

Tuesday 23 January 2024

Amateur Photographer



**Pre-Polaroid
instant cameras**
When 'instant' meant a 5-minute wait

Passionate about photography since 1884

Close-up magic

The winners of **CUPOTY 2023**
reveal their macro secrets

GoPro Hero 11 Black Mini

High-quality action cam test



Ukraine before the invasion

Marc Wilson's images of
gentle rural life before

Plus When Harry Borden met Russell Brand • Book: Lee Friedlander's *Pickup*





mpb.com



Don't sit on it. **Sell it.**



More than half of us have camera gear we no longer use.

Sell your gear and upgrade your visual storytelling.

Trade up for new adventures.

Upgrade, completed.



Do you have unused camera gear? MPB is the largest global platform to buy, sell and trade used gear.

Get an instant quote

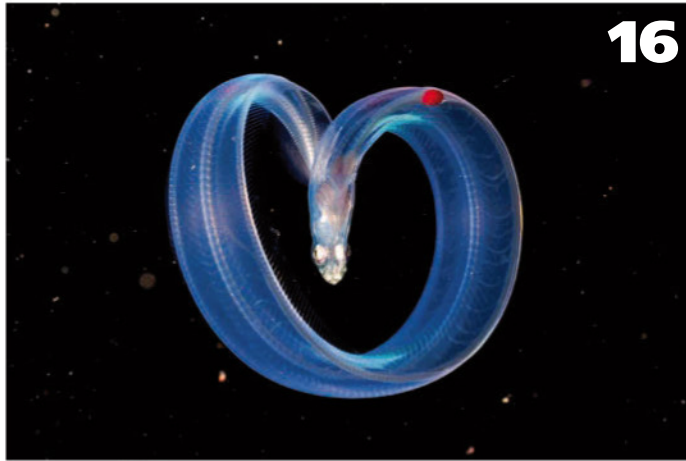


Buy • Sell • Trade
Create ●

See mpb.com/info/unused-tech-survey for more details.

Inside this week's issue

- 3** 7 days
- 8** Books & exhibitions
- 10** It's good to share
- 14** Inbox
- 16** Close-up Photographer of the Year 05 competition winners
- 26** When Harry met
- 31** Love of the land: Ukraine book
- 36** Join the club
- 38** Film stars
- 46** My favourite kit
- 48** Accessories
- 50** Tech talk
- 53** Buying Guide: DSLR lenses
- 66** Final analysis



16

© LIANG FU | CUPOTY.COM



38



31

© 2023, MARC WILSON



36

© PETER PANGBOURNE



48

Welcome



'Small but perfectly formed' is a phrase that perfectly describes many of the subjects of this week's cover

feature. I've always believed that photographers are more alert than most people to the visual details of their surroundings but this applies even more so to close-up and macro shooters. The winners of this year's Close-Up Photographer of the Year not only noticed those tiny details but captured them beautifully, and they told CUPOTY founder Tracy Calder the stories behind the photos. Also this week we look at 'instant' photography before Polaroid came along, and Ukraine before Russia invaded. Plus reviews of a new GoPro and a Lee Friedlander book. If you enjoy this issue why not save money by subscribing? See page 29 for details.

Nigel Atherton, Editor



COVER PICTURE © DAVID HAMMOND | CUPOTY.COM | INSET PICTURE © MARC WILSON

The cover image was taken by David Hammond. See more stunning macro images and techniques from CUPOTY in our article on page 16

THIS WEEK'S CONTRIBUTORS



TRACY CALDER

CUPOTY co-founder Tracy gets the entrants' stories behind their incredible close-up images



PETER DENCH

The AP regular finds out more about a new book based around a small Ukrainian village



HARRY BORDEN

Acclaimed portrait photographer Harry looks back on a 2017 shoot with the controversial Russell Brand



JESSICA MILLER

Dep. Online Editor The manager of our social media channels picks more great reader shots, see page 10



JOHN WADE

In his regular Film Stars pages, our expert on vintage cameras looks at While-You-Wait cameras



MICHAEL TOPHAM

The AP regular finds out why photographer Bryan Evans loves the Sony A7R IVA

Connect with us

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

JOIN US ONLINE in one of these AP communities:

WEBSITE: www.amateurphotographer.com

FACEBOOK: [amateurphotographer.magazine](https://www.facebook.com/amateurphotographer.magazine)

TWITTER: @AP_Magazine

INSTAGRAM: @AP_Magazine

FLICKR: [flickr.com/groups/amateurphotographer](https://www.flickr.com/groups/amateurphotographer)



Budget phones hope to be lucky 13

The Redmi Note 13 Pro



CHINESE smartphone maker Xiaomi has announced the Redmi Note 13 line-up, following on from its Note 12 range, which are among the best budget phones available.

There are five new phones – the Note 13 Pro+ 5G, Note 13 Pro 5G, Note 13 Pro, Note 13 5G, and Note 13 – designed to offer powerful camera features at an affordable price. The higher-end Pro models include a 200MP camera with optical image stabilisation, 2x/4x 'lossless' optical zoom for more detailed close-ups and distance shots, a large 1/1.4in sensor and improved image processing.

'The combination of this sensor, a super-large f/1.65 aperture, and Tetra2 pixel

(advanced pixel-binning technology) delivers clear and bright pictures even in poor lighting conditions,' Xiaomi claims.

Meanwhile, the base models, the Note 13 5G and Note 13, are each equipped with a 108MP main camera with 3x lossless zoom. All the new phones also feature an 8MP ultra-wide camera, 2MP macro camera and a 16MP selfie camera, as well as a wide selection of filters. The Note 13 Pro+ 5G also has IP68 dust- and water-resistance certification, with the rest of the models upgraded to IP54 dust- and splash-resistance.

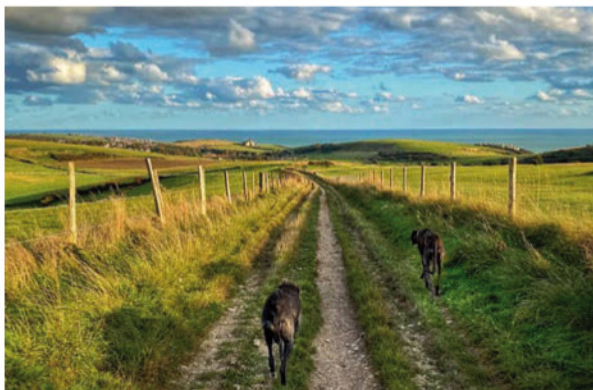
The Redmi Note 13 Pro+ 5G starts at a competitive £449, while the cheapest model, the Redmi Note 13, costs £199. They are available now from www.mi.com/uk

Lace up for the Great British Photo Walk

NEED some motivation to get out into the countryside this winter? AP has announced The Great British Photo Walk, in collaboration with *The Great Outdoors* magazine (www.thegreatoutdoorsmag.com) and sponsored by smartphone maker Tecno.

Every week we'll be selecting a stunning landscape photograph from around the UK to share on our social media. 'Rolling hills, river valleys, impressive mountains and tumbling streams, urban and remote countryside, coast, farmland, forests and cities – the British landscape is very diverse,' said AP's deputy online editor, Jessica Miller.

To take part, simply tag us on Instagram or Twitter (@ap_magazine) with #TGBPW or email jessica.miller@kelsey.co.uk with 'The Great British Photo Walk' in the subject line. Selected images will be shared on AP and *The Great Outdoors* social media platforms. Submissions can have been taken at any time, and captured on digital, film or smartphone cameras.



Take part by entering a UK landscape shot you have taken



Last year's winner, The Candy Man by Jon Enoch

© JON ENOCH | PINKLADY™ FOOD PHOTOGRAPHER OF THE YEAR 2023

Last call for food contest

The Pink Lady Food Photographer of the Year, one of the biggest and most diverse competitions in the photography calendar, closes for entries on Sunday, 4 February. Now in its 13th year, the competition has two new categories: the Tiptree Cake Award for captures of, you've guessed it, cake; and the James Beard Foundation Award for images that celebrate the people behind America's food culture. The overall competition winner gets £5,000. See pinkladyfoodphotographeroftheyear.com



The new 35mm Rollei

Rollei 35AF film camera

Mint Camera has revealed that its new 35mm film camera will be called the Rollei 35AF. It's a new version of the Rollei 35, the smallest 35mm film camera on the market on release in 1966, but this time it will feature autofocus. The Rollei 35AF is expected to be released in the summer, with the price to be between \$650-800. 'Basically, Mint is risking the whole company to get this project off the ground,' said founder Gary Ho on a blog post. See rollei35af.com

© NIGEL ATHERTON



Image Aya Iwasaki

SIGMA

Offering the perfect blend of performance and portability this compact standard zoom for full-frame mirrorless cameras delivers razor-sharp optics, a constant F2.8 aperture, fast AF and a premium build. It is ideal for both casual day-to-day shooting and professional photography and film-making.

C Contemporary 28-70mm F2.8 DG DN

Designed exclusively for mirrorless cameras

Petal Hood (LH706-01), Front Cap (LCF-67mm III),
Rear Cap (LCR II) supplied.

Available mounts: L Mount, Sony E-mount

L-Mount is a registered trademark of Leica Camera AG.





Viewpoint Ross Samson

An AP reader wonders if there's a deeper reason why there are so few 'laugh out loud' photos

A *mateur* Photographer once had a columnist who wrote

humorously under a silly pseudonym. His account of taking an acquaintance to a drinking establishment where the walls were bedecked in Robert Mapplethorpe prints, only realising later it was a gay bar, was particularly funny (assuming it actually happened). Then there was the fabulous, acerbic columnist, Roger Hicks. He

once wrote a spoof encyclopaedia account from the future about the digital 'bubble' in photography at the start of the millennium.

Not afraid to offend, Roger recounted how he and his partner Frances, cycling in France, would cry out 'lone tree, lone tree!' in mockery of amateur photographers who snapped them, mistaking themselves for artists. Today the magazine's pages are thin on humour and controversy. The editors may feel that their customers – delicate amateurs – need gentleness, encouragement and a sense of purpose, not debate. Moreover, we appear to live in the Era of Hurt Feelings, when there is no 'wrong' way, only 'alternative' ways, and everyone is free to self-identify as an expert or visual storyteller. But here's the thing – my radical hypothesis is that photography doesn't lend itself to humour.

Here comes the pun

When I say that few photographs are funny, many will disagree. The names Elliott Erwitt and Martin Parr will be thrown back at me, but the very fact that these two names jump out is probably evidence of how rare they are. On its 70th birthday, a Magnum Photos curator



© ROSS SAMSON

Visual puns are now a mainstay of more humorous street photography

chose one image to represent each year of its history. Only one was a laugh: Richard Kalvar's image of two men in front of the fountain at the Pantheon, Rome (presumably 1980 was a quiet year for plague, famine and pestilence.) I once heard a camera-club judge say that funny photographs simply cannot win competitions. He offered no further explanation and was not the brightest pundit I have met. But he may have had a point.

Flick through your pile of AP or the digital editions. You will find cute photographs that make you smile, other images may generate a wry grin, but scarcely one will make you laugh out loud. Some of the best street photographs rely on 'visual puns' (Google the wonderful Peacock Skip image by Matt Stuart.) This also describes Erwitt's best pictures of dogs. But I've come to the conclusion that photographs do not tell jokes, and they don't make speeches. They just don't talk. They are images – and pictures and words are not the same.

AP reader Ross describes himself as a 'keen and competent' amateur photographer and he helps to run a photography group in Glasgow. Visit www.samsonwithoutdelilah.co.uk

Improve your photography

with a subscription to *Amateur Photographer* magazine!



SAVE UP TO **70%*** JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP124P

Call us on **01959 543 747** and quote **AMP124P**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 March 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our [privacy policy](http://shop.kelsey.co.uk/privacy-policy) here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.



USED

CLEARANCE
IS NOW ON!

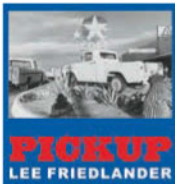
Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales.
Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2024.

Visit wex.co.uk/used-offers today

Pickup

by Lee Friedlander

£45, Steidl, hardcover, 88 pages,
ISBN: 9783958295018



A humble American icon becomes the star of the show in this book by the noted photographer

Lee Friedlander, says **Amy Davies**

To us Brits, the pickup truck is not a particularly usual sight on our roads (or at least, it isn't where I live). But for Americans, they're ordinary and ubiquitous. In this volume, Lee Friedlander takes a look at this mode of transport which has perhaps come to be a quintessential representation of the American people over the past century.

Of course, while we might not see them so much on our own roads, our close connection with American culture means that we're very familiar with pickups too and so a look at the cars somehow evokes a sense of familiar nostalgia. The beds, usually laid open to the elements, holding all manner of things from farm tools to spare tyres, animals or even the occasional person being something we're very used to seeing visually represented.

Timeless style

These images were taken across many years, ranging from the 1960s all the way up to more recent times. That said, their timeless style and the fact they're shot in black & white makes it hard to distinguish which pictures come from which era. Situated against classic American backdrops of deserts, city skylines and remote motels removes a distinct sense of time too.

It makes for an interesting study of what you can achieve if you bring together the same subjects from an extensive archive, particularly if you might otherwise think the subjects are relatively mundane – put them together and suddenly it becomes quite engaging, and often strangely fascinating or amusing. You also get an appreciation for how such an experienced and respected photographer thinks – with noticeable patterns in his observations across the decades.

Lee Friedlander is often considered to be one of the greats of photography, and if you're not familiar with his work, or perhaps you're looking for an entry into it, it's worth exploring a book like this. On the other hand, if you're already a Friedlander aficionado, this is a good one to add to your collection.

'It makes for an interesting study of what you can achieve if you bring together the same subjects from an extensive archive'

Top right: Texas, 1965
Right: Massachusetts, 1977



ALL IMAGES © 2022 LEE FRIEDLANDER FOR HIS PHOTOGRAPHS



Books & exhibitions

The latest and best books and exhibitions from the world of photography



Bruce and the E Street Band, 1978

Bruce Springsteen & The E Street Band: *Darkness on the Edge of Town* by Lynn Goldsmith

£600, Taschen, hardcover, 364 pages, ISBN: 9783836589932



This XL book is obviously really only one for the collectors among you – whether that's of photography books or Bruce Springsteen ephemera. However, if that's your thing, you're in for a real treat here

with a collection of never-before-seen photos taken of 'The Boss' and his legendary E Street Band.

Taken by Lynn Goldsmith in the late 1970s, they show off a hungry-for-success Bruce and the group as they record his classic album, hang out together, rehearse, go on relentless tours and more besides.

This is one of Taschen's 'XL' books, and as such it weighs a huge 4.11kg and has 364 sumptuous pages – it's a beautiful thing, with each copy of the collector's edition numbered and signed by Lynn Goldsmith herself.

Wonderland - *The Secret World of Mushrooms* by Jan Vermeer

£35, teNeues, hardcover, 192 pages, ISBN: 9783961715107



We know that mushrooms are a very popular photography subject among our readers, with these small wonders seeming to open up a world of possibilities when you get up close.

If you're looking for inspiration, this is a great book. Dutch photographer Jan Vermeer's mission to seek out a huge variety of different mushrooms results in an intriguing set of beautiful images, sometimes in abstract and sometimes more straightforward.

All taken in his home country, it's an interesting look at the ecology of the country too. The pictures are accompanied by useful texts, describing how the fungi are useful in applications such as medicines – but also warning of the dangers of some of them. We also get an insight into the challenges he faced as a photographer putting together the project, too.

HELMUTSOS NMMT ©



It's good to share

Our favourite photos posted by readers on our social media channels this week

AP picture of the week

Double Vision by Maruša Uranjek

Canon EOS R10, Canon RF 70-200 F4 L IS USM, 1/15sec at f/22, ISO 100

'Morocco has been a great source of creative inspiration for me and where I discovered my passion for ICM photography (intentional camera movement). This image was taken in a palm tree oasis in the Draa Valley. It merges ICM with double exposure to mimic palm leaves overlapping in the wind.'

Instagram: @marusauranjekphotography

#appicoftheweek Win!



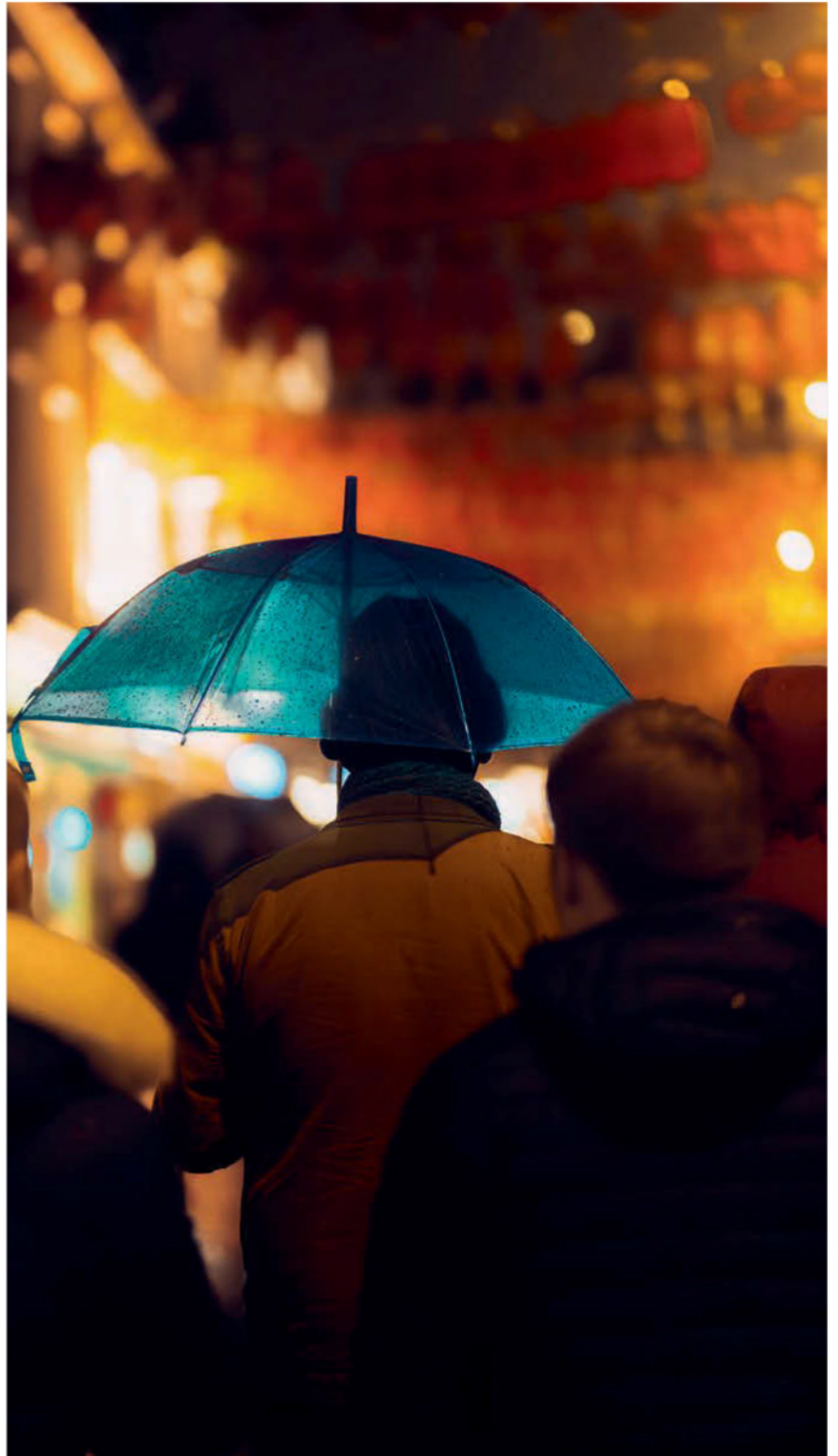
The AP Pic of the Week winner* will receive a beautifully framed print of their winning image worth up to £100.

If you Love it, Frame it!

ThisPicture.com is an experienced, high-quality framing company with a unique, easy-to-use website. Build single or multi-image frames with a few clicks of your mouse and select from a wide range of frames, window mounts and glazing options. Each frame comes with a three-year guarantee and FREE P&P within the UK.

Visit [thispicture.co.uk](https://www.thispicture.co.uk)





Outlier by Zaheer Khaled

Sony Alpha 7C II, Sony FE 85mm F1.8, 1/320sec at f/1.8, ISO 6400

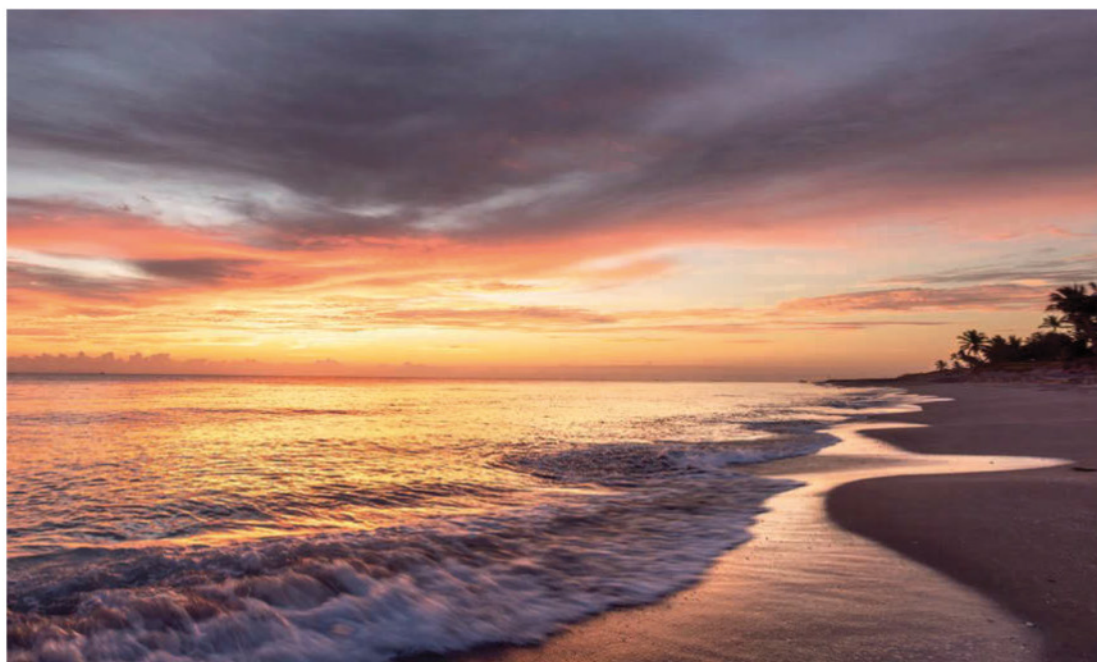
'Even on a cold winter's rainy day, I love the warmth and atmosphere in Chinatown, London, which is so easy to get lost in. I couldn't take my eyes off the person who stood out with their bright blue umbrella and I loved the visual juxtaposition of the bright blue cold subject against the warm background and scene.'

Social media: @Stillsby_zee



**It's good
to share**

We
also
liked...



Shifting States by Lynn M. Sambol

Canon EOS R5, 16-35mm, 1/25sec at f/11, ISO 1000

'Each morning, I embrace the promise of a new day with a clean slate by going to the beach at sunrise, joined by my husband and our two furry companions. The beach becomes our sanctuary as we eagerly await the first light of dawn – witnessing the sunrise is a powerful ritual to recalibrate our vibrations. The

vibrant hues in the sky and water combined with the gentle touch of the warm surf on my feet evoke a profound sense of gratitude and joy. It is this exquisite blend of emotions that fuels my aspiration to share a harmonious vibration of gratitude and love with the world, hoping to ripple positivity far beyond the shoreline.'

Website: Lynnsambol.com

Instagram: www.instagram.com/lynnsambol

Facebook: [Lynn.paigesambol](https://www.facebook.com/lynnsambol)

Mussenden Temple, Northern Ireland by Davyd Samuels

Sony A7 IV, Tamron 28-200mm
F/2.8-5.6 Di III RXD, 1/15sec at
f/14, ISO 50

'I took this photo of the Mussenden Temple on a recent fantastic first visit to Northern Ireland where this was one of many *Game of Thrones* filming locations that I photographed.'

Instagram:

@davyd_samuels_photography

Vero:

Davyd Samuels Photography



Want to see your pictures here? Simply share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Alternatively, you can email your best shot to us at ap.ed@kelsey.co.uk. See page 3 for how to find us.


NANLITE


PavoTube II 15 / 30C


Our Most Popular Tubes, Greatly Improved

The new PavoTube II 15C and 30C deliver compelling, highly accurate light in a durable affordable package. All the qualities that everyone loved about the originals with the addition of many substantial enhancements.

Find your local stockist and more at nanlite.co.uk

 @NANLITE-UK

 @NANLITE_UK

 @NANLITEUK

Amateur Photographer
Email ap.ed@kelsey.co.uk

Editorial
Group Editor Nigel Atherton
Deputy Editor Geoff Harris
Technical Editor Andy Westlake
Features Editor Amy Davies
Acting Features Editor Ailsa McWhinnie
Acting Features Editor David Clark
Technique Editor Hollie Latham Hucker
Online Editor Joshua Waller
Deputy Online Editor Jessica Miller
Online Writer Isabella Ruffatti
Staff Writer Musa Bwanali
Production Editor Jacqueline Porter
Design atg-media.com (Calum Booth)
Photo-Science Consultant
Professor Robert Newman

Advertisement sales & production
Head of Investment: Photography Mike Pyatt
Production Manager Nick Bond

Management
Publishing Director Mark Winterton
Retail Director Steve Brown
Subscription Marketing Manager Nicholas McIntosh
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscriptions
51 issues of Amateur Photographer are published per annum.
UK annual subscription price: £350.48
Europe annual subscription price: £394.74
USA annual subscription price: £394.74
Rest of World annual subscription price: £420.24
UK subscription and back issue orderline
01959 543 747
Overseas subscription orderline
0044 (0) 1959 543 747
Toll free USA subscription orderline
1-888-777-0275
UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/AMP
Already a subscriber?
Manage your subscription online at shop.kelsey.co.uk/site/loginForm

Classifieds
Telephone 0906 802 0279. Premium rate line, operated by Kelsey Publishing Ltd. Calls cost 65p per minute from a BT landline; other networks and mobiles may vary. Lines open Mon-Fri, 10am-4pm
Email ads@kelseyclassifieds.co.uk
Kelsey Classifieds, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL

Distribution in Great Britain
Seymour Distribution Limited
2 East Poultry Avenue, London, EC1A 9PT
Tel 020 7429 4000 www.seymour.co.uk

Distribution in Northern Ireland and the Republic Of Ireland
Newsread. Telephone +353 23 886 3850

Kelsey Media 2024 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.
Kelsey Media takes your personal data very seriously. For more information of our privacy policy, please visit www.kelsey.co.uk/privacy-policy. If at any point you have any queries regarding Kelsey's data policy you can email our Data Protection Officer at dpo@kelsey.co.uk.

KELSEY media 
www.kelsey.co.uk

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

LETTER OF THE WEEK

Man of the moment

I was sorry to read that John Heywood now finds photography boring (*Inbox*, 9 January). I am only slightly younger than he and can remember as a schoolboy developing and printing photographs at my local camera club on a cold Saturday afternoon.

The thrill of seeing pictures being created will live with me forever. I look at some of the photos I took then and wonder how, technically, I was able to take them with pretty basic cameras.

However, time moves on. Whilst it is true that technology means even toddlers can now take technically proficient photos, it's the creative element that makes the difference and there is much to celebrate. Just look at Jo Bradford's excellent photos which she takes on her mobile.

Mobiles also mean you are more likely to capture that moment. I attach a photo which I took on my mobile and which gives me so much pleasure. For me, it's my Cartier-Bresson 'moment'. The unselfconscious joy that the little boy is showing would have been missed had I been struggling with a conventional camera. Okay, I'm maybe kidding myself about the



Bill took this shot with his smartphone

quality of the image, but because I had my mobile in my pocket, I was able to capture an image that no one else did. This gives me so much pleasure and which proves that photography need never be boring. Just think of all those moments waiting to be captured!

Bill Thomson

What do other readers think? Do you also feel jaded with modern photography, or, like Bill, do you continue to find joy in the 'decisive moments' of everyday life?

Win! SAMSUNG

A Samsung 256GB PRO Ultimate SDXC memory card. The PRO Ultimate card offers read speeds of up to 200MB/s and write speeds of up to 130MB/s. Plus 6 proof technology: Water, Temperature, X-Ray, Magnet, Drop, Wearout & Shock. Limited 10-year warranty. Visit www.samsung.com/uk/memory-storage-devices/



The good book

I must admit to being disappointed by your feature on self-publishing (*AP* 9 January) as I expected more than a taster featuring someone who had made just one

book. I am now on my ninth book having started in 2009 with a collection of pictures recording the slow demise of the old ways in Scottish malt whisky distilleries. My subsequent books have

featured traditional brandy making in the villages of North Romania and two featuring natural history found on lengthy walks from my home in the suburbs of Aberdeen. I've learned a great deal

in this exercise and would love the opportunity to pass it on to others. It has been an extraordinarily satisfying period in my life, which while not financially profitable, has greatly enriched my social circle. I have printed in China, in Lithuania and in the UK in volumes from 3,000 down to 100. You can check out or buy my work at broombankpublishing.com
Ian McIlwain

They'll be back

Martin Annand's striking images (*AP* 9 January) exemplify the maxim 'less is more'. And it could apply to equipment too.

This was brought home in the review of the Nikon Z f (same edition). Clearly wonderful in many ways (more is more?), but with questionable ergonomics and the absence of an intuitive aperture ring in the case of Nikon Z lenses.

Nikon's retro camera philosophy incidentally reminds us that 'enough is plenty'. What could be more engaging than an old Nikon FM or F3 with a Nikkor AI lens and a properly integrated full-frame digital back? It's been done for medium format (Hasselblad, Phase One). Innovators have shown that this technical approach is possible at 35mm, albeit in clunky implementations, but mainstream commercial equipment has not been forthcoming.

A Nikon film back is easily removed, so a digital back could be swapped in equally easily. The film wind could prepare the back to capture the next image. The cassette space could hold the battery, and so on. But perhaps somebody wants us to buy new £2,000 mirrorless camera bodies at regular intervals...

Phil Davies

Grays of Westminster®
Exclusively... **Nikon**

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

📞 020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

We buy second-hand
cameras & lenses!

Call us today on 0207 828 4925



40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 info@graysofwestminster.co.uk www.graysofwestminster.co.uk

f Grays of Westminster 📍 Grays of Westminster ✕ @nikonatgrays 📷 @nikonatgrays in Grays of Westminster

Close to perfection

Entrants to Close-up Photographer of the Year 5 share the stories and techniques behind their pictures with competition co-founder **Tracy Calder**

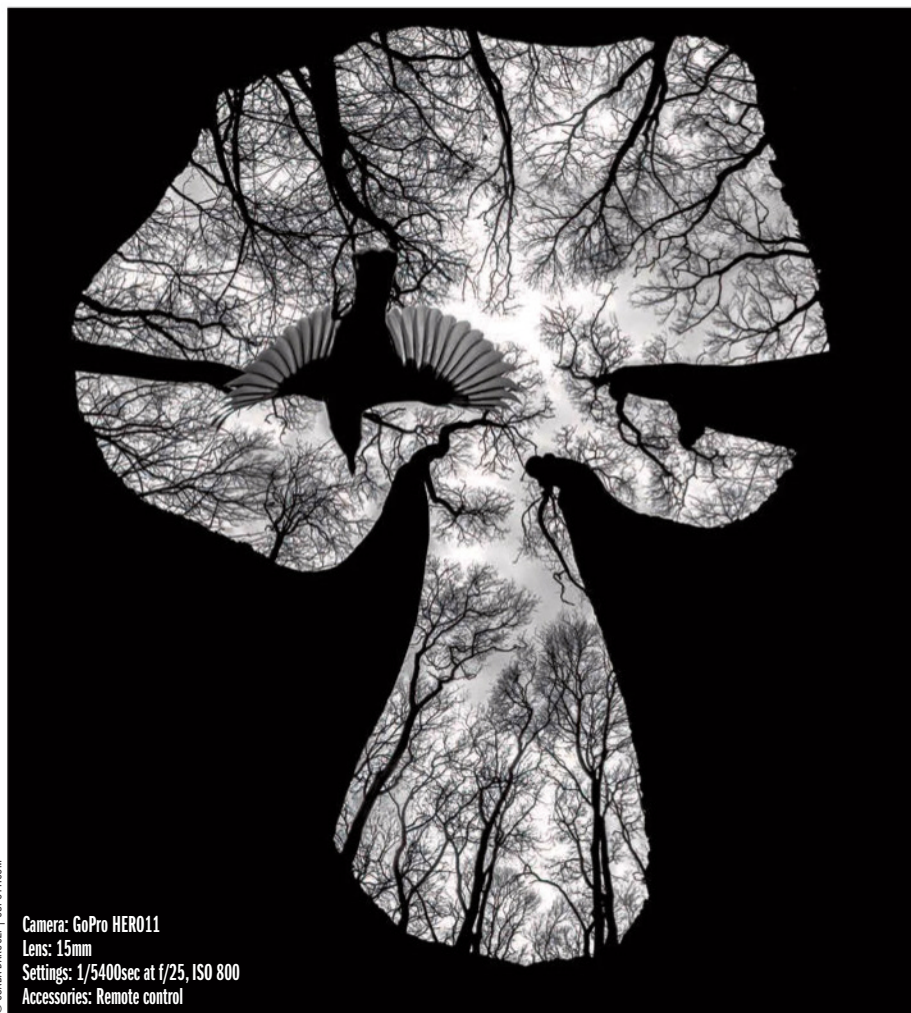
Apparently, Leonardo da Vinci used to get up every morning and write a list of all the things he wanted to learn that day.

You've got to admire his drive, and the fact that he died at the ripe old age of 67 (life expectancy was around 35 back then) seems to suggest that his thirst for knowledge might have played a part in keeping him alive. While I share none of da Vinci's polymath brilliance, I do share his desire to learn something new every day. Imagine my delight, then, when I had the joy of spending more than 20 hours chatting to a group of brilliant scientists, naturalists, journalists, writers and photographers while judging Close-up Photographer of the Year 5 (2023)!

Thanks to these wonderful individuals I now know that tadpoles can eat birds, ants fire acid like water pistols and bees sometimes hold each other's legs while they sleep. And then, of course, there is the knowledge gained from looking at the photographs and accompanying captions sent in. More than 11,000 creative and original pictures made by people whose passion and dedication to the craft of photography is abundantly clear. Personally, I think this is our best survey of close-up, macro and micro photography yet, and I'm so grateful to those who have provided the opportunity to see and learn from their work. I hope you feel the same.

This year there were 11 categories: Animals, Insects, Butterflies & Dragonflies, Invertebrate Portrait, Underwater, Plants, Fungi & Slime Moulds, Intimate Landscape, Human Made, Micro and Young CUPOTY. Csaba Daróczy took the overall title with his incredible image of a bird taken from inside a tree stump, while Carlos Pérez Naval was named Young Close-up Photographer of the Year 5 for his unusual picture of a Moorish gecko in a 'petrified forest'.

To see the winners and Top 100 pictures from CUPOTY 5, visit www.cupoty.com. To stay up to date with all things CUPOTY, sign up to the newsletter.



© CSABA DARÓCZY | CUPOTY.COM

Camera: GoPro HERO11
 Lens: 15mm
 Settings: 1/5400sec at f/25, ISO 800
 Accessories: Remote control

Overall Winner (and winner of the Animals) category

Csaba Daróczy The Bird of the Forest

Category: Animals

Nationality: Hungarian

Occupation: Photographer

Further information:

www.daroczicsaba.hu, Instagram: @daroczics

‘In the winter of 2023, I took a lot of photographs in a forest close to my home in Hungary. I found something new to photograph almost every week, and I spent several days exploring ideas and perfecting techniques. Staying curious and open-minded led me to this hollowed-out tree stump, which

measured around half a metre in diameter. I carefully positioned my GoPro 11 camera inside the trunk and took a few shots. I was amazed by the results. After a few days, however, I decided the composition might be improved if I included an animal in the frame. So, I returned to the spot and placed a sunflower near the hole, which the mice and birds soon found.’

CSABA'S TOP TIPS

- 1** The GoPro is great for experimental shots because it offers generous depth of field, even at such a wide aperture.
- 2** To make the most of opportunities as they arise, get to know your equipment – that way you can act quickly and intuitively.



Close-up
 Photographer
 of the Year



AFFINITY
 Photo 2

Camera: Olympus OM-D E-M1 Mk II
 Lens: Olympus M.Zuiko Digital ED 60mm f/2.8 Macro
 Settings: 1/2sec at f/4, ISO 200
 Accessories: Tripod, cable release, three extension tubes, Raynox 250
 Post processing: 74 images stacked in Zerene Stacker. Basic adjustments in Lightroom and Photoshop. Topaz DeNoise



Winner: Fungi & Slime Moulds

Barry Webb

The Ice Crown

Category: Fungi & Slime Moulds

Nationality: British

Occupation: Gardener/photographer

Further information:

Website: www.barrywebbimages.co.uk, Instagram: @barrywebbimages

‘I found this one-millimetre-tall slime mould (*Didymium squamulosum*) in leaf litter carpeting a woodland floor in Buckinghamshire. It was a cold January day, and the frost had formed a crown shape on top of the fruiting body. I had to be very careful not to breathe on it. During a previous attempt with another slime mould, my breath had melted the ice when I inadvertently got too close.’

BARRY'S TOP TIPS

- 1 Be careful not to breathe on frosty or icy subjects!
- 2 Frosty mornings can create unique images, so wrap up warm and don't be put off by inclement weather.
- 3 Always be on the lookout for the unusual. I use a loupe to fully explore the possibilities presented by tiny subjects such as this.

Winner: Insects

René Krekels

Wood Ants Firing Acid Secretion

Category: Insects

Nationality: Dutch

Occupation: Biologist

Further information: Website: www.renekrekels.nl, Facebook: [rene.krekels](https://www.facebook.com/rene.krekels)

‘I had been studying the lifestyle of wood ants in the Netherlands for work when I noticed that the defending ants of a very large ant's nest seemed eager to scare me off by spraying acid towards me. Luckily it wasn't that destructive, and it provided me with a great opportunity to photograph them defending the nest.’

RENÉ'S TOP TIPS

- 1 Know your subject and its ecology, so you can anticipate its behaviour.
- 2 Be sure that your trousers are not easy to climb up or you'll get a tickling bite in your belly or arms from the ascending ants.
- 3 Come back during different seasons to see different behaviour.



Camera: Canon EOS R5
 Lens: Canon EF 100mm f/2.8 Macro IS USM
 Settings: 1/125sec at f/9, ISO 320
 Accessories: Tripod and flashlights



Camera: Nikon Z 6
 Lens: Nikkor AF-S 24mm f/1.4G ED
 Settings: 1/320sec at f/1.4, ISO 3200
 Accessories: None

Winner: Butterflies & Dragonflies

Csaba Daróczy

The Wedding Guest

Category: Butterflies & Dragonflies

Nationality: Hungarian

Occupation: Photographer

Further information: www.daroczicsaba.hu, Instagram: @daroczics

‘I was photographing a wedding in a forest clearing in the beautiful surroundings of Uzsa, Hungary. The hall lights attracted a lot of insects to rest on the windows. At one point, I saw some guests taking pictures with their phones next to one of the red lights. As I moved closer, I noticed that an oak peacock moth (*Antheraea yamamai*) had taken up residence on the window. I waited until everyone had finished their pictures, and then it was my turn.’

CSABA'S TOP TIPS

- 1 Light can be used to attract animals, be ready to seize any opportunity.
- 2 Take advantage of good fortune – stay open-minded and ready for action.
- 3 Try to tell a story with your picture – understanding the behaviour of the butterfly certainly helped here.

Winner: Invertebrate Portrait

Tibor Molnar Jumping Stick

Category: Invertebrate Portrait

Nationality: American

Occupation: IT Manager

Further information:

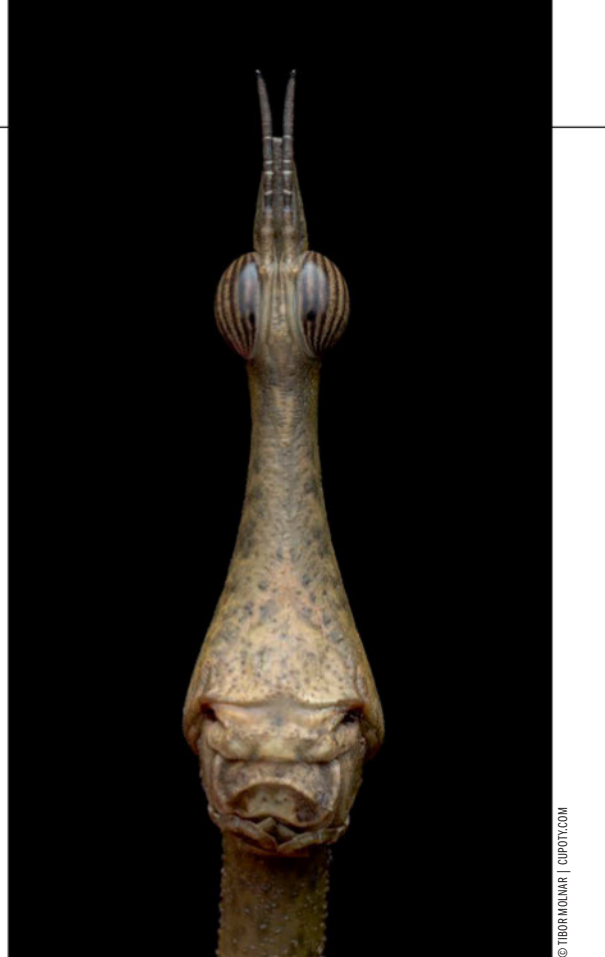
Instagram: @thetibormolnar

‘When we travelled to Ecuador, I knew there would be an opportunity to see jumping sticks in the Amazon region. When we found the first of several creatures, I was beyond excited. I had imagined this shot in my mind for a long time and it was incredible to actually have this opportunity to make it happen. The best way to describe these invertebrates is part walking stick part grasshopper! When they jump, they are not particularly graceful, and they tend to tumble around completely off-balance.’

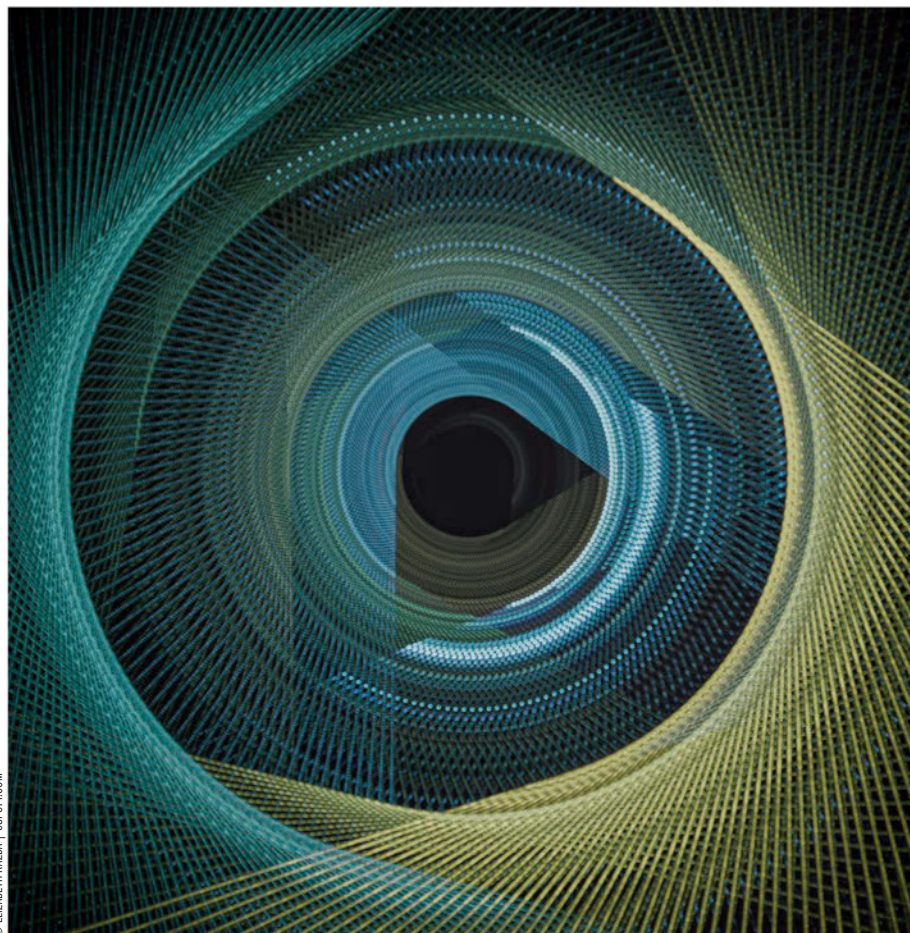
TIBOR'S TOP TIPS

- 1 Do your research ahead of time. If you know that you will be visiting a particular area, learn what to expect there.
- 2 Using a flash and diffuser will help you to record all of the striking details.
- 3 Focus stacking will enable you to get more of the subject sharp.

Camera: Olympus OM-D E-M1 Mk II
Lens: Olympus M.Zuiko 60mm f/2.8 Macro
Settings: 1/50sec at f/5.6, ISO 100
Accessories: Godox V350o flash with Cygnustech diffuser
Post processing: Seven frames stacked in Helicon Focus, Topaz DeNoise



© TIBOR MOLNAR | CUPOTY.COM



© ELIZABETH KAZDA | CUPOTY.COM

Camera: Nikon D850. Lens: Nikkor 24-85mm. Settings: 1/5sec at f/4.5, ISO 64
Accessories: Tripod, remote shutter release, ring light, motorised rotating platform

Winner: Human Made Elizabeth Kazda Asymmetrical Threads

Category: Human Made

Nationality: American

Occupation: Artist

Further information:

Website: elizabethkazda.myportfolio.com,

Instagram: @elizabethkazda,

Facebook: beth.kazda

‘I enjoy pushing the limits of my camera’s capabilities and experimenting with new techniques to capture ordinary objects. My collection of art supplies includes numerous spools of coloured thread from previous projects. I wanted to photograph this thread in a unique way and came up with the idea of wrapping coloured strands around an open picture frame. I placed the frame on a motorised rotating platform and set my camera to multiple-exposure mode. I captured 64 photos of the thread at 64 equidistant positions as I rotated the platform. Since I didn’t complete a 360° rotation, the design is asymmetrical. This is a meticulous process that requires patience. For this image, I used an in-camera multiple exposure of 64 frames to output a single raw file.’

ELIZABETH'S TOP TIPS

- 1 Photograph everyday objects in unexpected ways. Try varying the lighting to change the composition.
- 2 Experiment with the camera’s multiple exposure mode.

Winner: Micro
Gerhard Vlcek
Beach Grass

Category: Micro

Nationality: Austrian

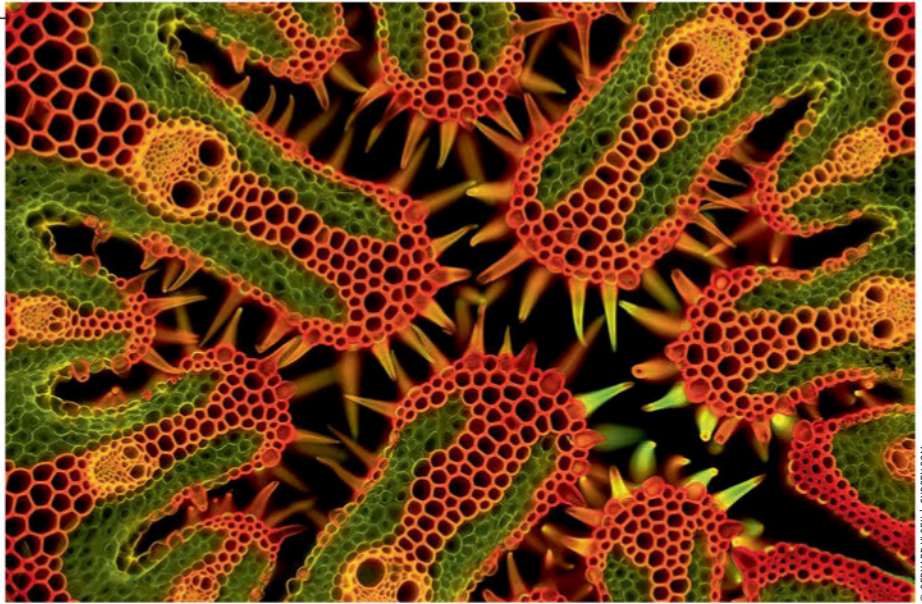
Occupation: Senior project manager

Further information:

Website: www.foto-vision.at,

Instagram: @gerhardvlcek, Facebook: FotoVisionat

▶ 'This image shows a 30µm cross-section of beach grass (Ammophila arenaria) stained with Auramin O and Safranin and viewed under fluorescence blue excitation. The grass came from a friend's garden in Vienna. For the best results I had to slice the sample as thinly as possible. First, I fixed some stems in warm liquid polyethylene glycol. As it cools down, it turns solid, and the embedded stems were placed in a microtome and sliced with a sharp blade. Staining and preparing the sample was very tricky. I had to use the tiniest brush to manipulate the less than 1mm parts in different staining and chemical solutions before positioning the stems on the slide. After that, taking the photograph was the easy part!'



© GERHARD VLCEK | CUPOTV.COM

GERHARD'S TOP TIPS

- 1 Find interesting plant structures and use a microtome (cutting tool) to prepare very thin cuts for a sample.
- 2 Use fluorescent dyes for staining.

Camera: Nikon Z 6II

Lens: Olympus SPlan Apo 10/0.40 microscope objective

Settings: 1/3sec, ISO 100

Accessories: Olympus BH-2 microscope

Post processing: Panorama of two pictures stitched together in Lightroom and cropped in the centre to reveal the interesting structures. Basic adjustments in Photoshop



© CSABA DARÓCZI | CUPOTV.COM

Winner: Intimate Landscape
Csaba Daróczi
Undertow

Category: Intimate Landscape

Nationality: Hungarian

Occupation: Photographer

Further information:

www.daroczcisaba.hu, Instagram: @daroczcis

▶ 'In the first days of May, I always return to a small canal near Izsák, Hungary, where the water violet (Hottonia palustris) blooms in huge numbers. Unfortunately, flowering was delayed this year and only the leaves were still underwater. I was about to go home when I saw a tree had fallen over the canal and under its reflection the plants were clearly visible. I found it a very exciting subject and played with it for a while.'

CSABA'S TOP TIPS

- 1 Often picture opportunities present themselves when you're about to pack up and go home. Stay a little longer and see what arises.
- 2 Find a location with potential and visit it repeatedly in all weathers.
- 3 Play close attention to your surroundings – it takes good observational skills to spot a picture like this.

Camera: Nikon Z 6

Lens: Nikkor AF-S 16-35mm f/4 ED

Settings: 1/320sec at f/9, ISO 1250

Accessories: None

Winner: Plants Ria Bloemendaal Reflexion

Category: Plants

Nationality: Dutch

Occupation: Retired remedial educationalist

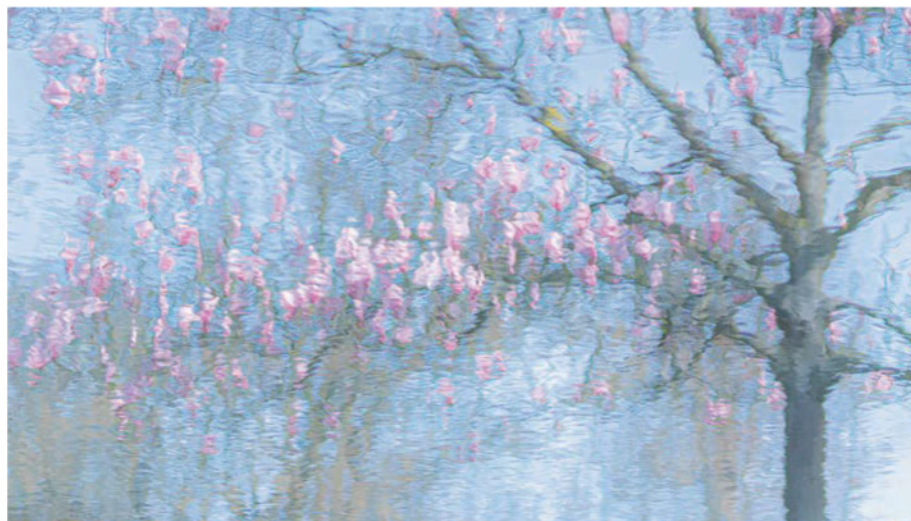
Further information:

Website: www.riabloemendaal.nl, Instagram: @riabloemendaal33, Facebook: riabloemendaal

‘I spotted this reflection in the water at Trompenburg Botanical Gardens & Arboretum in Rotterdam, and it instantly inspired me to make an “impressionist painting”. I’ve always felt connected to nature, and I use photography to show who I am, what I feel and how I see the world. When I make pictures, I often become completely focused on the subject and can enter a flow state that causes me to forget everything that’s happening around me.’

RIA'S TOP TIPS

1 Pay attention to reflections in the water – everything is constantly moving, and new compositions will present themselves every few seconds.



© RIA BLOEMENDAAL | CUPOTY.COM

2 Attend workshops and read as much as you can about art and personal expression.

3 Explore your immediate environment before heading further afield – many interesting pictures can be made on your doorstep.

Camera: Canon EOS 6D Mark II
Lens: Canon 70-200mm f/2.8 L IS II USM
Settings: 1/400sec at f/2.8, ISO 100
Accessories: Tripod
Post processing: Basic adjustments in Lightroom, cropped and flipped



© SIMON THEUMA | CUPOTY.COM

Winner: Underwater Simon Theuma Dreamtime

Category: Underwater

Nationality: Australian

Occupation: Education trainer

Further information:

Website: www.simontheuma.com.au, Instagram: @simontheumaphotography, Facebook: Simon Theuma

‘Like an intricate tapestry of the marine ecosystem, this image captures the relationship between a commensal shrimp and a mosaic sea star. Dreamtime Aboriginal art reminds us of the delicate balance that exists in the grand tapestry of our natural world – this ancient wisdom serves as an important reminder to preserve what we have. To capture this image, I needed to use a snooted strobe, which was set at an acute angle to the subject. This set-up accentuated the depth and beautiful texture of the two organisms. Additionally, I

enhanced magnification by using a +15 wet lens dioptre.’

SIMON'S TOP TIPS

1 Start taking pictures from a distance so you don't disturb the subject, then move gradually closer.

2 Use light creatively to enhance textures.

3 Mastering buoyancy skills is not only crucial for the safety of the diver but also plays a crucial role in preserving marine life and capturing sharp and clear images underwater.

Winner: Young Close-up Photographer of the Year 5
Carlos Pérez Naval
Small Wonders

Category: Young Close-up Photographer of the Year

Nationality: Spanish

Age: 17

Further information: Instagram: @cpereznaval

▶ 'In the wall of some houses in Calamocha – the village in Spain where I live – it's possible to find pyrolusites. These magnesium minerals create stunning formations, which look just like petrified trees, but they are so small that they're tricky to spot. One day, I was lucky enough to find a Moorish gecko (*Tarentola mauritanica*) very close to the pyrolusite's wall, so I tried to make the most of the encounter. I've wanted to capture a gecko in the "petrified forest" for a long time, but they only recently appeared in my village (probably carried in fruit baskets from hotter areas). Due to climate change they can now survive here.'



Camera: Nikon D500
 Lens: Nikkor 105mm
 Settings: 1/4sec at f/18, ISO 1250
 Accessories: tripod

© CARLOS PÉREZ NAVAL | CUPOTY.COM

CARLOS' TOP TIPS

- 1** Beauty is all around us but sometimes we have to really pay attention to find it.
- 2** Be patient. You might have to wait a long time for a shot that you've

- previsualised to come together.
- 3** Experiment with composition. Break some of the 'rules' of photography once in a while!



© JAY BIRMINGHAM | CUPOTY.COM

2nd Place: Fungi & Slime Moulds
Jay Birmingham
Autumn Emergence

Category: Fungi & Slime Moulds

Nationality: British

Occupation: Teacher

Further information:

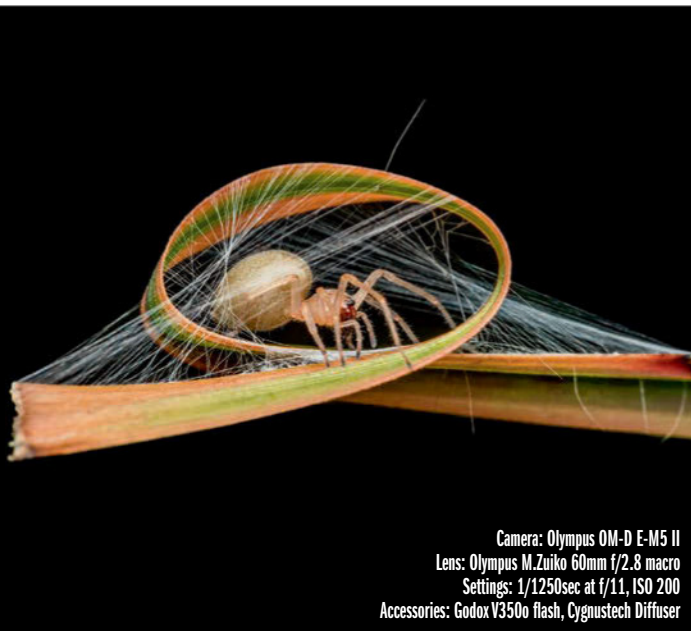
Website: www.jaybirmingham.com,
 Instagram: @jaybirminghamphotography, Facebook:
 Jaybirminghamphotography, Twitter: @Jay_B_Photos

◀ 'I came across some honey fungi in my local woodland, just as the sun was rising and lighting up the woods with golden hues. The bonus was the bracken behind, which gave the picture a wonderfully warm autumnal feel. I used a wide aperture to isolate the fungi and maximise the bokeh in the background.'

JAY'S TOP TIPS

- 1** Use a wide aperture and a long lens to capture some wonderful bokeh.
- 2** Focus stack to keep as much of the subject in focus as possible, whilst still being able to use a wide aperture.
- 3** Go out early or just before sunset. Although fungi will be there all day, the light at these times is at its best.

Camera: Canon EOS R5
 Lens: Sigma 180mm macro f/2.8
 Settings: 1/60sec at f/3.2, ISO 500
 Accessories: Beanbag and small light to fill the shadows at the front
 Post processing: Focus stacked using Helicon Focus. Basic adjustments in Lightroom



Camera: Olympus OM-D E-M5 II
 Lens: Olympus M.Zuiko 60mm f/2.8 macro
 Settings: 1/1250sec at f/11, ISO 200
 Accessories: Godox V350o flash, Cygnustech Diffuser

3rd Place: Animals David Joseph Natural Architecture

Category: Animals

Nationality: Nigerian

Occupation: Student

Further information: Instagram: @abcdee_david

‘It was probably my first experience with a sac spider, photography-wise. The spider had become alert, as my diffuser had touched some nearby grass. I was mad at myself for not taking the shot before the spider was aware of my presence. It was only my second month with a camera, so I was still learning. The few seconds I had with it (after it became alert) made my heart beat fast – I would have been so annoyed if I’d missed the shot.’

DAVID’S TOP TIPS

- 1 Think first, shoot second. It’s important to pre-visualise the end result as you might not have long with the animal.
- 2 Approach slowly. Spiders are very alert, and you don’t want to disturb one and miss the picture.
- 3 You may only get one shot. Make it count; focus accurately.



© JUAN JESUS GONZALEZ AHUMADA | CUPOTY.COM

Camera: Canon EOS R6
 Lens: Canon EF 100mm f/2.8L Macro IS USM
 Settings: 1/80sec at f/5.6, ISO 320
 Accessories: Ring flash

Finalist: Animals Juan Jesus Gonzalez Ahumada The Tadpole Banquet

Category: Animals

Nationality: Spanish

Age: 17

Further information: Instagram: @jjgahumada

‘This image shows the harsh reality of nature, how the death of one can mean life for others. This young sparrow probably fell into the pond on its first flight and drowned, but its death will not be wasted as the tadpoles feed on this unusual offering that fell from the

sky. I had to wait patiently for the bird to spin slowly into the right position and reveal its lifeless eye, which gives the picture drama and meaning. It was the middle of summer in Andalusia, and it was a battle to control the unforgiving and difficult light.’

JUAN JESUS’S TOP TIPS

- 1 Never touch the water or you’ll frighten the wildlife and disrupt the scene.
- 2 Cultivate the mindset of always being ready for a photographic opportunity.
- 3 It’s easy to forget composition and fire away. Spend a few moments making sure the framing is right.

Canon

LENS REWARDS

CLAIM UP TO

£300 CASHBACK

on additional Canon RF lenses

Simply buy any qualifying EOS R-series camera, register the camera and claim up to £300 cashback on up to FIVE additional RF lenses
Excludes kit lenses. Offer ends 31/08/24.
See website for details.

Canon
RF 24-240mm
F4-6.3 IS USM



CLAIM
£100
LENS
REWARD

Canon
RF 100mm
F2.8 L MACRO IS USM



CLAIM
£200
LENS
REWARD

Canon
RF 85mm
F2 MACRO IS STM



CLAIM
£50
LENS
REWARD

Canon
RF 100-500mm
F4.5-7.1 L IS USM



CLAIM
£300
LENS
REWARD



london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

www.LCEgroup.co.uk



FREE UK DELIVERY

on new online purchases over £100.

E & O E. Subject to availability. Check website or in-store for latest pricing. Images are for illustrative purposes only.





Astrophotography in Tenerife

Astrophotography sessions with telescopes

Bespoke courses to suit your holiday

Photograph Planets Galaxies Nebulae and
Star clusters using our motorised mounts
and telescopes with your camera.

www.darkskiestenerifeguide.com

reservations@darkskiestenerifeguide.com

Whats app enquiries : +447766668856

Motor home holidays

Apartment holidays

Transfers arranged

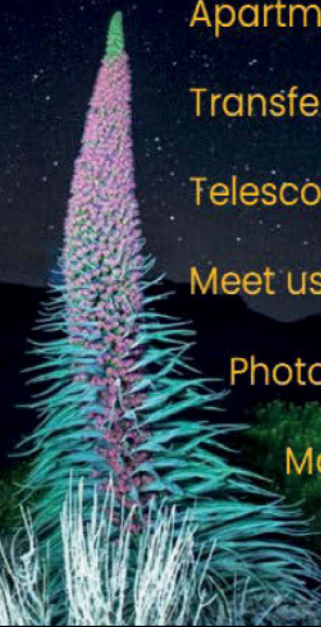
Telescopes provided

Meet us at the NEC

Photography show

March 16th -19th

Stand J703



2nd Place: Plants Wim-Vooijs Tears in My Eyes

Category: Plants

Nationality: Dutch

Occupation: Process consultant

Further information: Instagram: @wimvooijs

‘I discovered a field covered with sundew, a small carnivorous plant. There were lots of silver-studded blue butterflies flying around and occasionally one would get caught and trapped in the sundew. Instead of photographing one of those poor victims, I favoured another approach. I wanted to capture the innocent and alluring beauty of the plant, the way a butterfly might see it in its last moments. To do this, I used a vintage Pentacon lens to capture the sundew as a pair of eyelashes on seductive eyes – the beauty of your last view.’

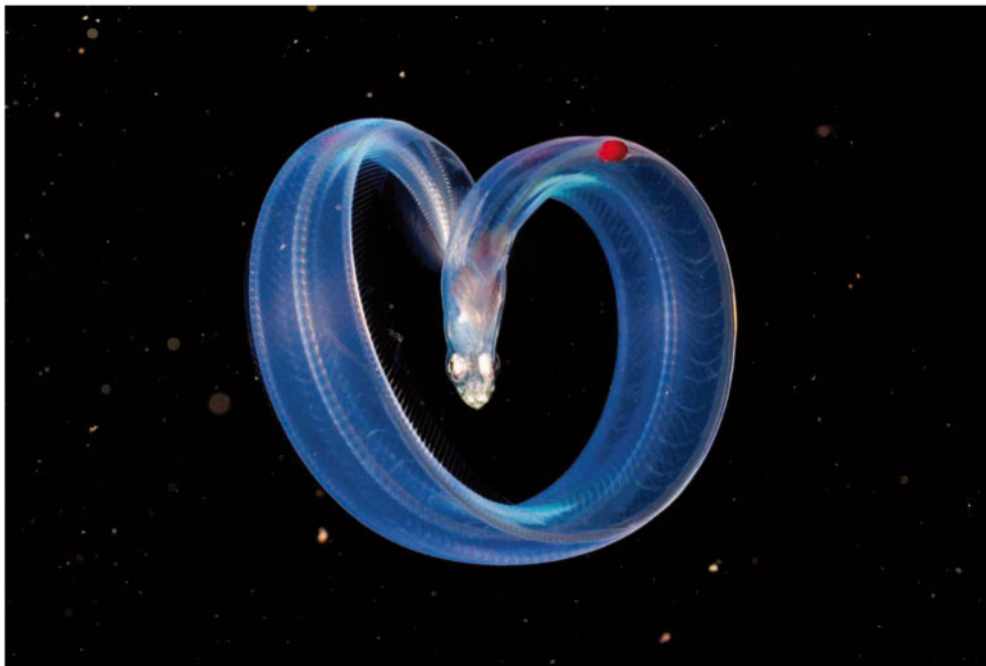
WIM'S TOP TIPS

- 1** Try to tell a story with your picture. Not an obvious one, but one the viewer can create for themselves.
- 2** Go for character, rather than perfection. Using vintage lenses may add an extra interesting layer to your capture.
- 3** Give yourself time to get fully involved in a location. Nature will hand you different opportunities that will give your images a personal signature.



Camera: Sony A7 III
Lens: Pentacon 50mm f/1.8
Settings: 1/500sec at f/1.8, ISO 250
Accessories: None

© WIM VOOIJS | CUPOTY.COM



© LIANG FU | CUPOTY.COM

Camera: Canon EOS R5
Lens: Canon RF 35mm f/1.8 Macro IS STM
Settings: 1/200sec at f/13, ISO 400
Accessories: Underwater housing, underwater flash x2

2nd Place: Underwater Liang Fu Heart of the Sea

Category: Underwater

Nationality: Chinese

Occupation: Teacher

Further information: Instagram: @fuliang_cn,
Facebook: lfuphoto

‘This photograph was taken during a blackwater dive in Romblon, Philippines. Blackwater diving is a type of scuba diving that takes place at night in the open ocean,

with thousands of metres of water below the boat. Divers descend a rope with underwater lights as their only orientation system. When the tide and moon phase are right, creatures from the deep migrate to shallower waters. This vertical migration is one of the most remarkable natural phenomena. During the dive, I saw something shining under my searchlight at 28 metres deep. As I swam closer to investigate, I found a lava moray eel curled into a heart shape. I was extremely fortunate to capture this moment with my camera. The eel remained at that depth for

less than ten seconds before swimming down and disappearing into the darkness.’

LIANG'S TOP TIPS

- 1** Proximity is essential. Blackwater critters are typically tiny, so you must get very close without spooking them.
- 2** Good buoyancy is essential for blackwater photography – it allows you to get closer to your subjects and take better photos.
- 3** A 35mm or 60mm lens is best for blackwater macro photography.

The premise of Brand's podcast was that he was getting beneath the surface of things, so Harry picked this fallen tree that had some of its bark off as the location for his early images in the shoot



Russell Brand

Harry Borden looks back on a 2017 shoot with the controversial comedian, author, actor and influencer

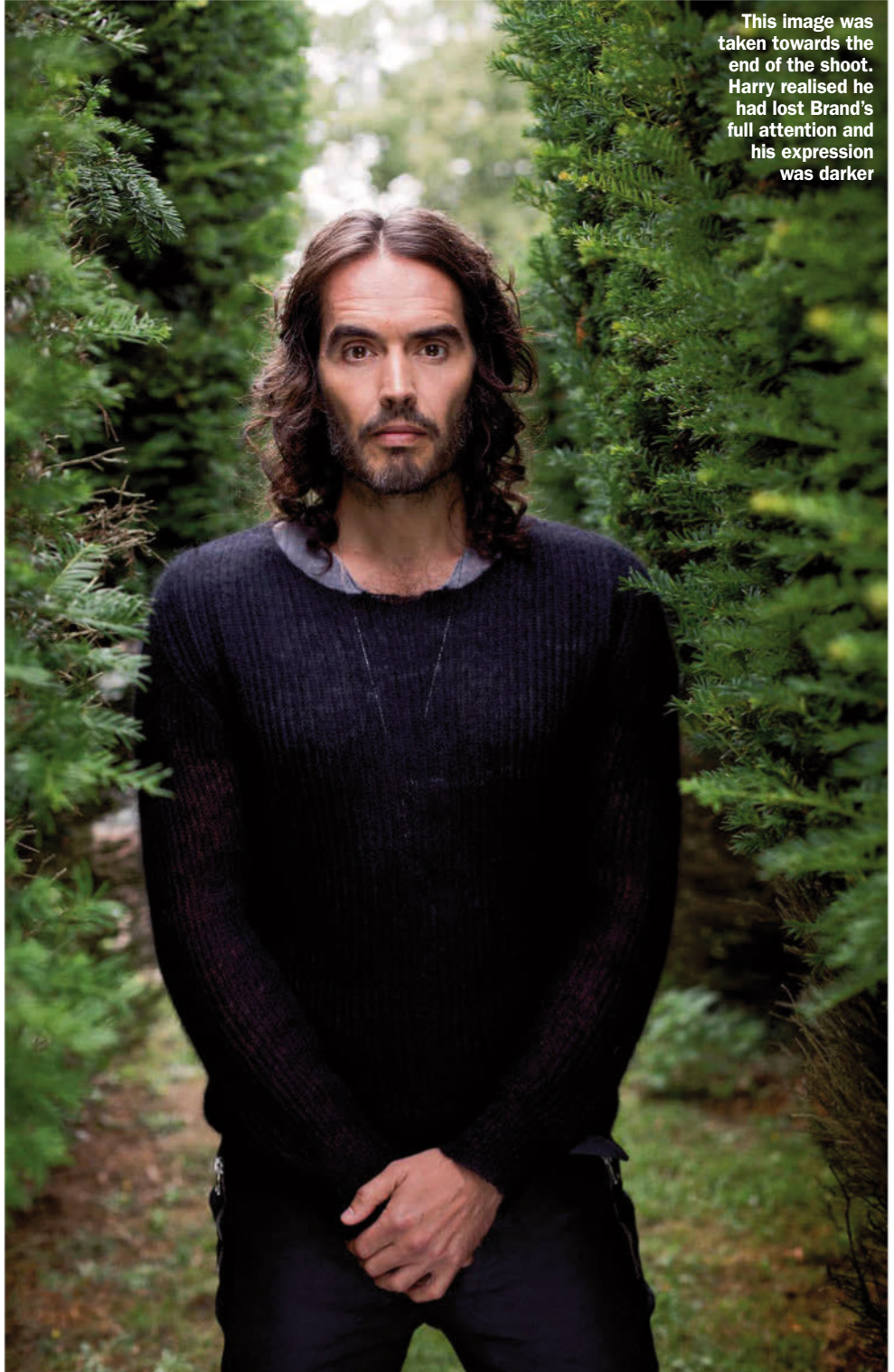
In the summer of 2017, the *Guardian Magazine's* picture editor commissioned me to shoot portraits of Russell Brand. He was then in the process of publicising a new book, *Recovery*, and my pictures would be used alongside an interview with him by journalist Miranda Sawyer.

At the time, I was a big fan of Brand and was excited to get the chance to meet and photograph him. I hadn't been particularly drawn to his earlier incarnation, as the host of *Big Brother*-related TV programmes. However, he had completely reconfigured the way he was perceived and I really liked his podcast, *Under The Skin*, in which he interviewed well-known guests. He came across as someone who was intelligent, engaging and loquacious, with an alternative viewpoint.

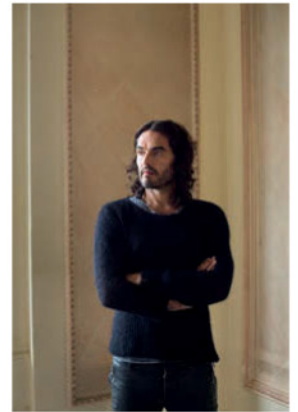
Brand carefully guards his private life and didn't want the shoot to take place at his Oxfordshire house, so it was arranged that I would photograph him at a country spa hotel nearby. I wanted to show him that I wasn't just a celebrity photographer, so I took a copy of my book, *Survivor: A Portrait of the Survivors of the Holocaust*. It had recently been published and I thought he would like it. I also took along one of Brand's earlier books, that I'd been given as a present by my son, for him to sign.

I arrived early and looked around the hotel interior and grounds for good locations. Then Brand arrived, wearing a dark top and trousers and white trainers. He looked really healthy, had amazing skin and a vitality that was compelling. He was also taller than I expected, around 6ft 2in. His eyes were clear and intense and he looked me right in the eyes, so I knew he'd be really easy to photograph.

But before we started, I gave him my book, and immediately realised it was a mistake because he didn't even try to feign an interest in it. I'm sure he just left it at the hotel or gave it to a charity shop. I had



This image was taken towards the end of the shoot. Harry realised he had lost Brand's full attention and his expression was darker



Above: At the time, Harry liked the pictures, but now he thinks they look a bit like PR images rather than giving an insight into Brand's character

Above right: For the shoot, Harry used his Canon EOS 5D Mark III, and mainly used natural light

particularly since a Channel 4 documentary featured several women who alleged they had been raped or sexually abused by him – accusations which Brand has denied. Further allegations of controlling, abusive and inappropriate behaviour have also surfaced, all of which, at the time of writing, are under investigation.

Photos can become re-contextualised over time and inevitably, the numerous allegations about him have shaped the way I see the pictures from the portrait shoot. At the time, I liked the pictures taken inside the hotel and outside on the tree, but now I think they look a bit like PR pictures rather than ones that give an insight into his character. I took the bait and gave the world the message he wanted to project.

When I review the whole series of photographs, the ones taken at the end of the shoot seem quite sinister, because they're intimate and close, but they're also dark. I feel that those portraits – taken when he had dropped his guard and was keen for the session to end – reveal more about the true nature of the personality behind the public persona.

As told to David Clark

Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His new book, *On Divorce: Portraits and Voices of Separation*, is published by The School of Life.

➤ assumed he was a deep thinker, but at that moment I realised he wasn't really interested in anyone other than himself and what he personally was doing.

I was shooting with my Canon EOS 5D Mark III, and, as always, mainly used natural light. Some of the pictures were taken inside the hotel, where we were given a big room to work in. For some shots I set up a plain white Colorama backdrop. In areas where the natural light wasn't so good, I also shot a few images with a small on-camera Quantum flash unit that I keep in my camera bag.

Afterwards, we went outside and did some more shots in the hotel grounds. In one part of the grounds, I saw a fallen tree that had some of its bark off. As the premise of Brand's podcast was that he was getting beneath the surface of things, I thought it was a nice visual metaphor, so I asked him to stand on and around the tree. I felt quite pleased with myself that I'd found it and Brand's expression suggested

Above: Brand's eyes were clear and intense and he was easy to photograph, but Harry didn't feel he knew anything more about him after the shoot than he did beforehand

thoughtfulness and humility.

As regular *When Harry Met* readers will know, I always try to get as much variety in my images as possible, so towards the end of the shoot I asked Brand to pose between two lines of conifers in the grounds. By that time, I realised I'd lost his full attention and his thoughts had moved onto whatever he was doing next. The light was behind him so the images are moodier, but also his expression was darker and more serious.

Brand had been compliant with me during the shoot, though I had heard from other photographers that he could be difficult. He had also given me more time than I expected, so it's possible that showing him the *Survivor* book had at least made him realise that I was a serious photographer. But despite having that extra time with him, I didn't really feel I knew anything more about him after the shoot than I did before it.

The public perception of Brand has changed dramatically since 2017,

Improve your photography

with a subscription to *Amateur Photographer* magazine!



Join us and enjoy these great benefits:

- Every issue delivered directly to your door
- Save up to 70% on your first 13 issues
- Continue to save 60% after your first 13 issues
- Guarantee you never miss an issue
- Receive the *Amateur Photographer* newsletter every week**
- One FREE entry per round into *Amateur Photographer* of the Year Competition
- Additional PREMIUM content every 4 weeks at no extra cost

SAVE
UP TO
70%*
JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP124P

Call us on 01959 543 747 and quote AMP124P

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 March 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

CARMARTHEN CAMERAS.COM

✉ INFO@CARMARTHENCAMERAS.COM ☎ 01267 222300

SPREAD THE
COST WITH **DEKO**

Finance available on orders above £280
Subject to status

Established in 1998, Carmarthen Camera Centre Ltd initially specialized in second-hand cameras and lenses, eventually taking over Francis Photographic in 2000, becoming the largest source for second-hand cameras in Wales with an extensive range, embracing online sales early, expanding their stock, and opening a beautiful new premises in May 2019, transforming a chapel into a display room and warehouse, ultimately becoming the premier destination for new and second-hand cameras, optics, and photo-related products in all of Wales. Renowned for their knowledgeable and enthusiastic team of staff, including experts in all types of photography, eager to provide expert guidance and exceptional service, inviting you to visit their store or call for assistance on your photography journey.



100% UK STOCK



FREE DELIVERY



PART EXCHANGE



SELL YOUR GEAR

SCAN
ME! >>>



AWARD WINNING CUSTOMER SERVICE



Former Zion Chapel
Mansel Street
Carmarthen
SA31 1QX
Wales



Subscribe to our newsletter
for special offers & events

Further savings available at
www.carmarthencameras.com



This image shows Masha, a young girl who had to leave her home in the Ukrainian village of Balakliya because of the ongoing war



Love of the land

A new book by Marc Wilson and Anna Nekrasova-Wilson based around a Ukrainian village has taken on a larger context amid the current war. **Peter Dench** finds out more

Photographer Marc Wilson explains how it felt to arrive in the remote Ukrainian village where his latest project began: 'It was a strange feeling... As soon as I arrived, I felt this real need to start making photographs. I work a lot and I take a lot of pictures for my projects, but I don't take a lot of general photographs when I'm out and about. I don't snap. I probably don't take enough family photos when I'm travelling. I like to really care, and the photographs I've taken have some meaning. So this strange thing happened when I arrived in this village. It was this incredibly beautiful place. I remember watching village life unfold. I wasn't certain why or what I was making these images for, but I knew they would be for something.'

The small village Marc describes is Balakliya, located in the Poltava region of central Ukraine, 280km east of the capital Kyiv (there's

another Balakliya further east and one to the south west). Marc first visited Ukraine in late 2018 to produce work for his book, *A Wounded Landscape: Bearing Witness to the Holocaust*. He collaborated with producer and fixer Anna Nekrasova. They fell in love and became inseparable.

Marc visited Ukraine frequently to be with Anna and they married there in late 2020. They now live in southwest England with their young son.

'In early 2019 Anna started telling me about this place where her grandmother was from, this village Balakliya,' says Marc. 'When I went there for the first time in the summer of 2019, I think her mum was with us and her sister's kids so it was like an amazing family road trip in a lovely Renault Twingo, from Kyiv to the centre of Ukraine. It was a soft-top car, so kids were hanging out, dogs, the whole lot, passing through this beautiful,



peaceful landscape at the time. It was everything Anna had described to me and more, especially for me as I've always lived in cities.'

Capturing connections

The images Marc made from his visits to Balakliya from 2019-2021 are simple, beautiful and capture the essence of life and the deep connection to the land. Children swim in the river, families chatter in the shade of fruit trees, livestock idle in the lanes, pickles and preserves are stacked in jars, dusty roads stretch towards green meadows, the light is dappled, pictures fade on dressers, laundry dries in the breeze and sunflowers bow in the field. Then on 24 February 2022, war came. Drones and missiles flew overhead. Of the 360 residents of Balakliya, 49 of them are now fighting on the frontlines. Two are already dead.

Marc and Anna did all they could to help from a distance, getting friends and family out, sorting visas and places to stay, raising and donating thousands of pounds from print sales. 'We wondered what we could do differently, more long-lasting, not just raising some money but to try to show people what was



beautiful about the country and why people were fighting, staying and dying for Ukraine,' explains Marc. *The Land is Yellow, The Sky is Blue* is their response.

Taking advantage of their son being at nursery, around 300 6x4in prints were laid out on the carpet, a lot of coffee was made and Marc and Anna began to edit. As a vehicle for editing, the 55 images in the 100-plus page book are sequenced into three days – morning until night. Each day is separated by an illustration made for the book by Mykhailo, 13, Mariia, 10, and Antonina, 8. The siblings learned to swim in the Psel River that flows by Balakliya. From hiding in their basement as tanks rumbled past, they have found refuge in the United Kingdom and are now known by their new English friends as Misha, Masha and Tonya.

The book is bright and colourful, the folded soft cover and paper

tactile. The empty spaces and pages give the images room to breathe. 'I always have dreams of what the book will do but I don't expect everyone to get from it what I would hope for,' says Marc. 'I know that people will always get something from it depending on what they put into it. Our dreams are that people will look at the work and understand why people are fighting, dying, but also just see a beautiful place that they'll want to go to. A place where they recognise themselves, that's a really important thing.'

Whole life

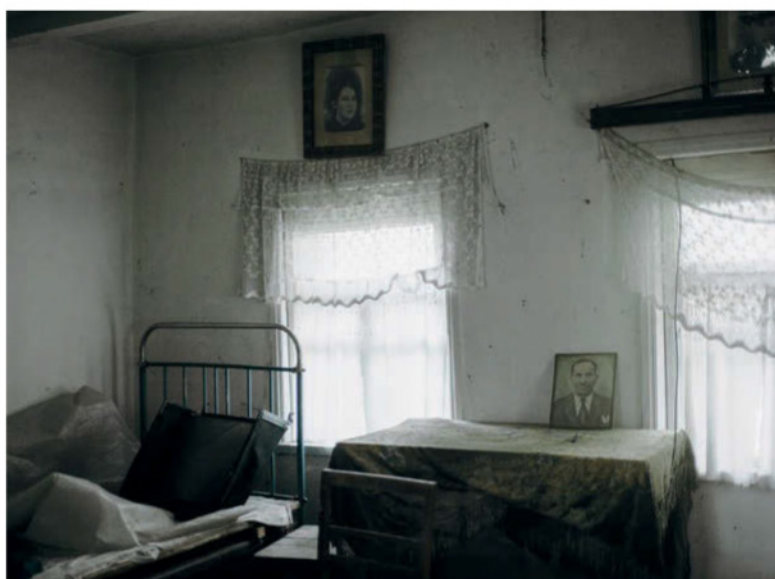
The dual-language book in English and Ukrainian combines Marc's photographs with text written in the context of the current war. The introduction is written by Anna, with additional texts by Larysa Shyposha, Iuliia Budnik and Dmytro Vygovskyi, each of whom have a unique connection to both Balakliya

'We wanted to show people what was beautiful about the country and why people were fighting, staying and dying for Ukraine'



Left: 'Nataliia'. Marc's images document moments in everyday life in Balakliia before the war

Right: Towels and swimming costumes drying, following a family swim in the river near the village



Left: Sometimes Marc has simply documented interior scenes in village buildings, such as this image, 'Babusya Mariia's house'

and Ukraine. As Larysa writes: 'The village has become empty, and this is really noticeable. Most men who used to operate tractors and combine harvesters have gone off to war. The agro-industrial group where I work has a shortage of machine operators and tractor and combine drivers. That's why the sowing was so slow.

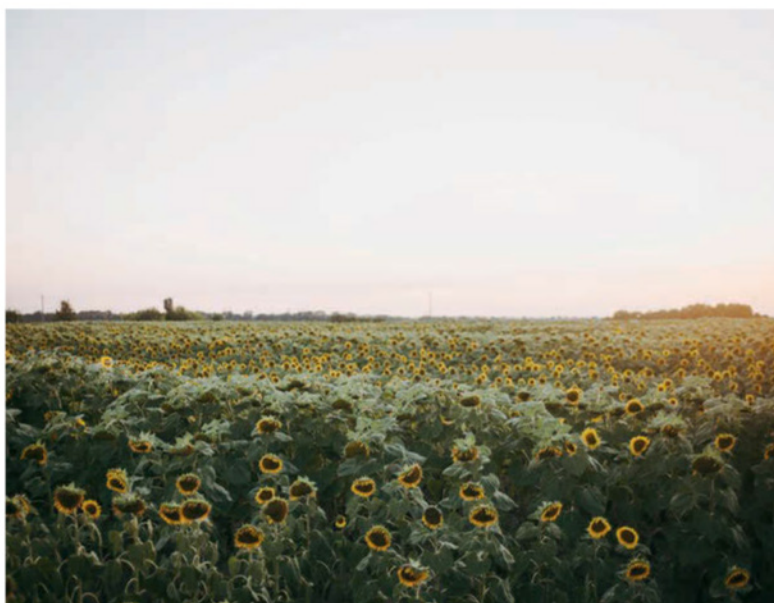
'During the winter, many fields were not tilled or ploughed. We simply didn't have enough time. Now the fields are overrun with weeds. The women could use the men's help around the household. In Balakliya, for example, lives a woman with five children. Her husband is fighting at the front, and she keeps a lot of livestock. No hay was made, and her children were cold in the winter because there was no firewood. The community helped her – they sent young men to cut firewood and bring hay. We all help.

'For me, Balakliya is the most beautiful place, my beloved homeland, which I would never trade for another village or town. This is my home; this is my sky, my lake; this is my Balakliya. My whole life is here.'



Far left: 'Rimma, the daughter of Yanyk and Iuliia'. Marc says he felt compelled to record village life unfolding from when he first arrived in Balakliya in 2019

Right: An idyllic landscape image captured in Balakliya, in August 2021



‘This is my home; this is my sky,
my lake; this is my Balakliya.
My whole life is here’



Above: Farm building. Marc's images include peaceful landscapes that emphasise the connection between the community and the land

Left: A piece of writing by Marc's wife, Anna, from when she was aged nine in 1997

Marc abandoned his trusted, technically precise use of photography and took a simpler, less obtrusive approach in Balakliya, using Leica digital rangefinders. This method of working helped his subjects relax and behave naturally. The ordinary lives portrayed in *The Land is Yellow, the Sky is Blue* have been made remarkable by war. The book finds a way to show the beauty,

tranquility and the wonder of a place and also the strength of the land, the determination of the people, the hardship and the values they're fighting for. It is difficult to look at these pictures blind to what's happening today in Ukraine. It's also about the meaning of village and community that resonates beyond borders. It presents a moment of peace between generations familiar

with a history of disaster, genocide and conflict. 'The people are you and me. It's just that forces and pressures from the outside have turned them into characters in the book,' says Marc.

'The blue and yellow of the Ukrainian flag symbolise the clear blue sky above the fields of wheat that cover our land,' Anna writes in the introduction. 'In the Ukrainian language, the concept of zemlya or "land" has several meanings. It is the territory and the soil cultivated by the hard work of the people. It is the Motherland. Ukrainians have a deep connection with the land and the villages. We return to the villages to plant our gardens and harvest the crops together with our families. This is more than a tradition, it is an act of love, a show of our respect for our families and our native land.'

Marc and Anna long to be able to travel back to Balakliya with their families when the war abates. Marc concludes: 'We dream of teaching our young son to swim in the river with his cousins, of him helping me to draw water from the well, and of watching the stars at night with him as his ancestors have done before.'

Marc and Anna have set up a fund to directly support the community in the village of Balakliya, Ukraine. For every signed book bought, £5 will go to this fund. For every special edition, £25. To buy a copy of *The Land is Yellow, the Sky is Blue*, see bit.ly/marcwilsonland or you can visit www.marcwilson.co.uk

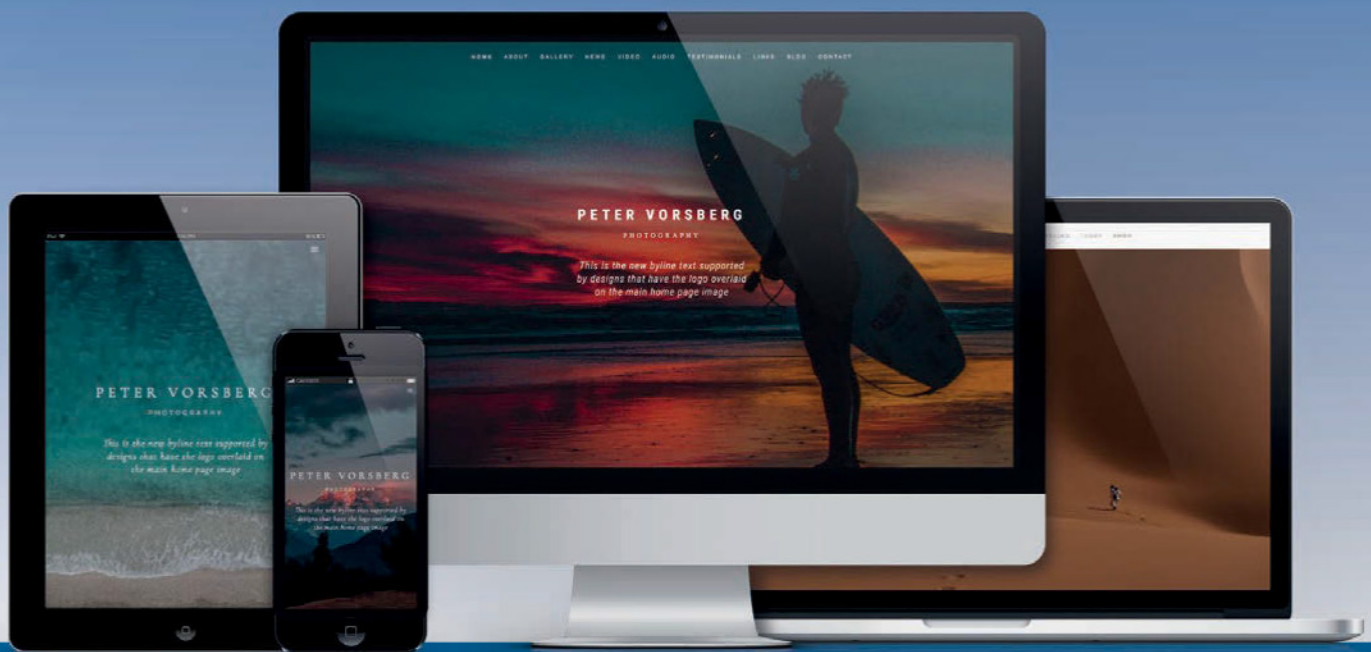




amazinginternet

The ultimate in photography websites

NEW PORTFOLIO SERIES



Stunning low cost mobile-friendly websites

- Fast to set up
- Simple to maintain
- SEO tools
- Beautiful to look at, easy to navigate
- E-commerce and blog built in

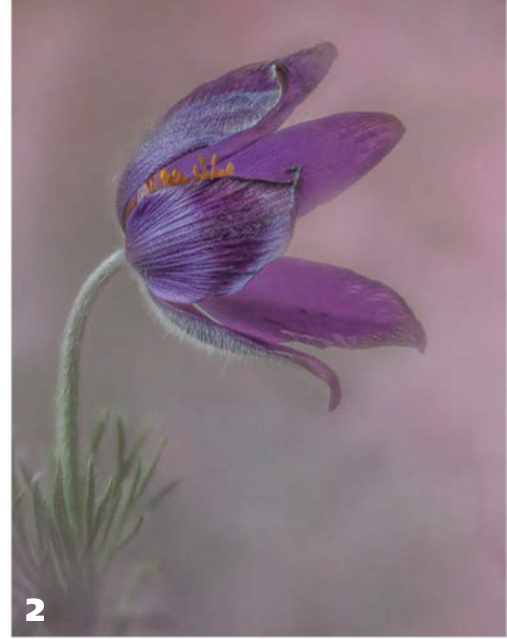


From £50 plus VAT per year

Start your free trial today! www.portfolioseries.co.uk/register

☎ **020 8977 8943** ✉ contact@amazinginternet.com

🌐 www.amazinginternet.com



1 Kipper Production Line by Roy Essery A quirky and humorous image suggesting an alternative method of preparing kippers

2 Pasque Flower by Mary Battye Pin-sharp focusing and a shallow depth of field are key to this image's success



5 Chaffinch Versus Goldfinch by Derek Howes Derek's image perfectly captures the action during a skirmish between two different finch species



6 Fly by Bola Oshisanwo Bola's stunning macro shot shows every hair and tiny speck of dust on this fly's back

6

5

Join the Club

Fun and friendship are important parts of the ethos of Colchester PS

When was Colchester PS founded?
1939.

What does your club offer to new members?
Fun, friendship and a way to improve their vision and photographic expertise. Many of our members are highly skilled and there is always help and advice available to those who might need it.

Describe a typical club meeting
Members start to arrive around 7pm for an early chat. Formal proceedings begin at 7.30pm with a warm welcome and introduction to that evening's entertainment. We take a break around 8.30pm, with free coffee, tea and biscuits provided, and the meeting concludes by 10pm. The annual programme includes outside lecturers,

competitions and in-house presentations.

Do you invite guest speakers?
Yes, we regularly host talks by guest speakers. The variety, originality and balance of our programme, which runs from September through to May, plays a key part in our success.

Do members compete in regional or national competitions?
Most definitely. In addition, the club also competes with others in the Federation, one national and two international competitions. One such competition, 'The 8x8', unique to Colchester PS, is where eight clubs are invited to participate, each submitting one print from eight of their members. With a buffet provided, this always proves a terrific evening's entertainment.

3 The Wind Pump at Horsey by Peter Pangbourne This atmospheric landscape scene was captured on the Norfolk Broads



4 Digger Wasp with Prey by Ben Heather Excellent macro work showing fine detail



7



8

7 Closing In by Paul Douglas Two defenders attempt to thwart the run of a determined attacker in this sports action shot

8 The Artist by Eddie Campbell A quiet and contemplative image showing a painter deep in thought as she surveys her work

How many members do you have?

We concluded last season with a total of 96 members, making us the second largest club in East Anglia. We have a cap of 100 Full members, to make competition entries manageable. However, if we already have 100 Full members, then Associate membership is temporarily available. Our Associate members enjoy all the same benefits as Full members, the only difference being that they cannot enter the League competitions. Naturally a lower fee exists to reflect this.

Are any residential trips or outings planned?

Prompted by a membership survey, we now have monthly planned outings/workshops, especially during the summer. These events cover topics that have been requested by our members.

Do you have any funny stories about the club?

Photography is important to us all, but our overriding ethos is that club nights should be fun nights. Naturally we have enjoyed lots of funny moments. On one occasion a creative image was entered into a competition, originally captured during a club outing, which featured the idea of herrings being put through the mangle of an old washing machine to create a kipper, the title being 'Kipper Production Line' (see above). The judge on the night stated that he didn't appreciate this was how kippers were produced and he meant it!

What are the club's goals for the future?

To simply continue with our success in bringing fun and friendship, and enhancing the photographic enjoyment of our members.

Club essentials

Colchester Photographic Society

Christ Church, Ireton Road, Colchester, Essex, CO3 3AU

Meets: 7.30-10pm on Tuesday evenings from September to end of May, with informal meet-ups and workshops taking place throughout the whole year

Membership prices: Individual £60 pa, Joint (couples) £96 pa, Associate Membership £45 pa, Student/Disabled £36 pa, Visitors £3 or £5 per evening depending on the event

Membership enquiries: treasurer@colchesterphotosoc.co.uk

Contact: Roy Essery - chairman@colchesterphotosoc.co.uk

Website: www.colchesterphotosoc.co.uk



In America, a group of men pose for a While-You-Wait picture, presented to them soon after as a postcard

FILM STARS Wait for it!

John Wade remembers when 'instant' photography meant a five-minute wait

Thanks to the magic of digital photography, these days we all expect to see a picture a nanosecond after it has been taken. Even Polaroid's one-minute wait for a picture, that seemed miraculous when it was first demonstrated 76 years ago, seems super-slow now. But go back further, to the turn of the 20th century, and you find people amazed to see a picture of themselves within five minutes of exposure. This was the peak of speediness when photographs were usually shot on glass plates, followed sometime later by a lengthy darkroom development process to make a negative, before printing onto sensitised paper to make a positive.

While-You-Wait pictures were offered by photographers to people in the street, at fairs, carnivals, on holiday beaches and occasionally in studios, using specialised cameras. The cameras remained popular into the 1950s and, in some parts of the world, they are still in operation today.

In the early days, While-You-Wait cameras mostly produced ferrotypes, more commonly known as a tintypes. These were made by coating a photographic emulsion onto a very thin sheet of black-backed metal. When developed, the exposed emulsion appeared in a limited range of white/grey tones representing highlights in the image, while the unexposed, or less-exposed areas remained

Advertisements from the early 1900s for While-You-Wait cameras

transparent, allowing the black backing to show through and represent the shadow areas. Thus a direct positive image was produced straight from the camera.

The Nodark

Made by the Popular Photograph Company of New York in 1899, this is one of the earliest While-You-Wait cameras. It's a long, wooden box with a 5in f/10 meniscus lens and a simple sector shutter fired by a knob on the side. In a darkroom, 26 ferrotype plates were loaded into a rack which was slid into the camera. The back was closed and everything else carried out in daylight.

A small flat tank was filled with developer and attached to the base of the body. After exposure, a lever was pulled from the side to open slides in the base of the camera and across the top of the tank, allowing the exposed plate to fall into the developer. The slides were closed, the tank removed and, after a few minutes, the developer was poured out and replaced with water, then fixer. The developed ferrotype was removed from the tank, which was washed, refilled with developer and slid back into place on the camera. An extremely ornate knob on the side was turned to advance the rack of plates and bring the next one into position for the following exposure.

Given that no darkroom was needed for processing the ferrotype plates, the name Nodark was a good one. Unfortunately, Kodak thought the name sounded too much like their own, sued for infringement of trademark and won. And that was the end of the Nodark.

Fallowfield's ferrotype cameras

Jonathan Fallowfield was a British photographic supplier who sold a range of While-You-Wait ferrotype cameras in sizes from 1½x1¼ inches to 2½x2 inches. All the cameras were made of wood. Plates were preloaded into magazines from which various forms of mechanical manipulation extracted them one at a time and placed them behind the lens for exposure. Some early cameras were designed with containers of developer, fixer and water actually inside the body. More mechanical devices were employed to lift plates from their exposure positions, then dunk and agitate them in each of the solutions, before passing a finished positive image out through a light-tight flap to the photographer who gave it a quick wash before handing it to the person being photographed.

Later cameras moved the developing tank to the outside of the body into which plates were mechanically dropped after exposure. This coincided with the introduction of a new kind of processing solution capable of both developing and fixing a plate in one go rather than the more conventional method of having to develop, wash and fix.

Camera names from Fallowfield during



Three ferrotypes in their cardboard presentation frames, shot sometime in the 1920s using the Aptus camera described later in this article



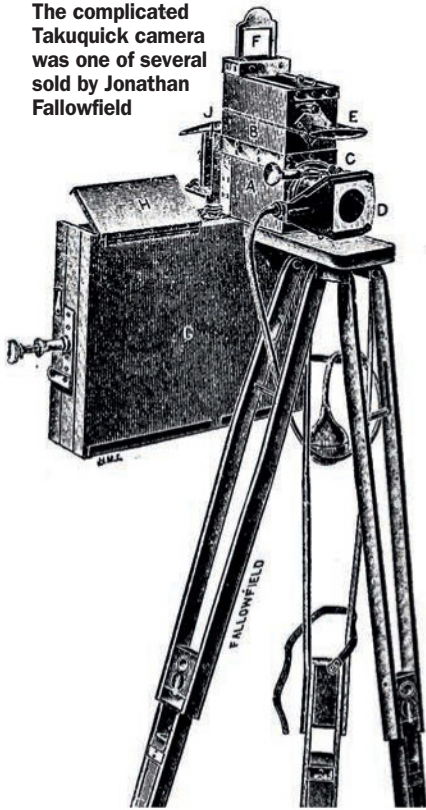
The Nodark was one of the first While-You-Wait cameras for shooting ferrotypes



The plate rack that held the ferrotypes was inverted open side down before loading into the back of the Nodark

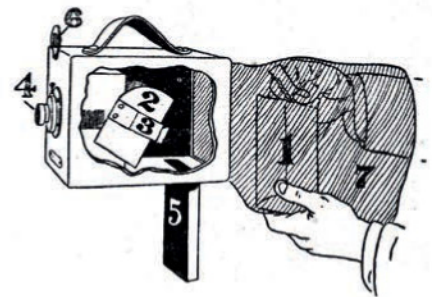


The complicated Takuquick camera was one of several sold by Jonathan Fallowfield



Three ferrotypes cameras made in Chicago: Left, the small Mandel-ette, showing its base-mounted developing tank and cloth sleeve. Centre and right, with their tanks detached, the much larger One Minute Camera and Mandel No.1

camera, dropped into a holder and placed to bring them in line with the lens. Exposures of between half and three seconds were necessary. After exposure, the photographer again placed a hand inside the camera by way of the sleeve, took the plate or card from its holder and dropped it through a slot in the base of the body straight into the one-shot developing and fixing solution. The developed image could be removed in one minute and then washed for about 15 seconds before being handed to the satisfied customer.



How the apparatus inside the One-Minute Camera was manipulated by the photographer by way of an elasticated sleeve

▶ the early 1900s included the Self-Contained Automatic Camera, the Takuquick, the Button Magnet Camera which produced small circular ferrotypes for incorporating into brooches and other pieces of jewellery, the Taquta and the Popular. Most While-You-Wait cameras at this time cost around £5-10. At just £3, the Popular was the cheapest on the market in 1908.

Chicago Ferrotypes Company

While-You-Wait cameras were very popular in America, where one of the best-known manufacturers was the Chicago Ferrotypes Company, based in Chicago and New York with a UK branch in Liverpool. One of the company's advertisements claimed that street photographers using their cameras could make a profit of 8 cents per picture. Another suggested that an operator might shoot and process 360 pictures an hour – which might have been a little optimistic.

The cameras produced ferrotypes and, later, direct positive postcards, which coated the emulsion onto card rather than metal. Models included the Mandel No.1, No.2 and No.3; the Mandel Junior; and the Mandel-Ette. Image sizes ranged from 4½x3 inches down to 3½x2½ inches. Methods of working with each of the cameras was very similar. The bodies were box-shaped with elasticated sleeves that protruded from the back, into which the photographer slipped an arm to manipulate the apparatus within. In this way, plates or cards were introduced into the

Also, from the same company in 1910 came the Wonder Photo Cannon that took its name from a cannon-shaped body. The camera produced small, circular ferrotypes, for turning into photo badges. The plates were held in a tube and, as each one was exposed, it was released to fall through a duct into a developing tank, where it was processed into a positive image.

Dandycam

About the size and shape of a traditional box camera, the Dandycam from 1911 was used to produce 1in diameter circular ferrotypes within minutes of exposure. The plates were loaded into the side of the camera and held in place by a strong spring. A lever on the side of the body was pulled out and pressed in again to push the first plate into position for the exposure. The lens, situated in the top left corner of the front of the camera, directed its image via an internal angled mirror up to a round viewfinder on the top of the body. This was covered in red glass because the viewfinder looked into the body and unfiltered light would have spoiled the plates, which were insensitive to red light.

Exposure was made by turning a knob on the side of the body that lifted the mirror, allowing light to reach the plate. When the knob was released the mirror fell back into its original position to cut off light to the plate, completing the exposure and restoring the mirror's image to the viewfinder.

After exposure, the previously used



The all-metal Wonder Photo Cannon



▶ A ferrotypes button produced by the Photo Cannon

cameraWORLD

Home of the photographer

People
love us

★ Trustpilot

Buy, sell
& trade
photography gear

London: 0207 636 5005
72 Wells Street, W1T 3QF

Chelmsford: 01245 255510
High Chelmer Shopping Centre, CM1 1XB

Stevenage: 01438 367619
The Old Post Office, 13 High Street, SG1 3BG

CAMERAWORLD.CO.UK



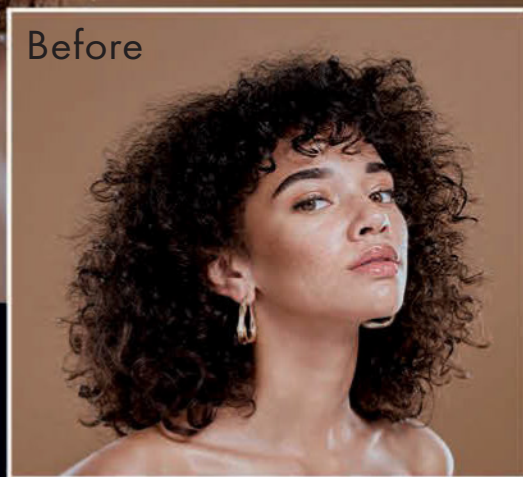
PortraitPro

VERSION 23

OUT NOW



Before



Fastest, easiest portrait retouching software

The latest AI-powered tools in the software let photographers edit their portraits quicker and easier than ever.

New features: Flyaway Hair tools, M1/M2 Chip Support, Stylistic Art Effects, Backlighting Brush, speed improvements and more.

See for yourself - download your free trial now!

Downloads 50% discount +
EXTRA 'AP' DISCOUNT
USE CODE: ABF23

Free trial at portraitpro.com

GET YOUR FREE TRIAL: [ANTHROPICS.COM/PORTRAITPRO](https://anthropics.com/portraitpro)

See "Upgrades" & "Offers" tabs on site to save extra on Bundles.
ABF23 Discount also works on LandscapePro and PortraitPro Body.



The Dandycam shot circular tintypes – and it's an early form of single lens reflex as well



How the plates were held in position inside the Dandycam



The Aptus with its front door open, showing the lens and shutter mechanism

▶ lever was again pulled, which released the plate behind the lens to fall into a tiny developing tank in the base of the body, containing a one-shot developing and fixing solution. The images so produced were designed to be inserted into small pieces of jewellery.

The Aptus

The Liverpool-based company Moore and Co introduced the Aptus with a different take on the While-You-Wait theme. Initially launched in 1913, the camera had an extremely long life, with updated models still in production as late as the 1950s. The camera was shaped as a large box mounted on a tripod. The shutter was incorporated into a door, which opened and closed over the lens inside.

Ferrotypes plates were loaded emulsion side down into a magazine inserted horizontally into an opening at the bottom of one side of the body. A cover was then withdrawn from the magazine so that the plates could be accessed by a mechanism inside. A lever on the outside was turned through 90° to lower an arm inside to just above the magazine of plates. A rubber bed at the end of the arm was attached to a tube that ended in a rubber bulb outside the camera. The bulb was pressed to expel air while a spindle beneath the camera was pushed up to bring the first plate into contact with the rubber bed. The bulb was released which created a vacuum and the suction caused the plate to attach itself to the bed.

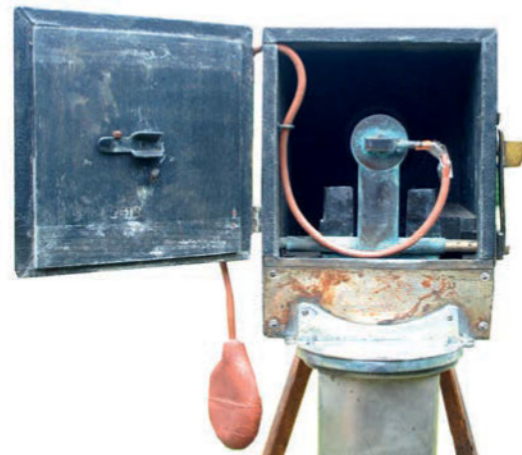
The arm was then returned to its original place, which brought the plate attached to the arm into the right position for an exposure.

The shutter was released by a cable attached to the front of the camera. The rubber bulb was then pressed again, which expelled air from tube and the rubber bed, allowing the plate to drop into one of two developing tanks beneath the body, each containing a one-step developing and fixing solution.

Rotating the tanks through 180° brought the one containing the ferrotype to a position for removing the plate while placing the second tank into position ready for the next one to drop. Because the pictures were on metal plates, and therefore magnetic, they were extracted from the tank by a magnet so that the operator needn't get his fingers wet. The extracted plate was then washed in a bucket of water, dried and sometimes placed into a special cardboard mount, ready to be presented to the customer. By 1930, ferrotype plates for the Aptus had been replaced with sensitised black-backed cardboard. ▶



How ferrotype plates were loaded into the Aptus



With the Aptus rear door open, showing the swivelling arm that lifted the plate into position for exposure



The PDQ camera and its internal mechanism



The Jano While-U-Wait Camera for shooting pictures on sensitised cards

PDQ

The acronym by which this strangely shaped camera was known stood for 'Photography Done Quickly'. The camera was launched in 1935 by the American PDQ Camera Company, formerly the Chicago Ferrotypes Company. It shot pictures 6x9cm on rolls of what the makers called Super Speed Direct-Positive Photo Paper, which produced positive images when processed in one-shot chemistry. Turning a handle on the side of the body released the paper and placed it behind the lens. After exposure, the photographer pulled a knob which activated a cutter that sliced through the exposed paper, allowing it to drop into the developing tank below. After a few minutes in the tank's processing solution, a positive print was produced.

Photo-See

The American Photo See Corporation made this small box camera in 1936 to shoot and develop an image in five minutes. It did so by encasing single sheets of film in light-tight sleeves. With the camera closed, the film was extracted from the sleeve by a mechanism on the back of the body, the picture was taken, and then the film was re-inserted into its sleeve. Using a similar process, the sleeve was then placed in the camera's special developing tank and processed by chemicals poured into and out of spouts on the front of the tank.

Jano While-U-Wait

Picture cards, rather than ferrotype plates, were employed in cameras made by a company called Janovitch, established in London where it began making street cameras in 1930. Early Janovitch cameras employed the external developing tank system. But by the time this model was launched, as late as 1954, the camera was shaped like a large box with a light-proof elasticised sleeve covering a circular opening in the back of the body with two drawers below it. One of these held developer,



The twin drawers in the back of the Jano which contained developer and fixer and, above them, the elasticated sleeve used to manipulate items inside the camera

while the other held fixer.

With the camera back open, the picture was focused on an internal ground-glass screen by twisting a knob on the side of the body that moved the screen back and forth. Closing the back, the operator slid an arm through a sleeve and into the inside of the body to position the picture card behind the lens. After exposure, the photographer again inserted his arm into the sleeve to manipulate the card and manually drop it into the tray of developer and then fixer, while viewing development through a red window on the top of the camera. After fixing the negative image, the card was removed and placed in a cradle attached to the lens to be re-photographed, development taking place as before. Because the negative image was rephotographed as another negative, the final result was a positive picture.



The Photo-See camera with its developing tank

Bryan Evans

A relative newcomer to photography, Bryan Evans reveals the route he took to shooting landscapes with his **Sony Alpha A7R IVA**



Bryan Evans has been a photographer for three years and lives in Aberdeen. To view more of his work, visit www.withbryan.co.uk. He can be followed on Instagram @with.bryan where he currently has 80k followers

AP: Tell us a little about your photography background

BE: In a rather clichéd attempt to ‘find myself’ I started spending more time travelling around Scotland and Europe in 2015. I enjoyed taking photos whilst seeing new places, but for several years, it was simply with my phone. But the frustration of Covid lockdowns brought about the realisation that I had taken so much for granted right on my doorstep, and that I really enjoyed the creativity of taking photographs. But the phone itself was limiting.

At the end of 2020 I bought a used Nikon D810 from MPB as I felt there was great value in the used market, especially for what was a new hobby. It took a while to get to grips with settings, but I found I had a natural eye for composition. From then on, it was really just self-taught through trial and error. I got into editing photos using Lightroom and found that in itself really enjoyable. But the best aspect that really got me hooked was that it was something I could do either by myself or with friends. It encouraged me to keep exploring and enjoying the outdoors, and then afterwards reading up about some of the locations, in particular the castles and their history.

AP: If we were to take a look in your camera bag, what would we find in it?

BE: For a start, a bottle of midge

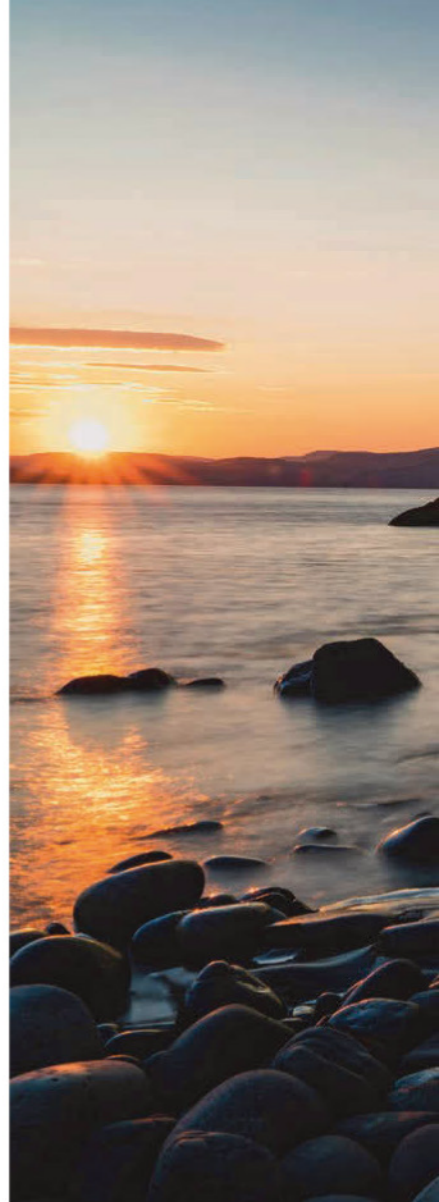
repellant for summers in the Scottish Highlands, along with the midge face net! But the headline items are my Sony Alpha A7R IVA, Sony FE 24-70mm F2.8 and 70-200mm F2.8 G Master lenses, again all bought second-hand (the first experience was so smooth it just made sense to go down the same route). I also have a DJI Mavic 2 drone that is ideal for capturing different perspectives and I love using it at coastal locations or where you can really show off the grand surroundings of a location from the air. Between all of that hardware, filters and my frequently used cleaning kit, it is just as well I can carry a 30-litre bag on my back on what are often long walks.

AP: If you could pick one item of kit you couldn't live without, what would it be?

BE: I would have to choose my camera body. I could make do with either lens in most situations, my drone can be used in certain places and it has a different element of ‘fun’ to it, but I often don’t use it at many locations or situations. However, I would be absolutely lost without the body, my Sony Alpha A7R IVA. I couldn’t imagine life without it.

AP: Did you buy it from new?

BE: I have bought both cameras and all lenses used. Photographers are sensible people looking after their kit



and I bought from the same source twice with no issues. It offered great value with peace of mind and I don’t think I would ever do differently.

AP: Can you tell us how you find the camera performs in use?

BE: At first I found it weird going to the smaller compact mirrorless camera from the larger body, but I love it. The flip screen is ideal for shooting low down without having





The 'A' variant of the A7R IV is the same as the original model, but with a higher-resolution 2.36m-dot LCD
 Sony A7R IVA, FE 24-70mm F2.8 GM at 26mm,
 4 seconds at f/22, ISO 80

to lay prone like a sniper, especially with a dodgy knee! The menus are easy to navigate and the layout easy for in-hand shooting. Importantly, it is nicely weather-sealed and robust for the Scottish elements which can be somewhat volatile. The colours produced, the speed of autofocus and the low-light shooting have been big improvements from my previous set-up. A slight reduction in the weight of my kit bag was a definite boost, too.

Below from left:
 Horgabost on the
 Isle of Harris;
 Bonskeid House
 in Perthshire;
 Kilchurn Castle
 in Argyll



AP: Is there a standout photo you've taken using the camera?

BE: I do feel my photographs have taken a step forward since making the switch and I guess I associate favourite photos with the moments in time that I savoured. It becomes quite hard to pick a specific image or moment, as ultimately it is a hobby that has taken me to so many places. The one real standout is probably the vast improvement in my mental health from photography, enjoying the moments and the therapeutic nature of editing.

AP: Have you identified any disadvantages?

BE: The one thing I absolutely would change would be to have a cover over the sensor, to reduce dust or other particles ending up on it when changing lenses. It's a big difference from using a DSLR and is less forgiving. Spot corrections in Lightroom can be a pain when you've not been careful!

AP: What would you say to people considering the camera?

BE: Buy a camera full stop, but if you can't, use your phone. Find time to improve the way you see things, get outside more, see new places, and don't continue to take things for granted that are on your doorstep.

AP: Do you have any plans to upgrade your current kit?

BE: Having just swapped from the Nikon DSLR system to the Sony mirrorless, I cannot imagine I will be changing anything for a long time! I will likely upgrade my drone soon, as one of my best friends just bought the Mavic 3 with the ability to zoom for compressed footage and shots, and it's a great feature. But I need a little more justification for changing from what is a perfectly good drone.

AP: How will your kit bag look ten years from now?

BE: Hopefully well used and full of memories...

GoPro Hero 11 Black Mini

Can GoPro's Hero 11 Black Mini prove small is indeed beautiful? **Geoff Harris** finds out

● £299 ● gopro.com

The GoPro range of action/dash cams is well established and widely emulated, and the Hero 11 Black Mini is the latest in the company's range of more affordable 'mini' iterations. From the get go, it's very easy to set up. Although my review unit didn't have the fittings to fix to my motorbike, the base plate sticks well to a helmet via the Scotchlite pad. Operation couldn't be simpler; once the Micro SD card is in place and the battery charged, you press a big button on top to start recording.

The quality of footage is impressive. In use, HyperSmooth 5 stabilisation makes a big difference to the quality of the video recording, especially when barrelling along the UK's bumpy road surfaces, and it's automatically applied for optimum results. On a particularly rocky ride you can set it to High or Boost, but the latter brings a slight crop.

The video quality and stabilisation also hold up well when recording 4K at 120fps. You can also pull 24.7MP stills from the video, though there is no dedicated Photo Mode as with the Hero 11 Black Mini's bigger siblings, and you can't shoot raw. It is possible to record star trails, however, and even go in for some light painting if you feel the urge.

The main downsides are the lack of a rear LCD, though there is a rather titchy top screen to check settings, and a built-in (rather than removable) battery. It lasts up to three hours, which isn't particularly generous, but charges quickly via USB.

While generally well-thought-out, the design isn't perfect. The mount-attachment thumbscrew is easily lost, as I discovered; some kind of integrated screw would definitely be helpful. Second, the recording on/off beep notification isn't always loud enough through a helmet and earplugs. I struggled to hear it when about to ride off, and pulled into a layby several times to check the camera was still recording, which soon got annoying. Some kind of vibration feedback would come in useful.

In addition, 'Mini' is a relative term here, as the camera is only about 20g lighter than its new big brother, the GoPro Hero 12. That said, the latter costs £100 more, so many users will probably decide they can live without its rear LCD and other advanced features.

Verdict

Despite a few niggles, this is a well-designed action camera that records good-quality, well-stabilised footage, with a nicely compact form factor.



Lens

The lens is nicely recessed and protected, and there is a removable lens cover.

Simple operation

The power button is on the front, while the idiot-proof record button sits on the top of the unit.



Water resistant

The tough outer shell is waterproof to 10 metres, and the unit looks cool too.

Folding fingers

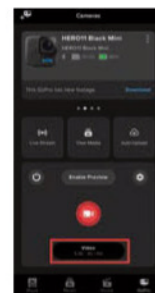
Retractable 'fingers' make it easy to attach to the base plate (they are also on the back).

At a glance

- 5.3K video up to 60fps
- 4K video up to 120fps
- 2.7K video up to 240fps (8x slow motion)
- 24.7MP still resolution
- 10-bit colour

THE QUIK APP

You download the Quik app to control key settings and review/transfer the video, though basic settings can also be adjusted via the top screen. The app works well, and also includes a simple but effective video editor - which saves time on your main computer.



t: 01463 783850 e: info@ffordes.com
www.ffordes.com



ffordes
photographic



CANON R5 BODY/KIT
£300 OFF

17TH JANUARY TO
31ST MARCH 2024

INSTANT DISCOUNTS ALSO
AVAILABLE ON:
EOS R3 BODY - £500
R100 BODY/KIT - £70
R50 BODY/KIT - £50



PURCHASE A
NEW OM-5
BODY/KIT



RECEIVE A FREE
STREETOMATIC EDITION BAG
(DARK GREY) **worth £49**



FREE BINOCULAR HARNESS STRAPS
& TWILL CAP WORTH £44 WHEN YOU
PURCHASE A PAIR OF NEW
HAWKE FRONTIER HDX OR EDX
BINOCULARS BETWEEN
17TH JANUARY & 31ST MARCH
worth



FREE LONG
SPIKED FEET
120MM WITH
ANY BENRO
RHINO
14/24/34C
TRIPOD
KITS.
worth £45



FREE SHORT CENTRE
COLUMN WITH ANY
BENRO TORTOISE
TRIPOD
worth up
to £45



VISIT OUR WEBSITE FOR THE LATEST DEALS AND OFFERS ON NEW & USED PHOTOGRAPHIC EQUIPMENT

BLAST FROM THE PAST

Cosina CSM with AEC adapter

John Wade discovers weird automation from 45 years ago

LAUNCHED 1978

PRICE AT LAUNCH approximately £60 (camera and lens only)

GUIDE PRICE NOW £40-50 (with AEC)

Cosina was never up there with the likes of Canon, Minolta, Nikon, Olympus and Pentax. But the company sold a lot of 35mm single lens reflexes (SLRs) under other names. Some, though by no means all, of the cameras sold as Petri, Vivitar, Ricoh, Miranda, Exakta, Olympus, Voigtlander, and more besides, were actually restyled and rebadged Cosinas. And of course the company made SLRs under its own name too – around 40 with both M42 screw and K bayonet lens mounts.

Launched when most SLR manufacturers were switching from screw to bayonet mounts, the Cosina CSM hung on to the old M42 screw, which today means it is compatible with a huge range of inexpensive lenses from numerous makers. First pressure on the shutter release stops down the lens and activates the meter, with LEDs in the viewfinder to signal correct exposure plus over- and under-

exposure. The electronic focal plane shutter runs 4-1/1,000sec with a manual speed at 1/60sec. Everything is powered by two 1.5 volt LR44 or equivalent button cells.

So far, so conventional. But now meet the camera's AEC adapter. The acronym stands for Automatic Exposure Control. It runs on a single 4G-13 or equivalent 6-volt battery and slips into the camera's accessory shoe while mating with the shutter speed dial. A cable from the side plugs into what looks like, but isn't, a flash sync socket beside the lens. This gives the CSM an early form of aperture priority auto exposure, though controlled in an unusual way. Turning the aperture ring feeds exposure

information via the attached cable to activate a tiny motor inside the accessory. Incredibly, this physically rotates the shutter speed dial until the correct exposure has been attained, when the dial stops and the appropriate exposure LED lights up in the viewfinder. The AEC adapter also works with the M42 mount Cosina CSL, CSR, and K mount CS-1 cameras.

What's good Inexpensive but usable SLR even without the automation accessory.

What's bad If the shutter dial has stiffened with age, the AEC becomes unreliable.

The Cosina CSM with its AEC adapter that adds an unusual form of aperture priority control



The view from the top without the AEC adapter



The adapter's cable plugs into a socket marked 'A' just above the traditional flash sync socket

Improve your photography with a subscription to Amateur Photographer magazine!



SAVE UP TO 70%* JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP124P
Call us on 01959 543 747 and quote AMP124P

Lines are open Mon-Fri 9:30am to 5:30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 March 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy [here](http://www.kelsey.co.uk/privacy-policy). You may unsubscribe at any time.

THE ULTIMATE CONSUMER TECHNOLOGY... ILLUMINATED!

Awarding
the very best
products
for over
40 YEARS



EISA AWARDS 2023-24

visit www.eisa.eu for the winners

Now 40 years strong, EISA is the unique collaboration of 58 member magazines and websites from 29 countries, specialising in all aspects of consumer electronics from mobile devices, home theatre display and audio products, photography, hi-fi and in-car entertainment. This international association includes expert members in Australia, India, Canada, the Far East, USA and the wider European community, ensuring the EISA Awards and official logo are your guide to the best in global consumer technology!





AP Photo Tours

In association with

ZOOM
PHOTO TOURS

- **Quality workshops to top UK and worldwide destinations**
- **Small groups led by world-leading photographers**
- **High-quality accommodation, daily activities and lectures**
- **A tour coordinator from Zoom Photo Tours on every trip**



**Book
now!**



www.amateurphotographer.com/photo-tours

Buying Guide

192
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DG Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DI Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di-II Tamron lenses designed for APS-C DSLRs	EF-M Canon's lenses for APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-III Tamron lenses for mirrorless cameras	EX Sigma's 'Excellent' range	PC-E Nikon tilt-and-shift lenses	TS-E Canon Tilt-and-Shift lens
APD Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Ultra Multi Coated
ASPH Aspherical elements	DO Canon diffractive optical element lenses	FE Sony lenses for full-frame mirrorless	PZD Tamron Piezo Drive focus motor	USM Canon lenses with an Ultrasonic Motor
AW Pentax all-weather lenses	DT Sony lenses for APS-C sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypersonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Defocus Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. See page 6 for our latest offer

DSLR Lenses			IMAGE STABILISATION	SOFT ALPHA	CANON	FOUR THIRDS	M4/3	MINI	PERKINS	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)								
LENS	RRP	SCORE	SUMMARY										MOUNT	DIMENSIONS										
CANON DSLR																								
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes										•	•	•	•	•	•	22	67	74.6	72	240	
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration										•	•	•	•	•	•	•	24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture										•	•	•	•	•	•	•	35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics										•	•	•	•	•	•	•	25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter										•	•	•	•	•	•	•	39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance										•	•	•	•	•	•	•	16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										•	•	•	•	•	•	•	110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon										•	•	•	•	•	•	•	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens										•	•	•	•	•	•	•	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel										•	•	•	•	•	•	•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras										•	•	•	•	•	•	•	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease										•	•	•	•	•	•	•	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements										•	•	•	•	•	•	•	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture										•	•	•	•	•	•	•	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										•	•	•	•	•	•	•	45	77	83.5	118	795
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system										•	•	•	•	•	•	•	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up										•	•	•	•	•	•	•	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture										•	•	•	•	•	•	•	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though										•	•	•	•	•	•	•	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor										•	•	•	•	•	•	•	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements										•	•	•	•	•	•	•	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										•	•	•	•	•	•	•	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										•	•	•	•	•	•	•	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										•	•	•	•	•	•	•	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM										•	•	•	•	•	•	•	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										•	•	•	•	•	•	•	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM										•	•	•	•	•	•	•	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										•	•	•	•	•	•	•	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										•	•	•	•	•	•	•	98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture										•	•	•	•	•	•	•	90	72	82.5	112	750
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories										•	•	•	•	•	•	•	24	58	81	98	710
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements										•	•	•	•	•	•	•	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings										•	•	•	•	•	•	•	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										•	•	•	•	•	•	•	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										•	•	•	•	•	•	•	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										•	•	•	•	•	•	•	49	82	88.5	139.1	1110

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.**

Subscribe and save money!

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS			
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
LAOWA DSLR														
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4 ★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4 ★	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	-	-	-	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion	-	-	-	-	-	-	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections	-	-	-	-	-	-	n/a	n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5 ★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4 ★	Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	-	90	67	98.9	76	745
NIKON DSLR														
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	-	22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	-	24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	-	45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	-	48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	-	30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	-	20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	-	28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	-	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	-	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	-	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	-	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	-	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	-	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	-	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	-	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	-	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	-	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	-	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	-	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	-	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5 ★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	-	45	58	73.5	54	280
50mm f/1.8 D AFD	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	-	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	-	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	-	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	-	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	-	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	-	-	-	-	-	-	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focusing system and rounded diaphragm	-	-	-	-	-	-	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5 ★	Rear-focusing system and distance window in this medium telephoto lens	-	-	-	-	-	-	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	-	-	-	-	-	-	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-	-	-	-	-	-	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-	-	-	-	-	-	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	-	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	-	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	-	25	77	82.5	112	740
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	-	-	-	-	-	-	39	77	83.5	107	635

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 6 for details of our latest offer**

DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY				MOUNT				DIMENSIONS					
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood									14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp									30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements									18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood									28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)									30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control									30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh									35	72	78	94	488
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm									30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating									25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens									40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements									49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant									28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor									18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing									20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting									38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8									50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings									30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating									30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners									30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use									14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system									40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use									45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture									40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design									45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'									45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits									45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism									19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects									100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating									n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly									45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor									95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing									110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating									70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition									120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction									95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring									70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing									85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage									30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction									30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images									200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside									120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass									140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors									30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion									26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood									24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs									20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture									28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction									20	n/a	90.5	95.6	485
14mm f/2.8 MF MK II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring									28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors									20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs									20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups									25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings									20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics									34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain									30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution									45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs									45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture									80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs									90	77	88	72	485
85mm f/1.4 MF MK II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked									110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification									30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur									80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS					
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SIGMA DSLR																
12-24mm f/4 DG HSM A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery									24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs									27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction									26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM A	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame									28	72	78	121	810
20mm f/1.4 DG HSM A	£799	5 ★	An outstanding wideangle fixed-focal-length lens									27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes									25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation									37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build									45	82	89	109	885
28mm f/1.4 DG HSM A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs									28	77	82.8	107.1	865
35mm f/1.4 DG HSM A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series									30	67	77	94	665
40mm f/1.4 DG HSM A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics									40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality									40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one									37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto									60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design									26	49	71	106	515
70-200mm f/2.8 DG OS HSM S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration									120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users									85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom									160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot									100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites									31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter									150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs									87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter									280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof									260	105	121	290.2	2860
TAMRON DSLR																
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance									45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction									38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens									30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture									20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction									95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing									95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction									150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results									220	95	108.4	260.2	2010
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction									15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras									45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime									90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design									25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups									25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion									22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction									25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction									30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime									30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs									45	58	71	71	380
50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience									45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics									24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects									100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture									80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction									88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography									80	77	129	132	1123



📷 Experts in photography 📦 Unbeatable stock availability 💰 Competitive low pricing 🇬🇧 UK stock

CANON EOS R8

Make the leap to full frame



Give your creativity a full-frame upgrade with a lightweight hybrid camera that delivers superb photos and video. This mid-range mirrorless camera has a 24.2 megapixel full-frame CMOS sensor that's perfect for low-light portrait photography and wide, expansive landscapes.



BODY ONLY **£1,699** + **RF 24-50MM IS STM** **£1,899**

LENS REWARD
Benefit from up to £300 cashback when purchasing RF lenses



SONY A9 III

The power of one frame



The a9 III employs a newly developed Exmor RS™ CMOS image sensor – the world's first full-frame stacked 24.6 MP image sensor with a global shutter system. Capable of capturing fast-moving subjects in almost any scenario without distortion, it's the ideal camera for sports and wildlife photography professionals.



BODY ONLY **£6,099** + **VC-C5 GRIP** **£6,488**

SAVE £200 OFF SELECTED LENSES
Purchase selected lenses & save £200! Offer available 15.01.24 - 29.02.24. See website for full details.

NEW!
Expected January 2024

CANON EOS R6

SAVE £200
BODY ONLY
£1,399
Normally £1,599.
See website for details.

CANON EOS R6 II

BODY ONLY
£2,779
Spread the cost with 12 months 0% finance.
See website.

CANON EOS R5

BODY ONLY
£3,879
Spread the cost with 12 months 0% finance.
See website.

SONY A7 IV

£300 CASH BACK
BODY ONLY
£2,099*
*Price after £300 cashback. You pay £2,399 & claim £300 from Sony UK. Offer ends 31.01.24

SONY A7R V

£400 CASH BACK
BODY ONLY
£3,299*
*Price after £400 cashback. You pay £3,699 & claim £400 from Sony UK. Offer ends 31.01.24

SONY FE 200-600MM F/5.6-6.3 G OSS

£200 CASH BACK
£1,359*
*Price after £200 cashback. You pay £1,559 & claim £200 from Sony UK. Offer ends 31.01.24

CANON RF 24-70MM F/2.8L IS USM

£2,519
Spread the cost with our finance options. See website.

CANON RF 100-500MM F/4.5-7.1 L IS USM

£2,779
Spread the cost with 12 months 0% finance.
See website.

CANON IMAGEPROGRAF PRO-300

£649
Spread the cost with 12 months 0% finance.
See website.

FUJIFILM X-T5

5 Generations of Technological Evolution



Offering the ultimate image quality, X-T5 features the class-leading, 40.2-MP X-Trans 5 HR CMOS sensor in a compact, lightweight body that maximizes functionality and portability. Imaging performance is unmatched despite the camera's diminutive proportions from its predecessor.



BODY ONLY **£1,699** + **XF 16-80MM** **£2,149**

SPREAD THE COST
12 months 0% finance available! See website to learn more.

PANASONIC LUMIX S5 II

Explore Your Creative Universe.



Meet the LUMIX S5II - the beginning of a new phase for LUMIX. With unlimited creative possibilities, these versatile hybrid full-frame mirrorless cameras will help you capture stunning content in any situation. The new Phase Hybrid AF delivers speed and accuracy to help you capture the target subject even in the most challenging scenes.



BODY ONLY **£1,599*** + **20-60MM** **£1,999*** **TWIN LENS KIT** **£2,099***

*Prices include £200 saving. Use code **PANASONIC-200** when ordering.

FREE 85MM F/1.8 LENS!
Purchase the LUMIX S5 II & receive a FREE LUMIX S 85mm f/1.8 lens worth £599! Offer ends 31.01.24. See website.

PANASONIC LUMIX S 18MM F/1.8

SAVE £100
£699*
*Price includes £100 saving. Use code **PANASONIC-100** when ordering. Ends 31.01.24

PANASONIC LUMIX S 100MM F/2.8 MACRO

NEW!
£999
Pre-order to receive one of the FIRST lenses available. Expected late January 2024

PANASONIC LUMIX S 70-300MM F/4.5-5.6 MACRO O.I.S

SAVE £100
£799*
*Price includes £100 saving. Use code **PANASONIC-100** when ordering. Ends 31.01.24

FUJIFILM XF 50MM F/1.0 R WR

£1,449
Spread the cost with our finance options. See website.

XF 100-400MM F/4.5-5.6 R LM OIS WR

£1,699
Spread the cost with 12 months 0% finance.
See website.

FUJIFILM GFX 50S II

BODY ONLY
£3,499
Spread the cost with 12 months 0% finance.
See website.

DJI OSMO ACTION 4

Mini to the Max

Capture the raw exhilaration of any moment with striking image quality and unmatched flexibility, even when the lights dim. Osmo Action 4 empowers thrill-seekers to record it all, share the rush, and set the tone.

SAVE £90
Standard Combo
£289
Normally £379. Offer ends 25.01.24



🇬🇧 UK's largest independent photo store 🏆 Award winning customer service 👨‍👩‍👧‍👦 Family owned & Run

SIGMA 14MM
 f/1.4 DG DN | Art

Embark on an extraordinary journey to capture the night sky photography and beyond. This newly developed prime lens has been crafted by Sigma to ignite your passion for photography and unlock endless creative opportunities.



TAMRON 17-50MM
 f/4 Di III VXD

From landscapes containing dynamic compositions of sprawling vistas to casual snaps and portraits in the standard range, you'll be amazed by the rich variation that's possible with this compact lens.



SIGMA 10-18MM
 F/2.8 DC DN | C



Available for Fujifilm X / Sony E / L-Mount

SIGMA 70-200MM
 F/2.8 DG DN OS | SPORTS



Available for Sony E / L-Mount

SIGMA 100-400MM
 F/5-6.3 DG DN OS | C



Available for Fujifilm X-Mount

TAMRON 11-20MM
 F/2.8 DI III-A RXD



Available for Fujifilm X-Mount

TAMRON 35-150MM
 F/2-2.8 DI III VXD



Available for Nikon Z-Mount

TAMRON 70-180MM
 F/2.8 DI III VC VXD G2



Use voucher code TAMRON-100 for this price. Ends 31.01.24

SAVE £100

EPSON ECOTANK ET-8550
 For Moving Moments

The Epson ET-8550 EcoTank All-In-One A3+ Photo Printer is a wireless 6-colour multifunction printer for outstanding low cost colour and B&W photos, with borderless printing, scan and copy features.



LEICA SOFORT 2
 Hybrid instant camera

With a high-quality, clean and minimalistic design, seamless connectivity and many creative features, this hybrid instant camera is a stylish and playful companion to keep by your side.



LOWEPRO PHOTOSPORT 24L AW III
 BACKPACK



LOWEPRO PHOTOSPORT X BP 35L AW
 BACKPACK



LOWEPRO PHOTOSPORT X BP 45L AW
 BACKPACK



3 LEGGED THING PATTI 2.0
 MAGNESIUM ALLOY TRIPOD



3 LEGGED THING PRO 2.0 LEO
 CARBON FIBRE TRIPOD KIT



3 LEGGED THING LEVELLED
 LEVELLING BASE



CANON DSLRS

EOS 5D Mark III.....	from £399
EOS 5D Mark II.....	from £189
EOS 80D.....	from £399
EOS 750D.....	from £249

NIKON DSLRS

D850.....	from £1,029
D500.....	from £879
D810.....	from £599
D800.....	from £399

SONY MIRRORLESS

A9.....	from £1,589
A7S III.....	from £2,659
A7S II.....	from £719
A7R III.....	from £1,459
A7R II.....	from £799
A7 IV.....	from £1,649
A7 II.....	from £459
A7C.....	from £989
ZV-E10.....	from £509
A6500.....	from £529
A6300.....	from £409

FUJIFILM MIRRORLESS

GFX 100S.....	from £2,909
GFX 50S II.....	from £2,369
GFX 50R.....	from £2,239
X-Pro3 Dura Silver.....	from £1,709
X-Pro3 Dura Black.....	from £1,459
X-Pro2.....	from £799
X-T5.....	from £1,269
X-T4.....	from £879
X-E4.....	from £999
X-T30.....	from £629
X-S10.....	from £709

CANON MIRRORLESS

EOS R5.....	from £2,319
EOS R8.....	from £1,339
EOS RP.....	from £729
EOS R7.....	from £959
EOS M50 Mark II.....	from £449

NIKON MIRRORLESS

Z 7 II.....	from £1,679
Z 6 II.....	from £1,099
Z 6.....	from £719
Z fc.....	from £529
Z 30.....	from £459

TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided within 24 hours

FREE COLLECTION SERVICE: See website to learn more

TRADE-IN BONUSES: available on a wide range of products

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300



"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"



"Very informative the guys really know their stuff. Nothing was too much trouble."



"Great service as always. My go-to store for all my camera needs."



"This is how internet shopping should be!"



"Highly recommend popping in if you need anything camera related, old or new."



"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"



"Quick delivery and great products!"



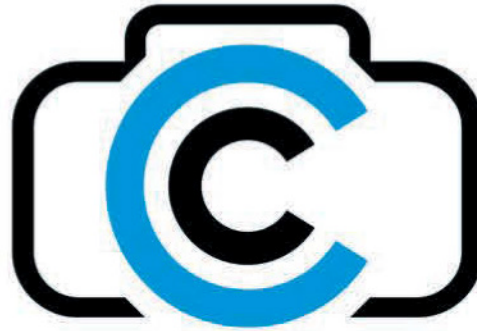
"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."



"Great customer service, and would recommend to anyone, thank you guys"



"Pricing is competitive, service is friendly, and the knowledge runs deep. What's not to like?"



camera centre uk .com

FREE UK DELIVERY



0% FINANCE



PART EX & TRADE IN



5 STAR SERVICE

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182



Sign up to our newsletter for exclusive deals, events & more!



YouTube

Subscribe to our new Channel!





camera centre uk .com

sponsors



wales & west photography show

20-22 June 2024

International Convention Centre, Celtic Manor Resort

visit www.waleswestphoto.com for details

Book your FREE tickets today!



FREE Entry To
3 HUGE
DAILY PRIZE DRAWS
For Attendees!*



Sony Alpha A6400 + 16-50mm
RRP **£999.00**



DJI Mini 4 Pro + RC2
RRP **£869.00**



Canon EOS R50 + 18-45mm
& 55-210mm
RRP **£1099.00**

Prize draw open to all Wales & West Photography Show attendees!
To be in for a chance of winning simply validate your entry ticket on arrival at the show each day and you'll be added to that day's prize draw!

*Ts & Cs apply. Prizes subject to change. One entry per attendee per day. Winning tickets will be drawn at the end of Day 3 of the Wales & West Photography Show (22.6.24).

Mifsuds Photographic Ltd Est. 1954.

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

www.mifsuds.com **01803 852400** info@mifsuds.com

Current opening times: - **Tuesday - Saturday 10am till 2pm.**

Proudly Celebrating 70 Years Of Serving The Photographic Community



As a thank you to the many customers who have supported us during these fabulous years, we are planning a series of promotions and giveaways throughout 2024, so be sure to keep checking our website...

www.mifsuds.com for full details.

Remember too that we have the West Country's best selection of used & new stock...

DIGITAL (DSLR / Mirrorless) - **FILM** (35mm-6x7)
LENSES (AF / MF) - **ACCESSORIES** Etc.

Or sign up via the website, to receive regular updates on the latest news of what is new and happening at

MIFSUDS PHOTOGRAPHIC.



This is the camera used to photograph weddings back when the business first opened



THE BEST STOCKED DEALER IN THE WEST COUNTRY

SAVE 50%

On Selected Bags, Tripods And Filters
Check Website For Details

WANTED



YOUR FILM AND DIGITAL KIT

UPGRADE NOW - PART EXCHANGE & COLLECTION AVAILABLE (Subject to postcode)

CALL MATT 0736 828 8126 8am till 8pm daily

Sensor cleaning and Pro equipment hire available

ANY PRICES SHOWN INCLUDE VAT AND U.K. MAINLAND DELIVERY. Correct 12/01/2024. E&OE.

Tuesday 12 December 2023

Amateur Photographer
 Passionate about photography since 1984

Starstruck
 Josh Dury's tips for stunning astrophotography

Bridging the gap
 The brief but weird and wonderful world of 35mm bridge cameras

David Drebin
 'If you don't cater to your imagination you're flirting with danger'

Plus Atomos Shinobi 7 test • Animal Magic: EISA

Barcode: 0 770502 684329

Improve your photography

with a subscription to **Amateur Photographer** magazine!

Amateur Photographer

SAVE UP TO 70%*
JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP124P

Call us on **01959 543 747** and quote **AMP124P**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 March 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

PLEASE MENTION **Amateur Photographer** WHEN RESPONDING TO ADVERTISEMENTS

MINOX

Great Price. Great Performance.



Stock Listing January 2024

MINOX Specialists since 1969

Classic 8x11 and new Minox optics dealer

Used 35mm Film Cameras & Lenses	Condition	Price
Zeiss Ikon Kollibri Rare 127 camera "hummingbird"	case, filter, strap, hood	EXC++ £299
Pentacoon F, instructions	Manual, shutter slow	EXC++ £149
	Boxed, with film	EXC £149
Leica R4 Body	case, strap	EXC++ £149
Contax III Rangefinder/50mm Sonnar 1.5	1937, Serviced 2022	EXC+ £499
Minox 35 EL	Serviced	EXC £125
Minox 35 PL	Serviced	EXC £149
Minox 35 PE	Serviced	EXC++ £149
Minox 35 PL	Serviced	EXC £125
Minox 35 GT	Serviced	EXC £179
Minox 35 MB	Serviced	EXC Sold
Minox 35 ML	Serviced	EXC £199
Minox 35 GT-S	Upgraded lens	EXC- £225

New Minox Binoculars & Optics	Magnification	Price
X-Range Laser Rangefinder to 2.8km	10x42	£1,546
Rapid Fixed Focus, Ruggedised	7.5x44	£480
X-HD Made in Germany 10 year guarantee	8x44	£768
X-Active 10 year guarantee	10x44	£288
X-Active 10 year guarantee	10x33	£268
X-Active 10 year guarantee	8x25	£193
X-Lite 2 year guarantee	10x42	£199
X-Lite 2 year guarantee	10x34	£159
X-Lite 2 year guarantee	10x26	£129

New Minox Night Vision		Price
NV650 6x optical, 30x digital	day/night use	£431
MD Monocular with Compass	7x42	£210
DTC 460 with bark cover	day/night use	£177

To order call 0203 971 8827 or www.https://mshobbies.co.uk
 email: contact@mshobbies.co.uk

MS Hobbies Limited, 132b Putney High Street, Putney SW15 1RG

Registered Company Number: 09901402

8x11 Minox Film Cameras & Rare Items	Condition	Price
VEF Riga Selection from	Serviced	£1,600
Minox Riga Enlarger with fitted case, tank	Fully working	£6,999
Minox EC flash tester	Factory test part	£499
Black Minox C	EXC++	£225 choice
Black Minox B	EXC++	£299
Chrome LX	EXC++	£249
Chrome C	EXC++	£199 choice
Chrome BL	EXC++	£349 choice
Chrome B or A	EXC++	£125 choice
Minox EC A0 Blueprint Diagram	Original Paper Design Plans	£2,999
Black EC	EXC++	£79
LX Platinum Boxed as new	Japanese version	£899

Minox 8x11 film and re-usable cassettes	Condition	Price
Black Cassette Metal New for C, BL, LX, EC	New	£39
Grey Cassette for A, B, C, BL, LX, EC	New	£69
New film in refurbished plastic cassette	400 ASA BW	£19.99
New film in refurbished plastic cassette	400 ASA Colour	£19.99

Processing 8x11/110/APS film	Price
Process/Scan BW or Colour C41 or scan existing negatives only	£12.50
Process/Scan/Refill BW or Colour C41 with 8x11mm cassette refill	£19.50

Process Disc Film	Price
Process/Scan or Scan existing negatives only	from £17.50
Process/Scan/Replace with expired film	£25.00

Minox Accessories	Price
Minox Enlargers	From £299.00
Minox Colour Enlarger	Diffuser, Curved Lens £399.00
Minox Tripod	New model £70.00
Minox 3001 Slide Projector	Case, lead £160.00
Minox Flashes	For 35 or 8x11 from £25
HP 24 AF	Very rare UK model £499.00
HP Minomat/Minotact	Cased £299



KARL HOWARD'S
 Professional B/W and Colour processing and printing service - from 35m - 5x4 negatives or films

Develop and contact sheet @ **£8.00** per film
 2 or more films @ **£7.00** each

Develop and 6x4 prints @ **£13.00** per film
 Develop and 5x7 prints @ **£16.00** per film

Any orders over £35 - you will receive a FREE film!
 All work printed on genuine B/W, colour papers

Send cheque + £3.00 P&P

Karl Howard, 16 Chalfont Close, Hemel Hempstead, Herts HP2 7JR
01442 231993 www.khwp.co.uk



Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED
TEL. 020 8867 2751
 Call us – we can come to you
www.peterloy.com

WHEN RESPONDING TO ADVERTS PLEASE QUOTE

Amateur Photographer

PLEASE MENTION **Amateur Photographer** WHEN RESPONDING TO ADVERTISEMENTS


Equipment for sale?

Great news! The global market for quality digital and film cameras, lenses and accessories is as strong as ever.

With a worldwide network of customers we're paying our highest prices for Nikon, Canon, Leica, Fuji, Sony, Olympus, Panasonic, Contax, Voigtlander, Hasselblad, Minolta, Sigma, Tamron, Tokina, Bronica, Mamiya, Pentax, Schneider, Zeiss, Linhof, Shen Hao, Ebony, Wista, Chamonix and other top quality brands.

Free collection
Same-day payment

Contact Jonathan Harris for an immediate quote:
 01277 631353
 info@worldwidecameraexchange.co.uk
 www.worldwidecameraexchange.co.uk



WORLDWIDE CAMERA EXCHANGE



Final Analysis

Tracy Marshall-Grant considers...
'Winter Swim' by Billie Charity

This image is by one of my friends and colleagues here in Wales and is of a wild water swim in winter. The swim pictured, like many which now appear in our local rivers during the colder months, was started locally by a group in the pub talking one evening, and after 20 years has become a winter season tradition with a trip to the same pub to finish off. Wild water swimming during winter months has long been regarded as providing not only a health benefit but also a real chance for communities to join together in a moment of fun. This image is one of my favourites capturing such an event.

Exhilaration

This picture shows that moment of exhilaration and excitement when the first shot to begin the swim is fired – people running in with trepidation and fear on their faces combined with hysteria and laughter. The onlookers cheering them on like mad with great amusement on their faces, and warm hats on their heads! The harshness of the trees in the background and the leafless branches really bringing home to the viewer that tight cold winter air that must be seeping through their nostrils as they run. I can feel the cold nip of the air as I write this and that damp sharp feeling of the winter grass beneath my feet.

The colours in this image stand out for me particularly, the dark warm green of the grass, the reds and oranges of the clothes against what inevitably will be a stark cold



harness in temperature. The warmth of the atmosphere of friendship and camaraderie comes through in Charity's colour emphasis, really bringing home the feeling of community from which this particular swim has evolved.

As an award-winning portrait and reportage photographer, Charity's work centres on people, in both formal and informal settings, capturing individual characteristics and beauty in the simplest actions. This picture – like her work with Hay Festival, National Theatre Wales, the National Trust, the Brecon Beacons National Park Authority and The Poets' Society – does just that. The faces of the women taking images of the swimmers on

'The warmth of the atmosphere of friendship and camaraderie comes through in Charity's use of colour'

their phones, the expression of terror on the women in the centre of the front line of swimmers, the humour on the faces of those clapping and cheering in the background are all individually highlighted in the image and are like small separate portraits in one large collective picture. The observation by Charity of all these individual expressions, and the differing reactions to a similar situation, reflect a real capturing of the variety of people within a community such as this.

With the increase in issues around the health of rivers and

sewage in water, it is sad to think this will impact inevitably on the traditions of winter swims. The joy and fun of such events, not to mention the health and well-being benefits, should not be allowed to be affected by the ongoing lack of action by government and councils to deal with sewage dumping in our waters. Images such as this by Charity and others who record the UK's new year swims should be looked at as illustrations of what can also be lost so easily from our annual activities.

Visit www.billiecharity.com

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

GET SET FOR WINTER WITH UP TO £500 CASHBACK

ON SELECTED SONY CAMERAS & LENSES!

HURRY! CASHBACK ENDS 31.01.2024



**SONY
α7 IV**



UP TO
£500
CASHBACK

Full-frame Exmor R™ CMOS sensor

Newly developed AI processing unit

Movie making with 8K 24p & 4K 60p

ISO 100-51,200 (expandable to ISO 50-204,800)

Real time subject tracking

5-axis optical image stabilisation

a7 IV Body only

£1,999*

*Price after £300 cashback. You pay £2,299.00 & claim £300 from Sony UK.

a7 IV + FE 24-105mm f/4 G OSS

£2,699*

*Price after £500 cashback. You pay £3,199.00 & claim £500 from Sony UK.

**SONY
α7R V**



£400
CASHBACK

Full-frame Exmor R™ CMOS sensor

New 4-axis multi-angle 3.2" LCD monitor

Next-generation AF with advanced subject recognition

Advanced 5-axis in-body optical stabilisation

a7R V Body only

£3,299*

*Price after £400 cashback. You pay £3,699.00 & claim £400 from Sony UK.

Sony a7 III Body Only



£300
CASHBACK

£1,399*

*Price after £300 cashback. You pay £1,699.00 & claim £300 from Sony UK.

Sony FE 85mm f/1.4 GM



£200
CASHBACK

£1,299*

*Price after £200 cashback. You pay £1,499.00 & claim £200 from Sony UK.

Sony FE 20-70mm f/2.8 GM



£200
CASHBACK

£1,099*

*Price after £200 cashback. You pay £1,299.00 & claim £200 from Sony UK.

Sony FE 24-70mm f/2.8 GM



£200
CASHBACK

£1,499*

*Price after £200 cashback. You pay £1,699.00 & claim £200 from Sony UK.

Sony a9 II Body Only



£300
CASHBACK

£3,699*

*Price after £300 cashback. You pay £3,999.00 & claim £300 from Sony UK.

Sony FE 70-200mm f/2.8 GM OSS



£200
CASHBACK

£1,799*

*Price after £200 cashback. You pay £1,999.00 & claim £200 from Sony UK.

Sony FE 100-400mm f/4.5-5.6 GM OSS



£200
CASHBACK

£1,899*

*Price after £200 cashback. You pay £2,099.00 & claim £200 from Sony UK.

Sony FE 200-600mm f/5.6-6.3 G OSS



£200
CASHBACK

£1,359*

*Price after £200 cashback. You pay £1,559.00 & claim £200 from Sony UK.

For even more Sony cameras & lenses with cashback, visit www.parkcameras.com/sony-cashback

PARKCameras



- LONDON**
53-54 Rathbone Place,
LONDON, W1T 1JR
- SUSSEX**
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Visit our website - updated daily

www.parkcameras.com

or call us 7 days a week

01444 23 70 60

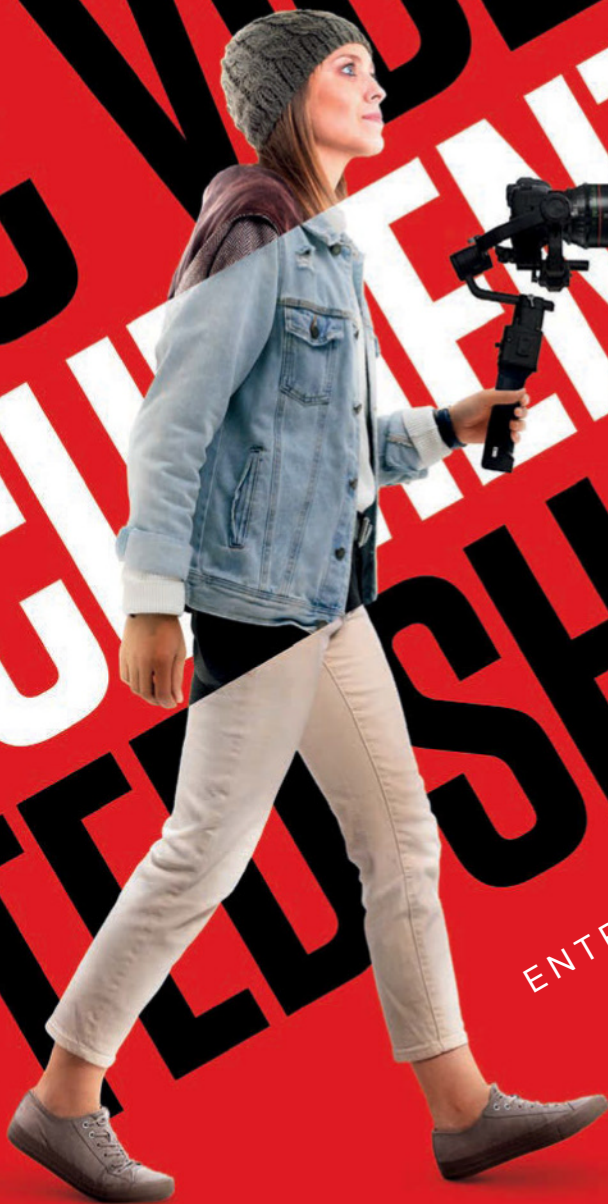
All prices include VAT. All products are UK stock. Finance provided by DEKO PAY. See website to learn more. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Cashback available 01.11.23 - 31.01.24. See in store or online to learn more. Claim at sony.co.uk/wintercashback



Canon



MUSIC VIDEO
DOCUMENTARY
SCRIPTED SHORT

ENTRIES CLOSE 31.03.24

STORIES IN
MOTION
FILM COMPETITION



LEARN MORE
cvp.com/stories-in-motion

CVP