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Great value update of the classic Tamron 90mm F/2.8

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NEW LOOK
AND NOW EVERY FORTNIGHT

SONY RX10 V
FIRST LOOK!
The world's best bridge camera gets a big update

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Enter your best shots on the theme of 'colour'



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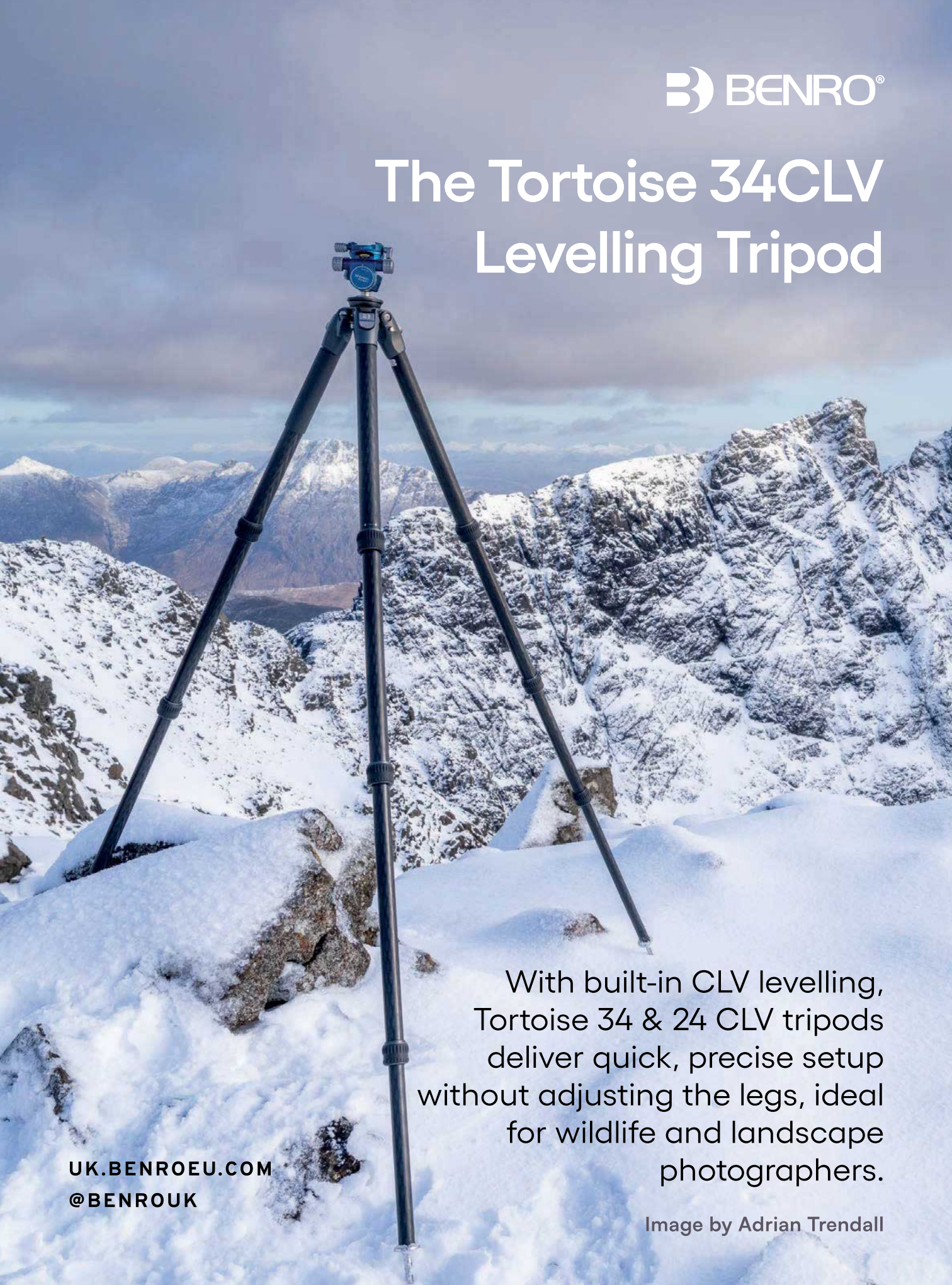


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The Tortoise 34CLV Levelling Tripod

A black Benro Tortoise 34CLV tripod is set up on a snowy mountain peak. The tripod is positioned in the foreground, with its legs spread wide. The background shows a vast, snow-covered mountain range under a clear sky. The tripod has a blue and silver head with a built-in level.

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Image by Adrian Trendall

Welcome



This year marks my 10th anniversary on AP. Reflecting on a decade working for the best photography magazine on the planet, I'm reminded again that when it comes to camera technology, you assume things at your peril. (One's reminded of the old saying 'assume' makes an 'ass out of u and me'.) Who could have predicted that compact cameras would roar



© DIGICAM COLLECTIVE

Many younger photographers are snapping up point-and-shoot compacts from the noughties. Who saw that one coming?

back, for example, not to mention superzoom/bridge compacts? Many purists tended to look down on bridge cameras, bemoaning the optical compromises needed to stuff a long zoom lens into a (relatively) compact body; but people kept buying them. Indeed, Sony has updated the aged RX10 IV, one of the best bridge cameras ever made (see page 8). And who could have foreseen that more and more younger consumers would tire of taking photos on their blandly predictable smartphones, turning instead to analogue photography or even point-and-shoot digital compacts of yore, with their puny specifications? That's not to say that smartphones are somehow becoming less popular for photography, but the consumer is proving to be unpredictable, and sometimes downright contrary. Of course, many trends are (broadly) playing out as predicted: generative AI will only get better, so it remains an existential threat to photography as we know it, while innovative smaller companies continue to get swallowed up by bigger ones (see page 12). Whatever, the photography industry remains as fascinating as ever, and it's a privilege to be part of it.

Geoff Harris
Geoff Harris
Deputy Editor

This issue's contributors...



Andy Westlake

AP's respected testing tsar reveals the freshly updated Sony RX10 V bridge camera and shares his first impressions.



Peter Dench

The ever-industrious Dench gains some fascinating insights from Pembrokeshire photographer Gareth Llewellyn aka @withgar.



Tracy Calder

Henri Lartigue's colour photography is less well known in the UK. As Tracy reveals, a new exhibition should help to rectify this.



Graeme Green

Graeme meets photographer John Baldson, who's smashed the world record for the Cape to Cape Road Challenge.



Amy Davies

Amy curates our book section, which this issue features some great work on water, drummers and Marilyn Monroe.



Jimmy Cheng

Noted street photographer Jimmy reflects on the recent acquisition of Topaz Labs by Adobe.

30th

ANNIVERSARY
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Forever a Snapshooter



Our cover image is by Gareth Llewellyn. See more of his work on page 32

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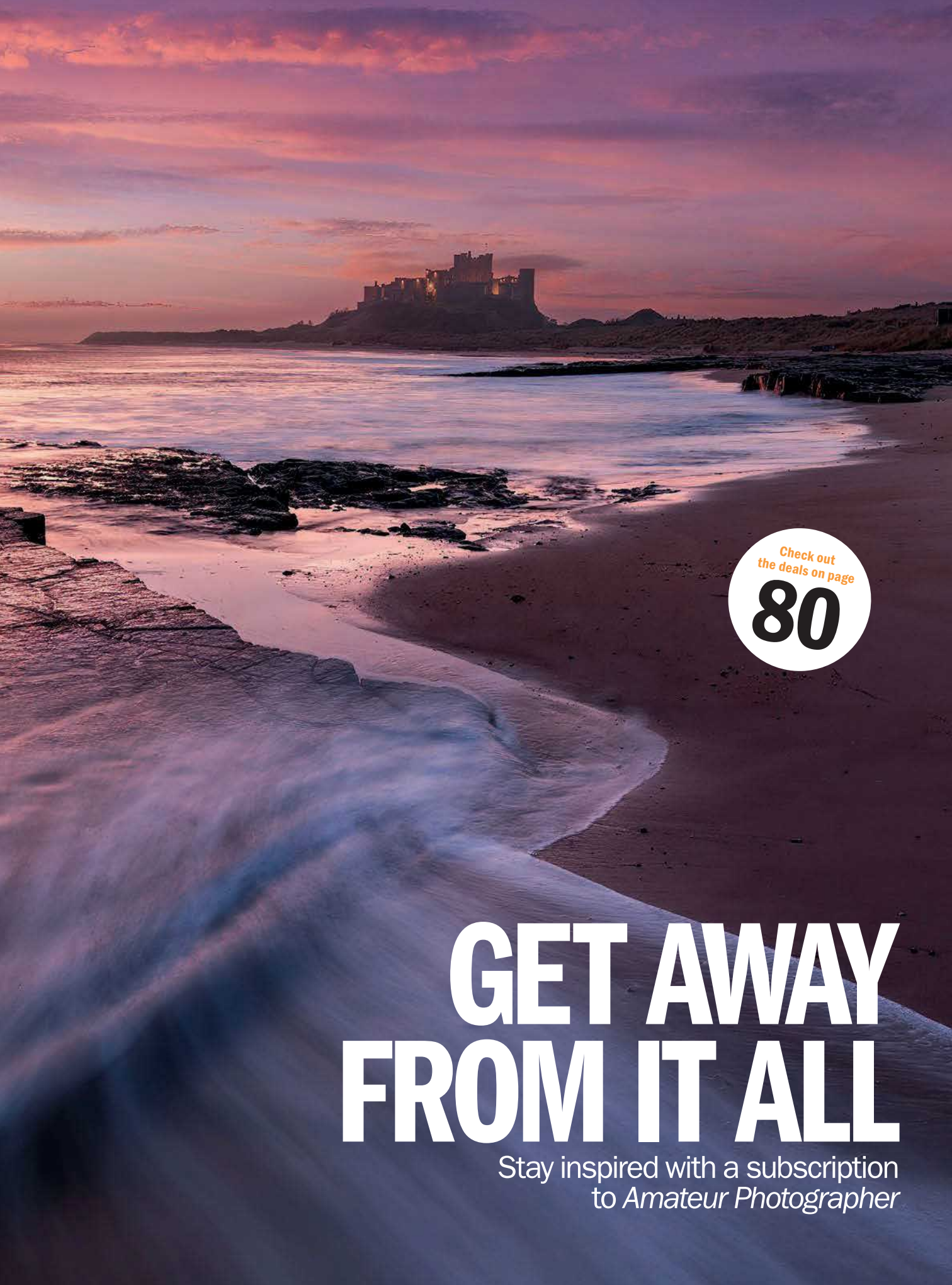
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baseball cap and a six-month digital subscription

© MIKE MCMAHON

Manchester-based landscape and aerial photographer Mike McMahon took this spectacular shot of Bamburgh Castle, Northumberland during what he says was the most spectacular sunrise he'd ever witnessed. "The incredible colours and dramatic sky made it one of those rare mornings that reminds me why I love landscape photography," he says
Canon EOS R6, RF15-35mm lens, f/11, ISO 100, 5-shot exposure bracket





Check out
the deals on page

80

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What's new

Sony RX10 V

After 9 years, the best bridge camera ever made gets a huge update.

Andy Westlake
takes a closer look

At a glance

£2200

- 20MP 1in-type stacked CMOS sensor, 13.2x8.8mm
- ISO 100-12,800
- Up to 30fps continuous shooting
- 3.68m-dot, 0.78x electronic viewfinder
- 3in, 1.62m-dot tilting touchscreen
- 4K 60p video recording



Huge zoom

The built-in lens provides a 24-600mm equivalent range at f/2.4-4, along with 0.5x magnification for macro

Viewfinder

The RX10 V boasts the largest and highest resolution viewfinder yet seen on this kind of camera

Big battery

Sony has used its FZ100 battery, promising up to 570 shots with the EVF and 630 with the LCD

Design

The significantly revised body bears a close resemblance to Sony's latest A7 models in terms of control layout



The rear controls are a close match to Sony's A7 models

Compact cameras with built-in lenses are currently showing a real resurgence, so it was probably only a matter of time before all-in-one long-zoom bridge cameras followed suit. Sony's new RX10 V follows on where the RX10 IV left off almost a decade ago, with essentially the same core imaging hardware. This means it places a massive 24-600mm equivalent zoom lens in front a 20MP, 1-in type stacked CMOS sensor that's unusually large for this kind of camera. Based on these specs alone, it might be tempting to dismiss the new model as no sort of update at all – but that would miss the point entirely.

While the lens and sensor are much the same as before, everything else about the RX10 V has been revised and

reworked. Externally, it has a substantially improved control layout that's now a close match to the firm's popular Alpha 7-series mirrorless models. Inside, it gains an AI co-processor that supports Sony's latest intelligent subject recognition autofocus. Together, these are transformative in terms of how well the camera works.

Let's take a look at the RX10 V's features in more detail. Firstly, that massive 24-600mm zoom means the camera is capable of tackling pretty much any kind of subject, ranging from landscapes and cityscapes at wideangle, through to sports and wildlife at telephoto. Its close-up capability is impressive too, giving the equivalent of half-life-size magnification at the long end of the zoom.

The 20MP 1in-type sensor measures

I got to use the RX10 V
in advance of its launch



13.2 x 8.8mm and employs a stacked design for rapid readout speeds. As a result, the camera can shoot at up to 30 frames per second using its electronic shutter, or 10fps with the mechanical shutter. What's more, it can record 4K video at 60fps using the full sensor width, and 120fps using a crop of approximately 1.4x. The sensitivity range covers ISO 100-12,800.

Built-in intelligent subject recognition can track focus on people, animals, birds, insects, cars/trains, and airplanes. You can either specify a subject type manually, or let the camera select between them automatically.

Sony has also added many of the latest features you'll find in its A7-series cameras. For example, there's now a much wider range of focus area sizes, including user-specified custom zones. Continuous shooting speed boost is also on board, which allows you to temporarily increase the drive speed at the touch of a button. Sony says the colour reproduction has been improved over the previous model, too.

Major redesign

Possibly the most important aspect of the RX10 V, though, is the major body redesign. It now feels much more like a

serious camera that could be a genuine complement to an A7, rather than a simpler alternative for less ambitious photographers.

You still get all the key controls that were on the RX10 IV, so existing users should feel at home. This includes three rings around the lens for aperture, zoom and manual focus, plus a zoom lever around the shutter button. Three additional dials are used for the other exposure settings, two on the top and one on the back.

Crucially, though, the RX10 V now gains a joystick for rapidly repositioning the autofocus area, along with a dedicated AF-ON button. This helps you make best use of the new AF system and exploit that long zoom lens to its fullest. You also get the considerably longer-lasting FZ100 battery, which is housed within a much more comfortable handgrip.

Sony has also fitted a larger, higher resolution 3.68m-dot viewfinder, which is similar to that on the A7 V. It has additional view mode options, too, giving more control over what information is displayed. But it's slightly disappointing that the rear screen still only tilts up and down, and therefore doesn't help when you're using the camera in vertical orientation.

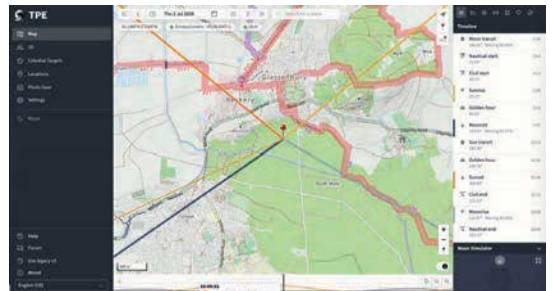
First impressions

When I reviewed the RX10 IV back in 2017, I declared it to be the best camera of its type yet made. Little did I think at the time that it would retain that crown for so long. However, it's now been well and truly surpassed by the RX10 V. I've had a chance to use the new model extensively in advance of its launch, and it's a remarkably capable camera. The addition of subject recognition, along with the updated body design, reinforces its credentials as a serious camera for action photography. But it can still do everything else too. It may look pricey, but good luck finding another camera quite like it. Keep an eye out for my upcoming review.



More mounts for fast, affordable prime lens

Budget lens maker 7Artisans has released Sony E and Leica L-mount options for its AF 135mm F/1.8 Max portrait lens, joining the initial Nikon Z mount. With this update, most lenses in 7Artisans' line-up of fast-aperture AF primes for full-frame mirrorless cameras now offer all three mount options; the only exception is the 35mm F1.8, though this is expected to be upgraded soon. The AF 135mm F/1.8 Max features aluminium construction, is weather-sealed, and houses 16 lens elements in 13 groups, including six Extra-low Dispersion (ED) elements and five high-refractive index elements to reduce chromatic aberrations. In addition, there is a Nano Multi-Coating on the front lens element to minimise flare and ghosting, and two customisable function buttons on the body alongside an AF/MF mode switch. At £615, the 7Artisans AF 135mm F/1.8 Max is an affordable alternative to native lenses such as the Sony FE 135mm F1.8 G and the Nikon Z 135mm f/1.8 S Plena. See 7artisans.store



Update to popular landscape app

There's a new version of one of the most consistently popular web browser apps for landscape and astro photographers. The Photographer's Ephemeris Web 4.0 brings together solar, lunar, terrain and atmospheric planning tools so users can understand how light will behave before arriving at a specific location. It also shows when hundreds of deep sky objects (eg, stars and planets) are visible at your location, and provides celestial planning calendars. The weather tools have been updated too, and there is an expanded gear database that provides information on sensor sizes and lens characteristics. Meanwhile a field-of-view overlay supports camera bearing, subject distance, focal length, orientation and teleconverters, making it easier to judge whether a composition is realistic before you set up your gear. The basic app is free once you have set up an account, while the Max version costs \$49.99 a year. See app.photoephemeris.com

What's new

Reaching for the stars

MOODY PARTIAL SOLAR ECLIPSE © JAMES McBEATH

The shortlist for the 2026 Astronomy Photographer of the Year competition has been released by Royal Observatory Greenwich. The latest round of this major contest received almost 4,000 entries from 66 countries, with both amateurs and professionals eligible to enter. Highlights of the shortlist include UK photographer James McBeath's Moody Partial Solar Eclipse, which captures the sun through fast-moving clouds during this major celestial event last year. Other strong contenders include the first full moon of 2026 over the Paris skyline, an eagle-shaped aurora and ethereal cherry blossom trees at the Funakawa River in Japan. The winning images in Astronomy Photographer of the Year will be displayed in an exhibition at the

National Maritime Museum from Friday 18th September, alongside a selection of exceptional shortlisted images. The competition's official book, published by Collins in association with Royal Museums Greenwich, will be available

exclusively on-site and online at Royal Museums Greenwich from the exhibition opening date. It will then be available more widely from bookstores from Friday 2nd October. See the full shortlist at rmg.co.uk/shortlist.

James McBeath's partial solar eclipse shot caught the judges' eye – good luck James!



Important notice

You may have seen recent news reports regarding the planned closure of some TG Jones stores, formerly WH Smith. At present, it's unclear whether your local store will be affected. To ensure you continue to receive future issues we encourage you to consider one of the following alternative options, should your local store close.

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© PRAKTIKA

New Praktica reusable film camera announced

If you're looking to discover/rediscovers film photography but want to keep costs down, Praktica has released a reusable film camera with a fixed focus lens, optical viewfinder and built-in flash for just £19.99. Cough up about £15 more and you can get it with a roll of Kodak film from various UK retailers including Currys, Boots, Argos, Amazon and others. The new camera, dubbed the Praktica VF212, sports a 31mm, f/9-f/11 aperture lens, fixed focus from 1 metre to infinity and a 1/125th second shutter speed. There is also a built-in flash, while power is provided by a single AAA battery; film with an ISO range of 400-800 is recommended. While the Praktica VF212 certainly won't break the bank, note that you can also get the Pure35 point and shoot film camera with two rolls of film for £40.

THE BIG QUESTION

What's the worst camera you've ever owned?



Stuart Green

There can be only one, the best worst camera ever... The humble, yet mighty Holga 120. Proper plastic fantastic.



@luke.smith.photography

Fujifilm X10 because it died



@micro_four_thirds_shooter

Canon 400D



Amanda Kisielewicz

The only bad camera is the one you don't know how to use properly!



David Hawkins

Sony RXR111 - stupid expensive, no IBIS and battery consumption was off the scale.



Anthony Prime

Kodak 77X Instamatic 126



@kacpermulikphotography

I loved each and every one of them. No exceptions



Richard Brewer

Halina Rolls. It cost £6 new in 1966, and I've still got it.



Did you know?

The number of photos taken every day across the globe is estimated to top 5.3 billion in 2026. That's equivalent to 61,400 photos per second, 3.7 million per minute or 2.1 trillion per year – and that figure is rising at a rate of 6-8% per annum. Around 92% of these photos are taken on smartphones, with about 7% shot on 'traditional' cameras. Over 14 billion of these photos are shared daily on social media, while an estimated 10 trillion photos are currently stored on cloud servers and people's devices and memory cards – many of which are now long forgotten.

© GETTYIMAGES



Back in time **1919**

Baroness de Laroche in her car

Raymonde de Laroche was a pioneering French aviator who, in 1909, was the first woman ever to pilot a plane. The next year she became the world's first licensed female pilot. The daughter of a plumber she started out as an actress, but her passion for speed and her talent for engineering drew her to cars, motorbikes and the emerging world of aviation. She broke various altitude and distance records before, on the 18th July 1919, at the age of 37, the experimental aircraft that she was test-piloting nose-dived to the ground, killing her and her co-pilot. There is a statue of her at Paris-Le Bourget Airport.



Allan Dixon

Lubitel 166b. It produced some nice images but had the tiniest levers to operate everything. It made my 1962 Mamiya TLR feel like a Rolls Royce in comparison. Still it was only £15 at the time!



Graham Parry

Ross Ensign "Full Vu Flex" that fortunately was stolen...



@ghaliben.photo
Canon 2000D



@bjimmy_67

Kodak Pixpro S-1. The AF was rubbish, tracking and burst mode too, and the worst part: it was unreliable as hell



Hervé Lvss

Zenit-E. Bad light leaks but it made a good hammer



Omelko Paclawskij

The Kodak Disc camera. Tiny negatives!!



Nigel Cliff

Minolta Z10, horrible noisy plastic thing

Share
your photos
and comments
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See page 6 for how
to contact us



What's new

New Benro Monopods

Benro is releasing two interesting new monopods in August. First up is the MiniMax MMX37C, a carbon-fibre model that weighs just 0.36kg while supporting up to 20kg. A compact, seven-section design means it extends out to 162cm, but it collapses down to 37cm. It also features metal leg locks and has a removable rubber foot with a 3/8" mount. Then there's the exotically named MSD36CB SupaDupa Black Diamond (shown right), also carbon-fibre, but this time supporting up to 40kg while weighing in at half a kilogram. Featuring all-metal twist locks and an aluminium flip lock for the top section, the MSD36CB enables fast, one-handed height adjustments while shooting. Its compact 6-section design extends to a height of 165cm, yet it collapses down to just 42cm for easy transport.

Price: £100 (MMX37C), £150 (MSD36CB)

Web: macgroupeu.com



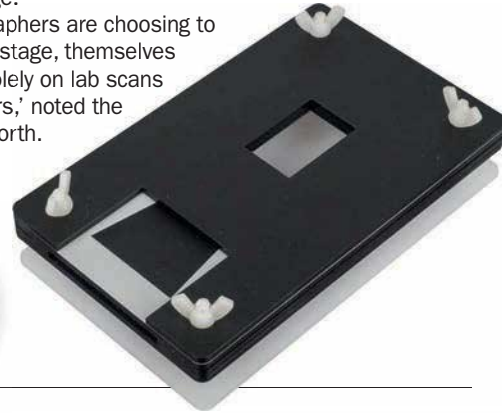
Essential Film Holder

While not a new product, the Essential Film Holder, a family of ingenious but elegant devices designed to make it easier to scan film with cameras, recently surpassed 60,000 shipments worldwide. The Essential Film Holder now supports over 14 film formats, from Half Frame 35mm to 6x12 medium format, through its core holder and dedicated mask range.

'More film photographers are choosing to control the digitising stage, themselves rather than relying solely on lab scans or dedicated scanners,' noted the inventor, Andrew Clifforth.

Price: from £65

Web: clifforth.co.uk



For more accessories, turn to page 69.

Benro VT4 Monopod Base

It's been a busy few weeks for Benro, as it has also announced the VT4 Monopod Base, a three-leg locking base with a foot-activated pedal. Designed to facilitate smooth movement while tracking action, the VT4 boasts a 90-degree locking pedal that sets the monopod perfectly vertical. You then tap the pedal again to unlock the ballhead. The wide 54cm base spread improves balance during a long shoot, while two leg-stop positions control the leg spread for different scenarios. The 3/8"-16 thread attaches directly to Benro monopods, or any compatible 3/8"-16 mount monopod. As with the Benro monopods featured here, the base goes onsale in August.

Price: £95.00

Web: macgroupeu.com



Wandrd Magnetic Camera Straps

Claiming to be a 'ground-up redesign of one of photography's most overlooked pieces of gear,' these innovative Wandrd camera straps feature a magnetic connection system engineered to make switching cameras faster, easier, and more secure. A self-centering magnetic connection allows users to attach or detach cameras with one hand, while dual-sided spring-loaded locking buttons automatically engage under load for a secure connection.

The magnetic camera strap line-up includes the full-size 30mm Strap, the slimmer 15mm Lite Strap, and a minimalist 15mm Wrist Strap, all featuring the same magnetic connection system and available in black, green and red.

Price: TBC

(Kickstarter campaign launches July 14th)

Web: eu.wandrd.com



Eizo Curved Monitors

Eizo has announced two new curved monitors, the FlexScan EV3851X and EV3451X, designed to provide photographers and filmmakers with a larger, more efficient workspace for editing and managing multiple applications. The flagship EV3851X shown here has a 37.5-inch curved display and includes Display P3, DCI-P3 and BT.709 colour modes.

'Combined with USB-C connectivity delivering video, data, network access and up to 94W power delivery through a single cable, the monitors help create a cleaner and more streamlined editing environment,' said Eizo. The EV3451X has a 34.1-inch curved display, and both come with an impressive seven-year warranty.

Price: TBC

Web: eizovisualsolutions.com



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Opinion Jimmy Cheng

Adobe's recently announced acquisition of Topaz is part of a bigger and depressing trend

Adobe + Topaz Labs®

“If you are a keen photographer or a videographer (or both in my case), there is a high chance that you use, or have used,

software from Adobe and Topaz.

Adobe has been the established giant in both photography and video-editing software for as long as I can remember; Topaz, a relatively new company, has been a smaller software powerhouse specializing in photographic and video enhancements by using AI. I've been using its photo and video enhancement programs for over six years now.

Recently I learnt that Adobe had acquired Topaz, news that immediately caught my attention. I couldn't help feeling both sad and angry. From the photography side, I understand that it's a strategic and logical move for Adobe, especially

witnessing its sustained push to incorporate AI into Lightroom and Photoshop. Acquiring Topaz's well-established AI enhancement models will not only save time and money in development, but also eliminates a direct competitor in a highly competitive industry. With many of Adobe's biggest rivals, such as ON1, Luminar and DxO, continuing to roll out more advanced AI features, Topaz's experience in developing AI imaging enhancement will help Adobe pull away from the pack when it comes to both performance and features.

On the video side, I think that Topaz's Video AI is unique, and so far, I haven't seen anyone come close to matching its video enhancement results. However, whether you decide to get a perpetual licence with one-year updates, or take out a subscription to Video AI, the price is high – high enough to deter many serious

hobbyists. This means that it's mostly only professionals or those who really need these enhancements who can justify the cost. Yet Topaz understands its users and has maintained this focus for its AI models since the very beginning.

Adobe's acquisition of Topaz means that it will get access to all the AI video models that Topaz has spent the past decade perfecting. Adobe will instantly inherit the crown for the best AI video enhancement tool in the industry.

Impact on the customer

So why is all this making me feel sad and angry? Well I feel sad that yet another (comparatively) small company is being swallowed up by a bigger one. While I don't know how this acquisition will play out, I worry that Adobe will dissolve Topaz and integrate its technologies into Lightroom, Photoshop and Premier Pro, thereby erasing a company that I've grown to admire and like.

I feel angry because the industry has lost a unique competitor, in a field that's so specialized and focused that the consumer will pay a heavy price for the results that Topaz helps them achieve. My feeling is that Adobe may lose an enemy and gain a few brownie points for its ever-growing arsenal of software, but for customers like me, losing a competitor means less choice, less room for competitive pricing, and potentially less innovation in the end. I have seen this happen many times before in my 25 years as a professional photographer, and I don't like it.

”

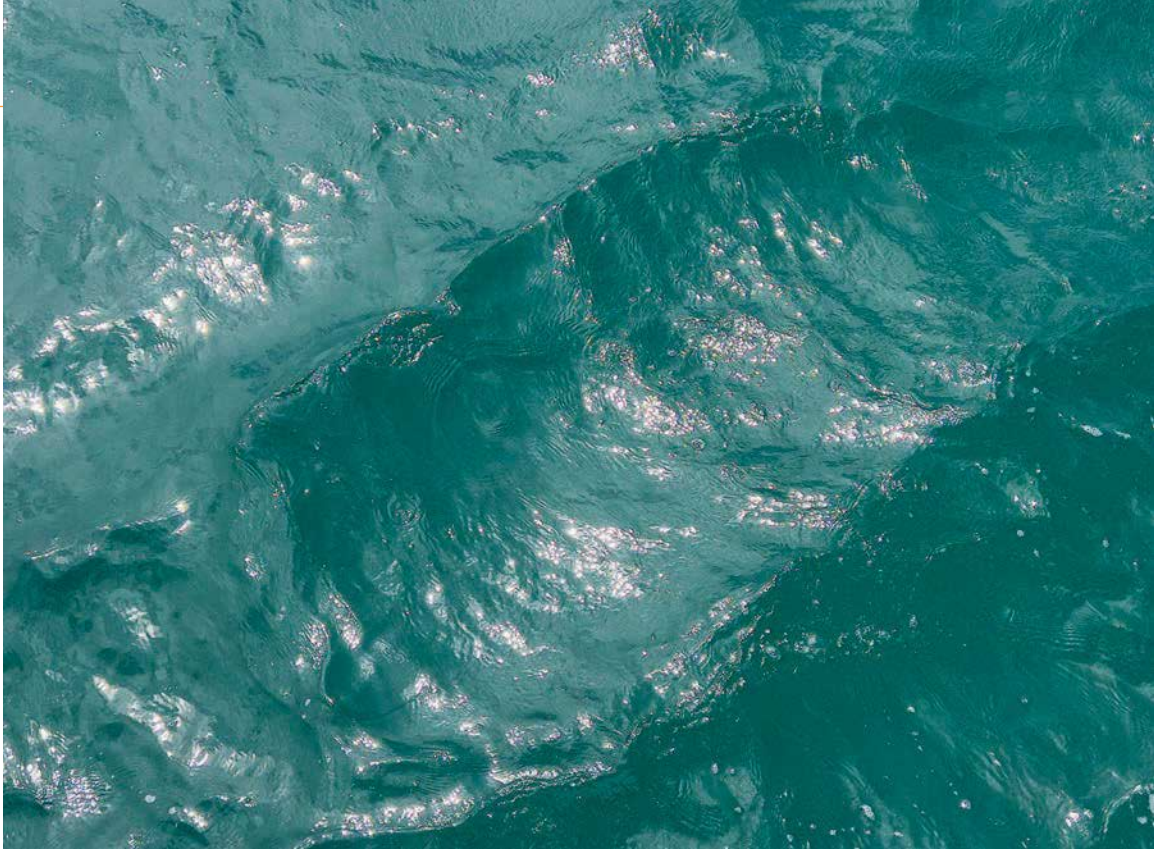


Will the well-regarded Topaz name even survive after Adobe hoovers it up?

Jimmy Cheng is a highly experienced street photographer and videographer, and OM System ambassador

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



A Perfect Medium
by **Bob Farese, Jr**
£41, MW Editions,
Hardback, 144
pages, ISBN:
9781969303029

**Left: Camino del Norte, Spain
(3:35pm) July 3, 2024**

**Below: Sólhimajökull Glacier, Iceland
(3:16pm) September 25, 2024**

**Bottom: Monterey Bay Aquarium, California, USA
(1:27pm) March 2, 2022**

Water, water, everywhere

A simple and meditative tribute to the source of all life, this is a beautiful book

To capture the beautiful, yet simple, pictures in this book, Bob Farese travelled far and wide. From a starting point of his home in San Francisco, California, he ventured as far as the Faroe Islands and Iceland in the north, and Chile's national parks in the South.

By day, Farese is an established researcher. But for these images, he took a "phenomenological" approach – that is, studying the water through close observations, rather than by analysis, and focusing on the emotional impact of the subject, rather than its chemical properties.

Although these images were captured in a diverse range of locations, you wouldn't necessarily know it just by looking at them. You'd be hard pushed to pinpoint any of these shots, for they are close-ups which blur the boundary into abstraction at times.

It's a good blend of documentary and fine-art photography. To that end, it perhaps won't be to everybody's tastes, but I found it hugely enjoyable to peruse through the images.

The exact location and time of the photographs are still recorded – perhaps a nod to Farese's scientific background. Couple this with some of the meditative quotes that go with the photographs and it's quite a fascinating contrast.

Water is of course the most important substance on earth, and this is a beautiful celebration of it. It's well worth a look if you're interested in something a little bit different, something which mixes together the arts and sciences in a very special way.

Another interesting aspect of this book is that Farese worked closely with the acclaimed documentary photographer and Magnum member, Matt Black, who provided guidance. Other influences on Farese's work include Gueorgui Pinkhassov, another Magnum Photos member, while the award-winning photographer Laura El-Tantawy was his first mentor.

Overall this book also aims to urge the reader to "care for water", serving as timely reminder not to take it for granted. **Amy Davies**





ALL IMAGES © DEIRDRE O'CALLAGHAN

Jack White, of The Dead Weather, at Third Man Records, Tennessee

Beat it

This astonishing collection of portraits and interviews is a must-buy for music fans, says **Amy Davies**

Over a period of six years, photographer Deirdre O'Callaghan travelled to more than 35 cities across two continents to photograph drummers in a range of different locations, including their private studios, homes, gardens and more besides.

Keen to put drummers into the spotlight when usually they are cast to the back of the stage, O'Callaghan's work highlights the importance of these musicians – who serve a vital role in maintaining the rhythm for everyone else on stage.

A huge range of different musical genres and hugely famous names are included in this volume. There's the jazz legend Roy Haynes, who played with Miles Davis and Charlie Parker, there's Clyde Stubblefield, who sat behind James Brown, the founder

of Afrobeats Tony Allen, Hal Laine, the drummer for Frank Sinatra and Elvis Presley, and Ahmir 'Questlove' Thompson, who is the co-frontman for The Roots.

Other highlights include Jack White, Ringo Starr, Lars Ulrich, Nick Mason and Dave Grohl. There's surely to be somebody you've heard of among this collection, and for anybody who is big into music – especially music photography – this is one of those "must-buy" books.

It must be quite a tricky task to photograph a person behind a drum kit, yet still bring out enough of the personality of the sitter. After all, the kit usually dwarfs the person sitting behind it – but it's perhaps also fair to say that for some musicians, it becomes part of their character too. Some of those featured

have been taken away from their drum kit, which makes for an interesting look at their personality, too.

If you are interested in the musicians, you will probably also enjoy the interviews that accompany the photographs too – you'll find out lots of juicy tidbits about the working and personal life about these musicians.

A quote from Dave Grohl sums up the role of the drummer quite well – "You're there to serve the song, you're there to get people to move. They might not really know why they're dancing, but it's you. Ultimately the reason people are shaking their asses is you: it's not the lyrics, it's your backbeat. Drummers are usually the last ones to get any credit." With this fantastic book, all of that changes – highly recommended.



© DEIRDRE O'CALLAGHAN

Julie Edwards, of Deap Vally, at Deap Vally rehearsal space, California



The Drum Thing by Deirdre O'Callaghan
£35, Prestel, Hardback, 256 pages,
ISBN: 9783791394138



Zach Hill, of Death Grips / Hella, in California



Sly Dunbar, of Sly & Robbie / Peter Tosh / Grace Jones / No-Maddz, at Anchor Studios, Jamaica

What's On

Some dates for your photographic diary

Now - Until 2 August EXHIBITION

RHS Botanical Art and Photography Show at Saatchi Gallery, London

Now - Until 4 October

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

17-19 July EVENT

Summit Photo 2026, Royal Geographical Society, London

23 July TALK

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

25-26 July EVENT

Oxford Photomathon (various locations)

1 August WORKSHOP

Wildlife Photography Workshop with Paul Way at WWT Llanelli Wetland Centre

1-15 August EXHIBITION

Annual Photoshow, Lytham St Anne's Photographic Society at The Drive Methodist Church Hall

Until 3 August EXHIBITION

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

8 August WORKSHOP

Posed Street Photography in Soho with Robin Sinha at Leica Akademie UK, London

8 August - 1 November

EXHIBITION *Catherine Opie: To Be Seen* at National Galleries Scotland, Edinburgh

14 August EVENT

Creative Smartphone Photography at RHS Garden Hyde Hall, Chelmsford

24 October EVENT

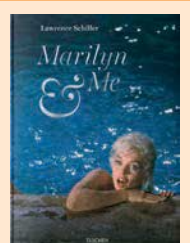
Photo Book Fair at Ffotogallery, Cardiff

To be included in these listings, please email ap.ed@kelsey.co.uk



ALL IMAGES © LAWRENCE SCHILLER/COURTESY TASCHEN AND HOLDEN LUNTZ GALLERY

Monroe by the pool's edge, *Something's Got to Give*, May 1962.



Marilyn & Me by
Lawrence Schiller
£60, Taschen,
Hardcover, 200
pages, ISBN:
9783836563130

A remarkable bond

This new volume revisits the relationship between photographer Lawrence Schiller and Marilyn Monroe during the final years of her life

Just in his early twenties, when photographer Lawrence Schiller arrived on a film set to photograph Marilyn Monroe, he discovered a side of the actress rarely seen by the public.

Marilyn & Me includes more than 100 images and recollections by Schiller from the time he spent documenting Marilyn during the final years of her life. Many books on Monroe exist but this one offers an insight into the relationship between photographer and subject as well as offering a fascinating portrait of an icon.

As many are early in their career, Schiller was ambitious and eager to prove his talent. He first met Monroe covering production on the set of *Let's Make Love* in 1960. Schiller was overawed by Monroe, she in contrast, was more used to the scrutiny of a photographer's lens.

Schiller was largely blind in one eye following a childhood accident (when an umbrella thrown down a garbage shaft hit him) and photographed with both eyes open. Monroe noticed and commented on it, an intimate exchange that ignited a personal connection that gradually evolved into something beyond a routine publicity assignment.

Warm, intelligent and highly perceptive are descriptions ascribed to Monroe by Schiller throughout the book. She emerges as someone

acutely aware of both the mechanics of photography and her public persona, beyond the superficial image often projected onto her. She understood the importance of how photographs could help shape public perception.

Monroe's relationship with image control is an intriguing theme within the book. Monroe was managing her own visual narrative long before the age of personal branding and carefully curated personal identities we find on social media today. She studied Schiller's contact sheets with attention to detail. Her expressions, poses and minor imperfections all came under her scrutiny.

Monroe's active collaboration with Schiller in the image-making process provides some of the book's most compelling insights for photographers and how a still image could influence the way an audience viewed Monroe.

A century on from her birth, Monroe remains one of the most photographed and published people in history. Schiller's photographs capture a star who could switch effortlessly between vulnerability and confidence, self-doubt and self-assurance. Her career, life and tragic death has been examined in countless books, but the focus on the human connection between photographer and subject is part of what distinguishes *Marilyn & Me*. **Peter Dench**



"You're already famous, now you're going to make me famous," photographer Lawrence Schiller said to Marilyn Monroe as they discussed their upcoming shoot for *Something's Got to Give*, May 1962.



Left: Fawzia (with Her Mother's Pink Scarf), Bhamdoun, Lebanon, 2022

Below: Demi, (Broken Glass—One Year After the Beirut Port Explosions), Brummana, Lebanon, 2021

Bottom: Mirna, Rayak Train Station, Rayak, Bekaa Valley, Lebanon, 2024



Where Do I Go? by Rania Matar
€55, KAPH Books, Hardcover, 240 pages, ISBN: 9786148065002

Shaped by War

These beautiful portraits of young women living in Lebanon reflect on a country that has been formed by upheaval

Published to coincide with the fiftieth anniversary of the Lebanese Civil War, Rania Matar's *Where Do I Go* is designed to highlight the creativity, resilience and dignity of its subjects. The title comes from some graffiti the photographer encountered on a wall, and is a thread which binds all of the work together.

Beginning when Matar returned to Beirut after the 2020 Port explosion, the project saw her work closely with women across the country.

Matar herself left Lebanon aged just 20, and recognised her own experience in many of her subjects who face a difficult decision about whether to stay in the country or leave.

The photographer works closely with the subjects, who each select the locations and decide how active they want to be in the frame – do they want to climb trees or rocks, do they want to enter abandoned buildings, or step into water. The aim is to give this women agency over both the setting of the shot and their representation within it.

The locations themselves include coastlines, mountains, urban districts

and border zones. They go across the Mediterranean, and take in Beirut's eclectic architecture. Whether in a remote landscape or a famous neighbourhood, Matar works with the backdrop to produce her beautiful work.

Always, there are reminders of the country's difficult past. Whether that be bullet-scarred interiors, grand abandoned mansions, shuttered theatres or even just ordinary streets which demonstrate the echoes of conflict. Above all however, we're reminded just how beautiful the place is, and how magnificent it can be for a backdrop for a portrait sitter.

An interesting essay is also included by the curator Elliot Josephine Leila Reichert, who has put together an accompanying show for the book, currently taking place in the USA. In this Reichert surmises that while few artworks about Lebanon managed to escape its sad history, Matar's photographs look to the present in a hopeful and sustainable way.

A beautiful and moving project that is well worth your time. **Amy Davies**



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

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* PRIZE IS VALID IN THE UK ONLY

Coastal Colours by Mark Richards

Canon EOS 6D Mark II, Tamron 70-200mm f2.8, 1/250sec at f/6.3, ISO 100, 200mm

Walking back to the car park after a morning of long-exposure work along the coast, I noticed this striking section of an information building. The vivid colours and slightly weathered textures caught my attention. By isolating a small section, I created this abstract composition.

Instagram: @capturedby_mark

**PRIZE
WINNER**



Galapagos Blues by Dita Arucidisova

Olympus OM-D EM-1 Mark III,
M.Zuiko 40-150mm f4 Pro, 1/250sec at
f/6.3, ISO 100, 61mm

One of my favorite photographs from San Miguel Island in the Galápagos captures a Galápagos green turtle surfacing near the harbor shoreline. The waters surrounding the island are exceptionally rich in marine life, offering extraordinary opportunities for wildlife encounters and making the archipelago a true haven for nature and wildlife photographers.

Instagram: [@nestedinnature_photography](https://www.instagram.com/nestedinnature_photography)

Website: [nestedinnaturephotography.com](https://www.nestedinnaturephotography.com)

PRIZE
WINNER



Eyes on the prize by Donna Samuels

Canon EOS R5 Mark II, Canon RF 100-500mm, 1/1600sec at f/7.1, ISO 1600

I was out looking for hares one spring evening when two ducklings caught my eye, skimming across the pond in pursuit of midges. They moved like mini torpedos bursting from the water chasing a snack. It took Lying low at the waters edge as the light faded for the shot.

Instagram: @donnasamuelsphotography

Facebook - www.facebook.com/donnasamuelsphotography

Website - donnasamuelsphotography.com

 
**Your best
Photos**



Konco Wingking: Strength in Silence by Huen Jung Kim

Canon EOS 5D Mark III, 70mm, 1/80 sec at f/4.5

Konco wingking—meaning “a companion from behind”—refers to the traditional Javanese expectation of women supporting their husbands within the domestic sphere. While women’s roles have evolved, many still navigate inherited cultural expectations through care and emotional labour.

This portrait features Tara, a close friend. The contrast between her hijab and her husband’s coat becomes a metaphor for transition, belonging, and layered identity within family life. The work reflects how strength and resilience often exist quietly, focusing on presence rather than visibility.

Instagram: @heunjungkim

What's new



Your best Photos

Stacked by Will Coxford

Fujifilm X-T5, Fujifilm XF 16 - 80mm 52mm, 1/60sec at f/4, ISO 1600, 52mm, 1/4 Pro-Mist Lens Filter, Kodak Portra Film Simulation Recipe

I recently found this scene in a taco stall outside of Teotihuacan, Mexico and was instantly drawn in by all the colour on display. The flow of the lines in the stack of the chairs against the stripes on the walls made for a really pleasing set up I just couldn't ignore.

Instagram: @will_onthestills



Sunset in Zadar by Hannah Cooke

Zenza Bronica ETRSi, Harman Phoenix II

Alfred Hitchcock once said that the sunsets in Zadar, Croatia, are "the most beautiful in the world".

Watching the boat sail by as the sun went down in April, it was hard to disagree.

Instagram: @when_hannah_snaps

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. See page 3 for how to find us.

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Round four Celebrating Colour

This round introduced in 2025 proved exceedingly popular, and should inspire creativity in all those who love to shoot in colour, because here's your opportunity to make it central to your image. You might choose to fill the frame with just one or two colours, or pack your composition with as much tone and hue as you can manage. The subject can be anything at all, but don't let the theme stop you concentrating on all the usual elements that make a good photo: composition, depth, intrigue, story, light - they all count as much here as they would in any other category. And don't feel that images need to be in the boldest, brightest colours - think subtle, too. Soft colours can be just as impactful.



Your guest judge

Your guest judge for this round is Barry Lewis. Barry stopped teaching chemistry in 1974 when he won a scholarship to the RCA, studying under Bill Brandt. A regular contributor to international magazines, Barry has made over 20 books from Miami to Moscow. He has received several honours including the Oscar Barnack medal and the Amateur Photographer magazine Lifetime Achievement Award.

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
Animal Kingdom	23 June 2026	20 July 2026	5 Aug 2026	AP 25 Aug 2026
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 Four - Celebrating Colour

APOY98337784



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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.



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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.

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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.



© CHRISTIAN WIEDIGER VIA UNSPLASH

Picture Perfect

BEST SHOTS: ASTRO

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 Astro 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.

Andrew Fusek-Peters

Andrew Fusek Peters is a British photographer and author known primarily for his wildlife and landscape work, particularly around the Shropshire Hills. In recent years he has also gained recognition for atmospheric astrophotography, producing striking images of dark skies, meteor showers and the Milky Way above the British countryside. His work frequently combines conservation themes with a sense of wonder about the natural world at night.

Instagram @andrewfusekpeters





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

This was three hours of star trails taken from inside my attic window and facing near North, taken during the first Covid Lockdown in 2020. I chose it because this was a time of much fear and worry worldwide. We were confined to home and therefore any Astro work was impossible, but I wanted to show hope and harmony. This was a live composite of over 600 shots, layered up to show the movement of stars around the Pole star.

What was happening just before and after this frame?

Once I had the idea, I spent a lot of time working out if it was even possible – capturing the night sky through double glazed glass seemed a difficult task, but I viewed it as a technical and spiritual challenge. I set my camera to Live Composite mode and went to sleep. When I woke up in the middle of the night, I could not believe I had captured star trails from inside my house!

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

The decision was not to let limitations and Covid effect my creative life but to work within the boundaries and see what was possible.

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

You need a rock solid tripod for this sort of work, and even the light of my digital clock inside the attic had to be switched off. I then set to F2.8, ISO 800 and a series of 30 second exposures – Live Composite Mode meant I could see the star trails develop as the exposure continued.

What was the biggest challenge in making this photograph?

The whole concept was a risk, but I was lucky that this window faces north and lucky also that there was little light pollution in this part of the village back then. It's a wonder that you can also see the light of the quarter moon just illuminating the window frame on the bottom right hand corner.

What does this photograph mean to you and what would you like readers to take from it?

This really represents who I am as a photographer – I love to think of things that have never been done before and then spend a silly amount of time working out how to do them – risk is what makes me feel alive.

When is the best time of the year to shoot astro?

Any time of year is good for star trails but high summer means shorter nights so less time for multiple exposures – winter, spring and autumn are good.

Was it luck or judgement?

I think both!

What did this image teach you?

When you take a risk and it pays off – sometimes the world notices – this was shortlisted for the British Photography Awards and Musee Magazine highlighted the work in their Quarantine Chronicles. It also made the Independent and the main BBC News.



Abby Moule (Astro Abby)

Astro Abby, aka Abby Moule, is a UK-based landscape astrophotographer known for capturing the Milky Way above dramatic coastal and countryside locations. Her work combines careful planning, technical precision and a love of adventure to reveal the hidden beauty of our night skies, inspiring others to look up and experience the wonder of the cosmos for themselves. **Instagram @astro_abby_photography**

Tell us about this image. Why did you pick it?

I ventured down to Mupe Bay on a weekend when the Lulworth Ranges were open so I could capture a full Milky Way arch over Mupe Rocks. These jagged limestone ridges create a great foreground that contrasts beautifully with the softness of the sea. During a narrow window in spring, and because of the tilt of Earth's axis, we're able to witness the Milky Way core arching across our night skies. The camera can gather far more light than our eyes can perceive, allowing me to reveal details that would otherwise go unseen. I love this time of year because the Milky Way arch works so beautifully for landscape astrophotography. It allows me to combine our familiar terrestrial landscapes with something otherworldly above.

What was happening just before this frame?

I had just 45 minutes of Milky Way visibility to work with, so as soon as I arrived I set up my kit, composed my image and achieved focus (which is hard in the dark!) I began by capturing my foreground panorama and then had to wait for the Milky Way to seemingly rise into the sky so that I could complete the sky frames. The whole image took over an hour to capture and I just managed to finish up before astronomical twilight set in. It's important to finish your panorama in true darkness or the lighting can appear uneven in certain areas.

Describe the key creative decisions you made

I do love a leading line and having something positioned around a third into the frame to anchor the composition, so I carefully navigated the limestone ridges until I found

the right viewpoint. I also like to achieve front-to-back sharpness so I focus stack my panoramic foreground images. This adds to the time the capture takes, but I feel it creates a wonderfully clear representation of what I witnessed that night. I wanted the core of the Milky Way to appear directly behind Mupe Rocks, so I used a planning app to calculate exactly when that alignment would occur and positioned myself accordingly.

Can you share the technical details?

I captured this image on a Sony A7III with a Sigma 24mm f/1.4 DG DN Art lens. The camera handles low light exceptionally well and the fast aperture allows me to gather as much detail as possible. This image comprises 254 frames: an eight-panel panorama for the sky, combined with a focus-stacked panoramic foreground. I stack my Milky Way exposures to reduce noise and tease out finer detail during post-processing. Capturing the photos is only half the process – I use Sequator, Photoshop and Capture One to complete the final image.

What was your biggest challenge?

Generally, my biggest challenge with Milky Way arch photography is completing the panorama before something changes. Cloud can roll in, sea mist can suddenly envelop the scene, or light pollution from a nearby event can unexpectedly flood the night sky.

As this is an eight-panel panorama, I need to balance capturing enough detail in the Milky Way while completing the full sequence before conditions impact the result. And, of

course, Earth is constantly spinning, so if I take too long the Milky Way core will shift significantly within the frame, making the stitching process far more difficult.

What would you like readers to take from it?

I'd love this image to inspire people to take their first steps into astrophotography. Many photographers already own the equipment needed to capture the night sky – it's more accessible than people realise.

When is the best time to shoot astro?

There are so many astro subjects to shoot throughout the year – meteor showers, lunar photography, constellations, star trails and deep-sky targets. For Milky Way photography specifically, though, the season is surprisingly short. If you want to capture a full arch, March to May offers the best opportunity, while August and September are ideal for the more vertical Milky Way compositions. Darkness is your best friend, so always plan around the moon phase and keep a close eye on the weather forecast. Moving away from light pollution will have a far greater impact on your images than upgrading your kit, so look up a light pollution map and start planning achievable locations away from the brightest glare of the modern world.

What did this image teach you?

Every time I venture out to capture the cosmos I learn something new. Had the location not involved a six-hour round trip, I would have planned the shoot more efficiently and done a recce first. But I also enjoy the adventure of arriving somewhere unfamiliar in darkness and making the very best of what's there.

What advice would you give?

Astrophotography is all about practice, planning and patience. Most photographers already own the kit needed, it's simply about getting outside and giving it a go.



Josh Dury

Josh Dury is a West Country-based astrophotographer known for dramatic images that blend celestial events with iconic landscapes and historic landmarks. His photos of eclipses, meteor showers and planetary alignments have earned him international publication and many awards. Dury is also an astronomy writer and educator who promotes dark-sky awareness and public engagement with the night sky. **Instagram: @josh_dury_photomedia**

Tell us about this image

This image captures the heart of our home galaxy, the Milky Way. Often referred to as the galactic core, it's one of the most photographed regions of the night-sky. Not only is this area of space home to a wealth of detail – from star clusters to nebulous regions and dust clouds – the rich golden colours presented in my image are concentrated by older, cooler stars. Interstellar dust scatters much shorter blue wavelengths of light, resulting in a shift towards warmer, golden hues.

What was happening just before this frame?

From the UK, the milky way core appears to only skim the horizon. Unlike other southerly latitudes from France, Spain and parts of the Southern Hemisphere, where the core appears more pronounced and higher in the sky – depending on the time of year and season. The core grazes from East to West from lower UK latitudes before the milky way arm appears vertical when setting to the west. Higher UK

latitudes lose the milky way due to vanishing darkness as we near the longest day and can be invisible, or with reduced clarity, during the months of June and July.

What were your key creative decisions?

As with all Astrophotography, a forecast can be clear, but it doesn't always mean conditions are ideal. In this case, 12-15mph winds made longer exposure more challenging. I am also a believer in telling your own perspective of a subject and not following the mainstream. Instead of capturing images of the milky way arm and core low to the horizon, I chose to concentrate on the core, adding a personal note in utilising this image as a self portrait.

Can you share the technical details?

Instead of using a low ISO and long exposure, I chose a shorter exposure, high ISO and wide aperture for this photograph. This helped minimise any unwanted camera movement due to the wind.

What was your biggest challenge?

One word: satellites – a situation that is now becoming a real issue with astrophotography. For this reason, the image had to be a stacked composite to remove satellite trails. When taking, reviewing and analysing the images, it is quite shocking to see what can be visible in Low-Earth Orbit (compared to my early career decades ago). Unfortunately, it is only going to get worse. Some astrophotographers have wondered how many more years the subject has left before 'mega constellations' and future launches of satellites outshine the stars themselves. The night-sky should be seen as a universal resource vital to the continuing existence of life on Earth.

What would you like readers to take from it?

What I find compelling looking out at our home galaxy is the boundless connection to time. I for one as an Astrophotographer am incensed by humanity's view of the cosmos and light that is not instant; we are looking back in time. This thought alongside its changing appearance across the world and the splendour that is the milky way season. Geographically, I find that the milky way core and UK Astrophotography are underestimated in worldwide attention; through a combination of weather, treacherous light pollution and low haze distracting from striking details low to the horizon. It is a message about finding dark skies, being creative and thinking about the subjects that matter to you. I for one longed to capture significant details in this area of space to see it first hand.

When is the best time to shoot astro?

My answer is there is no right or wrong time to take photographs of the night-sky. There is always something to see and photograph. As is the case with the galactic core, the milky way season lasts from February to September. on the face of it that is a decent amount of time to photograph our home galaxy. But in reality, time is of the essence. Factoring in the periods of full moons and even the quarters, time in darkness when considering weather prospects makes each imaging session under clear skies a privilege.

Was it luck or judgement?

Both. Luck in the sense that I thought wind would result in a failed image (it didn't), but also judgement in knowing how to deal with forces greater than yourself.

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

Astrophotography is a matter of trial and error. Even with a clear sky, there are many elements that can result in a loss of detail. From location, light pollution, airglow, haze, unexpected weather... the list goes on. Be persistent: you win some, you lose some.

The art of paying attention

Based in the remote south-west Wales county of Pembrokeshire, photographer Gareth Llewellyn, better known as @withgar, has amassed a substantial following on social media through photographs and content rich in atmosphere and style. **Peter Dench** finds out more...

As our Zoom conversation progressed, it quickly became apparent that social media for Gareth Llewellyn is simply a shop window. The real work happens behind the facade: in repeated visits to familiar places, in the pages of photo books and a philosophy that demands paying attention.

'Photography is the practice of attention,' is a phrase that surfaces repeatedly and you can see that in the way he moves through the world. For Llewellyn, the camera gave him access and reasons to visit places he might otherwise have overlooked and over time, he realised the purpose it was serving was deeper. 'I've always wanted to tell stories. I don't necessarily have the skills with a pen, so photography became my way of doing that,' he says.

Aged 37 and perhaps inspired by being a father, Llewellyn is wary of becoming trapped by definitions of what photography is to him, preferring to evolve. The motivation for his photography grows alongside it, what is constant, is his curiosity.

Many photographers believe that new locations, further afield will automatically lead to stronger photographs. Llewellyn isn't shy of returning and repeating. Some of his most formative learning came from consistently photographing wild ponies in the Brecon Beacons. 'For months I photographed them every weekend. I didn't even know that it was an exercise at the time,' he reflects. What he does remember is that the ponies themselves were

never really the subject. They were a fixture within his study of changing conditions, shifting light, weather patterns, composition and timing. Returning again and again removed the distraction of novelty and forced me to pay attention,' he adds.

Photographers naturally chase improvement but Llewellyn's approach resists the temptation that it lies somewhere else. Growth can come from staying put with the same camera, and same lens. A place may remain the same but the conditions rarely do. Unlike the location pin in the map, moments come and go.

Scrolling through Llewellyn's portfolio one characteristic is

inescapable – colour. He avoids chasing primary colours, settling on a distinctly nostalgic palette that simultaneously feels contemporary. It's a subject he is asked about a lot and thinks a lot about. The answer is much more complicated than a software preset.

His approach begins long before the editing process. He often plays The Lord of the Rings films on a loop. Christopher Nolan films, like Interstellar or Ridley Scott's 'jazzy' Bladerunner, all seep into his creative process. And then there's the books. Kings of colour William Eggleston and Fred Herzog are his table side companions. There's a book

Right: A wild pony beneath a double rainbow in the Brecon Beacons. Heavy rain was falling, but the conditions were too extraordinary to notice

Below: For years I visited this part of the Wye Valley before starting work at 8am. Of all those early mornings, this brought the finest combination of mist and light







of striking black and white photographs by Icelfarer, Ragnar Axelsson. Even the colour of the room where he edits his photos has been painted with a plan, the olive green gives him the mindset to mirror the aesthetic qualities he gravitates to in photography.

'I purposely consume things that sit outside my palette. Going too far in one direction can become too much,' he says, careful not to be trapped by his own tastes. His colour style is built on a broad foundation of consistency - from fixed focal lengths, controlled contrast and exacting tonal management - all contribute to the final look. 'It's as much about taking things away as

adding them,' he says. Like warmth, rather than adding it he simply removes elements that feel cold. Llewellyn embraces constraint, recognising the power of limitation.

This simplicity is effective. Shooting primarily with Sony mirrorless camera systems and sticking with two focal lengths - 24mm (often the Sony 24mm f1.4 GM) and 50mm (Sony 50mm f1.2 G Master) - his eyes have been honed to see photographs before raising the camera. The familiar field of view has become instinctive. 'If I'm using my 50mm, I can roughly see the frame before I lift the camera.' He doesn't dismiss zoom lenses entirely, they have their place, particularly during



'I feel a photo on a wall or in a book is with you. A photograph on a phone feels like it's somewhere else, and you're viewing it through a portal.'



A lone surfer entering the water at my local beach in Pembrokeshire following a storm

Below left: I first saw this Mercedes and its Woody passenger when I had no camera with me. A day later, it appeared again in better light, and this time I was ready

Right and below: Two photographs of the same man and his dog, taken several years apart after encountering them again by chance

about his priorities. He is first and foremost, a photographer.

His popular social media posts aren't all images, more reflections of the process of making them. Algorithms may reward and encourage constant novelty but Llewellyn's feeds often revisit older work. 'How dare an app suggest a photograph I've worked so hard for is only worth one post?' He argues, adjusting his orange baseball cap.

Llewellyn's first photobook, *People, Places, Things* is in production. The title neatly encapsulates the subjects that retain his attention. The attraction of a physical book



commercial assignments but he values the discipline of fixed lenses and the greater clarity that less choice can deliver.

His 'less is more' philosophy extends beyond kit to advice for photographers hoping to improve their practice. 'Less tools. Less equipment. Narrow down your subjects.' These restrictions help put making photographs first, creating conditions that allow a deeper understanding.

Given Llewellyn's social media audiences, it would be easy to assume that this drives his work but he puts the photography first. His advice for shooting to please is lucid. 'Stop sharing photographs for a while. Go and make photographs instead.' The better problem than not having new images to share, he suggests, is having too many images and choosing which ones deserve to be shared. This distinction is revealing



Top left:
Reflecting on
Mont-Saint-Michel

Top right: I passed
this dog on several
mornings before
finding him sitting
in a perfect patch
of light

Below left:
A fisherman
isolated from the
landscape using a
70–200mm lens

Below right:
One of Lisbon's
distinctive yellow
trams navigating
the narrow streets

Right: After many
early starts, Corfe
Castle finally
emerged through
exceptional mist
and golden
morning light



aligns with his broader philosophy and represents a long-held ambition. 'I feel a photo on a wall or in a book is with you. A photograph on a phone feels like it's somewhere else and you're viewing it through a portal,' he says.

For someone so successful online, it's not so surprising. Books slow photography down, they encourage contemplation and provide permanence beyond disappearing social media stories and posts. The photographers he admires most are those whose work excel on the printed page and can be revisited on the shelf and experienced differently each time. He hopes his own book, it might inspire other photographers to make the same leap of faith. 'If another photographer sees it and wants to make a book themselves, that would be brilliant.'

For all the talk of algorithms, reach and engagement, Llewellyn is more interested in the human connections photography can create. He recalls being contacted by the granddaughter of an elderly woman he had photographed sitting in a window, asking if she could have a print after her grandmother had passed away. On another occasion, a photograph of a fisherman on a Slovenian lake eventually found its way to the man's family through social media. 'Those types of things

are phenomenal,' he says.

Living in a quiet corner of Wales, Llewellyn sees social media less as a platform for self-promotion and more as a bridge to people he would never otherwise meet. Some of his closest friendships have begun online, including collaborators he has travelled and worked with around the world.

'There's greater value in all of that to me than the numbers side of things,' he says. In an age often defined by digital distraction, photography remains, for Llewellyn, a remarkably human endeavour.

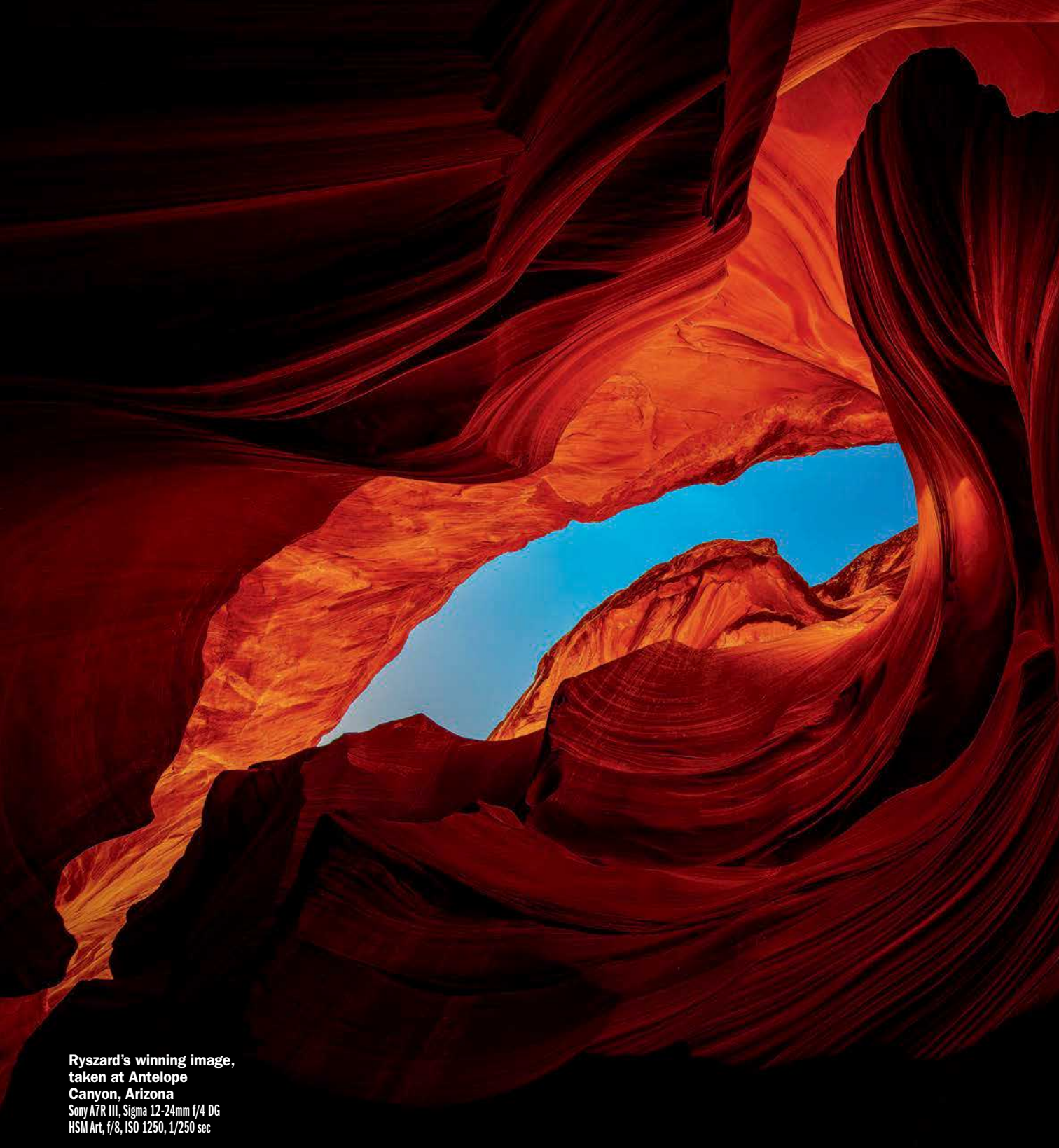
What underpins Llewellyn's mindset is his balance of dedication and motivation. He doesn't always wake up feeling inspired, who does? The difference may be that he doesn't wait for it. He's committed to the process. His consistency, improvement and personal style hasn't emerged from the odd burst of enthusiasm but built through constant repetition, showing up and paying attention.

In a time when photography can often feel inextricably meshed with technology and social media platforms, Gareth Llewellyn's approach offers a refreshing reminder that the camera matters far more than algorithms. Learn to observe, then return again tomorrow to observe again.



Gareth Llewellyn's 5 Tips for Better Photography

- Prioritise dedication over motivation
- Return to the same subjects repeatedly
- Reduce variables and simplify gear
- Make photographs before sharing them
- Study photobooks, not just social media



Ryszard's winning image,
taken at Antelope
Canyon, Arizona
Sony A7R III, Sigma 12-24mm f/4 DG
HSM Art, f/8, ISO 1250, 1/250 sec

Maestros of travel

The annual international EISA Maestro contest is back, and for this year the theme was travel. Here are the winning single and series entries

Single Winner Lower Antelope Canyon, Arizona, USA by Ryszard Lomnicki

Ryszard was born in Poland, but has lived for many years in Galway, on the west coast of Ireland. He specialises in landscapes and long-exposure photography, and is passionate about travel, discovering new places, and capturing the beauty of nature through images. 'Through my photography, I strive to show the world not only as it is, but also as I experience it — full of emotion, harmony, and wonder,' he says.

'This photo captures Lower Antelope Canyon in Arizona, one of the most photogenic places in the world. Carved by water and wind through red sandstone, the narrow slot canyon captivates with its fluid, almost sculptural forms. Warm shades of red and orange contrast with the intense blue sky visible through the crevices overhead. Natural light streaming into the canyon highlights the undulating lines of the rocks, creating a dramatic interplay of light and shadow that lends the scene an abstract character.'

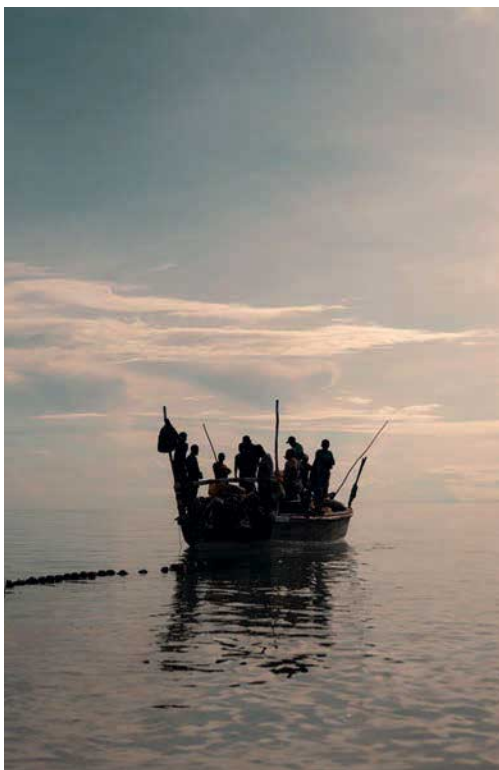
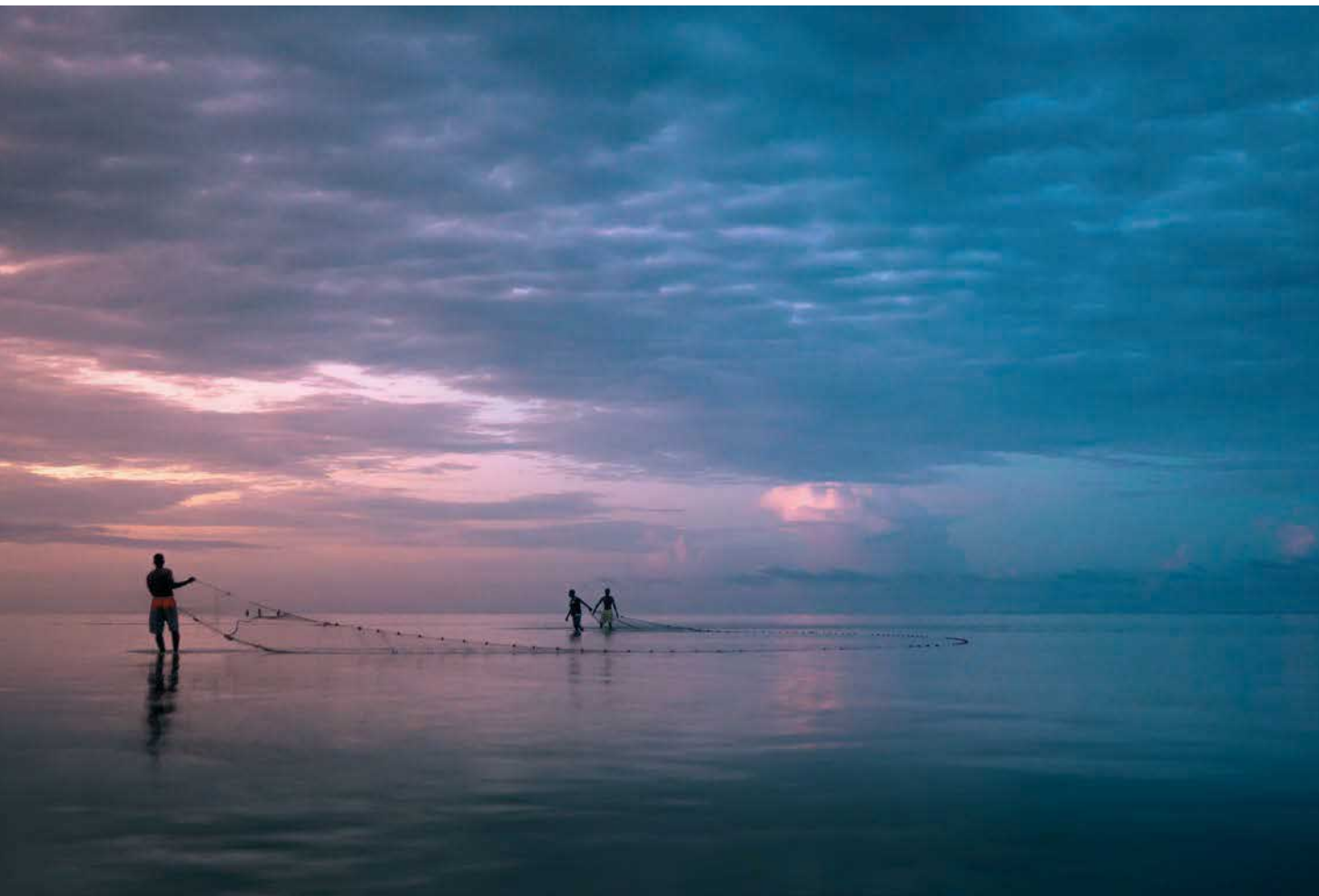


The annual EISA Maestro photo contest is run by the Expert Imaging and Sound Association (EISA), which comprises photography and tech media publishers from around the world, of which *Amateur Photographer* was a founder member in 1982.

This year the theme was 'travel'. There were two categories to enter: Single (for best individual image) and Series, for the best set of up to eight

photos. The winners from each participating member country (there were 14 this year) go forward, Eurovision style, to the international contest, where the overall series winner receives €2000, and the single image winner gets €1000. There's also a €500 prize for each Public Choice winner.

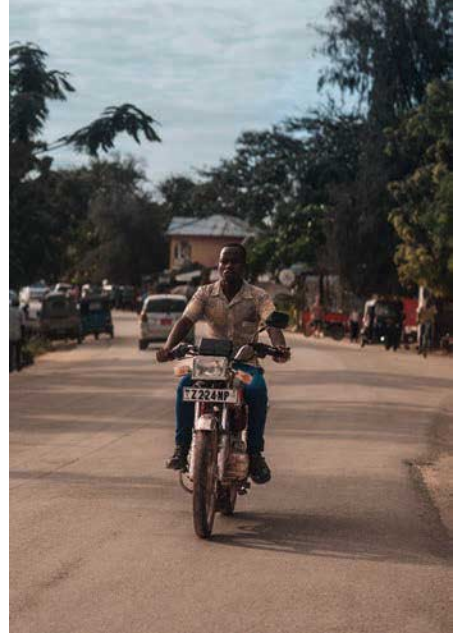
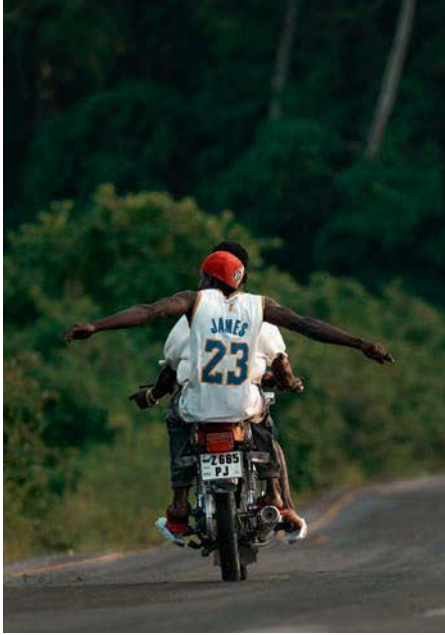
We'll be reporting on the overall winners in a future issue but in the meantime here are the winning UK entries.



Series Winner People of Zanzibar by Adam Rhodes

Adam hails from the Norfolk Broads and has a passion for travel and the outdoors. He took up photography as recently as 2021, when he bought a Sony A6000. He's now rocking a Sony A7 IV and selection of Sigma lenses which go with him everywhere he goes.

'These photographs were taken on the island of Zanzibar, Tanzania, where I stayed for three-months while my girlfriend was working on a construction project. Through my lens, I sought to document daily life, capturing moments of freedom, hard work, and community among the people who call Zanzibar home. Many of those I photographed had never left the 53 mile long island. After experiencing its beauty and culture myself, I can see why they would want to stay.'



LEFT PAGE

Three fishermen bring in the day's catch on Paje Beach at Sunset

Sony A7IV, Sigma 35mm f1.4 Art Lens, f2.8 at 1/5000

Two young children riding a bicycle together through a forest in Central Zanzibar

Sony A7IV, Sigma 150-600mm DG DN S, f6.3 at 1/1250

The Indian Ocean ripples softly around a packed fishing boat on the north coast of Zanzibar

Sony A7IV, Sigma 35mm f1.4 Art, f2.8 at 1/5000

THIS PAGE

Two men riding a motorcycle in Central Zanzibar

Sony A7IV, Sigma 150-600mm DG DN Sports, f6.3 at 1/1250

A man paddles through Chwaka mangroves on a traditional boat

Sony A7IV, Sigma 56mm f1.4, f1.6 at 1/1000

A man rides a classic motorcycle on the dusty roads of Paje village

Sony A7IV, Sigma 56mm f1.4 Lens, f2 at 1/6400

A local construction worker pulls apart a hotel swimming pool in the tropical heat and humidity

Sony A7IV, Sigma 35mm f1.4 Art, f1.4 at 1/800

My favourite photo from the trip. Taken while travelling the island on the motorcycle pictured. The four boys showed an interest in the bike and my camera. Despite laughing and joking between themselves, they all looked very serious for a brief moment at the point of clicking the shutter.

Sony A7IV, Sigma 56mm f1.4 Lens, f1.6 at 1/1000

The Colourful Life of Jacques Henri Lartigue

Despite accounting for nearly a third of the 120,000 images in his archive, the colour work of Jacques Henri Lartigue is little known in the UK. To redress the balance, MK Gallery is hosting Jacques Henri Lartigue: Life in Colour. To find out more, **Tracy Calder** turned to Marion Perceval, Director of Donation Lartigue

In 2018, filmmaker Peter Jackson used ground-breaking computer restoration technology to produce *They Shall Not Grow Old*, a documentary featuring colourised archive footage of the First World War. Suddenly, an event that most of us consider historical was catapulted into the present. 'The soldiers are returned to an eerie, hyperreal kind of life in front of our eyes, like ghosts or figures summoned in a séance,' wrote Peter Bradshaw in his review for *The Guardian*. The reason the documentary felt so electrifying (and alien) was because, as Bradshaw notes, 'colour means modern.' In which case, these people in the shot could be our fathers, brothers, sons, or even us.

Looking at the colour work of French photographer Jacques Henri Lartigue delivers a similar time-travelling jolt. Like many masters of the medium, Lartigue is defined by a handful of pictures, most of them black and white. When we look at *Grand Prix of the Automobile Club of France*, for example, we are transported to 1912 (or 1913 depending on whose account you trust) – a time when cars featured open cockpits and aviation was in its

infancy. We can place this picture in a mental timeline alongside work by the likes of Eugène Atget, Paul Strand and Dorothea Lange. These photographs are clearly from the past, with all their sepia-toned nostalgia and sense of novelty.

But, if we look closer, there are signs that Lartigue was ahead of his time. *Grand Prix of the Automobile Club of France*, for example, was taken when the photographer was

still a teenager and exhibits all the energy, vitality and boldness we might associate with youth. Crucially, it shows Lartigue's keenness to experiment. Positioning himself in the crowd close to the action, the photographer panned his camera to follow each car as it sped past him at 140km an hour. It was his first attempt at using this technique, and it enabled him to convey the speed and



Left: Florette Lartigue, *Vence* (1954)

Right: Jean Creff in parachute jumping (1964),

ALL IMA JACQUES HENRI LARTIGUE © MINISTÈRE DE LA CULTURE - FRANCE / APPRAUHL G&S





intensity of the race perfectly to the viewer.

Lartigue's approach to photography was playful, and a welcome departure from the posed, formal portraiture that dominated the medium at the time. He often adopted a low vantage point, cropped tightly and followed his instinct rather than sticking to the 'rules' laid out by his predecessors. It should come as no surprise, then, to learn that he was an early adopter of colour photography. And yet, until fairly recently, you would be hard pressed to describe a single colour image he produced. To find out why, I spoke to Marion Perceval, Director of Donation Lartigue.

'Lartigue's colour work was only "rediscovered" a few years ago,' she reveals. 'To begin with it was considered purely commercial, but after some research it appears he was also using it to reflect on the relationship between painting and photography.' Ten years ago, Foam in Amsterdam hosted one of the first major exhibitions of Lartigue's colour work. The show featured 140 colour reproductions, ranging in date from 1912 to 1983. 'From the pink pastel of Bibi's dainty hands (1921) to the fiery red nails of Florette and her glossy magazine (1961), the prints testify to Lartigue's eagerness to experiment with any new photographic process he could get his hands on,' writes Hinde Haest in *Aperture*.

Despite this frisson of excitement around Lartigue's colour work (and the fact that it accounts for around a third of the 120,000



Above: Los Angeles (1962)

Right: Silvana Empain (1961)

Below: Monaco Grand Prix (1956)



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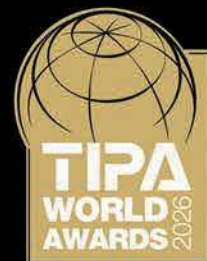
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artist who enjoyed shooting cars, planes, people and pets in motion, the technology lagged behind his ambition. This discrepancy is one of the reasons he decided to focus on painting throughout the 1930s and 1940s, eventually returning to colour in the 1950s. 'One of the things I found most interesting while researching the show is the fact that he re-enacted some of his photographs from the beginning of the century in colour later,' says Perceval.

For archivists of Lartigue's work, it's the fragility and instability of his colour prints that pose the greatest challenge. 'The prints in the show are almost all modern because the Donation doesn't have many well-preserved colour vintage prints,' says Perceval. 'Paper from the 1950s and '60s was fragile and the prints faded.' Thankfully, since the Donation took over the preservation of Lartigue's work in 1979, the team has been working tirelessly to protect the photographer's negatives, prints, diaries and paintings. It's a labour of love and a fitting way to honour Lartigue and the contribution he made to the medium of photography. 'He was special,' says Perceval. 'He had an eye for a picture, and he knew how to capture it.'

AP

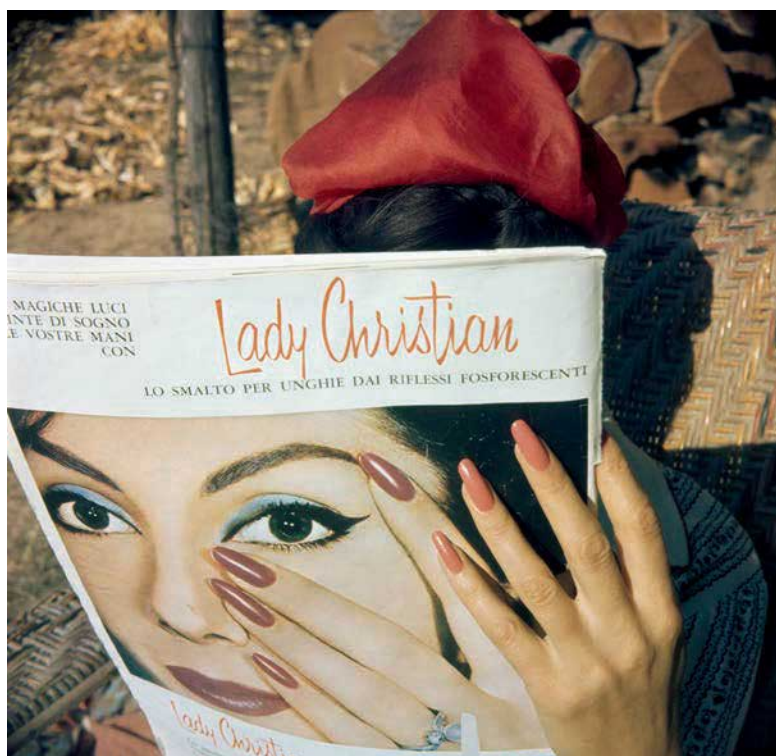
Jacques Henri Lartigue: Life in Colour runs from 20 June to 4 October at MK Gallery in Milton Keynes. To find out more, visit mkgallery.org.

images in his archive) it has taken more than a decade for this side of his oeuvre to be celebrated in the UK. This summer, MK Gallery in Milton Keynes is redressing the balance with Jacques Henri Lartigue: Life in Colour – an exhibition that features more than 150 drawings, stereoscopic prints, colour photographs and archival documents. 'The most difficult thing was choosing what to include from the archive,' admits Perceval. 'Ultimately, we wanted to share Lartigue's message that his work didn't stop in the 1920s.'

While Lartigue enjoyed experimenting with colour in the 1920s, he became frustrated by the long exposure times and cumbersome equipment required to produce autochromes (an additive colour process developed by the Lumière brothers in 1903). For an

Above: Havana (1957),

Right: Florette Lartigue, probably for a nail polish ad (1961),



Making History

Photographer John Balsdon and his team smashed the world record for the famous Cape to Cape Road Challenge. He tells **Graeme Green** all about it

Diving through Morocco earlier this year, John Balsdon found himself in one of the most remarkable natural landscapes he'd ever seen. "The Western Sahara is the most desolate place, but, my God, it's beautiful, with huge sand dunes and a great expanse of light and dark," he tells me. "It's unexplored and enormous and difficult to get into. But if you can get there for a week, you'd have an astonishing time."

If it had been a normal trip, the British fine-art photographer, known for his aerial images, may have spent a week exploring the Western Sahara, working with drones or from a plane or helicopter. But this time, against his usual slow, thoughtful approach, he was in a real hurry, as he and his expedition team were attempting to set a new world record for the 20,000-kilometre (12,427 mile) Cape To Cape Road challenge, a car journey from Nordkapp, Norway, in the far north of Europe, all the way down to Cape Agulhas in South Africa, the most southerly point of the African mainland.

British explorer Richard Pape completed the first north-south drive in 1955, travelling for 86 days and 20 hours in an Austin A90 Westminster. A Canadian duo, Garry Sowerby and Ken Langley, improving on his time in 1984, setting a new record of 28 days and 13 hours in a GMC Suburban. German & Danish Teams attempted faster times in 2015 and 2016 but both teams flew over the Mediterranean, skipping 1,600 miles and four borders, violating

record regulations, and neither record attempt was recognised.

'I'd read Richard Pape's book *Cape Cold To Cape Hot* and I thought "Where can you go in the world where it's the last true adventure, like this?,"' explains Balsdon. 'I thought "I've got to do it." I also thought it would give me a ton of inspiration.'

Born in 1969 in Singapore, Balsdon grew up in England. His father was a fridge engineer, his mother a wedding photographer who got him hooked on photography from the age of 13. In his youth he hitchhiked across the United States and backpacked through India, south-east Asia and Egypt, always with a camera. But photography got put on hold for his career and family life. 'I had to make money, so I became a lawyer. I had three kids. I didn't come from money so I had to make sure they were taken care of. I did energy finance law, big projects across the world: power lines, roads, oil and gas... I worked in 54 countries. I lived in Moscow for ten years. I've now come back to what I always did. I've gone from being a guy with a backpack, trekking around India, who now gets in a car and is doing the same thing.'

Balsdon kept up with photography throughout his life. When his legal career finished in 2024 he wanted "something big" and the Cape To Cape is certainly big. 'I've always loved travel,' he tells me. 'I've been photographing remote places for over a decade, and I love Africa. I thought this would be an awesome challenge.'

On March 1, 2026, Balsdon's team, comprising six people including an

Journey over: the team pose with the plaque at Cape Agulhas, South Africa, which marks the southernmost point in mainland Africa

overlanding specialist, a security manager, an engineer, and filmmaker and photographer Charlie Summers, departed from Nordkapp, driving an INEOS Grenadier Station Wagon and a Grenadier Quartermaster with a Bruder EXP-4 trailer. They carried a hefty load of gear, including a Mini 5 Pro drone and a Mavic 4 Pro drone, various Leica and Sony cameras, batteries, chargers, memory cards, a laptop, and a whole range of essentials, from radios, satellite phones and tracking devices to car maintenance kit, food, defibrillator, stove, First Aid kit, solar shower, sleeping bags, clothing, and all kinds of documents (passports, visas, insurance, letters of introduction...).

Even before they'd set off, the trip had been a mean feat of admin and organisation. 'It was a massive task,' says Balsdon. 'I bought the cars and the trailer. The logistics of us, sorting visas across 15 African countries... That was so difficult. There was all the planning. Will we get insured? What equipment do we need, what training, preparation, background support, SOS support? It went on and on. It was one of the most complex things I've ever done.'

Their route spanned two continents,





taking them from Norway into Finland, Sweden, Denmark, Germany, Holland, Belgium, France, Spain, Morocco, Mauritania, Senegal, Guinea, Ivory Coast, Ghana, Togo, Benin, Nigeria, Cameroon, Republic of Congo, Cabinda, D.R.C., Angola and Namibia, finishing in South Africa. Crossing 25 borders with no flights and no shortcuts, they dealt with vastly different terrain and conditions, including temperatures ranging from -28 to +48 degrees.

The start provided an early highpoint. 'Nordkapp is one of the most beautiful places on Earth, up in the Arctic Circle,' says Balsdon. 'There was a thin coating of snow and bright blue skies, and everyone was so optimistic and happy and couldn't wait to get on with it. That was wonderful.'

He also enjoyed the hospitality of new acquaintances they met along the way. 'In the middle, we stopped in Nigeria. People there made us so welcome, took away our cars, cleaned them up, gave us dinner, replenished all our supplies. That was great.'

'I also lost my passport on the Benin-Nigeria border. I was in Lagos, and I was having to watch the team get ready to go, because I knew I



couldn't go. We were guests of Rendeavour, an entity that owns a private city in Lagos, Alaro City. Their head of security kept looking for the passport. Before I went to bed, at 11 o'clock at night, they said 'We found it.' Some kind person in Nigeria had handed it in to the authorities. The head of security drove three hours to get down to the border and drove three hours back with my passport, to give it to me,

with 10 minutes to spare, so we could leave at 5am. I'd thought the whole thing was over for me.'

There were other major challenges, including a need to drive at night on poorly lit roads, with difficult conditions and animals often wandering across the way. 'You had to be on your toes,' Balsdon says.

Road traffic accidents, at night and in the day, were the Number One risk. But there were other

Day 1 of the expedition, at Nordkapp, Norway



dangerous moments. 'When we crossed from the Niger Delta into Cameroon, there was an area that the Foreign Office warns "Do not go there." It's called a Red Zone. We had to have an army escort. We had an armoured vehicle ahead of us and one behind us. We were told to drive in their track, just in case they went over an IED (Improvised Explosive Device). We had to do that for about 400 kilometres. That was quite punchy.'

'There was also a place called Lubango in Angola,' he continues, 'where we arrived around 8pm, and there was a policeman surrounded by motorcyclists. He clearly decided it wasn't a good thing for him, so he took out his pistol and started firing live rounds into the air.'

Crossing borders often ate up precious time. 'The worst was unquestionably getting into the DRC, going from Brazzaville into Kinshasa,' he says. 'That took us nearly 24 hours, to cover 10 kilometres across the Congo river.'

The sheer demands of the journey also took its toll. On average, they'd need to complete around 715 kilometres per day, but towards the end, running behind, they had to drive 2820 kilometres in just over two days, through Angola, Namibia and finally South Africa. 'It was unbelievably tough,' Balsdon recalls.

At times, especially from Nigeria onwards, he was convinced they couldn't break the record. 'In Lubango in Angola, I realised we had about 4000 kilometres left and three-and-a-bit days to do it. I said to myself "This is never going to work", because we've never done a 1000 kilometres per day, even in Europe. That was a very low day.'

But the team did make it, arriving into Cape Agulhas on March 29, 2026, setting a new world record for the journey of 28 days and eight hours, beating the 1984 time by four hours and 45 minutes. 'That felt fantastic,' Balsdon tells me. They also became the first team to complete the challenge via West Africa, the first to finish with two vehicles driving as a convoy, and the first to complete the challenge with an expedition trailer.

Balsdon was also the first to fully document the Cape to Cape challenge on film and through photography. A feature-length film is planned, and he hopes to publish a book next year.



Top: driving on a red dust-covered dirt road through Guinea

Centre: the route took them through the deserts of Namibia. John took two drones on the expedition to capture shots like this

Above: a young man relaxes on a cart in Senegal. This is one of John's favourite photos

His images from the trip are a mix of street photography and drone images. He picks out a couple of his favourites, from a street photo of a young man on a cart in Senegal, to an aerial shot of their vehicle driving in Guinea, through fine red dust, 'It gives you a sense of the beauty of this place, and just how tough it was. 'One car lost its air conditioning so it was 48 degrees, no air conditioning, windows open and dust everywhere.'

The constant pressure of racing against the clock allowed little time for photography. 'It was frustrating,' Balsdon admits. 'But I'd worked out by Mauritania that the photos would have to take the back seat. The record had to take precedence. It was so full-on: meeting with fixers, crossing borders... I was the only French-speaker, so I had to do all the talking at the borders. That was difficult.'

Balsdon particularly enjoys focusing on aerial photography, capturing the

wonders of 'nature's paintbrush', including the 'abstraction, incredible patterns, colours and shapes' of landscapes when viewed from above. He usually operates according to his Always Look Twice philosophy on life, which, he explains, is a belief that 'you get more out of things if you really study them, rather than trying to look at everything.'

The hurried approach of the Cape To Cape journey appears to be the opposite of the Always Look Twice philosophy. 'In a way, it was,' he admits. 'But the underlying purpose behind it was to give me inspiration to go and do the next five years of photography, and it did that.'

During the Cape To Cape journey, he took reference points for places he wants to return to, including Western Sahara and Congo. Speaking to me from Cape Town, South Africa, he's already revisited Namibia to reshoot areas they passed through, including the Skeleton Coast and Damaraland, from a plane and helicopter.

Balsdon has no immediate plans to take on another epic, time-pressured challenge. But there are plenty more adventures to come. 'The two cars and trailer that broke the record are now in southern Africa and they're going to be here for the next few years,' he explains. 'I plan to visit Botswana, Zambia and Zimbabwe, and end up in Kenya and Tanzania.'

He may need a little time to rest and reflect, too. More than the world record, the journey itself has had a profound impact on him. 'It's changed me,' he says. 'I'm far more relaxed now. You get to see so much of humanity and you realise that on some levels you're very fortunate, but then, in places like Guinea, we saw people who were the poorest of the lot and yet they smiled more than anybody else. It's made me realise that most things that I worry about are First World problems. I'm so grateful for the opportunity to have seen what I've seen.'



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The Lumix L10 is a great camera for everyday use
Panasonic Lumix L10, 54mm equivalent,
1/250sec at f/5.6, ISO 100



At a glance

£1299 (Black or Silver)

£1399 (Titanium Gold)

- 20.3MP BSI-CMOS sensor
- ISO 100-25,600 (standard)
- Up to 30fps shooting
- 2.36m-dot 0.74x OLED EVF
- 3in, 1.84m-dot screen
- 5.6K 60fps, 4K 120fps, Full HD 240fps video

Panasonic Lumix L10

As the first fully up-to-date advanced zoom compact for years, Panasonic's latest camera is an extremely exciting prospect. **Andy Westlake** puts it through its paces.

For and against

- + Very respectable image quality
- + Versatile zoom lens with large aperture and optical stabilisation
- + Best viewfinder and screen yet seen on a zoom compact camera
- + Multi-aspect ratio design encourages creativity
- + Excellent battery life
- Rather larger than older LX100 design, and not really pocketable
- Lens is showing its age
- Illogical default control setup
- Aspect ratio switch is now unlabelled

Data file

Sensor	26.5MP BSI-CMOS, 17.3 x 13mm
Output size	5200x3904 (4:3)
Focal length mag	2.2x
Lens	10.9-34mm f/1.7-2.8
Shutter speeds	60sec - 1/2000sec (mechanical), 60sec - 1/32000sec (electronic)
Sensitivity	ISO 100-25,600 (standard), ISO 50-25,600 (extended)
Exposure modes	PASM, Auto, 5x Custom
Metering	Multi, centre-weighted, spot, highlight
Exposure comp	+/- 5 EV in 0.3EV steps
Continuous shooting	11fps (AFS), 9fps (AFC), 30fps (electronic)
Screen	3in, 1.84m-dot touchscreen
Viewfinder	2.36m-dot, 0.74x OLED
AF points	779
Video	5.6K 60p; 4K 120p; Full HD 240p
External mic	3.5mm stereo
Memory card	UHS-II SD
Power	DMW-BLK22 Rechargeable Li-ion
Battery life	410 (EVF), 420 (LCD)
Dimensions	127.1 x 73.9 x 66.9 mm
Weight	508g with battery and card

The Lumix L10 is a compact camera designed for enthusiast photographers, with a relatively large Four Thirds sensor and a 28-75mm equivalent, f/1.7-2.8 optically stabilised zoom lens. It employs a multi aspect-ratio design, which means it can shoot 4:3, 3:2 and 16:9 images with progressively wider horizontal views. Its rangefinder-style body sports a corner-mounted electronic viewfinder, which is extremely welcome, as this is something Panasonic has left off several recent models.

If this description sounds familiar, that's because the L10 is, to a great extent, a reinvention of the firm's old LX100 design. This line first appeared in 2014, and was updated to a 'II' version four years later. The L10 employs the same lens and a similar

layout, but it comes in a larger body, with reworked controls and a fully articulated LCD screen.

The real attraction, though, is that the L10 is the first genuinely up-to-date advanced zoom compact since the Sony RX100 VII appeared in 2019. Notably, it boasts the latest autofocus technologies, including intelligent subject recognition. Panasonic has included some pretty impressive video capabilities, too.

The Lumix L10 comes in all-black or black-and-silver variants for £1299. A 'Titanium Gold Edition' is also available directly from Panasonic for £100 more. This makes it more expensive than competitors such as the Sony RX100 VII and Canon PowerShot G7 X III, but both of these are much older designs, and employ smaller 1-inch type sensors. It's more affordable than





the Leica D-Lux 8, though, which is in effect a revision of the LX100 II, with a smaller body but older sensor and tech. So how does the L10 stack up against its peers?

Features

First of all, let's take a look at the lens. This is labelled in exactly the same way as on the LX100, as a Leica DC Vario-Summilux 10.9-34mm f/1.7-2.8 ASPH. As before, it employs 11 elements in 8 groups, including 5 aspherical lenses. You get the same switchable macro mode which allows close-up focusing down to just 3cm at the wide end, plus a 43mm filter thread. We can safely conclude it's the same optic.

With a field of view equivalent to 24-75mm on full-frame, this makes for a general-purpose lens that's ideal for everyday

photography. It covers everything from landscapes and architecture at wideangle, to portraits at the long end. Meanwhile the maximum aperture is equivalent to f/3.7-6.3, at least in terms of depth-of-field, which means you can get a degree of background blur for portraits – if not necessarily a huge amount.

As for the sensor, it's the same 26.5MP BSI-CMOS unit as used by the Lumix GH7 Micro Four Thirds model. That makes it rather more up-to-date than the 20MP unit that was in the LX100 II and D-Lux 8. Notably, it includes phase detection pixels for autofocus, which is a relatively recent addition for Panasonic.

However, in the L10, the sensor is employed in a unique way. The camera never uses the entire sensor area, but instead, it shoots a series of crops with

the same diagonal angle of view. Specifically, there are 4:3, 3:2 and 16:9 options that give 20.3MP, 19.5 and 18.1MP files respectively, plus 1:1 cropped from 4:3, to give 15.2MP images.

This sensor is paired with Panasonic's latest processor, which enables subject detection for people, animals, and various vehicles: cars, trains, motorbikes, and planes. However, there's no auto option for getting the camera to select between these subjects. That's perhaps not a huge problem with this lens, though, as chances are you won't be too bothered about such things as motorsports or distant wildlife. But you may well want to photograph people and their pets at the same time.

In what has become something of a theme over the past year or two, Panasonic has placed a

strong emphasis on in-camera colour processing. There are a couple of new 'film-like' Photo Styles, L.Classic and L.Classic Gold, to go with the existing L.Classic Neo. The L10 also supports LUTs, which you can download using the Lumix Lab app, and then apply to your images to give a more personalised look. Both Photo Styles and LUTs even get their own, separate function buttons.

For a camera that Panasonic is specifically aiming at enthusiast photographers, the L10 also offers some impressive video capabilities. It can record in 5.6K resolution at 60fps; 4K at 120fps; and Full HD at 240fps. There's also a 5.2K, 30fps option using the 4:3 image area. You get a 3.5mm mic input, but neither a headphone socket, nor HDMI for video output.





The L.Classic Gold mode gives attractive colours
Panasonic Lumix L10, 70mm equivalent, 1/250sec at f/5.6, ISO 100

➤ Built-in Bluetooth and Wi-Fi provide smartphone connectivity using the Lumix Lab app. This enables image sharing, management of LUTs and Photo Styles, plus remote control of the camera. You can also wire the camera directly to your phone via USB-C for copying files across, which should be faster and more reliable.

Build and Handling

If you're familiar with the LX100 series, perhaps the most striking aspect of the L10 is its size. Measuring 127.1 x 73.9 x 66.9 mm and weighing in at 508g, it's distinctly larger and heavier than its predecessor. There's been a lot of discussion about this online, bemoaning the increased size. But not only can that larger body accommodate the higher capacity DMW-BLK22 battery, it also enables the addition of the articulated LCD.

While I liked the LX100 design a lot, I think it's important to judge the L10 on its own merits. I've found that the larger body fits my hand very nicely and provides plenty of space for controls, including larger, easier-to-use buttons. Thanks to the addition of small but effective finger and thumb grips, I also find it much more comfortable to carry around one-handed, particularly when used with a wrist strap. But of course, the flip side is that there's little chance you'll be able to slip it into a pocket any more.

The second big change with the L10 lies with the control logic. Where the LX100 had dedicated shutter speed and exposure compensation dials on top, the L10 now sports an exposure mode dial and an electronic thumbdial. Both cameras also have an aperture ring around the lens, and a small, fiddly vertical dial on the back. The latter doubles up as a d-pad, giving control over ISO, white balance, AF settings and drive mode.

What I find particularly odd about the L10 is how the dials are set up by default. In manual mode, the rear dial sets the shutter speed, while the top dial changes the aperture. In other exposure modes, both control the same thing: program shift in P, aperture in A, and shutter speed in S. For exposure compensation, you first press a small button that's placed immediately behind the shutter release, and then spin either dial.

However, the moment you move the aperture ring from its A position, it takes control away from the body dials. This gives rise to the nonsensical situation that if you shoot in A mode using the aperture ring, then neither body dial does anything at all (or at least, not without pressing another button first). But I suspect this is exactly how a lot of enthusiast photographers will want to use the camera.

To me, it makes a great deal more sense to configure the top

dial to set exposure compensation directly. This then frees up the +/- button, so you can use it to set the ISO. Or even better, assign it to 'Dial Operation Switch', which allows you to change the ISO with one dial, and white balance with the other. Unfortunately, though, you can never really get away from having to use the painful rear dial to control the shutter speed.

To move the focus area, you're expected to use the touchscreen, regardless of whether you're using the LCD or viewfinder for composition. For the majority of users, this should work perfectly well. But if, like me, you're left-eye dominant, you'll probably find yourself inadvertently setting the AF area with your nose instead. To combat this, I turned off Touchpad AF.

If you don't like using the touchscreen to move the focus point, it's possible to set the d-pad to do this directly. However, that in turn requires remapping the AF Mode and Drive buttons elsewhere, so you can still access subject recognition modes and set the continuous shooting speed. I used the AF ON and video record buttons.

Oddly, Panasonic has provided no easy means of switching between AFS and AFC. So I dropped this into the onscreen Q menu. There is a physical switch on the back that selects between still, video, and S&Q shooting modes, and I can't help but feel

this would have been better used for AFS/AFC selection, as on the firm's mirrorless models.

A conventional lever around the shutter button operates the zoom. I've seen complaints that this is too slow, but I disagree fundamentally. The key point is that it enables fine adjustment of composition, which I value far more than being able to zoom from wideangle to telephoto as quickly as possible.

A switch on the side of the lens selects between focus modes: AF, AF macro, and manual.

Macro mode can deliver some nice results

Panasonic Lumix L10, 24mm equivalent, 1/125sec at f/5.6, ISO 400



Another switch on top sets the aspect ratio. Personally, I really enjoy having a direct control point for this, but on the L10, there's a catch. The switch is now customisable, which means that the four positions no longer show the aspect ratios, but are labelled as $\cdot$, 1, 2, and 3 instead.

This means you can no longer easily set the aspect ratio just by glancing down on top of the lens – you'll probably need to look at the viewfinder or screen at the same time. And those labels are equally unhelpful no matter what function you assign to the switch.

As you can probably tell, I think that out-of-the-box, the L10's control setup is a bit of a mess. For the enthusiast photographers that Panasonic says it's targeting, frankly it's a real step backwards from the original LX100. However, if you're prepared to spend a bit of time customising it to your needs, it can be made perfectly pleasant to use.

To be fair, though, the physical controls themselves all operate very nicely. The thumbdial, aperture ring and lens switches all have satisfying clicks, and I never found myself jogging any of them by accident. The buttons on the back are large and positive in action, too. The one glaring exception, though, is that back

dial/d-pad, which really doesn't feel like it belongs on a camera at this level.

One point well worth noting, by the way, is that the L10 isn't weathersealed. But that's the norm for zoom compact cameras.

Viewfinder and screen

One area where the L10 is streets ahead of the LX100, though, comes with the viewfinder. With a 2.36m-dot OLED display and 0.74x magnification, this appears to be the same unit as Leica has used in its D-Lux 8. Compared to the previous 16:9 field-sequential display, it provides a considerably larger view in the 3:2 and 4:3 settings, and it doesn't suffer from any unpleasant colour 'tearing' artefacts. It's decently bright too, although I found it can become difficult to see on a really sunny day.

What's more, the screen has also received a major upgrade. It's the same 3in, 1.84m-dot fully articulated LCD touchscreen as used by Panasonic's other recent cameras. Compared to the tilt-only screens on other enthusiast compacts, it has the considerable advantage of working equally well in both vertical and horizontal orientations. You can set it facing

Focal points

It may look like an evolution of the LX100 II, but the L10 is a significantly different camera

Storage

Files are stored to a single SD card slot in the base. You'll need faster UHS-II type cards for maximum performance.

Power

The L10 uses the same hefty DMW-BLK22 battery as most of Panasonic's mirrorless cameras. It should deliver 400+ shots, and charges via USB-C.

Ports

There's USB-C for charging and data transfer, plus a 3.5mm stereo mic input. But there's no headphone, HDMI or remote release connector.



Hot shoe

The hot shoe accepts dedicated flash units, and can also be used for 4-channel audio recording using the optional DMW-XLR2 adapter.

Filter thread

The front of the lens is threaded to accept 43mm filters, with polarisers and neutral density filters likely to be the most useful. A clip-on cap is supplied in the box.

Titanium Gold

On the Titanium Gold version, the shutter button is threaded to accept a decorative soft release. However, it won't work with a screw-in cable release. You also get a matched automatic lens cap, which is normally a £30 accessory.



➤ virtually any direction for high or low-angle shooting, and it can also face forwards for recording yourself. I've always enjoyed having this type of screen since I bought my first digicam, a Canon G2, in 2002, and I used it a lot on the L10, too.

Colour, exposure and depth-of-field are all previewed in real time. All the usual exposure and compositional aids are on offer too, such as gridlines, a level gauge, and a live histogram. For the first time in a Panasonic camera, the onscreen information display rotates when you're shooting in vertical format, which makes it easier to read. And if you generally shoot using the viewfinder, it's possible to set the rear screen either to show a status/control panel, or simply remain blank to save power.

The upshot of this is that the L10 offers probably the best viewing experience of any compact camera I've ever tested. And let's be clear – that's a direct benefit of the increased body size required to fit the improved viewfinder and articulated screen.

Autofocus

Turning our attention to autofocus, the L10 includes one of the most sophisticated systems yet used by a fixed-lens camera. It employs both on-sensor phase detection and intelligent subject recognition, which is matched only by a few recent compacts with prime lenses, such as the Sony RX1R III and Fujifilm X100VI. But the big

difference compared to those models is that, thanks to its internal-focus zoom, the L10 autofocuses much more quickly.

With static subjects, AF performance is practically faultless. The camera will focus quickly, accurately, and pretty much silently, wherever they may be in the frame. It's only in very low light, or with extremely low-contrast subjects, that the camera starts to struggle.

Enable subject detection, and you can tell the camera to focus specifically on people, animals, cars, motorbikes, trains, or aeroplanes. This is particularly valuable for photographing people and pets, as you can concentrate on composition and not where you're setting the focus point. But with the relatively short 75mm equivalent telephoto end, you're going to be somewhat restricted with what you can do with the other kinds of subject.

I tested the system with a range of subjects, including portraits, trains, and animals, and in my experience, it works really well. The camera will outline the subject it's tracking, and then follow it reliably as it moves around the scene. Continuous AF gives an impressive hit-rate of properly in-focus shots, too, both for large predictable subjects such as trains, and smaller, more erratic ones like wildlife (at least if it's tame enough).

There is one minor irritation, though. If you combine subject recognition with the tracking AF area mode, the camera won't fall

back on its conventional tracking system if it doesn't detect a subject of the specified type. But that's not too hard to work around – for example you could configure a function button to turn subject detection on and off.

Performance

Like all zoom compacts, the L10 takes a second or two to power up and extend the lens before it's ready to shoot. But after that, it's quick and responsive to all the controls. It's practically silent, too, just as long as you turn off all the electronic beeps.

One quirk that I found slightly annoying, though, is that when you're reviewing images in playback, the lens will retract after just 15 seconds, regardless of the power save time you set. But if you want to take another photo quickly, you have to wait for the lens to extend again. This can result in missed shots.

I've been really impressed by the battery life, though. I suspect it will get most users through a day's shooting with no trouble at all. That's a huge benefit when you're travelling, as it means you don't necessarily have to remember to carry a second battery or a powerbank. Spare batteries cost £75, with cheap third-party clones also available.

While I wouldn't see the L10 as the obvious choice for the kinds of subjects that require high-speed continuous shooting, it's still pretty capable in this respect. It can shoot at 9fps using its mechanical shutter, complete with continuous autofocus and live view, and happily rattle off around 40 frames in raw + JPEG before the shooting speed slows down. I think that should be more than good enough for most users.

In the unlikely event you need to shoot even faster, the L10 will go at 10, 20 or even 30fps using its electronic shutter, and without too much risk of rolling shutter distortion, either. Unfortunately, though, these modes leave something to be desired operationally. The camera provides little feedback about whether it's actually shooting, with just a small red flashing dot tucked away at the bottom left of

the frame, where you're almost certainly not looking. It'll stop after 45 frames, and unlike in mechanical shutter mode, it won't take any further frames as the buffer clears. Instead, it will only start shooting again if you lift your finger off the shutter button and initiate another burst.

Like pretty much all zoom compact cameras, the L10 employs in-lens optical image stabilisation. In general, this does a good job of ensuring that your photos stay sharp at relatively slow shutter speeds. However, it isn't as effective as in some respects as the in-body stabilisation that's employed by most mirrorless models, as well as the Fujifilm X100VI and Ricoh GR IV prime-lens compacts. Even so, when shooting stills, I was able to get consistently good results at shutter speeds down to about 1/4sec.

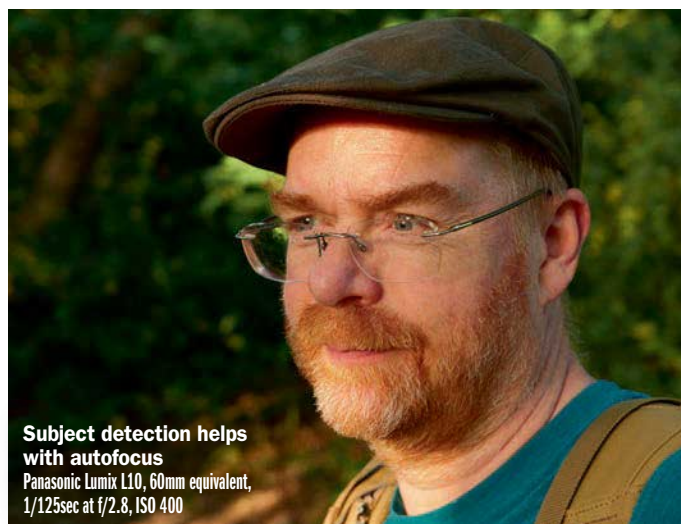
For hand-held video shooting, though, that optical stabilisation doesn't work very well, at least on its own. Footage ends up with the kind of swaying that we're just not used to seeing any more from Panasonic cameras. And while electronic stabilisation is available, it's not turned on by default. There's a case for enabling it, although it does come with a slight field-of-view crop.

Image quality

With Panasonic's latest processor onboard, the L10 is capable of giving some nice results directly out of the camera. I preferred using the AWB-W auto white balance mode, which gives warmer, more attractive results than the standard option.

You do need to keep an eye on the metering, though. I found the camera has a distinct tendency towards underexposure, and can often benefit from a touch of positive exposure compensation. That's generally better than overexposing and clipping highlights, though.

Personally, I find the standard Photo Style to be too muted for my tastes, and I've taken to shooting Vivid most of the time. I also rather like the new L.Classic Gold, which as the name suggests, is a pretty good emulation of Kodak's famed





The aspect ratio switch encourages creativity
 Panasonic Lumix L10, 71mm equivalent
 1/320sec at f/5.6, ISO 100

colour print film. There are several nice options for black & white shooters too, with Leica Monochrome being my own favourite. If you're into using LUTs for a more personalised colour look, there's scope to play with them to your hearts content.

As the L10 uses the same 25MP Four Thirds sensor as the GH7, it gives much the same raw image quality. No, it's not going to match a full-frame camera if you zoom in and stare at the pixels closely, or even an APS-C one. But it's still capable of taking very nice photos, nonetheless.

At ISO 100, you get nicely detailed images with just a hint of luminance noise. The raw files are amenable to fairly significant tonal adjustments, so you can pull up at least three stops of additional detail during raw processing. That's really useful for balancing the highlights and shadows in bright, contrasty conditions.

Noise does become rapidly more obvious as the ISO is raised. But even so, I'd be entirely happy shooting at up to ISO 6400, with just a judicious touch of luminance noise reduction. The top two ISO settings are very noisy indeed, but they clean up surprisingly

well using more sophisticated software like Adobe Denoise. But here's the thing: that large-aperture, optically stabilised zoom means that in practice, you don't really need to use those high ISO settings very often.

When it comes to the lens, the L10 looks much the same as its LX100 predecessors. Images are absolutely fine when viewed full-screen on phones, laptops, or tablets, which to be fair is how they'll mostly be viewed. But if you view them on larger monitors, or zoom in and start pixel-peeping, the edges and corners often appear a bit soft. Overall, the lens simply isn't as sharp, corner-to-corner, as we've become used to seeing from modern zooms. So if you're planning on making large prints on a regular basis, this camera may not meet your needs.

On this note, it's important to understand that for the best results, you should as a rule use larger apertures than you would with larger sensors. On Four Thirds, maximum overall sharpness is generally achieved around f/4 to f/5.6. Stop down to f/8 or f/11, as you would on full-frame, and diffraction visibly softens fine detail. I'd avoid using f/16 entirely.



Verdict



Let's make one thing clear from the start. The Panasonic Lumix L10 can stake a realistic claim to being the best zoom compact camera yet made for enthusiast photographers. You get a versatile, large-aperture, optically-stabilised lens, coupled with a very decent sensor. And that's complemented by the best autofocus system I've yet seen in this kind of camera.

I'm also a big fan of the multi-aspect ratio design. The fact that this feature has its own physical switch encourages you to explore it creatively, in a way that a software control never does. Particularly as the effect can't be replicated exactly by cropping in post-processing.

While there's no getting away from the increased size compared to the older LX100 design, it does bring some clear advantages. There's space for a larger, longer-lasting battery, along with both a decent viewfinder and a useful fully articulated screen. The grip also means it's nicer to carry around one-handed. I've found it really enjoyable to use.

Of course, the L10 isn't perfect. Personally, I think its control setup is a disappointing step backwards from the LX100. And the lens is really starting to show its age, too.

Ultimately, if you're looking for a truly pocketable camera, or are a stickler for image quality, then the L10 probably isn't for you. In this case, the Sony RX100 VII may be the better choice. If you want a smaller camera and can live with the older tech, the Leica D-Lux 8 is also well worth considering. But if you'd like a compact camera for everyday use, with a good level of creative control, the Lumix L10 is very much worth a look.



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

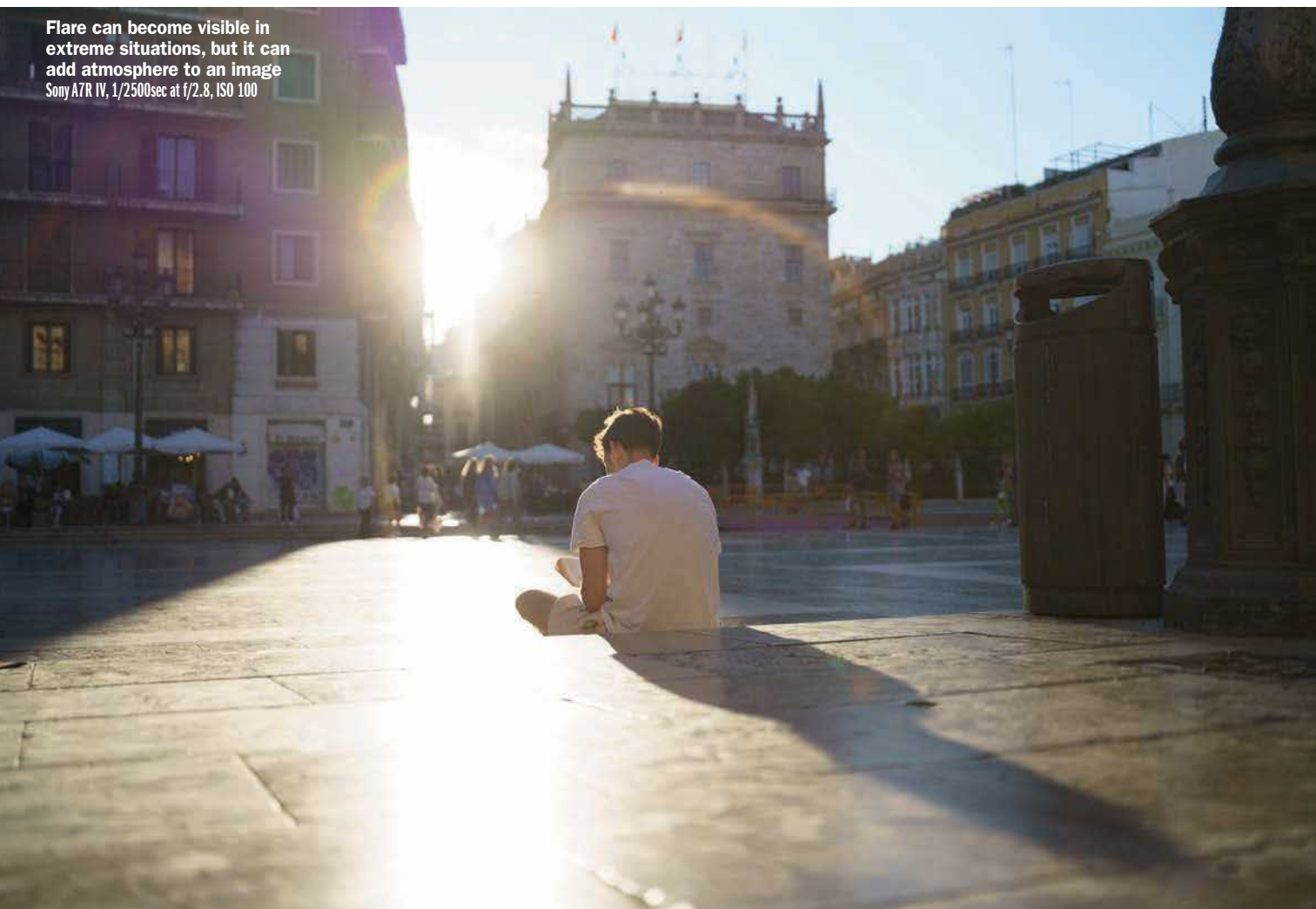
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 **VANGUARD**
vanguardworld.co.uk

Flare can become visible in extreme situations, but it can add atmosphere to an image
Sony A7R IV, 1/2500sec at f/2.8, ISO 100



Viltrox AF 35mm F1.8 EVO II FE

Viltrox's latest 35mm prime lens combines an apochromatic optical design with a compact body and an attractive price. **Angela Nicholson** investigates whether it's the bargain it appears to be.



Thirty-five millimetre lenses come in all shapes and sizes, from the tiny Sony FE 35mm F2.8 ZA Zeiss Sonnar T* to the much larger Viltrox AF 35mm F1.2 LAB (review coming soon). The Viltrox AF 35mm F1.8 EVO II FE sits somewhere between the

two, making it a relatively compact and lightweight lens that feels equally at home on a full-frame camera such as the Sony A7R VI, or an APS-C model like the Sony A6700.

The 35mm focal length has long been a favourite for street photography, travel, documentary

work and environmental portraiture, because it strikes a pleasing balance between including enough of the surroundings to provide context, while avoiding the exaggerated perspective of wider optics. It's also a focal length that many photographers leave on their

camera for everyday shooting.

At £385, the Viltrox AF 35mm F1.8 EVO II FE is priced below many competing full-frame 35mm F1.8 lenses, yet it promises an apochromatic (APO) optical design, weather-resistant construction, fast autofocus and excellent sharpness.





The lens resolves excellent detail for scenic shots
Sony A7R IV, 1/40sec at f/11, ISO 125

➤ That's an ambitious specification for the money, so I was keen to find out whether the real-world performance lives up to expectations.

Features

Optically, the lens is constructed from 13 elements arranged in 10 groups, including two Extra-low Dispersion (ED) elements, three High Refractive (HR) elements and one Ultra-precision Aspherical (UA) element. Together they create an apochromatic (APO) design that aims to bring different wavelengths of light all

into the same focal plane, to minimise colour fringing while maintaining high sharpness across the frame.

The f/1.8 maximum aperture gives the lens plenty of versatility, enabling faster shutter speeds in low light than slower optics while making it easier to isolate a subject from its surroundings. Meanwhile, the nine-bladed diaphragm is designed to create attractive out-of-focus areas, making the lens suitable for portraits as well as documentary and travel photography.

The autofocus is driven by a

Stepping Motor (STM) with an internal focusing mechanism, so the lens remains the same length throughout its focus range. The closest focusing distance is a useful 34cm, giving a maximum magnification of 0.15x.

Viltrox has also paid attention to practicality. There's a rubber seal around the lens mount to help keep out dust and moisture, although there's no mention of sealing around the controls and moving parts. Meanwhile the front element has a coating that repels fingerprints, dirt and water droplets. The 58mm thread also keeps filter costs down and a USB-C port allows firmware updates to be installed.

Build and Handling

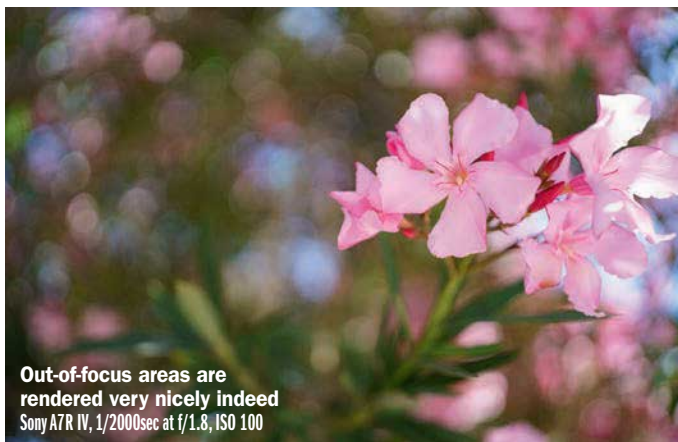
At 355g, the Viltrox AF 35mm F1.8 EVO II FE is light enough to leave mounted on your camera all day without becoming tiring. I used it for all four days of a trip to Valencia. It balances particularly well on the Sony A7R VI, but it's also a good option for smaller APS-C format cameras. The barrel feels solid and well-made despite the modest price, and the focus and aperture

rings both have a pleasing action.

Unlike some affordable prime lenses, Viltrox has included a customisable function button, as well as an AF/MF switch. The available functions depend upon the camera body, but on the Sony A7R VI, I find it useful to assign it to Subject Recognition in AF. This enables me to switch subject recognition on and off quickly without delving into the camera's menus. Other photographers may prefer to assign AF-ON or Focus Hold, but whichever option you choose, it's useful to have a programmable button on a lens at this price.

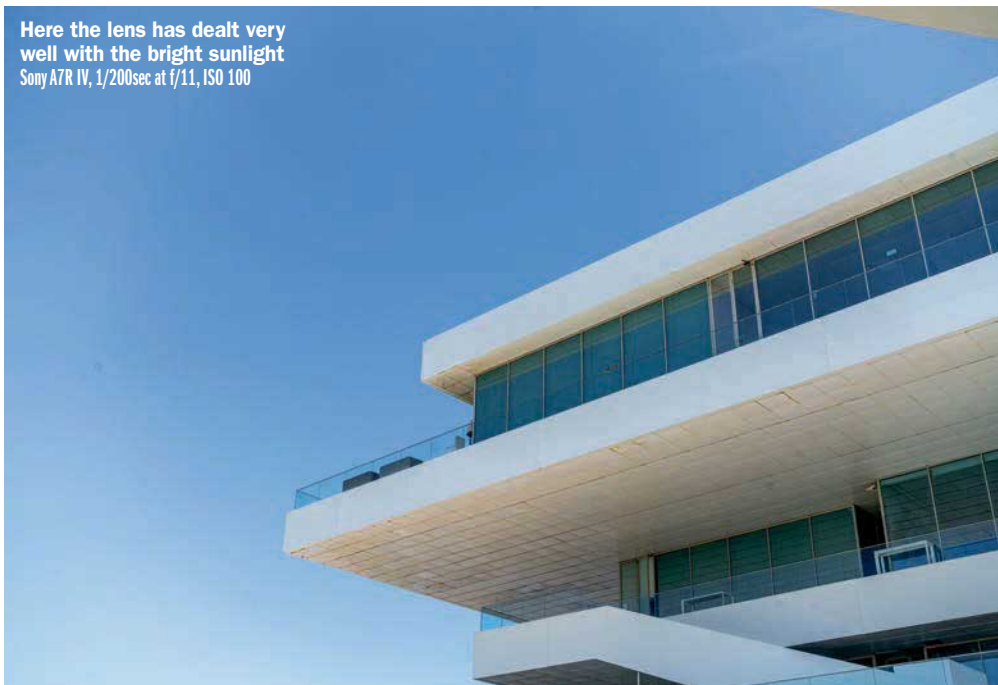
The function button is easiest to reach when you're shooting in landscape orientation, because it's positioned on the left side of the barrel. But it still remains usable when the camera is held vertically.

The AF/MF switch is well positioned for quick changes between autofocus and manual focus. As with most modern mirrorless lenses, the focusing is by wire, so there are no physical end stops to the focus ring and no distance scale on the barrel. That's unlikely to surprise anyone



Out-of-focus areas are rendered very nicely indeed
Sony A7R IV, 1/2000sec at f/1.8, ISO 100

Here the lens has dealt very well with the bright sunlight
Sony A7R IV, 1/200sec at f/11, ISO 100



because it's now standard practice. As soon as the manual focus ring is rotated, the image in the electronic viewfinder or on the rear screen enlarges automatically to make critical focusing easier.

The focus ring itself has a smooth movement with just the right amount of resistance, making precise manual adjustments straightforward.

Autofocus

I find the autofocus swift, accurate and near silent. Mounted on the Sony A7R VI, it works seamlessly with Sony's subject detection system and consistently locks onto people and animals without hesitation.

The lens also copes well with changing subject distances, and I found it had no difficulty keeping pace during general photography situations.

There is some focus breathing, however, so the framing appears to tighten slightly as the focus distance becomes shorter. Videographers may notice this during focus pulls, but it isn't excessive and I don't think it will trouble most photographers.

Image quality

I tested the Viltrox AF 35mm F1.8 EVO II FE on the 61MP Sony A7R IV and 66MP Sony

A7R VI, which are demanding cameras for any lens. I'm pleased to report that it captures an impressive level of detail throughout the aperture range.

Even at f/1.8 the central sharpness is impressively good, with only subtle fall-off towards the corners of the frame. Stopping down brings only marginal improvements because the lens is already performing at a very high level. The results at f/11 are fractionally sharper than those at f/16, but I really do mean fractionally. In practice, I'd happily use whichever aperture best suits the subject.

Thanks to that APO design, chromatic aberration is controlled extremely well. Even around high-contrast edges, there's very little colour fringing in my images. It's one of the lens's strongest optical characteristics.

Curvilinear distortion is also well controlled. There is a hint of barrel distortion, but I don't find it problematic and it isn't something that would concern me for landscape, travel or everyday photography.

Similarly, vignetting is only slight at f/1.8 and f/2, before becoming negligible by f/2.8. In most situations it isn't noticeable enough to require correction.

Flare is also controlled well. The only time I encountered any issues was when I was shooting directly into the bright Valencian sun. Under those extreme conditions, I noticed a slight reduction in contrast together with some hot spots and colouration in some images. Even then, I found it often adds to the atmosphere rather than spoiling the photograph.

The combination of the f/1.8 maximum aperture and nine-bladed diaphragm enables the lens to produce attractive bokeh with smooth transitions between sharp and out-of-focus areas. Subject separation looks natural rather than exaggerated, making the lens well-suited to environmental portraits while retaining enough background detail to tell the story.

Small out-of-focus highlights generally look great in my images from the lens. I can't see any onion rings, chromatic aberration or harsh edges, just a (not unusual) transition to a cat's-eye shape away from the centre of the frame.

Overall, the lens produces impressively good images with very few optical compromises. The consistency of its sharpness is particularly striking and it's all the more impressive when you consider the price.



Verdict

There's a lot to like about the Viltrox AF 35mm F1.8 EVO II FE. It feels well-made, handles comfortably and delivers the sort of image quality I'd expect from a considerably more expensive lens. The customisable function button, AF/MF switch, weather-resistant mount seal and USB-C firmware updates all help to give it a more premium feel than its price suggests, while the compact dimensions make it an easy lens to carry all day.

Most importantly, the Viltrox AF 35mm F1.8 EVO II FE captures impressively sharp images across its aperture range with excellent control of chromatic aberration, minimal distortion and only slight vignetting at large apertures. The autofocus system is quick and reliable, while the attractive bokeh broadens the lens's appeal beyond street and travel photography, to environmental portraits and everyday shooting.

There are a few minor compromises. The focus breathing is noticeable during focus pulls and flare can become visible when a bright light source is included in the frame. But neither issue proved significant during my testing.

Considering it costs less than £400, it's difficult to criticise. The lens offers excellent value for money and performs beyond what its price suggests. If you're looking for an affordable 35mm prime for Sony E or Nikon Z, it deserves to be high on your shortlist.

Data file

Price: £385	Min focus: 34cm
Filter Diameter: 58mm	Length: 76mm
Lens Elements: 13	Diameter: 69mm
Groups: 10	Weight: 355g
Diaphragm blades: 9	Lens Mount: Sony E, Nikon Z
Aperture: F1.8-F16	Included accessories: Caps, hood



Amateur Photographer
GOLD
★★★★★

Take a swing at panoramic pictures

John Wade looks at the then and now of swing-lens cameras that appeal to collectors and users alike

If you have ever switched your smartphone's camera to Panorama mode and swept it across a scene to produce a super-wide panoramic picture of the view before you, it might come as a surprise to learn that you are using a technique that goes back even beyond the very earliest days of film photography. The difference is that originally it was the lens that moved, not the camera. This is the world of swing-lens cameras, a style that lasted for more than 150 years. Some of these cameras have fascinating histories, making them of interest to collectors. Others can still be found and easily operated today, making them of equal interest to users.

The principle is simple. The camera lens is positioned at the front of a short compartment that extends back into the body. When taking the picture, the camera is aimed straight ahead as usual, but the lens points to one side. As exposure is activated, the lens swings in an arc and, as it moves, it gradually builds up a panoramic image on film wrapped around a curved surface at the back of the body. While vintage swing-lens cameras that took now obsolete film sizes are difficult (though not impossible) to use today, models for 35mm and 120 roll film sizes are out there on the second-hand market for the panoramic enthusiast. But first...

A little history

In 1843, just four years after the announcement of the daguerreotype process, the earliest practical method of photography, Austrian pharmacist Josef Puchberger and optician Wenzel Prokesch were the first to patent a swing-lens camera. They called it the Ellipsen-Daguerreotype, but no evidence exists that the camera was ever made. The following year, Italian-French photographer, engraver and inventor Frédéric von Martens came up with his own version which he called the Megaskop. That one was commercially produced, and has therefore gone down in history as the first panoramic camera.

Whereas the Puchberger and Prokesch patent showed a fairly complex mechanism, the Martens version was very basic. It comprised a wooden box with a swivelling lens and curved back. Because daguerreotypes were made on flexible sheets of silver-plated copper they could be bent to fit around the curve where they were held in place by clamps. The lens, mounted in the centre of a flexible material stretched across the front of the body, was mounted on a vertical shaft that protruded from the top,

culminating in a gearwheel which mated with a worm-wheel gear at right angles on a spindle running across the top with a handle on the end. Turning the handle swung the lens on its axis. Exposure depended on how slow or fast the handle was turned and the lens therefore moved across the daguerreotype plate. The image size was 4½x15in.

As photography advanced, swing-lens cameras became less popular for one good reason. Metal plates from the daguerreotype process could be bent in a curve, but glass plates which soon followed were rigid. So swing-lens cameras did not become truly viable until the advent of flexible film, first seen in a camera called The Kodak in 1888.

Inside the Megaskop replica, showing the rear of the rotating lens and the curved area around which the daguerreotype was fixed



Front and back: a museum-quality replica of the Frédéric von Martens Megaskop, built to the specification of the original patent



A panoramic daguerreotype produced by Frédéric von Martens using his Megaskop camera, c.1845

Kodak's Panoram cameras: the No.1 (left) adapted to shoot 2½x7in images on 120 film, and No.4 which produced 3½x12in images on the now obsolete 103 size film



The curved film path used by swing-lens cameras, demonstrated here in a No.1 Panoram



Panoramic picture shot on 120 film, using a Kodak No.1 Panoram



The Al-Vista, made by the Multiscope & Film Company in 1907

From 1950, the extremely unusual Underwater Panoramic Camera produced by Photogrammetry



American swing-lens cameras

In 1899, Kodak introduced the No.1 Panoram swing-lens camera. It took the shape of an oblong box inside of which the film was wound around a curved surface. The lens was held in a kind of leather bag that allowed it to swing in alternate directions each time the shutter button was pressed. Its movement was tensioned by a rotating lever on the top of the body, while a viewfinder reflected its image onto a magnifier similar to those found on folding cameras of the day, and a spirit level on top of the body helped keep the camera level during exposure. Film was initially 105 size, but after 1901 many were adapted, and can still be found today, to use the more common 120 film. The No.1 model took pictures 2½x7in. Kodak also produced the No.3A that shot 3½x10½in images on 122 size film and the No.4 that shot 3½x12in on 103 size film. The speed of the lens swing on Panoram cameras allowed only one shutter speed of around 1/30-1/50sec.

In 1907, the Multiscope & Film Company introduced the Al-Vista. It followed the usual swinging lens and curved film path style, but added a few extras over the Kodak cameras. The speed of the Al-Vista's lens sweep, which controlled the shutter speed, was adjusted by vanes of different sizes attached to the internal spring-driven mechanism. The camera was also unusual among others of this type for offering different widths of image, according to the way a lever on the body top was set to control the sweep of the lens.

The most unusual swing-lens model to emerge from America was the Underwater Panoramic Camera produced by Photogrammetry in 1950. Made of metal in the shape of a large drum, one third of its circumference was taken up by an expanse of convex glass in front of the lens. The camera took 70mm wide sprocketed film loaded into cassettes, and the f/2.4 lens had apertures down to f/16, adjusted by a water-tight T-shaped lever that lifted up from the top of the body. In use, a lever on the base was advanced in a semi-circular sweep, then returned to its original position to tension the shutter and wind the film. The shutter was released by a large lever on the side of the body and, as it was depressed, the lens swung first in one direction, then back again, the exposure being made on the first sweep. The camera was very heavy, but would have seemed lighter to use underwater.

Other than No.1 Panorams that have been converted for 120 film, these cameras are more for collectors than users. If you want to shoot swing-lens panoramas today, read on...



Swing-lens 35mm cameras

First up is the FT-2, made in 1958 by the Russian Krasnogorsk Mechanical Factory, famous as makers of Zenith 35mm single lens reflexes. Looking like a small, flat, black brick, the FT-2 takes 35mm film pre-loaded into its own cassettes. The wind knob uses the film's sprocket holes to pull the film from one cassette and push it into the other. It shoots 12 pictures 24x105mm, equivalent to three 35mm frames side by side. The lens is fixed focus with a fixed f/5 aperture, but three shutter speeds are offered in an unusual way. On top of the body two small levers are turned through 90° to control the speed of the lens's swing and therefore the shutter speed. When both point down, the speed is 1/400sec; left lever pointing down and right lever right pointing right gives 1/200sec; left lever pointing left and right lever pointing down gives 1/100sec.

The FT-2 shoots super-wide panoramic pictures, but if buying one for use, you need to ensure that it has both its cassettes and be prepared to load them yourself in a darkroom or changing bag. Other 35mm swing-lens cameras are much easier to load with standard cassettes, but only offer a moderate panoramic image the equivalent of about one and half conventional 35mm frames. Here are four to consider.

The Widelux was made in 1959 by the Japanese Panon Camera Company and looks like a conventional 35mm camera with a bulge in the centre. This contains a circular blind behind which a lens lines up with a slit. As the shutter release is pressed, the blind rotates and the lens scans the subject to produce a 24x59mm image. The Widelux offers shutter speeds of 1/15–1/250sec, and the lens is a Lux 26mm f/2.8. The company made several variations on the 35mm Widelux with only minor differences, as well as models for 120 roll film.

The Russian Horizon, made by FT-2 manufacturers Krasnogorsk in 1967, takes a similar design to the Widelux to produce 24x58mm images. Whereas the Widelux uses a built-in viewfinder, the Horizon's extra wide-angle viewfinder is a separate accessory that slips into a holder on the front of the

body. Shutter speeds are 1/30–1/125sec and the f/2.8 lens stops down to f/16. For use today, make sure the camera comes with its viewfinder and also a small handgrip that screws into the tripod bush. Without this, if you hold the camera by gripping the body on each side of the lens in the conventional way, you could discover out-of-focus fingers on both sides the picture.

In 1989, Krasnogorsk updated the Horizon, made it from black injection-moulded plastic instead of metal and called it the Horizon 202. Like the Horizon, apertures run f/2.8–16, with film wind changed from knob to lever and a new range of shutter speeds of 1/2–1/250sec. These are set on a double scale: yellow for slow speeds, white for fast, selected according to whether a lever on the camera top is set against a yellow or a white

dot. The Horizon 202 was one of many variants, some with only minor differences, produced until relatively recently.

The latest and the best of the modern(ish) swing-lens cameras is the Noblex 135, made in Germany by Kamera Werk Dresden in 1992. Unlike its predecessors that relied on clockwork, the Noblex uses a battery-driven motor to turn the lens which is contained within a cylinder. This rotates 360° as the shutter is fired, but the movement begins before the start of the actual exposure. In this way, by the time the exposure begins, the mechanism has accelerated to its optimum speed and the resulting picture is more evenly exposed across its width. The Noblex 135 shoots 19 24x66mm images on 35mm film. A larger version, called the Pro 6/150, shoots six 5x12cm images on 120 film.



The FT-2, a Russian camera that shot 24x105mm images, the equivalent of three 35mm frames side by side



Inside the FT-2, showing its curved film path



A super-wide 35mm panoramic picture shot with an FT-2



The Japanese Widelux camera with its original box, case and rare purpose-made filters



A 35mm panoramic picture from a Widelux



From the Russian Krasnogorsk factory: a 1967 Horizont (left) and how it was updated as the Horizon in 1989



Panoramic picture taken with the Horizon camera



Two Noblex swing-lens cameras: the Pro 6/150 (left) and Noblex 135

Six tips for using a swing-lens camera

1 Be aware that swing-lens cameras produce pictures that appear to bulge forward in the centre. This is due to central objects being closer to the camera than those at the edges. The effect is less noticeable on distant subjects than on those closer to the lens. The trick is to shoot so that the bulge looks as natural as possible. Stay away from things like straight walls or fences across the foreground where the bulge will be most noticeable.

2 Keep the camera level at all times. A spirit level built into many panoramic models helps here.

3 Do not tilt the camera up or down.

4 Avoid scenes where one side of the panorama is in bright sunlight and the other in deep shadow. Lightly overcast sunlight is a better bet, to give an overall softer light.

5 Use small apertures whenever possible to maintain a deep depth of field, as peripheral areas will be further away from the camera than central objects.

6 Panoramas don't always have to be horizontal. Try shooting vertical panoramas on subjects like trees, towers or church steeples.

Film Stars

Swing-lens curiosities

Let's move on to three oddities, one for historians only, a second that is usable but only with a little tenacity, and a third which is surprisingly easy to use if you are prepared for a little exposure trial and error.

Number one is a swing-lens camera which, for reasons we'll come to in a moment, is called the Anonymous. It came 20 years after the Martens camera was announced, but only as a plan published in an unsigned letter in *The Photographic News*, published in July 1865. In it, the writer described the usual swinging lens in front of a curved surface on which exposure was made on a sensitised flexible material called mica. The lens was rotated by turning a handle at one end of the body which pulled a thread attached to a lever that turned the lens. Another handle on the opposite end rotated the lens back in the opposite direction. In all probability, the camera never existed, but a replica, based on the originally published plan, was built at the Horsley Camera Works in around 2015 by specialist camera maker Mike Rignall, of whom more in a moment. This was illustrated in the book *Photography at Length*, published in 2019. The book, which is a masterclass on everything anyone ever wanted or needed to know about panoramic cameras, was written by panoramic expert Brian Polden who named the camera the Anonymous. The replica sold at auction earlier this year. Brian's book is sadly out of print.

Number two is the Viscawide ST-D, made in 1961 by Taiyokoki Ltd in Japan, the only swing-lens subminiature camera to use 16mm film. The Lausar 25mm f/3.5 lens offers apertures down to f/16, and two shutter speeds are designated only as 'H' for high and 'S' for slow to control the speed of the lens's swing. The camera uses 16mm film in its own cassettes which, for the avid enthusiast, can be loaded with cine film still available from specialist dealers. Film is wound by a large knob, then the shutter tensioned by turning a wheel in the centre of the top plate and exposure made by a lever on the side. A panoramic viewfinder flips up from the top and a plate on the back of the body indicates exposures for 100 ASA (ISO in today's parlance) film.

Number three is the work of the aforementioned Mike Rignall of the Horsley Camera Works. Back in 2002, after a professional life in electronics and a life-long love of photography, Mike set up a workshop to make cameras for special purposes, soon becoming known for his own designs of panoramic models. The Wideboy is his best known. It takes 120 roll film, producing eight exposures 90x43mm to a roll. A panoramic viewfinder, adapted from a door spy lens, is attached to the back. The 45mm f/16 fixed focus, fixed aperture lens is swung through



Replica of the Anonymous, a swing-lens camera that probably never existed

COURTESY OF CHESWICK AUCTIONS

The Viscawide ST-D, the only swing-lens camera made for 16mm film



The Wideboy with its manually operated swing lens



Panoramic picture shot with a Wideboy camera

its arc manually by use of a lever on top of the body, with exposure controlled by the speed of the swing. A one second swing is

reputed to give 1/150sec, three seconds provides 1/50sec and six seconds offers 1/25sec.



Digital picture shot with a Panasonic Lumix LX100 using its panoramic mode



Panoramic picture made by combining three digital images using Photoshop's photomerge tool

DOING IT DIGITALLY

Swing-lens panoramic photography is still alive and well in the digital world. The difference is that instead of holding the camera still and letting the lens rotate as in film cameras, you now need to rotate the whole camera. But the theory and the results are much the same. There are two methods.

Using panoramic mode

If your digital camera or smartphone has a Panoramic mode, it's easy to emulate early swing lens cameras. Facing what will be the centre of your picture's composition, turn to the left. Use the viewfinder or LCD screen to frame the subject in the usual way, but also to check that the camera is absolutely level. Press the shutter release and immediately start to turn back, making a panoramic sweep through the central position and as far as you need to the right, then press the shutter release again. As you were turning, the camera was shooting a series of pictures side by side, which it automatically and immediately stitches together to make one long panorama.

Making a joiner

Select your panoramic view as before and, keeping your feet in the same place throughout, turn as far as is required to the left and take a picture. Then keep turning right, taking more pictures as you rotate your body and the camera. As you take each picture make a mental note of some object that occupies the extreme right of the frame, then keep that same object in the extreme left of the following frame. This will ensure that the pictures will overlap correctly without gaps. Load the picture sequence into Photoshop's photomerge tool



(file>automate>photomerge) and let the software do the rest. This might result in peculiar shapes top and bottom. Use the crop tool to select the panoramic image from the centre of the picture.



Two examples of how panoramas can be shot vertically: the left image is from a Horizon film camera and the right one was produced by digitally joining three images



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Vanguard VEO Metro compact camera bags

Andy Westlake tries out a pair of bags for fixed-lens compact cameras

- £20 (small), £29 (medium)
- vanguardworld.co.uk

Compact cameras with built-in lenses have experienced a revival over the past year or two. However, it hasn't necessarily been easy to find suitable cases that offer both a decent level of protection and a touch of style, without breaking the bank. Vanguard is now aiming to change that, though, with its VEO Metro Compact Camera Bags. These cases are constructed from coated polyester fabric, with a water-resistant zip closure. They come in three attractive colours alongside the regulation black, and in two sizes, Small and Medium.

Looking first at the small, this is well-suited to zoom compacts with 1-in type sensors, such as the Canon PowerShot G7 X, Panasonic TZ, and Sony RX100 lines. It's also perfect for the Ricoh GR series. Film photographers will find it's a good fit for Minox 35, Rollei 35 and Olympus XA cameras.

As for the medium, this one is clearly designed for the hugely popular Fujifilm X100 series, but it's also perfectly sized for the Panasonic Lumix L10. My X100VI fits in perfectly both on its own, and with small accessories such as weather-sealing filters attached. Some rangefinder-style mirrorless bodies can fit with small lenses, for example the Olympus PEN-F and 17mm f/1.8. Classic 35mm compact rangefinders are accommodated too, including the Olympus 35 SP and Canonet QL17 GIII.

Both size bags share the same simple, boxy design. There are two internal pockets, with a mesh-style one at the front and a flat slip pocket at the back. These will hold small items such as an AirTag, a spare SD card and an extra battery (although not the huge one used by the Lumix L10). There's also a flat, open pocket on the front, but I have no idea what you'd use it for.

The bags come across as nicely constructed, with just enough padding to provide useful protection without being too bulky. During my testing, they've shrugged off a couple of summer showers with ease. But I'm not sure I'd trust those exposed zips under a sustained heavy downpour.

Verdict

These bags are a great option for photographers using compact cameras. They look good, are nicely made, and provide a useful level of protection. Best of all, they're very reasonably priced.

Colours

Four colours are available: Cream, Beige, Black or Burgundy

Pockets

There's a front slip pocket, plus two internal pockets for small accessories

Carrying

Three options are available: a clip, a belt loop, and an easily detachable shoulder strap

Opening

A single large zip opening extends around the top and sides of the bag

Amateur Photographer
Recommended
★★★★★

At a glance

- Choice of four colours
- Three carrying methods
- Dimensions (Medium): 100 x 95 x 150mm (external), 80 x 70 x 130mm (internal)
- Dimensions (Small): 85 x 75 x 135mm (external), 70 x 50 x 115mm (internal)

THE CHEAPER OPTION

For those on a tight budget, Vanguard has also introduced some more affordable compact camera cases, in the shape of its Vesta Aspire range. These are simpler nylon pouches that come in a choice of either Blue or Black. They're available in similar sizes, small and medium, for £14 and £17 respectively.



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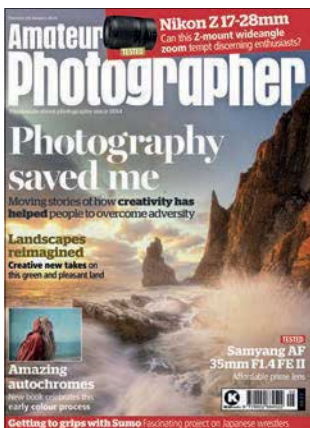
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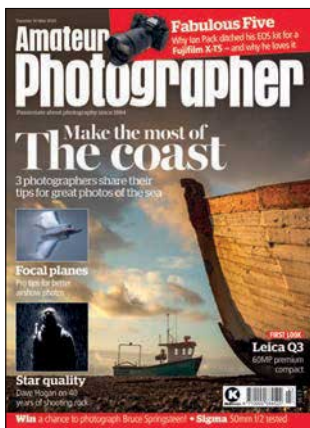
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Analogue adventures



Tony Kemplen on the ...

Ferrania Astor

A stylish Italian camera from the 1950s that takes square photos on 120 roll film

The Ferrania Astor is one of many similar models made in the 1950s.

These roll film cameras were the workhorses of family photography in the post-war decades. This style of camera was gradually superseded by 35mm models, until by the end of the 1970s, virtually all snapshots were taken on 35mm or 126 cartridge film.

Hailing from Italy, the Astor's specifications are at the upper end for this class of camera. A three-element anastigmat Cassar lens with a 75mm f/4.5 lens houses a Prontor-S shutter with a full range of speeds from 1 sec to 1/300th. Both the lens and the shutter are German, and were used by a number of European makers. In order to make the camera more compact, the lens is on a tube which can be pushed back into the body when not in use, a cheap but effective alternative to bellows.

Originally there would have been a large shallow cup of a



The Prontor-S shutter provides a good range of speeds

lens cover to protect the lens when it was retracted. I've never actually seen one of these, and like so many untethered accessories, mine was missing in action. But photos show that it had a stylish Art Deco inspired logo made up from the letters in the word Ferrania.

Camera nerds will know that Milan was the home of the Bencini range of cheap, cheerful and stylish metal-bodied cameras that took many a family snapshot in the 1960s and '70s. They

were often sold under 'own brand' names, notably by Boots the Chemist. So common were they that even now, 50 years on, you don't have to look far to find one. But Bencini weren't the only game in town. Despite an early history in the Ligurian town of Ferrania, the company subsequently made their cameras in Milan, while film

production remained 100 miles away in Ferrania.

It seemed appropriate to pack my Astor when we had a city break in Milan, and I ended up shooting three rolls of film there. Having previously only used it in the subdued light of a Sheffield spring, it must have come as a shock to its system to be blinking in the dazzling June sunlight of Milan. This shock was made manifest by a semicircular light leak that's visible near the top left of this frame. The tubular lens mount has no flocking to act as a light trap, so it relies on being a tight fit to exclude stray light, and clearly it wasn't quite up to this midsummer onslaught.

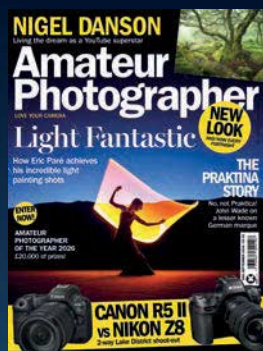
This is one of several shots that I took from the roof of the world-famous Duomo. The odd colour cast is due to using expired cross-processed slide film, but there's no denying that even the coin-in-the-slot binoculars in Italy are pretty stylish. As an added bonus to my Milanese trip, I came away with a Bencini variant that I hadn't already got, picked up at a flea market for the princely sum of 5 Euros.



This was shot on cross-processed slide film

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 speed.

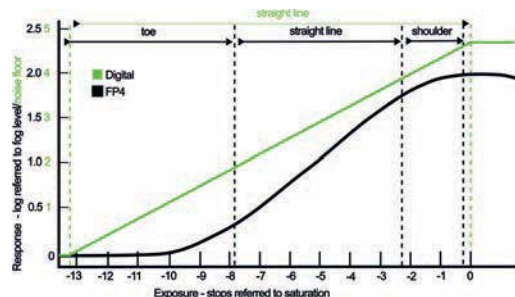
Professor Newman discusses the concept of film speed, and how digital sensitivity relates to it

My last article plotted the development of the modern concept of exposure, and ended in 1890, with Ferdinand Hurter and Vero Driffeld formally defining it as a part of their work to quantify the 'rapidity' or 'speed' of an emulsion. The result was what we should now call an 'exposure index', but is often wrongly called 'sensitivity' - a numeric guide for setting exposure. Hurter and Driffeld gave a systematic and repeatable method to quantify this.

This task was not easy, and the illustration shows why. It is a 'Hurter-Driffeld' chart, plotting exposure against the film's response. The black curve (for Ilford FP4) has three distinct regions. The 'toe' is where the response of the film begins to rise above the base fog. The 'straight line' is where the response of the film to exposure is more or less linear, and the 'shoulder' is where the film starts to become saturated and less responsive to further exposure.

The lens projects a range of exposures onto the film, representing the different brightness levels in the scene. What is required is to use the aperture and shutter controls to place that range of exposures on the straight-line region, as far as is possible. The cost of failure is that either the lighter or darker shades of the image will be compressed by the non-linear parts of the characteristic.

Hurter and Driffeld's 'speed number' was intended to tell a photographer what was the required exposure range for the



Hurter-Driffeld curves for FP4 film (black) and a typical FF digital sensor (green). Note the different vertical scales.

emulsion. It was defined by extrapolating the straight line to the x-axis, with that exposure giving the speed number. This had an inverse relationship to the required exposure, so that a film rated at H&D 100 required twice the exposure as H&D 200.

To use it, the scene brightness had to be measured. Thus photoelectric 'exposure meters' were developed, with each manufacturer developing their own system. Often they used a different method, with a 'speed point' where the response of the film had risen a specified amount above the film's fog. The most successful manufacturer was the Weston company, and their speed rating was commonly used. The company would publish their own speed ratings for popular films.

In Germany, though, speed ratings coalesced around the Scheiner system. This rated film in 'degrees', a logarithmic scale in which 3° indicated a doubling of speed. In 1934, the predecessor of Deutsches Institut für Normung (DIN) adapted and standardised the Scheiner system.

By 1943 in the USA, the American Standards Association unified the various meter makers'

systems into a standard 'ASA' system. This changed in 1960, resulting in films apparently becoming a stop faster. In 1979, the International Organisation for Standardization (ISO) combined the DIN and ASA systems to provide a worldwide standard.

Then came digital. The H&D curve for a typical digital sensor is shown by the green line on the graph. There is no significant 'toe' or 'shoulder', it's almost all straight line - so where to place the exposure range? In 1998, ISO developed two different ratings for digital speed. The first was the 'noise-based speed', which was based on the exposure necessary to yield a good signal-to-noise ratio. The second used the saturation point, the idea being that exposure would be chosen to place the highlights right at the top of the curve. But neither of these caught on.

Instead, manufacturers adopted methods developed by the Japanese industry body CIPA. These were based on the tonality of a processed output image, rather than any sensor metric. They were incorporated into the ISO standard in 2006. Variable ISO is provided by using different parts of the straight-line region.

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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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Mark Harder, Lancashire

About Mark

Mark is a science teacher. He is a member of Ribble Valley Photographic Society.

How did you get into photography?

I did photography as an option at High School in 1993, and bought my first digital camera, a Nikon Coolpix 4500, in 2002 because I wanted to record my daughter growing up.

What do you love about photography?

Capturing a memory - I can look at a photo and the story about how I got it comes back right at that moment, and I have hundreds of photos that bring back such great memories.

Favourite subjects

I took up wildlife photography in lockdown, and like so many others, it's the passion for the outdoors that gets me out in the morning with the camera, looking for things to photograph. I love photographing Barn Owls, they are so graceful and it always amazes me when they fly by in silence.

How and where do you find your inspiration?

I love it when a plan comes together. My inspiration is to envision the photo I want to take and then pursue it till I get it. I'd once spent three days planning a kingfisher shot. If I can take that long to get an image, then anything is possible.

What was your first camera?

Initially I borrowed my father's Konica

Windy day out with a Barn Owl

1 Still the best day ever with a barn owl, I took over 1200 images and 80% were keepers. When he'd flown over towards me, I was in the car driving home and I took this shot out the car window. I love the movement of the of the grass as he flew by.
Nikon D500, Sigma 150-600mm C, 1/250sec at f/6.3, ISO 500

SLR, I can't remember the model but the bug bit hard. My daughter arrived in 2002 and wanted to record the memories, as you do, so I bought the Nikon Coolpix 4500, which I thought was amazing at the time.

Current kit

I have a Nikon Z8 and Z 180-600mm lens. I also have the D850 with a selection of lenses ranging from 24mm to 200mm, which I use for the occasional school prom or sports day.

Favourite lens

I loved the Nikon 200-400mm f/4. Although a heavy lens, it was built well and super reliable. Coupled with the D850, it was close to perfection for me – the only down side was its weight... I'd routinely go to the gym to cope!



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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.

2



Grebes at Sunrise

2 I'd only seen one for days, so I'd gone over early one early April morning with the mist coming off the water and spotted the two of them as the sun came over Pendle Hill. They put on an amazing weed dance for me, which was all over in what seemed a minute. Nikon D500, Sigma 150-600mm C, 1/640sec at f/6.3, ISO 1000

Admiration

3 I'd turned up to a location and noticed three fox cubs playing. The dog fox turned up and the rest (three more) cubs came out, rushing over to greet their father. This cub just stayed by the father and I caught this look of admiration towards him. Nikon D850, Nikon 200-400mm f/4, 1/1000sec at f/4, ISO 1600

3



4



Tawny Gravestone

4 One morning I'd driven past this graveyard, out of the corner of my eye I noticed an extra addition to this stone, I quickly grabbed the camera off the passenger seat and turned off the car and took as many photos as I could, knowing I'd probably never see it there again. I should've have worried as it sat there for a good 15 mins.

Nikon Z8, Nikon Z 180-600mm, 1/200sec at f/6.3, ISO 6400

Community

Favourite accessory

Battery grips – I've had one for all of the cameras that I've owned. They're great for going from landscape to portrait, and you get the extra battery life... it's hard to beat!

Dream purchase

I'd love to get into street photography, combined with black and white. If money was no object, a Leica M11 Monochrom. For wildlife, a Z 600mm f/4 lens would be a great upgrade for lowlight shooting.

What software do you use for editing?

Adobe Lightroom is my primary software. I don't do a lot of editing as I like to remember the moment as it was. A bit of cropping, denoise and adjusting the temperature if needed.

Favourite photographers

I don't have many that come to mind, but when I first got into photography Trond Westby and Morten Hilmer were very inspiring. They are both so passionate about being outside and finding wildlife.

Favourite photography books

Wilder Britain is one of the first books I was published in, it only recently came

out and if I need a bit of inspiration, I'll take a look through it as there are so many great images in it.

Is there a story behind your pictures?

Always – that's what I love about photography. Each of my pictures has a story to tell. I always have an idea of what I'd like to get a photo of and how I'd like the final image to look when I first visit a location.

I once visited a badger sett and I wanted the sunset in the shot. I'd visited it on several occasions but was not happy with how the images looked until I went earlier in the day and found the perfect frame. All I needed was a badger in the shot. I'd arrived and set up and it only took three hours of waiting till one came out and looked my way. I remember it so vividly like it was yesterday and still brings a smile on my face.

Favourite tips

Read everything you can get on the species you want to focus on. It may seem trivial but it's both important, for reducing any impact on the species you're photographing and reducing the mistakes you can make. Preparation is everything – I always have a plan before I go anywhere.

AP

5



6



7



9





Little fledgling ready to fly

5 The adult Little Owl was calling this little fledgling off the barn with a meal. I'd sat in the car and watched its first flight which was great. Before it flew, it sat on the edge of the barn wondering what all the fuss was and if it sat there long enough, food service would arrive. The adult had different plans.

Nikon D500, Nikon 200-400mm f/4, 1/6400sec at f/4, ISO 2000

Fox Stonewall

6 I turned up to photograph my barn owl family I'd been watching for a few years. I watched one head over to the stone wall at the top of the hill and noticed a fox walking along the top. Typically the memory card was full so I quickly changed it and got him as he was almost at the end of the wall.

Nikon D850, Nikon 200-400mm f/4, 1/2000sec at f/4, ISO 3200

Red Grouse Early Morning

7 Most Saturday mornings I have a usual route where I travel through the Forest of Bowland. One morning, this Red Grouse was close to the road, the sun had just risen and the golden light was filtering through the grasses. It looked over its shoulder and I took a few shots before driving away.

Nikon Z8, Nikon 180-600mm, 1/640sec at f/6.3, ISO 3600



Little Owl Staring Comp

8 I'd spent a good year working out how to capture this shot. If I wasn't holding the camera in front of my face as I moved to view him, he'd disappear back into the hole in the wall. He came right out to see me and I got the shot I'd envisioned for a year.

Nikon Z8, Nikon Z 180-600mm, 1/1000sec at f/6.3, ISO 2800

Badger Sunset

9 This Badger had come out just as the sun was at its lowest before setting. Timing was perfect and it was the photo I'd thought of once I'd found the spot.

Nikon D850, Nikon 200-400mm f/4, 1/200sec at f/4, ISO 5000



Hare Meadow

10 The Forest of Bowland is well known for its hares. At the height of summer I took this and just love the colours and the choice the hare has to eat.

Nikon Z8, Z 180-600mm, 1/1250sec at f/8, ISO 2500

Inbox

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

STAR LETTER

Through the pinhole

I've waited to comment on the new fortnightly AP until now as the 2nd June issue was due to be published on my 99th birthday. I am impressed by the new layout and pleased that Inbox has been increased; it's always an interesting read. Although deprived of a weekly fix, the updated AP is excellent.

My only criticism of AP this year is that you missed Worldwide Pinhole Day in April. Pinhole photography has been something of a passion of mine for years, and I felt that it should be acknowledged as being the origins of photography. I have contributed to WPD for the last ten years and was determined to make an effort this year. You might like to see the result?
Clifford Brown



Belated 99th birthday, Clifford. If we'd known we'd have sent you a flake with your copy! It's unlikely that your pinhole camera takes SD cards but hopefully you'll have another camera that does.

the crowd, despite being within the permitted camera/lens limit listed in the venue rules. I later complained to World Cycling who apologised, saying I was well within my rights and shouldn't have been stopped. It would help if venues made their stewards aware of the rules on photography.

Mhairi Chambers

A load of bull

I was with my photography group at Birmingham New Street station hoping to take pictures including Ozzie, the bull, when security staff immediately arrived and stopped those of us with DSLRs and mirrorless cameras, but allowed compact cameras and smart phones. When asked why we were told 'big cameras mean you are professional'.

John Bolt

We received many more letters on this topic saying essentially the same thing: phone photography is fine, but interchangeable lens cameras arouse suspicion. It seems some public re-education is required.

Brush with disaster

The recent page regarding mistakes in photography catapulted me back to the 1970's when a friend trusted me to take his wedding pictures. In those days it was normal to take the b&w photos, return to the darkroom to develop and print some 'proofs' then back to the reception to hand them over.

I had completed my second roll of film and was being driven back to my home darkroom when I

realised I hadn't taken the film out of my Canon FTQL. I opened the back to extract it but immediately had the excruciating experience of glimpsing the film not rewound into the cassette! I rapidly closed the back and rewound the film, but the feeling of doom set in.

Once the film was developed it became apparent that most frames had survived apart from the last few group shots. I'd been lucky to avoid disaster and was able to provide enough proofs without having to confess what happened. But I still have the negatives to remind me. **Brian Holmes**

Where's Weston?

A name that you are missing in your Greatest Photographers list is Edward Weston, a contemporary of Ansel Adams. "His stark, brilliantly printed images of sand dunes, nudes, rock formations, trees, vegetables, cacti, shells, water and human faces are among the finest of 20th century photographs; their influence on modern art remains inestimable."

– Aperture: Masters of Photography
Donald Bevitt Retired Professor of Art and Photography

We had several letters bemoaning the absence of Weston, and asking about Yousuf Karsh. But don't blame us, guv, it's your fellow readers who voted for this! But seriously, there are so many greats that weren't included, including Weston and Karsh, which is a

Win! SAMSUNG

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Visited York, gave battle in vain

I recently visited York Railway Museum and on my return to the train station for my journey home, I took a cracking photo of the yellow safety pavement. I was then challenged by an official, and told that I wasn't allowed to use a 'professional camera' to take photographs at York Station.

I asked if I could use my

phone. The answer was that yes, phones are not deemed professional cameras and may be used. I asked the guy if he could explain the difference between a phone image and my 5D IV image. His reply was hilarious: apparently you can't sell mobile phone images because they're inferior quality. I laughed, thanked him for his insight and walked away.

**Graham Watson
BA Hons ARPS**

On yer bike!

I've never yet seen anyone sensibly define what is meant by a "professional" camera. Like Chris Porz, I shoot for fun, not to make money. But it does not seem to occur to 'officialdom' that photography is a hobby just like, say, football.

Once, at the World Cycling championships I was asked by a steward to stop photographing with my 'professional' camera from my paid for seat in

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Nautilus Shell, 1927, by Edward Weston – one of the ‘greats’ left off our list

tribute to the sheer breadth and depth of the medium as an artform.

Familiar developer

As a long-term analogue photographer (though now digital) I was interested in John Gilbey's 'Analogue in the Age of Digital' (14 April issue). He quotes Zone Imaging's James Lane as saying "all our liquid products are multi-year shelf life and our flagship developer

gives the finest grain and longest tonality than any other developer on the market, yet retaining full film speed and high acutance." Well, call me old-fashioned, but that sounds a lot like the old Agfa Rodinal. I couldn't attest to Rodinal's environmental credentials, though, which are a considerable part of Zone's ambitions, and good on them.

Rob Allen

Shared hobby

I would like to share my daughter's picture, taken today as we tested our new camera for the first time. We have just embarked on our new love of photography. Photo by Hayley Els, age 15.

Ilanda Els

How lovely that you have found a new hobby to enjoy together. May it bring you both much joy. Nice shot, Hayley.



Hayley Els, 15, just took up photography with her mother. This is one of her first photos

NEXT ISSUE...



Leica SL3-P

Is this the best camera Leica has ever made? Andy Westlake finds out

Lee Miller: Britain at war

Jessica Miller looks at 'Grim Glory: Lee Miller's Britain at War' exhibition at Farleys House & Gallery



Wing commander

John Brackenbury explains how he gets his incredible flying insect photos

APOY Round 2: B&W

You'll love this month's winning entries – is yours among them?



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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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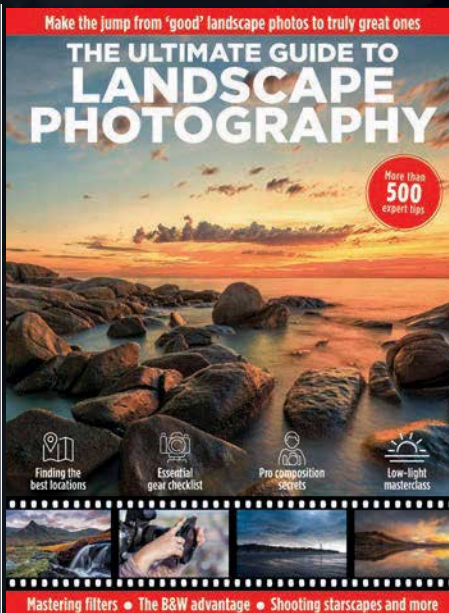
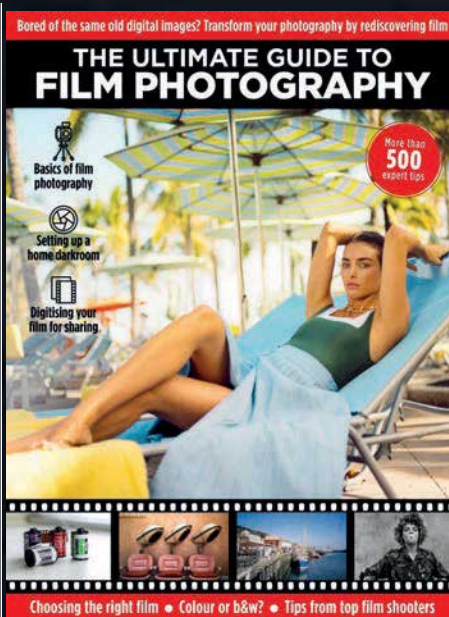
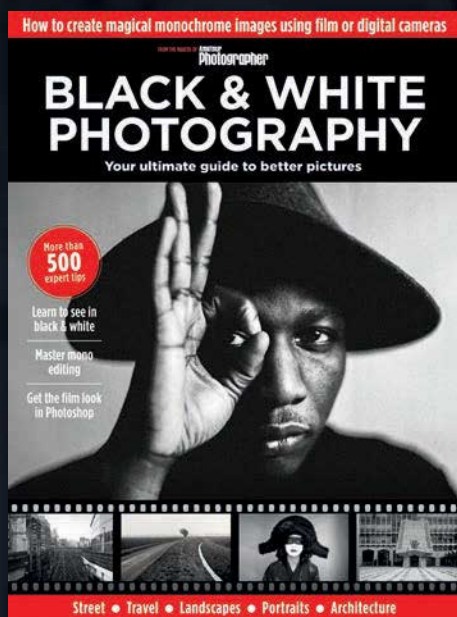
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SCAN ME

Buying Guide

106
cameras
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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
NEW Leica SL3-P	£5150	4.5★	All-rounder with 44.9MP sensor, 40fps high-speed shooting and 8K video	FF	44.9	L-mount	200,000	8128	-	819	40	-	-	-	3.2	-	-	383	141.2	108.1	82.7	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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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			
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
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 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
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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. 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

Compact cameras						sensor size	resolution (mp)	lens range (mm equiv)	max iso	video	mic input	shooting				screen					dimensions			
name & model		rrp	score	summary																				
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	•	•	•	3in	•	•	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	•	•	•	3in	•	•	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	•	•	•	2in	•	•	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	•	•	•	3.2in	•	•	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	•	•	•	2.4in	•		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	•	•	•	3in	•	•	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	•	•	•	3in	•	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	•	•	•	3in	•	•	350	130	80.3	92.6	743	
Leica Q3 Monochrom		£5800	5★	Variant of the Q3 with a modified sensor that only shoots in black & white		FF	60.3	28	200,000	8192		15	•	•	•	3in	•		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	•	•	•	3in	•	•	350	130	80.3	97.6	772	
NEW	Panasonic L10		£1299	4.5★	Advanced compact with multi-aspect ratio sensor and fully articulated LCD		4/3	20.4	24-75	25,600	5632	•	11	•	•	•	3in	•	•	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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•		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	•	•	•	3in	•	•	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	•	•	•	3in	•	•	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	•	•	•	3in	•	•	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	•	•	•	3in	•	•	360	105.5	60	46.4	256	

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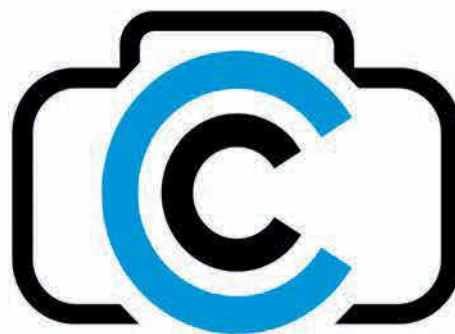
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100 F4 E macro.....	£199
135 F4 PE.....	£349
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150 F3.5 E.....	£179
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80 F2.8 PS.....	£299
150 F3.5 S.....	£299
150 F4 PS.....	£299
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2x converter PS box.....	£149
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RF 15-35 F2.8 L IS USM box	£1499
RF 24-70 F2.8 L IS USM box	£1899
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RF 70-200 F2.8 L IS USM box	£1899
RF 70-200 F4 L IS USM box	£1299
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RF 100-400 F5.6/8 IS USM	£599
RF 100-500 F4.5/7.1 L IS USM box	£1999
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EF-M 18-150 F3.5/6.3 IS STM	£249
EF-M 24-105 F4 IS USM L	£599
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STE-3	£149
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15-85 F3.5/5.6 EFS	£149
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	£149
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	£599
24-70 F4 IS USM L	£999
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
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100 F2.8 IS USM L macro	£699
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18-300 F3.5/6.3 DC OS box	£299
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50 F1.4 Art DG	£499
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150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contemp	£799
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18-400 F3.5/6.3 DiII VC	£399
70-300 F4.5/5.6 VC USD	£249
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24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
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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
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55-300 F4.5/5.6 AFS DX VR	£229
58 F1.4 AFS	£799
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70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR	£299
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24-105 F4 DG OS box	£499
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50 F1.4 Art DG box	£499
70-200 F2.8 DG HSM Sport box	£799
85 F1.4 Art DG box	£699
100-400 F5/6.3 DG OS box	£599
105 F2.8 EX DG HSM OS	£299
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14-140 F3.5/5.6	£299
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45-200 F4.5/5.6 box	£99
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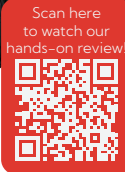


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Final Analysis

Tracy Marshall-Grant considers...

Desmond Tutu by Jillian Edelstein (From the Truth and Reconciliation Commission series, 1996–2001)

There are certain photographs that seem to hold the emotional weight of history within a single frame. I have seen them throughout my career in photography – from the images of the troubles in the Belfast Exposed archive to those of the women of Ukraine by Anastasia Taylor Lind in her SK from the Frontline project. However, no image does this quite in the way that Jillian Edelstein's portrait of Archbishop Desmond Tutu from her seminal book *Truth and Lies* does. It is a photograph, in my opinion, quite like no other in this respect.

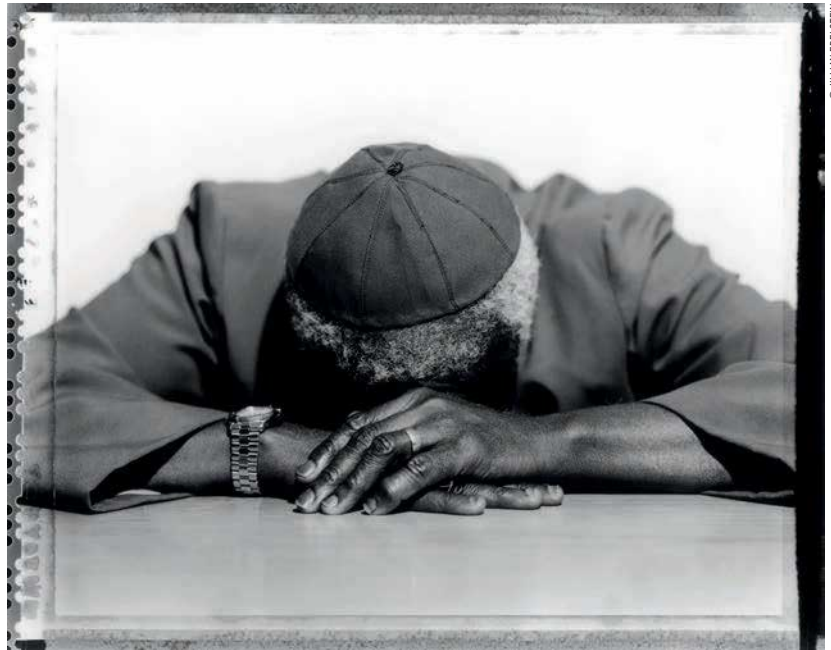
I have returned to this image and this series repeatedly over the years, showing it in a number of exhibitions, talking about it in many presentations and lectures and also referencing it as an image that has inspired me to produce more work of my own on the troubled history of my own Northern Irish heritage.

The image itself appears deceptively simple. Tutu sits at a table, head lowered onto folded hands, his famous skull cap resting gently above a halo of white hair. We do not see his

face nor is there any direct gaze. Instead, we are presented with exhaustion, reflection and perhaps grief. His hands, resting heavily on the table, become central to the image – dignified but weary.

What makes this image especially powerful is the context from which it emerged. Edelstein photographed Tutu during South Africa's Truth and Reconciliation Commission hearings, established after the fall of Apartheid to allow victims and perpetrators of human rights abuses to testify publicly about the violence and injustices of the regime. The commission became one of the most emotionally charged and politically significant processes in modern history. Jillian, herself a young South African woman, travelled across the country documenting those who came forward to speak, producing what remains one of the defining photographic records of that period.

The story behind this portrait adds another layer entirely. Jillian has written about discussing with journalists the night before the shoot the moment Tutu openly wept during testimony describing brutal torture carried out under



Apartheid. During the portrait session she spoke to him about that emotional moment and asked if he would rest his head on his hands. His response was heartbreakingly simple: "I am so tired."

That exhaustion permeates the image. For me, this is what elevates the photograph beyond portraiture into something far more profound. Jillian is not photographing power here but rather the cost of witnessing it. The image captures a man carrying the pain of an entire nation's testimony. Much of Edelstein's

work possesses this extraordinary balance between intimacy and history. Her photographs often operate quietly at first glance, drawing you in through empathy and humanity before the wider political realities begin to unfold underneath. As I have worked with Jillian on the development of her first major show, which I am curating this summer, her stories and narratives of the interactions and wider contexts of her photographs add so much more depth and emotion to the images themselves.

This photograph forms part of *Jillian Edelstein: Among People*, the first major survey exhibition of Edelstein's work, opening at Stills Centre for Photography during this year's Edinburgh International Arts Festival. The show brings together over four decades of work spanning apartheid-era South Africa, portraiture, documentary photography and long-term projects exploring communities, resilience and the human condition.

<https://stills.org/exhibitions/exhibition-jillian-edelstein>

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and the Netherlands.

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