

Cover: NEBRO (Neville Brown) Exposure Calculator.

This is the second e-book from Roger Hicks and Frances Schultz on photography, and it's exactly what it says on the cover: a book about accessories old and new. The book is copyright © Roger Hicks Ltd. 2012 and it's in PDF for Kindles, iPads and the like so you can download it and read it any time you like. It's a bit smoother and better prepared than ***Black and White Step by Step*** and we hope that this quality improvement will continue in future books. Give us your feedback!

There are over 80,000 words in the full-length version, and over 300 pictures, which is a fair sized book in anyone's... um.... book. This 'taster' has about 64,400 words and just 29 pictures: under 10% of the book.

The introduction is here in its entirety, along with a few entries and pictures. Otherwise there's just the header, or, in some cases, the first sentence or so of a longer entry (which may run to several pages in the full version). If you see three or four dots.... then you know there's a lot more in the full version.

Roger Hicks, Moncontour 2011

Overleaf: Leica Tri-Lens Turret



INTRODUCTION

There should be something in here for just about every keen photographer, collector, photo-historian and photographer's assistant: it is something of a gold mine of tools and (to a lesser extent) techniques. The point about techniques is important, because with the right tools, you may be able to adopt new techniques.

Whether your reaction to a given entry is *Good Grief! What is THAT?* or *That's EXACTLY what I need*, you should find the book both useful and interesting.

Certainly, accessories aren't as important as they used to be. Most people are perfectly happy with point-and-shoots, often built into their mobile 'phones. By comparison, the 1950s and 1960s were probably the zenith of accessories: cameras often had very little built in, and people needed (or at least bought) exposure meters, close-up adapters, auxiliary lenses, flashguns, synch leads, shoe-mounted viewfinders and a whole lot more including even auxiliary rangefinders. Not for nothing was a camera bag often known as a 'gadget bag'.

Even so, there are all kinds of accessories that can make life easier. Some are new; some are old. Many are as useful on a digital camera today as when they were first invented for film cameras, perhaps many decades ago. Besides, there are all kinds of accessories that may not

actually be useful any more, but are historically interesting and may make you very grateful that life is indeed so much easier nowadays. Or, of course, if you are addicted to using old cameras, or indeed film cameras of any vintage, they may be exactly what you need for a particular application.

Some of the older accessories can even be hard to figure out at all, unless you already know what they are. So how do you find out which (if any) of them you actually need, and which you would never use, even if they were given to you?

You read this book. Whether you have just bought your first camera, or whether you have been a keen photographer for decades, we can just about guarantee that there will be things here you have never seen, some of which might prove useful to you. Even if they aren't useful, you may still find them interesting, or curious, or downright puzzling.

As well as obviously photographic accessories, we've included a lot of other bits and pieces that we've found useful over the decades, along with a brief description of what we've used them for. This is why we believe that the book should also be useful to photographic assistants, because there are quite a lot of 'tricks of the trade' recounted in it. If you're working on your own,

without an assistant, you may find it even more useful.

Throughout the book, we have tried to emphasize four things. First, getting the best pictures possible. Second, keeping the equipment as simple as possible. Third, spending as little money as possible. And fourth, actually finding accessories you want. Note 'want', not 'need'. How much use is a Watkins Bee Meter? Virtually none, to be honest. But it's a fascinating thing to have. And it's pretty.

[Several pages omitted here]

FOUR WORDS OF WARNING

Before you start reading this book A-Z, here is a fourfold Official Health Warning.

First, don't get carried away with enthusiasm and rush out and buy something (or call a mail-order house and give them your credit card number) just because we have described it and you think it's a good idea. Think whether there is any other way to accomplish what you want, and even if there isn't, wait a couple of days before you order. That way, you can better judge whether you really, really want it or whether it was just

a flash of acquisitiveness.



'Blind' viewfinders. The Voigtländer Kontur (left) is quite common but the one on the right, from Kirn of Dunoon, is much rarer.

Second, remember that everyone has his or her own ways of doing something. An accessory which we dismiss as of little value may solve a problem that you have, but which we have never encountered.

Alternatively, you may well find that something we regard as a “must-have” is something that you can easily live without. We have tried to be objective, but full objectivity is impossible.

Third, we have tried to be comprehensive in this book, which means that we have included lots of weird accessories and odd applications for existing accessories – though you may have to search high and low to find

some of them, because they may not have been made for years or even decades.

Fourth, everyone's mind works differently. I've tried to provide as many cross links as possible: “Bags – see Cases” or “Exposure meters – see Light Meters”. And the two entries that start with numbers (35mm adapters and 250-exposure backs) are at the end, not the beginning, because I think it looks better. So if you can't find something, keep hunting. It may well be in here somewhere. If not: well, there's always the next edition.

Overall, our advice is this. Ignore the information you don't need (though you may find that it comes in useful later), and just go for the information that interests you. We hope that the book is interesting enough to browse through, and to return to from time to time, just to refresh your memory.



ACCESSORY SHOES/HOT SHOES – Not all cameras have built-in accessory shoes...

ACCESSORY SHOE DOUBLER – If you use old rangefinder cameras, and want to use both a shoe-mounted *exposure meter* and an *accessory viewfinder*, or perhaps a *flashgun* and a *spirit level*, you may do well to look for one of these . They were made by Voigtländer in the late 20th and early 21st centuries; never sold all that well; and are quite hard to find today.



Accessory shoe doubler on 1936 Leica IIIa with 1938 90/2.2 Thambar, 1950s Tewe finder and 1990s Voigtländer exposure meter.

ACCESSORY VIEWFINDERS

“ACTINIC” METERS – These used photographic paper: the photographer counted the number of seconds it took for a piece of sensitized paper to darken to a match-tone on the body of the meter. The most commonly encountered is the Watkins Bee....

“ACTION” FINDERS

ADAPTALL MOUNTS

ADAPTERS – We have used Leica telephoto lenses on Nikon cameras, Nikon filters on Linhof lenses, Hasselblad lens shades on our Nikon lenses, and more....

ADJUSTABLE HEIGHT TABLE

AFOCAL ATTACHMENTS

ALBUMS

ALUMINIUM FOIL

ALUMINIUM ROOFING TAPE

ANAMORPHIC LENSES

ANTISTATIC CLOTHS AND BRUSHES

ARCHIVAL STORAGE

BACKING UP DIGITAL IMAGES

BACKGROUND PAPER

BACKGROUND PAPER SUPPORTS

BACKGROUNDS

BACK PROJECTION UNITS

BAGS – See *Cases and bags.*

BATTERIES

BATTERY CHARGERS AND CONDITIONERS

BATTERY CONTACT CLEANER

BATTERY TESTERS

BEAN BAGS

BELLOWS UNITS

BELT CLIPS

“BIRD'S EYE” ATTACHMENTS – In the 1960s or thereabouts, someone devised an attachment which fits onto the front of a prime lens and provides an extraordinary image which includes the photographer, the camera, and much of what was behind him.

It consists of a glass tube with a threaded adapter at one

end, which fits onto the filter ring, and a domed mirror at the other. The effect is best described as being like a fish-eye, except that it is taken from a position in front of the photographer, or held above his head, pointing straight upwards; hence, one assumes, “bird's eye.”



'Bird's Eye' adapter

Although they were not expensive when they were new, they were not popular either, so they are now very rare. Having tried one from a friend's collection, we would probably buy one if it came up cheaply enough: they are quite fun.

“BLIND” VIEWFINDER – You may occasionally encounter an **auxiliary viewfinder** that you cannot see through. There is an eyepiece, but all you can see when you look through it is a white rectangle on a black

background.

Believe it or not, these viewfinders were designed that way...

BOTTLE TOP BALL AND SOCKET HEAD. All right, it's silly, but it's fun, and we were given it at a Photo Marketing Association show...

BOUNCE – see *Reflector*.

BRIGHT SCREENS

BULB FLASH

BULK FILM LOADERS AND LOADING

CABLE AND OTHER REMOTE RELEASES

CABLE TIES

CAMERA ARMOR

CAMERA-BASE LENS HOLDERS

CAMERA CASES – see **Cases and bags**

CAMERA GRIPS

CAMERA STANDS

CAMS – Large-format rangefinder cameras rely on cams to couple the rangefinder ...

“CAP KEEPERS”

CAPS & COVERS

CAR BATTERY ADAPTERS

CASES AND BAGS

CATADIOPTIC LENSES – see *Mirror lenses.*

CHANGING BAGS

CHROMAKEY

CLAMPS AND CLIPS – It is probably impossible to have too many clamps, clips and the like in a photographic studio, and even on location, they have countless uses...

CLEANING MATERIALS AND EQUIPMENT – Anyone who buys old cameras, or indeed owns too many cameras, will need to clean them from time to time. The most basic tools are ...

CLEARING TANK

CLOSE FOCUSING ATTACHMENTS – In the days of rangefinder cameras, focusing closer than about one metre was a problem. First, the parallax discrepancies between the viewfinder and the rangefinder became serious, and second, the angle of view of a lens

decreases as it focuses closer. The rangefinder coupling cam and indeed the rangefinder run out of movement, and the effective speed of the lens drops as it focuses closer. This is why most rangefinder cameras stopped at about one metre, or at best at about 65cm (28 inches).



Close focusing attachments. Left: NOOKY (honestly!) close-focus mount for screw-mount Leicas. Right: close-focus range-viewfinder for use with close-up lenses on Kodak Retina.

A few of the major manufacturers.... – most notably Leitz – offered complicated little auxiliary focusing mounts to take care of this problem. They were essentially variable-length **extension tubes** with prisms and masks to compensate for viewfinder and rangefinder discrepancies. They typically cover the

range from 1 metre to 50cm (39 inches to 19 inches). While they are fascinating to play with, they are mostly a nightmare to use, and they make you grateful for reflex cameras.

Another possibility, offered by Contaxes, Kodak Retinas and others, was to use small auxiliary range/viewfinders mounted in the accessory shoe, but to take care of the close focusing with *close-up lenses* as described below.



Voigtlander Prominent close-up device. The clamp-on close-up lens has its own optical viewfinder corrector built in. Several manufacturers offered similar devices.

CLOSE-UP LENSES

CLOTHING

COLOUR BALANCER – custom colour balance with digital cameras means finding a neutral grey or white target. The Expodisk (below) or the Brno Balancer fit over the lens and solve the problem.



Expodisk

The Expodisk was originally designed as an incident light converter for through-lens meters, but found a new lease of life as a colour balancer, while the Brno Balancer is built into a snap-on lens cap. Beware of cheap imitations, which are rarely as carefully colour balanced as the more expensive versions.

COLOUR TEMPERATURE METERS

COMPASS

CONVERTIBLE LENSES – You may encounter two types of convertible lenses: for 35mm cameras, and for large format cameras....

COOLER

COOKIE – see *Gobo*.

COPYING STANDS

“COVES” AND “MINI-COVES”

CUT FILM ADAPTERS

CUTTERS AND GUILLOTINES

DAYLIGHT VIEWING SOURCES

DELAYED ACTION TIMERS

DENSITOMETERS

DETACHABLE-HEAD LENSES

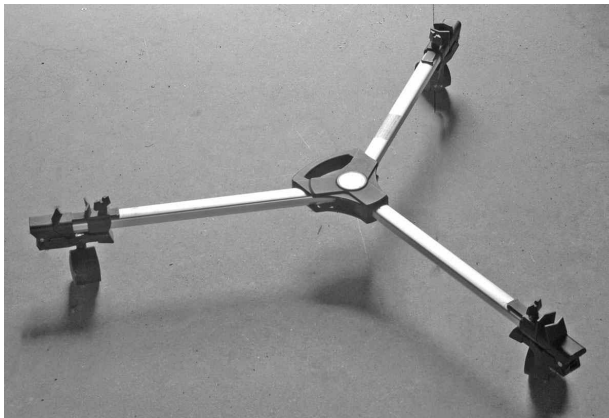
DIAPHRAGM ADAPTERS

DIFFUSERS

DIGITAL PHOTO FRAMES

DIOPTRIC LENSES – see *close-up lenses*

DOLLIES – A “dolly” is a moving camera platform. They are mainly used in motion pictures and video, but some studio photographers mount their tripods on dollies to allow them to be moved about easily. They are only much use on smooth floors, though bigger wheels are more useful than smaller ones. Testrite makes a dolly which is available in the U.S. for under \$100; the model with 3- inch wheels costs more than the one with 2-inch wheels, but it's worth it!



Velbon dolly. The three legs fold parallel: the carrying handle (in the centre) is then at the top.

“DO NOT BEND” STAMPS

DOUBLE CABLE RELEASES – See *Cable releases*.

DRY CABINETS

DULLING SPRAY

ECCENTRIC LENS PANELS – With *large format cameras*, one way to get extra camera movement is to cut the hole in the lens panel off-centre. Toho went one better, with circular lens panels incorporating a further, eccentric panel inside the main panel. This allowed the degree of offset to be varied, as well as the angle which the lens was offset.



Toho eccentric panel

ELECTRICAL ADAPTERS, MULTIPLIERS AND EXTENSION CABLES

ELECTRONIC IMAGE MANIPULATING SYSTEMS

ELECTRONIC LEVELS

ENLARGER BACKS – Linhof used to sell a 4x5 inch cold cathode enlarging back and film holder that could be placed on the back of a 4x5 inch camera to turn it into an enlarger...

EVER-READY CASES – Often derided as “never-ready cases” and mocked as the mark of an amateur, ER cases nevertheless can have their place...

EXPOSURE CALCULATORS – These are mostly of historical interest, and the best of them are fiendishly complicated.....

EXPOSURE METERS – see *light meters*

EXTENSION TUBES – Although a *bellows* gives maximum flexibility, an alternative way of increasing lens extension for close-up photography is to use metal extension tubes...

EXTINCTION METERS

EYE CUPS

EYEPIECE COVERS

EYESIGHT CORRECTION LENSES ...

Nikon adapter. To allow the use of later correction



eyepieces on earlier rectangular-eyepiece prisms, Nikon made a little slip-on plastic adapter. If you use one, glue it in place or it will come off and get lost.

EXPOSURE METERS – see *Light meters.*

FAST LENSES

FIBRE OPTIC METER PROBES

FILM CASES

FILM HOLDERS

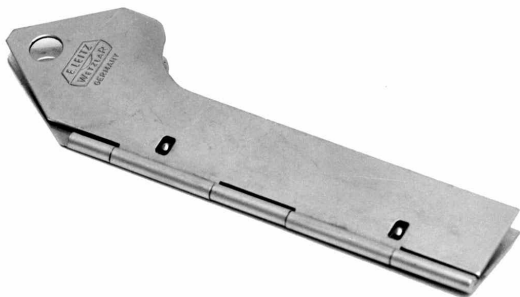
FILM LOADING SYSTEMS (FOR 4x5 INCH)

FILM REMINDERS

FILM RETRIEVERS

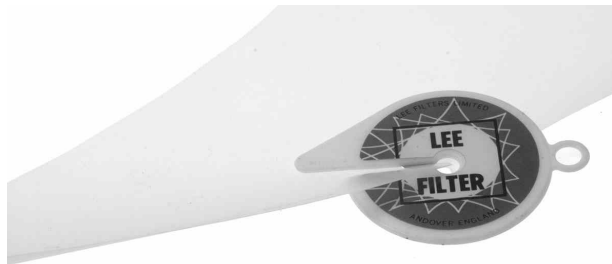
FILM SLITTERS

FILM TRIMMERS – Old (screw-mount) Leicas and some other cameras require a long “tongue” type film leader if they are to load properly: the modern abbreviated leader will not permit proper loading. You can either cut the film by eye, with a pair of scissors, to give a four-inch (100mm) tongue, or you can use a purpose-made film trimmer like the one illustrated. Many maintain that they can load old Leicas perfectly well via various 'work-arounds', but the risk is that sooner or later they will end up with film chips inside the camera, leading to potentially costly repairs.



Leitz ABLON film trimmer

FILTER CUTTER – The Lee Filter cutter is an astonishingly useful little tool that can be used for filters, acetate diffusers, and even background paper.



Lee filter cutter

FILTER WRENCHES

FILTERS

FISH-EYE LENSES

FLAGS

FLARE BUSTERS

FLASH ADAPTERS – The loathsome PC (Prontor-Compur) connector which is the professional standard for flash contacts is not the only option...

FLASH BRACKETS

FLASH EXTENSION CABLES

FLASHGUNS

FLASHLIGHTS – see *Torches*.

FLASH METERS.

FLASH POWDER

FLASH LENSES

FLASH SYNCHRONIZERS

FOCUSING CLOTHS

FRAME FINDERS

FRAMING (CROPPING) MASKS

FRONT PROJECTION

GAFFER CLAMPS

GAFFER TAPE

GLOVES

GLUE GUN

GOBOS

GRAFMATICS

GREY CARDS

GREY SCALES

GROUND GLASS ADAPTER BACKS – These were

offered as an option for surprisingly many cameras, including Mamiya Press and (as illustrated here) the Graflex XL series, for which you could also buy extension backs: like an extension tube, but on the back of the camera instead of between the lens and the body.



Ground glass adapter on Graflex XL

HALF CASES – Many *ever ready cases* are made in two parts, the bit that goes over the lower part of camera and the bit that goes over the top and the lens. Often, the two parts can be separated, leaving a so-called 'half case' on the camera body. A few accessory vendors even sell half cases without the other bit.

Those who love half cases say that they make the camera easier to use if you have large hands; that they afford a better grip; that they reduce the sound of the

camera; and that they protect the camera (especially the baseplate) from scuffs and scrapes.

Those who loathe half cases (into which category I fall) say that they make the camera needlessly bulky and greatly increase the time needed for loading and unloading. Furthermore, we do not notice any reduction in noise and argue that a camera isn't an investment to be pampered but a tool to be used.



Half cases. Many purpose-made half cases do not however have strap lugs, unlike these two.

The only way to find out whether you agree with them or with me is to try a half case for yourself.

HAND COLOURING MATERIALS

HONEYCOMBS

HOT GLUE GUN – see *Glue gun*.

HOT SHOE ADAPTERS

HMI LIGHTS – See STUDIO LIGHTING

INTERCHANGEABLE BACKS – Periodically, people ask why small-format cameras are not made with interchangeable backs: formerly, to allow different film stocks in the same camera, and today, to allow free interchange between film and digital. The simple answers are that they are so big and heavy and complicated, and that with digital the degree of precision required is so great, that it is usually cheaper to manufacture (and buy) a complete second camera body. With medium format cameras, where space constraints are less and price is less critical, it is feasible. With 35mm cameras, and digital cameras of similar format, few are willing to pay the price.



Interchangeable backs on Zeiss Contaflex BC. The practicality of this idea can be gauged from the very small number of manufacturers who offered them

INTERCHANGEABLE LENSES

INTERCHANGEABLE VIEWFINDERS FOR REFLEX CAMERAS

INVERCONE

KALEIDOSCOPE ATTACHMENTS screw to the front of the lens and reflect all kinds of things, often from outside the field of view. It's an interesting idea but one that is very difficult to use successfully.

LARGE-FORMAT CAMERAS

LASER POINTERS

LED LIGHTS

LEFT-HANDED SHUTTER RELEASE

LENS ADAPTERS

LENSBABIES

LENS CAPS – see CAPS & COVERS

LENS CASES AND POUCHES

LENS CLEANING KITS

LENS HOLDERS (Gitzo) – These resemble huge, heavy-duty lens diaphragms, and have two turn-buttons. One opens and closes the iris, and the other locks it. Mounted on a lens panel, they can be used to secure a

wide variety of lenses of different diameters in a single panel.



Gitzo lens holder

LENS SHADES

LENS SPANNERS – These are specialist tools for unscrewing or tightening threaded retaining rings and are much easier to illustrate than to describe....



Lens spanner

LENS TURRETS

LEVELLING HEADS

LEVELS – See *Spirit Levels* and *Electronic levels*.

LIGHT BOXES

LIGHTING BOOM

LIGHTING STANDS

LIGHT METERS

LIGHT MODIFIERS FOR ON-CAMERA FLASH

LIGHTING GELS

LOUPES AND MAGNIFIERS

MACRO LENSES

MACRO LIGHTING SYSTEMS

MACRO SLIDE

MAGIC ARM – “Magic Arm” is what Manfrotto/Bogen call their ultra-versatile camera/gaffer clamp, and the name is well deserved.....

MAGNESIUM RIBBON

MECCANO – One of the favourite toys of boys of all ages, also known as an 'Erector Set', this is also an excellent substitute for photo *scaffolding*, especially if

you can find it cheaply at car boot sales, swap meets and *vide-greniers*. The nuts and bolts have often gone walkies but they are replaceable at any good hardware store.



Meccano

MEMORY CARDS

MEMORY CARD HOLDERS

METERING HEADS – In the 1960s, and even in a few cases in the 1950s, a number of reflex cameras that had been designed with interchangeable viewfinders were 'retrofitted' with metering prisms.....

MICROSCOPE ADAPTERS

MIRROR BOXES proponents of Leica M- series cameras still use the Viso III, the only really convenient mirror box – and that is still none too convenient. Prices

MIRROR LENSES

MODEL RELEASE FORMS

MONOPODS

MOTOR DRIVES

NEGATIVE FILES– See 'Archival storage'

NOTEBOOK

PADLOCKS

PAN-FOCAL LENSES – From time to time, you find advertisements for “pan-focal” lenses which offer immense depth of field through the simple expedient of a short focal length and a very small aperture.....

PAN VISION FILTERS – These deep green filters give a very fair representation of how a scene will record on black and white film....

PANORAMIC AND ULTRA-WIDE CAMERAS

PANORAMIC HEADS

PAPER CLIPS

PERISCOPES – Periodically, someone comes up with the idea of a periscope for holding your camera above the heads of a crowd....:

PERSPECTIVE CORRECTION LENSES – See *Shift lenses*.

PHOTOGRAPHERS' VESTS

PHOTO SCAFFOLDING – see *Scaffolding*

PINHOLES

PLASTIC BAGS

PLATE ADAPTERS

POINTERS

POLAROID BACKS –

POSING AIDS

POSING STOOLS

PRESS PASSES

PROCESS LENSES

PROJECTORS

QUICK-RELEASE (QR) PLATES

RANGEFINDERS – Years ago, before reflexes were popular and when good coupled-rangefinder cameras were very expensive, you could buy small rangefinders that would fit into the accessory shoe of scale-focus cameras....

REDUCING BACKS

REFLECTORS

REFLEX HOODS

REFLEX HOUSINGS – see *Mirror boxes*.

RELOADABLE CASSETTES

RETOUCHING AND SPOTTING EQUIPMENT

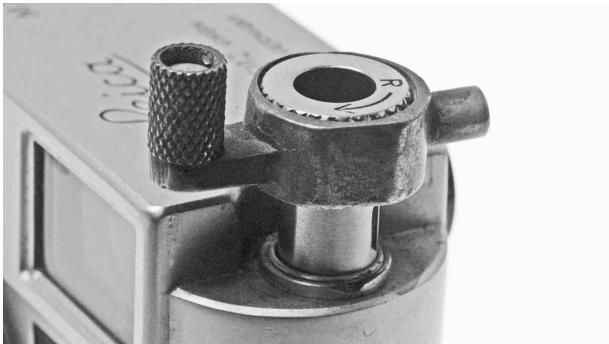
RETROFOCUS LENSES

REVERSE-TELEPHOTO LENSES – see *Retrofocus lenses immediately above*.

REVERSING RINGS

REWIND CRANKS – These are most commonly encountered for M-series Leicas, far and away the most popular camera with knob rewind that is still in use. Leica themselves make one for the MP; I have one on my M2 that I bought many years ago, but I don't find that they save all that much time so I've never even

transferred it to my MP.



Rewind crank adapter for M-series Leica

RIFLE STOCKS – Aiming big telephoto lenses like a rifle is not a new idea.....

RIGHT-ANGLE LENS ATTACHMENT

RIGHT-ANGLE VIEWFINDERS

ROLL-FILM HOLDERS

RULER/TAPE MEASURE

SCAFFOLDING – One of the 'tricks of the trade' of many professional studios is miniature 'photo

scaffolding'. As well as supporting lights, flags, *shaving mirrors* and the like, they can be used to hold subjects in position, or to hold things out of the way. They consist of a heavy base into which the tubes can be screwed; tubes can also be screwed together end to end, or clamped with little scaffold clamps; and numerous clamps, grips and clips can be mounted at the end for holding the subject. For many years a leading brand was Climpex, but they have moved out of this area so you will have to search on the internet for options.



Climpex photo scaffolding

SCALPELS

SCREEN HOODS

SCREEN PROTECTORS

SECURITY SYSTEMS

SELF-ACTUATING RELEASES

SELF-TIMERS – See *Delayed action timer*

SHAVING MIRRORS

SHIFT LENSES

SHUTTER RELEASE EXTENSION

SHUTTER SPEED TESTER

SHUTTERS – Auxiliary shutters are of most interest to users of large format cameras, especially very large format cameras when used with very old lenses.... T

SILICA GEL

SILICONE PUTTY

SKELETONIZED ADAPTER RINGS

SLAVES -- In photography, “slaves” are photo-cells which trigger one flash as another is fired....

SLIDE CONTACT PRINTER

SLIDE DUPLICATORS

SLIDE FILES – Storing and sorting slides is an vexed and vexing question.....

SLIDE LABELS

SLIDE MOUNTS

SLIDE MOUNT SPLITTER

SLIDE VIEWERS

SLIDING COPIER

SMOKE GENERATORS

SOFT FOCUS LENSES

SOFT RELEASES – See *Shutter release extensions*.

SPECIAL EFFECTS

“SPECTACLE” LENSES

“SPIDER”

“SPIDER” STANDS

SPIRIT LEVELS

SPORTS FINDER – see *Action finder, Frame finder*.

SPOT METERS

STAPLE GUN

STEREO ADAPTERS – These ingenious devices are held in front of a normal lens of 50mm or thereabouts on 35mm cameras, and record a stereo pair, side by side, on a single frame. A stereo viewer is then used to view the stereo pair.



Kodak Retina stereo adapter and viewer

Stereo adapters vary from fairly crude plastic devices, with Heath Robinson adapters to allow them to be used on as many cameras as possible, to beautifully made camera-specific adapters from Leitz, Zeiss, Kodak, Pentax and other manufacturers. The best use prisms; the cheaper ones, mirrors.

A very few makers (most notably Leitz, for the Leica) also made twin stereo lenses, mounted in pairs in a common mount to replace a normal lens, for use with

dual prisms.



Stereax prism (top left) and viewer (top right).

STROBOSCOPES

STUDIO LIGHTING

SUB-MINIATURE CAMERAS

SWISS ARMY KNIVES

SYSTEM FILTERS – See Filters.

T-MOUNTS

TELECONVERTERS

TELEPHOTO LENSES

TIMED RELEASES

TOOLS

TORCHES

TRI-FLECTOR

TRIGGER WINDS

TRIPOD COLLARS

TRIPOD HEADS

TRIPODS

TRIPOD THREAD ADAPTERS

UMBRELLAS

UNDERWATER CAMERAS AND HOUSINGS

UPSIDE-DOWN ADAPTERS

VACUUM BACKS

VELCRO TAPE – Velcro or similar hook-and-loop tape is not immediately obvious as a photographic accessory, but the sew-on variety can be useful for focusing cloths, for lens pouches, for sealing pockets and more; while the self-adhesive variety can be used to secure props, meters, lens-case dividers and all kinds of other things.

VIEWFINDER MAGNIFIERS

VINTAGE LENSES

WAIST BAGS

WAIST-LEVEL FINDERS – see *interchangeable finders*.

WIDE-ANGLE LENSES

WIGGLY WORMS

WIRE

WOBBLE WEDGES

WRIST STRAPS – Many compact cameras come as standard with wrist straps, but wrist straps can also be suitable for other cameras. A wrist strap conveys a useful psychological message: “Hey, I’m not serious, I’m not a threat.” Carry almost any camera on a wrist strap, and everyone is more relaxed. That translates directly into better pictures in environments where people might otherwise be nervous.

If you are buying a wrist strap -- I own two – buy a good one: strong, comfortable, preferably leather. Some, in particular wrist chains, are uncomfortable and may also be flimsy. I much prefer the sort that screws into the tripod socket to the sort that loops through a single

strap lug.



Wrist strap

X-RAY PROTECTION

ZIP-LOC BAGS – See *Plastic bags*.

ZONE PLATES

ZOOM LENSES

35MM ADAPTERS

70MM BACKS

250-EXPOSURE BACKS – The idea of more than 36 exposures on a roll goes back to the original Leica 250

in the 1930s, which was a special, dedicated body with huge, bulbous film chambers and giant cassettes. Interchangeable backs were offered for a number of SLRs: the first was almost certainly the Praktina in 1953/4 but eventually Nikon, Olympus and others joined in.



Leica 250

