

Tuesday 16 April 2024



Sony A7R III revisited
The A7R III was a best-selling sensation.
Now it's a **great-value used bargain**

Amateur Photographer

Passionate about photography since 1884

Liquid assets

Quench your creative thirst by **photographing water**.
Even just a drop can be enough, says Tracy Calder

Magical mayflies
Expert tips for pictures of these ephemeral insects



Born in the USA
Why Bruce Springsteen's classic album boasts one of the all-time great covers

£4.25



Tested Fujifilm Instax Mini Evo • Colbor CL220R: RGB LED light at a bargain price



mpb.com



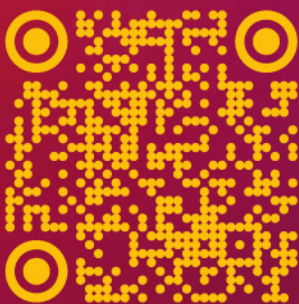
MPB Approved

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 



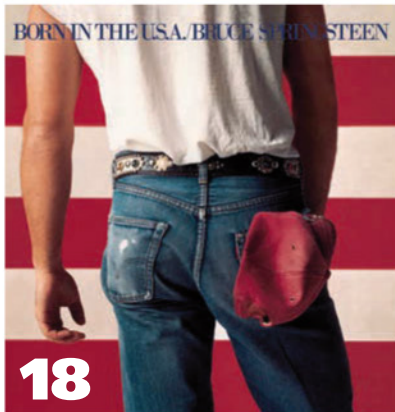
Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

Inside this week's issue

- 3** 7 days
- 8** Books and exhibitions
- 10** Farewell to Hong Kong
- 18** Greatest ever album covers
- 23** Fujifilm Instax Mini Evo review
- 27** Colbor CL220R review
- 31** Second-hand classic: Sony A7R III
- 34** Accessories
- 35** Tech talk
- 36** Close-up tips: CUPOTY Challenge
- 42** Mayflies
- 44** Inbox
- 46** It's good to share
- 50** Join the club
- 53** Best Buys
- 66** Final analysis



© GABI SWART | CUPOTY.COM



© COLUMBIA RECORDS/ANNIE LEIBOVITZ



© MIKKO TAKKUNEN

Welcome



One thing we are not short of in the UK is water, as it's been raining at almost biblical levels recently. The stuff is everywhere, so what better time to reveal the great images to have made the cut in the Close-up Photographer of the Year water challenge. If you are pining for drier, warmer climes (and who can blame you), don't miss Mikko Takkunen's fascinating work from Hong Kong. Meanwhile, classic rock fans will be glued to the saga of how the album cover shots for Springsteen's *Born in the U.S.A.* were taken, and anyone in need of some 'instant' gratification should check out the test of the Instax Mini Evo. Those in the market for a high-resolution camera will save money this issue too, as we reveal why the Sony A7R III is such a great used buy. Enjoy!

Geoff Harris, Deputy Editor



23



31



MAIN COVER PICTURE: © SEBASTIEN BLOMME | CUPOTY.COM
INSET PICTURE: © COLUMBIA RECORDS/ANNIE LEIBOVITZ

Our mesmerising cover image is by Sébastien Blomme and came third in the CUPOTY Water Challenge. See page 36.

THIS WEEK'S CONTRIBUTORS



TRACY CALDER

CUPOTY co-founder Tracy brings us tips from the winners of the latest CUPOTY CHALLENGE



GRAEME GREEN

Top photographer and author Graeme interviews Mikko Takkunen about his new book on Hong Kong



STEVE FAIRCLOUGH

Steve shares the story behind the *Born in the U.S.A.* album cover, shot by Annie Leibovitz



MICHAEL TOPHAM

AP's former reviews editor reassesses the Sony A7R III full-frame mirrorless camera



ISABELLA RUFFATTI
Online Writer

Isabella tests the Mini Evo digital camera that gives instant prints



DAMIEN DEMOLDER

Former AP editor Damien tests the Colbor CL220R, a useful, low-cost lighting head

Connect with us

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

JOIN US ONLINE in one of these AP communities:

WEBSITE: www.amateurphotographer.com

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

TWITTER: @AP_Magazine

INSTAGRAM: @AP_Magazine

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





The Chinese market is becoming even more important for makers

© GETTY IMAGES/LINE CHAN

DSLRs and compacts not dead yet: market data

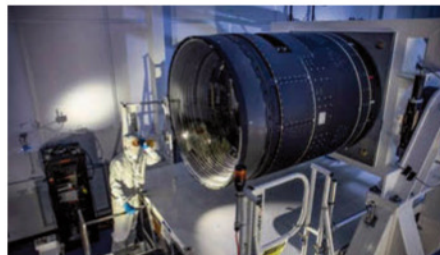
THE CAMERA and Imaging Products Association (CIPA) trade body in Japan has released its latest data for February, and it makes interesting reading. First the number of mirrorless camera units shipped, and the value of these shipments, rose compared to last February – up a healthy 43% and 47% respectively (642,000 cameras went to market in the month). This reflects the continued demand for higher-end mirrorless models, for which makers can charge more. More unusual is the revelation that while DSLR shipments only rose 2% year on year in February, the value of these shipments jumped by 10%. It's not totally clear why, but UK retailers report that DSLR prices aren't being discounted. 'Also, DSLRs don't typically

appear in promotions these days, such as when cashback is activated,' said Andy Steel from Park Cameras. This is backed up by Nikon specialist, Grays of Westminster. 'All Nikon's attention and promotion is on its Z mirrorless system at the moment.' In addition, Nikon now focuses on higher-priced full-frame DSLRs, while the Chinese market continues to grow. It's a similar story with compacts. Shipments remained flat year on year, but the value jumped 28% to ¥12.31 billion (around £64.5 million). Again, we assume this is down to less discounting or greater demand for premium compacts, including from China. The success of the Fujifilm X100VI will presumably boost the numbers even more.

Record-breaking astro camera reaches for sky

THE 3,200MP Legacy Survey of Space and Time (LSST) camera has been completed with funding from the US Department of Energy's Office of Science. This makes it the highest-resolution astro camera to date. The camera weighs 3 tonnes and can capture an area seven times wider than a full moon. In a more down-to-earth comparison, its optics and sensor can capture a golf ball from 15 miles away. The camera has three huge lenses, with the biggest over 5ft tall, with bespoke filters enabling scientists to analyse near-infrared, ultraviolet, and visible light. These lenses will open for 15 seconds to take each photo, and the camera will switch to the next image five seconds later. It's hoped the LSST will help scientists get a better understanding of dark matter and

dark energy, which makes up 95% of the mass-energy of the universe. 'We haven't been able to detect dark matter so far,' said the Office of Science. 'However, like footprints, dark matter leaves imprints on the universe that we can see.' The LSST will be housed at an observatory in the Chilean Andes mountains. See bit.ly/andestlescope



Scientists will use this massive camera

© SUE O'CONNELL/PINK LADY FOOD PHOTOGRAPHER OF THE YEAR



Feed your creativity

THIS striking image by Sue O'Connell is amongst the recently announced shortlist from the 2024 Pink Lady Food Photographer of the Year competition. The winners will be revealed on 4 June 2024 at an awards evening in London, with the overall winner getting a prize of £5,000. An exhibition of all of the finalists' images will also premiere at The Mall Galleries, London, near Trafalgar Square. See the full shortlist at bit.ly/foodPOTYcut



Taylor Wessing prize open for entries


 THE NATIONAL Portrait Gallery has announced that the prestigious Taylor Wessing Photo Portrait Prize is now open for entries. Portrait shooters have until 10pm (BST) on 7 May 2024 to enter. The competition is open to photographers worldwide aged 18 or over, with a grand title prize of £15,000. An exhibition will be held from 14 November, featuring the winning and shortlisted photos. See bit.ly/taylorwopens



'Diena' by Alexandre Silberman won first prize last year

© ALEXANDRE SILBERMAN/TAYLOR WESSING PHOTO PORTRAIT PRIZE

Honey, I shrunk the Polaroid

 POLAROID has announced the Go Generation 2, which it describes as the 'world's smallest instant camera.' Along with a smaller body than the already tiny Polaroid Go, the camera features a larger f/9 and f/42 aperture (instead of f/12 to f/56), a higher maximum shutter speed of up to 1/300sec and a more 'precise' light sensor for brighter images. The Go Generation 2 also has a built-in selfie mirror, self-timer and double exposure modes, and is compatible with Polaroid Go film. Available now, it costs £79.99 (camera-only), with various bundles also available.



Polaroid's Go Generation 2



Viewpoint Geoff Harris

Fujifilm X100VI mania is in full swing and this highlights wider trends, says Geoff Harris

It's only spring but this year has been dominated by the excitement around one camera – the Fujifilm X100VI, a premium compact with retro/classic styling. Describing it in this way, the camera sounds unremarkable, as other makers, notably Olympus/OM Systems, have been bringing retro-styled models to market for years.

What's ignited the firestorm of excitement though is the fuss made about its predecessor, the X100V. It already had admirers, but it effectively sat there for a couple of years before it started to get bigged-up by TikTok and Instagram influencers, intoxicated by its cool looks and convincing film simulations. Covid also contributed, as supply chain factors meant the camera became very hard to get.

Fujifilm is now busting a gut to keep up with demand for the X100VI. There's even been a ballot for punters keen to get the Limited Edition in the UK.

Commentators have been focusing on this but most are missing the wood for the trees. The unprecedented demand for the X100VI shows that all the predictions about smartphones destroying the compact camera market have been overstated. While the glory days of 2010 are over, when more than 121 million digital cameras were shipped, camera makers are holding their own (see page 4).

Yet there's never been such a massive choice of photographically powerful smartphones. The received wisdom was always that most consumers wouldn't bother with a separate camera as soon they could take comparably good pictures on their phone. So, what gives?

Is the shine going off phones?

From talking to younger picture-takers, this old-timer gets the sense they're now bored with only using phones. Phones are everywhere. But a cool-looking retro camera still appeals to the under-30s.



© ANDY WESTLAKE

The X100VI is challenging assumptions

It's an attention-grabbing accessory.

Second, the X100VI looks nice when you post about it on social media (as well as taking great photos). Stylish cameras make good subjects for YouTube videos, for example, which are often recorded on your... phone.

Third, the X100VI appeals to existing photographers as not everyone wants a bulky, premium-priced mirrorless flagship (though top-end mirrorless cameras are also generating good profits for makers).

It's not just Fujifilm, either. Leica continues to make hay with its Q series of premium compacts. The firm recently added its branding to Xiaomi smartphones, and while this may seem counterintuitive, it realises that a pricey Leica camera dangling from your neck still makes you look pretty damn cool.

The future is unwritten

Like with continued demand for printed books and vinyl, you can never totally predict how consumers will behave. Even puny but bling digital compacts from the noughties are back in fashion.

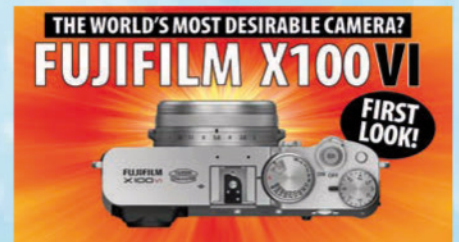
The success of Fujifilm's X100VI and other stylish premium compacts does not mean the existential threat from smartphones has just gone away. But I am increasingly convinced that all those ghoulish reports of the slow death of the 'conventional' camera have been greatly exaggerated. And what's more, all camera makers should be celebrating the success of the Fujifilm X100VI.



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](#)

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

amazinginternet

The ultimate in photography websites



"When you have gone to great lengths to capture an image it deserves the best in website design to show it. If you're passionate about your work then look no further than Amazing Internet, their skill, knowledge and expertise are exceptional. They are, in my opinion, the best at what they do!"
- robertthompsonphotography.com



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.



☎ 020 8977 8943 ✉ contact@amazinginternet.com
💻 www.amazinginternet.com



I Thought I Saw Liz Taylor and Bob Mitchum in the Back Room of the Commercial, South Bank, Middlesbrough, 1984

20/20: Chris Killip/ Graham Smith

Until 30 June. Martin Parr Foundation, Bristol.
www.martinparrfoundation.org

If you missed the epic exhibition of the late Chris Killip's work that showed at the Baltic and The Photographers' Gallery in 2023, here's another chance to view his images – albeit pared down by comparison. In 20/20: Chris Killip/Graham Smith, 20 of Killip's prints sit alongside 20 prints by his long-time friend and compatriot, Graham Smith.

There are several parallels between the photographers' styles. Both used black & white film to document north-east England from the mid-1970s to the mid-1980s, capturing a time when heavy industry dominated and characterised the region – followed, as we know, by its demise. The communities that were built around that

industry were the focus of Killip's and Smith's practice and their work resulted in a landmark exhibition, *Another Country*, at London's Serpentine Gallery in 1985.

In an intriguing approach that speaks to the ways in which we perceive photography, *Another Country* was anonymised, in that the photographs on show weren't credited, leaving viewers to decide which of the men was responsible for which image. 20/20 takes the same approach.

Smith stopped taking pictures in 1990, one of the reasons why his work is less known than Killip's, but his images are no less potent, and together the two photographers and this exhibition give us a powerful reminder of just how significant manufacturing was in the north-east of England until the 1980s. **Ailsa McWhinnie**



© GRAHAM SMITH, COURTESY AUGUSTA EDWARDS FINE ART

Thirty Eight Bastard Years on the Furnace Front, Furnace Keeper, Mess Room for No.4 and No.5 Furnaces, Clay Lane Ironworks, South Bank, Middlesbrough, 1983



© CHRIS KILLIP PHOTOGRAPHY TRUST/MAGNUM PHOTOS, COURTESY AUGUSTA EDWARDS FINE ART

Left: Bever taking in the early morning sun, Skinningrove, North Yorkshire, 1982

Below: Crabs and people, Skinningrove, North Yorkshire, 1981



© CHRIS KILLIP PHOTOGRAPHY TRUST/MAGNUM PHOTOS, COURTESY AUGUSTA EDWARDS FINE ART

Books & exhibitions

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



© ELLIOTT ERWITT/MAGNUM PHOTOS

'Felix, Gladys and Rover, New York, 1974'

Elliott Erwitt: Personal Best

Until 12 May 2024. Leica Gallery London, 64-66 Duke Street, London W1K 6JD

When the celebrated documentary and advertising photographer Elliott Erwitt died in November 2023 at the age of 95, he left a huge archive of work amassed over a 70-year career. He photographed everyone from US presidents and screen icons including Marilyn Monroe to unknown people in public places, as well as perhaps his best-known subject, dogs. He was famously reticent in talking about his work, but expressed himself eloquently with his camera; he had a brilliant eye for the kind of warm, witty images that became his hallmark. This exhibition presents a selection of his most memorable images. Erwitt fans will know them well, but it's worthwhile going to see these classic images as exhibition prints and to remind oneself of the quality of this great photographer's work. **David Clark**

The Enemy Within: The Miners' Strike 1984/85 By Michael Kerstgens

£35, Dewi Lewis, hardback, 152 pages, ISBN: 978-1-916915-03-9



© MICHAEL KERSTGENS

This year marks the 40th anniversary of the start of the Miners' Strike, one of the most bitter and divisive industrial disputes of the 20th century. In 1984 photographer Michael Kerstgens, who had been born and raised in South Wales, was inspired to document the strike. It became his first major photographic project. This book gives an insider's view of the mining communities of South Wales and South Yorkshire. Kerstgens' black & white photos range from shots of social gatherings for miners' families through to direct confrontations between strikers and police on the picket lines. The strike fractured communities and families and ultimately ended in failure. These fly-on-the-wall images give a fascinating insight into the dispute and capture both the great hardship and the togetherness of people battling for their livelihood. **David Clark**



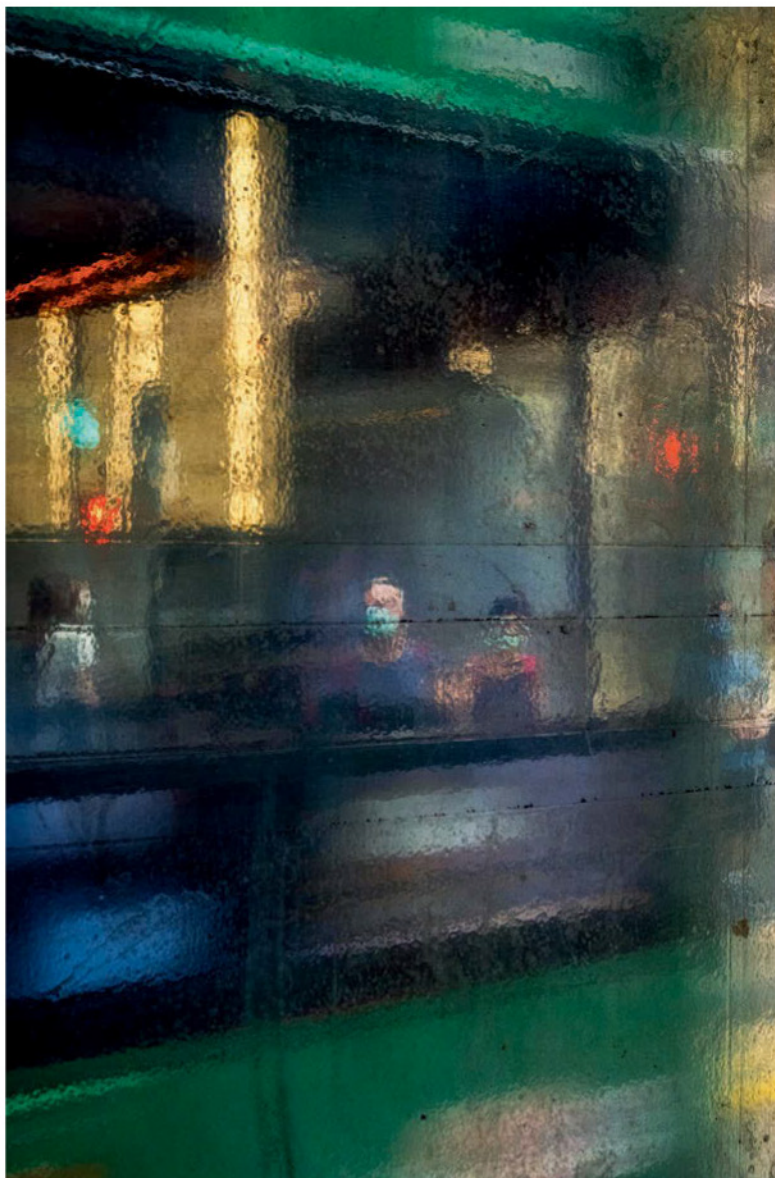
Farewell to Hong Kong

Photo editor Mikko Takkunen turns photographer for his book on Hong Kong, where he lived for five years. He grew to love it, and wanted to capture it in images before he left, he tells **Graeme Green**

Left and right: All Mikko Takkunen's images of Hong Kong are influenced by the work of photographers including Saul Leiter and Ernst Haas



Hong Kong by Mikko Takkunen is published by Kehrer Verlag (€35), RRP £38. To see more of Mikko's work, see mikkotakkunen.com and Instagram @mikkotakkunen



Great love affairs don't always start well, as was the case when Finnish-born photographer Mikko Takkunen landed for the first time in Hong Kong. 'I got food poisoning and spent my first night sweating in bed,' Mikko says. 'I was disoriented from the 16-hour flight from New York. I couldn't sleep. It was raining for the whole of the first month. I'd never been to Asia, and I thought I'd made the biggest mistake of my life.'

Mikko had flown to Hong Kong to start a job as a photo editor on the Asia desk of *The New York Times*, a demanding job covering more than 25 countries, including China and India. He found the city overwhelming. 'I'd lived in London and New York, big cities, but Hong Kong's on another level,' he says.

'It's very dense, with skyscrapers, narrow streets, and people everywhere – you can't escape it. The humidity's insane. The city attacks your senses with the heat and the crowds.' His stint in Hong Kong, from 2016 to 2021, also coincided with the violent pro-democracy protests of 2019-2020 and the start of the COVID-19 pandemic.

Passion

But Mikko's five years on the island reignited his passion for taking pictures. Originally trained as a photojournalist, he had hung up his cameras in 2012 when he started working as a photo editor in London.

'I didn't want to be seen to be playing for both teams, as a photographer and an editor, so for many years I didn't take photos, apart from with my phone,' he explains. 'I sold my professional gear.' As he writes in his new book, *Hong Kong*, he suddenly felt an 'urgent need to pick up the camera myself, something I hadn't done seriously in some time.' In 2018, using a Fuji X100V that his wife bought him, he began taking photos again. 'The urgency came from the fact we thought we had just a couple of months left in Hong Kong.'

'*The New York Times* wanted to transfer me to New York. Over the years, I'd learned to love Hong Kong. Both our daughters were born there and we have so many family memories there. I grew to love the density and having so many people around, those aspects

INTERVIEW

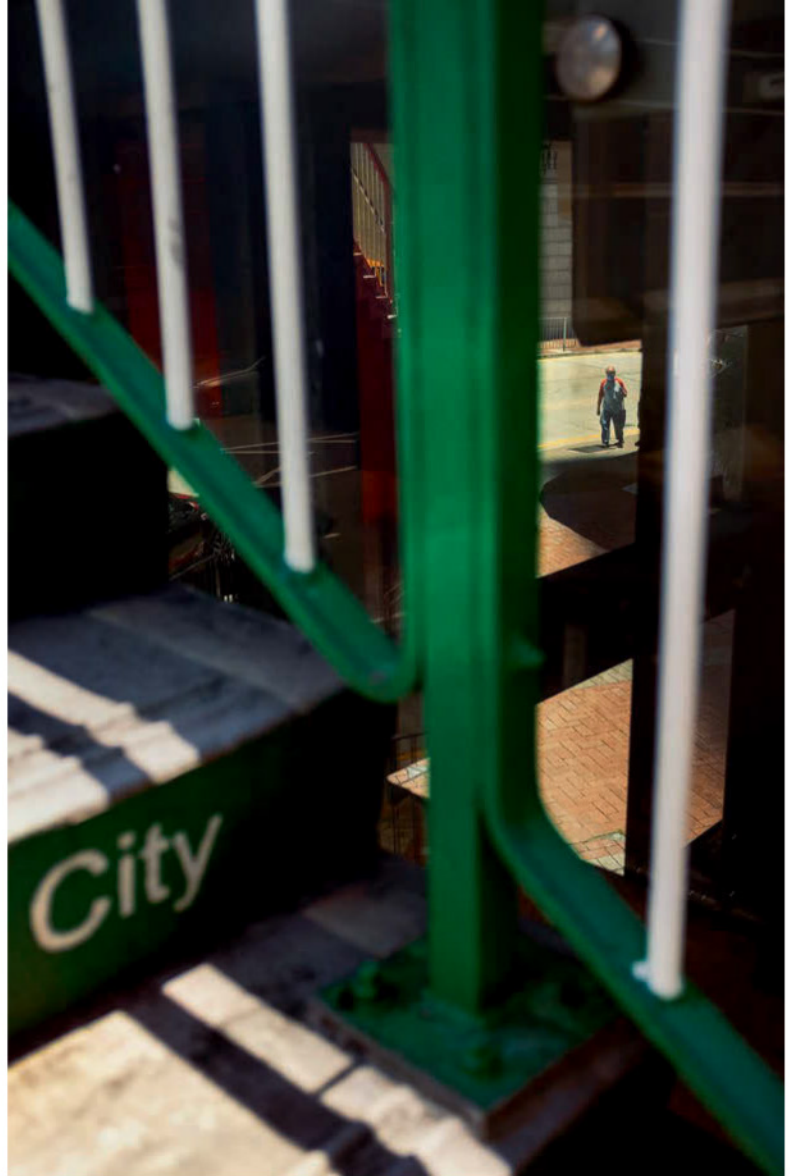
that had shocked me at first. Hong Kong island's also very green – there's a lot of jungle, hiking, beautiful beaches. We had so many friends from all over the world. When I realised we'd be leaving, I knew if I wanted to capture Hong Kong it would need to be done fast.'

Shooting Hong Kong

Mikko started taking photos on tram rides to and from work. As the pandemic took hold and office staff were told to work from home, he found he had time on his hands, often wandering the streets for hours in the mornings and at night. 'It was a relief to go on the streets to take photos,' he says.

The project saw him shift away from his roots in photojournalism. 'Through my time in Hong Kong, I fell hard into mid-twentieth century New York street photography – people like Saul Leiter, Louis Faurer, Ernst Haas – not traditional photojournalism. Saul Leiter and Ernst Haas weren't doing straightforward images – they often brought complexity to the image by using reflections, shooting through something, and finding unusual perspectives. I was also inspired by

Mikko's images of Hong Kong were partly taken during the COVID-19 pandemic. There are few people in the images and they are often seen wearing masks



the Italian photographer Luigi Ghirri's book, *Kodachrome*, where he has almost surrealistic images.

'I didn't want to worry about whether I was directly documenting something. I wanted to make different images. I wanted to see differently and to challenge myself. Whatever captured my interests, I let myself take a photograph of it.'

The fact he was leaving Hong Kong suffused his photos with a sense of melancholy – he describes the book as his 'farewell'. But there are other reasons for the sometimes downbeat, contemplative atmosphere. 'With my work as a photo editor, I deal with images that are very much about something,' he explains. 'My own images are more expressionistic or impressionistic. But certain images hint at the changes that were happening.'

'The government really stopped the protests hard, especially with the National Security Law they brought in. That changed the city, and then the pandemic changed the

city. Hong Kong had some of the strictest pandemic rules. There was a double whammy with the end of the protests and the stifling of freedom of expression, and then all the images taken during the pandemic time.

'The pandemic is present in the images. There aren't many images of people but the ones who are in the photos are wearing masks. The political change isn't in the images, but there are thoughts and ideas I had in my mind.'

There's an extra layer of sadness, too, with the book dedicated to Eska Takkunen. 'My father died in the fall of 2016, just before I was going to head home from Hong Kong for the first time,' Mikko says. 'He was a taxi driver, which is why I've probably often found myself drawn to photographing taxis. There are several frames in the book showing or relating to taxis.'

The pandemic delayed the family's move to New York, giving Mikko 18 months in the end to

Saramonic

Sound.Remarkable. 🎧

Introducing

Blink 500 B2+

High-quality, affordable audio for content creation has never been so simple to achieve, whatever your device.

Find out more about this remarkable wireless system at saramonicuk.com

📘 @saramonicuk

📷 @saramonicuk

🐦 @saramonicuk



TENBA
NEW YORK 1977

THE SKYLINE V2 COLLECTION
**BUILT FOR YOUR
EVERYDAY ADVENTURES**

Visit us online to see more out more and find a stockist.

uk.tenba.com

📘 @TenbaBagsUK

📷 @TenbaUK

🐦 @TenbaUK



CARMARTHEN CAMERAS.COM

INFO@CARMARTHENCAMERAS.COM 01267 222300

SPREAD THE
COST WITH **DEKO**

Finance available on orders above £280
Subject to status

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



- ✓ **100% UK STOCK**
- ✓ **FREE DELIVERY**
- ✓ **PART EXCHANGE**
- ✓ **SELL YOUR GEAR**

AWARD WINNING CUSTOMER SERVICE



SCAN
ME! >>>

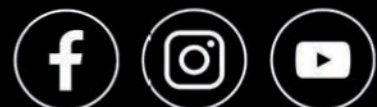


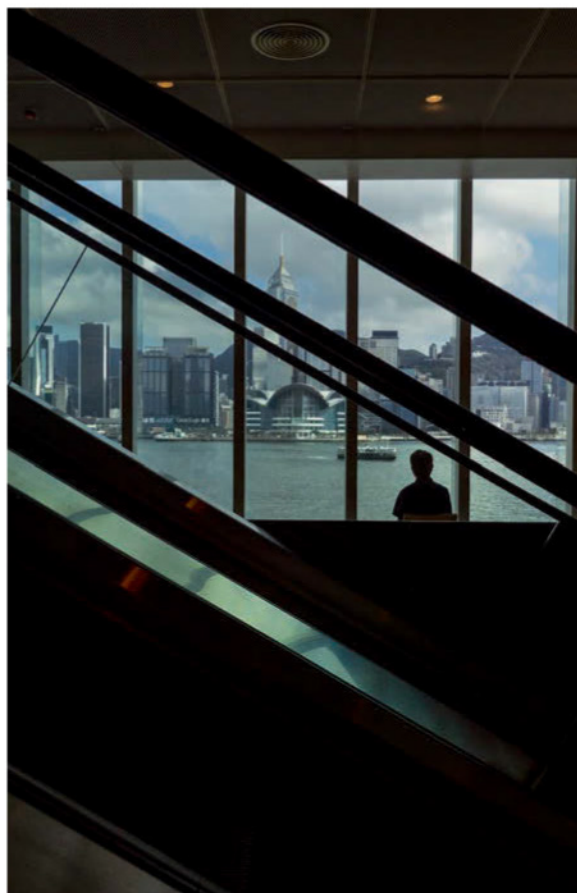
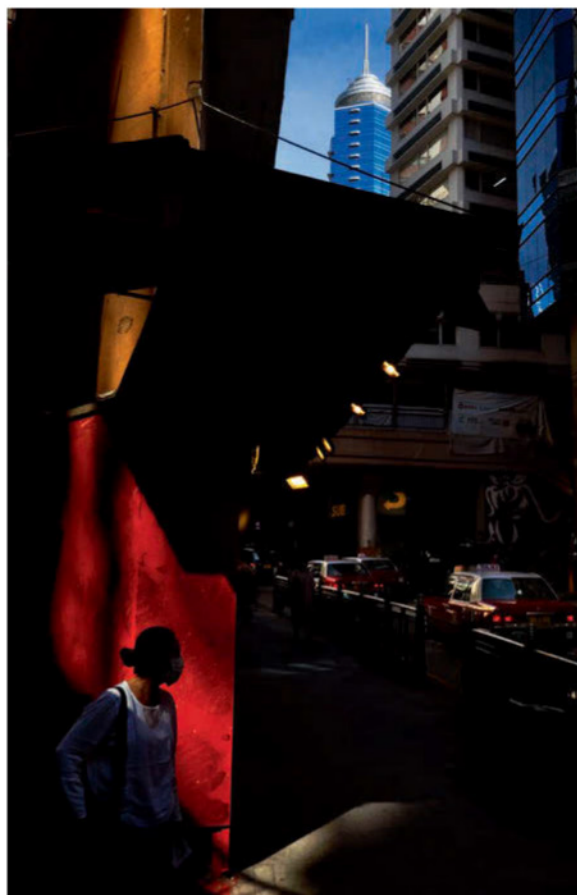
Former Zion Chapel
Mansel Street
Carmarthen
SA31 1QX
Wales



Subscribe to our newsletter
for special offers & events

Further savings available at
www.carmarthencameras.com





▶ take the photos that feature in the book, from early 2020 through to summer 2021. He has fond memories of walking the city's streets and, for one particular shot, riding Hong Kong's iconic Star Ferry.

'I had a specific view in mind, so I would take the ferry back and forth all day, taking photos, to the point that a man came over to me and said, 'You really seem to love travelling on this ferry a lot, don't you?' My assumption was that he was an undercover security official, because he knew I'd been doing this for hours.'

Mikko used four cameras, including the Fujifilm X100V, a Sony HX90 and, for a couple of images, his iPhone 11 Pro. But the majority of the Hong Kong images were taken with a Sony RX100 VII. He says, 'Both Sony cameras have fixed lenses. Both have very long zooms, as I often shoot with telephotos. Most people who shoot street

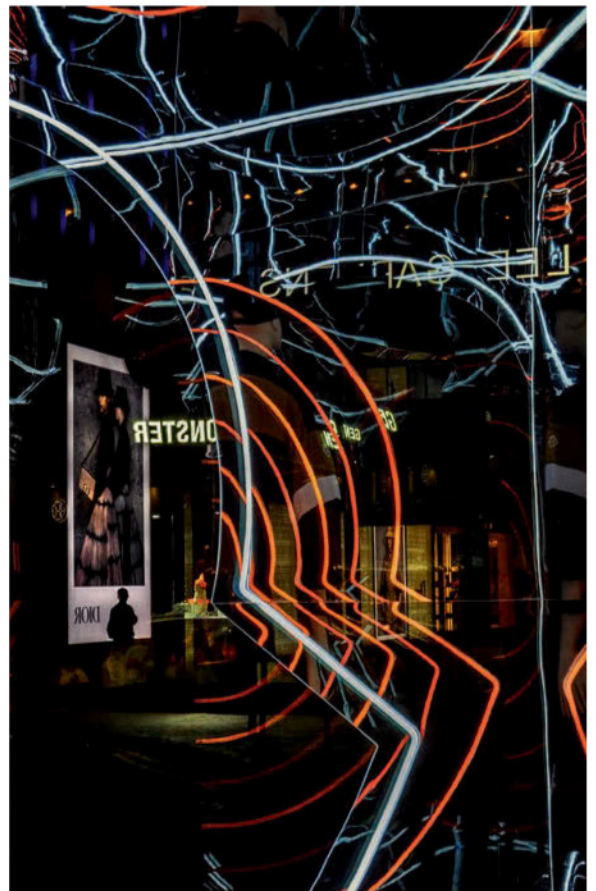
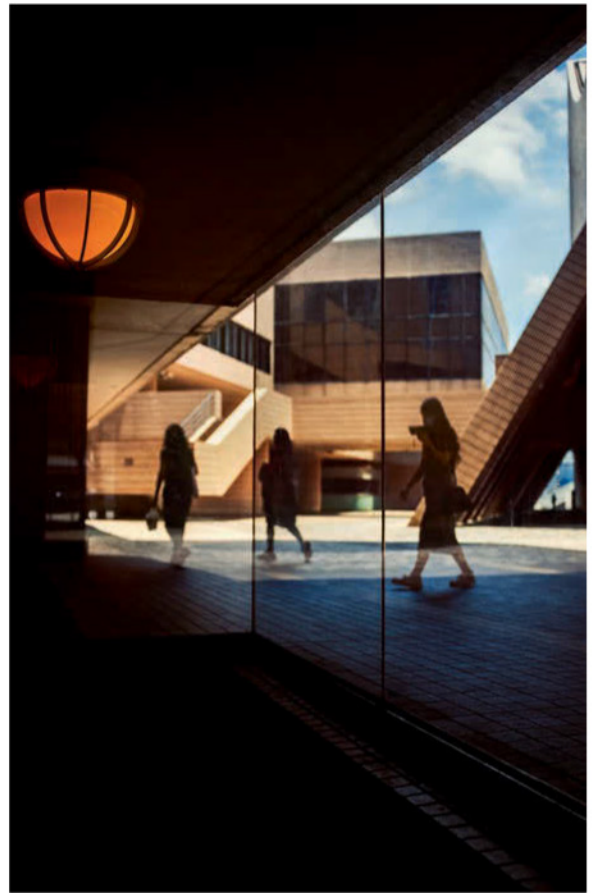
photography, which my work kind of is, seem to shoot horizontally and with fixed lenses. So part of my thinking of doing different kinds of work was to shoot vertically and liberate myself from the limitations of fixed prime lenses. There are photos taken with 28mm, but also many with 400mm.'

Shot in colour and always using available light, Mikko then handed his photos over for editing. 'I'm very poor in toning my images,' he admits. 'The images in the book were toned by Paolo Lecca in Rome, who worked with people like James Nachtwey, Paolo Pellegrin and some of the *New York Times* photographers I'd worked with. He could bring out that extra "oomph" to my images.'

Mikko's back story

Born in 1979 in Joensuu in south-east Finland, Mikko moved to the UK in 2002 to study Politics and International Relations in



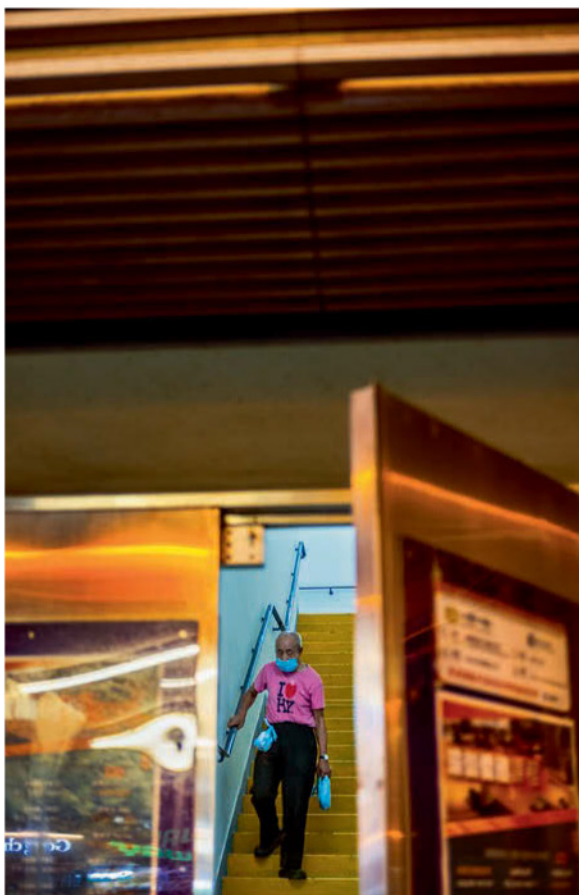


▶ Aberdeen. 'I started taking photos as a hobby when I was hiking in the Highlands with friends. But it wasn't until I saw the James Nachtwey documentary, *War Photographer*, that I really learned about photojournalism. When I saw it I thought, wow, this really combines my interest in current international affairs and photography.'

Mikko completed a Photojournalism degree in Swansea, then worked in London for a few years as a London-based news photographer for Scandinavian media and international publications such as *The Wall Street*

Journal, *FT*, and *The New York Times*, but he didn't find the work satisfying. 'A lot of it was doing portraits of politicians, authors and academics, which I didn't really enjoy, as I'm not that comfortable or good at directing people,' he remembers. 'I was also doing press calls, or brief assignments that rarely allowed for the kind of observational work I wanted to do, beyond some protests or marches.'

When an opportunity arose in 2013 to move into a photo editor position with Time.com at their London office, he took it, swiftly moving to their New York office, before joining *The New York Times* in



2015 and applying for the Hong Kong position.

He's now back again in New York, working on *The New York Times'* international desk. 'I feel I get to travel the world through the work I'm editing and assigning.'

What does it take to catch the idea of a *New York Times* photo editor? 'I look for a good eye,' he says. 'If someone comes to me with a travel photographer style of work, or portraiture, it's not what I'm looking for. I'm looking for people who work journalistically, and not just single images – I like to see what people are able to do in a series. If people are sent on an assignment, the aim is to get as good a body of work as possible.'

Spending his days looking at other photographers' work does sometimes feel strange. 'I never dreamt of having a desk job,' Mikko admits. 'Sometimes I wish I was out in the field. But I also came to realise and admit to myself that I wouldn't be able to do the work a lot of our photographers do for *The New York Times*, putting themselves in harm's way in Ukraine or Afghanistan. I admire what they do. I've found a sweet spot, where I edit

Mikko's atmospheric images were shot with available light, using four cameras with lenses giving a range of focal lengths from 28mm to 400mm



photojournalism and then do my own personal work, which is completely different.'

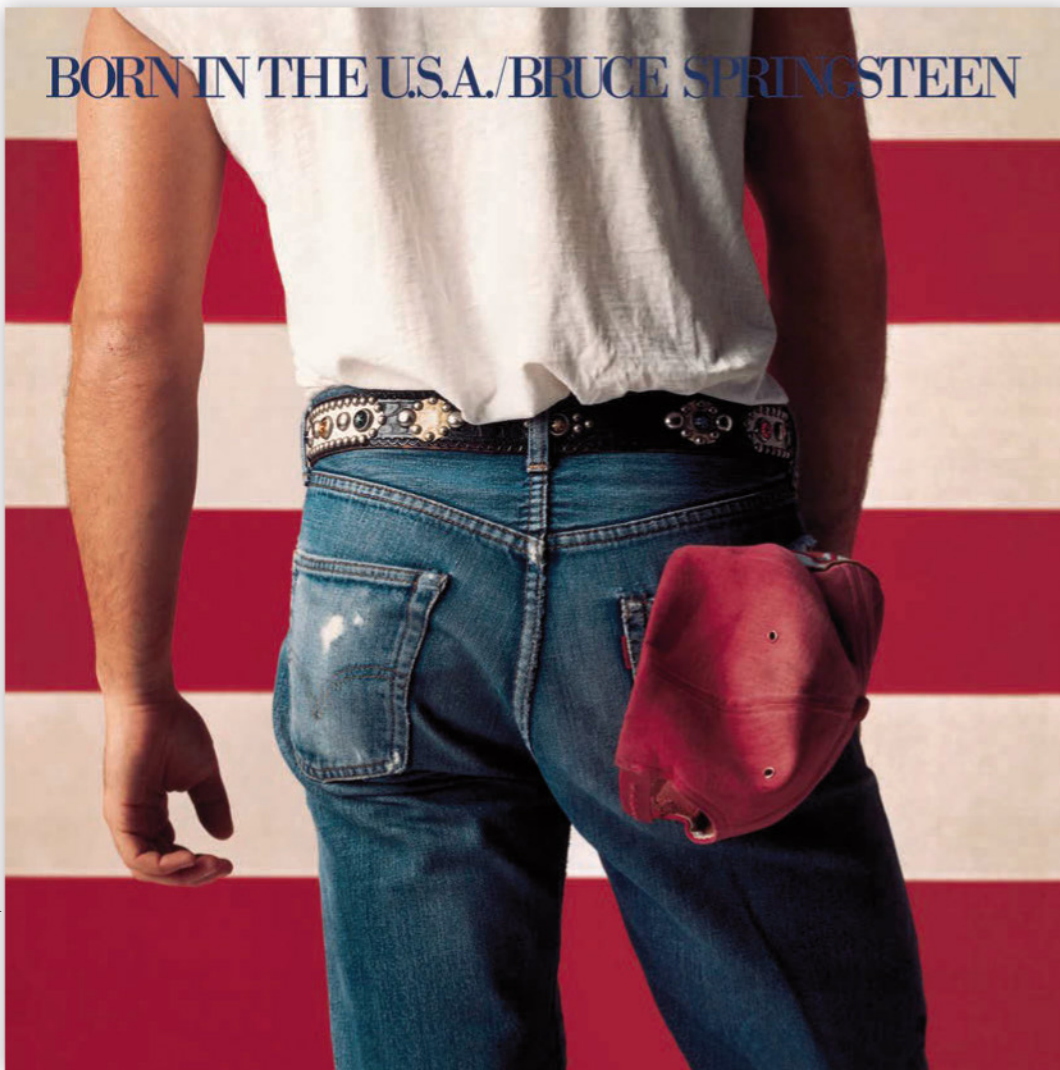
Future plans

He has no plans to hang up his cameras again. 'It's become very important for me,' he confirms. 'I have a demanding job, and doing my own work is a release for my own creativity. It brings me joy and relief from the daily routine. I love the feeling of being out on the streets, walking around, seeing what I can find and photograph. As soon as I got to New York, where a lot of my heroes photographed, I couldn't wait to photograph here myself. I

started spending my free time and nights on the streets.'

The images he's accumulated could soon form a New York book, which would be part two in a potential trilogy. He continues, 'When I got the Hong Kong idea, I was thinking of doing a trilogy of cities. I never lived in Los Angeles and always found the city appealing. I'll have to talk myself into being transferred to work for *The New York Times* for Los Angeles, so I can work on an LA book. I have a full-time job and a family, so if I do a third book it would need to be a place I'm spending a long period of time. It depends where life takes me.'

AP



FACT FILE

Bruce Springsteen's *Born in the U.S.A.*

Released: 4 June 1984 (Columbia)

Best chart performance: No. 1 in Australia, Austria, Canada, Germany, The Netherlands, New Zealand, Norway, Sweden, Switzerland, the UK and the US.

Sales: Over 30,000,000 certified sales worldwide.

Fascinating fact: Although the album is strong musically – it has 12 tracks honed down from over 80 originally written – Springsteen's manager Jon Landau believed it lacked a 'killer single'. A fed-up Springsteen had believed the album was finished but, in the end, he took Landau's comments on board and wrote the track *Dancing In The Dark* overnight. The song went on to be Springsteen's highest-charting single of his career in the US, reaching number 2 in the Billboard Hot 100. His highest-charting UK hit was 1994's *Streets of Philadelphia*.

ALL IMAGES © COLUMBIA RECORDS/ANNIE LEIBOVITZ UNLESS OTHERWISE STATED

Born in the U.S.A.

By Annie Leibovitz

Steve Fairclough investigates the inside story of a bold and iconic album cover shot by Annie Leibovitz

In 1984 Bruce Springsteen's vibrant musical masterpiece – the album *Born in the U.S.A.* – helped to reinforce his status as an American hero. It boasted a seemingly hugely patriotic title track

and a cover that many mistakenly interpreted as an exercise in flag-waving patriotism. Rather than tub-thumping about being an American, the US musician had decided he had to protest about

© ANNIE LEIBOVITZ



Annie Leibovitz (b.1949) is a US photographer known for her iconic portraits of celebrities. She began her career in 1970 at *Rolling Stone*, becoming its chief photographer in 1973. She left in 1983. Her images include her shot of John Lennon and Yoko Ono, taken earlier in the day that Lennon was shot dead, and a nude shot of a pregnant Demi Moore. The Library of Congress has declared her a 'Living Legend'.

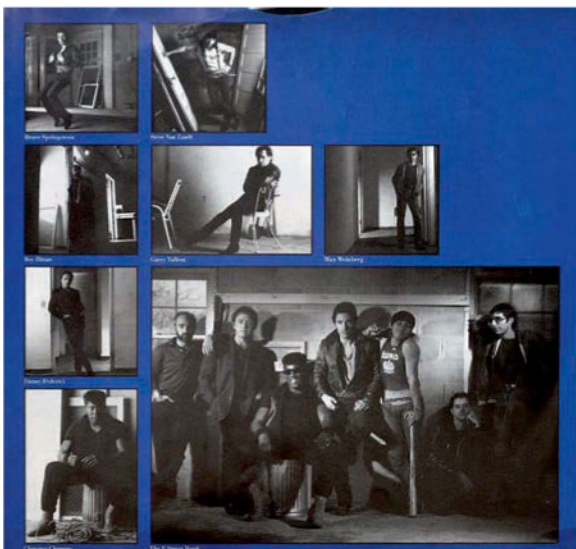
what the then-US government under President Reagan was doing. Many listeners took the song's chorus to be a celebration of being American – misinterpreting it as almost a musical love letter to the US – while missing the point that the track was a critical viewpoint of the then-US government. Reagan himself also missed the point and incorrectly thought the song was a 'message of hope.'

However, Springsteen had written *Born in the U.S.A.* from a place of discontent. He was upset about the issues that the US's Vietnam veterans encountered when they returned home after serving their country. Lyrics like 'Got in a little hometown jam/ So they put a rifle in my hand/ Sent me off to a foreign land/ To go and kill the yellow man' clearly indicate a degree of realism and cynicism about the US soldiers sent to fight in the Vietnam War. Springsteen was adamant that US



Above: A full-length colour portrait of Bruce Springsteen featured on the inner sleeve credits of *Born in the U.S.A.*

Far left: The *Born in the U.S.A.* album cover was shot with Bruce Springsteen standing in front of a 25ft version of the US flag



The inner sleeve of *Born in the U.S.A.* included black & white portraits of all seven members of the E Street Band



The cover of the *Born in the U.S.A.* single featured Bruce Springsteen jumping in the air with his guitar – this one was autographed by Springsteen



The inner sleeve lyric sheet of *Born in the U.S.A.* featured lyrics placed over an outside portrait of Bruce Springsteen

veterans deserved a hero's welcome for putting their lives on the line for their country, but the reality was very different. Vietnam was the first war from which the US didn't emerge victorious and there was a feeling that those in power were trying to sweep it, and US military veterans, under the carpet.

Flag backdrop

The album cover used this feeling of discontent to create a landmark shot. Shot by Annie Leibovitz, the image sees Springsteen pictured wearing red, white and blue, in front of a graphic backdrop of the stripes of the US flag. You'd be hard-pressed to come up with an image that shouted 'USA' louder than this album cover. The red baseball cap hanging out of the back pocket of his blue jeans also helped to deliver the message that Springsteen was just like your average blue-collar working guy from New Jersey

(Springsteen's own birth state).

Born in the U.S.A. embraced a livelier, more mainstream sound than previous Springsteen albums. His previous LP, 1982's *Nebraska*, had a stark quality, but he maintained that the first half of *Born in the U.S.A.* was similar, being 'written very much like *Nebraska* – the characters and the stories, the style of writing – except it's just in the rock-band setting.'

Columbia Records' art director Andrea Klein had designed the stark, b&w cover for *Nebraska* which used a 1975 landscape image shot through the window of an old pick-up truck by David Michael Kennedy (who also shot album covers for Billy Idol, Muddy Waters, Willie Nelson and others).

However, after hearing the more rousing music of *Born in the U.S.A.*, Klein recommended that the album have a more bold, colourful cover than



The back cover of the album gives the track listing and includes a photography credit for Annie Leibovitz

COVER STORIES: PANEL FEEDBACK



Andy Cowles

'Leibovitz learned her craft taking advantage of all the access the '70s had to offer. Now the world's greatest living image creator, she has the ability to crystallise the biggest stars into single, unforgettable moments. This cover might feel stage-managed, but it tells the whole American story in seconds.'



Kirk Weddle

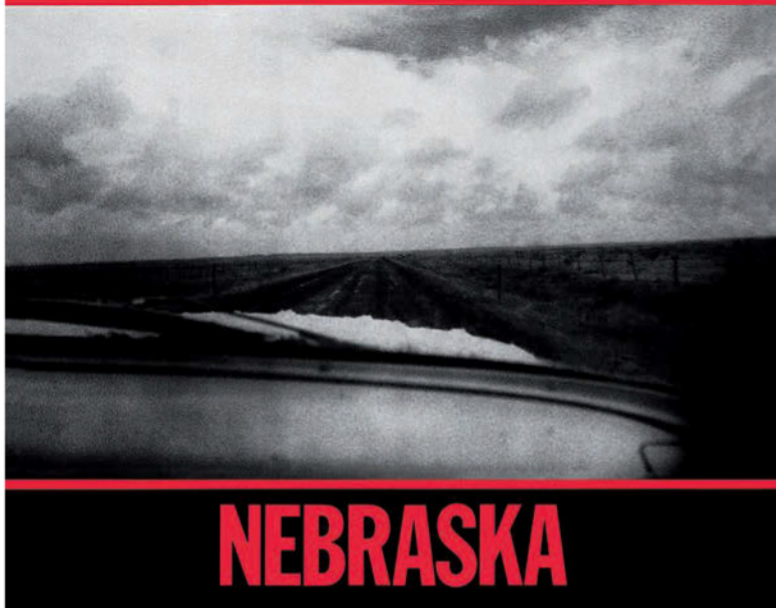
'This is a great album cover photo. It screams "USA" in an international visual language. All red, white and blue. A very simple photo, perfectly styled. I like that Springsteen's face isn't shown, it makes the photo more iconic, graphic and not a portrait.'



Rachael Wright

'The mythology of America perfectly captured. But it's so much more nuanced. We're used to seeing female stars reduced to their body parts by male photographers so it's nice to see that turned on its head, and done with intelligence. I love the T-shirt, crumpled, unevenly tucked, free from the overperfection of a retoucher.'

BRUCE SPRINGSTEEN



NEBRASKA

➤ *Nebraska*. Initially, Springsteen had suggested working from US photographer Joseph Szabo's 1978 book *Almost Grown* (which featured images of US teenagers), but Klein suggested they shoot some studio shots and the idea of using a US flag in some way was quickly adopted.

Springsteen's manager, Jon Landau, had the idea of using a flag image by US artist Jasper Johns, while Andrea Klein had an artist paint a Jasper Johns-like flag. Later, graffiti artist Keith Haring also painted a flag, which was used for some shots. In the end a 25ft-wide US flag was tacked to the studio wall and provided the striking backdrop for the album images. Klein art directed and designed the album packaging and five of the album's seven single releases.

Iconic image

Klein brought Annie Leibovitz in for the photo shoot due to Leibovitz's reputation for producing imaginative portraits of musicians and actors for *Rolling Stone* magazine. Klein directed the shoot and hundreds of images of Springsteen were shot – including ones with fire behind him and of the singer jumping (one of which was used for the cover of the single release of *Born in the U.S.A.*). However, the rear view shot was ultimately chosen.

Klein said, 'We all knew the flag was a great, marketable image,' but she denied its inspiration was tied to the political events of the time, stating, 'I don't think being an election year had anything to do with it.' Klein also carefully selected

Bodoni Bold as the cover typeface – a font that was engrained into the visual consciousness of Americans due to its use on US postage stamps.

Leibovitz's celebrated photo of Springsteen's backside against the backdrop of a US flag became a cult image in Western popular culture. In a 1984 interview with journalist Kurt Loder, Springsteen explained, 'We had the flag on the cover because the first song was called *Born in the U.S.A.* The theme of the record kind of follows from the themes I've been writing about for at least the last six or seven years. But the flag is a powerful image, and when you set that stuff loose, you don't know what's gonna be done with it.'

Some of those who had picked up on the track's true meaning assumed Springsteen was relieving himself on the flag on the cover. In a 1984 *Rolling Stone* interview Springsteen denied this. 'No, no,' he said, 'that was unintentional. We took a lot of different types of pictures, and in the end, the picture of my ass looked better than the picture of my face, so that's what went on the cover. I didn't have any secret message.'

Rear view

Leibovitz's cover photography delivered the perfect visual accompaniment to Springsteen's music. The stark, yet striking, final image had just two main elements: the back view of Springsteen's body, above his knees and below his shoulders, and part of the US flag. Both images are fragments of the whole, shown close up. Springsteen's blue jeans provide the blue in the

BRUCE SPRINGSTEEN



TUNNEL OF LOVE

Above left: The stark Bruce Springsteen Nebraska album cover from 1982, as shot by David Michael Kennedy and art directed by Andrea Klein

Above: The 1987 Bruce Springsteen Tunnel of Love album cover was also shot by Annie Leibovitz

red, white and blue flag imagery. Even without seeing his face, the pose is cool and is packed with attitude and confidence. Leibovitz was later commissioned to shoot the cover of Springsteen's next studio LP, 1987's *Tunnel of Love*.

There's also a back story about the red baseball cap stuffed into one of Springsteen's rear jeans pockets on the album cover. The cap had belonged to the father of Bruce's friend from New Jersey, Lance Larson. When Larson's father died, he handed Springsteen his dad's favourite red baseball cap. It was included on the album cover in tribute after Springsteen told his friend that his father would live on in music history through the album.

Now, 40 years after *Born in the U.S.A.*'s original release, the septuagenarian Springsteen is still touring and performing some of the songs from this classic album. But the timeless imagery of Leibovitz's cover photography lives on just as strongly as the album's music – something that wouldn't have been possible had they chosen to use Springsteen's face, rather than his rear view, on the LP's cover. AP

OUR PANEL OF JUDGES

Leading lights of photography, music and design chose their favourite album covers

Janette Beckmann	Jill Furmanovsky	Aubrey 'Po' Powell
Jason Bell	Christie Goodwin	Rankin
Harry Borden	Peter Hook	Jamel Shabazz
Ed Caraeff	Simon Larbalestier	Mat Snow
Andy Cowles	Gered Mankowitz	Howard Wakefield
Kevin Cummins	Dennis Morris	Kirk Weddle
Dr Andy Earl	Peter Neill	Rachael Wright

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

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

📞 020-7828 4925

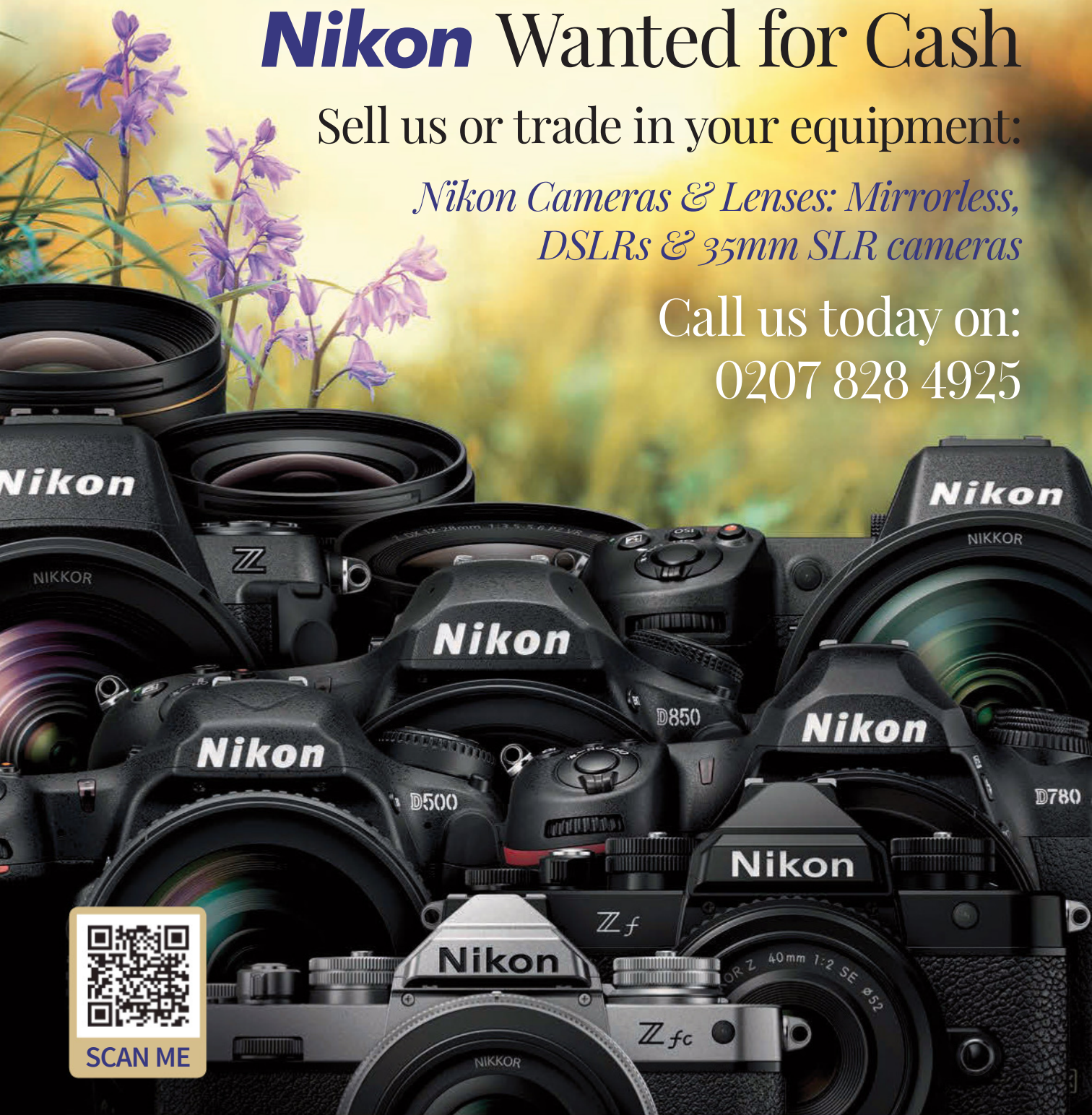
EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Nikon Wanted for Cash

Sell us or trade in your equipment:

*Nikon Cameras & Lenses: Mirrorless,
DSLRs & 35mm SLR cameras*

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 ✕ @nikonatgrays 📷 @nikonatgrays in Grays of Westminster

DON'T MISS THIS WEEK'S EVENTS!



The Society of Photographers Roadshows

Photographic Roadshows for professional and aspiring photographers



The Society of Photographers' Roadshows are the perfect opportunity to catch up with the latest products and services from the trade and gain education from a series of talks.

You can attend these days free of charge and they are open to members and non-members alike.
Opening times 9.30 am - 3.30 pm.

2024 UPCOMING EVENTS

16th April - Stirlingshire
17th April - Carlisle
18th April - Wigan

14th May - Exeter
15th May - Cheltenham
16th May - Shropshire
17 September - Cambridgeshire
18 September - Derby
19 September - Wetherby

Proudly attended by



Check individual events for the full list of exhibitors.



FANTASTIC SHOW OFFERS!

Register for your free tickets today!
thesocieties.net/roadshows/

Take your nature, wildlife and landscape photography to the next level...



SINWP
Society of International Nature & Wildlife Photographers

Exclusive Amateur Photographer Offer
Join The Society of International Nature and Wildlife Photographers today from just £37.50! **(Save 50%)**

Take advantage of our Benefits of Membership including Monthly Image Competitions, Qualifications, Online Communities, Professional Imagemaker Magazine, save money on photographic products and services...plus much more!



Haydn Bartlett FSINWP

Find out more >>> <https://sinwp.com/ap/>

The Instax Mini Evo is a digital camera that can produce instant prints



Fujifilm Instax Mini Evo

This hybrid instant camera promises the best of both worlds, analogue and digital. But does it deliver?

Isabella Ruffatti finds out

The much-hyped Instax Mini Evo hybrid instant camera was released back in 2021, and is Fujifilm's second hybrid camera in its Instax range. You shoot digital images, but can choose which to print. Unlike the newer and all-digital Instax Pal, the Mini Evo functions as both a camera and printer using Instax Mini film. It looks like, as Hannah Montana would say, the best of both worlds. But is it?

Design and operation

In terms of size, the Instax Mini Evo is similar to Instax Mini film cameras. Its design brings to mind the Instax Mini 90 and Instax Mini 40, as well as Fujifilm X-series cameras like the new Fujifilm X100VI. This is particularly the case with the older black colour option, which we got for this review. There is a light brown version available too, which was released alongside the Instax SQ40 in June 2023.

It's got quite a lot of physical dials and buttons. The camera already has an in-built flash, but another flash can be added on the accessory shoe on top of the camera, as well as LED lights, viewfinders and more. A manual print lever deliberately styled to look like the wind-on lever in classic film cameras is on hand to print images.

There are two shutter buttons – one at the top of the camera just beside the print lever for

At a glance

£174.99

- 4.9MP digital camera
- Retro-styled body
- Takes digital images, with option to print them on Instax Mini film
- Instax.com

when it is held in landscape orientation, and another on the front of the body beside the flash and selfie mirror, for when it's held vertically. The on/off control is a switch placed on the front of the camera.

At the bottom of the camera, under a flap, are the microSD memory card slot and a USB-Type C port for charging. Since the brown model started being manufactured, all new Mini Evo cameras have had this, instead of the Micro USB on the original black Mini Evo cameras. It also has a tripod screw mount on the side, which many will find particularly useful for taking portraits and self-portraits.



A portrait shot using the Instax Mini Evo

space. I used a 32GB microSD memory card for this review, and it proved more than enough.

There are ten image effects or 'lenses' available to choose from by rotating a dial around the camera's lens, which is similar to a manual focus ring. They include half-frame, double exposure, fisheye and blur. Ten film settings, including Retro and Monochrome, can be mixed and matched with these lenses. All in all, the camera packs in 100 effects for photographers to play with.

Using most of the effects took me back to the early days of Instagram. They had me cringing at suppressed memories of over-editing every single one of my images, and adding exaggerated blue or yellow filters to everything.

But it really comes down to personal preference. It's worth noting that compared to other Instax cameras, Fujifilm really spoils you for choice in terms of what types of images you can get out of your Instax Mini Evo. And I really enjoyed some, like the Retro filter as well as the double exposure, fisheye, and mirroring lenses.

Printing

You can choose which photos to print either manually, by pulling

the Print lever, or through Bluetooth on the Fujifilm Instax Mini Evo app. You can use this to shoot remotely too, as well as transfer images to your phone. You can only transfer ones you've printed though, which is annoying. There is no option to remove the white Instax Mini film frame effect, either.

On the whole, using the app is a straightforward process. But you have fewer options than with the Instax Pal, which does allow you to transfer any of the images you've taken. It also lets you print on Square or Wide film, provided you have the appropriate printer.

Value for money

Ordinarily priced at £174.99, the Mini Evo is the most expensive model in the Fujifilm Instax line-up of instant cameras and printers. In terms of looks and what it offers, it's most comparable to the Instax Mini 90 among the analogue camera range, which is cheaper at £134. But this is not taking any additional film costs into account.

The Instax Mini LiPlay is a hybrid camera and printer packing the same hardware as the Mini Evo. It's a bit cheaper, at £150, but misses out on the retro styling and the quick access to the filters and effects. Meanwhile

Shooting experience

This almost feels like a proper camera – more so than the Fujifilm Instax Mini 12 and Instax SQ40, for example, which feature simplified features and operation. Once you take some time to learn what all the many controls do, the camera is very nice to use.

The Mini Evo has a 28mm equivalent wideangle lens with a bright f/2.0 aperture. Although mostly automatic, the camera does give you some control over settings like flash, exposure, macro mode, white balance and a self-timer. It also features decent face detection and autofocus.

It did reasonably well in most situations. While it struggled in low light, turning on the LED flash helped in most cases. I used Macro mode on some flowers, but quickly found that this camera is not really one for capturing a lot of detail. Just enough to get a decent photo,

but that's about it.

In my review of the Instax Pal, one of my main misgivings with that camera was image quality. The Instax Mini Evo unfortunately also has a small 4.9MP 1/5in type CMOS sensor coupled with a small lens, and this really doesn't help matters.

You can zoom in to crop an image in-camera before printing, but just because you can, doesn't mean you should. This is where you can see the drawbacks in image quality really start to appear.

This probably won't be much of a problem if you're just planning on printing your photos and posting them on social media. But it would be nice if it had a larger, higher-resolution sensor.

While the internal memory has capacity to store only around 45 images (which I filled up in just one to two days), Fujifilm says the camera can store around 850 images per GB of memory card

After printing, you can transfer images to your phone – complete with this Instax Mini film frame effect



The Mirroring lens can give interesting results



the Fujifilm Instax Pal is a digital camera shaped like a golf ball, that connects to any Instax Link printer to print photos. Depending on where you buy it, the Instax Pal can be more expensive than the Mini Evo, if bought as part of a bundle with a printer.

The main advantage the Instax Mini Evo has over all of the Fujifilm Instax film cameras really comes down to the ability to choose which photos you want to print. While you may spend more on the camera itself, the idea is that you spend less on film, while still being free to carry on taking pictures.

Additionally, the batteries are inside the camera, so the only thing you really need to buy is a memory card, other than film when you want to print photos. But that is likely to be a one-off expense and not even a particularly costly one.

Fujifilm's Instax Link printers also let you choose which photos to print, but minus the image-quality constraints (they allow you to print photos taken with your smartphone and digital camera). There are printers available for Square and Wide film, as well as Mini.



This photo was taken using the built-in black & white filter

Verdict



SO, DOES the Mini Evo provide the best of both worlds? When compared to Fujifilm's Instax printers, I'd say no. But it's halfway there. It mainly depends on what kind of user experience you want, and to what extent image quality is a deciding factor for you.

As with the Kodak Ektar H35N half-frame 35mm camera, it's possible the Instax Mini Evo might not appeal hugely to professional or enthusiast photographers. But it's still a fun camera for everyday shooting and travel photography. Photobooth enthusiasts, content creators, and in particular beginner film photographers will be likely to find much to love about the Instax Mini Evo.



For and against

- + You get to choose what you print
- + Bluetooth connection and smartphone app
- + Some fun effects
- Low-quality 4.9MP sensor
- Can only send printed images to your phone
- No video

Improve your photography

with a subscription to *Amateur Photographer* magazine!



Join us and enjoy these great benefits:

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

SAVE
UP TO
70%*
JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP424P

Call us on **01959 543 747** and quote **AMP424P**

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 June 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.



At a glance

£399

- RGB and Bi-colour LED light
- Gives f/5.6 at 2m, 1/60sec, ISO 400
- Takes Bowens modifiers
- 240x128x219mm, 1.6kg
- www.colborlight.com

RGB

Colour temperatures of 2700K and 6500K as well as Red, Green and Blue mixtures.

Flexibility

The light takes Bowens-mount accessories, and offers a Nato rail for additional fixtures.

Special effects

13 effects modes with customisable pulse rates and colours.

Power options

The head comes with mains power and can also be run from a V-Mount battery.

Colbor CL220R RGB LED light

As the price of LED lighting comes tumbling down, heads like the Colbor CL220R bring full RGB colour control well within reach of the enthusiast, says

Damien Demolder

Not that long ago, if you wanted to use coloured continuous lighting, you needed either to spend a lot of money, or to buy a set of gels for your standard daylight head. However, in recent times the price of RGB LED heads, tubes and panels with red, green and blue colour diodes has dropped in dramatic

fashion. By this, I mean that the technology has become so cheap that new manufacturers are coming on the scene with very low-cost units.

We've seen a lot of one-colour and bi-colour lights from brands like Nanlite and SmallRig, but not so many with full RGB non-tube heads. So this CL220R from Colbor is a little unusual.

Features

The Colbor CL220R is a revised version of the firm's CL220 220W bi-colour head, but with the introduction of RGB LEDs to add some colour to the mix. While the daylight and tungsten LEDs might conform to the headline 220W specification, the RGB LEDs are only 100W. So we should expect slightly less than half the power

output when we are relying just on the colours.

The light provides colour temperatures between 2700K and 6500K, easily covering daylight and domestic tungsten, and then all the red, green and blue mixes on top. As is becoming common these days, in the colour temperature modes we can also adjust the green and magenta tint. So minor shifts can be made more easily to match the ambient lighting.

Making the most of the mass of existing modifiers, the CL220R has a Bowens bayonet mount so we can fit very old as well as very new dishes, softboxes and snoots. Unusually though, the light has a slot on each side of its body into which we can slide a NATO rail that can be used to attach further accessories. The rail comes in the kit and makes it possible to attach a battery so we can use the light on location.

A mains adapter comes with the head, but the VM3



Thanks to its Bowens mount, the CL220R accepts a wide range of modifiers old and new. A simple reflector is supplied

➤ V-Mount adapter is optional, and allows a V-Mount battery to be fitted. The adapter comes with a D-Tap to XLR cable, so the battery can be plugged in to the light's power supply port. It's a neat idea, and makes the light stand out, as it's unusual for a unit at this price point to offer a battery solution.

Helping with its portability and suitability for location use are the size and weight of the unit. It measures just 240x128x219mm and weighs only 1.6kg. So it's easy to carry around and even to handhold for long periods.

Build and handling

I'm not sure how much physical punishment the Colbor CL220R will take without consequences. It feels as though it's made from thin metal and plastic, but I suppose that's how they keep the weight and the price down. The body will be fine so long as you take care not to bash it around too much, which I'm sure you wouldn't, and the main handle

feels quite strong. My main concern is the moulded plastic arm that's used to release and tighten the hinged mounting post

so we can alter the angle of the light – but again, with careful use it will probably be fine.

The main controls of the light

are centred around a screen on the rear of the body. This screen is a fairly primitive affair, but it does what it needs to do very well. We have only four buttons and a pair of dials to use, so nothing is too challenging and we can get where we want quickly.

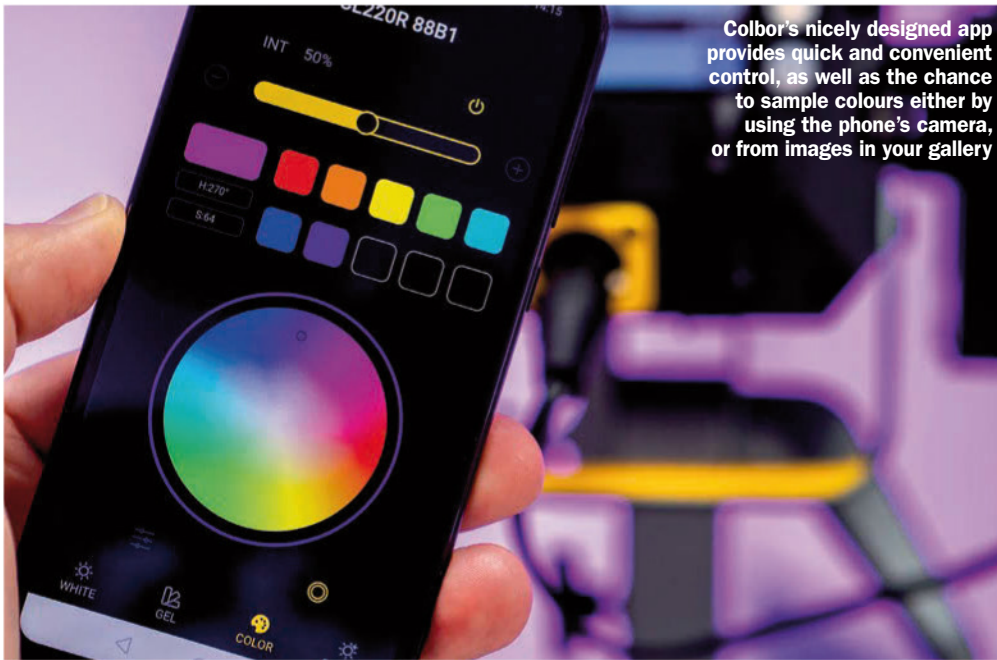
Firstly, the Mode button switches us between Correlated Colour Temperature (CCT) for controlling the Kelvin value and brightness of the light, and the HSI mode that allows us to control colour (Hue, Saturation and Intensity). You just have to remember which dial does the scrolling, and which adjusts the values of the menu item on the screen. Some readers will be delighted that when the latter dial is turned, the numbers are shown super-sized on the screen – so you won't need to switch glasses.

We have an effects (EFF) button too, that takes us to the pre-programmed menu of flashes, fire, fireworks, gun shot, and lightning, etc. We have 13 effects to choose from, and the Rate button allows us to adjust the frequency of the flashing, pulsing and so on. We can adjust the colour temperature of some of the effects, and there are three types of police emergency light effects to choose from depending on what your local force uses.

The Set button allows us to connect the head to a phone app



The light can be powered by a V-lock battery, but can then deliver only half its power. Adding a second battery gives full power, but gets heavy and expensive



Colbor's nicely designed app provides quick and convenient control, as well as the chance to sample colours either by using the phone's camera, or from images in your gallery

Verdict

I REALLY love low-cost products that give us something different and are genuinely useful, and this Colbor CL220R is one of those. Even if you aren't using it as a main light, it can add colour to a background or a splash of colour to the edges of your subject. But those unafraid of higher ISO settings will have the most fun. That it can take a battery is a real bonus, although a V-Mount battery will set you back a further £100. But it adds a whole lot to the utility of the head, and costs less than the difference between the battery and non-battery options other brands offer.

It's a very nice little head and one that is simple to use, offers a lot of features, and is one that will provide a lot of fun for a quite moderate outlay. So long as you remember that this is a low-cost unit and to not expect the Earth, you will be very happy. I've loved using it. It comes in a nice case too!



For and against

- RGB lighting
- Lightweight
- Low cost
- Offers battery power
- Not very powerful in RGB mode
- Battery operation only at 50% power

for remote control, or adjust the way the cooling fan works and the way the light responds to instructions.

App control

It's the Colbor Studio app that controls the light, offering a more convenient and quicker route to all the controls via a more sophisticated display than the light has itself. The app pairs quickly and offers us control of multiple lights and groups of lights. With some phones, it's possible to sample colours of real objects via the phone's camera, or to match colours in pictures in your phone gallery.

At the time of writing, the app is available in the Apple App Store but not the Android Google Play store. I used it on an iPhone but my mother told me never to

download apps from websites – so I loaded the Android version onto a disconnected and wiped phone. I don't recommend doing it on your main phone until the Android app is available through the Google Play store.

In use

While you aren't going to use the CL220R to light a street scene in the middle of a summer's day, it is certainly bright enough to shoot a nice portrait in the studio with a fast lens. According to Colbor, its 220W output offers 30,600 lux at 1m when the CCT mode is set to 5600K. In my real-life tests, this translates to f/5.6 at ISO 100 and 1/60sec at 1m, or f/2.8 at 2m. Crank your ISO to 400 and you've got f/11 at 1m or f/5.6 at 2m.

The 100W RGB modes offer

significantly less light though, giving me about f/2.8 and 4/10ths at 1m, and f/1 and 3/10ths at 2m at ISO 100. Switching up to ISO 400 gave a more respectable f/5.6 3/10th at 1m, and f/2.8 at 2m.

These aren't the readings of a Hollywood movie light, but they will do for a whole lot of purposes, especially if you have a camera you trust at ISO 800 or more. These measurements were taken with the supplied reflector fitted, so expect softboxes to further reduce the light reaching your subject.

With a battery fitted the light won't allow us to go beyond the 50% power setting. This slightly, but not completely, takes the shine off the light's ability to run on batteries in the first place.



Fitted with Colbor's BP90 90cm parabolic softbox



RGB lights like this are great for creative portraits
Panasonic G9 II, 42.5mm, 1/60sec at f/1.2, ISO 200

**SAVE
£450**

ends 30/04/24



Canon

EOS R5 Body only
45MP full-frame CMOS sensor at
up to 20 frames per second.

Usually ~~£3,799~~

Now
only **£3,349**

Canon

EOS R8

Body only

24.2 MP full-frame sensor
with up to 4K 60p video.

Usually ~~£1,699~~

Now
only **£1,499**



**SAVE
£200**

ends 30/04/24

Canon

**SAVE
UP TO
£450
INSTANTLY**

on selected Canon EOS cameras

USE CODE: CANONSAVE24

HURRY! - ENDS 30/04/24



Canon

EOS R6 Mark II

Body only

24.2 MP full frame sensor &
40fps continuous shooting.

Usually ~~£2,779~~

Now
only **£2,579**

**SAVE
£200**

ends 30/04/24

**SAVE
£450**

ends 30/04/24

Canon

EOS R3

Body only

24 MP stacked BSI CMOS full-frame sensor,
30fps continuous shooting with AF/AE &
6K/60P RAW internal video.

Usually ~~£5,499~~

Now
only **£5,049**



**london
camera
exchange**

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

www.LCEgroup.co.uk

★ Trustpilot



**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.



SECOND-HAND CLASSIC

Sony Alpha A7R III

We revisit Sony's third member in its series of high-resolution full-frame mirrorless cameras

The A7R III arrived in 2017, succeeding the A7R II launched two years prior. Sony retained a very similar design, but introduced many of the best features from the original A9. This resulted in a very impressive camera that boasted a sublime combination of resolution, shooting speed and high-ISO image quality. At its heart lies a 42.4MP BSI-CMOS sensor with an ISO range expandable to 50-102,400. Capable of 10fps continuous shooting, it boasts 399 phase-detection and 425 contrast-detection focus points, as well as 5-axis stabilisation that works with any lens. The shutter unit is good for 500,000 cycles and its larger battery offers twice the capacity of the older NP-FW50. Other features include twin SD card slots, high-speed USB-C interface and a 3.69-million-dot EVF with a 3in, 1.44-million-dot screen below.

What we said

- 'It's an exceptionally capable camera that cements Sony's domination of the high-end mirrorless market'
- 'has all the advantages of mirrorless, including a truly accurate viewfinder preview, a more reliable and accurate autofocus system and a considerably smaller body'
- 'it's very quick, and works very well – certainly much better than the finicky A7R II'

What to pay

There's good stock of used A7R III's on the second-hand market. Like-new examples fetch around £1,389 with their original packaging. 'Excellent' condition A7R III's with only light signs of use cost between £1,299 and £1,339, while 'good' condition examples with some marks and scuffs can be found from £1,149. You may find some well-used A7R III's that cost even less than this.

How it fares today

Although it's no spring chicken, the A7R III remains an extremely capable and versatile camera for a wide range of photographers, particularly those looking to resolve fine detail or crop in tightly to their images. It doesn't make the best choice today if you regularly shoot high-speed action or frequently shoot in the cold, as it's hard to hold and handle with thick gloves.

New alternatives

Since the A7R III, the A7R IV and A7R V have arrived. Each model has improved, with the A7R V bragging a 60MP BSI CMOS sensor and enhanced AF that can recognize animals, birds, insects, cars, planes and trains. There's also a broader range of raw file sizes available, focus bracketing, faster Wi-Fi, 10-bit 8K video, and a more intuitive menu system. It currently costs £3699 new.

See over to find out what Sony Alpha A7R III owners have to say



Amateur
Photographer
Testbench
GOLD
★★★★★



All of the controls can be easily adjusted with the camera to your eye, with the joystick being especially well placed



The A7R III's larger NP-FZ100 battery is specified for 650 shots using the LCD, or 530 with the EVF

At a glance

£1,299

body only (in excellent used condition)

- 42.4MP full-frame BSI CMOS sensor
- ISO 50-102,400 (expanded)
- 5.5-stop in-body IS
- 10fps continuous shooting
- 4K video recording

For and against

- + Phenomenal image quality in almost any situation
- + Extremely fast and responsive
- + Compact, lightweight design with well-placed controls
- + Effective in-body image stabilisation
- No in-camera raw conversion or intervalometer
- AF area can be hard to see when moved using the joystick
- Rear screen only tilts up or down
- Handgrip too close to the lens for shooting with gloves

What the owners think

Three Sony Alpha A7R III users give their verdicts

Mike Kitchen

As an avid night photographer, the Sony A7R III has become my companion for capturing stunning images in low-light situations. Its sleek and ergonomic design feels like an extension of my hand, ensuring comfort and control during long shooting sessions. What sets this camera apart is its remarkable low-light performance, which consistently exceeds my expectations. With its ability to shoot at high ISOs, I can confidently push the boundaries of night photography, capturing intricate details and vibrant colours even in the darkest of environments.

Whether I'm doing street or



A motion blur effect was added in post-processing
Sony A7R III, 7Artisans 9mm f/5.6, 1/100sec at f/5.6, ISO 2000

landscape photography, the A7R III delivers unparalleled image quality with minimal noise, allowing me to immerse myself in the moment. I love creating unique, eye-catching images and this camera has enabled me to bring my vision to life with

stunning clarity and brilliance.

The only negative thing I've noticed is that the LCD screen only tilts up and down. I often shoot from low angles, so it's difficult to see at times.

See more of Mike's images on Instagram @mkaptured.uk

For and against

- + Superb low-light performance
- + Vibrant colour when shooting at night
- + Sleek, ergonomic design
- Tilt-only LCD isn't as versatile as a tilt/swivel type

Antonio Tsay

When I bought the A7R III, I was mainly a landscape photographer. I received an invitation to join a birding tour and found myself stepping into unfamiliar territory. Determined to make the most of the opportunity, I embarked on a quest for knowledge, scouring the internet for insights into bird photography. As the day of the tour arrived, I was met with the challenge of adapting to a new style of photography.

Initially, I faced obstacles such as the limitations of my 100-400mm lens's range and the necessity of using higher ISO settings than I was accustomed to. Yet, as I delved deeper into the camera's capabilities, I discovered it could deliver exceptional results in demanding conditions. Its impressive 42MP sensor allowed me to crop into distant subjects and still maintain superb resolution. What initially seemed like a daunting task soon turned into a revelation, as



A keel-billed toucan
Sony A7R III, FE 100-400mm F4.5-5.6 GM OSS, 1/320sec at f/6.3, ISO 400

I witnessed the incredible potential of this powerful tool for capturing the intricacies of

birds in stunning detail. Antonio can be found on Instagram @tonitsay

For and against

- + Dynamic range
- Sealing less robust than other brands

The tilting screen aids with shooting from low angles
Sony A7R III, Sigma 24-70mm F2.8 at 68mm,
3.2sec at f/9, ISO 100



Rod Aaron Gammons

As a portrait and fashion photographer, I found the A7R III to be a significant step up from the A7R II I previously owned, in several areas. Firstly, the autofocus was noticeably improved, with the Eye AF significantly more accurate and consistent. There's nothing worse than a great composition where the focus point isn't nailed on, and I found the A7R III to be a marked improvement, delivering a high rate of success, particularly when the subject was moving.

For commercial and portrait work, the inclusion of dual card slots, not found on the previous model, is an essential feature in the professional world giving that peace of mind of a real-time backup – a feature wedding shooters would also find very useful. Lastly, a frequent frustration with the A7R II was the poor battery life, which was



The A7R III is packed full of useful features for portrait photographers
Sony A7R III, FE 50mm F1.4 ZA, 1/250sec at f/1.4, ISO 160

also significantly improved in the A7R III. Overall, the A7R III is a fantastic camera and one that served me well for many years.

More of Rod's photography is found on Instagram @rodgammons and at rodaarongammons.com

For and against

- + Dual card slots
- Small rear screen by today's standards

PGYTech CFexpress CreateMate Card Reader Case (Type B/SD)

Andy Westlake reviews a rugged memory card case and reader combination

● £99.95 ● pgytech.com

If you shoot a lot of high-resolution stills or video, you'll probably get through memory card space very quickly. And if you're in the middle of a shoot when a card fills up, you can't afford to be scrabbling around in your bag trying to find a clean one. Equally, when it comes to editing your files, you won't want to wait for ages while they copy across to your computer. If those sound like familiar problems, this unique device might be the solution.

PGYTech's CreateMate combines a storage case for multiple memory cards with a high-speed reader, in a single ruggedised package. The idea is you can clip it somewhere accessible when you're shooting, allowing you to switch cards quickly. Thanks to the IP54-rated dust- and splash-proof design, it should keep your valuable files safe and protected. Then when it's editing time, your cards and reader are already in the same place, ready to go.

When you first open the box, you're presented with a chunky rubber casing measuring about 12.7x6.3x2.5cm, with a thick loop on one corner for attaching the included carabiner. Push one end, and the card holder/reader slides out. Pressing a small red catch then releases the USB-C plug, allowing you to unloop the connector cable. It's a deceptively simple and clever design.

In use, it all works really well. The cards push readily into their storage slots and stay in place firmly, with no risk of falling out accidentally. However, they also slide out easily when needed.

Both the card readers are super-quick. I tested them by copying a 31GB folder of raw and JPEG files across to my laptop's internal SSD, which took about 45 seconds for CFexpress, and 2 minutes 30 seconds for SD. This was as fast as any other readers I had to hand for comparison. The only slight catch is that you can't use the SD reader when you have a CFexpress card installed.

If you'd prefer to carry something less bulky, the card reader and holder unit can be removed from the rubber shell to reveal a rather smart-looking metal casing (right). Just take care to reassemble it the right way around, with the CFexpress card storage slots on the opposite side to the carabiner.

Verdict

Whether or not you take to this device will probably depend on what you shoot. Arguably, it'll be most valuable to sports and action photographers, or videographers. But if you can see a case for using one, there's no doubt it'll do the job very well.

USB-C

An integrated, 10cm-long cable is used to connect the reader to your computer, with a USB-C plug.

Reader

The device can read CFexpress type B and UHS-II SD cards, although not at the same time.

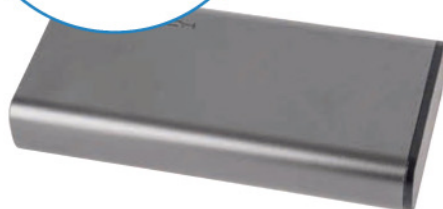


Storage

There are moulded slots for two CFexpress Type B cards on one side, and three SD, four Micro-SD and two SIM cards on the other.

Kit

A microSD adapter, SIM removal tool, and carabiner are all included in the box.



At a glance

- CFexpress Type B / UHS-II SD card reader
- USB 3.2 interface (up to 10Gbps)
- Storage slots for memory cards
- Rugged IP54 construction
- Works with PCs, smartphones, and tablets

CREATEMATE VERSIONS

As well as the CFexpress Type B/SD version, a CFexpress Type A/SD variant is available for users of the latest Sony cameras. There's also a considerably cheaper SD-only model, costing £49.99. All three come in a choice of either black or moss green.



BLAST FROM THE PAST

Argus C3

John Wade looks at one of America's most popular 35mm cameras

LAUNCHED 1939

PRICE AT LAUNCH approximately £10

GUIDE PRICE NOW £20-30

Made of Bakelite with chrome trim and squared-off corners, the Argus C3 looks like an Art Deco brick. More than two million were produced. Top right of the front is a dial to set shutter speeds of 1/10–1/300sec. Top left, another dial protrudes above the height of the body to be rotated by a finger whilst looking through the rangefinder window to the side of the viewfinder. As well as coupling to the rangefinder the dial is connected via a gear wheel to the focusing ring of the 50mm f/3.5 Citar lens. Bearing in mind, however, that the further apart rangefinder windows are placed, the more accurate the mechanism, the fact that the C3's windows are only about 5mm apart doesn't bode well for accurate focusing.

Apertures are set on a ring around the lens. Unfortunately, fitting a filter or lens hood covers this aperture ring, making it impossible to adjust. To get round that, a small 'Y'-shaped accessory was produced with two small holes in the arms of the 'Y' that drops over two equally small dimples on the aperture ring. With a filter or lens hood in place, the protruding tail of the 'Y' is used to change apertures – even though it is still almost



The 'Y'-shaped accessory in place on the aperture ring (left) and how the lens hood then obscured the settings



Argus C3 with its dedicated flashgun fitted and, below it, the camera's lens hood, filter and special aperture adjusting accessory

impossible to see the settings beneath the filter or hood. Idiosyncrasies like this tend to infuriate users while delighting collectors. A dedicated bulb flashgun uses two prongs matched to sockets in the side of the body to hold it in place and make the electrical connection.

The last version of the camera, which appeared in 1958, was known as the Match-Matic. It was produced with light brown leatherette on the front and back, and exposure was set by Exposure Value (EV) numbers read off a meter that clipped to

the top of the body. In 2002 the Match-Matic was used by a character in the film *Harry Potter and the Chamber of Secrets*, gaining it the unofficial name of the Harry Potter Camera and contributing to its popularity today as a collector's item.

What's good Ruggedly built, usually reliable, strangely attractive and cheap.

What's bad Rangefinders are sometimes faulty, focusing can be very stiff.



The attractive Match-Matic 'Harry Potter' camera

Improve your photography with a subscription to *Amateur Photographer* magazine!



2 EASY WAYS TO SUBSCRIBE
 Visit shop.kelsey.co.uk/AMP424P
 Call us on **01959 543 747** and quote **AMP424P**

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 June 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

Liquid punch

The results of the CUPOTY Challenge: Water, are in and everything from mating toads to frozen flowers have been put before the judges. Selected entrants share their tips with CUPOTY co-founder Tracy Calder



Close-up
Photographer
of the Year



AFFINITY
Photo 2

Apparently, every second breath we take comes from the ocean. It's a sobering statistic, and one that makes caring for our oceans and waterways absolutely vital. Photographers have an important role to play in alerting us to the state of the natural world, and one way of doing this is to celebrate what we stand to lose if we continue to treat our oceans and rivers as waste receptacles. A few weeks ago, I got chatting to two underwater photographers. We discussed the impact of climate change, sewage and other pollutants on wildlife, but we also talked about the sheer wonder of discovering something new and the absolute joy of being submerged in water. I was struck by their calm, relaxed demeanour – being in or around bodies of water is said to have a soothing effect on the human brain and these two certainly seemed to back up the science!

Environmental and health benefits aside, water (in all its forms) can be fascinating to photograph – everything from reflections to raging rivers and sheets of ice can enhance a picture or even become the subject of an image. For the latest CUPOTY CHALLENGE (in association with Affinity Photo 2) our subscribers chose water as the theme. Our callout was answered with images of seahorses swimming through kelp, flowers bejeweled with rain, and insects drying out their wings before taking flight, among other things. As usual, looking at all the entries was both educational and inspiring. Congratulations to Tibor Litauszki for taking the top spot with his beautiful image of an alpine newt.

If you would like to stay up to date with the latest CUPOTY news, including details of this year's main competition, please sign up to the CUPOTY newsletter. To see all of the shortlisted entries for the CUPOTY CHALLENGE: Water, please visit www.cupoty.com/water-shortlist



Camera: Pentax K-3
Lens: Laowa 65mm Super Macro
ISO: 100
Aperture: f/5.6
Shutter speed: 1/40sec
Accessories: Tripod, remote release, lightbox

© IAN GILMOUR | CUPOTY.COM

2nd Place Ian Gilmour Poppies Tiarella in Ice

Nationality: British

Occupation: Retired

Website: www.iangilmour.co.uk

Facebook: [IanGilmourPhotography](https://www.facebook.com/IanGilmourPhotography)

'I submerged some wild poppies in water with tiarella flowers and froze them overnight. I then placed the frozen block on a lightbox and photographed them using my Venus Laowa super macro lens. My first

attempt was unsuccessful as the water was cloudy, so I boiled the water before re-freezing for the second attempt, which seemed to give a better result.'

TOP TIPS

- 1 Boil the water for a few minutes before freezing to remove any impurities.
- 2 Use a tripod and either a remote release or the self-timer on your camera to ensure there is no camera movement.
- 3 Experiment with leaves, flowers, ferns etc at home to see what you can come up with.



Camera: Canon EOS R5
Lens: Laowa 15mm F4 Ultrawide Macro
ISO: 1250
Aperture: f/16
Shutter speed: 1/128sec
Accessories: Underwater housing, LED light

Overall Winner Tibor Litauszki Between the Stars

Nationality: Hungarian

Instagram: @tiborlitauszki_naturphtgrphy

'In Germany, where I live, there are many clear and slow-flowing streams that provide excellent habitat for alpine newts. I have been following their lives for years, and last year was no exception. A few days after the frogs lay their eggs, at dusk, the newts appear and feast on the spawn all through the night. I wanted to capture this moment underwater. To do this, I placed my camera in an underwater housing, attached it with weights, and placed it under the frogs' eggs. I was a bit nervous at first because I wasn't sure if the underwater housing was completely waterproof. But I figured that if no bubbles appeared, my camera would stay dry. I manually set the focus on the lens beforehand and hoped to get lucky. Waiting nearby until it got dark, I illuminated the first newt that appeared with an LED light and triggered the camera with a homemade wired remote release.'

TOP TIPS

- 1 Go out into nature as often as possible. Pay attention to everything – the smallest detail or moment can lead to a successful picture.
- 2 Think about using artificial light sources. Here I used an LED to illuminate the scene.
- 3 When you study nature closely, the attention you pay (and the images you create) can play a part in conservation.

Finalist Abby Raeder Pond Geometry

Nationality: American

Occupation: Retired

Instagram: @abbyraeder

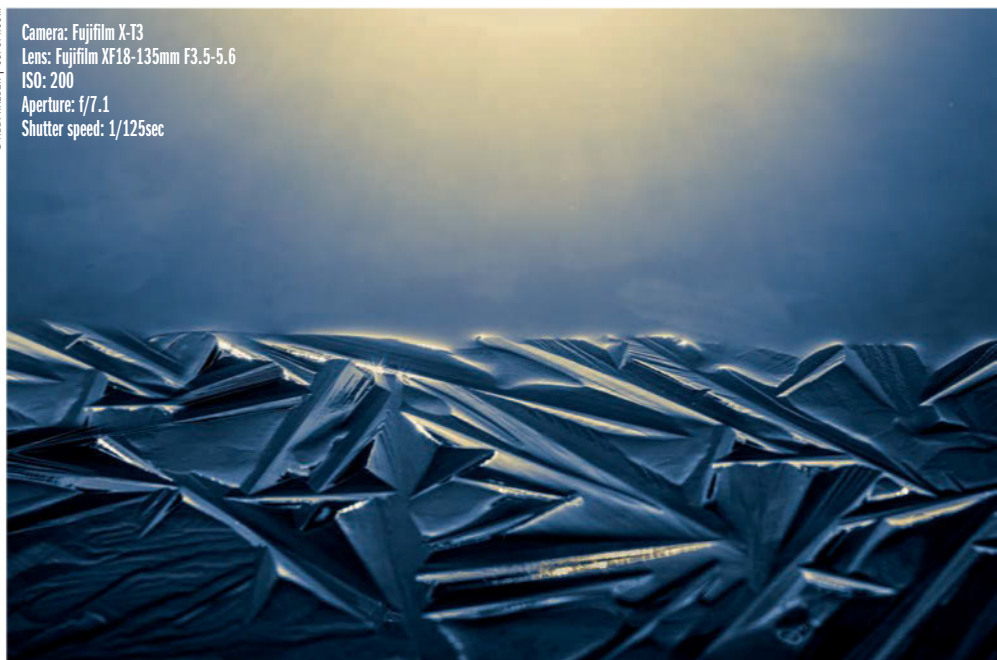
'The earliest signs of a changing season are captivating to me. By mid-November, nights become biting cold. At morning's light, I visited a pond in Vermont to find the first ice of the season. For me, this scene is thrilling beyond words. Seeing the physical change of water into a striking geometric marvel is an experience that makes me appreciate the glories of life.'

TOP TIPS

- 1 Pass over the obvious compositions and look for quiet moments that tell a story.
- 2 Be patient. Give yourself time to see deeply and you'll soon find satisfying compositions.
- 3 Pour your critic a cup of coffee and lock him in the house.

© ABBY RAEDER | CUPOTV.COM

Camera: Fujifilm X-T3
Lens: Fujifilm XF18-135mm F3.5-5.6
ISO: 200
Aperture: f/7.1
Shutter speed: 1/125sec



© SEBASTIEN BLOMME | CUPOTY.COM



Camera: Pentax K-1
Lens: Pentax DA 300mm
ISO: 100
Aperture: f/4
Shutter speed: 1/1600sec

© GABI SWART | CUPOTY.COM



Camera: OM System OM-1
Lens: M.Zuiko Digital ED 150-400mm F4.5
ISO: 500
Aperture: f/5.6
Shutter speed: 1/1600sec

Finalist Gabi Swart You See Better With Four Eyes

Nationality: German

Occupation: Retired geologist

Website: gabi-swart-naturfotografie.de

Instagram: swartgabi

'This picture was taken in a pond near Ladenburg, Germany. It was shot from a low angle so that the reflection of the frog's eyes are just visible. I then decided to turn it upside down to

confuse the viewer and encourage him/her to look more closely.'

TOP TIPS

- 1 Adopting a low viewpoint and getting down to an animal's eye level can result in dramatic pictures.
- 2 Slightly underexposing a picture can make colours appear more saturated and prevent blown highlights.
- 3 The period just before sunset can provide ideal light conditions for images like this one.

3rd Place Sébastien Blomme The Ice Skater

Nationality: French

Occupation: Engineer

Website: www.sebastienblomme-photo.com, Instagram:

@sebastien_blomme, Facebook: sebastien.blomme.79,

Twitter: @donlopephoto

'For a long time, the idea of capturing the graceful ballet of dragonflies flying over the Garonne (the river that winds near my home) had been running through my head. It's enchanting to observe hundreds of these creatures circling, skilfully capturing midges and other insects in mid-flight every summer. One day, I settled in the water at a spot where I had noticed a dragonfly regularly returned to rest. I waited patiently for its return. At each appearance I fired my camera in burst mode, hoping to capture the moment when its wings would be spread in all their glory. After a hundred attempts, I finally managed to obtain the image I desired.'

TOP TIPS

- 1 Get as close to the surface of the water as possible. I took advantage of the sun behind the subject and the movements of the water to capture bokeh bubbles.
- 2 Anticipation is key. Observe the insect you're trying to photograph to learn its habits. In this case, I knew that after hunting, the dragonfly would go back to this spot and I was able to prepare my composition.
- 3 Look for the best light. There were plenty of places on the riverside where I could have taken a picture, but this was the one spot where the sun was hitting the water to create an interesting background.



Camera: Panasonic Lumix DC-G91
Lens: Laowa 25mm F2.8 2.5-5x Ultra Macro
ISO: 320
Aperture: f/2.8
Shutter speed: 1/200sec
Accessories: Cygnustech diffuser and flash

Finalist Alexis Tinker-Tsavallas Moss Springtail

Nationality: Greek / Canadian

Instagram: @naturefold,

YouTube @naturefold

'While searching for macro subjects on dead wood in winter I came across this springtail (*Neanura muscorum*) covered in dew droplets. Normally this species is quite active, which makes focus stacking almost impossible, but this individual stayed quite still, giving me the opportunity to get a high-magnification focus stack. I used Zerene Stacker to combine the

frames, and sharpened the final image with Topaz DeNoise AI.'

TOP TIPS

- 1 It can be challenging to find macro subjects in winter, but I always find small arthropods, including springtails, in dead wood on the forest floor.
- 2 If you have a photo with flat lighting, try using masks while editing to add drama. Darken a linear gradient coming from a bottom corner and brighten a linear gradient from the opposite top corner.
- 3 Use a flash and diffuser for smooth, consistent lighting in macro photography.

© ALEXIS TINKER-TSAVALLAS | CUPOTY.COM



Camera: Sony A7R IV
 Lens: Sony 28-60mm
 with Nauticam WWL1-B
 Wet Wide
 ISO: 200
 Aperture: f/20
 Shutter speed: 1/160sec
 Accessories: Nauticam underwater
 housing, 2x Backscatter Mini Flash,
 2x strobes

© SANDRA STALKER | CUPOTY.COM

Finalist Sandra Stalker Plastic Sailors

Nationality: British

Occupation: Art technician

Instagram: @teentytinyunderwaterphotos

'Hundreds of items covered in gooseneck barnacles wash up on Chesil Beach, in the UK, every year, carried there by winter storms. These are non-native to the UK and have usually travelled across the Atlantic. This particular item was a plastic bottle with a colony of goose barnacles and some fishing net I found on the beach. To tell the story of ocean litter becoming a habitat for wildlife, I took them to the sheltered side of Chesil in Portland harbour and re-floated them there. The water was about 8°C, I was in a wetsuit and the water was incredibly choppy from the wind, which kept blowing the bottle away from me. I shot upwards as I loved the reflection on the surface of the water, while keeping the bottle and barnacles as the main focus of the image.'

TOP TIPS

- 1 Try to find the calmest water spot with the best visibility possible.
- 2 Owing to the object moving, shoot wider than you want to so that you can crop in post-processing and not chop off crucial parts of the scene.
- 3 Use strobes below the water line to add light to your subject.

Finalist Claudia Gaupp Sparkling Crown

Nationality: German

Occupation: Architect

Instagram: @lostinblooms

'Love-in-the-Mist (*Nigella damascena*) is the epitome of early summer for me. I have always been fascinated by the variety of nigella flowers. From the bud to the dried seed capsule – each phase holds its own secret. In this case I was intrigued by the details of the stamens and petals, which are surrounded by net-like leaves. Shortly after a rain shower, the tiny drops of water caught in the leaves made me think of a sparkling crown on the bloom. I took the picture in my garden in natural evening light and then converted it in post-processing to a very cool blue-green background in order to match the blue of the flower.'

TOP TIPS

- 1 Work with a shallow depth of field to achieve a soft and interesting bokeh. Look for colours in the background that match the main subject in an interesting way.
- 2 When taking flower photos, look for ways to highlight details. In this case, the raindrops are the secret star of the composition.
- 3 Knowing the environment you are taking pictures in will help you to go out in the best lighting conditions for your story. I prefer the late evening light in my garden.

© CLAUDIA GAUPP | CUPOTY.COM



Camera: Canon EOS 6D Mark II
 Lens: Tamron 90mm f/2.8 Macro 1:1
 ISO: 400
 Aperture: f/2.8
 Shutter speed: 1/250sec

© BARRY WEBB | CUPOTY.COM



Camera: OM System OM-1
 Lens: M.Zuiko Digital ED 60mm F2.8 Macro
 ISO: 200
 Aperture: f/3.5
 Shutter speed: 1/80sec
 Accessories: Tripod, cable release, three extension tubes, Raynox 250

© MARCO IMAGES | CUPOTY.COM

Finalist Barry Webb Slime Moulds and Raindrops

Nationality: British

Occupation: Gardener / photographer

Website: www.barrywebbimages.co.uk

Instagram: @barrywebbimages

'Following overnight rain, I came across a colony of 2mm tall *Physarum album* slime mould fruiting bodies on a short section of beech branch, lying in leaf litter on the woodland floor. On closer inspection, I spotted this group encased in raindrops.

Carefully positioning the branch in a suitable position, taking care not to disturb the droplets, I shot 101 focus-bracketed images to capture the full depth of the subjects. The resulting images were focus-stacked using Zerene Stacker software.'

TOP TIPS

- 1 Shooting after rain or in fog can add an extra dimension to macro subjects.
- 2 Avoid direct sunlight when shooting wet subjects.
- 3 Be very careful handling subjects with waterdrops as they are easily dislodged.



Camera: Nikon D810
 Lens: Nikkor AF-S 300mm f/4
 ISO: 640
 Aperture: f/5.6
 Shutter speed: 1/4000sec

Finalist Tony North Milking Bonnets

Nationality: British

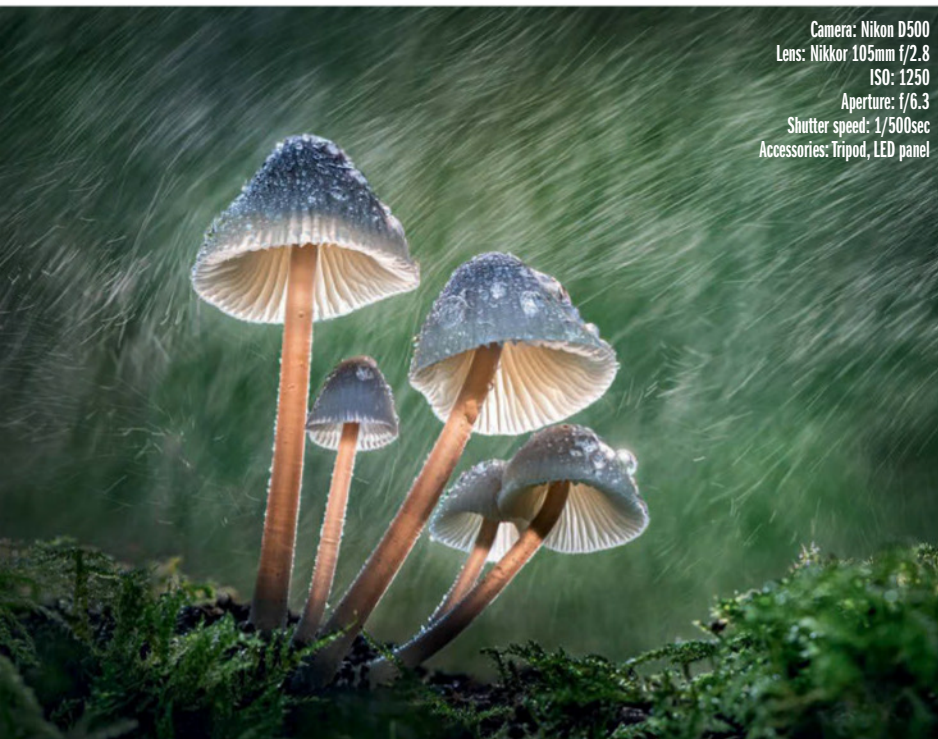
Occupation: Workshop teacher

Website: www.artofmacro.com, Instagram: [tnorth67](https://www.instagram.com/tnorth67/), Facebook: [tonynorth3](https://www.facebook.com/tonynorth3/), Flickr: [tonynorth1](https://www.flickr.com/photos/tonynorth1/)

'I found this clump of mushrooms with an almost perfect shape and number in Marbury Country Park, UK. I lit the scene from behind with an LED panel, both to fill the bonnets with light and to illuminate the droplets, which I created with a fine mist spray. My aim was to enhance the natural beauty of the fungi by adding more light and atmosphere. I focus-bracketed 40 frames of the bonnets, then took one shot with the fungi and the "rain". I combined the files later in Photoshop.'

TOP TIPS

- 1 Spend time looking for fungus specimens in good condition. Some species are more attractive than others!
- 2 Find an isolated specimen so it stands out nicely from the background.
- 3 Shoot from low down to catch the details of the fungi – this is an attractive feature of mushrooms.



Camera: Nikon D500
 Lens: Nikkor 105mm f/2.8
 ISO: 1250
 Aperture: f/6.3
 Shutter speed: 1/500sec
 Accessories: Tripod, LED panel

© TONY NORTH | CUPOTY.COM

Finalist Marco Maggesi Periscope

Nationality: Italian

Occupation: Photographer

Website: www.zamenis.it
Instagram: @marco_maggesi
Facebook: @Marco Maggesi

'This beautiful snake was looking for prey in a pond. I was really lucky because it stopped right in front of me to taste the air. The light was very soft because it was a cloudy day. I used a 300mm lens to capture this portrait. I will never forget this encounter.'

TOP TIPS

- 1 Shoot fast to freeze any movement. Focus on the eyes.
- 2 Move calmly and slowly so as not to startle the animal.
- 3 Use a long focal length to minimise any disturbance.

© HARALD CEDERLUND | CUPOTY.COM



Camera: Canon EOS 5D Mk III
Lens: Zeiss 100mm f/2 Makro Planar
ISO: 320
Aperture: f/7.1
Shutter speed: 1/125sec
Accessories: Tripod

Finalist Harald Cederlund Last Flight

Nationality: Swedish

Occupation: Researcher

Instagram: @haraldcederlund

'In early autumn, large quantities of moths were swarming in the mountain birch forest of Grövelsjön, Sweden – giving the hike through it a certain dream-like quality. My

hiking buddy wasn't feeling great, so we had to stay and rest in a mountain station, allowing me time to explore the immediate surroundings with my camera. I followed the trail down to Linnés källa – a spring that was supposedly discovered by the botanist Carl Linnaeus. Its surface was littered with large quantities of dead moths, along with some autumn leaves, grasses and algae. It looked to me as if the moths were still dancing over a meadow somewhere, taking one last flight. Later on, I combined five frames in Zerene Stacker to give a greater depth of field.'

TOP TIPS

- 1 Devote some time to wandering around aimlessly but be prepared to react quickly if you happen to stumble across something interesting.
- 2 Take some backup shots to be safe. (Most of the exposures I took on this occasion were a bit blurry owing to the poor lighting conditions and the difficulties of balancing my tripod on the edge of the spring.)
- 3 Consider focus stacking to maximise depth of field.

Camera: OM System OM-D E-M1 Mark II. Lens: M. Zuiko Digital ED 60mm F2.8 Macro. ISO: 200
Aperture: f/5.6. Shutter speed: 1/50sec. Accessories: Godox V350 flash, Cygnustech Diffuser



Finalist Pete Burford Long Over Dew

Nationality: British

Instagram: [pbmacro](https://www.instagram.com/pbmacro), Facebook: [pbmacro](https://www.facebook.com/pbmacro), Twitter: [pbmacro](https://twitter.com/pbmacro), YouTube: [pbmacro](https://www.youtube.com/pbmacro)

'At Mousecroft pool, Shrewsbury, I photographed this damselfly covered in dew during the early morning hours, at around 3am, in May. Given that insects are cold-blooded and need warmth to move, they typically rest at night. The sudden drop in temperature causes dew to cling to them. This moment is ideal for portraits as they cannot move or fly. As they warm up with the rising sun in the morning, they wipe away the moisture and fly off. To enhance the visual appeal, I used a coloured background card to add contrast and additional hues to the image. Afterwards, I stacked the frames in Helicon Focus, edited in Lightroom and Photoshop and then finished off with Topaz DeNoise.'

TOP TIPS

- 1 Visit locations late at night to find roosting insects.
- 2 If the background is cluttered or unattractive, try placing a piece of coloured card behind the subject.
- 3 When you're focus stacking, hold your breath to create more stability and accuracy.

© PETE BURFORD | CUPOTY.COM



Catherine Régnier

Trained as a nutritional engineer, Catherine Régnier followed an atypical path that led her to photography in 2022. Almost all her photographs are taken in her village in Normandy and highlight the often-overlooked beauty of nature at our feet. See more at catherineregnier19.wixsite.com/psychoetphotos/blog

Ephemeral fairies

The month of May is fast approaching and it's the perfect opportunity to observe mayflies. **Catherine Régnier** shares her tips for photographing these incredible insects

Mayflies belong to the Ephemeroptera family, which comes from the Greek word 'ephēmeros' meaning 'the time of day' and 'ptera' meaning 'with wings.' Ephemeroptera owe their name to the life span of their imago (adult form), which may not exceed a few hours.

Note that this is the only species that has a sub-imago (pre-adult) stage to the winged stage, with dull wings and dull body colours, while the imago has shiny, transparent wings and a shimmering body.

Of the 2,500 species of Ephemeroptera already recorded on Earth, around 200 live in

Europe. Until about 50 years ago, mayflies were found everywhere by the millions. Unfortunately, their population has declined dramatically.

I'm lucky enough to encounter mayflies regularly in my garden and at nearby ponds and rivers, but I'm sad to say that their numbers are dwindling.

Shooting tips

For flexibility, I encourage you to shoot handheld in natural light. With minimal equipment, you'll have total freedom of movement for the best angle of view.

I set my camera to manual mode to give me full control over the exposure. I favour wide apertures as it allows me to isolate my subject from its surroundings and creates harmonious bokeh. Always pay attention to your background: trees or denser vegetation needs to be about 6 to 10 feet behind your subject. The reflection of light on ponds or watercourses all help you achieve the famous 'bubble' bokeh effect too.

Depending on the weather conditions, I switch between manual focus and autofocus, usually the latter in continuous mode when it's windy.

Don't be fooled by the shallow depth of field and remember to hold your camera as parallel as possible to the mayfly's body, so that the whole of your subject remains in sharp focus.

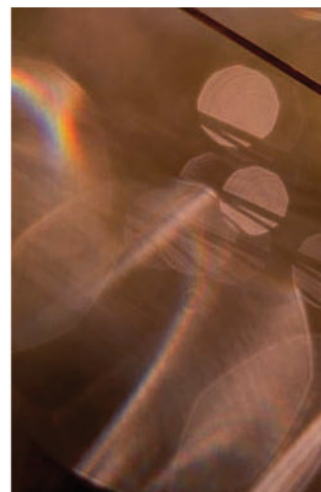
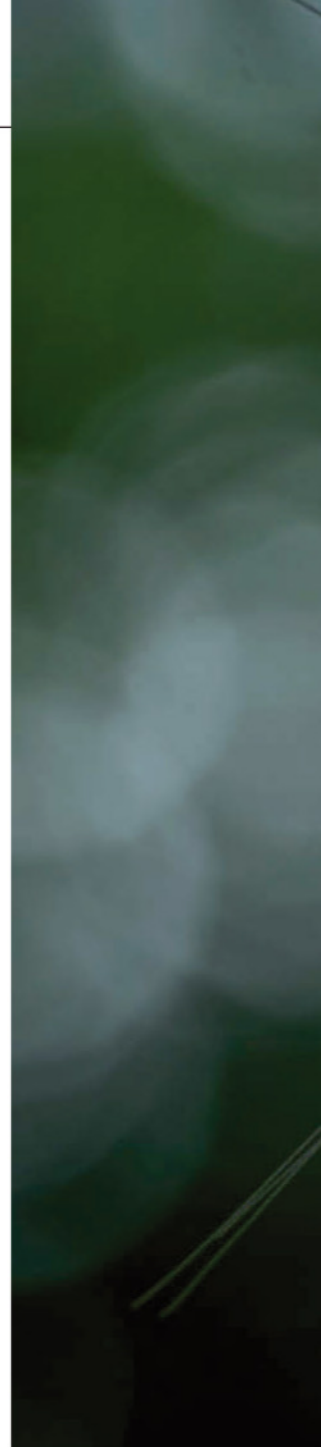
To get the best composition and light, try rotating around your subject, moving slightly away and then closer towards it. In macro photography, a tiny deviation from your subject can radically change the mood of your shot. Low-angle shots are also worth exploring.

I regularly have fun shooting mayflies front and back, as the results are very different and just as interesting against the light as with their backs to the light.

So, do take the time to discover your mayfly from every angle! It may even be delighted to pose and land on you. Now you're ready to put the spotlight on our ephemeral fairies.



The *ephemera danica* is only observable 15 days of the year
Fujifilm X-T30, 80mm,
1/250sec at f/5.6, ISO 500





KIT LIST

Macro lens

A fixed focal length of around 120/150mm (80/100mm for an APS-C) is perfect, as it produces pleasant bokeh that brings out the best in these delicate insects. A macro lens with a ratio of 1:1 is sufficient for photographing mayflies. I use a Fujifilm XF 80mm f/2.8 R LM OIS WR Macro lens.

Boots!

The tall grasses that line rivers sometimes hide water holes that the keen photographer will forget to watch out for while concentrating on photographing mayflies. Boots will also protect you from adder bites, should you come across one on your outings. Don't forget your waders if you're going in the water.

Meet the mayflies

Location: Mayflies are an excellent indicator of water quality. So, you'll find them near unpolluted streams, ponds and lakes. They spend most of their lives underwater, as eggs or larvae.

Time of year: It's usually between mid-May and early June that you'll see the winged adult forms. Some smaller species produce several generations in a single year, visible from late winter to mid-October.

Size: The body measures from 2mm to 40mm.

Habitat: Mayflies like to rest on supports such as tall grass and trees, so you're more likely to find them in damp areas that haven't been mowed.

The best times of day to photograph them: At sunrise, and in the late afternoon.



Above: Here's an example of bubble bokeh thanks to a contrasting background
Fujifilm X-T30, 80mm, 1/500sec at f/5.6, ISO 500

Left: A fairy sparkling under the morning dew. *Baetis rhodani* is observable from March to October
Fujifilm X-T5, 80mm, 1/500sec at f/5.6, ISO 125

Right: Play with backlighting!
Fujifilm X-T5, 80mm, 1/500sec at f/5.6, ISO 125



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

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

Advertisement sales & production
Head of Investment: Photography Mike Pyatt
Production Manager Nick Bond
Management
Publishing Director Mark Winterton
Retail Director Steve Brown
Subscription Marketing Manager Nicholas McIntosh
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscriptions
 51 issues of Amateur Photographer are published per annum.
 UK annual subscription price: £379.62
 Europe annual subscription price: £430.62
 USA annual subscription price: £430.62
 Rest of World annual subscription price: £456.12
UK subscription and back issue orderline
 01959 543 747
Overseas subscription orderline
 0044 (0) 1959 543 747
Toll free USA subscription orderline
 1-888-777-0275
UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/AMP
Already a subscriber?
 Manage your subscription online at shop.kelsey.co.uk/site/loginForm

Classifieds
Telephone 0906 802 0279. Premium rate line, operated by Kelsey Publishing Ltd. Calls cost 65p per minute from a BT landline; other networks and mobiles may vary. Lines open Mon-Fri, 10am-4pm
Email ads@kelseyclassifieds.co.uk
 Kelsey Classifieds, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Distribution in Great Britain
 Seymour Distribution Limited
 2 East Poultry Avenue, London, EC1A 9PT
 Tel 020 7429 4000 www.seymour.co.uk
Distribution in Northern Ireland and the Republic Of Ireland
 Newsread. Telephone +353 23 886 3850

Kelsey Media 2024 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.

Kelsey Media takes your personal data very seriously. For more information of our privacy policy, please visit www.kelsey.co.uk/privacy-policy. If at any point you have any queries regarding Kelsey's data policy you can email our Data Protection Officer at dpo@kelsey.co.uk.



Inbox

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

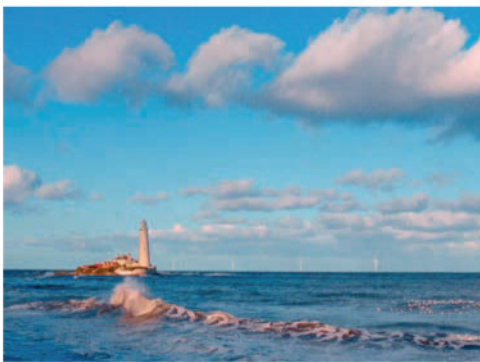
LETTER OF THE WEEK

Coast with the most

I am writing to express my appreciation for the article featured in Issue 11, *Make the most of the coast* by Emily Edean.

As an avid enthusiast of photography and a lover of coastal landscapes, I was captivated. Though many of the locations highlighted are in the south of England, I found the insights to be universally applicable, even to the North East where I live.

Living here, I've discovered several picturesque spots perfect for photography, and my absolute favourite is St Mary's Lighthouse in Whitley Bay. Its breathtaking vistas and unique ambience never fail to inspire me to capture the beauty of



One of Laura's photos at St Mary's Lighthouse

© LAURALOGOZZO

the coastal scenery. Here is one of my photos taken there, which I believe encapsulates the essence of the coastal charm Emily eloquently portrayed in her article.

Laura Logozzo

Glad you enjoyed it, Laura. Even with the recent inclement weather, coastal locations can yield great images but do be careful in storms and high wind!

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/



AP in a 'festering pit'?

I never thought I would regard AP in the same unflattering light as the mainstream media such as the BBC, *The Sun*, or the *Mail*, but in Geoff Harris's response to the furore over the Princess's

editing errors, he has lowered himself and AP into the same festering pit. He also makes the mistake of taking web traffic statistics as a sign of the popularity of a 'story,' when we all know that social media and the

like is the domain of hundreds of keyboard warriors and instant experts on anything and everything that they are not qualified in!

Geoff is right in stating that it is AP's duty to report on photography-related stories, but please leave the banal character assassinations and cheap-shot critiques to those in the mainstream media. In relation to John Bolt's Letter of the Week, I agree, it would be great if

AP could arrange a sympathetic interview with the Princess of Wales about her interest in photography. **Steve Daly**

Geoff Harris replies: 'AP's duty is indeed to report on big photography-related stories, and how the rest of the 'mainstream media' react is beyond our control. It was a very big story at the time, so please don't shoot the messenger. My later opinion piece was clearly labelled as such, so I'm sorry you didn't like it (though the festering pit image made me chuckle). An interview would indeed be great, but sadly, the Princess of Wales has other preoccupations at the moment.'

A 'Rad' approach

Somebody with a fear of rodents (musophobia) would find Julian Rad's photos of squirrels, rabbits and mice in the article *Parks and recreation* unsettling (AP 26 March), and feel concern for the welfare of the photographer. They might believe that these images were designed to shock, and hammer home the frightening impact of rodents, and even be affected by them.

However, being adults who understand AP's desire to publish wonderful pictures without pandering to every possible phobia, my wife and I admired the photographer's skill and enjoyed the little furry animals enormously.

Chester Willey

Full Cirkel

Many thanks for publishing my recent letter. However, could you correct the spelling of my surname? In AP you have 'Cirkel' instead of Cirkel. Many thanks.

Jonathan Cirkel

Apologies, Jonathan!

YOUR FREE APOY ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round One - Black & White. Go to www.amateurphotographer.com/apoy to enter

APOY32674441

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





It's good to share

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

AP picture of the week

Milky Way and the Fairy Pools by Dave Lynch

Canon EOS R5, 15-35mm f/2.8 lens at 20mm, Foreground: 302sec at f/3.5, ISO 800, Sky: 20 stacked images at 10sec at f/3.5, ISO 6400

'I escaped a cloudy Aberdeen for 24 hours to shoot this image of the Fairy Pools on Skye. I camped near to the pools and set my camera up for seven hours of star trails, went to bed then got up at 3.30am to capture this Milky Way shot when it was in its optimal location.'

Instagram: @daveloslynch38

#appicoftheweek

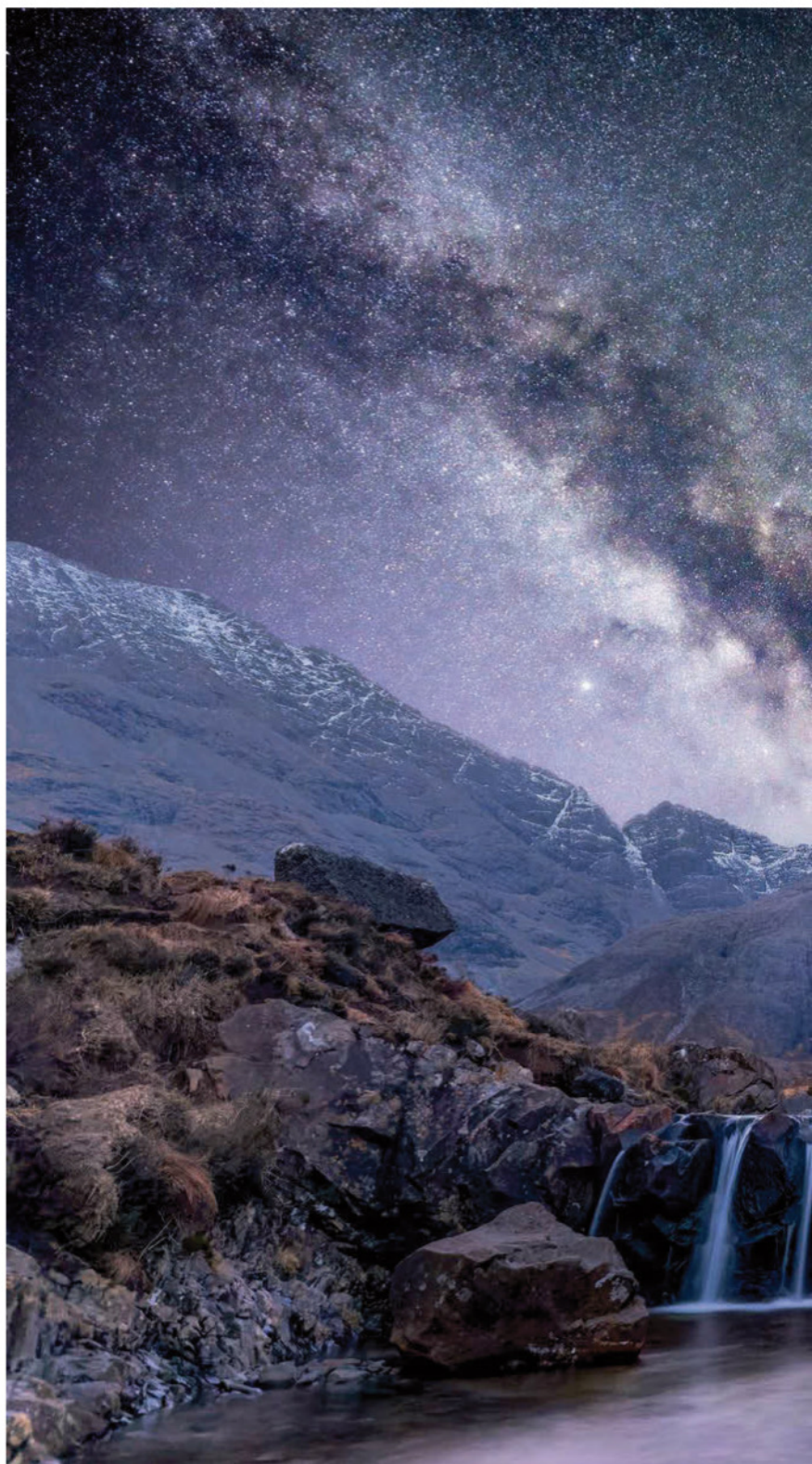
Win!

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







**It's good
to share**

Frozen Chaos by Karen Brickley

Canon EOS R, Canon RF 24-105mm F4 IS USM
L lens, 1/40sec at f/5.6, ISO 640

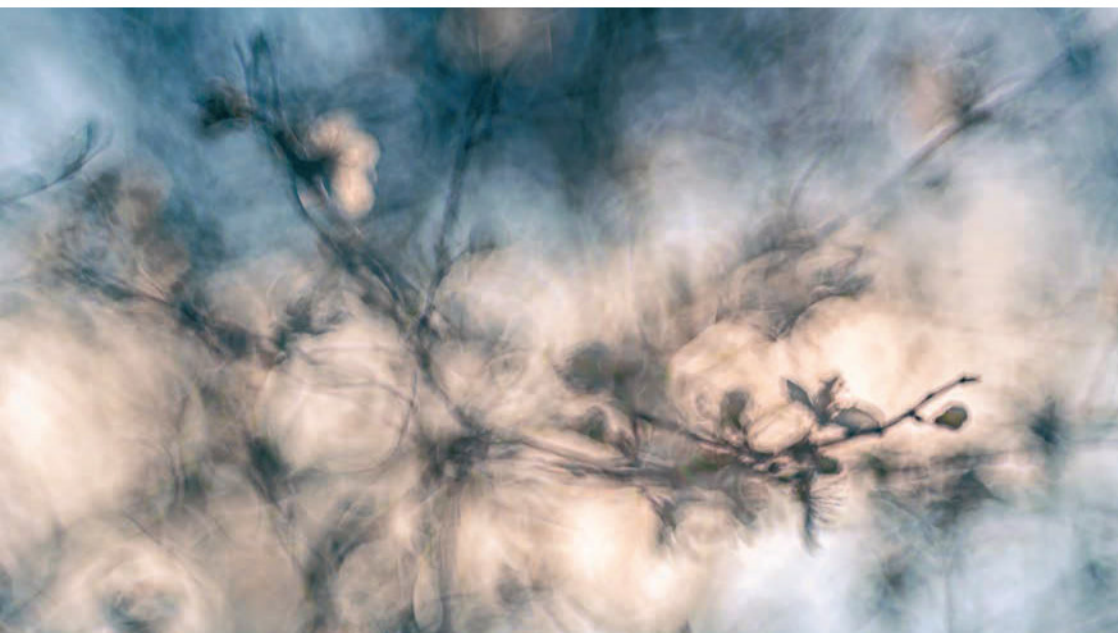
'After a hard frost overnight, I was excited to see ice at the edge of Loch Clair. I am often drawn to the more intimate landscapes, and here the ice patterns echoed the gentle ebb and flow of the water whilst the frosted grasses made beautiful flowing patterns over the surface.'

Instagram: @karenbrickleyphotography

Website: karenbrickleyphotography.com



We also liked...



Spring Blackthorn by Steve Palmer

Sony Alpha A7R III,
TTArtisan M 100mm F2.8
Bubble Bokeh, 1/2000sec at
f/2.8, ISO 125, + 0.7

'With the blackthorn slightly out of focus and positioning myself so the light fell on the background and the foreground mostly in shadow, I was able to create a soft, dreamlike abstract image. With the bokeh of the lens and slightly overexposing, editing was a little lifting of the shadows.'

X: @sillypigsplay

Instagram:

@stevepalmerphotography

www.stevepalmer.photography




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. See page 3 for how to find us.



**BUY
SELL
TRADE**
NEW & USED EQUIPMENT



ffordes

   photographic

www.ffordes.com • info@ffordes.com • 01463 783850



1 Leopard Grooming by Elisa Best Elisa's image, shot in good natural light, captures a beautiful leopard during a period of relaxation

2 Double Exposure by Clark Atkinson An unusual portrait with an unsettling and surreal quality



Join the Club

Forest of Dean club says it is a sociable group with a love of photography

When was the club founded?

The current club was first recorded in 1958, when two earlier clubs, Cinderford Camera Club (1944) and Lydney Camera Club (1946) joined forces.

What does your club offer to new members?

New members are the future of the club, and we work hard to ensure the programme encourages people to join and that they gain from being a member. We are fortunate to have a membership which is supportive and willing to share its knowledge and experience with all who come along to our meetings. We also try to tailor our training in various aspects of photography so that all can develop and grow through their membership of the club.

Describe a typical club meeting

Club meetings are weekly (see details, right) with summer social events from May to September. Our weekly meetings are a mix of guest speakers sharing their own individual photographic journeys and experiences, plus technical input from judges and print experts. The club also has member evenings where we tailor to the demands/wants of members; in the past we have had flash lighting set-ups, still life, trained animals for portraiture, birds of prey and sessions on editing.

Do you invite guest speakers?

We do, on a regular basis. Guest speakers have covered portraiture, the natural world, sports, and composite images. Many of our speakers are professional photographers and



3 Derwent Water by Huw Jones The mist and reflections contribute to make this a striking and rather magical image of the famous Lake District location

7 Pontsticill Reservoir by Rob Heslop A very well executed long-exposure shot, with the pointed roof cleverly aligned with the centre of the star trails



4 Frosty Rays by Tony Fielding The warmth of the sunlight filtering through the trees contrasts nicely with the frost-covered undergrowth

5 Work in Progress by Alan Waterman Alan's shot captures all the tiny water droplets on this spider's web in sharp detail

6 Elle by Emma Davies An elegant image that could have been shot in the 1950s, with the model's outstretched arm echoing the shape of the curved staircase

8 Snow Monkeys by Sue Carter Sue's shot shows these characterful monkeys fully absorbed in their bathing and grooming activities



others are exceptionally talented individuals with a passion for a certain genre.

Do members compete in regional or national competitions?

We are looking at developing a more structured approach to this, especially for PAGB events, but we do have a number of members who have already participated with remarkable success. Some members also compete internationally, again something we are looking to build on this season.

How many members do you have?

Our current membership is close to 60 and is growing each year. Part of our growth has come from being part of community events where we take images for the organisers and host exhibitions of work.

Are any residential trips or outings planned?

We pride ourselves on being a friendly club and socialising is a key element so we try to have events off-site from the club throughout the year. Previous events include model photography in an old manor house, working with the local railway preservation group on shoots and visits to Gloucester Cathedral and the Wildfowl and Wetlands Trust at Slimbridge after hours. There are further events in the planning stage.

What are the club's goals for the future?

Our ethos is simple: we want people to enjoy photography. If our programme of events, the training support we give and the friendships that develops achieve this aim, then we will be succeeding in our objective.

Club essentials

The Forest of Dean Camera Club

Viney St Swithins Club in Viney Hill, GL15 4NF

Meets: Mondays at 7pm from September to April

Membership: Annual fee £40 or £75/Couple. Or £3 attendance fee for each meeting

Contact: contactus@fodcc.co.uk

Website: www.forestofdeancameraclub.co.uk

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
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!



Best Buys

IN ASSOCIATION WITH



A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £499 ● explore.omsystem.com

This latest model in a long line of class-leading rugged cameras is waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★★ Reviewed 2 Apr 2024



Canon PowerShot G1 X Mark III

● £1,140 ● www.canon.co.uk

This unique zoom compact offers excellent image quality by employing the same 24.2MP APS-C sensor as several of Canon's DSLRs and mirrorless cameras, along with a 24-72mm equivalent lens. A central viewfinder, fully articulated touchscreen and comprehensive external controls round off a superb little camera for enthusiast photographers.

★★★★★
Reviewed
3 Feb 2018



Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical / electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★
Reviewed
9 Apr 2024



Ricoh GR III

● £949 ● ricohgr.eu/en-gb

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keep images sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★★
Reviewed
3 Aug
2019



Sony RX100 VII

● £1,050 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20 fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★★
Reviewed
5 Oct 2019



Sony RX10 IV

● £1,500 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24 fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★
Reviewed
2 Dec 2017



Canon EOS 250D

● £650 with 18-55mm IS lens ● www.canon.co.uk

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★★

Reviewed
7 Sep 2019



Canon EOS R50

● £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★★

Reviewed
6 Jun 2023



Fujifilm X-S20

● £1,249 body only ● www.fujifilm.eu/uk

Styled like a mini DSLR, the X-S20 uses electronic dials for changing exposure settings, as opposed to the X-T series' analogue controls. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. It also boasts an array of advanced video features, making it a great choice for vloggers and photographers alike.

★★★★★

Reviewed
25 Jul 2023



Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm ● explore.omsystem.com

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★★

Reviewed
26 Sep 2020



Fujifilm X-T30 II

● £899 with 15-45mm lens ● www.fujifilm.eu/uk

This lovely little camera provides excellent performance, while preserving the charm and charisma of the X-series. It's a great all-rounder, and handles exceptionally well thanks to an intuitive interface based around traditional analogue dials. Image quality is superb in both raw and JPEG, aided by Fujifilm's peerless Film Simulation modes.

★★★★★

Reviewed
8 Feb 2022



Panasonic Lumix G9

● £1,000 body only ● www.panasonic.com/uk

The finest Micro Four Thirds stills camera Panasonic has ever produced, the G9 backs up its sturdy construction with a winning combination of high-speed shooting, fast focusing and effective in-body stabilisation. Boasting a control layout as complete as most pro-level DSLRs, it's an extremely versatile camera that's capable of dealing with any subject.

★★★★★

Reviewed
27 Jan 2018



Fujifilm X-T5

● £1,699 body only ● www.fujifilm.eu/uk

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed
3 Jan 2023



Panasonic Lumix GH6

● £1,949 body only ● www.panasonic.com/uk

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Pro-spec video functionality and highly effective in-body stabilisation round off a fine package for content creators.

★★★★★

Reviewed
26 Apr 2022



OM System OM-1

● £1,999 body only ● explore.omsystem.com

It may be nostalgically named after a classic 35mm SLR, but there's nothing old-fashioned about this high-speed powerhouse. It's capable of shooting at 120fps with focus fixed, or 50fps with AF. AI subject detection recognises vehicles, animals and birds. It's also rugged, with IP53-rated weather-sealing, and includes class-leading stabilisation.

★★★★★

Reviewed
15 Mar 2022



london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

Nikon Z 6II

● £2,000 body only ● www.nikon.co.uk

This upgraded full-frame mirrorless all-rounder boasts a 24.5MP sensor, 273-point autofocus and rapid 14fps burst shooting. It also gains an SD card slot, alongside XQD/CFexpress. Its excellent viewfinder is complemented by a tilting screen, and both image quality and handling are superb.

★★★★★

Reviewed
9 Jan 2021



Nikon Z 7II

● £2,999 body only ● www.nikon.co.uk

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★★

Reviewed
6 Feb 2021



Sony Alpha 7R V

● £3,999 body only ● www.sony.co.uk

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★

Reviewed
17 Jan 2023



Sony Alpha 7 IV

● £2,399 body only ● www.sony.co.uk

Sony's latest enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

Reviewed
11 Dec 2021



Nikon Z 9

● £5,299 body only ● www.nikon.co.uk

Without doubt Nikon's finest camera yet, the Z 9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★

Reviewed
22 Mar 2022



Leica M11 Monochrom

● £8,300 body only ● uk.leica-camera.com

Within its own specialist niche, this monochrome-only manual-focus rangefinder is almost perfect. Its build quality is stunning, and the pared-back design allows you to immerse yourself completely in the process of taking pictures. Most importantly, the 60.1MP sensor produces fantastic results, reaching a new pinnacle in black & white image quality.

★★★★★

Reviewed
16 May 2023



Nikon D780

● £2,299 body only ● www.nikon.co.uk

This highly accomplished 24MP full-frame model shows that there's life in the DSLR yet. It's superbly built with extensive weather sealing, handles brilliantly, and gives excellent results in any conditions. It'll provide top-level service to photographers who want to keep using their F-mount lenses and still prefer an optical viewfinder.

★★★★★

Reviewed
4 Apr 2020



Canon EOS R6 Mark II

● £2,779 body only ● www.canon.co.uk

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★

Reviewed
21 Mar 2023



Fujifilm GFX100 II

● £6,999 body only ● www.fujifilm.eu/uk

Fujifilm's latest super-high resolution medium-format camera places an updated 102MP sensor in a pro-spec modular body. Subject-detection autofocus is on board for animals, birds and vehicles, while in-body image stabilisation helps keep handheld shots sharp. It's the ideal camera for serious photographers who demand the ultimate in image quality.

★★★★★

Reviewed
21 Nov 2023



Expert advice, competitive prices and part-exchange. In-store and online at LCE.



www.LCEgroup.co.uk

Tenba DNA 9 Slim Messenger

● £110 ● uk.tenba.com

If you'd like a small shoulder bag to carry a camera and a couple of lenses, this is among the best you'll find. Measuring 28cm wide by 20cm tall, it's well suited to holding a mirrorless camera or a compact DSLR. The quality of materials and construction is excellent, and there are plenty of handy pockets for organising accessories.

★★★★★ Reviewed 26 Apr 2022



Vanguard Veo Select 46BR

● £120 ● www.vanguardworld.co.uk

This backpack is capable of swallowing a substantial amount of kit while retaining a travel-friendly 28cm slim profile. An array of access points allow you to get at your kit from the back, top or either side. It's capable of holding a full-frame DSLR with 4-6 lenses along with a 13in laptop.

★★★★★

Reviewed 6 Jul 2019



Wandr Prvke 31

● £279 (photography bundle) ● eu.wandr.com

This spacious backpack offers an excellent combination of uncluttered style, rugged construction and a selection of genuinely useful pockets. The roll-close top section is the icing on the cake that always seems to allow just one more item to be squeezed in. Crucially, it's comfortable to carry over long distances.

★★★★★ Reviewed

11 Sep 2021



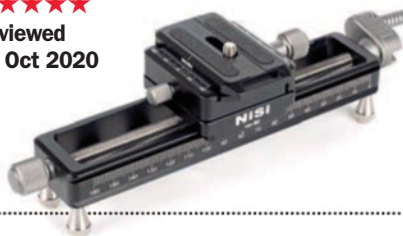
NiSi NM-180 Macro Rail

● £105 ● www.nisioptics.co.uk

Arguably the best macro focusing rail available right now, the NM-180 combines excellent quality build with super-smooth operation. It's easily capable of supporting a full-frame SLR while offering up to 130mm of travel, with a fold-out handle providing fine adjustment. It also boasts extensive compatibility with the Arca Swiss quick release system, with a dovetail profile along its base and a rotating clamp on top.

★★★★★

Reviewed 24 Oct 2020



Cullmann Rondo 460M RB8.5

● £75 ● www.transcontinenta.co.uk/cullmann

If you want a fully featured tripod kit on a budget, this is a great choice. Four-section aluminium legs provide a max height of 160cm, while packing down to 43.5cm. It's rated to support a 4kg load, weighs 1.46kg, and one leg can be combined with the centre column to form a monopod.

★★★★★

Reviewed 21 Mar 2020



MeFOTO RoadTrip PRO

● £225 ● uk.benroeu.com

Few tripods come close to matching this one for sheer versatility. It extends to 152.5cm, folds down to 38.5cm and weighs 1.37kg. One leg can be detached for use as a monopod or boom arm, and there's even a small desktop stand stowed inside the centre column. It's sturdy enough to support a full-frame mirrorless set-up.

★★★★★

Reviewed 12 Apr 2022



Benro Rhino 24C tripod with VX25 head

● £250 ● uk.benroeu.com

Benro has got pretty much everything right with this sturdy, well-designed tripod and head that'll support a substantial load. This four-section carbon fibre model offers a maximum height of almost 1.7m, while folding down to 49cm and weighing 1.74kg. It's easily capable of supporting a full-frame DSLR with a telephoto zoom. Quite simply, it's a fantastic kit for the money.

★★★★★ Reviewed 28 Nov 2020



NiSi True Color ND-Vario 1-5 stops

● £89-£189 ● www.nisioptics.co.uk

This high-quality variable neutral density filter is ideal for regulating the amount of light entering your lens, without introducing any colour cast. It's optically excellent, boasts an oil- and water-repellent coating, and includes a handy and accurate density scale. It's available in sizes from 40.5mm to 95mm.

★★★★★

Reviewed 24 May 2022



Benro SupaDupa Pro MSDPL46C

● £190 ● uk.benroeu.com

It may have a ridiculous name, but this five-section carbon fibre model might just be the best monopod we've ever tested. One clip leg lock provides easy length adjustment, while the lower twist locks are waterproof. On the top there's a clever bowl head with an Arca-compatible clamp. It's a great choice for those who regularly shoot with large telephotos.

★★★★★

Reviewed 24 Apr 2021



london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

Nissin i40

● £159 ● www.kenro.co.uk

A compact flashgun that's designed for mirrorless cameras, the i40 stands out for its high specification, compact size and ease of use. Its auto-zoom head covers lenses from 24-105mm equivalent. With a powerful output that belies its size, and a built-in LED video light, it's available for most brands of camera.

★★★★★

Reviewed
3 May 2014



RØDE Wireless Go II

● £309 ● en.rodex.com

RØDE's compact wireless system makes it easier than ever to get high-quality audio for video recording. This dual-channel wireless mic kit includes two transmitter units and a receiver (a single-transmitter set is also available for £200).

Key features include built-in rechargeable batteries lasting up to 7 hours, onboard backup recording, and up to 200m range.

★★★★★

Reviewed
15 May 2021



Hahnel ProCube2

● £80 ● www.hahnel.ie

This dual battery charger boasts a sturdy metal shell and interchangeable plates that each accept a pair of batteries. An LCD display shows progress, and a 2.4A USB output allows phones or tablets to be charged once the camera batteries are full.

Versions are available for all the main camera brands.

★★★★★

Reviewed
24 Feb 2018



Datacolor Spyder X Pro

● £159 ● www.datacolor.com

If you like to post-process your images, you need to be sure that your monitor is showing colours accurately. Datacolor has designed the Spyder X to calibrate your display faster than ever before, with the process taking about two minutes. For most photographers the Pro package makes most sense.

★★★★★

Reviewed 6 Apr 2019



Rotolight NEO 3

● £549 (Ultimate Kit) ● www.rotolight.com

LED lighting technology has advanced in leaps and bounds over recent years. Rotolight's compact on-camera NEO 3 offers a unique feature set thanks to its full colour RGBWW LEDs, with the ability to provide either continuous light or flash in 16.7 million colours. This firm has also programmed in the characteristics of 2,500 colour filters. Power is provided by an NP-F type Li-ion battery.

★★★★★

Reviewed
5 Apr 2022



Hoya Ultra-Pro Circular Polariser

● £47-£179 ● www.intro2020.co.uk

Hoya's premium range of circular polarisers is available in 13 sizes from 37mm to 82mm. These filters feature 16 layers of anti-reflective coatings, high transmission, and are designed to repel water and oil while being scratch- and stain-resistant. An ultra-thin aluminium frame prevents vignetting when used with wideangle lenses.

★★★★★

Reviewed
3 Mar 2018



Kase Wolverine K9 100mm Entry-Level Kit

● £385 ● www.kasefilters.com

With this top-quality filter system, Kase has carefully rethought every component. The slimline, low-profile holder benefits from extensive light-sealing, while the 82mm polariser clips into place magnetically; it's also easy to adjust from behind the camera. All of the filters use top-quality glass, and everything fits together into a single case. The result is a top-quality set-up that's easy to use and delivers superb results.

★★★★★

Reviewed
5 Dec 2020



Intrepid Compact Enlarger

● £280 ● www.intrepidcamera.co.uk

For film photography enthusiasts wishing to make prints at home, this compact and affordable unit includes lots of handy features. Based around full-colour LED technology, it supports both mono and colour printing. It's perfect for those who don't have space for a permanent darkroom.

★★★★★

Reviewed
17 July 2021



Fujifilm Instax Link WIDE

● £140 ● www.instax.co.uk

This brilliant portable printer produces great-looking 6x10cm prints on Fujifilm's Instax Wide film. It connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. Powered by a built-in rechargeable battery and available in white or grey, it'll slip easily into a bag.

★★★★★

Reviewed
25 Jan 2022



Expert advice, competitive prices and part-exchange. In-store and online at LCE.



www.LCEgroup.co.uk



Experts in photography • Unbeatable stock availability • Competitive low pricing • UK stock

CANON EOS R6 MARK II

Mastery of Stills & Motion

SAVE £200
Available 21.03.24 - 30.04.24



Be creative without compromise. The EOS R6 Mark II's breakneck speed, class-leading performance and professional filmmaking features let you master your craft - however you like to shoot.



BODY ONLY
£2,579*
Normally £2,779
Use voucher code **CANON-200**

+ RF 24-105MM F/4 L
£3,599*
Normally £3,799
Use voucher code **CANON-200**

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

FUJIFILM X100VI

The One and Only

NEW!
Expected Spring 2024

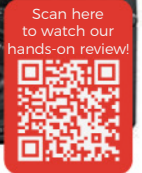


The X100VI is a digital camera that combines "The One and Only" design and operability with outstanding features that deliver exceptional image quality, providing a wide range of users, from professional photographers to passionate creatives, with the joy of owning a camera and the wonder of photography.



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.



CANON EOS R7



BODY ONLY
£1,379
Save 5% off selected Canon RF lenses when bought with the EOS R7. See website.

CANON EOS R5



SAVE £450
BODY ONLY
£3,349*
Use voucher code **CANON-450**
Ends 30.04.24

CANON EOS R3



SAVE £450
BODY ONLY
£5,049*
Use voucher code **CANON-450**
Ends 30.04.24

FUJIFILM X-T5



SAVE £250
BODY ONLY
£1,449*
Normally £1,699.
See website to learn more.

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



£1,699
Spread the cost with our finance options. See website.

FUJIFILM GFX 100 II



SAVE £400
BODY ONLY
£6,999
£400 trade-in bonus available! See website to learn more.

NIKON Z F

Make it iconic

£200 TRADE-IN BONUS
Available 11.04.24 - 09.05.24



The Z f. is a mirrorless camera that balances a heritage design with the latest in superior performance. It is equipped with a full-frame sensor and the same EXPEED 7 image-processing engine as the mirrorless flagship Nikon Z 9, enabling advanced capturing of still image and videos.



BODY ONLY
£2,149

+ Z 24-70MM F/4 S
£2,849
See website for additional options.

SAVE UP TO £900
Purchase selected Nikon lenses with the Nikon Z f and save up to an extra £900! See website to see the savings.

SONY A9 III

The power of one frame

NEW!
& NOW IN STOCK!

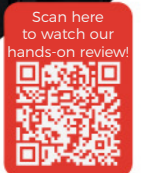


The a9 III employs a newly developed Exmor RS™ CMOS image sensor - the world's first full-frame stacked 24.6 MP image sensor with a global shutter system. Capable of capturing fast-moving subjects in almost any scenario without distortion, it's the ideal camera for sports and wildlife photography professionals.



BODY ONLY
£6,099

+ VG-C5 GRIP
£6,488



NIKON Z 5



£150 trade-in bonus
BODY ONLY
£1,299
£150 trade-in bonus available! Offer ends 09.05.24. See website.

NIKON Z 6 II



£200 trade-in bonus
BODY ONLY
£1,999
£200 trade-in bonus available! Offer ends 09.05.24. See website.

NIKON Z 8



£300 trade-in bonus
BODY ONLY
£3,789
£300 trade-in bonus available! Offer ends 09.05.24. See website.

SONY A7 IV



BODY ONLY
£2,179
Spread the cost with our finance options. See website.

SONY FE 135MM F/1.8 GM



SAVE £100
£1,499*
Use voucher code **SONY-100**
Ends 30.04.24

SONY FE 20-70MM F/4 G



SAVE £100
£1,199*
Use voucher code **SONY-100**
Ends 30.04.24

RICOH GR III HDF

Capture both hard and soft lights

The Ricoh GR III HDF Compact Camera adds a new Highlight Diffusion Filter to deliver mellow, softened images with diffused highlight areas, as well as pre-programmable white balance settings, and a subtly updated exterior.



£1,049
Stock expected April 2024.

LEICA SL3

Own the Moment.

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 committing to excellence.



Body Only
£5,920
See website for latest availability

Visit our website - updated daily

parkcameras.com

or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable
sales advisors 7 days a week

01444 23 70 60

Learn how to shoot Meteor
Showers with our latest guide
www.parkcameras.com/blog



Image courtesy of
Josh Durr Photo Media

UK's largest independent photo store • Award winning customer service • Family owned & Run

SIGMA 50MM
f/1.2 DG DN | Art

Capture portraits with beautiful depth-of-field effects, moody low-light landscapes and expressive travel shots with the new SIGMA 50mm f/1.2 DG DN | Art. The bright f/1.2 aperture, reliable auto focus and lightweight construction make it a versatile photographic tool to use in any situation.



TAMRON 28-75MM
f/2.8 Di III VXD G2

This is a compact and easy to use lens, yet has excellent optical performance and is compatible with the latest digital cameras with increasingly high pixel resolution.



SIGMA 35MM
F/1.4 DG DN | ART
L-MOUNT / E-MOUNT



SIGMA 85MM
F/1.4 DG DN | ART
L-MOUNT / E-MOUNT



SIGMA 105MM
F/2.8 DG DN MACRO | A
L-MOUNT / E-MOUNT



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



TAMRON 18-300MM
F/3.5-6.3 DI III-A VC VXD



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



DJI AVATA 2
All Thrills, No Frills

DJI Avata 2 delivers an adrenaline-pumping immersive FPV drone experience with improved imaging, safety, and battery life. Amp up the fun when you pair Avata 2 with the new DJI Goggles 3 and DJI RC Motion 3.



DJI RS 4
Gripping Storytelling

The DJI RS 4 supports next-generation native vertical shooting with enhanced operation efficiency, improved stabilization performance, and an upgraded accessory ecosystem. It empowers solo cinematographers with a more professional and efficient creative experience and the toolset to tell gripping visual stories.



MANFROTTO 190 XPRO 3
ALUMINIUM TRIPOD



MANFROTTO BEFREE 3WAY LIVE ADVANCED
ALUMINIUM TRIPOD



MANFROTTO 494 MINI BALL HEAD



3 LEGGED THING PATTI 2.0
MAGNESIUM ALLOY TRIPOD



3 LEGGED THING PRO 2.0 LEO
CARBON FIBRE TRIPOD KIT



3 LEGGED THING WRAPZ
PROTECTIVE CLOTH WRAPS



USED CANON EOS 250D
BODY ONLY



available from **£329**

USED NIKON D7500
BODY ONLY



available from **£509**

USED SONY A7R III
BODY ONLY



available from **£1,129**

USED FUJIFILM X-T4
BODY ONLY



available from **£819**

CANON DSLRS

EOS 5D Mark III.....	from £289
EOS 7D Mark II.....	from £289
EOS 6D Mark II.....	from £659
EOS 80D.....	from £409

NIKON DSLRS

D810.....	from £619
D800.....	from £349
D750.....	from £359
D500.....	from £479

SONY MIRRORLESS

A9.....	from £1,079
A7S III.....	from £2,729
A7S II.....	from £709
A7R IV.....	from £1,519
A7R III.....	from £1,229
A7R II.....	from £719
A7 III.....	from £879
A7 II.....	from £569
A7.....	from £369
A6500.....	from £509
A6400.....	from £509

FUJIFILM MIRRORLESS

GFX 100.....	from £3,669
GFX 50S.....	from £1,989
X-Pro1.....	from £409
X-T3.....	from £539
X-T2.....	from £469
X-T1.....	from £349
X-E4.....	from £1,009
X-E3.....	from £579
X-E2.....	from £399
X-T30.....	from £549
X-T100.....	from £359

CANON MIRRORLESS

EOS R3.....	from £3,909
EOS R.....	from £829
EOS R10.....	from £639
EOS R100.....	from £409
EOS M50 Mark II.....	from £389

NIKON MIRRORLESS

Z 7 II.....	from £1,639
Z 6 II.....	from £1,179
Z 5.....	from £759
Z fc.....	from £609
Z 50.....	from £459



TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided within 24 hours

FREE COLLECTION SERVICE: See website to learn more

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

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300

Be **FIRST** to learn about all the latest new products for 2024 by signing up to our newsletter, following us on our social channels, or by visiting www.parkcameras.com.

Mifsuds Photographic Ltd Est. 1954.

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

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

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

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

Proudly Celebrating 70 Years Of Serving The Photographic Community



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

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

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

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

MIFSUDS PHOTOGRAPHIC.



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

THE BEST STOCKED DEALER IN THE WEST COUNTRY

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.



ANNIVERSARY OFFERS PLEASE SEE WEBSITE

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 05/04/2024. E&OE.

Website updated daily inc. promotions

www.mifsuds.com

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

The best stocked dealer in the West Country

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

Used Canon

R3 body box £4299
R5 body box £2499
R6 body box £999

CANON R MIRRORLESS USED

R3 body box	£4299
R5 body box	£2499
R6 body box	£999
RF 14-35 F4 IS USM box	£1199
RF 15-35 F2.8 IS USM box	£1399
RF 18-45 F4.5/6.3 IS STM box	£249
RF 24 F1.8 STM box	£499
RF 24-70 F2.8 IS USM box	£1999
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS STM box	£399
RF 50 F1.2 USM box	£1699
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 F11 IS USM box	£499
RF 800 F11 IS STM box	£599
BG-R10 grip fits RS	£249

CANON DSLR USED

1DX MKII body box	£1499
7D MKII body box	£499
6D MKII body box	£799
5D MKIV body box	£1299
5D MKIII body box	£599
90D body box	£899
80D body box	£499
760D body box	£369
650D body box	£299
BG-E20/16/14/13/11/9/8 grip ea.	£99

CANON MIRRORLESS USED

M50 MKII + 15-45 box	£499
M3 + 15-45 F3.5/6.3 IS STM	£1199
EF-M 11-22 F4.5/6.3 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£799
EF-M 18-150 F3.5/6.3 IS STM	£329
EF-M 55-200 F4.5/6.3 IS STM	£1199
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 USM £4999

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 IS STM EFS	£149
11-24 F4 L USM box	£1399
14 F2.8 USM LII	£799
15-85 F3.5/5.6 EFS	£1199
16-35 F2.8 USM LII	£899
16-35 F4 USM L II 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 STM	£149
18-200 F3.5/5.6 IS EFS	£299
18 F3.5 TSE II box	£1399
24-70 F2.8 USM LII box	£399
24-70 F4 IS USM LII	£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 USM box	£599
50 F1.4 USM box	£249
50 F1.8 STM	£99
55-250 F4.5/6.3 IS EFS	£149
60 F2.8 macro EFS	£349
70-200 F2.8 IS USM LII	£399
70-300 F4.5/6.3 IS USM	£499
75-300 F4.5/5.6	£149
85 F1.8 USM LII box	£799
85 F1.8 USM LII	£299
100 F2.8 IS USM LII macro box	£699
100 F2.8 USM macro box	£299
100-400 F4.5/6.3 LII box	£499
135 F2 L USM	£499

Used Canon

5D MKIV body box £1299
90D body box £899
6D MKII body box £799

180 F3.5 L USM macro box	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
400 F4 DO II IS LII	£2499
400 F5.6 L USM box	£699
500 F4 IS USM LII	£4999
1.4x or 2x extender MKII each	£199
12mm ext tube II	£59
25mm ext tube II	£99

SIGMA CAF USED

10 F2.8 EX DC HSM	£199
10-20 F3.5 EX DC HSM	£199
10-20 F4.5/5.6 DC HSM	£299
17-50 F2.8 OS DC box	£249
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

OTHER CAF USED

TAM 16-300 F3.5/6.3 II VC	£399
TAM 70-300 F4.5/6.3 Di	£99

FLASH/ACCESSORIES USED

ST-E3 transmitter box	£169
ST-E2 transmitter box	£69
MR14-EXII ring flash box	£449
430EXII	£199
430EX II	£99
580EX II	£99
600EX RT	£199
Angle finder C	£199
TC-80N3 remote	£79

Used Nikon

Z9 body box £3799
Z8 body box £3199
Z7 body box £1299
Z6 MKII body box £1299

NIKON Z MIRRORLESS USED

Z9 body box	£3799/4199
Z8 body box	£3199
Z7 MKII body box	£1299
Z7 body box	£1299
Z6 MKII body box	£1299
ZFC + 16-50 F3.5/6.3 S VR DX	£799
12-28 F3.5/5.6 PZ VR box	£279
14-24 F2.8 S box	£1699
17-28 F2.8 S box	£999
24-70 F2.8 S box	£1699
24-70 F4 S	£399
35 F1.8 S box	£599
50 F1.2 S box	£449
50 F1.8 S	£499
70-200 F2.8 VR S box	£1699
85 F1.8 Z box	£499
105 F2.8 VR macro box	£849
100 F4.5 VR S Mint box	£2299
FTZ adapter II box	£229
FTZ adapter box	£179

NIKON DSLR USED

D6 or D5 body	£ASK
D4 body box	£699
D90 body box	£1499/1999
D810 body box	£599
D800 body box	£499
D780 body box	£1599
D750 body box	£999
D610 body box	£399
D600 body box	£999
D7500 body box	£799
D7200 body box	£599
D7100 body box	£449
D7000 body	£1199
D5200 body	£249
D5100 body	£169
MBD-18 (D850)	£249
MBD-17 (D500)	£199
MBD-16 (D750)	£199
MBD-15 (D7000/7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-80 (D800/90)	£49

Used Nikon

300mm F2.8 AFS VR II £1699
500mm F4 E FL ED VR £3699
500mm F5.6 E PF AFS VR £2299

NIKON AF LENSES USED

8-15 F3.5/4.5 E box	£999
10.5 F2.8 fisheye box	£1199
10-20 F3.5/5.6 AF-P DX VR	£1199
10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£699
16-35 F2.8 AFD fisheye	£299
60 F4 AFS VR box	£599
60 F4 AFS VR DX	£199
68-85 F3.5/5.6 AFS VR	£1199
17-55 F2.8 AFS	£299
18-35 F3.5/4.5 AFS box	£299
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR box	£1199
18-200 F3.5/5.6 VR DX MKII	£599
18-300 F3.5/5.6 VR DX	£299
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£299
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	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£599
50 F1.8 AFD	£99
55-200 F4.5/5.6 AFS VR box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£999
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
70-300 F4.5/5.6 AFD	£299
80-400 F4.5/5.6 AFS VR box	£999
85 F1.4 G AFS box	£799
85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£899
300 F2.8 AFS VR II	£1699
300 F4 E PF ED VR box	£799

Used Nikon

D4 body box £699
D850 body box £1499
D500 body box £999

500 F4 E FL ED AFS VR	£3699
500 F4 AFS VR (noisy AF)	£1599
500 F5.6 E PF VR AFS box	£2299
TC14-EII box	£449
TC14-EIII box	£149
TC17-EII box	£99
TC20-EIII box	£149

SIGMA NAF USED

10-20 F3.5 DC box	£199
10-20 F4.5/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£299
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
100-400 F5.6/6.3 OS HSM	£499
105 F2.8 EX DG HSM OS	£299
120-300 F2.8 DG OS HSM Sport	£1199
150 F2.8 EX DG OS HSM Sport	£499
150-600 F5.6/6.3 DG OS sport	£899

OTHER NAF USED

TAM 15-30 F2.8 Di III	£399
TAM 16-300 F3.5/6.3 II VC	£399
TAM 18-250 F3.5/5.6 Di II	£199
TAM 24-70 F2.8 G	£599
TAM 70-300 F4.5/6.3 Di VC	£199
TAM 90 F2.8 macro	£199
TAM 150-600 F5.6/6.3 Di VC	£449

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-36A remote	£99
MC-30A remote	£59
SC-19/SC-28 cable each	£49

Used Olympus

OM-1 body £1399
8-25mm F4 Pro £749
12-100mm F4 Pro box £799

FUJII X DIGITAL USED

X-H1 body + grip box	£599
X-T1 body	£399
10-24 F4 XF R box	£349
16 F1.4 WR box	£499
16-80 F4 WR	£449
18 F2 R	£299
18-55 F2.8/4.0 XF	£99
23 F1.4 XF box	£399
35 F2 WR box	£279
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R box	£449
60 F2.4 R	£399
100-400 F4.5/5.6 WR	£899
1.4x XF conv	£299
X500 flash	£299
EF-42 flash	£99

LEICA DIGITAL USED

Q2 Monochrome box	£3999
SL2 S body box	£3299
24-70 F2.8 SL box	£1999
Sigma 105 F1.4 DG art box	£999
Sigma 150-600 F5.6/3.0 sport	£999

OLYMPUS MICRO 4/3 USED

OM-1 body Mint box	£1399
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
12-40 F2.8	£399
12-45 F4 Pro	£399
12-100 F4 Pro box	£799
12-200 F3.5/6.3 box	£599
30 F3.5 macro box	£1149
40-150 F4	£649
40-150 F4.5/5.6	£1149
75-300 F4.8/6.7 MSCII	£379

Used Panasonic

G9 body £499
35-100mm F2.8/4 £599
42.5mm F1.2 DG £499

PANASONIC MICRO 4/3 USED

G9 body	£499
G7 body	£499
GH5 body	£599
GH4 body	£399
GX-80 body box	£299
7-14 F6.4	£499
8 F3.5 box	£399
12-60 F2.8/4 box	£629
12-60 F3.5/5.6	£299
14-42 F3.5/5.6	£199
14-45 F4.5/6.3	£149
35-100 F2.8 MKII box	£599
45-105 F2.1 DG	£499
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£1149
100-300 F4.5/6.3 MKII	£349

SONY DIGITAL USED

A1 body box	£4499
A9 MKIII body box	£4999
A9 body box	£1999
A9R body box	£1499
A7R MKV body box	£2999
A7R MKIV box	£1999
A7R MKIII body box	£1399
A7 MKIV body box	£1699
A7 MKIII body	£1199
RX10 MKIV box	£1199
VG-C10 EM grip	£299
VG-C3 EM grip	£129
Sony FE06M flash box	£299
Sony F58AM/F43/F56AM each	£149

Used Sony

A9 MKIII body box £5199
A7R MKV body box £3399
12-24mm F2.8 GM box £1999

SONY FE MOUNT DIGITAL USED

12-24 F2.8 GM box	£1999
16-35 F4 ZA box	£599
24 F1.4 G box	£799
24-70 F2.8 GM II box	£1699
24-70 F4 ZA OSS box	£399
24-105 F4 G OSS box	£799
35 F1.4 ZA OSS box	£599
35 F2.8 box	£299
50 F1.4	£1199
50 F1.8	£399
70-200 F2.8 GM II box	£1799
70-300 F4.5/5.6 G	£799
90 F2.8 macro	£599
100 F2.8 GM OSS box	£899
100-400 F4.5/5.6 OSS D box	£1399

200-600 F5.6/6.3 box £1399

BILLINGHAM BAGS USED

335 Khaki/Tan	£269
335 Black/Tan	£269
445 Black/Tan	£299
555 Khaki/Tan	£369
555 Black/Tan	£369

GITZO CF TRIPODS/HEADS USED

GT3541S	£499
GT3542	£499
GT5325	£499
GT5401S	£499
G2380 video head box	£229
GH3750QR head	£299
GH3780QD head	£299
GH5380SR head	£299
GS3750 DQR panoramic head	£149

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX etc. MEDIUM FORMAT USED

BRONICA ETR 645 USED	BRONICA SQx 6x6 USED	HASSELBLAD 6x6 USED	MAMIYA 645 MF USED	PENTAX 645 AF USED	PENTAX 6x7 USED
ETRSI + AEII prism + 75 EI	SOAI + 80 + WLF + 120 box	503CCW, 80 F2.8 CF, A12, WLF£3699	645 Pro body	33-55 F4.5 F	67 MU body box
+ speed grip + 120 back	SOAI body	500CM + 80 F2.8 CF + A12	Teleplus 2x conv.	45-85 F4.5 F	35 F4.5 fisheye
ETRSI body	SOAI prism late	40 F4 Clearly	WLF Super	55 F2.8 D FA box	55 F4 early
ETRS body	40 F4 S	50 F4 CF FLE	120 insert.	100 F5.6 F	55 F4 late
40 F4 PE	50 F3.5 PS box	135 F5.6 CF + macro bellows	120 insert.	150 F1.4 FA macro	75 F4.5 box
50 F2.8 PE	110 F4 Macro	150 F4 CF	120 insert.	150-300 F5.6 FA ED box	90 F1.8 F4 latest
135 F4	150 F4 PS	150 F4 Black T*	MAMIYA 7 RF 6x7 USED	200 F4 FA	100 F2.4 late box

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



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



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



"This is how internet shopping should be!"



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



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



"Quick delivery and great products!"



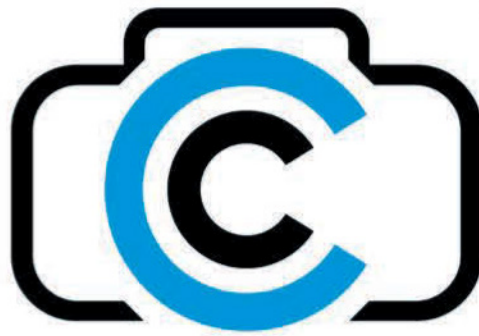
"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."



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



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



camera centre uk .com

FREE UK DELIVERY ★ **0% FINANCE**



PART EX & TRADE IN ★ **5 STAR SERVICE**

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182



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



YouTube

Subscribe to our Channel!





camera centre uk .com

sponsors



20-22 June 2024

International Convention Centre, Celtic Manor Resort

visit www.waleswestphoto.com for details

Book your FREE tickets today!



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



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



DJI Mini 4 Pro + RC2
RRP **£869.00**



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

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

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

Used 35mm Film Cameras & Lenses		Condition	Price
Zeiss Ikon Kollibri Rare 127 camera "hummingbird"	case, filter, strap, hood	EXC++	£299
Pentacoon F, instructions	Manual, shutter slow	EXC++	£149
Leica CL Film Camera Body only	Meter works	Good	£499
Contax III Rangefinder/50mm Sonnar 1.5	1937, Serviced 2022	EXC+	£499
Minox 35 EL	Serviced	EXC	£199
Minox 35 PL	Serviced	EXC	£199
Minox 35 PE	Serviced	EXC++	£175
Minox 35 PL	Serviced	EXC	£199
Minox 35 GT	Serviced	EXC	£199
Minox 35 MB	Rare	EXC	£155
Minox 35 ML	Serviced	EXC	£188
Minox 35 GT-5	Upgraded lens	EXC-	£225

New Minox Binoculars & Optics		Magnification	Price
X-Range	Laser Rangefinder to 2.8km	10x42 Reduced!	£1,150
Rapid	Fixed Focus, Ruggedised	7.5x44	£480
X-HD	Made in Germany	8x44	£768
X-Active	10 year guarantee	10x44	£288
X-Active	10 year guarantee	10x33	£268
X-Active	10 year guarantee	8x25	£193
X-Lite	2 year guarantee	10x42	£199
X-Lite	2 year guarantee	10x34	£159
X-Lite	2 year guarantee	10x26	£129

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

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

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

Registered Company Number: 09901402

8x11 Minox Film Cameras	Condition	Price
VEF Riga overstampd Latvia over USSR	Serviced	£1,499
Black Minox C	EXC++	£225 choice
Black Minox B	EXC++	£299
Chrome LX	EXC++	£249
Chrome C	EXC++	£199 choice
Chrome BL	EXC++	£349 choice
Chrome B	EXC++	£125 choice
Chrome A	EXC++	£125 choice
Black EC	EXC++	£99
LX Platinum Boxed as new	Japanese version	£899

Minox film and re-usable cassettes	Condition	Price
Black Cassette Metal New for C, BL, LX, EC	New	£65
Grey Cassette for A, B, C, BL, LX, EC	New	£95
New film in refurbished plastic cassette	400 ASA BW	£19.99
New film in refurbished plastic cassette	400 ASA Colour	£19.99

Processing 8x11/110/APS film	Price
Process/Scan	£12.50
Process/Scan/Refill	£19.50

Process Disc Film	Price
Process/Scan	£17.50
Scan only	£12.50

Minox Accessories		Price
Minox Enlarger II	No diffuser	£299.00
Minox Colour Enlarger	Diffuser, Curved Lens	£399.00
Minox Tripod	New model	£70.00
Minox 3001 Slide Projector	Case, lead	£160.00
120 C41	1980's	£6.50

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

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 or call 03300 243 100 today!



**WHEN
RESPONDING
TO ADVERTS
PLEASE QUOTE**

**Amateur
Photographer**



Peter Loy

COLLECTABLE CAMERA SPECIALISTS

**Leica and other Fine
Quality Cameras Wanted**

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

Peter Dench considers...

Mario Sandoval, 1997-2016, Laguna Pueblo, New Mexico by Diana Matar

I was looking at this photograph on my computer screen when my wife walked into the room. 'I like that, it's fun, it would look nice in the lounge,' she said and she's right. She always is. I found some colour stock shots on Alamy showing the arrow lit up in red and gold neon. That is fun.

The location of the image is the Route 66 Casino Hotel west of Albuquerque, New Mexico. No American road is as iconic as Route 66. Starting in Chicago, Illinois, it snakes cross-country to Santa Monica, California, a highway rich with brazen motels, quirky roadside diners and stretches of desolate landscape. Many directors have used Route 66 as a backdrop for their films. *Easy Rider* (1969), starring biker-hippies Peter Fonda and Dennis Hopper, was filmed along it. John Steinbeck's novel, *The Grapes of Wrath* (1940), tells the story of the poverty-stricken Joad family leaving Oklahoma in search of a better life, heading to California on Route 66 during the Great Depression and the Dust Bowl period. A central scene in *Rain Man* (1988) takes place at Big 8 Motel on Route 66 in El Reno, Oklahoma.

This photograph by Diana Matar could be a Route 66 film still location. It also echoes the work of the New Topographics – a term coined by William Jenkins in 1975 to describe a group of American photographers, including Robert Adams and Lewis Baltz. The photographs were mostly in black & white and delivered a banal yet beautiful aesthetic of the urban landscape: housing developments, warehouses, intersections and parking lots.

Story behind the picture

Classic in style but not approach, Matar's image was taken on an iPhone 6s back camera 4.15mm f/2.2. There's a logic to the process. The title of each photograph describes one individual: name, date of birth and death and the city in which the person was killed. According to one report, Mario Sandoval was fatally shot in a casino parking lot after being confronted by an



© DIANA MATAR

officer who was investigating a stolen car. Authorities said the officer was shot before opening fire. A second man who had been in the same vehicle as Sandoval ran away. It makes sense to use an iPhone. They are the go-to tool to record injustice for broadcast across social media. It's not a photograph of a crime scene but the representation of an event. An innocuous image, part of a chilling archive of memorials to victims of encounters at the hands of the American police, approximately 1,000 people continue to die each year.

'Of the over 300 sites I visited, only seven had any type of memorial,' says American

'It makes sense to use an iPhone. They are the go-to tool to record injustice'

photographer Matar. 'Something about these lives not being recognised, even on the land itself, upset me most. As a nation, we weren't taking stock. We rarely, if ever, marked the ground.' A photograph can offer ways to remember a forgotten act of violation. The death of Sandoval is not marked with an X but a photograph of an arrow.

My America by Diana Matar is published by GOST Books.



Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1*; *Dench Does Dallas*; *The British Abroad*; *A&E: Alcohol & England* and *England Uncensored*. Visit peterdench.com

SAVE UP TO £1,000 ON SELECTED BUNDLES

PANASONIC LUMIX S5 II

Advanced features like PDAF and Image stabilization make using the LUMIX S5 II a truly rewarding experience. Capture high-quality photos and video with unlimited recording and enjoy enhanced mobility with this compact full-frame mirrorless camera.

New Full-frame 24.2MP sensor with a new generation engine

Dual Native ISO technology,

Phase Hybrid AF dramatically improves subject tracking and recognition performance

Optimal for shooting video while walking using Active I.S Technology.

3.0" free-angle LCD touch screen offering high visibility for outdoor shoots

Heat management for unlimited recording time

Easy color grading with REAL TIME LUT

8-directional joystick allow you to select the focus area intuitively with simple, one-thumb operation

Tough body for a wide range of weather conditions

LUMIX S5 II BODY
Body only

£1,699
Normally £1,799

SAVE
£100

LUMIX S5 II BODY
+ S 35mm f/1.8

£1,678
Normally £2,278

SAVE
£600

LUMIX S5 II BODY
+ S 20-60mm

£1,999
Normally £2,199

SAVE
£200

LUMIX S5 II BODY
+ S 20-60mm
+ S 50mm f/1.8

£2,299
Normally £2,599

SAVE
£300

LUMIX S5 II BODY
+ S 16-35mm f/4

£2,499
Normally £3,498

SAVE
£999

LUMIX S5 II BODY
+ S 24-70mm f/2.8 PRO

£2,499
Normally £3,498

SAVE
£999

LUMIX S5 II BODY
+ S 70-200mm f/2.8 PRO

£2,699
Normally £3,798

SAVE
£1,099

LUMIX S5 II BODY
+ S 20-60mm
+ S 70-200mm f/2.8 PRO

£3,299
Normally £4,498

SAVE
£1,199

PARKCameras



LONDON
53-54 Rathbone Place,
LONDON, W1T 1JR

SUSSEX
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Visit our website - updated daily
www.parkcameras.com

or call us 7 days a week
01444 23 70 60

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

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



Trade-in to trade up

We part exchange more than just cameras

TRADE IN
FOR CASH[†]
or WEX
CREDIT



Step 1

Fill in the form online and receive an instant quote



Step 2

We'll collect your gear in the UK for free



Step 3

We credit your Wex account or send cash[†] direct to your bank account



Used item

Canon EOS R6 Mark II Body
Canon RF 100-400mm f5.6-8 IS USM Lens
Nikon D6 Body
Nikon Z 50mm f1.8 S Lens
Fujifilm X-T5 Body - Black
Fujifilm XF 18mm f1.4 R LM WR Lens

Value^{††}

£1,580
£419
£2,097
£304
£1,007
£468

T&Cs: E. & O. E. †Trade-in for cash applicable online only. Visit wex.com/help/terms-and-conditions for details. ††Prices shown are a grade 9 valuation. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2024.

Visit wex.co.uk/trade-in
to receive your instant quote