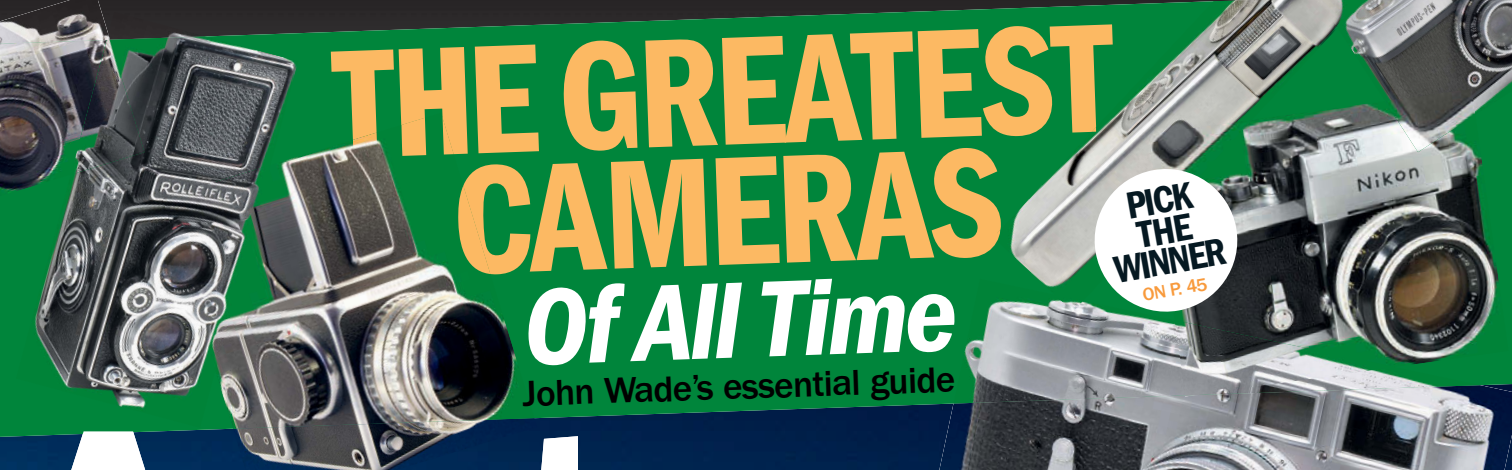




# THE GREATEST CAMERAS

*Of All Time*

John Wade's essential guide

PICK THE WINNER  
ON P. 45

# Amateur Photographer

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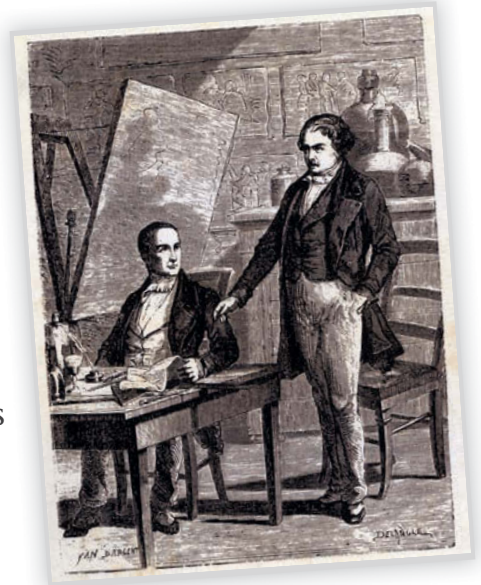


# Welcome



We all know what Queen Victoria looked like, but can you picture her predecessor, King George IV? I'm guessing the answer is no and that's because, unlike Victoria, he preceeded the invention of photography. For the last 200 years, our window on the world, and the people, places and events

that have shaped it, has been provided by the medium of photography – and its offspring, the moving image. It's impossible to overstate its influence on the world. And it all started 200 years ago, with the tinkering of small-time French inventor Joseph Nicéphore Niépce, who managed to create the world's first permanent photograph in 1826. Sadly he died before his invention could be perfected but the baton was picked up by his collaborator Louis Dageuerre who refined the process and introduced it to the world in 1839. This week we tell the story of Niépce's achievement, and trace the evolution of camera design over the last 200 years. If Niépce could have travelled in time to 2026 his mind would be boggled by how far the medium has come: full-frame mirrorless cameras, mobile phones, action cameras, drones, and of course video and movies. All without a trace of pewter or a whiff of Bitumen of Judea. Now photography is under threat from an insidious new technology: generative AI. How will it evolve and co-exist with a rival that can create images from a prompt and happily steals without shame? That is photography's challenge as it moves into its third century.



An 1870 illustration by Yan Dargent depicts Nicéphore Niépce (seated) explaining his process to Louis Dageuerre



*Nigel Atherton*

Nigel Atherton  
Group Editor

## This issue's contributors...



### **Peter Dench**

Peter asks three top wildlife photographers to talk about their favourite photo, and presents a selection of award-winning food photography



### **Steve Fairclough**

Eve Arnold and Sam Shaw photographed Marilyn Monroe extensively. Steve finds out more about their experiences of working with her



### **Michael Pritchard**

Former RPS chief and respected photo historian Michael tells the story of the creation of the world's first permanent photo by Nicéphore Niépce



### **John Wade**

Our classic and collectable cameras expert provides a whistlestop tour of the last 200 years of cameras and picks out the highlights



### **Andy Westlake**

Our Technical Editor completes John's camera history timeline with an overview of the major milestones of the mirrorless era



### **Tony Kempen**

Tony's regular look at quirky film cameras tests the Boltavit I, a tiny German camera made in 1936 that used unperfected 35mm film



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Mriganka Kalita's photo 'The Lone Cafe' was taken in Oman, UAE. It was Highly Commended in the Street Food category of the World Food Photography Awards. See more winners on page 32

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# Amateur Photographer

LOVE YOUR CAMERA

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**Nigel Atherton**

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© MARCO RUTTEN

This photo of early morning fishermen hauling their nets on the Hooghly River in Kolkata, India won Dutch photographer Marco Rutten the Bring Home The Harvest category at this year's *World Food Photography Awards* sponsored by Tenderstem®. To see more of the winning images from these prestigious awards see our feature on page 32

## Contact us

EMAIL US at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) with your letters, send us a link to your online gallery, or attach up to 5MB of low-res sample images

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# What's new

## Sony World Photography Awards now open

Entries are open for the Sony World Photography Awards, which celebrates its 20th birthday in 2027. Entry is free across all categories and this wide-ranging contest is open to photographers around the world of all backgrounds – both amateurs and professionals.

The Sony World Photography Awards consists of four component competitions. What used to be known as the Professional competition is now called the 'Series' competition, while the Open competition is renamed the 'Single Image' competition. 'The decision to change the Professional and Open competition names aims to bring clarity to each category and welcomes photographers to enter images from different projects into both competitions,' said the organisers. There are several new categories this year. 'Histories' (Series competition) invites entrants to explore how personal, cultural, and collective histories shape our world today, and you can include old/archival or 'found' images that revisit or re-contextualise the past. New for the Single Image Competition is the

self-explanatory Animal Portraits category, which can include pets, reptiles and insects as well as the usual subjects. Another new category is 'Journeys' (Student competition). 'We invite student photographers to depict a journey of their choice, through a photographic series of five to 10 images,' the organisers explained. Entrants should take note of the staggered deadlines: Series: 12 January 2027, 4pm GMT; Single Image: 5 January 2027, 4pm GMT; Student: 27 November 2026, 4pm GMT; Youth: 5 January 2027, 4pm GMT. More details at [worldphoto.org](http://worldphoto.org)

**AP contributor and drone ace Liam Man won the SWPA Open Photographer of the Year award in 2024**



© LIAM MAN

## The REMEDY for better mental health?

**Jim Mortram's evocative work should be a particular highlight of REMEDY**



AP has long pushed the mental health benefits of photography, so we're pleased that REMEDY, the UK's first photography festival dedicated to health, wellbeing and identity, is taking place in Lincoln until June 30th. A wide range of photographers are being exhibited, including Cheryl Newman, Anthony Luvera, Rosie Barnes and JA Mortram. Their work addresses subjects ranging from underdiagnosed autism in women and girls, to historical representations of sickness, gender transition, and chronic illness. Finnish photographer Emil Peltola will also be showing work about his life as a bed bound person living with ME and there will be a showcase of emerging photographers. Events and exhibitions take place across the historic city, with a 'festival weekend' from 19-21 June including a talk from Wellcome Foundation commissioner Ben Gilbert and a digital display of all the images and video shown. Last but not least, an inaugural £5,000 commission will be given to a UK photographer to produce a new body of work. Full details are at [www.remedyphoto.com](http://www.remedyphoto.com)

© JIM MORTRAM



# Off the wall

This witty and multi-layered image, called Pink Floral Wallpaper, comes from Janet Delaney's striking book project, *Too Many Products, Too Much Pressure*. Janet's project has been shortlisted for this year's Kraszna-Krausz Book Awards, and came about when she began photographing US beauty parlours while on the road with her father, a travelling salesman, back in 1980. The other shortlisted artists in the photography book category are Stanley Wolukau-Wanambwa, Sasha Kurmaz and Hoda Afshar. The winner of each category in the Awards will be announced at the end of the month. See [kraszna-krausz.org.uk](http://kraszna-krausz.org.uk)

© JANET DELANEY FROM TOO MANY PRODUCTS, TOO MUCH PRESSURE

## Xiaomi 17T range announced

Android phone brand Xiaomi, whose 17 Ultra we recently named the best smartphone for photography, has unveiled its next models down, the 17T Pro and standard 17T. While not a great leap forward from its predecessor, the 17T Pro offers a larger sensor and faster chipset, a slightly faster f/1.6 aperture on the main camera, and image processing that captures more highlight detail. Battery life has been beefed up, with Xiaomi claiming the 17T Pro can deliver up to nine hours of continuous video recording. There is also a new 'Leica Live Moment' feature, which enables you to combine and animate stills (in a similar way to the Image to Video feature on Honor phones). Leica Live Moment can be used with the Portrait mode and you can add Leica-branded watermarks to Live Moment images or create editable and easily shareable 'Live Collages.' The 17T Pro is available now, with prices starting from £799 or on contract – making it a more affordable option than the flagship Xiaomi 17 Ultra. See [mi.com/uk](http://mi.com/uk) for more details, and our full review coming soon.



The 17T Pro shown here in blue, the 17T in purple



## AI version of Ansel Adams shot sparks row

Would you pay \$10,000 for a print spawned by a quick AI prompt? The clear skies in 'Moonrise, Hernandez, New Mexico' by Ansel Adams have grown stormy with the news that an AI-enabled colour recreation of the image was recently for sale at the AIPAD (Association of International Photography Art Dealers) art fair in New York. The image was adapted/generated by art dealer, gallery owner and erstwhile Sunday Times picture editor, James Danziger, with the price tag set at up to \$10,000 in print editions of 10. The Ansel Adams Publishing Rights Trust angrily claimed it had not been informed in advance of the project and that it "exploited" Adams' reputation.

"As the image is in the public domain, I had every right to create a new and transformative work," an unrepentant Danziger wrote on his gallery's website. "My interest in doing this was based on my love of the iconic image, in seeing how AI could be used as a tool for creativity, and to create an imagining of what Adams saw in real life as he was driving along US Highway 84." He added that the image's provenance was clearly labelled. "While AI served as the starting point, the final image involved extensive human intervention, editing, proofing and refinement over



many months... I would only show or sell the image if I felt it was perfect." This has failed to allay some critics, however, with pro photographer Steve Bloom calling the whole thing "an existential threat to the future and value of photography." Noting that a ChatGPT prompt can produce a result very similar to Danziger's in just 30 seconds, he concludes: "I feel for the Adams Trust, who clearly feel violated." We'd love to hear what you think – see our contact details and social media handles on page 3.

**James Danziger's AI coloured version of the Ansel Adams image**



The new Camp Snap 2 is even more eye-catching!

## Camp Snap 2 is here

Version 2 of the Camp Snap lo-fi digital compact has arrived, now enabling you to add filters to the 30.5mm filter thread, choose between six different digital filters and set the date and time. The shutter speed has also been hiked to up to 1/250th sec, and there's a slimmer design, along with eye-catching new colours. Other new features include a "Camp Lock" features that let you lock the filter setting – for example when giving the camera to a younger photographer who might accidentally set it to black and white. The Camp Snap 2 sports an 8MP 1/3.2inch CMOS sensor, 26mm equivalent f/2.0 lens, 4GB MicroSD card, a built-in battery good for up to 500 shots, a dual-tone LED flash and USB-C charging. Available now for £71 (including shipping and import taxes) from [campsnapphoto.com](http://campsnapphoto.com). You can read our full review at [bit.ly/apcampsnap2](http://bit.ly/apcampsnap2).

### THE BIG QUESTION

*Do you plan your photography shoots?*



**Andy Clark**

No, because the birds never turn up to pre-session planning meetings, and never stick to the locations, heights or speeds that were discussed in those meetings anyway.



**@gr.nrth**

No, I just keep my Ricoh GR III in my pocket most times when I'm out and about!



**@matthewhoward.photo**  
Sometimes



**Bruce Allinson**

Always, shoots need to be planned around the Art Director's visuals and/or the Clients brief. That said many things can change, adapt, or be improved on once we start working.



**@chavaliraghuvamsh**

Most of my best pictures were from unplanned shoots



**Mark Cann**

Some yes, but for wildlife you get what you get. Can only plan to be in a place, everything else is down to chance. Fun though.



# Back in Time 1924

## Royal Ascot

17th June 1924: Comic actor Leslie Henson (1891 - 1957) films the action on the first day of Royal Ascot. Henson was a popular Edwardian music hall comedian turned silent film star who went on to become a producer and director for films and theatre.

Royal Ascot 2026 starts on June 16 this year at Ascot Racecourse in Berkshire, and features five days of world-class horse racing, fashion, and pageantry.

(Photo by Topical Press Agency/Hulton Archive/Getty Images).

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**Adrian Wyatt**

Rough locations yes but prefer a blank canvas, let the image come as a gift



**Eddie R Hancock**

Sometimes, but mostly spontaneous



**Lewis Brown**

Always when I can. Astro I always plan. Using certain apps. For landscape I plan sometimes or sometimes I drive see a spot and stop. Wildlife I try to plan for the light and weather.



**Colin Pickett**

Most of the time I have an idea or agenda I work towards, some written, researched and even sketched out in detail.



**Richard Krawiec**

My plan is I have no plan ... I allow serendipity to have free rein.



**@tompollardphotography**

Sometimes! But I always have a camera with me in case spur of the moment chances arise



**Mandy Ranson**

No I don't, I take what I see albeit birds, flowers, butterflies or old architectural things.

**Share  
your photos  
and comments  
with us on social!**

See page 6 for how  
to contact us





# What's new

## Viltrox Vintage Z1 Pro

Chinese lens and accessory maker Viltrox has announced the launch of its Vintage Z1 Pro compact flash. Continuing the retro styling of its predecessor, the Z1 Pro features TTL automatic flash metering and High-Speed Sync functionality (HSS) – the first in the series to include HSS. There is also a circular colour touchscreen for access to flash output levels, shooting modes, battery status, and sync settings, along with touch-based controls. The Vintage Z1 Pro delivers 24Ws flash output with a 1-second recycle time and the battery supports up to 350 full-power flashes per charge. Sony, Nikon, Canon, and Fujifilm systems are supported (hot shoe versions).

**Price:** £56.99

**Web:** [bit.ly/4u0ZIDs](http://bit.ly/4u0ZIDs)



## DJI Mic Mini 2

As we saw in last issue's review, the DJI Mic Mini 2 is the latest iteration of the drone giant's wireless microphone for omnidirectional audio recording. DJI has also collaborated with the internationally renowned illustrator Victo Ngai to create four eye-catching magnetic covers for content creators who want their mics to stand out rather than blend in. The four cover illustrations – named Dawn, Surge, Blaze, and Glimmer – apparently capture the different stages of a person's life. Or you can just get the one that matches your shirt.

**Price** £35 per cover

**Web:** [bit.ly/newmicmini](http://bit.ly/newmicmini)



## Godox MF-T76 Twin Head Macro Flash

In more flashgun news, Godox has released a TTL twin hotshoe flash for Canon, Nikon and Sony mirrorless systems, aimed at macro photographers (and dental photography too, if any dentists are reading). It features a direct-to-camera wired connection, so there is no need for a separate trigger, and two adjustable heads so you can fine-tune the lighting. Each head has an independent modelling light, with 10 adjustable brightness levels. The unit also features a 1.2 second recycle time and a rechargeable battery that provides up to 550 full powered shots per charge. Last but not least, MF-T76 includes a built-in transmitter that's fully compatible with the Godox 2.4GHz Wireless X Flash Triggering system.

**Price:** £221

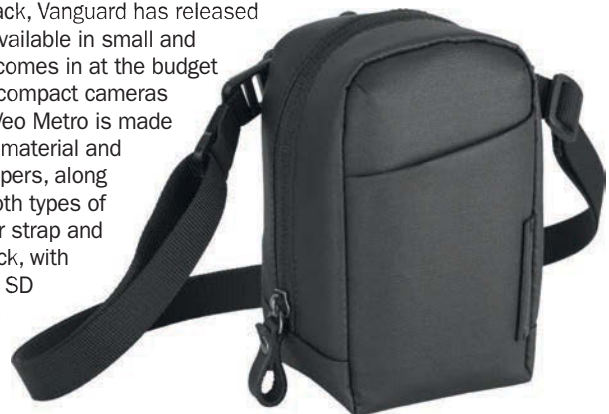
**Web:** [godoxstore.co.uk](http://godoxstore.co.uk)

## Vanguard compact camera bags

With compact cameras roaring back, Vanguard has released two new bags for such devices, available in small and medium sizes. The Vesta Aspire comes in at the budget end, with the version for smaller compact cameras starting at £14. Meanwhile, the Veo Metro is made from tougher, more weatherproof material and has more water-resistant SBS zippers, along with a wider choice of colours. Both types of bag include a removable shoulder strap and a belt loop attachment on the back, with pockets to store accessories like SD cards or spare batteries. The Veo Metro models also include a clip to attach it to a backpack strap.

**Price:** from £14

**Web:** [vanguardworld.co.uk](http://vanguardworld.co.uk)



## Leica Cine 1 Compact

If you are keen to project your best images around your home, camera club etc, Leica has launched the Cine 1 Compact 4K smart projector. Housed in a compact and stylish body, the device uses triple RGB laser technology to deliver "an impressive cinema experience" with a brightness of up to 1,700 Lumens, a projection size of up to 220 inches, and a versatile 360° rotation system which enables images to be projected from almost any angle onto walls and even the ceiling. Features such as auto focusing, keystone correction and intelligent screen framing make the projector a doddle to use. Leica being Leica, this is not exactly a budget accessory, however.

**Price:** £1450 (onsale June 18th)

**Web:** [bit.ly/leicaprojector](http://bit.ly/leicaprojector)



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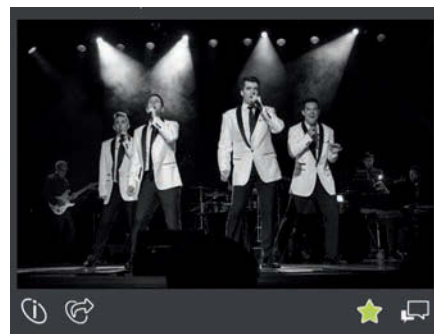
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## Opinion Dan Mold

We've all had enough of Instagram. Is IRYs app the photo-sharing app we need instead?



Irys offers multiple ways to interact with pics

An estimated 2.1 trillion photos were taken in 2025 and roughly 5.3 billion are taken daily – that's a staggering 61,400 per second. So you can see why there was an appetite for Instagram and why it's been so successful

When Instagram launched in 2010, it certainly wasn't without flaws. It's been criticized for creating the modern 'influencer' world we live in whilst many saw it as a place to simply upload photos of their food.

Then, Instagram was sold to Facebook for \$1 billion in cash and stocks. The platform has since seen a huge shift towards video, with changed algorithms that make it hard to connect directly with your audience. It's become more about creating short form

video content, as well as chasing likes and followers – all of which takes time and attention away from our core photography.

### Community care

Is the antidote to this, yet another app? Possibly. Irys was launched by well-regarded street photographer Alan Schaller and his team back in September. While they are not trying to compete with the likes of Instagram and Facebook, I'd argue the Irys experience is better with a smaller, more concentrated number of photography-driven individuals and a community spirit.

Irys is refreshingly free from ads, free of algorithms and puts photography first – you can't see how many likes or followers a member has – it's all about the pictures and less about chasing millions of followers.

I particularly like the ability to join specific

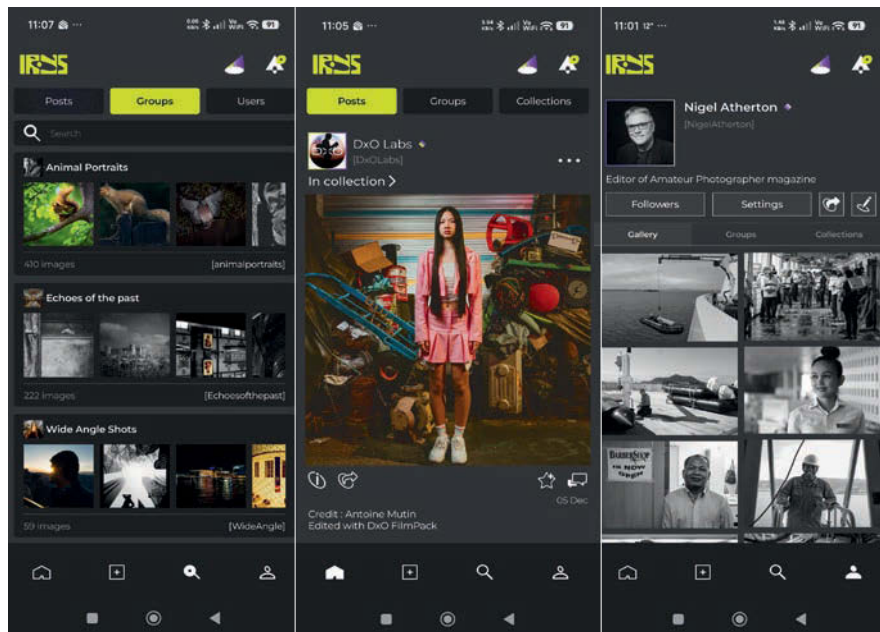
groups and feel like part of a community. Rather than just the simple 'like' button, you also have buttons to praise a person's exposure, composition. You can also see the EXIF data of images which is reassuring that you're looking at a proper real-world photo rather than an AI generated one.

'We have a clear direction of where we want to be, and a lot of it involves offline activities,' said Schaller 'Of course we will continue to focus on growing the online community, and in five years time I'm sure it'll be a healthy size! But being online isn't everything to photographers. We are already laying the groundwork for what I think is really important, which is in person events, publishing and an agency for photographers and brands'...'The times have changed on Instagram for photographers, which is a large reason why we built Irys. It has been built for the photography fans and industry.'

He also went on to reveal a new voting feature. 'This will allow members to vote on the images that they like best within the groups they have joined. The images and photographers with the most votes will populate a Community Vote gallery that is visible on the explore page, and the work will be pushed to the whole Irys community, and stand a good chance to be seen by the industry partners we have on board. This is important as it's a way of making the quality of images the focus, not how many followers you have. Everyone has an equal chance of their work being discovered, and for the right reasons.'

So as you can see, Irys seems a welcome change from what Instagram has turned into. Good luck to them.

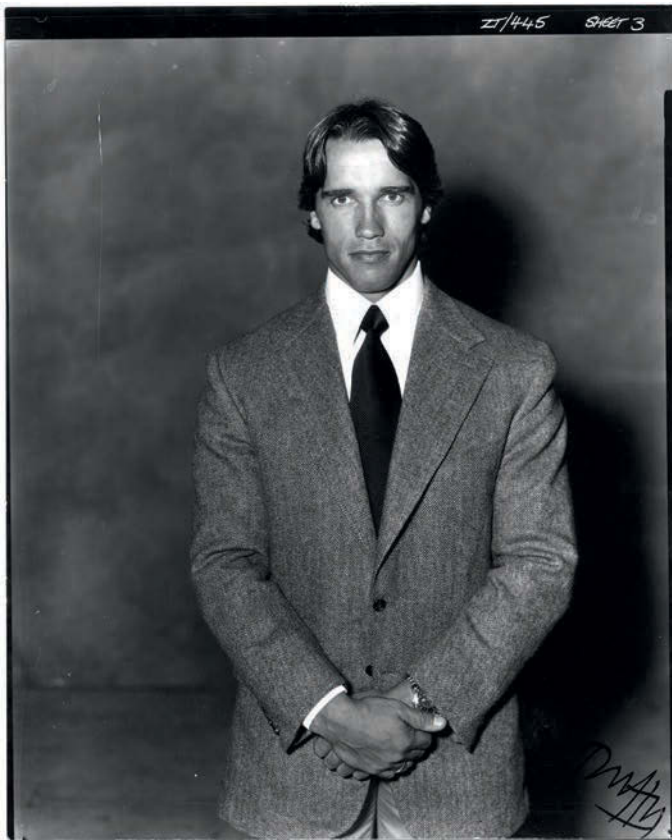
Dan Mold is a Cambridgeshire-based prize-winning photographer and journalist with over 13 years of experience.



The Irys mobile interface is refreshingly clean, ad free and photography focused

**Do you have something you'd like to get off your chest?**

Send your thoughts in around 500 words to the email address on page 6 and win a year's digital subscription to AP



Arnold Schwarzenegger for Ritz Magazine c.1977



Jean Shrimpton, contact sheet shot for Italian Vogue, 1965

# Vintage Duffy prints on display in London

Collectors can even buy some of the photographer's most famous frames for the very first time

After attending art school, Brian Duffy (usually known only by his last name), decided that it would be 'easier' to make images on camera than to draw them.

His career started in dress design, before going on to become an illustrator for Harper's Bazaar. One day he came into the office and saw a contact sheet of multiple images – then the penny dropped, you can make many images a lot more quickly with a camera than with a pencil.

In the late 1950s, he was introduced to the editor of Vogue, Audrey Withers, who commissioned him for his first photographic job, to be shot on a Leica camera at the request of the famous sitter who had recently suffered a stroke and wanted to be photographed by something that doesn't make a noise.

After that, he shot to fame and became part of the so-called 'Black Trinity' consisting of him,

David Bailey and Terence Donovan. The trio became known as that due to their 'bad boy' reputation and tendency to dress in black.

Duffy became well-known for his love of photographing women, shooting portraits and his knack for solving technical problems. His legacy continues in the fashion and photography worlds to this day.

In this exhibition at the Leica Gallery London, opening to celebrate 50 years since the first eponymous gallery space opened in Wetzlar, Germany, collectors will also be able to get their hands on the vintage, rare prints.

Famous faces aplenty feature in this exhibition, including Michael Caine, David Hockney, Jean Shrimpton, Grace Coddington, Len Deighton, Arnold Schwarzenegger and Harry Secombe.

Visit [leica-camera.com](http://leica-camera.com) for more information.

**Amy Davies**

## Duffy Fame Framed

Leica Gallery  
London  
Until 8 August  
Open Monday-Saturday  
Free



Michael Caine III 1964





ALL IMAGES © PAUL TULETT, 2026

House Of Open Books, Paju Book City. Architect: Himma Studio. Completed 2005.

## Concrete dreams

For lovers of stark and dramatic architecture, this is a fantastic book by a highly-skilled photographer, says **Amy Davies**

**Brutalist Korea by Paul Tulett**  
£40, Prestel,  
Hardcover, 240  
pages, ISBN:  
9783791376554

As photographers, it's often our desire – or even our duty – to find beauty in the mundane or even that which many would deride as ugly.

Brutalist architecture is one such thing – although it has plenty of lovers, many find no favour with its stark and oppressive form.

Here however, it's hard to deny the exquisite that can be found from this divisive subject.

Through more than 220 full colour images spanning 90 architectural sites, we get a glimpse at the evolution of South Korean architecture at a time of rapid industrialisation.

We see quite a range of locations, from the bustling streets of Seoul and Paju Book City to the coastal regions of Busan. This is a country that has continued the brutalist tradition, long after others may have left it behind.

As such, as well as older architecture, there's also more modern examples on display. Some of the biggest names in architecture are included, such as Zaha Hadid, Tadao Ando, Jae-hwan Kwak and Chanjoong Kim.

The country's concrete landmarks include the Dongdaemun Design Plaza, the Daeyang Gallery and House plus the Jeju Glass House via Busan Port International Passenger Terminal. The pictures show us that these locations are not just static monuments, but also living entities that become weather by time and submerge into the fabric of the culture in which they exist.

First emerging in the 1960s and 70s, for Korea, Brutalism was more than a stylistic choice, it was also representative of a

national rebuilding. Pioneering architects at the time including Kim Swoo-geun, Kim Chung-up and Seung H-Sang used designs which were characterised by severe geometric lines and modular repetition.

This book follows on from Paul Tulett's successful earlier volume, *Brutalist Japan* and is a fantastic way to get a look at a country where arguably few of us are likely to travel to. As well as the gorgeous imagery, there's also lots of written information to accompany it.

The photographer specialises in post-war modernist and Brutalist architecture across East Asia, while his fantastic Instagram account, @brutal\_zen has amassed over 140,000 followers and is also worth checking out for more regular inspiration.





Owl House, Busan. Architect: Moon Hoon. Completed 2015.



White Cube Matrix - Paju Kindergarten, Paju Book City. Architect: Unsangdong Architects. Completed 2014.

## What's On

Some dates for your photographic diary

### Until 30 June EVENT

*Remedy Photo Festival* at various venues, Lincoln, Skegness and Sutton-on-Sea

### Until 30 June EVENT

*Belfast Photo Festival* at various venues, Belfast

### Until 4 October EXHIBITION

*Cecil Beaton: Staging Icons* at Harewood House, Leeds

### Until 29 June EXHIBITION

*International Garden Photography of the Year* at Birmingham Botanical Gardens

### 2-18 July EVENT

*photollkley Festival* at various venues, Ilkley, Yorkshire

### 3 July TALK

*Shooting the Stars* (astrophotography) with Charlotte Daniels at The Royal Society, London

### 7 July TALK

*Alfred Buckham: Daredevil Photographer* by RPS Historical Group, online talk

### Until 12 July EXHIBITION

*Wildlife Photographer of the Year* at Natural History Museum, London

### 17-19 July EVENT

*Summit Photo 2026*, Royal Geographical Society, London

### 23 July TALK

*Curator Tour: Japanese Women Photographers* at The Photographers' Gallery, London

### Until 3 August EXHIBITION

*Astronomy Photographer of the Year 17* at National Maritime Museum, London

### 24 October EVENT

*Photo Book Fair* at Ffotogallery, Cardiff

To be included in these listings, please email [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) at least a month in advance





**Clockwise from left:**

**Elise & Sienna the Yorkshire Terrier, Bath Canine Society Dog Show, Bath, UK. From the series Doggy Style, 2021.**

**Peju, Roda Posi, London, UK. From the series Congregation, 2018.**

**Simones Nails, Southend-on-sea Beach, Essex, UK. From the series Beachology, 2020**

**Tangerine Dreams: Rituals of Belonging in Contemporary British Life by Sophie Green**  
Until 6 September  
Martin Parr  
Foundation, Bristol  
Free

## The bold and the beautiful

British photographer Sophie Green documents rituals and traditions that foster a shared identity

For more than ten years, Sophie Green has been documenting the communities, subcultures and social gatherings that make up a picture of contemporary Britain.

The result is celebratory, bold and beautiful, a testament to what makes up our nation and those who inhabit it.

It looks at what consists British identity, something which Sophie astutely observes is not fixed. She says, "It is continuously constructed by those who live here today. This complexity makes Britain a rich source of stories and inspiration for my work. From the adrenaline thrill of banger racing, where drivers deliberately smash cars they've spent weeks meticulously preparing, to the vibrant chaos of traveller horse fairs, with horse trading, cockerel fights and social reunions; from Aladura Spiritualist African church congregations sharing hymns and Nigerian dishes to Sunday services, to modified street car festivals that transform pimped-out vehicles into symbols of masculinity, to Irish dance clubs, British cowboy shows and beyond. These gatherings are a window into the search for joy, meaning and connection. They show a Britain shaped by a patchwork of voices and stories."

Part of the work explores communities under threat of disappearing. Whether that be due to council restrictions, the loss of spaces, gentrification or the ever-present

threat of discrimination, long-standing traditions face being lost if they can't or won't be carried forward by the next generation.

Sophie is very keen on sustained engagement and collaboration. Portraits are created through repeated visits and an ongoing dialogue. Through this, she builds up a trust which gives participants a chance to shape their own representations. She has worked with some communities for over a decade, showing a huge level of commitment.

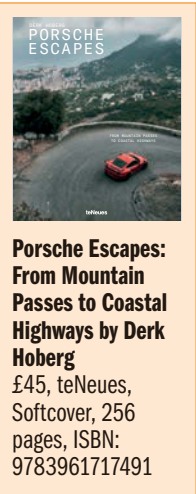
Sophie is keen to challenge stereotypes, as well as highlighting communities that exist on the fringes of society. The bold and vibrant use of colour has been described as "like a kid who ate loads of Skittles and vomited them back up", something which Sophie considers a great compliment.

As well as the images from Tangerine Dreams, there is a selection from Sophie's forthcoming book and exhibition British death rituals, which will be shown in a vitrine display in the exhibition space. Interestingly, as part of the series, Sophie was asked to document Martin Parr's funeral – some of which are in the display.

This is an evocative and proud exhibition, which shows the beauty in diversity across our nation. I highly recommend a visit. For those who can't make the show, a 2nd edition of the book is also available, with a foreword by Gerry Badger.







**Porsche Escapes:  
From Mountain  
Passes to Coastal  
Highways by Derk  
Hoberg**  
£45, teNeues,  
Softcover, 256  
pages, ISBN:  
9783961717491

**Left: Grossglockner,  
Austria by Steffen  
Jahn**

# Strap yourself in

**Celebrating the beauty and power of Porsche, and the places you can travel to, with this stunning collection**

It's fair to say that some cars really are beautiful. And it's also fair to say that some locations are too – so put them together, and what do you get?

This collection celebrates Porsche, not merely as a car, but also a complete lifestyle.

Put together by Derk Hoberg, former member of the editorial board of Porsche Club Germany magazine, it's clear that there's plenty of stunning locations, routes and events to choose from when it comes to choosing a collection.

From majestic Alpine passes, such as the Grossglockner High Alpine Road and the notorious and legendary Nürburgring "Green Hell" all the way to the stunning coastal roads of California, not only are the pictures stunning, but the expert insight offered alongside it is also extremely illuminating.

This is a book which will sit very nicely on a coffee table, or on the shelf of a car enthusiast, but also landscape and travel lovers will also very much appreciate it.

I myself have no particular affinity to cars – of any brand – but even I couldn't help but fall in love with the lifestyle presented on these pages. It's also a book that you can come back to every now and then when you fancy a bit of armchair travel, or perhaps to fantasise about a luxurious lifestyle that is likely out of reach for many of us.

With its softcover, the price is kept fairly affordable – even if the escapes within it are not – so it's worth considering as a lovely present for a car fan in your life, too.



**Above: Croatia by Torsten Klinkow**



# What's new



## Your best Photos

Our favourite photos posted by readers on our social media channels. To see your photo here, post it on Instagram or Facebook with the hashtag

**#appicoftheweek**



**WIN!** Every issue, Europe's leading photo printing company CEWE will be giving two AP Pic of the Week winners a total of £100 each in vouchers to spend on CEWE's exceptional photo products. Visit [cewe.co.uk](http://cewe.co.uk)

### Beacon In Bloom by Scott Fisher

Canon EOS R5 II, 24-105mm L, 1/50sec at f/8, ISO 400

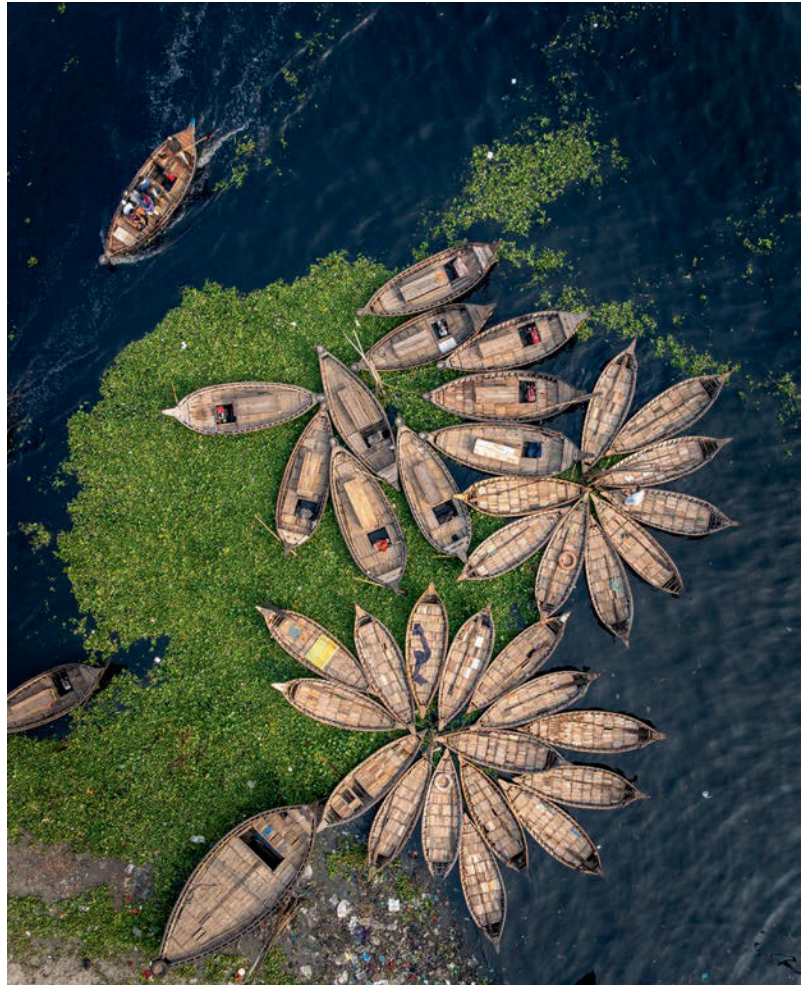
I took this photo at Trevoze Headland on a beautiful pink sunset which completely matched the amazing Seapinks which are covering our coast at the moment.

**Instagram:** @cornish\_dronephotography

**Website:** [cornishdronephotography.co.uk](http://cornishdronephotography.co.uk)







## **Veins of the Buriganga by Barry Crosthwaite**

Hasselblad L2D-20c, 24mm, 1/640sec at f/2.8, ISO 100

From above, the chaos of the Buriganga resolves into a delicate, floral geometry. These noukas cluster on beds of water hyacinth like valves in an artery, waiting to ferry the 50,000 daily commuters across the divide. It is a biological rhythm that keeps the industrial heart of Dhaka beating.

**Instagram:** @barrycrosthwaite

**Flickr:** [www.flickr.com/photos/46099877@N03/albums](http://www.flickr.com/photos/46099877@N03/albums)

**500px:** barrycrosthwaite







## Your best Photos

### Snuggled Up by Carole Milligan

Canon EOS R5, 1/1000sec  
at f/10, ISO 1000, EC -1.3,  
500mm

Being a regular visitor to Epping Forest, Essex, the wildlife have become very familiar with me and my camera, hence I was able to get quite close to the Penn and her cygnets. Just two days old, this is one of six snuggling up against the rain and hail that day!

**Instagram:**  
**@carolemilliganphotography**



# What's new

   
**Your best  
Photos**

## **Shimbashi's Salarymen by Robyn Kelly-Meyrick**

Nikon Z5, Tamron 28-75mm  
f/2.8 Di III VXD G2 lens, aperture  
priority, ISO 1000, 32mm

Shot in Shimbashi, a vibrant district of Tokyo well known for its bustling izakaya culture and as the salaryman capital of the city. Office workers pour over from the upscale neighbourhood of Ginza to let loose after a long day's work, often dining and drinking with colleagues late into the night.

**Instagram** @shoganaiphoto



## **A Silent Hunter Within a Flower by Devi Jannatul Mawa**

OM System OM-1 Mark II,  
M.Zuiko Digital ED 90mm F3.5  
Macro IS PRO, 1/250sec at f/8,  
ISO 200, 90mm

Hidden in plain sight, I found this little crab spider perfectly blending into the yellow flower and couldn't resist taking a macro shot. Tiny, delicate, and almost invisible at first glance, it turned an ordinary bloom into something wild and fascinating, a reminder that even the smallest corners of nature can hold an entire hidden world.

**Instagram:** @glimpseofthenature\_  
**Website:** [glimpseofthenature.myportfolio.com](http://glimpseofthenature.myportfolio.com)

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). See page 3 for how to find us.

# WIN!



## WORTH £430

# Win a Tenba bag and Benro tripod combo

This cavernous Tenba backpack and lightweight Benro tripod are the perfect partners for outdoor photographers on the move

The two most essential accessories that most photographers need are a bag and tripod and we've got a great pairing worth £430 for one lucky reader to win. Tenba's Axis V2 20L backpack is based on their military bags. It can hold two bodies with 5-7 lenses, up to 300mm 2.8, plus a 14" laptop. It offers 3 camera access points,

multiple accessory pockets (including a hidden AirTag pocket) and Tenba's Airflow harness with auto-adjusting Pivot-Fit Straps for comfort. MOLLE webbing allows extra expandability with Tenba Tools.

The tripod is part of Benro's SuperSlim 1.5 series, featuring all the strength and stability you expect from a Benro tripod but with ultra-slim 1.5cm tubing for a more compact, travel friendly design. Weighing just 1.35kg this four-section tripod extends from just 56.2cm up to an impressive 163 cm and can support a maximum payload of 6 kg. The legs are paired with the versatile HOP ballhead with Arca-Swiss compatible quick release plate and independent ball lock.



## Key specifications

### TENBA AXIS V2 20L BACKPACK MULTICAM/BLK

- External Dimensions 30Wx50Hx22D
- Internal Dimensions 28Wx44Hx14D
- Weight: 1.8kg

### BENRO SUPERSLIM CF 1.5 SERIES TRIPOD

- Folded length: 56.2cm
- Maximum height: 163cm
- Weight 1.35kg

## How to enter

To find out more about this fabulous bag and tripod combo and be in with a chance of winning them visit [bit.ly/4uVTI6N](https://bit.ly/4uVTI6N). Or point your phone's camera at this QR code. The winner will be chosen at random. Closing date: 31st July 2026



## NEXT ISSUE...



### Tested: Sony A7R VI

This mirrorless marvel combines high resolution with blistering speed

### Greatest photographers

We asked you to vote for the best of all time, and your verdict is in...



### Picturing Puffins

Drew Buckley shares his techniques for capturing these popular birds

### APOY Round 1 winners

Your winning street photography images from Round One of Amateur Photographer of the Year 2026



On sale Tuesday June 30



# Amateur Photographer

Your chance to enter the UK's most prestigious competition

## Round three Animal Kingdom

Always one of our most popular rounds, this category reflects photographers' appreciation of and love for the animal world. You're not restricted to wildlife in this round – images of domestic animals and pets are also welcome. So whether you've photographed the migration of wildebeest across the Serengeti and tigers in Ranthambore National Park or your pet dog enjoying a romp in the local woods, we want to see your shots that celebrate mammals, birds, insects – everything. You don't have to spend huge sums of money on trips to safari locations in order to capture an original shot.



### Your guest judge

Your guest judge for Round Three, Animal Kingdom, is Tesni Ward, an award winning, professional wildlife photographer and OM SYSTEM ambassador based on the outskirts of the Peak District. While the majority of her work focuses on British wildlife, she also photographs projects across the world and has aspirations to promote conservation and education through her images.

## Plan your APOY 2026 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

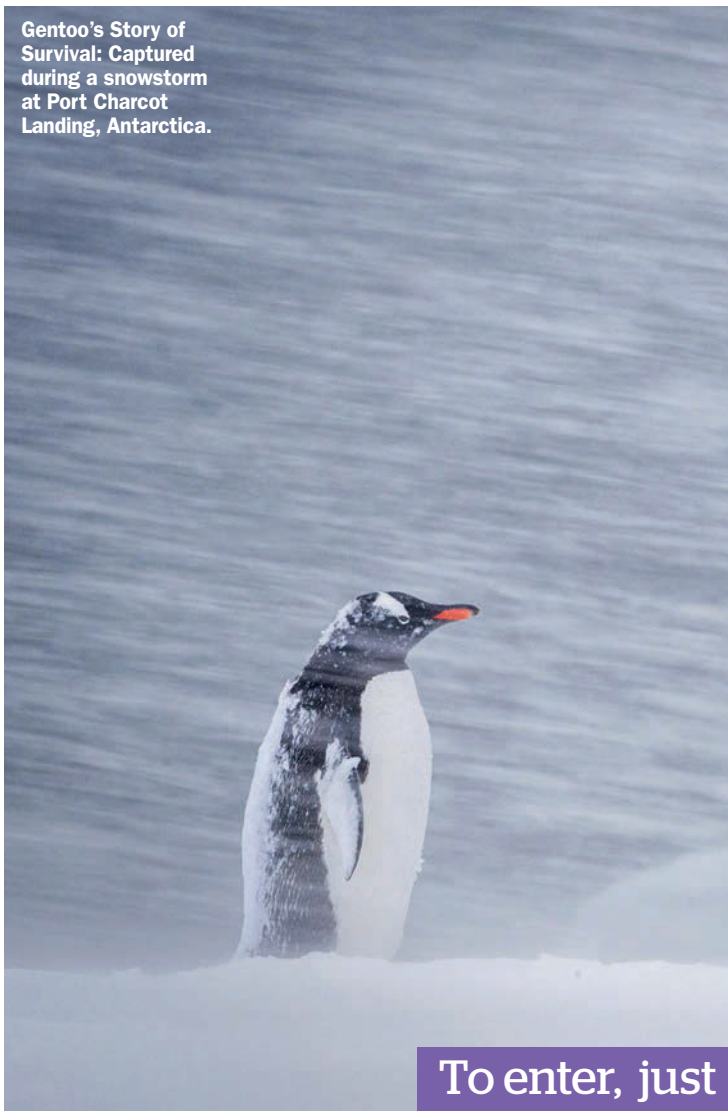
| THEME                 | OPENS               | CLOSES              | SHORTLIST         | RESULTS               |
|-----------------------|---------------------|---------------------|-------------------|-----------------------|
| Street                | 5 May 2026          | 25 May 2026         | 10 June 2026      | AP June 30 2026       |
| Black & White         | 26 May 2026         | 22 June 2026        | 8 July 2026       | AP July 28 2026       |
| <b>Animal Kingdom</b> | <b>23 June 2026</b> | <b>20 July 2026</b> | <b>5 Aug 2026</b> | <b>AP 25 Aug 2026</b> |
| Celebrating Colour    | 21 July 2026        | 17 Aug 2026         | 2 Sep 2026        | AP 22 Sep 2026        |
| Architecture          | 18 August 2026      | 14 Sep 2026         | 30 Sep 2026       | AP 20 Oct 2026        |
| People and Portraits  | 15 September 2026   | 12 Oct 2026         | 28 Oct 2026       | AP 17 Nov 2026        |
| Landscapes            | 13 October 2026     | 9 Nov 2026          | 25 Nov 2026       | AP 15 Dec 2026        |
| Close-up and Macro    | 10 November 2026    | 30 Nov 2026         | 16 Dec 2026       | AP 26 Jan 2027        |
| Night and Low Light   | 1 December 2026     | 4 Jan 2027          | 20 Jan 2027       | AP 9 Feb 2027         |
| Open                  | 5 January 2027      | 1 Feb 2027          | 17 Feb 2027       | AP 9 Mar 2027         |

### YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Three - Animal Kingdom

# APOY29068443

Gentoo's Story of Survival: Captured during a snowstorm at Port Charcot Landing, Antarctica.



To enter, just

## ALL ABOUT APOY 2026

### The camera club award

Do you belong to a camera club or photographic society? You can accumulate precious points for your society when you enter Amateur Photographer of the Year. And after all of the ten rounds have been completed, the club that has gained the most points overall will win a free website build from Amazing Internet, worth £1,500.



# her of the Year

petition for amateur photographers

£24,000  
worth of  
prizes

visit [www.amateurphotographer.com/apoy](http://www.amateurphotographer.com/apoy)



## The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 1st February 2027. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each round winner and two runners-up in each round wins prizes, with the overall winner after ten rounds receiving vouchers from Park Cameras and Bob Books.

# APOY 2026

In association with



For the passionate photographer.

 amazinginternet **PARK** Cameras

 Bob Books  THE SCHOOL OF PHOTOGRAPHY

## What you win

### APOY prizes

The winner of each round of APOY 2026 will receive free DxO software (DxO PhotoLab 8 and DxO FilmPack 7) worth £340, a £300 voucher to spend on anything at Park Cameras, an annual subscription to The School of Photography worth £120, and a £50 voucher for Bob Books.

The two runners-up in each round will receive a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The top ten entries from every round will also be published in AP. The overall winner after ten rounds wins £1,000 to spend at Park Cameras and a £100 voucher for Bob Books.

### Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, a £100 voucher to spend at Park Cameras, an annual subscription to The School of Photography worth £120, and a £50 voucher for Bob Books. The two runners-up in each round will receive a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY will receive a £250 voucher to spend at Park Cameras and a £100 voucher for Bob Books.

### Camera club prizes

The winning club after all ten rounds receives a beautiful new website build from Amazing Internet, worth £1,500.

\*PLEASE NOTE THAT ANY WINNERS OF PARK CAMERAS VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS



# Picture Perfect

## BEST SHOTS: WILDLIFE

One genre. Three photographers. Three standout images, each revealing how vision, timing and technique come together in a single frame. For this issue, AP invited three photographers working in wildlife photography to share one image they consider among their best. From split-second decisions to carefully crafted compositions, they reveal the thinking, technique and experience behind the shot, offering insight into not just how the image was made, but why it matters.

### Corey Arnold, USA

Corey Arnold is an American photographer known for combining documentary storytelling with stunning wildlife and maritime imagery, much of it shaped by his years working as a commercial fisherman in Alaska. Balancing humour, environmental awareness and an incisive eye for animal behaviour, his work has been published widely in magazines including National Geographic and exhibited internationally. His long-running project Fish-Work offers an insider's view of life at sea.

**Instagram:** @arni\_coraldo

**Tell us about this image. What are we looking at, and why did you choose it?**

This is a large black bear in South Lake Tahoe that was using an abandoned house as its den. I chose this image because of the shock value of a bear ballooning out of a tiny crawl space in someone's house. Around Lake Tahoe, bears have learned to survive in a high density close to people due to the abundance of garbage left unattended.



### What was happening just before and after this frame?

I was on assignment for National Geographic trying to tell the story of urban black bears and we had discovered a bear sleeping under this house. After using a trail camera to surveil the bears' behaviour we discovered that he left every evening to raid garbage cans in the neighbourhood and returned every morning before daylight. After the shot, the bear bolted away, but also came back and squeezed back in his den, ignoring the flashes.

### What were the key creative decisions you made making this?

I wanted the viewer to have a visceral, perhaps a bit scary reaction to a bear emerging from a house in the darkness, the best way to create the drama I hoped for was through how the scene was lit. I wanted the





lighting to feel real, coming from a direction that could mimic a street light or security light, but also having a cinematic quality.

#### **Can you share the technical details?**

I used a camera trap, a Nikon D810 with a prime 28mm lens, f5.6 1/200 ISO 400 and three Nikon speedlights, with camtraps transmitters and receivers and a camtraps PIR motion sensor to trigger the camera. I placed two strobes on stands high off to the left of the frame, top and side lighting the bear, and one further back to show more of the house. The third sat next to my camera as a fill.

#### **What was the biggest challenge in making this photograph?**

The first night that I had the camera in place, the bear moved so

slowly that it did not trigger the sensor and I ended up only with shots of the bear poking his nose out, then a bear butt running away. The biggest challenge in most camera trapping situations is to get all the elements of a camera trap setup to trigger as planned.

#### **Was it luck or judgement?**

It was lucky that the bear was so massive and took a long time squeezing its huge body out of the hole, but the lighting was all judgement and I'm happy that the lighting shaped the image. Since I usually only have another human test subject, you never know exactly how fur of different shades will look until the final photo is already taken. I was fortunate that he came back several nights in a row so that I could tweak the lighting further to get the look that I wanted.





## Tesni Ward, UK

Tesni Ward is a British wildlife photographer recognised for her intimate, atmospheric images of the natural world, particularly the wildlife of the UK. She is known for blending technical precision with a strong emotional connection to her subjects, creating images that highlight both the beauty and fragility of nature. **Instagram @tesniward**

### Tell us about this image. What are we looking at, and why did you choose it?

I have to admit, being asked to name my favourite image is one of my most 'feared' questions. It's almost impossible to answer as each image has a story behind it, emotions that accompany it and they all mean something different depending on where I was in my photography journey at the time. It also means I'll answer different depending on my mood and how you catch me! All this being said, today's answer is this image of Lyssa, a badger I had the privilege of watching as she grew from a tiny cub to a fully fledged adult. Badgers are my favourite species worldwide and Lyssa was the first badger to approach and inspect me after a couple of years working with them. She changed my relationship with this incredible family and this was also a common behaviour that I'd failed to capture in an aesthetically pleasing way for years, which made this photograph all the more special.

### What happened just before this frame?

The family had been up and about for some time before capturing this, and there'd been

'too many Badgers' grouped together which makes it harder to get something. The light was just turning and she plopped herself down and started grooming. For a while a cub was in front of her but he shimmied down the sett eventually and gave me a clear window.

### What were the key creative decisions you made making this photograph?

I wanted to capture a 'clean' image without other Badgers distracting in the foreground and background, and this was down to luck and a bit of patience. Beyond that, there wasn't much additional thought involved beyond 'get the shot'.

### Can you share the technical details and how they shaped the outcome?

My settings were most definitely not optimal here as I'd been slowing the shutter speed down to drop the ISO. This behaviour can be quite dynamic and in the heat of the moment I didn't change the settings as I knew the behaviour could stop at any moment. It was fortune that there were brief pauses of activity so the image was sharp. Olympus EM1MK2

40-150mm f/2.8 1/60th at f/2.8, ISO 800.

### What was the biggest challenge in making this photograph?

This is a behaviour Badgers do every night, but so often the light would be too poor, it would be obscured from view or photobombed by other Badgers. To finally get it with a clear view, with the added bonus of being an individual I was very fond of AND with great light was more than I could ask for.

### What does this photo mean to you and what would you like readers to get from it?

Badgers will always hold a special place in my heart and I was very lucky to get to watch and photograph them for as long as I did. Whilst the images might be the end goal, it's so important to also be present in the moment. The photography is only part of it, it's the experience that will stay with you for years to come. Don't spend the entire time experiencing it down a viewfinder with a narrow field of view, put the camera down and enjoy the moment when the image potential isn't there.

### Was it luck or judgement?

Both. Luck that the behaviour actually happened and the other Badgers dispersed, judgement in terms of where I sat, what I knew about their behaviour, habits and routines and hundreds of hours spent with them in order to get 'the shot'.

## Kaisa Peltomäki, Finland

Kaisa Peltomäki is a Finnish wildlife photographer renowned for her evocative images of northern landscapes and Arctic wildlife, often captured in Finland's forests and wetlands. Her work combines patience, atmosphere and a strong sense of place, using soft seasonal light to create poetic, immersive portraits of the natural world. **Instagram: @kaisa\_peltomaki**

### Tell us about this image. What are we looking at, and why did you choose it?

It was so difficult to choose just one photo! After much consideration I chose this Black Grouse shot taken in back lighting. Black Grouse is one of my favourite species to photograph, it allows for so many different types of images, from traditional action photos to a much more artistic expression. And of course back light is always amazing!

### What happened just before this frame?

It was a very early morning. I had gone to the hides well before sunrise and the morning was so cold (-23C), so I wasn't sure if the birds would come or not. Luckily they did.

### Can you share the technical details and how they shaped the outcome?

I used an OM System OM1 fitted with a 100-400mm f5.0-6.3. Taken at 1/1250, f6.2, ISO 800. Backlit images need very careful exposure. If the exposure is too bright, the atmosphere and light disappear. If it is too dark, the bird becomes only a silhouette without detail. I usually expose for the brightest part of the scene and watch the histogram closely to avoid clipped highlights. When you have all the information in pixels you can do the final tuning in photoshop. In this kind of light, I often underexpose slightly to keep the mood and the warm glow of the

rising sun. One trick is to shoot using the 'vivid' profile in the camera settings so you can get a better idea of the colours and the shots won't look so flat on screen. I always photograph in RAW so I can fine tune the colours on the computer. Zoom lenses are especially useful in hide photography. They make composition much easier and give more flexibility when birds move closer or farther away. You can react quickly to changing situations without disturbing the scene, and small adjustments in framing can completely change the balance of the image.

### What were the key creative decisions you made making this photograph?

At black grouse leks there are often many birds. Almost all of them were positioned a bit too far to the left. So when the sun began to rise, I decided to focus only on backlight. I waited and watched only the narrow part of the lekking arena where the light was right. Many fights went unphotographed because the birds were in wrong place but my aim was a backlit shot. When a bird finally moved into the backlight, I was able to concentrate entirely on that one moment.

### What was the biggest challenge in making this photograph?

I hate early mornings, and for Black Grouse photography you need to be inside the hide

well before sunrise. But honestly, this type of image also depends completely on the conditions. You need cold weather, clear skies, and the right light at exactly the right moment - and in the evening you often still don't know what the morning will bring. Hide photography may look easy from the outside, but in reality everything still needs to come together perfectly.

### What does this photo mean to you and what would you like readers to get from it?

For me the photo shows the nature we should protect, like most of my photos. Unfortunately Black Grouse is a heavily hunted species in Finland and it has almost disappeared from many European countries because of the hunting and loss of forests. I hope readers will stop for a moment to think about how we treat our nature and what they can do for nature in their own lives, even if it's just something small.

### Was it luck or judgement?

Both. I went to the hides and hoped for a sunny cold morning to get backlit shots, so I knew if everything goes well I might get nice shots. But of course it is luck that the bird decided to be in the right place in the right time. Sunrise is only a short moment.

### What advice would you give someone trying to make a similar shot?

Be patient! Even you go to the best sites for photography you need luck. Weather might not be sunny, nor cold enough, the birds may decide to stay in a the wrong place. So just photograph what you can and make most of it – sometimes you get lucky!





# Hungry eyes

The World Food Photography Awards 2026 sponsored by Tenderstem® continues its celebration of food photography from across the globe. From the table to extravagant rituals, **Peter Dench** speaks to some of this year's winners about the stories behind the shot...

Open to both amateur and professional photographers worldwide, World Food Photography Awards sponsored by Tenderstem® features 27 categories capturing the eclectic relationship between food and culture. These include Food Influencer, Food Portraiture and Food in the Field, Politics of Food and The Jamie Oliver Youth Prize.

Among the standout categories is The RPS Student Food Photographer of the Year, recognising emerging talent from students currently studying photography, or who have graduated within the past year, at

recognised colleges and universities.

The overall winner receives a grand prize of £5,000 prize, while finalists benefit from invaluable exposure through exhibitions at London's Mall Galleries and a curated display at Fortnum & Mason.

The following winners gallery showcases images that not only stood out for their technical skill but their capability to trigger hunger, imagination and emotion.

To see the online gallery of all the finalists visit [worldfoodphotographyawards.com](http://worldfoodphotographyawards.com).

If you're inspired by these winners, make a note that entries for the 2027 edition of the competition will open in September.



© ANNE MASON-HOERTER

## The Bimi® Prize **Anne Mason-Hoerter, Germany** Candied Pear

For me, I believe it's important to create an original image of the food that you wish to photograph. Something that hasn't been seen before. Experiment.

### ANNE'S TOP TIPS

- 1 First find a category that interests you and then go through previous winners to get a feeling for what has won. Then start thinking about what food you are interested in and experiment.
- 2 My process for food photography has been developed with much experimentation over many years. It works for my perception of food and how I would like to present it. I believe it is vital to find one's own method and way to photograph in order to find your distinctive style.



© JO KEARNEY

**Overall Winner**  
**Jo Kearney, UK**  
**A Woman Eats in the Canteen of the Soviet-era Sanatorium**

Jo considers herself a travel and portrait photographer rather than a classic food photographer. About her winning image, She says: 'The photo came from a project on a stay at a Soviet-era sanatorium in Tajikistan. During Soviet times communist workers were given a 2 week health break at a sanatorium and there were lots of them scattered all over the Soviet Union, mostly by the coast or in the mountains. Obi Garm is situated in the mountains on some hot springs so there was always a spa there even before Soviet times. But the Soviets built a huge multi storey

concrete monstrosity on the site. Despite its appearance, and Soviet furnishings, it is popular with Tajiks due to its affordability. It costs around £25 a day for full board and lodging and treatments which include dips in radon gas infused pools and steam rooms. For meals everyone gathers at the huge dining room for breakfast lunch and dinner. Food is basic but nourishing, with vegetables grown on site. The walls are covered with Soviet era murals and paintings. This woman was early to the dining room so I got a photo of her sitting alone. Behind her is a painting of fruit.'

**JO'S TOP TIPS**

- 1** When you are travelling look out for any photos that have food in them as they might be suitable for the competition. Also look through your files you might find a winner.
- 2** Tips for projects and documentary photography - find a good subject and spend time on it. Even if you are there for just a day or two and think you've captured everything it is always worth staying a bit longer even if it is photographing the same subjects as often you can get better photos.



## Champagne Taittinger Wedding Food Photographer **Emma Stoner, UK** Twin Bridesmaids Enjoy Canapés, Devon, UK



It always feels very exciting to be a finalist! I'm looking forward to going to the food awards this year as I couldn't make it last year.

### EMMA'S TOP TIPS

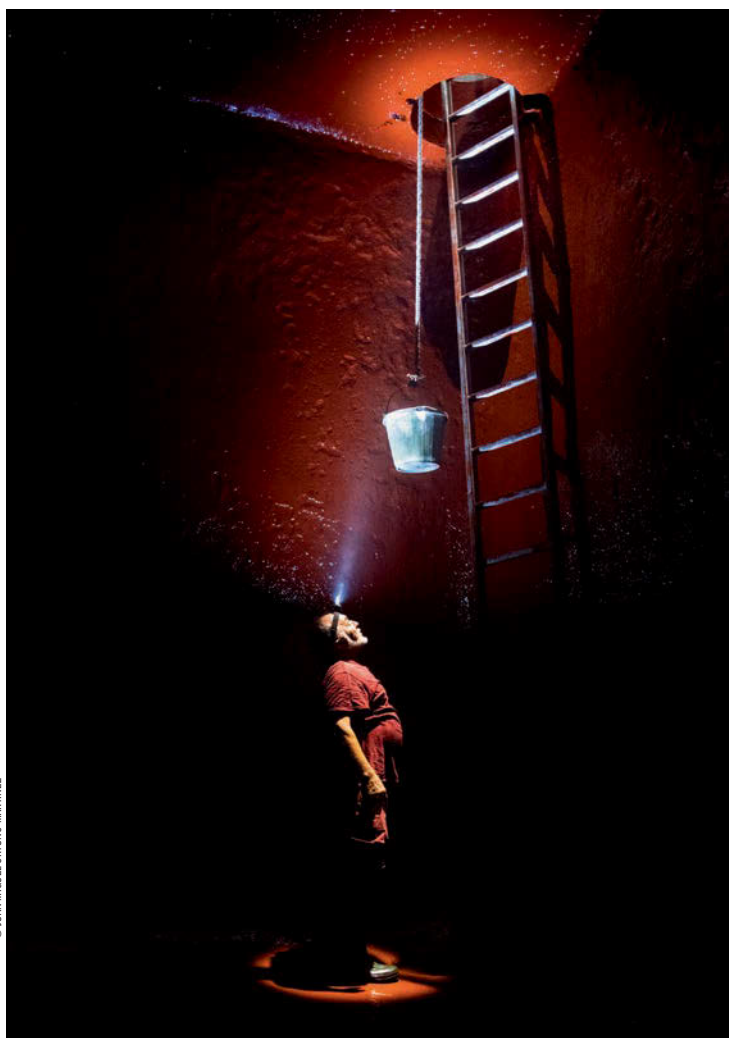
- 1** My photography is documentary in style so my food photography has been shaped around this. I capture food in situ or just very natural set-ups, nothing too shiny, just very organic & relatable. I'd say just be yourself! You can apply your own style to food photography.
- 2** Look at the kind of photos that they are looking for in the different categories and see if that fits your images. I don't generally enter cake photos, for example, as they often look very studio based. My photography is more about the wider picture than just the food so I tend to enter the more documentary categories.
- 3** I currently shoot on a Canon EOS R5 but this is a very recent switch so a lot of my pictures are still shot on the Canon 5D Mark IV. I'm looking forward to seeing how mirrorless plays out this year. For food I tend to use a shallow depth of field, usually with the 24-70mm f/2.8 lens. I shoot with that lens as I find that it's good for documentary style pictures and also good at capturing close-ups, so it's very versatile.

## Louis Jadot Wine Photographer of the Year - Overall Winner (and People) **Juan Miguel Ortuño Martinez, Spain** In the Depths of the Deposit

I really like the way the competition is structured, the different stages you go through; I love the calibre of the entrants, and I'm amazed by the images and ideas that some of them come up with – they really take your breath away.

### JUAN'S TOP TIPS

- 1** In my case, when photographing people in the wine industry, my best advice would be to get to know the people you're going to photograph (the staff and workers) well, and to build a friendship or rapport with them. That makes things much easier, and sometimes they'll give you ideas you hadn't considered and show you hidden corners worth photographing.
- 2** You should be aware that the world's best photographers will be taking part and that their images will be incredible, so my advice – and what I usually do – is to go through all the shortlisted photographs in the category you want to enter and look for something new, something that hasn't appeared in previous years and that has a visual impact; sometimes it will be an idea to develop, and other times you'll be 'lucky' enough to be there at the decisive moment.
- 3** I've always believed that image quality comes down to the lenses; cameras come and go, but what really gives you that extra bit of image quality are the lenses. I only ask one thing of cameras, and in my case, that's the ability to shoot at high ISO.







## MPB Award for Innovation Hussam Sleiby, Jordan Family Portrait

I am not a food photographer per se, but I do specialise in still life photography that frequently incorporates fruits and vegetables. I begin by selecting a subject that resonates with me – one that possesses beauty and character and deserves to be captured and immortalised. This moment inspires me to create a visual story and make the photograph. I believe in finding something we love and photographing it; our emotions will ultimately shine through in the final image, resulting in a special piece that viewers can feel.

### HUSSAM'S TOP TIPS

- 1** Food photography is all about storytelling, textures, and light. It's not just about making the food look edible; it's about conveying the atmosphere in which it was harvested, prepared, or shared. From a technical standpoint, mastering light is essential. Soft, directional side lighting or backlighting enhances the food's glistening textures and casts beautiful, soft shadows. Think of it like a painter utilising chiaroscuro; you want the light to wrap around the elements of the composition, creating depth rather than flattening them with direct, harsh flash.
- 2** Submit images that convey a profound cultural or narrative story. This competition is highly prestigious, and the judges have reviewed thousands of stunning photographs. To stand out, look beyond the food itself. Focus on the human element: the hands that harvest, the ancient processes of preservation, or the raw emotions tied to a meal. Embrace cultural authenticity by documenting local traditions as they truly are.
- 3** Don't just submit technically perfect shots; submit frames that tell a story, embody unspoken poetry, evoke nostalgia, or convey a strong sense of place – a photograph that provokes emotion.
- 4** I prefer to use a zoom lens for its flexibility, enabling me to select the appropriate focal length for the scene and frame the composition precisely without moving the tripod significantly. Typically, I use a focal length between 35mm and 50mm (equivalent to 50mm–75mm on a full-frame sensor) to avoid the distortion that shorter focal length lenses can cause, ensuring that the proportions of the food and other elements in the photograph appear natural.

## Jamie Oliver Youth Prize 13 - 17 Indigo Larmour, India Chhath Puja Offerings

Food photography isn't just about ingredients and cooking, but how we live and connect

### INDIGO'S TOP TIPS

- 1** Observe how food is used in the environment around you; is it ceremonial, medicinal, celebratory, or purely for sustenance? What does it reflect about culture and society?
- 2** The awards provide a great opportunity to reflect on your work, and the stories that your photographs tell. Pick images that resonate with you (and family or friends, who are always useful to consult), because hopefully they will resonate with the judges as well.
- 3** A technical understanding of your equipment and settings helps you to adapt to different environments, and the way you tell stories within them. For instance, as my image was taken around sunset, I was constantly adjusting my settings to account for changes in the light so that details would not be lost.





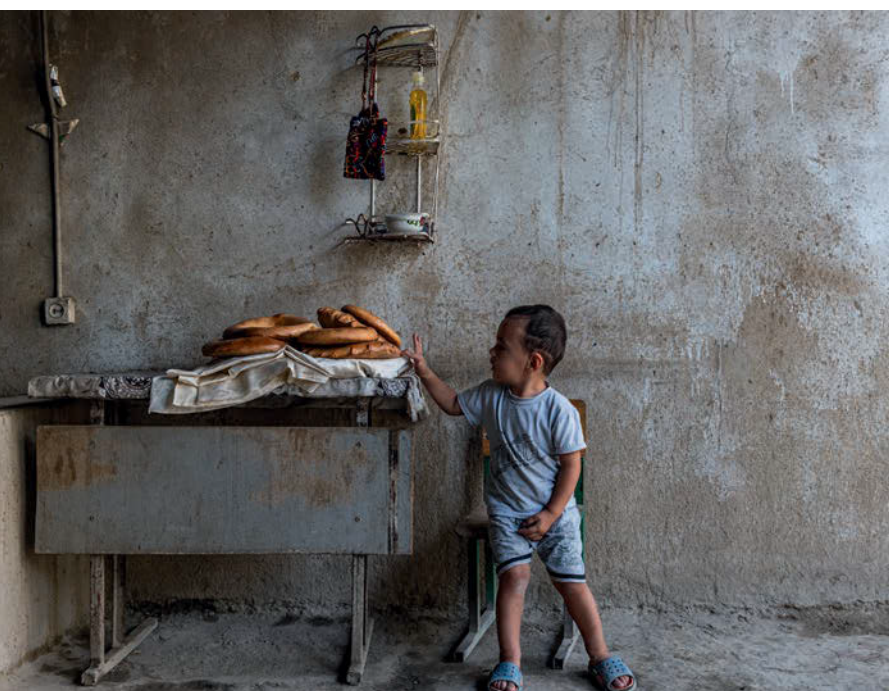


## Claire Aho Award **Kellie Carter, USA** Granny's Welcoming Gift of Love

Oh my gosh, it feels AMAZING!! There are not words to describe how exciting this is!! To have been chosen as a Finalist in the World Food Photography Awards is such an honour! To know out of the thousands of entries and one of MY photos was chosen, well it makes me emotional every time I think about it!!

### KELLIE'S TOP TIPS

- 1 I look for something outside of the box. I don't want my photos to blend in, I look for food and/or subjects that will stand out. Whether it be the colour or the actual food, I want something different.
- 2 Sometimes it is the photo that you enter that you think, "Oh this might be too far outside of the box" that will catch the judges eye.
- 3 I've always been a Canon girl, Canon to me is the best equipment out there. It's tough – I live in Oklahoma and travel all over the United States shooting photos and I know wherever I go, my Canon equipment will hold up, whether it's hot and humid or cold, Canon is reliable.



## Food for the Family **Michela Balboni, Italy** The Final Touch

For me, food should never be treated as just an object or a beautiful plate. I always try to approach it as a subject with a story behind it. Food can speak about identity, traditions, relationships, memory, territory, or social change.

### MICHELA'S TOP TIPS

- 1 Try to avoid focusing only on aesthetics. Of course light, composition and technique matter, but what really stays with people is a strong point of view. The projects and images that resonate the most are often the ones that reveal something human through food. I think it's important to photograph subjects you genuinely care about, because that emotional connection becomes visible in the work.
- 2 I mainly shoot with Canon and Leica cameras, usually a Canon 5D Mark IV and a Leica SL2, and I mostly work with prime lenses whenever possible. I often use wide apertures because I like the sense of depth and intimacy they can create within an image.





© SARAH GHJSELINCK / SANDRA DECLERCQ

## Hotel Art Group Food Stylist Award\*

### Sarah Ghijsselinck, Belgium Stacked Morning (photo Sandra Declercq)

Food styling has no real education or diploma behind it, you just kind of roll into it and figure it out along the way. So getting this kind of recognition is really good for the imposter living inside me. I feel really proud of myself.

#### SARAH'S TOP TIPS

**1** Just try and try and try again. Recreating work you admire is honestly how I learned the most. Surround yourself with talented people from within

the industry, ask for tips, assist on jobs, and don't be afraid to ask for help. The more you see, do and discuss, the faster you grow.

**2** As a food stylist, I work with a lot of tools. We travel with big suitcases full of tweezers, brushes, toothpicks, glue, matifiers, glossing agents, thickening products, ... some pretty unusual stuff alongside the regular kitchen equipment. Half the job is knowing which weird little tool solves the problem in front of you.

**3** Enter with work you really love yourself, something you're proud of. That was my approach, not sure if making something specifically for this competition would have worked for me.

## Judge's tips

### Eden Sparke

#### Senior Content Manager, Action Against Hunger UK

There are a lot of different ways to stand out. Are you going to deliver a really technically great photo? Will you show us something we've never seen before, or something we have but from another angle (both figuratively or literally!)? Will you capture a moment for us that we might otherwise miss? And don't get too hung up on trends. Stick to what excites you, what makes you want to pick up your camera and get exploring – and that will come through in your photos.

### Chris Sutherland

#### Head Of Photo, Kode

The strongest entries tend to feel like they belong unmistakably to the person who made them. Refining what feels most uniquely yours, keeping the edit tight, and making it very easy to understand the visual space you want to own all go a long way. A clear point of view is always more memorable than trying to be everything at once.

Plan it properly. Look at previous years' submissions, think carefully about where your work sits, and don't leave the selection until the last minute. The best entries usually feel considered rather than rushed. Test ideas, edit with discipline, and submit work that feels genuinely true to your eye rather than what you think people want to see. The more distinctive and self-aware the submission, the stronger it tends to land.

### Skye Trayker

#### Director, At Collective

Consider your image title and description. Often, if the judges can't agree on a particular image, they'll turn to the image story to see if it helps cast the deciding vote. Context matters.

Candid is in. You can see this trend more than ever in the Champagne Tattinger Wedding Food Photographer category. People want real. Imperfections are celebrated.



# Marilyn's guardian angels

Marilyn Monroe's 100th birthday is marked in an official new photography book. **Steve Fairclough** spoke to the family members responsible for managing the archives of two famous Monroe photographers, Eve Arnold and Sam Shaw...

**H**ad she lived, on 1 June 2026 the screen goddess Marilyn Monroe would have been celebrating her 100th birthday. Though she tragically died, aged 36, in August 1962, Marilyn remains burned into the public consciousness thanks to her movies and the hundreds of thousands (perhaps more) of photographs taken of arguably the most iconic female symbol of 20th century America.

Her legacy is visually celebrated in the new book Marilyn Monroe 100: The Official Centenary Book, which features pictures of Marilyn shot by 17 different photographers, including Milton Greene, Eve Arnold, Sam Shaw, Bert Stern, Henri Cartier-Bresson, Elliott Erwitt, Alfred Eisenstadt, Cecil Beaton and George Barris. To find out more, we spoke to two of the keepers of the Marilyn flame – Michael Arnold, grandson of Magnum photographer Eve Arnold and the man in charge of her archive, and Melissa Stevens, granddaughter of US photographer Sam Shaw and manager of his archive for the past 20 years or so.

Melissa Stevens laughs down a Zoom connection to her New York office and states, 'It's a club of those of us that do this'. She's referring to the people responsible for the collections of late photographers of

Monroe, who combine a number of tasks – preserving the legacy of the photographers, discovering and documenting their archives, restoring old images and working with galleries and publishers to showcase the photographs. In a similar role, Michael Arnold, who's based in London, combines a long-established career as an acupuncturist with his management of Eve Arnold's work and estate.

## Meeting Monroe

What's notable about both Eve Arnold and Sam Shaw is that, although they shot a lot of other work during their careers, both of them developed long and lasting friendships with Marilyn Monroe. Michael Arnold explains the roots of Eve Arnold and Monroe's relationship, 'Eve had just photographed [Marlene] Dietrich and, in 1952, met Marilyn at a party hosted by film director John Huston. Monroe came over to Eve and said, "I saw the photographs of Dietrich in Esquire magazine. If you could do that with her, can you imagine what you could do with me?" Eve thought that Monroe's confidence was quite wonderful, because Eve saw herself as a very serious photojournalist. I think she was originally reluctant to work with Monroe as she didn't want to be drawn into celebrity



© CONDE NAST

**Portrait of actress Marilyn Monroe with a bird on her hand. Cecil Beaton, Cecil Beaton Archive**

photography. She saw herself as much more of a documentarian.'

As for Sam Shaw – who Monroe nicknamed 'Sam Spade' after a character in the film *The Maltese Falcon* – Melissa Stevens recalls that Shaw met Monroe on the set of director Elia Kazan's movie *Panic in the Streets*. Monroe wasn't in the film, but was Kazan's muse. Stevens reveals, 'Sam referred to her at the time as "Elia Kazan's sweetheart". *Panic in the Streets* was the first film that Sam photographed. That's when he met Marilyn, who was the first "professional beauty" that he ever photographed, because prior to that he was a photojournalist.'

She adds, 'Sam ended up



## Discover the archives

To find out more about Eve Arnold, her life and work visit: [www.evearnold.com](http://www.evearnold.com). For more details about the work of the photographer and filmmaker Sam Shaw, and his photographer son Larry Shaw, go to [www.shawfamilyarchives.com](http://www.shawfamilyarchives.com)



© SHAW FAMILY ARCHIVES LTD

"Hi, Sam Spade", Marilyn, *The Seven Year Itch*, 51st Street and Lexington Avenue, New York City, 1954. Sam Shaw explained, 'After the takes for the scene were over, I had complete freedom to set up my shot. Marilyn loved posing for me in this sequence. When I got directly in front of her, she leaned forward and said, "Hi, Sam Spade." That was her nickname for me – a reference to Humphrey Bogart's character in *The Maltese Falcon*.'





© THE ESQUIRE OF EVE ARNOLD

➤ spending more time with Marilyn Monroe on the next film for Elia Kazan that he photographed, *Viva Zapata!* Sam started to become friends with Marilyn because he didn't have a driver's license and Marilyn offered to drive him to and from the set in her car and on her own dime. They became friends going to and from the set and hanging out after work. Kazan asked Sam to take photos of her, but those earliest photos are missing. That was in the early '50s – she was unknown. I think the reason Sam and Marilyn connected, and it maintained throughout their relationship, is because they were both artists, both came from humble origins and they were trying to support themselves. In Sam's case it was supporting his family and Marilyn was [supporting herself] on her own.'

### First shoot

After meeting Monroe at John Huston's aforementioned Hollywood party, later in 1952 Eve Arnold was commissioned by *Esquire* magazine to photograph Marilyn. The shoot took place on Long Island, where Arnold lived at the time and Monroe, coincidentally, was staying at a friend's house. Notably, Monroe brought a copy of James Joyce's novel *Ulysses* with her.

Michael Arnold explains, 'Eve had seen that Monroe had the book in the car on the way to the playground they were going to. Eve was unloading her cameras, and getting the shot ready, while Monroe was reading this book. Eve said, "Do you mind if I just photograph you while you're reading this book? Don't do anything." It was completely natural. I think both of them had in mind that it was

**Marilyn Monroe going over lines for a difficult scene she is about to play with Clark Gable in the Nevada desert for *The Misfits*, 1960.**

upending the kind of dumb blonde stereotype. In that sense, you can kind of say it was set up, but she was actually reading the book and had it with her.'

That first Eve Arnold/Marilyn Monroe shoot was in colour – an unusual medium for Arnold, but one required by *Esquire*. 'This was actually Eve's earliest foray into colour and she used Kodachrome film,' says Michael Arnold. 'It has that kind of technicolour, vibrant feel to it. At the time, and even into the '80s, b&w photography was seen as the art photography and colour photography was seen as snaps.'

He adds, 'The films were obviously where people saw Monroe on the big screen, but I think she was very canny and realised that being portrayed in magazines was a big part of creating the myth and the stardom. For a lot of people it was [about] publicising the film, but it was also like an insight into her life. It was the early days of celebrity gossip and those magazines that were fascinated by the lives of celebrities.'

**'I think Marilyn is timeless. She really has an ethereal, kind of ever-lasting quality to her – that's why we're still talking about her.'**



© MELANIE MARTINEZ FLOREA, TRUSTEE FOR JOHN FLOREA ESTATE

© EVE ARNOLD ESTATE

### The Seven Year Itch

During his career Sam Shaw built a reputation for shooting stills on film sets, often working on director John Cassavetes's productions, and ended up taking pictures on the sets of over 100 films. But Shaw wasn't just a photographer – he had a background as a courtroom sketch artist, a magazine art director, a producer and designer of movie posters and ad campaigns.

Melissa Stevens reveals Shaw's camera choices, 'We have his Nikon cameras, including the famous Nikon F. But he used everything and I think he often rented equipment. He also used Hasselblads.

'Our film format in the archive is almost entirely 120 roll film and 35mm... no large format that I'm aware of. The earliest colour film, that we discovered recently in the making of our other book, Dear Marilyn, was from 1940-something and it's a 3x4 format and is a colour portrait of a woman.'

Without doubt Shaw's most iconic image of Marilyn Monroe is the 1954 black and white photo of



**Above: A promotional shot of Marilyn Monroe as Lorelei Lee in *Gentlemen Prefer Blondes* (1953), taken by John Florea.**

**Above right: Marilyn Monroe reading *Ulysses* by James Joyce, Mt. Sinai, New York, 1952.**

**Right: Marilyn Monroe in Roxbury, Connecticut, 1957, by Sam Shaw.**



© SHAW FAMILY ARCHIVES LTD



her skirt blowing up whilst she stood over a street vent in New York City – this was shot on a Rolleiflex camera at around 2 o'clock in the morning.

Melissa Stevens explains, 'Sam is the person who created that skirt blowing shot – that was his design. It was based on a 1941 photograph he had taken on Coney Island, which was on the cover of Friday magazine, so he recycled his idea with Marilyn. The black and white photo is from the New York scene, which was a publicity event that Sam set up. She is calling out to him "Hi, Sam Spade", her nickname for him. There was a huge crowd of people and other photographers there; over 1,000 onlookers, police and the film crew. Marilyn strikes this very particular pose and Sam always talked about that pose as her composition.'

Stevens adds, 'It speaks to that relationship where he was often very clear to also credit her in the creation of her own image, in the creation of her own fame, in the creation of her own press and publicity. She had great one-liners, she knew how to pose and was really a master of her own craft and, in some ways, her own destiny.' In fact, the New York scene had to be reshot in a studio in California as, due to the crowds, all the audio didn't come out. So, Sam Shaw shot colour images of the filming on a soundstage, from which one previously unseen photograph is in the book.

### Marilyn Monroe 100 book

Many other iconic images of Marilyn Monroe shine out from the pages of this new Marilyn Monroe 100 book, which is published by ACC Art Books. They include the poignant colour pictures of Monroe on Santa Monica beach, shot by George Barris just weeks before the actress's tragically early death.

In a similarly melancholic pose, Eve Arnold's camera captured a black and white image of Marilyn on the set of *The Misfits*, whilst the actress was struggling to remember her rewritten lines.

In fact, that image is Michael Arnold's favourite shot of Monroe taken by his grandmother, Eve. 'She's in the Nevada Desert with the boom hanging over her. There's something that's very poignant about it. It's a very strikingly



© THE ESTATE OF MARILYN MONROE LLC



© ELLIOTT ERWITT LLC

Above; One of Joseph Jasgur's shots of a young Norma Jeane for her first modelling portfolio, 1946. Photo by Joseph Jasgur

Left: American actress Marilyn Monroe, New York, 1954. Photo by Elliott Erwitt

beautiful image because you've got the texture of the clouds and the white desert foreground. There's also Marilyn in a moment of pensiveness because she's trying to learn her lines for the last scene of *The Misfits*, which was probably her most important scene in that film. They kept changing the dialogue and, because she was struggling – she wasn't sleeping; she was taking sleeping pills and her marriage to Arthur Miller was breaking down – she was having difficulty learning the lines. Yet there was her childhood hero, Clark Gable, who would rattle off the new lines as if nothing had changed and she's desperately trying to learn her lines.'

Michael Arnold adds, 'With *The Misfits*, and I think most of the shoots, Monroe would get together

with Eve afterwards and they would go through the contact sheets and transparencies. If Monroe really didn't want to use an image, Eve would honour her wishes and often she would tear up the negative and give it to her.'

### Official publication

Melissa Stevens and Michael Arnold dipped into their respective Sam Shaw and Eve Arnold archives to pull out some gems for the impressive new 348-page book. Of the process, Michael Arnold explains, 'We'd already worked with ACC Art Books to do a reissue of Eve's 1987 Monroe book called *Marilyn Monroe: An Appreciation*. They approached us and said, "We'd love to do a reissue of Eve's classic Marilyn Monroe book," because it



The book **Marilyn Monroe 100: The Official Centenary Book** (ISBN: 9781788843522) is published by ACC Art Books and has an RRP of £75. It's available to order from: [www.accartbooks.com](http://www.accartbooks.com)

**Left: Marilyn Monroe's final photoshoot, published in LIFE on 3 August 1962, the eve of her death**

**Below: Marilyn Monroe, New York City, 1954**

was out of print. We were really pleased with the result and then they came to us and said, "We're doing this Monroe 100th anniversary book as well, we'd like to use some of the same photographs as part of the book." We'd worked with them before, so it seemed like a very natural fit.'

Meanwhile, Melissa Stevens reveals, 'Sam Shaw is one of the already recognised "Marilyn photographers". He has a unique place in the Marilyn photography story and the [overall] Marilyn story as he was also her friend. We have a relationship with the estate of Marilyn Monroe and also with ACC, the publisher. Last year we released a book called *Dear Marilyn*, which was a 100% Sam Shaw book, so we were working with them on that. So, we're all in the "Marilyn World".'

Indeed, as Melissa Stevens alludes to, this is the only photography book this year that's been officially approved by the estate of Marilyn Monroe. Stevens opines, 'I think Marilyn is timeless. She really has an ethereal, kind of ever-lasting quality to her – that's why we're still talking about her. She's still very relevant.'

In the book, Stevens's grandfather, the late Sam Shaw, is quoted with arguably the most fitting summation of Marilyn's life and legacy.

'I think the major reason for her myth becoming larger and larger every day, for the legend growing on such a gigantic scale, is not the tragedy of her life; it's the joy of the girl. She represents the joyous moment of a vibrant woman.'

More importantly, she represents the freedom, which kids have today. Only she was 15 or 20 years ahead of the times, so she paid the price for her freedom.'

AP





# Niépce and the beginnings of photography

The world's first known permanent photograph was created 200 years ago by the French inventor Joseph Nicéphore Niépce but his achievement was not recognised in his lifetime. **Michael Pritchard** tells his fascinating story



## Photography's invention

Who do we think invented photography? The two names most people would put forward are Henry Talbot at Lacock who invented negative/positive photography with his photogenic drawing process announced in 1839 and Calotype process in 1841. The other, in Paris, is Louis Daguerre for the invention of the first commercially successful photographic process, the daguerreotype, which he revealed in January 1839.

There are plenty of other individuals, too, who played less significant roles: Tom Wedgwood, Johann Heinrich Schulze, Carl Wilhelm Scheele, and a woman, Elizabeth Fulhame, who all experimented with light sensitive salts aiming to create an image although all failed to fix their results. After January 1839, Sir John Herschel made significant contributions, not least the name 'photography' and the use of hypo for fixing an image. There were others who improved the chemistry of both the daguerreotype and Calotype, as well as photographic optics, and designs of the camera itself.

What this highlights is that photography was not invented by one person, in one place and at one time. It was the result of incremental steps and experimentation by different people across Europe, usually working in isolation without reference to each other. Those early efforts largely ended in failure.

## The 200th anniversary

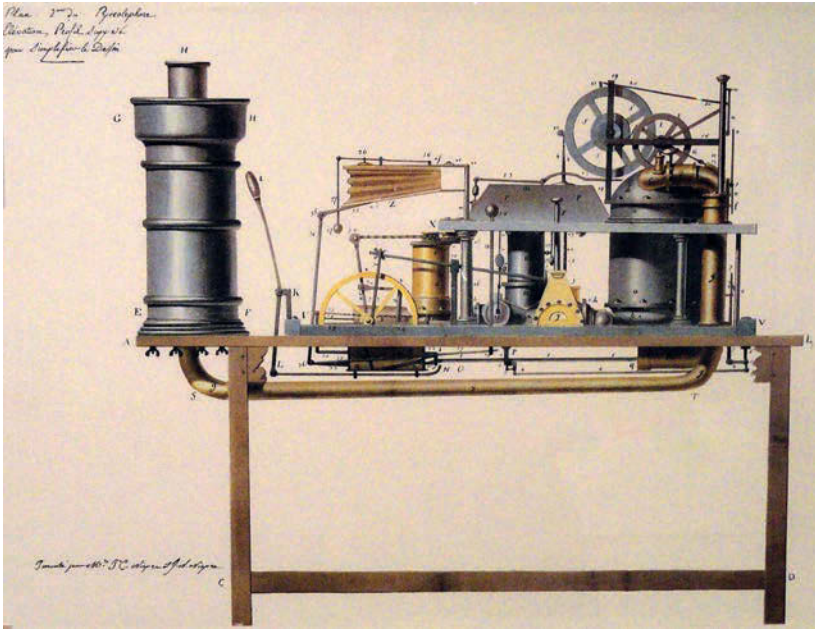
There is one person with a better claim than most for inventing photography: Joseph Nicéphore Niépce. Despite the fact that his heliograph process had some severe drawbacks, and his death in 1833 meant that it never became a practical means of photography, Niépce produced the oldest surviving photograph long before 1839. [Picture 1]

Between September 2026 and September 2027 France is celebrating the 200th anniversary of the birth of photography. The French Ministry of Culture issued a manifesto in late 2024 calling for projects to commemorate the anniversary. The next year promises



## Michael Pritchard

Dr Michael Pritchard was CEO and a director of the Royal Photographic Society from 2011-2023. He holds a PhD in the history of photography and is now an independent photography consultant with a focus on photographic history and archives. He lectures and broadcasts widely and is currently writing a history of the RPS and British photography. [www.mpritchard.com](http://www.mpritchard.com)



plenty of events, exhibitions and celebrations, across photo festivals, galleries and museums.

There may be a little nationalistic rivalry between the French and British over the respective claims of Daguerre and Talbot, but the 200th anniversary is one that few will argue with. And there is even a walk-on part for the British in Ni  pce's story.

### Joseph Nic  pore Ni  pce

Ni  pce was born in 1765 in the French town of Chalon-sur-Sa  ne. His family was well-connected through his father, a wealthy lawyer and king's counsel. Joseph grew up with two brothers and a sister. After attending a Catholic seminary, he served in Napoleon's army as an officer in Italy and Sardinia. Joseph contracted typhoid fever and ill-health forced him to retire. He moved to Nice as a government administrator.

In 1795 Joseph returned to the family estate, Le Gras, in the village of Saint-Loup-de-Varennes, near Chalon, reuniting with his siblings and mother. Life there was spent farming beets and sugar and improving their crop yields. More significantly, it also allowed Joseph and Claude, working together, to pursue their scientific interests.



**Far left: L  onard Fran  ois Berger, Posthumous portrait of Joseph Nic  pore Ni  pce, 1854.    Ni  pce Museum, Chalon.**

**Above: Joseph and Claude Ni  pce's internal combustion engine, the Pyr  olophore, 1807.**

**Below left: A Ni  pce camera c1820s, on display in the Mus  e Nic  pore Ni  pce.    Public domain.**

**Below right: A Ni  pce camera c1820s, on display in the Mus  e Nic  pore Ni  pce, showing the iris diaphragm.    Michael Pritchard**

Among their earliest inventions was an internal combustion engine, the Pyr  olophore. The device received a French patent from Napoleon Bonaparte in 1807 after it had been successfully tested powering a boat upstream on the Sa  ne. The brothers continued working on the engine using a liquid fuel, including a natural asphalt known as bitumen of Judea, and along the way developed the first fuel injection system.

They also designed a hydraulic pump that delivered water from the river Seine to the Palace of Versailles, although a rival design was eventually commissioned in 1809.

Claude travelled to England in 1817 in an ultimately unsuccessful attempt to try and commercialise the Pyr  olophore. He died in Kew in 1828 having squandered much of the family fortune.

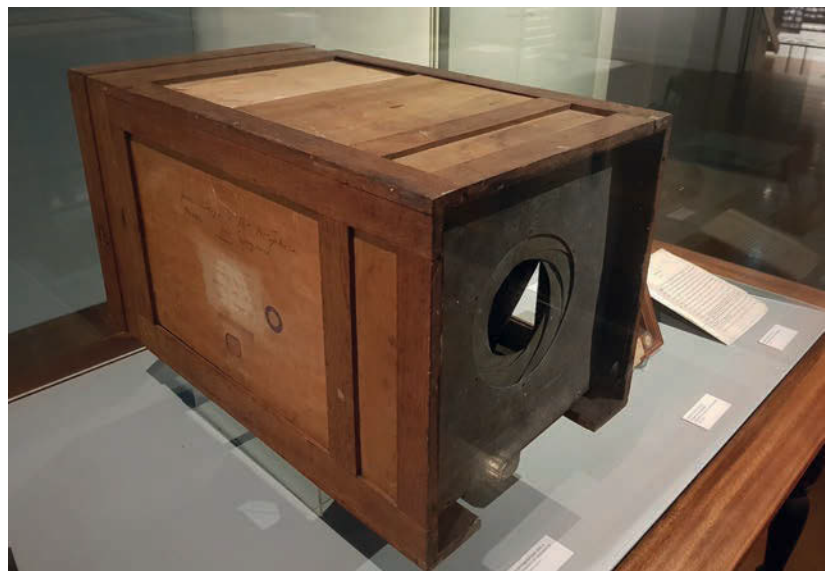
Back in Chalon, Joseph built a V  locip  de, a type of early bicycle, in 1818, and even considered motorising it. The machine still exists in Chalon.

### Photography

From 1816 Joseph began to experiment with lithography which used an engraved stone which was inked to transfer an image to paper. Difficulties with the traditional lithographic process encouraged him to apply his own scientific knowledge to the problems he was experiencing. He substituted pewter plates for stone and began experimenting with the chemistry and began using 'an artificial eye' - a camera obscura - to help make an image directly on to the plate.

In a letter of May 1816 Ni  pce describes making a negative image on paper - much as some of those earlier experimenters had done - which he, too, could not make permanent. He moved to using metal plates and using different chemicals to make and fix an image and used bitumen of Judea, which he had first used in his combustion engine.

Ni  pce constructed three small cameras of different sizes to support his experiments. The Ni  pce museum in Chalon has five large cameras from the 1820s, one of which uses leather bellows and one an iris diaphragm (below). He used simple lenses which required long exposures. Frustrated with a lack of success he left his experiments for a while.







By the early 1820s Niépce had returned to his photographic experiments and would write regularly to Claude in Kew with updates. In one dated 19 July 1822 Claude replies suggesting that Joseph had succeeded in capturing 'the wonderful work of the light'. Claude is most likely referring to a copy of an engraving of Pope Pius VII, made with the plate in contact with the original. The result was a well-defined facsimile of the original. Other copies are also known including Le Cardinal d'Amboise (above), Le Christ portant sa croix and Un Clair de Lune which are all from around 1826 and are all in the Royal Photographic Society Collection at the V&A Museum, in London. These were named heliographs and would have been inked up and printed from.

Making copies of engravings in contact with the original was the first step in the development of what we would today call photomechanical printing.

### Pictures from life

Despite the success of Niépce's heliographs for printing from, the ultimate goal was to make an image directly from life and Niépce had possibly achieved this by 1824, perhaps even by 1822, but there are no images surviving and no documentary evidence categorically supporting this, although correspondence between Niépce and Claude was always very guarded to protect their secretive work.

**Above: Portrait of Cardinal d'Amboise, 1826 (printing plate); 1864 (print). Niépce made five prints in 1827. This example is one of four additional prints made in 1864 by the mayor of Niépce's hometown, Chalon-sur-Saône, to commemorate the centennial of the inventor's birth the following year. © Philadelphia Museum of Art.**

**Above right: Portrait of Cardinal d'Amboise, Niépce's printing plate made c1826. Held in the Royal Photographic Society Collection at the V&A Museum.**

**Right: Joseph Nicéphore Niépce, [View from the window at Le Gras], c1827. Heliograph on pewter, 16.7 x 20.3 x .15 cm. Gernsheim Collection, 964:0000:0001. © Harry Ransom Center, University of Texas.**



The world's oldest surviving photograph (also referred to as the world's first photograph) is the View from the Window at Le Gras and was described as a point de vue rather than a heliograph. To make the photograph, Niépce dissolved light-sensitive bitumen of Judea, a type of asphalt, in oil of lavender and applied a thin coating over a polished pewter plate. He inserted the plate into a camera which he positioned in an upper workroom window in the family house and the plate exposed for six to eight hours over several days.

The resulting plate measuring 16.2 x 20.2cm (6.4 x 8.0 inches), which was close to what became known as whole-plate, shows rooftops, outbuildings and trees around a courtyard. The photograph is very indistinct after two hundred years and it is usually shown as an enhanced copy (right).

The rediscovery of this image and the heliographs in the RPS Collection brings Britain into Niépce's story. In September 1827 Niépce visited England to support Claude, who was increasingly mentally unwell and would eventually die early in 1828. Joseph showed the Le Gras view and other specimens of heliographs to the botanical illustrator Francis Bauer who was based at the Royal Botanic Gardens in Kew. He encouraged Niépce to present the specimens





## Niépce's photographic 'firsts'

- The earliest surviving photograph from life c1826-27
- The earliest photomechanical plates: 'heliographs'
- The use of a camera for making photographs
- The use of bellows on a camera
- Use of an iris diaphragm to control light

**Above right: The three Niépce heliograph plates held in the RPS Collection on display at the National Media Museum Bradford, before being transferred to the V&A Museum. © Michael Pritchard.**

**Below: Helmut Gersheim, copy of Niépce's View from the window at Le Gras, copied by Kodak and retouched by Gersheim, c1952. Due to the long exposure, the buildings are illuminated by the sun from both right and left.**

at a meeting of the Royal Society. The Society ultimately rejected his paper because Niépce refused to reveal details of the process, and the paper and specimens remained with Bauer.

Niépce returned to France in February 1828 after Calude's death and made contact with Louis Daguerre, which resulted in a legal agreement to work together, dated 14 December 1829. Joseph died from a stroke in 1833 and his work was continued by his son, Isidore, and Louis Daguerre. This would culminate in the daguerreotype process.

With the January 1839 announcement by Daguerre, Bauer championed Niépce's claim to being the inventor of photography. On 9 March 1839 the specimens that had been left with him were finally shown at the Royal Society. With Bauer's own death in 1840 the plates were auctioned and passed through several hands before being purchased by Henry Baden Pritchard in 1884. They were exhibited in 1885 and in 1898 at the RPS's international exhibition. The heliographs were donated to the RPS, but the Le Gras plate was put into storage by the Baden Pritchard family.

The photographic historians Helmut and Alison Gersheim eventually tracked down the Le Gras view in 1952 and Baden Pritchard's son donated it to their collection. The Gersheims exhibited and promoted the plate as the world's first photograph, in part to enhance the value and significance of the Gersheim's collection which they were looking to sell. They had Kodak's Research Laboratory in Britain make a high contrast copy and this was further retouched by Helmut in the 1950s to produce something that could be easily viewed.



In 1963 Harry Ransom purchased the Gersheim's collection for the University of Texas at Austin and the photograph remains there on permanent display in a specially built case filled with inert gas. In 2012-13 it returned to Europe for the first time since 1963 and was shown in a special exhibition about the birth of photography and Gersheim at the Reiss-Engelhorn-Museen, in Mannheim. The museum houses Gersheim's contemporary photography collection.

It was there that I saw the earliest known photograph for the first time and was able to pay homage to Joseph Nicéphore Niépce and one of the most significant photographs from 200 years of photography.

AP

## Where to see more on Niépce

- Musée Nicéphore Niépce, 28, Quai des Messageries, 71100 Chalon-sur-Saône. [museeniepce.com/](http://museeniepce.com/)
- Maison Nicéphore Niépce, 2 rue Nicéphore Niépce, 71240 Saint-Loup-de-Varennes, France. [bicentennial-of-photography.org/](http://bicentennial-of-photography.org/)
- Royal Photographic Society Collection, V&A Museum, Cromwell Road, London, SW7. Heliographs available to view by appointment in the Print Study Room. [www.vam.ac.uk/info/vampa-royal-photographic-society-collection](http://www.vam.ac.uk/info/vampa-royal-photographic-society-collection)
- Gersheim Collection, Harry Ransom Centre, University of Texas. [www.hrc.utexas.edu/niepce-heliograph/](http://www.hrc.utexas.edu/niepce-heliograph/)



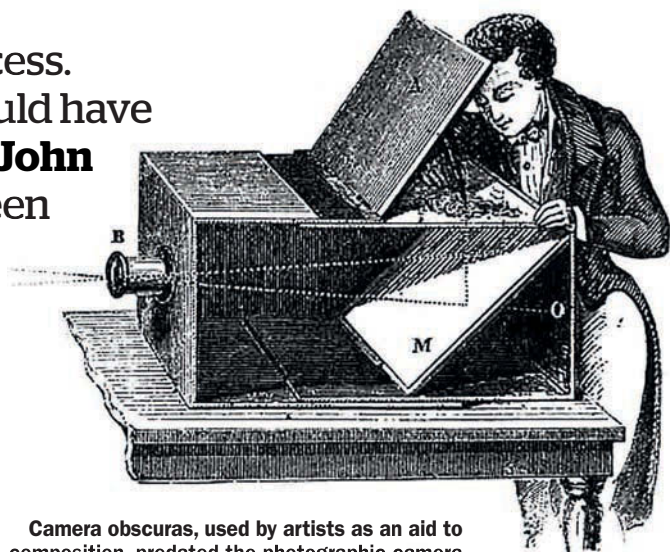


# 200 years of cameras

**VOTE FOR  
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SEE PAGE 63

It began with a totally impractical process. It ended with digital wizardry that would have seemed like magic two centuries ago. **John Wade** charts what happened in between

**S**trange as it might seem, cameras were invented before photography. They were called camera obscuras, used by artists as aids to sketching and an understanding of perspective. A typical example took the form of a box with a lens at the front which reflected its image via a mirror onto a screen on the top. The artist placed a piece of thin paper on the screen, viewed the image through it and traced its outline. The thing that occupied the minds of inventors and scientists during the 18th and early 19th centuries was how to capture and permanently store the camera obscura's image. One man finally made it happen 200 years ago in 1826.



Camera obscuras, used by artists as an aid to composition, predated the photographic camera

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## THE FIRST CAMERAS

**1826-1840: Niépce, Daguerre and Talbot**

Frenchman Joseph Nicéphore Niépce produced what is now accepted as the world's first photograph. His camera comprised a box with a lens at one end and a place to hold a sensitised plate at the other. His process, which he called heliography, involved a pewter plate coated with bitumen of Judea, an exposure of eight hours (and maybe more), then the application of lavender oil and treatment with iodine vapour to produce a positive image. It was impractical, but the apparatus Niépce used can be considered as the first photographic camera.

The first commercially successful camera came with the announcement of the daguerreotype process in 1839. Behind that was another Frenchman, Louis Jacques Mandé Daguerre. His camera comprised two boxes, one of which slid inside the other for focusing. The plates on which direct positive images were produced measured 6½x8½in, which would become known as whole plate. The daguerreotype process was long, complicated and somewhat dangerous, involving iodine, bromine and mercury fumes to prepare and develop an image on a



ARTWORK BY RON HOLLOWAY

The device used by Niépce in 1826 can be considered as the first photographic camera

silver-plated copper sheet. Nevertheless, many daguerreotype cameras were produced from makers around the world, including Charles Chevalier in France, Voigtländer in Germany and Richard Beard in the UK.

Meanwhile, William Henry Fox Talbot, Squire of the Manor at Lacock in Wiltshire and amateur scientist, was experimenting with sensitised paper to produce photogenic drawings, with which an image was exposed until it began to physically appear on the



ARTWORK BY RON HOLLOWAY

The **Daguerreotype camera** led the way to the first commercially successful cameras

sensitive paper, necessitating very long exposures. To counteract this, Talbot used smaller cameras, in which the lens's light was concentrated on smaller areas and was therefore brighter. The tiny cameras were built by a local carpenter and Talbot used one to produce the world's first negative in 1835. It was only when he discovered that a latent image – one that remained invisible until activated by chemicals – needed much less exposure that it became practical to build larger cameras. In 1840, this resulted in Talbot introducing his Calotype process which produced paper negatives, contact printed onto sensitised paper to create positive images. And then a new generation of cameras grew up.

### 1851-1871: Wet and dry plates

Talbot's work was important for introducing the concept of a negative from which multiple prints could be made. The next step was to move from paper negatives to glass plates.

That became a reality with the wet collodion process announced by English chemist and photographer Frederick Scott Archer, whose process cut exposure times to seconds. The downside was that plates needed to be prepared in a darkroom immediately prior to exposure, used in the camera while still wet, and developed immediately. Nevertheless, the wet plate process became very popular and a great many cameras were made for it.

In 1855, French chemist J.M. Taupenot demonstrated a dry collodion process, followed in 1871 by English physician Richard Leach Maddox introducing a method of coating a glass plate with gelatine. For the first time, photographic plates could be bought in advance, kept until required for exposure and developed when convenient.

### 1888: Introduction of roll film

American inventor and entrepreneur George Eastman introduced the first roll film camera in 1888. It was box shaped with a fixed focus and fixed aperture lens. Every camera came pre-loaded with film for 100 exposures, after which it was returned to the Eastman works to be unloaded, the film processed and prints made. Everything was then returned to the owner complete with a camera preloaded with another film. Eastman called his camera The **Kodak**, the first time that name had been used. He explained that the letter 'K' was a favourite, and wrote: 'This is not a foreign name or word. It was constructed by me to serve a definite purpose. It has the following merits as a trademark. It is short. It is not capable of mispronunciation. It does not resemble anything in the art and cannot be associated with anything else in the art.' The Kodak was introduced with the slogan 'You press the button, we do the rest.' With that, snapshot photography was born. ➤



Replica of one of Talbot's mousetrap cameras with which he produced the first negative. The name was coined by Talbot's wife Constance when she saw the tiny size of the cameras



A wet plate camera made by the British firm Horne & Thornthwaite



The English **Collins Half-Plate Tailboard** camera, c.1890, was typical of the kind of cameras that used dry plates



COURTESY OF AUCTION TEAM BREKER

The craze for disguised cameras began early. This is **Thompson's Revolver** camera from 1862. Its circular brass body contained a disc-shaped photographic plate, and the lens, resembling a gun barrel, lined up with a ground-glass focusing screen, covered by a magnifier in a tube. As a catch was pressed, the lens dropped to its lower position to align with a plate and the single speed rotary shutter was automatically released. The plate then rotated through 90° so that four circular pictures could be taken in rapid succession



The **Kodak** of 1888 was the world's first roll film camera whose simplicity of use appealed to people who had never before considered owning a camera. (The camera pictured is a now rare replica, made by Kodak in 1988 to celebrate the camera's centenary)







The **Sanderson**, first seen in 1895, introduced the concept of multiple lens movements that included rise, fall, swing and tilt.



**Le Pascal**, in 1898, was the world's first camera with a built-in clockwork motor drive, shown here alongside later clockwork-driven pioneers, the 1934 **Robot I** and 1956 **Leningrad**

## WHAT CAME NEXT

### ➤ 1900-1920: A new world of camera design

As camera production approached and entered the 20th century, manufacturing took a new turn. Until then, cameras had been essentially designed to accommodate the different processes used to form an image. But now, with glass plates and flexible roll film established, camera design could develop in new and innovative directions. It did so, prior to 1900, with the arrival of cameras like the English **Sanderson**, innovative for its introduction of new kinds of camera movements, and even a French camera with built-in motor drive.

The century began, however, with a name that would resonate throughout the best part of the next 100 years: the **Kodak Brownie**. In 1901, the camera evolved into the **No.2 Brownie**, and the term 'Box Brownie' inevitably became incorrectly applied to just about any box camera irrespective of its maker.

Panoramic photography, which had been around since the daguerreotype days, became popular in 1900 with the introduction of the **Kodak No.1 Panoram** camera with an unusual lens that swung from side to side during exposure. It initiated a style of camera that would come and go for more than a century.

In 1912, everyone's favourite photographic manufacturer introduced the **Vest Pocket Kodak**. It was the first camera to use 127 roll film in a folding design, with a lens panel that pulled out from the body on scissor struts supported by a fold-down leg. The VPK, as it was popularly known, ➤

In 1900, the first camera to bear the **Brownie** name was aimed at children, at a time when brownies in America were pixies or elves. The camera had no viewfinder, only two V-shaped lines etched into the top to line up on the subject, although a separate accessory viewfinder, seen attached here, was available. The first **Brownie** (second version) is pictured here with a green **No.2 Brownie**, the first camera to use 120 size roll film and a **Brownie 110** from 1980, the last camera to bear the Brownie name



**Kodak's No.1 Panoram** from 1900 used a lens that swung in an arc during exposure, exposing the image as it moved on a curved stretch of film. The style later became popular in 35mm cameras of which versions can still be bought new today



Folding cameras like this proliferated for more than half a century from around 1900 onwards. This one is the 1907 No.4 **Folding Pocket Kodak** that could be adapted to shoot on film or glass plates



Disguised cameras were very popular from the earliest days of photography right up to the current digital age, and watches made popular starting points for unusual designs. Here are the *Tikka* from 1906 (left) and the later *Steineck ABC* from 1948



In 1912, the **Vest Pocket Kodak** was the first camera to use 127 size film. The original model is pictured on its now rare tripod attachment, alongside the newly designed *Model B* that followed in 1925



In 1914, Kodak introduced the Autographic Back. With the use of special autographic film, a stylus and a trapdoor in the camera back, it became possible to 'write' notes on the film's backing paper which would be transformed into writing on the rebate between frames of film



Two cameras from 1914 and 1920 that typified the design of stereo cameras of the time: a *Monoblock* (left) and *Stereo Spido Metallique*, both made in France



# Film Stars

➤ was advertised as the soldier's camera, referring to the fact that soldiers of World War I were reputed to have illegally carried them when they went into battle.

Stereo photography became very popular at this time. It was carried out by use of a camera with two lenses to shoot two pictures side by side. When the result was placed in a suitable viewer so that the left eye saw only the view taken by the left lens and right eye only the view from the right lens, the brain combined the two to give the impression of a three-dimensional, stereoscopic scene.

Also of note: The 1913 **Aptus** was a while-you-wait camera that incorporated a method of developing and fixing a picture in a special tank attached to the base. With a certain amount of dexterity, a photographer could use this to shoot, develop and fix a picture in about five minutes. The **Thornton Pickard Mark III Hythe Machine Gun Camera** from 1915 was another rarity. Shaped exactly like a machine gun, it shot pictures instead of bullets and was used to help train pilots in air-to-air combat. The **Hicro** camera, from the same year, shot three monochrome images at once, each through a red, green or blue filter. After processing, these were combined with similar filtration in a special viewer or complicated projection apparatus to show the subject in full colour.



The **Hicro** from 1915 provided an early method of shooting photographs in colour

The **Aptus** was a while-you wait camera that shot pictures and developed them on the spot in an attached tank, all in about five minutes



## 1920-1940: Birth of major landmarks

Three cameras from this era played huge roles in the shape of things to come. The **Leica** arrived in 1925, for the first time making 35mm film truly viable. Those who initially shunned the camera, believing such a small negative was incapable of producing professional quality images, were soon proven wrong, and 35mm went on to become legendary.

Next up was the 1928 **Rolleiflex**. Until then, twin lens reflexes (TLRs) had been big and made for shooting on glass plates. The Rolleiflex was the first compact, roll film TLR with its twin lenses focused in tandem on a moving panel. It shot six exposures 5.5x6cm on 117 size film, but some were converted to accept 120 roll film, which soon became the norm for this and the multitude of Rolleiflex clones that went on to be produced around the world.

The third landmark was the 1936 **Kine Exakta**, the world's first 35mm single lens reflex (SLR). The camera evolved from the 127 film **VP Exakta** introduced three years before. The two had similar specifications with shutter speeds down to 1/2 full seconds and up to 1/1,000sec. The Exakta used a waist-level viewfinder, and it would be another 13 years before a 35mm SLR with an eye-level viewfinder would be available in the shape of the **Contax S**.



Before the 35mm SLR became popular, reflex cameras were very different, as shown here with the 1920 **Patent Klapp Reflex** (left) and the 1930 **Thornton Pickard Rubyette No.1**

Three 35mm landmarks: the 1925 **Leica IA** (rear), 1932 **Contax I** (left) and 1934 **Kodak Retina** (right)





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The **Rolleiflex** set the standard for compact roll film TLRs. Pictured here are the original model from 1928 (left) with the **Automat II**, first seen in 1950



For a while it was thought that the Russian **Sport** was the first 35mm SLR, but recent documentation has shown that it was just beaten by the **Kine Exakta**



The **Compass**, designed in England and built in Switzerland in 1938, was so small it could fit into a cigarette packet, and yet had all the features and more of much larger cameras. It was probably the most complicated camera ever made



Shown here in its open and shut positions, this is first **Minox** today known as the **Riga** model, named after the town in Latvia where it was built in 1937. The body was made of stainless steel and, like the various models that followed, the photographer pulled on one end to extend the body, took the picture and then snapped it shut again, an action which also tensioned the shutter and advanced the film. Following World War II, later models were made of aluminium and manufactured in West Germany



The world's first 35mm SLR, the 1936 German **Kine Exakta** (left), evolved from the 1933 **VP Exakta** which used 127 roll film

The 1935 **Contaflex** was an unusual twin lens reflex made for 35mm film, and the first camera equipped with a built-in photoelectric exposure meter. The shooting lens focal length was 50mm, but the viewing lens was 80mm to give a slightly larger than 35mm size format on the viewfinder screen



The **Super Kodak Six-20** in 1938 was the first camera with auto-exposure control



As important as these cameras were, they must not overshadow other major arrivals from this era. The **Contax I** made its debut in 1932, not so much a rival to the Leica, but more a camera that took a different look at 35mm design and made it its own. In 1934, the first **Kodak Retina** brought lower cost 35mm photography to those who couldn't afford a Leica or Contax. At the same time, the **Robot I** was launched to popularise clockwork motor drives in cameras, and many more models of the camera were subsequently produced.

In 1935, the **Contaflex** represented a masterpiece of 35mm TLR engineering, followed in 1936 by the **Compass**, a miniature camera designed in England but built by a Swiss watch maker, and probably the most complicated camera ever made. The following year the first **Minox** arrived and went down in cinematic history as every spy's favourite camera. Then there was the **Super Kodak Six-20** which, in 1938, was the first camera with automatic exposure control. All this and more was put on hold by the outbreak of World War II in 1939.



# Film Stars

## 1940-1960: Professional systems and instant photography

When the war ended in 1945, camera manufacturers took a while to get back on their feet. But once production began again, the landmarks just kept coming. In 1947, the first **Hasselblad** arrived from Sweden. It was the **1600F**, named after its highest shutter speed. The camera's modular design comprised a body to which could be attached interchangeable lenses, film backs and a wide variety of viewing systems.

The following year, the **Polaroid Model 95** became the world's first truly viable, easy-to-use instant picture camera. Twin rolls of sensitised paper, connected by a paper leader were used. After exposure, as a tab was pulled, the rolls were sandwiched together along with in-built pods of chemicals that burst and processed a monochrome print for removal from the camera back after 60 seconds.

The 1950s saw a couple of interesting English ventures from the Wray and Corfield companies. Wray introduced Britain's first and only attempt at producing a 35mm SLR. The 1951 **Wrayflex I** and 1953 **Wrayflex Ia** used mirrors in place of a prism viewfinder, resulting in a laterally reversed landscape view and an upside down portrait image. A

When Swedish optical engineer and photographer Victor Hasselblad was asked by his government if he could make a camera like an aerial camera recovered from a German reconnaissance aircraft that had crashed in Sweden, he replied, 'No, but I can make a better one.' The result was the **Hasselblad 1600F**



In 1948, the **Polaroid Model 95** shown here was the first truly viable instant picture camera. It used twin rolls of film loaded on each side of the body and combined when a tab was pulled. In 1963, the **Polaroid Automatic 100** introduced the immensely popular peel-apart film. The ultimate in instant picture technology came with the **Polaroid SX-70** system in 1972, of which more on page 59



Two British pioneering, and slightly eccentric, designs from the 1950s: the **Wrayflex I** (left) and the first **Periflex**



The **Brownie 127** from 1952 was one of the most popular and successful snapshot cameras of all time. It was predominantly seen in black, but in 1953, 5,000 white versions were made and test marketed in the Channel Islands. The white cameras never went into production and today are very rare







Two Japanese pioneering 35mm SLRs from 1959: the **Nikon F** (left) and **Canonflex**. The Nikon is shown with its Photomic head introduced in 1961 to offer match-needle metering



The **Mecaflex** was an unusual miniature SLR from 1953 that shot 24x24mm pictures on standard 35mm film



First and second models of **View-Master** cameras that provided a means for photographers of the 1950s and 1960s to shoot stereo or 3D images and make their own stereo reels for viewing in special viewers

**Leica M3**, the first Leica with a bayonet lens mount and an important landmark for Leitz in 1954



Original **Olympus Pen** (right), launched in 1959 and destined to be the start of a long series of cameras culminating in the 1963 **Pen F** (left), the world's first half-frame 35mm SLR.

pentaprism was added with the **Wrayflex II** in 1959, but the camera never achieved the success its manufacturer had anticipated. Less than 3,000 cameras across the three models were produced.

The 1953 **Periflex** from Corfield developed the unusual idea of a small periscope that was manually pushed down into the film plane to magnify part of the image by a factor of eight for focusing, then withdrawn and a normal eye-level viewfinder used for shooting. Despite the unusual design, variations continued to be made until 1961.

Although the East German **Praktina FX**, launched in 1953, stood at the heart of a large system of lenses and accessories, it became overshadowed by the arrival of the Japanese **Nikon F** in 1959. The Nikon was built to be the centre of a system comprising lenses from 21mm to 1,000mm, electric motor drives, a choice of viewfinders and focusing screens, plus many other accessories. For 35mm SLRs, it soon became the first choice for professional photographers world-wide.

Stereo photography, which had previously risen and fallen in popularity, rose again in the 1950s with cameras that used 120, 127 or 35mm film, rather than the glass plates of old. The **View-Master** system that had been providing stereo pairs of pictures on reels for use in special viewers since the 1930s was enhanced in 1952 and 1961 with the introduction of View-Master cameras that enabled photographers to make and view their own stereo reels.

Also significant from this era: **Gamma Duflex**, the first 35mm SLR with instant return mirror; **Mecaflex**, a miniature 35mm SLR for 24x24 images; **Leica M3**, the first bayonet lens Leica and the start of a hugely successful series; **FT-2** 35mm panoramic; and the **Olympus Pen**, Japan's first half-frame camera.



# Film Stars



The **Contarex**, which came from Zeiss Ikon in 1960, was a professional SLR whose large, round Selenium cell meter mounted over the lens gained it a nickname of the Bullseye or Cyclops



Launched in 1961, the **Canon 7** was the company's last great rangefinder camera, defined by its incredible wide aperture standard lens, a 50mm f/0.95 that became known as the Dream Lens



Cameras like the **Pentax S1A** typified SLRs of the early 1960s



**Topcon RE Super**, the first 35mm SLR with TTL metering

## 1960-1980: The Japanese arrival

Between the end of World War II and the latter years of the 1950s, Board of Trade restrictions in the UK prevented certain luxury goods from being imported, and that included cameras. As the 1950s morphed into the 1960s, restrictions were lifted – and in came the Japanese. With them, came good quality and newly affordable 35mm SLRs, and suddenly, everyone wanted a reflex camera, amateurs and professionals alike.

The **Nikon F** started it, but hot on its heels came cameras like the **Pentax S2**, **Minolta SR-1** and, most notably, the **Canonflex**. Unlike its rivals, the Canon offered a selenium cell exposure meter which mated with the shutter speed dial as an aid to measuring exposure. It also accepted a wide range of Canonomatic lenses in breach lock mounts, similar to but not the same as the Canon FL and FD mounts that followed later.

This era also saw a growing interest in subminiature cameras. Although the **Mini-Flex**, the first camera for 16mm film, appeared in 1932, the trend really took off in the 1950s and continued into the 1960s. For a while it looked like 16mm would take over from 35mm, but it never happened.

Two important landmarks landed in 1963.



From the 1960s, subminiature cameras made for 16mm film: **Rollei 16**, **Mec 16SB**, **Goldeck 16**, **Minicord** and **Mamiya 16 Automatic**



Three generations of Kodak snapshot cameras: the **Instamatic 100** for 126 film, **Pocket Instamatic** for 110 film and the first **Disc** camera

The **Topcon RE Super** was the first 35mm SLR with through-the-lens (TTL) metering. It worked by using a special reflex mirror with a pattern of transparent lines etched into it, allowing some light to pass through the mirror to a CdS meter cell at the rear. (Note for pedants: the first camera to use TTL metering was actually the Mec 16SB in 1961, but that was a 16mm subminiature, not an SLR.)

The other major landmark of 1963 was the introduction of Kodak's **Instamatic** cameras, whose unique selling point was the Kodapak cartridge containing film that was simply dropped into the back of the camera, doing away with the complications of loading that plagued snapshot photographers. The basic design was taken up by other manufacturers around the world before being overtaken by Kodak's **Pocket Instamatics** for 110 film in 1972. Again popularity for the design spread around the world until Kodak's introduction of **Disc** cameras ten years later.

Polaroid was again to the fore in 1972 with the introduction of the **SX-70** camera. Following the first instant picture camera back in 1948, Polaroid had gone through many incarnations of the peel-apart film process. But SX-70 saw a completely different approach, with pictures which were automatically ejected from the camera immediately after exposure to develop in full colour, in normal lighting, in around one minute.

Swing lens panoramic cameras for 35mm film: the **FT-2** from 1958 (left) and the 1967 **Horizon**



In the 1970s and 1980s, Mamiya proved a worthy rival to Hasselblad with its range of roll film reflexes. Left to right: **Mamiya RB67**, **Mamiya M645 Super** and **Mamiya RZ67**



**SX-70 Alpha 1**, part of a new wave of instant picture cameras from Polaroid

The original **Olympus M-1** with **Pentax ME Super** and **Nikon EM**







The first digital camera used six circuit boards, 16 nickel cadmium batteries, an analogue/digital converter salvaged from a digital voltmeter, the discarded lens from an old Super-8 movie camera and a portable digital cassette instrumentation recorder. In today's jargon it would be called a 0.01 megapixel camera

➤ The same year saw the introduction of the **Olympus OM-1**, a new breed of ultra-compact 35mm SLR, which went on to influence rivals like Pentax and Nikon. The camera began life as the M-1, but following objections from Leitz who had a Leica with a similar nomenclature, Olympus agreed to change the name. The OM-1 was followed by the **OM-2**, the first SLR with off-the-film metering with which the shutter speed was measured and set during the actual exposure. Following on came the **OM-3** and **OM-4**, then the simplified **OM10**, **OM20**, **OM30** and **OM40**.

The 1970s were when auto-exposure really took off with aperture priority metering in the 1975 **Olympus OM-2**, shutter priority in the 1976 **Canon AE-1**, shutter and aperture priority combined in the 1977 **Minolta XD7** and no less than five exposure modes in the 1978 **Canon A-1**.

The most significant advance of the 1970s, although you wouldn't have known it at the time, was when, in 1975, Kodak electrical engineer Steven Sasson invented and demonstrated the first digital camera, only to have Kodak patent it and try their best to forget it. Presumably in light of the fact that Kodak made most of its money from film and processing, the company's accountants were hoping digital photography might go away. How wrong they were.

## 1980-2000: New technologies

The 20 years leading up to the millennium saw the introduction of new digital technology fighting against what, with hindsight, now looks like desperate attempts to reinvent and hold on to the film camera market.

Things kicked off in 1981 with a glimpse of the future in the shape of the **Sony Mavica**, a

Metering pioneers: **Olympus OM-2** illustrated with T20 flashgun and OM Winder 2 fitted, **Canon AE-1** and **Minolta XD-7**



Early autofocus relied on special lenses for attachment to manual focus SLRs. Here are the **Pentax ME F**, the first camera specifically made as an autofocus SLR, and the **Olympus OM30**, with its purpose-made autofocus lens



Two autofocus landmarks: 1977 **Konica C35AF**, the first autofocus camera (left), with the 1985 **Minolta 7000**, first with body integral autofocus



Two different bridge camera designs: the 1988 **Ricoh Mirai** and 1990 **Olympus IS-1000**



Disposable cameras began briefly back in the 1940s with models like the **Hollywood** (left), but the craze took off in a big way with the **Fujifilm Quicksnap** in 1987



**Canon iON** still video camera with the discs on which images were recorded



The extremely stylish **Canon EOS IX**, one of the best APS cameras

digital single lens reflex (DSLR) with interchangeable lenses. Images were captured and up to 50 colour pictures stored on interchangeable magnetic discs called Mavipaks. The resolution of the images was 570x490 pixels, equivalent to a little under 0.3 megapixels. The camera didn't get beyond the prototype stage.

Unperturbed by the coming digital revolution, the **Minolta 7000** film SLR was launched in 1985. Autofocus was already possible in compact cameras or in SLRs with special lenses. But the Minolta was the first to integrate the autofocus mechanism into the camera body and so set the style for autofocus SLRs, both film and digital, for many years to come.

By 1987, film camera sales had begun to dwindle. Manufacturers countered this by producing a series of 35mm bridge cameras that offered much of the SLR's versatility, albeit with fixed zoom lenses, coupled with the compact camera's auto-everything ease of use. Yashica began the craze with the **Samurai**, which looked more like a camcorder than a still camera, but the shape settled down to the more traditional bridge camera styling with cameras from Olympus, Chinon, Ricoh, Canon, Minolta and Fujifilm, all the way through to 1991.

Disposable cameras began in America back in the 1940s and 1950s, but the arrival in 1967 of the **Fujifilm Quicksnap** marked the start of what would become a huge craze for disposable cameras that still lasts today.

Then, in 1988, Canon launched the **iON** (standing for Image Online Network). Known as the Xap Shot in America and Q Pic in Japan, this was one of the earliest commercially available digital cameras. The iON used a flat body with an f/2.8 lens at one end of the narrow side and a built-in flashgun at the other. Using small spinning discs for storage, it shot 50 pictures, viewed by connecting the camera to a normal television. It wasn't a digital camera as we know it today, but more like a still video camera. Nevertheless, it marked the start of what was about to come big time.

Not that you'd have known it if you were listening to some of the world's biggest photographic manufacturers, who got together in 1996 to launch the Advanced Photo System (APS). With this came a new type of film for a new kind of camera that combined simplicity of use with revolutionary hi-tech ways of shooting and processing. Kodak, Agfa, Fujifilm and Konica made the film; Kodak, Nikon, Canon, Minolta, Olympus and others came on board with cameras that ranged from simple point-and-shoot compacts to top-notch interchangeable lens SLRs. Predictions were that APS would replace 35mm and change photography for ever. It lasted less than ten years.



## INTO THE DIGITAL ERA

### 2000-2026: How we got where we are

As film camera manufacturers hung on by their fingertips to the old ways, by 2000, the digital revolution had already insinuated itself and soon it totally took over.

From 1990 onwards, Nikon had already joined forces with Kodak to produce the DCS series of DSLRs, that were essentially Nikon film cameras like the F3 with Kodak image sensors bolted to the back and base. Kodak also went on to couple its digital backs and bases to Canon EOS cameras. In 1996, Nikon collaborated with Fujifilm to produce the strangely shaped and extremely cumbersome **Nikon E2**, which tackled the way small sensors took a bite out of the centre of an image. This meant that, for example, a 50mm lens which would be a standard on a 35mm film camera became more like an 80mm medium telephoto on a digital camera. The E2 solved that with inbuilt reduction optics technology that shrunk the image to fit the size of the sensor.

Around this same time, other non-reflex manufacturers were joining the digital revolution, freed from the previously dictated confines of having to place a lens in the centre of a body with a film behind it. Now cameras could be any shape, and lenses could be placed anywhere. The **Casio QV-10** in 1995 was the first with an LCD screen on the back; Pentax's first digital camera, the



Two early attempts at building DSLRs: a **Kodak DCS 410**, which mounted Kodak digital technology on a Nikon N90 SLR (left), with a **Nikon E2**, made more bulky than most to allow room for its reduction optics technology



The unconventionally shaped **Pentax EI-C90** was the company's first digital camera



The **Sharp J-SH04 J-Phone** was the first standalone mobile phone with a built-in camera



Two DSLRs that strongly influenced future digital designs: the **Nikon D1** and **Olympus E-1**



**EI-C90** in 1996, was shaped like a flat box, part of which formed a detachable camera and the other part housing a monitor with a pop-up screen; Minolta came up with the **Dimage V** in 1998 whose 8-13mm zoom lens could be detached from the body and waved about on the end of a long cable. And there were more, far too numerous to mention.

Then, in 1999, Nikon introduced the first DSLR to be built from the ground up by a single manufacturer, and brought it in under

£2,000. The camera was the **Nikon D1**. It only had a 2.7MP sensor, but it marked the start of a new era of reflex cameras.

The following year saw the beginnings of a new kind of digital photography when Sharp Electronics in Japan introduced the **J-SH04 J-Phone**, the first mobile phone with a built-in 0.11MP camera. The real phone revolution, however, began in 2007 when Apple launched the **iPhone**, and the rest of that particular story is history.



The **Canon EOS 300D** which made DSLR photography more affordable for the amateur market



**Fujifilm FinePix Real 3D W1** which brought the old techniques of stereo photography to the digital camera world



**Panasonic Lumix G1**, the world's first mirrorless camera



Where we are now: **Canon EOS R5 Mark II**, featuring a full-frame 45MP stacked CMOS sensor, Dual Pixel intelligent autofocus including eye-control, 8K raw video, continuous shooting up to 30fps, Wi-Fi connectivity, in-camera upscaling... and so much more, pictured with the Canon RF 100-500mm F4.5-7.1L IS USM lens

Meanwhile, back with cameras, 2003 saw the launch by Canon of the **EOS 300D** for under £1,000, a price that really opened up the affordable amateur DSLR market. Nikon countered that with its **D70** for a similar price. At the same time, Olympus launched the **E-1**, whose Four Thirds technology was offered to other manufacturers, giving them access to design specifications and technologies to produce cameras and lenses all with the same mount. Olympus went big on the system, making 15 cameras, while Panasonic produced two Four Thirds DSLRs and Leica made only one.

For professional use, however, full-frame, meaning the 24x36mm format that harks back to 35mm film, soon became king. Surprisingly perhaps, that goes all the way back to 2002, when the first full-frame DSLR was the **Contax N Digital**. However, it was the **Canon EOS-1Ds** from the following year that is considered as the first major step towards full-frame digital photography.

Stereo photography once again surfaced in 2010, this time in the digital world with the introduction of the **Fujifilm FinePix Real 3D W1** and **W3** cameras. As of old, they used two lenses to shoot two images. Processed with the appropriate software, these could be reproduced as twin images for viewers similar to those in years before, or as anaglyphs, designed to be viewed through red and blue/green 3D spectacles.

The real revolution, though, came in 2008, when Panasonic introduced the **Lumix G1**. This was a very conventional-looking DSLR-like camera which removed the mirror box and pentaprism and replaced them with an electronic viewfinder, with the promise of more compact bodies and lenses. It was the first mirrorless camera, a type that would eventually make DSLRs obsolete.

Today, mirrorless represents the ultimate combination of power and portability through such all-singing, all-dancing professional cameras as the **Canon EOS R5 Mark II**, and its counterparts from the likes of Nikon, Panasonic and Sony.

Since the dawn of digital, the technology has developed at speeds hitherto unheard of. Sensor sizes, megapixel counts, multiple autofocus points, facial recognition, touch screen operation, numerous shooting modes, time-lapse control, voice recording, Wi-Fi connectivity, text tagging, best shot selectors, 4K video... all these and more besides can be found in today's cameras. It is worth remembering, however, that no matter how complicated or technologically advanced your latest digital camera might be, at its heart there lies no more than a box with a lens, some kind of sensitised material and controls to adjust focus, apertures and shutter speeds. And you know what? They knew all about those basics 200 years ago.

COURTESY OF PARK CAMERAS

## Which was the most important camera of all time? Vote now in our AP readers' poll

As John's overview has shown, the journey from the very first wooden cameras to where we are now has been filled with incredible innovation. Some of these innovations sunk without trace, but some changed the face of photography. Here's your chance to nominate your pick of the most significant cameras ever made.

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# In the beginning...

The design of the earliest cameras very much reflected the processes they used. Here's how it all began.



The famous scene taken from a window at Le Gras by Niépce in 1826 and now accepted as the world's first photograph

## Niépce's heliography process

- A pewter plate was coated with Bitumen of Judea and placed in the camera.
- An eight-hour exposure (some say longer) was made.
- After exposure, sunlight had hardened the bitumen and turned it white.
- The soft portions where less or no light had struck, were washed away with lavender oil.
- The base metal was darkened by treatment with iodine vapour.
- Thus the highlights appeared white and the shadows were rendered black, producing a direct positive image.

## The daguerreotype process

- A copper plate was coated with silver.
- By the light of a candle, in an air-tight box, the plate was exposed to iodine. The fumes combined with the silver on the plate to form a thin, light-sensitive layer of silver iodide.



A calotype by Talbot showing the building of Nelson's Column in London's Trafalgar Square



Three daguerreotypes, a process that was very popular for portraiture during Victorian times

- Exposure to bromine fumes then made it more sensitive.
- The plate was placed in the camera and the exposure made by moving and replacing a cap over the lens. Exposure ranged from a few seconds to several minutes.
- After exposure, mercury was heated in a dish over a lamp in an air-tight box.
- The exposed plate was slotted face down into the box, allowing the mercury fumes to rise from the heated mercury and react with the silver iodide to form a white amalgam where light had struck the surface.
- After sufficient development, the plate was washed with a salt solution to remove the unaffected silver iodide.
- Thus a direct positive image was produced, the highlights represented by the white amalgam, while the unaffected polished silver that lay beneath the silver iodide layer remained to represent the shadows.

## The Calotype process

- A sheet of paper was coated with silver nitrate and potassium iodide to make light-sensitive silver iodide.
- Before exposure it was brushed with silver nitrate and gallic acid to increase its sensitivity.
- The exposure was made.
- After exposure, the paper was again treated with silver nitrate and gallic acid which produced a negative image.
- The image was fixed with sodium thiosulphate.
- A positive image was produced by contact printing.

## The wet plate process

- A glass plate was coated with collodion, a solution of cellulose nitrate in alcohol and ether.
- While still wet, the plate was sensitised with silver nitrate.
- The plate was placed in the camera still wet and exposed.
- Immediately after exposure the plate was removed and a developing solution, often containing iron sulphate, was poured over it and the image fixed with sodium thiosulphate or potassium cyanide.
- The plate was washed, allowed to dry and coated with varnish.



A hand-tinted ambrotype, one of several off-shoots of wet plate photography



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# Mirrorless Milestones

Back in 2008, the world's first mirrorless camera appeared. Now they've made DSLRs obsolete. **Andy Westlake** traces how it happened.



**Left: Panasonic's Lumix G1 was the world's first mirrorless camera**

**Below: Full-frame mirrorless became a reality with the Sony Alpha 7**

**Upper right: With the Sony A9, mirrorless first outperformed high-end DSLRs**

**Right: The Z9 was the first no-compromise pro mirrorless model from Canon or Nikon**

For years at the start of the 'noughties', it was the most-discussed topic on online photography forums. Camera makers were producing fixed-lens models with LCD screens and electronic viewfinders, so why couldn't they do the same thing but with interchangeable lenses? It would be like making a DSLR, just without a mirror. A mirrorless camera. And in 2008, Panasonic changed everything by doing exactly that.

Not that you'd know it, just by looking at the Lumix G1. Despite being a genuine milestone in camera history, it looked utterly nondescript, and almost identical to the firm's L10 DSLR. It had the same prominent handgrip, central viewfinder housing, fully articulated rear screen and SLR-like controls. It didn't even record video – we'd have to wait another six months for that, with the GH1. Rarely has the revolution looked so ordinary.

After that, though, it took a while for mirrorless to take off. Olympus turned heads in 2009 with its gorgeous retro-styled PEN E-P1, while the first APS-C mirrorless was the Samsung NX10 at the start of 2010. Then Sony – desperately looking for a way to break Canon and Nikon's dominance of the camera market – entered the fray.

## Blind alleys

Sony's first mirrorless models, the NEX-3 and NEX-5, really did look different when they appeared together in May 2010. Both squeezed an APS-C sensor into a tiny body with no viewfinder and a tilting rear screen. This popularised a new concept for mirrorless, of being small, simple cameras for people who didn't want to buy large, bulky DSLRs. It was clearly an enticing idea for the manufacturers, and for the next few years, a great many cameras tried to do exactly the same thing.

Ultimately this turned out to be a blind alley, but it created and destroyed entire systems along the way. Pentax Q, Nikon 1, and Canon EOS M all arrived, flickered briefly with varying degrees of brightness, and then died. Even in early 2012, though, cameras like the rangefinder-eque Fujifilm X-Pro1 and the stylish, but surprisingly capable Olympus OM-D E-M5 showed that mirrorless cameras could be genuinely serious tools.

## Full-frame appears

The second great milestone in the history of mirrorless was Sony's launch

of its first full-frame models in 2013. The A7 and A7R twins also introduced another popular, and highly successful idea of placing different sensors into the exact same body design – in this case 24MP for most users, and 36MP for those who demanded the highest possible resolution. The cameras were much smaller and lighter than contemporary full-frame DSLRs which meant that, despite a multitude of flaws, they sold extremely well.

For a while, Sony had the full-frame mirrorless sector all to itself and built up a significant technological lead. Leica introduced its SL system a couple of years later, but its high price meant it was always destined to be a niche player. So it's no great surprise that the third great mirrorless milestone was also a Sony camera.

## Beating the DSLR

In the middle of 2017, Sony introduced the first mirrorless camera with a stacked CMOS sensor and blackout-free viewfinder. Behind that techno-jargon, though, lay serious user benefits. Because it meant that the Sony A9 was the first mirrorless camera that clearly outperformed the best professional DSLRs.

The A9 could shoot 24MP images at a





## Medium format magic

It's not all about full-frame, of course. If you want the very best image quality, you need to go larger. Technically, the world's first medium-format mirrorless camera was the Hasselblad X1D, but arguably, the first that actually worked was the Fujifilm GFX 50S – both from 2016. However, the real milestone, where medium-format mirrorless clearly surpassed full-frame image quality while matching its practicality, was the Fujifilm GFX 100 of 2019.

This model combined a 102MP sensor with phase detection autofocus and in-body stabilisation. That made for a camera that was every bit as straightforward to use as its APS-C X-system cousins, meaning you could happily take it out of the studio and into the field. Its current successors still provide the final word in terms of image quality at anything resembling a sensible price.



Fujifilm's 102MP medium-format GFX100

startlingly quick 20 frames per second, all while tracking focus on fast, erratic subjects no matter where they moved in the frame. Photographers could see exactly what the subject was doing while they were shooting, and the silent electronic shutter allowed them to take photos much more discreetly. DSLRs, with their flapping mirrors and centrally clustered AF points, no longer had any chance of competing with this kind of technology.

### Going mainstream

In 2018, almost exactly 10 years after the first appearance of the Lumix G1, full-frame mirrorless went mainstream. Nikon introduced its Z system and a couple

of weeks later, Canon launched the EOS R. Shortly after that, Sigma and Panasonic teamed up with Leica to form the L-Mount Alliance. Suddenly, almost all the main players had a finger in the full-frame pie.

New technologies, particularly in the area of autofocus, pushed the advantages over DSLRs even further. Sony increasingly refined its human face and body detection, while developing sophisticated subject tracking. But the next big tech advance first appeared elsewhere, with the Olympus OM-D E-M1X debuting an intelligent recognition system for trains, cars and aircraft at the start of 2019.

Canon and Nikon kept on developing DSLRs for a couple more years, while trying

to bring their own mirrorless cameras up to Sony's standards. But when Canon introduced the EOS R3 in 2021, and Nikon the Z9 six months later, it was apparent that the writing was on the wall. In particular, the Z9 was clearly the very best camera Nikon knew how to make – and it was mirrorless.

Now in 2026, if you're an enthusiast photographer looking to buy a 'proper' camera with interchangeable lenses, that probably means mirrorless. And you know what? Chances are that camera will look like a DSLR, with a big handgrip, central viewfinder, and articulated rear screen. It turns out Panasonic got it right first time, after all.



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# Analogue adventures



**Tony Kemplen on the ...**

## Boltavit I

A tiny German camera that takes 35mm film, but in an unperforated, roll-film format

The Boltavit is a funny little camera, with the emphasis on the little, as seen in this photo showing it alongside a 35mm cassette. Bolta GmbH, the company who made the camera, started in Nuremberg in 1921, and was named after its founder Johann Bolten. Interestingly, they initially made combs and other hair accessories, before diversifying into cameras in 1935.

It's basically a roll film camera, using unperforated 35mm on a backing paper, much like 828 film which was quite popular in the 1940s and 50s, especially in the USA. The Boltavit I, which is the version that I have, was the first of the series. The specs are very simple, a 40mm f/7.7 lens with a three-speed shutter and Waterhouse stops for f/11 and f/16. The lens is mounted on a metal tube which retracts into the body when not in use, making this little camera even smaller. The little black die-cast box looks decidedly scruffy, but searching online throws up a lot of similar



The Boltavit I's tiny size is clear alongside a 35mm film canister

looking examples, so I suspect the paint was particularly vulnerable to flaking. Either that or there was a craze for using them in a bizarre variation of conkers!

Not long after the range was launched, the name was changed to Photavit, and over the next couple of decades, an ever more sophisticated series of successors evolved. The last of these was the Photavit V in 1951, by which time there was an f/2.9 lens and a shutter with speeds from 1sec to 1/300sec. Although the cameras had grown slightly in size, they were still very compact.

The Photavit name was then applied to a more conventionally sized 35mm rangefinder camera which took interchangeable lenses, a far cry from the little black box of 20 years earlier.

**The Gherkin in London, shot on unperforated 35mm film**

My Boltavit came from eBay in 2011. I can't remember what I paid for it, but it won't have been very much. It came with a roll of film, which I optimistically shot and developed. I wasn't at all surprised to find that it was completely black, most likely having been exposed to light by a curious browser at some time during its 70-year journey from Nazi Germany to Sheffield.

This old film was noticeably thicker than current stock, and it was very tightly curled after its long hibernation. In a way it was a blessing that it was blank, as scanning this recalcitrant coil would have been quite a challenge. The positive thing was that this provided me with a roll of backing paper and a couple of spools, which I was easily able to reload with some unperforated 35mm film, a commodity which now seems very scarce.

Simple specs mean there is little to go wrong, and I found it performed as it was intended to. As a fan of the square format, I was happy to go out in search of some suitable subjects. I slipped it in my pocket on a day trip to London, where I was unable to resist photographing The Gherkin.



See more of Tony's photos on [Instagram @tonykemplen](#) or at [flickr.com/tony\\_kemplen](#)

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**Professor Newman on...**

## A brief history of exposure

How the term 'exposure' evolved to take on the meaning that we understand today

The exposure of Nicéphore Niépce's first photograph, in the sense that would have been understood for the first 60 years of photography, was several days. I will trace the subsequent evolution of its meaning using two openly accessible sources.

The first is the Journal of the Photographic Society, for which the archive is available at [archive.rps.org/archive](http://archive.rps.org/archive).

Citations from this source are identified as "JPS v-s", where 'v' is the online archive volume and 's' is the archive sheet number.

In the early years, today's basic concepts were not fully understood, and emulsion speed (now called 'ISO') had not been formalised. However, there was an appreciation that the required exposure would change with both the aperture and focal length. As Sir W.J. Newton wrote in 1853:

*'The lens I generally make use of is 13-inch focus, and the diaphragm half-an-inch ... a lens of 16-inch focus would require a larger diaphragm in proportion to the length of focus, because the longer the focus, the more time is required for exposure in the camera, and therefore a larger aperture would be necessary in order to make it work in the same time.'* (JPS 1-78)

In the same year P LeNeve Foster notes:

*'We hear and read daily of this or that process being quick or slow, but even when the time actually occupied is given, unless, at the same time, we know the focal length and aperture of the lens, no certain conclusion can be arrived at.'* (JPS 1-65)

In 1855 Thomas Sutton suggested improving on the use of aperture diameter:

*'It would be a good plan to represent the comparative intensities of different portrait lenses by numbers obtained by exact calculation.'* (JPS 2-157)

In 1857 the lens designer Thomas Grubb explains expression of the aperture of a lens in relation to the focal length:

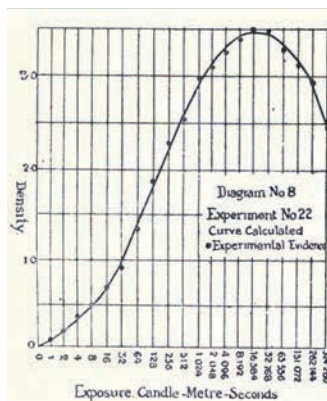
*'While "aperture" (of a lens) means simply its effective or exposed diameter - "angular aperture" is the diameter, taken in connexion with its focal length.'* (JPS 4-111)

What we would today call f/2 would be 28° for instance. Other lens makers preferred to express aperture as a fraction of focal length. The famous lens maker J.H. Dallmeyer, describing a new design, wrote in 1863:

*'the largest aperture not to exceed 1/10 or 1/12 of the compound focal length'* (JPS 8-374)

In 1866 Dallmeyer discusses a lens "with the full aperture f/7", using the notation used to this day (JPS 11-163). He also talks about another lens "the ratio of effective aperture to focal length of which is as 1:3", using the notation which we still see written on the front of lenses.

As of 1866, the effect of aperture on exposure was understood and the current notations were in place. There remains the formal definition of exposure itself, for which we need to use the second source, the Hurter and Driffield Memorial Volume (HDMV, available at



The Hurter-Driffield diagram, otherwise known as the characteristic curve, plots the density of a developed emulsion against exposure.

[bit.ly/hdmv-archive](http://bit.ly/hdmv-archive)).

Frederic Hurter and Vero Driffield were amateur photographers who spent years developing a scientific approach to photography, along the way defining not only exposure, but also emulsion speed and the concept of 'correct' exposure. In May 1890 they wrote:

*'For these investigations it was necessary to adopt a standard unit of exposure. As unit of light we have chosen the intensity of a standard candle at one metre distance, and as unit of time the second, so that our unit of exposure is the product of the intensity of the standard candle at one metre distance and the second, and we call this unit of exposure one "candlemetre-second".'* (HDMV 101).

This definition stands today, although 'intensity' now uses the SI unit lux, providing a unit of exposure as the lux-second.

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

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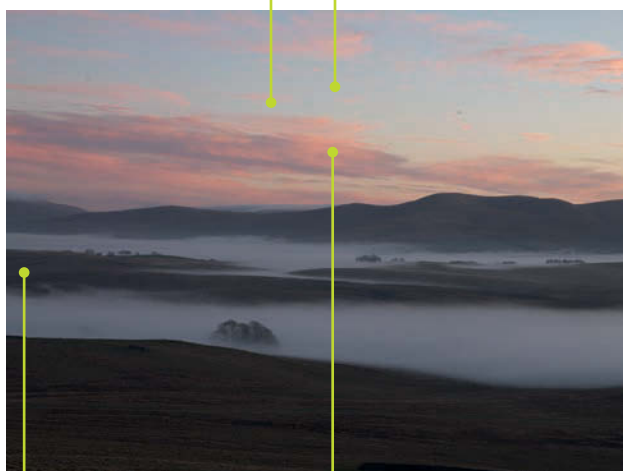


# Behind the print

Expert landscape photographer **Kingsley Singleton** shows how to enhance this scene to perfection

**1** Shot in raw, this image has an exposure of 1sec at f/13, ISO 50

**2** I didn't use a physical grad when shooting one is applied in raw editing



**3** Though the original is a 4:3 raw, a wider 3:2 crop suits the scene better

**4** Although I often drop the temperature in the sky, here the opposite helps



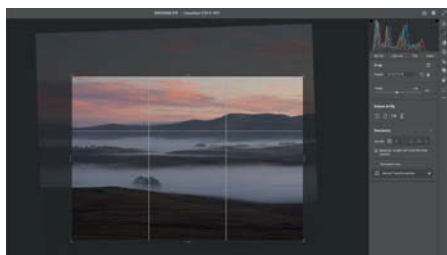
## Kingsley Singleton



Kingsley is a photographer, tutor and writer with decades of experience in shooting and editing. He's a keen landscaper and believes that the best place to eat custard creme biscuits is at over 1000ft elevation. Follow @kingsley.photo

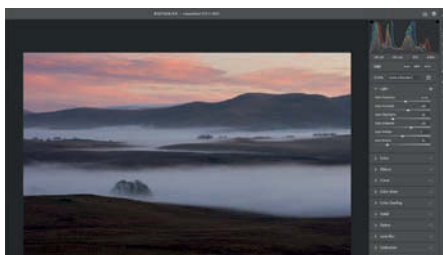
Editing is very important in landscape photography, but so is getting off your arse. I made this exposure of a misty post-sunset scene in the middle of December 2025, but left my house in freezing fog, without any guarantees that the inversion would happen further up the hill.

## PREPARING FOR PRINT IN CAMERA RAW



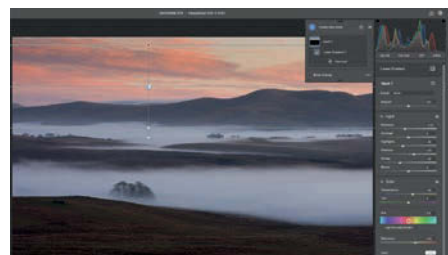
### 1 Straighten & Crop

I hit C to open the Crop tool, then changed the Preset to 3:2. Moving the cursor outside the cropping marquee, I rotated it a bit, then tightened the composition using the corner handles, pushing the closest tree and hill onto the thirds of the shot. Return applies the crop.



### 2 Improve the exposure

In the Edit tab (E), I set Exposure to +0.75 and Shadows to +20 but set Highlights to -35 so the sky didn't brighten too far. Contrast was +25 to give the trees more definition, then I held Alt and moved the Blacks slider left, to ensure there's true black in the image.



### 3 Darken the sky

Although the Highlights slider helped the sky, a Linear Gradient (G) was also used. Drag the gradient down over the sky, then set -0.50 Exposure, -20 Highlights and -30 Whites. I set Shadows to +20, so the hill didn't darken too much. Then +15 Temperature, +25 Saturation.

## Kingsley's top tips

Kingsley reveals a few top tips to try when editing your images

### 1 Cropping comes first

I always start by cropping the image, so that I'm not making exposure decisions about areas of the image that will end up being deleted.

### 2 Got enough pixels?

Traditionally, the size you can print depends on the pixel dimensions of the image, but for aggressive crops or older photographs, some companies such as WhiteWall can digitally upscale shots, opening up even more size options.

### 3 Use the guides

When using Camera Raw's Crop tool, you can press V to toggle guides on and off, which can be helpful in fine-tuning composition.

### 4 Soften the grad

Physical graduated ND filters come in soft and hard types, the former giving a more subtle look to the darkening. In Photoshop, pull out the grad to avoid unnatural transitions.

### 5 Check it twice

Printing is the perfect way to present an image. You can't fix any mistakes once your picture is printed, so always make sure to view the image with a magnification of at least 100% and check for things like sensor dirt and hot pixels.

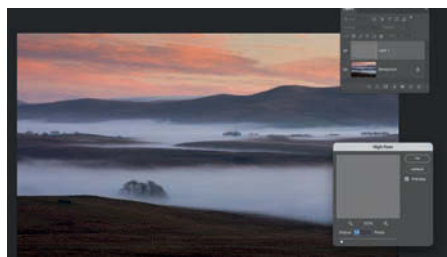
Obviously I was thrilled with the conditions and stayed beyond sunset for the afterglow, even though it meant stumbling back down in the dark.

I was reviewing an on-loan Hasselblad X2D II 100C at the time, and had just reached the conclusion that I would happily skip the

country to keep the Hasselblad. Sadly, it went back the next week.

Because of the camera's resolution and quality, I was intentionally using it without a grad filter and underexposing to see how successfully I could correct the sky and land when I was editing in

raw. The pixel count also makes straightening and cropping easy, but the need for that wasn't a test. I basically couldn't get a horizon straight if my life depended on it.



### 4 Sharpen the details

I hit Open then Ctrl+J to duplicate the layer. On the new layer, I did Filter>Other>High Pass, then set Amount to 1.0px and hit OK. I set the Blending Mode to Overlay, and did Layer>Layer Mask>Hide All. Finally, I used the Brush tool to paint white over the trees and other details.

## WhiteWall recommends



'For this breathtaking landscape photograph capturing the stillness of a misty valley at golden hour, I recommend our Fine Art Pigment Print under Acrylic Glass, presented in a Walnut Floater Frame.

'The glossy acrylic glass enhances the luminous warm tones of the sky and preserves the delicate layers of fog drifting across the hills. The floating mount adds a gallery-worthy depth that draws the viewer into the scene, while the warm walnut frame profile complements the earthy palette of the landscape naturally and elegantly. A timeless combination that suits both contemporary and traditional interiors.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**





# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Matthew Bolt, Southampton

### About Matthew

Matthew is a Housing Officer. You can see more of his photography work at [mattboltphoto.myportfolio.com](http://mattboltphoto.myportfolio.com) or Instagram: @mattboltphotography

### How did you get into photography?

I have always been a visual person into movies and comics when I was younger and getting the photography bug when I hit college as GCSE photography wasn't an option in most schools. It was there where I learnt the basics, and printing photos in the college darkroom seeing the image develop in front of my eyes...I was hooked! From there I continued to

pursue it as part of my media degree and after travelling got a job at Jessops which gave me further knowledge, working with like-minded people. What I do now is just a hobby for me, as covering local theatre shows doesn't pay the bills but I am always learning, that's the joy of photography you experiment on a shot and it pays off.

### What do you love about photography?

Telling a story to the audience, which essentially is what theatre is. I capture moments of the play or musical which really shows the essence of theatre, the colours, the costumes, the set, the actors' expressions and movement on stage all frozen in one shot. Shooting theatre gives me a creative outlet in which there are no constraints.

## Calamity Jane

1 This is one of those timed just right shots. The actor started the dance routine and I just followed him with my camera and clicked at the right time. It's difficult as for a lot of the shows I shoot I turn up at the dress rehearsal, so I don't know what happens next. But it keeps me on my toes!

Canon EOS 30D,  
24-70mm f/2.8,  
1/500sec at f/4,  
ISO 800

### Favourite subjects

I love photographing theatre, from auditions and rehearsals to the actual productions. I always had an interest in drama when younger and was in quite a few shows. After a long hiatus my daughter joined a local theatre, which encouraged me to get back into it. After doing a handful of productions I became more interested in capturing the shows. Luckily the theatre allowed me to attend dress rehearsals for their shows and it snowballed from there.

### How and where do you find inspiration?

Much of the inspiration I find is from other photographers' work on social media. Most of the West End shows publish pictures from their shows which always gives me ideas for



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### Submit your images

See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



### Six Queens

**2** I love the colour and the costumes of this shot, which I captured mid song. The show had so much energy so I feel this shot sums up the show.

Canon EOS 6D,  
24-70mm f/2.8,  
1/400sec at f/4, ISO 800



### Panto Villain

**3** Around Christmas I am usually covering a Panto, which is great as they are always fun to shoot and I get some great photos of the outlandish costumes and set pieces

Canon EOS 6D,  
24-70mm f/2.8,  
1/500sec at f/5,  
ISO 4000



# Community

➤ capturing shots in a different way, or for ideas on how to get the best results out of a dimly lit stage.

## Favourite photographers

I follow a lot of theatre photographers on social media such as Marc Brenner, Danny Kaan, Jonan Persson, Pamela Raith but for portraiture photography it would be David La Chapelle, Mark Seliger and Anton Corbijn.

## Favourite photography books

I admire the work of David LaChapelle and have the majority of his books from LaChapelle Land to his later works (Heaven & Hell), his work has a style of its own and such a great imagination! Probably on the other end of the scale Anton Corbijn's book has been a firm favourite for the coffee table, working with such a variety of music artists over the years with his unique style has always been an inspiration of mine.

## What was your first camera?

A Pentax ME Super. It was purchased from a car boot for £50 but it saw me through college.

## Current kit

I currently shoot with a Canon EOS 6D, with a Canon EOS 30D as a back up, and use two Canon EF lenses – the 24-70mm F2.8 and 50mm F1.8. I'm saving up for a Canon EOS R5 but I've got a way to go yet!

## Favourite lens

I love the versatility of the Canon 24-70mm F2.8 lens, it's pretty much on my camera all the time. The Canon 50mm F1.8 is great for headshots.

## Favourite accessory

The battery grip for the Canon 6D. Being able to reel off loads of shots during a show gives me peace of mind. It saves me having to worry about missing a shot while I change the battery.

## Dream purchase

A Canon EOS R5 or R6 MK II would be ideal for their low light capabilities, and the fast autofocus would make my life a lot easier in dark venues!

## What software do you use for editing?

Adobe Lightroom is my go to package with the Denoise function being a lifesaver at times.

## Favourite tips

Approach local community theatres and amateur dramatic groups. Ask to take some shots of them rehearsing a show and see if you can attend their dress rehearsal. This gives you the best opportunity to get some great shots without having to worry about being in the audience's way.

## Tell us about your pictures

My primary objective is to get photos that promote the shows. The thing I most love about theatre photography is that each show is different, I could be shooting a big, large scale musical with 50+ cast members or a small intimate play with 4 characters. I love the way it challenges me, and getting that one chance to take a shot is what I thrive on. It's similar to shooting weddings – you can't ask to do the scene again because you missed an important shot.

## Bring it On!

**4** Capturing the large scale musicals is a challenge, sometimes with 30 plus cast members on stage in musical numbers. It calls for wide shots but I love getting closer and picking out parts of the musical numbers when the cast are in full swing.

Canon EOS 6D, 24-70mm f/2.8, 1/500sec at f/4, ISO 1000



6



5







## Lemons, Lemons, Lemons

**5** Capturing small intimate plays can be a challenge in a different way. This show had just two actors throughout so getting enough different shots is always interesting. With this one I used a shallow depth of field to emphasise the distance (emotional and physical) for the characters.

Canon EOS 30D, 24-70mm f/2.8, 1/250sec at f/2.8, ISO 4000

## Waiting for the cue

**6** I caught this actor awaiting their cue for a musical number in Grease – just a moment of calm before they broke into song. I love the lighting on this one too.

Canon EOS 6D, 24-70mm f/2.8, 1/320sec at f/3.5, ISO 800

## Self Esteem

**7** I had the opportunity to capture music artist Self Esteem on her UK tour. I love the way she blends theatre and costumes within her live performances.

Canon EOS 6D, 24-70mm f/2.8, 1/400sec at f/4, ISO 800

## MacBeth

**8** Each year the Titchfield Festival Theatre host a Shakespeare season in a large converted barn, its a great location for these plays and capturing the characters is always a joy. This calls for a bit of artistic licence as the venue itself is dark and the use of lighting can be creative, so I love some of the shots I get.

Canon EOS 6D, 24-70mm f/2.8, 1/250sec at f/4, ISO 800

## The House They Grew Up In

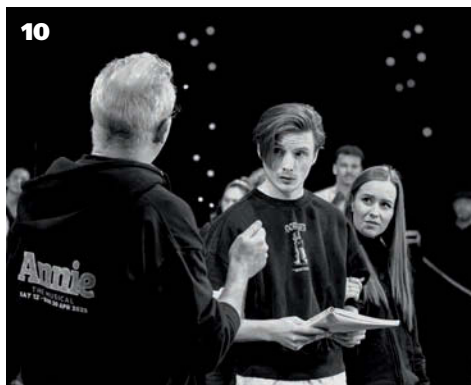
**9** I managed to capture this small intimate play about a hoarder and his sister who both had mental health issues. The set was full of junk and was hard to move around in but I managed to get some great emotional shots of the actors.

EXIF: Canon EOS 6D, 24-70mm f/2.8, 1/800sec at f/4, ISO 1250

## Taking Direction

**10** I cover a lot of rehearsals and the trick is to blend in, not get in the way and be that fly on the wall. Trying not to distract the actors from their rehearsal lets me get some great candid shots.

Canon EOS 6D, 24-70mm f/2.8, 1/250sec at f/3.5, ISO 6000





# Inbox

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## STAR LETTER



John calls this image 'A moment to reflect'

## The Therapeutic Power of Imagery

There is a quiet, often underestimated power in simply looking at imagery, whether held in our hands in the form of a print or glowing softly on a screen. Images have the ability to transport us beyond the present moment, carrying our minds across time and space. In an instant, we can be returned to a place we once stood, a person we once held, or a feeling we thought long forgotten.

I remember many moons ago looking through old family albums and feeling the power they held. Those moments did not simply pass, they stayed with me and went on to influence my actions to this day.

Photography speaks in a language deeper than words. It stirs a whole spectrum of emotions, joy, nostalgia, longing, even sorrow, and allows us to

experience them safely, reflectively. In doing so, it offers a kind of emotional release, a gentle processing of memory and meaning that can be profoundly healing.

Images remind us of where we came from and who we have been. They trace the quiet evolution of our identity, helping us make sense of the journey that has shaped who we are today. In revisiting these captured moments, we reconnect with parts of ourselves that may have faded or been set aside, rediscovering strength, resilience, and perspective.

The therapeutic power of imagery lies not only in what we see, but in what we feel and remember. It invites us to pause, to reflect, and to heal, one image at a time. **John Cuthbert**

Beautifully put, John.

## Slowing down

I've been taking photographs since the age of eleven, when my grandmother bought me a Kodak Brownie from a jumble sale. One of my earliest images – my brother perched on a trolley in Sheffield – still means as much to me today as anything I've taken since. Alongside it, I now place a recent photograph of a motorcycle, captured after decades of continued enthusiasm for the craft.

What strikes me, looking at these two images, is not just the passage of time, but the shift in how we approach photography itself. Modern cameras are astonishingly capable, but they have also become increasingly complex. Menus run deep, options are endless, and at times it feels as though the process risks overshadowing the purpose.

I say this with full appreciation for innovation. Features such as advanced subject detection are undeniably impressive. But for me, they can also become a distraction from the fundamentals that first drew me to photography.

Recently, I acquired a Fujifilm X-Pro1, a camera now approaching 15 years old. It is, by today's standards, simple. With it,

I've found myself taking some of the most satisfying photographs I've made in years. I've even returned to shooting JPEGs, trusting the colour and tonal rendering straight out of the camera.

More importantly, it has slowed me down. It has encouraged me to think carefully about composition, to choose aperture, shutter speed, and ISO with intent, rather than relying on layers of automation. In doing so, it has brought back a sense of calm and focus, reminding me that photography is as much about seeing as it is about technology.

There is, I believe, still a place for simplicity in modern photography. Not as a rejection of progress, but as a reminder of what truly matters when we press the shutter.

**Nigel Lomas**

## Black & white, read all over

I don't think I have ever written to comment on any publication but feel I must give praise where it's due. As a committed black and white analogue photographer of some age I found the May 19th issue of Amateur Photographer probably one of the best issues I have read in years.

There was loads to read



Nigel Lomas praises the simplicity of his Fujifilm X-Pro1

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Guy Perkins saved the cost of framing by sticking prints directly on the wall

and some great photographs. Keep up the good work. I'm even thinking of buying a subscription now.

**Ronnie Black**

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### Don't panic

I always find Gavin Stoker's Viewpoint articles worth reading, and his thoughts about the current state of photography in an age of AI and social media have stayed with me.

Despite the shift to video instigated by Instagram and Tik Tok, plus the virus of AI, you can still find brilliant and inspiring work from countless excellent photographers. So yes, I think it's still safe to say "Don't panic".

Gavin gives good advice, namely take pics but don't chase clicks. But this is easier said than done. We all want a bit of praise and validation for our photos! He says print is seen as a luxury in this digital age, but printing is not expensive. Framing, however, is. I recently took

advantage of an offer by One Vision printers to get a dozen 12 by 18 inch prints for not a lot. But the cheapest framing and mounting options would have cost close to £500. My solution has been to simply stick the photos on the wall!

**Guy Perkins**

### Flavour of Cuba

I just wanted to say that I loved the article regarding the editor's trip to Cuba and the images chosen to illustrate it. Due to various illnesses and disabilities, plus being in my late seventies, and not being in the privileged income bracket to travel widely, I appreciated the varied selection of images which gave as wide a flavour of Cuba as was possible with the limited number of pages available. They brilliantly showed the versatility of the Fujifilm equipment he used.

Secondly I love the new style mag, and the extra space to give your articles the justice they deserve. There was something for everyone, and even being an aging old veteran, I am still discovering interesting new information. The whole AP team has worked wonders, as usual. Well done!

**John Heywood**

### Picture Perfect

Congratulations on the Picture Perfect feature in the first edition of the new style Amateur Photographer. The questions asked of the photographers were exactly what I wanted to know and the answers were informative and useful. Although the genre featured is one of my favourites, I would gain just as much from other subjects presented in the same way.

**Peter Baker**

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## LETTER FROM THE EDITOR



Dear reader,

Welcome to

the new and improved **Amateur Photographer**! As you can see, we have a brand-new look (with 100 pages in every single issue), new content and more of the features that you love. From the world's best photographers to the newest kit, plus valuable insights and stories from the masters of the craft, we have everything photography related covered in a new and improved fortnightly package.

Best wishes,

*Nigel Atherton*

**Nigel Atherton**, Editor

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# Buying Guide

**106**  
cameras  
listed &  
rated

Our comprehensive listing of key camera specifications

## Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

### Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been almost entirely supplanted by mirrorless cameras with electronic viewfinders. This brings major benefits, including faster shooting and more sophisticated autofocus.

Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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| Mirrorless cameras    |       |       |                                                                               | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VIEWFINDER | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE (in) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (mm) | HEIGHT (mm) | DEPTH (mm) | WEIGHT (g) |
|-----------------------|-------|-------|-------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| NAME & MODEL          | RRP   | SCORE | SUMMARY                                                                       |             |                 |            |         |       |           | SHOOTING  |                  |            |                |       | SCREEN           |                 |             |                      | DIMENSIONS |             |            |            |
| Canon EOS R1          | £6999 | 4.5★  | High-speed sports and action camera built for professional photographers      | FF          | 24.1            | Canon RF   | 409,600 | 6000  | -         | 1053      | 40               | -          | -              | -     | 3.2              | -               | -           | 1330                 | 157.6      | 149.5       | 87.3       | 1115       |
| Canon EOS RP          | £1400 | 4★    | Compact and affordable but over-simplified full-frame camera                  | FF          | 26.2            | Canon RF   | 102,400 | 3840  | -         | 4779      | 5                | -          | -              | -     | 3                | -               | -           | 250                  | 132.5      | 85          | 70         | 485        |
| Canon EOS R3          | £5880 | 5★    | High-speed, pro-spec flagship model that's packed full of clever technology   | FF          | 24.1            | Canon RF   | 204,800 | 6000  | -         | 4779      | 30               | -          | -              | -     | 3.2              | -               | -           | 860                  | 150        | 142.6       | 87.2       | 1015       |
| Canon EOS R5          | £4200 | 4.5★  | Remarkable 45MP powerhouse capable of internal 8K video recording             | FF          | 45              | Canon RF   | 102,400 | 8192  | -         | 5940      | 12               | -          | -              | -     | 3.2              | -               | -           | 320                  | 135.8      | 97.5        | 88         | 738        |
| Canon EOS R5 Mark II  | £4499 | 5★    | Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video           | FF          | 43              | Canon RF   | 102,400 | 8192  | -         | 1053      | 30               | -          | -              | -     | 3.2              | -               | -           | 630                  | 138.5      | 101.2       | 93.5       | 746        |
| Canon EOS R6 Mark II  | £2780 | 5★    | Enthusiast-focused model with 24MP sensor and AI subject-recognition AF       | FF          | 24.2            | Canon RF   | 204,800 | 3840  | -         | 4897      | 12               | -          | -              | -     | 3                | -               | -           | 450                  | 138.4      | 98.4        | 88.4       | 670        |
| Canon EOS R6 Mark III | £2800 | 5★    | Third-generation model gains 32.5MP full-frame sensor and 7K raw video        | FF          | 32.5            | Canon RF   | 102,400 | 6960  | -         | 6097      | 40               | -          | -              | -     | 3                | -               | -           | 620                  | 138.4      | 98.4        | 88.4       | 699        |
| NEW Canon EOS R6 V    | £2399 |       | Video-first hybrid camera that employs the same tech as the EOS R6 III        | FF          | 32.5            | Canon RF   | 102,400 | 6960  | -         | 6097      | 40               | -          | -              | -     | 3                | -               | -           | 640                  | 141.8      | 83.3        | 97.7       | 598        |
| Canon EOS R7          | £1350 | 4.5★  | Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3        | APS-C       | 32.5            | Canon RF   | 51,200  | 3840  | -         | 651       | 15               | -          | -              | -     | 3                | -               | -           | 770                  | 132        | 90.4        | 91.7       | 530        |
| Canon EOS R8          | £1700 | 4.5★  | Lightweight full-frame camera that offers great image quality and autofocus   | FF          | 24.2            | Canon RF   | 204,800 | 3840  | -         | 4897      | 6                | -          | -              | -     | 3                | -               | -           | 220                  | 132.5      | 86.1        | 70         | 461        |
| Canon EOS R10         | £900  | 4★    | Compact, lightweight yet highly specified RF-mount APS-C mirrorless model     | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | -         | 651       | 15               | -          | -              | -     | 3                | -               | -           | 430                  | 122.5      | 87.8        | 83.4       | 429        |
| Canon EOS R50         | £790  | 4★    | Small entry-level APS-C model with subject detection autofocus                | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | -         | 651       | 12               | -          | -              | -     | 3                | -               | -           | 310                  | 116.3      | 85.5        | 68.8       | 375        |
| Canon EOS R50 V       | £729  |       | Compact video-focused model based on the R50, but with no viewfinder          | APS-C       | 24.2            | Canon RF   | 51,200  | 3840  | -         | 651       | 12               | -          | -              | -     | 3                | -               | -           | 480                  | 119.3      | 73.7        | 45.2       | 370        |
| Canon EOS R100        | £670  | 3★    | Entry-level APS-C model that's designed to be a simple family camera          | APS-C       | 24.2            | Canon RF   | 25,600  | 3840  | -         | 143       | 6.5              | -          | -              | -     | 3                |                 |             | 340                  | 116.3      | 85.5        | 68.8       | 356        |
| Fujifilm X-E5         | £1299 | 5★    | Attractive flat-bodied rangefinder-style model designed for enthusiasts       | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | -         | 425       | 8                | -          | -              | -     | 3                | -               | -           | 400                  | 124.9      | 72.9        | 39.1       | 445        |
| Fujifilm X-H2         | £1899 | 5★    | High-resolution pro flagship model with same design as X-H2S                  | APS-C       | 40.2            | Fujifilm X | 51,200  | 7680  | -         | 425       | 15               | -          | -              | -     | 3                | -               | -           | 540                  | 136.3      | 92.9        | 84.6       | 660        |
| Fujifilm X-H2S        | £2499 | 5★    | Extremely impressive pro-spec high-speed flagship model                       | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | -         | 425       | 40               | -          | -              | -     | 3                | -               | -           | 580                  | 136.3      | 92.9        | 84.6       | 660        |
| Fujifilm X-M5         | £799  | 4.5★  | Compact, affordable hybrid model with no viewfinder or in-body stabilisation  | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | -         | 425       | 20               | -          | -              | -     | 3                | -               | -           | 330                  | 111.9      | 66.6        | 38         | 355        |
| Fujifilm X-S20        | £1249 | 5★    | Excellent 26MP still/video hybrid camera that includes 6.2K video recording   | APS-C       | 26.1            | Fujifilm X | 51,200  | 6240  | -         | 425       | 20               | -          | -              | -     | 3                | -               | -           | 750                  | 127.7      | 85.1        | 65.4       | 491        |
| Fujifilm X-T30 III    | £829  | 5★    | Compact DSLR-style model with subject detection autofocus and film dial       | APS-C       | 26.1            | Fujifilm X | 51,200  | 6340  | -         | 425       | 20               | -          | -              | -     | 3                | -               | -           | 425                  | 118.4      | 82.8        | 46.8       | 378        |
| Fujifilm X-T50        | £1299 | 5★    | Small 40MP model with in-body stabilisation and film simulation dial          | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | -         | 425       | 9                | -          | -              | -     | 3                | -               | -           | 390                  | 123.8      | 84          | 48.8       | 438        |
| Fujifilm X-T5         | £1699 | 5★    | Retro-styled enthusiast model with 40MP sensor and subject-detection AF       | APS-C       | 40.2            | Fujifilm X | 51,200  | 6240  | -         | 425       | 15               | -          | -              | -     | 3                | -               | -           | 580                  | 129.5      | 91          | 63.8       | 557        |
| Leica SL3             | £5920 | 4.5★  | High-end full-frame model gains phase detection AF and tilting screen         | FF          | 60.1            | L-mount    | 100,000 | 8192  | -         | 315       | 15               | -          | -              | -     | 3.2              | -               | -           | 260                  | 141.2      | 108         | 84.6       | 854        |
| Leica SL3-S           | £4500 | 4★    | More videocentric version of SL3 with 24MP sensor and 6K recording            | FF          | 24.6            | L-mount    | 200,000 | 5952  | -         | 779       | 30               | -          | -              | -     | 3.2              | -               | -           | 315                  | 141.2      | 108         | 82.7       | 852        |
| Nikon Z5              | £1719 | 4★    | Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom         | FF          | 24.3            | Nikon Z    | 102,400 | 3840  | -         | 273       | 4.5              | -          | -              | -     | 3.2              | -               | -           | 470                  | 134        | 100.5       | 69.5       | 675        |
| Nikon Z5II            | £1599 | 5★    | Impressively highly specified entry-level model at a very attractive price    | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | -         | 273       | 14               | -          | -              | -     | 3.2              | -               | -           | 380                  | 134        | 100.5       | 72         | 700        |
| Nikon Z6II            | £1999 | 4.5★  | Capable full-frame all-rounder but looking dated in 2025                      | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | -         | 273       | 14               | -          | -              | -     | 3.2              | -               | -           | 410                  | 134        | 100.5       | 69.5       | 705        |
| Nikon Z6III           | £2699 | 5★    | Mid-range full-frame model boasts partially-stacked sensor for high speed     | FF          | 24.5            | Nikon Z    | 204,800 | 5376  | -         | 273       | 20               | -          | -              | -     | 3.2              | -               | -           | 380                  | 138.5      | 101.5       | 74         | 760        |
| Nikon Z7II            | £2999 | 4.5★  | Gains dual card slots, faster shooting, 4K 60p video and vertical grip option | FF          | 45.7            | Nikon Z    | 102,400 | 3840  | -         | 493       | 10               | -          | -              | -     | 3.2              | -               | -           | 420                  | 134        | 100.5       | 69.5       | 705        |
| Nikon Z8              | £3999 | 5★    | Sensational all-rounder with all the Z 9's features in a smaller body         | FF          | 45.7            | Nikon Z    | 102,400 | 7680  | -         | 493       | 20               | -          | -              | -     | 3.2              | -               | -           | 340                  | 144        | 118.5       | 83         | 910        |
| Nikon Z9              | £5299 | 5★    | Stunning high-speed, high-resolution flagship with pro build and connectivity | FF          | 45.7            | Nikon Z    | 102,400 | 7680  | -         | 493       | 20               | -          | -              | -     | 3.2              | -               | -           | 700                  | 149        | 149.5       | 90.5       | 1340       |
| Nikon Zf              | £2299 | 4.5★  | Lovely retro-styled full-frame mirrorless with all the latest technology      | FF          | 24.5            | Nikon Z    | 204,800 | 3840  | -         | 273       | 14               | -          | -              | -     | 3.2              | -               | -           | 380                  | 144        | 103         | 49         | 710        |

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

| Mirrorless cameras     |       |       |                                                                               | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | QUIET MODE (FPS) | VIEWFINDER | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE (in) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (mm) | HEIGHT (mm) | DEPTH (mm) | WEIGHT (g) |
|------------------------|-------|-------|-------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| NAME & MODEL           | RRP   | SCORE | SUMMARY                                                                       |             |                 |            |         |       |           | SHOOTING  |                  |            |                |       | SCREEN           |                 |             |                      | DIMENSIONS |             |            |            |
| Nikon ZR               | £2199 | 4.5★  | Video-first hybrid model based on Z6III, and co-developed with RED            | FF          | 24.5            | Nikon Z    | 204,800 | 6048  | •         | 253       | 20               | •          | •              | •     | 4                | •               | •           | 380                  | 134        | 80.5        | 49         | 630        |
| Nikon Z30              | £699  | 4★    | Designed for vloggers, with articulated screen but no viewfinder              | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209       | 11               | •          | •              | •     | 3                | •               | •           | 330                  | 128        | 73.5        | 59.5       | 405        |
| Nikon Z50II            | £849  | 4.5★  | Updated APS-C model gains improved autofocus and brighter viewfinder          | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209       | 15               | •          | •              | •     | 3.2              | •               | •           | 250                  | 127        | 96.8        | 66.5       | 550        |
| Nikon Zfc              | £899  | 4★    | Lovely-looking retro-styled model with fully articulated touchscreen          | DX          | 20.9            | Nikon Z    | 204,800 | 3840  | •         | 209       | 11               | •          | •              | •     | 3                | •               | •           | 300                  | 134.5      | 93.5        | 43.5       | 445        |
| Olympus OM-D E-M10 IV  | £699  | 4.5★  | Compact, lightweight, enjoyable to use and takes great-looking pictures       | 4/3         | 20.2            | Mic4/3     | 25,600  | 3840  | •         | 121       | 15               | •          | •              | •     | 3                | •               | •           | 360                  | 121.7      | 84.4        | 49         | 383        |
| OM System OM-1 Mark II | £2200 | 5★    | Updated with larger buffer, improved AF, and extra computational features     | 4/3         | 20.4            | Mic4/3     | 102,400 | 4096  | •         | 1053      | 120              | •          | •              | •     | 3                | •               | •           | 520                  | 134.8      | 91.6        | 72.7       | 599        |
| OM System OM-3         | £1700 | 5★    | Combines gorgeous retro design with most of the OM-1 Mark II's features       | 4/3         | 20.4            | Mic4/3     | 102,400 | 4096  | •         | 1053      | 120              | •          | •              | •     | 3                | •               | •           | 590                  | 139.3      | 89.9        | 45.8       | 496        |
| OM System OM-5         | £1199 | 5★    | Small, lightweight and weather-sealed camera gives great output               | 4/3         | 20.4            | Mic4/3     | 25,600  | 4096  | •         | 121       | 10               | •          | •              | •     | 3                | •               | •           | 310                  | 125.3      | 85.2        | 49.7       | 414        |
| OM System OM-5 Mark II | £1099 | 4.5★  | Updated OM-5 gains USB-C charging port and some minor refinements             | 4/3         | 20.4            | Mic4/3     | 25,600  | 4096  | •         | 121       | 10               | •          | •              | •     | 3                | •               | •           | 310                  | 125.3      | 85.2        | 52.0       | 418        |
| Panasonic Lumix G9II   | £1699 | 5★    | High-end Micro Four Thirds model with phase-detection autofocus               | 4/3         | 25.2            | Mic4/3     | 25,600  | 5760  | •         | 779       | 14               | •          | •              | •     | 3                | •               | •           | 390                  | 134.3      | 102.3       | 90.1       | 658        |
| Panasonic Lumix G97    | £699  | 4★    | Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019   | 4/3         | 20.3            | Mic4/3     | 25,600  | 3840  | •         | 49        | 9                | •          | •              | •     | 3                | •               | •           | 300                  | 130.4      | 93.5        | 77.4       | 530        |
| Panasonic Lumix G100   | £590  | 4★    | Small SLR-shaped camera specifically designed for vloggers                    | 4/3         | 20.3            | Mic4/3     | 25,600  | 3840  | •         | 49        | 10               | •          | •              | •     | 3                | •               | •           | 270                  | 115.6      | 82.5        | 54.2       | 345        |
| Panasonic Lumix GH5 II | £1499 | 4.5★  | Video-focused high-end model with in-body stabilisation and 4K video          | 4/3         | 20.2            | Mic4/3     | 25,600  | 4096  | •         | 225       | 12               | •          | •              | •     | 3                | •               | •           | 410                  | 138.5      | 98.1        | 87.4       | 727        |
| Panasonic Lumix GH6    | £1999 | 5★    | Impressive high-end video model with new 25MP sensor and 5.7K recording       | 4/3         | 25.2            | Mic4/3     | 25,600  | 5728  | •         | 14        | •                | •          | •              | •     | 3                | •               | •           | 330                  | 138.4      | 100.3       | 99.6       | 823        |
| Panasonic Lumix GH7    | £1999 | 5★    | Video-centric camera with phase-detect autofocus and internal ProRes RAW      | 4/3         | 25.2            | Mic4/3     | 25,600  | 5760  | •         | 15        | •                | •          | •              | •     | 3                | •               | •           | 330                  | 138.4      | 100.3       | 99.6       | 805        |
| Panasonic Lumix S1II   | £2899 | 5★    | Pro model with 24MP stacked-CMOS sensor for high-speed stills and video       | FF          | 24.1            | L-mount    | 204,800 | 5952  | •         | 70        | •                | •          | •              | •     | 3                | •               | •           | 360                  | 134.3      | 102.3       | 91.8       | 800        |
| Panasonic Lumix S1HE   | £2299 | 4.5★  | 'Essentials' version of the S1II with a conventional sensor but slower speeds | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 30        | •                | •          | •              | •     | 3                | •               | •           | 380                  | 134.3      | 102.3       | 91.8       | 795        |
| Panasonic Lumix S1R II | £2999 | 5★    | High-end stills-video hybrid camera, with phase-detect AF and 8K recording    | FF          | 44.3            | L-mount    | 102,400 | 8128  | •         | 40        | •                | •          | •              | •     | 3                | •               | •           | 350                  | 134.3      | 102.3       | 91.8       | 795        |
| Panasonic Lumix S5D    | £1000 |       | Affordable compact-bodied, enthusiast-focused hybrid camera                   | FF          | 24.2            | L-mount    | 204,800 | 4096  | •         | 225       | 7                | •          | •              | •     | 3                | •               | •           | 450                  | 132.6      | 97.1        | 81.9       | 714        |
| Panasonic Lumix S5II   | £2000 | 4.5★  | Compact model with phase detect autofocus and unlimited video recording       | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779       | 9                | •          | •              | •     | 3                | •               | •           | 370                  | 134.3      | 102.3       | 90.1       | 740        |
| Panasonic Lumix S5IIX  | £2300 | 5★    | Video-specialist version of the S5II boasts higher-quality recording options  | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779       | 9                | •          | •              | •     | 3                | •               | •           | 370                  | 134.3      | 102.3       | 90.1       | 740        |
| Panasonic Lumix S9     | £1499 |       | Small, rangefinder-styled full-frame camera designed for vlogging             | FF          | 24.2            | L-mount    | 204,800 | 5952  | •         | 779       | 30               | •          | •              | •     | 3                | •               | •           | 470                  | 126        | 70.8        | 46.7       | 486        |
| Sigma BF               | £1969 | 4★    | Stunningly designed, relatively compact model for photographers               | FF          | 24.6            | L-mount    | 102,400 | 6016  |           | 8         |                  |            |                |       | 3.2              | •               |             | 260                  | 130.1      | 72.8        | 36.8       | 446        |
| Sigma fp               | £1999 | 4★    | Smallest full-frame mirrorless, but compromised features and handling         | FF          | 24.6            | L-mount    | 102,400 | 3840  | •         | 49        | 18               |            |                |       | 3.2              | •               |             | 280                  | 112.6      | 69.9        | 45.3       | 422        |
| Sigma fp L             | £1999 | 4★    | High-resolution version of the fp with 61MP full-frame sensor                 | FF          | 61.0            | L-mount    | 102,400 | 3840  | •         | 49        | 10               |            |                |       | 3.2              | •               |             | 240                  | 112.6      | 69.9        | 45.3       | 427        |
| Sony Alpha 6100        | £830  |       | Entry-level APS-C model with Sony's latest AF technology and 4K video         | APS-C       | 24.2            | Sony E     | 51,200  | 3840  | •         | 425       | 11               | •          | •              | •     | 3                | •               | •           | 380                  | 120        | 66.9        | 59.4       | 396        |
| Sony Alpha 6400        | £1000 | 4★    | Extraordinary new autofocus system, but in an outdated body design            | APS-C       | 24.2            | Sony E     | 102,400 | 3840  | •         | 425       | 11               | •          | •              | •     | 3                | •               | •           | 360                  | 120        | 66.9        | 49.9       | 403        |
| Sony Alpha 6700        | £1450 | 4.5★  | Boasts a 26MP sensor in a much-improved body compared to the A6600            | APS-C       | 26              | Sony E     | 102,400 | 3840  | •         | 759       | 11               | •          | •              | •     | 3                | •               | •           | 570                  | 122        | 69          | 75.1       | 493        |
| Sony Alpha 1           | £6500 | 5★    | High-end model with a remarkable combination of resolution and speed          | FF          | 50.1            | Sony E     | 102,400 | 7680  | •         | 759       | 30               | •          | •              | •     | 3                | •               | •           | 530                  | 128.9      | 96.9        | 80.8       | 737        |
| Sony Alpha 1 II        | £6300 | 5★    | High resolution, high-speed professional flagship model                       | FF          | 50.1            | Sony E     | 102,400 | 7680  | •         | 759       | 30               | •          | •              | •     | 3.2              | •               | •           | 520                  | 136.1      | 96.9        | 82.9       | 743        |
| Sony Alpha 7 III       | £1999 | 5★    | Fine camera with 10fps shooting and 4K video recording                        | FF          | 24.2            | Sony E     | 204,800 | 3840  | •         | 693       | 10               | •          | •              | •     | 3                | •               | •           | 610                  | 126.9      | 95.6        | 73.7       | 650        |
| Sony Alpha 7 IV        | £2400 | 5★    | Excellent all-rounder with 33MP sensor and fully articulated screen           | FF          | 33.0            | Sony E     | 204,800 | 3840  | •         | 759       | 10               | •          | •              | •     | 3                | •               | •           | 610                  | 131        | 96.4        | 79.8       | 658        |



| Mirrorless cameras    |       |       |                                                                              | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VIEWFINDER | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE (in) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (mm) | HEIGHT (mm) | DEPTH (mm) | WEIGHT (g) |
|-----------------------|-------|-------|------------------------------------------------------------------------------|-------------|-----------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| NAME & MODEL          | RRP   | SCORE | SUMMARY                                                                      |             |                 |            |         |       |           |           | SHOOTING         |            |                |       | SCREEN           |                 |             |                      | DIMENSIONS |             |            |            |
| Sony Alpha A7 V       | £2800 | 5 ★   | Impressive 33MP enthusiast model with subject recognition and rapid shooting | FF          | 33.0            | Sony E     | 204,800 | 3840  | -         | 759       | 30               | -          | -              | -     | 3.2              | -               | -           | 750                  | 130.3      | 96.4        | 82.4       | 695        |
| Sony Alpha 7C         | £1900 | 3.5 ★ | Compact full-frame design let down by poor handling and tiny EVF             | FF          | 24.2            | Sony E     | 204,800 | 3840  | -         | 693       | 10               | -          | -              | -     | 3                | -               | -           | 680                  | 124        | 71.1        | 59.7       | 509        |
| Sony Alpha 7C II      | £2100 | 4 ★   | Much-improved compact model, but still compromised in certain respects       | FF          | 33.0            | Sony E     | 204,800 | 3840  | -         | 759       | 10               | -          | -              | -     | 3                | -               | -           | 530                  | 124        | 71.1        | 63.4       | 525        |
| Sony Alpha 7CR        | £3200 | 4 ★   | High-resolution twin of the A7C II, with a 60MP sensor                       | FF          | 61.0            | Sony E     | 102,400 | 3840  | -         | 693       | 8                | -          | -              | -     | 3                | -               | -           | 490                  | 124        | 71.1        | 63.4       | 525        |
| Sony Alpha 7R IV      | £3500 | 5 ★   | Superb high-resolution, full-frame mirrorless with 61MP sensor               | FF          | 61.0            | Sony E     | 102,400 | 3840  | -         | 567       | 10               | -          | -              | -     | 3                | -               | -           | 670                  | 128.9      | 96.4        | 77.5       | 665        |
| Sony Alpha 7R V       | £4000 | 5 ★   | 61MP model gains subject detection, 8K video and 4-way articulated screen    | FF          | 61.0            | Sony E     | 102,400 | 7680  | -         | 693       | 10               | -          | -              | -     | 3.2              | -               | -           | 530                  | 131.3      | 96.9        | 82.4       | 723        |
| NEW Sony Alpha A7R VI | £4500 | 5 ★   | New stacked-CMOS sensor enables 30fps shooting and improved AF               | FF          | 66.8            | Sony E     | 102,400 | 7680  | -         | 759       | 30               | -          | -              | -     | 3.2              | -               | -           | 600                  | 132.7      | 96.9        | 82.9       | 713        |
| Sony Alpha 7S III     | £3800 | 4.5 ★ | Huge update gains fully articulated screen and new touch interface           | FF          | 12.1            | Sony E     | 409,600 | 3840  | -         | 759       | 10               | -          | -              | -     | 3                | -               | -           | 600                  | 128.9      | 96.9        | 80.8       | 600        |
| Sony Alpha A9 II      | £4800 |       | A9 gains professional connectivity options and an improved body design       | FF          | 24.2            | Sony E     | 204,800 | 3840  | -         | 693       | 20               | -          | -              | -     | 3                | -               | -           | 500                  | 128.9      | 96.4        | 77.5       | 678        |
| Sony Alpha A9 III     | £6100 | 4.5 ★ | World's first global shutter brings breathtaking speed - but at a price      | FF          | 24.6            | Sony E     | 51,200  | 3840  | -         | 759       | 120              | -          | -              | -     | 3.2              | -               | -           | 400                  | 136.1      | 96.9        | 82.9       | 702        |
| Sony ZV-E1            | £2350 | 4 ★   | Small full-frame vlogging camera, with articulated screen but no viewfinder  | FF          | 12.1            | Sony E     | 204,800 | 3840  | -         | 759       | 10               | -          | -              | -     | 3                | -               | -           | 570                  | 121        | 71.9        | 54.3       | 483        |
| Sony ZV-E10           | £680  | 4 ★   | Designed for vlogging, with high-end microphone and fully articulated screen | APS-C       | 24.2            | Sony E     | 51,200  | 3840  | -         | 425       | 11               | -          | -              | -     | 3                | -               | -           | 440                  | 113        | 64.2        | 44.7       | 343        |
| Sony ZV-E10 II        | £925  | 4 ★   | Second-generation vlog camera with 26MP sensor and 4K 60p video recording    | APS-C       | 26.0            | Sony E     | 102,400 | 3840  | -         | 759       |                  | -          | -              | -     | 3                | -               | -           | 610                  | 114.5      | 67.5        | 54.2       | 377        |

| DSLR cameras         |       |       |                                                                         | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | MAX ISO   | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VF COVERAGE (%) | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE (in) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (mm) | HEIGHT (mm) | DEPTH (mm) | WEIGHT (g) |
|----------------------|-------|-------|-------------------------------------------------------------------------|-------------|-----------------|------------|-----------|-------|-----------|-----------|------------------|-----------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| NAME & MODEL         | RRP   | SCORE | SUMMARY                                                                 |             |                 |            |           |       |           |           | SHOOTING         |                 |                |       | SCREEN           |                 |             |                      | DIMENSIONS |             |            |            |
| Canon EOS 2000D      | £469  | 3 ★   | Minor update to EOS 1300D gains 24.1MP sensor                           | APS-C       | 24.1            | Canon EF   | 12,800    | 1080  |           | 9         | 3                | 95              | -              | -     | 3                |                 |             | 500                  | 129        | 101.3       | 77.6       | 475        |
| Canon EOS 5D Mark IV | £3599 | 4.5 ★ | Hugely accomplished workhorse model, but pricey                         | FF          | 30.4            | Canon EF   | 102,400   | 3840  | -         | 61        | 7                | 100             | -              | -     | 3.2              | -               | -           | 900                  | 151        | 116         | 76         | 890        |
| Nikon D780           | £2199 | 5 ★   | Superb all-rounder blends the best of DSLR and mirrorless technology    | FX          | 24.5            | Nikon F    | 204,800   | 3840  | -         | 51        | 7                | 100             | -              | -     | 3.2              | -               | -           | 2,060                | 143.5      | 115.5       | 76         | 840        |
| Nikon D850           | £3499 | 5 ★   | High speed and superb image quality make this the best DSLR yet         | FX          | 45.7            | Nikon F    | 102,400   | 3840  | -         | 153       | 7                | 100             | -              | -     | 3.2              | -               | -           | 1,840                | 146        | 124         | 78.5       | 1005       |
| Nikon D6             | £6299 |       | Latest pro-level high-speed sports camera boasts high-tech AF system    | FX          | 20.8            | Nikon F    | 3,280,000 | 3840  | -         | 105       | 14               | 100             | -              | -     | 3.2              | -               | -           | 3,580                | 160        | 163         | 92         | 1450       |
| Pentax KF            | £849  |       | Solid spec including fully articulated screen and in-body stabilisation | APS-C       | 24.2            | Pentax K   | 102,400   | 1080  |           | 11        | 6                | 100             | -              | -     | 3                | -               | -           | 460                  | 125.5      | 93          | 74         | 684        |
| Pentax K-1 II        | £1799 | 4.5 ★ | Well-featured full-frame DSLR that's excellent value for money          | FF          | 36              | Pentax K   | 819,200   | 1080  | -         | 33        | 4.4              | 100             | -              | -     | 3.2              | -               | -           | 670                  | 136.5      | 110         | 85.5       | 1010       |

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.**

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# Compact cameras

|                          |       |       | SENSOR SIZE                                                                  | RESOLUTION (MP) | LENS RANGE (MM EQUIV) | MAX ISO | VIDEO | MIC INPUT | BURST MODE (FPS) | VIEWFINDER | BUILT-IN Wi-Fi | FLASH | SCREEN SIZE (in) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT (G) |
|--------------------------|-------|-------|------------------------------------------------------------------------------|-----------------|-----------------------|---------|-------|-----------|------------------|------------|----------------|-------|------------------|-----------------|-------------|----------------------|------------|-------------|------------|------------|
| NAME & MODEL             | RRP   | SCORE | SUMMARY                                                                      |                 |                       |         |       |           | SHOOTING         |            |                |       | SCREEN           |                 |             |                      | DIMENSIONS |             |            |            |
| Canon G7 X Mark III      | £699  | 4 ★   | Lovely pocket camera that includes 4K video and YouTube live streaming       |                 |                       | 1in     | 20.1  | 24-100    | 25,600           | 3840       | •              | 30    | •                | •               | •           | 265                  | 105.5      | 60.9        | 41.4       | 304        |
| Canon V1                 | £959  | 4 ★   | Video-focused with ultra-wide zoom, but also interesting for photographers   |                 |                       | 1.4in   | 22.3  | 16-50     | 51,200           | 3840       | •              | 15    | •                | •               | •           | 400                  | 118.3      | 68.0        | 52.5       | 426        |
| Canon V10                | £429  | 3.5 ★ | Unusual camera designed for vlogging, but has some significant limitations   |                 |                       | 1in     | 15.2  | 19        | 12,800           | 3840       | •              | na    | •                | •               | •           | 290                  | 63.8       | 90.0        | 34.3       | 211        |
| Fujifilm GFX100RF        | £4699 | 4.5 ★ | Surprisingly portable 102MP medium-format compact with 28mm equiv lens       |                 |                       | MF      | 102   | 28        | 102,400          | 4096       | •              | 6     | •                | •               | •           | 820                  | 133.5      | 90.4        | 76.5       | 735        |
| Fujifilm X half          | £699  | 4 ★   | Small JPEG-only camera that recreates experience of shooting half-frame film |                 |                       | 1in     | 17.7  | 32        | 12,800           | 2160       | •              | na    | •                | •               | •           | 880                  | 105.8      | 64.3        | 45.8       | 240        |
| Fujifilm X100VI          | £1599 | 5 ★   | Superb classically styled camera gains 40MP sensor and image stabilisation   |                 |                       | APS-C   | 40.2  | 35        | 51,200           | 6240       | •              | 20    | •                | •               | •           | 450                  | 128        | 74.8        | 55.3       | 521        |
| Leica D-Lux 8            | £1450 | 4.5 ★ | Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom   |                 |                       | 4/3     | 17    | 24-70     | 25,000           | 3840       | •              | 11    | •                | •               | •           | TBC                  | 130        | 69          | 34         | 397        |
| Leica Q3                 | £5300 | 5 ★   | Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens       |                 |                       | FF      | 60.3  | 28        | 100,000          | 8192       | •              | 15    | •                | •               | •           | 350                  | 130        | 80.3        | 92.6       | 743        |
| Leica Q3 Monochrome      | £5800 | 5 ★   | Variant of the Q3 with a modified sensor that only shoots in black & white   |                 |                       | FF      | 60.3  | 28        | 200,000          | 8192       | •              | 15    | •                | •               | •           | 302                  | 130        | 80.3        | 92.6       | 746        |
| Leica Q3 43              | £5900 | 5 ★   | Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens      |                 |                       | FF      | 60.3  | 43        | 100,000          | 8192       | •              | 15    | •                | •               | •           | 350                  | 130        | 80.3        | 97.6       | 772        |
| <b>NEW</b> Panasonic L10 | £1299 |       | Advanced compact with multi-aspect ratio sensor and fully articulated LCD    |                 |                       | 4/3     | 20.4  | 24-75     | 25,600           | 5632       | •              | 11    | •                | •               | •           | 410                  | 127.1      | 73.9        | 66.9       | 508        |
| Panasonic TZ300          | £869  | 3.5 ★ | 'Travel zoom' with 1in sensor and 24-360mm equiv lens, but no viewfinder     |                 |                       | 1in     | 20.1  | 24-360    | 25,600           | 3840       | •              | 10    | •                | •               | •           | 360                  | 111.2      | 66.4        | 45.2       | 337        |
| Ricoh GR IIIx            | £899  | 4 ★   | Pocketable APS-C advanced compact with 40mm-equivalent f/2.8 lens            |                 |                       | APS-C   | 24.2  | 40        | 102,400          | 1920       | •              | 4     | •                | •               | •           | 200                  | 109.4      | 61.9        | 35.2       | 262        |
| Ricoh GR IIIx HDF        | £1099 | 4 ★   | Variant of the GR IIIx with switchable Highlight Diffusion Filter            |                 |                       | APS-C   | 24.2  | 40        | 102,400          | 1920       | •              | 4     | •                | •               | •           | 200                  | 109.4      | 61.9        | 35.2       | 262        |
| Ricoh GR IV              | £1199 | 4.5 ★ | Pocket-sized advanced compact with APS-C sensor and 28mm equivalent lens     |                 |                       | APS-C   | 25.7  | 28        | 204800           | 1920       | •              | 4     | •                | •               | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| Ricoh GR IV HDF          | £1299 |       | Variant of the GR IV with switchable Highlight Diffusion Filter              |                 |                       | APS-C   | 25.7  | 28        | 204800           | 1920       | •              | 4     | •                | •               | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| Ricoh GR IV Monochrome   | £1599 | 4.5 ★ | Variant of the GR IV that only shoots black & white images                   |                 |                       | APS-C   | 25.7  | 28        | 409600           | 1920       | •              | 4     | •                | •               | •           | 250                  | 109.4      | 61.1        | 32.7       | 262        |
| Sony RX1R III            | £4199 | 4 ★   | Small-bodied full-frame camera with 35mm f/2 lens                            |                 |                       | FF      | 61    | 35        | 102,400          | 3840       | •              | 5     | •                | •               | •           | 300                  | 113.3      | 67.9        | 87.5       | 498        |
| Sony RX100 VII           | £1200 | 4.5 ★ | Pocket-sized travel zoom camera with long zoom and pop-up viewfinder         |                 |                       | 1in     | 20.1  | 24-200    | 12,800           | 3840       | •              | 20    | •                | •               | •           | 260                  | 101.6      | 58.1        | 42.8       | 302        |
| Sony ZV-1                | £700  | 4 ★   | Designed for vloggers, with high-spec mic and fully articulated screen       |                 |                       | 1in     | 20.1  | 25-70     | 12,800           | 3840       | •              | 24    | •                | •               | •           | 260                  | 105.5      | 60          | 43.5       | 294        |
| Sony ZV-1 Mark II        | £870  | 4.5 ★ | Updated vlog camera gains ultra-wideangle zoom and touchscreen interface     |                 |                       | 1in     | 20.1  | 18-50     | 12,800           | 3840       | •              | 24    | •                | •               | •           | 290                  | 105.5      | 60          | 46.7       | 292        |
| Sony ZV-1F               | £550  |       | Simplified version of the ZV-1 with fixed 20mm equivalent prime lens         |                 |                       | 1in     | 20.1  | 20        | 12,800           | 3840       | •              | 16    | •                | •               | •           | 360                  | 105.5      | 60          | 46.4       | 256        |

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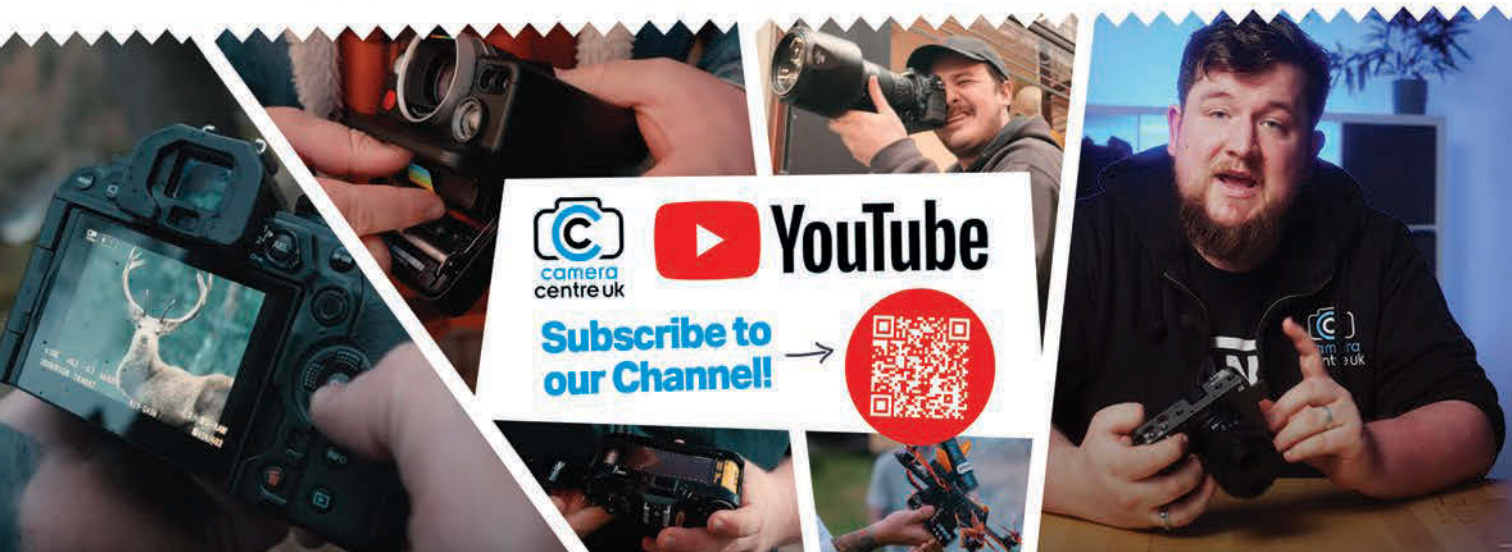
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| WLF.....                            | £199 |
| Chimney.....                        | £149 |
| Wooden grip.....                    | £149 |

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QUALITY USED EQUIPMENT - CHECKED, CLEANED AND WARRANTIED.

## Used Canon



## Used Canon



## Used Canon



### CANON R MIRRORLESS USED

|                                  |       |
|----------------------------------|-------|
| R5 MKII body box                 | £2699 |
| R6 MKIII body box                | £2199 |
| R6 MKII body box                 | £1399 |
| R6 body box                      | £999  |
| RF 10-20 F4 L IS STM box         | £1699 |
| RF 14-35 F4 L IS USM box         | £1099 |
| RF 15-35 F2.8 L IS USM box       | £1499 |
| RF 24-70 F2.8 L IS USM box       | £1899 |
| RF 24-105 F4 L IS                | £899  |
| RF 35 F1.8 IS macro box          | £429  |
| RF 70-200 F2.8 L IS USM box      | £1899 |
| RF 100 F2.8 L IS USM macro       | £1099 |
| RF 100-400 F5.6/6.3 IS USM       | £599  |
| RF 100-500 F4.5/7.1 L IS USM box | £1999 |
| RF 600 F11                       | £599  |
| RF 800 F11                       | £599  |
| 1.4x extender box                | £449  |
| 2x extender box                  | £539  |

### CANON DSLR USED

|                             |       |
|-----------------------------|-------|
| 7D MKII body                | £499  |
| 7D body                     | £199  |
| 6D MKII body                | £599  |
| 6D body                     | £399  |
| 5Ds body                    | £699  |
| 5D MKIV body box            | £1399 |
| 5D MKIII body               | £399  |
| 80D body box                | £499  |
| 700D body                   | £239  |
| 600D body box               | £199  |
| 1300D + 18-55 box           | £199  |
| BG-E21/20/16/14/13/11/9/8/7 | £WEB  |

### CANON AF LENSES USED

|                             |       |
|-----------------------------|-------|
| 8-15 F4 USM                 | £599  |
| 10-18 F4.5/5.6 IS STM EFS   | £149  |
| 14 F2.8 USM LII             | £599  |
| 15 F2.8 fisheye             | £249  |
| 15-85 F3.5/5.6 EFS          | £199  |
| 16-35 F4 USM IS L box       | £399  |
| 17 F4 TSE USM L box         | £1299 |
| 17-40 F4 L USM box          | £299  |
| 18-135 F3.5/5.6 IS EFS nano | £299  |
| 18-200 F3.5/5.6 IS EFS      | £199  |
| 24 F1.4 USM MKII box        | £599  |
| 24 F2.8 STM EFS             | £169  |
| 24 F3.5 USM LII TSE box     | £999  |
| 24-70 F2.8 USM LII box      | £999  |
| 24-70 F4 IS USM L           | £599  |
| 24-105 F4 IS USM L          | £399  |
| 35 F1.4 USM LII box         | £999  |
| 35 F2 IS USM box            | £399  |

|                              |       |
|------------------------------|-------|
| 40 F2.8 STM box              | £169  |
| 50 F1.4 USM box              | £249  |
| 50 F2.8 macro EFS            | £249  |
| 65 F2.8 MP-E macro           | £699  |
| 70-300 F4/5.6 IS USM L       | £499  |
| 70-300 F4/5.6 IS USM II Nano | £499  |
| 85 F1.2 USM LII              | £599  |
| 100 F2.8 IS USM L macro      | £699  |
| 100-400 F4.5/5.6 LII box     | £1399 |
| 135 F2 USM L box             | £549  |
| 180 F3.5 L USM macro box     | £599  |
| 200 F2.8 L USM MKII box      | £399  |
| 200-400 F4 IS USM L box      | £4999 |
| 300 F2.8 IS USM LII          | £2899 |
| 400 F4 DO IS II USM          | £3499 |
| 1.4x extender MKIII          | £299  |
| 2x extender MKIII            | £299  |
| 1.4x extender MKII           | £149  |
| 25mm ext tube MKII           | £99   |

### SIGMA CAF USED

|                              |      |
|------------------------------|------|
| 4.5 F2.8 DC fisheye box      | £299 |
| 10-20 F3.5 EX DC HSM         | £169 |
| 10-20 F4/5.6 DC HSM          | £99  |
| 12-24 F4.5/5.6 II DG         | £299 |
| 18-300 F3.5/6.3 DC OS box    | £299 |
| 35 F1.4 Art DG               | £499 |
| 50 F1.4 Art DG               | £499 |
| 105 F2.8 EX DG HSM OS        | £299 |
| 150-600 F5/6.3 DG OS sport   | £999 |
| 150-600 F5/6.3 DG OS contemp | £799 |
| TC1401 1.4x extender         | £149 |

### TAMRON CAF USED

|                         |      |
|-------------------------|------|
| 10-24 F3.5/4.5 DiII     | £179 |
| 16-300 F3.5/6.3 II VC   | £349 |
| 18-400 F3.5/6.3 DiII VC | £399 |
| 70-300 F4.5/6.3 VC USD  | £249 |
| 90 F2.8 Di              | £199 |
| 180 F3.5 SP Di          | £249 |

## Used Nikon



## Used Nikon



## Used Nikon



### NIKON Z MIRRORLESS USED

|                            |       |
|----------------------------|-------|
| Z9 body box                | £3399 |
| Z8 body box                | £2699 |
| Z6 MKIII body box          | £1699 |
| 12-28 F3.5/5.6 DX VR       | £299  |
| 24 F1.8 S box              | £749  |
| 24-70 F4 S                 | £399  |
| 24-120 F4 S                | £749  |
| 24-200 F4/6.3 VR           | £599  |
| 35 F1.8 S box              | £599  |
| 50 F2.8 S macro            | £439  |
| 50-250 F4.5/6.3 DX VR      | £239  |
| 70-200 F2.8 VR S box       | £1499 |
| 85 F1.8 S                  | £599  |
| 105 F2.8 macro VR S box    | £699  |
| 180-600 F5.6/6.3 VR box    | £1399 |
| 400 F4.5 S VR box          | £2199 |
| 800 F6.3 VR S box          | £4299 |
| TC 1.4x tele converter box | £429  |
| TC 2x tele converter box   | £479  |
| FTZ adapt MKII             | £229  |
| FTZ adapt MKII             | £229  |
| Tamron 70-300 F4.5/6.3 box | £399  |

### NIKON DSLR USED

|                     |       |
|---------------------|-------|
| D5 body box         | £1999 |
| D4s body box        | £999  |
| D850 body box       | £1699 |
| D780 body box       | £1199 |
| D750 body box       | £599  |
| D500 body box       | £799  |
| D7200 body box      | £449  |
| D7100 body box      | £299  |
| D5300 body box      | £299  |
| D3300 body          | £199  |
| D3200 body          | £149  |
| D300 body           | £149  |
| MBD-17 (D500)       | £199  |
| MBD-16 (D750)       | £99   |
| MBD-15 (D7100/7200) | £99   |

### NIKON AF LENSES USED

|                            |       |
|----------------------------|-------|
| 10-20 F4.5/5.6 AF-P DX VR  | £199  |
| 10-24 F3.5/4.5 AFS DX box  | £199  |
| 12-24 F4 AFS DX            | £199  |
| 14-24 F2.8 AFS box         | £699  |
| 16-35 F4 AFS VR            | £399  |
| 16-80 F2.8/4 VR DX         | £499  |
| 18-35 F3.5/4.5 AFS         | £299  |
| 18-55 F3.5/5.6 DX VR       | £99   |
| 18-105 F3.5/5.6 VR DX AFS  | £199  |
| 18-140 F2.8/5.6 AFS DX VR  | £199  |
| 18-200 F3.5/5.6 VR DX MKII | £299  |
| 18-200 F3.5/5.6 VR DX      | £149  |
| 18-300 F3.5/5.6 VR DX box  | £449  |
| 20 F1.8 AFS box            | £499  |
| 24 F2.8 AFS box            | £249  |
| 24-70 F2.8 AFS box         | £1199 |
| 24-70 F2.8 AFS box         | £499  |
| 24-120 F4 AFS VR           | £499  |
| 28-300 F3.5/5.6 AFS VR box | £499  |
| 35 F1.8 AFS DX             | £149  |
| 35 F2.8 AFD                | £269  |

|                               |       |
|-------------------------------|-------|
| 40 F2.8 AFS DX Micro          | £199  |
| 50 F1.4 AFS G box             | £249  |
| 50 F1.8 AFS box               | £99   |
| 50 F1.8 AFD                   | £69   |
| 55-200 F4.5/5.6 AFS VR DX box | £99   |
| 55-300 F4.5/5.6 AFS DX VR     | £229  |
| 58 F1.4 AFS                   | £799  |
| 70-200 F2.8 E FL AFS VR box   | £1199 |
| 70-300 F4.5/5.6 E AF P VR     | £499  |
| 70-300 F4.5/5.6 AFS VR        | £299  |
| 70-300 F4.5/6.3 AF E DX       | £169  |
| 105 F2 DC                     | £499  |
| 105 F2.8 AFS VR macro         | £399  |
| 180 F2.8 AF                   | £199  |
| 200-400 F4 AFS VR II          | £1299 |
| 200-500 F5.6 E ED AFS VR box  | £799  |
| 300 F2.8 AFS VR II            | £1999 |
| 500 F5.6 E PF VR AFS box      | £1899 |
| TC14-Elili                    | £349  |
| TC14-Elili box                | £199  |
| TC17-Elili box                | £99   |
| TC20-Elili box                | £199  |

### SIGMA NAF USED

|                              |      |
|------------------------------|------|
| 8 F3.5 DC                    | £299 |
| 10-20 F3.5 DC                | £169 |
| 12-24 F4 Art DG              | £199 |
| 12-24 F4.5/5.6 II HSM        | £299 |
| 18-300 F3.5/6.3 DC OS        | £299 |
| 20 F1.4 DG HSM Art           | £499 |
| 24-105 F4 DG OS              | £499 |
| 35 F1.4 Art DG               | £499 |
| 50 F1.4 Art DG               | £499 |
| 70-200 F2.8 DG HSM Sport     | £799 |
| 85 F1.4 Art DG box           | £699 |
| 100-400 F5/6.3 DG OS         | £599 |
| 105 F2.8 EX DG HSM OS        | £299 |
| 150-600 F5/6.3 DG OS sport   | £999 |
| 150-600 F5/6.3 DG OS contemp | £799 |
| 180-1401 1.4x extender       | £149 |

### TAMRON NAF USED

|                         |      |
|-------------------------|------|
| 16-300 F3.5/6.3 DiII VC | £349 |
| 70-300 F4.5/6.3 VC USD  | £229 |
| 90 F2.8 Di VC           | £299 |
| 90 F2.8 Di VC           | £299 |

## Fujifilm Used



### FUJIFILM DIGITAL USED

|                          |      |
|--------------------------|------|
| 10-24 F4 OIS XR box      | £599 |
| 10-24 F4 OIS XF box      | £299 |
| 16 F1.4 WR               | £349 |
| 16-55 F2.8 XF            | £499 |
| 18 F2 XF box             | £299 |
| 18-55 F2.8/4 XF          | £299 |
| 23 F1.4 XF WR            | £349 |
| 30 F2.8 XF WR macro      | £479 |
| 55-200 F3.5/4.8 R box    | £349 |
| 60 F2.4 box              | £299 |
| 90 F2 XF WR              | £399 |
| X500 flash box           | £199 |
| EF-42 flash              | £99  |
| XT-2/XT-3/XT-4 grip each | £69  |

### FUJIFILM DIGITAL USED

|                 |       |
|-----------------|-------|
| 80 F1.7 R WR    | £1399 |
| 120 F4 R OIS WR | £1499 |

## Olympus Used



### OLYMPUS MICRO 4/3 USED

|                          |       |
|--------------------------|-------|
| OM-1 body MKII           | £1499 |
| OM-1 body                | £799  |
| E-M10 MKIII body         | £379  |
| 7-14 F2.8 Pro            | £599  |
| 9-18 F4/5.6              | £299  |
| 12-40 F2.8 Pro           | £399  |
| 12-100 F4 IS Pro         | £799  |
| 12-200 F3.5/6.3          | £599  |
| 14-150 F4/5.6 ED MKII    | £349  |
| 25 F1.8                  | £249  |
| 40-150 F2.8 Pro          | £899  |
| 40-150 F4 Pro box        | £649  |
| 45 F1.2 Pro ED           | £599  |
| 60 F2.8 macro            | £349  |
| 75-300 F4.8/6.7 MSCII    | £379  |
| 150-600 F5/6.3 ED IS box | £1699 |
| HLD-10 grip              | £299  |
| HLD-9 grip               | £99   |

## Panasonic Used



### PANASONIC MICRO 4/3 USED

|                         |      |
|-------------------------|------|
| G9 body box             | £499 |
| G7 body                 | £299 |
| G5 body box             | £399 |
| GX7 body                | £299 |
| 7-14 F4 box             | £299 |
| 8-18 F2.8/4 box         | £599 |
| 9 F1.7 DG               | £599 |
| 12 F1.4 Summilux DG     | £599 |
| 14 F2.5                 | £149 |
| 14-42 F3.5/5.6 HD       | £99  |
| 14-140 F3.5/5.6         | £299 |
| 25 F1.4 box             | £399 |
| 25 F1.4 box             | £149 |
| 45 F2.8 DG macro        | £399 |
| 45-175 F4.5/5.6         | £249 |
| 45-200 F4.5/5.6 box     | £149 |
| 100-300 F4/5.6 MKI      | £299 |
| Samyang 12 F2 man focus | £179 |
| Sigma 16 F1.4 DC DN     | £299 |

## Sony Used



### SONY FE MOUNT DIGITAL USED

|                             |       |
|-----------------------------|-------|
| A1 body box                 | £2999 |
| A7 MK III body box          | £899  |
| 16-35 F2.8 GM box           | £999  |
| 20 F1.8 G box               | £699  |
| 24 F1.4 GM box              | £899  |
| 24-70 F4 ZA                 | £449  |
| 24-105 F4 G OSS box         | £599  |
| 24-240 F3.5/6.3 OSS box     | £499  |
| 50 F1.2 GM                  | £1199 |
| 50 F1.4 ZA                  | £699  |
| 70-200 F2.8 GM OSS MKII box | £1899 |
| 85 F1.4 GM box              | £799  |
| 100-400 F4.5/5.6 GM OSS box | £1399 |
| Sigma 35 F1.2 Art           | £599  |
| Voigtlander 50 F2 APO MF    | £499  |

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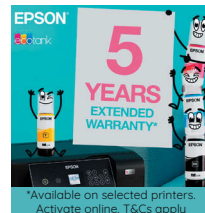
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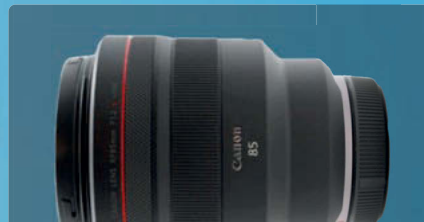
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# Final Analysis

**Aliz Kovacs-Zoldi considers...**

**Brighton, Sussex by Dorothy Bohm, 1971**

**D**orothy Bohm's street photographs carry an intimate viewpoint of a woman who was sent away to England to escape the rise of Nazism in Europe. She was an educated woman who not just studied photography, but had a deep sense of understanding of the human condition and a world slowly changing to meet the reforms so needed for women's rights.

Born into a Jewish family in Königsberg (today's Kaliningrad) in 1924, Bohm was sent to the safety of England in 1939. She studied photography and after graduating set up a successful portrait studio, Studio Alexander, in the heart of Manchester, supporting her husband while he finished his PhD.

After the war, they visited an artist colony, which motivated her to focus on outdoor photography and to start travelling. Her understanding of traditional portraiture and lighting, combined with her deep sense of humanity, led to a series of street photographs taken around the world that she is known for today.

In the 70s, she played a key role in founding the Photographers' Gallery in London, and of which she became the Associate Director for 15 years. In 1970, Roland Penrose wrote the introduction to Bohm's first book, and aptly observed, 'her camera not only sees, it feels.'

A considerable number of her images depict women in everyday settings, with a viewpoint sensitive to what it means to be a woman amid the changing social fabric of the



© ESTATE OF DOROTHY BOHM

world. Bohm said she felt that women were the "most natural subjects" for her.

As I look at the symmetrical lines of this photograph, it is clear that she hasn't just had an innate talent for capturing candid moments but also an instinctive eye for composition. The foreground, railings of the seaside pier, horizon and sky are arranged to create horizontal bands that structure the image and slowly fade into white. While our main subjects, the three characters promenading, are placed in the middle of the frame, echoing this gradient in their clothing from dark to bright.

Despite colour films already being widely available, Bohm consciously chose to use black and white well into the 1980s. She understood how the contrast of a scene translates to monochrome, how it directs the

eye and focuses the viewer on reading the essence of a scene. But let's look at the different layers of meaning within this image. Because there is contrast present not only in the visual sense of the word.

Our background, the sea, is a powerful metaphor for the human experience. The sea, like life, seems vast and at times uncontrollable when you are young. The man and woman, presumably a couple, were looking at the expanse, as if looking out at the life still ahead of them.

In contrast, the lady walking past, leaning on her cane, is not swayed by the coastal view; she seems to walk determined past the couple, past the vast canvas, already knowing her destination and what's ahead.

The two women face towards each other, as the young one holds her ice cream cone in her

right hand, as if further emphasising her carefree young nature, in contrast, the elderly lady holds onto her cane.

On the right, a sign attached to the railings reads "Seaside Pleasure Boats" which adds a slight comic note to this image. Are the people looking out to the sea looking at the boats or is the lady walking past perhaps heading towards them?

In any case Bohm's masterful layering of composition and narrative depth beautifully illustrates her unique gift. She turned a chance encounter on a seaside promenade into a profound meditation on the passage of time and the quiet strength of women.

The photograph is currently included in *About Women*, the Dorothy Bohm exhibition at Farleys House and Gallery, Surrey, which is on display until 26 July 2026.





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