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## MY FAVOURITE CAMERA

# Ebony 45S

Simon Roberts  
HonFRPS escapes the  
world's gaze with his  
large-format friend

“ I've never really been a camera-gear fiend, having learnt a very early lesson in keeping things simple. On my first assignment with the *Sunday Times* magazine in 1998 I returned from Arizona with 85 rolls of film shot using a plethora of lenses. The then picture editor, Aidan Sullivan, patiently pored over the pile of transparencies on his desk, pushed them to one side and claimed that I'd produced a better set of photographs in the three rolls of black and white film that I'd shot on a Bronica 645 with a standard lens. I went back to Arizona and completed the story with only the Bronica.

For several years after that I worked almost exclusively with a Mamiya 7. However, my favourite camera is undoubtedly the Ebony 45S. Its non-folding design makes for a quick set-up and ease of storage, and my 150mm Schneider lens can be left mounted when the camera is not in use. When collapsed it can be dropped straight into my camera bag. But there's more to it than that.

There is something much more personal about my relationship with this camera than with others. I enter a private universe under the red blanket that I fling, with some relish, over my shoulders. I am hidden from the world, an anonymous onlooker, while the landscape before me yields itself up. And the best thing about this camera? You can smell the ebony.”



Roberts used the Ebony 45S to create the images for his *We English* project



#### AUTHOR PROFILE

##### SIMON ROBERTS HonFRPS

Born in 1974, Simon Roberts uses large-format photography to explore landscapes and how they form our sense of identity. He has published several books including *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009) and *Pierdom* (Dewi Lewis, 2013)