

Tuesday 20 February 2024

# Amateur Photographer



**Restoring a classic**  
How John Wade brought a lost Wray Farvu camera back from the dead

Passionate about photography since 1884

# Digitise your film

Scanner vs camera:  
which is better? Will  
Cheung finds out



## Edward Burzynsky

Celebrating the maestro's  
unique landscape vision



## Stalin's Gulags

Barry Lewis's project on the  
Soviet Union's dark secret



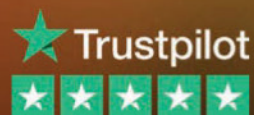
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**Plus** Sick of your strap? We test a strong, easy-to-fit alternative from Qimera Gear



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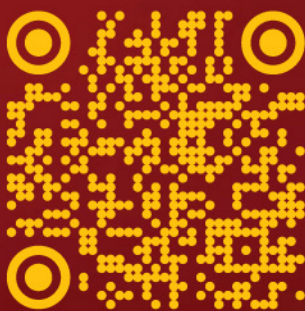
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© WILL CHEUNG



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© BARRY LEWIS



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## Welcome



Digitising film images used to be a chore, but as Will Cheung explains in this issue's cover feature, it's now a lot easier, with a range of options to explore. It's a must-read for anyone who shoots film, or has a film archive they are keen to preserve for posterity. Don't miss our interview with the hugely influential Canadian photographer Edward Burtynsky too – as his impressive oeuvre shows, you don't need to follow the masses to a beauty spot to create a powerful landscape image. Meanwhile, John Wade also reveals how he resurrected a Wray Farvu camera. Other highlights include a fascinating project on Soviet-era Gulags by Barry Lewis, and a test of a strong yet easy-to-attach-and-remove camera strap from Qimera Gear.

**Geoff Harris, Deputy Editor**



MAIN COVER PICTURE: © DAN RUBIN / INSET PICTURE: TOP © EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON / INSET PICTURE: BOTTOM © BARRY LEWIS / NETWORK

Our cover portrait was taken by leading analogue photographer and trainer, Dan Rubin. @DanRubin

## THIS WEEK'S CONTRIBUTORS



**TRACY CALDER**

As a major Edward Burtynsky exhibition opens, Tracy secures a wide-ranging interview with him



**WILL CHEUNG**

Want to digitise your photos? The top tutor explains which method is better, a scanner or your camera



**PETER DENCH**

The AP regular talks to Barry Lewis about his book on Stalin's Siberian prison camps



**JOHN WADE**

In *Film Stars*, AP's vintage camera expert tells us how he – and Mike Rignall – revived a lost Wray camera



**ROD LAWTON**

Turning pro? Editing authority Rod explains how to produce a stylish, effective business card



**ANGELA NICHOLSON**

Regular AP kit testing specialist Angela reviews a camera strap from Qimera Gear

## Connect with us

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The firmware update adds some genuinely useful features to the Nikon Z8



# Major Nikon firmware update for Z 8 camera

 NIKON has released its first major firmware update for the Z 8 full-frame mirrorless camera.

Version 2.00 of the firmware includes a dedicated Birds feature, which has been added to the Z 8's AF subject-detection options. Nikon claims that this boosts bird-detection performance in a variety of high-contrast backgrounds, including forests and mountains and in various states – flying or perched. Auto Capture functionality now includes automatic shooting for both stills and video by pre-configuring capture criteria, including motion, distance, and subject detection. These options can be used either separately or together.

Furthermore, there is a new pixel shift shooting function, using dedicated software to merge multiple raw files. 'This is ideal for capturing the finest details in subjects with complex designs – such as buildings and art pieces, with precise rendering of the subject's colours, textures, and structures,' the company claimed.

Another new feature for portrait photographers is the Rich Tone Portrait Picture Control, which enhances the tones in a portrait while retaining fine details. Nikon Z 8 users can now assign further functions and operations to custom control and have the option to exit zoom with a half-press release which improves the camera's general usability.

To access the free firmware update and find out more about the full range of enhancements, go to [bit.ly/z8firm](https://bit.ly/z8firm)

Nikon has also brought out a new version of its NX Tether software. Additions include a live view display, adding greater versatility and convenience to remote tethered shooting, and control over shooting settings unique to Nikon, such as Picture Control and Active D-Lighting. In addition, Camera Control Pro 2 is now totally free.

## Twilight of the Nikon DX DSLR

The news is less positive for Nikon DX DSLR fans keen to buy new. The D7500, which was well received when it came out in 2017, was the last DX Nikon SLR on sale, but now appears to have been discontinued. Retailers are still selling D780 and D850 full-frame DSLRs, but stock appears to be low. The Nikon D500 APS-C DSLR was discontinued back in 2022 and Nikon has confirmed that it had stopped making the D3500 and D5600. Around 35 Nikon DSLR lenses have already been discontinued.




The Nikon D7500, part of a dying breed



Canon has confirmed its speaker list at TPVS


## Canon at The Photography Show

 CANON has confirmed its attendance and speaker list for this year's The Photography and Video Show (TPVS), which runs on 16-19 March at the NEC. Speakers include AP regular Denise Maxwell, plus fashion photographer Ian Hippolyte, landscape shooter Jack Lodge and wildlife specialist Ellie Rothnie. In addition, a Canon Creator panel will be sharing tips and expertise, and there's a chance to win a Canon EOS R6 Mark II and RF 24-105mm f/4-7.1 lens worth over £3,000.



The Instax camera and printer range is boosting Fujifilm's bottom line

## Fujifilm on a roll


 FUJIFILM has reported that revenue from its imaging division grew by nearly 14% year on year to ¥368.6 billion (approximately £1.9 billion), while operating income rose by 41.7% year on year to ¥88.9 billion (£472 million). The positive numbers cover the period from April to December 2023, with the company citing brisk sales of its Instax instant photo system as well as more mainstream cameras and lenses.

Jill Furmanovsky's  
award-winning photograph  
of Charlie Watts,  
taken in 1991



© JILL FURMANOVSKY

## Half a century of hits

 THIS beautifully executed portrait of the late Rolling Stones drummer, Charlie Watts, features in a major exhibition by Jill Furmanovsky, who has been shooting musicians on the road or in the studio for 50 years. The exhibition, called, No Music No Life,

graces The Proud Gallery near London's Charing Cross Station until 16 March, with free entry. Selected images will also be on display on AP's stand (K207) at the forthcoming Photography Show at the Birmingham NEC.

See [www.jillfurmanovsky.com](http://www.jillfurmanovsky.com) and watch out for a major interview with Jill in AP's 12 March issue.

# Billingham: give me 5

**STORIED** British camera bag maker Billingham has revealed updated versions of its '5-series' camera bags, in the shape of the new 225 MKII, 335 MKII, 445 MKII, and 555 MKII models. They feature much the same classic styling and design as before, but with a few welcome tweaks and improvements.

Shared features include a large main compartment for your camera and lenses, and a front pocket



The new bags are as stylish as ever

into which you can fit a tablet or laptop. Two more 'dump' pockets are found on the front, along with a flat zipped pocket on the back. Both the main and laptop compartments have zipped closures covered by a generously sized top rain flap. However, the MKII versions gain a luggage trolley strap on the back and ship with Billingham's unique 'V-Bridge 15' padded divider. The 225 MKII and 335 MKII also benefit from a wider strap and shoulder pad.

All four bags will be available in three classic colour combinations: Khaki Canvas/Tan Leather; Sage FibreNyte/Chocolate Leather; and Black Fibrenyte/Black Leather. Additionally, the mid-size 335 MK II will come in Navy Canvas/Chocolate Leather. The new MKII bags are available now from Billingham's website and retailers, with prices ranging from £425 to £542. See [billingham.co.uk](http://billingham.co.uk)



Get a free macro lens if you cough up for the Pentax K-1 Mark II DSLR

## Pentax savings

**PENTAX**, which is resolutely sticking with the DSLR despite the ubiquity of mirrorless cameras, has announced a range of offers on its official EU store. Buy the Pentax K-1 Mark II DSLR flagship and you get a free HD Pentax-D FA Macro 100mm F2.8 ED AW lens. You also get the macro lens if you go for the K-1 Mark II kit with the 24-70mm f/2.8 lens, or the kit with the 28-105mm F3.5-5.6 lens. Anyone in the market for the colourful Pentax KF compact DSLR (body only) will also get a DA 50mm F1.8 lens. In addition, there is 15% off a range of Pentax lenses, which brings the price down to £594.99 for the cheapest glass included, the 16-85mm F3.5-5.6 ED DC WR wideangle zoom. The offers are valid until 17 March and cannot be combined with other discounts or loyalty points. See [pentax.eu](http://pentax.eu)



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Gorbals Boys, 1948

# Bert Hardy: Photojournalism in War and Peace

The Photographers' Gallery, London, £8/£5 concessions, 23 February – 2 June. Open Mon-Wed 10am-6pm; Thur and Fri 10am-8pm (Friday free from 5pm); Sat 10am-6pm; Sun 11am-6pm. See [thephotographersgallery.org.uk](http://thephotographersgallery.org.uk)

**The photography of the legendary Bert Hardy endures for a reason, as a new exhibition of his work reveals, writes *Ailsa McWhinnie***

The era of *Picture Post*, which was published between 1938 and 1957, is seen as something of a golden age in British documentary photography – and with good reason. It established the careers of several photographers who are still well-known names, including Kurt Hutton, Grace Robertson, Thurston Hopkins and, possibly most widely recognised of all, Bert Hardy. He is the subject of the exhibition *Bert Hardy: Photojournalism in War and Peace*, on show

at The Photographers' Gallery in London.

Born in 1913 to a working-class family, Hardy was the eldest of seven. A self-taught photographer, he made his first sale at the age of 23, having photographed King George V and Queen Mary during the king's Silver Jubilee celebrations. He went on to join *Picture Post* in 1941, becoming chief photographer and staying until the magazine ceased publication. The exhibition features all the images you would expect, and which have

lived so long in the memories of so many. However, Hardy's career was about more than only the two small boys, arms linked, in Glasgow's Gorbals and the two young women, skirts flying, sitting on Blackpool seafront. Also featured is his work for the Army Film and Photographic Unit during World War II, for which he photographed the D-Day landings in 1944 and the liberation of the Belsen concentration camp.

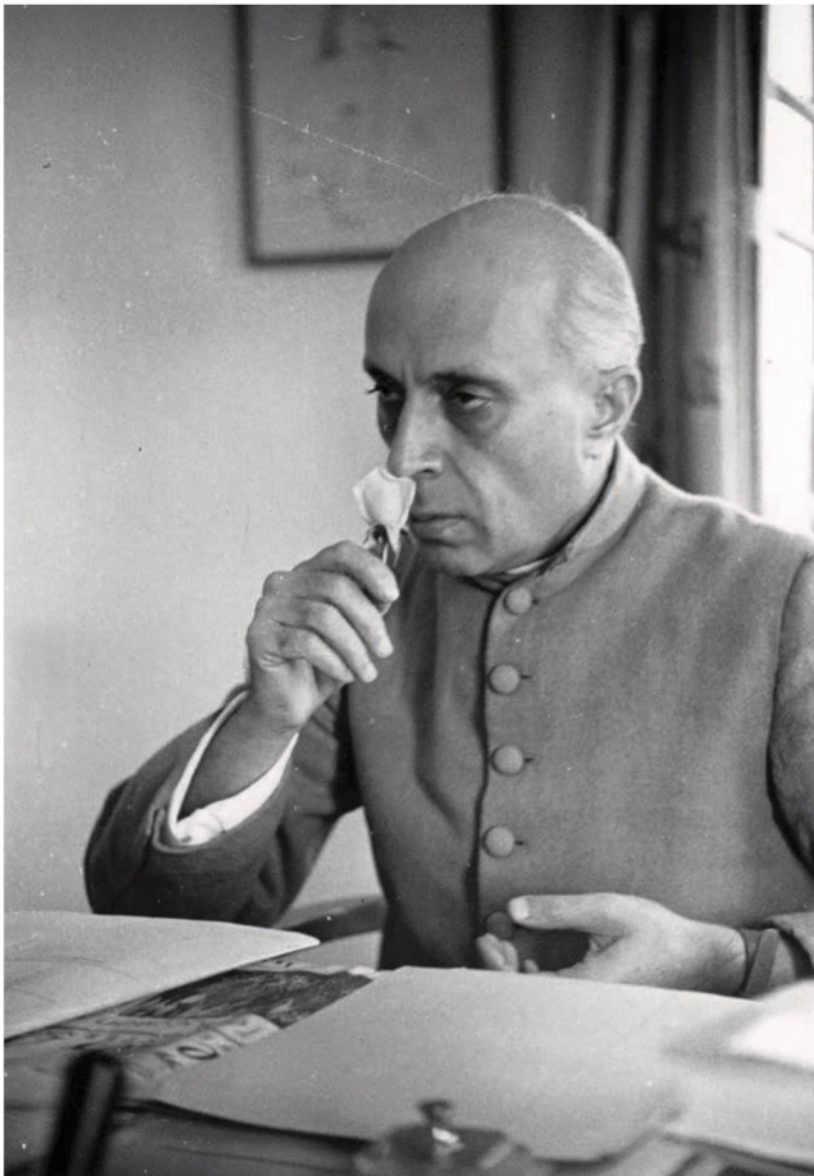
Some might consider Hardy's work to be of less relevance in the 21st century. However, it covers issues such as child poverty, war, antisemitism and even celebrity – all issues that have significance in our lives today, as they did some 80 years ago.

The exhibition features not only photography but also archival material such as press passes, diaries, and the publications that gave his images the coverage they so deserved. It's a real insight into the man behind the camera, as well as what he produced with it.





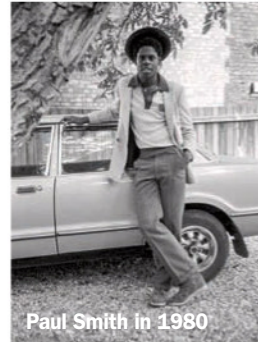
Assault Craft, 1950



Nehru's Flower, 1947

## Books & exhibitions

The latest and best books and exhibitions from the world of photography



Paul Smith in 1980



Paul Smith in 2021

© CHRIS PORZ

### Reunions

Until 23 March

Peterborough Museum & Art Gallery, 51 Priestgate, Peterborough PE1 1LF



Chris Porsz is a Peterborough-based paramedic who has been shooting street photographs for over 40 years. He says he loves 'wandering the streets, chatting to complete strangers, listening to their potted life stories and recording everyday life.'

This exhibition focuses on some of the people Chris photographed decades ago, who he has tracked down to recreate those pictures. The original shots include toddlers in a pram and teenage girls on a fairground ride, who now pose in the same positions as mature adults.

It's a nice idea for an exhibition and there's a lot of fun in these pictures – Chris clearly relates well to people and everyone looks like they're enjoying themselves. It's fascinating to compare the old and new pictures and see not just how the people have changed with the passage of time, but how they've stayed the same. **David Clark**

### Abstractions: Studies of the National Theatre

Until autumn 2024

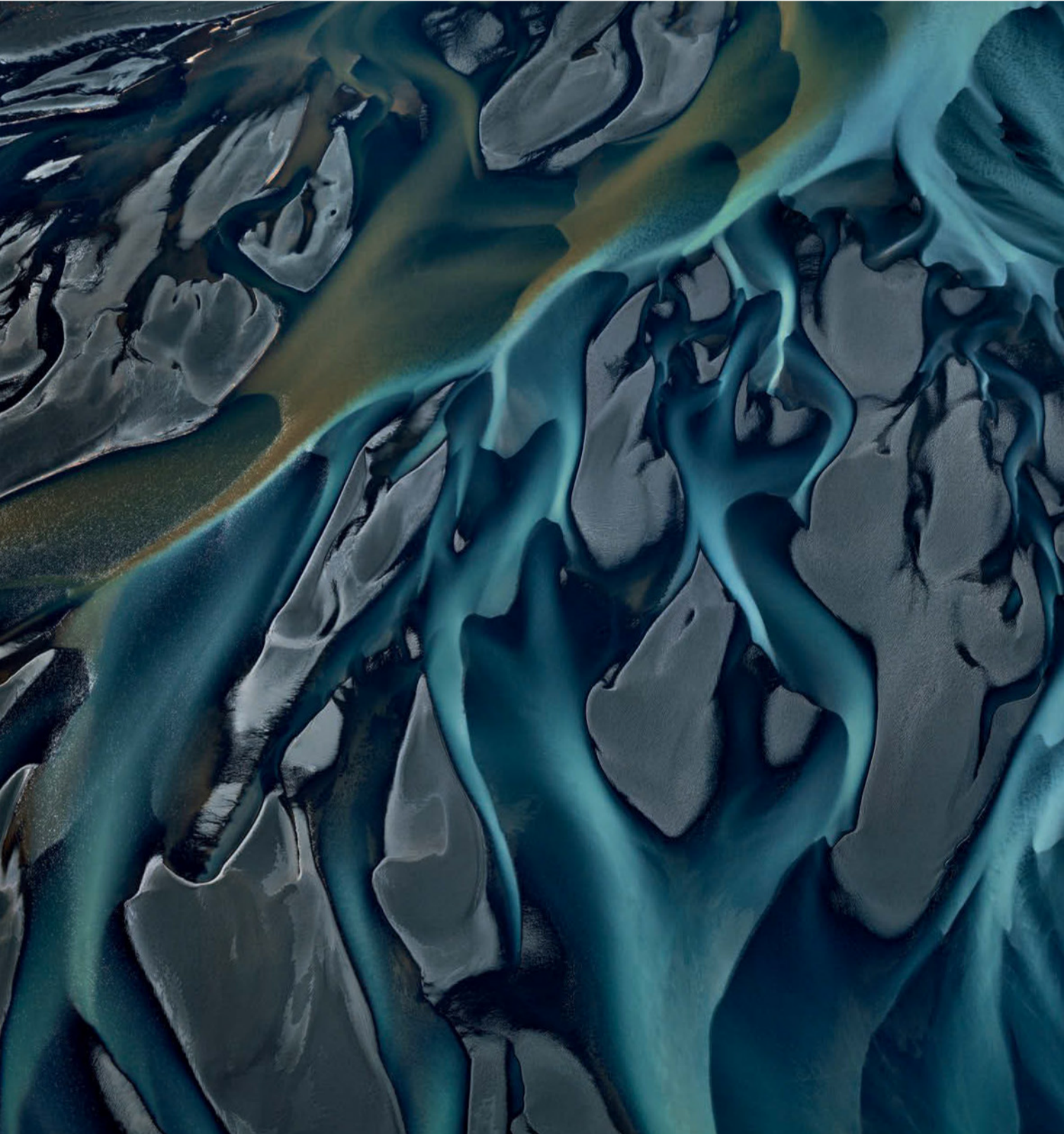
Wolfson Gallery, National Theatre, London SE1 9PX

The brutalist architecture of the National Theatre on London's South Bank, with its vast acreage of concrete, may not be to everyone's taste. But as this exhibition of work by Amelia Lancaster reveals, the building we perhaps barely notice en route to a show is a great subject for abstracts.

There are 12 prints on display, divided into three sections: Beautiful Brutalism, Reduction and Negatives. The images were made over a 20-year period, mostly on 35mm film. Lancaster makes effective use of the building's plain, angular design and the way light falls on its surfaces.

Lancaster's photographs might not convince you of the National Theatre's aesthetic beauty, but may make you look at it with a fresh appreciation of its austere geometrical attractions. **David Clark**

Thjorsá River #1, Iceland, 2012



© EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON



# Bearing witness

To mark the opening of his new exhibition at Saatchi Gallery, London, Edward Burtynsky talks to **Tracy Calder** about fishing, photography, eco-anxiety and the benefits of being a perfectionist

When Edward Burtynsky was a child, he grew up to the soundtrack of the General Motors plant in St Catharines, Ontario. 'We would drive past and all you could hear was ba-boom, ba-boom,' he recalls as we settle down for a chat. St Catharines was a blue-collar city and his father, Peter, had secured work on the production line at the factory. 'There was a red brick wall that ran for about half a kilometre and from behind it there came a noise so loud that you could feel the earth shake,' he explains. When Edward was seven, he attended an open day at the plant and was amazed by what he found there. 'I saw molten metal going down chutes, big presses in action and people wearing aluminium suits that made them look like Martians,' he laughs.

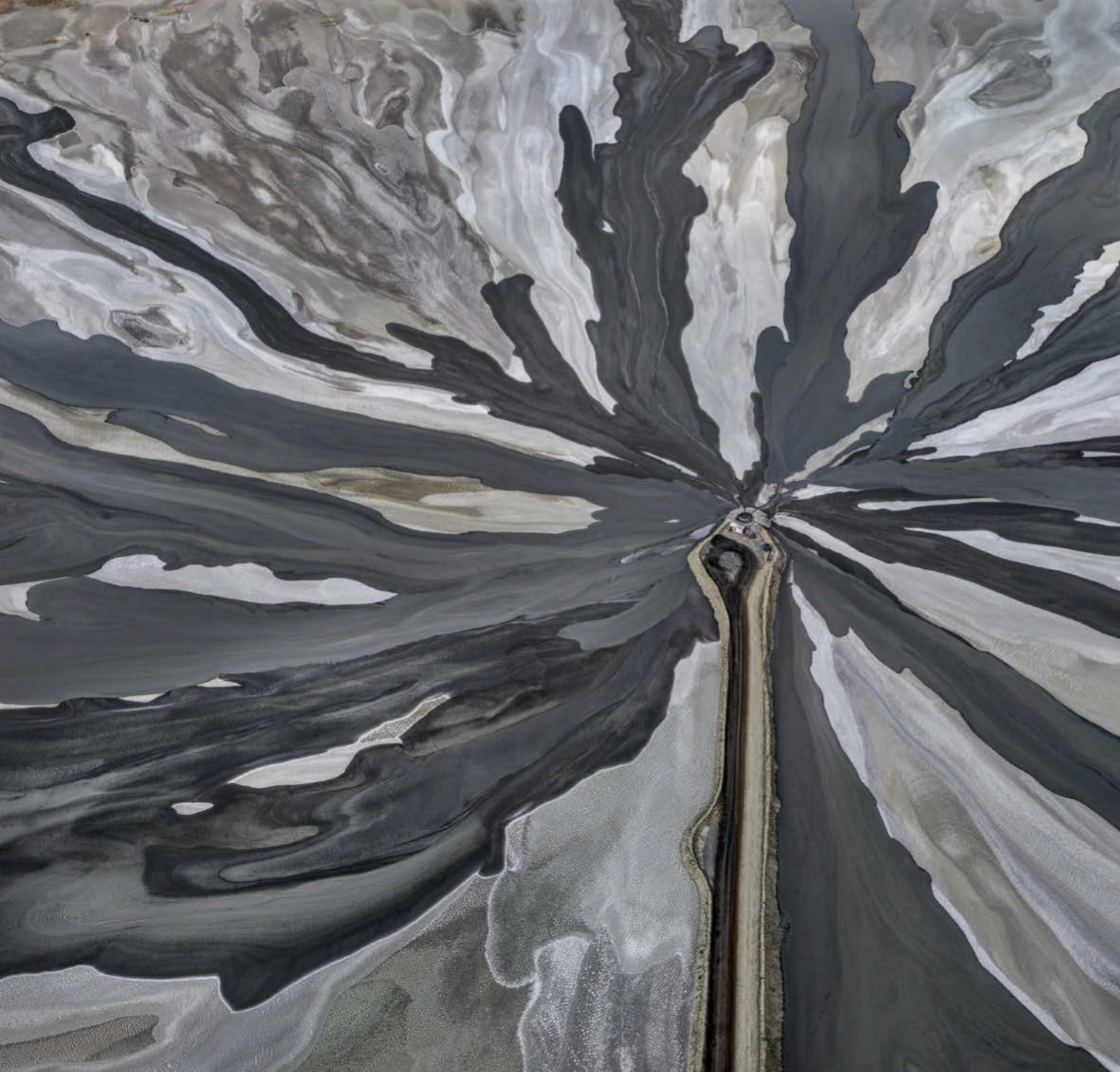
All the while, ba-boom, ba-boom rang out like a heartbeat. To a child

born at the beginning of the Space Race, this odd environment where humans and technology worked side by side must have seemed intoxicating. 'I realised that there was this whole other world,' he says. 'It was like going into the bowels of the machine while knowing that every time we drove past, we were riding in the thing the plant was making!'

Edward received his first camera at the age of 11 (a gift from his father, who was a keen amateur photographer), but it would be more than two decades before the 'man-altered landscape' became his primary focus. By then, he had put himself through college and university by working in factories, just like his father. All that changed in the early eighties. 'Recently I came across a journal from 1983 which contains a paragraph where I define my life's work,' he smiles. At the time, Edward was

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**'I decided to find the largest examples of the human footprint and to make photographing them my life's work'**



▶ on a solo trip across North America (partly funded by an arts grant), travelling with a 5x4in camera, a stack of film, a tent, fishing gear and some money for petrol. 'I fished and photographed for four months,' he grins. Halfway through the trip he began making notes about the trajectory of human population growth. 'I was looking at the scale of resource extraction and

all the technology that accompanies human expansion and I was thinking how frightening and unsustainable it was,' he recalls. 'I decided to find the largest examples of the human footprint and to make photographing them my life's work.'

#### **Nothing less than perfect**

Speaking to Edward, his ambition is clear. In 1985 he opened a

**Tailings Pond #2,  
Wesselson  
Diamond Mine,  
Kimberley,  
Northern Cape,  
South Africa,  
2018**

laboratory where he created prints for himself and some of the best-known photographers in the country. 'I learnt how to print, I learnt about what made a good image, I was the first in line for new optics, and I ran the chemistry,' he says. 'I knew how it all worked, so I became a highly skilled technician in the field of printing.'

Edward refused to settle for anything less than perfect, and this attention to detail still underpins his work today. 'I wanted to be at the leading edge; at the point where you couldn't make it better because there was nothing better,' he enthuses.

He applies the same 'best of the

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**'If you are going to call it a disaster then be careful because this is what we've created to give us the life we want'**



© EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON



© EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON

Salinas #2, Cádiz, Spain, 2013



© EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON

Uralkali Potash Mine #1, Berezniki, Russia, 2017

best' approach when it comes to selecting subject matter. Whether he's shooting mines, salt pans, factories, dams or oil refineries, he's always looking for the biggest and the best examples. 'The largest example is where extraordinary things are found,' he says. 'It's where humans are dwarfed in the theatre of our own creation. We become bit players in a world of technology that we've built.'

Bearing witness to the impact of human industry on the planet is bound to affect your mental health, and I'm curious to know if Edward has ever suffered from eco-anxiety. 'Yes,' he confides. 'I



## 'I went from looking at the modernists to looking at abstract expressionism and wondering how I could marry these guys up'

▶ experienced a kind of grieving in the past, especially towards the end of shooting in India in 2002. Coming across kids that have been born on the streets – nothing prepares you for that.'

Similar feelings arose when Edward visited China around the same time. 'I saw the ambition people had to rise out of poverty, and it felt like a massive train leaving the station. It frightened me,' he admits. On one occasion, Edward found himself driving for hours on end through a smouldering landscape. 'It was like a

war had destroyed everything,' he explains. 'No tree or mountain was safe. It was a scorched earth.'

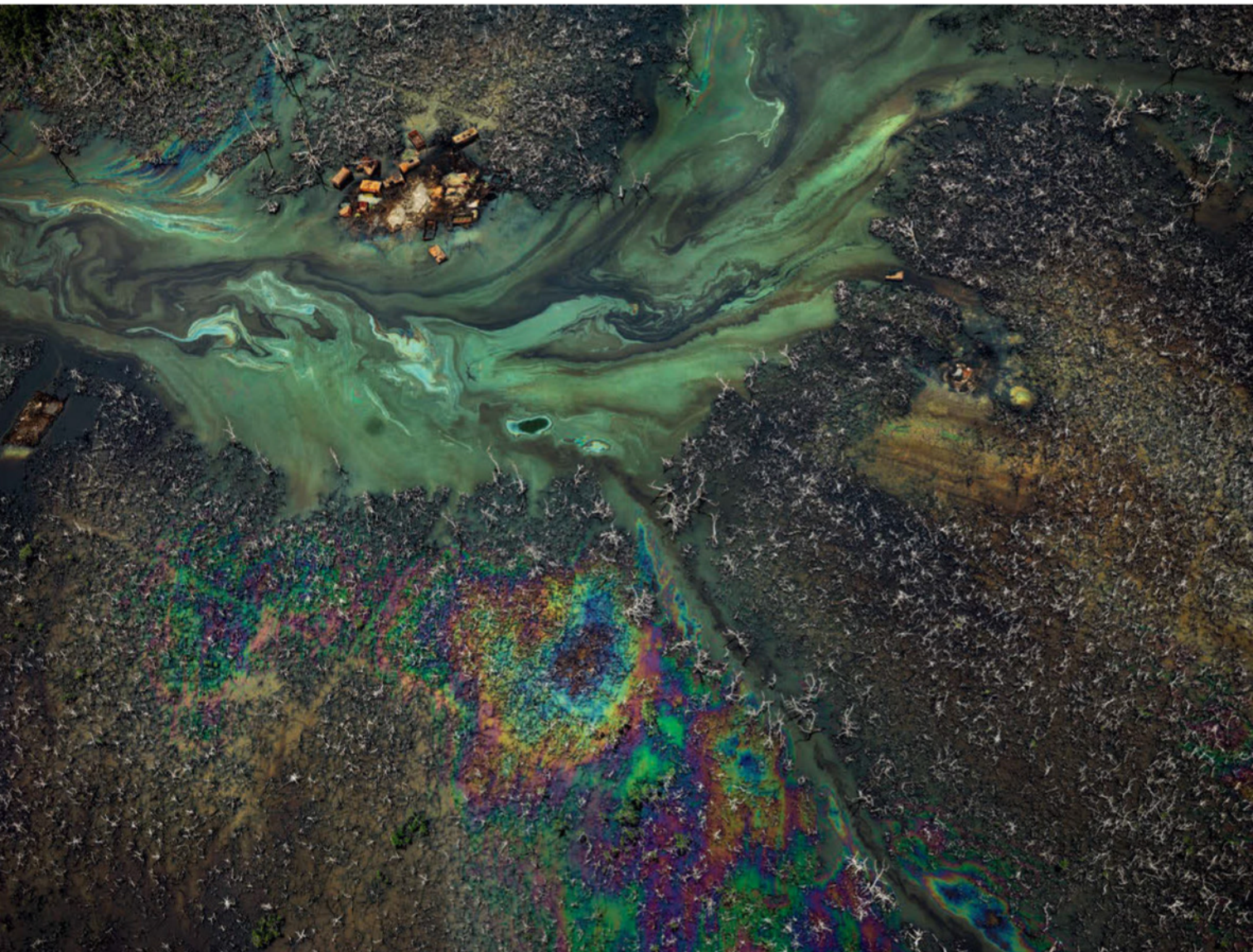
Witnessing such an assault on the land must have been painful, but Edward used his grief to sharpen his focus. 'Like any grieving process, when you come out the other side and go on with life you take the grieving and you convert it into meaning – that's the way out, it's the only way out,' he stresses. 'You become much more meaningful and persistent in your work, and you become clearer in what you

want to say and do.'

Edward describes himself as an artist (or agent) trying to raise awareness, but he doesn't see himself as a preacher or a judge. None of the activities he photographs – from mining to deforestation – are illegal, for example. 'I don't want my work to stand as an indictment,' he says. 'People say that I photograph disaster aesthetics, but that's not the case. What I'm photographing is the extension of what it takes to build a city.' Every large settlement is fed and fuelled by 'a whole world' of natural resources and manmade technologies. 'If you are going to call it a disaster then be careful because this is what we've created to give us the life we want,' he argues.

What's more, there is an undeniable beauty to Edward's work – colourful organic shapes fill the

**Oil Bunkering #9,  
Niger Delta,  
Nigeria, 2016**





© EDWARD BURTYNSKY, COURTESY FLOWERS GALLERY, LONDON

frame, geometric patterns satisfy the eye, blocks of stone create striking architectural forms – but if we take a moment to read the captions, any sense of wonder is soon replaced by feelings of shock and guilt. ‘What the work tries to do is to bring us to a sober and rational understanding of who we are and what we’re doing,’ says Edward. ‘It’s not trying to say who’s right and who’s wrong.’

### Drawing on painting

One of the things that makes Edward’s work so aesthetically beautiful is an understanding of art history, and a knowledge of painting. ‘Caspar David Friedrich was the first romantic painter who elevated the experience of nature,’ he says. ‘He demonstrated that there was more to nature than a pastoral landscape, a field of cattle or a nice tree. For him, gazing into nature was a complete experience.’ Perhaps the romantics knew that they were about to be hit by a wave of technology that would compromise

### Desert Spirals #4, Verneukpan, Northern Cape, South Africa, 2018

the natural world. ‘They were looking down the barrel of something scary,’ agrees Edward.

In the early days, he was also inspired by Edward Weston, Emmet Gowin, Paul Caponigro and Frederick Sommer. ‘I was influenced by the modernists,’ he reveals. ‘I love the work that Sommer made in the desert where he flattened space.’ Edward realised he could take what Sommer was doing and mix it with the basic fundamentals of abstract expressionism.

‘I went from looking at the modernists to looking at abstract expressionism and wondering how I could marry these guys up,’ he echoes. ‘I wanted to use this knowledge to help me organise the

frame and make sense of the world.’

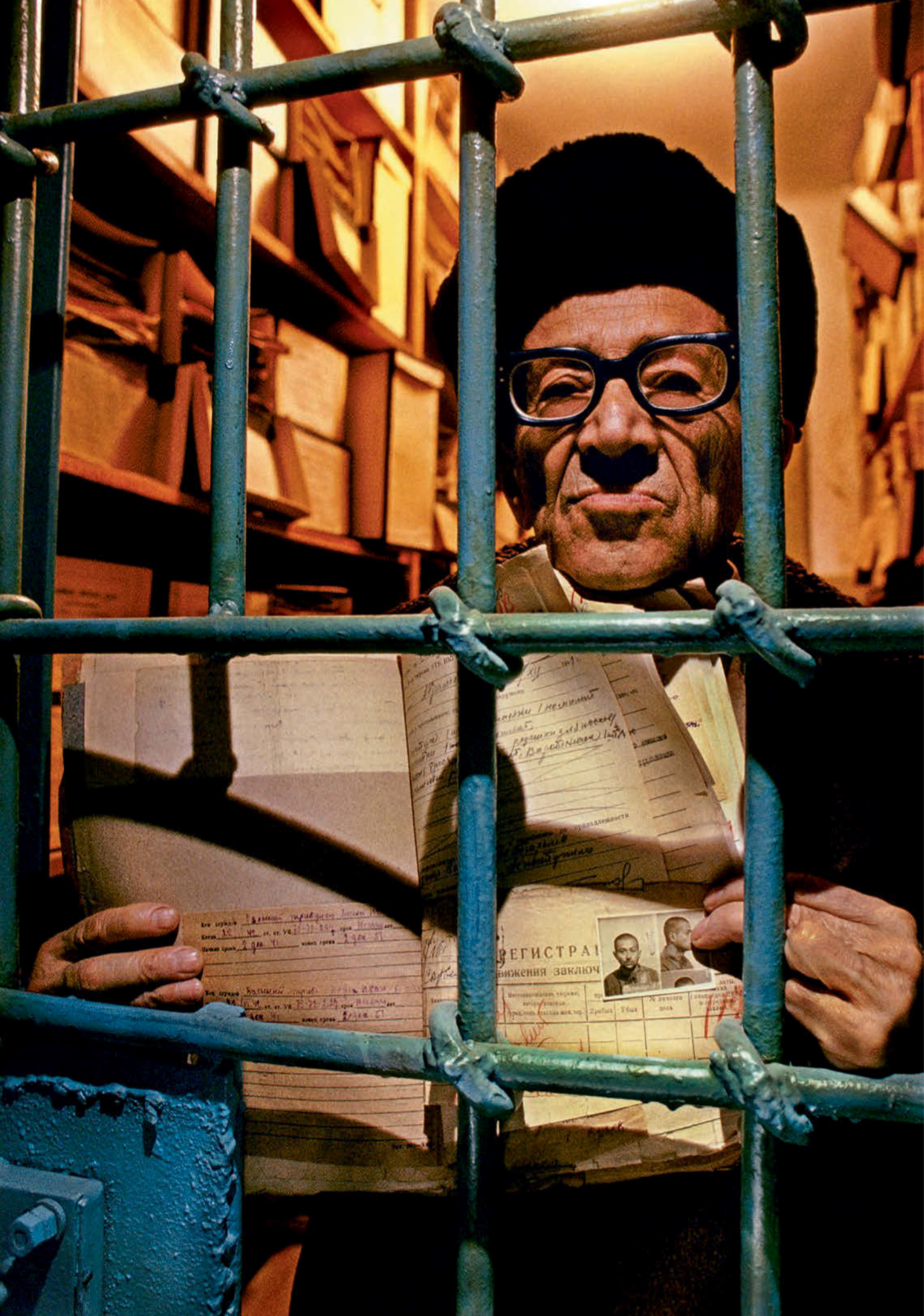
When Edward scribbled down a paragraph that defined his life’s work in 1983, he knew he wanted to make pictures that would be felt and understood for generations. ‘I wanted to produce photographs that had a kind of future forward built into them,’ he says. ‘I wanted there to be something about these pictures that meant that they couldn’t be swept under the rug or ignored.’

On 14 February Saatchi Gallery opened the largest exhibition of his work to date. Looking at the images displayed on its walls, it’s clear to see that Edward has succeeded in his mission. ‘I never had a beautifully laid out life plan,’ he concludes. ‘I just followed my instincts.’

AP



Burtynsky: Extraction/Abstraction runs at Saatchi Gallery until 6 May. Edward Burtynsky: New Works runs at Flowers Gallery, Cork Street, London until 6 April. To find out more, visit [www.saatchigallery.com](http://www.saatchigallery.com), [www.flowersgallery.com](http://www.flowersgallery.com) and [www.edwardburtynsky.com](http://www.edwardburtynsky.com). His book, *Extraction/Abstraction*, which accompanies the exhibitions, is published by Steidl in June, price £48, ISBN 978-3969993132.





# Soviet time

A new book of photographs by Barry Lewis journeys into the darkness of Stalin's Siberian prison camps. **Peter Dench** finds out more

**‘W**e paid the KGB to be able to go into a prison. It was a lot then. I think about £700 but well worth it. We had a bit of paper and a receipt for the bribe so we could claim it on expenses,’ says photographer Barry Lewis. In 1991, he and writer Peter-Matthias Gaede arrived in Moscow on assignment for German *GEO* magazine. It was the last days of glasnost, a period of openness and transparency in government institutions and activities of the Soviet Union.

They planned to interview and photograph survivors of the Gulag, the system of Soviet labour camps and accompanying detention and transit camps and prisons that housed the political prisoners and criminals. Of the 18 million who were sent to the Gulag from 1930 to 1953, between 1.5 and 1.7 million people perished as a result of their detention. Founded in Moscow in 1989, the Memorial organisation had begun building up a database of the victims and helped find them survivors.

Moscow was the start of their journey; the destination was Butugychag Corrective Labour Camp, high in the Kolyma mountains. They discovered the camp (which closed in 1955), marked on the map as agricultural buildings, was in fact a secret uranium mine. ‘The idea was we’d follow the path of the original prisoners,’ says Barry. ‘They were shipped into Magadan and started building a road up to the mines. There were ways up, but it was unexplored. There were some indigenous people, hunters, prospectors. In the 1930s they started building the Road of Bones. They used prisoners and a lot of them died. You couldn’t bury them in the permafrost so they’d just put the road over them. We thought we’d follow this 2000km road as far as Butugychag 300km along.’

## The journey

Leaving Moscow was arguably the most dangerous part of the journey. An internal Aeroflot flight to the bleak, cold, isolated port city of Magadan on the Sea of Okhotsk. Aeroflot’s safety record wasn’t first class.

Boarding the flight, staff warned against eating the boiled chicken feet. In Magadan, Barry photographed Asir Sandler, arrested at the age of 30, transported and sentenced to death for treason in 1941 for carrying a book of forbidden poems. His death sentence was commuted to 25 years in the camps, his wife divorced him, and he never saw his son, who was later executed for manslaughter. After 11 years he was freed prematurely and returned to Magadan.

Barry recalls, ‘We were going to the old prison which was now just a storage place and he said, “Do you want to come along?” We found that his old cell was being used to store the prison archives. He found his original arrest papers in one of the boxes. He was so emotional. I think it probably helped that I was a photographer telling him to hold it that way. He was shaking, it all came back.’

Along with translator Vladimir Pyljov, Barry and Peter began the slow, slippery and difficult drive to Camp AV261/4, in Uptar, one of Russia’s 1,000 prison camps, 46km north of Magadan. Criminals had replaced political prisoners, doing brutal labour, working outside, pouring concrete at temperatures of -30°C. With a wave of KGB endorsement, Barry passed the guard towers, barbed wire fences and through the formidable gates.

‘The prison was two full days of shooting.

Incredible access,’ he says. ‘We’d arrive around 8.30am and leave by 9pm. I didn’t really want to work with a translator. Better for him to stick with the writer and me to hang out with prisoners. That really helped. People didn’t really speak English. They were curious. It’s less threatening as I wasn’t asking anything. I had a guard, but he got bored and went away. At one point, I was alone with a murderer for about an hour. There were a couple of times some of the prisoners were a bit pissed off. If they’d known we’d bribed our way in they’d have really hated it.’

Further along, with the loan of a caterpillar-tracked vehicle and driver from the Mining Union, they left Ust-Omchug for frozen mountain paths in falling light. Arriving in Butugychag, Barry went about photographing the abandoned mine, prison cells and guards’ barracks, keeping an eye on the Geiger counter the former teacher borrowed from a school lab back home in the UK.

‘I just wanted to protect my future,’ he says. ‘My family’s future. There were warnings all over. DANGER. They didn’t just mine uranium, they separated it and had a processing unit. I found even the walls of the cells were highly radioactive. They were desperately trying to get the bomb and people knew very little. That’s why they all died. In one section of the mine we could only stay 20 minutes.’

**Left: Barry Lewis's photo of Asir Sandler, in the entrance to his old cell in Magadan prison, holding his original arrest papers from 60 years earlier**

**Right: Prison lunch of bread and soup at Camp AV261/4, also photographed by Barry in 1991**





### Spotted in the snow

'While we were there, a Soviet helicopter saw us out in the snow. Suspicious about what was going on, we could've been collecting a dirty bomb, they flew down to question us. We said we were journalists and showed the KGB paperwork. They were relieved. Once they felt safe, they wanted to talk.' They were persuaded to give them a lift back to town after a few low-flying circuits of the mine so Barry could photograph. 'The poor miner had to drive back three and a half hours on his own at night, but I'd never have got the context of the isolated mine amongst the mountains,' he adds.

Barry had previously worked in Russia's cold conditions and knew to keep gear under his coat. Two Nikon FM2s loaded with Kodachrome 64 or 200, an 85mm, 50mm, 24mm and 180mm lens with x1.5 converter. 'You have to listen for the shutter. When it gets that cold, the oils in the camera get more viscous. It says it's 1/125sec but it's really about 1/4sec as it slows down, so you keep the camera as warm as you can. If you're on a tripod doing a night shot in one of the camps, you're listening all the time and you bracket the exposures because it's going to be open longer than you want it.'

From around 35 rolls Barry shot in the three-and-a-half weeks, over 80 made it into the book, *Gulag*. It would've been less if he hadn't found 200 more slides misfiled under Moscow instead of Magadan in his quarter-of-a-million-frame archive. The book follows the rhythm of the journey. The Kodachrome seductively delivers tragic undertones.

**Above: An atmospheric night-time shot showing the entrance to Camp AV261/4**



**Above: Winter darkness arrives early in the bleak Russian settlement of Ust-Omchug**



**Left: Young men hanging out on their Jupiter motorbikes and sidecars in Ust-Omchug**

*Gulag* is published by Fistful of Books. A selection of prints from the book will be on display at Photo North Festival, 12-14 April at Carriageworks Theatre, Leeds. Barry will be available to sign books. Visit [barrylewisphotography.com](http://barrylewisphotography.com)

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Cameras of the past from Wray: an early Wrayflex (left) and one of the very few Owl cameras

# FILM STARS

# Back from the dead

How **John Wade**, with a lot of help from Mike Rignall, revived a lost camera

Collectors are often drawn to particular makes, models or types of camera. For some time, I have had a strong interest in, and have carried out a lot of research into, the Wray Optical Company that, for many years, was based at Bromley in Kent. They were principally lens makers, respected the world over for their quality. But they also made a few cameras which, in all honesty, were not so well received.

### A bit of background

The Wrayflex was one camera that did gain a modicum of success. Wray made three models in 1951, 1953 and 1959. But, partially due to the quirky designs of the first two, they never really made it up there with the Big Boys. By the time they got the design more on the right track with the third model,

the Japanese had arrived to show everyone they could do the job better and cheaper. In the end, across the three Wrayflex models, only a little over 3,000 cameras were ever manufactured. What shouldn't be overlooked, however, is that the Wrayflex was Britain's only really serious attempt at producing a 35mm single lens reflex. That's why Wrayflexes now appeal to collectors like me, and it's why the cameras, despite a certain unpopularity when they were manufactured and first sold, now command high prices. But even more intriguing are the cameras Wray tried, and failed, to produce in any significant number before the Wrayflex.

Following World War Two, around 1946, Wray built six prototypes of what would have been Britain's first 35mm camera. They called it the Owl and sent their reps out with samples to gauge feedback from dealers.

WRAY THE LENS PEOPLE

### Wray Special Purpose Camera

THE "FARVU" CAMERA

This is the only camera on the market specially designed for DISTANCE work. It is particularly suitable for Sports Pictures, Architectural Features and Naturalists' use. The camera is of simplest possible construction, all metal, and is suitable for use in any climate.

The lens fitted is a special form of Anastigmatic Telephoto Objective of 20 inches focus working at F/10. The shutter is of the highest grade, speeded from  $\frac{1}{25}$  to one second, and "Time" exposures. Size of picture on plates or film packs  $3\frac{1}{2} \times 2\frac{1}{2}$ .

A universally adjustable cradle stand top has been introduced by means of which horizontal or vertical pictures may be obtained, and camera inclined at any useful angle.

Price of Camera with Lens **£18 0 0**  
Special leaflet ready shortly.

THE LENS PEOPLE

The first 1930 advertisement that announced the imminent launch of the Farvu

Wray Lenses have figured in B.J. Almanacs of other years. This season attention is directed to two new introductions: The Farvu Camera, and a miniature enlarger entitled the Cistalger.

### The Wray Farvu Camera.

This camera has been specially designed for "distance" work. Being fitted with a 20" focus lens it will be found most valuable for photographing cricket matches and other sports, for naturalists' use, and detail in architectural work.

The lens fitted is a fully corrected 20" Telephoto Anastigmat working at F/10, giving critical definition and even illumination; and a deep hood is fitted. The shutter gives speeds from one sec. to 1/200. Focusing from 25 ft. to infinity is obtained by means of a helical screw adjustment on the lens mount.

The camera itself is of all metal construction both rigid and light, and is designed to carry plates or film packs  $3\frac{1}{2} \times 2\frac{1}{2}$ ; a focusing screen is fitted.

When not in use the lens is instantly detachable and carried inside the camera, the shutter then being protected by a metal cover, thus making the outfit very portable.

A most convenient trunnion tripod head has been designed for use with the camera, which by its aid can be inclined and very accurately set at any useful angle, and picture be taken either way of the plate.

Price of camera and three single metal plate holders,  
**£18 : 0 : 0**

The 1931 advertisement that gave more information about the arrival of Wray's new camera complete with artist's impression of how it might look

The reaction wasn't good and the camera never went into production. Today, for collectors, those six prototypes have become very desirable, rather rare and, when the last one was sold at auction a few years back, extremely expensive. (Don't bother trying to find one. I have two and I know the whereabouts of the other four!)

So by now you will have realised that the fewer the number of camera types made by Wray, and the less successful they were, the more collectors are likely to clamour for them. Which brings me to what this story is really about: namely my pursuit of the very first camera that Wray made – or didn't make – or might have made – or might not.

### Where it began

In 1930 the *British Journal Photographic Almanac* – an annual publication known to collectors as the BJ – carried a half-page advertisement in which Wray announced a Special Purpose Camera called the Farvu. 'This is the only camera on the market specially designed for distance work,' the advertisement proclaimed, continuing, 'It is particularly suitable for Sports Pictures, Architectural Features and Naturalists' use. The camera is of the simplest possible construction, all metal and is suitable for use in any climate.' The price was £18.

The following year, Wray took a full-page advertisement to explain more about the new camera, complete with a picture of the Farvu in the form of an artist's impression. It transpired that it was little more than a box camera with a telephoto lens. The same

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Photomath by Geoffrey Morris Ltd., using f/4.5 UNILITE lens. Reproduced by courtesy of Leonard Morris Ltd.

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13 cm. f/4.5 EXTRA LONG FOCUS

Price (inc. P. Tax) £38 7.0

20.3 cm. f/5.6 TELE. PHOTO

The nearest addition to the range.

Price (inc. P. Tax) £60 7.0

ALL THE WRAYFLEX LENSES EXCEPTING THE WIDE ANGLE ARE ADJUSTABLE FOR USE WITH OTHER EYE LEVEL REFLEX CAMERAS WITH REMOVABLE SHUTTERS

A Wray brochure from the late 1950s announced a Wrayflex 20.3cm lens that never went into production



The slightly battered lens and shutter assembly that began a doomed quest to find the rest of the camera

issue of the BJ carried a review of the camera in its New Goods editorial pages. Between this description and two advertisements, I now had a comprehensive spec.

The body measured 8½x5x4 inches. It took glass plates or film packs to shoot 3½x2½in pictures. The lens was a Wray 20in f/10 telephoto anastigmat that used a helical screw to focus from 25ft to infinity. This was fitted with a deep lens hood and mounted on a Compur shutter speeded 1-1/200sec, which was recessed slightly into the body. When not in use, the lens could be removed and stored inside the body with a hinged lid that closed across the front to protect the shutter. The body was attached to a cradle that enabled the camera to be tripod-mounted and tilted at virtually any angle.

That was in 1931, and after that – nothing. No mention ever again of the Wray Farvu, either editorially or in advertisements. Of course, Wray was not entirely averse to this kind of behaviour. Apart from the Owl that never passed the prototype stage, I also have brochures and advertisements that show lenses for the Wrayflex that include a 50mm

f/3.5 standard and a 20.3cm f/5.6 telephoto which were announced but which never went into general production.

Now, I have been a collector for a great many years. I also have many collector friends and acquaintances here in the UK and, thanks to the wonders of email, all around the world. On top of that, some years ago, when I was researching a book about the Wray company, I had the privilege of meeting two of its past directors and half a dozen or so ex-employees. When asked, not one of these people, absolutely no one, had ever seen a Farvu. So I came to the conclusion that the camera had never been built.

### A clue comes to light

But then something strange happened. I had a call from a collector/dealer friend in Kent (the county where Wray was based, remember) to say he was having a



Mike Rignall, probably the UK's oldest still active camera builder

# Testbench CLASSIC FILM CAMERAS

Two panoramic cameras that previously gained Mike success in the pre-digital days: the Wideboy (left) and 360° rotational camera



PICTURE BY MIKE RIGNALL



Wood offcuts, prepared to size, mark the starting point of the project

PICTURE BY MIKE RIGNALL



The film pack holder from an old Zeiss Ikon camera is positioned at the rear

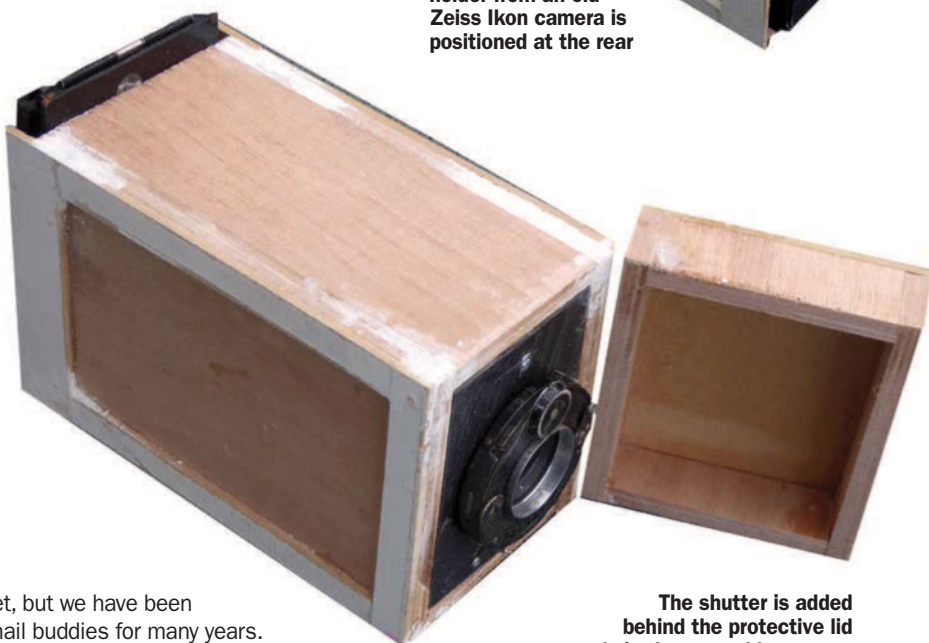
clear-out and had discovered the lens and shutter assembly for a Farvu. He had no idea where he had got it from, but would I like it? Silly question. Once I had my hands on it and compared it with the written spec in the Wray advertisements and details in the 1931 artist's impression, I was left in no doubt. This was the real thing. So had Wray built a prototype, and was this the lens and shutter from it? Something at the back of my mind sent me scurrying back to that 1931 BJ, where I realised that the dimensions, though not stated in the advertisements, were described in the editorial review. That and the fact that the reviewer spoke of the camera as being an 'exceedingly well made apparatus', led me to believe that the BJ writer had actually handled a Farvu.

So maybe there had been at least one, and I had the shutter and lens for it. So I set out to find the body. And after a few years I gave it up as a lost cause. But it haunted me. So one day last year I came to the decision that maybe I could make one. After all, it was only a box with a lid on one end, a holder for a film pack on the other and a place to screw the lens and shutter assembly I already owned. The problem was that I am totally inept at anything practical. I often like to think I can do something like this, but experience has shown that I can't. Luckily I knew a man who could. Enter Mike Rignall.

## And we're off

Mike and I have never actually

PICTURE BY MIKE RIGNALL



The shutter is added behind the protective lid early in the assembly process

met, but we have been email buddies for many years. After a professional life in electronics and a life-long love of photography, Mike retired in 2002 and set up a workshop to make cameras. He began by making pin-hole cameras and progressed to building and successfully marketing two panoramic models. One used 120 film coupled with a manually operated swing lens mechanism, the other rotated through 360° during exposure on 35mm film. Now, aged 90, Mike must be the oldest UK camera builder still

active. Having got him hooked on my Farvu recreation idea, I sent him the lens and shutter together with a film pack holder from an old Zeiss Ikon camera found in my loft and the spec that I had gleaned from the BJ.

Once he was off there was no stopping him. He couldn't make the camera from metal, but he could make it from wood, using offcuts from frames built by a local artist



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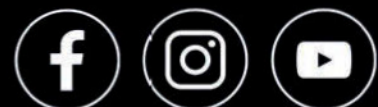


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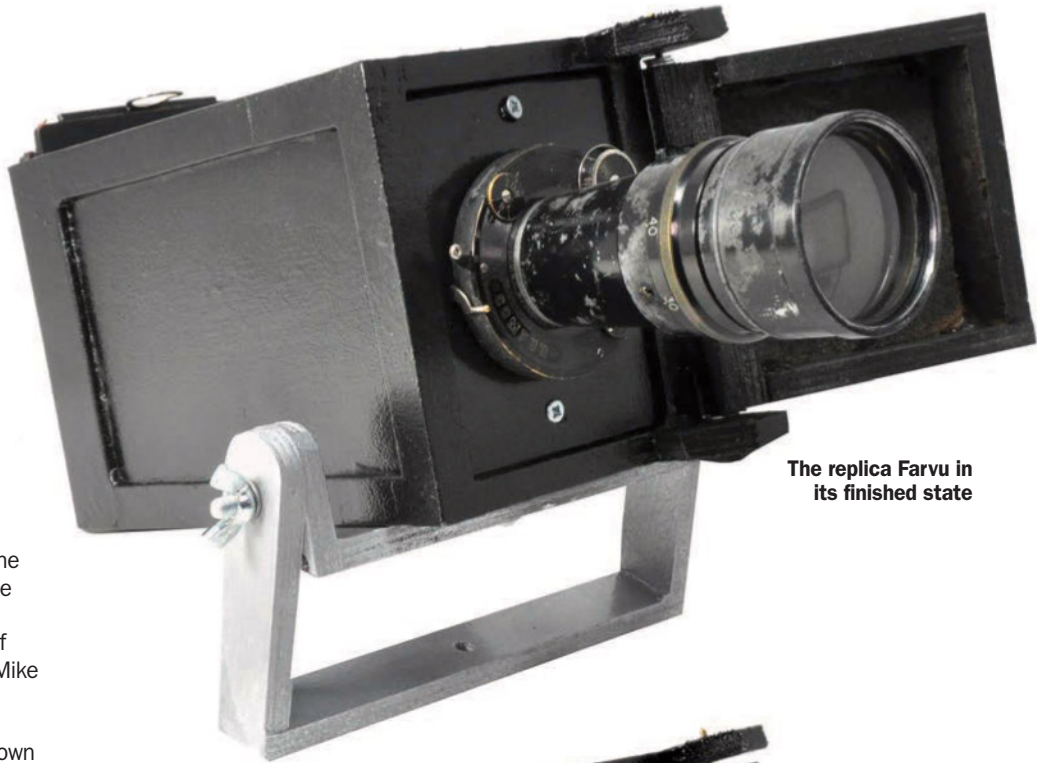
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PICTURE BY MIKE RIGNALL



**The film pack holder from an old Zeiss Ikon camera is positioned at the rear**



**The replica Farvu in its finished state**

➤ for his highly priced paintings. Then he proposed to finish it using Hammerite Hammered Black paint to replicate the leatherette finish found on box cameras of the era. As soon as he started, however, Mike began to discover anomalies between the theoretical spec and how it might work in practical terms. Here, summarised in his own words to me in various emails, are his thoughts...

**1.** The shutter must be mounted on the front of the camera body, not recessed as originally thought, since that would mean you could not get at the shutter release or set the speeds. On the artist's impression it does in fact seem to be at the front, not recessed, but that means that the shutter cover cannot be a flat plate as illustrated but a hinged box about 1in deep.

**2.** Body length will be marginally different from the spec's 8½in since the measured flange to film distance is 182mm (7.12in). To accommodate the film holder, an end plate must be added to allow fitting of the guide runner for the holder. This will affect the overall body size. The end plate must however be removable but light-tight to allow for storage of the lens unit which can be accommodated internally.

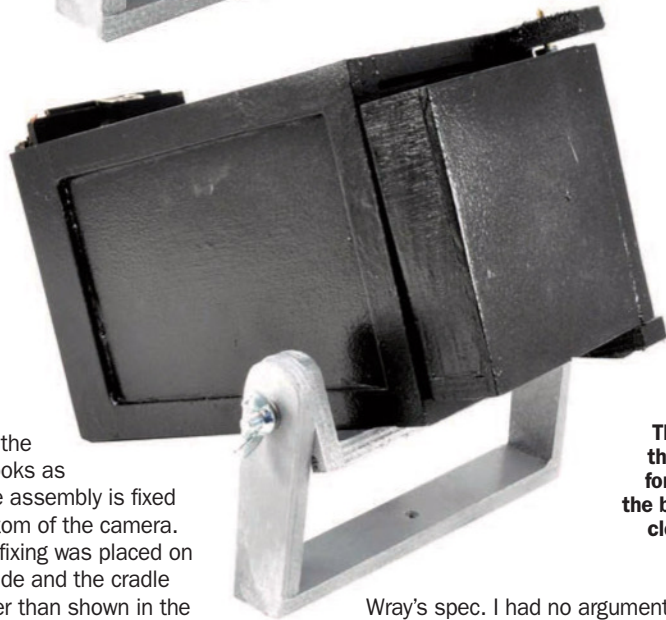
**3.** To keep the film holder as authentic as possible, a pair of guides will be fitted on the back plate so that it can simply slide on and off. The guide runner could have also located the focusing screen mentioned in the editorial text.

**4.** To keep the camera body as shown in the artist's impression, a form of rotating cradle would be required for landscape and portrait pictures. However it seems to be inferred by the words 'a universally adjustable cradle' that the forked assembly under the camera could be

moved. In the image it looks as though the assembly is fixed to the bottom of the camera. If another fixing was placed on the long side and the cradle made wider than shown in the artist's impression, this would provide a facility for turning the camera from portrait to landscape orientation.

**5.** Since there seems to be no viewfinder, picture composition would need to be carried out on a ground-glass screen interchangeable with the film pack holder. So the camera would need to be used on a firm support. I therefore propose to tap the lower part of the cradle with a quarter-inch thread so that it can be mounted on any tripod.

Mike also wanted to build a fold-away focusing screen and even a roll film back. But in the end we decided, for the sake of authenticity, to keep as near as possible to



**The camera with the lens removed for storage inside the body and the lid closed to protect the shutter**

Wray's spec. I had no argument with any of his comments, so he set to work, and I began to receive almost daily emails with pictures of how it was all progressing. Less than two weeks after I'd thrown down the challenge, the finished camera arrived in the post.

Does it work? No, because unlike the real cameras Mike has made in the past, it is not light-proof and, as already outlined, the dimensions are not quite right for accurate focusing. Does it look the part? Absolutely. Thanks to 94-year-old copies of the BJ, but mostly through the genius of my good friend Mike Rignall, I am now the proud owner of what I am convinced is the world's only part-genuine, part-replica Wray Farvu.

Unless, of course, anyone out there knows different...





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# Qimera Gear Flat Strap

**Angela Nicholson** tests a camera strap that's particularly easy to fit and remove

● £49.99 ● [www.qimeragear.com](http://www.qimeragear.com)

The Qimera Gear Flat Strap is designed with ease of attachment and removal in mind. It's aimed to be an alternative to Peak Design's popular straps, but it fits onto the camera directly, without any need for separate anchor loops.

Peak Design's use of such loops to attach its straps to a camera has a couple of drawbacks. In windy conditions, for example, they can flap around and create slight vibrations and a clacking noise. This can be bothersome for videographers as the sounds are recorded in the audio. The loops can be fiddly to remove, too.

Qimera Gear's solution to this problem is clever and practical. The attachment mechanism employs Dyneema loops, or 'pigtails', which stay on the strap when it is removed, rather than on the camera. These loops are threaded through the camera's strap lugs and then hooked onto a plastic clasp that then screws closed. This makes the strap quick to attach and detach.

While the plastic lacks the aesthetic charm of metal, it avoids the likelihood of scratching your camera during use. The clasps are easy to open and close, but while I didn't experience any accidentally releasing of the loops during my testing, I'd prefer to have the reassurance of a locking mechanism.

Dyneema is 15 times stronger than steel of comparable weight, so the loops are a reliable mount for the strap. Qimera Gear also provides an extra pair of red loops that can be swapped for the fitted black ones with the help of a 1.5mm Allen key. While the loops are effective and easy to use, they look a little unconventional.

The main part of the strap is made from a silky webbing material, which feels strong and is comfortable on your shoulder or across your body. However, as it's only around 25mm (1 inch) wide, it's not ideal around your neck for carrying a heavy camera. The strap also has a single sliding fastener that allows quick and easy length adjustments from 93cm to 152cm. This flexibility makes it suitable for various body types and shooting styles.

## Verdict

The Qimera Gear Flat Strap is thoughtfully designed and addresses the slow attachment and detachment issue of standard camera straps, without the clacking problem associated with Peak Design's Anchor Loops. Its robust Dyneema loops and adjustable length make it a practical and reliable choice for photographers and videographers alike, although the unique design is unconventional in appearance.

## Dyneema loops

The Dyneema loops that attach the strap have a tensile strength 15x greater than steel.

## No anchors

There are no loops or anchors on the camera when the strap is removed.

Amateur  
Photographer  
Testbench  
**GOLD**  
★★★★★



## Wide compatibility

The Qimera strap works with both split-ring and bar-type camera strap lugs.

## Quick attachment

It only takes a few seconds to attach or detach the strap.

## At a glance

- Quick connecting
- Dyneema loops
- Screw-close clasp
- Nylon webbing
- Adjustable length (93-152cm)

## MOUNTING THE QIMERA FLAT STRAP

After slipping the strap loop through the camera lug, simply unscrew the plastic clasp to reveal the hook. Slip the loop over the hook and pull down so the Dyneema sits in the recesses on either side of the hook, allowing the knurled clasp cover to be pulled down and screwed tight.





Image Aya Iwasaki

# SIGMA

Offering the perfect blend of performance and portability this compact standard zoom for full-frame mirrorless cameras delivers razor-sharp optics, a constant F2.8 aperture, fast AF and a premium build. It is ideal for both casual day-to-day shooting and professional photography and film-making.

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BLAST FROM THE PAST

# Minox DD1

John Wade discovers an unusual digital subminiature camera

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If you thought you knew what Minox cameras look like, think again. This one has an unusual circular body with a 7cm diameter. It incorporates a round 2.1MP CMOS sensor interpolated to 3.0MP to serve a 9.6mm f/2.8 five-element glass lens. A single CR2 3-volt battery drops into a relatively bulky compartment on the side, there's a shutter button just above it and a tiny optical viewfinder on top. Exposure is automated, but the lens can be manually focused at three click-stopped settings for 0.5m, 0.9m and infinity. It doesn't accept a memory card, so JPEG images are stored on internal 32MB flash memory. An attachable USB cable transfers these to a computer. It's compatible with Windows 98, SE, ME, 2000 and XP, or a Mac running OS 9.0 or above.

Turning the camera on by pressing a minute button on the back involves an approximately five-second wait before it's ready to shoot. A small circular LCD panel above the on/off button displays a series of abbreviated symbols which are incomprehensible to anyone



The unusual and rarely seen Minox DD1

without reference to the instruction book. The first is the image number which goes up to 99, then the symbols and their explanations run: SP/Fn, super/fine image compression; Hr, high resolution; Lr, low resolution; ST, self-timer; dL, delete last image; dR, delete all images; OF, switch off (by pressing the shutter button); VC, video conference (when the camera can be used as a webcam) and Lb, low battery. The shutter release has minimal lag but images are not displayed on the screen either before or after exposure.

Shortly after the original camera was launched, a new version, illustrated here, arrived encrusted with eight synthetic

diamonds around the edge. Originally sold in a velvet-lined wooden box, the DD1 is certainly an eye-catcher. But the image quality isn't great, it's not easy to find and, if you do find one, think of it more as a fashion item than a practical camera.

**What's good** Unusual collector's item, stylish good looks, easily pocketable.

**What's bad** Tends to over-expose, low-resolution images, flare with back-lit subjects.

Left: The tiny LCD screen on the camera's back



Right: The Minox in its presentation box



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# Make a business card in minutes

If you are selling images, having a business card is much more professional. It's easy with Affinity Publisher, as **Rod Lawton** shows in a new series

Sooner or later, anyone who is serious about pursuing photography as a profession will need a business card. It doesn't matter whether you are a commercial photographer, an event photographer or a fine art photographer building a portfolio – a business card will spread the word, get your name about and show people that you are a serious pro.

Creating a stylish and effective business card is quite simple, and you don't have to be a professional designer. Our sample business card is plain and straightforward and gives potential contacts and clients all the information that they need.

## Perfect tool

Affinity Publisher is the perfect tool for any kind of publishing work associated with your photography, especially if you're already familiar with Affinity Photo, because the interface and tools will be familiar and they are designed to work alongside each other.

There are simpler business card design tools including some you can use online, but the advantage of Publisher is that it does so much more – and in the rest of this

Publisher series of tutorials we'll show you how to create a letterhead, web banner, flyer, leaflet and even an ebook, all using the same building blocks of a standardised logo, font choice and colour scheme.

This time, we'll start from the basics, with a brand new document. In photography you would start with an image, but in publishing you start from the document you want to create. This will include both the dimensions of the printed document and its print resolution.

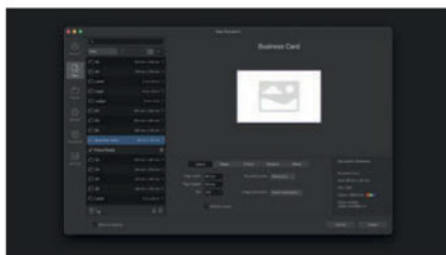
Incidentally, in photo editing you might be used to working in pixels, but in publishing and design it's normal to work in 'point' sizes.

Once you have got used to Affinity Publisher's tools you can add your own stylistic flourishes to the card to produce something really eye-catching. Our business card is a simple project in design terms but it introduces some key points in the Affinity Publisher workflow and for desktop publishing in general. It's just the start, though, because this series will build on this to demonstrate more advanced publications you can create easily using the same basic building blocks, one step at a time. For more, see [bit.ly/serifpubap](http://bit.ly/serifpubap)

Here's our finished business card, designed in Affinity Publisher. It's basic but effective and took very little time to put together

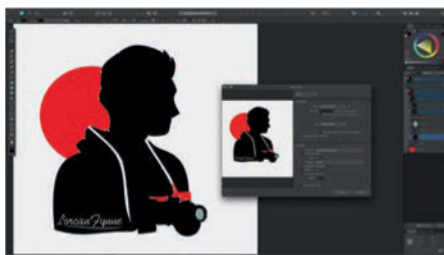
BACKGROUND IMAGE © GETTY IMAGES

## HOW TO CREATE A BUSINESS CARD IN AFFINITY PUBLISHER



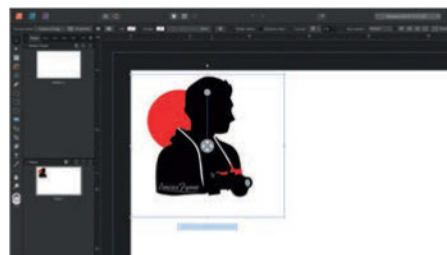
### 1 Create a new document

Affinity Publisher has a wide selection of ready-to-go document templates via its File>New command. You can click the 'New' tab in the left sidebar and choose the preformatted Business Card option. This has standard dimensions and print resolution, but you can check with your print outlet to see if the size requirements are different.



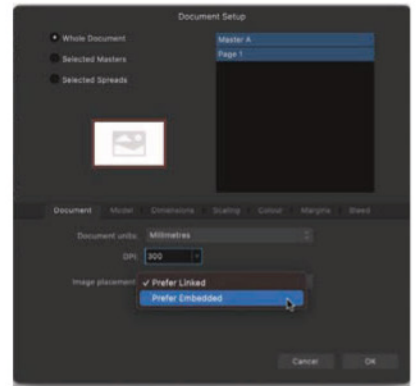
### 2 Create/add a logo

We created this logo for a fictional photographer using Affinity Designer, the third of Affinity's trio of creative applications. You can also design logos using free online tools, or you may have a logo already. It's best if logos are in so-called resolution-independent format like the .eps, Illustrator or SVG format. These can scale to any size without pixellating.



### 3 Placing images

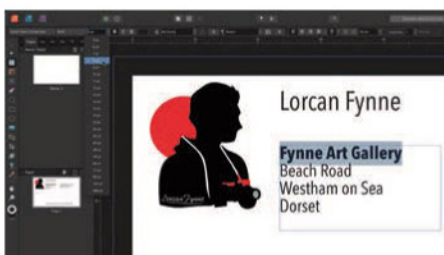
Next, create a container for the logo. Use the Picture Frame Rectangle tool, and drag out a roughly square frame in the top left corner of the business card. With this rectangle selected, go to File>Place and locate and select our logo. It's scaled to fit the frame, but you can make adjustments with the move gadget and zoom slider below.



### Top tip

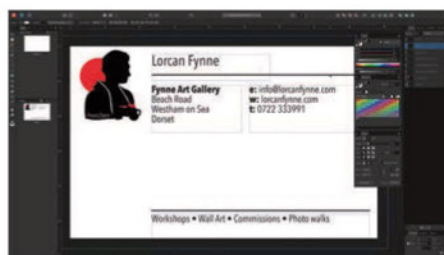
## Embedded vs linked images

This is an important point with Affinity Publisher – you can either embed graphics like our logo directly into the document or you can store them separately and link to them. If you use the File>Document Setup command you can check how your document is currently set up in the Document tab and Image Placement option. Embedding images might seem the simplest and most foolproof method, but linking has important advantages when you go on to create other documents using the same graphics. It stops your document files from becoming big and unwieldy, and it means that if you decide to modify your logo you only have to edit the linked file to have the new version available across all the documents where it's been used.



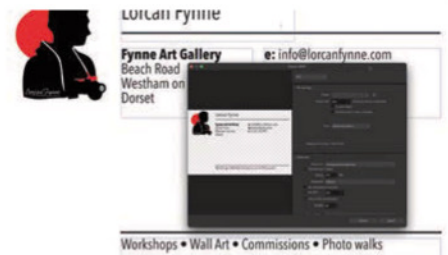
## 4 Adding frame text

Now we add our photographer's name and details, and for this we need the Frame Text tool. Drag out a text frame just to the right of the logo and start typing. Text appears in the document's default font and size but the top toolbar has menus for changing the font, size, alignment and more. We'll add more frames for contact details and the type of work done.



## 5 Simple lines and graphics

To add horizontal lines, or separators, between the name and contact details, and above the list of work, we need the Pen tool. Click once where we want the line to start, and again where it should stop. Select the shape's stroke for editing in the Colour palette, set the colour to black in the Swatches palette and set the Stroke to 1pt.



## 6 Exporting for printing

Lastly, make sure your business card design is ready for sending to your print service. If you go to File>Document Setup and click the Dimensions tab, you can check the current dimensions against what your print bureau has asked for, and enter the new dimensions if they are different. Now, use File>Export to export a version in the format they require.

# Scans for the memory

Across this green and pleasant land, precious photos sit in kitchen drawers, cupboards and shoeboxes just waiting to be digitised. Whether with a scanner or your camera, **Will Cheung** explains how you can do your bit for posterity

**F**ilm is enjoying a revival. Younger creators who have only known digital have discovered there's a special pleasure to be had from the light-sensitive stuff; and there are those who grew up with film, switched to digital and have rediscovered their love for analogue. Whether film's second coming is driven by the technical challenge of getting things right at capture, the craft of film photography or the thrill, one thing is for sure, film is on the up.

You could argue that the medium never truly went away and there is a huge archive of memories, history and creativity out there, in drawers, shoeboxes, still stashed in their original d&p wallets or neatly catalogued in albums.

So, whether you're creating fresh images or working with existing ones, digitising film pictures is very much a good thing. Once in a digital form, you can clean and colour correct them, make endless perfect copies for your archive and there's the multitude of options when it comes to outputting; social media, books, prints, mugs, jigsaws, wall art and so much more.

## Next steps

Right, we've got you interested, what next?

Of course, there are the commercial options to consider, but our focus is on home work where there's the option of scanning with a dedicated piece of equipment or using your camera as a 'scanner'.

It is less likely is that you own a scanner but if this option appeals, something like an Epson Perfection V600 flatbed scanner is in the shops at £299 and can handle different film formats as well as prints and documents. If you use only 35mm format film, consider the Plustek OpticFilm 8200 Ai while the Kenro Film Scanner KN5C201 at £115 is more budget friendly.

We'll delve deeper into the scanner options shortly, but let's chat through the option of using your camera. Copying prints is one thing and fairly easy, but to get frame-filling copies of 35mm originals a macro lens is essential. Also, you need to think about your set-up if you want high-quality shots, and there are DIY and purpose-made solutions.

## Which scanner?

The two scanner types are the flatbed and the dedicated film scanner.

The flatbed is the more versatile so if you have different film formats in your archive and also want to scan prints and documents, it's the more sensible option. This type of scanner has a mechanism similar to a photocopier where the lens and light tracks across the image area, scanning as it goes.

Lift the lid and you'll see a glass plate where the target image is placed in a film holder. Just use the appropriate holder and locate it correctly, so the software can detect the image/s for scanning. In the case of mounted 35mm slides the holder will

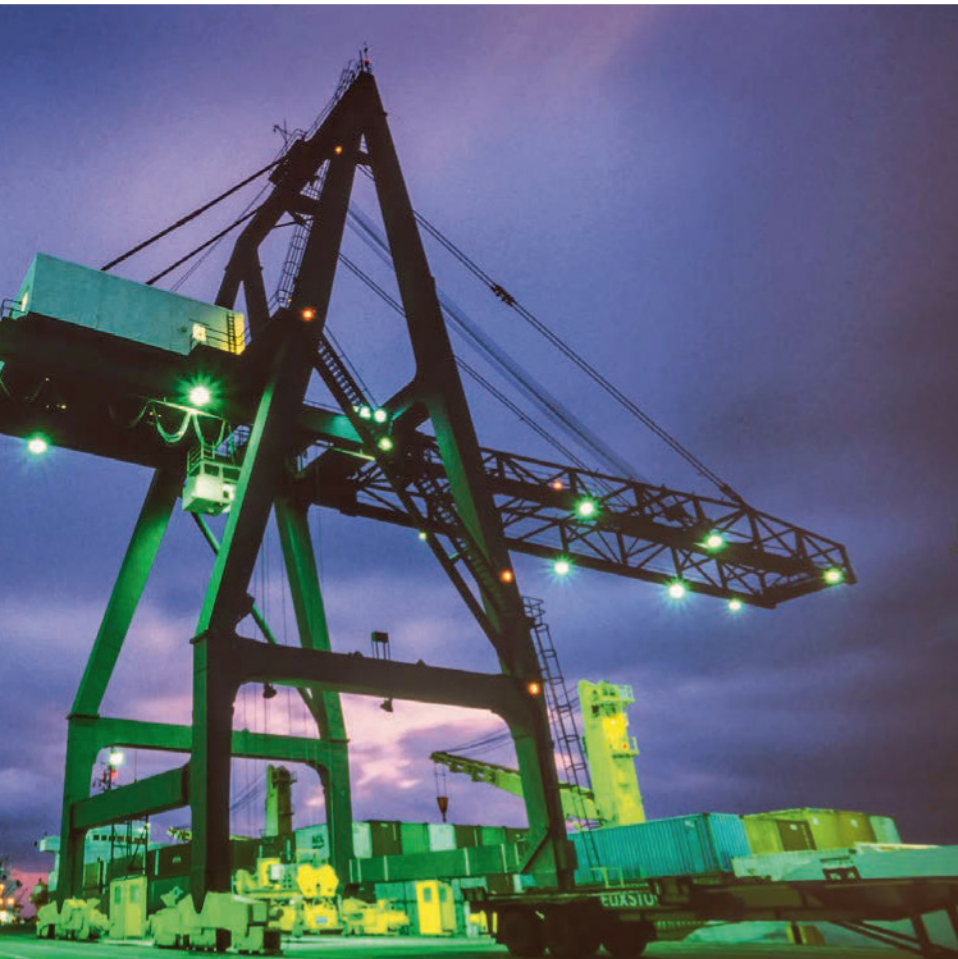


accept multiple images so you don't have to sit there and load individual images.

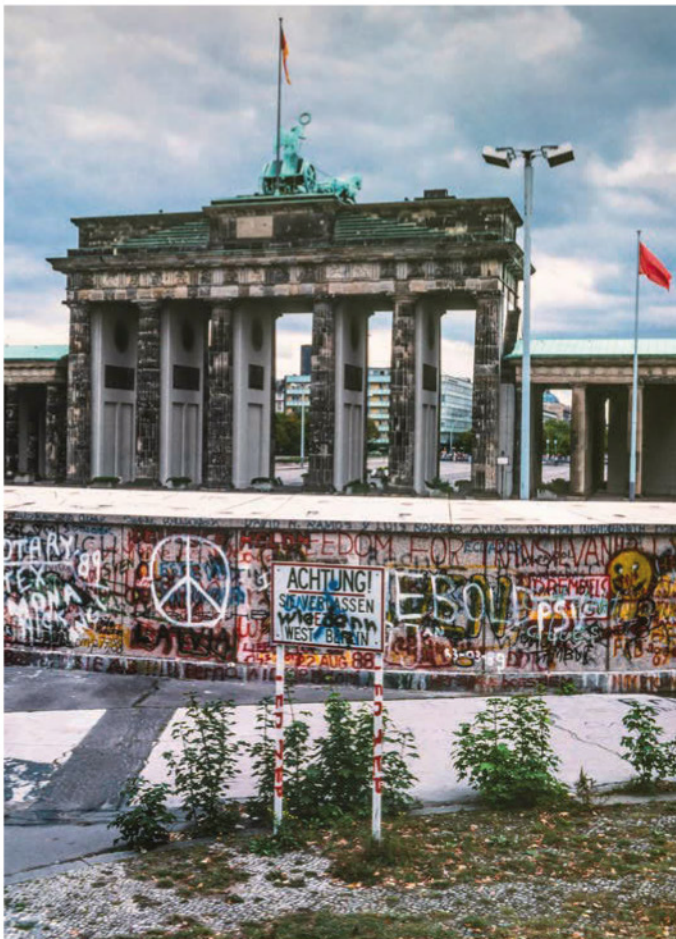
We've already mentioned the Epson Perfection V600 and that is a great unit to consider; and if you have more budget and need even better results, look at the Epson Perfection V850 Pro at £859.

Dedicated film scanners are not as common as they were in the early days of digital when Canon, Minolta and Nikon used to sell high-quality film scanners. If you find a good-condition used one, it's likely to be expensive and just be aware that even if it comes with a software CD it's unlikely to be compatible with current operating systems. So, unless you had the foresight to hang on to your old computers, you will need to buy a third-party software. Silverfast and VueScan are the names to look out for.

Plustek is probably the best-known brand supplying film scanners. Its OpticFilm 8200i SE sells at £450 and the brand has options to suit different budgets. The OpticFilm 8100 is £239, while the OpticFilm 135i is £450. If you want the option of scanning medium format and 35mm, the OpticFilm 120 with a resolution of 5300dpi is available but is priced at £2,400. ➔



Above: From one of my early photo projects (over 40 years ago) featuring the Port of Felixstowe when, as a keen amateur photographer, I asked for and got permission to take photographs there



Right: Pictures with historical relevance are worth preserving. Now a symbol of Germany unity, the Brandenburg Gate is Berlin's most famous landmark and was off limits to East and West Germans after the Wall went up

© WILL CHEUNG

## KIT LIST



### Macro lens

Whatever camera format you own, a macro lens

that can get you to lifesize magnification is perfect for copying film originals. Pictured here are the OM System 60mm f/2.8 (£449) for Micro Four Thirds and the much larger Canon RF 100mm f/2.8 L Macro IS USM (£1,369).



### Extension tubes

Extension tubes offer a low-cost method of focusing in close. Often sold in sets,

extension tubes used on a standard or telephoto zoom can give a useful degree of magnification. Tubes are optics-free so they are usually nicely priced and are often AF-compatible.



### A steady support

A tripod with a realignable centre column can be mighty

handy for copying. Check out Vanguard tripods with the MACC (Multi Angle Centre Column) feature, or the Manfrotto Befree GT XPRO carbon model shown here. It sells for £319, with the alloy version at £249.



### Get flash

You don't need lots of output or fancy features for this technique. But you do need some method of syncing the flash off the camera, whether that is

with a cable or a wireless trigger. This is the Godox V860 III (£233) with a Sto-fen diffuser (£20) and XPro trigger (£68).



### Buy a scanner

If you have a serious film archive, the investment in a film scanner might

be worthwhile. This is the Plustek OpticFilm 8200i SE at £329. For multiple formats a flatbed scanner might be the better and more versatile option.

## ➤ A matter of resolution

What level of resolution you need depends on what you want to do with the results. For sharing with the family, posting on social media or as a basic keepsake, you don't need any more than a low-resolution scan. A 2400x180ppi scan is big enough for most needs and printed out at 300ppi will still give an 8x6in print.

If big enlargements are your aim, you will need much more. When checking through scanner specifications the figure to look out for is the maximum optical resolution, not the interpolated figure. To work out the maximum output size, divide the quoted optical resolution by 300ppi, the generally accepted level of resolution for photo-quality prints.

The Plustek OpticFilm 8200i SE is quoted as being 7200ppi so a scanned image at full resolution gives a print measuring 24in (7200 divided by 300 equals 24).

If you're using your camera as your scanner, the same sum applies. Using a 24-megapixel camera which gives a 6000x4000pixel image, a full-frame copy gives a very useful 20x13.3in print.

Factor in image resizing in software (interpolation) and seriously large prints are possible. Also, while 300ppi is the accepted resolution for photo-quality output, resizing an image to a resolution of 240ppi would result in a larger image without any interpolation. So, in the case of a 6000x4000pixel image, changing the resolution to 240ppi means the resulting image size is 25x16in.

You might think that the difference between 300ppi and 240ppi would be obvious but it isn't, especially if you are printing on a textured paper. It is a comparison you could test for yourself by outputting different resolution files on your usual printing papers.

Photographs are all about memories and I recall vividly the cold, windy afternoon I took this image out from the office window. I shot a whole 36 exposure roll of film as the sun set and that was very extravagant. Nowadays, I'd probably run off hundreds of frames



© WILL CHEUNG

## WILL'S STEP-BY-STEP GUIDE TO COPYING NEGATIVES AND SLIDES



### The shooting stage

I had the choice of using a lightpad or a speedlight as my light source. I decided on flash so needed some method of producing an even light. I used a Clas Ohlson storage box, cut a hole in the top for the film and removed one side for the flashgun.



### Flash in the box

To diffuse the flashgun's output, a Sto-Fen diffuser was fitted on the head of the Godox V860II speedlight with extra softening provided by a piece of diffuser plastic from an LED light. The flash was fired and controlled with a Godox XPro wireless trigger.



### Adding light

You won't want to be in the dark when working with a macro lens at around its minimum focus. I used an LED light to make focusing easier and with a manual flash exposure of 1/125sec at f/11, its output wouldn't register on shots.



### In favour of the scanner

There are a number of useful features that give using a dedicated scanner extra appeal. One of the biggest headaches of working with film is dust and scratches which means time spent cleaning up images in editing. Many scanners can detect and remove dust and scratches during the scan. Such features use infrared so works with colour negatives and slides but not silver-based monochrome films; the silver reflects the infrared.

Other software features that are often available include colour repair or enhancement controls – a great time-saving benefit with older, faded images. There also might be the option of multi-pass scanning where the scan head passes over the image several times. This adds to the overall scanning time and gives a bigger file but delivers a quality uplift, so it's worth it for your prize pictures.

Essentially, if you apply the many adjustment options upfront, a file emerging from a film scanner will need much less work than a camera's raw file.

### Is the camera the easier option?

There's much in favour of the scanner, flatbed or film, but the camera route is potentially the easiest, most convenient and maybe the cheapest. You already own a camera so all you need is a method of getting frame-filling images and a lighting source. A macro lens and flash are ideal but, failing that, extension tubes and a lightpad can work fine and our DIY step by step below shows what can be done.

If you want to take it to the next level, there are purpose-designed solutions available and – as with the DIY approach – all you have to add is a camera, macro lens and support. Negative Supply is a US brand with scanning kit designed



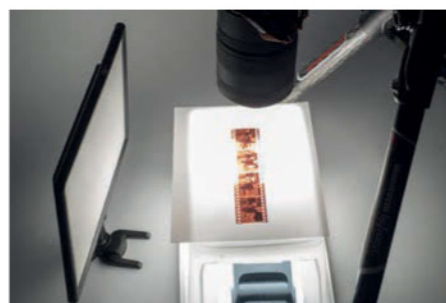
### Next, the support

A Manfrotto Befree GT XPro tripod was used for the support. Its 90° centre column mechanism is ideal for this, taking care that the camera ensemble does not overbalance. The camera reverse mounted at the bottom of the centre column also works.



### Almost there

A spirit level placed on the monitor will help to ensure the camera is parallel to the film stage. Macro lenses in AF mode can rack in and out searching for focus when used close up, so switching to manual focus is advised.



### Time to shoot

The film original was placed on the diffuser sheet, with negs held flat with low-tack tape if required. Moving the sheet positioned the film accurately under the lens and after a final focus check, it's time for a test exposure.

for 120 and 35mm formats; while Valoi, a Finnish business, and its 360 system is a modular set-up. Both of these brands are distributed in the UK by Firstcall Photographic (see [www.firstcall-photographic.co.uk](http://www.firstcall-photographic.co.uk)).

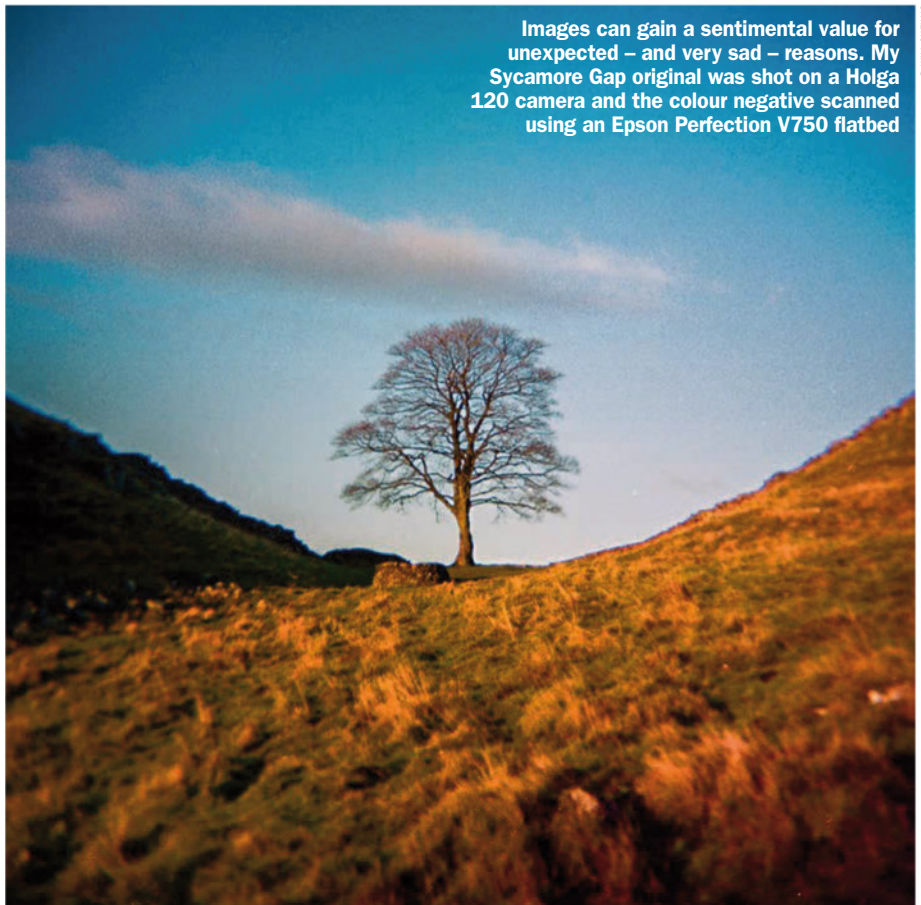
With a camera, shoot raw at the base ISO and fill the frame as much as you can to minimise pixel wastage.

The key challenges are getting an even and consistent light source and a method of holding the film flat. Low-tack tape, homemade holders and purpose-made kit can all work and many older films have the advantage of lying flat without assistance.

One advantage with the camera scanner is speed. With a little set-up and some organisation, you can rattle through a lot of shots in an evening. Of course, the images still need to be tidied up in post, but you could come back to that later.

To be honest, I favour the camera scanner technique. The process just feels more active and involving. I make copies, save them to various locations and put them into a Lightroom catalogue so that I know what I have.

Slowly working through archives has been therapeutic and I've enjoyed the look back, but I am also regularly adding more new film images, so if your photography needs a kickstart, film is a great place to start.



Images can gain a sentimental value for unexpected – and very sad – reasons. My Sycamore Gap original was shot on a Holga 120 camera and the colour negative scanned using an Epson Perfection V750 flatbed

© WILL CHEUNG

## Take the flatbed option

For many people, the flatbed scanner might be the more practical solution compared with the dedicated film scanner. It has the ability to scan documents and photo prints (usually up to A4 size) and film of different formats. With smaller formats such as 35mm and 120, there's often the ability to scan multiple images or film strips which is potentially time-saving.

The flatbed's software will also offer the same sort of skills found in dedicated film scanners such as image cleaning, colour fine-tuning and much more.

The Epson Perfection V600 offers an 6400ppi optical resolution and the ability to scan four mounted 35mm slides or twelve 35mm images in strips. It's good value at £299 and if you want an even better performance then consider the Perfection V850 at £859. It comes with SilverFast SE professional scanning software and can reproduce the deep shadows and bright highlights of contrasty images thanks to its 4.0 DMax optical density.



The Epson Perfection V600 Photo scanner is an affordable solution



The original negative was digitised using a Fujifilm GFX 50R and 120mm macro lens using the Clas Ohlson box copying technique described in this feature. The raw was converted in Adobe Photoshop by using Edit>Adjustments>Invert (Ctrl+I in Windows, CMD+I in Mac)

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## Will's top copying tips

### Be selective

Go through your archive and only copy the very best or most important shots.

### Shoot raw

For copying, shoot raw. You will definitely need the extra exposure latitude and white-balance control.

### Manage your expectations

We've grown used to immaculate, noise-free digital images. Film, even low ISO emulsions, is grainy and not as sharp or as detail-rich as digital, so don't be surprised if your copies aren't as good as you might expect.

### Bracket exposures

With very contrasty negatives, it's worth shooting extra exposures for merging later in editing. Obviously, don't move anything between shots and bracket by varying flash output so the aperture stays constant.

### Work clean

Time spent cleaning your negs and slides as best you can before scanning/copying, is time well spent. That said, the odds are that even the most fastidious clean is going to leave you with cloning and healing work but you can minimise this.

### Dealing with glass mounts

In the case of glass-mounted slides, take out the slides for copying. The extra layers of glass will impact negatively on image quality, and the mounts might use anti-Newton glass, which is very slightly textured.

### Lay it flat

With not much depth-of-field to play with in macro work, keeping the negative or slide as flat as possible for copying is a good thing. Use low-tack sticky tape to hold the film down, or fashion a film holder from stiff card or plastic.

### Shoot tethered

If you have a suitable camera and software, hook the camera up to the computer and shoot tethered so you can immediately check the result on a bigger screen. Or if you have one, connect an external monitor to check composition – this can make shooting more comfortable too.

### Software skills

If you're scanning colour negatives, the scanner's software will give correct colours. If you're copying colour negs, you'll need to learn how to deal with the film's orange mask. It's not difficult, just fiddly.

### Get in the flow

There's no getting away from the fact that scanning and copying is not especially exciting and it soaks up lots of time. Work in batches and take a Henry Ford production line approach to your workflow. If you can leave your kit set up, aim to scan/shoot, say, ten pictures every day.



I had the privilege of meeting my childhood hero astronomer Sir Patrick Moore in 1999. It's an invaluable image to me, so worth digitising



Left: Converted in Photoshop

Below: Converted in Negative Lab Pro



USING the camera to digitise colour negative shots with their orange colour mask, you'll need to do more than just invert the image and tweak the white-balance to get the correct colours. This conversion used adjustment masks (two curves and a fill layer) and other tools. Google 'manual inversion of colour negative film' for advice.

Conversion softwares are also

available: Grain2pixel and Negative Lab Pro. The latter is a Lightroom plug-in and costs \$99; a free fully functional demo version for 24 conversions is available from [www.negativepro.com](http://www.negativepro.com). You can see from the example image above that it works very nicely, and the result is much more neutral than the Photoshop conversion just above it, though it could be improved with more time spent on it.

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# Inbox

Write to the Editor at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Replies are from the Editor unless otherwise stated

## LETTER OF THE WEEK

### The Italian job

I'm currently in Venice for a month and so am surrounded by the excitement and colour of Carnivale.

The number of photographers is insane and many of those in costume have their own dedicated 'shot master'. As an amateur in the fray, I have learnt to avoid the sharp elbows, spatially unaware phone snappers, and Piazza San Marco at the weekend. Campo San Zaccaria is a much better venue since there are a variety of good backdrops that suit most costumes, and far fewer people.

Equally, the island of Burano offers a colour splash for many, although fitting into a vaporetto seat does pose problems on occasion.

Carnivale takes place during the three weeks before Lent, thus historically it was a time for excess before fasting and deprivation. For me, if you're going to dress up, you need a full mask since it adds an air of mystery to the wearer. Perhaps that is why the event became very popular in the 17th and 18th century, when because the masks hid the identity of



One of Beverly's images from Venice

the wearer, secret liaisons were a feature of the day! I was using an OM System OM-1 and 12-100mm lens.

**Beverly Birchley**

Great images, and useful advice for next year's carnival – we're not surprised to hear 'shot masters' are keeping the mob of photographers and Instagrammers in check, hopefully in a polite and helpful way. Now we're coming into spring, we'd love to see more readers' travel and city break shots.

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Fred Wilkinson's observed shot, 'Leeds and Leads'

may present itself when out with my camera.

I attach a shot that I've titled 'Leeds and Leads' which I took yesterday whilst having my Sunday morning stroll. As the jogger passed by I made an instant connection between the word Leeds on the back of his T-shirt and the manner in which he was exercising his dog. Perhaps a little banal, but nonetheless in my book a pleasing observation to make, especially for a septuagenarian.

**Fred Wilkinson**

### Not dead yet

I read the letter 'Photoshop killed photography' and wanted to add my contribution. Has Photoshop killed photography – in my opinion it hasn't. Consider that film processing is very similar to Photoshop in that you adjust exposure, colour etc in the processing of film negative to get the image you wanted. I loved film and that at least made me understand what photography is.

I also agree that AI is getting harder to detect and I suppose we (as photographers) need to at least embrace it and see if it can help us in our journey. I also feel that AI images should not be judged as photos (though in some cases they are manipulated photos). I am using AI but not when I supply images for publication to any media – there is a need for realism when it comes to the media. Hello from Australia, by the way!

**Rene Martens**

Agreed on both points. It's good to see camera makers and large media bodies working together on a unified standard to clearly label AI-generated images as such.



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# It's good to share

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

## AP picture of the week

### Fiery Skies Over the West Pier

by Michael Steven Harris

Nikon D780, Tamron 24-70mm f/2.8 G2, 240sec at f/11, ISO 200

'Countless photos have been taken of Brighton's West Pier, so it's always a challenge to capture something unique. For this photo, I decided to take an ultra-long exposure of the final moments of an incredible sunset – the longer exposure time creating smooth waves of blended colour across the sky behind the static pier.'

**Instagram:** @michaelstevenharris

**Website:** www.michaelstevenharris.com

## #appicoftheweek

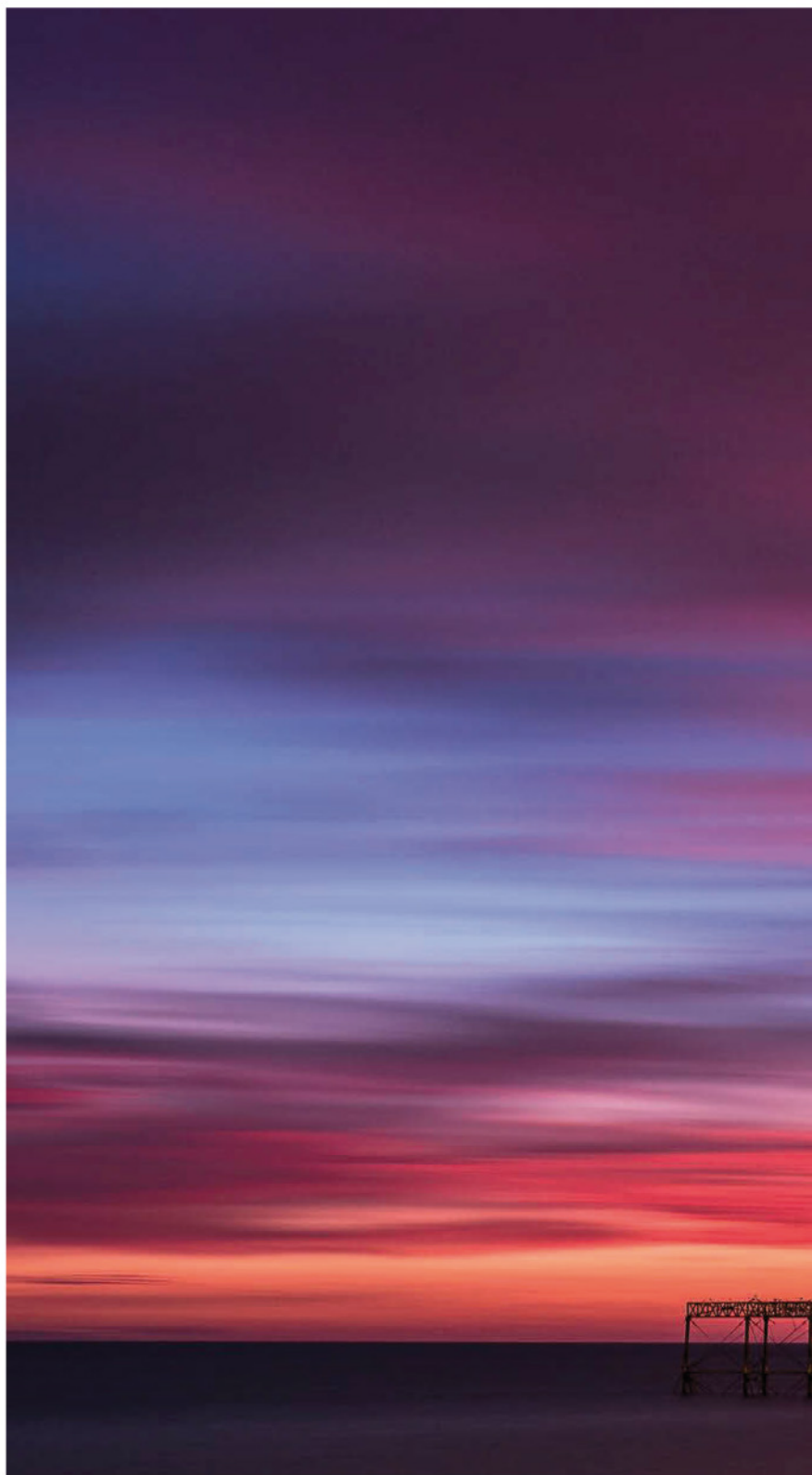
### Win!

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**It's good  
to share**



We  
also  
liked...

## Lookout Across the Grand Canal by Rhys Chidwick

Sony A7 III, Sony FE 20mm F1.8G, 1/600sec at f/4, ISO 100

'Taken from the Fondamenta Salute pathway near the Salute in Venice, a local passes by a 1920s Venetian vessel called The Trabaccolo *Il Nuovo Trionfo*, while another person rests against a column. Across the Grand Canal lies St Mark's Campanile and The Doge's Palace. Venice is a mesmerising, beautiful, and unique city.'

**Instagram:** [@rhys\\_chidwick\\_2192](#)

**LinkedIn:** [www.linkedin.com/in/rhys-chidwick/](http://www.linkedin.com/in/rhys-chidwick/)

**Website:** [rhyschidwickphotography.mypixieset.com](http://rhyschidwickphotography.mypixieset.com)

## Ross Castle by Goran Loncar

Canon EOS R6 with EF 16-35mm F4 L IS USM and Canon EF to R adapter, 1/200sec at f/9, ISO 400

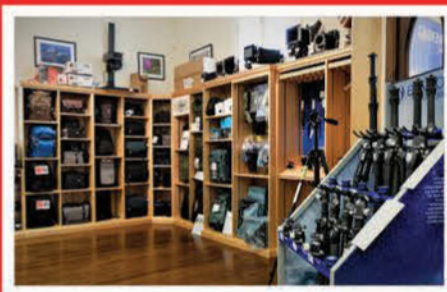
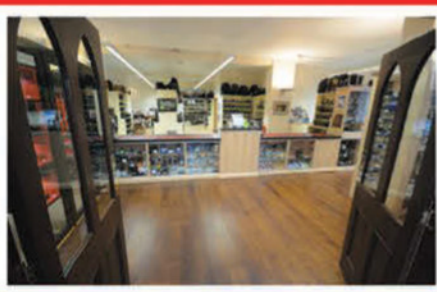
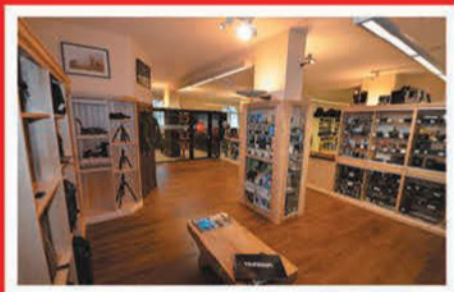
'As a landscape photographer I am lucky to live in the city of Killarney, which is surrounded by beautiful landscapes. Ross Castle is one of the most famous locations. Unfortunately, snow is not a common occurrence in these parts. I have been waiting for this opportunity five years and it finally came this year.'

**Instagram:** [@loncarphotography](#)

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	Was	Now		Was	Now		Was	Now
<b>Leica L/T Mount</b>			<b>Mamiya 645</b>			<b>Fujifilm X</b>		
11-23mm F3.5-5.6 Asph T	E++	£1,049	55-110mm F4.5 AF	E++	£299	Samyang 12mm F2 NCS CS	E++	£139
23mm F2 Asph Summicron T	E++	£689	105-210mm F4.5 AF ULD	E++	£349	16-80mm F4 R OIS WR XF	E++	£449
24-70mm F2.8 Asph Vario-Elmarit SL	Mint-	£1,749	2x MC8 Converter	E+	£35	Zhong 20mm F2.0 Super Macro	Mint	£99
50mm F1.4 Luxis S - L Mount	Mint-	£1,149				LensBaby 45mm F3.5 Sol	Mint-	£119
50mm F1.8 Luxis S - L Mount	Mint-	£219	<b>Mamiya RZ</b>			50-140mm F2.8 WR OIS XF	E++	£849
60mm F2.8 Asph Apo Macro TL	E++	£1,149	140mm F4.5 Macro ML-A	E+	£299	50mm F1.0 XF R WR	Mint-	£899
70-200mm F4 OIS Pro S	E++	£1,149	180mm F4.5 WN	E+	£139	55-200mm F3.5-6.3 R LM OIS XF	E	£299
			250mm F4.5	E+	£159	56mm F1.2 R XF	E++	£399
						LensBaby Edge 80 Optic	Mint	£179
<b>Leica R Mount</b>			<b>Pentax 645</b>			<b>Nikon</b>		
21mm F4 Modified 3CAM	E+	£599	28-45mm F4.5 DAED AW SR	E++	£1,499	Z7 II Body Only	E+	£1,749
180mm F2.8 R 3cam	E++	£449	55mm F2.8 FAAL SDM AW	E++	£499	Z7 Body Only	E++	£1,099
2x Apo Extender R	E++	£449	80-160mm F4.5 A	E++	£229	Z50 Body Only	E+	£479
35mm F2.5 Asph Summarit S	E++	£2,700	200mm F4 A	E+	£99	Z fc Body Only	E++	£589
			1.4x Rear Converter A	E++	£149	Z fc + 16-50mm	Mint-	£749
<b>Leica M/S</b>			<b>Fujifilm GFX</b>			16-50mm F3.5-6.3 VR DX Z	E+	£119
M2 Chrome Body Only	Exc	£999	GFX 100s Body	E++	£3,799	24-70mm F4 S Z	E++	£349
M3 Chrome Body Only	E+	£1,349	GFX 50S II	Mint-	£2,449	TTArtisan 25mm F1.5 Asph Z	Mint-	£179
M6 + 35mm F2 Asph - Titanium	Mint-	£5,999	23mm F4 R LM WR GF	E++	£949	50-250mm F4.5-6.3 DX VR Z	E++	£229
IF Red Scale + 50mm F2.8 collapsible	E+	£799	23mm F4 R LM WR GF	Mint-	£1,049	70-200mm F2.8 VR S Z	Mint-	£1,949
III C Chrome + 50mm F2 Summitar	Exc	£449	32-64mm F4 R LM WR GF	Mint-	£1,139	D610 Body Only	E++	£399
IIIF B/Dial Chrome Body Only	E+	£349	32-64mm F4 R LM WR GF	E++	£1,029	D500 Body Only	E+	£849
Bessa T Blue Body Only - Voigtlander	E++	£449	35-70mm F4.5-5.6 WR GF	E++	£599	D300 Body Only	E+	£149
			45mm F2.8 R WR GF	Mint-	£949	10-20mm F4.5-5.6 GAF-PDX VR	E++	£179
			45mm F2.8 R WR GF	E++	£949	10-24mm F3.5-4.5 GAFS DX	E++	£239
<b>Hasselblad HC</b>			<b>Canon EOS Digital</b>			Sigma 10-20mm F4-5.6 EX DC HSM	E+	£109
1.5x HTS Tilt/Shift Converter	Mint-	£1,799	EOS R100 Body Only	Mint-	£349	Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++	£129
120mm F4 HC Macro	E++	£949	EOS R5 Body Only	Mint-	£2,889	Sigma 12-24mm F4 DG HSMART	E++	£849
150mm F3.2 HC	E+	£799	EOS R6 Body Only	E++	£1,349	12-24mm F4 GAFS DX ED	E+	£139
50mm F3.5 HC	E++	£749	EOS 1DX III Body Only	E++	£3,349	Tamron 15-30mm F2.8 Di VC USD G2	E++	£749
			EOS 5D R Body Only	E+	£1,149	17-55mm F2.8 GAFS DX IFED	E++	£299
<b>Hasselblad V</b>			EOS 5DS R Body Only	E+	£1,399	18-105mm F3.5-4.5 GAFS ED DX VR	E+	£109
40mm F4 C Black	Exc	£799	EOS 7D II Body Only	E+	£439	18-300mm F3.5-6.3 G ED AFS DX VR	E++	£399
50mm F2.8 F	E++	£799	EOS 700D Body Only	E+	£199	24-120mm F4 AFS G ED VR	E++	£399
50mm F2.8 FE	E+	£749	8-15mm F4 L Fisheye USM	E++	£749	24mm F1.4 GAFS ED	E++	£589
120mm F4 CF Macro	E+	£499	11-24mm F4 L USM	E++	£1,399	Zeiss 25mm F1.4 Milvus ZF.2	E+	£1,089
120mm F4 CF Macro	E++	£999	Sigma 10-20mm F4-5.6 EX DC HSM	E++	£129	28mm F2.8 AFD	E+	£99
150mm F4 C Black	Exc	£249	Tamron 11-18mm F4.5-5.6 Di II	E++	£179	50mm F1.8 GAFS	E++	£149
2x MC Tele Converter - Hasselblad	E+	£35	16-35mm F4 L IS USM	Mint-	£449	Sigma 50mm F1.4 DG HSM A	E++	£349
			16-35mm F2.8 L USM III	E++	£1,099	Tamron 60mm F2 Di II (if) Macro	E++	£149
<b>Leica M</b>			17-40mm F4 L USM	E++	£239	70-180mm F4.5-5.6 AFD Micro	E+	£499
21mm Super-Elmar F3.4 M Black 6bit -	Mint-	£1,949	17-55mm F2.8 EF-S IS USM	E++	£319	70-200mm F2.8 GAFS ED VR	E+	£449
24mm F2.8 Asph M Black	E++	£1,489	Zeiss 18mm F3.5 ZE	E+	£429	70-300mm F4.5-5.6 ED VRAF-P	Mint-	£449
24mm F3.8 Asph M Black	Mint-	£1,899	24-105mm F4 L IS USM	E+	£349	80-400mm F4.5-5.6 GAFS ED VR	E+	£659
25mm F2.8 ZM	Mint-	£689	24-70mm F2.8 L USM II	E++	£299	85mm F1.4 GAFS	E++	£619
28mm F2.8 ZM - Black - Zeiss	E+	£599	24-70mm F4 L IS USM	E+	£1,149	180mm F2.8 ED AFD	E+	£239
35mm F1.4 Asph M Black	E++	£2,699	24-70mm F4 L IS USM	E+	£439	200-400mm F4 G VRAFS IFED	E+	£999
35mm F2 Asph M Black (11879)	E++	£1,799	Zeiss 28mm F2 ZE	E+	£439	300mm F2.8 GAFS ED VR II	E++	£1,899
35mm F3.5 Chrome (M3)	E+	£549	Zeiss 28mm F2 T* ZE	New	£999	300mm F2.8 IFED AFS	E+	£1,299
50mm F1.4 Asph M Black 6bit	E++	£2,499	Zeiss 35mm F2 T* ZE	New	£1,079	300mm F4 E PF ED VRAFS	Mint	£1,099
50mm F1.5 Nokton ASPH VM Classic -	Mint-	£499	35mm F1.4 L USM II	E++	£1,049	500mm F4 GAFS VRF IF ED	E++	£1,949
50mm F1.5 ZM - Black Zeiss	E+	£639	65mm F2.8 1-5x Macro MP-E	E++	£649	500mm F4E FL ED VRAF-S	E++	£4,789
50mm F2 Close Focus	E+	£849	85mm F1.4 L IS USM	E++	£999			
50mm F2.8 Elmar	E+	£399	100-400mm F4.5-5.6 L IS USM	E+	£649	<b>Other</b>		
75mm F1.4 M Black	E+	£2,999	100mm F2.8 L Macro IS USM	Mint-	£599	Hasselblad X1D 50C Body Only - Black	E+	£2,799
90mm F2 Apo M Black 6bit - 11884	E++	£1,989	Zeiss 135mm F2 Apo T* ZE	New	£1,399	Leica T Silver Body Only	E+	£499
90mm F2.8 Tele Elmarit M Black	E+	£649	Sigma 150-600mm F5-6.3 DG OS	E++	£849	Panasonic DC-S1 Body Only	E++	£1,069
90mm F4 C Elmar	E+	£339	300mm F2.8 L IS USM II	E+	£3,199			
90mm F4 Collapsible	E++	£449	300mm F4 L IS USM	E++	£329	<b>Micro 4/3rds</b>		
90mm F4 M Rokkor	E+	£349	Sigma 800mm F5.6 Apo	E+	£999	E-M10 IV Body Only - Black	Mint-	£479
135mm F4 Black	E+	£599	<b>Fujifilm X</b>			Olympus 8-25mm f4 M.Zuiko Pro	Mint-	£749
135mm F4 M Black	E++	£799	X-T3 Body + VG-XT3 Grip	E++	£749	Olympus 17mm F1.2 M.Zuiko ED Pro	Mint-	£649
135mm F4 QC	E+	£449	X-T4 Body Only - Black	E+	£899	Olympus 17mm F1.8 M.Zuiko	E++	£239
280mm F4.8 Telyt	E++	£349	X-T4 Body Only - Silver	E+	£929	Olympus 40-150mm F2.8 M.Zuiko Pro	Mint-	£779
			10-24mm F4 XF R OIS	E+	£349	Olympus 300mm F4 IS M.Zuiko ED Pro	E++	£1,749
<b>Mamiya 7</b>						Panasonic 7-14mm F4 G	E++	£399
43mm F4.5 L	E++	£599						
43mm F4.5 L + Finder	E++	£749						
150mm F4.5 L	E+	£329						



**1 Salisbury Cathedral Reflected** by George Turnbull George's shot uses the reflection in the baptismal font to striking effect

**2 Daisy With Bluebells** by Annukka Lautasalo A beautiful cat portrait that gains even more impact from its narrow plane of focus



**5 Peering From The Snow** by Michael Carrington A delicate macro study that makes good use of the splash of purple in an otherwise blank scene and is razor-sharp on the subject



**6 Sipping The Nectar** by Jan Miller Jan has effectively isolated the hummingbird and flower from the background to create a lovely shot

# Join the Club

This club is a small but friendly and active group of photo enthusiasts

## When was the club founded?

It was formed in June 1955 as the Aldershot Camera & Cine Club and eventually, in 2014, it became the 'Aldershot, Farnham & Fleet Camera Club'.

## What does your club offer to new members?

We are a small and friendly group of photographers with a wide variety of interests and skills. We have an interesting and diverse programme every season, including talks, print and projected digital image (PDI) competitions, practical workshops, social evenings, outings and a monthly photography challenge. Prospective members and guests are welcome to attend both face-to-face and Zoom sessions so that they can experience what the club has to offer before taking out membership. We can also offer mentoring.

Above all, we want to give our members the confidence to share their work and grow photographically in a welcoming social environment.

## Describe a typical club meeting

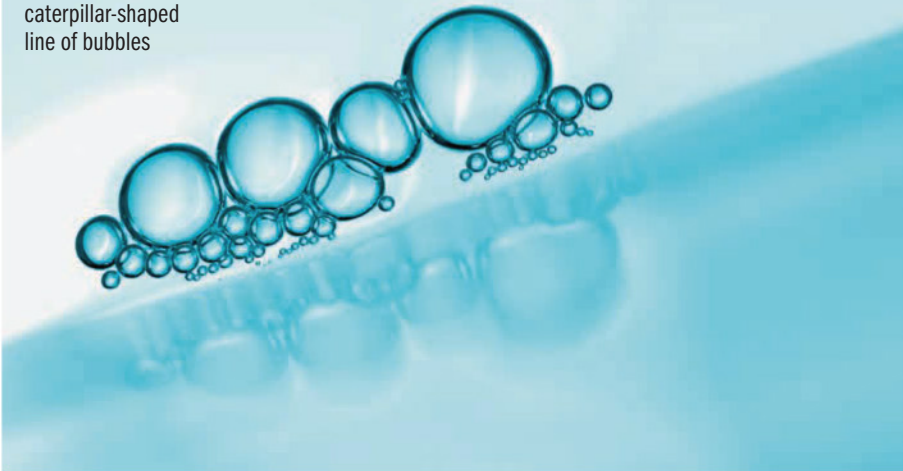
Members arrive around 7.45pm for an 8pm start. Meetings begin with a round-up of club news, followed by a talk, a practical workshop or competition judging, depending on the evening. We have a 15-minute tea/chat break around 9pm. It ends by 10pm.

## Do you invite guest speakers?

We host external speakers in person and via Zoom every season. Presentations on 'the power of project-based photography', 'creating powerful images' and landscape and travel photography are among the subjects included in this year's programme.

**3 Bubble Caterpillar**  
by Ana Peiró Muñoz

Ana's appealing shot captures an unusual, caterpillar-shaped line of bubbles



**7 Sailing Off Into The Sunset**  
by Nigel Peach

Nigel timed this shot perfectly, just as the vessel crossed the sun's reflection in the sea's surface



**4 Putting The World To Rights** by Neil McIntyre

A very nice shot that catches two gentleman in mid-conversation while incorporating the colourful furniture and background

**8 Tutu en Pointe** by David Millard

David's well-executed image is beautifully lit and posed and shows great attention to detail



**Do members compete in regional or national competitions?**

The club is a member of the Southern Counties Photographic Federation (SCPF) and we enter the SCPF Inter-club Leagues (Print and PDI). This year we have been promoted to the Print League Division 2 and will also compete in the PDI League Division 4. In addition, we compete in friendly events against other local photography clubs. The club has been successful over the past two years in the Yateley Camera Club's Francis Spooner 8x8x8 panel competition, in which up to eight local clubs present eight images from eight different photographers. Once a year we also participate in a fun Mix and Match competition with other local clubs, which is very popular.

**How many members do you have?**

We are a relatively small club and currently have around 35 members. New members are always welcome.

**Are any residential trips or outings planned?**

We have several social and photographic outings planned during the year, both for the club as a whole and for smaller interest groups. Club members have attended early-morning photography sessions at RHS Garden Wisley, photographic exhibitions and specific events in London. Club trips to Winchester, Farnborough Abbey and Brookwood cemetery are being planned.

**What are the club's goals for the future?**

We want to maintain an enjoyable and rewarding programme suited to members of all standards. We aim to maintain members'

enjoyment in the hobby and improve members' photographic standards while also maintaining good comradeship with fellow club members.

**Club essentials**

**Aldershot, Farnham & Fleet Camera Club**

Hale Institute, Wings Road, Upper Hale, Farnham, Surrey GU9 0HN

**Meets:** Alternate Wednesday evenings through the year

**Membership:** £50 a year for an individual member and £75 for couples

**Contact:** Secretary, secretary@affcc.uk

**Website:** www.affcc.uk



Photocrowd

# THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

This year's theme:  
**Sports and Games**

### Scope and Contest Rules:

Entrants should provide 5-8 photographs on the theme of 'Sports and Games'. Your subject matter may include professional and amateur sports as well as games. All entries must be in digital format (camera or scanned film originals) and must be taken by you between 1 May 2023 and 30 April 2024 (EXIF data will be checked as proof). Older portfolios and AI-generated images are excluded.



### 1<sup>ST</sup> PRIZE

€1500 & EISA Maestro Trophy

### 2<sup>ND</sup> PRIZE

€1000 & EISA Maestro Trophy

### 3<sup>RD</sup> PRIZE

€750 & EISA Maestro Trophy

### NATIONAL DEADLINE: MAY 1ST 2024

AP is running this EISA contest in conjunction with Photocrowd. To enter your portfolio, go to [bit.ly/maestrosport](https://bit.ly/maestrosport). AP will choose the top 3 and publish them in a June or July issue. The winner will

National Maestro winners will also be published on Facebook at the end of June 2024 for the EISA Public's Choice competition. Prize for the winner: €1000.



receive a one-year digital subscription to AP and go forward to the International round.

### INTERNATIONAL JUDGING: JUNE 2024

The winning entries from all 16 participating EISA countries will be judged together at the Association's General Meeting in June 2024. The International results will be celebrated at the EISA Awards Gala in Sept 2024 and revealed, online, alongside the EISA product Awards on 15 August 2024.

Don't forget to visit [bit.ly/eisa-maestro](https://bit.ly/eisa-maestro) for tips on creating a successful portfolio. The winning International photos will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. For details, terms & conditions, see [www.eisa.eu/maestro](https://www.eisa.eu/maestro)

Check out Photocrowd and take part in some great photo contests, including APOY24. It's a great way to get your best work seen and appreciated.  
[www.photocrowd.com](https://www.photocrowd.com)



Photocrowd



# Buying Guide

**192**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

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

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



### Lens mounts

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

### Built-in focus motor

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

### Filter thread

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

### Maximum aperture

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

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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DSLR Lenses			IMAGE STABILISATION	SOFT ALPHA	CANON	FOUR THIRDS	M43	M4/3	PERKINS	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
LENS	RRP	SCORE	SUMMARY										MOUNT		DIMENSIONS				
<b>CANON DSLR</b>																			
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes										·	·	22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration										·	·	24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture										·	·	35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics										·	·	25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter										·	·	39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance										·	·	16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										·	·	110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon										·	·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens										·	·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel										·	·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras										·	·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease										·	·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements										·	·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture										·	·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										·	·	45	77	83.5	118	795
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system										·	·	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up										·	·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture										·	·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though										·	·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor										·	·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements										·	·	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										·	·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										·	·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										·	·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM										·	·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										·	·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM										·	·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										·	·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										·	·	98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture										·	·	90	72	82.5	112	750
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories										·	·	24	58	81	98	710
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements										·	·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings										·	·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·	49	82	88.5	139.1	1110

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

# Subscribe and save money!

# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS			
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
<b>LAOWA DSLR</b>														
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4 ★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4 ★	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	-	-	-	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion	-	-	-	-	-	-	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections	-	-	-	-	-	-	n/a	n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5 ★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4 ★	Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	-	90	67	98.9	76	745
<b>NIKON DSLR</b>														
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	-	22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	-	24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	-	45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	-	48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	-	30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	-	20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	-	28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	-	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	-	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	-	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	-	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	-	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	-	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	-	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	-	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	-	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	-	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	-	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	-	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	-	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5 ★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	-	45	58	73.5	54	280
50mm f/1.8 D AFD	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	-	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	-	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	-	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	-	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	-	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	-	-	-	-	-	-	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focusing system and rounded diaphragm	-	-	-	-	-	-	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5 ★	Rear-focusing system and distance window in this medium telephoto lens	-	-	-	-	-	-	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	-	-	-	-	-	-	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-	-	-	-	-	-	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-	-	-	-	-	-	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	-	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	-	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	-	25	77	82.5	112	740
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	-	-	-	-	-	-	39	77	83.5	107	635

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DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY				MOUNT				DIMENSIONS					
<b>PENTAX DSLR</b>																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood									14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp									30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements									18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood									28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)									30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control									30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh									35	72	78	94	488
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm									30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating									25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens									40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements									49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant									28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor									18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing									20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting									38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8									50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings									30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating									30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners									30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use									14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system									40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use									45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture									40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design									45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'									45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits									45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism									19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects									100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating									n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly									45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor									95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing									110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating									70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition									120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction									95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring									70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing									85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage									30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction									30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images									200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside									120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass									140	77	83	184	1070
<b>SAMYANG DSLR</b>																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors									30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion									26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood									24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs									20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture									28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction									20	n/a	90.5	95.6	485
14mm f/2.8 MF MK II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring									28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors									20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs									20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups									25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings									20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics									34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain									30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution									45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs									45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture									80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs									90	77	88	72	485
85mm f/1.4 MF MK II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked									110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification									30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur									80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)
<b>SIGMA DSLR</b>															
12-24mm f/4 DG HSM   A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery								24	n/a	101	132	1150
14mm f/1.8 DG HSM   A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs								27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM   A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction								26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM   A	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame								28	72	78	121	810
20mm f/1.4 DG HSM   A	£799	5 ★	An outstanding wideangle fixed-focal-length lens								27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM   A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes								25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM   A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation								37	82	88	107.6	1020
24-105mm f/4 DG OS HSM   A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build								45	82	89	109	885
28mm f/1.4 DG HSM   A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs								28	77	82.8	107.1	865
35mm f/1.4 DG HSM   A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series								30	67	77	94	665
40mm f/1.4 DG HSM   A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics								40	82	87.8	131	1200
50mm f/1.4 DG HSM   A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality								40	77	85.4	100	815
50-100mm f/1.8 DC HSM   A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one								37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM   S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto								60	105	120.4	268.9	2700
70mm f/2.8 DG Macro   A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design								26	49	71	106	515
70-200mm f/2.8 DG OS HSM   S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration								120	82	94.2	202.9	1805
85mm f/1.4 DG HSM   A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users								85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom								160	67	86.4	182.3	1160
105mm f/1.4 DG HSM   A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot								100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites								31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter								150	105	124	291	3390
135mm f/1.8 DG HSM   A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs								87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter								280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof								260	105	121	290.2	2860
<b>TAMRON DSLR</b>															
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance								45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction								38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens								30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture								20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction								95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing								95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction								150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results								220	95	108.4	260.2	2010
<b>VOIGTLANDER DSLR</b>															
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction								15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras								45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime								90	52	66.3	41	260
<b>ZEISS DSLR</b>															
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design								25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups								25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion								22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction								25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction								30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime								30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs								45	58	71	71	380
50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience								45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics								24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects								100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture								80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction								88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography								80	77	129	132	1123



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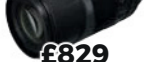
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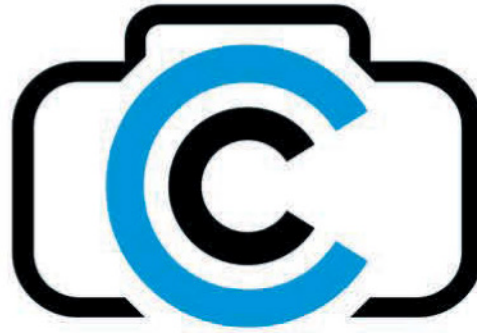
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Table listing Nikon DSLR camera bodies and accessories.

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Table listing Nikon AF lenses and prices.

NIKON AF LENSES USED

Table listing Nikon AF lenses and prices.

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NIKON AF LENSES USED

Table listing Nikon AF lenses and prices.

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Table listing Sony digital cameras and accessories.

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Table listing Olympus Micro 4/3 cameras and accessories.

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Table listing Panasonic Micro 4/3 cameras and accessories.

PANASONIC 5 DIGITAL USED

Table listing Panasonic 5 digital cameras and accessories.

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Table listing Panasonic 5 digital cameras and accessories.

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Table listing Bronica ETR 645 cameras and accessories.

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Table listing Bronica SQ 6x6 cameras and accessories.

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Table listing Bronica G5 6x7 Mamiya cameras and accessories.

MAMIYA 645 MF USED

Table listing Mamiya 645 MF cameras and accessories.

PENTAX 645 AF USED

Table listing Pentax 645 AF cameras and accessories.

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Table listing Pentax 6x7 cameras and accessories.

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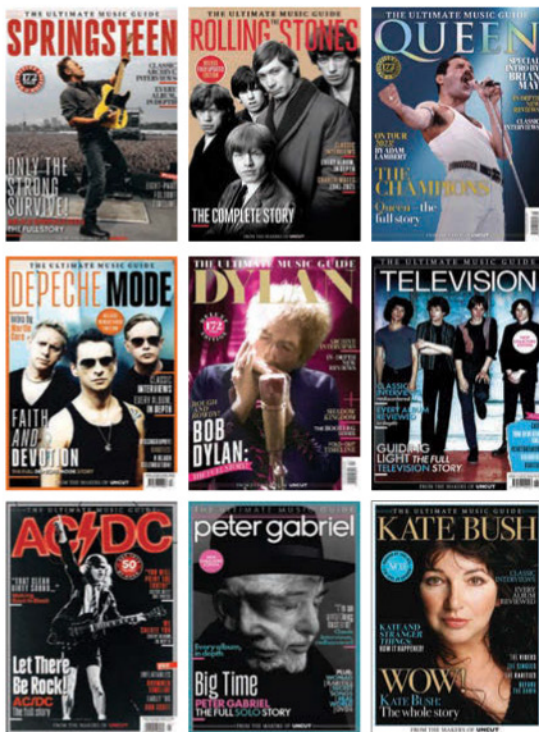
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# Final Analysis

**Tracy Marshall-Grant considers...**

**The New Bell, Pubtown, 2023, by Jon Tonks**

**J**on Tonks is a UK-based photographer whom I've worked with several times for exhibitions and projects from his series *Empire* and *The Men Who Would be King*. Tonks' pictures are a real pleasure to work with; their detail, colour, context, and light make for easy installation, and the audience positivity is always right up there. His work intrigues me with its focus on telling stories about people's lives shaped by their history or their geography. It pricks the curious side of me as well as the aesthetic. I want to know more – about the people, the places, and the contexts.

## Focus on stories

I've selected this picture, from the many I could have by him, as it departs a little from those I know so well. It is firstly in black & white as opposed to his more recognisable colour work, and it is also local to his home, rather than somewhere across the globe as is often his norm. Yet it still ticks all the normal Jon Tonks boxes in its focus on the history and stories of a place and people.

The picture is from a series, *Pubtown*, which draws his lens towards local communities and

the independent pubs that sit at the heart of them. It is about where people go in their locality, the place pubs have as the hub of community and their role as cultural institutions. Tonks captures the importance of the pub in the fabric of a place and the people who live and work in it. His project is inspired by *The Pub and The People*, a book by Mass Observation. It was a 1930s study of an anonymous northern British town that recorded behaviour and pub culture.

## Historic

This particular image is of The Bell Inn. The pub is a historic free house on the edge of Bath city centre which was purchased by 500 of its customers and workers in July 2013. This is local to Tonks' home and was a record of the tenth anniversary of the pub's community buy-out.

Presenting the image in black & white creates a timeless and ageless look. On first glance this could be 1930s or '40s. The rough sides of the building almost lend a 'post bombed-out' look to the image.

The timeless nature of the pub front and signage add to that look. It's only when you start to look closely at the people who make up the



©JON TONKS

very heart of the picture that contemporary T-shirts and handbags peeking out show that the modern era is indeed represented.

What I love most about this picture, and I urge the reader to take time to look closely at it too, is the ability to spend a considerable

period looking at the details of each of the people represented. The women and men looking out of each window, their poses, their look, their stance, their expressions. A full gambit of life is represented in each of those pictured. Look closely and you'll find

musicians with banjos and saxophones, people in a cart, men wearing pirate hats, peace signs, waves, and endless smiles, laughs and the odd serious look throughout. You can't look without seeing something new each time. Visit [www.jontonks.com](http://www.jontonks.com)

AP

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip exhibition which was on show at the Baltic gallery in Gateshead.

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