its dynamic coastline

© NIALL BENVIE

Islay Inner Hebrides

Niall Benvie

www.niallbenvie.photoshelter.com



ISLAY'S blend of grassland, wild moor and a coastline gnawed raw by the Atlantic makes it an intriguing proposition for the photographer. Rather than diminishing, the cultural landscape enhances the island's natural wealth. As a result, it attracts a huge number of wintering barnacle and white-fronted geese, and provides a home for many brown hares. The chough, that iconic crow of the Celtic fringes, is present among the cattle on coastal pastures, and even corncrakes have returned to slink between the irises that crowd the damp field edges.

It is on the coast, however, that we find wilderness unmediated by people, where

the principal agent of change is the Atlantic Ocean itself. There is nothing between the island's west coast and Nova Scotia in Canada, so massive waves may hammer into Saligo Bay (my favourite place of all) even on relatively calm days.

The island's geology and glacial history have given rise to the whole gamut of coastal geomorphology, from cliffs to sandy beaches and mudflats. Rich in texture, form and colour, the dynamic coastline of Islay is spellbinding.

There are some signs of people even here, and several lighthouses, including the unusual square-shaped twin-towered Carraig Fhada Lighthouse at Port Ellen, provide a focus for photography at dusk.



© JUSTIN MINNIS

Sandringham

Norfolk

Jon Clifton

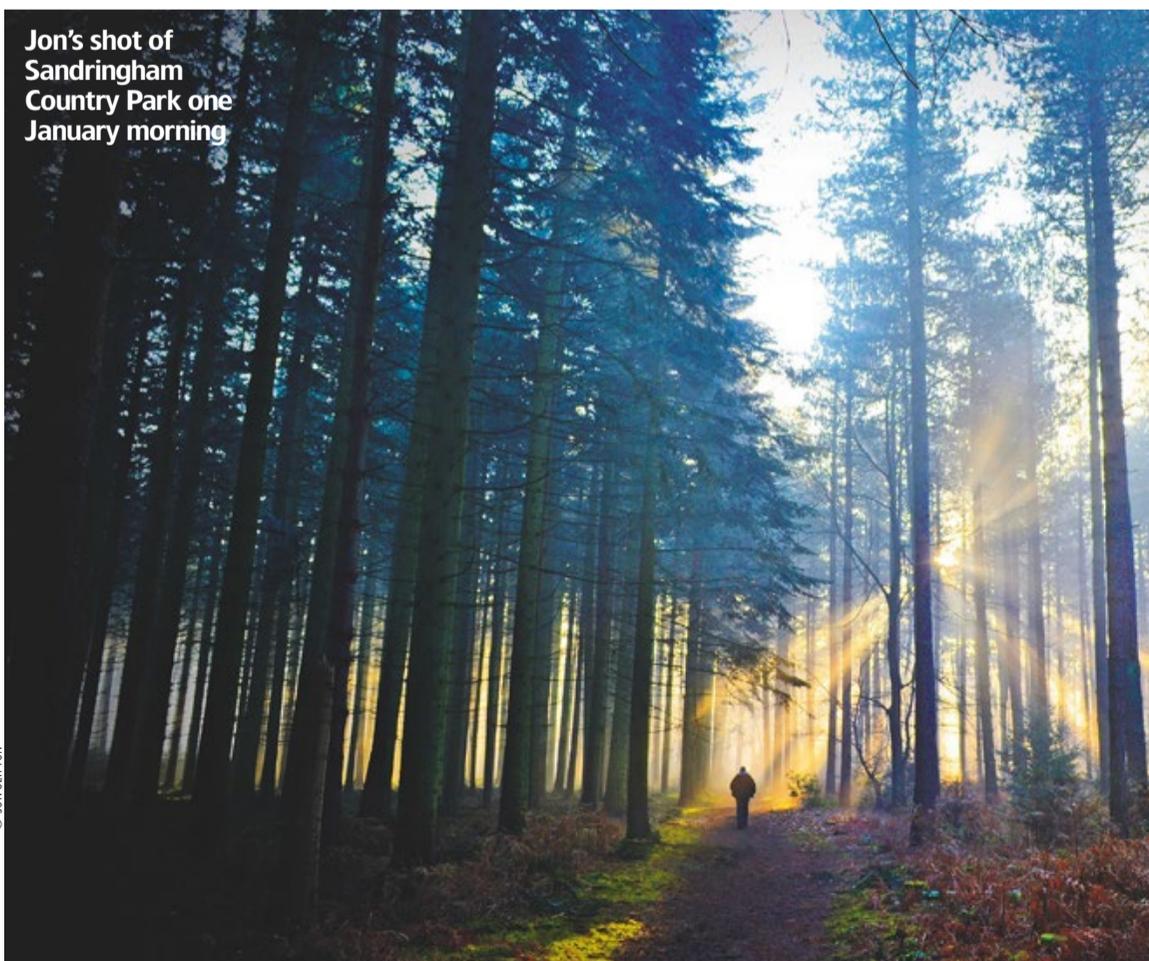
www.joncliftonphotographyanddesign.co.uk



I MOVED to Norfolk just over five years ago and find it a county that offers innumerable beautiful places to photograph. Some areas are obvious, such as beaches, quays and windmills, while others are more off the beaten track. This image (right) was taken at Sandringham Country Park early one January morning. The park is 10 minutes from my home and situated just off the A149 (via car or a short bus ride) from King's Lynn, heading towards Hunstanton.

I'd planned to capture the sun rising through the trees, but it was a bitterly cold morning and I was very close to packing up before the sun started to appear through the mist. The main thing this shoot taught me was that it is vital for a landscape photographer to have patience. After taking a couple of test shots, I set the timed shutter release to 10 seconds and ran into the distance.

Jon's shot of Sandringham Country Park one January morning



© JON CLIFTON



It may not be as glamorous as Southwold along the coast, but Landguard Point still delivers



Landguard Point Felixstowe, Suffolk

Justin Minns

www.justinminns.co.uk



WITH the huge cranes of Felixstowe docks looming in the background, Landguard Point in Suffolk seems an unlikely location for landscape photography. But with its old, worn wooden jetties and crumbling concrete, it has been a long-time favourite location of mine for a number of reasons.

Felixstowe is only a short drive from where I live, so it's somewhere that I can get to quickly if conditions are looking good. There's a lot to be said for exploring the landscape on your doorstep, as you can visit even when time is short. The more time you spend getting to know a place, the better your images become. Further adding to its convenience, the point juts out into the North Sea in a southerly direction, so one side of it gets the morning light while the other gets the evening light,

making it a good spot for a sunrise and sunset.

Most importantly, it's an interesting area. The shingle spit that forms the point is itself a nature reserve designated as a Site of Special Scientific Interest (SSSI). The relics of old piers dotted along the beach contrast nicely with the modern docks, and I haven't even mentioned the 18th century fort yet!

To get to Landguard Point, follow the A14 to Felixstowe and at the large roundabout (J60) turn right, staying on the A14. At the next roundabout go straight on towards the town centre, cross the railway line and turn right at the traffic lights on to Langer Road. Turn left at the caravan park on to View Point Road and follow it all the way to the end where there is a car park. From the car park head to the beach and turn left, following the beach to the point.



The Carneddau stretches from Conwy to Llyn Ogwen

The Carneddau Snowdonia, Gwynedd

Kathryn Watson

[flickr.com/photos/kath_watson](https://www.flickr.com/photos/kath_watson)



SNOWDON is the highest and, arguably, most popular summit in England and Wales. I sought a quieter, wilder place to walk, scramble and photograph, and so looked north from Snowdon and onto the Carneddau.

The Carneddau stretches from Conwy in the northeast to Llyn Ogwen in the south-west. It comprises sinuous, undulating ridges and boasts numerous summits with magnificent views of Snowdonia. It's a stunning mountain range and far less populous than its neighbours.

On the day this image was taken (above), we

climbed the north face of Pen yr Ole Wen at the far south-western end of the Carneddau. Initially, conditions were bright, but these rapidly deteriorated and we found ourselves traversing the top scree sections in near-blizzard conditions. Upon reaching the ridge, we ploughed knee-deep through the snow to summit again at Carnedd Dafydd, before descending the south-eastern side of Pen yr Ole Wen towards Tal y Llyn Ogwen Farm.

This image was taken on our descent, looking toward Llyn Ogwen and the snow-draped Glyderau. We stopped at the stile to eat lunch and rejoice at negotiating the mountain and weather.

White Mill Bridge Dorset

Martin Dolan

www.martindolan.co.uk



WHITE Mill Bridge is often cited as the oldest bridge in Dorset. The area is beautiful, tucked away next to the River

Stour. Nestled between Sturminster Marshall and the B3082 outside Wimborne, White Mill Bridge is a brilliant location for sunrises and sunsets, each giving you the opportunity to shoot either side of the bridge and capture some of the lovely light reflected off the River Stour.

When photographing at the bridge, I find that using a wideangle lens is always the best choice. It allows me to get close to the bridge and yet capture the length of it while retaining plenty of sky and foreground detail.

Many landscape photographers enjoy capturing a water element in their shots, and I find country river scenes like this one irresistible. To me, it says 'Classic English countryside', where the pace of life is that much slower than the modern hustle and bustle of cities.

Often cited as the oldest bridge in Dorset, White Mill Bridge makes a brilliant location at sunrise



Winspit and Seacombe Dorset

Mark Bauer

www.markbauerphotography.co.uk



WINSPIT and Seacombe are disused quarries located next to each other on the Dorset coast, about four and a half miles south-west of the popular resort of Swanage. They are both accessed from the village of Worth Matravers, although from different footpaths. You can get to Winspit along a footpath to the south-west of the village, while the footpath to Seacombe starts on the eastern side of the village. A circular walk is also possible, starting at one location and walking along the cliff path to the other.

Winspit and Seacombe were working quarries until the 1950s, supplying stone for major buildings in London. In more recent times, Winspit has seen occasional use as a film location, notably in the BBC series *Doctor Who* and *Blake's 7*. Once there, it's easy to see why the makers of *Doctor Who* chose to film here. Although it's only a short walk from a picture-postcard village, it has a remote and wild feel to it, with rugged cliffs and threatening, jagged rocks. This atmosphere is enhanced by the fact that large waves regularly crash on the shore. It's a small cove, and outside of the holiday season you'll rarely bump into anyone else, which makes it a great place to visit if you want to avoid the more photographed spots on the Dorset coast. It's best visited at sunrise in winter, not just for the sense of isolation, but also because at this time of year the sun rises over the sea.

There are good viewpoints both from the cliff top and from the shore below, where you can shoot the waves washing over the rocky ledges – although care should be taken, as conditions can get fierce. Neighbouring Seacombe is very similar in character, but is a wider cove, with a little more room to move around.

Scale Force Cumbria

David Ball

www.davidballphotography.co.uk



I WANTED to visit Scale Force waterfall for a long time, but didn't really know how to get to it. However, after help from a fellow photographer, I set off in pursuit of this magical waterfall, which stands high up in the hidden mountains of the Lake District.

Having trekked around two miles through muddy fields and climbing over everything imaginable, I finally arrived! Once there, I had to scale a 20-foot rock, which was very dangerous and slippery at the time, as it had been very wet the previous day. Nevertheless, all my efforts were well worth it in the end, and as I reached the top, I was greeted with this magnificent view (see right).

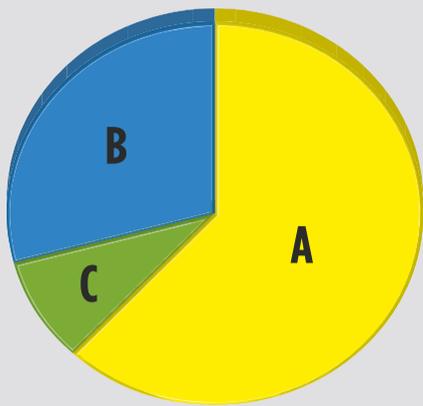
What I haven't mention yet is that when I got up there, the spray coming off the waterfall was the worst I've ever experienced, and therefore, I had to be very smart about capturing my image. To get the image I wanted without getting the spray all over my filters, I decided to use my 0.6 soft grad to get the 1-second exposure, which would smooth out the water as it was running so fast. Moreover, with the fast exposure I wouldn't get any rain dots on my filter and image. For me, this waterfall has to be one of Britain's best hidden gems.



It's no surprise to find that Winspit has been used as a filming location for *Doctor Who*



Tucked away in the mountains of the Lake District, Scale Force is worth the arduous climb



In AP 4 June, we asked...

Have you ever set out before dawn to capture a sunrise?

You answered...

A Yes	62%
B Yes, but I was already up for other reasons	9%
C No	29%

What you said

'Yes, absolutely. It's actually the loveliest time of the day whether you're a photographer or not.'

'I don't think you are serious if you don't get to your location at least an hour before sunrise. The best show is usually the 30 minutes before and after.'

'Yes, if you call leaving a climbing hut at 11pm and climbing Great Gable by moonlight "setting out before dawn".'

'I have, but not often enough to get what I wanted.'

'Most of the landscape shots I have worth keeping are taken before dawn or shortly thereafter. Sunrise beats sunset hands down because of the clarity of the air and the magical ingredient: mist.'

Join the debate on the AP forum

This week we ask

Do you think there will come a time when you stop taking photographs?

Vote online www.amateurphotographer.co.uk



Nikon UK & Ireland @UKNikon

Nikon has two new ambassadors – Richard Peters and Helen Sloan – and we are pleased to have featured both in AP recently!



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LETTER OF THE WEEK

Is photography art?

I completed a short presentation at my camera club on getting the best out of a newly introduced effects package. I was pleased to receive questions. However, my heart fell when one member stood up and asked: 'But is it photography?' I had prepared answers to a range of technical questions, but failed to prepare for any philosophical ones. I quickly deferred to the committee, but in this complex digital age, what is photography?

At the grammar school we had a strong-minded art teacher, who exploded when anyone so much as suggested that photography might be an art form. To him, photography was merely a craft – a soulless technology that was incapable of conveying the emotion of great art. Clearly, he was wrong. Photography can be holiday snaps, which can be just a soulless and poorly executed exercise, but it can also capture your attention and make you question the world and your place in it. I wonder how the art teacher would react to the current art syllabus in which students might spend almost as much time learning to use Photoshop as they would to paint and draw.

After my presentation, the debate rumbled on until people politely divided into

the 'photography happens in-camera and only during the decisive moment' clan and the 'photography is created in Photoshop' clan. The gap between the two clans appears to be almost unbridgeable. But the good news is that both clans seem to be capable of producing work of equal quality. I see little hope of ever resolving questions such as is photography an art form? But the good news is that we can still be united in our love of photography.

On a different note, I quite enjoy Roger Hicks' articles, and yes some times, they do make me stop and think.

David Price, West Midlands

Photography, or at least good photography, is definitely a skill. And yes, it is also an art. By definition art is relative to the creator and viewer. Both Rothko and Constable used paint and canvas, but are very different. From my perspective art evolves to use the tools available at the time. There are new ways to create graphic images, but like many new types of art, it can take a generation or two for these to be accepted as mainstream – Richard Sibley, deputy editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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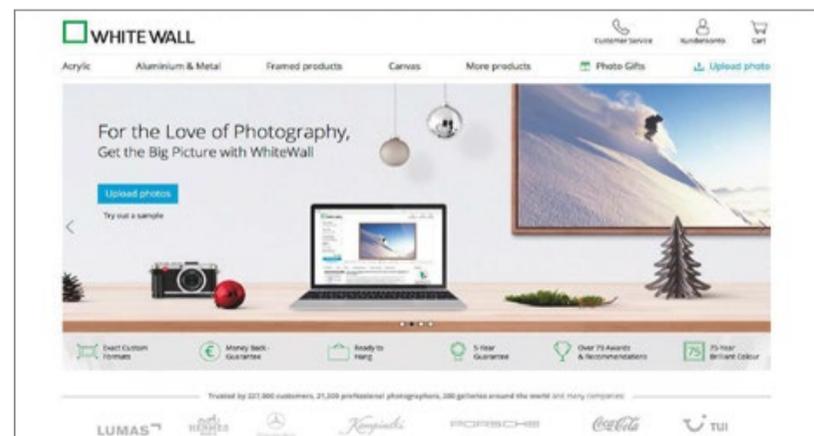
I know that this subject has been discussed many times in AP, but after a recent experience I had to write in.

I attended my cousin's funeral after he had passed away at the ripe old age of 86 years. At the wake, his wife placed seven large family photo albums on the tables for everyone to browse through and recall their memories of him. These albums ranged from the time he was a teenager through to a year before he passed away. This made me think. My children and most people of their generation just use their

phones and store their most precious memories on one of the many remote-storage and back-up systems. This is all very well, but will these

White Wall is an example of a premium printing service

systems still be in use and available in 60 years' time? I suspect not. I use all modern digital camera and editing systems, but I always print the best images. I implore people to print their memories if they



want to keep them safe for the future.

Gerald Peppiatt, Essex

You couldn't be more right. While digital has brought many advantages, the longevity and legacy of our photography in many cases has been almost forgotten. I'm as guilty as anyone when I say my workflow stops once an image has been tinkered with and keywords applied in Lightroom, but we should all make an effort to print more – Phil Hall, technique and features editor

Leica vs Metz

Having bought a Leica SF 26 flashgun, I was interested in the article in the *News* item (AP 23 April) on the Metz mecablitz 26 AF-2. They appear to be the same product, with similar identifiers (26) apart from the brand logos. And the price: the Metz retails at £110, while the Leica cost me £225. Are they sourced from the same manufacturer? If so, how can Leica justify the 100% mark-up other than through use of its brand name?

Neil Pascoe, Lancashire

The following is the response from Leica: 'The Leica SF26 flash and the



One of Steve McCurry's pictures from his new book *India*

Metz Mecablitz 26 AF-2 are not identical. The difference is the compatibility with Leica products. Only the Leica flash supports all functions of the Leica camera (for example, the TTL connection). In other words, you can't buy a Metz Mecablitz 26 AF-2 that will work fully on one of Leica's home-grown products. Ultimately, Leica is a relatively small brand that doesn't sell anywhere near the volume of accessories as mainstream manufacturers. It's also a premium brand. These two factors together result in the high price – Andy Westlake, technical editor

Clumsy procedure

Your cover story on Steve McCurry (AP 14 May) gave some interesting insights into his photography, but it left one puzzling aspect of his technique untouched. In the video film of Steve's shoot of the 2013 Pirelli calendar in Brazil (available on YouTube),

Steve is shown holding his Nikon D3X (and Hasselblad) in his right hand, while actuating the shutter with the middle finger of his left, by reaching across the top of the camera. This seems to be a very clumsy procedure.

I once owned an Exakta (the famous wrong-way-round camera) and found no problem adapting to winding on and firing the shutter with my left hand. It seems strange that Steve uses such a seemingly 'unnatural' procedure. While I am an unreserved admirer of his photographs (see picture above), this is one aspect of his technique that I will not adopt.

Who are we to tell someone how to use a camera? Although your description of how Steve works is quite an extreme example, I'm sure we all have our custom buttons on our cameras setup in a variety of different ways – Richard Sibley, deputy editor

© STEVE MCCURRY

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In next week's issue On sale Tuesday 28 June

The eye is in the detail



Delve deep into the heart of nature with the macro technique of Alberto Ghizzi Panizza

Canon PowerShot G7 X II
 We review Canon's latest compact camera with 1in, backlit, 20.1MP CMOS sensor and tiltable 3in touchscreen

AF-S Nikkor 200-500mm f/5.6E ED VR
 Phil Hall tests a far-reaching Nikon telephoto lens that won't break the bank

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The Hermit Kingdom

Michal Huniewicz recently garnered worldwide media attention for his shots taken during a trip to the enigmatic state of North Korea. He talks to **Amy Davies**

There's something about North Korea that fascinates us. Bookshelves strain under the weight of volumes written by political analysts, curious journalists and the few who have escaped the clutches of the country's grip. We've also been fortunate to see a great number of images taken by some intrepid photojournalists such as Julia Leeb and Eric Lafforgue; the latter was recently banned from ever setting foot in the country again. But for one photographer, Michal Huniewicz, scenes from North Korea resonated with his upbringing.

Although Michal has lived in London for the past five years, he

was born and raised in Dobrocin in Poland. He explains: 'North Korea may seem like a distant nightmare to us in Europe, but not everywhere. Since Poland had a recent encounter with a totalitarian system, the madness of North Korea felt quite close to home. *Animal Farm, 1984* and *Fahrenheit 451* never felt much like works of fiction in Poland. Out of the four most recent generations of my family, I am the first one not to have been arrested by the Communists.'

Journey to North Korea

Michal's trip to North Korea lasted just four days and was tightly controlled from start to finish, with restrictions on how a tourist moves



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Left: North Korean citizens commuting on the train

around the country indicative of the strict regime. 'You can only go on an organised trip,' Michal explains. 'You can't just show up at the border even if you have a visa. The Communist authorities must be aware and must approve of your visit. You get a visa for the exact days of the trip, and not a day more. Each attraction (be it a museum or a mausoleum – there isn't much else) has to be separately signed off. If you're American, it supposedly takes more paperwork on the North Korean side.'

There were seven tourists in Michal's group, including his British friend and other visitors from Britain, New Zealand, Norway and the USA. Everybody on the trip took photographs, but nobody in the group was a professional. Despite



what may be previously thought, photography itself is not banned in North Korea – in fact, it is positively encouraged, but of course under highly controlled conditions. As Michal points out: ‘They want you to take photos that show the country as normal and relatively affluent. We were endlessly shown the same skyscrapers, and the minivan we were in most of the time was driving slowly so you could take a sharp shot.’

Some subjects were on the no-shot list, though. ‘We were told that photos taken from the Dandong–Pyongyang train were not allowed,’ says Michal. ‘Photos of soldiers were also not allowed, as were photos around 200km before the DMZ [Korean Demilitarised Zone]. Once in the DMZ, photography was

allowed, but again not of soldiers – except for one designated soldier. You could take photos from the front and profile, but not of his back. Photos of the military installations are not allowed, nor from inside the Victorious War Museum – the war technically isn’t over yet.’

Tourist groups are assigned guides who accompany you throughout your trip, keeping an eye on any banned or restricted behaviour. ‘Usually, we had one guide in front of us, and one in the back,’ says Michal. ‘They made a mistake at one point, and two or three of us managed to enter a shop that we were not allowed to enter. It was for local people only, and I took two sneak shots before we were kicked out. We were told our photos (both

Above: Patiently waiting for the train to pass

our cameras and photos) would be thoroughly searched, and should they find anything, we’d be detained. The guide took me aside, looked me in the eyes and said, ‘You took many pictures. Too many.’ One day our guide said: ‘You’re not allowed to take photos here, so you will now go to sleep.’ We had to go to sleep at 8am, right after breakfast.’

Michal believes it was fortuitous there was an American in the group. ‘They always keep an eye on you, but I was lucky to have an American in my group. He was my lightning rod – the guides were looking at him more than anyone else, so he had to be super careful, and I could take sneak shots. He had some of his photos deleted of the back of the soldier we were allowed to photograph.’

➤ There were still some shots that Michal wasn't able to get. 'There were some slums in the outskirts of Pyongyang,' he says. 'Their very existence contradicts the North Korean narrative of the superiority of their system and their ways, so it would have been a thrill to photograph. But we only saw it briefly, and of course they wouldn't stop the car for us to see – I managed only a blurry photo from afar.'

Hidden faces

Interactions with ordinary citizens of North Korea was a different experience than Michal is used to from his other travels. 'Usually, they pretended they couldn't see us,' he says. 'Everywhere around the world that I've been, regardless of cultural and language barriers, people are excited to see someone from abroad visiting. In North Korea, no such thing ever happened. They acted as if merely talking to us was a threat to them, which maybe it was. Occasionally, people would literally hide from the lens.'

Michal also believes that some scenes were actively staged for the cameras. 'I couldn't prove anything that we saw was fake, but many scenes looked highly unnatural,' he adds. 'We all know what a busy city looks like – it's chaotic and loud, the opposite of Pyongyang. At one point, we were told that a spontaneous



Left: 'Juche, or self-reliance, is the ideology of North Korea,' says Michal. 'But the omnipresent poverty that even your guides won't dispute makes one doubt about how self-reliant North Korea really is, especially with its dependence on international aid (which is explained to ordinary North Koreans as the spoils of war)'



Left: 'You're not allowed to take pictures from the train,' says Michal of this image taken in transit. 'There are ordinary North Koreans on the train with you, but they didn't say anything when I took these pictures. There are also uniformed North Koreans, and I avoided taking pictures when they were around. It was very much like a stealth video game. However, if they do catch you, they will probably just get upset and have you delete the photo'

Below: Two North Korean soldiers deep in conversation

assumption was that, as a Polish citizen, I would be kicked out, as we are not particularly valuable as hostages. I made all my notes during the trip in Polish – and my handwriting is like a form of encryption anyway.'

Crossing the border was especially stressful, says Michal, 'since I had taken all those dodgy photos and the guide tried to scare me into deleting them prior to setting off for the border.'

However, Michal says he had some luck. 'Since I had left my phone in China, they ignored me; they were really interested in people's phones. Then, someone asked if I had a camera, to which I said no. And they left me standing on my own. So I walked out of the facility trying to look bored and confident, and they never called me back. I nearly kissed the Chinese soil once we did leave.'

A truthful picture

Despite all the stress and risks Michal took to get (and keep) his photographs, he believes it was worth getting them out into the world. 'We can't deliver a complete portrait of the country, but we can try to present what shows through the cracks of the propaganda and Potemkin villages they put up for us to see,' he says. 'Thousands of people have written to me, thanking me for teaching them about the place.'

Describing the instant reaction to his images, it's clear that Michal is humbled. 'I uploaded one [photograph] online and came back to it a while later. 

gathering had just taken place, where people on their way to work or elsewhere decided to join in a big dance, and we were lucky to be passing by. We stopped and were encouraged to take photos, so I captured women wearing ceremonial dresses, cars with large speakers playing music... it didn't strike me as massively spontaneous. I took a photo of a man participating in it, with a permanent, joyless smile fixed on his face.

'It made me feel so sorry and guilty to have to witness this, knowing almost for certain they must have gathered those poor tired people for our entertainment, like circus animals.'

Getting the photos out

Then, of course, the next challenge was to get the photos out of the country without them being erased or confiscated – or for Michal to face punishment. For this, Michal varied his tactics. 'I used many small memory cards, and they were hidden all over my rucksack,' he says. 'There was nothing high tech. My

'I do like creating images that hold people's attention for a while'





The bare essentials

KEEPING equipment to a minimum is ideal for this kind of work. 'I use a Nikon D300S and a 24-70mm lens most of the time,' says Michal. 'Although I used to have an 18-200mm and 11-16mm lens, both were damaged beyond repair on a trip to a desert. I had a 50mm lens with me in North Korea, which, being significantly smaller, looks less threatening than the zoom.'

Still, that didn't mean Michal escaped questioning at customs. 'An officer saw my camera and the big lens attached to it,' he says. 'She would not let go, as if a big DSLR implied espionage; she was going through the camera and found GPS. "Ah ha!" she triumphed. In reality, all this means is I can attach a GPS unit to the camera, not that it has it built in. But good luck explaining that.'

'Laptops were fairly thoroughly searched, but if you had encrypted files, dual-boot, or anything slightly out of the ordinary, they were helpless. People generally assumed it was some sort of high-tech check, but I actually felt sorry for the computer expert they brought onto our train, and how out of touch he was with technology.'



Above: China borders North Korea on the Yalu River. In the city of Dandong, China, (pictured here) visitors who cannot obtain a visa can jump on a boat that sails past the country. For many this is their only taste of the city, particularly South Korean citizens

Left: Street sweepers keep Pyongyang's streets clean under the watchful eye of a soldier

Right: A North Korean citizen makes a quick stop





Michal is a photographer and software developer based in London. His photography and writing have been featured in *Outside Magazine*, *The Telegraph*, *Stern*, *Metro*, *The Travel Stories*, *Daily Mail*, *La Repubblica*, *Wyborcza.pl* and many others. Visit m1key.me or his Flickr page at www.flickr.com/photos/m1key-me

➤ It had 2.5 million views and thousands of comments. I decided I would reply to everyone, so I sat in front of the screen for 14 hours. There was weeks and weeks of praise, grilling, trolling, and TV and radio interviews in several countries.'

Michal attributes the photographs going viral both to the mystery of North Korea, and because around the same time American tourist Otto Warmbier was sentenced to 15 years' hard labour for supposedly stealing a poster from the Yanggakdo Hotel – where Michal had also stayed.

What was the reaction of the North Korean authorities once these photographs were published globally? 'A Polish TV station tried to get a North Korean embassy employee on a show with me, but apparently the embassy refused,' he says. 'I don't think I said anything particularly scandalous, nor did I expose any military secrets.'

The only real concern Michal has is for the guides who accompanied his group on the trip. 'I hope nothing bad happened to my guides,' he says. 'A lot of people have expressed that concern, and it is a legitimate one, but I feel our freedom of speech is not to be compromised by any form of violence that is trying to blackmail us into self-censorship.'

Does Michal hope to return to the country one day? 'I would be absolutely thrilled to go back once the regime collapses; before that, it would probably be unwise,' he admits. 'But I would love to have an honest conversation with those people and understand what they were actually thinking. Usually I don't go back though, and I prefer going to new places; so I'm glad North Korea is off my bucket list.'

Future projects

Michal describes himself as 'completely amateur' and says he has no ambitions to turn professional, 'I'm afraid going full time would kill the fun,' he says. 'Right now I can do whatever I want whenever I want, rather than having to follow a commercial instinct.'

There are a few more projects in the pipeline for Michal, one of which indicates he's not about to stop taking risks. 'I'm working on a story about Mexican women who help illegal migrants,' he says. 'I stopped being a neutral observer, got involved and could have got human trafficking charges. I'd love to go and learn some Farsi and go to Iran, to return and tell a story. What story, I don't yet know.'



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APOY 2016 Amateur Photographer OF THE YEAR COMPETITION

SOUL LOVE

We're already in our third month of APOY 2016 and here are the top 30 images from APOY round 3 **Soul Love**

This was a near-impossible round to judge owing to the sheer volume of entries and the quality of the images that were sent in. But the winner of round 3, Soul Love (Portrait Photography) APOY 2016 is Kyaw Zaw Lay from Myanmar. Kyaw will receive a Sigma 85mm f/1.4 EX DG HSM lens and EF-610 DG ST electronic flash worth a total of £1,059.98.

The Sigma 85mm f/1.4 is a great lens to consider for portrait photography. It can also be used for a variety of occasions, such as event and wedding photography or even if you're looking for a lens to use in your everyday photography. Its distinctive focal length and large aperture give it easy movement between uses, no matter what they are. Designed for full-frame sensors, the 85mm f/1.4 will work with APS-C DSLRs with an effective increase in focal length.

Featuring a multitude of Sigma technology to further ensure unmatched image quality, the 85mm f/1.4 is equipped with a

Hyper Sonic Motor (HSM) for quiet, accurate, high-speed autofocus; a Super Multi-Layer Coating to reduce flare and ghosting; and a rear focusing system to minimise fluctuation of aberration caused by focusing.

One SLD (Special Low Dispersion) glass element and one glass mould element give excellent correction for all types of aberrations and ensure superior optical performance. Designed to optimise available light, it has dedicated lens hoods to block out extraneous light, a glass coating for better results from backlighting scenarios, and a nine-blade diaphragm for superb background effects. All this means that the Sigma 85mm f/1.4 EX DG HSM medium telephoto lens ensures a natural perspective.

Kyaw will also receive an EF-610 DG ST electronic flashgun. With a GN (guide number) of 61m @ ISO 100, this flash is designed to work with the latest TTL auto exposure systems of all popular digital and film SLRs.

The 2016 leaderboard

In first place we have Bertrand Chombart with 94 points and in joint second place is Penny Halsall and Tomer Eliash, both with 84 points. In fourth place we have David Fletcher, who scores 77 points, and just two points behind him is Ana Caroline de Lima.

1	Bertrand Chombart	94pts	6	James Marsh	61pts
2	Penny Halsall	84pts	7	George Digalakis	55pts
2	Tomer Eliash	84pts	8	Russ Barnes	53pts
4	David Fletcher	77pts	9	Adrian Mills	50pts
5	Ana Caroline de Lima	75pts	9	Kyaw Zaw Lay	50pts



1 Kyaw Zaw Lay Myanmar 50pts

Nikon D3S, 24-70mm, 1/200sec at f/10, ISO 100

Portraiture is one of those genres that takes real confidence to pull off. Sometimes it's a matter of approaching people in the first place. At other times it's knowing exactly what to do to bring out the qualities of the subject. Here we find a clear winner. Kyaw Zaw Lay is the winner of this APOY round with his unique portrait of a gentleman smearing coloured paint on a sheet of glass. There's an intensity about the image in the subject's concentrating eyes and the beads of sweat on his forehead. The framing of the subject is quite beautiful, as is the mixture of colours. It's a real stand-out image and a worthy winner.

'There's an intensity about the image (right) in the subject's concentrating eyes and the beads of sweat on his forehead'





2 Jevgenijs Scolokovs Latvia 49pts

Canon EOS5D, 85mm, 1/1000sec at f/2, ISO 100

Although not obligatory, as we'll see over the following pages, one of the key elements of creating a successful portrait is focusing on the eyes of the subject. This picture is an excellent example. The large eyes of the girl draw you right into the image and can make you feel almost as if she is looking through the frame and directly at you. The subtle sepia toning is a perfect choice.

2nd

3 David Fletcher Tyne and Wear 48pts

Canon EOS7D, 24-105mm, 1/250sec at f/11, ISO 100

David took this shot while out with his camera club after they were invited to a training session with the Northumberland Lightning American football team. This allowed them to get the players in various poses and experiment with lights. David used three Yongnuo Speedlites on stands, one on each side of the player, to give a rim-light effect, plus one on the ground zoomed to spotlight his face. The lights were positioned so the bars of the helmet would not cast shadows on the eyes.

3rd



4 Mark Anthony Agtay United Arab Emirates 47pts

Fujifilm X-T10, 35mm, 1/80sec at f/2.8, ISO 1600

Again we see how important it is for the eyes to be in focus, but here Mark has included the unusual framing device of the leaf as well as coloured gels to add some mood.



5 Claire Meakin Nottingham 46pts

Nikon D3X, 24-70mm, 1/125sec at f/16, ISO 100

The close crop of the image really emphasises the qualities of the subject, such as the full lips and the fall of the hair.



6 Chris Evans London 45pts

Nikon D800, 70-200mm, 1/100sec at f/6.3, ISO 200, flash, diffuser umbrella

Here Chris has created an image to display the ancestry of the model, which is native Brazilian Indian. It's a beautifully lit image that highlights the colourful tribal outfit.

7 Dominic Beaven Greater London 44pts

Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/5.6, ISO 400

The subtle lighting gives us a good contrast between the pale skin and dark background.



8 Pawel Pentlinowski Ireland 43pts

Nikon D800, 50mm, 1/125sec at f/2.8, ISO 800

This is a photo of Pawel's daughter. In post-processing, Pawel added some toning to give the image more atmosphere.

9 Ed Burrows Somerset 42pts

Fujifilm X-T1, 35mm, 1/180sec at f/8, ISO 200

Ed has managed to create a seamless composite of several images to achieve an almost dream-like image.

10 Tomer Eliash Israel 41pts

Canon EOS 5D Mark III, 70-200mm, 1/800sec at f/3.2, ISO 400

Tomer's image of a ballet dancer in a forest is a beautiful set-up full of magic.

11 Penny Halsall Oxfordshire 40pts

Sony Cyber-shot DSC-RX100, 28-100mm, 1/250sec at f/1.8, ISO 500

Penny has captured a touching candid moment between two sisters.



12 Martin Kimchi London 39pts

Sony Alpha 6000, 45mm, 1/125sec at f/4, ISO 400

Martin used a step to place himself in the right overhead position to capture this playful shot.

13 Owen Vachell Dorset 38pts

Nikon D5300, 24-70mm, 1/125sec at f/8, ISO 200

Owen's image comprises many elements – the pose of the model, the leading line of the piano keys and the accomplished use of light and shadow.



14 James Polley Bedfordshire 37pts

Nikon D300S, 50mm, 1/250sec at f/9, ISO 200

This is an image that every parent can relate to. On a technical level, the image is perfectly conceived and executed.

15 Brian McDonnell North Ayrshire 36pts

Nikon D7100, 85mm, 1/250sec at f/8, ISO 100

This shot was taken in Buchanan Street, Glasgow, and shows that portraiture can also extend to the realm of street photography.



16 Andrew Blake North Yorkshire 35pts

Canon EOS 450D, 70-300mm, 1/160sec at f/4.5, ISO 1600

Andrew was lucky to stand close to the stage in the photographers' area and skilfully capture this profile shot of musician Noel Gallagher.

7



8



9



10



14



15



16

17 Luis Palomino Domínguez Spain 34pts

Nikon D800, 50mm, 1/1000sec at f/1.4, ISO 100

This is a thoroughly unusual but very effective take on portraiture. It's an image that definitely keeps you engaged as you conjure up your own ideas and stories.

18 Mick Davis Shropshire 33pts

Nikon D800, 70-200mm, 1/80sec at f/3.2, ISO 500

The Dutch angle has meant that Mick can feature all the vital narrative elements in this picture taken at a practice session for a Brahms Quintet concert at Whittington Church, Shropshire.

19 Richard Evers Co Durham 32pts

iPad and Fujifilm X-Pro1, 35mm, 1/160sec at f/1.4, ISO 640

In this very clever image we find that Richard has captured a photo within a photo.

20 Dani Colston Vale of Glamorgan 31pts

Canon EOS 6D, 70-200mm, 0.5sec at f/2.8, ISO 100

Dani's cinematic self-portrait was achieved by using an off-camera flash placed behind him.

21 Xu Ying Zhe China 30pts

Nikon D810, 24-85mm, 1/200sec at f/3.8, ISO 500

This is a truly tender image showing a last kiss between an elderly married couple.

22 Ana Caroline de Lima Brazil 29pts

Nikon D5100, 24-70mm, 1/125sec at f/9, ISO 2000

This nicely framed and colourful image of a Rajasthani boy was taken during an art project at the Sowing Seeds residency in Sarecha village, India.

23 Russ Barnes Coventry 28pts

Nikon D810, 35mm, 1/800sec at f/1.4, ISO 800

Russ specifically picked the background colour palette to accentuate the eyes and hair colour.

24 Michael Marsh Kent 27pts

Canon EOS 5D, 55mm, 1/250sec at f/2.2, ISO 2500

A shallow depth of field has led to this image of Michael's granddaughter Margo asleep in her pushchair under a window streaming light.

25 Bertrand Chombart France 26pts

Nikon D800E, 150mm, 1/200sec at f/8, ISO 100

This is a technically confident image that is perfectly posed and lit. The tiny catchlights in the eyes are especially nice.

26 Kestas Venzlauskas Lithuania 25pts

Canon EOS 100D, 50mm, 1/400sec at f/3.2, ISO 100

This is an image of real simplicity. Just a single shaft of light is all that's needed.

27 Boris Giltburg Israel 24pts

Ricoh GR, 18.3mm, 1/1000sec at f/5.6, ISO 100

The use of location here is excellent. This picture was taken in the Deer Shelter Skyspace in the Yorkshire Sculpture Park.

28 Ferdinand von Korff Ireland 23pts

Sony Alpha 7, 50mm, 1/15sec at f/4, ISO 160

This image demonstrates that you can elevate an image using props found on location – in this case, a picture frame.

29 Piotr Raczkowski Dorset 22pts

Nikon D5300, 35mm, 1/40sec at f/8, ISO 800

A nice and simple example of self-portraiture.

30 Vince Cunningham West Yorkshire 21pts

Panasonic Lumix DMC-FZ1000, 139mm, 1/80sec at f/8, ISO 200

This is a lovely example of how portraiture can be used to communicate the idea of family.



'In the above image, Russ specifically picked the background colour palette to accentuate the eyes and hair colour'



Ones to watch

Over the next six pages we take a look at three up-and-coming photographers. **Steve Fairclough** and **Oliver Atwell** talk to these rising stars



Nicole Tung, USA

www.nicoletung.com

Documentary and reportage photography are fast becoming our most vital assets in terms of getting to grips with a world that can seem like a spiralling vortex of conflicting and dizzying contradictions. However, thanks to a core group of photographers and journalists, we can at least get a glimpse into significant events that are key to developing an understanding of our current global and political climate. One of these photographers is the multiple-award-winning US photographer Nicole Tung, an individual whose work has become crucial in helping us form a view of areas such as Syria and Libya – both a staple in today’s news coverage.

Born in 1986, Nicole is a Hong Kong-born American citizen and is currently based in Istanbul, Turkey. She studied history and journalism in university and started freelancing for publications in New York right after graduating, covering news and features in the city for *The New York Times* and *The Wall Street Journal*. Eventually, she was able to move into foreign reporting as a

freelancer in the Middle East, which was the focus of many of her classes in school. Since then, she has been featured in exhibitions and has seen her images printed in a variety of global publications.

‘If I had to define what documentary/reportage photography is, I would say that it’s a category of photography that tells stories focusing on a wide range of issues like injustice, social conflict, war – even birth,’ says Nicole. ‘But it also covers occasions of celebrations and many others. The key aspect of the genre is why those topics are important to us. Many of the experiences that people go through might not be relatable to someone else [in another part of] the world, but the emotions and the closest portrayal of how people deal with them are quite universal. That’s where images attempt to translate and bridge a gap between people.’

For Nicole, a good documentary project should aim to be balanced and well rounded. It should have a strong narrative arc, almost as if you’re reading a book. The project has to have depth, as the photographer has invested time in



ALL PICTURES © NICOLE TUNG

A father comforts his crying son shortly after arriving on the shores of Lesbos, Greece, on 17 November 2015

the issue at hand, and that requires a real understanding of the context of the topic, too.

‘My work tends to focus on the people affected by war and conflict, because they often have the smallest voices when all is said and done,’ Nicole explains. ‘I could easily interview military commanders or soldiers to get their point of view, but I find it more telling of the story and context when I can speak to civilians who are caught up in the violence – those people who don’t have political leanings or take any particular sides but are still thrown into categories and brutalised.’

‘I also think looking at people affected by war and conflict tells us so much about humanity throughout history and poses a perhaps unanswerable question: What makes neighbours turn on each other? I’m interested in the politics of identity. I’m not sure if it’s even really a unique perspective, but my role as a



photojournalist is to convey images of what is going on and to let the viewers decide. Of course, there are many instances in which there are rights and wrongs, and that too is important to document.'

With so much going on in the world, it must be difficult to decide which stories to focus on, but as Nicole explains, as she

matures as a person, so does the work she produces.

'I try to choose projects that are a little bit more nuanced, and also give attention to the stories that are not necessarily well covered, or those that are under covered,' says Nicole. 'The stories are not always commissioned, or it may be a separate story I find while doing

something on commission. I've also started projects that later turned into commissioned work. One example is my series on Native American war veterans that I began owing to my own interest during university. I later made it into a six-part series with a reporter, backed by Al Jazeera America. Much of how I started my career was through my own curiosity. I think it's so important to get out there on your own and stumble upon things, or question things.

'The kind of images I achieve during a project really depend on the situation,' she adds. 'When I'm taking a photograph, I think about the content of the image, its framing, and whether or not it's reflecting the reality of what the story is. I don't usually hope for any particular outcome. Journalism isn't like photographing in a studio. I really try not to have preconceived notions.'



Protesters clash with police during a night of confrontation in the Mong Kok district of Hong Kong on 25 November 2014



Bertie Gregory, UK

www.bertiegregory.com,
Instagram @bertiegregory,
'Bertie Gregory' on Facebook

Bertie Gregory is someone who can you make you green with envy. Aged 22, the wildlife photographer and filmmaker is already carving out an impressive CV, including working with award-winning photographer Steve Winter and presenting Nat Geo WILD's first-ever online wildlife series. To cap it off, he has a degree in zoology.

'My interest is primarily in wildlife; photography and filmmaking are more secondary,' says Bertie. 'When I was growing up, just down the road from me there were some farmers' fields I used to walk my dog in, and I

realised there was some really cool wildlife there. I started stealing my dad's camera – he had a little DSLR – so I guess I was always exposed to cameras. I discovered that sneaking up on wildlife was good fun and taking photos of it was even better.'

A self-taught photographer and filmmaker, Bertie freely admits to learning much of his camera craft from YouTube. But his work was noticed when he was 18 years old; he was one of 20 participants chosen in 2020VISION: a UK-based project that saw 20 young photographers paired with 20 wildlife photographers.

Bertie was mentored by Alex

A juvenile peregrine falcon (*Falco peregrinus*) flying in front of a Union Jack on top of the Houses of Parliament in Central London

Mustard, but adds, 'I thought: "OK. I've got this mentor, Alex, who's great, but I also have 20 other photographers who have a vested interest in this project and are going to be shooting stuff, so now I have 20 mentors." I reached out to many of them and shot with them in the field – it was the ultimate in-the-field learning experience and it was all free.'

As a result of the 2020VISION project, Bertie was asked to become part of a wildlife roadshow that saw him and three of the pros touring the UK discussing their work. This then led to an invitation to speak at the 2013 WildPhotos event.

'National Geographic wildlife photographer Steve Winter was giving a talk that year, so [he] was in the audience,' says Bertie. 'Word got out that he needed a new assistant and he was getting mobbed in every break between the talks. I thought there was no point trying to compete with that, but I'd got 15 minutes [during my talk]



ALL PICTURES © BERTIE GREGORY

when he had to be listening and no one could interrupt me, so I kind of saw it as a job interview.

‘I went for broke and spent the first minute of my talk doing an impression of Steve’s American accent,’ Bertie continues. ‘The night before I’d been at the speakers’ drinks and he was buying me shots, so I basically retold the story of how surreal it was to have your photographic idol buying you shots... and I did this in his American accent. He came up to me afterwards – and luckily he had found it funny – along with Kathy Moran, Natural History Editor for *National Geographic*. They asked me if I wanted a job. I thought about it for about 1.5 seconds. I finished my last year at university and the day after that I got on a plane to go to South Africa to start on his leopard project (Learning to Live With Leopards).’

Bertie describes working with Steve Winter as, ‘A total rollercoaster ride. One of the things

I realised was that Steve does all these amazing things and it ends up as ten pictures in one of the world’s most famous magazines. But it’s ten pictures – that’s it. So I thought, why don’t I video it and then we pitch that to National Geographic television and make a TV programme? I filmed Steve all summer, cut it into a little trailer and showed it to National Geographic television and they agreed to it. Every assignment since then has been Steve shooting stills, and I’ve been shooting video of him and what he’s shooting for National Geographic television.’

Indeed, Steve Winter says of Bertie: ‘One of the first reasons I liked Bertie was his positive attitude. It’s very difficult out in the field for months at a time and I have no time for negativity. Every problem has a solution and Bertie seemed like a guy who would fit that. He is insatiable when it comes to new ideas and ways to shoot still images and video. Our job is to find

Top: Raccoons (*Procyon lotor*) in Stanley Park, Vancouver, British Columbia, Canada

Above: A great crested grebe (*Podiceps cristatus*) feeds its recently hatched chicks that are sitting on its partner’s back on a misty river at sunrise

new ways to get people to look at our stories and give people a reason to care about the subjects. Bertie loves what he is doing and knows what he wants to do.’

Bertie explains: ‘After we’d finished [shooting] leopards, I pitched my first solo project for *National Geographic*. I spent three months on the west coast of Canada and that’s Nat Geo WILD’s first-ever online series, which is pretty exciting. In each episode I track down a different charismatic predator and the overriding aim of the series is to find the coastal wolf.’

From late June 2016 onwards, anyone can watch the 16-part series online on the Nat Geo WILD website, with a new episode being uploaded every week.

So what does Bertie think of his career so far? ‘You get lucky breaks, and meeting Steve was lucky, but I like to think you make your own luck,’ he says. ‘It’s also about recognising when you get that lucky break and jumping at it.’



Alex Benetel, Australia

www.alexbenetel.format.com, www.flickr.com/photos/alexandra-roseliza

Most of us can remember the feeling of mystery that bedtime stories evoked. Everything about the words seemed real, as if we were hearing some strange truth from a faraway place, and then the dreams that would follow seemed to confirm the veracity of these tales. This is something that often gets lost in the adult years, which is a shame really, because who among us doesn't long for those days of credulity?

Perhaps this is the reason behind the success of Australian photographer Alex Benetel's work. Each of her portrait images can take us back to those murky worlds of dream and mystery. Each frame appears to tell a story, but the story is only hinted at. The images give the viewer's imagination room to breathe. It would be a little obvious to refer to the images as fairytale-like. Nonetheless, there is something folkloric about them. They're strangely familiar, yet oddly unreal.

Above: 'Her Departure', featuring fellow photographer Annaliese Bakes

'I've always loved photography, but my passion for it [was] really sparked when I was in high school,' says Alex. 'In year eight, I took a visual design course that introduced me to pinhole photography and I absolutely loved it. Pinhole photography taught me about the importance of planning and not giving up on concepts (specifically when they don't turn out). Also, working with film photography in the darkroom allowed me to develop a deeper understanding of composition and angles. The entire process from beginning to end takes time and isn't a "one-step" process. My photography today is very similar in that regard. I have to plan, location scout, shoot, review the photographs, edit and finally share them. It's a lot of work.'

It was a little later that Alex's teacher encouraged her to look at Flickr and see how her ideas could be further developed by exploring the work of others who shared similar sentiments to herself.

'I soon stumbled upon a community of talented young photographers,' says Alex. 'I was fascinated and decided to experiment with self-portraiture. Since then, I haven't stopped sharing my work. Each photograph marks a moment in time in my life. My photographs today still have that incredible quality; I'm forever

ALL PICTURES © ALEX BENETEL

able to look back on each photograph and remember what was going on at that particular time.

'Flickr was so important to me in the beginning,' she continues. 'It really opened my eyes to the different types of photography. I had never heard of people taking pictures of themselves in public locations and not being embarrassed by it. I had never thought about taking props into a forest in order to create a fictional world. I just didn't ever think about "creating" a photograph – I always just considered it as "taking" a photograph. Flickr introduced me to people around the world... people who shared the same passion as I did. There are friends I have today who I don't believe I would have ever spoken to if it weren't for Flickr.'

‘Flickr introduced me to people around the world... people who shared the same passion as I did’

comfort zone! However, in saying that, I’ve really gone back to my roots, as I can be quite spontaneous when taking pictures of other people. Usually when I take photographs of myself, I plan the concept and take my time getting the shot. When I shoot other people, I don’t plan as much.’

These days Alex also works with digital photography, something that began when she was given a digital point-and-shoot camera for Christmas back in high school. She’s almost entirely self-taught with her digital tools and has been aided by research conversations with other photographers, as well as a great deal of experimentation to perfect her shooting and editing techniques today. So that’s now covered, but what about the future?

‘I’m at this time in my life where I’m trying to figure out what I want to do,’ says Alex. ‘I’ve recently graduated from university with a Bachelor of Education (Primary) and have been casual teaching for a couple of months now. But I’m always thinking about photography and I’m trying to work out where I want to take my passion. My short-term goal is to travel and photograph my adventures. I’m trying to not think long term just yet, because I’m happy to be flexible. For the first time in my life I don’t have a set schedule to stick to, and I’m really liking it!’

AP



Above: ‘Brought Back to Life’, a self-portrait

It’s sad to see some photographers I followed back in the day not posting any more. But it has honestly been amazing to watch some of my earlier inspirations over the years and seeing them grow as artists.’

Alex’s work focused primarily on self-portraiture perhaps because of the fact that, as she herself says, she was always available, easy to direct and a little too embarrassed to ask anyone else to model.

‘Self-portraiture is extremely therapeutic,’ says Alex. ‘Also, when a vision is so clear in my mind, it can sometimes be hard to explain to another person. Ultimately, it then comes down to the fact that I just feel more comfortable modelling the concept. When I started photographing other people it definitely pushed me out of my

Right: ‘High Altitude’, featuring Becky Chatfield, a member of the Wagana Aboriginal Dancers



Accessories

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

Think Tank Retrospective 6

● £129 ● www.thinktankphoto.com

AP tests Think Tank's latest bag offering in a new sandstone colour

At a glance

- Designed for DSLR kit with lenses and flash or smaller kits
- Brand-new sandstone colour
- Made from 100% cotton canvas with a durable water-repellent coating

THINK Tank's Retrospective range is fairly old and well renowned among photographers. It consists of a range of messenger-style bags that suit everything from mirrorless to DSLR kits. Think Tank has now expanded the range with a brand-new size and colour. The new size is the Retrospective 6, which sits between the 5 and 7, giving users enough space to carry a large CSC kit or a medium-sized DSLR set-up.

Think Tank states that the bag can hold a Sony Alpha 7R II with a 16-35mm f/4 attached, a 24-70mm f/4, 35mm f/2.8, 55mm f/1.8 and a flash. When it comes to the bigger cameras, the company says a Nikon D4S with 14-24mm f/2.8 attached and a 24-70mm f/2.8, an SB-900 Speedlight flash and a LumiQuest Softbox III will fit. So clearly, you can pack a lot of kit into it. There's space for an 8in tablet in the front pocket, and the rear zip pocket is great for travel documents or memory cards.

The bag is made from 100% cotton canvas with a durable water-repellent coating, and features YKK RC Fuse abrasion-resistant zips.

Verdict

There's plenty to like about this new bag, and the Retrospective 5's features are carried over in the Retrospective 6, with the bonus of a little more space. The bag itself weighs only 1.2kg, so it's not very heavy or too large. The pockets inside – at the front and rear of the bag – are very useful, and being able to stick a bottle of water in the side pocket is a neat little feature. The bag is quite expensive but made of good-quality materials. We're not overly convinced by the sandstone colour, and expect it will look better once it becomes roughed up a bit, but that's a personal preference.



Side pockets
On the side of the bag is a small pocket which is ideal for carrying a bottle of water.

Included rain cover
Although the bag is water resistant, Think Tank has included a waterproof polyurethane cover in the front that goes over the bag.



Grab handle
At the top of the bag is a handle that runs the length of the bag. This is a very useful feature, and it can be put under the flap if not needed.

Amateur Photographer Testbench Recommended
★★★★

ALSO CONSIDER

Billingham Hadley Small

£129
If it's the classic style of the Retrospective 6 you like in the sandstone colour, then the Billingham range is worth looking at, coming in a variety of colours and sizes.



Lowepro Pro Messenger 200 AW

£129
Overall, the Lowepro Pro Messenger 200 AW is a bit bigger than the Retrospective 6, offering some more space to those who need it. But it has a very similar design.



Domke F-5XB Medium Shoulder and Belt Bag

£78-£80
Domke bags are the choice of many travelling professional photographers. The F-5XB is a star in the range. It's smaller than the Retrospective 6, but ideal for a mirrorless camera or small DSLR kit.



Kaiser Action Strap

£39.99 • www.kaiser-fototechnik.de/en/index.asp



GERMAN brand Kaiser Fototechnik has an extensive variety of products right from studio to darkroom kit, and this includes a range of camera straps – the latest of which is the Kaiser Action Strap.

Designed for a DSLR, large mirrorless camera or bridge camera, the action strap is a heavy-duty sling strap allowing comfort and quick access to your camera when you need it. It fits across either one or two shoulders running diagonally across your front and has an optional smaller strap to secure it under the armpit and prevent it from sliding (see picture below).

The shoulder pad is made from neoprene and has a rubberised inner to help it grip. Below the shoulder pad is a 120° swivel joint that helps with movement when sitting across the wearer's chest and when raising the camera to shoot pictures as well.

At the business end is a piece of rubber padding and a tripod thread attached to metal. This screws down into the camera, and the joint that attaches to the strap has a swivelling movement. This means even if your camera spins on the strap, it won't start unthreading from the bottom of the camera.

Users can quickly release the camera from the strap using the quick-release clip that slides up and down the main body on the strap. Users can stop the camera from sliding or limit the area it can slide in by using two small locking fixtures that are positioned on either side of the quick-release clip. The strap is fully adjustable and has a maximum length of 155cm. We find the design of this strap to be very functional with a number of great features. We really like the swivelling

of the tripod thread mount, which ensures that the camera cannot undo itself from the strap, and we also prefer a quick-release clip to a carabiner clip. This assures one that it will always be secure, and it is not easy to forget to tighten it down.

The materials used are OK, and the quality of many other similar straps do surpass that of the Kaiser Action Strap.

Nevertheless, the fundamental design elements are excellent, ticking all the right boxes.

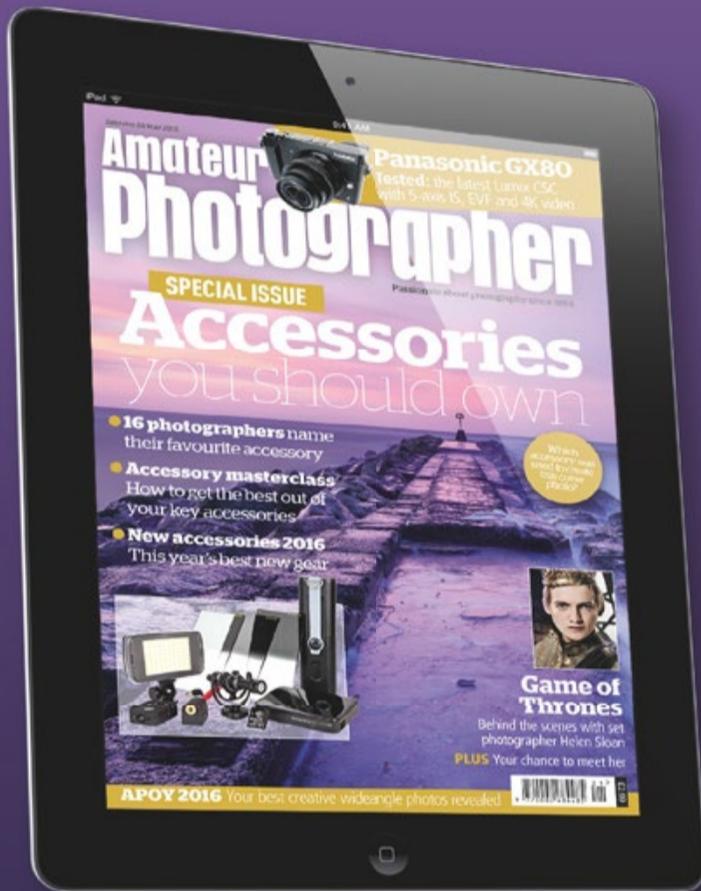
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The shoulder pad offers a good level of comfort, and fits across either one or two shoulders



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At a glance

- 20.9-million-pixel DX sensor
- ISO 50-1,640,000
- 10fps shooting
- 153 AF points
- £1,729 body only

Nikon D500

As far as crop-sensor DSLRs go, Nikon's new flagship, high-speed model is up there with the best, as **Andy Westlake** discovers



For and against

- + Remarkable autofocus system
- + Excellent build quality and handling
- + Fine image quality at both low and high ISO settings
- Large and heavy compared to APS-C peers
- Much less capable when used in live view
- SnapBridge connectivity doesn't work well (yet)

Where in the range



Nikon D7200

Price £715 body only
This highly capable enthusiast-focused DX-format DSLR includes a 24-million-pixel sensor, ISO 100-102,400, 6fps drive and a 52-point AF system.



Nikon D750

Price £1,390 body only
With a 24.3-million-pixel full-frame sensor, 6.5fps shooting, 51-point AF and ISO 100-51,200 range, the D750 is aimed squarely at serious photographers.

Data file

Sensor	20.9MP DX CMOS
Output size	5,568x3,712
Focal length mag	1.5x
Lens mount	Nikon F
Shutter speeds	30sec-1/8000sec
ISO	ISO 100-51,200 (standard); ISO 50-1,640,000 (extended)
Exposure modes	PASM
Metering	Matrix, centreweighted, spot, highlight weighted
Exposure comp	±5 EV, 0.3EV steps
Continuous shooting	10fps
External mic	Yes
Screen	2.36-million-dot, 3in tilting touchscreen
Viewfinder	Pentaprism, 1x magnification, 100% coverage
AF points	153-point phase detection
Video	4K 30fps; full HD 60fps
Memory card	SD, SDHC, SDXC, XQD
Power	EN-EL15 Li-ion
Battery life	Approx 1,240 shots per charge
Dimensions	Approx 147x115x81mm
Weight	860g, inc battery and card

Back in 2007, Nikon unleashed a pair of DSLRs that revitalised its line-up and re-established the company as being at least on a par with its rival Canon. The professional-level D3 was its first full-frame model, with super-fast shooting and an impressive 51-point AF system. Meanwhile, the DX-format D300 was very much a D3-lite, offering many of the flagship's best features in a smaller body at a fraction of the price. It rapidly won the hearts of a generation of serious enthusiast and semi-professional photographers, spurring Canon to produce a capable competitor in the shape of the EOS 7D.

The D300 underwent a relatively minor refresh with the D300S in 2009, but after that Nikon seemed to abandon the idea, insisting that its D7000-series of enthusiast-focused DSLRs met the needs of the majority of enthusiasts. But this



In good light, image quality is superb, while the tilting screen helps with shooting from unusual angles

year it relented and, just in time for a summer of European Championship football and the Olympic Games, produced a genuine successor in the shape of the D500. Once again, the D500 comes as part of a pair of new releases alongside the professional D5, and once again it has an astonishing headline specification. Nikon proudly claims that it has an extended top ISO of 1.6 million, alongside a 153-point AF system and 10fps shooting. On paper, it's the best APS-C DSLR yet seen.

However, the D500 enters a market that's much more fragmented than when the D300 was born. Rather than just competing against a handful of similarly priced APS-C-format DSLRs, photographers these days can choose from a huge range of alternatives, including some exceptionally capable mirrorless compact system cameras and affordable full-frame options. In

general, the market has moved towards smaller, lighter cameras, too. This means that the chunky D500 now looks like a specialist sports and action camera, where the D300 was much more of an all-rounder. But with this in mind, just how good is it?

Features

A quick glance at the D500's key specs shows that it's a remarkably well-featured camera. Its 20.9-million-pixel DX-format sensor affords an impressive standard sensitivity range of ISO 100-51,200, and a frankly staggering extended range of ISO 50-1,640,000. It can shoot at 10fps, and keep going for at least 30 frames in raw format and 90 or more in JPEG mode. That's with an SD card; place an XQD card in the second slot, and it'll keep shooting at full speed for 200 frames in raw.

Autofocus uses a 153-point system covering almost the full

width of the frame and around half its height, while metering employs a 180,000 pixel RGB sensor that also feeds subject-recognition data to the AF system. Nikon specifies that both systems will work in staggeringly low light: -3EV for metering, and -4EV for AF. At this point the D500 reads less like a real camera, and more like a dream card in DSLR Top Trumps.

The D500 is also capable of recording 4K video, but with the catch that it uses a 1.5x crop in the centre of the frame, compromising wideangle shooting. Full HD movies can be captured at up to 60fps, this time with a recording area the full width of the sensor. But while it has some nice movie-friendly features, including microphone and headphone sockets, and a flat picture profile, there's no focus-peaking display and only rudimentary zebra pattern overexposure warning.

One thing the D500 lacks is a built-in flash, and users will instead

have to rely on hotshoe-mounted external units. For anyone planning to use Nikon's excellent wireless flash system this will come as a disappointment, but it reinforces the camera's positioning as an available light action specialist. Presumably, Nikon believes portrait photographers would be better off with a D750.

Build and handling

As we'd expect from a £1,730 sports camera, the D500 gives the impression of being built like a tank. The magnesium-alloy body has a bombproof feel to it, and a well-designed grip means that it fits perfectly in your hand. Almost every square inch of the body is covered by buttons and dials, which give direct access to all the key functions – so much so, that there's rarely any need to access the menus.

Nikon has used broadly the same control layout as that on recent models, such as



At ISO 3200 the D500 still delivers highly detailed images with rich, saturated colours



Highlight-weighted metering avoids clipping whites, but here it gives a very dark JPEG file

the D810, but added a few additional tweaks that come straight out of the Canon playbook. So at long last there's a sensibly placed ISO button immediately behind the shutter release, and a joystick for positioning the focus point that sits naturally under your right thumb. Pressing this inwards engages autoexposure lock, and if you prefer using the D-pad to move the focus point, this works, too. The upshot is that the most important settings can all be changed without taking the camera from your eye while you're shooting. However, those accessed from the cluster on the left-side

top-plate – including drive mode, metering, white balance and exposure mode – still require you to remove your left hand from supporting the lens.

Nikon also offers a decent level of customisation, so you can reassign various buttons to suit your personal shooting. But to be honest, the basic layout is so well worked out that you might not find much need for this.

Unsurprisingly for such a sophisticated camera, the D500's menus are intimidatingly complex, even for a seasoned user. It's not necessarily too hard to work out what each option does when browsing through them at leisure,

but trying to find and change any specific setting in a hurry is a real trial. Because of this, it makes a lot of sense to place your most needed functions in the customisable My Menu once you get to know the camera.

Viewfinder and screen

Without doubt, the D500's optical viewfinder is one of the best we've seen on an APS-C DSLR. With a magnification of 1.0x and 100% coverage of the image area, it's certainly the largest, and not far off full-frame DSLRs or the electronic viewfinders on high-end CSCs in terms of size. It doesn't have all the clever viewfinder

information overlays that Canon has included on its EOS 7D Mark II, but you do get to see all the core exposure data along with gridlines and a twin-axis electronic level. Unfortunately, this is usually displayed in black, so it can be difficult to discern while shooting.

The 2.36-million-dot rear screen is superb – it's impressively detailed, while giving accurate colour rendition. Its ability to tilt 90° upwards or downwards can be handy in some situations for shooting from odd angles, although it's difficult to get away from the fact that the D500 is vastly more competent when you're using the viewfinder, compared to shooting in live view.

Nikon has made the screen touch-sensitive, but kept the touch functionality to a minimum. You can select the focus point by touch in live view and movie modes, release the shutter and browse images in playback. But you can't use the screen to browse menus or change any settings. This isn't a deal-breaker, but would certainly count as nice to have, especially for video use.

Autofocus

At the D500's heart is its 153-point autofocus system, which is very similar to that used in the flagship D5. Indeed, it's the camera's *raison d'être*, with Nikon aiming to give photographers a significant fraction of the D5's capabilities in a smaller, cheaper package. The first thing you notice on looking through the viewfinder is the huge spread of those focus points, covering the full width of the frame and a significant fraction of its height. It's not quite the whole-frame coverage that we've become used to from mirrorless cameras, but it's significantly greater than what you'll get from any other DSLR.

Nikon has recognised that navigating so many focus points

However, lots of extra shadow detail can be recovered from the raw file



would be impractical, so it has limited the user-selectable array to 55, with the remainder employed to assist focus tracking on moving subjects. Indeed, these are so densely packed that there's little chance of your subject drifting into an area that's not covered.

If the subject is static, then you can shoot with either a single point or a group of points, which can be helpful with some subjects to avoid

focusing on the background. For continuous focus on a moving subject, you have a number of extra options to choose from. Dynamic group mode is most effective when you know roughly where the subject will be in the frame; you can instruct the camera to use 25, 72, or all 153 focus points to maintain focus. Alternatively, in 3D tracking mode the camera uses all 153 points to follow the subject

SnapBridge

A NEW feature that Nikon is trumpeting is its SnapBridge connection to smartphones or tablets. This is designed to get around the limitations of current Wi-Fi implementations by maintaining a permanent connection between the camera and smart device using Bluetooth, switching to the more power-hungry Wi-Fi only when required for transferring high-resolution images or remotely controlling the camera. Part of the idea here is that the camera can automatically transfer every picture you take to your phone (and then to Nikon's cloud-sharing service, if you like) without needing the Wi-Fi to be turned on all the time.

This sounds great, but sadly, at the time of writing, it doesn't work very well. The SnapBridge app is only available for Android and not iOS, suggesting Nikon has rolled it out before it's really ready. On Android devices, SnapBridge does function pretty much as

advertised, but even a brief play reveals that it's not currently well suited to a high-end camera like the D500. Most obviously, the remote-control app offers no manual settings changes at all – a perplexing oversight at a time when every other brand offers extensive manual control of the camera over Wi-Fi.

The connection between the camera and phone is always active, even when the camera's power switch is set to off. But contrary to the idea of using Bluetooth, this can result in considerable battery drain

on the camera even when it is switched off. This can be fixed by switching the camera to its airplane mode, if you can find it in the menu and remember to turn it on. But then the two devices can often fail to re-establish the connection when you need it.

Hopefully, this can all be fixed with firmware and app updates, as the basic idea seems sensible. But at the moment SnapBridge isn't really up to the job.

Focal points

The D500 offers comprehensive external controls in a superbly-made robust body

Battery

The EN-EL15 battery promises over 1000 shots per charge, but using SnapBridge seems to decrease this figure quite markedly to the hundreds.

Customisable controls

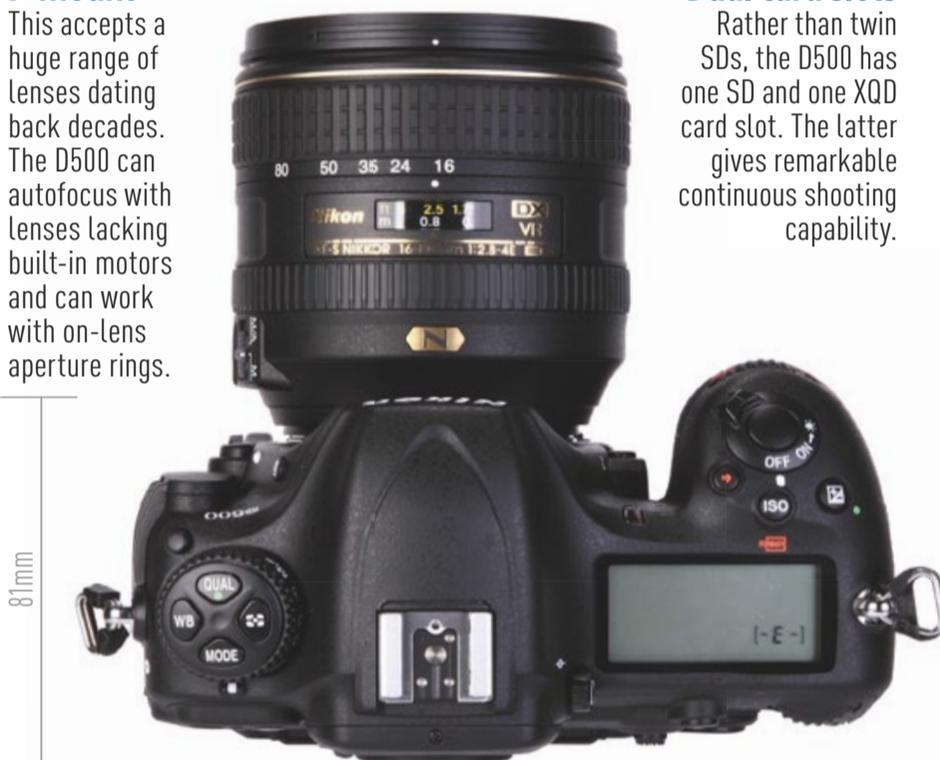
The behaviour of the command dials and many of the external buttons can be changed to suit the user's preferred shooting habits.

F-mount

This accepts a huge range of lenses dating back decades. The D500 can autofocus with lenses lacking built-in motors and can work with on-lens aperture rings.

Dual card slots

Rather than twin SDs, the D500 has one SD and one XQD card slot. The latter gives remarkable continuous shooting capability.



Connectors

On the side and front of the body are HDMI, USB 3.0, microphone, headphone, PC flash sync and 10-pin remote-release sockets. Nikon supplies plastic clips to hold HDMI and USB cables in place for tethered or movie shooting.

Lock switch

Flicking this to the 'L' position locks both the D-pad and joystick against accidental inputs.





The D500 has no problem keeping fast-moving subjects in pin-sharp focus

as it moves around the frame, with the 180,000-pixel metering sensor feeding information to help the camera keep track of your main subject.

There's little doubt that the D500, alongside the D5, represents current state-of-the-art autofocus and subject tracking, keeping your subject sharp with uncanny ease, no matter how it moves around. If this is something you need – for sports, wildlife, or simply taking pictures of erratically moving kids – no other camera is likely to do it as well, let alone better.

Switch the camera to live view, though, and its AF speed falls off a cliff. Its contrast-detection system is tolerable for handheld shooting, but it's not a patch on the lightning-fast systems on modern CSCs. However, it does at least benefit from the inherent accuracy of contrast-detection AF, especially when using fast lenses to shoot off-centre subjects.

Performance

When it comes to metering, four patterns are available – matrix, centreweighted, spot and highlight weighted. The default matrix system is very strongly biased towards 'correct' exposure of whatever is under the active AF area, regardless of whether this suits the scene as a whole. This approach has its merits, but does have a certain tendency to clip highlights in high-contrast scenes. In such situations I appreciated having the highlight-weighted option which, as its name suggests, aims to maintain highlight detail, allowing you to bring up shadow regions in post-processing.

In this regard, raw files are

remarkably malleable at low-ISO sensitivities, and it's possible to pull vast amounts of detail out of the shadows without it being blighted by excessive noise. JPEG shooters can use Nikon's Active D-Lighting feature to make similar use of the sensor's superb dynamic range.

Auto white balance tends to give extremely neutral results – indeed, too much for my tastes. For example, it's prone to removing attractive warm casts from sunlit scenes, and I usually preferred to add back a little warmth to my images in post-processing. But while the AWB setting can be changed in the menu to retain warmth under artificial light, there's no such option for daylight shooting.

Nikon's colour rendition is generally very appealing, giving rich, saturated colours without going over the top. The output can be adjusted from the Picture Control menu using a range of subject-based settings, all of which can be individually fine-tuned. Sports and action shooters are likely to spend a lot of time using JPEGs, so it's good to see that Nikon offers high-quality results straight from the camera.

Overall image quality is very good, but then again the same is true of much cheaper Nikon APS-C DSLRs. Indeed, at low ISOs there's no real advantage in this area compared to the D7200 or indeed the D5500. But the D500 keeps going longer as the ISO is raised, and so long as you don't expect miracles, it's still capable of giving quite usable files at its top standard setting of ISO 51,200, and maybe even a stop higher. However, I can't help but think that the extended settings exist more for marketing value than practical use.

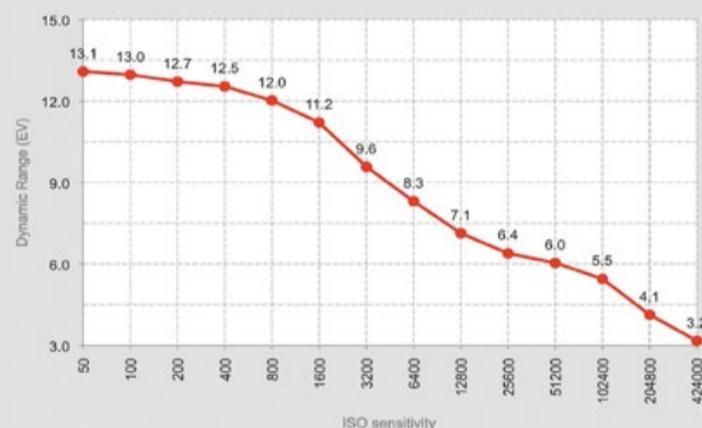


Lab results

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

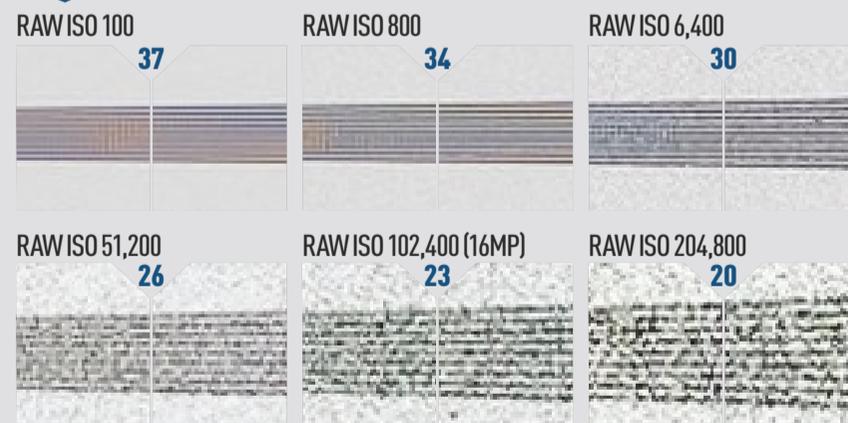
Nikon has used a new 20.9-million-pixel DX-format sensor in the D500, and it delivers impressive image quality. It's lower in resolution than Nikon's cheaper DX DSLRs, which sport 24-million-pixel sensors, but the difference is less than 10% in terms of linear resolution, and I suspect it will be easy to accept this compromise in return for the D500's other considerable skills. More to the point, high ISO performance is very good indeed, with the top standard sensitivity of ISO 51,200 giving remarkably respectable results. Unfortunately, though, the extended settings do seem to be hugely over-optimistic; anyone expecting usable ISO 1,638,400 from a DX sensor will need to wait a little longer.

Dynamic range



When it comes to dynamic range, the D500 scores remarkably well in our Applied Imaging tests. At ISO 50 we have a dynamic range of over 13EV, indicating massive leeway for recovering additional details from raw files, especially in shadow regions. This drops only slowly up to ISO 800, but beyond this the curve tails off more rapidly. Even so, values of 8.3EV at ISO 6,400 and 6EV at ISO 51,200 represent a remarkably strong showing for this size of sensor. But the precipitous decline in the extended settings indicates why these have limited practical use.

Resolution



The D500 captures as much from our resolution charts as we could realistically expect from its 20.9MP sensor. At low ISOs in raw it resolves around 3,700l/ph before maze-like aliasing comes into play; the JPEG processing tends to suppress such artefacts at the expense of slightly lower resolution. But what's more impressive is its high ISO capability, with 3,000l/ph still recorded at ISO 6,400. At the highest standard setting of ISO 51,200, it achieves 2,600l/ph, but past this things go downhill quickly. Even at ISO 204,800, we see around 2,000l/ph, but the higher extended settings are too poor to be worth reproducing here.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 800



RAW ISO 6,400



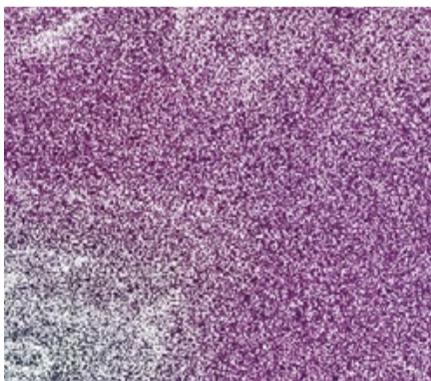
RAW ISO 51,200



RAW ISO 204,800



RAW ISO 819,200



At low ISO sensitivities, the D500's image quality is superb; fine detail is rendered with impressive sharpness thanks to the lack of an optical low-pass filter, and there's no visible noise. At ISO 800 a little luminance noise becomes visible, and shadow details start to disappear. ISO 1,600 is still eminently usable, but by the time we hit ISO 6,400 fine detail and colour saturation are visibly suffering. By ISO 51,200, colour rendition becomes very broad-brush, but the image is still entirely recognisable and should be perfectly usable with careful processing from raw; this is pretty impressive coming from an APS-C-format sensor. However, at the extended higher sensitivity settings, it's increasingly difficult to see the point as the image disappears progressively under an ocean of noise.

The competition



Canon EOS 7D Mark II

Price £1,179 (body only)

Sensor 20.2MP APS-C

ISO 100-51,200

Continuous shooting 10fps

AF 65-point PDAF

Reviewed 6 December 2014



Sony Alpha 6300

Price £999 (body only)

Sensor 24.2MP APS-C

ISO 100-51,200

Continuous shooting 11fps

AF 425-point PDAF

Reviewed 16 April 2016



Fujifilm X-Pro2

Price £1,349 (body only)

Sensor 24.3MP APS-C

ISO 100-51,200

Continuous shooting 8fps

AF 273-point hybrid

Reviewed 12 March 2016



Our verdict

IN RECENT years, photographers looking for a truly high-end APS-C DSLR for sports and action shooting have been more or less limited to Canon's EOS 7D Mark II. But with the D500, Nikon has returned to this sector in fine style, and its combination of superb autofocus, fast continuous shooting and excellent image quality places it very much at the top of the list.

Indeed, it's difficult not to conclude that the D500 is the most accomplished crop-sensor camera yet made. Build and handling are exemplary, aided by some well-judged tweaks to the control layout; I particularly appreciated the repositioned ISO button and the joystick AF point selector. Meanwhile, the viewfinder is excellent, and it's nice to see a tilting rear screen on a camera of this type, although it's perhaps less useful here than on a CSC. The addition of 4K video recording will be the icing on the cake for some users, but make no mistake, the D500 shines brightest when it's used as a conventional DSLR for shooting fast-moving subjects.

Indeed, in all the time I've spent working with the D500, I've been hugely impressed by its ability to pull any shot out of the bag, acquiring focus quickly and

confidently no matter how erratically moving the subject or how dim the light. Its excellent high ISO capability means it will deliver entirely usable image files in extremely low light, too.

The stumbling block is, of course, the price: £1,729 for just the body is more than you'll pay for some excellent full-frame cameras, including Nikon's own D750. And it's £1,000 more than the next DX model down – the highly accomplished D7200. Indeed, many Nikon users eyeing an upgrade will likely be better served by buying a couple of nice Nikkor lenses instead, or upgrading to full frame if they're looking for improved image quality. For this reason, the D500's practical appeal is probably limited to those who know for sure that they can make use of its astonishing autofocus system and impressive high ISO image quality, and appreciate the extra effective telephoto reach afforded by the DX sensor. So existing D300 owners who've been patiently waiting to upgrade should start saving now.

In summary, for photographers who spend a lot of time shooting sports, action, wildlife and the like, it's hard to think of a camera that will serve them better.



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

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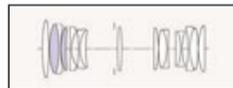
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F2.8 EX DG MACRO OS HSM

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CANON/NIKON FIT

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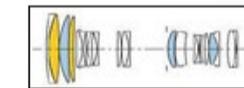
SIGMA 70-200MM

F2.8 APO EX DG OS HSM

The OS function offers the use of shutter speeds approximately 4 stops slower than otherwise possible and allows for easy shooting for many types of photography. SRP £1539.99

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Editing photos can be time consuming, but as this guide reveals there are many ways to make your workflow faster



27

Secret software tips

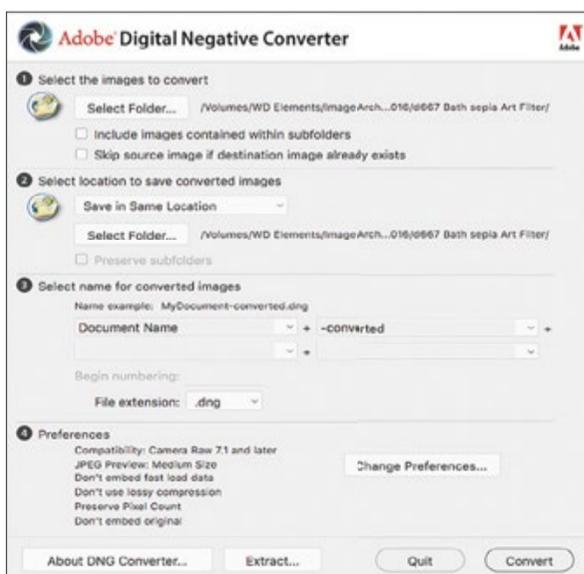
Stuck with software? Need a few shortcuts to make life easier?

Rob Lawton reveals a variety of little-known features and programs to help you make the most of your images

For many photographers, the image captured by the camera is only the beginning, and it's the processing you carry out later that makes the masterpiece. This was as true for darkroom workers in the days of film as it is

now for digital image editing. So here is a selection of image-editing tips to help you make your images better, including very helpful software, undiscovered features in the software you use, and unexpected editing techniques and shortcuts.

Smart software



1 Adobe DNG Converter

If you have a new camera and your older versions of Photoshop or Elements won't open its raw files, what do you do? It might seem as if Adobe is forcing you to upgrade your software just to get the latest camera compatibility, but there is another method you can try. You can download the free Adobe DNG Converter from the Adobe website (www.adobe.com), which converts proprietary camera raw formats into 'universal' DNG files that your older software will be able to open. Each time Adobe updates Adobe Camera Raw, it releases a new version of the DNG Converter with the same camera compatibility and the same version number.



2 Share and store with Google Photos

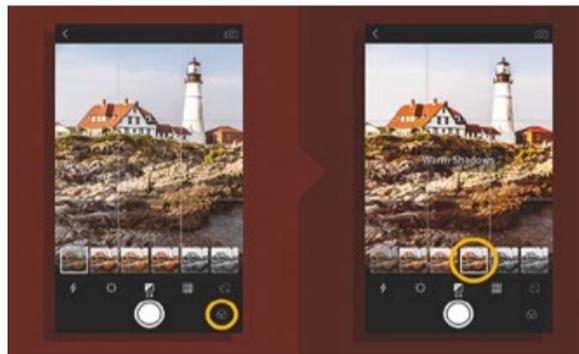
Google Photos (photos.google.com) isn't going to replace serious image-cataloguing tools such as Lightroom any time soon, and its novice-oriented approach can grate, but it's a surprisingly useful tool for informal online sharing and storage. It uses 'machine learning' to find photos by type and location. It also has an assistant to volunteer creative ideas and you can view your photos on a timeline or organise them into albums. You can upload an unlimited number of photos, but if you attempt to upload an image that's larger than 16MP it will be automatically compressed.



If you're already a Lightroom user you'll want to explore Lightroom mobile, which is free to download

3 Lightroom mobile's camera controls

If you use Adobe Lightroom and take pictures with your smartphone, you should take a look at the mobile Lightroom app, which now includes a rather powerful camera module. The app is free to download and install, and as well as browsing through the Lightroom Collections you've synchronised from the desktop version, it adds 'flash' control, white balance presets, exposure compensation, composition grids and on Android smartphones, the ability to shoot raw files. You can also select 'shoot-through' Lightroom presets for image effects to modify or replace later.



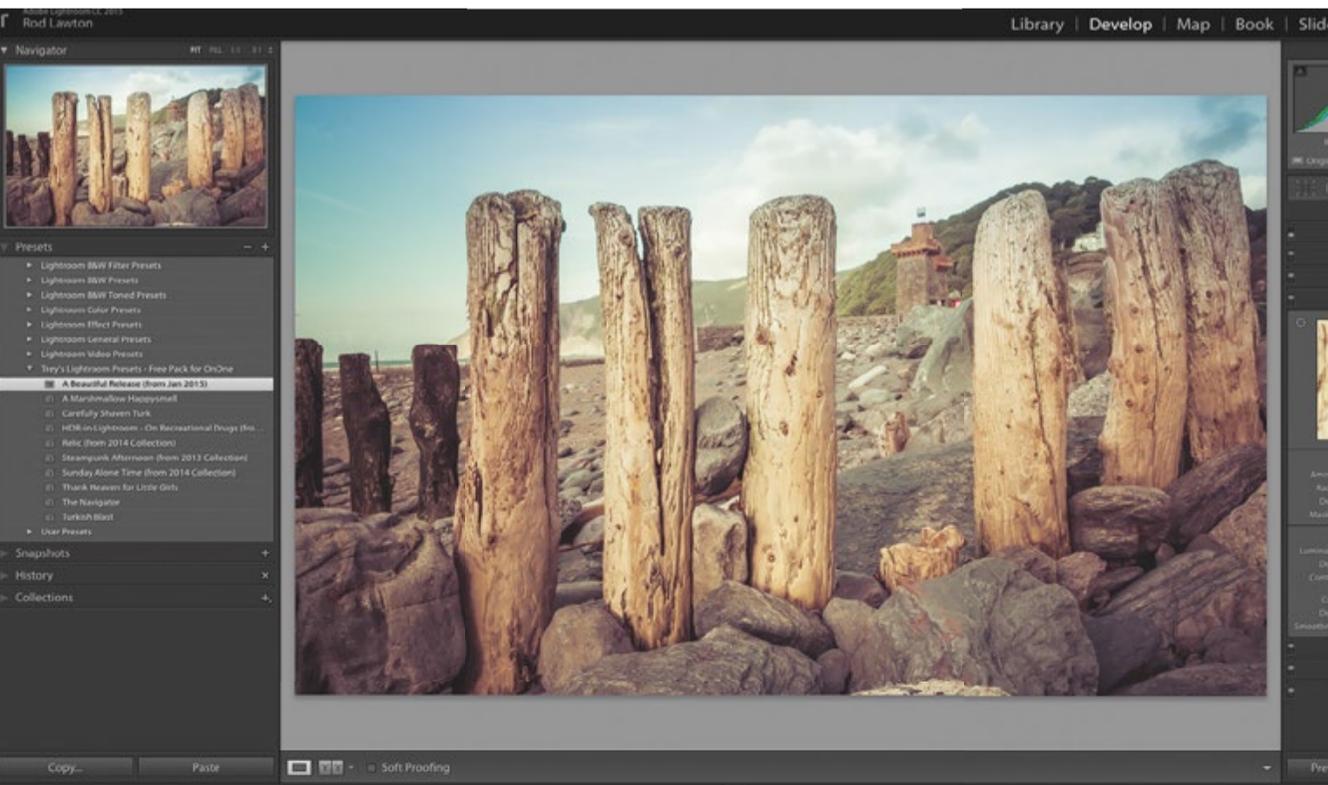
4 ON1 Effects 10 Free

ON1 software (on1.com) publishes ON1 Photo, the new name for the ON1 Perfect Photo Suite. It's a powerful all-in-one photo browsing, layering, editing and effects suite that can work both as a stand-alone program and as a plug-in. At its heart is ON1 Effects, a tool for applying, stacking and masking different image effects filters – and there's a free version. ON1 Effects 10 Free offers a subset of the full program's tools, but these can still deliver controlled, impressive results. It is not time limited, and it comes in Mac and PC-compatible versions.



5 Free Lightroom and Adobe Camera Raw presets

ON1 doesn't just market its own software – it also distributes free presets for Lightroom and Adobe Camera Raw, including a selection of Lightroom presets from HDR imaging guru Trey Ratcliff. These aren't just one-click wonders, because as with any Lightroom and ACR presets you can check the adjustment settings to 'reverse engineer' the effect, see how it was done and learn from it.



6 Google Nik Collection

What was once arguably the imaging world's premium plug-in collection is now completely free, and you can get it from www.google.com/nikcollection. It includes Google's brilliant Analog Efex Pro for retro effects, the superb Silver Efex Pro for black & white, Color Efex Pro for myriad different image effects, HDR Efex Pro and more. The fact that it's now free is amazing, but get it while you can because many are worried that this could be a sign that it will be discontinued soon.



7 All raw converters are not made equal

Raw files are often described as 'digital negatives', but it might be more accurate to think of them as undeveloped films – and different raw converters are like using different film developers. Adobe Camera Raw is the default raw converter that most photographers use, perhaps without thinking about, but it's not necessarily the best. DxO

Optics Pro offers excellent optical lens corrections with low noise, for example, while Phase One Capture One delivers low noise with exceptional definition – and both are available as fully enabled trials for those who want to try them out.

8 Your camera maker's software

We tend to head straight for Lightroom and other third-party image editors to enhance our photos, ignoring the free software offered with our camera. True, this is often basic and dated by comparison, but it has one important advantage – it will open and convert your camera's raw files and replicate the maker's exact picture styles and white balance settings in a way that third-party programs won't. Below is a picture of Nikon's free-to-download Capture NX-D software.



9 Macphun Filters for Photos

Many Mac owners will still be smarting at Apple's decision to drop Aperture, its pro-level image-management and editing app. The consumer-orientated Apple Photos is hardly a replacement. But if you've upgraded to the El Capitan operating system, Apple Photos now supports third-party Extensions such as Macphun's free Filters for Photos app (macphun.com). You get 15 effects free and another 15 when you sign up for emails; it also works independently as a stand-alone app. Apple Photos' native editing tools are good, but the new Extensions capability really opens things up.



Cool Blue



Comix HalfTone

Cool Blue

Derby

Glow Vivid Color

Grunge Rays

Hipple

Undiscovered features**10 Using Adobe Camera Raw for JPEGs**

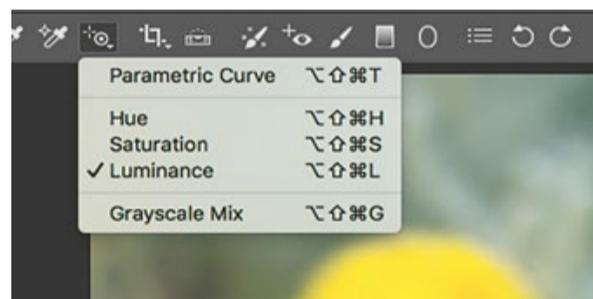
Adobe Camera Raw is a powerful image editor (the full Photoshop version, not the cut-down version in Photoshop Elements). But it's not just for converting raw files, since you can use its powerful tools on regular JPEG and TIFF images, too, direct from Adobe Bridge. Just right-click on a photo and choose 'Open in Camera Raw' from the menu. Your adjustments are saved non-destructively (look for the icon in the top right corner of the adjusted photo's thumbnail in Bridge) and can be readjusted or removed at any time.

11 ACR's automatic perspective correction

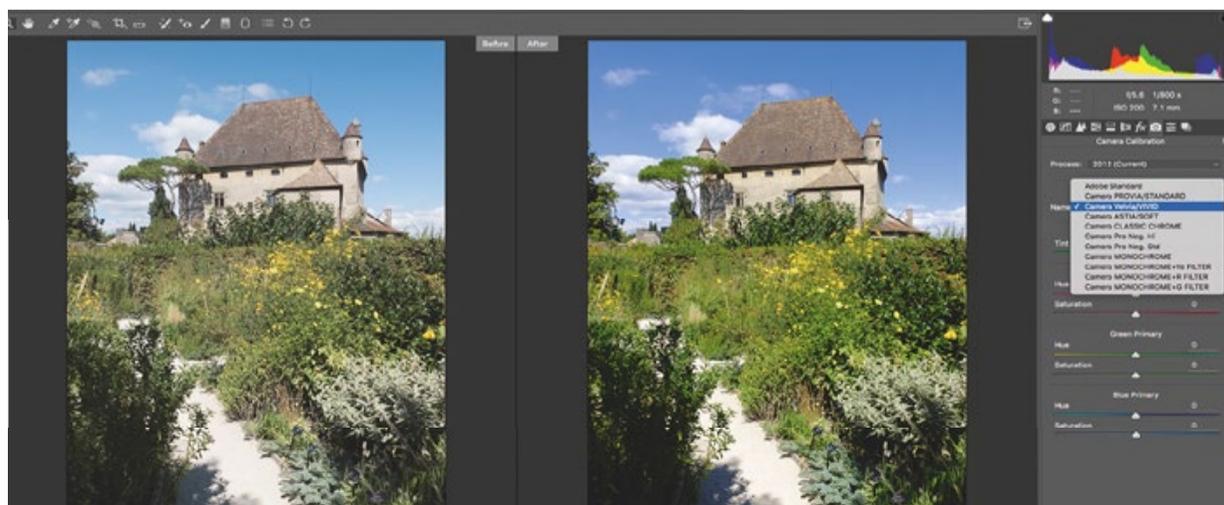
You've probably noticed that Adobe Camera Raw and Lightroom now offer automatic lens corrections, but have you spotted the Upright and other perspective correction buttons? In Adobe Camera Raw, these are hidden in the Lens Corrections panel in the easily overlooked 'Manual' tab (see right). The Level button can straighten skewed horizons, the Upright button can automatically correct converging verticals, while the Auto and Full buttons can correct perspective distortion in both planes at once. These tools can be uncannily quick and effective, but not all images respond equally well to analysis, so some trial and error may be needed.

**12 Targeted Adjustment Tool**

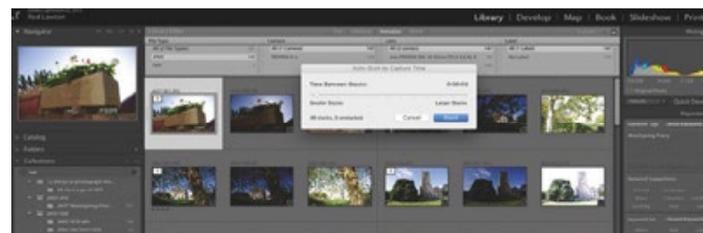
You don't need to understand curves when working in the Curves panel in Adobe Camera Raw or Lightroom. Just select the Targeted Adjustment Tool and click and drag upwards on any area in the picture to lighten the tone or downwards to darken it. If you're in the HSL adjustment panel (see right), you can adjust the Hue, Saturation and Lightness.

**13 Use Camera Calibration in ACR**

Adobe Camera Raw's generic raw conversions can look a little weak and insipid, and fall some way short of the tone and colour of your camera's JPEGs. But there is a way to replicate the camera's native colour reproduction, and you'll find it buried in the Camera Calibration tab (see below). Here, you'll find a dropdown 'Camera Profile' menu and, for most modern cameras, Adobe Camera Raw will list the maker's own built-in picture styles. You can see the difference between the Velvia setting (right) and the wishy-washy Adobe Standard profile (left).

**14 Auto-Stacking Lightroom**

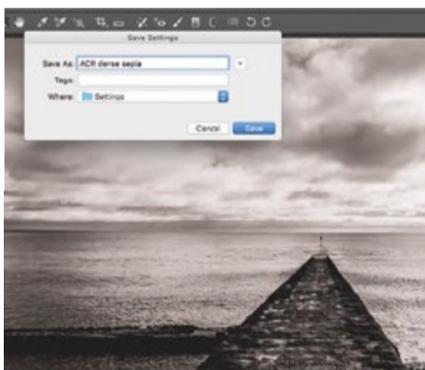
In Lightroom, it's useful to be able to group or 'stack' related images together, such as JPEG+raw pairs, HDR sets, panorama sets or burst sequences. Doing this manually, though, for a folder full of images can take ages. Instead, use the Photo>Stacking>Auto Stack by Capture Time command. Lightroom will use EXIF data to group images shot close together, and you can fine-tune the outcome by adjusting the 'Time between Stacks' slider.





15 Filtering and metadata in Adobe Bridge

Just because Lightroom is now included with Photoshop in the Adobe Photography Plan subscription, this doesn't mean you should abandon Bridge just yet. Many find a simple file browser like this easier to grasp and work with than Lightroom's complex database tools, and Bridge has tricks of its own. You can use it to add keywords, ratings, labels and other metadata, both to single and multiple images, and you can then use its powerful Filter panel to isolate specific images. In this image (left), for example, it's filtering out raw files with a rating of four stars and above, and the keyword 'Valley of the Rocks'.



16 Save and re-use develop presets in Adobe Camera Raw and Bridge

Did you know you can save your custom-develop settings in Adobe Camera Raw and apply them straight from Adobe Bridge? First, make all adjustments to an image in Adobe Camera Raw, then swap to the Presets tab, open the drop-down menu in the top-right corner and choose 'Save Settings'. You'll be prompted to check boxes for each setting you want to apply and to choose a preset name. From now on, this will appear in the Presets panel, and in the context menu if you right-click an image in Adobe Bridge.

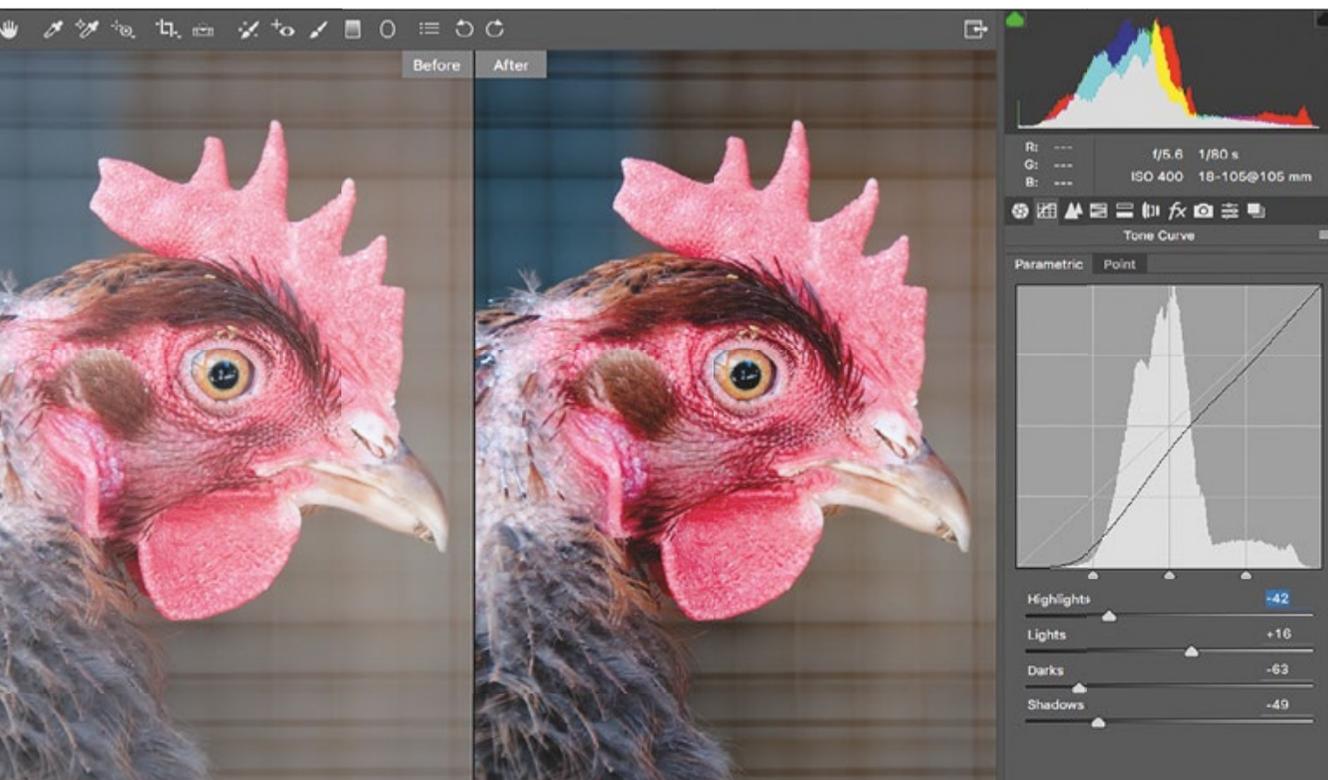
17 Adobe Camera Raw snapshots

Carrying out some complex editing work in Adobe Camera Raw? Not sure if you might need to retrace your steps? Then save Snapshots of key editing states as you go along. In this way, you can always return to an earlier state. It's just like using Snapshots in Photoshop, but with a key difference: your Snapshots persist even after you've closed the image and opened it again.



18 Parametric curves adjustments

Most of us are familiar with the regular 'point' curve adjustments you get in Photoshop and other image editors, but it's always easy to go wrong with these, since small adjustments can have a big effect. Adobe Camera Raw and Lightroom also offer 'Parametric' adjustments, with sliders for Highlights, Lights, Darks and Shadows. Don't dismiss this as a simplistic 'beginner' mode. In fact, these sliders allow subtler, controlled curves adjustments, and are easier to grasp.



Neat editing tips

19 Instant analogue richness with clipped blacks

The market is awash with apps and plug-ins to recreate that classic 'analogue' look, but here's a simple way to achieve it without any special tools (although histogram purists will hate this). All you need to do is open the Levels dialog in any image editor and drag the black point slider to 'clip' the shadows. The rationale? Digital cameras attempt to hold on to extreme shadow detail, and this compromises the midtone contrast and saturation we're used to from film.



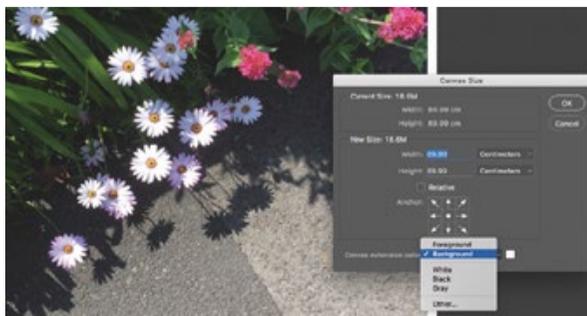
20 Authentic-looking grain

If you like the look of film grain and you're using Adobe Camera Raw or Lightroom, look no further. The grain controls in the Effects tab are a little tricky to grasp, but very effective. Too many grain effects simply look like exaggerated digital noise or fail to erode edge details in a realistic manner, but Adobe's Grain effect looks like the real thing.



21 Add frames or keylines by resizing the canvas

If you only need a simple single-colour frame or keyline for a photo, you don't need special tools. Set the background colour in Photoshop or Elements to the frame colour you want, then increase the canvas size by adding the same number of pixels to the width and height values. If you're working in print dimensions, use them instead. Don't use percentage values because unless your image is square, this will extend the canvas disproportionately.



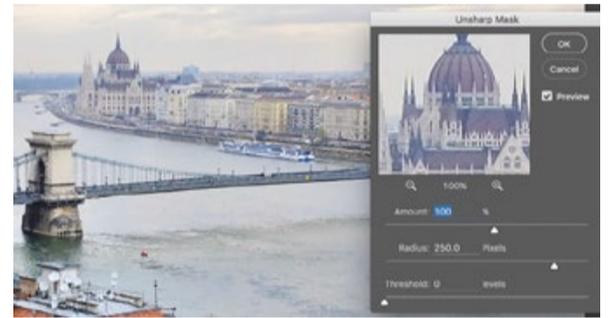
22 Instant 'solarisation' with curves

Solarisation is a striking effect that once meant briefly re-exposing a print to light at a specific point in its development to make the lighter tones 'negative'. But you can do this digitally with a simple curves tweak – just drag the end point of the curve from its usual position (top right) down to the bottom right corner, then drag the middle of the curve up towards the top to increase the tonal range and get full 'whites'. To make it interesting, you can even put in a 'double peak'. This works in any program that has curves adjustments.



25 Instant clarity with a giant Unsharp Mask radius

Photos can look flat even when they've got a full contrast range. You can't adjust the Levels without clipping the shadows or highlights and a regular 'S-shape' curve adjustment is crude. Try using the Unsharp Mask filter. Set a huge radius value (250 pixels) and start with a strength setting of 25 and work up.



23 Create an HDR luminosity mask in seconds

If you need to even up shadows and highlights in a photo you can do this with a 'luminosity mask'. Creating one in Photoshop or Elements is easy. 'Select All' and copy the image. Create a new adjustment layer, option-click it to edit directly and paste in the image. You can invert the mask to adjust shadows rather than highlights, blur it to blend in the adjustments more naturally and adjust its levels to make its effect stronger. My adjusted image (above) is on the left, the luminosity mask is on the right and you can see it in the Layers panel, centre.



26 Simple colour replacement with Hue/Saturation

Need to change the colour or hue of an object? Don't worry about tricky selections. Instead, use the Hue/Saturation panel's different channels to target the colour you want to change precisely. Start by selecting the broad colour range from the drop-down menu, then use the Eyedropper to click on the object to select the colour precisely. You can now adjust the HSL of that colour alone. This sports car (left) was changed from red to blue in moments, with no selections needed.

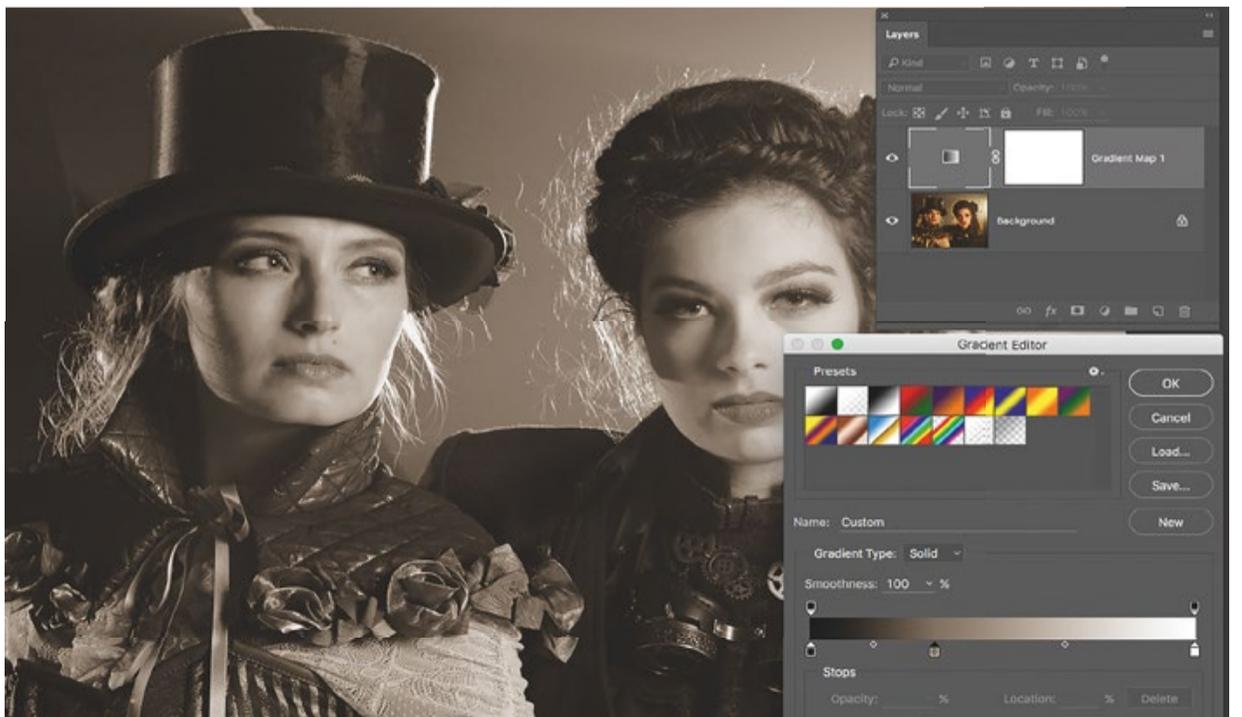


27 Punchy mono with a gradient map

There are many ways to convert colour photos to black & white – desaturation, conversion to greyscale, or channel-mixing – but this little-known method gives a slightly richer result than regular tools and can be quickly adapted for sepia and other toning effects. All you need to do is create a new Gradient Map adjustment layer in Photoshop or Elements, and select the simple black-white gradient swatch. If you want to add a toner effect, edit the gradient to add a midtone sepia colour halfway along.

24 Non-destructive dodging and burning

Many images benefit from a little selective lightening and darkening, or 'dodging and burning', but the Dodge and Burn tools in Elements and Photoshop are quite complex and they're also 'destructive' – they act directly on the image pixels. Instead, create a new blank layer over the image, and set its blend mode to 'Overlay'. Now paint using white to lighten areas of the image underneath or black to darken them. If you set the brush Opacity to around 20%, you can build up the effect slowly and subtly.



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Fuji focus ring

Q I have a Fujifilm FinePix HS50 EXR bridge camera that has a manual-focus ring. In other modes, when I focus, this ring does not move as it does on my DSLR. How do bridge cameras ignore this focus-ring setting?

Adrian Bonnington

A In short, on bridge cameras such as your Fujifilm FinePix HS50 EXR, the manual-focus ring isn't mechanically coupled to the optics at all. Instead, turning it instructs the camera's focus motor to adjust the lens's focus group, just as it does during AF. Because there's no mechanical linkage, the manual-focus ring doesn't rotate during autofocus. Incidentally, the vast majority of lenses for compact system cameras work in exactly the same way.

Also, most DSLR lenses use ultrasonic motor designs with a focus-clutch system that prevents the manual-focus ring from rotating during autofocus.

Andy Westlake

On this Fuji model, the MF ring doesn't rotate during autofocus



Macro lenses

Q I am planning to buy a macro lens for my Nikon D3300. I am looking to pay £500, but am willing to stretch my budget. What are your recommendations?

Leah Jones

A If you want your macro lens to double up as a portrait lens, a 60mm would make sense. However, if you want to photograph insects, a longer lens would be ideal. The good news is that you can buy some excellent macro lenses for well within your £500 budget.

The Tamron 60mm f/2 Di II LD (IF) Macro combines a portrait-friendly 90mm-equivalent focal length with an unusually fast f/2 maximum aperture. It costs around £300.

Some fine macro lenses are available for less than £500



A slightly longer option is the Sigma 105mm f/2.8 EX DG OS HSM Macro. This includes optical image stabilisation and a silent, ultrasonic-type focusing motor. Stunningly sharp, it's an absolute bargain at £330 (the Nikon equivalent is twice the price). It also works on full-frame cameras, should you upgrade in future. The Tamron 90mm f/2.8 Di USD VC Macro is another good choice, at around £350, again with IS. It's just been replaced by a new 'SP' version at around £580. This has upgraded IS, along with moisture and dust-resistant construction.

If you'd rather buy Nikon, the AF-S Micro Nikkor 85mm f/3.5 ED VR is £390. To be honest, though, it's difficult to see why you'd choose it ahead of the Sigma or Tamron lenses.

If you're prepared to push your budget, then Sigma's 150mm f/2.8 EX DG OS HSM Macro is well worth a look. It costs around £650, but the longer focal

length allows you to keep farther back from your subject, which is great when shooting easily disturbed subjects. However, it weighs 1,150g, so may not be the best match for your D3300.

Andy Westlake

One camera or many?

Q I use various cameras (Canon EOS 600D with 18-135mm STM; 2x EOS M with 18-55mm on one and 22mm on other; Panasonic Lumix DMC-LX100; Fujifilm FinePix HS50 EXR; Nikon D3300 with AF-P 18-55mm VR) and don't really want to build up a collection of lenses.

Should I trade them all in for one camera, such as a Canon EOS 70D, or the Sony Cyber-shot DSC-RX10 II, or a CSC? I know I would get nothing for the two EOS M cameras. I also think I would be stupid to trade the LX100, which I like a lot.

'Mac'

A In a way, I think you've answered your own question. While trading in all your cameras for a higher-end DSLR sounds tempting, you'd arguably lose out overall. Unless

there's something specific that the EOS 70D offers over your EOS 600D that would help improve your photography, it's not clear you need to upgrade.

Now let's look at your other cameras. The LX100 is an especially fine little camera; trade it in and you'll miss its excellent handling. The much-maligned EOS Ms won't raise you much money, but particularly with the excellent 22mm lens, they do give fine image quality. The Fujifilm HS50 has a massive zoom range that's near-impossible to replicate with SLR lenses. There's merit to the idea of selling your Nikon DSLR to build up your Canon kit (or vice versa), and this might be your best route to upgrading your DSLR.

The decision depends on how you gain enjoyment from photography. While picture taking is the ultimate goal, it sounds as if you also take pleasure from trying out different kinds and brands of camera. There's nothing wrong with that – indeed, I think it's something many enthusiasts enjoy. I wouldn't feel the need to rationalise this any further.

Andy Westlake

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In the bag



Stu Meech, southwest-based landscape photographer, shows us which bits of photography kit he keeps in his bag. www.stumeech.co.uk



© STU MEECH

Manfrotto 055CXPR03 tripod and Red Snapper RSH-12 head

1 As part of my quest to make my camera bag as light as possible, I purchased the Manfrotto tripod because it is made from carbon fibre. Light, yet strong, it has shaved almost a kilo off my kit. I pair with a Red Snapper RSH-12 head so I can use quick-release plates.

Nikkor 16-35mm f/4G ED VR lens

2 My main lens is the 16-35mm, as it's a good workhorse and a does-it-all lens. I prefer to carry one lens rather than several primes to cover these focal lengths. Image quality is excellent, especially in the mid-range of the zoom.

Nikkor 70-200mm f/4G ED VR lens

3 This is a recent purchase to replace the f/2.8 version, and is just as sharp when used at landscape apertures, but has a saving of almost 50% in terms of weight. Both lenses have lens adapter rings and lens caps on that are colour coded for easy identification in my bag.



Lee Filters

4 Although I own a range of Lee Filters grads and ND filters, the landscape polariser and 0.6 ND hard grad, shown here with the foundation holder, are my default set-up for landscapes. I find this combination works for 90% of my output. The clarity and colour-neutral properties of the Lee Filters system make it ideal for landscape work.

Nikon D750

5 Combining the best features of the D810 and adding others like the tilting rear screen and deep handgrip while shaving 130g of the weight off, the D750 is Nikon's best all-round, full-frame DSLR. Its 24.3 million pixels is ample for most people, and the reduced cost over the D810 means you can spend your money where it really matters – on glass!

List of kit Lowepro Flipside Sport 15L bag, Lee Filters ND grads, 0.9 ND and Little Stopper, Manfrotto 055CXPR03 tripod, Nikon D750, Nikon 16-35mm f/4, Nikon 70-200mm f/4, Tamron 28-75mm f/2.8 and 1.4x teleconverter.

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Professor Newman on...

Genre and photography

Straying from his usual area of expertise, Professor Bob Newman introduces the idea of genre theory

It's always risky for an academic to stray too far from a core expertise. Expertise comes from the time taken to pursue a subject in depth, and, in my experience, scientists and engineers are among the worst, assuming they can use the tools of their trade to make light work of other disciplines. Despite this, my intention in this article is to travel far from my own comfort zone, to a branch of communication studies called 'genre theory'.

One mistake a dilettante expert can make is to assume that a jargon phrase means the same across all disciplines. This is rarely the case. Researching this article, I find that 'genre theory' is a common field of research in film studies. The version I'm writing about is rather more formal and defined. I first came across it at a conference attended by a brilliant American professor of English, Clay Spinuzzi. Clay's research specialisation is genre theory, and more particularly what he calls 'genre ecologies'. Since he introduced it to me, I have found it useful for helping technical people (who are often very poor at communicating) understand



BOTH PICTURES THIS PAGE © MICHAEL TOPHAM

More formal wedding photographs used to be the norm

more fully what is involved. Since photography is also a branch of communications, I thought it would be interesting to apply this theory towards understanding what makes photographs 'good' or 'bad'.

In communications theory, a genre is a communication form that is adopted by a formal or informal community that uses the communication medium in a similar way for a similar purpose. The important thing in terms of design communication is that the genre shapes the style and expectation. If you go too far outside accepted genre, you

risk miscommunication, simply because the expectation of those you communicate with is somewhat different. If we view photography as a means of communication, then we can identify a number of different genres in the sense used by communication studies. At one level, these are simply the well-understood photography genres, such as portrait, landscape, wedding and so on. However, within each of these genres, we see developed styles and subgenres. In some, you can trace the development of a genre over time. Wedding photos are a good example. If you look at wedding photos taken before the second half of the 20th century, they will be very formal. Nowadays, the genre has changed substantially and you expect to see crossovers with other genres such as fashion, and a much clearer attempt to capture personality and romance. Genres evolve because people will sometimes push their boundaries – it's what we call 'originality'. However, if you go too far, you can move beyond the expectations of the genre and communication suffers.

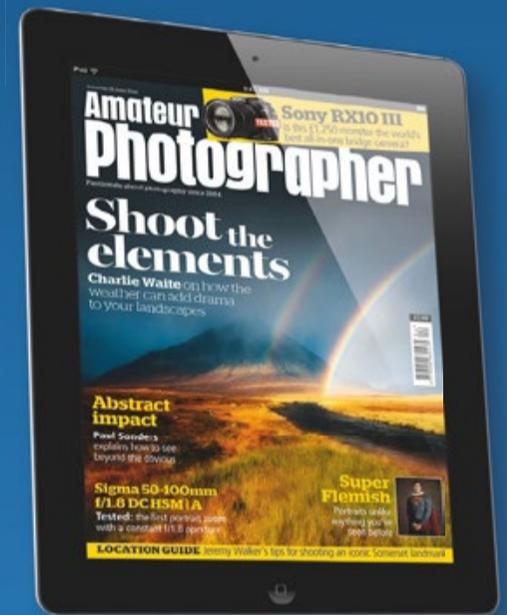
Nowadays, we also expect to see shots that convey a message about those involved



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP	Mint CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*	Mint BOXED £395.00
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MINOLTA 28mm f2.8 ROKKOR LENS WITH FILTERS,HOOD	Mint £399.00
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LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED")	Mint BOXED £1,095.00
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LEICA 50mm f2.8 SUMMICRON BLACK 11826	Mint BOXED £895.00
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Full Frame CMOS Sensor

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New D5 Body **£5199**



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4K Video



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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
 ★★★★★ 'An excellent step up'
 Adam – Portsmouth

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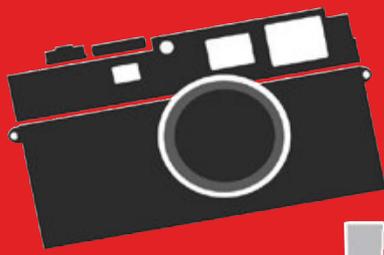
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645 Complete..... E++ £1,789
 35mm F3.5 Distagon..... Exc / Mint- £399 - £949
 45mm F2.8 Distagon..... E+ / E++ £399 - £699
 45-90mm F4.5 Vario..... E+ / E++ £1,399 - £1,599
 120mm F4 Apo Macro..... E+ / E++ £549 - £899
 140mm F2.8 Sonnar..... E+ / Unused £349 - £689
 210mm F4 Sonnar..... E+ / Mint- £389 - £499
 350mm F4 Tele Apo Tessar..... E++ £3,999
 1.4x Mutar Converter..... Mint- £499
 220 Vacuum Film Insert..... E++ / Mint- £89 - £99
 645 Aluminium Roller Case..... E+ £85
 Cable Switch LA50..... E++ £25 - £29
 GB71 Hood..... E+ / E++ £49 - £79
 GB72 Hood..... E+ £59
 GB73 Hood..... E++ £49
 GB74 Hood (210mm)..... E+ £39
 H10 Digital Back..... As Seen £499
 Large System Bag..... E++ £179
 Mag + 220 Insert..... E++ £129
 MFB-2 Polaroid Mag..... Exc / Mint- £35 - £99
 MSB1 Flash Bracket..... E++ £149 - £199

Contax G Series

G1 Body + GD1 Back..... E+ £169
 G1 Body only..... E+ £169 - £179
 G1 Body Only + GA1 Adapter..... E+ £199
 21mm F2.8 G + Finder - Black..... E+ £589
 35-70mm F3.5-5.6 G Vario..... E++ £399
 90mm F2.8 G..... E++ £189 - £229
 90mm F2.8 G + GG3 Hood..... E++ £199
 90mm F2.8 G - Black..... E++ £299
 16mm Viewfinder..... Mint- £199
 GC11 Case (G1)..... E+ £39
 GC21 CASE (G2)..... E+ £69
 Goldpeil Leather Holdall..... Mint- £149
 TLA140 Flash..... As Seen / Mint- £20 - £49
 TLA200 Flash..... E++ £79
 TLA200 Flash (Black)..... E++ £129

Contax SLR Series

N1 + 24-85mm..... E++ £449
 N1 Body Only..... E++ £249
 NX Body Only..... E++ £169
 AX Body Only..... E+ £199
 RTS3 Body Only..... E+ £299
 ST Body Only..... E+ £199
 Aria Body Only..... E++ £129
 RTS2 Body Only..... E+ £129
 167MT Body Only..... Exc £39
 137MA Body Only..... E+ £69
 137MD Body Only..... E+ £35
 28-70mm F3.5-4.5 MM..... E++ £249 - £259

28-80mm F3.5-5.6 AF..... Unused / New £349 - £399
 35mm F2.8 MM..... E+ / E++ £139 - £199
 35-70mm F3.4 MM..... E++ £249
 50mm F1.4 AF..... E++ £499
 50mm F1.7 AE..... E+ / E++ £75 - £99
 60mm F2.8 AE Macro..... E++ £299
 70-200mm F4-5.6 AF..... E++ £499
 70-300mm F4-5.6 AF..... E++ / Unused £399 - £649
 80-200mm F4 MM..... E++ £179
 85mm F1.4 MM..... E++ £349
 100mm F2 AE..... E++ £599
 100mm F3.5 AE..... E+ £179 - £199
 100mm F3.5 MM..... E+ £199
 100mm F4 S Planar..... E++ £699
 135mm F2 AE (60 Year Edition)..... Unused £2,399
 135mm F2.8 MM..... E+ £169
 180mm F2.8 AE..... Unused £599
 180mm F2.8 Speedlite..... E++ £349
 200mm F3.5 AE..... E+ / E++ £149
 200mm F4 AE..... Unused £449 - £499
 300mm F4 AE..... E+ £299
 Yashica 75-200mm F4.5 MC..... E+ £25
 Yashica 100-300mm F5.6 ML..... E+ £25
 Yashica 135mm F2.8 ML..... E++ £39
 Yashica 300mm F5.6 ML..... E++ £59
 Yashica 500mm F8 Reflex..... As Seen £49
 TLA20 Flash..... E+ / E++ £15 - £39
 TLA280 Flash..... As Seen / Unused £39 - £149
 TLA30 Flash..... E+ / Unused £19 - £49
 TLA360 Flash..... E+ / E++ £79
 TLA480 Flash..... E+ £129

Digital Mirrorless

Fuji Finepix X100..... E+ / Mint- £299 - £329
 Fuji Finepix X100 - Black..... Mint- £479
 Fuji Finepix X100S Black..... E++ £479
 Fuji Finepix X100S Silver..... E++ £479
 Fuji Finepix X100T - Silver..... Mint- £679
 Fuji X-E Black Body Only..... E++ £279
 Fuji X-Pro1 Body Only..... E++ £249
 Fuji X-T1 Black Body Only + LB-XT1 Grip..... Mint- £529
 Fuji X-T1 Graphite Body Only..... E++ £649
 Nikon J1 Black Body Only..... E++ £49
 Nikon J2 + 11-27.5mm..... E++ £175
 Olympus E-M5 MarkII Titanium Body Mint- / Mint £689 - £849
 Olympus E-M5 MKII Body Only - Black E++ / Mint £599 - £649
 Olympus E-M5 Black Body Only..... E++ £269 - £279
 Olympus E-M1 Black Body Only..... E++ £549 - £589
 Olympus E-PL1 Blue + 14-42..... E++ £89
 Olympus E-PL2 Body Only..... E++ £79 - £129
 Olympus E-PL3 Body Only..... E+ £99
 Olympus E-PM1 Body + FL14 Flash..... E+ £59
 Panasonic G1 + 14-45mm..... E+ £165
 Panasonic G3 Black Body Only..... E+ / E++ £75 - £79
 Panasonic G3 Body + 14-42mm..... E++ £149
 Panasonic G6 Body Only..... Mint- £179
 Panasonic GF-1 + 14-42mm..... E+ £149
 Panasonic GF-2 Body + Case..... E+ £65
 Panasonic GH-3 Body + Grip..... E++ £379
 Panasonic GH4 Body + Grip..... E++ £689
 Panasonic GX7 Body Only..... E+ / E++ £249 - £279
 Pentax Q + 5-15mm..... Mint- £99
 Pentax Q + 8.5mm F1.9..... Mint- £89
 Samsung NX10 + 30mm..... E+ £159
 Samsung NX11 + 18-55mm OIS..... E++ £169
 Samsung NX300 + 20-50mm..... E+ £199
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 Sony A6000 Body Only..... Mint- £349
 Sony A7R Body Only..... E++ £769
 Sony A7S Body Only + Moucam Case..... E++ £1,149
 Sony NEX3 + 18-55mm..... E+ £97
 Sony NEX6 + 16-50mm..... E++ £229
 Sony NEX7 + 18-55mm..... E+ £279

Fuji X Lenses

14mm F2.8 XF..... E+ £439
 18mm F2 XF R..... E+ / Mint- £159 - £199
 27mm F2.8 XF..... E++ £179 - £199
 35mm F1.4 XF R..... E+ / E++ £229 - £279
 55-200mm F3.5-4.8 OIS XF..... Mint- £389
 60mm F2.4 XF R Macro..... E++ £279
 Zeiss 12mm F2.8 Touit X..... Mint- £589

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Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £159
Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint- £199 - £249
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £259 - £349
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489
Olympus 14-35mm F2 SWD.....	E++ £889
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59
Olympus 14-45mm F3.5-5.6 Zuiko.....	As Seen £29
Panasonic 14-50mm F2.8 Apo EX DG HSM.....	Mint- £149
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129 - £149
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £219
Olympus 35mm F3.5 Macro Zuiko.....	E++ £129
Olympus 40-150mm F4-5.6 ED Zuiko.....	E+ / E++ £39 - £49
Olympus 50-200mm F2.8-3.5 SWD.....	E+ / E++ £419 - £449
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £299
Olympus 50mm F2 ED Macro Zuiko.....	E++ £219 - £249
Sigma 70-200mm F2.8 Apo EX DG HSM.....	Mint- £349
Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint- £199
Olympus EC-14 Tele Converter.....	E++ £199
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Micro 4/3rds Lenses

Samyang 7.5mm F3.5 UMC Fisheye.....	E++ £179
Panasonic 12-35mm F2.8 G Vario OIS.....	E++ £499
Olympus 12-40mm F2.8 M.Zuiko.....	E++ / Mint- £469 - £499
Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E+ £139
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £59 - £79
Olympus 12mm F2 ED M.Zuiko.....	Mint- £429
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £69 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129
Panasonic 14-45mm F3.5-5.6 Asph.....	E++ £129 - £149
Olympus 17mm f1.8 M.Zuiko Black.....	Mint- £279
Olympus 17mm F2.8 M.Zuiko.....	E++ £129
Sigma 19mm F2.8 DN.....	Mint- £89
Voigtlander 25mm F0.95 Nokton.....	E+ £439
Panasonic 25mm F1.4 DG Summilux.....	E+ £269
Panasonic 35-100mm F2.8 GX OIS Vario.....	Mint- £649
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Mint- £179
Panasonic 45-200mm F4-5.6 OIS.....	E++ £159 - £169
Panasonic 45mm F2.8 DG Asph Macro.....	Mint- £349
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++ £479 - £499

Sony NEX Lenses

10-18mm F4 E OSS.....	E++ £429
18-200mm F3.5-6.3 OSS.....	E++ £369
18-55mm F3.5-5.6 OSS.....	Mint- £89
24-70mm F4 FE ZA OSS.....	Mint- £589 - £629
28-135mm F4 FE PZ OSS.....	Mint- £1,349
30mm F3.5 E Macro.....	Mint- £109
35mm F2.8 FE ZA.....	Mint- £389
50mm F1.8 OSS.....	Mint- £139
55-210mm F4.5-6.3 OSS.....	E++ / Mint- £119
Sigma 19mm F2.8 DN.....	Mint- £89
Zeiss 32mm F1.8 Touit E.....	Mint £269

Digital SLR Cameras

Canon EOS 1DX Body Only.....	E+ £2,989
Canon EOS 1D MKIV Body Only.....	E+ £1,349
Canon EOS 1D MKIII Body Only.....	E++ £579
Canon EOS 1D MKII Body Only.....	As Seen £249
Canon EOS 1D MKII Body Only.....	As Seen £199
Canon EOS 5D MKIII Body Only.....	Mint- £1,599
Canon EOS 5D MKII Body Only.....	As Seen £499
Canon EOS 5D Body Only.....	E+ £279
Canon EOS 7D Body Only.....	Mint- £399
Canon EOS 60D Body Only.....	E+ £299
Canon EOS 50D + BG-E2 Grip.....	E+ £249
Canon EOS 50D Body Only.....	As Seen £129
Canon EOS 40D + BG-E2 Grip.....	E+ £99
Canon EOS 30D Body Only.....	As Seen / E++ £79 - £99
Canon EOS 20D + BG-E2 Grip.....	E+ £89
Canon EOS 100D Body Only.....	E++ / Mint- £189 - £219
Canon EOS 300D Body Only.....	As Seen £49
Canon EOS 350D Body Only.....	As Seen £49
Canon EOS 500D Body Only.....	As Seen / E+ £119 - £169
Canon EOS 700D Body Only.....	Mint- £299
Canon EOS M + 18-55mm.....	Mint £199
Canon EOS M2 + 18-55mm STM.....	E++ £219
Canon EOS M3 + 18-55mm + DC1 Finder.....	Mint- £399
Canon EOS M3 + 22mm.....	E++ £339

Nikon D3S Body Only.....	E+ / E++ £1,749
Nikon D3X Body Only.....	E+ £1,189
Nikon D3 Body Only.....	As Seen / E+ £399 - £749
Nikon D2X Body Only.....	E++ £325
Nikon D2HS Body Only.....	E++ £299
Nikon D800E Body Only.....	E++ £1,179
Nikon D800 Body Only.....	E+ / Mint- £989 - £999
Nikon D610 Body Only.....	E++ / Mint- £699 - £839
Nikon D300 + MB-D10 Grip.....	E+ £249
Nikon D300 Body Only.....	E+ £199
Nikon D200 Body Only.....	E++ £129
Nikon D90 Body Only.....	E++ £179
Nikon D80 Body Only.....	Exc £99
Nikon D70 Body Only.....	As Seen / E+ £79
Nikon D50 Body Only.....	E++ £79
Nikon D7000 Body Only.....	E+ £289
Nikon D5500 + 18-140mm.....	Mint- £559
Nikon D5300 Body Only.....	E++ / Mint- £289 - £319
Nikon D5100 Body Only.....	Mint £179
Nikon D5000 Body Only.....	E++ £129
Nikon D3300 Body Only.....	Mint- £179
Olympus E1 + HLD-2 Battery Grip.....	Mint- £189
Olympus E420 + 14-42mm.....	E+ £149
Olympus E450 + 14-42mm.....	E+ £129
Olympus E600 +14-42mm+40-150mm+ Grip.....	E+ £259
Olympus E600 Body + HLD-5 Grip.....	Mint- £299
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339
Pentax K3 + 18-55mm WR.....	Mint- £569
Pentax K3 Body Only.....	Mint- £529
Pentax K5 Black Body Only.....	E++ £219
Pentax KX + 18-55mm.....	E++ £139
Pentax K100D Body Only.....	E++ £89
Pentax *istD DL Body Only.....	E+ £79
Pentax *istD + 18-55mm.....	E++ £99
Samsung GX10 + 18-55mm + Grip.....	E+ £89
Sigma SD1 Merrill + 105mm + EF610 Flash.....	Mint- £849
Sony A230 + 18-55mm.....	E+ £129
Sony A3000 + 18-55mm.....	Mint- £149
Sony A390 + 18-55mm.....	As Seen £99
Sony A450 Body Only.....	E+ £119
Sony A58 Body Only.....	E++ £189
Sony A700 Body + VG-C70AM Grip.....	E++ £269

Hasselblad H Series

H4D Complete (60MP).....	E++ £11,499
H4D Complete (50MP).....	E++ £5,999
H4D Complete (40MP).....	E+ £4,899
H4D + Prism (50MP).....	E++ £6,499
H3DII Complete (50MP).....	E++ £5,499
H3DII Complete (39MP).....	E++ £3,900
H3D Complete (39MP).....	E+ £2,099
H2 Complete.....	E+ £1,789
H2 Body + Prism + Mag.....	E++ £1,250
H1 Body Only.....	E+ / E++ £689
28mm F4 HCD.....	E++ / Mint- £1,989 - £2,450
35mm F3.5 HC.....	Exc / E++ £999 - £1,199
50mm F3.5 HC.....	E+ / E++ £1,199 - £1,299
50-110mm F3.5-4.5 HC.....	E+ £1,499
120mm F4 HC Macro.....	E+ / E++ £1,449 - £1,589
150mm F3.2 HC.....	E+ / E++ £989 - £1,199
1.5x HTS Tilt/Shift Converter.....	Mint- £2,495
1.7x H Converter.....	E++ £599
Cable Release H.....	E++ £19
Extension Tube H 13mm.....	E++ £125
Extension Tube H 26mm.....	E++ / Mint- £129 - £149
Hmi100 Polaroid Mag.....	E+ / E++ £49 - £149
HVM Magnifying Hood.....	E++ £189
Release Cord H.....	Mint- £39

Leica M Series

M + 35mm F1.4 Asph 60th Edition Set.....	Mint £8,499
M Monochrom Body Only (Typ 246).....	Mint- £4,949
M Monochrom Black Body Only.....	E++ / Mint £3,489 - £3,889
M-P Black Body Only.....	Mint- £3,989
M-P Chrome Body Only.....	Mint £4,299
M (240) Black Body Only.....	E+ / E++ £3,099 - £3,399
M (240) Chrome Body Only.....	E+ / E++ £3,349
M-E Anthracite Body Only.....	E++ / Mint £2,489 - £2,789
M9P Black Body Only.....	E++ £2,499
M9 Black Body Only.....	E+ / E++ £2,099 - £2,299
M8 Chrome Body Only.....	E+ £699

M6 Platinum + 50mm F1.4.....	Mint £6,449
M6TTL Millennium + 35mm F2 + 50mm F1.4.....	E++ £5,489
M6 Titanium + 35mm F1.4 + 50mm F1.4.....	E++ £4,489
M6 Historica Edition.....	Mint £3,799
MP 0.72x Black Body Only.....	E++ £2,595
M7 0.72x Chrome Body Only.....	E++ £1,499
M6TTL 0.58x Black Body Only.....	E+ £749
Konica Hexar RF Limited Edition.....	Mint £2,489
Konica Hexar RF + 50mm F2 + Flash.....	E+ / E++ £749 - £799
16/18/21mm F4 Tri Elmar + Finder.....	Mint- £2,989
21mm F2.8 Asph M Black.....	E++ / Mint- £1,399 - £1,499
21mm F2.8 Asph M Black 6bit.....	E++ £1,499
21mm F2.8 M Black.....	Exc / E++ £849 - £1,199
21mm F3.4 Super Elmar.....	Mint- £1,799
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F2.8 Asph M Black.....	Exc / Mint- £949 - £1,349
24mm F2.8 Asph M Black 6bit.....	E++ £1,489
24mm F3.8 Asph M Black.....	Mint- £1,189 - £1,199
28/35/50 F4 Tri Elmar.....	E++ £2,399
28mm F2 Asph M Black.....	E+ £1,399
28mm F2 Asph M Black 6bit.....	E+ / E++ £1,449 - £1,589
28mm F2.8 Asph M Black 6bit.....	Mint- £1,129 - £1,149
28mm F2.8 M Black.....	E+ £689
35mm F1.4 Asph M Black.....	E+ £1,689
35mm F2 Asph M Black 6bit.....	E++ / Mint- £2,439 - £2,749
35mm F2 Asph M Black 6bit.....	E++ £1,449
35mm F2 Asph M Chrome.....	E+ £1,289
35mm F2 Black.....	E+ £799
35mm F2 M Black.....	E+ £949
35mm F2.4 Asph M Black 6bit.....	Mint- £1,149
35mm F2.5 M Black 6bit.....	E++ / Mint- £739 - £779
50mm F0.95 Asph M - Black.....	Mint- £6,399
50mm F0.95 Asph M 6bit - Black.....	E+ £5,989
50mm F1.4 Asph M Chrome 6bit.....	E++ £1,889
50mm F1.4 Black.....	E+ £1,299
50mm F1.4 Chrome.....	E+ £689 - £799
50mm F1.4 M Black.....	E++ £1,399
50mm F2 Collapsible.....	As Seen £289
50mm F2 M Black.....	E+ / E++ £549 - £949
50mm F2 M Black - Anniversary Edition.....	E++ £949
50mm F2 M Black 6bit.....	E+ / Mint- £1,049 - £1,149
50mm F2 M Chrome.....	E++ £989
50mm F2.4 M Black 6bit.....	Mint- £999
50mm F2.8 M Black.....	Mint- £599
50mm F2.8 M Chrome.....	E++ £549
65mm F3.5 Elmar.....	E+ / E++ £249 - £299
65mm F3.5 Elmar + 16464k Tube.....	E+ £349
75mm F2 Apo M Black 6bit.....	E++ £1,749 - £1,789
75mm F2.5 M Black 6bit.....	E++ £729
75mm F2.5 M Black 6bit + Hood.....	E++ £749
90mm F2 Apo M Black.....	E++ £1,699
90mm F2 Apo M Black 6bit.....	E++ £1,749 - £1,879
90mm F2 Black.....	E++ £639
90mm F2 M Black.....	E++ £799 - £999
90mm F2 M Chrome.....	E++ £949
90mm F2.4 M Black 6bit + Hood.....	Mint- £1,049
90mm F2.5 Black 6 BIT + Hood.....	E++ £799
90mm F2.5 M Black 6bit.....	E++ £749
90mm F2.8 Black.....	As Seen £199
90mm F2.8 Chrome.....	As Seen / E+ £179 - £299
90mm F2.8 M Black.....	E+ / E++ £699 - £799
90mm F4 C Elmar.....	E++ £199
90mm F4 Collapsible.....	As Seen £159
90mm F4 Collapsible.....	E+ / E++ £249 - £299
90mm F4 Elmar.....	Exc / E+ £149 - £199
90mm F4 Elmar E39.....	E+ £199
90mm f4 M Rokkor.....	E+ / E++ £189 - £249
90mm F4 Macro M Set 6bit.....	E+ / Mint- £1,649 - £1,949
135mm F2.8 Black.....	Exc / E+ £199 - £269
135mm F2.8 M Black.....	E++ £349
135mm F3.4 Apo M Black.....	E+ £1,489
135mm F4 Black.....	E+ £289 - £349
135mm F4 Chrome.....	E+ £249
135mm F4.5 Hektor.....	As Seen £45
135mm F4.5 Hektor + Tubes.....	As Seen £119
1.25x Viewfinder Magnifier.....	E+ / Mint- £119 - £139
1.4x Viewfinder Magnifier M.....	Mint- £149
18mm Chrome Viewfinder.....	E++ £379

21/24/28mm Viewfinder - Black.....	E++ / Mint- £229 - £239
24mm Black Viewfinder.....	E+ / E++ £179 - £299
28mm Black Viewfinder.....	E++ £169
Motor M.....	E++ £249
Universal Wide Angle Finder M.....	E++ £379

Mamiya RB67 Series

Pro S Gold Edition.....	Mint- £949
Pro SD Complete.....	E++ £349
Pro S Complete + Prism.....	E++ £399
Pro S Complete.....	Exc / E+ £249 - £389
Pro S Body + Mag.....	As Seen £99
Pro Body + WLF.....	E+ £119
140mm F4.5 C Macro.....	As Seen £79
150mm F4 C Soft Focus.....	E+ £129
180mm F4.5 C.....	As Seen / E+ £75 - £99
180mm F4.5 KL-A.....	E++ £169
250mm F4.5.....	As Seen £99
250mm F4.5 C.....	As Seen £89
2x Converter.....	E+ £35
Auto Extension Tube No1.....	E+ / E++ £29 - £55
Auto Extension Tube No2.....	E+ / E++ £29 - £39
Angle Finder.....	E++ £79
Magnifying Hood.....	E+ £49
Prism Finder.....	E+ £59
Pro SD 120 Mag (6x4.5cm).....	Mint- £69
Pro S 120 Mag (6x4.5cm).....	E+ / E++ £35 - £39
Pro S 220 Mag.....	E++ £145
Waist Level Finder.....	E+ £39

Mamiya RZ67 Series

Pro II Complete.....	E+ £549
50mm F4.5.....	Exc £350
65mm F4 L-A.....	E++ £249
75mm F4.5 Shift W.....	E+ £399
100-200mm F5.2 W.....	E+ / E++ £219 - £5,399
140mm F4.5 Macro W.....	As Seen £79
180mm F4.5 L SB.....	E++ £249
180mm F4.5 W.....	As Seen / E++ £89 - £129
180mm F4.5 WN.....	As Seen / E++ £99 - £189
250mm F4.5.....	Exc / E+ £129
1.4x Converter.....	Exc / E++ £119 - £199
50mm F4.5.....	Exc £350
65mm F4 L-A.....	E++ £249
75mm F4.5 Shift W.....	E+ £399
120 Pro Mag.....	E+ £65
AE Prism Finder.....	As Seen / E++ £79 - £179
Auto Extension Tube No 1.....	E++ / Mint £49 - £79
Double Cable Release.....	E+ £25
Front Bellows Hood G3.....	E++ £29
IR1 Infra Red Set.....	E+ £39
Winder II.....	Exc / E+ £39 - £49

Nikon AF

F6 Body Only.....	E+ / E++ £689 - £699
F5 Anniversary Body Only.....	E++ £649
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	E+ £199 - £299
F100 Body + MB15 Grip.....	E+ £128
F100 Body + MF29 Back + Grip.....	E+ £149
F100 Body Only.....	E++ £149
F80 Chrome Body Only.....	E+ £39
10-24mm F3.5-4.5 G AFS DX.....	E+ / E++ £439
12-24mm F4 G AFS DX ED.....	E++ £349
14-24mm F2.8 G AFS ED.....	E+ / Mint- £889 - £949
16mm F2.8 AFD Fisheye.....	Mint- £499
16-80mm F2.8-4 E VR N.....	Mint- £649
16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ £259 - £329
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £349 - £399
18mm F2.8 AFD.....	E++ £599
18-35mm f3.5-4.5 AFD.....	Mint- £249
18-70mm F3.5-4.5 G AFS ED DX.....	E+ / E++ £79 - £89
18-105mm F3.5-4.5 G AFS ED DX VR.....	Mint- £129
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint- £249 - £279
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ / Mint- £349
20mm F2.8 AFD.....	E++ £279
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24mm F1.4 G AFS ED.....	E++ / Mint- £919 - £929
24-70mm F2.8 G AFS ED.....	E+ / E++ £689 - £749
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24-85mm F2.8-4 AFD.....	E++ £299

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AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
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AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
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AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
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AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

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20mm f/2.8 USM	See Web	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6	See Web
24mm f/1.4L Mk II USM	See Web	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	See Web
24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	See Web	24-70mm f/4.0L IS USM	See Web
EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00	24-105mm f/4.0L IS USM	£727.00
28mm f/1.8 USM	See Web	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/3.5-5.6 IS STM	£375.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	See Web	28-300mm f/3.5-5.6L IS	£1,795.00
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35mm f/1.4L II USM	£1,799.00	600mm f/4.0L IS MK II	£8,895.00	70-200mm f/2.8L IS II USM	See Web
35mm f/2.0 IS USM	See Web	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L USM	See Web
40mm f/2.8 STM	See Web	TSE 17mm f/4.0L	See Web	70-200mm f/4.0L IS USM	See Web
50mm f/1.2 L USM	See Web	TSE 24mm f/3.5L II	£1,479.00	70-300mm f/4.0L USM	See Web
50mm f/1.4 USM	See Web	TSE 45mm f/2.8	See Web	70-300mm f/4.0-5.6 IS	See Web
50mm f/1.8 STM	£97.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6L IS USM	See Web
EF-S 60mm f/2.8 Macro	See Web	8-15mm f/4L Fisheye USM	See Web	70-300mm DO IS USM	See Web
MP-E 65mm f/2.8	See Web	EF-S 10-18mm IS STM	See Web	75-300mm f/4.0-5.6 III	£188.00
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135mm f/2.0L USM	See Web	17-40mm f/4.0L USM	£549.00	EF 12II Extension Tube	£79.99
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Speedlite 270EX II	£135.00	BG-E13 (6D)	£174.00	LP-E6N (5D III, 7D II, 6D)	£69.00
Speedlite 320EX	£185.00	BG-E14 (70D)	£149.00	LP-E8 (700D, 600D)	£35.00
Speedlite 430EX III-RT	£189.00*	BG-E16 (7D Mark II)	£249.00	LP-E10 (1300D, 1200D)	£39.99
Speedlite 600EX-RT	£429.00	BG-E18 (7D Mark II)	£115.00	LP-E17 (760D, 750D, M3)	£44.00

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Body only + 16-50mm
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24mm f/2.0 Carl Zeiss T*	£949.00	50mm f/1.4 Carl Zeiss	£1,099.00
50mm f/1.8 OSS	£199.00	11-18mm f4.5-5.6 DT	£509.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	16-35mm f/2.8 Carl Zeiss T*	£1,399.00
90mm F2.8 Macro G FE OSS	£969.00	24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
10-18mm f/4 OSS	£629.00	55-200mm f4.0-5.6 SAM DT	£179.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/2.8 G SSM II	£2,199.00
16-70mm f/4G ZA OSS	£725.00		
18-200mm f/3.5-6.3 P. Zoom	£849.00		
24-70mm f/4 FE Vario-Tessar T*	£805.00		
24-240mm f/3.5-6.3 FE OSS	£749.00		
28-70mm f/3.5-5.6 FE OSS			

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OLYMPUS
E-M5 Mark II
 When it comes to capturing fine details, the higher the resolution, the better. That's why the E-M5 Mark II comes with new 40M High Res Shot. By capturing eight shots sequentially and then combining them into one, it is ideal for photographing works of art, landscapes or more of an amazing 40 megapixels.

16.1 MEGA PIXELS | 10 FPS | 3.0" | IS | 1080p

Body only **£749.00** +12-50mm **£879.00**

Panasonic
LEICA DG SUMMILUX 12mm
 f/1.4 ASPH

This new lens enables you to capture dynamic landscapes with rich perspective across a wide angle. It also allows indoor shooting in low lighting & produces an impressive, natural defocusing effect with its f/1.4 high speed aperture. Further, this lens boasts a rugged, splash/dust-proof design to meet the needs of a wide-range of photographic situations.

Expected this Summer! See website for details.

Olympus E-M10 Mark II

16.2 MEGA PIXELS | 8 FPS

Body only **£449.00** +14-42 + 14-140 **£649.00**

Add an Olympus ECG-3 Handgrip for only £59.99

Olympus PEN-F

20.3 MEGA PIXELS | IS

Body only **£999.00** + 17mm f/1.8 **£1,199.00**

Add an Olympus ECG-4 handgrip for the PEN-F for £109.99

Olympus E-M1

16.3 MEGA PIXELS | FREE GRIP

Body only **£849.00** + 12-40mm **£1,233.00**

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Panasonic GX8

20.3 MEGA PIXELS | W-Fi/NFC | £50 cashback

Body only **£649.00** + 14-60mm **£819.00***

*Price includes £50 cashback from Panasonic. Ends 05.09.16.

Panasonic GX80

16.0 MEGA PIXELS | PHOTO | £50 cashback

+ 12-32mm **£549.00*** Twin kit **£679.00***

*Prices include £50 cashback from Panasonic. Ends 05.09.16.

PANASONIC LENSES

14mm f/2.5 II Pancake **£299.00**
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 14-140mm f/3.5-5.6 **£405.00**
 35-100mm f/2.8 O.I.S **£799.00**
 45-175mm f/4.0-5.6 O.I.S **£279.00**
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 f/4.0 IS PRO

SRP £2,199.00

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 25mm f/1.8 M. ZUIKO **£279.00**
 45mm f/1.8 **£179.00**
 60mm f/2.8 Macro **£349.00**
 7-14mm f/2.8 PRO **£837.50**
 12-40mm f/2.8 PRO **£719.00**
 14-42mm f/3.5-5.6 R MFT **£239.00**
 40-150mm f/4-5.6 R M. ZUIKO **£149.00**
 40-150mm f/2.8 PRO + 1.4x **£1,249.00**
 75-300mm f/4.8-6.7 ED II **£349.00**

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Olympus TG-870

16 MEGA PIXELS

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Panasonic LX100

12.8 MEGA PIXELS | PHOTO

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Add a Panasonic DMW-BLG10 spare battery for £59.99

Panasonic FZ330

24x | PHOTO

In stock at only **£499.00** Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

Panasonic TZ80

30x | PHOTO

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Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

PENTAX
K-70

The K-70 has a compact body for easy carry-along to any outdoor shooting. Its outstanding weather-resistant performance & enormous imaging power, combining true-to-life image description and high-sensitivity shooting, make it extremely reliable, even in most demanding shooting conditions.

24.2 MEGA PIXELS | 6 FPS | 3.0" | IS | 4K

Body SRP £559.00

Expected this Summer! See website for details.

LEICA SL (typ 601)

The Leica SL-System marks the beginning of a new era of professional photography. As the first mirrorless system camera of its kind, it offers an impressive range of innovative features & sets entirely new standards with regard to versatility & handling – and rugged resilience.

24 MEGA PIXELS | 11 FPS | 3.0" | 4K

£5,299.00

Limited numbers available in our London or Burgess Hill stores, or online at www.parkcameras.com/ap

Pentax K-S2

16.1 MEGA PIXELS | 8 FPS

Body only **£469.00** + 18-50mm WR **£529.00**

Add a Pentax remote control F for only £21.90.

Pentax K-3 II

24.3 MEGA PIXELS

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36.4 MEGA PIXELS

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 Body only **£1,599.00**

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Leica Q (typ 116)

24.2 MEGA PIXELS

Limited stock available!
£3,230.00

For the range of accessories available, see in store or online

Leica M 240

24 MEGA PIXELS | 1080p

Limited stock available!
£4,778.00

For the range of lenses available, see in store or online

LEICA M LENSES

28mm f/1.4 Summilux-M **£3,799.00**
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 50mm f/2 Summicron-M **£1,394.97**
 50mm f/2.4 Summarit **£999.97**
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Tamron SP 35mm
 f/1.8 Di VC USD

£75 cashback

In stock at only **£424.00***

*Price includes £75 cashback from Tamron. Ends 31.07.16.

Tamron SP 45mm
 f/1.8 Di VC USD

£75 cashback

In stock at only **£424.00***

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Tamron SP 15-30mm
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£75 cashback

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Sigma 150-600mm
 f/5-6.3 Sports + TC-1401 Kit

NEW!

(£1,428 when bought separately)
£1,299.00

Available in Canon, Nikon or Sigma fits. See website for details.

SP 35mm f/1.8 Di VC USD	£499.00	SP AF 10-24mm f/3.5-4.5 Di-II	£349.00	SP 24-70mm f/2.8 Di VC USD	£679.00
SP 45mm f/1.8 Di VC USD	£499.00	SP 15-30mm f/2.8 Di VC USD	£799.00	SP 28-75mm f/2.8 XR Di Macro	£319.00
60mm f/2 macro	£299.00	16-300mm Di II VC PZD	£399.00	28-300mm Di VC PZD	£499.00
SP 85mm f/1.8 Di VC USD	£749.00	SP 17-50mm f/2.8 XR Di II VC	£329.00	SP 70-200mm f/2.8 Di VC USD	£929.00
SP 90mm F/2.8 Di VC USD	£579.00	SP AF 17-50mm f/2.8 Di II	£249.00	70-200mm f/2.8 Di LD (IF)	£475.00
SP 90mm f/2.8 Di MACRO VC	£349.00	18-200mm f/3.5-6.3 Di II VC	£169.00	AF 70-300mm f/4-5.6 VC USD	£239.00
SP AF 90mm f/2.8 Di Macro	£259.97	18-270mm f/3.5-6.3Di-II	£269.00	70-300mm f/4-5.6 Di LD Macro	£89.99

4.5mm f/2.8 Fisheye EX DC	£599.00	300mm f/2.8 APO EX DG	£2,199.00	70-200mm f/2.8 OS	£729.00
8mm f/3.5 Circ. Fish EX DG	£599.00	500mm f/4.5 APO EX DG	£3,599.00	70-300mm f/4.0-5.6 DG Macro	£99.00
15mm f/2.8 Diag F/eye EX DG	£499.00	8-16mm f/4.5-5.6 DC HSM	£499.00	70-300mm f/4.0-5.6 APO Macro	£149.00
19mm f/2.8 DN	£119.00	10-20mm f/3.5 EX DC HSM	£329.00	120-300mm f/2.8 DG OS HSM	£2,499.00
20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	150-500mm f/5.0-6.3 DG OS	£494.99
24mm f/1.4 DG HSM	£599.00	17-50mm f/2.8 DC OS HSM	£279.00	150-600mm f/5-6.3 DG C	£739.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
50mm f/1.4 DG HSM (Art)	£579.00	18-250mm DC Macro OS HSM	£279.00	300-800mm f/5.6 EX DG HSM	£5,499.00
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85mm f/1.4 EX DG HSM	£619.00	24-35mm f/2 DG HSM Art	£699.00	1.4x Teleconverter TC1401	£229.00
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150mm f/2.8 OS Macro	£649.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00
180mm f/2.8 EX DG OS HSM	£1,099.00	50-500mm f/4.5-6.3 OS HSM	£849.00	USB Dock	£39.99

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

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- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
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Canon	EPSON
PGi29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each £229.99 Compatibles: Set of 12 Colours 36ml each £19.99	No.16 Fountain Pen Inks Originals: No.16 Set of 4 £22.99 No.16 Black 5.4ml £7.99 No.16 Colours 3.1ml each £5.99 No.16XL Set of 4 £42.99 No.16XL Black 12.9ml £14.99 No.16XL Colours 6.5ml each £11.99 Compatibles: No.16 Set of 4 £14.99 No.16 Black 12ml £3.99 No.16 Colours 12ml each £3.99
PGi72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each £94.99 Compatibles: Set of 10 Colours 14ml each £9.99	No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99
CLi42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each £74.99 Compatibles: Set of 8 Colours 14ml each £9.99	No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99
CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each £74.99 Compatibles: Set of 8 Colours 14ml each £9.99	No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99
PGi9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each £84.99 Compatibles: Set of 10 Colours 14ml each £8.99	T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each £69.99 Set of 6 Colours 13ml each £16.99 Compatibles: Set of 6 Colours 13ml each £19.99 Set of 6 Colours 13ml each £3.99
More Canon Inks... Originals: PGi520/CLi521 Set of 5 £42.99 PGi520 Black 19ml £9.99 CLi521 Colours 9ml £8.99 PGi525/CLi526 Set of 5 £42.99 PGi525 Black 19ml £9.99 CLi526 Colours 9ml £8.99 PGi550/CLi551 Set of 5 £37.99 PGi550 Black 15ml £9.99 CLi551 Colours 7ml £7.99 PGi550/CLi551XL Set of 5 £54.99 PGi550XL Black 22ml £11.99 CLi551XL Colours 11ml £10.99 PG540 Black 8ml £10.99 PG540XL Black 21ml £15.99 CL541 Colour 8ml £13.99 CL541XL Colour 15ml £15.99 PG545XL Black 15ml £13.99 CL546XL Colour 13ml £15.99 Compatibles: PGi5 Black 27ml £4.99 CLi8 Colours 13ml £3.99 PGi5/CLi8 Set of 5 £19.99 PGi520 Black 19ml £4.99 CLi521 Colours 9ml £3.99 PGi520/CLi521 Set of 5 £19.99 PGi525 Black 19ml £4.99 CLi526 Colours 9ml £3.99 PGi525/CLi526 Set of 5 £19.99 PGi550XL Black 25ml £4.99 CLi551XL Colours 12ml £3.99 PGi550/CLi551XL Set of 5 £19.99 BCi6 Colours 15ml £2.99 PG40 Black 28ml £12.99 CL41 Colour 24ml £16.99 PG50 Black 28ml £12.99 CL51 Colour 24ml £14.99 PG510 Black 11ml £13.99 CL511 Colour 11ml £15.99 PG512 Black 18ml £13.99 CL513 Colour 15ml £15.99 PG540XL Black 21ml £13.99 CL541XL Colour 15ml £14.99 PG545XL Black 15ml £11.99 PG546XL Black 21ml £12.99	T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 Colours 11.1ml each £19.99 Colours 11.1ml each £3.99

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Multiple different designs available.



Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
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Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Plastic Bevel, Glass Front:

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Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99
Traditional Style Albums:	
Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
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Accessories:	
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Photo Stickers Pack of 500	£1.99
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Frisco 7x5 seven colours	£2.29
Frisco 8x6 seven colours	£2.79
Frisco 9x6 seven colours	£3.49
Frisco 10x8 seven colours	£3.79
Frisco 12x8 seven colours	£4.59
Frisco A4 seven colours	£3.99
Frisco A3 seven colours	£8.99
Wood Bevel, Glass Front:	
Emilia 6x4 two colours	£4.99
Emilia 7x5 two colours	£5.99
Emilia 8x6 two colours	£6.99
Emilia 10x8 two colours	£7.99
Emilia 12x8 two colours	£8.99
Rio 6x4 four colours	£5.99
Rio 7x5 four colours	£6.99
Rio 8x6 four colours	£7.99
Rio 10x8 four colours	£8.99
Rio 12x8 four colours	£9.99

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T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml £32.99 Colours 5.5ml each £8.99 Compatibles: Set of 4 Black 7.4ml £14.99 Colours 5.5ml each £3.99	Originals: No.38 Colours 27ml each £26.99 No.62XL Black 12ml £21.99 No.62XL Colour 11.5ml £23.99 No.300 Black 4ml £10.99 No.300 Colour 4ml £12.99 No.301 Black 3ml £9.99 No.301 Colour 3ml £11.99 No.301XL Black 8ml £18.99 No.301XL Colour 6ml £18.99 No.350 Black 4.5ml £11.99 No.351 Colour 3.5ml £14.99 No.363 Black 6ml £13.99 No.363 C/M/Y/PC/PM each £9.99 No.363 SET OF 6 £39.99 No.364 Black 6ml £7.99 No.364 PB/C/M/Y 3ml each £6.99 No.364 SET OF 4 £21.99 No.364XL Black 14ml £13.99 No.364XL PB/C/M/Y 6ml each £12.99 No.364XL SET OF 4 £49.99 No.920XL SET OF 4 £46.99 No.932XL SET OF 4 £43.99 No.950XL SET OF 4 £69.99
T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 Colours 11.1ml each £19.99 Colours 11.1ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each £49.99 Colours 7.4ml each £8.99 Compatibles: Set of 6 Colours 7.4ml each £19.99 Colours 7.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 Colours 11.4ml each £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 Colours 11.4ml each £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each £149.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each £169.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 <

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46mm £12.99
49mm £12.99
52mm £14.99
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67mm £22.99
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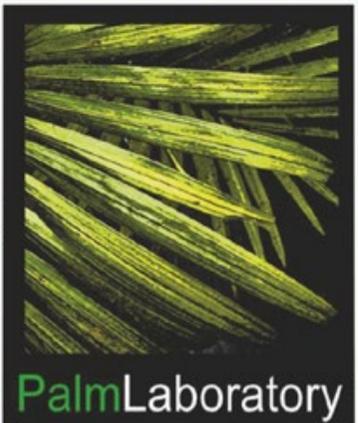
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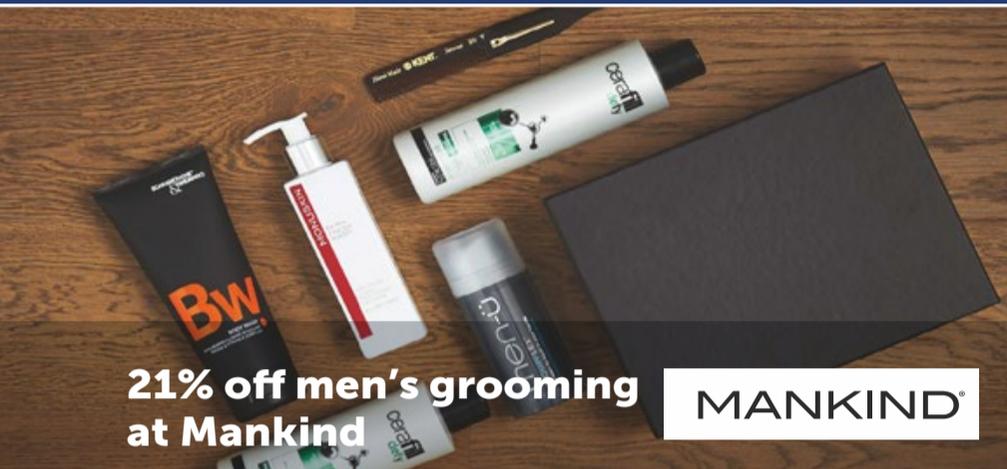


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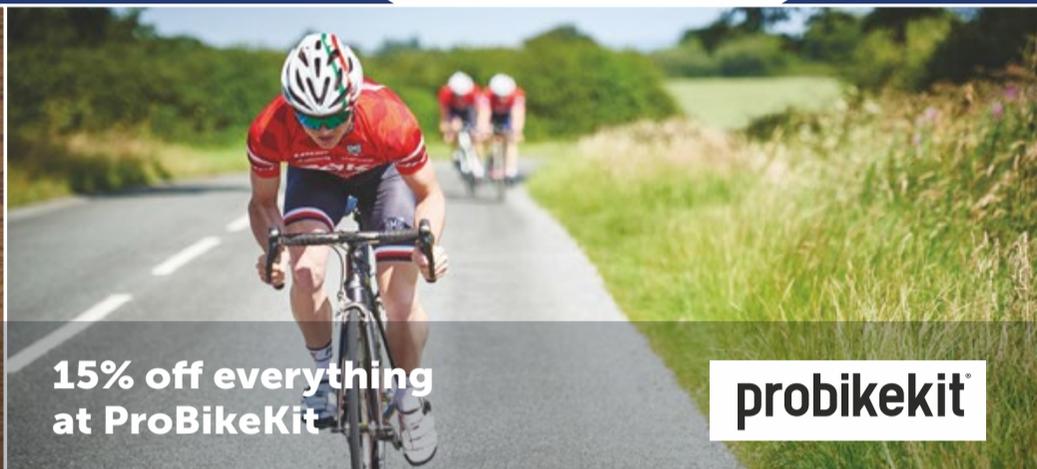
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Final Analysis

Roger Hicks considers...

'Porch Shadows', 1916, by Paul Strand

In a way, shadows are nature's own photography: writing with light. Many photographers find them enduringly fascinating.

And, as with so many subjects that we find fascinating, they are far harder to photograph than they look. This is a wonderful example of shadow-writing – a brilliant interplay of the shadows and the subjects on which they fall.

Compositionally, this image is brilliant, and to a large extent this is down to being in the right place at the right time, ready to take pictures. Imagine seeing this scene and then having to find your camera, load plates into the holders and set up the tripod, only to find that the sun has gone in, or worse still, moved just far enough that you have lost the pattern of shadows. With digital cameras we can be more opportunistic, but I suspect Paul Strand (1890-1976) knew this spot well.

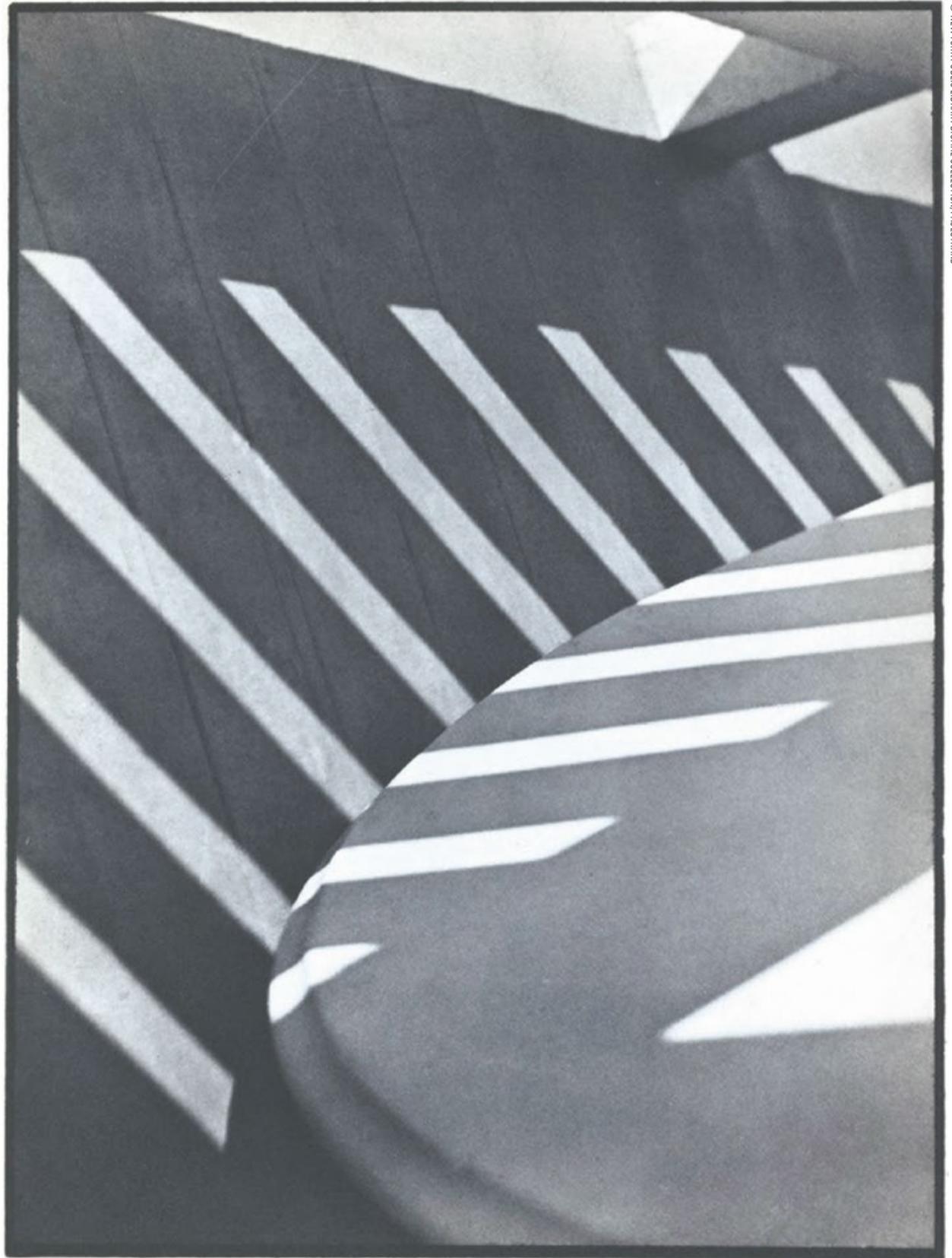
Looking in from outside

However, there's more to this image than just composition. Something that struck me as soon as I looked at it was the extremely limited tonal range.

Often, one of the attractions of shadows is their inkiness. We can see into the shadows far better than a camera can, but it takes our eyes a while to adjust. The former explains why understated high dynamic range (HDR) can look entirely natural; the latter explains why overdone HDR looks so unnatural. There are no pure blacks here, unless you count the pin line around the edge, and there are no 'blown' pure-white highlights.

The pin line is an essential part of the picture. Without it, the white triangle on the lower right and the sunlit trapezoid (and indeed, the sky) on the upper right would leak into the surrounding paper. Sure, pin lines are a trick, and there are hyper-purists who condemn them. But if they were good enough for Paul Strand, they're good enough for me.

Something that is less obvious is that the image is remarkably clean. There are no leaves, twigs, cobwebs or debris. This strongly suggests that before he took the picture, Strand went over things with a 'clean' hand brush.



Genius, according to the naturalist Comte de Buffon (1707-1788), is only a greater aptitude for patience. And it has to be said that patience is a virtue often rewarded in photography, along with its

handmaid of taking pains to do things properly. This photograph first appeared in the last issue of *Camera Work* in June 1917: a harbinger of a future style of photography.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his 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 Raymond Depardon.



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