

SUPERZOOM HERO

Why Sony's RX10 V is the world's best bridge camera



Amateur Photographer

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Cold comfort

How National Geographic's James Balog is documenting climate change

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Peter Dench visits
the front line in
the new cold war

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- The 'Maximalist' manifesto
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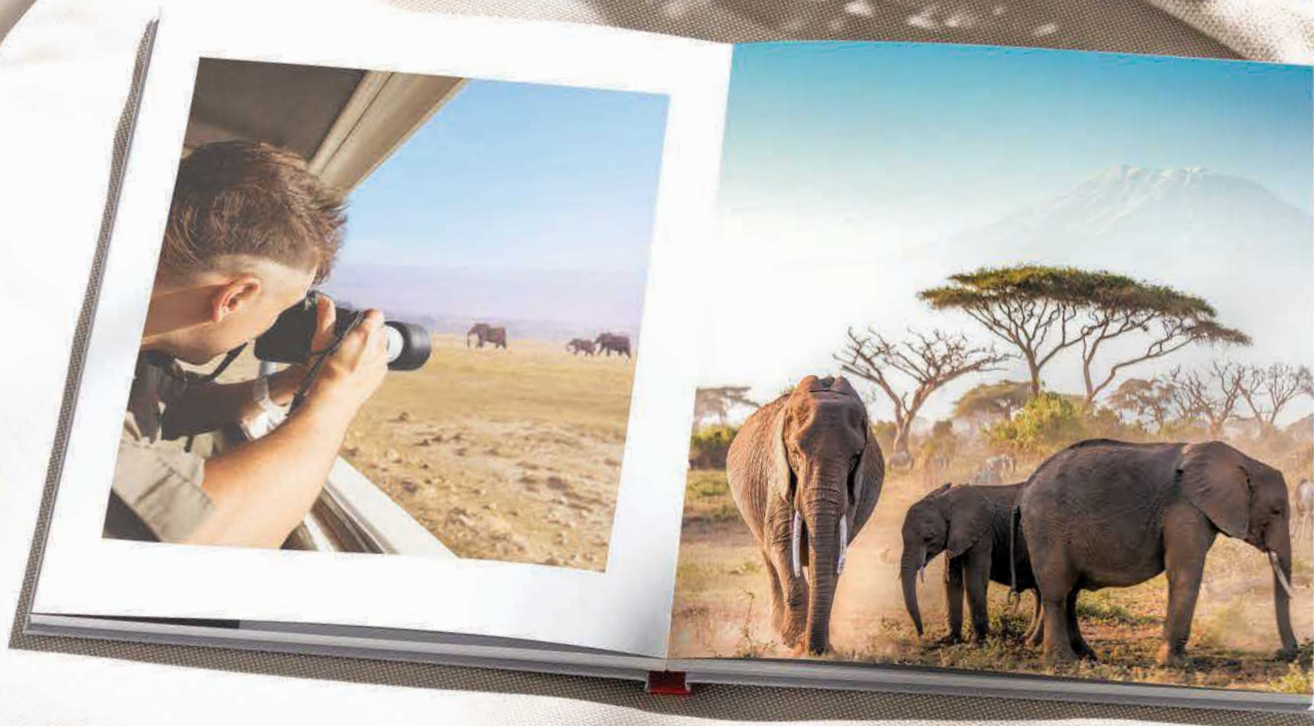


WHEN KONICA WAS KING

The surprising history of a now mostly forgotten camera brand



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Welcome



Most nature photographers come into the genre because they are inspired by the beauty of wild places and the plants and animals within them. Behind the art is an implicit hope that their work will inspire humanity to love and protect nature. But hope alone doesn't work, because there are those who are unmoved by this

beauty and will happily destroy it if they can profit from doing so. In response, some natural history photographers evolve from simply making pretty pictures to documenting the threats and destruction and campaigning to stop it. That implicit hope becomes explicit activism. It's a natural response to seeing something you love under threat. James Balog, who celebrated his 74th birthday last month, is one such photographer whose raison d'être has shifted over the years. His privileged position working for the likes of National Geographic has taken him to see the visible effects of climate change first-hand, and his environmental science Masters has enabled him to understand what he is looking at, and its implications for the planet. He is frustrated that some people still refuse to accept that climate change is real, and would rather believe the mis-information being spread by those whose wealth and power depends on maintaining the status quo, because that means they don't have to do anything differently. Balog's films and photos still inspire awe, but now he hopes that they also inspire action. Read our interview with him on page 32.



A gloved hand covered in oil from the Deepwater Horizon spill in the Gulf of Mexico, 2010. Photo by James Balog



Nigel Atherton

Nigel Atherton
Group Editor

This issue's contributors...



Peter Dench

This issue Peter finds himself ignoring Foreign Office advice and visiting Belarus with his camera. The things he does to entertain you!



Graeme Green

Our nature specialist Graeme talks to the legendary James Balog about his work documenting climate change with his Extreme Ice Survey.



Geoff Harris

AP's Deputy Editor is a fan of minimalism in photography, but what on earth is maximalism? We sent Geoff off to find out all about it.



Andy Westlake

Our Technical Editor was a big fan of the Sony RX10 IV, but it's 9 years old now and time marches on. So who better to test the updated RX10 V?



John Wade

Konica was known to most of us for its film and compacts, but as our classic camera expert John Wade reveals, it had an illustrious past.



Joshua Waller

Our website editor spends every day staring at a screen so he was keen to test a digital camera that doesn't have one – the Camp Snap 2.

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Birthday Canyon #1, Greenland, 2009 by James Balog. Read our interview with him on page 32

Contents

8 What's New

News, opinion, books and more

20 Your Best Photos

Our favourite readers' photos

28 Picture Perfect

Three World Cup photographers share their favourite photos

32 James Balog

The top nature photographer on documenting climate change

38 Inside Belarus

Peter Dench shoots a Victory Day Parade behind the new iron curtain

44 Maximalism explained

Anthony Zacharias explains to Geoff Harris why more is more

48 Ricoh photo walk

A reader event in London with Ricoh

50 Sony RX10 V test

Andy Westlake tests the update to the world's best bridge camera

56 When Konica was king

John Wade's history of a brand that is now almost forgotten

63 Camp Snap 2 test

It's cheap but is it cheerful? Joshua Waller finds out

66 Instax Mini 13 test

Unlucky for some, but for Amy Davies it's an instant attraction

69 Manfrotto ONE photo test

One tripod to rule them all? Andy Westlake tests this lofty claim

71 Analogue Adventures

Tony Kemplen tries a Sheffield Wednesday-themed camera

72 Professor Newman on...

The Prof lifts the lid on digital ISO

74 Reader Portfolio

Aaron Chandler shares his work

78 Inbox

More of your letters

83 Buyers Guide

All currently available new models

78 Final Analysis

A 2022 photo by Julian Cabral



32



50



38



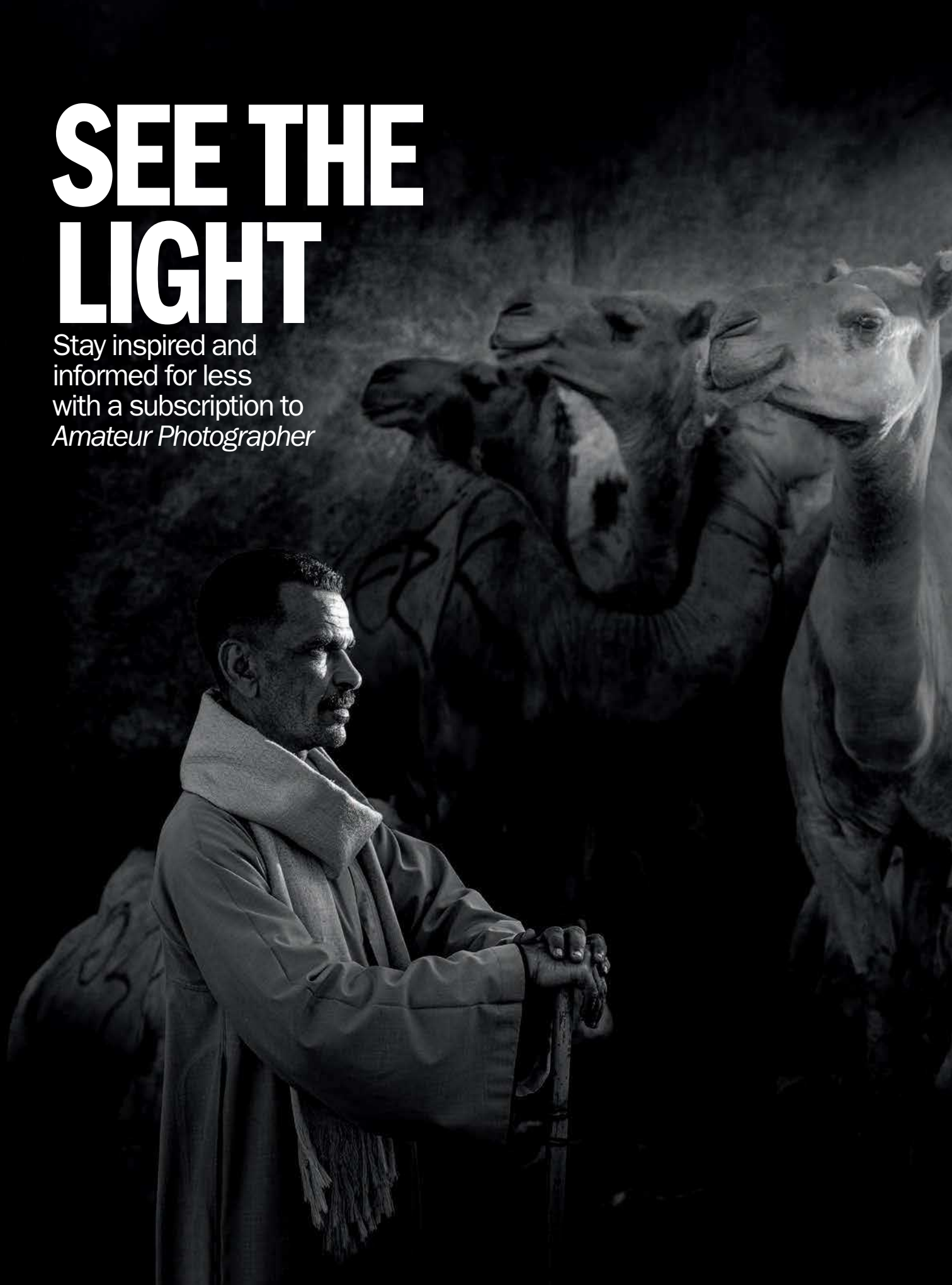
56



28

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80

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**Yasser Alaa Mobarak took
this beautifully lit portrait
of a camel trader in Birqash
Camel Market, Giza, Egypt**

Nikon Z5, Z24-70mm f/4 S, 1/125sec at f/5, ISO100

What's new

DJI releases dual-lens vlogging camera

DJI has announced the DJI Osmo Pocket 4P, the company's first dual-lens gimbal camera. The headline feature of this eagerly awaited vlogging camera is a new 1-inch CMOS sensor which offers up to 17 stops of dynamic range, plus a 60mm lens with a fast f/1.8 aperture. DJI is also debuting the new 10-bit D-Log 21 colour profile, capable of capturing over one billion colours. The Osmo Pocket 4P's primary wide-angle lens is equipped with the new 1-inch CMOS sensor (20mm format equivalent and f/2.0 aperture). As well as the dynamic range benefits, it supports up to 4K/240 fps video recording.

'More typically found in high-end cinema cameras, these professional filmmaking capabilities can effortlessly handle high-contrast scenes like city nightscapes, sunsets, and backlit portraits,' said DJI.

The second lens is a large-aperture 60mm tele lens, supporting 3x optical zoom. The f/1.8 aperture should come in handy for differential focus effects, making the subject sharply stand out against a defocussed background.

Action stations

For high-speed action, the Osmo Pocket 4P can capture up to 8x ultra-HD slow motion footage at 4K/240 fps, facilitating cool effects such as spinning subjects, flowing hair, or falling snow.

Alternatively, the Slow Shutter Video can be used to trace flowing light, creating motion blur or capturing



The choice of colour schemes is not huge, but it's a tidy-looking device

movement trails and the passage of time.

DJI claims the integration of the new 10-bit D-Log 21 colour profile, paired with 17 stops of dynamic range, preserves 'unparalleled highlight and shadow details – on par with premium cinema cameras.' With a 10-bit colour depth capturing over one billion colours, tonal transitions stay 'exceptionally smooth,' it added.

Staying stable

Housed within a compact 230g body, the Osmo Pocket 4P's 3-axis mechanical gimbal ensures stability and smooth video footage. DJI claims the upgraded ActiveTrack 8.01 keeps subjects (whether people, vehicles, pets or dynamically shaped objects) centred in the frame, even at 12x zoom.

Other cool usability features include the ability to rotate the touchscreen to power-on and start recording, enhanced gesture controls, and capturing motion by automatically recording 1.5-second clips for every photo in 4K detail.

For stills photography, the Osmo Pocket 4P can also record 37MP images. It's a well-connected device too, supporting wireless transfer speeds up to 800MB per second via USB 3.1.

Available now, the Osmo Pocket 4P Standard Combo retails for £529 while the Pocket 4P Vlog Combo will set you back £605. See store.dji.com

Motion blur effects can be easily created, for both stills and video.



© DJI



What a hum-dinger

This lovely image of a hummingbird amongst fuchsias has earned the photographer, Hannah Campaigne, the accolade of the Royal Society of Biology's Photographer of the Year. The RSB Young Photographer of the Year award, meanwhile, went to Anton Poon for his image of a red-whiskered bulbul holding an insect in its beak. 'I have always loved wildlife photography for its fleeting and special moments so when I took a trip to Costa Rica with my family, I knew that there could be some very exciting wildlife shots to capture,' said Hannah Campaigne. This year's competition attracted over 1,500 entries and the winning images will be displayed at the House of Commons during Biology Week in October, where the winners will also receive their awards in a special ceremony. See www.rsb.org.uk for more.

© HANNAH CAMPAIGNE

Is Sony about to acquire Tamron?

Major independent lens maker, Tamron, might not be staying independent for much longer. The company has confirmed that 'we have received a non-binding proposal from Sony Corporation regarding... making our company a wholly owned subsidiary of the Sony Group.' Tamron added that it has 'established a special committee to consider various options for enhancing corporate value... there are no matters requiring disclosure at this stage.'

So while everything's up in the air at the moment, a potential takeover by Sony does make some sense. Tamron's E-mount compatible line-up is its largest and most profitable, with a wide selection of high performance prime and zoom lenses on offer (it lists 23 Sony-compatible lenses at the time of going to press). In addition, Sony has owned shares in Tamron for years – the electronics goliath's current stake is at just over 15% making it a leading shareholder. The value of the takeover proposal, which would see Sony bag the remaining shares, is believed to be in the region of 200 billion yen (almost £919 billion). We will bring you more developments as this major story unfolds.





Photo industry feels aftershock of Japan quake

Located along the seismically active Pacific Ring of Fire, Japan is no stranger to earthquakes, the latest being the Kumamoto quake which hit the south of the country on July 28th.

Above: Sony's Kumamoto factory

Tragically, it claimed the lives of 35 people, with a shopping centre and industrial sites being badly affected. The impact of this national tragedy is being felt by Japan's camera makers

too, with Sony halting production at its Kumamoto-based sensor plant. Fujifilm and Taiwan Semiconductor Manufacturing Co also pulled their workers out of the region, specifically in the town of Kikuyo. As well as a prudent duty of care to employees, makers' nerves won't have been calmed by a warning from Japanese prime minister Sanae Takaichi that other seismic events on a similar scale could follow in the short term.

Big implications

As regular readers will know, Sony is the top manufacturer of sensors worldwide, so even the temporary closure of its Kumamoto plant will have major repercussions for the Japanese camera industry. The plant can reportedly churn out up to four million sensors per day; back in 2016, another earthquake in the same region shut it down for months. On the positive side, Sony reported no casualties amongst employees who were on site at the time of the earthquake. It also emphasised there was no damage to its other facilities in southern Japan, including at the Nagasaki Technology Center, Oita Technology Center and Kagoshima Technology Center.

Fujifilm cameras could also be affected, as the company manufactures colour filter elements for its proprietary X-Trans sensors. Again, it reported no casualties at any of its sites. Let's hope Sony and Fujifilm's local operations get back on their feet as quickly as possible.

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 of the magazine, we encourage you to consider one of the following alternative options, should your local store be one of those marked for closure.

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THE BIG QUESTION

What's the worst photo accessory you've ever owned?



Will Randle

Not one... I'll answer honestly when the wife has left the room



@kacpermulikphotography

A screw-on gradient ND filter. Used it exactly once



Hazel Holloway

I can never get the right bag, so lots of bags



Antony Fleming

Rubber eye piece cup. Had dozens and still lose them



Wendy McDonnell

The rain cover 'thing' – I now just keep a plastic shopping bag in my camera bag! My husband bought this for me thinking it would be useful. Come to think of it, he also bought me the monopod that I only used once too...



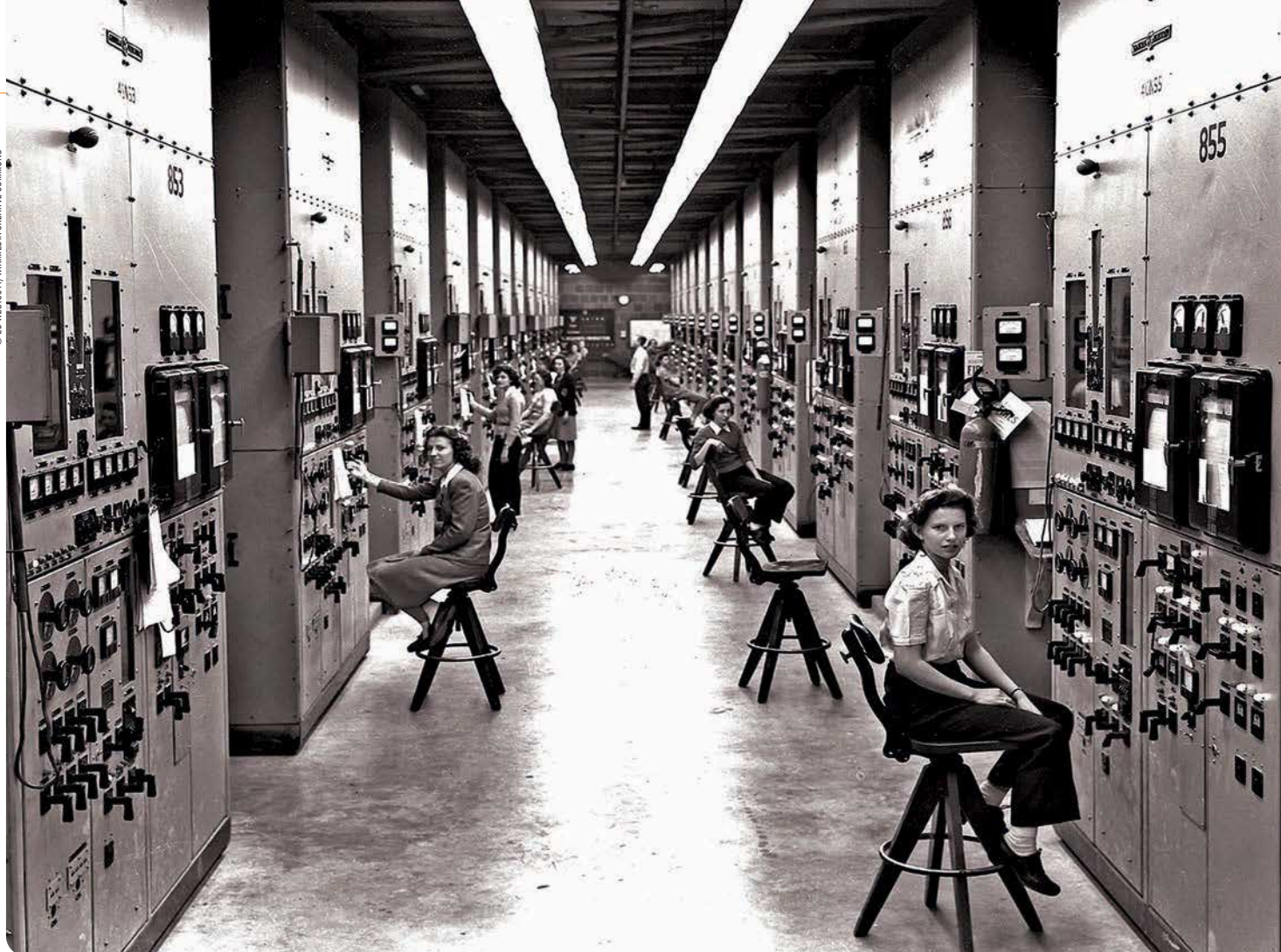
@imogenb2008

A monopod – I had to put my foot on it to make it stable



Kiley Panziera

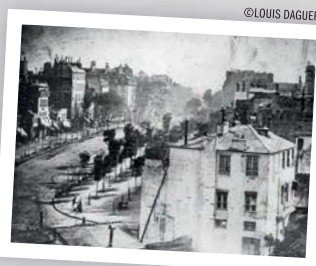
A cheap flash...just get the good one



Did you know?

Louis Daguerre's 1838 streetscape of the Boulevard du Temple is widely considered to be the first ever photograph to contain a human. Taken at 8am from a window in his studio, the street would have been busy with people and horses but the four to five minute exposure meant they would not have recorded. Only the shoeshine man and his customer (on the corner of the street, bottom left) who stayed relatively still during the exposure were immortalised by Daguerre's camera, though they almost certainly remained unaware of their place in history.

©LOUIS DAGUERRE



Back in time 1944

Calutron Girls, Oak Ridge, Tennessee

The Calutron Girls were a group of young women recruited to work at the Y-12 National Security Complex at Oak Ridge, Tennessee from 1943-45. Their job was to monitor the dials and meters of the 'calutrons' at the Eastman Kodak owned plant, though they had no idea what the machines actually did. In fact they were mass spectrometers used to produce the enriched uranium that was used to make the "Little Boy" atomic bomb which was dropped on Hiroshima on August 6, 1945. On that day the girls were finally told about the bomb, and the role they had played in making it. (Photo: Ed Westcott)



Ken Eigenberg

A cheap tripod. Second would be the expensive tripod that replaced it. The best accessory was a good strap. Second best was photography gloves.



Luís Vieira

The intervalometer that I bought to do time-lapses



Malcolm Martin

Cheap or expensive – every tripod ever.



Joe Carey

A little Temu hotshoe umbrella. I really don't know what possessed me...



Jessica Kelley

Fold out reflector - I never use it



Travis LaChappelle

Honestly the OG camera strap. Having a quick disconnect is a must. Replaced with PD strap asap



Jessica JB

Lens caps apparently, since I keep losing them

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International pet photo winners revealed



The winners of the 2026 International Pet Photography Awards have recently been announced at an awards ceremony on Zoom. Callie Soden from the US was named the overall victor, also winning the Creative and Studio categories; she receives \$500 (£371) in prize money and a mentoring session from the Professional Photography Business Network.

Now in its eighth year, the competition attracted a record 4,220 entries from 48 different countries, spread across 12 categories. There were four new categories this year – Commissioned Portfolio, In-Camera Artistry, Phone and Studio – joining the Action, Canine Portrait, Creative, Documentary, Equine Portrait, Feline Portrait, Open Portrait and Pets and People sections.

The judging panel included no less than 27 pundits from all over the world. These included UK-based pro pet photographers Alice Loder and An Di Prima, along with the German photographer Elke Vogelsang, famed for her characterful canine portraits. See petphotographyawards.com

Photoworks Festival needs you

Details of this year's Photoworks Festival have been announced, taking place in venues across Brighton and Hove from October 2nd to November 1st. The theme of this year's festival is Un/Stable: Lands, Anxieties, Dreams, which considers how identity, place, memory, community and the environment are interconnected.

Featured photographers include Tessa Boffin, Holly Birtles and Sam Kaufman, and there will also be a conference at the University of Brighton on October 2nd, along with a portfolio review, photo walks and more. In addition, the organisers are looking for volunteers to help out from 28 September to 6 November: 'whether you're looking to gain experience in the arts, meet new people, or be part of a leading photography festival, we'd love to hear from you.' For more details see photoworks.org.uk



Don't miss your chance to help out at a major photography festival in the early autumn

Pretty 'fly' for a pocket gimbal camera



We opened this issue's news section with a story about an innovative gimbal camera and close it with another. HOVERAIR has unveiled the innovative VERSA, which combines a pocket-sized 3-axis gimbal camera with a lightweight self-flying drone. You can use it as handheld gimbal, then attach the flight module and launch it directly from the palm of your hand. So, the HOVERAIR versa sounds a bit like a DJI Mini drone converted to an Osmo Pocket camera – you can watch a teaser video at shorturl.at/V2Yzv. Full camera specifications are still under wraps, but the teaser footage reveals a 4K video setting and 24 minutes of recording time.

The front of the gimbal features two physical controls: a dedicated record button and what appears to be a small joystick or navigation control for operating the menus. In addition, a sliding cover on the back of the gimbal reveals a pin connector that allows the wings to clip into place. Once attached, the VERSA can launch from (or land on) your palm. AI-powered subject tracking and automatic framing keep the subject centred whether the camera is handheld or flying. The pricing and availability are to be confirmed. See hoverair.com

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Opinion Tiffany Tangen

Every modern digital camera is the same – and far better than you or I will ever need



There was a time when cameras were genuinely different. I would set alarms for 6am to watch camera launch videos before work.

Not because anyone was forcing me to, but because the possibility of a new camera felt like news from the future. Mirrorless cameras. Bulk photo editing. Things that seemed faintly impossible.

Before nine o'clock I would have watched four YouTube videos, visited three rumour sites, argued in a forum, and listened to one man talking into a webcam from what appeared to be his spare bedroom.

Back then, cameras had personalities. Some could focus on a human eye whilst others struggled to focus on a person standing perfectly still in broad daylight.

Some could shoot ten frames a second.

Others regarded continuous shooting as an optional lifestyle choice.

Metering systems ranged from remarkably intelligent to what can only be described as a loose philosophical interpretation of light.

Buying a camera involved compromise. You gained something and lost something. Every choice felt slightly irrational and deeply personal. And I loved it.

Sometimes your camera would simply stop functioning because it had encountered the weather. Today, however, we face a rather awkward reality...

They're all good

Maybe that's the problem. Good in the sense that every camera produced by a major manufacturer is capable of creating work far beyond what most of us will ever ask of it. And yet the conversation has never been more obsessive and void.

Today's photo industry feels like a school sports day where four children arrive, all claiming to have invented running: Forty-one megapixels versus forty-two. Fourteen stops of dynamic range versus fifteen. Twenty frames per second versus thirty.

My personal favourite is the photographer who spends most weekends taking still photographs of birds while expressing genuine disappointment that a camera doesn't record in Open Gate.

It's photography's equivalent of buying a Formula 1 car to drive to Aldi. The irony is that most photographs are viewed on screens smaller than a paperback book. They're compressed, cropped, reposted and dropped into a family WhatsApp group where somebody's dad replies with a thumbs-up emoji.

A remarkable amount of photographic discourse now revolves around image quality that nobody will ever actually see. We discuss 8K footage before uploading it to platforms that compress it with the enthusiasm of a budget airline packing luggage into an overhead compartment.

This isn't criticism, it's context

Photography has always lived somewhere between art and engineering. The difference today is that the engineering has become almost absurdly competent. AF is excellent. Sensors are excellent. Video is excellent.

And, as the differences become smaller, the arguments grow larger. The uncomfortable reality is that we are no longer comparing good cameras with bad cameras. We are comparing extraordinary cameras with slightly different extraordinary cameras.

And perhaps that's why the debates have become so intense. When the meaningful differences disappear, we become fascinated by the meaningless ones. But I can't help feeling we've lost something in the process.

I miss the quirks. The flair. The mistakes. The strange little imperfections that gave cameras personality.

And while cameras have never been better than they are today, I sometimes wonder if photography was perhaps a little bit more interesting when they weren't.



Tiffany Tangen is a writer and filmmaker with a fascination for photography, film and conflict journalism. Formerly Head of Content at Wex Photo Video, she has spent her career exploring the cultural role of imagery.



Now 10 years old, the Olympus Pen F is a cult classic. Is this partly because it has charm, character and quirks compared to a lot of high-perfect modern cameras?

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

Untitled, 1972.



© THE STATE OF ANA MENDIETA COLLECTION

Ahead of her time

A major Tate retrospective celebrates Ana Mendieta's exploration of identity, exile and the natural world

Ana Mendieta
Tate Modern, London
Until 17 January
2027. £18.
See [tate.org.uk](https://www.tate.org.uk) for
opening times and
tickets

Amanda Mendieta was exploring questions of identity, migration, belonging, ecology and the female body in the 1970s. Over 40 years later, her clarity and originality has rarely been matched. Her work continues to feel astonishingly contemporary and is now the subject of a major retrospective at Tate Modern. Bringing together her celebrated *Silueta* Series alongside newly restored films, early paintings, drawings and rarely exhibited sculptures makes it the first comprehensive UK exhibition in more than a decade.

For photographers, the Cuban-born American artist occupies a unique place in art history. While often described as a performance or land artist, photography was crucial in how her ideas survived. The camera transformed her interventions into enduring images before wind, rain or tides reclaimed them. They remain some of the most haunting photographs of the late twentieth century.

When Fidel Castro rose to power in Cuba, Mendieta left, arriving in the United States after being separated from her family during Operation Peter Pan, the mass exodus of over 14,000 unaccompanied Cuban minors to the United States between 1960 and 1962. Born in Havana in 1948, throughout her artistic

career, she searched for ways to reconnect. That experience of exile shaped her exploration of lost histories, ancestral cultures and the landscape from which she had been displaced.

Before Mendieta turned to landscape, her early works grappled with questions of confinement, identity and self-image. For example, *De película* (1969), depicts a female figure compressed within the frame of a strip of photographic film, suggesting both physical and psychological displacement. The comprehensive catalogue that accompanies the show, suggests the painting foreshadows many of the themes that would define her mature practice. It also helps broaden the understanding of Mendieta's craft beyond her more recognised silhouettes.

She wrote that her repeated return to the earth represented "my thirst for being." In the early 1980s, for her *Esculturas Rupestres* series, she visited Cuba to carve female forms directly into limestone caves, drawing on Taíno mythology while reconnecting with the island from which she had been exiled. The landscape became a repository of memory, mythology and belonging through her sculptural interventions. They reveal how her artistic thinking evolved and her attempt to

reassert ties that history had fractured.

Mendieta understood that photography could be used for more than documentation. Preserving ephemeral gestures without diminishing their mystery meant the photograph became an artwork in its own right. Her explorations in female identity, indigenous histories, environmental fragility and cultural displacement continue to resonate with artists using photography. Mendieta's influence now stretches far beyond art today.

On September 8, 1985, at the age of just 36, Mendieta died after falling from the 34th-floor window of her New York apartment. Her husband, sculptor Carl Andre, was tried for her murder and acquitted. Tate wisely refused to view her life through this tragic lens, choosing instead to represent her as an artist of extraordinary ambition whose ideas continue to have a seismic effect on contemporary practice.

Within the retrospective is a reminder that some of the most enduring photographs are those that record things destined to disappear. Mendieta understood that the earth reclaimed her artworks. Photography ensured they never vanished. **Peter Dench**



© WALKER EVANS ARCHIVE, THE METROPOLITAN MUSEUM OF ART

All American Heroes

A dazzling array of big-names make this show a must-see, says **Jessica Miller**

Bringing together more than 100 landmark works by some of the most influential photographers of the 20th century, this exhibition charts the evolution of American city life from the early 1900s to the century's end, featuring images from New York, Los Angeles, Chicago and San Francisco by the likes of Walker Evans, Helen Levitt, Saul Leiter, Alfred Stieglitz, Diane Arbus and Mary Ellen Mark.

38 leading photographers of the modern era share how photography has shaped our understanding of the American city. It shows how rapid urban expansion catalysed the rise of photography as a tool to document changing conditions in a visually compelling way.

Starting in the early 1900s, the show begins with the moment when American cities expanded rapidly through mass immigration, industrial growth and new forms of labour, drawing photographers to sites of social and economic shift. Evolving skylines became symbols of change, captured in works such as Lewis Hine's *Riding the Ball High up on Empire State*, 1930.

At the same time, photographers like Alfred Stieglitz were redefining the medium's artistic

potential; his seminal image *The Steerage*, 1907, reveals the realities of labour and class with striking immediacy. After the *Wall Street Crash* in 1929, photography took on a big social role, recording mass unemployment, poverty and migration.

Iconic works by Dorothea Lange's *White and Margaret Bourke White* trace the profound impact of the Great Depression, bringing into sharp focus the harsh realities of the following years for people across the United States.

The rise of photographic modernism is explored through artists such as Walker Evans, whose work helped secure photography's place within the modern art world. The New York Photo League's influence is represented through photographers including Weegee, Morris Engel, Ruth Orkin, Aaron Siskind and Lisette Model, whose socially engaged images document the rhythms and pressures of everyday urban life. Intimate images of marginalised communities in New York are shared through the work of Helen Levitt, Saul Leiter's studies of street life and Roy DeCarava's images of Black life in Harlem.

Berenice Abbott's record of the evolution of

New York's skyline show the dramatic physical changes reshaping American cities in the mid 20th century, while Arthur Leipzig captures how peripheral urban spaces became sites of leisure and community.

In the 1960s and 1970s, photographers responded to a nation undergoing cultural transformation. Artists like Ed Ruscha and Robert Adams examined the structures and systems of the built environment, while Garry Winogrand, Diane Arbus and Lee Friedlander brought new immediacy to street photography.

Later into the century, powerful depictions of life on the margins including Mary Ellen Mark's *The Damm Family in Their Car*, Los Angeles, 1987, confronts the realities of homelessness, and Peter Hujar's *Richie*, 1985, offers an intimate insight into communities affected by the AIDS crisis.

The *Portrait of a City* exhibition concludes with a presentation of Bruce Davidson's renowned *Subway* series, 1980–85, whose vivid, unflinching photographs capture the diversity, individuality and raw immediacy of New York life, an enduring hallmark of the photographer's career.

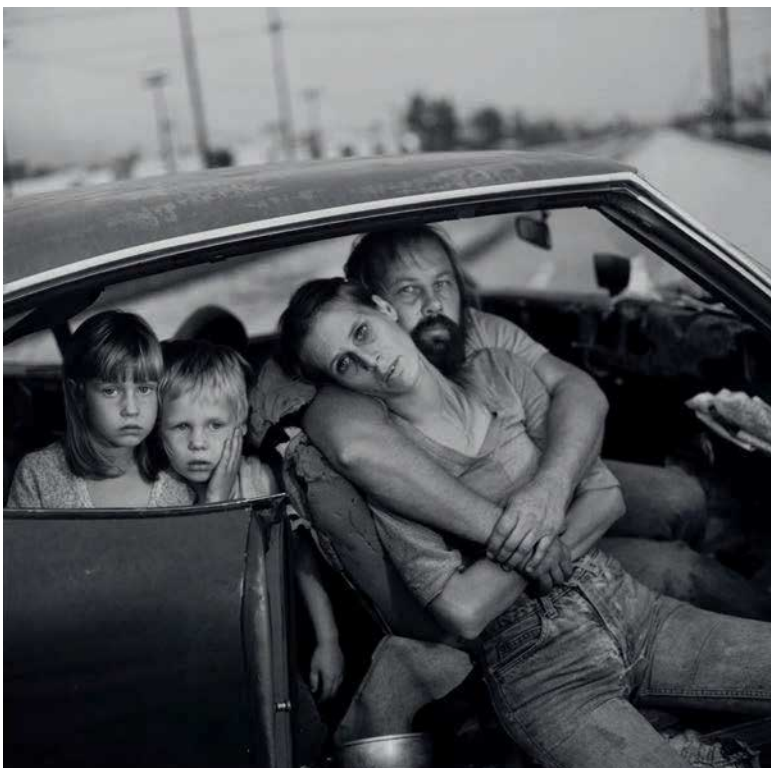
Left: Walker Evans, 42nd Street and Sixth Avenue, 1929

Right: Arthur Leipzig, Divers, East River, 1948



© ESTATE OF ARTHUR LEIPZIG, COURTESY OF HOWARD GREENBERG GALLERY, NEW YORK

Portrait of a City: A Century of American Photography
Dulwich Picture Gallery, London
£16, see dulwichpicturegallery.org for opening times and tickets



© MARY ELLEN MARK, COURTESY OF THE MARY ELLEN MARK FOUNDATION

Above: Mary Ellen Mark, The Damm Family in Their Car, Los Angeles, California, 1987

Left: Helen Levitt, New York, 1972



© FILM DOCUMENT LLC, COURTESY ZANDER GALLERY, COLOGNE/PARIS

What's On

Some dates for your photographic diary

Now - Until 4 October

EXHIBITION Cecil Beaton: Staging Icons at Harewood House, Leeds

Now - 11 September EXHIBITION

RPS International Photography Exhibition 167 at Saatchi Gallery, London

Now - 1 November EXHIBITION

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

22-23 August WORKSHOP

Street Stories Workshop with Jocelyn Bain Hogg at Leica Akademie UK, London

28-30 August EVENT

London Street Photography Festival at The Heath Studio, Hackney Wick

5 September WORKSHOP

Wildlife Photography Workshop with Paul Way at WWT Llanelli Wetland Centre

7 - 11 September WORKSHOP

Alternative Photography workshop series at Institute of Photography, Falmouth University

12 September EVENT

LCE Photo Show at Haynes Motor Museum, Somerset

2 - 31 October EVENT

FfotoCymru at various venues, Wales

14 October - 15 November

EVENT Bristol Photo Festival at various city venues

16-29 October EVENT

Chester Photo Festival at various city centre venues

17-18 October EVENT

BOP 26 Photobook Festival at Martin Parr Foundation, Bristol

To be included in these listings, please email ap.ed@kelsey.co.uk at least a month in advance



© SANDRA GEORGE ESTATE

Sandra George, Unemployment Demo – Glasgow, 1981. Courtesy Craigmillar Now

Exploring Identity

A major retrospective of a British street photographer working in Edinburgh goes on display

Sandra George: Start from the Level

Until 27 September 2026

City Art Centre, Edinburgh

£6, see cultureedinburgh.com for opening times and tickets

This exhibition gives you the chance to experience and admire the remarkable life and work of the documentary photographer Sandra George.

The largest of the artist's work to date will showcase decades worth of photographs, with many being shown to the public for the very first time. This includes over 200 images and personal artefacts. Her work focuses on the lives of Edinburgh's communities, exploring identity: belonging, motherhood, activism, social justice, and the lives of young people. The title of the exhibition coincidentally stems from her own words, "start from the level people are based."

Born in Nottingham in 1957, George was raised between both Jamaica and the UK before eventually settling in the city of Edinburgh. Her education consisted of studying Photography at Napier University, Drawing and Painting at Edinburgh College of Art, and Community Education at The

University of Edinburgh. She spent over 30 years working as a freelance photographer documenting everyday life across Edinburgh from the late 1970s through to the early 2000s, while also helping to develop significant social-action projects, some of which she founded.

George worked for publications such as the Sentinel and the Craigmillar Newspaper among others. She was also a big believer in the power of art and went on to teach photography and other various art skills to people of all ages in disadvantaged areas across Edinburgh. It was the artist's tireless community work where she became widely known and garnered rightful recognition.

Two images perfectly encapsulate the artist's vision, in terms of representation and understanding the meaning behind her work. One image shows a group of young kids playing on what looks like a pile of hazardous debris in a residential area in Leith in 1979.

The kids are front and centre in the frame, faces grinning with joy as they pose for a photo on a makeshift play-apparatus. There is also a clever inclusion of three quarters of the word 'playground' at the bottom right of the image, written on the wall of a building which reveals the true reality of the story being shown.

A second and very striking image taken in Greendykes (1995), features a lone boy perched on an actual play-apparatus this time, situated on the left-hand side of the frame, with a tower block overshadowing him on the right-hand side. This gap separating them acts as a symbol, as the way I view it is it represents how distant deprived areas within Edinburgh are from equality and a life of opportunity. The perspective with which this image is shot from is a telling one, as it makes us the viewer, contemplate this powerful scene which is expertly laid out in front of our eyes. **Craig Blackley**



**International
Photography
Exhibition 167**
Until 11 September
2026
Saatchi Gallery,
London
Free entry. See
saatchigallery.com
for opening times

**Car Park: Parkroyal
Pickering hotel.
Singapore**

Contemporary and diverse

The world's longest photography exhibition returns this summer with some compelling images

The Royal Photographic Society (RPS) has announced the exhibiting photographers for the 167th edition of the Royal Photographic Society's International Photography Exhibition (IPE), the world's longest-running photography exhibition. Renowned for showcasing the diversity of contemporary photography from around the world, the selected photographs will be on display at London's Saatchi Gallery from 7th August to 11th September 2026.

The exhibition celebrates the global community that creates, connects and inspires through photography. More than 5200 photographers, both amateur and professional, and from diverse ages and backgrounds, submitted work for consideration in the 167th IPE open call. 113 prints from 48 photographers were selected by a guest panel for inclusion in the exhibition.

The selection panel of experts consisted of Jaskirt Dhaliwal-Boora a multi-disciplinary artist with a socially engaged practice; Lydia Goldblatt, a British photographic artist based in London and previous recipient of the IPE 166 award; Max Gorbatskyi, curator at Open Eye Gallery in Liverpool, UK and co-founder of Ukrainian. Photographies; Irene Lombardo, Senior Cultural Manager for EMEA & Asia at Magnum Photos and photography consultant, historian and AP

contributor Dr Michael Pritchard.

The IPE has always reflected the times and this year's submissions are no exception with many photographers focussing on themes that include environmental issues; identity; conflict, memory, community; family; and culture, as well as using alternative processes to create the work, thus showing how contemporary photographers engage with and capture aspects of the world that are not only visually compelling but also socially and culturally significant.

Billy-Jay Stoneman, RPS Curator & Head of Exhibitions, says, "The IPE 167 is full of powerful images and themes that spark important conversations and invite reflection on the world we live in today. The wide range of photographic processes featured in this edition celebrates the creativity and passion of the artists, encouraging audiences to immerse themselves in the artwork, stories and discover the 48 featured artists."

The RPS International Photography Exhibition 167 exhibition is a reminder that, as Victoria Humphries, CEO of the RPS comments, "Photography has a unique ability to bring people together. Wherever we live and whatever our background, photography helps us communicate ideas, emotions and moments that resonate far beyond ourselves." **Jessica Miller**



Sound of Silence

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

#apicoftheweek



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

* PRIZE IS VALID IN THE UK ONLY

Within The Tempest by Ross Reavenall

Nikon Z8, Nikon Z 24-70mm f4/5, 10 secs at f/4, ISO 100

Forked lightning illuminates the layered structure of an active thunderstorm, briefly exposing towering cloud formations above Salisbury Plain in Wiltshire, UK. Captured from within the storm itself, with lightning striking repeatedly across the surrounding landscape, the image reflects both the immense scale and fleeting beauty of one of nature's most dramatic weather phenomena.

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





**PRIZE
WINNER**

What's new

**Your best
Photos**

PRIZE
WINNER

Golden Days by Pati Kostecka

Sony A7C II, Sigma
100-400mm F5-6.3 DG
DN OS | Contemporary
lens, 1/1000sec at f/6.3,
ISO 160, 114mm

I captured this photo on the ferry back from Brownsea Island. It was one of the last shots I took and the timing aligned perfectly. As someone who only learned the manual mode on my camera a couple of months ago, I'm really proud of how it turned out.

Instagram:

@pati.kostecka





Marching Wishes by Carina Petcu

Fujifilm X-T50, Fujinon XF35mmF2 R WR, 1/1000sec at f/9, ISO 1250

One of the charms of Katsuō-ji is its Daruma dolls, hidden throughout the grounds. However, these really caught my eye because it looked like they were in a march together, each one carrying a person's wish towards the temple. The vibrant red of the dolls made the scene impossible to miss.

Instagram: @akari.captures

What's new



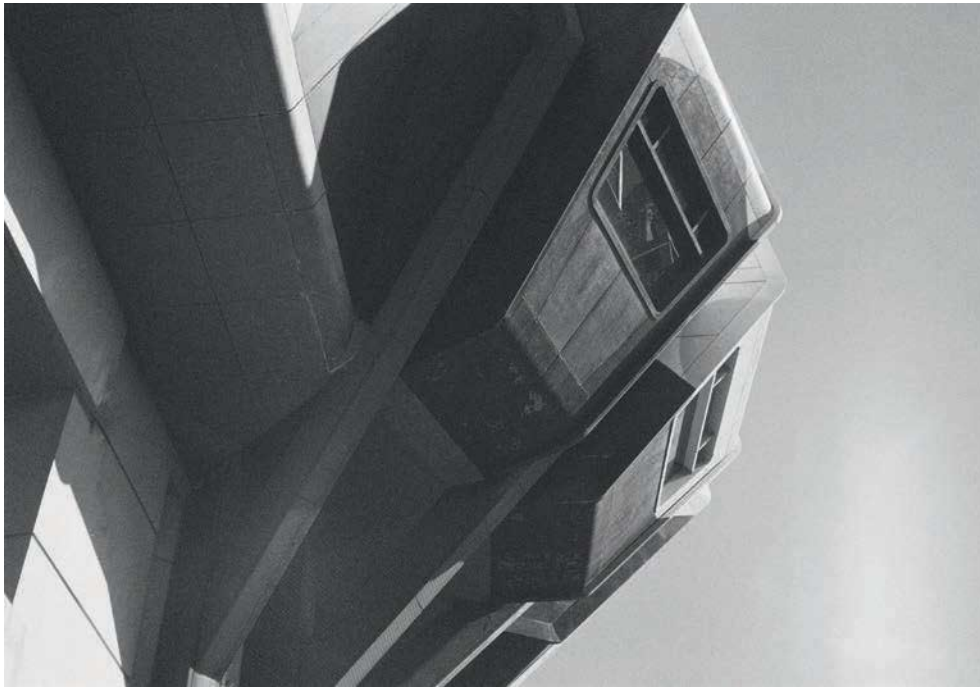
Your best Photos

Bierpinsel, Berlin by Richard J. Lockley-Hobson

Olympus XA 2, D.Zuiko 1:3.5,
Ilford HP5 Plus

The Steglitz Tower is one of Berlin's lesser known Brutalist buildings. Built between 1972 and 1976 and designed by Ralf Schüler and Ursulina Schüler-Witte, the building was listed in January 2017. Towering 47-meters above Schloßstraße, the Steglitz Tower is commonly referred to as Der Bierpinsel, for its resemblance to a beer brush.

Tumblr: richardjlockleyhobson.tumblr.com/
Instagram: [@richardjlockleyhobson](https://www.instagram.com/richardjlockleyhobson)



Sunset Conversations by Paul Manser

Canon R5, Canon RF 70-200mm F2.8 L IS USM,
1/1600sec at f/2.8, ISO 100

My last night on Skomer Island began with strong winds, sea fog and rain, making photography seem impossible. Then came a call from friends: "Grab your gear – an incredible sunset is coming!" I raced across the island and witnessed a spectacular evening sky that made every step completely worthwhile.

Instagram [@paulmanser.wildlife](https://www.instagram.com/paulmanser.wildlife)
Web: [paulmanser.com](https://www.paulmanser.com)
TikTok: [@paulmanserphotography](https://www.tiktok.com/@paulmanserphotography)



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.

Your best IRYS Photos

We've partnered with Irys to share your best photographs!

Irys is a new photography-first app, made by photographers for photographers. Designed to give images and the people who make them the space they deserve. For a chance to feature on this page: create an account on the Irys app, visit our profile and submit your images to the "Your Best Photos" group. Two images from the group will be selected for publication in every issue and on our social media. You can find Irys in the Apple and Android app stores



Encrypted Silence by Doranne Lim

Fujifilm X-T5, XF 16-80mm F4 R OIS WR, 1/50sec at f/4, ISO 10000, 80mm

This portrait explores the quiet tension between identity and technology. Red light surrounds the subject like heat or danger, while green symbols fall across her face like a hidden language. She appears both revealed and unreadable, caught in a moment where silence becomes coded, intimate, and strangely futuristic.

Irys: Doranne

Instagram: @HeyDoranne

Fellowship of the Ring by Mateusz Kuca

Olympus OM-D E-M1 Mark II, M.Zuiko Digital ED 40-150mm F2.8 PRO, 1/500sec at f/8, ISO 250

It took three trips into the Tatra Mountains to make this photograph. From a neighbouring summit, I watched hikers moving along the ridge, waiting until their silhouettes formed a perfect line, with space between each figure. When they did, I pressed the shutter. Photography is the art of waiting for that one exceptional moment.

Instagram: @mateusz.kuca

Irys: Mateusz.kuca



Amateur Photographer

Your chance to enter the UK's most prestigious competition

Round five Architecture

From iconic landmarks and soaring skyscrapers to tower blocks and motorway service stations, architecture is all around us. The built environment offers endless opportunities to unleash your creativity. Consider how light, shadow, colour, pattern and perspective can transform a structure at different times of the day. Don't be afraid of bad weather which can add drama. Famous or exotic locations don't always produce a judge's favourite. Don't ignore what's on your own doorstep. Observe how people interact with architecture or strip away human presence and focus on shape, symmetry and design. From historic buildings and rural churches to glass towers and city skylines this round invites you to take a fresh look at the world we've built.



Your guest judge

Jim Stephenson is a UK-based architectural photographer and film maker. Traveling extensively, he has documented architecture for some of the world's leading designers. His images are known for showing how people interact with buildings, and his work leans closely to a documentary style.

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 Five - Architecture

APOY66022955



© LAURA ALLEGRI

To enter, just

ALL ABOUT APOY 2026

The camera club award

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



her of the Year

petition for amateur photographers

£24,000
worth of
prizes

APOY
2026

In association with

DxO

For the passionate photographer.

amazinginternet PARK Cameras

Bob Books THE SCHOOL OF PHOTOGRAPHY

What you win

APOY prizes

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

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

Young APOY prizes

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

Camera club prizes

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

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

visit www.amateurphotographer.com/apoy

The Young APOY award

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



© CHRISTIAN WIEDIGER VIA UNSPLASH

Picture Perfect

BEST SHOTS: WORLD CUP 2026

One genre. Three photographers. Three standout images, each revealing how vision, timing and technique come together in a single frame. For this issue, we asked three Getty Images photographers who covered the FIFA World Cup to share one image they consider among their best from the tournament. They reveal their insights into not just how their image was made, but why they chose it

Follow [@gettyimages](#) on Instagram for more breaking news and sports shots.

Richard Pelham

Richard Pelham is a veteran sports photographer and 7 times Sports Photographer of the Year winner with a career spanning over thirty years. He photographed Olympic Games, FIFA World Cups and covered news, celebrities and even photographed the royal family on official engagements.

Instagram [@dickiepelham](#)

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

You're looking at England captain Harry Kane and Jude Bellingham celebrating. I caught this right after Kane scored England's first goal against Congo DR at the 2026 World Cup in Atlanta. I chose it because it shows the raw pressure, passion, and relief of a major knockout match in a single, intense moment.

What was happening just before and after this frame?

- Before: Kane had just scored the opening goal to break the deadlock. He ran towards the corner flag to celebrate, and Bellingham sprinted over to meet him.
- After: A split second later, the rest of the team piled on top of them. This exact head-to-head moment lasted only a second before turning



into a massive group huddle. Kane and Bellingham shared that moment for a split second that produces such an amazing shot.

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

- Tight Framing: I cropped out the pitch and the crowd to focus purely on their faces and the grip of Bellingham's hand on Kane's head.
- Clean Background: I tracked them until they lined up against a plain blue stadium banner so the players would stand out without distractions.

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

- The Lens: I used - Canon 70.200 2.8 USM lens, which is my



primary goal mouth lens to keep the focus entirely on the players.

• Shutter Speed: I shot at high speed to freeze the motion, 1/2000 sec to capture the flying sweat, and their expressions instantly.

What was the biggest challenge in making this photograph?

Anticipating where they would run to. When a goal is scored, you have seconds to react. Other players, refs, or substitutes can easily block your view, so keeping my focus sharp through a crowded pitch while managing my own adrenaline was the hardest part.

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

To me, it represents teamwork and shared pressure, the veteran captain and the young star carrying the weight of the country. I want

readers to feel the sheer human emotion and relief that comes with scoring on the world stage.

Was it luck or judgement?

A bit of both, but mostly judgement.

The luck was that they celebrated facing my corner of the pitch. The judgement was having my settings ready, tracking their fast movement, and keeping my finger on the shutter to catch the exact millisecond their foreheads touched.

What did this image teach you?

The real story of the match is always found in the human emotion of the celebration. Not just getting the goal picture, but telling the story at 1/2000th of a second.



Steph Chambers

Steph Chambers is a Seattle-based Getty Images staff photographer known for covering major sports events, including the Olympic and Paralympic Games. She is a Pulitzer Prize-winning journalist, and an internationally recognized sports photographer and the first woman named Pictures of the Year International Sports Photographer of the Year. Instagram @stephchambersphoto

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

When Norway wins, they lead their fans in their epic row chant. This time, superstar Erling Haaland lead the drum beat before the crowd in unison yelled "Ro!" It starts gradually with deafening silence in between each beat before building up to an intimidating crescendo. I picked this image because this has been one of the highlight traditions of the tournament taken from an exclusive position on the pitch.

What was happening just before and after this frame?

In this specific frame, we can see Erling's genuine excitement from the chant. With each beat of his drum, he smiles like a kid amazed at the crowd's reaction in choreographed response. Other frames did not show this boyish smile.

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

For this moment, I chose to shoot with a 16-35mm to show the team inside the humongous stadium. Because we had

exclusive access on the pitch next to the broadcast's steadicam, I could manoeuvre to show the expansive landscape of the scene.

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

Besides the wide lens choice, I shot this frame with a narrow depth of field to highlight Erling's trademark size and broad smile. Because the broadcast's steadicam orbits around the players, oftentimes very close, I chose to shoot wide enough, so I was forced to physically get in close.

What was the biggest challenge in making this photograph?

One of the biggest challenges of working alongside the broadcast Steadicam is moving in unison with the operator. It is essential to stay close enough to capture the key moments while ensuring you never obstruct or appear in the live broadcast.

Unlike still photographers, who instinctively look for a single decisive frame, the Steadicam operator is constantly moving to create fluid video sequences. Predicting where they will move – particularly during the

emotion and chaos of celebrations – is exceptionally difficult.

Success comes from anticipating their movement, matching their pace and positioning yourself to capture those split-second moments of celebration or dejection without compromising the broadcast. It is a demanding role that requires awareness, communication and constant adaptation, but when executed well it produces some of the tournament's most powerful and iconic images.

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

Norway has never advanced this far in the World Cup so this image has significance for the team, the fans and the country's history. Because it was photographed while standing feet away from Erling, it helps the reader feel like they're sharing in the proud moment with them. You can chant along!

Was it luck or judgement?

For this particular photograph, it was judgement. We knew ahead of this moment that Norway would lead in this cheer if they won. This frame was made by combining anticipation of the moment, choosing a lens wide enough to show the scope, physically positioning myself next to steadicam as they continually moved, and capturing the right reaction on Erling's face that mirrored the entire nation of Norway.

Alex Pantling

Alex Pantling is a Getty Images sports staff photographer specializing in football and major international sporting events. Since joining Getty Images in 2016, he has covered some of the world's biggest competitions, earning recognition for his dynamic storytelling and striking imagery. A photography graduate from Nottingham Trent University, Pantling combines a lifelong passion for sport with a creative eye to capture defining moments.

Instagram @alexpantling

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

Lionel Messi take a corner kick against Algeria in Argentina's opening game of the FIFA World Cup.

What was happening just before and after this frame?

Just before the picture was taken Argentina were awarded a corner kick, as soon as that happened I put my 400 and 70-200 down onto the ground in preparation as Messi was walking over to take the corner. I managed to get myself into a position tucked against the wall before he put the corner into the box.

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

One of the main creative decisions when taking this image was where to position myself and how low to the ground to put the camera. The lower the camera the more impactful the image would be, making Messi look more powerful.

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

I used the Canon 28-70mm lens on the R1 body to take this image. It was shot at 2000th of a second, at F2. The reason for shooting at F2 was to ensure that he stood out from the background enough to really emphasise the focus on Messi himself. If I had shot this at F4, or F5.6 I don't think it would have had the same outcome.

What was the biggest challenge in making this photograph?

This biggest challenge really was to get myself into the position to take the image in the first place. Once the corner was awarded, I didn't have much time to get myself into the correct position. That combined with trying to find a gap between the stadium security and the Steadicam operator without getting in the way.

Was it luck or judgement?

I think any sports photograph has elements of luck and judgement, I had the idea for this

image before the game had kicked off due to our exclusive FIFA Photography working positions, however I was positioned in one corner of the stadium, I had to hope that Argentina won a corner on my side of the pitch and that Messi took it, which of course has elements of luck involved.

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

Growing up a huge football fan I vividly remember being sat on the sofa with my Dad watching Messi play for Argentina and Barcelona and being amazed by everything he did. Then over a decade later when I started working in sports photography, I always wanted to create an image of who for me was the greatest football player I've ever seen that would be timeless and I hope I managed to do that with this image.

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

The advice I would give is that when photographing sport, it's really important to think about the positioning and shape that the athlete makes when they are competing. The reason I think this image works so well is it shows the athleticism of Messi with his left foot stretched out behind him. I have frames later on in the sequence where he makes contact with the ball and after that also, but the images are nowhere near as dynamic.



Climate Crusader

National Geographic legend **James Balog** tells Graeme Green why he's dedicating his life to capturing visual proof of climate change

More than two decades ago, a magazine assignment took top American nature photographer James Balog to the south coast of Iceland. 'That assignment turned my head upside down,' he recalls. 'We were at a glacier called Sólheimajökull, where the Icelandic glacier-spotters had hammered big stakes into the ground to mark the places where the glacier had been the previous October, and the October before that, and the October before that. You could watch a line of these things marching half a mile up the valley, as the glacier receded year by year.'

Possessing a Masters degree in Geomorphology (how landforms are made) and decades of mountain climbing under his belt, Balog had

already spent much of his life on and around glaciers. 'I felt in my bones that the climate story was going to involve ice, but I didn't know how to do it,' he tells me. But at Sólheimajökull everything clicked into place. 'That was the big revelation. In spite of everything I knew about ice, I didn't realise a glacier could retreat that fast. All of a sudden, I realised 'Holy shit, here's a subject that could actually blow the doors open on the climate story.'

That idea sparked him into action with his Extreme Ice Survey, which began in 2007 and ended in 2022, a long-term project using time-lapse cameras installed at glaciers across Greenland, Iceland, Alaska, Canada and elsewhere to document dramatic ice loss over the years, producing more than a million images. 'It actually was 1.72 million frames,'

Balog says of the archive. 'As we went through it to prepare the catalogue to go into National Snow and Ice Data Center, we realised that about 220,000 frames were corrupted by having ice on the lens or dirt or dust, so we threw out 220,000 frames and kept 1.5 million.'

The goal of the Extreme Ice Survey was to demonstrate, with incontrovertible visual evidence, the impacts of climate change. 'I think of it as forensic evidence,' Balog explains. 'I felt like we were police investigators out there collecting evidence to bring back to the public to say 'Ok, here it is. This is the evidence of the real world.'

One of the world's most influential environmental photographers, Balog was one of the speakers at last month's Summit Photo at the Royal Geographic Society. This



Left: Melting Berg at Mendenhall Glacier #1, Alaska, 2010

Right: Birthday Canyon #1 Greenland Ice Sheet, 2009. This canyon was discovered in 2006 by a University of Washington research team and entered on the ground for the first time in 2009 by an EIS team led by Balog. The canyon is approximately 150 feet deep. By 2019 it had disappeared





‘Still photos have the power to really distil or consolidate very specific irrefutable content that throws something right up into your face’

➤ annual three-day event, for which *Amateur Photographer* is a media partner, hosts presentations from world-leading photographers, filmmakers, policy advisors and NGOs working in the fields of environmental and humanitarian issues.

Balog has dedicated his career to ambitious photographic projects that marry art – primarily photography but also film – with science and journalism, especially looking at the effects of human activity on nature and the climate. Born in Danville, Pennsylvania in July, 1952, he was an avid climber and mountaineer, completing expeditions in the Alps, the Himalayas, Alaska and the Andes. ‘It was just in my blood,’ he says. ‘I loved the outdoors, loved camping, loved climbing trees and rambling around in the forest. That expanded over the years into a lifetime of incredible things experienced and incredible things seen.’

After getting his Masters at the University of Colorado Boulder, he made his name as a photographer in the 1980s and 1990s, his early books, such as *Wildlife Requiem* and

Survivors, exploring issues such as the relationship between hunters and wildlife, and endangered species. A later project, *Tree*, featured some of North America’s largest trees. ‘My photographic career was originally motivated by wanting to celebrate nature,’ he tells me. ‘I was very much a traditional outdoor photographer. I wanted to show how pretty things were. But by the time I started to think about these long-term personal projects, I realised ‘Wow, there’s a lot of other things going on in the world and I want to say something about them.’ I became aware early on that it was pretty tough to make a celebratory nature picture, hanging on beauty, unique. One guy’s beautiful sunset is as good as the other guy’s beautiful sunset. You’re a fungible commodity. I wanted to do things that were expressive of my time and place, and do things that were more novel.’

What sets his work apart is the concepts that help him bring art and science together. ‘I’ve always felt that ideas are almost more important to me than anything else. I want to have an idea about why I’m doing what I’m doing. The next factor that



Top: Iceberg #52, Disko Bay, Greenland, 2019

Above: Cajun Fisherman with Oil from Deepwater Horizon Spill #1 Louisiana, 2010

is important is the visceral sense of what the internal reaction is to the world as I see it – that’s the art. And then I’m also always reaching out to the facts of the world, the science of the world, what people know and understand about a certain situation. But it all starts with an idea and an

engagement with something out in the world.'

In 2012, Balog set up the Earth Vision Institute (EVI), a non-profit environmental organization, in Boulder, Colorado. EVI's flagship project has been the Extreme Ice Survey, a research affiliate of the Institute of Arctic and Alpine Research (INSTAAR) at the University of Colorado. The Earth Vision Institute's mission is to combine art, science and visual storytelling to help people understand humanity's relationship with nature, particularly climate change.

In the same year, *Chasing Ice*, an acclaimed documentary film was released, which followed Balog and his team as they worked to document the world's rapidly melting glaciers. A 2024 sequel, *Chasing Time*, which is available to watch on YouTube, caught up with the team again for the final chapter of the Extreme Ice Survey, as they retrieved the camera gear from remote locations around the world and reflected on the project, climate change and their lives. Balog also wrote and served as a producer on the 2018 film *The Human Element*, which looked at how climate change is shaping the world, including forest fires and flooding across the United States.

'It's a tricky subject,' he says, when I ask if photography or film is the more effective communication tool. 'I feel like stills have the power to really distil or consolidate very specific irrefutable content that throws something right up into your face. It's, like, 'Boom' and it's there. It's somewhat painful to admit that in modern global culture, the cinema has a bigger reach than we stills photographers do. Cinema is a medium where you can combine the tricks of editing - the picture is moving, you can add music, and all that stuff makes for an emotional captivating creative product. But films tend to be ephemeral products - no matter how good they are, they usually have a very limited shelf life. Whereas still photos, if you can find the right pathway for them, tend to live a lot longer than a lot of documentaries do.'

Working on the frontline of the climate change issue for decades has been a harrowing, often physically dangerous job, not unlike conflict photography. 'James Nachtwey and I



have talked about this idea,' Balog tells me. 'He's one of my best friends, and we're in simpatico with that sense of "Goddamn it, it's my honour and my duty and my obligation to look at this stuff that may not be particularly easy to experience, or easily expressed for an audience, but it has to be done."'

Last time I spoke with Balog, a few years ago, he was recovering from recent treatment for blood cancer, which was diagnosed in 2019. Today,

Top: Ice Diamond #1, Jökulsárlón, Iceland: where the glacier goes to die

Above: Fossil Air Bubbles, Greenland Ice 12,000-15,000 years ago is now being released as the Greenland Ice Sheet melts

speaking from Colorado (he lives in the foothills of the Rocky Mountains above Boulder, with his wife, Suzanne), he looks and sounds stronger. 'It's an ongoing process,' he tells me. 'With the particular kind of cancer I have, multiple myeloma, you never really escape from it. My doctors told me it's a condition - you take your pills, you keep it suppressed, and you go on with your life. I don't love the medication but life goes on.'

➤ Balog is convinced his cancer was triggered by exposure to contaminants while photographing wildfires in California. 'One of the strong probabilities that came up early on is that the doctors say exposure to benzene and formaldehyde are two of the most important triggers for these blood cancers,' he explains. 'I hadn't realised until all that wildfires work was done - four years with wildfires - that it turns out that when you burn conifer trees, it releases benzene and formaldehyde. We were in monstrous, intense smoke.'

It's one example of him risking his life to cover environmental stories. 'I'm kind of stunned when I think back over the decades,' he says. 'A lot of these projects carried a lot of anxiety and drama and risk, often physical. The big tree work was very dangerous. I look in hindsight, and I wonder if I was insane. When I look at the ice work, I think I was nuts. I was driven. I couldn't not do it. You get pulled into these things. You have one voice in your head saying 'Maybe I shouldn't be doing this' and another voice in your head saying 'I have to do this. I don't have any choice.'"

As someone who has put his life on the line for the cause, he is frustrated that the scientific facts on climate change, biodiversity loss and other human-caused catastrophes are still often debated and dismissed. 'I'm horrified at this anti-science retreat of Western civilisation,' he says. 'I mean, we're not making this shit up. It's real. It's there. I just can't believe people have become so bottled up in their ideology that they are unwilling and unable to see the facts as they exist.'

Balog is confident that his work, including the Extreme Ice Survey, has fed into global understanding of climate change, though. 'We take a great deal of pride in feeling that we've contributed to the perception of this issue. As the images came out and the stuff wound up on social media, it's contributed to a genuine sense that the general intelligent, educated population takes this issue much more seriously than they did 20 years ago.'

For many years, Balog's work, alongside other photographers and scientists, was given as a warning to the world, in the hope of averting disaster. With rising temperatures,





Above left:
Fourmile Canyon
Fire Aftermath
with Jeep. Boulder,
Colorado, 2010
The fire burned
2600 hectares
(10 square miles)

Above right:
Copper Berg,
Jakobshavn Isfjord,
Greenland, 2007
Icebergs that have
rolled over and
been scalloped
by waves
metamorphose
into fantastic
shapes

Left: Flame Front
#6 near Fort
Providence,
Northwest
Territories,
Canada, June
2015



storms, droughts, fires and floods, we're all now living in the era of climate change, though, he says, with worse still to come. 'I don't believe the world is coming to an end but I do believe we're in a lot of trouble. 20 years ago, people talked about the impact of systemic environmental changes being an abstraction relatively far in the future. But all this stuff has happened now, and it's accelerating and it's not hypothetical. It's real - it's right around us. In the future, there are going to be some very expensive, often painful adaptations that people will have to endure because of the environmental changes that are in front of us.'

He doesn't see the fossil fuel industry, which so much of modern life is based around, disappearing anytime soon. But despite all he's witnessed, he isn't giving up. 'I've learned not to fall into despair

because despair is a self-inflicted wound,' he says. 'It doesn't do any good. It puts you into a state of depression, where you want to curl up and pull a blanket over your head. I've come to realise that I'm part of a community of human beings that understands this issue. The political systems and financial systems are resisting like crazy but the truth of what we're looking at is the truth, and eventually this species will get smart enough to do something about it. I also take a lot of hope that it's embedded in the soul of human beings that most people appreciate blue sky and green leaves and running water, and they don't want to see all that stuff destroyed by the burning of fossil fuels. I also have a baseline of hope in the power of nature. Nature is an incredibly resilient force. If it's left alone to its own devices, it can do a lot of recovering really fast.'

AP

Watch Chasing Ice and Chasing Time here...

Chasing Ice:

<https://youtu.be/JUpXofJb2sk?si=b2u5SkiemQyzUwxs>

Chasing Time:

https://youtu.be/opNK_ZfiSvw?si=qmZ5-QXDQcgarzul





Inside Belarus: Soviet Memory and National Identity

Against Foreign Office advice and under the scrutiny of Europe's last dictatorship, photographer and writer **Peter Dench** crossed into Belarus for Victory Day celebrations to see what life inside Alexander Lukashenko's Soviet-style state really looks like, beyond the fear, headlines and propaganda

I first visited Belarus in 2002 on assignment for Men's Health magazine. Belarusian men were dying, on average, 12 years earlier than women and a journalist and I had been sent to investigate why. The previous week we'd been on the sun-bleached Caribbean island of Martinique, the one country in the world where men were reportedly outliving women. In hindsight, we should probably have reversed the trips. Standing in the lobby of our Minsk hotel, we were the healthiest, and darkest-looking men in Belarus. I can't remember whether we entered as accredited journalists, but I do remember wanting to return. I didn't expect it to be twenty-four years later.

In a Europe obsessed with reinvention, Belarus has doubled down on itself and remained defiantly Soviet. But the backdrop now feels darker. Its southern border with Ukraine is effectively sealed. Joint military and nuclear exercises have taken place with Russia. Often described as "Europe's last dictatorship", Belarus exists as a geopolitical buffer between Russia and NATO, a country where Lenin statues still point the way, colossal war memorials dominate public spaces and military parades provide both spectacle and nostalgia.

I decided to experience the May 9 Victory Day commemorations at the Brest Hero-Fortress, just across the border with Poland. For years, I'd been obsessed with the fortress's 33.5-metre-tall concrete Courage monument. Built in 1971, it perfectly embodies Belarus's relationship with conflict, sacrifice and national identity.

The fortress itself occupies mythic status in Soviet history: the site of a doomed but heroic resistance to the Nazi invasion of June 1941. The more photographs I saw of the monument (encouragingly, there weren't many good ones), the more I wanted to photograph it myself. It encapsulated the Belarusian mood: stoic, monumental and defiant. If Victory Day is Belarus at its most theatrical, Brest Fortress felt like the ultimate stage.

The UK Foreign Office currently advises against all travel to Belarus, warning of a significant risk of arrest and detention, limited consular support and the possibility of the war in neighbouring Ukraine spilling



across the border. Bank cards may or may not function due to sanctions. Insurance can become invalid. It is also illegal to photograph military installations, personnel in uniform or strategic infrastructure in Belarus, even from public streets or parks. Sharing such photographs online can also constitute an offence punishable by detention, fines or criminal charges. For Victory Day, this presented me with obvious complications.

There were no direct flights from the UK, so I opted for a land-border crossing via Warsaw. Preparation would be key. In January, I visited

Left: A Soviet-designed armoured personnel carrier leads the Victory Day parade

Top: Military personnel prepare to march through Brest

Above: Cadets wait before taking part in Victory Day commemorations in Brest

the Belarusian Embassy in west London. According to official guidance, visitors must provide proof of accommodation at the border and I was struggling to find anywhere to stay in Brest. I'd also read that British citizens could enter visa-free for up to 30 days but I wanted verbal, eye-to-eye confirmation of this before committing myself.

Bounding into the basement consular office, I asked about both. The visa-free arrangement was confirmed. "Check Expedia," came the accommodation advice. I explained that Expedia listed

only two hotels in Brest and both were already fully booked for the Victory Day weekend. No alternative suggestions were offered. The overall feeling was that Belarus was theoretically open to tourists, but not especially enthusiastic about helping them arrive.

Before leaving, I scooped up the available brochures: Military-Historical Tourism in Belarus, Find Your Belarus, 50 Things To Do in Belarus and Industrial Tourism in Belarus, which proudly advertised the opportunity to have your photograph taken beside a 450-ton quarry dump truck, apparently a record breaker.

At 8am on May 7 2026, I waved my 60-euro ticket at the driver and boarded the Ecolines double-decker bus from Warsaw to Brest. Back in 2002, I'd flown into Minsk carrying a Domke bag stuffed with two medium-format Mamiyas, a couple of lenses, a Metz flashgun, a light meter and around 50 rolls of film.

Times had changed and this trip felt very different.

Inside my Wizz Air-compatible backpack was the same OM-5 with a 12–45mm lens that had helped save me from a night in a Transnistrian gulag (AP, 10 October 2023). As backup, I carried an Olympus OM-D E-M5 Mark II with a 17mm lens, the same camera I'd used to shoot my book, *Dench Does Dallas*.

I'd agonised over whether to bring a laptop. The ability to upload RAW files to the cloud would be useful, but the extra weight and the possibility it might make me look too professional ultimately decided it. I had a 'clean' passport without Ukrainian stamps and was entering Belarus as a military-history tourist.

I've had some hairy border crossings in my career. Poland into Belarus was expected to be another level. As the bus trundled to a stop, I took deep breaths and stared at the drizzle out of the window. I'd done what I could. It was showtime.

Below: Majorettes prepare to perform at the Victory Day commemorations in Brest

Right: Young army cadets and honor guards participate in Victory Day ceremonies at the monumental Courage memorial in the Brest Hero Fortress Memorial Complex

As a 'person of concern' I was separated from the other passengers on the bus (along with two other non-nationals) and marched into a private room. I'd stop short of calling it an interrogation, more a hard questioning. My hosts were two border guards wearing olive-green uniforms. They removed their furazhkas (green-topped peaked caps) and went to work via a translation app.

Why are you travelling to Belarus?
Where are you staying?

How did you find where you're staying?

What do you do for a living?

Are you working with a journalist?

What does your wife do for a living?

How old is your daughter?

Between questions, the guard opposite me with hands bigger than my face, repeatedly unlocked my phone using Face ID and scrolled through my apps. I didn't know there was a Hidden Apps section on





through the middle with an enormous five-pointed Soviet star. Emerging through the dark passageway, I caught my first proper glimpse of the Courage monument looming in the distance. Whether it was relief at finally making it there, exhaustion from the long journey or simply the solemnity of the occasion, I nearly wept.

I felt comfortable enough in Belarus to extend my stay and head onwards to Minsk. As the four-hour mini-van journey neared its end, the man beside me finally stopped sniffing long enough to attempt conversation. When I failed to respond, pointing instead at my English crossword puzzle book, he looked faintly offended.

Outside the capital, I visited the Stalin Line historical complex: an open-air military museum and defensive fortification network based on sections of the vast Soviet defence system constructed along the western border of the USSR during the 1930s.

Families wandered casually among tanks, artillery pieces and missile systems. Children climbed over military hardware while eating ice creams. For a few extra Belarusian rubles, visitors can fire a pistol, automatic rifle, machine gun, heavy machine gun, anti-tank weapon or anti-aircraft gun. My own school trips had largely involved buying dinosaur-themed pencil cases and tea coasters.

Back in Minsk, the Belarusian State Museum of the History of the Great Patriotic War pulled no punches. Photographs of executed resistance fighters hung from nooses. Images of murdered women and children from

Nazi death camps sat beside giant screens looping footage of burning villages and collapsing buildings. The scale of sacrifice presented here is overwhelming. So too is the determination that it should never be forgotten.

Later, sipping a beer in the DoubleTree by Hilton Hotel Sky Bar looking out across Minsk, something felt visually absent. The sky was almost entirely free of aircraft contrails after the European Union, UK and US banned their airlines from Belarusian airspace following the forced diversion of Ryanair Flight 4978 in 2021. Even the sky above Belarus now feels politically isolated.

Scenes from the Victory Day ceremonies in Brest.

Above left: Teenagers wearing the Pilotka military cap take a selfie

Above right: A furazhka worn by military personnel

Below: A souvenir flag featuring Stalin for sale

After a week in the country, I boarded the Moscow–Minsk–Brest sleeper train to connect with a bus back to Warsaw.

When I first visited Belarus in 2002, male life expectancy hovered in the low sixties. Today it has risen to around 69 years. On paper at least, things have improved. But travelling through a country where military symbolism permeates daily life, from anti-aircraft guns beside souvenir kiosks to children wearing the pilotka, it is difficult not to wonder what direction Belarus is heading in, and what sort of future those young people marching through Brest might inherit.

AP





German. I boarded the trolleybus into central Brest alongside the rest of my neighbourhood. Teenagers wore the black-and-orange St George's Ribbon, banned in several Eastern and Northern European countries because of its association with Russian militarism and the war in Ukraine. Patriotic Soviet-era songs, martial marches and emotional wartime ballads blasted across streets and parks.

The military parade was also very much a people parade. Crowds carried portraits of relatives who had served, disappeared or died in what is still referred to here as the Great Patriotic War. Entire families walked together beneath red banners featuring Stalin or the Hammer and Sickle. There was also the finest troupe of majorettes I've ever seen and, growing up in Weymouth during the 1980s, I've seen a lot.

I spotted three other photographers being gently but firmly cajoled into taking the 'right' pictures, or at least that's how it looked, and kept my head down and mouth shut while shooting mine.

The parade was led by what to my eyes resembled a Soviet-designed BTR-series armoured personnel carrier, followed overhead by a helicopter dragging the Belarusian national flag through the grey morning sky. As the civilian procession moved on, I slipped into the human current behind a group of children wearing pilotkas (traditional foldable military caps) and followed them towards the Brest Hero-Fortress.

Then came the imposing entrance. Visitors pass through a gigantic rectangular concrete block carved

forensic light, things didn't feel promising. I produced the brochures collected from the Belarusian Embassy in London, complete with Post-it notes marking places I intended to visit, alongside an email explaining visa-free entry requirements. Accommodation documents. Insurance documents. I had literally laid everything out there. Then came the question that mattered.

"What are you going to do with the photographs afterwards?"

"Publish them in Amateur Photographer, post them on social media and syndicate them through Getty Images," didn't feel like the correct answer.

"Put them in an album and show them to my mum," I replied.

Then something unexpected happened. Giant Hands cracked a smile. The pendulum had swung. After a brief discussion in Belarusian

Above: Crowds watch a military helicopter pass overhead, Brest

Below right: A boy in central Brest poses with a toy gun

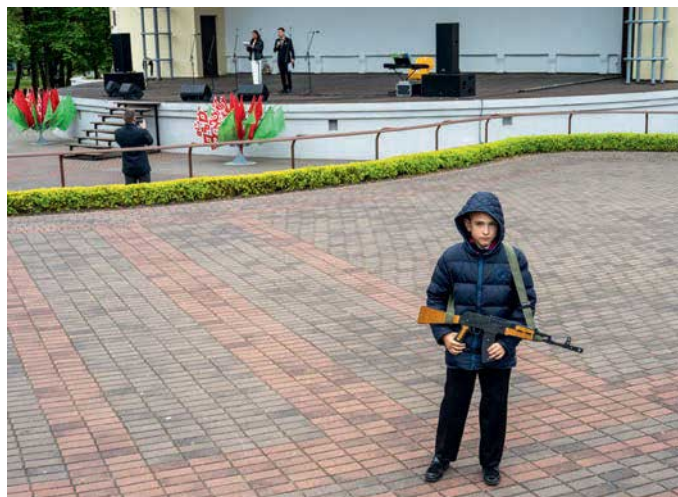
Below left: Children play on military hardware at the Stalin Line historical complex near the capital, Minsk

with his colleague, he looked at me and said: "Welcome to Belarus." I instinctively thrust out my hand to shake his. He ignored it completely. It didn't matter. I was in.

Boarding the bus again came with enormous relief, the frustration of the delayed passengers was tangible. After finally arriving in Brest, I paid 1,650 Belarusian rubles (about £440) for my apartment, only to discover it involved an eight-mile taxi ride out of town. The driver dropped me at the wrong entrance and I spent a tense few minutes trying door codes on neighbouring brutalist apartment blocks until one finally clicked open. Once inside, I flopped onto the bed, exhausted. I was within striking distance of Victory Day.

VICTORY DAY

Sliding on my trainers that morning, I couldn't help thinking I should perhaps have chosen something less





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AP



My name is maximalist

We know about minimalism but what is 'maximalist' photography, and how can it help you be more creative? **Geoff Harris** meets the author of a fascinating new book on maximalism...

Don't beat yourself up if you haven't heard of maximalist photography, as even the sages on the *Amateur Photographer* team looked puzzled when they first heard about a new book called *The Maximalist Photographer: 50 Techniques for Capturing Beauty in Excess*.

While the term maybe unfamiliar, many experienced photographers will already be utilising some of the concepts and tools of maximalism without even realising it.

In essence, it encourages you to shoot 'busy' and sometimes very visually complex images, using narrative, colour and other devices to pull everything together so you don't end up with just a messy, amateurish-looking end result.

So it's the polar opposite to the

ever-popular minimalist photography movement, but as the book's author and primary photographer, Antony Zacharias, explains, these contrasting approaches to composition can actually complement each other.

We began by asking Antony if maximalism is a new term – one that was coined to differentiate it from minimalist photography, about which he's already written a book.

Embracing visual richness

'Not really. Maximalism has existed for decades in art and design as a recognised aesthetic approach. Using the term specifically to photography is relatively new, however.

Photography usually has a strong emphasis on simplification and reduction and so maximalism has received less attention. I don't see

Right: Paris, 2018.

Below: Docklands London, 2014.

Below right: Lined Up, 2022.



maximalist photography as a reaction against minimalism, but as an equally valid way of interpreting the world through a camera.'

We wondered what specifically differentiates maximalist photography from, say, urban/architectural or street/documentary photography in a busy location. 'Maximalist photography embraces complexity, abundance and visual richness,' Antony explains. 'The frame is often filled with information, colour, texture, layers and the relationships between elements. The difference is that a busy scene alone does not make a photograph 'maximalist'. A crowded street can simply be a documentary record of a location. A maximalist image uses that complexity deliberately, transforming visual abundance into part of the photograph's structure,



impact and story.'

After spending many years exploring minimalist photography, Antony became increasingly interested in the opposite challenge. 'Minimalism asks what can be removed from a frame; maximalism asks how much can be included while still creating a coherent image. As photographers, we often hear advice about eliminating distractions, but many of the world's most fascinating places are wonderfully complex. I felt the subject deserved a dedicated exploration, particularly because there are hardly any books out there that examine maximalism as a photographic discipline in its own right.'

Organised chaos

In the book, Antony talks about 'organised chaos,' which is a



➤ way of understanding maximalism within the context of visual literacy. So does this mean that it's important for maximalists to still try and organise the elements in the frame?

'Absolutely – organised chaos is perhaps the central idea of maximalist photography. The goal is not to create visual confusion, but to find structure within complexity.'

A successful maximalist image may contain many competing elements, but there is still an underlying framework that guides the viewer through the photograph.

The photographer's role is to recognise patterns, relationships, repetition, colour connections or narratives that bring order to what initially appears chaotic.'

As Antony explains, time can also help. 'The extra opportunity to slow down and observe will help most aspects of photography, and especially so when facing complex scenes. However, I don't think maximalism is limited just to slow-paced photography. Like any compositional approach, it becomes more intuitive with practice. Experienced street photographers often make incredibly sophisticated compositional decisions in fractions of a second. Over time, you begin to recognise visual patterns and opportunities instinctively, even within rapidly changing environments.'

Working with colour seems to be an important part of maximalist photography. We wondered if the emphasis was not so much about studying how colours in a scene harmonise, but welcoming colour clash and contrast?

'Both approaches can work,' says Antony. 'Traditional colour theory remains useful because it helps us understand how colours interact. However, maximalism gives photographers the opportunity to use colour to create tension, contrast and even conflict. Clashing colours can create energy and excitement. The key is that the colour relationships contribute to the emotional impact of the image rather than appearing accidental.'

The importance of narrative

Carefully considering 'narrative' is another key aspect of maximalist photography.

'Narrative is one of the most



effective ways to organise complexity. When viewers can identify a story, a theme or a central idea, they have an entry point into the image. Narrative acts as an anchor: it allows photographers to include large amounts of visual information without overwhelming the viewer because the various elements become connected through meaning.'

It seems like maximalist photography is a very broad church, as it also encompasses collages,

Top: Trackwork, 2023.

Above: Brutalist Study X1, 2017.

abstraction, and digital art. How does it all fit together?

'What unites these diverse approaches is not subject matter or technique but mindset. Whether we're looking at a documentary photograph, a collage, an abstract image or a digitally constructed artwork, maximalism celebrates richness, layering and complexity. The common thread – despite the differing methods – is the desire to engage with abundance rather than reduction.'

What about AI?

While diverse approaches are found in maximalist photography, Antony is very clear about the role of AI, particularly generative AI.

'I think using AI to add non-existent elements to an image moves a work beyond photography and into the realm of digital image creation: much as extensive compositing and manipulation in Photoshop has done for many years.

For me, honesty in photography is important. There is a unique magic in creating an image that is your personal interpretation of a real scene and preserving a genuine moment in time. AI-generated imagery is a different medium with its creative possibilities. Of course we can see that AI can create highly detailed and visually complex maximalist images, but the challenge to find and organise complexity in the real world, in camera, is incredibly rewarding.

I do think that transparency is what matters most. Audiences should understand how an image was created so they can appreciate it and evaluate it in the context of how it was made.'

We live in crazy and hectic times, so does Antony believe that maximalism is a more honest and

realistic photographic response to the modern world than the deliberate 'serenity' of a lot of minimalist photography – or can the two approaches co-exist?

'Again, I see them both as complementary rather than competing approaches. The world contains moments of simplicity and moments of complexity. Minimalism and maximalism simply provide different ways of capturing and interpreting those experiences. As a photographer, I wouldn't want to be limited to either one. Sometimes the strongest image comes from removing everything except the essential. At other times, the richness of the scene is precisely what makes it compelling. Both approaches help us see differently.

A useful approach for all

A lot of relative beginners are told not to over-clutter their compositions and to avoid distracting elements, but Antony believes that many of the principles of maximalism are rooted in the photographic fundamentals.

'Concepts such as balance, hierarchy, visual flow, colour, timing and storytelling are just as important in maximalism as they are in any other genre,' he explains. 'Beginners

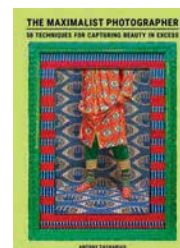


Above:
Iridescence,
2007.

Below: West side
winter, NYC.

can often benefit from learning simplification first because it teaches visual discipline – it can be more straightforward to initially focus on one theme or subject in a frame. However, a maximalist approach to composition will strengthen one's compositional skills because it encourages photographers to think critically about how multiple elements interact together within a frame.'

AP



The Maximalist Photographer: 50 Techniques for Capturing Beauty in Excess is published by Laurence King and is available now for £16.99. More details are at laurenceking.com



Left: Also joining the photo walk was Luke Bistram (third from left) and Genichiro Takaoka (kneeling far left) from Ricoh. Takaoka san was over from Ricoh HQ in Japan.

Below: As well as making new friends and sharing ideas, participants got the chance to learn about the GR series directly from Ricoh

Below middle: Vibrant street art around Shoreditch provided plenty of stimulation and sometimes amusement

Bottom: A huge thanks to Jovis from Urban Photographers Club for helping organise the event.

A GRand day out in London

Amateur Photographer and Ricoh recently ran a photowalk in London to showcase the Ricoh GR series. How did it go?

This year marks the 30th anniversary of the Ricoh GR series of compact cameras and to celebrate this milestone, the company and *Amateur Photographer* joined forces to organise a photo walk in London on July 17th. The walk was led by Christian Lombardi, a well-respected street and travel photographer who's worked extensively with Ricoh before.

As you can imagine, there was a lot of interest from people wanting to join the walk, particularly when it was promoted by Urban Photographers Club (UPC) – the well-deserved winner of the Community of the Year at the 2026 Amateur Photographer Awards. Founded in August 2022 by Jovis Leigh Howieson, UPC connects amateur and experienced photographers with a shared passion for urban storytelling (urbanphotographersclub.com).

Christian put a lot of thought into

planning an interesting walk that would provide plenty of good photographic opportunities, without being too taxing during the recent heatwave. It began around Liverpool St, taking in Spitalfields market, the Truman brewery, Brick Lane and Hoxton Square, finishing at the excellent William IV pub in Shoreditch for lunch and a photo-review session.

Before the fun began, however, there was an introduction to Ricoh GR series cameras from Christian and Luke Bistram, Ricoh's National Sales Manager for the UK & Ireland. Participants on the walk had the chance to try out the latest Ricoh GR IV models, so it was a great introduction to the range. The day was a big success and you can watch a video of the highlights at shorturl.at/VG3wP.

We plan to do more photo walks so keep an eye on our social media channels if you'd like to come along next time!



A gallery from the day

See below for a selection of shots from participants, which reveal a variety of creative approaches.

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© ALEX BRIDGE



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The Ricoh GR series at a glance

Participants were able to try out two cameras in the GR series – the Ricoh GR IV and the GR IV Monochrome. Both got very high scores in our review, and here are the main specifications:

The Ricoh GR IV

- 28mm equivalent f/2.8 lens
- ISO 100-204800 (standard)
- 4fps continuous shooting
- 3in, 1.04m-dot fixed touchscreen LCD
- Full HD 60p video recording

The Ricoh GR IV monochrome

- 25.7MP APS-C monochrome sensor
- ISO 160-409,600
- 4fps continuous shooting
- 3in, 1.04m-dot fixed LCD touchscreen
- Optional matched optical viewfinder



CHRISTIAN'S TIPS FOR BETTER STREET SHOTS WITH THE RICOH GR SERIES

- 1 Get familiar with the flexible shooting programs and modes, such as the revamped Program (P) mode, Snap Distance Priority, etc.
- 2 Set up the colour profiles to match your preferred style before you start shooting.
- 3 Set up your preferred 'snap focussing distance' so your subject will always be in focus when you press the shutter button



At a glance

£2200

- 20.1MP 1in stacked CMOS sensor
- 24-600mm equivalent f/2.4-4 lens
- ISO 100-12,800
- Up to 30fps continuous shooting
- 3.68m-dot, 0.78x OLED viewfinder
- 3in, 1.62m-dot tilting touchscreen
- 4K 60p video recording

Sony RX10 V

Sony's latest camera promises to be the best all-in-one bridge model ever made. **Andy Westlake** puts it to the practical test

For and against

- Extraordinarily versatile lens covers almost any imaginable subject
- Very effective subject detection autofocus
- Super-fast shooting with massive buffer
- Familiar, A7-like control layout and handling
- Excellent viewfinder
- Weather-sealed construction
- Takes at least a couple of seconds to turn on and be ready to shoot
- LCD screen only tilts up or down
- Image quality inevitably can't quite match cameras with larger sensors

Data file

Sensor	20.1MP CMOS, 13.2 x 8.8mm
Output size	5472 x 3648
Focal length mag	2.7x
Lens	9.1-210mm f/2.4-4
Shutter speeds	30sec - 1/2000sec (mechanical), 30sec - 1/16000sec (electronic)
Sensitivity	ISO 100-12,800
Exposure modes	PASM, Auto, scene
Metering	Multi, Centre, Spot, Average, Highlight
Exposure comp	+/-5 in 0.3 EV steps
Continuous shooting	10fps (mechanical shutter), 30fps (electronic shutter)
Screen	3in, 1.62m-dot tilting touchscreen
Viewfinder	3.68m-dot, 0.78x OLED
AF points	575, 71% coverage
Video	4K 60p, 4K 120p cropped, Full HD 240p
External mic	3.5mm stereo, multi-interface shoe
Memory card	UHS-II SD
Power	NP-FZ100 rechargeable Li-ion
Battery life	LCD 630, EVF 570
Dimensions	136.4 x 94.5 x 151.3 mm
Weight	1111g

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 nine years before, with much the same core imaging hardware. Once again, it places a massive 24-600mm equivalent zoom lens in front of a 20MP, 1in-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 remain the same, 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 turn out to be transformative in terms of how well the camera works.

One thing that's sure to raise eyebrows, though, is the price. At £2200, the RX10 V is the most expensive camera of its type ever made. But here's the thing; there's no other way to get a new camera setup with a 24-600mm equivalent range and up to date autofocus, without spending rather more money and carrying a lot more weight. So how well does it work?

Features

Let's take a look at the RX10 V's features in more detail. Firstly,

With impressive autofocus and continuous shooting, the RX10 V is the best bridge camera yet made
600mm equiv, 1/4000sec at f/4, ISO 200



that Zeiss Vario-Sonnar T* 24-600mm equivalent zoom means the camera is capable of tackling pretty much any kind of subject, 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.

The 20MP, 1in-type sensor measures 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.

While the RX10 V doesn't have Sony's latest processor with integrated AI, it does include the previous generation Bionz XR processor and AI processing unit. This supports intelligent subject recognition that can track focus on people, animals, and various kinds of vehicles. 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 full-frame cameras. For example, there's now a much wider range of focus area sizes, including user-specified custom zones. Continuous shooting speed boost allows you to temporarily increase the drive speed at the touch of a button. The RX10 V also gains a lossless compressed raw option, which should deliver the best possible

image quality when making large tonal adjustments in raw processing. Sony says the colour reproduction has been improved compared to its predecessor, too.

The RX10 V also boasts plenty of features to keep videographers happy. This includes an Active image stabilisation mode for steadier hand-held footage, plus a tally lamp on the front to indicate when the camera is recording. It also supports Sony's S-Cinetone colour mode, LUTs for custom colour modes, and Slog3 for colour grading in post-production.

Smartphone connectivity is provided via built-in Wi-Fi and Bluetooth, using Sony's well-established Creators' App. This allows you to control the camera remotely using your phone, and to copy images across for sharing on social media.

Build and Handling

One of the most important aspects of the RX10 V is its redesigned body. Essentially, it now behaves like a current Alpha 7 camera fitted with a recent Sony lens. This means it feels much more like 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 gains a joystick for rapidly repositioning the autofocus





The vast zoom range means the camera can be used for almost any kind of subject
24mm equiv, 1/400sec at f/5.6, ISO 100

area, along with a dedicated AF-ON button. This helps you make best use of the new AF system. You also get the considerably longer-lasting FZ100 battery, which is housed within a large and comfortable handgrip.

It may seem odd to have two controls to operate the zoom, but in practice, it does make sense. The zoom lever is two-stage, racking rapidly through its range when you push or pull it fully to the left or right, but operating more slowly with a smaller movement. Then the zoom ring allows fine adjustment. I found the two controls complemented each other well, allowing rapid initial shifts of the zoom and then fine-tuning of composition.

Sony has also included a Zoom Assist function for shooting at the long end of the lens, where it's easy to lose track of moving subjects. This allows you to temporarily zoom out at the touch of a button, reacquire your subject, and then zoom back in again. That could be particularly handy for photographing such things as sports and wildlife.

A large button on the side of the lens is set to AF Hold. It's not a function I use much, personally, and I'd be inclined to change this to Zoom Assist or Continuous Shooting Speed Burst.

Like Sony's other recent cameras, the exposure compensation dial is now unmarked and customisable. Unlike A7 cameras, there's no front dial on the handgrip, as the aperture ring makes it unnecessary. Initially, I was worried that the repositioned on/off switch looked awkward to use, but I found it to be really well-placed in practice.

Almost all the buttons are customisable, and one really handy feature is the ability to assign user-defined groups of functions to them. For example, I reprogrammed the AF-ON button to also activate C-AF with subject tracking and continuous shooting. I found this particularly useful for shooting moving subjects, when I had the camera otherwise set up for static ones.

One notable change is that the RX10 V now has a conventional AF/MF switch on the side of the lens, in place of the IV's rotary selector that also had positions for AF-S, AF-C and DMF. At first, I saw this as a step backwards, especially as there's no button assigned to selecting between these options. However, the silver lining is that the AF mode can now be included in Custom setup memories, and overall, I found this more useful.

On this note, custom memories have gained the same makeover as on the A7R VI. They can now be given useful names, although these are only shown when the mode dial is set to its new 'Star' mode, and not when you select a custom position on the mode dial. When using a custom mode, the camera will retain any changes you've made to the settings when you turn it off and on again, but not when you change to another exposure mode and back.

I found custom setups really useful on the RX10 V, particularly for shooting moving subjects such as wildlife and aircraft. Usefully, they can save the shutter mode, raw format, and even the zoom position, as well as more obvious options like drive speed, AF mode and subject recognition target. But slightly annoyingly, they can't be used to reconfigure custom button functions to suit different shooting situations.

Of course, that large built-in zoom means that this really isn't a small camera. But in context, it's similar in size and weight to an SLR-style mirrorless camera with a small standard zoom fitted, at 136.4 x 94.5 x 151.3mm and 1111g. Sony says it includes dust and moisture resistant

construction, which isn't actually that common on bridge cameras. It feels good in your hand, with a notably large and comfortable handgrip.

Viewfinder and screen

Not surprisingly, after nine years both the viewfinder and rear screen have received significant updates. Sony has fitted a larger, higher-resolution 3.68m-dot EVF with approximately 0.78x magnification, which appears to be the same as that on the A7 V.

Close-up capability is particularly impressive
600mm equiv, 1/1000 sec at f/4, ISO 400



The viewfinder eyepiece sticks out a long way too, so you don't have to squeeze your face against the back of the camera to see into it clearly.

That viewfinder is very good indeed, previewing colour, exposure, and depth-of-field. It has additional view mode options, too, giving more control over what information is displayed. For example, it can now show an electronic level display and live histogram at the same time, which is a surprisingly recent addition to Sony cameras. There's also an alternative small, unobtrusive level indicator that doesn't overlay the preview image. The entire onscreen interface rotates when you turn the camera to portrait orientation, which makes it easier to see what's going on.

The screen has received an update too. It's now a 3in, 1.62m-dot unit that gains significantly expanded touch functionality compared to its predecessor. However, it's disappointing that the screen still only tilts up and down, which means it doesn't help when you're using the camera in vertical orientation. On a more positive note, though, the screen pulls a long way back to clear the viewfinder when you're looking down on it from above.

Autofocus

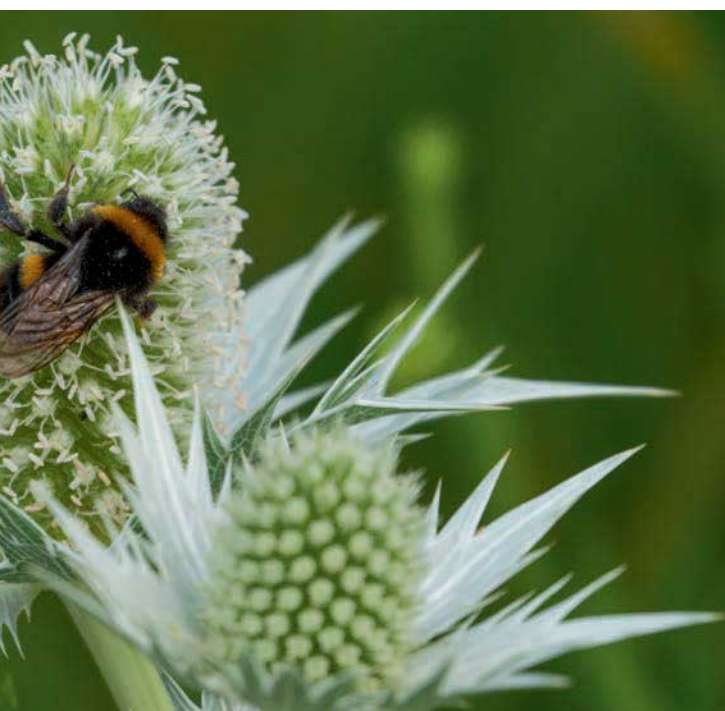
Another area where the new

camera gains a massive advance over its predecessor lies with its autofocus system. Firstly, by the adoption of intelligent subject recognition, and secondly through the addition of A7-like autofocus controls. Together, this makes a significant difference for almost everything that you might shoot at the long end of the zoom.

Intelligent subject detection has transformed AF technology since the RX10 IV appeared, and the Sony RX10 V can recognise and track focus on humans, animals, birds, insects, cars/trains, and airplanes, wherever they move within the frame. This means you can let the camera look after the focusing and concentrate on composition instead.

Operationally, the RX10 V is set up much better, too. On the IV, you had to use the rear dial/d-pad to position the autofocus area, but now you can use the joystick, which is considerably quicker. Likewise, the addition of the large, well-positioned AF-On button is a boon for photographers who prefer to use back-button focusing. I requested both these changes in my RX10 IV review, so it's nice to see Sony agreeing.

When shooting static subjects, the RX10 V's autofocus is pretty much flawless. It's fast, quiet and accurate, with the only, very slight limitation being that you can't position a focus point right at the edge of the frame.



Focal points

While the RX10 V uses the same lens as before, and a similar sensor, everything else has been significantly updated

Flash

There's no built-in flash, but you can use an external unit on the hot shoe. That shoe can also accept Sony's on-camera mics so you don't need an additional wire.

Battery

Sony has used its familiar NP-FZ100 battery which is rated for 630 shots using the LCD, and 570 with the EVF, and charges via USB-C.

Storage

There's a single UHS-II SD card slot, which now lives in the battery compartment rather than having its own separate door.



Connectors

Behind hinged doors on the side, you'll find microphone, headphone, mini-HDMI, USB-C, and micro-USB/multi-connector ports.

Lens accessories

The lens is threaded to accept 72mm filters. A hood is supplied in the box and reverses neatly when not in use.

Sensor

The 20.1MP stacked-CMOS sensor measures 13.2 x 8.8mm, making it about half the area of Four Thirds, a quarter that of APS-C, and an eighth of Full Frame.



➤ When using subject detection, the camera will outline and lock onto subjects even when they are small within the frame, and then track them accurately as they move around.

About the only caveat is that the system can get confused by small, distant subjects with busy surroundings or backgrounds, and misfocus even when it's detected and outlined the subject you're aiming for. But you can often see this in the viewfinder, and either attempt to refocus, or switch to manual.

However, it's with moving subjects that the RX10 V really comes into its own. I tested it by photographing fast-flying aircraft at airshows, and local wildlife. I shot well over four thousand frames, and the overwhelming majority were in perfectly acceptable focus – including those of a Eurofighter Typhoon incoming at 600 miles per hour.

Unsurprisingly, the camera struggled a bit more with birds in flight, which are notoriously unpredictable. I found them less easy both to pick up, and then to track focus on perfectly. Even so, I still got plenty of usable shots. Overall, while the RX10 IV was absolutely no slouch with regards to autofocus, the V is a big step forwards, and the best bridge camera I've tested in this regard.

Performance

Operationally, the RX10 V's biggest drawback is its power-on time. It takes about 2 seconds to start up when the lens is set to 24mm, and almost 5 seconds if you set it to zoom to 600mm immediately. This means that if you see a photo opportunity developing on front of you, there's a real possibility it will have gone by the time the camera is ready.

Otherwise, though, I found the RX10 V is a very solid performer. It's quiet too; the mechanical shutter fires with an unobtrusive snick, while the electronic shutter can be totally silent. Personally, though, I left the 'fake' electronic shutter sound enabled, as I find it can give useful feedback.

In my hands, the battery life was very impressive indeed. When shooting single frames at a time, the CIPA-rated stamina of about 600 shots per charge looks perfectly realistic. And as usual, you'll get many more than that when shooting bursts. I shot 2000 frames on one charge using predominantly the mechanical shutter. Meanwhile with the electronic shutter, I took even more and the battery still showed almost 50% remaining.

As for the camera's continuous shooting performance, it's pretty spectacular. In my tests, it matched its specified maximum

shooting speeds of 30fps with the electronic shutter, and 10fps with the mechanical shutter. The buffer is vast, too, although you'll need to use a UHS-II card with write speeds close to 300MB/sec for best performance. Then it can shoot 150 or more frames before slowing down.

However, there are some caveats. Firstly, you'll often want to use fast shutter speeds for the kinds of subjects you're likely to shoot with that long zoom lens. But when you're using the mechanical shutter, the aperture is limited to f/8 at speeds faster than 1/1000sec. This in turn forces high ISOs, which really aren't the forte of the 1-in sensor. The mechanical shutter maxes out at 1/2000sec, too, while the electronic shutter goes up to 1/16,000sec.

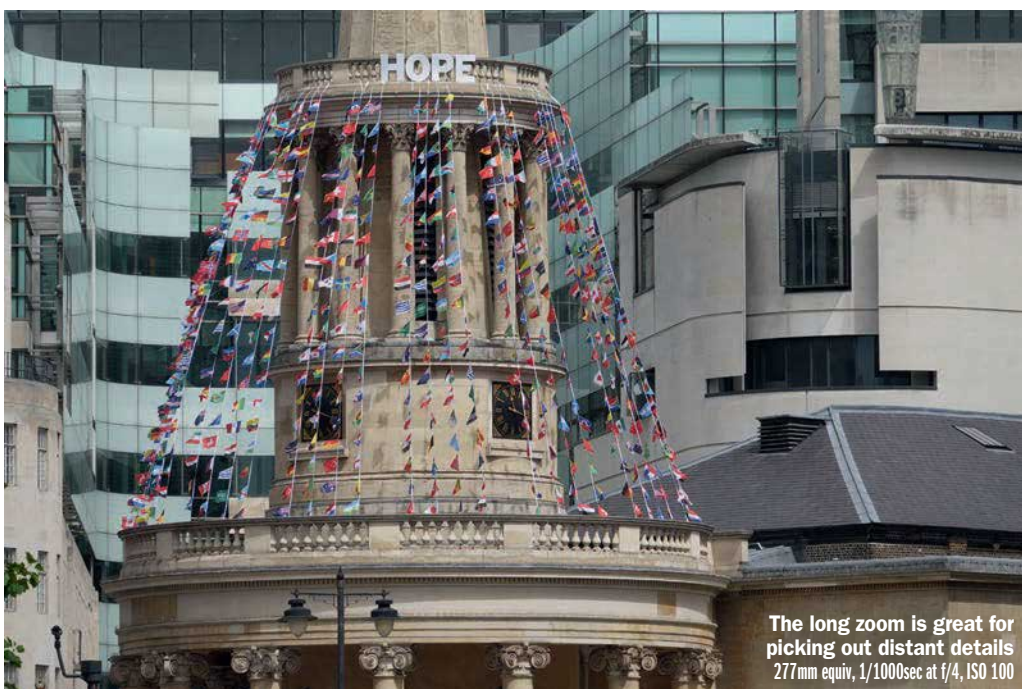
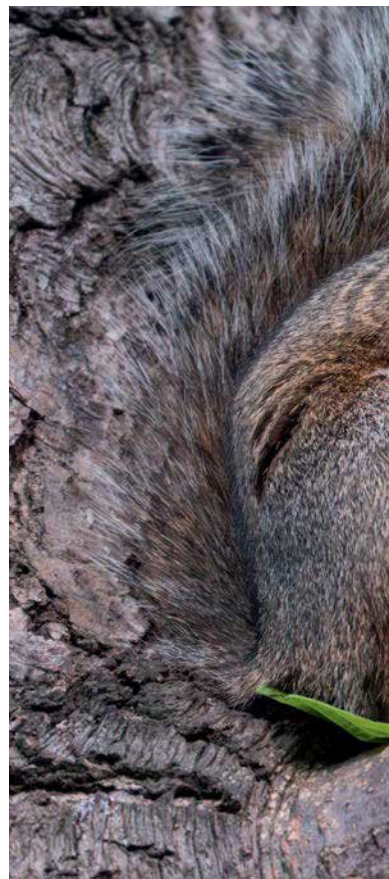
Secondly, if you wish to use the Continuous Shooting Speed Boost function, you'll find that it can't switch from the mechanical shutter to the electronic one in the middle of a burst. Instead, you have to lift your finger off the shutter then press down again to increase the speed.

Because of this, I'd recommend using the electronic shutter for high-speed shooting. There's little visible rolling shutter distortion, even with propellor blades, which tend to be very prone to being

rendered as curved. There's zero blackout in the viewfinder too, meaning you can follow fast subjects more easily, while a flickering frame gives visual feedback during shooting.

Using the electronic shutter does, however, force you to use the compressed raw format. This may sound like a bad thing, but in my experience it's rarely a problem in practice. Lossless compressed only brings benefits when making extreme tonal adjustments to low-ISO raw files, and this rarely overlaps with continuous shooting.

Like most cameras with built-in zooms, the RX10 V relies on in-lens optical stabilisation. I've found this to be extremely effective in stabilising the viewfinder image with that very long lens. Without it, accurate composition would be pretty much impossible hand-held. You can also safely drop the shutter speed considerably slower than would otherwise be possible, which allows you to keep the ISO relatively low when shooting static or slow-moving subjects.





Subject recognition AF works well for photographing wildlife
600mm equiv, 1/500sec at f/4, ISO 2500

I've also been impressed by the system's ability to stabilise slow speeds towards the wide end of the zoom.

Exposure and auto white balance are both generally well-judged, too. The camera has a slight tendency to clip highlights in some situations, but not excessively. I also think Sony's claims of improved colour reproduction are merited. But equally, you can almost invariably tweak the RX10 V's JPEGs to get better-looking colour.

Image quality

Sony says that the 20MP, 1in stacked-CMOS sensor used by the RX10 V is essentially the same as that in the IV. This means it's a known quantity in terms of image quality. Compared ISO-for-ISO, it can't match the larger sensors in interchangeable lens cameras for dynamic range and image noise. But that doesn't mean you can't get perfectly nice images.

Pixel-level detail is excellent

at low ISOs, but you don't have to boost the sensitivity much for noise and noise reduction to have an obvious impact. However, you'll still get decent levels of fine detail up to ISO 800, at least. Once you hit ISO 1600 and beyond, though, you'll need to stop looking at the pixels and consider the image as a whole. Personally, I was happy using images from the RX10 V at settings as high as ISO 6400.

With Sony's in-camera processing, though, those high-ISO JPEGs are distinctly sketchy. In contrast, applying modern AI noise reduction software such as Adobe Denoise to the raw files brings a huge improvement, giving more convincing-looking images with less noise, stronger colour, and better delineated detail.

It's a similar story with dynamic range. You don't get the same ability to pull vast amounts of detail from deep shadows that's possible with

larger sensors. But you can still bring up a couple more stops when processing from raw. And, again, AI noise reduction can make those areas look much cleaner.

As for the lens, it's remarkably good, especially considering the zoom range. It gives impressively sharp images at pretty much every focal length, even wide open at the telephoto end. This is especially important as it helps to keep ISOs reasonably low when you're using fast shutter speeds to freeze subject movement.

I would, however, caution against stopping down much further than f/5.6, as diffraction blurring becomes clearly visible. It's also important to be aware that factors other than the lens will often limit the sharpness you can attain. In particular, atmospheric distortion and heat haze can be serious problems when shooting distant subjects with that long zoom lens.



Verdict



Without any doubt, the Sony RX10 V is a remarkably capable camera. In particular, the updated design and autofocus system significantly boost its credentials for wildlife and action photography. But it can still do everything else too – cityscapes, landscapes, and even close-ups.

Crucially, the RX10 V is a dramatically better camera than its predecessor in real-world use, despite using the same lens and sensor. The A7-like body is a real step forwards, with its joystick, AF-On button, and large, comfortable handgrip. Likewise, subject detection transforms how well it works for almost any kind of subject you'll shoot at the long end of the zoom. And the larger battery means you don't really have to worry about running out of juice.

I'm sure there'll be plenty of people declaring that the RX10 V is too large and expensive for a camera with a 1-in type sensor. However, if you wanted to put together any kind of interchangeable-lens setup to cover the same 24-600mm range, you'd need to carry at least two lenses, which would weigh (and cost) considerably more. All the other bridge cameras still on the market use much smaller sensors, so can't match the RX10 V for image quality.

There are some caveats, of course. The power-on time can feel glacial when you're in a hurry to grab a shot, and the tilt-only screen is outdated. With its relatively small sensor, this is also a camera that's very much happier on bright, sunny days than on cloudy ones, or in low light. Even so, if you're interested in an all-in-one long-zoom camera that can do pretty much everything, without having to carry multiple lenses, the Sony RX10 V is now the standout option, by far.



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

When Konica was king

John Wade traces the history and importance of a now largely forgotten name

In 1903, Konica made the first Japanese camera. Well, sort of. In fact Japanese camera making goes way back to the 1840s. But the cameras used by enthusiastic Japanese photographers at that time were either imported from Europe, or skilfully-produced Japanese copies of European models. None was of original Japanese design and manufacture. Until 1903.

The year before, Konishi Honten, a Japanese camera importer who also dabbled with camera copy making, set up the Rokuoh-sha factory in Tokyo to mass produce his own brand of photographic plates and printing paper. In 1903, the company produced the first home-grown Japanese camera and aimed it, also for the first time, at the amateur market. Shaped like a simple box camera, it offered only a fixed shutter speed, aperture and focus and took 2½x3¼in glass plates, loaded 12 at a time and changed after each exposure by a drop plate mechanism. It was called the Cherry Hand Camera.

In 1921, the company was reorganised as Konishiroku, under which name it manufactured a range of folding cameras. In 1948, the name Konica – derived from KONishiroku CAmera – first appeared on a 35mm camera. The company name was changed to the Konica



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No examples of the Cherry Hand Camera are known to have survived, but in 1984, a limited edition of 25 replicas was made by Konishiroku. This is number 22, which was consigned for auction in Germany earlier this year with an estimate of €1,600-2,400

Corporation in 1987 to reflect the success of its by then vast number of cameras bearing that name. In 2003, Konica merged with Minolta. Before that happened, the company made cameras that ranged from subminiature to 35mm and medium format, from single lens reflex (SLR) to twin lens reflex (TLR), plus 35mm rangefinder models, Instamatic-type cameras, disc cameras, APS cameras, disposables, the first SLR with a built-in electric motor drive and the world's first autofocus camera. What follows is only a small representation of some of the more significant cameras made by the company known as Konishiroku and subsequently Konica.



The evolution of Japan's first 127 film camera, left to right: Vest Pocket Kodak, Picolette and Pearlette

1925: Pearlette

In 1912, the Vest Pocket Kodak appeared in America with a folding design in which a lens panel pulled out from the body on scissor struts supported by a fold-down leg. It was the first camera to use 127 roll film. In Germany, in 1919, Contessa-Nettel, and later Zeiss Ikon, made the Picolette, which was heavily influenced by the Kodak camera, but improved on it by building a curved supporting leg into the base of the lens panel. In 1925, Konishiroku produced the Pearlette, which strongly resembled the Picolette. It became the first Japanese 127 film camera, shooting eight 4x6.5cm pictures to a roll. Later models added a mask and twin red film wind windows to double up exposures to 16 3x4cm images.

1934: Baby Pearl

In the early days, Konishiroku made folding cameras with names like Idea, Lily and Pearl, mostly copies of, or heavily influenced by, German models. The Baby Pearl had its genesis in the Zeiss Ikon series of Baby Ikonta cameras that began in 1931. Folded, it sits easily in the palm of the hand. Press a catch on the side and a bed drops down as the lens self-erects to the taking position and a viewfinder pops up from the side. The camera takes 127 size film, using two red film wind windows to give 16 3x4cm exposures. Several models were made with a choice of focusing lenses and shutters.



Zeiss Ikon's Baby Ikonta (left) which influenced Konishiroku's Baby Pearl (right)



PICTURE COURTESY OF JIM MCKEOWN

Used for training World War II pilots, the Rokuoh-Sha Machine Gun Camera

1941: Rokuoh-Sha Machine Gun Camera

Back in 1915, the English Thornton Pickard company made a camera that resembled a machine gun, used to train World War I pilots in air-to-air combat. Come World War II and Konishiroku made this version of the same idea. It looked and handled like a machine gun of the time, but shot moving images on 35mm cine film, loaded in 2.5m lengths. When the film was processed, it told gunnery trainers how accurately the airman had aimed the gun/camera at his target. A stop watch mounted on the barrel of the fake gun used a second lens and mirror to record on film the time the pilot had spent pressing the trigger.

1948: Konica I

Now we come to the first camera to bear the Konica name. It's a 35mm model but, while other camera makers around the world began to think about making Leica copies, the Konica went its own way. Looking very little like a Leica, its coupled rangefinder is combined with the viewfinder and the shutter is speeded 1-1/200sec. The Hexar 50mm f/3.5 lens is collapsible, extended on a short tube to the taking position and focused by a radial lever to the side. Film advance is by a knob with a frame counter around it. A button on the back of the camera needs to be depressed before the film can be advanced after exposure.

The Konica I was updated many times over the following years, before morphing into the Konica II in 1951. That too appeared in several incarnations before reaching a peak with the Konica IIIA and then the IIIM in 1959 which added a fold-up exposure meter, hot-shoe for flash, half-frame capability and a faster 50mm f/1.8 lens.



The Konica I, the first camera to use the Konica name



Top view of the Konica I with its lens extended

1949: Snappy

Here we have Konishiroku's foray into the world of subminiatures, but with a camera that's a little more sophisticated than its contemporaries. The Snappy body has sloping sides, similar to the much larger Exakta cameras. A standard Optor 25mm f/3.5 lens stops down to f/16 and shutter speeds run 1/25-1/100sec, but focus is fixed. Another big difference between the Snappy and other subminiatures of the time is that it offers interchangeable lenses with the Cherry tele 40mm f/5.6. The Snappy was also sold in a kit that included the camera, two lenses, case, tripod adapter, yellow filter and two boxes of 17.5mm roll film, on which it shot 14x14mm exposures.



The subminiature Snappy – a standard 35mm film cassette gives an idea of its size

1952: Koniflex

Konishiroku didn't go big into TLRs, but in the 1950s the company gave it a go with the Koniflex models. Predictably, they were heavily influenced by the German Rolleiflex/Rolleicord cameras. One thing that set the Koniflex cameras apart from the plethora of Rollei-inspired TLRs around at this time was an interchangeable front element on the taking lens, which changed its focal length from 85mm to 135mm.



The Koniflex twin lens reflex



The Konica Snap, a simple viewfinder camera that predated the company's many 35mm compact cameras

1959: Konica Snap

The name doesn't do justice to this small viewfinder camera that's far from being a simple snapshot model. It doesn't have a rangefinder, but it sports an f/1.8 lens, shutter speeds of 1/25-1/200sec and it even adds a depth-of-field scale. It led the way for more hi-tech 35mm Konica compacts that proliferated chiefly in the 1960s and 1970s: the Auto S series, C35 cameras, EE Matic, Instamatic-style cameras and even the Konica Pop models that came much later in the 1980s. And, for collectors, the Snap is also a bit rare today.



Koni-Omega Rapid M, notable for its unusual bolt-action knob that winds the film and tensions the shutter

1965: Koni-Omega Rapid

In 1953, the American Simmon Brothers company made a camera called the Omega 120, developed from war-time photographic technology to shoot 6x7cm pictures on 120 roll film. It was aimed chiefly at press photographers to provide an easy way of shooting large format pictures without the complications of 5x4in plate cameras that were standard equipment for the job back then. Later, the design of the camera was licenced to Konishiroku who redesigned it, made it in Japan and called it the Koni-Omega Rapid.

The unusual design takes the form of a box encompassing a parallax-corrected viewfinder with coupled rangefinder plus a mount for lenses from 59mm wide-angle, through 90mm standard to 180mm telephoto. A large handle on one side makes what could be an uncomfortable shape easier to hold and there's a film holder for 120 or 220 sizes at the rear. The Rapid name comes from the camera's unusual bolt-action knob on the base which, when pulled out and allowed to spring back, winds the film and tensions the shutter in one fast action. A run of new models continued with various upgrades until the mid-1970s, when production shifted to Mamiya.



Konica Auto-reflex, unusual in offering full-frame and half-frame options on 35mm film



Inside the Auto-Reflex, showing the mask that comes into operation when shooting half-frame images

1968: Konica C35

Advertisements of the day described this as the world's smallest, lightest, 35mm rangefinder camera. It represented the first of many compact cameras from Konica with a similar design that was far more attractive than the more traditional black plastic look of 35mm compacts around at this time and proliferating throughout the 1970s. Small enough to slip into a pocket, exposure is fully automatic via a small CdS meter cell just above the 38mm f/2.8 Hexanon lens, shutter speeds run 1/30-1/650sec and focus is aided by a coupled rangefinder. One drawback for use today is that the C35 was designed to use now prohibited 1.35-volt PX675 mercury cells, but these can be replaced with readily available LR44 batteries. Be aware, however, that LR44 batteries put out 1.5 volts, which can lead to inaccurate exposure measurement. This can be compensated for by setting film speeds 20 percent lower than the film in use: when using an ISO 400 film, set the speed on the camera to ISO 320 (or ASA as it was designated in the days of this camera). Another problem is the lack of on/off switch, so the meter is always on and draining the battery. A lens cap over the lens and nearby meter cell can help prevent this.

Konica C35, which took on a more attractive design than most 35mm compact cameras



1965: Konica Auto-Reflex

For more than a decade, starting in the mid-1960s, Konica made around a dozen 35mm SLRs with the Autoreflex name. Only this first model hyphenated the word as Auto-Reflex, and that's the one to look out for. A lever on the top plate is marked 'FULL' and 'HALF'. Switching to 'HALF' slides two masks across the film plane to reduce the image size from the traditional 24x36mm format to 18x24mm. At the same time the film wind gearing changes to wind half a frame at a time, and the exposure counter moves to the next number only with every other wind of the lever. In this way, users can switch from full-frame to half-frame and back again any time on the same roll of film. The Auto-Reflex was also the world's first focal plane shutter 35mm SLR with shutter priority auto exposure and interchangeable lenses.



Koni Omega-Flex, looking like a twin lens reflex, but actually just a twin-lens camera

1969: Koni Omega-Flex

Despite its name and looking like a TLR, this not a reflex camera because the upper lens does not reflect its image to a ground-glass screen on top of the body. Instead, the lens forms an upside-down image on a screen at the back. The Omega-Flex is a twin-lens version of the Koni-Omega M, which was an upgrade of the aforementioned Koni-Omega Rapid. Both cameras use a similar detachable film back with a bolt-action film wind and shutter tensioning knob. It shoots 6x7cm images on 120 or 220 film. The twin lenses rack forward and backward in tandem for focusing, while the image is viewed via a magnifier or a prism magnifier that correctly orientates the image though 90° for viewing from above. Interchangeable twin lens boards for 58mm f/5.6, 90mm f/3.5, 135mm f/3.5 and 180mm f/4.5 lenses were originally available, which today are even rarer than the camera itself.

1977: Konica C35AF

Although it looks like a standard auto-exposure 35mm compact of the time, this was in fact the world's first autofocus camera. Two mirrors are used, one stationary, the other pivoting, together with a prism which reflects twin images from the two mirrors onto a focusing sensor. As the shutter release is pressed, the pivoting mirror begins to turn, and the focusing sensor recognises the correct focus setting as the point where the images from the two mirrors coincide and contrast is at its greatest. At the same time, the lens travels from infinity to close focusing. When the sensor recognises the point of highest contrast, a solenoid is activated, which stops the lens at the appropriate focusing distance. All this happens in 80 milliseconds. Naturally, exposure is automated.



The Konica C35AF was the world's first autofocus camera



1979: Konica FS1

This is the first 35mm SLR to incorporate a built-in electric motor drive, used to advance the film between frames and also as an aid to easier loading. A cassette is dropped into the camera and the film extended slightly. Then, as the back is closed, the motor takes over to thread the film onto the take-up spool and advance it to the first frame. The focal plane shutter works by twin micro solenoids that activate both curtains. Auto exposure is by the shutter priority method, unusual at a time when most other automatic cameras (with the notable exception of Canon) were using aperture priority.

Konica FS-1, first 35mm SLR with built-in electric motor drive

Konica Disc 10 & 15

Kodak launched the Disc system in 1982 with a camera that set the style adapted by most other manufacturers who went on to make their own versions: a small, flat box with short focal length lens, inbuilt flash, motor drive and loaded with a circular disc, around which 15 frames of film were arranged, each offering a 10.6x8.2mm image. Konica, as might be now be expected, strayed from the traditional route with the Disc 10 and Disc 15. Both cameras were unusual for incorporating sliding covers to protect their lenses. But the Disc 15 was also advanced in offering autofocus, close focusing down to 12in and a self-timer with a supporting foot for taking self-portraits. With an original selling price of £80-100 (more than £400 in today's money), the Disc 15 was one of the best specified and highest priced disc cameras of all time.



Folded and unfolded, the Konica Disc 10 and Disc 15, among the most advanced – and expensive – disc cameras





Konica Recorder, an unusually small half-frame camera



How the Recorder ran its film top to bottom of the camera body

1984: Konica Recorder

As you might have gathered by now, Konica wasn't always a company to follow traditional routes in camera design, and the Recorder was proof of that. About the size of a disc camera but slightly thicker to allow for a 35mm cassette, this is a half-frame model,

found in colours that include black, red and champagne. It features automatic film wind, autofocus and automatic exposure control with a 24mm f/4 Hexanon lens behind a sliding protective cover and stepless shutter speeds of 1/60-1/250sec. The traditional problem with most half-frame cameras,

in which film travels side-to-side across the body, is that the resulting image is portrait shape. The Recorder solves that by running the film vertically to give landscape shaped images 18x24mm. The Recorder DD, launched the following year, added a data back.

1998: Konica Revio

In 1996, the Advanced Photo System (APS) introduced a new type of 35mm film in a completely enclosed slimline cassette for a new kind of auto-everything camera. Together, this combined simplicity of use with new ways of processing that allowed the user to choose between three picture formats. Konica was one of four makers who produced APS film, but in APS camera making the big five were Kodak, Nikon, Canon, Minolta and Olympus. So the Konica Revio kind of crept in under the radar. It's a palm-size and very pocketable little camera measuring just 9x5.5x2cm with electronic exposure control, a 24-48mm autofocus lens that pops out when the camera is turned on, a choice of flash modes from the inbuilt flashgun and auto film wind. Various functions, modes and date settings are displayed on a small LCD screen mounted on the camera's back.



An unusual Konica disposable camera, designed to float and operate underwater



Konica Revio, an unexpected addition to the APS world of cameras

2000: Konica underwater disposable

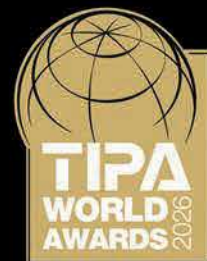
Although a form of disposable camera was first seen in America during the 1940s, it was really Fujifilm that began the boom in 1987 with the launch of the Fujicolor Quicksnap. Made to be used once and then broken open and discarded by the processor, a disposable camera is little more than a film with lens, winding mechanism and sometimes a flashgun attached. Because Konica was a major film maker, it was inevitable that the company should produce a range of disposables. Among them is this underwater camera, loaded with a 27-exposure roll of 35mm Konica Centuria 400 ASA film. The camera is encased in a waterproof housing with a viewfinder that folds up from the top, a rubberised shutter release, and a water-tight knob to advance the film. It is usable at between five and nine feet below the surface, and its buoyancy guarantees that it floats.

2003: The beginning of the end

It cannot be denied that Konica was a major innovator in many areas of camera design. The company was also a big player in the film world, introducing the first Japanese-made colour film in 1940 and going on to be the world's fourth largest film manufacturer after Kodak, Agfa and Fujifilm. But they were up against stiff competition. The company withdrew from the SLR market in 1987, soldiering on with 35mm compacts which, in the end, sold poorly against competitive products. In 2003 Konica merged with Minolta as

together they joined the digital revolution with cameras marketed under the name Konica Minolta. But it wasn't to be. There was just too much competition from the likes of Nikon and Canon. In 2006, Konica Minolta withdrew from the camera business completely. The company's remaining photographic assets were sold to Sony who went forward with DSLR manufacture, but with products initially inspired more by Minolta than Konica. A little over 100 years after Konishi Honten revolutionised Japanese photographic manufacturing with its first home-grown camera, the names Konishiroku and Konica were no more and are now rarely remembered.

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The Camp Snap 2 captures photos with bright, cheerful colours
1/3500sec at f/2, ISO 100



Camp Snap 2

This updated screen-free camera sounds great on paper, but is it really? **Joshua Waller** finds out



The original Camp Snap camera brought something genuinely useful to the compact camera market, for people who want something simple, fun, and digital. A camera that lets you take photos, without worry, at a price that makes it more accessible. It sold like hot cakes, and it inspired a whole range of other companies to join in too,

most of them adding to the complexity with Wi-Fi and app connectivity that kind of lost the point of a simple screen-free camera.

Luckily Camp Snap didn't go down that route with the new version. It's still simple and easy to use, but this time improved with image processing filters selectable on the camera without an app, a 30.5mm lens filter

thread, and a new more compact design, along with promised faster shutter release. And not only that, but there's a range of nine colours, including new see-through translucent versions that are bound to sell at an astronomical rate! And all this for the relatively wallet-friendly price of £71.40 from the firm's website at campsnapphoto.com, including postage and import taxes. Buy

two and you get free shipping, which makes it even cheaper.

Features

On top is the simple shutter release button – press this and the camera will make a shutter sound, so that you know when a photo has been taken. The shutter response seems quite rapid, and you can quickly take multiple shots by





➤ pressing the shutter button again. For a compact camera at this price point, the speed is quite impressive.

On the back is the Off/On/Flash switch, placed just to one side of the small optical viewfinder. A simple LED display shows battery level when the camera is first switched on, then the number of shots you've taken with the camera, as well as the current filter mode.

Out of the box the filter button comes with 'Camp Lock' enabled by default, and pressing the button on the back beside the LED takes a photo instead. But unlock the filter button, and you

can now change filter settings. This is designed for young ones, who might accidentally change the filter to black and white, for example. There is a piece of card in the box that explains this, and you simply hold the button for 10 seconds to lock/unlock this feature.

The six filters include Standard, Vintage 1, 2, 3, Analog, and Black and White, and they can easily be selected using the filter button on the back. When you switch filters, the camera will make a beep sound, so that you know that you've changed the setting. This is a really welcome addition, as it was difficult to switch to different

filters on the original.

Undo the screw that secures the bottom compartment and you can use the M button and arrow buttons to easily set the date and time (a complaint I made about the original, so it's really nice to see this fixed), and the sound level. Leave the screw out if you want easy access to the memory card, leave the screw in if you want this area to stay closed.

Underneath the camera, alongside the metal tripod socket, you'll also find the USB-C connection for charging and image transfer, as well as a small reset button that can be used with a pin or sim-removal tool. The USB port is protected with a soft rubber cover.

Around the lens is a 30.5mm thread, so if you can find a filter this size (or a step-up ring) then you can add whatever filter you

want. Perhaps Camp Snap will offer some themselves, and you could potentially add a close-up lens to give close-up photo features.

Image Quality

The image quality is nothing to write home about, but it's perfectly acceptable if you know what to expect. It's clearly worse than most smartphones (with phones offering automatic HDR shooting for everything). But there's a nice simplicity to the images, which show noise, contrast, and a low level of processing.

There is vignetting (darkened corners) to see, as well as noise, and these add to the charm of the images. You're not buying a screen-free camera for perfect photos, or not at this price anyway. But if I did have a

'The most important takeaway here is that the standard filter will give pleasingly warm colour as well as nice saturation'



Black and white mode gives attractive, contrasty images
1/380sec at f/2, ISO 100

genuine complaint about the image quality, I would say that the images appear over sharpened in places. It would be nice if the sharpness could be turned down a little bit.

After taking photos there doesn't seem to be a clear indication of which filter you've used, for example file names don't give the shooting mode away, and in the EXIF information you'll need to hunt for the filter number. So it's easier if you pay attention when shooting.

There is a number in the file comments, though, and with the right software you'll be able to

find it; 26 is Standard, for example.

As for the filters, Vintage 1, 2, 3 and Analog can seem quite subtle at times, depending on the subject, and for most people the standard or black and white filters will be perfectly fine. But here's what I've noticed from using them all.

Standard delivers nice warm colours, with strong blues and greens. Vintage 1 adds stronger saturation, with deeper blue skies, while Vintage 2 introduces a cooler tone. Vintage 3 gives warm images with a stronger yellow tone, but more washed

out colours, perhaps giving the most natural look. Analog gives faded colours, along with a pink-ish magenta colour cast, and Black and White does what it says on the tin, with strong contrasty images.

Your own personal preferences will come in to play here, and experimentation is recommended till you find what you want. But the most important takeaway here is that the standard filter will give images with pleasingly warm colour as well as nice saturation. So if you don't want to mess around with different filters, then don't worry, because you don't have to.

Value for money

At this price point, you don't really have much choice. You can buy an unbranded / no-name camera from somewhere and guess as to what the results are going to be like, or stretch to around £100 and you can buy the Kodak PixPro FZ45, and have the usual compact digital camera experience. The Camp Snap 2 offers something different – a fun, screen-free shooting experience that is well worth trying. I think it represents excellent value for money.



Verdict



The Camp Snap 2 comes with some real improvements over the original. Shutter lag is improved, it's easier to set the date and time, and I'm liking the new design, with support for filters. The new semi see-through versions look fantastic, too. The LED flash does a reasonable job, but shoot without it indoors, and you can still get a nice (but noise filled) image.

It's a camera you can take with you everywhere, without worrying about it getting damaged, and without the pressure to take the perfect picture. The simplicity and lo-fi shooting give you permission to use the camera to take photos for fun. Without the immediate feedback loop from conventional digital cameras, you can take photos without worrying about what you or others look like.

Buy it if you want a simple to use screen-free camera. Buy it if you want your photography to be fun again. But don't buy it if you are a pixel peeper obsessed with image quality. That isn't the point of it. In my opinion, the reasons to buy the Camp Snap 2 far outweigh the reasons not to.

Amateur Photographer
Recommended
★★★★★

Data file

Sensor: 8MP, 1/3.2inch	Power: Built-in 800mAh
Lens: 26mm equivalent f/2.0	Battery life: 500 shots
Filter thread: 30.5mm	Dimensions: 124.3 x 65 x 32mm
Storage: Micro SD (4GB included)	Weight: 108g



The camera is small and slim



Instax Mini 13

A new self-timer function and the same simple-to-use design as before makes this instant camera great fun, finds **Amy Davies**

With its analogue operation, simple controls and relatively low price, the Instax Mini 13 a great entry point into instant photography. It follows on from 2023's Instax Mini 12, and not a huge amount has changed, internally. Aesthetically, though, the 13 looks a bit different from the 12. It's been compared to a cloud, with its puffy exterior. You might like that, you might not. I think it's quite fun.

There's five different colours to choose from. I asked for Lagoon

Green for my review sample, and what turned up is, I think, closer to blue. If you are particular about the colour of your camera, I'd urge you to see one in real life first.

Features

There's just two shooting modes here. Firstly the Standard mode, for shooting most subjects. As there's automatic exposure and flash control, this isn't something you can change. There's shutter speeds of 1/2sec to 1/250 sec, but it'll all be decided for you.

The lens itself has two elements and is a 60mm equivalent f/12.7.

The standard focusing range is 0.3m and beyond.

A second shooting mode is for close-ups. Here, the focusing range is 0.3m-0.5m. You'll also use this for selfies.

The camera uses Instax Mini film. This credit-card sized film is 86 x 54mm, with a picture size of 62 x 46mm. It's powered by a pair of AA batteries, which Fujifilm claims should last for 10 packs of Instax Mini film.

Fujifilm has also updated the Instax UP! App, which you can use to digitally scan, import, organise and store your Instax photos.

At a glance

£80

- Uses Instax Mini Film
- Selfie Mirror
- Close-Up Mode
- Self-Timer
- Choice of five colours: Clay White, Frost Blue, Candy Pink, Lagoon Green, and Dreamy Purple

Build and Handling

Loading Instax film is simple. Simply pop open the back door, line-up the yellow marks on the camera with the yellow mark on the film pack, and close the door. Press the shutter button and the film pack's protective cover will pop out. It's important that you do not open the door again until you've finished using your pack, as the film will be exposed and rendered unusable.

Rotate the lens barrel from the off to the on position, the lens will pop out from the housing and you'll be ready to shoot. Twist the lens barrel a little further and you'll be in close-up mode.

Look through the viewfinder, a 'Real image finder' with 0.37x magnification to line up your shot,

Portraits and people shots taken with the Instax Mini 13 are great fun



The back of the camera is very simple, with just the viewfinder window, frame counter and film door

and press the large shutter button on the front of the camera. Wait for the Instax film to pop out, pull it out from the camera, and 90 seconds or so later your picture should be ready.

There's a counter on the back so you can see how many shots you've got left, and when it's time to change the film pack.

You can't turn off the flash, but you could disobey the instruction manual and put your finger over the flash to dampen it, though.

When looking through the viewfinder, if you have Close Up mode engaged, parallax correction will be employed to help you frame better. When shooting in the

normal mode I found you get used to what will and won't be included in the shot. Generally speaking, a lot more is included at the top of the frame than you might expect.

A small mirror on the front of the lens helps you line-up selfies. An alternative is to use the self timer, a new feature for the Instax Mini 13. With this you can choose either 2 or 10 seconds, by rotating a small dial around the shutter release. You'll see the light around the shutter flashing to countdown the seconds.

With this, you'll probably have the Instax Mini 13 resting on a surface and be a little further away from the camera, so you'll be

better off using Standard shooting mode. It's also useful for taking group shots.

There's no tripod thread, however one nifty feature is that there's a plastic wedge attached to the hand strap, which you can place underneath the Mini 13 to angle it upwards.

Image Quality

Nobody is buying an Instax camera for high-end image quality, and especially a cheap one like this. Instead, they're buying it for fun and the nostalgia of using an instant camera.

The pictures that the Instax Mini 13 produce meet that brief pretty well. By no means perfect, but they're fun and capture a moment.

Close-Up mode works-ish. By which I mean you're not going to win any macro photography awards with this. But you can take a photo of your dinner and it'll be (roughly) in focus.

I think the best results are for people and portrait shots, making it ideal for parties and holidays. It's also pretty good for scenes with lots of blue skies and bright surroundings. However lower-light conditions should be avoided when the subject is far away from the lens.

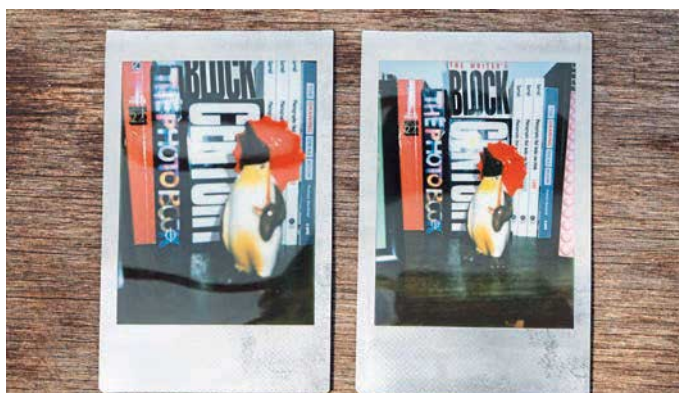
Verdict

Instax Mini prints are pretty cute and being able to slip a little picture into your wallet is always good fun.

Being deliciously simple to use, the Instax Mini 13 is a good way for anyone who wants to experiment with analogue, have a little nostalgia in their lives and/or have fun at parties and so on to get started with.

If you've already got an Instax Mini 12, or indeed an older model, this would not be a big upgrade. But the self-timer function is quite useful, though.

At under £80, arguably the Instax Mini 13 is a novelty or gift purchase. But you have to factor in the cost of Instax film (about £10 a pack depending on the design) too, of course.



You can get close using the close-up mode, but not too close



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Manfrotto ONE Photo

Andy Westlake tries out a large, hefty tripod that's designed to be quick to set up

- £269 legs only
- £399 with XPRO 3-Way or Ball head
- manfrotto.com

For generations of photographers, Manfrotto would have been the first name that came to mind when buying a sturdy, reliable tripod. But times have changed, and there's plenty of serious competition from the likes of Benro, Peak Design, and Vanguard. Now the firm has come up with an innovative new design that's aimed at serious photographers and videographers – the ONE. After initially releasing it as a 'hybrid' model, Manfrotto has produced a simplified, cheaper option, the ONE Photo.

Even at a cursory glance, you can see that this is a unique design. The big idea is how the three-section aluminium legs are adjusted for length. Each has a single large clip, and the legs extend freely under their own weight when it's released. This means that you can hold the tripod where you want it, drop the legs and then lock them in place. This dramatically speeds up deployment, and is particularly useful on uneven surfaces.

Elsewhere, things look a bit more conventional. Each leg can be set to three different angles via a sliding switch on the side, and has a chunky rubber foot that can be removed to reveal a spike. However, this requires a lot of force. The centre column employs Manfrotto's Q90 design, which allows it to be quickly set horizontally for overhead or ground-level shooting. Unfortunately, though, the knob that's used to lock its height isn't captive, so it could fall out and get lost. But a great thing with Manfrotto is that it's easy to get replacement parts.

The defining factor of the ONE, though, is its size. It's really tall, which means it should easily lift a camera to eye level for most photographers. It's also really sturdy, so it can happily support a sizeable load such as a full-frame camera with a telephoto zoom lens. Unsurprisingly, though, the flip side is that the tripod is extremely large and heavy. It weighs 3.1kg on its own, 3.7kg with the XPRO ball head, and 4.1kg with the XPRO 3-way head. And the folded length is more than 75cm with a head attached. I wouldn't want to carry it very far.

Verdict

There's no doubt that the Manfrotto ONE Photo is a clever feat of engineering that provides solid support for your camera. However, its sheer size and weight seriously restrict its usefulness. It's a curious contradiction: at first sight the quick leg adjustment looks great for landscape work, but I doubt many photographers would want to use it when much lighter alternatives are available.

Hook

You can hang your camera bag from the tripod to give even greater stability

Attachment

Heads are fitted via a standard 3/8in screw, in contrast to the hybrid model which uses Manfrotto's Xchange quick release

Level

A large bubble level positioned directly under the head can be rotated to the most convenient position

Amateur Photographer
Tested
★★★★★

Easy Link

Accessories such as lights can be attached via a 3/8in connector, complete with an anti-twist design

At a glance

- 3 section aluminium legs
- 3.1kg weight
- 164cm max height
- 10cm min height
- 65.5cm folded length
- 12kg rated load

KIT OPTIONS

Manfrotto is offering the One Photo in three versions. You can buy the legs only for £269 and add your own head. Alternatively, you can add get it bundled with either the XPRO Ball Head (right) or the XPRO 3-Way Head. Both of these kits cost £399.



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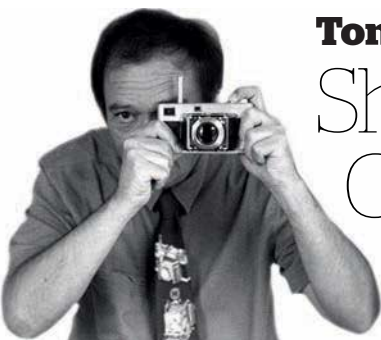


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Tony Kemplen on the ...

Sheffield Wednesday Camera

An ultra-simple football-themed novelty camera that takes standard 35mm film

By the time this column is in print, the World Cup will be over, and football themed merchandise will likely be consigned to the back of the wardrobe or the nearest charity shop. As I write this however, England are still in contention, and the streets and pubs are bedecked with flags. The beautiful game holds no interest for me, but I'm happy to enter into the spirit when the national team are riding high, on this occasion with a Sheffield Wednesday themed offering.

Cameras have long been used as promotional gifts and fan-based merchandise. An early example from the 1900s is a camera in the form of a tomato soup can. In the latter part of the 20th century, there was no shortage of cylindrical 110 cameras adorned to resemble anything from a can of beer to a packet of Smarties. Naturally the cameras were very cheap and very basic, but were modified to a

greater or lesser degree to reflect the product were promoting. At the most basic this simply takes the form of adding some graphic stickers, but at the other end, there were some elaborate bespoke designs.

I have a British Airways camera which takes the form of a highly stylised version of a passenger jet, and which has some clever touches. The tailplane slides back to reveal the lens and viewfinder on the top of the plane, meanwhile down on the undercarriage, one wheel advances the film, and the other releases the shutter. The Sheffield Wednesday camera isn't as sophisticated, but it does have a domed sliding front cover which resembles a football.

There has been something of a resurgence in ultra simple 35mm film cameras recently. The simplicity and lack of control, combined with the inevitable wait to see the results, offer an alternative to the instant gratification afforded by smartphones and digital cameras. They don't come any simpler than this, as the only

controls are the wind-on wheel and the shutter release. Unlike some models, it doesn't even have a built-in flash.

Sheffield has two football teams, in red, Sheffield United, and in blue, Sheffield Wednesday. As it happens, my Wednesday camera came to me on a Sunday, picked up for 50p at a car boot sale. Rather than travel across town to the Hillsborough Stadium, I stayed local and went to the United ground's car park. As a non-partisan Sheffielder, I nevertheless felt some trepidation when I used the Wednesday camera to photograph a statue at Sheffield United's Bramall Lane. I kept the blue camera in my pocket, and only whipped it out briefly to take the photo when no one was looking. I was worried that anything blue could act like a red rag to a bull in the rival camp.

According to the plaque on the plinth, the subject is Derek Dooley, who I believe was named after a nearby section of the inner ring-road. Although on second thoughts, it might have been the other way round!



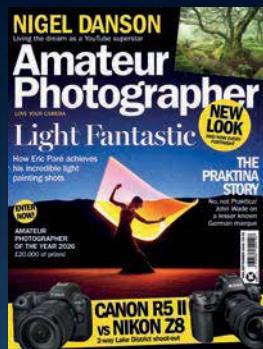
Cameras don't get any simpler than this

Derek Dooley was a legend of Sheffield football



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

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Professor Newman on...

Digital ISO

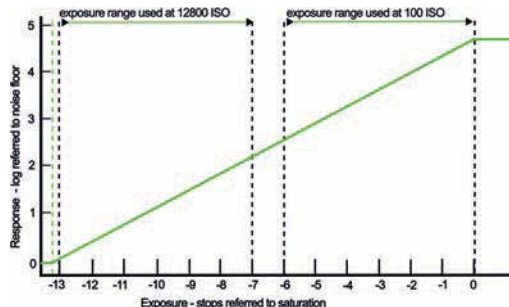
Professor Newman explains how variable ISO sensitivity works with a digital image sensor

In my last article, I tracked the development of film speeds, otherwise known as exposure indexes.

The one that has survived to the present day is that sanctioned by the International Organisation for Standardization (ISO). But as explained in that article, the characteristics of digital sensors do not lend themselves to the same methods as used for creating film ratings. In this article I will discuss what digital ISO is, and how variable ISO works.

The starting point is the chart in the illustration, which now just shows the curve for a digital sensor. Previously, we learned that the main role of a speed rating for film was to ensure that the range of exposures from the scene fitted on the linear part of the curve, which for most films extend to about five or six stops. The experiments of the rating's inventors, Hurter and Driffield, indicated this was sufficient for a satisfactorily rendered image. But on this digital sensor, the linear portion extends to around thirteen stops, so it appears that the rationale behind the speed rating is redundant.

In its most commonly used form, the rating system adopted for digital in ISO standard 12232 defines speed according to the exposure that produces an 18% grey tone in the processed output image. The lowest speed that could be used depends on the exposure that would give a 100% grey, or white, in the output. At first sight this would appear to be 100/18 times the 18% value, but this is not the case. 'White' in a processed image needs to



The characteristic curve for a typical digital sensor has a linear region of 13 stops, which allows it to provide an acceptable range of tones when used at ISO ratings between 100 and 12800

correspond to an exposure even brighter than that given by a pure white reflective object, because the scene may contain light sources and specular highlights which need to be rendered brighter than 'white' (which is rendered light grey). Thus the highest exposure for any given ISO setting is set at half a stop above the exposure for white.

Thus the curve in the diagram can be used with a minimum ISO rating of 100, or maybe a little lower if the scene has no bright highlights. A normally rendered scene would utilise about six or seven stops of exposure down from the right hand of the scale, leaving six stops effectively unused, or at least rendered so near to black as to be undistinguishable from it.

That leaves six or seven stops of the range of the sensor effectively unused. Or put another way, the exposure could be lowered by six or seven stops and still keep the important range of exposures on the linear part of the curve. So, the exposure meter could be set to ISO 12,800 and still produce a tonally acceptable

result. Note the 'tonally acceptable' - the ISO definition deals entirely with output image tonality, and not at all with noise or image quality. In a digital camera, the apparent noise is largely controlled by the number of photons captured, which in turn is proportional to the light energy or exposure. So the cost of using this smaller exposure (higher ISO) is inevitably a noisier image.

There is a caveat in real life. The analog to digital converters which digitise the output from the sensor are rarely capable of properly digitising thirteen bits of information, even if they are rated at fourteen bits. Thus the likely outcome of lowering the exposure by six or seven stops is to make visible the noise generated by the ADC. To mitigate this effect, most cameras insert voltage gain which varies with the ISO setting at the input to the ADC. This ensures it always operates using its full bit width and its noise is rendered less visible. This feature leads some to say wrongly that ISO is gain. Fundamentally it isn't, but most implementations of variable ISO will use variable gain.

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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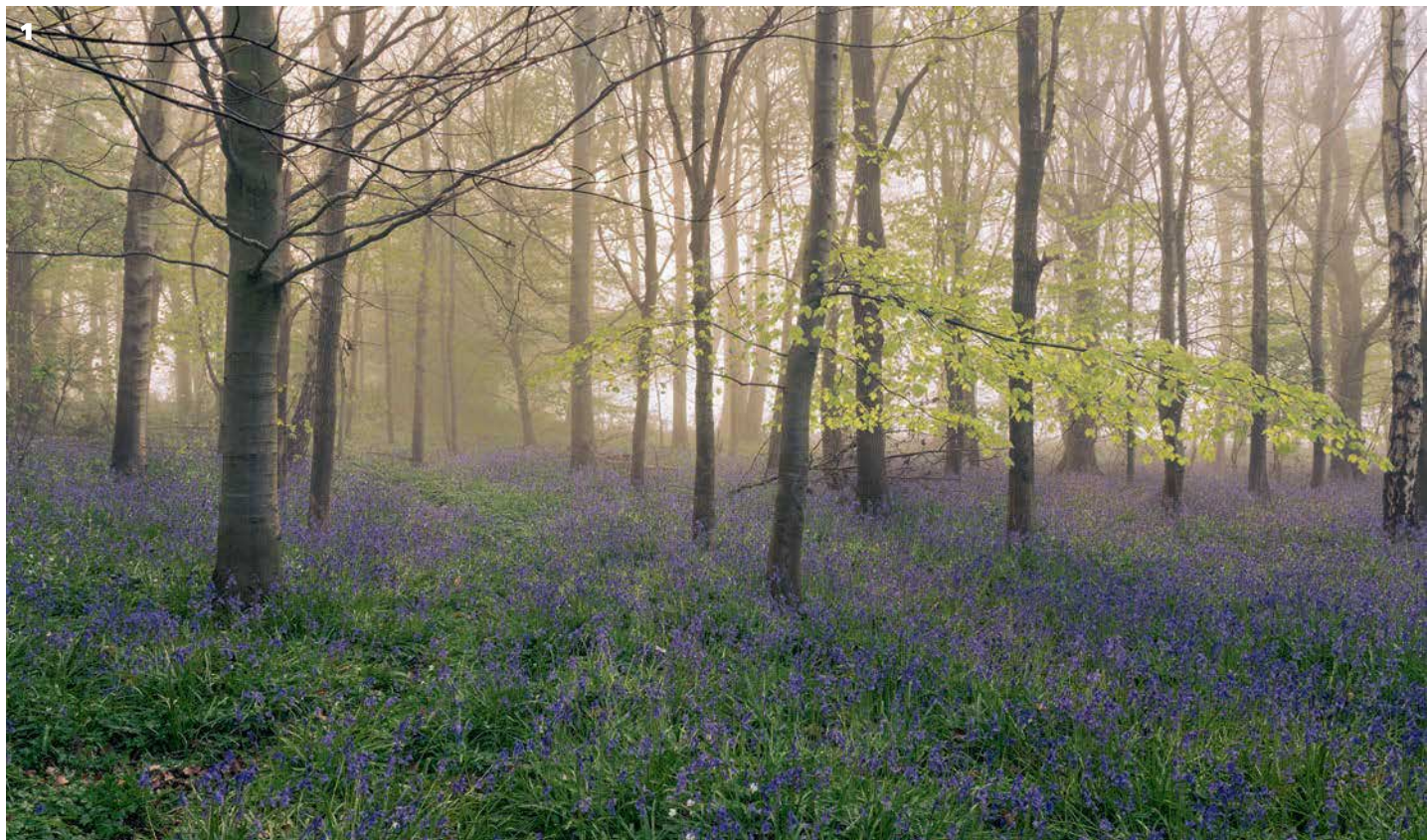


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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



**Aaron Chandler,
Drighlington**

About Aaron

See more of Aaron's work on Instagram, by following @theuncommittedphotographer

How did you get into photography?

I have always felt the need to create: drawing as a child, doing street art when I was homeless and now I am older I find photography to be the best outlet for me, I have a strong desire to create images as I see the world and after a very dark period I purchased a camera and have not looked back.

What do you love about photography?

Those intimate moments, standing in the middle of the North York Moors on a cold January night waiting for the sky to clear so you can capture the Milky Way. Staring into the eyes of a Long

Eared Owl and being at peace. Taking pictures of my partner and 6 year-old son – we call him Chops.

Favourite subjects

I really love the Milky Way, it is why I got into photography. I bought a Canon 80D and a Sigma 18-35mm and went to Svalbard the next day. To say I was unprepared is an understatement, I got some terrible photos but the trip sparked something in me I don't think I could ever recreate. The freedom, isolation, that feeling of being small in a big world that I captured on my little Canon was something that really resounded within me.

How and where do you find your inspiration?

Everywhere! People, places, sometimes music. The people I go out shooting with, I find that they unintentionally push me to do better!

Blue Bell Wood

1 I am pretty bad at getting out in bluebell season, and this year I managed to get quite the orange sunrise. Very pleased that I did and next year it is firmly diarised!

Nikon Z8, Nikkor 24-70mm f/2.8S, 1/5 at f/10, ISO 64

What was your first camera?

A Canon EOS 80D

Current kit

Nikon Z8
Z14-24MM f/2.8 S
Z24-70mm f/2.8 S
Z 85mm f/1.2 S
Z 180-600mm f/5.6-6.3

Favourite lens

My most used lens is the 180-600mm but my absolute favourite lens is my 85mm f/1.2

Favourite accessory

My 3 Legged Thing tripods. As I carry my 6 year old's gear too they have honestly saved my back!

Dream purchase

A Nikon Z 400mm 2.8 1.4TC lens, without a doubt.



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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.



A Peaceful Moment

2 I really love owls. Having watched this Long Eared Owl land in front of me and fall asleep. I sat and watched, waiting for it to wake again. Just me, my young boy and the owl. Sat in the grass together. A short time later as the sun was starting to set, it woke. Giving me the briefest moment to capture those stunning orange eyes.

Nikon Z8, Nikkor 180-600mm, 1/3200 at f/6.3, ISO 1400

A Rarity

3 This was a tough shoot. A last minute call at Gigrin Farm to see the Kites. Hoping to spot the Leucistic Kite. In harsh afternoon sun this took quite the try to achieve as the white feathers and harsh light do not make a great combo! Highlight weighted metering and some exposure compensation saved the day, with a nice pastel background edit!

Nikon Z8, Nikkor 180-600mm, 1/3200 at f/6.3, ISO 900



In the Green

4 Following on showcasing wildlife in their environments I noticed this Puffin moving down a slope. Not too different from an escalator. The sun had returned when I took this image, helping us dry off! Nikon Z8, Nikkor 180-600mm, 1/3200 at f/6.3, ISO 1000



▶ What software do you use for photo editing?

Lightroom, sometimes Photoshop.

Favourite photographers

Goodness. I draw inspiration from so many people. The late Alyn Wallice, Nigel Danson, James Popsys, Thomas Heaton, Rhiannon Lawler, Rich Doak, Simon Owen, Kev Morgans, Mike Phelps, Andy Green, Adam Jukes, Malina Chandrasekar, Adam Moore, Craig Dibdin, Irene Amiet, Laura Dyer, Rachel Bigsby, Megan James, Jack Lodge, Fiona Campbell, Ovidiu Selaru, Lara Jackson-Turner, Neil Burnell, Rachael Talibart, Chops the Photographer – the list is honestly endless!

Favourite photography books

Wilder Britain – a curation of wildlife images by Irene Amiet. Any of Nigel Danson's collections.

Tell us about your pictures

I suppose all of my images are part of my story. When I picked up a camera again after Covid I was very lost. I spent a lot of my time stuck in my own head and every image in the last five years has been a journey of finding

myself. Photography has been a huge part of recovery, from PTSD all the way through to my autism diagnosis and more recently Severe Autistic Burnout.

My photography has been about me figuring myself out and meeting some incredible photographers along the way. They have been a huge driving force for me lately, alongside my partner and Chops over the last 2 years, and it has formed the very core of my relationship with my 6 year old.

I have come to realise it is my job to show him the magic of the world and we choose to do that through the medium of photography. We always have the best time! Chops has even started giving me a run for my money. I have included a few of his images here to show, we are both incredibly proud of him and his love for nature. He really is getting quite good!

Favourite tips

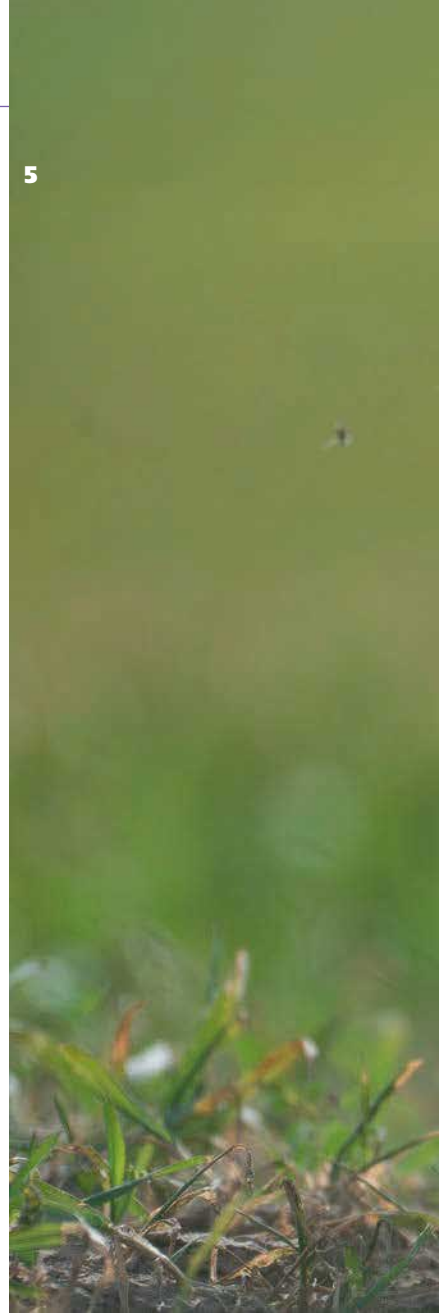
My best tip is to mess up a lot. Don't read the manual, just Google the specific issue you have. Learn the exposure triangle and have FUN. Do not compare yourself to others. Going out and getting nothing is still going out to photograph things. Make photography friends!

Full Steam Ahead

5 I often run a shoot with friends day, where we all meet up and have a natter and image together. Having got the hare in the early cloudy morning I was unsatisfied with my images. So at 3pm I returned in the better light and managed to catch the playful hares charging towards us!

Nikon Z8, Nikkor 180-600mm, 1/3200 at f/6.3, ISO 1400

5



Barn Owl (by Chops)

6 Taken at Bempton Cliffs
Nikon Z6 II, Nikkor 180-600mm, 1/2000 at f/6.3, ISO 280



Puffin (by Chops)

7 Taken on Skomer Island. He really did enjoy this trip and is already asking to go back!
Nikon Z6 II, Nikkor 180-600mm, 1/1600 at f/6.3, ISO 1000





8



Kingfisher (by Chops)

8 Taken on his first test run with the camera. Not a bad capture for his first day out with his new Nikon!

Nikon Z6 II, Nikkor 180-600mm, 1/2500 at f/6.3, ISO 1100

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

Alpha Charlie

There is one person who has been overlooked in your 'greatest photographers' list who is at least worthy of a very honourable mention: Charlie Waite!

It is he who inspires me most, followed by Joe Cornish. I went to an exhibition of his in Leigh-on-Sea some few years ago. It was in my early days of re-exploring photography with the advent of digital. I was completely blown away by the images and delighted to speak briefly with Charlie Waite, who I have always found to be so graciously humble.

His desire to capture the "perfect

and the decayed" in the British landscape and the glorious sense of completeness of his work, are achieved time and again. It's as though the place had shown itself at its best the first time and will never again recover that perfection.

Thank you Charlie for opening my eyes and continuing to do so through your images. I am much the better photographer for it. I recall Psalm 19 - "The heavens declare the glory of God and the earth his handiwork".

Martin Harris

Charlie is also one of the most articulate advocates for the British landscape that I know, and is a great friend of Amateur Photographer



The Leica Leitzphone can also make phone calls

abandoned telegrams, fax, Morse code, landlines, phone boxes... All we have left are mobile phones. Your review delves deep into its MPs and fps, it's apertures and sensors, but not a word about whether it can make phone calls. Who knows? Yes I know I can look up its ring ring capabilities elsewhere, but it made me smile.

Peter Padfield

Best for me

Most camera comparisons ask 'which camera is best'. Using AI allowed me to ask a more useful question: which one is best for one particular photographer: me.

Working with Dr. Mark Brickley, I compared several camera bodies with lens combinations, prioritising maximum usefulness with minimum weight. We built two personalised scores: Technical Utility, covering performance for urban, architecture and macro subjects; and Fun Factor (the controls, comfort, the

monochrome appeal, lens character and the likelihood that the camera would ever actually leave the cupboard).

I helped to design the method, performed the analysis, and created the graph. The results were plotted with resolution shown by bubble size and system weight by colour.

A Pareto frontier then identified the best choices for both utility and enjoyment. The Fujifilm X-E5 emerged as the most delightful, the OM-1 II as the strongest technical tool, and the X-T5 as the most balanced choice. As a result of this conclusion Mark decided to dig his X-T5 out of the cupboard.

Clara

This feels too much like maths homework for my tastes, Clara, but each to their own! Glad you found your perfect match

Failed quest

Okay, hands up, I admit total failure on this photographic quest. Over

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Future-proof photography

Many years ago, in the age of MS DOS, IBM made a promise that all computer systems would be backward compatible. So no matter what age the machine was it would always be useable.

Unfortunately, we now live in the age of 'throw it over the fence' if it's over 18 months old. This brings me round to how wasteful society is, in the digital age. A few years ago I lost a lot of my photographs when a hard drive decided to go up the wall. It was fine, I had backups on discs – till

they decided to self-terminate.

Digital is not the perfect solution for anything because eventually it will corrupt at the very moment when needed. I have heard that even Google back-ups their documents onto film because digital will eventually corrupt.

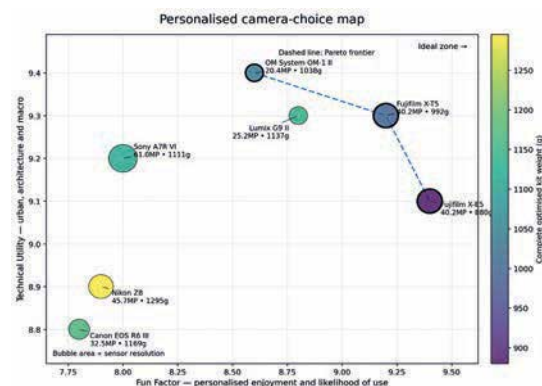
Hence the reason I have returned to film – both black & white and colour – using a mint Leica R8. The user experience is more relaxing; it slows you down and makes you think before pressing the shutter button. The antithesis of digital 'machine gun' shooting.

I just scan the pictures to my computer and print hard copies. Don't get me wrong, I still shoot digital, but not as much as film. Plus, I have retrievable negatives which will last for years. Developing film is a lot more fun than pulling your hair out over a computer. Try it, you will not be disappointed, and my photography has improved tenfold.

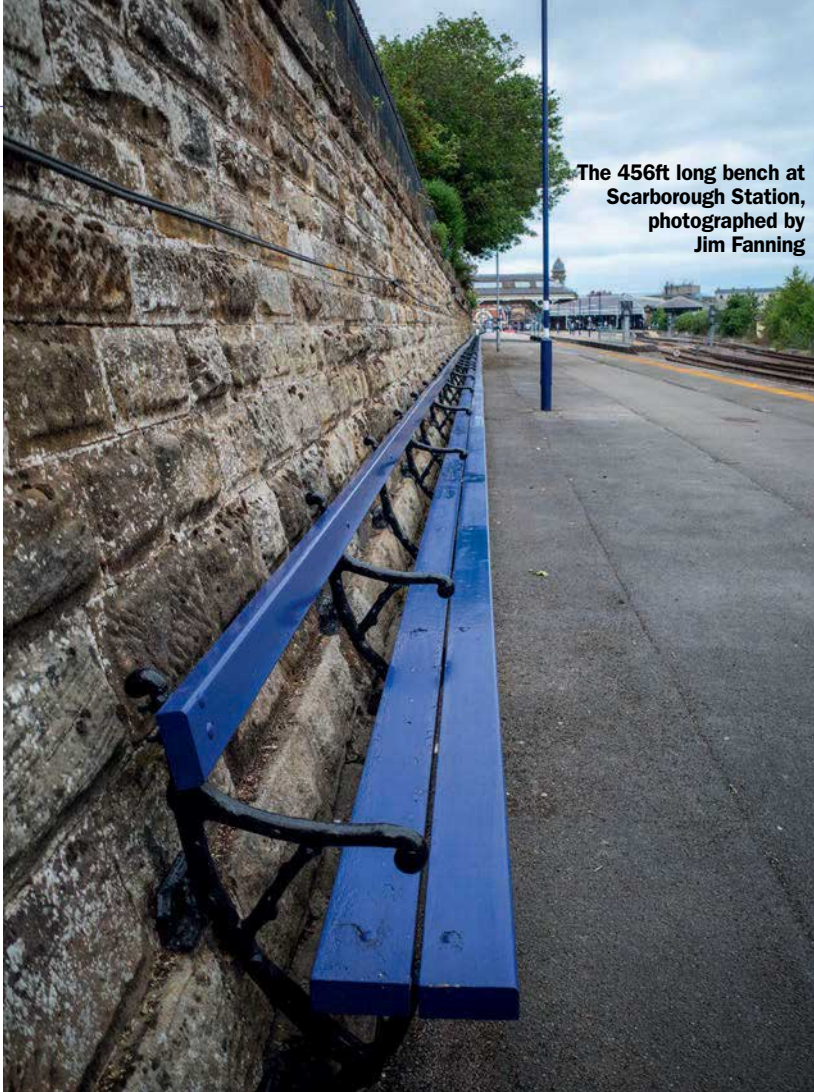
The new-look magazine is excellent, by the way – better than I ever expected.

Does it ring?

I loved your review of the Leica phone (30 June). It led me to thinking; we've



Clara's graph that helped her to choose the right camera



The 456ft long bench at Scarborough Station, photographed by Jim Fanning

the course of a week in July I spent a couple of hours taking photos at York Railway Station, a similar amount of time at Edinburgh Waverley and Scarborough station; and some time at my village station. I'm pleased to say that I was not challenged by any railway staff and remain a free man. And on the plus side I discovered that Scarborough station has the longest passenger bench in the world at 456 feet. Camera and anorak in hand I aim to continue this quest!

A second admission – I am one of the 7 million who bought a pair of Meta AI glasses. **Jim Fanning**

Diligent work, Jim, but your bench photo was taken on a Ricoh GR III compact camera, which might have something to do with it. Perhaps you'd

get a different reception if you used a DSLR?

Aspire to full-frame

In 1970 as a 16 year old engineering apprentice I bought a second-hand Minolta SRT 101. The image quality was such, that with a standard lens, I could take pictures behind the goal of Hearts FC with a standard lens and make out the faces of individuals in the enclosure opposite. Fifty years later digital photography caught up with this image quality when I purchased a second-hand Sony A7R3.

Anyone who considers

themselves a serious amateur photographer should aspire to a modern full frame sensor. I've spent a fortune on cameras of various sensor sizes chasing image quality, weight, portability etc. Learn from my mistakes or buy an iPhone. **Ian Carr**

Many people will strongly refute your contention that you need to aspire to full frame to be considered a 'serious' photographer, whether amateur or pro, and there are legions of photographers out there who are proving you wrong every day. But let's hear what readers think.

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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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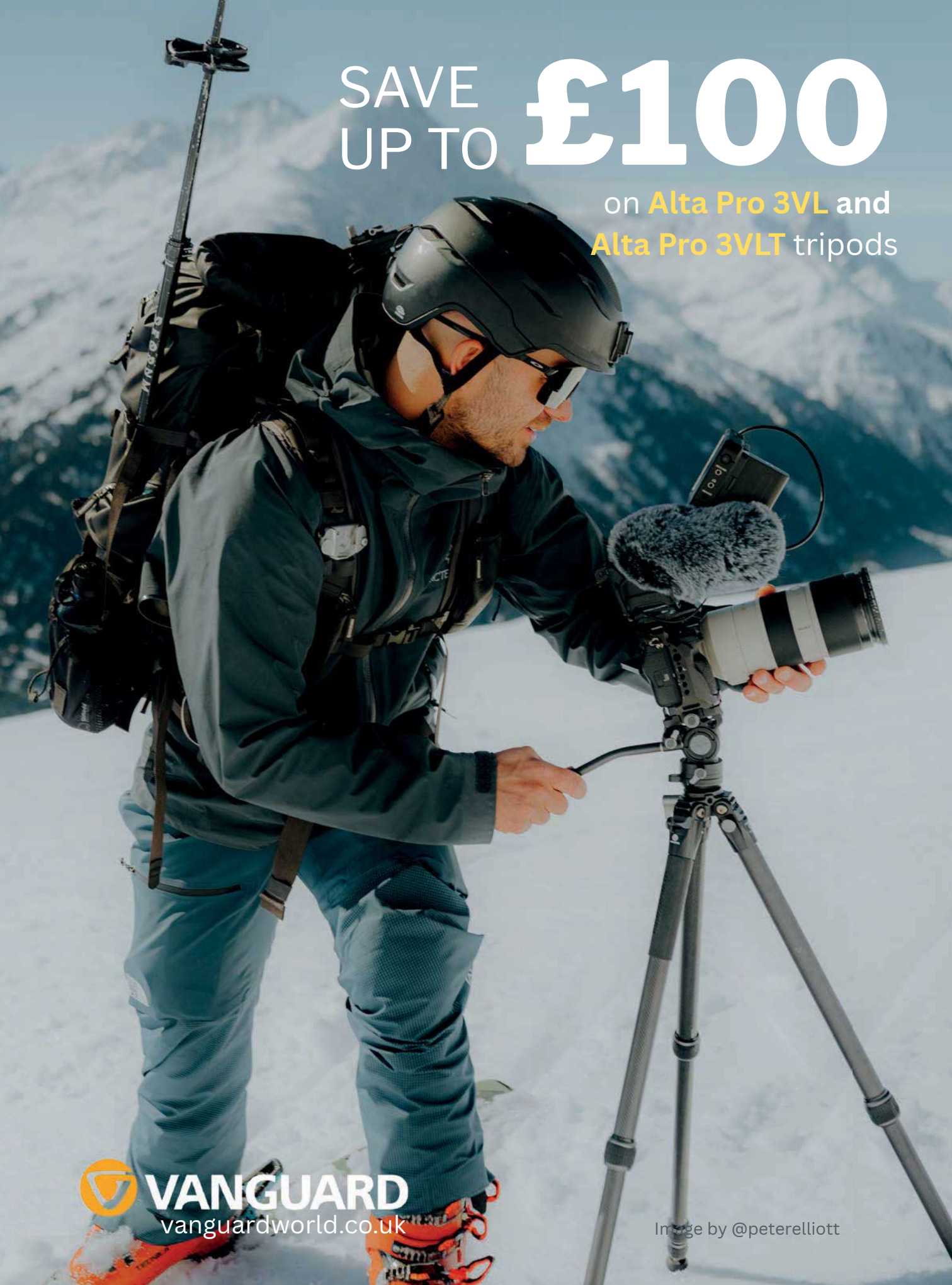
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A man in winter gear, including a black helmet, goggles, and a dark jacket, is standing on a snowy mountain peak. He is holding a camera with a large lens and a microphone, mounted on a black tripod. The background shows a vast, snowy mountain range under a clear sky.

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Buying Guide

107
cameras
listed &
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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 some 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
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

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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			
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	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN							DIMENSIONS
Canon G7 X Mark III	£699	4 ★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	•	30	•	•	•	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
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
NEW Sony RX10 V	£2199	5 ★	Superb all-in-one with long zoom, fast shooting and excellent autofocus	1in	20.1	24-600	12,800	3840	•	30	•	•	•	3in	•	•	630	136.4	94.5	151.3	1111
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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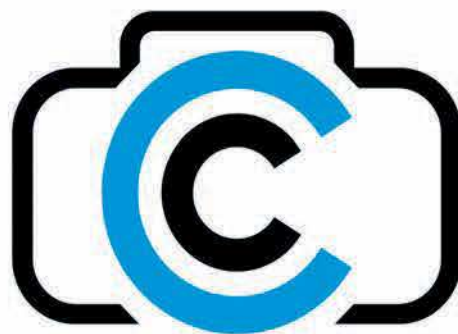
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Final Analysis

Maria Falconer considers...

From the series Lito, 2022 by Julián Cabral

This remarkable photograph by Argentinian photographer Julián Cabral depicts his uncle Carlos during the final year of his life. The image forms part of a series entitled Lito — the name by which Carlos was fondly known within the family.

Born with a severe developmental disorder, Lito struggled with basic tasks from personal hygiene to shopping, managing money and generally looking after himself. Lito also lived with schizophrenia, a condition that profoundly affected his mental health and led him to make several attempts to take his own life. In another place and time Lito would most certainly have been cared for in a professional environment. Instead, he was totally dependent on his sister Virginia (Julián's mother) and her family to manage every aspect of his life.

'We go to his house twice a month and the conditions he is in are terrible,' explains Cabral. 'His pants are pissed, his beard is on the floor, and his clothes are all dirty. That is why every time we go my mom cuts his beard, hair and nails. He's not used to bathing and much less used to going to the hairdresser.'

Virginia's family had been caring for Lito for 18 years when somewhat unexpectedly he began to open up to Julián, sharing some of the struggles that had shaped his tragic life. That's when Julian picked up his camera, in part to document his family's story but also to highlight the harsh realities of mental health issues more broadly.



'Storytelling is an important way to preserve memories, share knowledge, and make sense of our existence'

'I was 18 when I began this project and I wanted to convey the mind of a person with mental health issues,' Cabral continues, 'to raise awareness and leave a memory of the unfair life that my uncle and my family had to go through.'

Storytelling is an important way to preserve memories, share knowledge and experiences, and make sense of our existence. And stories have the power to introduce us to new perspectives and develop empathy. But how to translate Lito's complex and highly charged experiences into a

series of still images? Images that go beyond his day-to-day practical existence and reveal something less tangible, his fragile state of mind.

Julián decided to take on this challenge by using metaphor. First, he constructed images in his mind and then the whole family (including Lito) worked together to set them up. It's somewhat ironic (and bittersweet) that Lito not only enjoyed, but actively benefited from this creative process,

'My uncle felt important in something; being able to help me with something meant a lot

to him and made him feel alive.'

In this arresting yet unsettling scene, we see Lito trapped in the drum of an old washing machine, burned out from a lifetime of mixed loads and fast spins. Scars project onto the blistering wall behind. Lito holds on to a frame of makeshift scaffolding - like the safety bar in a rollercoaster car - braced for the next white-knuckle ride.

Through this inspirational image, we see you Lito. And we recognise your struggles, your bravery, and the profound injustice that you and your loving family have endured.

AP

Julián Cabral's work can be seen at www.juliancabral.com.ar

Maria Falconer MA, MSc., FRPS, is a photographic practitioner, teacher and writer. A Fellow of the Royal Photographic Society, Maria runs various photography workshops across the UK and in Europe. For more on her latest workshops and to book your place, visit www.mariafalconer.co.uk

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