

Tuesday 12 March 2024

# Amateur Photographer



**OM System OM-1 II**  
New update includes world's first  
in-camera live Grad ND filter

**PREMIUM EDITION**

MARCH 2024

Passionate about photography since 1884

# Cream of the crop

**AP AWARDS SPECIAL** Our pick of the best cameras, lenses and accessories from the past year

## Jill Furmanovsky

On capturing **50 years** of rock music history

## Gideon Mendel

**Fire | Flood:** living at the sharp end of climate change



**FIRST LOOK**

## Leica SL3

Updated pro-spec mirrorless model with 60MP sensor



£5.99



**Plus** Stunning images and tips from Travel Photographer of the Year winners





mpb.com



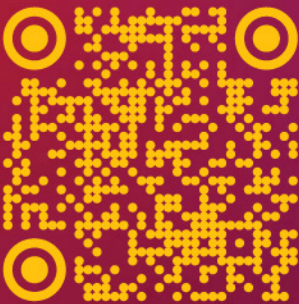
## MPB Approved

**Used gear you can trust.**

Our experts check everything with a full inspection. See unique images of each unique item. Get the full picture.

Get a free warranty for total peace of mind, every time.

Buy MPB  
Approved



Buy•Sell•Trade  
Create 



Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS



## Inside this issue

- 3** 7 days
- 4** First look: Leica SL3
- 10** It's good to share
- 14** A traveller's guide: TPOTY winners and runners-up
- 22** Half a century of hits: Jill Furmanovsky
- 29** Inbox
- 32** Reader portfolio
- 35** AP Awards 2024
- 36** People Awards
- 46** Book & Exhibition of the Year
- 48** Camera Club and Community of the Year
- 49** Good Service Award winners
- 49** Chris Cheesman Memorial award
- 50** AP Product Awards 2024
- 66** Dynamic range
- 68** Emerging Photographer Runners-up
- 72** OM System OM-1 Mark II review
- 81** Lego Polaroid OneStep SX-70 Camera review
- 84** Tech talk
- 87** Buying Guide: Cameras
- 98** Final analysis



## Welcome



Every year we name our favourite products at the annual Amateur Photographer Awards, the most prestigious event in the UK photo trade calendar. This issue we reveal 2023's finest products. Find out which cameras, lenses and accessories we liked best, starting on page 35. The awards have in recent years also been about great photography as well as kit, and we present those award winners too. This year's Lifetime Achievement recipient is Jill Furmanovsky, whose stellar career we reflect upon on page 22. If you're visiting The Photography Show next week do come and see us on stand K207 (next to Panasonic) and say hello to the team. We will be exhibiting a selection of Jill's wonderful work on the stand, so don't miss it.

**Nigel Atherton, Editor**



Our cover photograph is by Ian Pack. Thanks to Park Cameras for the loan of the cameras for the shoot.

## THIS ISSUE'S CONTRIBUTORS



**ANDY WESTLAKE**  
Technical Editor

Chief reviewer Andy reveals the AP Awards photo kit of the year and writes the First Look



**GEOFF HARRIS**  
Deputy Editor

Geoff interviews acclaimed pro Jill Furmanovsky about her long career in music photography



**HOLLIE LATHAM HUCKER**  
Technique Editor

Hollie shares tips for great travel images from the winners of TPOTY



**JESSICA MILLER**  
Dep Online Editor

Our social media manager also curates readers' best images in *It's good to share*



**JOSHUA WALLER**  
Online Editor

Joshua tests the OM System OM-1 Mark II, which features ground-breaking updates



**AMY DAVIES**  
Features Editor

Amy Davies has fun reviewing the LEGO Polaroid OneStep SX-70 camera

## Connect with us

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

**JOIN US ONLINE** in one of these AP communities:

**WEBSITE:** [www.amateurphotographer.com](http://www.amateurphotographer.com)

**FACEBOOK:** [amateur.photographer.magazine](https://www.facebook.com/amateur.photographer.magazine)

**TWITTER:** @AP\_Magazine

**INSTAGRAM:** @AP\_Magazine

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





# Leica SL3

Leica's top-end mirrorless model gains major updates, with a 60MP sensor, tilting screen, and phase detection autofocus.

**Andy Westlake** gets hands-on



## At a glance

£5,920 body only

- 60MP full-frame sensor
- ISO 50-100,000 (extended)
- Up to 15fps shooting
- 8K 30fps video shooting
- In-body stabilisation, 5 stops
- 5.76m-dot viewfinder, 0.76x magnification
- 3.2in, 2.3m-dot tilt touchscreen

### Tilt screen

The 3in, 2.1m-dot rear screen now tilts up and down, but there's no additional hinge for portrait-format shooting.

### Autofocus

AF is dramatically improved by the addition of both phase detection and subject recognition for humans and animals.

### Storage

Leica has included two card slots, one for CFexpress Type B and the other for UHS-II SD.

### Variable resolution

The camera is capable of outputting both JPEG and DNG raw files at 60MP, 36MP, and 18MP.

It can be easy to forget that Leica was one of the earliest proponents of full-frame mirrorless, with its original SL appearing back in 2015. This was a camera built for professionals, with robust build and streamlined operation, supported by superb optics. The new SL3 maintains the same philosophy, but gains many of the updates that we saw last year in the firm's lovely Q3 full-frame compact. I was lucky enough to get my hands on the camera for a couple of days prior to its launch, and it's an impressive piece of kit.

Let's take a quick spin through the key features. The SL3 employs a 60MP full-frame sensor which, for the first time on a Leica camera, includes phase detection for autofocus. It provides a standard sensitivity range covering ISO 100-100,000, with ISO 50 also available at the expense of highlight range.

Continuous shooting is available with continuous autofocus at up to 5 frames per second, or with focus fixed at up to

15fps using an electronic shutter. Uniquely, Leica shows unambiguously what you're getting at each speed in terms of AF and raw bit-depth. Timed shutter speeds as slow as 60 minutes are provided, which is great for landscape or astrophotography. The fastest speed is 1/8000sec with the mechanical shutter, or 1/16000sec with the electronic shutter.

Thanks to the inclusion of Leica's latest Maestro IV processor, the SL3 adopts subject-recognition autofocus. This borrows from Panasonic technology thanks to the firms' L2 alliance, with human and animal detection available. It's not as sophisticated as the systems on rival cameras, but it's a big leap forward compared to the current SL2.

In-body image stabilisation is built in, promising 5 stops of shake suppression. Video can be recorded at 8K resolution and 30fps, 4K 60fps, or Full HD 120fps, with an entirely separate video-optimised interface. Microphone and headphone sockets are provided, alongside full-size HDMI, plus USB-C for charging.

Bluetooth and Wi-Fi are on board for



Leica has fitted a tilting screen on the back



A new dial on the top left is used to control the ISO





I got my hands on the Leica SL3 before its official launch

wireless connectivity via the Leica Fotos App. A 60MP DNG raw file can be copied to across to your smartphone in as little as 2 seconds, for processing in programs such as Lightroom Mobile. It's also possible to use a wired connection to an iPhone via a USB-C or Lightning cable, which is even quicker.

### Refined design

While the SL3 looks similar to previous models in the line, it comes with several significant design updates. Perhaps the most obvious is the addition of a large dial on the top left to change the ISO, which joins two others placed under your right forefinger and thumb for setting shutter speed, aperture, and exposure compensation.

Another significant change is found on the back, with the screen now capable of tilting up and down for high and low-angle shooting. As a result, the column of three buttons that was previously on its left side has moved across to the right, which places them much more conveniently under the control of your right thumb. The SL2's power switch has been replaced by a push button, with a glowing ring around its edge to indicate its status.

As with its predecessor the body feels exceptionally robust in your hand, with an IP54 rating for protection

against dust and water spray. The large control dials and joystick all fall nicely to hand, while a top-plate LCD display shows your key settings at a glance. The body is slightly slimmed down but still pretty hefty, at 850g.

Leica has clearly spent a lot of time refining the user interface to make it even clearer and easier to use, especially via the touchscreen. Touch points are more spaced out, and the onscreen icons have been redesigned for greater clarity. As usual, the firm has kept the camera's menus as sparse as possible, rather than swamping you with incomprehensible options. The result is one of the most elegant and streamlined interfaces I've had the pleasure of using.


Indeed, this is a notably straightforward design, which does without the plethora of buttons and dials generally found on pro-focused models. Instead, the camera is based around user-customisability, with five programmable buttons dotted around the body that can be configured to the user's needs. It's also possible to save multiple camera set-ups for different purposes and, crucially, give them meaningful names.

One concern is battery life, which is just 260 shots per charge. So it looks like a spare or two will be essential.

## First impressions

At £5,920, the Leica SL3 is considerably more expensive than its most obvious competitors, the Nikon Z 8 and Sony Alpha A7R V, both of which can be bought for around £3,700. However, for some photographers, the cachet of turning up to a job or event with a Leica may well be worth the premium. On paper, it also lags those rivals in terms of features and technology. But the gap is very much narrower than when the SL2 appeared four years ago, and in many scenarios, it'll deliver results that are every bit as good, if not better. It looks set to be a very desirable camera indeed.

## Leica: 'Our products are not cheap, but they keep their value'

 Prior to the Leica SL3's launch, I sat down with Stefan Daniel, Vice President, Photo and Technology, at Leica, to talk about the camera and how it fits in with the firm's Q full-frame compact and M rangefinder lines. First, he explained why Leica has chosen to compete in the full-frame mirrorless market against the likes of Canon, Nikon and Sony.

'This is by far the biggest market in the camera industry, and the fastest growing. We try to appeal to new customers the Leica way, with fewer buttons, much easier operation, Leica image quality, and Leica build quality. It's tougher than for Q and M, but we're doing fine.'

As for who is buying the SL system, 'The majority are amateurs who consider photography their passion.' The main selling points are, 'Leica image quality, and the versatility when it comes to the L-mount, that you can offer a broad range of lenses. Not only those with the Leica brand, there are many more options than we could offer as a single brand.'

A key point is to keep the cameras simple. 'It's a fine line, because if we are super-purist, we would not meet the needs of many photographers.' Go the other way, though, and 'maybe we lose track, because we become too complicated like many others'.

Real customers contribute to these decisions. 'The fantastic thing is that people very rarely buy Leica only for rational reasons. People care about the product, the brand and the company, and we get a lot of feedback voluntarily. We're very, very thankful for that.'

It's also important for Leica to make M lenses work well on SL cameras. 'That's one of our core principles, to ensure maximum compatibility across the systems. That is super-important, because it also ensures the value retention.'

'Our products are not cheap, but they keep their value, and that's very important to us.'



Stefan Daniel, Vice President, Photo and Technology, with the new Leica SL3





## DxO PureRAW 4 is here

VERSION 4 of DxO PureRAW has been released, featuring DeepPrime XD2, an updated, AI-driven version of its already well-regarded denoising and demosaicing tool. In essence, DxO PureRAW takes raws from your camera and converts them to DNG format for use in your favourite imaging software. Crucially, it does so while applying the firm's impressive lens correction and noise-reduction algorithms, which can give a dramatically better final output compared to Adobe Lightroom or Camera Raw. DeepPrime XD2 is now trained on 'billions' of images – 'the neural network we have built continues to get smarter, surprising us by how images keep getting crisper and cleaner,' said DxO's head of science, Wolf Hauser.

If further fine-tuning of images is needed, PureRAW 4 introduces sliders like Luminance and Force Details, as well as real-time

correction previews, so you can check edits as you go. The firm is also claiming improved lens correction features in the new version – 'mathematical models are developed from observing each lens's performance across the entire field of view and focal range. This modelling ensures that precise, incremental, levels of sharpening are applied across the image in direct response to the lens's measured performance'. DxO regularly updates its Optics Modules as new glass is released.

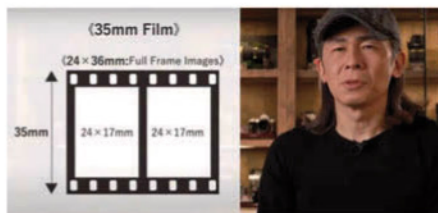
General workflow has been improved, too. A new widget automatically launches the program when memory cards or external drives are connected, and advanced batch renaming is now supported.

DxO PureRAW 4 is available now from [shop.dxo.com](http://shop.dxo.com) for £109, or £69 if upgrading from version 3. Look out for a full review soon.

## New film Pentax - straight up

PENTAX's long-awaited new film camera will be a half-frame device, Pentax designer TKO (Takeo Suzuki) revealed in a recent YouTube video. TKO cited smartphones and social media as the rationale, with many social media users now preferring to shoot and share shots in vertical format. In other words, it's going for the youth market as well as retro film-camera fans. Another reason is the cost of film, which has got more expensive in recent years – half-frame cameras provide photographers with double the number of photos per roll.

The as-yet-unnamed camera will include an electronic shutter unit to enable automatic control over aperture and shutter speed while allowing photographers to manually change some settings and select different shooting modes on a control dial. It will also use a manually set zone-focus system and have a traditional film-winding mechanism. The camera is expected to come out in the summer. Watch TK's video at [bit.ly/tkopentax](http://bit.ly/tkopentax)



Pentax designer TKO announces the film model



## Dream time

Portraits to Dream In, a major exhibition featuring the work of Victorian master Julia Margaret Cameron and the 20th century photographer, Francesca Woodman (1958-1981), is taking place at the National Portrait Gallery from 21 March to 16 June. Featuring 160 rare vintage prints, the exhibition reveals how both artists explored portraiture beyond its ability to record appearance – using their own creativity and imagination to suggest notions of beauty, symbolism, transformation and storytelling.





UNTITLED BY FRANCESCA WOODMAN. COURTESY WOODMAN FAMILY FOUNDATION

## Sony awards professional shortlist

 THE WORLD Photography Organisation has announced the finalists and shortlist of the Professional competition in the Sony World Photography Awards 2024. The Professional category set a new record for entries this year, with diverse subjects ranging from the human cost of cobalt extraction in the Congo to the sport of finger wrestling in Bavaria (see right). The Photographer of the Year 2024 winner is chosen from the Professional finalists and will be announced on 18 April. See [bit.ly/sonyproshortlist](https://bit.ly/sonyproshortlist)



© ANGELIKA JAKOB, FINALIST, SONY WORLD PHOTOGRAPHY AWARDS 2024

## Make 2024 a vintage year


 PHOTOGRAPHICA 2024, one of the biggest events of the year for vintage cameras and lens enthusiasts or curious potential shoppers, is taking place on Sunday 19 May at a new venue – The Royal National Hotel, London WC1H ODG. The show is open from 10-4pm, with a full-day ticket costing a very reasonable £8. 'There is a great deal of interest in film and retro cameras and we are expecting a great event – for the past year or so people have even been buying and using early digital cameras,' notes publicity co-ordinator Nigel Richards. Full details are at [www.facebook.com/photographicafair/](https://www.facebook.com/photographicafair/)



Last year's Photographicica



# Xiaomi's new duo

 XIAOMI has announced its two new handsets, the flagship Xiaomi 14 Ultra and the more mainstream Xiaomi 14, at the Mobile World Congress (MWC) in Barcelona.

The Xiaomi 14 Ultra has an impressive specification sheet, including a Leica Summilux-branded four-camera array and, for the first time in a handset with a 1in sensor, a stepless variable aperture.

The main camera features a 50MP Sony LYT-900 1in sensor – noteworthy, as phones with this size chip are still relatively rare in the UK. Xiaomi claims this enables a dynamic range of up to 14EV. In addition, 50MP Sony IMX858 sensors are used across the device's other cameras.


The Xiaomi 14 Ultra is available to buy now for £1,299 with 512GB storage. If you buy the handset before 19 March, you get a free Photography Kit and £300 to spend on the firm's other products.

The Photography Kit is essentially a stylish battery grip with a shutter button, zoom lever and custom dial for exposure adjustment. It provides 23% extra juice from its built-in 1500mAh battery, which enables, for example, 40 extra minutes of 4K 60fps video shooting. You also get a 67mm filter adapter.



The Xiaomi 14 Ultra has a 1in sensor

# Vivo V30 Pro announced

 VIVO has announced the Vivo V30 Pro, the first V-series smartphone to feature three cameras co-engineered with Zeiss. These include a 50MP VCS True Colour main camera with a 1/1.49in sensor supported by optical image stabilisation (OIS), a 50MP 'Professional Portrait' camera with 50mm equivalent focal length, and a 50MP ultra-wideangle camera equipped with autofocus.

Like the recently announced Vivo V30, the phone promises 'exceptional' portrait photography, with dedicated features such as an enhanced Aura Light Portrait feature and Distance-Sensitive Lighting. This adjusts the lighting based on your subject's distance in real time.

It also offers six different portrait-style bokeh options, inspired by the distinctive look of iconic Zeiss lenses. There are also AI-powered tools for 'cinematic' videos with a more natural bokeh effect.

The Vivo V30 Pro will be available in the following colour options: Bloom White, Waving Aqua, Lush Green, and Noble Black. See [vivo.com/uk](http://vivo.com/uk) for more information.



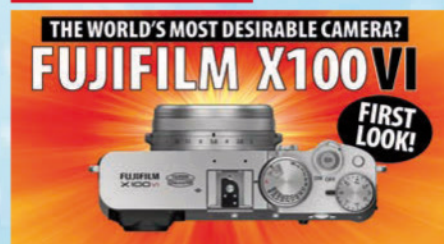
The Vivo V30 Pro's triple-camera system was created in partnership with Zeiss



## Follow AP on YouTube

Don't miss our videos for the latest kit, tutorials, behind the scenes tours and exclusive interviews with top photographers

### SOME RECENT VIDEOS



To find our channel simply point your smartphone camera at this QR code or type our name into Google:

[YouTube/AmateurPhotographerTV](https://www.youtube.com/AmateurPhotographerTV)



# SMALL, BUT MIGHTY

THE ON-CAMERA HERO  
FOR HYBRID SHOOTERS



**NEO 3 PRO AWARDED  
ACCESSORY OF THE YEAR**  
- AMATEUR PHOTOGRAPHER



**BRIGHTEST ON CAMERA  
LED, +25% MORE POWER**



**16.7M COLOURS,  
2500 FILTERS**



**HIGH SPEED  
RGBWW FLASH**



**GODOX, ELINCHROM &  
PROFOTO RECEIVERS**



**OVER 100+  
EXCLUSIVE PRESETS**



COME & SEE US  
BOOTH K201

The  
**Photography  
Show**

16-19 MARCH  
BIRMINGHAM





# It's good to share

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

## AP picture of the week

### Ay Up Me Duck!

By Wesley Kristopher

Nikon Z 7II, Nikkor Z 24-120mm S f/4, 1/1000sec at f/4, ISO 200

'The Peak District is usually my proving ground for photography but when I heard a flock of ducks had taken to a couple of water tanks outside Sheffield City Hall I just had to investigate! It was fun playing with different angles whilst they were bobbing about. The effect of the tank and the distortion of their bodies under the water resulted in some interesting images.'

[wesleykristopherphotography.com](http://wesleykristopherphotography.com)

Social media: @peopleofthepeak

## #appicoftheweek

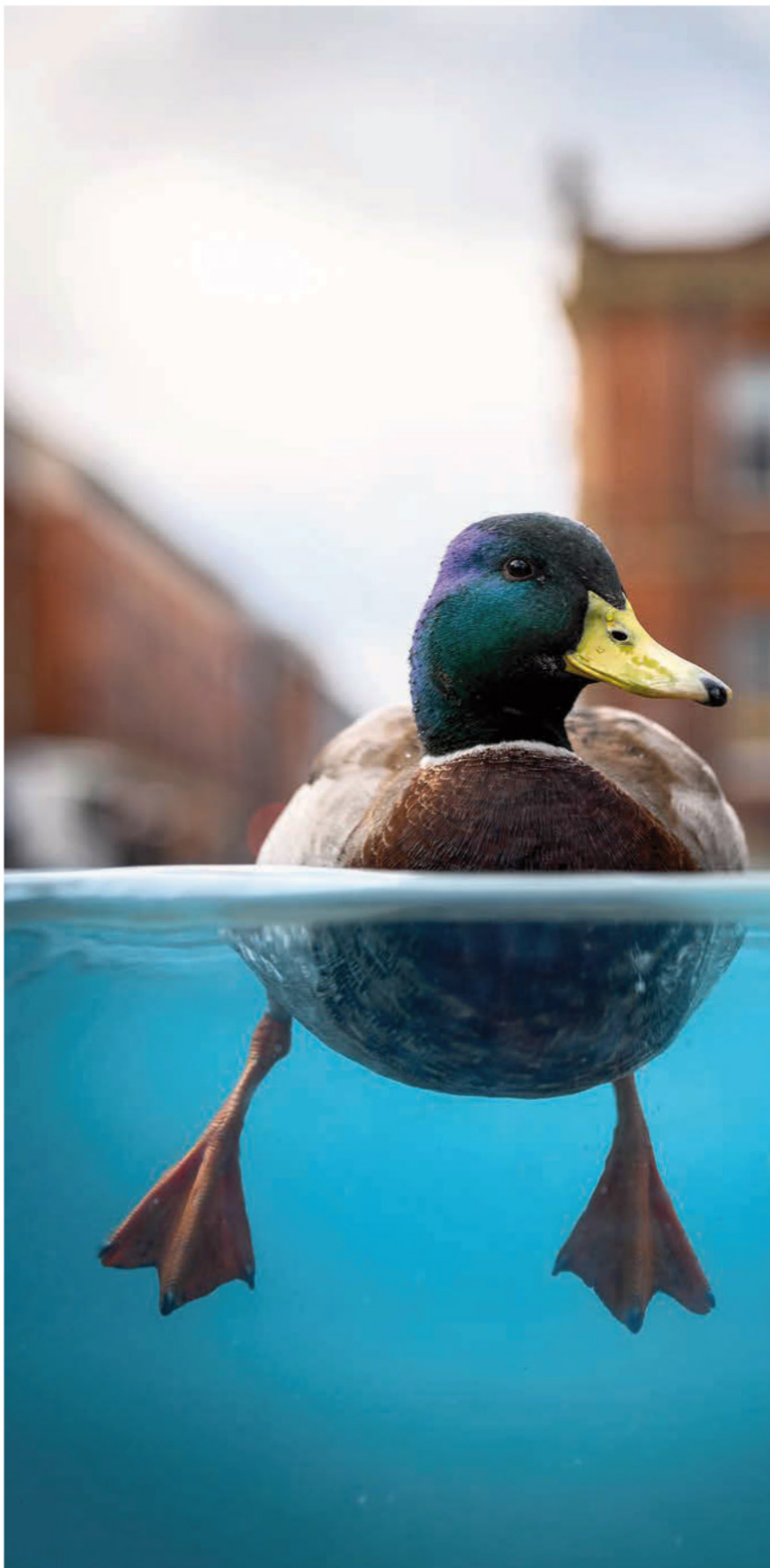
### Win!

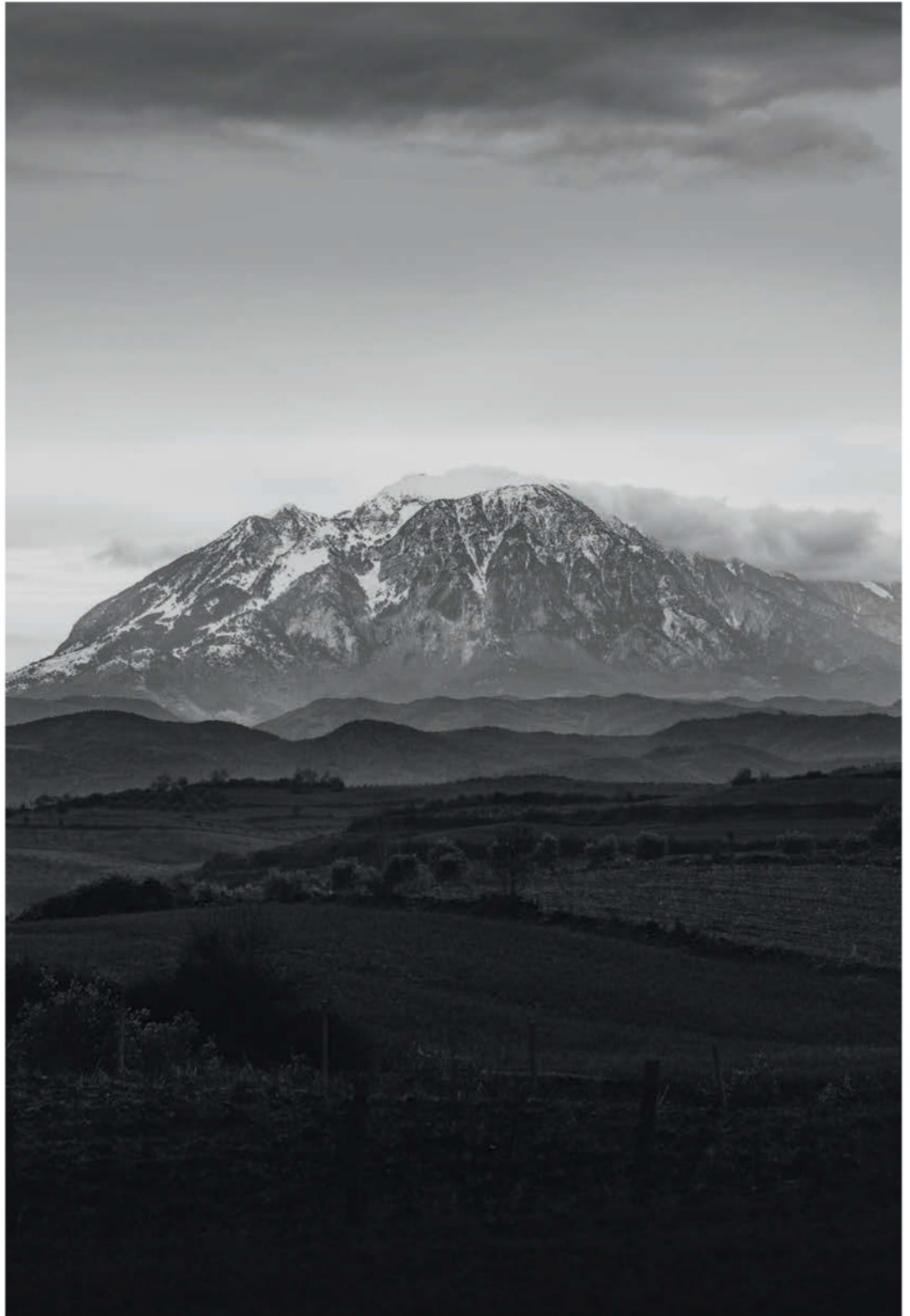
The AP Pic of the Week winner will receive a beautifully framed print of their winning image worth up to £100.

#### 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](http://thispicture.co.uk)





## Mount Tomorr, Albania by Vineeth Prasad

Sony A6700, Sony 85mm F1.8, 1/160sec at f/7.1,  
ISO 160

'This photo was taken during a trip to Albania. We were driving from Tirana to Berat and these majestic mountains were visible right from the beginning of our journey. However, when we arrived at this spot, I couldn't help but ask my friend to stop the car to capture this magnificent view.'

**Instagram @imagined.x**





**It's good  
to share**

## A Vase of Timeless Blooms by Laura Logozzo

Fujifilm X-T100, 1/20sec at f/4, ISO 800

'This image captures an experiment in the still-life genre, which I occasionally find intriguing. Through the play of contrast and light, I aimed to seize the beauty of common objects, crafting a visually engaging composition that conveys a unique atmosphere. The result is a harmonious blend of simplicity and visual allure, inviting viewers to appreciate the subtleties of everyday elements.'

Instagram @lallalogo and @lallalogo\_bnw



We also  
liked...



## On Different Paths by Eva Sipola

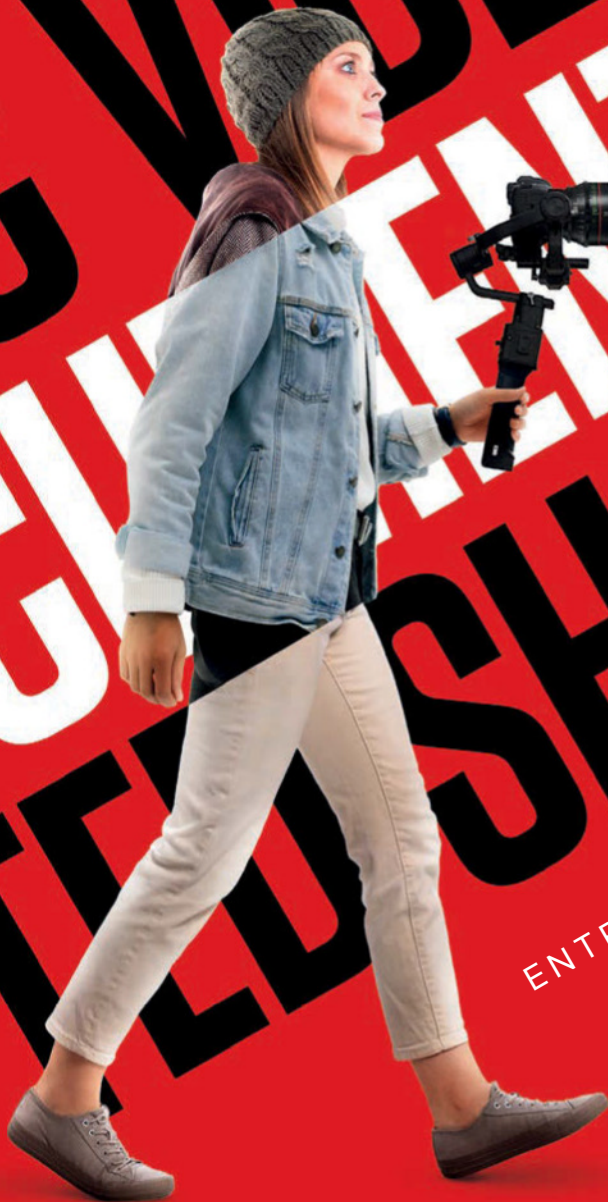
Fujifilm X-T1, Fujifilm  
XF 18-135mm F3.5-5.6  
R LM OIS WR

'Venice is my favourite place for street photography. I hoped someone would walk into the dark alleyway. What I didn't expect was for someone to walk in front of the dark door dressed in a colour scheme that would match the composition at the very same time.'

Website: [biankonera.com](http://biankonera.com)  
Instagram @biankonera

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

Canon



ENTRIES CLOSE 31.03.24

STORIES IN  
MOTION  
FILM COMPETITION



LEARN MORE  
[cvp.com/stories-in-motion](https://cvp.com/stories-in-motion)

CVP



# A traveller's guide

Winners and finalists of Travel Photographer of the Year share their tips for success with **Hollie Latham Hucker**

Once again, the winners and finalists from the latest Travel Photographer of the Year competition showcase the diverse cultural experiences and breathtaking locations our amazing planet has to offer.

From more than 20,000 images Slovenian photographer Andreja Ravnak has been named Travel Photographer of the Year 2023 (TPOTY), with her lyrical landscapes showing hop growing in Slovenia and rolling fields in Italy and the Czech Republic. Ravnak follows in the

footsteps of fellow countryman Matjaz Krivic, who took the title in the 2022 competition. Caden Shepard Choi (14) from the USA won Young Travel Photographer of the Year, for her black & white story of how the Navajo people of Chinle, Arizona, use locally produced wool.

The winning shots – which can all be viewed in the online Winners' Gallery on [tpoty.com](http://tpoty.com) – will first go on display at The Photography & Video Show at the NEC, Birmingham, UK from 16-19 March and will also be showcased at Xposure in the UAE.

**Caden Shepard Choi, USA (age 14)**  
Young Travel Photographer of the Year

**Location:** Chinle, Arizona, USA

▶ A Diné woman works on a rug started by her daughter. On the rug is the emblem of a feather, her daughter's unique 'hallmark', or signature. The master weaver sits perfectly still, but her hands are in a constant state of motion. She weaves inside a Hogan, a hexagonal structure with a single door that always opens to the East, a sacred place for the Diné people. The woman positions herself in front of the open door to receive the blessings transmitted by the morning rays.



© CADEN SHEPARD CHOI / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023

Sony A7 III, 24-70mm, f/5.6, 1/30sec, ISO 640

DJI Mavic FC220, 26.3mm lens, 1/50sec at f/22, ISO 142



© ANDREJA RAVNAK / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023

**Lilly Zhang, USA (age 17)**  
Winner, Young Travel Photographer of the Year, Age 15-18

**Instagram:** @lillyz.photography

**Location:** Exton, Pennsylvania, USA

▶ It was a crisp autumn morning, and I went to Marsh Creek State Park in Exton, PA, hoping to see the mist suspended on the water with the fall colours reflecting on the surface. To my surprise, I also saw a great heron perched on a rock by the shore. It was just amazingly beautiful.



© LILLY ZHANG / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023





## Andreja Ravnak, Slovenia Overall Winner, Travel Photographer of the Year

[www.mojevesolje.si](http://www.mojevesolje.si)

Instagram: @andrejaravnak

**Location:** Near Pienza, Tuscany, Italy

Early in the spring, the first rains allow wheat to grow in the rolling fields. Due to the cold nights, the landscape is often shrouded in beautiful mists on clear mornings during this period. This agricultural landscape is sparsely populated, with land being used to its fullest potential. Farms are located on the top of individual hills.

### ANDREJA'S TOP TIPS

**1** Be curious. Get to know the place with all your senses, immerse yourself fully, connect with local people, seek to expand your horizons – this is the essence of travel. Take photos through those personal experiences.

**2** Play with perspective. Your unique outlook on the world influences your photographic style, as does the equipment you select. Personally, I enjoy experimenting with telephoto lenses for their ability to compress perspective, and whenever possible, I explore landscapes from a bird's-eye perspective.

**3** Travel locally. There's a wealth of fascinating experiences waiting just around the corner – there's no need to traverse the entire globe. By opting for local travel, you'll minimise your carbon footprint while discovering the beauty and diversity of your own backyard.

© ZAYAN DURRANI / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023




Nikon D7200, 70-200mm, 1/125sec at f/6.3, ISO 200



Nikon D810, 24-70mm, 1/2500sec at f/11, ISO 320

## Zayan Durrani, USA (age 14) Winner, Young Photographer of the Year, 14 Years and Under

**Location:** Litli-Hrutur volcano, Iceland

 My father and I took a trip to Iceland to visit an ongoing volcanic eruption. I was able to witness the formation of new earth right in front of my eyes. We boarded a tiny plane which could barely fit our equipment with us in it. While flying high above the eruption, the pilot opened my window suddenly, without warning. The wind was whipping so hard against my face that I could barely think. I was afraid that I would let go of my camera, but I held on tight. I used my frozen, white-knuckled hands to snag some pictures before we landed.



## Portfolio Categories



### **Kazuaki Koseki, Japan** Commended, Landscape and Environment Portfolio

[www.kazuakikoseki.com](http://www.kazuakikoseki.com)

Instagram: @isseycraft

**Location:** Lake Shirakawa, Iide Town, Yamagata Prefecture, Japan

The fresh green season has arrived, the sunshine, and the trees shine beautifully. The fog continues to change like a living thing. I was able to wait for the sun to shine and the fog and submerged forest to have a beautiful composition. For a period from the end of winter to early summer, Lake Shirakawa is filled with water from melting snow and a 'submerged forest' appears. The water in the lake changes colour between light blue and light green, and mist, combined with the reflections which look like a submerged forest, create a fantastic landscape.

Nikon D4S, 70-200mm, 1/60sec  
at f/8, ISO 100

© KAZUAKI KOSEKI / TRAVEL PHOTOGRAPHER OF THE YEAR (POTY) 2023

### **Martin Broen, USA** Winner, Nature, Wildlife and Conservation Portfolio

[www.martinbroen.com](http://www.martinbroen.com)

Instagram: @m.broen

**Location:** La Ventana, Baja California, Mexico

A split shot of a mobula ray fever cruising below the divers' boat as part of their annual migration in the waters of Baja California.

#### **MARTIN'S TOP TIPS**

**1** A variety of skills – learn very different types of photography and cross-pollinate that knowledge with your specific type of photography. From super-macro to deep space astrophotography, from vertoramas to infrared... each will give you unique knowledge that you can apply.

**2** Experiment. Related to that learning process is the experimentation. Feel comfortable with always trying new techniques and failing! Embrace and enjoy the process of learning and discovery. And if possible, do it together with a friend.

**3** Be responsible. Acknowledge that you have a responsibility as a photographer to help capture and share the beauty of this world with other people, to help protect it! Be respectful of nature and approach animals on their own terms.



Sony A1, 8-15mm, 1/125sec at  
f/9, ISO 100

© MARTIN BROEN / TRAVEL PHOTOGRAPHER OF THE YEAR (POTY) 2023





Nikon D810, 18-200mm, 1/1600sec at f/8, ISO 200

© CLIFF FAWCETT / TRAVEL PHOTOGRAPHER OF THE YEAR (PRO) 2023

## Cliff Fawcett, UK Highly Commended, People and Cultures Portfolio

www.cliffawcett.com  
Instagram: @cliffawcett

Location: Havana, Cuba

Just outside the crumbling city of Old Havana, buried among dilapidated buildings and apartments, lies a small, open-air boxing gym. It doesn't look like much, yet the gym is renowned for creating champion after champion. While the credit has to go to the coaches, perhaps when you have legendary figures like Che Guevara watching every swing and uppercut, you push that little bit harder!

### CLIFF'S TOP TIPS

**1** Consider hiring a guide. While not always necessary (or possible), a guide (or a local photographer) can help you get to locations you'd otherwise miss or not know. It can really help to unlock more unusual and unique shots.

**2** Auto ISO is your friend. It allows you to capture more and miss less. Remember, a noisy sharp shot is always going to tell a better story than a blurry shot that missed the moment (unless blurriness is part of the story, of course!)

**3** Leave questions unanswered. Don't just take the obvious shot, and instead explore the location and consider how composition can leave something untold. I think the strongest photos don't just tell a story but leave room for viewers to find their own within the frame.



Fujifilm X-Pro 4, 18mm, 1/250sec at f/3.6, ISO 1600

© ALAIN SCHROEDER / TRAVEL PHOTOGRAPHER OF THE YEAR (PRO) 2023

## Alain Schroeder, Belgium Winner, Visual Stories Portfolio

www.alainschroeder.myportfolio.com  
Instagram: @alainschroeder

Location: Manhattan, New York, USA

At the 2022 USATF Masters Indoor Championships at The Armory, Dixon Hemphill (97) from Potomac Valley Track Club, crosses the finish line in the M95 (Men 95-99) 200-metre dash, accompanied by a young woman for safety. Dixon Hemphill is running out of competition. At 97, it's hard for him to find anyone to race against in the M95 category. Hemphill rediscovered athletics in his seventies. 'I got a medal and thought, well, this is fun. That was 50 years ago, and I've been running ever since.' Hemphill, who has run hundreds of races including marathons and triathlons, and has held world records, added, 'But now my body can't handle long races any more, so these days, my racing distance peaks at a mile.'



## Single Image Categories

### Dmytro Geshengorin, Germany Commended, MPB One Shot: Leisure and Adventure

[www.dima-photos.de](http://www.dima-photos.de)

Instagram: @dima\_ges\_

**Location:** On the main beach of Jericoacoara, Brazil

I met Carlos, a breakdance artist from Jericoacoara, on the beach practising his moves and we decided to use the beautiful backdrop of Jeri's sunset for a photography session showcasing his skills and freezing him mid-flight. Now I am back in Germany, but we still chat once in a while, and this is what I like about travelling. It is not only about leisure and adventure but also about meeting people and collaborating with them on creative projects.

#### DMYTRO'S TOP TIPS

- 1** Zoom is king. When travelling you might not be able to visit a location twice so mount a zoom lens for more flexibility.
- 2** Prioritise dawn and dusk. Start shooting when everyone else is still asleep and you will see what other travellers never do. On the other hand, be the last person to leave a location at the end of the day.
- 3** Be an optimist. Tell yourself that you will make a great photo whenever you go out shooting – it is a self-fulfilling prophecy.

© IGNACIO PALACIOS / TRAVEL PHOTOGRAPHER OF THE YEAR (PROTY) 2023



Nikon,70-200mm, 1/1250sec at f/8, ISO 200

### Ignacio Palacios, Australia/Spain Winner, MPB One Shot: A Quieter Life

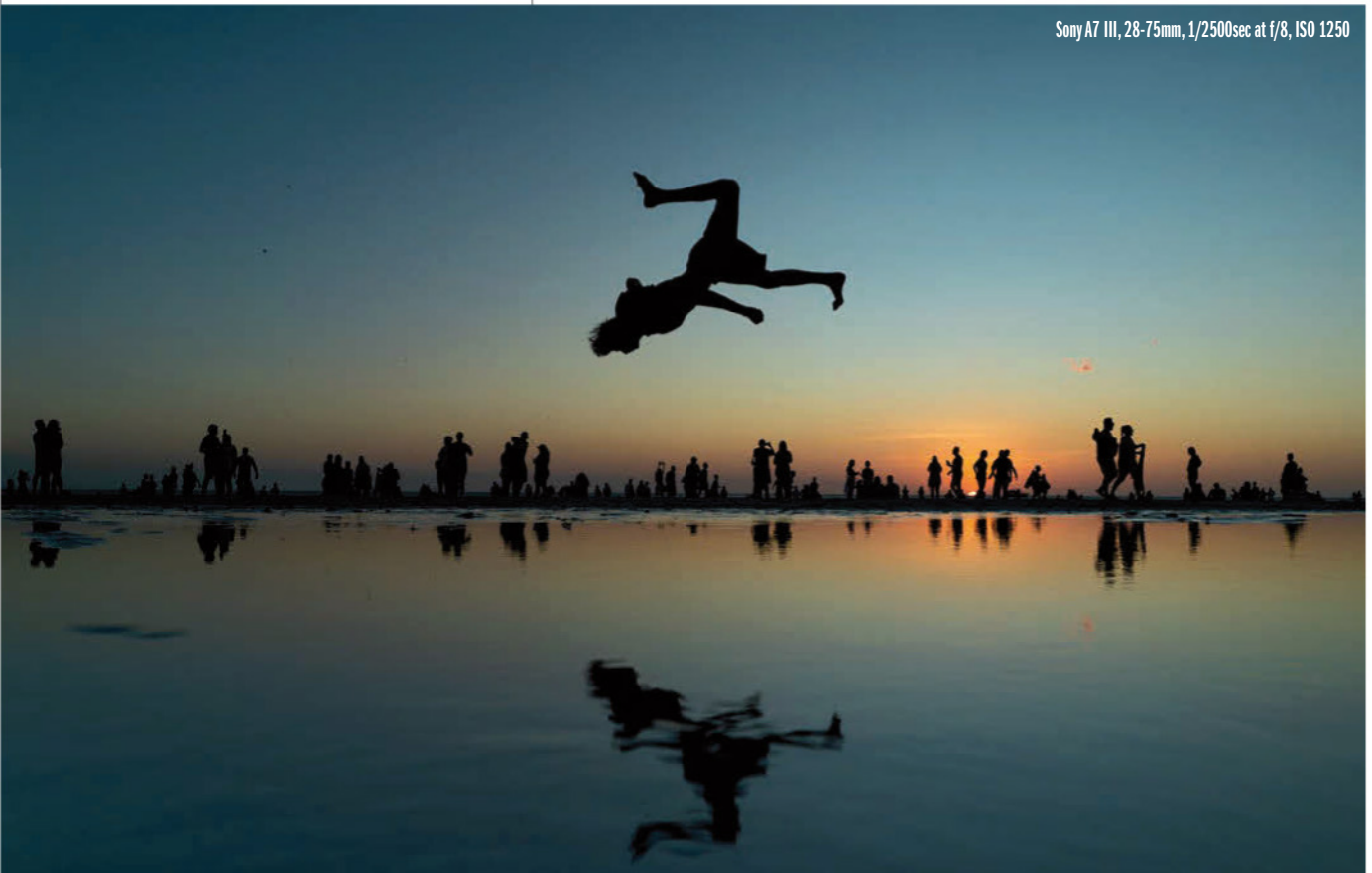
[www.iptravelphotography.com.au](http://www.iptravelphotography.com.au)

Instagram: @ignacio\_palacios\_ip

**Location:** La Puna, Argentina

Walking on a white sand dune in La Puna, Argentina.

Sony A7 III, 28-75mm, 1/2500sec at f/8, ISO 1250



**Josien van Geffen,  
Netherlands**  
Winner, MPB One Shot:  
Above, Eye Level, Below

www.josienvangeffen.nl

Instagram: @vangeffenfotografie

Location: Reutte, Austria

Under the Highline 179 suspension bridge, you get a completely different view when you look up. The bridge and the people on it now appear like a scene from an old video game.

**JOSIEN'S TOP TIPS**

**1** Research. Utilise apps like Google Maps or PhotoPills, to plan the best times for shooting. Research local events or festivals for unique photo opportunities.

**2** Packing – opt for a versatile lens like a 24-70mm zoom. Bring extra batteries, memory cards, lens wipes, and a sturdy tripod. Prioritise mobility and convenience without sacrificing quality.

**3** Experiment. Don't just settle for standard shots from eye level. Experiment with different angles, compositions, and perspectives to add depth and interest to your photos. Be creative and don't hesitate to try unconventional approaches to capture a fresh perspective of familiar scenes.

Sony A7R III, 70-300mm, 1/200sec at f/5.6, ISO 50



© JOSIEN VAN GEFFEN / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023



Nikon Z 9, 200-500mm, 1/6sec at f/32, ISO 64

**Rohan Neel  
Shah, Kenya  
(age 16)**  
Winner, People's  
Choice

Location: Maasai Mara,  
Kenya

A young wildebeest lost in the Great Wildebeest Migration madness. He stands there confused while other wildebeest rush to cross the river.

© ROHAN NEEL SHAH / TRAVEL PHOTOGRAPHER OF THE YEAR (TPOTY) 2023



# MISSED AN ISSUE?

## COMPLETE YOUR COLLECTION

**ORDER TODAY!**



**18 JULY 2023**

**COVER STORY** Best fixed-lens cameras **INSIDE** OM System 90mm Macro field test, Nik Collection 6



**16 MAY 2023**

**COVER STORY** Get great bird images on a budget **INSIDE** Leica M11 Monochrom test, Nikon Z 26mm f/2.8



**23 AUGUST 2022**

**COVER STORY** Better shots from your phone **INSIDE** Master Intentional Camera Movement, classic Mamiyas



**11 APRIL 2023**

**COVER STORY** 30 tips for sharp macro shots **INSIDE** Best software, phones for macro, lens tests



**24 JANUARY 2023**

**COVER STORY** How photography has helped readers in tough times **INSIDE** Nikon Z lens, Samyang lens tests



**31 JANUARY 2023**

**COVER STORY** Best used camera and lens choices **INSIDE** Bargain used DSLRs, classic 35mm film SLRs



**30 MAY 2023**

**COVER STORY** Tips for dramatic seascapes **INSIDE** Airshow photos, Dave 'Hogie' Hogan, Sigma 50mm f/2



**16 AUGUST 2022**

**COVER STORY** Make the most of mirrorless **INSIDE** Damien Lovegrove portrait shoot, Canon EOS R7 review



**8 NOVEMBER 2022**

**COVER STORY** Which sensor format is best for you **INSIDE** Using Adobe's AI tools, Fujifilm X-H2 tested, Brian May



**20 JUNE 2023**

**COVER STORY** Tips for better film photography **INSIDE** Digitise your film negs, wet plate, Roger Bamber



**11 JULY 2023**

**COVER STORY** Nikon Z 8 big review **INSIDE** Coastal birds, urban wildlife shots, Mickey Mouse-themed cameras



**12 JULY 2022**

**COVER STORY** Pros share tips for shooting in summer light **INSIDE** Sigma 16mm F1.4, Lightroom tools

Visit [shop.kelsey.co.uk/APB](http://shop.kelsey.co.uk/APB)  
**Call the hotline 01959 543 747\***

\*Hotline open Mon – Fri 8.30am to 5.30pm. Calls charged at your standard network rate

or scan me!







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.







The   
The Madness  
Concert



# Half a century of hits

This year's Lifetime Achievement Award goes to Jill Furmanovsky, whose amazing career in music photography spans 50 years. She looks back on it with **Geoff Harris**

Imagine you are 19 in 1974, still a relative newcomer to gig photography, and you get asked to cover a major tour by a much talked-about British band. Scary, right, particularly as there were no digital cameras back then, or even autofocus. Oh, and that band is Pink Floyd, and they're touring to promote *Dark Side of the Moon*, the album that propelled them into the stratosphere. So, no pressure then...

A lot of young photographers would have freaked out, fluffed it, or both, but not Jill Furmanovsky – she took the job in her stride, earned the respect of Pink Floyd, and went on to become one of the best-known photographers in the business.

Unassuming, friendly and totally devoid of ego, it's not hard to see how Jill would get on with just about anybody, but being nice is not enough to stay afloat in the shark-infested waters of show business, then or now. Jill's lasted the course by being a very creative photographer and somebody who, as the Pink Floyd story shows, can master essential new skills quickly. She is a very worthy winner of this year's Lifetime Achievement Award.

## In the blood

'My dad was an architect in our native Zimbabwe, and photography was his hobby, along with playing the guitar,' Jill recalls. 'So my career has kind of combined his two hobbies. The darkroom still fascinates me after all these years.'

Jill's first encounter with a rock star came in 1967, when she and a friend hung around outside Paul McCartney's north London house until the great man made an appearance. Beatlemania snaps aside, Jill's formal training in photography began in 1972 while studying textiles at the Central School of Art and Design in London.

Part of the course involved a week-long photography taster, and being a young rock fan, Jill started taking the college camera to gigs at the Rainbow Theatre, then one of London's most prestigious venues. 'I think it was a Pentax K1000 or something and I'd learned the basics of exposure and how to develop black & white film. During a gig by the prog rock band Yes, I noticed photographers were allowed down the front and thought I'd go down to get a better view. Nobody stopped me – they must have thought I was a professional photographer as I had a



**Left: One step beyond – Jill bonded with Madness, and shot them from the early years**

**Above: Where it all started... A starstruck Jill with Paul McCartney in 1967**

professional camera. I got chatting to some other photographers at the show, one thing led to another, and I was offered the job of in-house photographer at the Rainbow. It was an unpaid job, but a prestigious one, and a great opportunity.'

## Sink or swim

Jill had found her calling, and soon began contributing images to the music press, fine-tuning her craft as she went along. 'Most of the other photographers at gigs were helpful, particularly the wonderful Michael Putland. Though one guy, who will remain nameless, would elbow me out of the way!'

Even with the advantages of modern digital cameras, good live music photography is a technical challenge, and back in the film days it was not for the fainthearted. 'There was no autofocus and it was all manual metering. So you had to develop a feel for exposure, and then the spotlight or something would suddenly disappear. But I used to find shooting live gigs something of a meditation.'

The early '70s was a golden age in rock music and being a young female photographer presented Jill with another series of





► challenges. 'As a woman, there were advantages and disadvantages. I had to learn how to navigate the managers, record company people, road crews and security. I was able to get into some places I might not have had access to otherwise, but then I had to get out quickly, before some of the guys came on to you!'

Another challenge was dealing with the then-omnipotent music weeklies, notably *NME* and *Melody Maker*. 'I'd leave a bundle of images on the picture editor's desk and vanish... sometimes they'd have really good pictures from another photographer sitting there, and I'd leave feeling very dispirited.'

'The music press was very much a boys' club back then and often I wouldn't even get a picture credit, even for a cover. I was told by Ray Coleman, the headmaster-like editor of *Melody Maker*, that I would get a credit when I deserved one! This all changed in the '80s, when photographers were often given bigger credits than the writers in *The Face*, for example. Anyway, by the end of the '70s I was shooting for all the music weeklies.'

### From gigs to features

During her early career, Jill moved from Pentax to Nikon film SLRs and

lenses. 'They were much better, more reliable, with much lighter, faster lenses.' Another change came around 1974, when Jill graduated from only shooting gigs to taking images for features. 'My first kind of photojournalistic job was a piece on Stevie Wonder, which was pretty nerve-racking. When I started working for *The Face* in the early '80s, editors wanted more of a fashion-shoot or Annie Leibovitz feel, so my editorial photography skills had to go up another level.'

Jill ended up getting her own London studio, and learned fast. 'I mastered the basics of lighting, and picked up things as I went along. To learn more, I even went to a local camera club when they were taking shots of models in swimsuits,' Jill wryly recalls. 'From there, I went on to building my own sets and everything.'

There were lots of fine photographers connected to the music business in the '70s and '80s, but Jill's people skills also helped her to stand out, particularly when it came to building relationships with bands and artists. 'The first band I really worked a lot with was Pink Floyd. I got the Dark Side of the Moon tour thanks to Storm Thorgeron, of the design agency Hipgnosis. He liked my pictures,

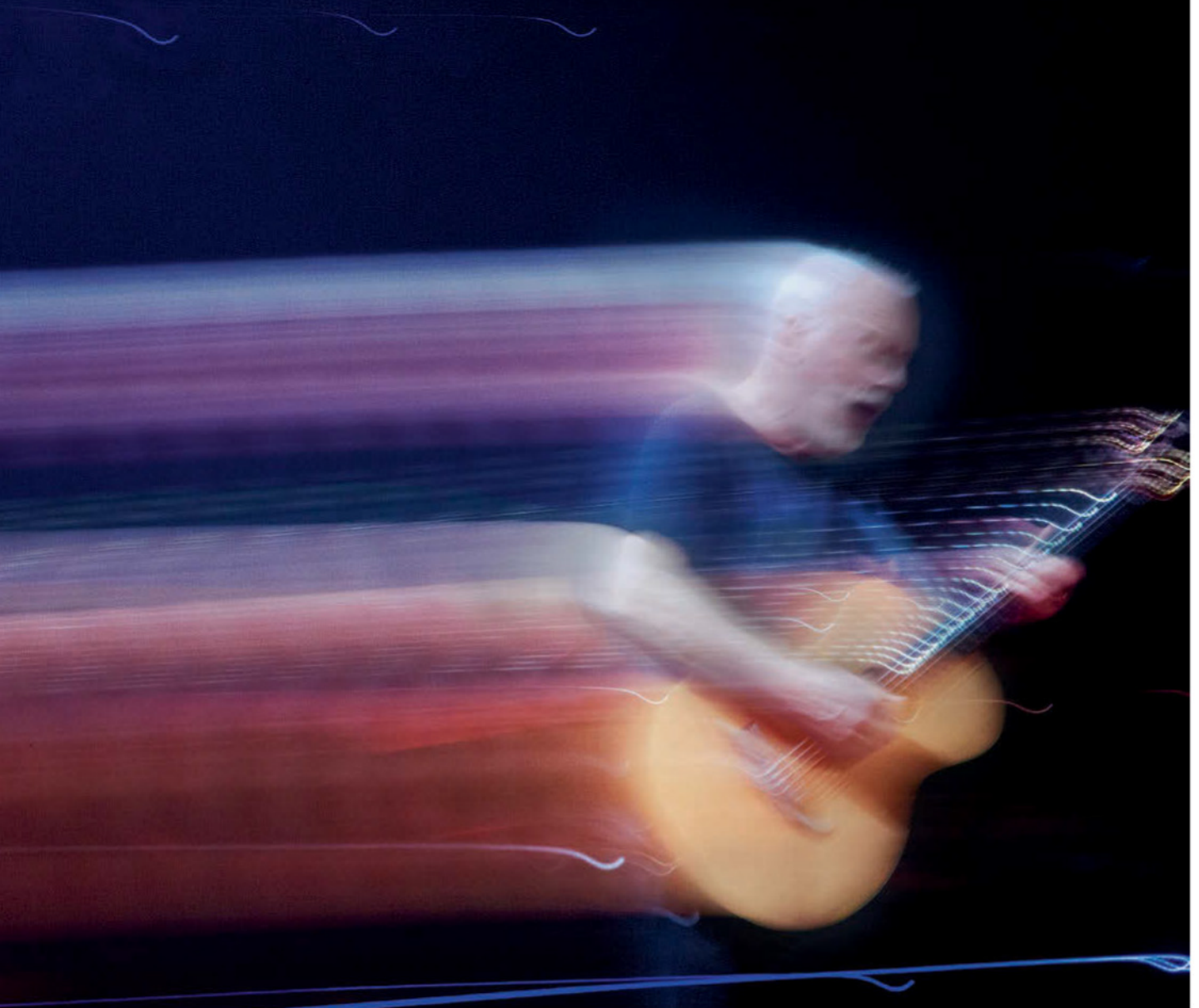


Left: An iconic image from the Oasis glory years

booked me on the tour and my relationship with Floyd got stronger and stronger. Then, through commissions you'd keep on bumping into artists, and it built from there. Madness is a good example, and I first met Chrissie Hynde in The 100 Club in London, before she'd even started The Pretenders. I got in with The Police from the beginning, too.'

### Oasis: what's the story

Jill's studio-lighting prowess aside, she remains a photojournalist at heart, capturing decisive moments as they unfold. 'I always have a 35mm camera handy,' she affirms, pointing to her Leica. Jill's also more than happy to acknowledge the debt she owes to other photographers, notably the influence of Irving Penn



and Diane Arbus. 'Penn's book, *Worlds in a Small Room*, went with me everywhere. Eventually the pages started to fall out. I learned so much about studio portraiture from him, along with Richard Avedon. Diane Arbus was another big influence. Her work photographing twins came in very useful when working with Oasis!

Jill's close relationship with the Gallagher brothers marked another milestone in her storied career. 'Noel in particular knew of my work, as did the people at Creation Records. They loved a lot of the bands I'd shot from the punk era, so it all built from there. I was in my forties when I started working with Oasis, they were like my Beatles.'

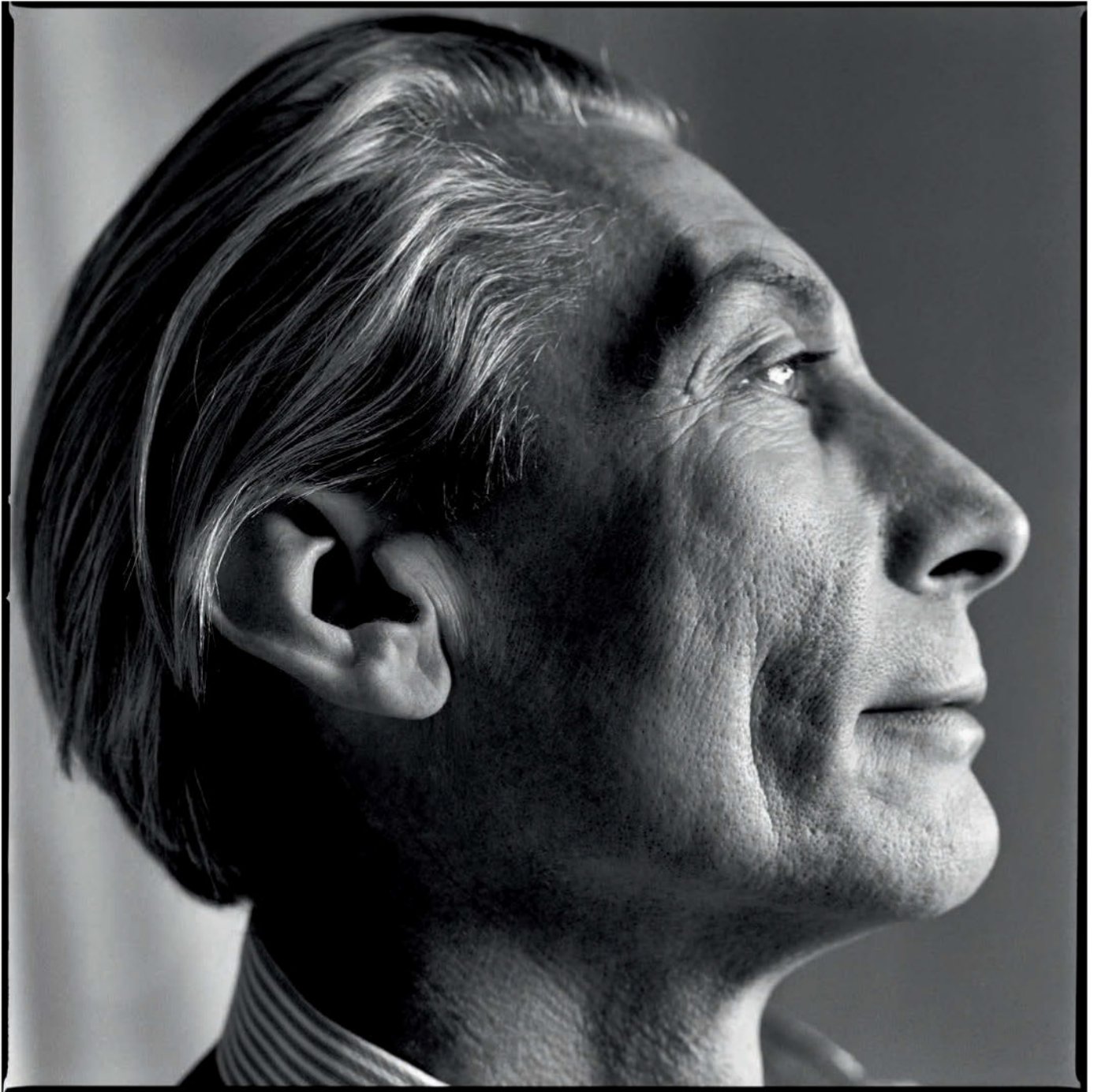
Despite the band's laddish reputation, Jill recalls it being



**Above:** Jill got her first big tour break with Pink Floyd and she has enjoyed a close working relationship with band members ever since (David Gilmour shown here)

**Left:** Chrissie Hynde with Jill's daughter Leah, then still a baby, in an image for an anti-fur campaign





very easy to fit in as a female photographer. 'Oasis liked working with women. They had a female tour manager, who was definitely the boss, a female truck driver, and of course there was Liam and Noel's mother, Peggy – a proper matriarch who they loved and respected.'

As mentioned, Jill's admiration for Diane Arbus came in particularly useful when shooting Noel and Liam. 'She also photographed slightly dysfunctional families! I found it

interesting that this was a band fronted by brothers, who had a pretty turbulent relationship. I wasn't fazed by this, however: it was something to be managed.'

#### Digital challenge

As the '90s petered out, Jill started to use digital cameras and it wasn't an easy learning curve, as she's the first to admit. 'I found the transition process dreadful, though I got to grips with Photoshop right from the beginning. It took me long enough

**Above: Jill has shot members of the world's greatest bands and is particularly proud of this award-winning portrait of the late Rolling Stones drummer, Charlie Watts**

to get used to a new camera, never mind a whole new way of working. I still remember how I ended up shooting Oasis at Knebworth in low-resolution JPEG, though to be fair I didn't set the camera up myself.'

Fortunately, Jill surmounted the digital learning curve, though she admits to being baffled by her new mirrorless Canon. 'It's a Canon five or six something, I don't know. Hopefully a Canon expert will come along and show me how to use it!' Jill's also tried her hand at

film, shooting a video for Oasis, but remains at heart a stills person. 'At one point I thought I'd have to go down the video route like Anton Corbijn, but I am happy to be known as a stills photographer.'

### Archival quality

As well as her fruitful creative relationship with Oasis, the '90s were memorable for Jill as she set up Rock Archive, dedicated to celebrating the best in music photography.

'I'd just done a big exhibition of Oasis images at the Roundhouse in 1998, on the cusp of the digital revolution. It was sponsored by Epson and it got me thinking that myself and other music photographers could do our own prints. I asked other people to contribute, and it grew from there.'

As Jill notes with some bemusement, she assumed by now there'd be a rock and roll museum in the UK. 'Rock Archive is going strong, we sell prints and curate exhibitions, but it's not some big money spinner – more like a shoestring company run by myself and a small team of enthusiasts. That said, a lot of people have come to my recent exhibitions, opening up places like the Manchester Central Libraries to huge crowds. I find it strange that despite the massive interest in music in this country, there isn't a museum or dedicated exhibition space.'

### Be good – and diversify

Looking back on her 50-year career, Jill has much to celebrate, though she notes how hard it would be for her younger self to get started these days. 'There used to be lots of ways to earn a living from photography, but it's got harder and harder. That's not to say you can't do it, however. My advice to any photographer is just be good, and try to diversify. There were periods back in the '80s when I had portfolios on industrial photography and fashion, as well as music. I even won a gardening photography award.'

Sitting here in 2024, it's easy to forget how much technology has moved on since Jill started out. She is phlegmatic about the impact of AI on music and other forms of entertainment-industry photography, as artists and managers find it easier and easier to generate promotional images themselves. 'I'm happy to learn more about AI and see how I

can use it... let's see how it unfolds.'

So, if push comes to shove, what are Jill's favourite images from her current London show? 'It's a difficult choice, but definitely the shot of Oasis in Paris (page 38). Liam and Noel weren't speaking to each other, and there are points in the image where their heads are touching, but they are just so far away from each other emotionally. Then there is the image of Chrissie Hynde and my daughter when she was very young, which has a lot of sentimental value.'

Another favourite portrait is of the late Charlie Watts from the Stones. He was a wonderful man and I'm really proud this picture won a Jane Bown award. I also love the picture of Amy Winehouse. I remember how fast that shoot was and how lovely she was. Her family still really treasure that image.'



© MANCHESTER CITY LIBRARIES

Born in Zimbabwe in 1953, Jill Furmanovsky started shooting live gigs while still a student in London, and was asked to cover Pink Floyd's Dark Side of the Moon tour aged only 19. She went on to become a highly successful music photographer, enjoying particularly close relationships with Chrissie Hynde, Madness and Oasis. A career retrospective, *Photographing the Invisible*, is running at London's Proud Gallery until 16 March, and selected images will also be shown at the AP stand at The Photography Show. See [jillfurmanovsky.com](http://jillfurmanovsky.com)



Left: Another favourite shot, this time of Amy Winehouse on the night of a memorable gig at the Union Chapel





# Great deals and expert advice

Visit Wex at stand M400 & L304

You can book your entry ticket with 20% off the price\* too, using the code **WEXTPS24**. We hope to see you there!

**EXTRA 5%  
ON ALL  
TRADE-IN\***



16-19 March 2024  
The NEC, Birmingham

\*T&Cs apply. Trade in bonus available as Wex credit and at stand L304 only. The 20% discount on an entry ticket applies to a single standard Adult entry ticket only.

Amateur Photographer  
Email [ap.ed@kelsey.co.uk](mailto: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](mailto: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](http://shop.kelsey.co.uk/AMP)  
**Already a subscriber?**  
Manage your subscription online at [shop.kelsey.co.uk/site/loginForm](http://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](mailto: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](http://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](http://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](mailto:dpo@kelsey.co.uk).

**KELSEY media** USA  
[www.kelsey.co.uk](http://www.kelsey.co.uk)

# Inbox

Write to the Editor at [ap.ed@kelsey.co.uk](mailto: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

### Bedtime story

I loved your Nikon Zf experience in Shanghai (AP 27 February). It was like reading a wonderful bedtime story for Nikon aficionados, about a magical dream machine for the good guys.

Isn't she a beauty just to look at? I instantly fell in love with the Nikon FM2 on her introduction in 1982 and managed to purchase my first FM2, together with four fast prime lenses, in 1984. An absolute dream to use in just about any situation (at the time) and especially in all weathers. With the FM2 I was confident I would come home with the bacon every time.

Just looking at the photograph of the Z f, together with your honest



© NIGEL ATHERTON

**Editor Nigel Atherton wrote a field test after taking the Z f to Shanghai**

article, makes my heart ache with utter passion. But at the age of 75 and having been blissfully married for over five years to my beautiful and faithful Nikon D850, I will just have to pine from a distance and dream.

**John Heywood**

## 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/](http://www.samsung.com/uk/memory-storage-devices/)



### Down the plughole

Mike Crawford's *Film on a Budget* feature (AP 13 February) brought back happy memories of the countless hours I spent in my cosy garage darkroom many years ago. But it was also a stark reminder of just how many gallons of noxious chemicals I poured down the drain after each darkroom session, without a thought for the environment.

I regularly used the Ilford Cibachrome prints-from-slides process and I recall that the bleach/fix solution needed some sort of neutralising powder added before it

was discarded. Like many, I was hooked after the life-changing experience of watching an image appear on a sheet of paper in a dish of developer. So much so that my wife called my darkroom my 'second home'. When I later joined a camera club many members experimented with various darkroom toning methods that involved highly toxic chemicals which were also poured away with total disregard for their toxicity.

I would hope that darkroom users today are far better educated about chemical disposal. But I still shudder when I think

of just how much chemical waste I casually dumped in the 20-odd years I had in my darkroom.

**Alex Sams**

### In the zone

Your comment on the Letter of the Week in AP 27 February, 'It is indeed difficult to focus on a moving subject using a manual focus rangefinder...' prompted me to think.

I agree of course that modern autofocus systems make the job a lot easier but, having been an amateur photographer for many years, it made me wonder whatever

happened to making use of hyperfocal distance and zone focusing to pre-set your focus at an appropriate distance to where you expect the moving subject to be when you press the shutter so that it is captured at an acceptable level of sharpness? Isn't that what we used to do?

I don't remember pixel-peeping at my negatives at 100% as I do with my 42MP digital images, but can I make an appeal that – as well as aspiring to perfection of sharpness and exposure in the modern age of digital technology – we don't lose sight of the importance of content.

**John Vahgatsi**

### Angela Van Wiemeersch

In every issue there is always an article or image that I keep going back to. In this week's bumper issue it is the image and article about Angela Van Wiemeersch. One question I often ask myself is – if I had been there, at the right time, with the right equipment, would I have captured something as amazing? My favourite photos are the ones where the answer is definitely not.

What an inspiring shot, technically difficult, and the more I look at it the better it gets. Keep them coming. **Simon Barrett**

### Stuck on the M11

I enjoyed Jeremy Walker's article on his year with the Leica M11 (oh, for a lottery win) but I have to disagree with Chris Quest's suggestion that 'amateur' means lack of professional skill. My understanding has always been that a professional earns their living from photography where for an amateur, it's a hobby.

**Stuart Neville**



# ORDER FORM

- UK DIRECT DEBIT** (13 issues) for £26 - saving 70%\*
- UK CREDIT/DEBIT CARD** (26 issues) £49.99 - saving 63%\*

For international offers, visit [shop.kelsey.co.uk/AMP124P](http://shop.kelsey.co.uk/AMP124P)

## YOUR DETAILS

Mr/Mrs/Miss/Ms Forename \_\_\_\_\_

Surname \_\_\_\_\_

Address \_\_\_\_\_

Postcode/Zip code \_\_\_\_\_

Country \_\_\_\_\_

Mobile \_\_\_\_\_

Email \_\_\_\_\_

## IF DELIVERY ADDRESS IS DIFFERENT, COMPLETE BELOW

Mr/Mrs/Miss/Ms Forename \_\_\_\_\_

Surname \_\_\_\_\_

Address \_\_\_\_\_

Postcode/Zip code \_\_\_\_\_

Country \_\_\_\_\_

Mobile \_\_\_\_\_

Email \_\_\_\_\_

We may wish to contact you regarding our special offers that we believe would be relevant to you. Please tick the boxes below to tell us all the ways you would prefer to hear from us.  Email  Post  Phone  Text message. We will not pass your details on to third party companies.

## PAY BY DIRECT DEBIT

I wish to subscribe by Direct Debit payments of £26 for my first 13 issues. I understand that my subscription will continue at the rate of £34.99, with payments taken every 3 months - unless I write to you to tell you otherwise.



Instruction to your Bank or Building Society to pay by Direct Debit

Name of Bank \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Account Name \_\_\_\_\_

Sort Code  Acc.No

Signature \_\_\_\_\_ Date \_\_\_\_\_

Originator's ID number

8 3 7 3 8 3

Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Kelsey Publishing Ltd and, if so, details will be passed electronically to my Bank or Building Society.

## PAY BY CHEQUE / DEBIT / CREDIT CARD

**UK CREDIT/DEBIT CARD (26 issues) £69.99 - saving 60%\***

Please debit my:  Visa  Visa Debit  Mastercard

Card no

Security no  Valid from / Expiry date /

Signature \_\_\_\_\_ Date \_\_\_\_\_

I enclose a cheque for £69.99 made payable to Kelsey Publishing Limited (must be from a UK bank account. Please write your name and address on the back of the cheque).

## (UK ONLY) PLEASE SEND COMPLETED FORM TO: FREEPOST KELSEY MEDIA

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](http://shop.kelsey.co.uk/privacy-policy). You may unsubscribe at any time.

AMP124P

# LETTER FROM THE EDITOR



Dear reader,

Looking to improve your photography? **Amateur Photographer** is the magazine for you, so subscribe today and pay just £26 for your first 13 issues! You will be joining our community and enjoy convenient home delivery every week plus you will receive our free weekly newsletter. **Amateur Photographer** is the perfect read for both amateur and professional photo-enthusiasts providing news, reviews and advice to help improve your skills..

Nigel Atherton, *Editor*

## 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

# Amateur Photographer



SUBSCRIPTION OFFER

# Improve your photography

with a subscription to *Amateur Photographer* magazine!

Tuesday 12 December 2023

**Amateur Photographer**  
Passionate about photography since 1884

**Starstruck**  
Josh Dury's tips for stunning astrophotography

**SAVE UP TO 70%\***  
JUST £2 PER ISSUE

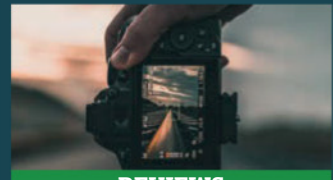
**DJI Mini Pro 4**  
The best drone under 250g

**Plus** Atomos Shinobi 7 test • Animal Magic: EISA Maestro International winners

IN EVERY ISSUE



NEWS



REVIEWS



INSPIRATION



FEATURES



ADVICE & TUITION

## 3 EASY WAYS TO SUBSCRIBE

Visit [shop.kelsey.co.uk/AMP124P](https://shop.kelsey.co.uk/AMP124P)

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

Complete **FREEPOST** coupon

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate.



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Geraint Rowland, Cardiff

### About Geraint



Geraint loves anything to do with the outdoors. See more of his work at [www.geraintrowland.co.uk](http://www.geraintrowland.co.uk) and on Instagram

@geraint\_rowland\_photography

### Favourite subjects

I like taking photos of nature, especially the coastline, seas and oceans at sunset or sunrise. I like to highlight the beauty of the world.

### How did you get into photography?

I had a dabble as a teenager, and 15 years ago I was given a small compact camera, which reignited my interest.

### What do you love about photography?

The ability to see things in a different way, and the fact that it has taken me to several countries and has allowed me to meet interesting people.

### Favourite photographers

I admire many travel photographers, and I also look up to artistic photographers in different genres, including skateboarding and surfing.

### First camera

My first DSLR was a Canon EOS 500D.

### Current kit

Canon EOS 5D Mark IV, 50mm f/1.4 lens, the EF 16-35mm f/2.8L II USM,

and the 135mm Sigma f/1.8 Art lens.

### Favourite lens

Without doubt the 50mm. It is small, excellent for portraits and street photography, but also for landscapes.

### Favourite accessory

A shoulder bag, which I won. It holds my camera and lenses, and some clothing when I travel.

### Dream purchase

I would love to try out some of the newer mirrorless cameras.

### What software do you use?

Adobe Lightroom Classic.

### Favourite tips

Practice as much as possible, take your camera everywhere, learn from friends and other photographers, don't be afraid to try new things, and make sure you have fun.

### Where do you find inspiration?

Through travel. If I stay in one place too long, I lose the motivation to go out and take photos. I try to meet local photographers in the places I visit to explore these new destinations.

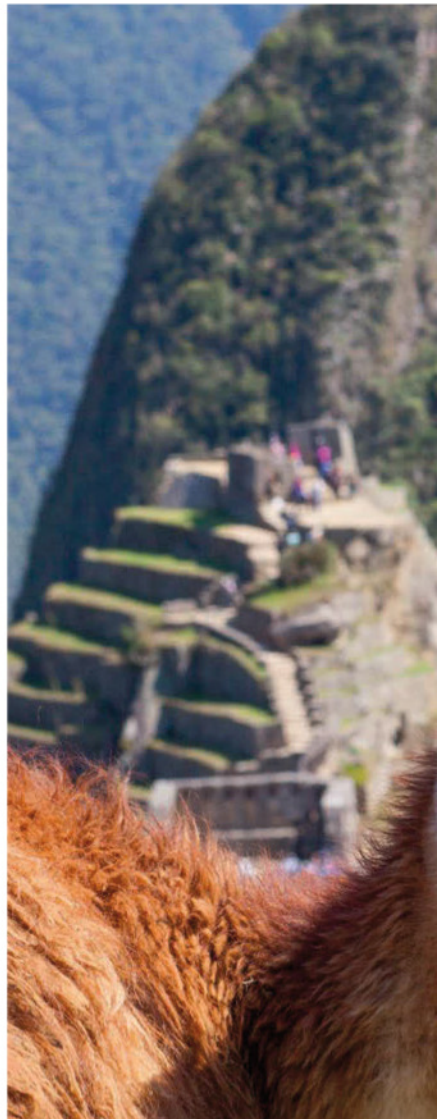
### Tell us about your pictures

I've spent much of the past 15 years travelling and living in other countries. I like to capture each place I visit in a way that represents its culture, and takes the viewer to that location.

## Colourful Cuba

1 I took this on the seafront of Havana, Cuba, after a heavy rainfall. I loved the Orthodox church and used a wideangle lens to get the classic car and the architecture in frame. A fast shutter speed froze the splash from the puddle.

Canon EOS 5D IV, 16-35mm, 1/2000sec at f/7.1, ISO 160





**Reader Portfolio** winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. [www.amazinginternet.com](http://www.amazinginternet.com)

### Submit your images

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



**Photobombed by a Llama**  
**2** Taken at the famous Inca ruins of Machu Picchu in Peru. I wanted to capture one of the llamas, with the ruins still visible behind, so used an aperture of f/10 to provide a long depth of field. Canon EOS 5D Mark II, 85mm f/1.8, 1/320sec at f/10, ISO 250

### Views of the Monastery, Petra

**3** I travelled around the Middle East for six months, including a week at Petra in Jordan. The dressed donkey adds a nice splash of colour. EOS 5D IV, 50mm f/1.4, 1/320sec at f/7.1, ISO 100

### Tabaski Festival, Senegal

**4** I was in Dakar during the Tabaski Festival which is celebrated annually in Senegal in which each family sacrifices and cooks a sheep. The children are preparing to wash it prior to the festival. EOS 5D II, 50mm f/1.4, 1/1000sec at f/7.1, ISO 125

### Morning Light, River Ganges

**5** A man takes a dip on the shore of the Ganges River, India. I used Lightroom to enhance the sunrise. Canon EOS 5D IV, 16-35mm, 1/1000sec at f/5.6, ISO 250







## FUJIFILM X100VI

The One and Only



The X100VI is a digital camera that combines "The One and Only" design and operability with outstanding features that deliver exceptional image quality, providing a wide range of users, from professional photographers to passionate creatives, with the joy of owning a camera and the wonder of photography.

AVAILABLE IN SILVER OR BLACK  
**£1,599**

Due to unprecedented global demand, manufacturing capacity is being increased but dates for supply are unknown at this time. See website for details.



**NEW!**  
Expected Spring 2024

## OM SYSTEM OM-1 MARK II

The power of one frame



The OM SYSTEM OM-1 Mark II is a statement of blazing fast speeds, unparalleled computational capabilities, and tactile usability, with refinements throughout the camera. What the OM-1 Mark II presents is a true wonder of outdoor photography equipment that will perform wherever you go.

BODY ONLY + 12-40MM II PRO  
**£2,199 £2,699**

Check out [www.youtube.com/@parkcameras](http://www.youtube.com/@parkcameras) and watch our hands-on, first look video!



**NEW!**  
& NOW IN STOCK!

**SAVE £275 OFF SELECTED LENSES**  
Purchase the OM-1 Mark II with selected lenses, and receive £275 cashback claimed from OM System UK. See website for details. Ends 13.03.2024.

### FUJIFILM X-T5



See website to learn more.

### FUJIFILM XF 100-400MM



See website to learn more.

### FUJIFILM GFX 100 II



£400 trade-in bonus available! See website to learn more.

### M.ZUIKO 9-18MM



Limited numbers now in stock! See website to learn more.

### M.ZUIKO 100-400MM



Spread the cost with our finance options. See website.

### M.ZUIKO 150-600MM



Limited numbers now in stock! See website to learn more.

## NIKON Z F

Make it iconic

Inspired by the Nikon FM2 camera, the Z f full-frame mirrorless camera blends classic design with advanced Z series performance. Create the way you create, with stunning image quality for an aesthetic that's all your own.



Body Only  
**£2,149**  
Purchase the Z F and receive free gifts worth £217!

**£200 TRADE-IN BONUS**  
Available 14.02.24 - 13.03.24

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

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

**SAVE 10%**  
off selected Nikon lenses



Available 29.02.24 - 19.03.24

### NIKON Z 85MM



\*Normally £799. See website to learn more.

### NIKON Z 14-30MM



\*Normally £1,299. See website to learn more.

## TAMRON 35-150MM

f/2-2.8 Di III VXD

This versatile all-in-one zoom enables photography of beautiful natural scenery, urban landscapes, impressive buildings, city night views and more while traveling, without having to change lenses - or changing your distance from the subject.



**£1,799**  
Available for Sony E-Mount or Nikon Z Mount

### CANON EOS R6 II



£200 trade-in bonus available! See website to learn more.

### CANON EOS R5



£450 trade-in bonus available! See website to learn more.

### CANON EOS R3



£450 trade-in bonus available! See website to learn more.

We're delighted to have won a **Good Service Award** in the **Amateur Photographer Awards 2024!**

Thank you to everyone that voted for us. It means a lot as the awards are voted for by YOU, our customers. We look forward to continuing to provide the best service possible throughout the rest of 2024 and beyond!



## TRADE-IN OR SELL YOUR KIT

**FAIR HONEST QUOTES:** provided INSTANTLY

**FREE COLLECTION SERVICE:** See website to learn more

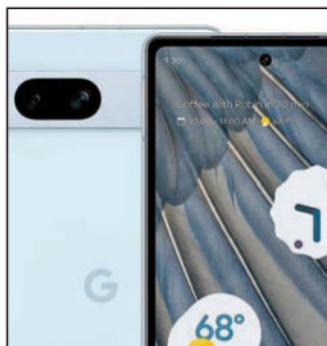
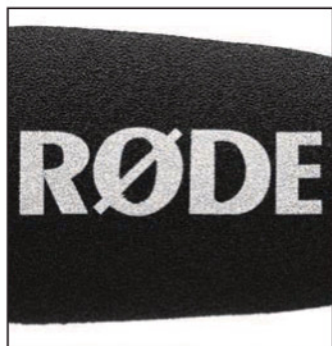
**TRADE-IN BONUSES:** available on a wide range of products

[www.PARKCAMERAS.COM/TRADE-IN](http://www.PARKCAMERAS.COM/TRADE-IN)



# Amateur Photographer AWARDS 2024

The best cameras, lenses and accessories you can buy



As a weekly magazine we test more photo gear than any other UK publication and our tests are respected around the world for their depth, authority and independence. Consequently the AP Awards, which have been an annual highlight in the calendar for over 40 years, are held in high regard within the global camera industry.

The 2024 AP Awards were held at the end of February at the Underglobe at Shakespeare's Globe on London's South Bank and the products revealed over the next few pages are this year's winners.

The cameras and lenses available today are the most technologically advanced ever produced and the ones featured here are the cream of the crop. We've gone beyond the latest high-tech mirrorless cameras to recognise the best smartphones and drone camera, too. We also celebrate the finest accessories and software that we've reviewed.

In addition to our own favourite products we also present our annual gongs to great photographers and individuals who have made an outstanding contribution to photography. After all, cameras are nothing without the people behind them. **Nigel Atherton, Editor**





# Power of Photography

## Gideon Mendel

Mendel has been on a lifelong quest to bring attention to global issues with his powerful and captivating images

**G**ideon Mendel was born in South Africa and began his photographic career in 1984 documenting the struggle against Apartheid. This inspired his lifelong quest to combine creativity with social issues. In 2001 he published his first book, *A Broken Landscape: HIV and AIDS in Africa*. Over the years his work has evolved, switching from black & white to colour and from traditional

documentary style to environmental portraiture. Now based in London, for the past 16 years his focus has been on capturing the human experience and physical impacts of climate change, with his Drowning World and Burning World projects. It is for this work that he is given our Power of Photography award. Showing catastrophic floods and the aftermath of wildfires, Mendel

IN ASSOCIATION  
 WITH  
**Panasonic**

**Above: Kevin Goss, Greenville, California, USA, October 26/2021**

**Right: Uncle Noel Butler and Trish Butler, Nura Gunyu Indigenous Education Centre, New South Wales, Australia, February 28/2020**







**Above: Jeff and Tracey Waters, Staines-Upon-Thames, Surrey, UK, February 2014**



**Above right: Winner Odums, Otuaba, Ogbia Municipality, Bayelsa State, Nigeria, November 2022**

takes us into the lives of the affected individuals as they navigate the devastation in their wake and comprehend their profoundly altered landscape. His portraits are complemented by works that mine the surrounding details, the floating detritus and the scorched objects that are dislodged from their origin stories, damaged, warped and melted.

Writing in *The Guardian* about his work in Rhodes for the Burning World project, he said: 'Moving

through a seemingly endless topography of blackened hillsides and destroyed buildings, I could only bear witness to this human-made catastrophe. I hope these images can speak for all the landscapes and communities that are living through the climate emergency in such extreme ways.'

When *Drowning World* was exhibited at The Photographers' Gallery in 2023, he said: 'My subjects have taken the time – in a situation of great distress – to engage the camera, looking out at us from their inundated homes and devastated surroundings. They are showing the world the calamity that has befallen them. They are not victims in this exchange: the camera records their dignity and resilience. They bear

witness to the brutal reality that the poorest people on the planet almost always suffer the most from climate change.'

Gideon's work is frequently exhibited in galleries, museums, and photo festivals. In 2023 his *Fire and Flood* projects were exhibited at Photo London, Photo Frome, Soho Photographers Quarter at The Photographers' Gallery and on the Greenpeace stage at the 2023 Glastonbury Festival. He has received numerous awards for his work, including the Eugene Smith Award for Humanistic Photography, the Greenpeace Photo Award, the Amnesty International Media Award and six World Press Photo Awards. He has also been shortlisted for the Prix Pictet in 2015 and 2019.



**Left: Gideon Mendel at the AP Awards**



# Lifetime Achievement Jill Furmanovsky

Jill Furmanovsky's career in music photography spans more than 50 years

IN ASSOCIATION  
WITH

**CVP**



Jill Furmanovsky with her Lifetime Achievement award

The winner of this year's Lifetime Achievement Award has photographed some of the world's biggest bands and artists for over half a century. Born in Zimbabwe, Jill Furmanovsky moved with her family to swinging London at the age of 11. The seeds of her future career were sown just two years later when, as a 13-year-old Beatles fan, she would hang around outside Abbey Road Studios with her dad's Instamatic, hoping for a glimpse of her heroes. She managed to track Paul McCartney down to his house and got a picture of him outside. Her first-ever rock photo.

Years later, as an art student enrolled on a two-week photography course, she took the college's Pentax

Spotmatic to a gig at The Rainbow Theatre, then a prestigious London venue. The in-house photographer asked her if she was a professional. She lied and said 'yes', then he asked her if she wanted a job. So, with just two weeks' training, she became a music photographer.

It was unpaid, but shortly after, at the age of just 19, she was hired as the photographer on Pink Floyd's Dark Side of the Moon tour.

Jill's arresting shots of the likes of Led Zeppelin and Bob Marley, as well as punk and post-punk legends such as the Sex Pistols, Clash and Joy Division were soon regularly gracing music weeklies *NME* and *Melody Maker* and she went on to shoot for *The Face*, *Q* and others. Jill developed a close working relationship with



Oasis photographed in Paris, 1995. Jill says: 'Terrible vibes between Noel and Liam produced a wonderful set of pictures'



Chic at the Hammersmith Odeon in 1979. Co-founder Nile Rodgers has said that this is his favourite picture of the band

many of her subjects, most notably Oasis, for whom she became their official photographer, producing a highly acclaimed book and exhibition. In 1998 she set up the music photography picture library Rockarchive.com, and in 2022 she celebrated her 50th year in the business.

Her first major retrospective, *Photographing the Invisible*, was held at Manchester Central Library in April 2023, co-curated by Noel Gallagher. Her current show, *No Music, No Life* is on show at the Proud Gallery in London's Charing Cross, until 16 March. A small selection from *No Music, No Life* will be displayed on the AP stand at The Photography Show, which runs from 16-19 March.

Turn to page 22 for our full interview with Jill Furmanovsky, and see more on our YouTube channel at [www.youtube.com/AmateurPhotographerTV](http://www.youtube.com/AmateurPhotographerTV).



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

# **Nikon** Wanted for Cash

Sell us or trade in your equipment:

*Nikon 35mm SLR cameras & Nikon manual focus lenses*

Call us today on: 0207 828 4925



SCAN ME

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 x @nikonatgrays @nikonatgrays in Grays of Westminster





**F**ormerly known as the Student Photographer of the Year award, we decided to make this an open competition this year for any aspiring young photographer, not only those who are students. Our new Emerging Photographer Award asked those entering to submit an online portfolio of up to 12 images to showcase their work, plus an artist's statement. These were anonymised by the CMS system and then each of the shortlisted entries was rated by a panel of six judges to find a winner.

In third place was this outstanding portfolio of sports photography by 26-year-old Will Palmer, from Yorkshire. Despite his age, Will has already won multiple awards for his work.

In second place was 25-year-old Edward Matthews, also from Yorkshire. Edward spent six years as a nightclub photographer before becoming a conflict documentary photographer in Ukraine, supporting grassroots humanitarian aid groups.

And our winner is 25-year-old Tariq Sadu, a self-taught portrait photographer from south London. The judges loved the creativity he showed in his set of portraits, all taken around his local area. 'I often describe myself as "a youT playing with a camera",' he says. 'This essentially means that I approach my craft with a youthful enthusiasm, continuously exploring and defining my style and niche.'

Tariq describes his proudest achievement so far as being given the opportunity to shoot for *GQ*, which can be seen on the magazine's website, and he aims to challenge the norms of portrait photography by shooting with lenses not usually associated with the

# Emerging Photographer Tariq Sadu

IN ASSOCIATION  
 WITH  
**Canon**

Working in and around his local council estates, this self-taught photographer has already shot for *GQ* magazine





**Clockwise from far left:**

**'Ain't nothing dreadful about these locs.' Ant, 2021**

**Joel, White City, 2021**

**Angy, Bank, 2021**

**Jianbo, Camberwell, 2022**

**Tariq (centre) collects his award from Neale Conroy from Canon and awards judge Denise Maxwell**

**Amy, Brixton Market, 2022**



genre – namely wideangle. 'I like the distortion it adds to my photography and the ability to incorporate the environment into my shots,' he says.

When it comes to subject matter, many of his images are shot on council estates and in locations that, he says, people might consider 'basic'. This used to bother him, but not any more. 'Now I embrace my environment and my community,' he explains, 'making the most of the resources I have available to create amazing work, and allowing the world to see what London looks like through my lens, rather than what is fed to others through the media. Yes, I shoot on council estates often, because that is my reality.'

Tariq's pictures are good enough to grace any style or youth culture magazine. They show that if you have an eye for composition and framing, and a good rapport with your subjects, you don't need to hire professional models or travel to somewhere exotic to get great photos.







# Content Creator of the Year Oliver Prout

IN ASSOCIATION  
WITH  
**FUJIFILM**

Oliver is a professional photographer and videographer whose YouTube channel content is original, engaging and cinematic

**S**ocial media is, today, used by around 4.95 billion people. That's 61.4% of the global population. Not only are people consuming photos and videos at an alarming rate, but the variety of different platforms have also given rise to creators of all kinds of content. According to Adobe, the number of content creators globally has increased by 165 million since Covid and eight million of those are in the UK.

In a world over-saturated with content, it takes something special

to stand out, and this award recognises those creators who are winning on social media. This year we invited anyone creating content about photography on any social platform to enter.

The winner of the 2024 Content Creator of the Year award is Oliver Prout, a YouTuber from Kent who has made some outstanding videos about a range of photographic subjects for his YouTube channel, Olitography.

Oliver is the son of a photographer and an art director and photography





has been an important part of his life since childhood. He began his working life as a photographic assistant and observed the working methods of photographers including Bailey and Rankin at first hand. He was given his first professional commissions at the age of 18 and went on to study television production at Ravensbourne College.

Since then, he has shot photography for magazines, production companies and brands including the BBC, the National Theatre, Timberland and Nike. He also shoots music videos and short films for labels such as Warner, Virgin, EMI and Atlantic.

His Olitography videos have covered a wide selection of interesting topics, including double exposures on cyanotypes, black & white film portraits on location, drone tests and even a fantasy mermaid shoot. His videos are original, engaging, informative, and beautifully cinematic.

Find out more about Oliver's work on [www.olitography.com](http://www.olitography.com)



**Clockwise from far left:**

**An image from a fantasy mermaid shoot that features on Oliver's YouTube channel;**

**Oliver discusses a shoot;**

**Another shot from the fantasy mermaid shoot;**

**Oliver with his AP award;**

**Oliver filming on location;**

**A double exposure shot with a vintage Pentax Spotmatic;**

**An image from an underwater shoot using a 5x4 camera**





# Hero of Photography Carol Thorne

**Carol's amazing devotion to selling her photographs in aid of the St David's Hospice in Llandudno has raised over £40,000 for the charity**

IN ASSOCIATION WITH  


**O**ur Hero of Photography Award shines a light on people doing great things with photography for the benefit of others. It's an award for photographic altruism.

This year's winner is Carol Thorne, who has raised over £41,000 for the St David's Hospice in Llandudno by selling cards and prints of her photographs.

A self-taught enthusiast photographer, Carol's journey started with a Kodak Brownie when she was just seven, a camera she still owns, and photography has remained a lifelong passion. Retiring from her job as a civil servant in 2011 gave Carol more time to devote to the camera, and she began making handmade greetings cards – sometimes starting as early as 4am. She has produced thousands of cards since she started.

Many people in the Llandudno area know her as 'The Card Lady' and her stall has become a well-known sight in the local area, where you will find her selling her cards and prints come rain or shine.

'I am delighted and overwhelmed by the support that I have received over the years,' she says on the St David's Hospice website. 'I really love what I do, and I am so grateful to the local people who continue to support me... It's a pleasure to support St David's. I know personally how important the care is to the local community.'

In turn, Hospice Events Manager Andrew Everley said: 'Carol has been a wonderful supporter of the Hospice for many years and we are so grateful for her continuous enthusiasm and dedication. The endless creation of cards has raised an outstanding amount of money for St David's Hospice.'

Carol has become a regular fixture at local fairs, fetes, and car boot sales. Her work really is a labour of love. Back in November, she received the St David's Hospice Heroes Innovator Award along with a local civic award in December. We feel her amazing creativity and dedication deserve nationwide recognition and she's undoubtedly a worthy winner of this AP award.



**A proud moment for Carol as she receives a civic award from Llandudno Town Council in 2023**



**Carol has produced thousands of her cards in support of the local hospice**







Carol's best-selling greetings card



Carol titles this mountain goat shot 'I just need a cuddle'



Above: Conwy Castle, one of the local landmarks in Carol's images

Left: The Great Orme Tramway



Carol's stall is a familiar sight in the Llandudno area



Right: Carol rightly takes home the Hero of Photography award



# Book of the Year

## The New Big 5 by Graeme Green

Earth Aware Editions, hardcover, 272 pages, ISBN 978-1647228705, £62.50

IN ASSOCIATION  
WITH



African elephant, Ruaha National Park by Graeme Green

**O**ur book of the year was very much the passion project of one man. The original 'Big 5' was a term used by colonial-era trophy hunters in Africa for the most prized animals to shoot and kill. Graeme Green had the idea to create a New Big 5 of wildlife photography: the animals that people would most like to shoot with a camera, rather than a gun. Instead of being about suffering and death, the New Big 5 would be a celebration of grace and beauty.

Following a public vote via a website he built, the New Big 5 was born: elephant, polar bear, gorilla, lion and tiger. All five species are

endangered. Graeme then set about persuading 146 of the world's top wildlife and environmental photographers to contribute to the book. They include Ami Vitale, Steve McCurry, Brent Stirton and Cristina Mittermaier, as well as local African, Asian and Latin American photographers from more than 30 countries.

'The world's wildlife is facing an unprecedented crisis,' Graeme told AP in June 2023. 'One million species of animals and plants are currently at risk. Biodiversity loss and environmental destruction spell disaster for the planet, if we don't change course.'



Graeme Greene collects his award for his ambitious project

# Exhibition of the Year

## Civilization: The Way We Live Now at the Saatchi Gallery

IN ASSOCIATION  
WITH



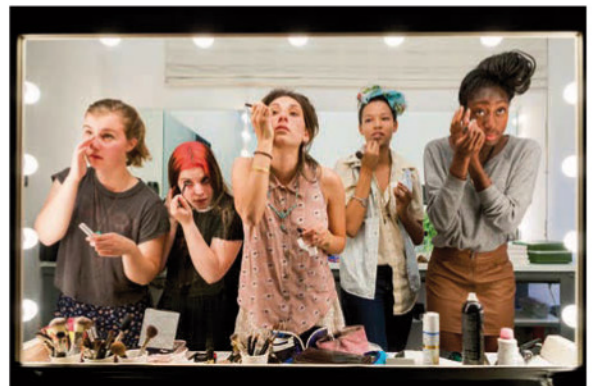
**T**his year's winning exhibition is a hugely ambitious endeavour that seeks to encapsulate the full spectrum of 21st-century human civilisation on this increasingly globalised, interconnected planet. World-renowned photography curator William A Ewing had the idea in 2010, but it took him until 2016 to find a backer, in Todd Brandow, the executive director of the Foundation for the Exhibition of Photography. The resulting exhibition, Civilization: The Way We Live Now, made its debut at the Museum of Modern and Contemporary Art in South Korea in 2018 and subsequently toured China, Australia, New Zealand, France and Italy before arriving at

London's Saatchi Gallery in the summer of 2023.

Comprising 350 astonishing, thought-provoking images, by photographers worldwide, the exhibition is divided into eight chapters which show how we live, work, move, relate, influence, relax, govern, and fight with each other, and there's a section about the future that is already with us.

'A picture can change the way you think about things if it is powerful enough,' says Ewing.

While some of the exhibition's images are depressing or pessimistic, others are uplifting and optimistic, and leave the viewer with a sense of wonder at the scale of human achievement. Almost all are thought-provoking in one way or another.



From Lauren Greenfield's Generation Wealth project



William A Ewing (left) and Todd Brandow with their award



# Readers' Choice Exhibition of the Year Living The Dream: The UK Black Female Photographers Group at the Fujifilm House of Photography

We asked AP readers to vote for their favourite exhibition of the year, and Living the Dream is the worthy winner

**H**undreds of photography exhibitions are staged each year up and down the country, big and small, and almost all were represented in the votes that came in from AP readers for this category.

Narrowly missing a top three spot were Astro Photographer of the Year at the National Maritime Museum, Greenwich, and Paul McCartney,

Eyes of the Storm, at the National Portrait Gallery.

In third place was Wildlife Photographer of the Year at the Natural History Museum, while in second place was the Daido Moriyama retrospective at The Photographers' Gallery.

The overwhelming winner, which received more votes than the second and third-placed exhibitions



**Above: Home by Gifty Dzenyo**

**Left: Blossom's Petal by Monika Mabiki**

**Below: Members of the UK Black Female Photographers Group celebrate**

combined, is Living the Dream: The UK Black Female Photographers Group. This exhibition was held at the Fujifilm House of Photography, and then later continued to the Photo Frome Festival. Curated by Dominique Nok, Living the Dream is a vibrant celebration of Black British culture, creativity, and womanhood, as seen through the lenses of 51 group members.





# Camera Club of the Year Launceston Camera Club

IN ASSOCIATION WITH

Camera clubs have been a part of the photography scene since the medium was invented, and today there are well over a thousand of them, all over the UK, to which tens of thousands of members get together for talks, competitions and camaraderie.

That's why, three years ago, we introduced a Camera Clubs section of our annual Amateur Photographer of the Year competition. In the first two years, the award was won by the same club: Launceston Camera Club, a group founded in 1976 that covers the North Cornwall and West Devon catchment area. Their back-to-back wins brought them fame in their local press and even on BBC Radio Cornwall.

This year, Launceston Camera Club has made it an amazing three wins in a row. Congratulations to the club's organisers and members for all their hard work.



Above: 'Tanya', by Launceston Camera Club member Mark Letheren, won the portraits round of APOY 2023



Right: Chris Robbins and Ian Smith of Launceston Camera Club

# Community of the Year SheClicks

Photography can provide a solitary escape from the world. But it can also be a vehicle to connect with other photographers, share experiences, ask advice, make friends, and collaborate.

Our Community of the Year Award celebrates the hundreds of photography communities and the hundreds of thousands of people who belong to them. The winning group is almost certainly the fastest-growing photography community in the UK. Founded in 2018 by former AP Technical Editor, Angela Nicholson, SheClicks is a female-only group with a membership that currently stands at 12,700.

SheClicks provides its members with free webinars, as well as meet-ups, coffee mornings and



A group of SheClicks members during a coastal meet-up

photo-walks around the country. It's a space where women can get together to support each other, ask advice and chat about photography without the risk of being patronised or mansplained.

One of the group's members described it as being like a family, while another simply said, 'SheClicks is like coming home when you didn't even realise you'd left.'

Right: SheClicks founder Angela Nicholson (centre) with some of the group's members





# Best UK retailers Good Service awards

Whether they're seasoned pros or amateurs, photographers expect their retailers to offer a competitive price and a good range of stock. But they also want expert knowledge, impartial advice, and great after-sales service.

The Good Service Awards support the independent photo retail sector and celebrate those businesses that go the extra mile for their customers. To win one, retailers need to receive at least 100 votes from their customers and this year a total of 11 retailers achieved that figure.

Particular congratulations go to Grays of Westminster, who win our Platinum Award, which is given to the retailer who received the biggest support overall.



## Congratulations to:

- |                          |                        |
|--------------------------|------------------------|
| Analogue Wonderland      | Clifton Cameras        |
| Cambrian Photography     | Grays of Westminster   |
| Camera Centre UK         | London Camera Exchange |
| CameraWorld              | MPB                    |
| Carmarthen Camera Centre | Park Cameras           |
|                          | Wex Photo Video        |

# Chris Cheesman Memorial Award Mark Thackara

The Chris Cheesman Award was created in memory of our much-missed former news editor, who died suddenly in 2016. It is given to someone who has dedicated a long career to the UK photography industry.

This year's award goes to Mark Thackara, who has been in the trade for over 40 years. Throughout that time he has, remarkably, worked for the same brand.

Mark started at Olympus as a service administrator in 1982. Here he demonstrated a calm manner and helpful attitude that continued through his career. What followed, as he moved first into PR, then into a raft of marketing positions within

the company, was a central role in the creation of a host of legendary advertising campaigns and events. They included Olympus' memorable association with Ferrari and McLaren F1 motorsport and high-profile advertising campaigns with David Bailey, Lichfield and others.

In 2015 he moved to Olympus' HQ in Hamburg to head up marketing for Digital Imaging and PEN, before returning to the UK with the new OM System brand. He has continued to stage many memorable product launches, press trips and consumer demos and to initiate innovative marketing campaigns. Most of all he has contributed his renowned sense of fun and mischief to the photo industry as a whole.



Above: Olympus's Mark Thackara is recognised for more than 40 years in the photo industry



## Photo Accessory of the Year

# Vanguard VEO 3T 235CBP

£279.99 • [vanguardworld.co.uk](http://vanguardworld.co.uk)

### Why we like it

- Comprehensive kit
- Useful maximum height
- Large, easy-to-use controls
- Smartphone-friendly



This neatly designed travel tripod boasts robust build quality while being packed full of features that make it a strong contender in this popular class. With 5-section carbon fibre legs and a 2-section centre column, it can reach an impressive 155cm maximum height, while collapsing down to a suitcase-friendly 410mm folded length. It weighs in at 1.6kg and is rated to support an 8kg load. One of the legs can be unscrewed and fixed to the centre column to make a monopod that, again, is usefully tall.

You get a whole set of accessories too, including a carry case, interchangeable spiked feet, and a low-angle adapter for ground-level shooting. The quick-release plate doubles up as a smartphone holder, and there's even a Bluetooth remote release for your phone. Unusually, the ball head comes with a removable handle that enables smooth panning for video recording. Another handy feature is the inclusion of two accessory mounting points for such things as lights or a monitor.

Overall, the Vanguard VEO 3T 235CBP provides everything you would expect from a tripod of its type, and more besides, at a competitive price. If you are looking for a fully featured travel tripod, it's a great choice.

## Video Accessory of the Year

# Rode VideoMicro II

£82 • [rode.com](http://rode.com)

### Why we like it

- Compact and lightweight
- Easy to use
- Excellent audio quality
- Works with both cameras and phones



With the VideoMicro II, Rode has reinvented its basic on-camera mic with an array of useful improvements. However, it retains the same fundamental concept of being small, light, and affordable, while offering best-in-class audio quality.

With a supercardioid sensitivity pattern, the mic is designed to pick up sound primarily from in front of the camera. It employs a new Helix anti-shock mount that counts as a real practical advance over its predecessor, as it's more compact and holds the mic in place better. Two audio cables are supplied, one 3.5mm TRS for connecting to your phone, and one TRRS for smartphones (which will usually need an adapter). You also get two windshields, one foam and one furry.

Crucially, the VideoMicro II delivers high-quality sound that's a dramatic improvement over most cameras' built-in mics. It's much better at picking up

voices either in front of, or behind the camera, while the windshield is impressively effective at suppressing wind noise outdoors. As a simple, portable analogue microphone that offers very decent sound, it really is difficult to beat. If you want to improve your audio using a small on-camera microphone with the minimum of fuss, it comes highly recommended.





# Specialist Accessory of the Year

## SmokeNINJA

£299 • smoke-ninja.com

### Why we like it

- Ultra-portable
- Three smoke modes
- Easy to use
- USB-C rechargeable



If you're a photographer or creator looking to add drama to your product shots or videos, the SmokeNinja might just be what you need. It's a small, portable smoke machine with three settings for different visual effects – fog, dry ice, and steam – each with its own button. It comes in a kit with everything you need to get going, including 200 hours' worth of fog formula and a set of modular nozzles for directing the output where you need it, all in a neat carry case.

Powered by a built-in, USB-C rechargeable battery, the device can operate for 45 minutes on a single charge. At just 14cm tall and under 300g, it's readily portable and easy to hide within a scene. There's a tripod socket on one side, plus a magnetic mount that allows you to attach it to steel surfaces. An included remote control allows you to operate it over a 5m range. The glycerine-based fog formula is designed to be clean, odourless, and entirely safe on set.

This is a really neat gadget that's well designed and easy to use, while offering a nice range of different effects. It's an interesting way to add a new dimension to your work.



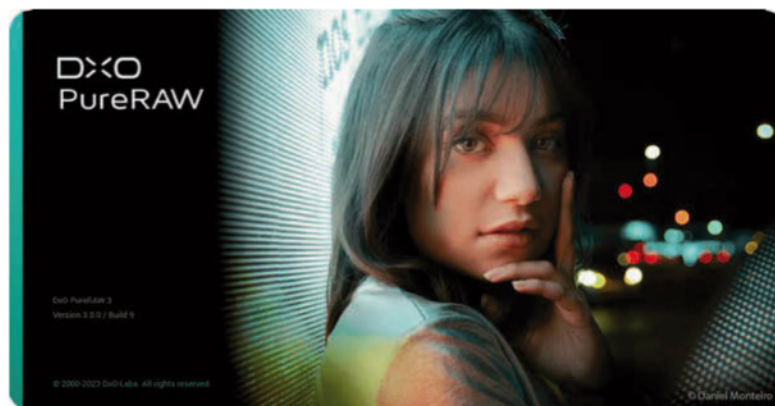
# Editing Software of the Year

## DxO PureRAW

£115 • dxo.com

### Why we like it

- Gives cleaner, more detailed images
- Fixes lens aberrations
- Fits existing workflows
- Regularly updated



Three years after its original launch, DxO's PureRAW software is still unlike anything else on the market. It takes camera raw files and converts them to DNG raw files for use in your favourite imaging software, while applying the firm's industry-leading lens correction and noise-reduction algorithms. The 16-bit linear DNG files that it creates can be adjusted in exactly the same way as the original camera raw files, which means you

get all the benefits of DxO's image-processing expertise without having to change your existing workflow.

PureRAW can be used as a standalone program, but it also integrates with Adobe Lightroom and Camera Raw. It now includes DxO's latest DeepPRIME XD processing algorithm for increased detail, while providing more control over how lens aberration corrections are applied. There's also a

useful queueing system which allows you to set up batches of raw files to be processed, with the option to re-prioritise them as you go along.

What matters is the results, though, and they are excellent. You'll get strikingly better high-ISO image quality from your camera, and sharper images out of your lenses. It's like upgrading all your kit, all at once.

## Prime Lens of the Year

# Sigma 50mm F1.4 DG DN | Art

• £849 • [sigmauk.com](http://sigmauk.com)

Sigma's original Art-line 50mm f/1.4 for full-frame DSLRs redefined our expectations of large-aperture primes, and rapidly became considered a modern classic. Now we have an all-new DN version that's specifically designed for mirrorless cameras. Alongside completely revamped optics, it gains additional controls, including an aperture ring and an AFL button. Physically it's lighter but a little longer, and it now boasts weather-sealed construction. It's available in Sony E and L mounts.

With its 50mm focal length, this is a general-purpose optic that's suited to a wide range of subjects. Its f/1.4 maximum aperture makes it particularly well suited for shooting in low light, or in situations when you wish to isolate your subject against a blurred background. Sigma's High Response Linear Actuator delivers quiet and accurate autofocus.

Optically the DN model maintains the excellence that we've come to expect from the firm's Art line-up. In fact, it's impressively sharp all the way across the

frame with the aperture wide open. Overall, it's a very fine lens with a compelling blend of features. For many users, it's likely to represent a sweet spot of optical quality, usability, and price.



## Why we like it

- Impressive optics
- Quiet autofocus
- Built-in aperture ring
- Weather-resistant build



## Telephoto Prime Lens of the Year

# Nikon Nikkor Z 85mm f/1.2 S

• £2999 • [nikon.co.uk](http://nikon.co.uk)

## Why we like it

- Exceptionally sharp
- Beautiful bokeh
- Quick and quiet autofocus
- Professional build quality



This beast of a lens is part of Nikon's S series of optics, which are designed to deliver the absolute finest image quality. While its 85mm focal length makes it perfect for portrait photographers, those who shoot weddings, events and fashion are also likely to be tempted. The extra-large aperture delivers beautifully blurred out-of-focus areas, with Nikon saying special attention was given to the rendering of bokeh during the lens's development. Unsurprisingly you do have to put up with some serious bulk in return: it measures a shade over 14cm long and weighs 1,160g.

Autofocus is very quick and quiet, working extremely well with eye detection for both humans and animals. This is essential, given the extremely shallow depth-of-field available. Image quality is simply exceptional, with stunning resolution of fine detail complemented by gorgeous background blur. Sharpness is excellent throughout the aperture

range, while shooting at f/1.2 produces beautiful results with deliciously smooth out-of-focus areas.

If you're somebody who shoots a lot of portraits, the lens is capable of delivering truly stunning imagery. It's an exceptional and hugely desirable optic.





## Macro Lens of the Year

# OM System M.Zuiko Digital ED 90mm F3.5 Macro IS PRO

£1299 • [explore.omsystem.com](https://explore.omsystem.com)

### Why we like it

- Offers 2x magnification
- Compatible with teleconverters
- Useful manual-focus clutch
- Robust construction



OM System has made a remarkable macro lens that offers an 180mm equivalent focal length in a comparatively lightweight package, while boasting up to twice life-size magnification. That's complemented by 7 stops of Dual Image Stabilisation, afforded by combining the lens's optical stabilisation with the in-body stabilisation of Olympus and OM System cameras. This makes it perfect for handheld macro photography outdoors, without necessarily even any need for a tripod.

While this lens is ideal for close-up work, it could also be useful for other subjects such as portraits, wildlife, or picking out details in landscapes and architectural scenes. It boasts weather-resistant construction to IP53 standard, and there's handy focus clutch for quickly switching between auto and manual modes. A focus limiter switch on the side of the barrel includes an S-Macro position for 2x magnification, which equates to an image area of just 8.7x6.5mm.

Examining images closely reveals an extremely impressive level of sharpness that's maintained right across the frame, while out-of-focus areas are rendered beautifully. It's a superb lens for what it does, and those who enjoy macro shooting will find that there's an enormous amount to love.



## Wideangle Zoom Lens of the Year

# Sony FE 16-35mm F2.8 GM II

£2400 • [sony.co.uk](https://sony.co.uk)

This high-end optic completes Sony's second-generation trinity of pro-spec G Master zooms. With its wideangle view, it should be attractive to photographers shooting subjects such as architecture, landscapes, and interiors. Compared to its predecessor, it brings improved optics and superior operability, all in a smaller, lighter package.

One welcome new feature is an aperture ring that's marked in 1/3 stop intervals down to f/22. This can be set to either clicked or clickless operation via a switch in the underside of the barrel. Alternatively, the aperture can be controlled using a dial on the camera body if you prefer. There are two customisable AF-stop buttons on the barrel, which benefits from dust- and splash-resistant construction.

Autofocus is silent and practically instantaneous, even when shifting between very different distances. It keeps track of moving subjects impressively well, too. Optically, the lens produces the kind of excellent results

we've come to expect from Sony's GM range, delivering wonderfully clean, detailed images at all apertures and focal lengths. This impressive performance is maintained at close shooting distances, too, with attractive background blur. In fact, there's barely anything not to like about this lens.



### Why we like it

- Stunning optical quality
- Relatively small and light
- Excellent operability
- Fast and silent focusing



## Standard Zoom Lens of the Year

# Sony FE 20-70mm F4 G

• £1300 • [sony.co.uk](http://sony.co.uk)

Sony has delivered a twist on the familiar formula for standard zooms, by extending the range to an unusually wide angle of view. Its FE 20-70mm F4 G offers a unique, and very useful focal length range in a relatively compact design. An impressive 25cm minimum focus distance adds further to its versatility.

The lens balances and handles well, and all the controls operate just as they should. As with most of Sony's recent designs, there's an aperture ring that clicks in one-third stop steps from f/4 to f/22, and which can be switched to clickless mode for video shooting. Dust- and moisture-resistant construction provides reassurance when shooting in less-than-perfect conditions, while the autofocus is every bit as rapid and decisive as we've come to expect.

Optically, the lens performs very well, resolving so much detail wide open that there's little need to stop down the aperture to increase sharpness – just to control depth-of-field. The ability to shoot near-macro images with this kind of standard zoom is extremely welcome, adding substantially to its all-round appeal. It's a fine optic that could easily become a favourite of landscape shooters who'd prefer to carry minimal kit.



### Why we like it

- Unusual and useful zoom range
- Handy close-focus capability
- Quiet, quick autofocus
- Relatively compact design



## Telephoto Zoom Lens of the Year

# Sigma 70-200mm F2.8 DG DN OS | Sports

• £1500 • [sigmauk.com](http://sigmauk.com)

### Why we like it

- Great image quality
- Lovely handling
- Relatively low price



With this superb telephoto zoom, Sigma is providing an f/2.8 aperture for less money than other brands expect for an f/4 lens. Yet there's little, if any, compromise in terms of build quality, operability, or optics. It's the firm's first designed-for-mirrorless 70-200mm lens and comes with a completely new design, not just optically but also operationally. It's available in Sony E and L-mount versions.

One notable feature is the aperture control ring, with third-stop values and an A position clearly marked. It can either be used with regular click-stops, or de-clicked so it doesn't disturb your audio while recording video. It can also be locked to prevent accidental switching between its A and manual positions. Two HLA (High-response Linear Actuator) motors drive a pair of focusing groups. This helps focus the lens as quickly as possible, reduce focus breathing,

and maintain focus while the zoom is being operated. Meanwhile the company's new OS2 algorithm provides up to 7.5 stops of anti-shake compensation.

Our image quality tests revealed the lens to be an exceptional performer with no obvious flaws. Even wide open, there's plenty of detail uninhibited by colour fringing. It's difficult to know what else we could ask for.





AN EVENT BROUGHT TO YOU BY



Ian is a Westcott Lighting "Top Pro," as well as a Brand Ambassador for Spider Holster, CamRanger, ThinkTank, Hoodman USA, True Classics, his added affiliations with V-Flat World and Sekonic bolster his reputation as an expert in his field. He lectures regularly for Canon, B&H Photo, and PPA. Join Ian & the Carmarthen cameras team in a dreamy studio location for this not to be missed exclusive event.

# PORTRAIT WORKSHOP

**IAN SPANIER**

WESTCOTT TOP PRO &  
AWARD WINNING  
PHOTOGRAPHER

*LEARN NEW LIGHTING SKILLS*

Join us for a transformative evening with Westcott Top Pro and Award-Winning American photographer Ian Spanier, as he unveils the secrets behind unlocking the art of one-light photography. This exclusive lecture and live demonstration will guide photographers of all levels, from beginners to seasoned professionals, in understanding and harnessing the nuances of various light forms.

Discover the key techniques that will elevate your photography to new heights, as Ian shares insights on how a single light source can be the catalyst for extraordinary visual storytelling. Be part of this intimate experience, limited to only 18 spaces, where you'll witness firsthand the simple and effective secrets behind one-light setups.

Don't miss out on this unique opportunity to refine your craft, learn new skills, and hear a New York accent, during this one-night-only special event sponsored by Westcott and Carmarthen Cameras. Register now for the first come, first serve event, and unlock the potential within your photography before spaces run out.

As an added bonus, ThinkTank Photo will be giving away TBD for TBD attendees!



**BOOK TICKETS VIA OUR WEBSITE**

**22ND APRIL 2024**



**SW10 STUDIOS  
79-89 LOTS ROAD,  
SW10 0RN, LONDON**

**SCAN  
ME! >>>**



**@CARMARTHENCAMERAS**



# Smartphone Camera of the Year

## Samsung Galaxy S24 Ultra

● £1249 ● [samsung.com/uk](https://samsung.com/uk)

### Why we like it

- Versatile four-camera system
- 8K 30p and 4K 120p video
- Impressive AI imaging features
- Superb screen



Samsung's latest flagship smartphone goes one up on the competition with a four-camera system, while adding an array of AI photography features. With a 200MP, 23mm equivalent f/1.7 main camera joined by 13mm f/2.2 ultra-wide, 70mm f/2.5 telephoto, and 115mm f/3.4 telephoto modules, it offers more creative options than almost any other phone. All except the ultra-wide lens are optically stabilised too.

The new generation of AI on the S24 series is used both when you take your photos and when you edit them, with a mix of on-device and cloud-based features. It aims to improve such things as night photography, noise performance, zoom quality, colour reproduction, and high dynamic range imaging. There's also a new reflection removal tool that's useful for shooting through glass.

You get an ultra-bright screen with reduced glare and reflections, plus 7 years of software updates. The camera gives bright, colourful images, with well-judged exposure and strong dynamic range. For those that want the best camera phone from a mainstream brand, the S24 Ultra is an excellent choice. It's the best Android phone you can buy right now.



# Affordable Smartphone Camera of the Year

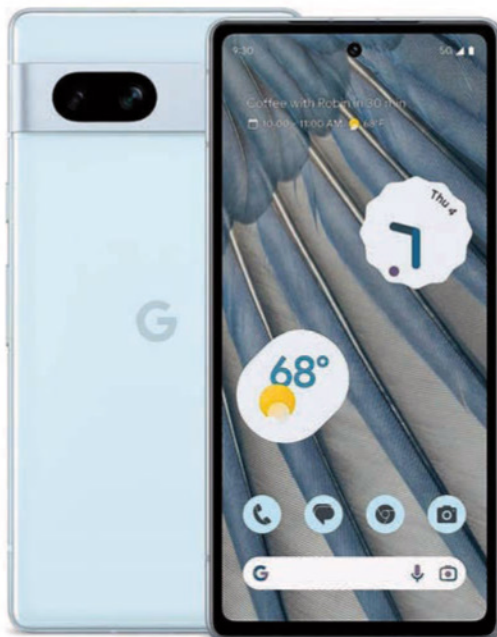
## Google Pixel 7a

● £449 ● [store.google.com](https://store.google.com)

Google has traditionally been very good at taking the advanced photographic features from its flagship smartphones and transplanting them into temptingly affordable devices. This year, the Pixel 7a includes a number of updates that benefit photographers. These include an upgraded main camera and the addition of the motion-photography modes previously seen on the more expensive Pixel 7 and 7 Pro.

The main camera employs a 64MP sensor, coupled with an optically stabilised 25mm equivalent f/1.9 lens. It's joined by a 13MP, 14mm f/2.2 ultra-wide and a 13MP f/2.2 selfie camera. The firm's Real Tone software is on board to give faithful colour rendition across a diverse range of skin tones. Other handy photographic features include Google's long exposure mode that's useful for waterfalls, light trails, and crowds. Meanwhile clever AI editing tools include Magic Eraser and Photo Unblur.

In terms of photo quality, the main camera gives impressive results, and is surprisingly capable of close-up photography, such as food photography, with little effort. The ultra-wide-angle camera also gives very good images. Colour reproduction is very pleasing and consistent both shot-to-shot and across the cameras. At this price point, there's really no other phone we'd recommend.



### Why we like it

- Excellent photo quality and colour
- Improved front and rear cameras
- 4K video from both front and rear cameras
- Adds motion photography modes





# SONY

UP TO

# £400 TRADE-IN BONUS

Selected SONY lenses: offer ends 31/03/24  
and selected SONY bodies: offer end 14/04/24.

**SONY**  
**FE 100-400mm**  
f/4.5-5.6 OSS G Master Lens  
Premium G Master series  
super telephoto zoom lens.

**£1,899\***

\*Price nett of trade-in bonus - you pay £2,099



**£200  
TRADE-IN  
BONUS**



**SONY**

**alpha 7Rv** Body

Latest 61MP full-frame Exmor R BSI  
CMOS AI driven sensor

**£3,299\***

\*Price nett of trade-in bonus - you pay £3,699

**£400  
TRADE-IN  
BONUS**



**SONY**

**alpha 7Riv** Body

61MP full-frame Exmor R BSI  
CMOS sensor

**£2,699\***

\*Price nett of trade-in bonus - you pay £2,999

**£300  
TRADE-IN  
BONUS**

## TRADE-IN BONUS

When you trade in any digital interchangeable lens camera or lens and purchase an eligible Sony product

Model	Saving	Model	Saving
A7R V	£400	SEL70200GM2	£200
A7S III	£300	SEL85F14GM	£200
A7R IV	£300	SEL135F18GM	£100
SEL100400GM	£200	SEL14F18GM	£100
SEL1224GM	£200	SEL200600G	£100
SEL1635GM	£200	SEL24F14GM	£100
SEL2070G	£200	SEL35F14GM	£100
SEL24105G	£200	SEL50F14GM	£100
SEL2470GM	£200	SEL70200G	£100
SEL2470GM2	£200	SEL70200G2	£100
SEL50F12GM	£200	SEL70300G	£100
SEL70200GM	£200	SELP1635G	£100

Ask in-store for more details.



**SONY**

**FE 50mm**

f/1.2 G Master Prime Lens

Premium G Master prime lens with large  
F1.2 aperture.

**£1,899\***

\*Price nett of trade-in bonus - you pay £2,099

**£200  
TRADE-IN  
BONUS**



**SONY**

**FE 24-70mm**

f/2.8 SSM G Master Lens

Premium G Master series full-frame FE  
mount mid-range telephoto zoom.

**£1,499\***

\*Price nett of trade-in bonus - you pay £1,699

**£200  
TRADE-IN  
BONUS**



**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.





## Readers' Choice Camera of the Year

# Nikon Zf

● £2300 ● [nikon.co.uk](http://nikon.co.uk)

### Key features

- Handsome retro design
- Tactile control dials
- Excellent image quality
- Impressive subject detection AF



Nikon fans have long been crying out for a high-end mirrorless camera with classic film-era styling, and in 2023 their wish was granted with the seriously handsome Z f. While the firm's previous efforts at producing retro-styled cameras haven't been overwhelmingly successful, it seems that the Z f has struck a wider chord, judging from the result of our readers' choice vote. It's not hard to see why.

This camera's big draw, of course, lies with its looks and shooting experience. Its robust-feeling metal body boasts chunky top-plate dials for shutter speed, ISO, and exposure compensation that click satisfyingly as they're turned. There's even a switch to select between colour and black & white shooting. Fold the fully articulated screen in against the camera's back, and you might almost be able to convince yourself you're shooting film.



Make no mistake, though, this is a thoroughly modern camera. It packs all the firm's latest imaging technology, including an excellent subject-recognition system which can be used for manual focus as well as autofocus. You get an ISO 100-64,000 standard sensitivity range, 7.8fps continuous shooting, and 8 stops of in-body image stabilisation. It's a very desirable camera indeed.

## Drone Camera of the Year

# DJI Mavic 3 Pro

● £1879 ● [dji.com/uk](http://dji.com/uk)

### Why we like it

- Excellent stills and video quality
- Three focal lengths
- Stable and easy to fly
- Reliable object-avoidance system



This impressive drone has all the features of the older Mavic 3, but uniquely it has three cameras mounted via a mechanically stabilised gimbal, instead of two. It employs the same main camera, which was developed in tandem with Hasselblad and has a 20MP Four Thirds sensor fronted by a 24mm equivalent f/2.8 lens. But this is now joined by two telephoto cameras, with equivalent focal lengths of 70mm and 166mm.

Key features include omnidirectional object avoidance sensors, a microSD card slot for recording your files, and up to 43 minutes of flight time, all in a readily portable folding design. Video recording is available in 5.1K resolution up to 50fps from the main camera, and 4K up to 60fps from the telephoto cameras. Two kits are available, with different



controllers – we'd actually recommend the cheaper DJI RC option.

In use, the drone is very easy to fly, and its gimbal does a great job of stabilising the cameras so that the footage is smooth. Its object-avoidance system is also reliable when you're flying manually. The quality of the results from the main camera is excellent, while the two telephoto cameras are also very capable.



# Vlogging Camera of the Year

## Sony ZV-1 Mark II

● £870 ● [www.sony.co.uk](http://www.sony.co.uk)

### Why we like it

- Unique ultra-wideangle zoom
- Improved touchscreen interface
- Easy-to-use vlogging features
- Reliable autofocus system



Sony single-handedly revolutionised the compact camera market with its original ZV-1 vlog camera, and the Mark II brings an array of updates and improvements. Its headline change is the lens, with the new 18-50mm equivalent optic covering a much broader angle, which makes it far more suitable for arm's length vlogging. This unique ultra-wide view could also be useful for such things as travel or landscape photography. The camera can record both 20MP stills and 4K 30p video.

Sony has again included several features designed specifically to make life easier for content creators. Its Background Defocus option toggles between shallow and extended depth-of-field, while Product Showcase will rapidly switch focus from the presenter to an object held out in front of them. A new Multi-Face Recognition feature aims to automatically keep several presenters in sharp focus at the same time.

One significant update in the Mark II is a new touchscreen interface, which makes the camera dramatically more user-friendly. A three-capsule

microphone is built in for high-quality audio, and now offers directional recording options. The overall result is a camera that's even better suited for its intended purpose. Vloggers will buy it – and love it – in their droves.



# Video Camera of the Year

## Panasonic Lumix S5IIX

● £2299 body only ● [panasonic.com/uk](http://panasonic.com/uk)

Panasonic has long led the way when it comes to producing cameras that are equally capable for both video and stills shooters, and the Lumix S5IIX follows in the same vein. Announced alongside the similar S5II, it has the same core feature set, but adds in an array of useful extra video features. These make it a uniquely capable tool for serious filmmakers at its price point.

Both cameras can shoot still images at 24MP resolution, with a very usable 96MP multi-shot mode also on board. Video recording is available in 6K resolution at up to 30fps in 4:2:0 10-bit colour. On-sensor phase detection brings much more reliable and stable autofocus compared to previous Lumix models. The user interface is specifically tailored to the needs of videographers, while a fan cleverly built into the viewfinder housing means there's essentially no recording time limit.

Compared to its S5II sibling, the 'X' model acquires some additional desirable features. It's capable of live streaming, Raw and ProRes output, and the ability to record direct to SSD.

It also gets a distinctive all-black design, with no white logo or markings, to keep it as unobtrusive as possible. It's a great choice for serious film makers.



### Why we like it

- Reliable phase hybrid autofocus
- Rock-steady in-body stabilisation
- Raw video via external recorder
- Supports external SSD recording





Introducing



**EVERYDAY  
CARRY**

**FOR  
EVERYDAY**



**EXPLORING**





# Affordable Camera of the Year

## Canon EOS R50

● £769 with 18-45mm lens ● [canon.co.uk](http://canon.co.uk)

### Why we like it

- Very compact and lightweight
- Extremely capable autofocus
- Rapid continuous shooting
- Excellent out-of-camera JPEGs



Canon has a long history of making affordable cameras that are pleasant to use and perform well, with the EOS R50 being the latest example. Despite its entry-level positioning, the camera stands out from its competitors by boasting subject-detection AF, which has previously only been seen on more expensive models. This means it can recognise and track focus specifically on people, animals, and vehicles, switching automatically between subject types depending on which it detects. It's speedy for its class, too, being capable of shooting at 12fps, rising to 15fps with its electronic shutter.

Canon is also very good at making small bodies that handle well, and that's exactly what we get here. Despite its petite dimensions and light weight, the camera feels nicely made and comfortable in your hand. Physical controls are kept simple and approachable for newcomers, complemented by an excellent touch interface that extends to every facet of the camera's operation.



In use, the camera is a slick and polished performer that, thanks to Canon's punchy colour rendition, delivers really nice-looking JPEG files. Last but not least, it works really well with adapted EF-mount lenses. That counts as a significant attraction for existing Canon DSLR users.

### Why we like it

- Great image quality
- Advanced subject-detection autofocus
- Extensive video options
- Excellent battery life



# Consumer Camera of the Year

## Fujifilm X-S20

● £1249 with 14-45mm lens ● [fujifilm.com/uk](http://fujifilm.com/uk)

Designed to be suitable for all types of users, whether that's stills shooters, videographers, or content creators, the X-S20 is arguably the most appealing camera in its class. Its comprehensive feature list includes a 26.1MP X-Trans CMOS 4 sensor, continuous shooting at up to 30 frames per second, 6.2K 30p video, in-body image stabilisation, and AI-based subject-detection autofocus. This is housed in a compact SLR-shaped body that's easy and pleasant to use.

You get Fujifilm's incredibly popular Film Simulation modes, with 19 provided on the X-S20. A new Vlog mode is designed for recording yourself, giving quick on-screen access to such features as product priority focus, background defocus, face and eye detection, and a self-timer. In addition, 4K 60p live streaming works straight out of the box with no need for a capture card or additional software.

Thanks to its large grip and three command dials, the camera handles really well, and almost every button can be customised. Most importantly the X-S20

gives great JPEG images with pleasing colour reproduction, and can be trusted to deliver attractive results time and time again. For the budding or experienced photographer, videographer, vlogger, and live streamer, the X-S20 hits it out of the park.



## Enthusiast Camera of the Year

# Panasonic Lumix G9II

● £1699 ● [panasonic.com/uk](http://panasonic.com/uk)

### Why we like it

- Impressive autofocus
- Excellent control layout
- Phenomenal image stabilisation
- Very usable high-res mode



Panasonic's latest Micro Four Thirds flagship is a hugely capable camera for both photo and video use. Built around a new 25.2MP sensor, it can shoot still images at up to 75 frames per second and record video at up to 5.7K resolution and 60fps. It also boasts an excellent autofocus system, thanks to the inclusion of both phase detection and the firm's latest subject-recognition setup. In-body image stabilisation is particularly impressive, enabling multi-second exposures handheld, and there's an unusually effective 100MP multi-shot mode on board, too.

The camera handles really well, thanks to a comprehensive set of well-placed physical controls that are complemented by an excellent touchscreen interface. It delivers excellent image quality in most situations, although the Four Thirds sensor brings some disadvantages for shooting in low light or with shallow depth-of-field. But in return, it allows you to assemble a lightweight yet extremely versatile kit, especially when paired with Panasonic's premium Leica DG lenses.



Overall, the G9II is quite simply a brilliant camera, and for existing MFT users looking to upgrade to the latest technology, it's an obvious recommendation. But equally, it would be an excellent choice for anyone who's interested in assembling a portable yet highly capable system.

### Why we like it

- Sensational image quality
- Huge, bright viewfinder
- Significantly improved autofocus
- Lovely JPEG output



## Professional Camera of the Year

# Fujifilm GFX100 II

● £6999 body only ● [fujifilm.com/uk](http://fujifilm.com/uk)

Fujifilm's latest GFX flagship brings an array of updates that make it the best medium-format camera yet. Like its predecessors, it employs a 100MP sensor measuring 44x33mm, which delivers absolutely sensational image quality that eclipses any full-frame model. However, the sensor has been redesigned and updated and an array of new features added alongside. The camera also gains a new and much-improved modular body design, including a removable viewfinder that gives a massive and highly detailed view.

Highlight features include Fujifilm's subject-detection autofocus system, continuous shooting at 8 frames per second for up to 300 shots in a burst, and in-body image stabilisation rated for up to 8 stops of shake suppression. There's a big step up in video capability too, including 8K recording at 30fps, although this comes with a hefty 1.5x crop. More usefully, it also offers internal 4K 60P recording from the full sensor width, in 4:2:2 10-bit colour. Fujifilm's signature set of Film Simulation modes is onboard,

giving really attractive colour output.

Given its price point, there's no point in pretending that the GFX100 II is for everyone. Instead, it's a camera for serious photographers who demand the ultimate in image quality and know exactly why they need it.





# Compact Camera of the Year

## Leica Q3

● £5300 ● [leica-camera.com](http://leica-camera.com)

### Why we like it

- Superb raw image quality
- Much improved autofocus
- Engaging dial-led controls
- Useful tilting screen



Leica's Q-series premium compacts are unique in combining a fixed prime lens with a full-frame sensor. Its latest Q3 brings an exciting slew of updates, chiefly a higher-resolution 60MP sensor, a tilting screen, and significantly upgraded autofocus that gains both phase detection and subject recognition. There's even an optional handgrip that enables wireless charging. As a result, the best compact camera in the world just got better – much better.

All the essentials that define a Q remain in place. On the front there's a fixed, optically stabilised 28mm f/1.7 lens with traditional manual focus and aperture rings. The body design is reminiscent of Leica's M-series rangefinders, including a top-plate shutter speed dial. Build quality is exemplary, with a robust weather-sealed all-metal shell.

You get a large corner-mounted electronic viewfinder, which is now joined by a rear screen that tilts up and down. This transforms how you can use the camera,



being great for such things as low-level macro or discreet waist-level street shooting. Image quality from that 60MP sensor and Leica lens is, needless to say, superb. Overall, the Leica Q3 is a superb performer that's lovely to use and it's capable of producing fantastic images.

### Why we like it

- World's first global shutter
- No rolling shutter distortion
- No banding with artificial light
- Flash sync at all shutter speeds



# Innovation of the Year

## Sony Alpha A9 III

● £6100 ● [sony.co.uk](http://sony.co.uk)

There can be no real argument over the most significant photographic innovation of the past year. Sony's Alpha A9 III is the first full-frame camera with a global shutter sensor, where every single pixel on the sensor can be read out simultaneously, rather than line-by-line. For the camera's target audience, primarily professional sports and action photographers, this counts as something of a holy grail, bringing several unique real-world advantages.

So what benefits does the A9 III's global shutter bring? Firstly, there should be no subject distortion due to rolling shutter, nor any flickering or banding artefacts in artificial light. Flash sync is available at all shutter speeds, without needing to use a power-sapping high-speed sync mode. Sports photographers should also find it's immune to a phenomenon where parts of LED advertising boards can appear blacked-out.

None of this would matter, though, if the camera itself didn't back up the clever new technology inside. However, the A9 III is an incredibly impressive machine. It's ridiculously fast, being capable of shooting 24MP raw files at 120fps, and its autofocus system is incredible. For those who

make their living from shooting sports, it's an extraordinarily accomplished and compelling option.





## Premium Camera of the Year/Product of the Year

# Nikon Z 8

● £3999 ● [nikon.co.uk](http://nikon.co.uk)

Towards the end of 2021, Nikon wowed us with the extraordinary Z 9, which combined rapid shooting and high resolution in a large pro-spec body. Now with the Z 8, the firm has taken the same core components and feature set and squeezed them into a significantly smaller, less-expensive model. With an impressive combination of resolution, speed, and cutting-edge autofocus, it's a camera that can take on any conceivable task.

While the Z 8 is still not cheap, it looks like quite a bargain compared to its main competitors. This is a camera that can shoot 45.7MP raw files at 20 frames per second, while recognising and tracking focus on specific subjects. If you need to go faster, it'll record full-resolution JPEGs at 30fps, or 11MP JPEGs at 120fps. It can also capture 8K video at 30fps.

Subject-recognition autofocus is capable of detecting people, animals, and vehicles, and you don't necessarily have to specify a subject type in advance. In-body stabilisation promises up to 6 stops of shake suppression. You still get a rugged, weather-sealed body with a comprehensive set of well-placed controls; the major drawback compared to the Z 9 is a smaller battery.

### Ultimate all-rounder

What's most impressive about the Z 8, though is how accomplished it is when faced with shooting practically any kind of subject. The autofocus system is incredibly quick and reliable and allows you to choose between alternate detected subjects with ease. It has the sheer speed and buffer depth to keep up with unpredictable sports and action, along with plenty of resolution for studio, portrait, or landscape photography. Its built-in stabilisation does a great job of keeping handheld shots consistently sharp. Raw image quality is absolutely superb,

with low noise and vast dynamic range.

Usually when we come to choose our overall product of the year, there's a healthy degree of discussion between various strong contenders. But this time around, the Nikon Z 8 was the clear standout winner. It's an absolutely sensational camera that can handle almost any photographic task with ease, and a better all-rounder than rivals from other brands that cost thousands of pounds more. If you want a high-end camera that can do everything, this is it.



### Why we like it

- Phenomenal subject-detection autofocus
- Remarkable continuous shooting
- Pro-spec build and handling
- Excellent viewfinder and screen



The Nikon Z 8 is equally at home shooting any kind of subject, from portraits to sports



# 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







The rainbow stained glass shot demonstrates the great dynamic range capabilities of this camera

# Dynamic Range



One month into using the new OM-1 Mark II and M.Zuiko 150-600mm IS lens, **Andrew Fusek Peters** shares his further discoveries

[explore.omsystem.com](https://explore.omsystem.com)

I am slowly getting to know the new OM-1 Mark II and a few weeks in, its speed and agility are serving me well. The physical changes are small but game-changing – rubberising the dials makes them much easier to change when out shooting, even with gloves on. I have definitely had more keepers because I have been quickly able to respond to changing light conditions.

I visit Venus Pool, my local Shrewsbury nature reserve, and can see the lapwings are having a grand old time and flaring up every few minutes. Right away, the incredible reach of the new M.Zuiko 150-600mm enables me to close in on one lapwing. But what nails the shot is a totally revised AF system (this also applies to the newly added Human Detection). The RAM in this body has been

added to, and the reconfigured AF is super-fast to pick up on small birds and then home in on the eye, even when tracking through flight, and then this wonderful moment of wings up as the bird lands on the water. As ever, Pro Capture means I never miss a moment of action and the buffer has been increased, enabling me to get back to shooting quickly.





As part of a new book on garden wildlife, I visit my friend Tony's garden, right next to farmland and a very enticing dungheap. Who knew manure could be the perfect place to refuel and even to keep warm if you are a starling? Once again the camera body and lens nail the eye and reveal the iridescent sheen and feather coat of hearts that the starling likes to wear.

That night I get a chance to try the new 14-bit resolution of Hand-held High Res mode which returns a beautifully detailed photo of

canal and tree and reflected dusk. I carry on with my long-term bird project in my garden and I never say no to a fight, especially when it's two greenfinches squabbling over hidden sunflower seeds. I am impressed by the consistent autofocus and how OM System simply enables me to capture the decisive moment. This new body, alongside lenses such as my 12-100mm IS PRO for landscape and both the new 150-600mm IS and the peerless 150-400mm IS PRO are all I need for my very British safari.

**Above left: Even with a wing in the foreground, the new body homes in on the eye and the new lens gets me in close**

**Above right: At Whixall Moss, Hand-held High Resolution mode gives me tons of dynamic range for a richly textured dusk shot**



**Left: When two greenfinches kick off, Pro Capture seizes the moment and the new autofocus does a perfect job**

**Right: The starling takes off super-fast but the OM-1 Mark II has no problem keeping focus**

## Prices

■ OM-1 Mark II  
£2,199 body only

■ M.Zuiko Digital ED 150-600mm F5.0-6.3 IS  
£2,499 lens



## Andrew Fusek Peters

Andrew is a wildlife and landscape photographer who works on commission for the National Trust. His images regularly appear in the national and specialist photographic media. His books include: *Butterfly Safari*; *Flight*; *Hill and Dale*, *My Shropshire Year*; and *Upland*. He is an OM SYSTEM Brand Ambassador.





# Emerging Photographer Runner-Up

## Will Palmer

IN ASSOCIATION  
WITH  
**Canon**

Will Palmer is an accomplished young sports photographer who has already had work published in the national press, global brand channels and advertising

**When did you start taking photographs and when did you realise that it was something you wanted to take seriously?**

I picked up my first camera in 2014 at school, capturing my friends cycling or playing field hockey for Scarborough Hockey Club. A form tutor at the time encouraged me to present my work in an assembly to the whole school. I later had the opportunity to photograph sports regularly while studying at the University of York and it led to a placement year where I captured international cricket and hockey players. The turning-point came during the 2018 Women's Hockey World Cup in London. The vibrant atmosphere and the challenge of capturing those moments solidified my desire to pursue professional photography as a career.

**What inspired you to shoot this project?**

These photographs reflect the

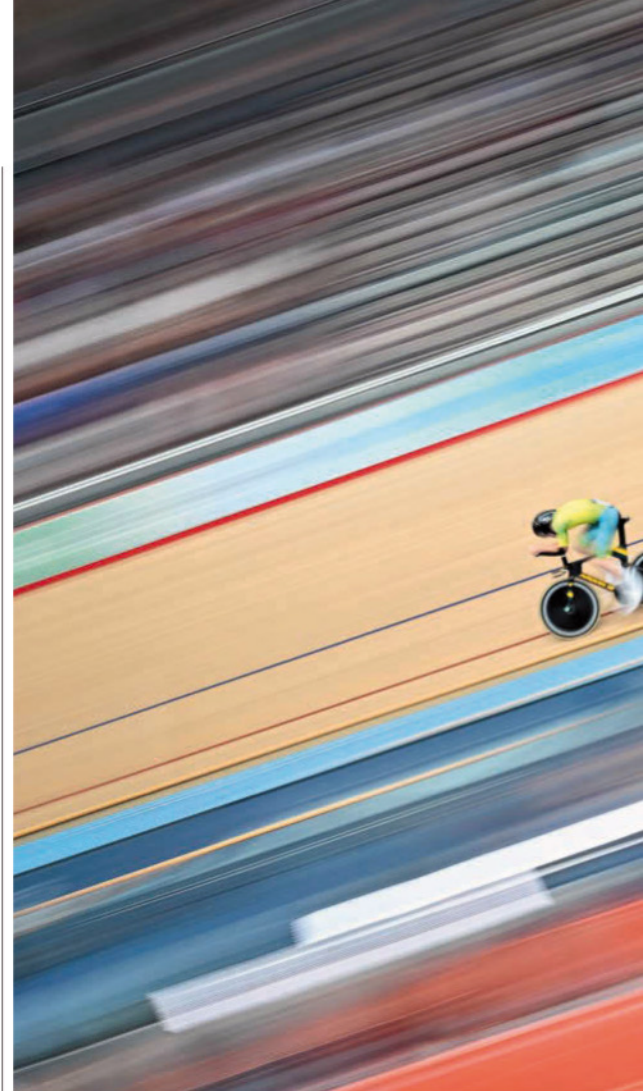
privilege of working at incredible events with inspiring athletes. Capturing their dedication and unique stories is an inspiration. Being at the front row of history-making moments is both a thrill and a challenge, pushing me to capture a standout image. It's an enjoyable challenge, driven by the passion to freeze these significant moments for others to cherish.

**What challenges did you have to overcome?**

Living and growing up in the small seaside town of Scarborough posed challenges as there were no major sports teams to which I could reach out for experience, and there were limited opportunities to connect with local photographers in the same field for advice and to have my work critiqued. Additionally, the high cost of professional equipment, particularly long prime lenses for sports photography, proved to be a significant challenge.



Left: A team talk at the 2023 FIH Hockey Junior World Cup

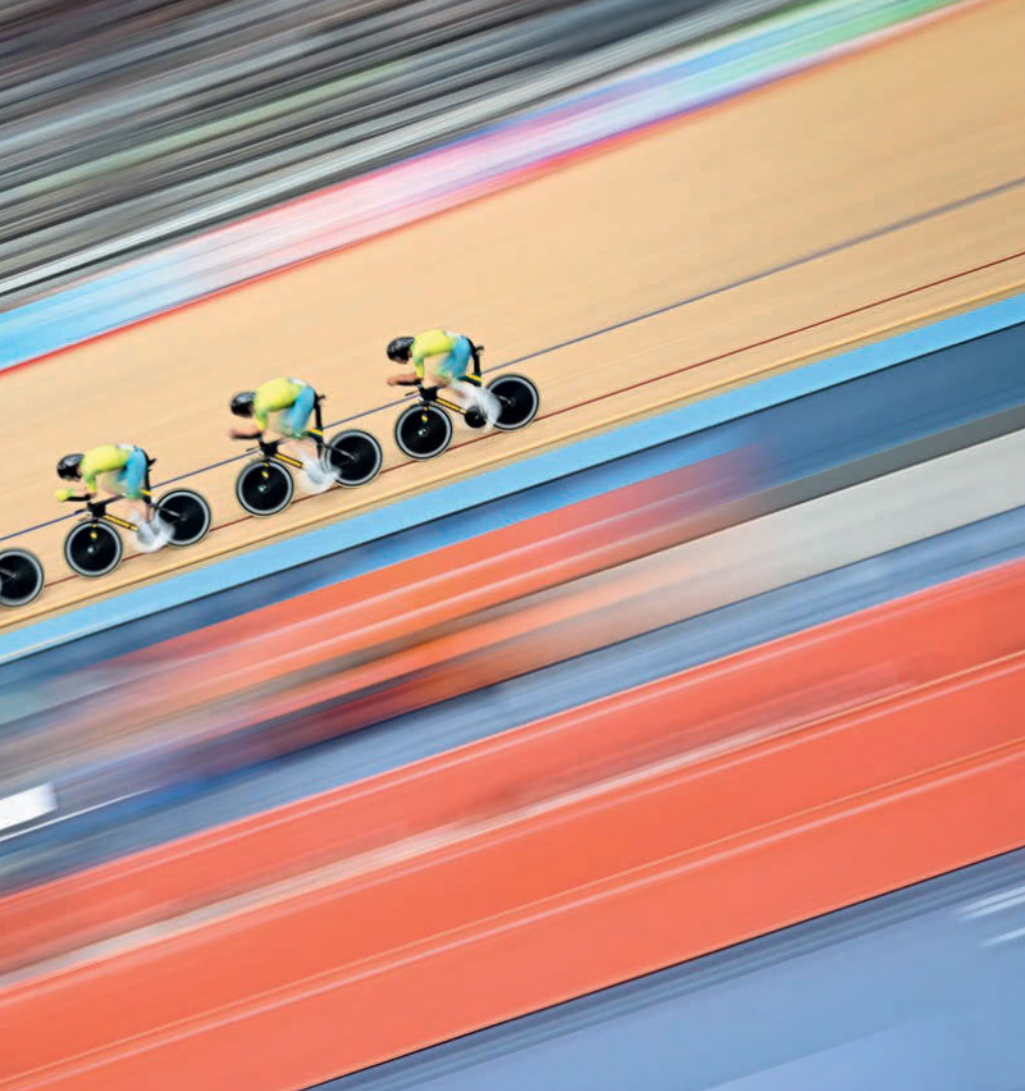


Above: Track and Para Track Cycling at the Commonwealth Games in 2022



Right: Sarah Jones of Great Britain in action during a 2019 Women's FIH Field Hockey Pro League match between Great Britain and New Zealand





**What do you hope to achieve with this work?**

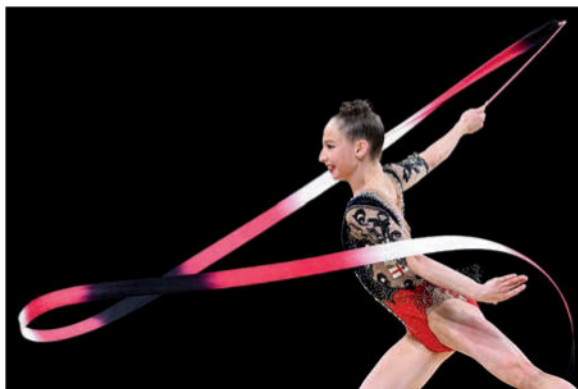
Through this collection of images, I aim to inspire others to take up photography, encouraging them to explore, travel, and advance their skills. This collection also serves as a personal benchmark, symbolising my journey and I hope will motivate aspiring photographers to challenge themselves to seek out interesting perspectives with their work. It also marks the beginning of pursuing new opportunities within sports and progressing towards my future goals.

**What gear did you use to shoot this work?**

A Nikon D6 and Nikon Z 9. Lenses included a 14-30mm, 24-70mm, 70-200mm and 400mm f/2.8.

**Where do you hope photography will take you in the future?**

I hope I can build on this set of images and learn new techniques. I would like to explore using remote cameras more to capture unique angles, expand my portfolio of sports portraiture and clients as well as hopefully complete my childhood dream of working at an Olympics.



Rhythmic Gymnastics at the Commonwealth Games 2022



Motorcyclist James Hind in a spectacular crash in 2020



Eilish McColgan at the 2022 Commonwealth Games



A multiple-bike crash at the 2022 Commonwealth Games





# Emerging Photographer Runner-Up

# Edward Matthews

IN ASSOCIATION  
WITH  
**Canon**

Edward Matthews gave up nightclub photography to travel to Ukraine and help grassroots charities with his work

## What inspired you to shoot this project?

In 2022, like many others, I found myself witnessing the full-scale invasion of Ukraine unfolding in real time on social media and in the news. At that time, I was working as a nightclub photographer, but felt deflated and lost about the direction of my career. After much thought, I made the life-changing decision to use my photography skills for a more meaningful purpose, aiming to produce images that could genuinely make a difference.

## What challenges did you have to overcome?

One of the significant challenges that I have encountered on this journey is the quest to find the right platform for my work and funding it independently. I initially aspired to become an in-house war correspondent or a photojournalist for a large media company but quickly realised that I wanted to produce work independently,



Above: Lonely forager, Kharkiv, Ukraine, Dec 2022

Left: Heavy Armour Kupyansk, Ukraine, Dec 2022

thus enabling me to tell more authentic stories.

## What do you hope to achieve with it?

The importance of my photography work became evident as I spent a considerable amount of time in Ukraine, supporting grassroots charities with media content that facilitated an increase in donor funding. The financial support generated from this content directly contributed to aiding Ukrainian people.

## What gear did you use to shoot this work?

I used a wide range of gear, including Sony A7 III, Fujifilm X-E3 and Ricoh GR III, with mainly prime lenses from 14mm to 70mm. I also took two Godox TT600 flashes and a Neewer T120 light panel among other things, plus a Peak Design carbon-fibre travel tripod.

## Where do you hope photography will take you in the future?

I hope to create compelling content





**The Price of Independence**  
Lviv, Ukraine, August 2022

that resonates with international audiences, which will help to re-engage people who have become desensitised to the war. With the full-scale war spanning two years and a decade since the illegal invasion of Luhansk, Donetsk, and Crimea, the shock factor has gone, and many people have forgotten Ukraine. On my own I can't do anything, but I can inspire others to help. Together we can make a difference. Looking ahead, my current focus is on ensuring the financial sustainability of my independent documentary work in the long term. I'm exploring various mixed-media projects which will hopefully encourage positive change in the world.



**Eyes of a defender**, Kharkiv, Aug 2022



**Ukrainian rescuer**, Kharkiv, Dec 2022



## At a glance

£2,199 body only

- 20MP Four Thirds Stacked BSI sensor
- Up to 120fps continuous shooting
- ISO 80-102,400 (extended)
- 1,053-point AI detect Quad Pixel AF
- 5.76m-dot, 0.83x electronic viewfinder
- 3-in, 1.6m-dot vari-angle touchscreen
- 5-axis in-body image stabilisation

# OM System OM-1 Mark II

**Joshua Waller** reviews the new OM System OM-1 Mark II, with a number of new updates, including the world's first in-camera Live Grad ND filter

## For and against

- + Computational photography is steps ahead of any other camera company
- + Live Grad ND is impressive
- + Improved buffer and improved IBIS
- + Quicker access to subject detection settings
- + 20MP 120/50fps continuous shooting (AF-S/AF-C)
- + Weather-sealed IP53 rating
- Videographers may not be totally satisfied
- Some small on-screen icons
- 4K 120fps would be nice

## Data file

Sensor	20MP Stacked BSI, 17.4x13mm
Output size	5184x3888
Lens mount	Micro Four Thirds
Focal length mag	2x
Shutter speeds	60-1/8000s (mechanical), 60-1/32000s (electronic)
Sensitivity	ISO 200-25600, ISO 80-102400 (extended)
Exposure modes	PASM, B, Movie
Exposure comp	+/-5EV (0.3EV steps)
Metering	Multi-pattern,
Continuous shooting	120fps with fixed focus, 50/25fps with AF-C
Screen	3in, 1.62m-dot fully articulated touchscreen
Viewfinder	5.76m-dots, 0.83x magnification
AF points	1053, all cross-type Quad Pixel AF
Video	C4K 60p, Full HD 240fps
External mic	3.5mm stereo
Memory	Dual UHS-II SD
Power	BLX-1 Li-ion rechargeable battery
Battery life	520 shots
Dimensions	138.8x91.6x72.7mm
Weight	599g (with battery and card)

The new OM System OM-1 Mark II is the firm's latest flagship camera, updating the original OM-1. With high-speed continuous shooting, a weather-sealed body and new computational features, is this the most advanced and best 'Olympus' camera ever made?

At first glance, the OM System OM-1 Mark II doesn't look very different to the original OM-1. However, there are a number of updates to be found, including rubber-coated command dials to aid with handling.

## Features

It only seems like yesterday that the OM-1 was first announced, but it's actually been nearly two years. If you know all about the OM-1 already, then much of this new model will be familiar, so

let's start with the changes introduced in the Mark II.

New features include the world's first Live Graduated ND filter, which is built into the camera. The LiveND filter has also been improved with an added stop, making 7 stops in total. In addition, high-resolution multi-shot mode now supports 14-bit raw shooting.

For fans of continuous shooting the buffer is now double the size, allowing for up to 213 raw shots at 120 frames per second, and up to 256 raws when shooting at 50fps with continuous AF. The AF system has also been improved with better tracking as well as better AF during video. Subject detection was already quite impressive with cars, planes, trains, birds, and dogs and cats covered, but now human detection has been added.





There are a number of other improvements, including in-body image stabilisation (IBIS) which now can compensate for up to 8.5 steps. The command dials have been improved, with a rubber coating to aid grip, and the blackout-free continuous shooting has been improved as well.

However, the core specifications of the camera remain the same. There's still the ultra-high-speed 20MP Four Thirds sensor, which uses a Stacked BSI CMOS design. This allows full-resolution shooting at 120fps with fixed AF, or 50fps with continuous AF. This is still among the fastest cameras in the world; in comparison, the Nikon Z 8 and Z 9 switch to 11MP JPEG when shooting at 120fps (albeit with AF). If you want this speed at higher resolution, you'll need to look at the 24MP Sony A9 III, with 120fps and

continuous AF. Just be aware the price is three times higher.

The new Live Grad ND filter gives you a number of options including GND2/GND4/GND8 (1, 2, 3EV) density, as well as soft, medium and hard filter type settings. Once it's switched on, you can move the position of the grad ND filter, as well as adjust the angle, with the display updating in real time so you can preview the settings. The front command dial gives quick adjustments, whereas the rear dial gives more precise control, and you can use the touchscreen to reposition the transition.

You can also set the delete key to be a second 'Menu' button. This gives quicker access to the menus when holding the camera with one hand, without having to reach over to the top left of the body.

### Design and Handling

If you're familiar with the previous OM-1, then for the most part, you'll know what this camera is about. But if you haven't, then we'll start by explaining that the new OM-1 Mark II offers much the same great handling, but with a few very minor tweaks.

These tweaks may be minor, but they do improve the handling and operation of the camera. You can move the menu and map this to the delete button, meaning you can much more easily access the menus while shooting. This is a welcome change and well worth setting up.

The other change is that the front and rear command dials are now rubber coated, and this helps with grip, especially when wearing gloves. I never found any issue with the original dials, but if you're shooting in slippery

conditions, such as wet weather, then this may well help.

There's a large handgrip and this makes the camera a great choice for use with larger lenses when needed. There's a great area on the back for your thumb to grip on to as well. In terms of ergonomics, there's very little to dislike, and the ability to remap the Menu button helps as well.

Like the OM-1 and the E-M1 Mark III before it, the OM-1 Mark II is set up with the photographer in mind, with controls where you would expect them, as well as quick access to some of the most commonly used photo shooting features.

The camera is IP53 rated, when used with similarly sealed lenses, and this means you can use it in weather conditions that would normally be avoided. The body is very well-made with





**OM System is pitching the camera for nature and wildlife photography**  
 OM System OM-1 Mark II, 150mm,  
 1/160sec at f/5, ISO 250

really solid construction, which should see it performing reliably for many years to come. The body weighs 599g with battery and card, which is the same as the original OM-1.

The menus look good, but as is the case with most camera companies, there's no search function. So if you want to find something and don't know where to look, you can spend a long time looking through every screen (or consulting the manual). It really is time for camera menus to come with a search function. However, you can set up quicker access to menu items by adding

them to the custom My Menu.

Battery life is rated at 520 shots, according to CIPA standards. If you switch on the Quick sleep power saving mode, this is extended to 1,100 shots. However, if you're shooting with one of the high-speed continuous shooting modes, then you'll most likely get even more shots. The camera also supports USB charging, as well as USB-C power delivery.

### Viewfinder and screen

The electronic viewfinder (EVF) looks great, with a high-resolution OLED display at 5.76m dots. It

gives a very clear view, and the optics used are of high quality, giving you a sharp view right into the corners. Icons and text are clearly displayed, and you can access the menus and Super Control Panel if needed to change settings. You get the choice of 0.83x magnification, filling the frame, or 0.74x if 0.83x is too large. The optics have an anti-fogging coating, to help with visibility when using it in inclement weather, and there's a 120fps refresh rate available.

On the OM-1, blackout-free shooting was available at the fastest continuous shooting speeds of 120fps and 50fps, but not at lower speeds. However, it's now available at slower shooting speeds, including 25fps, 16.7fps and 12.5fps.

A simulated optical viewfinder view is available, or S-OVF. This is designed to give you a view more similar to using an optical viewfinder. A Night Vision option is designed to support astrophotography, and this also works with the Starry Sky AF setting.

There's a fully articulating 3in 1.62m-dot touchscreen, which

can be tilted out to face forwards, which is great for selfies, vlogging, and so on. The view is very clear, and colours look great, matching the viewfinder. The screen also has good viewing angles, and is bright enough outdoors, with adjustable brightness levels.

The microphone socket can be used without the screen bumping into it, due its a high position. Unfortunately, the same can't be said for the headphone socket and other ports below this. There's a micro HDMI connection, rather than a full-size HDMI port.

### Autofocus

The subject detection settings have now been added to the Super Control Panel, making it quicker to access and change these settings. It would be really nice if this update was added to the OM-1, as it makes it much easier to access the settings, improving the enjoyment of using the camera.

The improved AF tracking is impressive, with the camera doing an excellent job of following even small subjects such as birds. Subject detection AF



**Cat and dog animal detection AF works with goats as well**  
 OM System OM-1 Mark II, 52mm,  
 1/60sec at f/4.5, ISO 200





# ffordes

photographic

**WE WANT FILM EQUIPMENT  
BUY. SELL. TRADE IN**



**[www.ffordes.com](http://www.ffordes.com)**



**t: 01463 783850 e: [info@ffordes.com](mailto:info@ffordes.com)**

**FOCUSSED!  
ON HELPING SELL  
YOUR COLLECTION**

**COMING UP IN OUR 16TH APRIL 2024 AUCTION:  
LIMITED EDITION LEICA MP HERMES**



- **SIX SPECIALIST AUCTIONS EVERY YEAR**
- **FIXED SINGLE COMMISSION TO SELL YOUR COLLECTION**
- **WORLDWIDE VIA ONLINE CATALOGUES & BIDDING**
- **FRIENDLY & PROFESSIONAL TEAM**
- **LARGEST SPECIALIST AUCTIONEERS IN THE UK**
- **OVER 30 YEARS OF SELLING VIA TRADITIONAL & ONLINE AUCTIONS**
- **SAS CAN HELP TRANSPORT IN THE UK & WORLDWIDE**

**Special Auction Services Call or Email today and speak to Mike Spencer to  
discuss your needs:**

**01635 580595 or [camera@specialauctionservices.com](mailto:camera@specialauctionservices.com)**

**Special Auction Services  
Nexus Park, Plenty Close, Newbury RG14 5RL**



and tracking is also available in the video mode.

You do still need to set the subject before shooting, and it's unfortunate that it doesn't automatically detect the subject type, as found on some other cameras. If you are on the wrong subject, then the camera can still detect a subject's faces and eyes. You can also select humans as the subject to detect, without having to go into a separate section to change the settings. It's a minor change, but a welcome one.

You can customise the AF area, and whilst there are numerous areas already available, you can customise and set up four different, additional focus areas. AF settings can be quickly accessed with one of the many dedicated AF buttons, and pressing the top left AF/metering button gives you direct access to metering options, as well as AF modes including S-AF, C-AF, MF, C-AF + Tracking, Preset MF, and Starry Sky AF.

### Performance

The OM System OM-1 Mark II is a rapid camera, with a quick power-on time. The touchscreen is responsive, and you can use it to adjust settings on the Super Control Panel. The shutter sounds nice and is relatively quiet. For complete silence you can switch on the electronic shutter.

Image quality and detail are both excellent, particularly at lower ISO speeds. Metering and

auto white balance work really well together to give you pleasing images straight from the camera, with the only tweaks needed if you want to adjust settings to your own personal tastes.

I have been pleased with my photos, with great results straight from the camera, with little to no further editing needed. On default settings you'll get natural looking images, but if you want more vibrant, or less saturated results, then this can easily be set up, with plenty of adjustable settings.

Colour is, as expected, very pleasing. Olympus (and now OM System) cameras have always given great colour reproduction, thanks to an excellent auto white balance system. There are multiple picture modes to choose from, and you can customise the sharpness, contrast, saturation, and gradation of each to your own personal preferences.

Shooting in overcast conditions, with the new OM System M.Zuiko 150-600mm F5.0-6.3 IS lens, I used higher ISO speeds to keep the shutter speed quicker. Even when shooting with speeds up to ISO 4000, JPEG images straight from the camera show excellent noise processing.

The image stabilisation system is excellent, though by default the camera will tend to raise the ISO and shutter speeds in low light. So if you're happy to use the IS system more, rather than rely on higher ISO settings and/or shutter speeds, then it's worth adjusting the the camera to lower ISO speeds. ➤



**Raw files can be edited in-camera**  
OM System OM-1 Mark II, 54mm, 1/320sec at f/9, ISO 200

## Focal points

While the OM-1 Mark II looks like its predecessor, it comes with a number of welcome updates

### Live Grad ND filter

The world's first in-camera live graduated ND filter lets you selectively darken areas of the image, previewing the effect before you take the photo.

### Hi-Res shooting

The high-res multi-shot mode can take 50MP and 80MP images, and now supports 14-bit raw recording for enhanced image quality.

### Continuous shooting

There is now double the buffer size for increased continuous shooting, with the camera shooting up to 256 raw frames.



### Improved continuous AF

There's improved AF tracking, and subject detection can now be more easily accessed on the Super Control Panel, with humans also being easier to select.

### Blackout-free shooting

This has been updated to work at both the highest speeds (120fps and 50fps), as well as slower speeds, including 25fps, 16.7fps, and 12.5fps.

### In-body image stabilisation

This is improved further to give a class-leading 8.5 stops of image stabilisation.



➤ This means you're able to get sharp shots at much slower shutter speeds than you would with many other systems, giving you the benefit of lower noise and cleaner detail in your images. Assuming, of course, you're not shooting moving subjects.

In the normal photo modes, pressing the movie record button switches the hi-res mode on and off. If you hold it and turn the rear dial you can switch between off, hi-res tripod mode, and hi-res hand-held mode. The camera combines multiple shots internally, without any further processing needed. This produces higher resolution files, with 50MP possible hand-held, and 80MP images using a tripod.

This mode has been updated to enabled 14-bit raw, rather than 12-bit raw. This gives additional gradation and if you edit raw, you should be able to see the benefit in your images.

The results can be impressive, with additional detail visible thanks to a higher resolution image. However, any movement in the scene, such as leaves blowing in the wind, may degrade the image quality in these areas.

So, while this does allow much higher resolution images for still

subjects, it may not answer the demands of those looking for higher resolution in other situations. However, you're unlikely to find a camera that combines both high speed and high resolution without spending a significantly larger amount of money. Also, these cameras are normally full-frame, which means larger lenses and setups.

I used the continuous shooting mode, along with subject detection tracking, to shoot a number of images of a dog. Focus was consistently reliable even when the dog was moving. Using the 150-600mm lens, I was able to shoot at 25fps with continuous AF. Using the right Olympus PRO lenses, you'll be able to double that to 50fps.

### Video recording

Video features and settings remain mostly unchanged. However, OM System says that video autofocus has been improved, with subject detection AF available. Webcam support no longer requires an app, and vertical video is now supported.

For pure videographers, the OM-1 Mark II lags behind its rivals. For example, there is no video/stills switch, which would improve the operability. Also, 4K

and C4K video tops out at 60fps, whereas many alternatives, like the Fujifilm X-H2s, Sony A6700, and Panasonic G9II offer 4K at 120fps. Considering the sensor is capable of shooting 20MP stills at 120fps, it's a shame that this isn't an option for 4K video. The OM-1 Mark II offers Full HD video at 240fps, with the option for playback at 24fps for 10x slow motion video.

ProRes RAW 4:4:4 12-bit is supported, and the camera is compatible with external devices like the the Atomos Ninja range. OM-Log400, Flat and HLG video picture mode profiles are included, alongside the same colour profiles as the photo mode. However, available options depend on the H.264/H.265 selection, with photo profile, Flat, and OM-Log400 available with H.264 (8-bit), while OM-Log400 and HLG (Hybrid Log Gamma) are available with H.265 (10-bit). View Assist is available and displays a standard BT.709 colour gamut onscreen.

There are microphone and headphone sockets, as well as USB-C power delivery. However, one thing that will most likely disappoint videographers is the micro HDMI port, which is not as secure as a full size connector.

European Robin photographed with the OM 150-600mm lens at 1100mm equivalent, handheld  
OM System OM-1 Mark II, 548mm, 1/500sec at f/6.3, ISO 500



Detail in video footage is good, and the excellent IBIS gives impressive stability that can give your video the look of a camera mounted on a gimbal.

### Value for money

The OM-1 Mark II is priced at £2,199 body only, slightly higher than the OM-1 which was £1,999. In terms of other APS-C and Micro Four Thirds cameras, this puts it at the more expensive end of the market, with the Fujifilm X-H2s (26MP at 40fps) at £1,999, and the Panasonic Lumix G9 II (25MP, 75fps fixed focus, 60fps with C-AF) at £1,699 body only. You'll also find 26MP APS-C options available from Sony, with the Alpha A6700 available for around £1,450 body only.

However, if you need 120fps continuous shooting, then alternatives with Stacked BSI CMOS sensors are considerably more expensive. These include the Nikon Z 8 and Z 9 at £4,000 and £5,000 respectively (both 11MP JPEG-only at 120fps), and the Sony Alpha A9 III at £6,500 (24MP at 120fps).



Colour reproduction is extremely pleasing  
OM System OM-1 Mark II, 54mm, 1/400sec at f/11, ISO 200







# Verdict



THE OM-1 was an impressive camera, and the Mark II builds on that. Gone is the Olympus branding, with a range of useful new features introduced in return. These include improved continuous shooting and quicker access to subject selection AF via the Super Control Panel.

Playing to Micro Four Thirds strengths, there's a relatively small, weather-sealed body, complemented by a range of compact lenses. You can now leave your grad ND filters and holders at home, too, and simply use the built-in feature.

While not all of these changes are revolutionary, the OM-1 Mark II has one of the fastest sensors available, with just a handful of notably more expensive rivals offering such high speed burst shooting. With the same sensor and processing as the original OM-1, the camera also gives the same high image quality. This includes extremely pleasing colours, great levels of detail, and very good dynamic range.

Obviously, this isn't a full-frame camera, but if you're expecting OM to release one, then you might be waiting forever. There are benefits to smaller sensors, including size, speed, and price. If you want 120fps raw from full frame, you'll need to spend three times as much for a Sony A9 III.

The real question is, will the new features be tempting enough for existing Olympus/OM users to upgrade? If you already own the OM-1, then there might not be enough here. You can rest assured knowing you already have an extremely capable camera.

With its excellent subject detection autofocus, you can rely on getting great shots from the OM-1 Mark II. It's available now, and is an enjoyable camera to use, with excellent handling, while providing a vast range of features to explore.

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

## ISO and noise



The crops shown below are taken from the area outlined above in red

The OM-1 II uses an AI algorithm for noise reduction, with a standard range of ISO 200 to ISO 25,600. There are ISO 80 and ISO 100 options with reduced highlight dynamic range, and extended high settings going all the way up to ISO 102,400. While ISO 6400 felt like the limit before the OM-1, I'd say that using ISO 12,800 and perhaps even ISO 25,600 now produces much improved results. The camera delivers very good image files, with JPEGs looking good, albeit with an obvious drop in detail as the ISO speed increases. Process the raw files, and you can adjust the noise reduction to suit your preferences.

RAW ISO 200



RAW ISO 3200



RAW ISO 6400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200





# amazinginternet

The ultimate in photography websites



Bringing you the very best in web design no matter how large or small.

We service the individual photographer right through to small to medium businesses with anything from a single page to a bespoke e-commerce website.

Get in touch today for a free consultation.



*"I've used Amazing Internet for my websites pretty much since they started and can honestly say there's no-one better to showcase my work. The Portfolio system is incredibly intuitive, endlessly customisable and presents my images to customers in a super clean and stylish way. Seriously, if you're looking for a photographic website then these guys are the best".*

– Jonathan Little, Owner at PETROHEAVEN and Jonathan Little Photography

[www.petroheaven.com](http://www.petroheaven.com)  
[www.jonathanlittle.co.uk](http://www.jonathanlittle.co.uk)



☎ 020 8977 8943 ✉ [contact@amazinginternet.com](mailto:contact@amazinginternet.com)

🌐 [www.amazinginternet.com](http://www.amazinginternet.com)



The LEGO OneStep SX-70  
with film pack and 'prints'



# LEGO Polaroid OneStep SX-70 Camera

This fun set looks fantastic on your shelf – if only it took pictures. **Amy Davies** tries out the LEGO Polaroid OneStep SX-70 camera

If you're anything like many of the photographers that I know, you'll have plenty of cameras that sit on a shelf purely for aesthetic purposes and that never actually get used for anything. Lots of people these days – rightly or wrongly – have old film cameras gathering dust on said shelves purely for the look, which never actually do what they were intended to do.

With that in mind, it makes perfect sense to just cut out the middle part and have an ornament on your shelf that looks – certainly from a distance – like the real thing, but is in fact anything but. When it's made out of LEGO you also have the added bonus of the time well-spent putting it together.

Step forward the LEGO Polaroid OneStep SX-70 Camera. This is

one of two LEGO cameras launched in January 2024, the other being the Retro Camera 3-in-1 build. This also has plenty of old school vibes but is considerably cheaper, so is also worth considering (if you're like me, you'll end up with both).

The Polaroid set is designated as one of LEGO's '18+' sets, with its primary audience being adults. This is also reflected in the price

point, which at £69.99 is not super cheap and is likely to appeal mostly to camera and photography aficionados who also occupy the central space of the Venn diagram with LEGO enthusiasts (where I sit firmly).

That price also reflects the fact that this isn't simply a model of the OneStep. It also comes with a set of plastic 'prints', which can be ejected from the camera by pressing the shutter button. It's a 516-piece kit with a complicated mechanism inside.

This is an "IDEAS" set, which means that the original idea came from a fan, rather







The SX-70 about half-way through the building process

➤ than a LEGO employee. Ideas can be voted on by the public and those which are popular can be properly designed and put into production. The Polaroid OneStep SX-70 was posted on the Ideas page in early 2022, reaching the magic 10,000 in less than two months and being approved by LEGO in the same year. Looking at the finished build next to the original idea reveals that it's very similar

– as you would expect as it's essentially aiming to emulate, as closely as possible, a real object.

It has been designed by Marc Corfmat (known as Minibrick Productions), who, as we learn from the included instruction manual, is a mechanical engineering student. I'm a reasonably experienced LEGO builder, but I tried to approach this set as if I was picking it up for the first time, perhaps since

childhood. If I had to guess, a lot of our readers may be tempted in by this set having not put together a set for some time.

### Build Quality

This is the first LEGO set I've encountered which uses paper bags for the packaging of the bricks inside the box. Paper has been promised to replace the plastic for a while, so it's good to see it finally starting to happen,

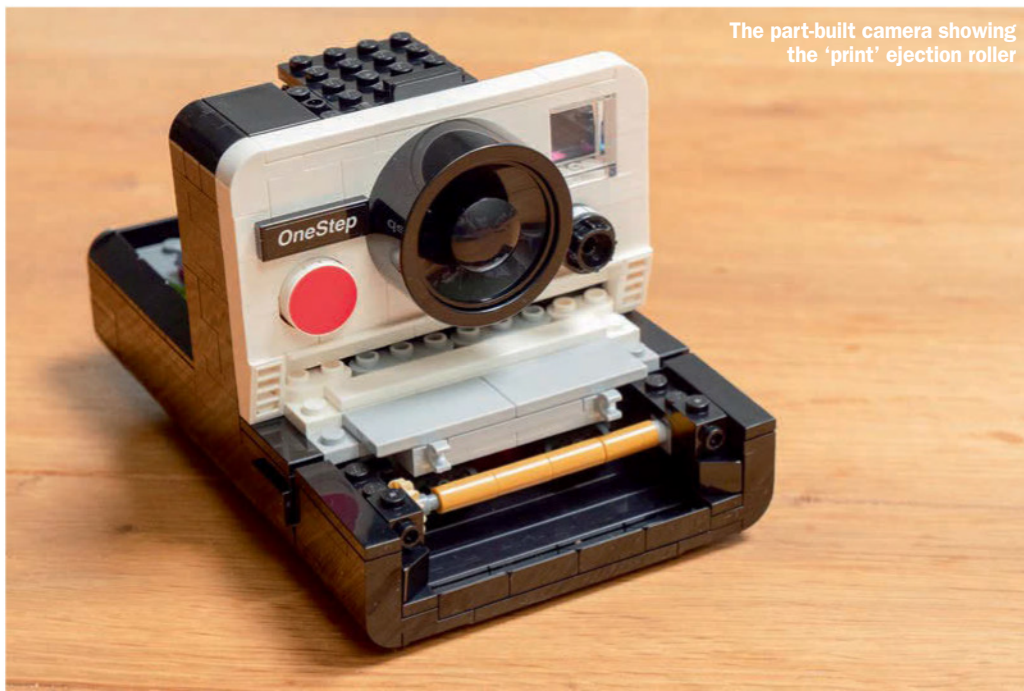
helping to give the product more sustainably. I think it also adds to the classiness of the set, something which you might expect or hope for considering its price point.

As well as the brick packets, there's also the hefty instruction manual. Inside it you'll learn how to put together the OneStep SX-70, but you'll also learn some interesting facts about the build design, its designer, and even the history of the Polaroid, too. All are excellent touches and again reflective of the high price point.

The bricks are separated into four packages, which you approach in order as you move through the instruction manual. Personally, I find this is a good way to 'portion out' my LEGO builds, if for example my time is restricted or I know I need to do something else in between – I know I can complete a bag or two and save the rest for later.

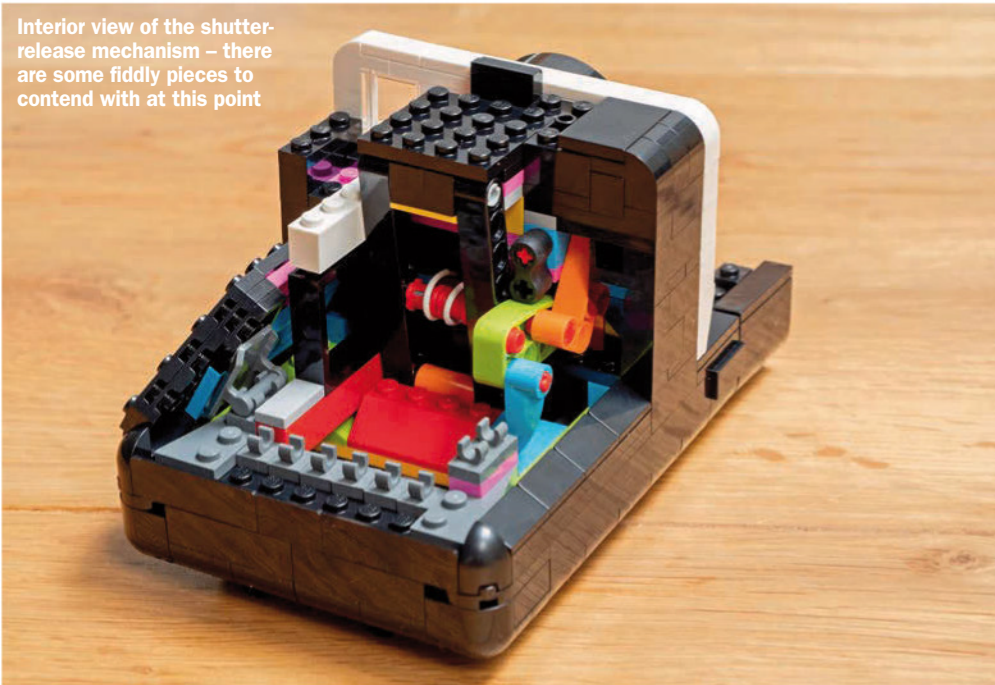
I was able to complete the set in a couple of sessions of about an hour each – but as mentioned, I'm a reasonably experienced LEGO builder. There's no rush of course, and naturally a lot of the enjoyment of LEGO is the build process. So why not take your

The part-built camera showing the 'print' ejection roller





Interior view of the shutter-release mechanism – there are some fiddly pieces to contend with at this point



time to enjoy putting it together?

If you've put together any LEGO recently, you'll be familiar with how the instructions work – everything is pictorial and for the most part fairly obvious to follow. This set is designated as '18+', so you can expect some trickier parts than you might find in something designed for kids.

This is particularly true for the mechanism which ejects the 'film', which makes use of some slightly fiddly construction elements, and which you need to make sure you build correctly. Follow the instructions as carefully as you can, and don't be afraid to go back to double-check you've put all the pieces exactly where they should be. I'll admit here that I asked my husband for help as the mechanism wasn't working properly – he's an even more experienced builder and I knew he'd be able to spot the problem far quicker than I. The error was entirely my fault, but it's worth remembering to check and double check those instructions.

A nice touch is that the camera comes with a 'film pack' to store the 'prints' in. Here we've got some actual printed pieces, whereas elsewhere in the set stickers are used. Actual printed pieces invariably look better, but of course cost more to put into production – so it's

nice to see them included on a set at this price.

For the actual camera, you have the choice to affix either a sticker which says OneStep, or one which says '1000'. This is because the OneStep SX-70 was called the Polaroid 1000 in Europe, so you may feel inclined to use this sticker instead if you remember it that way. Another sticker is used for the exposure dial on the front of the camera. This looks pretty good, but already the sticker is starting to come away – so again, a real printed piece would have been better if possible.

One of the big problems with attaching stickers is that they're so small, it can be fiddly to get them aligned well. A pro tip here is to use the brick separator that comes with the kit – stick the edge of the sticker on the tip of the separator, using it to line up where you want it exactly before placing it down permanently. That extra bit of dexterity can really come in handy, rather than relying on one's fingers alone.

Another nice touch of this set is that the viewfinder is 'real' – as in you can actually look through it. It's a clever touch that means you can play with the camera as if it really is a genuine OneStep. The film slot at the front can be accessed by folding down a door at the front – here

you can insert the fake prints supplied with the set, then (assuming you've built it correctly, gulp), press the shutter button on the front and watch with amazement as a 'real print' pops out of the slot. That's a really neat play feature which helps elevate the set above pure ornament and explains why it commands a high price.

The prints that are included show Edwin Land, the inventor of the Polaroid, a picture of LEGO HQ, and in a cute touch, a picture of the designer's sister. The prints have a special coating on and feel as if they would withstand quite a lot of insertion and ejection from the slot – certainly more than enough before you get bored with showing it off. In theory I guess you could also make your own prints to insert here too. I haven't tried it with any 'real' Polaroid prints, but, even if the size is the same, the LEGO prints are much stiffer, so I don't think real prints would work here in quite the same way or withstand the mechanism.

Unlike with the Retro Camera 3-in-1 set, the 'lens' on the front of the set contains no clear plastic parts. The large black pieces that make up this element however look convincing from a distance, giving a great overall impression of the real thing.



## Verdict



Overall, this is a wonderfully designed set, and the finished result certainly looks striking on a shelf. Indeed, it looks like the real thing from a short distance away. The build itself is enjoyable, if a little fiddly at times, and a great way to spend an afternoon.

Is it worth the £70 price point? Although quite high, the play features, including the film ejection and the working viewfinder, make it feel like reasonably good value – as well as the fact that it looks so close to the original real deal. I'd perhaps value it at closer to the £50-£60 mark, but you always do expect to pay a slightly higher price for these 'Ideas' sets, especially those not intended for quite such a mass market as other sets.

We might see some discounts, depending on how well the set is selling, but equally it might become difficult to get hold of, if it finds a favourable audience. If you've got your heart set on owning this, I probably wouldn't wait too long, but if you're on the fence, waiting to see if it comes down in price might be worth the gamble. That said, I can see this being a very popular set with both LEGO and Polaroid/general photography enthusiasts.





## Tony Kemplen on the ... Voigtlander Vitoret EL

A tiny yet sophisticated camera that takes the 110 film format

Unlike some of the film formats introduced in the second half of the last century, 110 cartridges are still made today, fuelled largely by the needs of Lomography crowd. First launched 52 years ago, in terms of longevity 110 beats its rivals by a comfortable margin. Those that fell by the wayside include 126, which lasted 44 years, Disc film, 17 years, and APS, a mere 15 years. The chief drawback of the 110 format is the small size of the negatives: the film is 16mm wide with each frame measuring 13x17mm, roughly a quarter of the size of a full-frame 35mm negative. This of course means that the cameras themselves can be pretty tiny.

There are variations in size, but with the exception of Minolta's chunky 110 Zoom SLR, they



The Vitoret EL strikes a nice balance of small size and features

would all fit comfortably in your pocket. In fact, Kodak named the format Pocket Instamatic. The principle is simply a scaled-down version of the 126 or Instamatic cartridge, in which the film is housed in a rigid moulding, and travels from the feed chamber to a take up spool as the film is advanced. A backing paper with frame numbers printed on it is viewed through a window in the back of the cameras, in much the same way that the 'red window' used to function on roll film cameras. The beauty of these Instamatic systems is their simplicity for the user. There is no need to thread the film at the start, or rewind it at the end, you just pop the cartridge in and then pop it out again.

Most 110 cameras were ultra-simple, but there were plenty of examples of more sophisticated models. Perhaps the best known was the Pentax Auto 110 SLR, still a firm favourite today, as large numbers were made and they are readily available at affordable prices on eBay and the like.

The Voigtlander Vitoret EL hits

the sweet spot in terms of size and sophistication. It's about as small as a 110 camera can be, yet has an automatic exposure system capable of exposures as long as four seconds if necessary, together with the tripod bush needed to make those long exposures practical.

It's a simple camera to operate, too. Aside from the shutter release, the only other control is a two-position switch which flips the aperture between f/5.6 and f/11. At first glance it looks like this is for focusing as it shows distances, but these only apply when using the additional add on flashgun, where the aperture is set according to the distance from the subject. In low light, a red LED in the viewfinder alerts you to the need to use a tripod or otherwise steady the camera for a longer exposure.

Being so compact, the Vitoret EL makes an ideal travel camera. I slipped it in my pocket on a trip to Amsterdam, where the electronics delivered an exposure of around half a second for this night shot of a Christmas window display.



A colourful Christmas window display in Amsterdam

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk).

See more photos from the Vitoret EL at [www.flickr.com/tony\\_kemplen/sets/72157628251030383](http://www.flickr.com/tony_kemplen/sets/72157628251030383).

Improve  
your  
photography  
with a  
subscription  
to Amateur  
Photographer  
magazine!



2 EASY  
WAYS TO  
SUBSCRIBE  
Visit  
[shop.kelsey.co.uk/AMP124P](http://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](http://shop.kelsey.co.uk/terms). To see how we use your data view our privacy policy here [shop.kelsey.co.uk/privacy-policy](http://shop.kelsey.co.uk/privacy-policy). You may unsubscribe at any time.





# 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](http://www.darkskiestenerifeguide.com)

[reservations@darkskiestenerifeguide.com](mailto: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







Photocrowd

# THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

This year's theme:  
**Sports and Games**

### Scope and Contest Rules:

Entrants should provide 5-8 photographs on the theme of 'Sports and Games'. Your subject matter may include professional and amateur sports as well as games. All entries must be in digital format (camera or scanned film originals) and must be taken by you between 1 May 2023 and 30 April 2024 (EXIF data will be checked as proof). Older portfolios and AI-generated images are excluded.



### 1<sup>ST</sup> PRIZE

€1500 & EISA Maestro Trophy

### 2<sup>ND</sup> PRIZE

€1000 & EISA Maestro Trophy

### 3<sup>RD</sup> PRIZE

€750 & EISA Maestro Trophy

### NATIONAL DEADLINE: MAY 1ST 2024

AP is running this EISA contest in conjunction with Photocrowd. To enter your portfolio, go to [bit.ly/maestrosport](https://bit.ly/maestrosport). AP will choose the top 3 and publish them in a June or July issue. The winner will

National Maestro winners will also be published on Facebook at the end of June 2024 for the EISA Public's Choice competition. Prize for the winner: €1000.



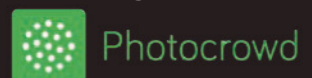
receive a one-year digital subscription to AP and go forward to the International round.

### INTERNATIONAL JUDGING: JUNE 2024

The winning entries from all 16 participating EISA countries will be judged together at the Association's General Meeting in June 2024. The International results will be celebrated at the EISA Awards Gala in Sept 2024 and revealed, online, alongside the EISA product Awards on 15 August 2024.

Don't forget to visit [bit.ly/eisa-maestro](https://bit.ly/eisa-maestro) for tips on creating a successful portfolio. The winning International photos will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. For details, terms & conditions, see [www.eisa.eu/maestro](https://www.eisa.eu/maestro)

Check out Photocrowd and take part in some great photo contests, including APOY24. It's a great way to get your best work seen and appreciated.  
[www.photocrowd.com](https://www.photocrowd.com)





# Buying Guide

**100**  
cameras  
listed &  
rated

Our comprehensive listing of key camera specifications

## Cameras

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

### Controls

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

### Viewfinder

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

### Compact cameras

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



### Handgrip

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

### Lens mount

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

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera

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

**Subscribe and save money!** Stay inspired all year, never miss an issue and get AP delivered right to your door. **See page 30 for our latest offer**

Mirrorless cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN HI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED/TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)	
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING			SCREEN		DIMENSIONS							
Canon EOS RP	£1400	4 ★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	-	4779	5	-	-	-	3	-	-	250	132.5	85	70	485
Canon EOS R3	£5880	5 ★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	-	4779	30	-	-	-	3.2	-	-	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5 ★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	4096	-	5940	12	-	-	-	3.2	-	-	320	135.8	97.5	88	738
Canon EOS R6 Mark II	£2780	5 ★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	-	4897	12	-	-	-	3	-	-	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5 ★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5 ★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	-	4897	6	-	-	-	3	-	-	220	132.5	86.1	70	461
Canon EOS R10	£900	4 ★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4 ★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	310	116.3	85.5	68.8	375
Canon EOS R100	£670	3 ★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	-	143	6.5	-	-	-	3	-	-	340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5 ★	High-resolution pro flagship model with same design as X-H2S	APS-C	40	Fujifilm X	51,200	7680	-	425	15	-	-	-	3	-	-	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5 ★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	-	425	40	-	-	-	3	-	-	580	136.3	92.9	84.6	660
Fujifilm X-S10	£949	5 ★	Fine SLR-styled model with in-body image stabilisation and large handgrip	APS-C	26.1	Fujifilm X	51,200	3840	-	425	20	-	-	-	3	-	-	325	126	85.1	65.4	465
Fujifilm X-S20	£1249	5 ★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5 ★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	-	425	8	-	-	-	3	-	-	390	118.4	82.8	46.8	378
Fujifilm X-T5	£1699	5 ★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	4096	-	425	15	-	-	-	3	-	-	580	129.5	91	63.8	557
Leica SL2	£5300	4 ★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	Leica L	50,000	5120	-	225	20	-	-	-	3.2	-	-	370	147	107	83	916
Leica SL2-S	£3975	4 ★	More affordable 24MP version of the SL2 with pro video features	FF	24.6	Leica L	100,000	4096	-	225	25	-	-	-	3.2	-	-	510	146	107	83	931
<b>NEW</b> Leica SL-3	£5920		High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	Leica L	100,000	8192	-	215	15	-	-	-	3.2	-	-	260	141.2	108.1	84.6	850
Nikon Z 5	£1719	4 ★	Simplified version of the Z 6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	-	273	4.5	-	-	-	3.2	-	-	470	134	100.5	69.5	675
Nikon Z 6II	£1999	4.5 ★	Second-generation full-frame mirrorless model with useful updates	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	410	134	100.5	69.5	705
Nikon Z 7II	£2999	4.5 ★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	-	493	10	-	-	-	3.2	-	-	420	134	100.5	69.5	705
Nikon Z 8	£3999	5 ★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	340	144	118.5	83	910
Nikon Z 9	£5299	5 ★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	700	149	149.5	90.5	1340
Nikon Z f	£2299	4.5 ★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	144	103	49	710
Nikon Z 30	£699	4 ★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	330	128	73.5	59.5	405
Nikon Z 50	£849	5 ★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3.2	-	-	320	126.5	93.5	60	450
Nikon Z fc	£899	4 ★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5 ★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840	-	121	15	-	-	-	3	-	-	360	121.7	84.4	49	383
OM System OM-1	£2000	5 ★	Excellent flagship model includes 120fps shooting and subject-detection AF	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
<b>NEW</b> OM System OM-1 Mark II	£2200	5 ★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
OM System OM-5	£1199	5 ★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	-	121	10	-	-	-	3	-	-	310	125.3	85.2	49.7	414

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

Subscribe and save money!



# Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (G)
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·	·	3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·	·	3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·	·	3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·	14	·	·	·	·	3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix S1	£2199	4.5★	24MP full-frame mirrorless with exceptional viewfinder	FF	24.2	Leica L	204,800	3840	·	225	9	·	·	·	3.2	·	·	380	148.9	110	96.7	899
Panasonic Lumix S1H	£3600		Specialist full-frame mirrorless model designed for pro-level video	FF	24.2	Leica L	204,800	4096	·	225	9	·	·	·	3.2	·	·	380	151	114.2	110.4	1164
Panasonic Lumix S5	£1800	4.5★	Compact-bodied, enthusiast-focused model designed for both stills and video	FF	24.2	Leica L	204,800	3840	·	225	7	·	·	·	3	·	·	440	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	Leica L	204,800	5952	·	779	9	·	·	·	3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	Leica L	204,800	5952	·	779	9	·	·	·	3	·	·	370	134.3	102.3	90.1	740
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	Leica L	102,400	3840	·	49	18	·	·	·	3.2	·	·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	Leica L	102,400	3840	·	49	10	·	·	·	3.2	·	·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilisation and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·	·	3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	Flagship model with an unprecedented combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·	·	3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·	·	3	·	·	350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·	·	3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·	·	3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·	·	3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·	·	3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·	·	3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R III	£3200	5★	Impressive image quality and handling, but starting to look a little dated	FF	42.4	Sony E	102,400	3840	·	399	10	·	·	·	3	·	·	650	126.9	95.6	73.7	657
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with new 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·	·	3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7RV	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·	·	3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·	·	3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·	·	3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed - but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·	·	3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350		Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10	·	·	·	3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	440	113	64.2	44.7	343

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 30 for details of our latest offer**

DSLR cameras			SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BUCKET WIDE (FPS)	VF COVERAGE (%)	BUILT-IN W/F	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)				
NAME & MODEL	RRP	SCORE	SUMMARY				SHOOTING							SCREEN			DIMENSIONS								
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor				APS-C	24.1	Canon EF	12,800	1080	-	9	3	95	-	-	3	-	-	500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video				APS-C	24.1	Canon EF	51,200	3840	-	9	5	95	-	-	3	-	-	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4★	Fully featured upper entry-level DSLR includes 4K video recording				APS-C	24.1	Canon EF	51,200	3840	-	45	7	95	-	-	3	-	-	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video				APS-C	32.5	Canon EF	51,200	3840	-	45	10	100	-	-	3	-	-	1300	140.7	104.8	76.8	701
Canon EOS 6D Mark II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen				FF	26.2	Canon EF	102,400	1080	-	45	6.5	98	-	-	3	-	-	1,200	144	110.5	74.8	765
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey				FF	30.4	Canon EF	102,400	3840	-	61	7	100	-	-	3.2	-	-	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers				FF	20.1	Canon EF	819,200	5496	-	191	16	100	-	-	3.2	-	-	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology				FX	24.5	Nikon F	204,800	3840	-	51	7	100	-	-	3.2	-	-	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet				FX	45.7	Nikon F	102,400	3840	-	153	7	100	-	-	3.2	-	-	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system				FX	20.8	Nikon F	3,280,000	3840	-	105	14	100	-	-	3.2	-	-	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation				APS-C	24.2	Pentax K	102,400	1080	-	11	6	100	-	-	3	-	-	460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder				APS-C	25.7	Pentax K	1,600,000	3840	-	101	12	100	-	-	3.2	-	-	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white				APS-C	25.7	Pentax K	1,600,000	3840	-	101	12	100	-	-	3.2	-	-	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money				FF	36	Pentax K	819,200	1080	-	33	4.4	100	-	-	3.2	-	-	670	136.5	110	85.5	1010

ALL PRICES ARE RRPS. 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](mailto:ap.ed@kelsey.co.uk). Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

# Subscribe and save money!



# Compact cameras

NAME & MODEL			RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
					SHOOTING				SCREEN				DIMENSIONS										
Canon G1 X Mark III			£1149	5★	Rewrites the rule book by fitting an APS-C sensor in a compact body	APS-C	24.2	24-72	25,600	1080		9	.	.	.	3in	.	.	200	115	77.9	51.4	399
Canon G5 X Mark II			£849	4★	Handles well and gives great image quality, but sluggish AF in low light	1in	20.2	24-120	25,600	3840		30	.	.	.	3in	.	.	230	110.9	60.9	46	340
Canon G7 X Mark II			£549	4.5★	Pocketable body that handles well, with really useful zoom range	1in	20.1	24-100	12,800	1080		8	.	.	.	3in	.	.	265	105.5	60.9	42	319
Canon G7 X Mark III			£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	.	30	.	.	.	3in	.	.	265	105.5	60.9	41.4	304
Canon G9 X Mark II			£449	4★	Slim, stylish, pocketable camera gives great image quality	1in	20.2	28-84	12,800	1080		8.2	.	.	.	3in	.	.	235	98	57.9	30.8	206
Canon V10			£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	.	na	.	.	.	2in	.	.	290	63.8	90.0	34.3	211
NEW	Fujifilm X100VI		£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	.	20	.	.	.	3in	.	.	450	128	74.8	55.3	521
Leica V-Lux 5			£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	.	12	.	.	.	3in	.	.	440	136.7	97.2	131.5	812
Leica Q2 Monochrom			£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	.	.	.	3in	.	.	350	130	80	91.9	734
Leica Q3			£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	.	.	.	3in	.	.	350	130	80.3	92.6	743
Panasonic FZ1000 II			£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	.	12	.	.	.	3in	.	.	440	136.2	97.2	131.5	810
Panasonic FZ2000			£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	.	12	.	.	.	3in	.	.	350	137.6	101.9	134.7	966
Panasonic LX15			£370	4.5★	Likeable advanced compact with ultra-fast f/1.4-2.8 zoom lens	1in	20.1	24-72	25,600	3840		10	.	.	.	3in	.	.	260	105.5	60	42	310
Panasonic TZ200			£500	4.5★	Huge zoom range for a pocket camera, but telephoto images lack detail	1in	20.1	24-360	25,600	3840		10	.	.	.	3in	.	.	370	111.2	66.4	45.2	340
Ricoh GR III			£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4	.	.	.	3in	.	.	200	109.4	61.9	33.2	257
Ricoh GR IIIx			£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4	.	.	.	3in	.	.	200	109.4	61.9	35.2	262
Sony RX10 IV			£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	.	24	.	.	.	3in	.	.	400	132.5	94	144	1095
Sony RX100 III			£810	5★	Features fast f/1.8-2.8 zoom lens and pop-up electronic viewfinder	1in	20.1	24-70	12,800	1920		10	.	.	.	3in	.	.	320	101.6	58.1	41	290
Sony RX100 V			£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	.	.	.	3in	.	.	220	101.6	58.1	41	299
Sony RX100 VII			£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	.	20	.	.	.	3in	.	.	260	101.6	58.1	42.8	302
Sony ZV-1			£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	.	24	.	.	.	3in	.	.	260	105.5	60	43.5	294
Sony ZV-1 Mark II			£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	.	24	.	.	.	3in	.	.	290	105.5	60	46.7	292
Sony ZV-1F			£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	.	16	.	.	.	3in	.	.	360	105.5	60	46.4	256

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 30 for details of our latest offer**

"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](mailto: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](http://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](http://www.mifsuds.com) **01803 852400** [info@mifsuds.com](mailto: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](http://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

**NOW STOCKING**

### Billingham

Billingham have been producing camera bags of distinction for 50 years, and we are very excited to be stocking a range of the most popular products.



## SAVE 50%

On Kenko Teleplus 1.4x, 2x Converters,  
Selected Bags, Tripods & Filters

# 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 01/03/2024. E&OE.



Website updated daily inc. promotions

**www.mifsuds.com**

The best stocked dealer in the West Country

Here to help - just call **0736 828 8126** (8am-8pm) or **01803 852400**

**QUALITY USED EQUIPMENT - Checked, Tested and Warrantied. More on website - www.mifsuds.com.**

**Used Canon**



R3 body box £4499  
R5 body box £2499  
R6 body box £999

**CANON R MIRRORLESS USED**

R3 body box £4499  
R5 body box £2499/2999  
R6 body box £999 R body box £899  
RF 14-35 F4 L IS USM box £1199  
RF 15-35 F2.8 L IS USM box £1399  
RF 18-45 F4.5/6.3 IS STM box £249  
RF 24 F1.8 STM macro box £499  
RF 24-105 F4 L IS £499  
RF 35 F1.8 IS STM box £399  
RF 50 F1.2 L USM box £1699  
RF 70-200 F2.8 L IS box £2299  
RF 70-200 F4 L IS box £1299  
RF 85 F2 IS macro box £499  
RF 100 F2.8 L IS USM macro £1099  
RF 100-500 F4.5/7.1 L IS USM £2199  
RF 600 F1.1 IS STM box £499  
RF 800 F1.1 IS STM box £699  
BG-R10 grip fits R5 £249

**CANON DSLR USED**

1DX MKII body box £1499  
7D MKII body box £599  
6D MKII body box £999  
6D body box £599  
5D MKIV body box £1299  
5D MKIII body box £599  
90D body box £849  
80D body box £499  
760D body box £369  
650D body £299  
BG-E20/16/14/13/11/9/8 grip ea £99

**CANON MF MIRRORLESS USED**

M3 + 15-45 F3.5/6.3 IS STM £1199  
EF-M 11-22 F4.5/6.3 IS STM £299  
EF-M 15-45 F3.5/6.3 IS STM £79  
EF-M 18-150 F3.5/6.3 IS STM £329  
EF-M 55-200 F4.5/6.3 IS STM £199  
EF-M adapter £89

**Used Canon**



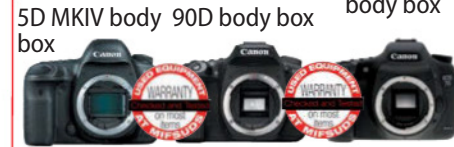
200-400mm IS USM £4999  
300mm F2.8 IS USM LII £2999  
400mm F4 DO II USM £3499  
500mm F4 IS USM LII £5499

**CANON AF LENSES USED**

8-15 F4 L USM £749  
10-18 F4.5/5.6 IS STM EFS £149  
10-22 F3.5/5.6 USM EFS £149  
11-24 F4 L USM box £1399  
14 F2.8 USM LII £799  
15-85 F3.5/5.6 EFS £199  
16-35 F2.8 USM LIII £899  
16-35 F4 USM IS L box £499  
17 F4 TSE box £1199  
17-40 F4 L USM £299  
17-55 F2.8 IS USM box EFS £399  
18-55 F3.5/5.6 IS STM EFS £99  
18-135 F3.5/5.6 IS EFS £149  
18-200 F3.5/5.6 IS EFS £299  
24 F3.5 TSE II box £1399  
24 F3.5 TSE £699  
24-70 F2.8 USM LII box £999  
24-70 F4 IS USM L £599

24-105 F4 IS USM LII £799  
24-105 F4 IS USM L £499  
28-135 F3.5/5.6 IS USM £1199  
35 F1.4 USM LII box £1199  
40 F2.8 STM £149  
50 F1.2 L USM box £599  
50 F1.4 USM box £249  
50 F1.8 STM £99  
55-200 F4.5/5.6 IS EFS £149  
60 F2.8 macro EFS £349  
70-200 F2.8 IS USM LII £899  
70-300 F4.5/5.6 IS USM II Nano £499  
70-300 F4.5/6.1 IS USM £249  
75-300 F4.5/5.6 £149  
85 F1.2 USM LII box £799  
85 F1.8 USM £299  
100 F2.8 IS USM L macro box £699  
100 F2.8 USM macro box £299  
100-400 F4.5/5.6 LII box £1499

**Used Canon**



5D MKIV body box £1299  
90D body box £849  
7D MKII body box £599

135 F2 L USM £499  
180 F3.5 L USM macro box £699  
200-400 F4 IS USM £499  
300 F2.8 IS USM LII £2999  
400 F2.8 L IS USM II £4999  
400 F4 DO II IS USM £3699  
400 F5.6 L IS USM box £499  
500 F4 IS USM LII £5499  
1.4x extender MKIII £249  
2x extender MKIII £249  
25mm ext tube II £129

**SIGMA CAP USED**

10 F2.8 EX DC HSM £199  
10-20 F3.5 EX DC HSM £199  
10-20 F4/5.6 DC HSM £399  
12-24 F4.5/5.6 DC HSM £399  
20 F1.4 DG Art box £499  
24-105 F4 DG OS box £499  
50 F1.4 DG HSM Art box £499

70-300 F4.5/5.6 DG £139  
100-400 F5/6.3 DG OS box £499  
105 F2.8 EX DG HSM OS box £299  
120-300 F2.8 DG OS HSM Sport £1799  
150-600 F5/6.3 DG OS sport £749  
150-600 F5/6.3 DG OS contem £749  
TC1401 1.4x extender £169

**OTHER CAP USED**

TAM 16-300 F3.5/6.3 II VC £399  
TAM 24-70 F2.8 USM VC £299  
TAM 70-300 F4.5/6.3 Di £99

**FLASH/ACCESSORIES USED**

ST-E3 transmitter box £169  
430EXIII £199  
430EX II £99  
580EX II £99  
600EX RT £199  
Angle finder C £79  
TC-80N3 remote £79

**NIKON AUTOFOCUS CAMERAS, LENSES, FLASH, ACCESSORIES ETC USED**

**NIKON Z MIRRORLESS USED**

Z9 body box £3799  
Z8 body box £3199  
Z7 MKII body box £1999  
Z7 body box £1299  
Z6 MKII body box £1299  
ZFC + 16-50 F3.5/6.3 S VR DX £1999  
Z6 F2.8 S box £1699  
16-50 F3.5/6.3 S VR DX £249  
24-70 F2.8 S box £399  
24-70 F4 S £399  
35 F1.8 S box £599  
50 F1.2 S box £1699  
50 F1.8 S £449  
50-200 F4.5/6.3 S DX £1199  
70-200 F2.8 VR S box £699  
85 F1.8 Z box £599  
100-400 F4.5/5.6 VR S box £1999

**NIKON DSLR USED**

D5 body £2499  
D4 body box £699  
D850 body box £1299/1999  
D810 body box £499/799  
D800 body box £499  
D780 body Mint box £1599  
VG-750 body box £599  
D7000 body £1199  
D6100 body box £399  
D5000 body box £1199  
D7500 body box £899  
D7200 body box £599  
D7100 body box £449  
D7000 body £1199  
D300 / D90 / D80 body each £149  
MBD-18 (D850) £249  
MBD-17 (D500) £199  
MBD-16 (D750) £99  
MBD-15 (D7000/7100/7200) £99  
MBD-12 (D800/810) £99  
MBD-80 (D80/90) £49

**NIKON AF LENSES USED**

10.5 F2.8 fisheye box £199  
10-20 F4.5/5.6 AF-P DX VR £1199  
10-20 F3.5/4.5 AFS box £399  
14-24 F2.8 AFS £699  
16 F2.8 AFD fisheye £299  
16-35 F4.5 AFS VR box £299  
16-80 F2.8/4 VR DX £599  
16-85 F3.5/5.6 AFS VR £1199  
17-55 F2.8 AFS £299  
18-35 F3.5/4.5 AFS box £399  
18-35 F3.5/4.5 AFD £899  
18-55 F3.5/5.6 AF VR DX £599  
18-105 F3.5/5.6 VR DX AFS £149  
18-140 F3.5/5.6 AFS VR box £149  
18-200 F3.5/5.6 VR DX MKII £299  
18-300 F3.5/5.6 VR DX £599  
20 F1.8 AFS box £199  
20 F2.8 AFD box £199  
24 F1.4 AFS Mint box £299  
24 F2.8 AFD box £249  
24-70 F2.8 AFS VR box £1399

24-70 F2.8 AFS £349  
24-120 F4 AFS VR £499  
28-300 F3.5/5.6 VR box £599  
35 F1.4 AFS G box £799  
35 F1.8 AFS G DX £299  
35 F1.8 AFS ED £299  
35 F2.8 AFD £299  
50 F1.4 AFS G box £249  
50 F1.8 AFS box £99  
50 F1.8 AFD £99  
55-200 F4.5/5.6 AFS VR box £149  
60 F2.8 AFS £299  
70-200 F2.8 E FL AFS box £1399  
70-200 F2.8 E FLS VR box £599  
70-300 F4.5/5.6 E AF P VR £499  
70-300 F4.5/5.6 AFD £299  
70-300 F4.5/5.6 AFS VR box £699  
85 F1.4 G AFS box £499  
85 F1.8 AFS box £299  
105 F2.8 AFS VR macro £399  
200-500 F5.6 E ED AFS VR box £999

300 F2.8 AFS VR II £1999  
300 F4 E PF ED VR box £799  
400 F2.8 E FL AFS VR £4499  
500 F4 E FL ED AFS VR £3999  
500 F5.6 E PF VR AFS box £2999  
TC14-EIII box £299  
TC14-EII box £199  
TC11 body box £99  
TC20-EIII box £199

**SIGMA NAF USED**

10-20 F3.5 DC box £199  
10-20 F4.5/6.3 DC HSM £99  
12-24 F4.5/5.6 II HSM £399  
18-300 F3.5/6.3 OS HSM £299  
24-105 F4 DG OS £499  
35 F1.4 DG Art £499  
50 F1.4 DG HSM Art £499  
70-200 F2.8 EX DG OS HSM £399  
85 F1.4 Art box £799  
105 F2.8 EX DG HSM OS £299  
120-300 F2.8 DG OS HSM Sport £1799  
150 F2.8 EX DG OS HSM box £499

150-600 F5/6.3 DG OS sport £749  
150-600 F5/6.3 DG OS contem £749  
180 F2.8 DG OS mac box £599  
300-800 F5.6 EX DG HSM £2499  
500 F4 DG OS HSM Sport box £2499  
TC-1401 extender £169

**OTHER NAF USED**

TAM 16-300 F3.5/6.3 II VC £299  
TAM 16-300 F3.5/6.3 Di £199  
TAM 18-250 F5/6.3 Di VC £199  
TAM 90 F2.8 macro £199  
TAM 150-600 F5/6.3 Di VC £499

**FLASH / ACCESSORIES USED**

SB-R1 ring flash box £499  
SB-700 £149 SB-900 £99  
SB-910 £199  
SU-800 commander £199  
DR-6 or DR-5 angle finder each £149  
DR-4 angle finder £79  
MC-A3 remote £399  
MC-300A remote £599  
SC-19 / SC-28 cable each £49

**FUJI, SONY, OLYMPUS, PANASONIC, PANASONIC ETC. DIGITAL USED**

**BILLINGHAM BAGS USED**

225 Khaki/Tan £229  
335 Khaki/Tan £269  
335 Black/Tan £269  
555 Khaki/Tan £369  
555 Black/Tan £369

**GITZO CF TRIPODS/HEADS USED**

GT3541LS £499  
GT3542 £499  
GT5532S £499  
GT5540LS £499  
GH3750QR head £299  
GH3780QR head £299  
GH53805QR head £299  
GS3750 DQR panoramic head £149

**FUJI X DIGITAL USED**

X-T1 body £399 X Pro 1 body £399  
XT30 MKII + 15-45 box £799  
VC-XT4 grip £199 VC-XT1 grip £49  
VPB-XH1 grip £99 VPB-XT2 grip £99  
10-24 F4 XF R box £499  
16 F1.4 XR box £399  
16-80 F4 WR £499 18 F2 R £329  
18-55 F2.8/4 XF Mint £399  
23 F1.4 XF £399  
50-230 F4.5/5.7 MKII £239  
55-200 F3.5/4.8 R box £399  
56 F1.2 R box £499  
60 F2.4 R mac £299  
X500 flash £299 EF-42 flash £99

**OLYMPUS MICRO 4/3 USED**

OM-1 body Mint box £1399  
EM1 MKII body box £299  
EM10 MKII body box £299  
8 F1.8 Pro £299  
9 F1.8 F4/5.6 ED £299  
12-40 F2.8 £399  
12-45 F4 Pro box £399  
12-50 F3.5/5.6 £149  
10-150 F2.8 Pro £1749  
40-150 F4 Pro £149  
40-150 F4.5/5.6 £149  
60 F2.8 macro £369  
75-300 F4.8/6.7 MSCII £379

**PANASONIC MICRO 4/3 USED**

G9 body £499  
G7 body £299  
GH5 body £299  
GH4 body £399  
GX-80 body box £299  
8 F3.5 box £449  
12-60 F3.5/5.6 £299  
14-42 F3.5/5.6 £99  
14-45 F4/5.6 £149  
25 F1.7 £119  
42.5 F1.2 DG £299  
45-175 F4.5/5.6 £299  
45-200 F4.5/5.6 box £149  
100-300 F4.5/6 MKII £349

**PANASONIC S DIGITAL USED**

Lumix S5 + 20-60 F3.5/5.6 £899

**PENTAX DIGITAL USED**

16-45 F4 ED DA box £299  
18-55 F3.5/5.6 AL £49  
55-300 F4.5/6 ED HD VR £299

**SONY DIGITAL USED**

A1 body box £4499  
A9 MKII body box £1999  
A9 body box £1899  
A7R MKV body box £3999  
A7R MKIV box £1999  
RX10 MKIV box £1199

**SONY FE MOUNT DIGITAL USED**

12-24 F2.8 GM box £1999  
16-35 F4.2 ZA box £599  
TAM 16-300 F3.5/6.3 Di £199  
24-70 F2.8 GM II box £1699  
24-70 F4 ZA OSS box £399  
24-105 F4 G OSS box £599  
35 F1.4 ZA OSS box £599  
35 F2.8 box £299  
50 F1.2 box £1499  
55 F1.8 box £399  
70-200 F2.8 GM II box £1999  
100 F2.8 GM OSS box £899  
100-400 F4.5/5.6 OSS D box £1499  
200-600 F5.6/6.3 box £1399

**BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED**

**BRONICA ETR 645 USED**

ETRSi + AEII prism + 75 EII + speed grip + 120 back £699  
ETRSi body £299  
ETRS body £199  
40 F4 PE £399 40 F4 E £199  
50 F2.8 PE £299 50 F2.8 MC £199  
135 F4 £299 150 F3.5 E £99  
150 F3.5 PE £199 180 F4.5 PE £299  
200 F4.5 E £99 250 F5.6 £99  
2x extender £49  
ETRSi 120 back RWC late £299

**BRONICA SQ 6x6 USED**

SQAI + 80 + WLF + 120 box £699  
SQAI body £399  
SQAI body £299  
40 F4 S £399  
50 F3.5 PS box £349  
110 F4 macro £299  
150 F4 PS £299  
2x converter PS £149  
2x converter S £69  
SQAI waist level finder £199  
SQAI prism late £199  
SQAI 120 back late £149  
SQAI 120 back early £99  
Plain prism S £199  
Polaroid back £20 WLF £149  
SQAI speed grip £99  
SQS hood various £20/50

**HASSELBLAD 6x6 USED**

503XC, 80 F2.8 CFE, A12, WLF £3699  
500CM + 80 F2.8 CF + A12 £1999  
503CX body £999  
500CM body £499  
500C body £399  
40 F4 clearly £499  
50 F4 CF £699  
135 F5.6 CF + macro bellows £699  
150 F4 CF £499  
150 F4 Black T\* £299  
180 F4 CF box £799  
250 F5.6 CF box £299  
250 F5.6 Black T\* £299  
PM90 prism £499  
PM5 prism £399  
PM90 prism £369  
A12 magazine £199/499

**MAMIYA 645 MF USED**

645 Pro body £399  
Telementus 2x conv. £39 WLF £199  
WLF Super £99 120 back £149  
120 insert £29 Ext tube 1/2/3 ea £29

**MAMIYA TLR 6x6 USED**

C3305 body + WLF £399  
C3307 body £299 55 F4.5 £249

**MAMIYA 7 RF 6x7 USED**

150 F4.5 £399  
210 F8 £399  
Polarising filter ZE/02 box £149

**MAMIYA RB 6x7 USED**

Pro S + WLF + 120 RFH + 90 £699  
Pro SD body £399  
55 F4.5 £299  
Prism early £129 Chimney box £149  
Extension tube 1 £59

**PENTAX 645 AF USED**

33-55 F4.5 FA £499  
45-85 F4.5 FA £499  
55 F2.8 F FA box £499  
55-110 F5.6 FA £499  
120 F4 FA macro £499  
150-300 F5.6 FA ED box £499  
200 F4 FA £399 300 F5.6 FA £499  
400 F5.6 FA £499

**PENTAX 645 MF USED**

45 F2.8 £299 55 F2.8 £299  
80-160 F4.5 £299 120 F4 mac £299  
200 F4 £299  
300 F4 green T\* £499  
1.4x or 2x converter each £149  
Auto ext tube set £1199  
Helicoid ext tube £149  
REF converter angle finder £149

**PENTAX 6x7 USED**

35 F4.5 fisheye £599  
55 F4 early £399  
55 F4 late £499  
55-100 F4.5 £499 90 F2.8 £499  
75 F4.5 box £499 90 F2.8 £599  
90-180 F5.6 £499  
105 F2.4 late box £699  
105 F2.4 early £499  
120 F3.5 soft focus £399  
135 F4 macro £199 165 F2.8 £199  
200 F4 latest £199  
300 F4 latest £199  
1.4x or 2x rear converter grey ea £199  
Plain prism £199 Chimney £199  
REF converter angle finder £199  
Helicoid ext tube £149  
Wooden grip £249

**35mm AUTO/MANUAL FOCUS CAMERAS & ACCESSORIES, CANON, MINOLTA, NIKON, OLYMPUS, PENTAX, ETC. USED**

**CANON AF FILM BODIES USED**

EOS 3 body box £599  
EOS 5/100/650/50E body each £49

**CANON FD USED**

A1 body £199  
T70 body £49  
70-210 F4 £69  
100-300 F5.6 £69  
135 F3.5 £69  
500 F8 mirror £169  
FD auto bellows box £69

**LIGHTMETERS USED**

Minolta Auto Meter IVF box £149  
Minolta Flashmeter V £149  
Minolta Flashmeter IVF £149  
Sekonic L308B £99  
Sekonic L358 £199

**LEICA DIGITAL USED**

MP silver body £1999

**LEICA 35mm M USED**

M6 072 chrome body box £2199

**MINOLTA AF USED**

Dynaflex 7xii or 800Si body each £99  
50 F1.7 £99  
75-300 F4.5/5.6 £99  
100-300 F4.5/5.6 box £129  
100-400 F4.5/5.6/7 £299  
VC7000 grip Dynaflex 700Si/800Si £399  
Sigma 50 F1.4 Art box £399  
Tamron 28-75 F2.8 XR Di box £199  
Tamron 90 F2.8 Di macro £199  
Sony SAL 1 A TC converter £299

**MINOLTA MD USED**

X700 body black £199  
X300 body blk/chrome £99  
35-70 F3.5/4.5 £69  
35-105 F3.5 £149  
50 F1.7 £149  
50-135 F3.5 £149  
170-210 F4 £149  
100 F4 macro + 1:1 tube £199  
300 F4.5 £199

**NIKON AF BODIES USED**

F5 body £499  
F100 + MB-15 grip £349  
F90X body £399  
F801/F801s body £99

**NIKON MF BODIES USED**

FM3A body chrome £899  
F Photomic FTn Apollo chr body £399  
F + plain prism Apollo chr body £399  
F + plain prism black £499  
F + plain prism chrome £499  
F3HP body £599  
F3 body £499  
F2 Photomic + DP-1 chrome £399  
F2A body black £399  
FM2N body black £399  
FM2N body Chrome £399  
FM body black £149  
F301 body £149  
Angle finder F fits F/PM etc £49  
DG-2 Eyepiece magnifier £49

**NIKON MF LENSES USED**

20 F3.5 AIS £249  
24 F2.8 AIS £199 28 F2 AIS £399  
28 F2.8 AIS £199 28 F4 shift £299  
28-85 F3.5/4.5 AIS £199  
35 F2.8 shift £299 35 F2 AIS £269  
35-70 F3.5 AIS £99  
35-105 F3.5/4.5 AIS £149  
50 F1.2 AIS box £299  
50 F1.4 AIS £299  
50 F1.4 AI £199 50 F1.8 AIS £149  
55 F2.8 AIS micro £199  
80-200 F4 AIS £199  
100-300 F5.6 AIS £199  
105 F2.5 AIS £299 135 F2 AIS £399  
180 F2.8 ED AIS £399  
200 F4 AIS macro £399  
200 F4 AI £149 200 F4 AIS £199  
300 F4.5 ED AIS £299  
TC200 converter £499  
PB-4 or PB-6 bellows each £199

**OLYMPUS OM USED**

OM-2N body chrome £149  
OM-2 body chrome box £149  
OM-1N body chrome £149  
OM-40 body £99  
OM-20 body £99  
OM-10 body chrome £99  
24 F2.8 £169  
28 F2.8 £169  
28 F3.5 £99  
55 F2.8 shift £299  
35 F2.8 £149  
35-70 F4 £79  
50 F1.4 £149  
50 F1.8 £99  
80 F4 macro £199  
135 F2.8 £199  
135 F3.5 £99  
200 F4 £99  
300 F4.5 £149  
Macro bellows box £99

ITEM YOU REQUIRE NOT LISTED? EMAIL DETAILS OF WHAT YOU ARE LOOKING FOR AND WE WILL CONTACT YOU WHEN WE CAN HELP. CORRECT 01/03/2024.

Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). E&OE.



**Leica M and Q series cameras & lenses WANTED.**  
Ring or email us now.



# CAMERA INSURANCE



Join many happy snappers and cover your camera equipment for loss, accidental damage, and theft

## 25% INTRO DISCOUNT

The Introductory Discount is available from the start of the policy until its first review/renewal date.

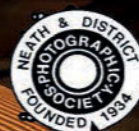


VISIT [THEINSURANCEEMPORIUM.CO.UK/AMATPHOTO](https://www.theinsuranceemporium.co.uk/amatphoto) or call 03300 243 100 today!

Lifestyle Policy Limited is an appointed representative of The Equine and Livestock Insurance Company Limited. The Insurance Emporium® is a trading name of The Equine and Livestock Insurance Company Limited (registered in England and Wales no: 294940) which is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority no: 202748.

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

## Neath & District Photographic Society UK Salon 2024



Opens for entries 1st Feb 2024

Entry closes 20th April 2024

### Awards

PAGB - Gold, Silver and Bronze Medals  
NDPS - Gold, Silver and Bronze Medals  
Best in Exhibition Award  
NDPS Members Medals  
Ribbons from PAGB, BPE and NDPS  
Highly Commended and Commended Certificates

Digital Entries Only  
4 Classes  
Easy Entry  
Entry Fees Unchanged from Last Year  
3 National PAGB Judges



Entry and further information available from [www.neathphotographicsociety.org](http://www.neathphotographicsociety.org)

Wahiba Dune by Dr. Stephen Coyne, Crewe PS - PAGB Gold Open Colour and Overall Best Image in Exhibition



### Private Camera Tuition

Grays of Westminster's Senior Technical Advisor, Stephen Lamb, offers you private tuition for your film or digital photography.

Complete beginners and experienced photographers are welcome.

Choose your tuition to be in person or via Zoom.

For more information and to book with Stephen contact Sandra: 07712 587152 email: lambsteve@hotmail.co.uk



### 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

## LEICA CAMERAS WANTED



*We buy Leica and other fine quality cameras*

Call us on **020 8867 2751**

or visit our website at:

**www.peterloy.com**

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**





# Final Analysis

**Damien Demolder considers...**  
**Unmade Bed by Glynis Harrison**

Your mother may have told you that first impressions last, and then explained how to make that impression a good one. Brushing hair was probably involved, as might have been clean shoes and nails, smelling as though you'd washed recently and sporting fresh underwear in case of an accident. She may have instilled into you the idea that on first meeting a person a whole range of details need to be attended to in order to present an air of someone well put together. That new acquaintance might not examine the individual elements of our carefully constructed endeavour to conceal our inadequacies, but would unconsciously be taken in by their combined persuasive force and spontaneously come to trust we are decent sorts.

I suspect we work from impressions far more than we would like to admit, and are quick to form judgements in our subconscious without picking over the details of the evidence before us with due care and attention. When asked why we like or dislike someone or something we aren't always immediately sure, but somewhere along the line we have developed a feeling that has stuck.

In our photography we spend less time thinking about creating impressions than perhaps we could. Very often it is easier to concentrate on the small details and on ensuring we present things with clarity, but promoting clarity and detail might be at odds with the way we experience the world. We meet someone for five minutes and form an impression, we



© GLYNIS HARRISON

walk into a restaurant and immediately form an impression, we walk through a town and gradually form an impression. But we rarely photograph impressions.

## Glimpsed scene

What I love about this picture by Glynis Harrison is that it gives me an impression, and it's an impression of something that appeals to me. Identifying the physical objects in the frame is quite secondary to the feeling I get, in this glimpse of the scene, from the sense of the shafts of sunlight making patterns on the sheets. The view is a glance, a motion, a split second's perception as I pass by, enter the room or leave it. It isn't a scrutiny, an inspection of

the details, or an analysis – it's an awareness, a sense, a feeling for a moment. And it's all rather beautiful.

Glynis says she shot this at f/22, using diagonal camera movements to accentuate the direction of the light. 'There are so many thoughts that arise from an unmade bed,' she tells me. 'Does a single person sleep there, or a couple, are they relaxed and happy? Did they get up and have a lovely breakfast, or did they rush out to work or somewhere else? Although it's my bed I hope viewers disconnect from that, and that it evokes a memory of some kind for them.'

ICM (Intentional Camera Movement) took photographers by storm a few years ago as it

presents a 'new' expression of what we've seen that connects to our subconscious recall. The world, though, seemed to decide ICM could only be used for birch trees, but its same streaked hints, lines and clues work on anything when we find the right shutter speed and camera swing. These moving impressions can mean more to us than the factual detail of a biting sharp image. Sometimes we relate to what's shown on a level that's unexpectedly profound in its depth.

This picture made the shortlist of the Lumix Experience Facebook Group's still image of the year contest. See Glynis's work at [glynharri.myportfolio.com](http://glynharri.myportfolio.com)



Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at [www.damiendemolder.com](http://www.damiendemolder.com)



OWN THE MOMENT

# LEICA SL3

Leica

The SL3 is a source of inspiration and a trusted companion, elevating the art of visual storytelling to a whole new level. Ideal for those who aim to not only enhance their photography and videography skills, but also for those who want to own the moment, and fully immerse themselves in the joy of the creative process with a Leica. This camera is a testament to 'Made in Germany' quality and precision, uniquely combining cutting-edge technology and a user-friendly design with the renowned craftsmanship synonymous with the Leica brand for more than 150 years.



NEW!

PRE-ORDER TODAY FOR EARLIEST AVAILABILITY

OUR PRICE  
**£5,920.00**

- BSI Sensor with triple resolution technology (18 / 36 / 60MP)
- Hybrid AF-System (PDAF + Contrast Detection + Object Detection)
- Maestro IV Processor with L<sup>2</sup> Technology
- Full metal housing with IP54 certification
- Tilttable high resolution touchscreen
- Up to 8K Video



Learn more about the LEICA SL3 by watching our first-look review. Scan here to watch now, or visit [www.youtube.com/@parkcameras](http://www.youtube.com/@parkcameras)

## TRADE-UP TO THE LEICA SL3

Looking to trade-up to the Leica SL3? We offer competitive valuations on cameras including the Leica SL & SL2.

Get an instant quote at [www.parkcameras.com/trade-in](http://www.parkcameras.com/trade-in)

## LEICA SL3 ACCESSORIES

Leica BP-SCL6  
Spare battery



£150

This powerful lithium-ion battery allows for longer operating times.

Leica BC-SCL6  
USB-C Dual Charger



£135

A dual battery charger capable of charging two Leica BP-SCL6 batteries.

Leica HG-SCL7  
Multifunctional Handgrip



£900

The grip provides an additional shutter release, a joystick control and a compartment for a second battery.

Leica  
M-Adapter L



£390

Use the legendary Leica M-Lenses on your SL3 (or other L-Mount cameras).

Can't see what you're after? Visit [www.parkcameras.com/leica](http://www.parkcameras.com/leica) for even more LEICA!

# 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](http://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.



SONY

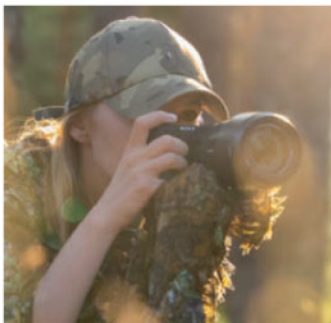


FE 200-600mm f/5.6-6.3 G OSS

## THE CHOICE OF **CREATORS** CAPTURING THE BEAUTY OF THE WILD

The **FE 200-600mm f/5.6-6.3 G OSS** is a must-have for wildlife photographers. It's fast, versatile and the quality is unbelievable. In Spain, where I enjoy searching for the endangered Iberian Lynx, having this lens is crucial. After waiting for hours on end for these rare creatures, there is no time to start changing lenses once spotted – just a brief moment to capture that ultimate shot!

Discover the full story at [www.sony.co.uk/alphauniverse](http://www.sony.co.uk/alphauniverse)



**Alexandra Surkova**  
Professional Wildlife  
Photographer

Scan to join the  
Alpha Universe  
Community.

