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Inside this week's issue

- 3** 7 days
- 8** Books and exhibitions
- 10** Serious mischief: Photos from the Elton John and David Furnish collection at the V&A
- 18** Winners of the World Press Photo Awards 2024
- 22** Classic cameras of the 1970s
- 31** Sony FE 16-25mm F2.8 G review
- 34** Joby RangePod Smart review
- 35** Tech talk
- 36** Being mindful
- 44** Inbox
- 46** It's good to share
- 50** Join the club
- 53** Buying Guide: Cameras
- 66** Final analysis



36

© CATHERINE NORTH



22



10

© DAVID LACHAPPELLE



18

© LEE ANN OLVAGE FOR GEO



31

COVER PICTURE © JO STEPHEN.
INSET PICTURE © HERB RITTS FOUNDATION, COURTESY OF FANEY VALEIN GALLERY, LOS ANGELES

Welcome



In this 'post-truth' world of social media, fake news and AI images, it's reassuring to know that there are

people out there still willing to go to extraordinary lengths and put themselves in harm's way to get to the truth and tell the stories that otherwise wouldn't see the light of day. This week we share a selection of winning images from World Press Photo 2024, with details on how you can join us at an exclusive AP readers' evening in London, where you can enjoy a glass of wine with the AP team and see the prints on display. See page 18 for details. Also this week we present a selection of great images from Elton John's extensive collection, while John Wade presents a guide to classic cameras of the 1970s.

Nigel Atherton, Editor



Our beautiful cover image is by nature photographer Jo Stephen, who is one of three photographers who share tips for mindful picture-making. See page 36.

THIS WEEK'S CONTRIBUTORS



CATHERINE NORTH
Catherine is one of three artists who talk to Tracy Calder about the merits of a mindful approach to photography



TRACY CALDER
AP regular Tracy Calder talks to the V&A about a new exhibition of work from Elton John's private collection



JOHN WADE
Our expert on vintage cameras guides you on collectable and usable cameras of the 1970s



GEOFF HARRIS
Deputy Editor
Geoff presents a celebration of the worthy winners of World Press Photo Awards 2024



ANDY WESTLAKE
Technical Editor
Our reviews maestro tests the compact and lightweight Sony FE 16-25mm F2.8 G



JOSHUA WALLER
Online Editor
Joshua tests Joby's RangePod Smart, an aluminium tripod for cameras and phones

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Google Pixel 8a is here

 THERE'S been more happening in the hyperactive smartphone market this week, with one of the biggest players, Google, announcing the mid-range Google Pixel 8a model.

Key features include a 64MP f/1.9 wideangle camera with optical image stabilisation, a 13MP f/2.2 ultra-wide and a 13MP f/2.2 selfie camera. The AI features now include Best Take, which helps you get more consistent group shots; Magic Editor, which includes Magic Eraser functions; and Circle to Search, which lets you find information about items of interest in a shot that you've taken. These were first seen on the full-fat Google Pixel 8.

Computational photography and AI goodies aside, however, the camera hardware remains largely unchanged from the 7a. This could be a marketing issue for Google as the new phone currently costs £170 more than its predecessor, which we named as one of the best budget phones out there. Meanwhile, the Google Pixel 8, with its more powerful camera array, only costs £70 more, and if you stick with the older 7a, Google is




The Pixel 8a should be out now

throwing in a charger, too. The Pixel 8a is also said to have a more durable design, and it has a revamped display that is 40% brighter than the 7a's (with a 120Hz refresh rate for smoother scrolling), and the option of 256GB storage.

The price of the Pixel 8a starts at £499, and it will be available from 14 May.

New Hasselblad 25mm wideangle lens

 HASSELBLAD has announced the new XCD 25mm F2.5 V lens, designed to deliver the resolution needed for 100MP cameras such as the company's CFV 100C (described by our reviewer as 'the world's most beautiful camera.'). Equivalent to a full-frame 20mm focal length, the new lens has a relatively fast f/2.5 aperture, as well as a push/pull AF/MF focusing ring and a customisable control ring.

Hasselblad claims the lens gives sharp results from the centre to the edge of the frame, and the company says it is ideal 'for urban nightscape photography, night street photography, natural landscapes, astrophotography, and low-light indoor portraits'. Like other recent Hasselblad lenses, it features an upgraded 10-blade leaf shutter unit, which is also found in the XCD28P, XCD38V, XCD55V, and XCD90V models. This new shutter unit allows for faster exposures, as previous lenses only used a 4-blade design.

The new XCD 25mm F2.5 V lens is compatible with all of Hasselblad's mirrorless medium-format cameras, and it costs £3,559.

See store-eu.hasselblad.com/en-uk




The new lens is equivalent to 20mm full frame



FROM THE SERIES 'FIELDS OF SIGHT' © GAURI GILL AND RAMESH VANGAD

The Eye has it

 'The Eye in the Sky' by Gauri Gill and Ramesh Vangad is amongst the winners of the 2024 Deutsche Börse Photography Foundation Prize, on display at The Photographers' Gallery, London W1F 7LW until 2 June. It's part of an ongoing series called Fields of Sight, mixing conventional photography with techniques from traditional Indian art. Deutsche Börse Prize winners have not always been to everyone's taste, but photography being the broadest of churches, we are all for keeping an open mind and trying new creative approaches. See thephotographersgallery.org.uk



Out of the Park

PARK Cameras has sold a rare Hasselblad 503CX 'Golden Blue' 50th Anniversary Limited Edition medium format film camera to a customer who flew over from the US just to obtain the mint used model. The customer, who wishes to remain anonymous, snapped up the Hasselblad within 24 hours of it being advertised, paying £5,999. Park Cameras compiled a list of its 'hottest' used camera gear at www.parkcameras.com/used/parks-picks



Sold: Hasselblad limited edition

Power of eight

WESTERN Digital has released the 8TB SanDisk Desk Drive, its highest capacity yet on an external desktop solid state drive (SSD). There's faster data access too, claims the company, with read speeds up to 1,000 MB/s. And it looks nice. 'The compact, modern style, recognised as a 2024 Red Dot Design Award recipient, maximises desk space and feels natural in any professional or home setting,' Western Digital added. It is available now for £663.99, with the 4TB version costing £359.99.



The 8TB drive from Western Digital

Well-heeled Leica fans are likely to be triggered by the Leitz NY Rifle



‘Leica rifle’ and more under the hammer

THE 44TH Leitz Photographica Auction is taking place at Leica’s HQ in Wetzlar, Germany, on 8 June.

As with previous years, there are several ‘star’ attractions likely to make big money, notably a black-paint Leica MP2 produced in 1958. Of the 27 examples made as part of a test series, only six were finished in black paint – and serial number 935509 will be going under the hammer in Wetzlar. The MP2 is a modified, professional version of the Leica M2, capable of capturing 3.5 pictures per second thanks to a special electric motor drive. The estimate for this historic camera ranges from €700,000 to €800,000.

Also up for grabs is the curious Leitz NY Rifle, which sports a rifle stock originally developed for pre-war wildlife

photography. According to expert estimates, fewer than 15 such ‘rifles’ were made. This particular lot also includes a Leica IIIb and a Telyt 5/40cm lens and is estimated to sell for up to €300,000 euros. Then there is a prototype of a reissue of a steel rim Leica Summilux F1.4/35mm lens, estimated to reach a somewhat more affordable €6,000 to €7,000: the proceeds of this sale will be donated to Licht ins Dunkel, an Austrian charity which helps families with kids facing learning, physical and social difficulties.

Bids for the 44th Leitz Photographica Auction can be submitted in advance, either online (www.leitz-auction.com) or in writing. You can also live-bid by telephone or at www.leitzauction.com and www.liveauctioneers.com

Win a Limited Edition X100VI

AFTER major renovations, the Fujifilm House of Photography near London’s Covent Garden will reopen on 31 May. Informally known as HOP, the new venue will feature a Fujifilm School learning space, a redesigned print workshop, a bigger gallery area, an updated studio offering professional headshot services for actors and other performers, a new bookshop and more.

To mark the re-opening, Fujifilm is giving everyone the chance to win a highly coveted X100VI Limited Edition, worth £1,934. There are also prizes up to £500 in value for the second and third runner-ups. You’re invited to submit up to five images that capture ‘Life as you see it’, from the beautiful and powerful to the mundane and trivial. ‘The photos can represent almost anything: daily life, democracy, torn sweaters, boring Sundays, friends’ antics, raised eyebrows or just whatever has caught their eye,’ said Fujifilm.

For more details and to enter, see bit.ly/ffhop



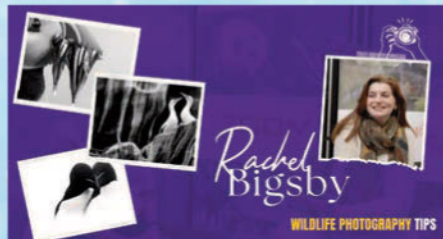
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Vincent Fournier

from the series „Flora Incognita“
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Nick Waplington, *UNTITLED*, (LR.24 0007L), from the series *Living Room*, 1985-1997

Nick Waplington: Living Room

Until 25 May 2024. Hamiltons, 13 Carlos Place, London W1K 2EU

These unseen images from Waplington's book, *Living Room*, are a fascinating addition to an acclaimed body of work, writes David Clark

When the 26-year-old Nick Waplington published his first book, *Living Room*, in 1991, it was immediately successful, leading to critical acclaim and an exhibition at the Philadelphia Museum of Art. It kick-started a prolific career as a visual artist that includes *Safety in Numbers* (1997), a study of ecstasy drug culture, and *Working Process* (2013), which documented the creative process of fashion designer Alexander McQueen.

Living Room focused on the daily domestic lives of working-class people on the Broxtowe council housing estate in Nottingham, where many people worked in the mining industry. Waplington had moved to the area in 1985 to live with his grandfather and continued

photographing there for several months. He gained the trust of the people he photographed, became part of the community and joined in the residents' daily lives.

Despite being an outsider and shooting with kit that included a medium-format Fuji 6x9 camera, he managed to achieve a fly-on-the-wall perspective in his images; he has said, 'I can blend into the background and people kind of forget that I'm there.' He continued sporadically documenting the community until 1997.

This exhibition revisits the *Living Room* project, but instead of showing the images in the original book, it shows alternate images shot at the same time as those in the book,

plus other images not previously shown. It's a testament to Waplington's skill as a photographer that these newly emerged and originally second-choice images are just as strong as those in the 1991 book.

The exhibition consists of beautifully made prints up to 72x48 inches in size. Although the original negatives were shot up to 40 years ago, the prints have a timeless look, despite the changing fashions in clothes and interior decor. Waplington has a great eye for composition and for capturing the moment and these often-chaotic images show life in all its inherent messiness, as families and friends mingle in small, crowded rooms and gardens.

Reacting to what he called 'the grainy, downtrodden, black-and-white interpretation of working-class life' of the period, his images offer an intimate, non-judgemental and authentic insight into the lives of the people he photographed.



Nick Waplington, UNTITLED (LR.24 0030L), from the series Living Room, 1985-1997



Nick Waplington, UNTITLED (LR.24 0031R), from the series Living Room, 1985-1997



Nick Waplington, UNTITLED (LR.24 0032R), from the series Living Room, 1985-1997

Books & exhibitions

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



Meadow brown, from the chapter on close-up photography

© ROSS HODDINOTT

The Wildlife Photography Workshop by Ben Hall & Ross Hoddinott

£16.99, Ammonite Press, softback, 176 pages, ISBN 9781781454879



The original iteration of this book, by two of the UK's most highly respected wildlife photographers, was published in 2013. Yes, nowadays we have YouTube tutorials aplenty, but nothing actually beats being able to sit down, turn the pages at your own pace, refer back, and dip in and out. In this version, there's been a design refresh, with numerous new images and an expanded section on processing raw files, among several other updates.

The tone of the book is approachable and the content thorough. Everything you would expect from a book with this title is covered and, of course, sumptuously illustrated with stunning photography. Best of all, by the end of it, you feel as if you might, with time and effort, produce something of a similar quality – and that's what we should expect from a book such as this. **Ailsa McWhinnie**

Claude Cahun: Beneath this Mask

Until 3 August. Abbot Hall, Kirkland, Kendal, Cumbria LA9 5AL



French photographer, sculptor and writer Claude Cahun (1894-1954) was born Lucy Schwob and adopted her pseudonym in 1914. Best known of her works are her staged self-portraits, 42 of which appear in this exhibition,

which has been put on in partnership with Hayward Gallery Touring. Even by today's standards, Cahun's work would be seen as subverting gender norms, but at the time she was making her work, it was truly revolutionary and radical. So strongly did she feel about her identity, she never became a member of the surrealist movement, as she felt this would mean giving it up. For her images she would adopt a range of personas, and they remain remarkable in their freshness, nearly 100 years on. **Ailsa McWhinnie**



Serious mischief

Elton John and David Furnish might be kings of bling, but they're also serious collectors of photography. As an exhibition of work from their private collection opens at the V&A, **Tracy Calder** talks to curator Lydia Caston

When Reginald Dwight and Bernie Taupin shared bunkbeds at Dwight's family home

in the 1960s they decorated their room with cheap posters bought from the former high street retailer Athena. According to an interview with *The Guardian* in 2016, one such poster was a reprint of Man Ray's 1932 image 'Glass Tears'.

Fast forward 30 years and Dwight (now known as Elton John) acquired a vintage print of Ray's image for a staggering \$193,895 – a record-breaking price at the time. 'I thought I had gone stark raving mad but I had to have it,' he recalled in a catalogue accompanying the 2016 show *Radical Eye* at Tate Modern.

John has been collecting photographs since 1991, a date that's firmly imprinted in his mind because it followed a stint in rehab, during which he ended years of substance abuse. 'He travelled to France where he met some friends and was introduced to gallerist David Fahey,' explains Lydia Caston, Exhibitions Project Curator at the Victoria & Albert Museum in London. Fahey showed the musician some fashion photographs taken by Irving Penn, Herb Ritts and Horst P Horst, and he was instantly smitten.

'Elton speaks about how it was like seeing the world anew,' suggests Caston. 'He had never been that interested in photography before, but all of a sudden he started seeing it as an art form.'

Left: David LaChapelle, Elton John: Egg On His Face, New York, 1999

Below: Eve Arnold, USA. Nevada. Marilyn Monroe in the Nevada desert going over her lines for a difficult scene she is about to play with Clark Gable in the film *The Misfits*. 1960

Over the years, John has collected everything from contemporary art to furnishings, fashion and glassworks. In previous interviews he has suggested this stems from a lonely childhood where objects provided solace in a house full of arguments (John's parents divorced when he was a teenager).

Photography, however, seems to offer more than just comfort to the musician. Since buying a selection of prints from Fahey during that summer of 1991, John and his husband David Furnish have accrued more than 7,000 prints, resulting in one of the greatest

private collections of photography in the world.

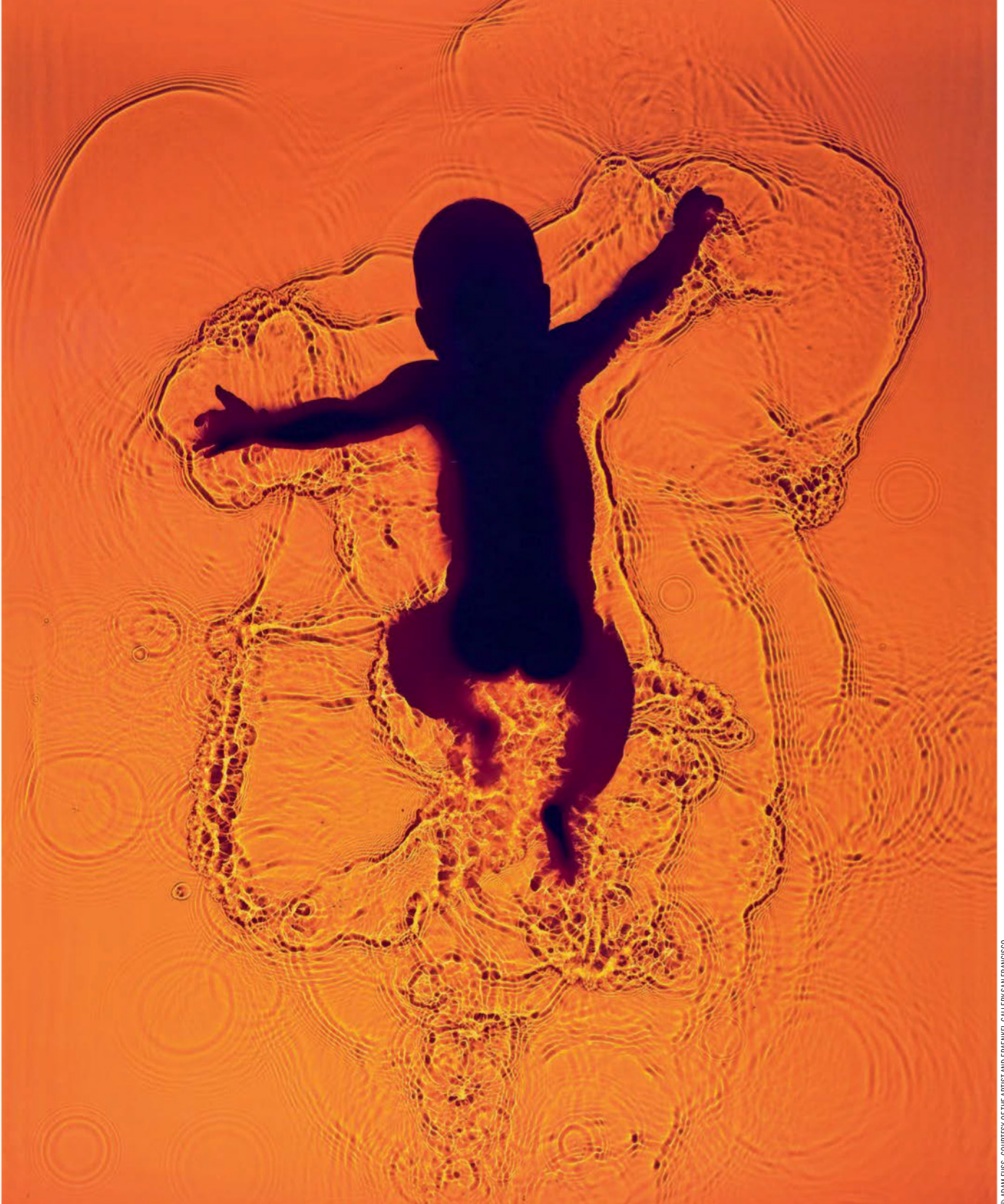
Caston remembers the day the Museum was sent a 1,000-word PDF detailing what was in the Sir Elton John and David Furnish Collection. 'It kept making our computers crash,' she laughs. John and Furnish have had a relationship with the V&A for more than a decade.

In 2014 they lent a number of works to the museum's Horst P Horst retrospective and in 2019 the couple made a sizable donation to the museum's new Photography Centre. (As a result, Room 101 was promptly renamed the Sir Elton John and David Furnish Gallery). Countless conversations ensued, and two years ago the idea for *Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection* began to take shape.

During the course of their research, Caston and her colleagues made several trips to the couple's home in Atlanta where hundreds of prints were displayed on walls, hung above sofas and arranged along staircases. 'Newell [the director of the collection] has this joke that in Atlanta nobody knew the colour of the wallpaper because it was totally covered in photographs,' she says. Refreshingly, John and Furnish live with their collection. They buy what they love, and they wake up to it every day, viewing it as a source of great inspiration.

Looking at what they own, it's hard not to be inspired. Most of the photographic greats are





© ADAM FUSS. COURTESY OF THE ARTIST AND FRENKEL GALLERY SAN FRANCISCO

represented: Dorothea Lange, Walker Evans, Diane Arbus, Richard Avedon, Eve Arnold, Helmut Newton, Andy Warhol – the line-up is seriously impressive. Equally impressive is the quality of the prints. Ever the perfectionist, John prefers vintage examples and will sometimes wait months for the perfect print to become available

(the team call these ‘unicorn prints’). The Arbus picture ‘Exasperated Boy with a Toy Hand Grenade, NYC, 1963’ is one such example. ‘I waited ages, but the print is in brilliant shape,’ he enthuses in the book that accompanies the exhibition. ‘You have to be patient as a collector of photography.’ Vintage prints by some of the most

Adam Fuss, Zachary, 2011

important names in photography have great monetary value, but they also have historical value. This leads me to ask Caston if she feels collectors should have a responsibility to protect and preserve the art they own. ‘That’s a really good question,’ she replies. ‘I would say that Elton and David are the perfect custodians’

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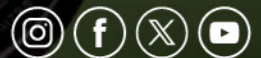


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▶ because they are so generous with their time and their collection – they are always lending work out to different museums and they keep everything in pristine condition.’ But keeping vintage prints pristine requires a lot of work – the prints are hung in climate-controlled spaces, rotated regularly, and rested in drawers when needed. Caston confirms, ‘The conservation team have been thrilled with the condition of everything.’

But this doesn’t mean the prints that pass through the duo’s hands remain untouched. John and his partner are kings of bling and a number of prints have been rehomed in ornate gold frames. ‘You can spot an Elton and David photograph in a show because it usually has an amazing frame,’ laughs Caston.

When the pair started collecting, they often felt distinctly underwhelmed by the original framing. ‘They thought these amazing prints were like jewels and they should be in a jewellery box,’ explains Caston. ‘I’ve really enjoyed thinking about framing in a different way.’

Photojournalism

There are some prints, however, that John and Furnish would never try to jazz up. It comes as a surprise to learn that photojournalism is represented in the collection and some of the more harrowing images are safely tucked away in drawers.

Richard Drew’s photograph of a man falling from the World Trade Center (‘The Falling Man’, 11 September 2001) is one such example. John saw the image on the front page of a newspaper, but it took him two years to reassure the photographer that his intentions were good (ie, non-exploitative) before he was permitted to buy it. ‘Elton and David will sometimes see something in a newspaper and send Newell to track it down,’ explains Caston. ‘Acquisition is totally collaborative.’

Aside from photojournalism, the collection covers fashion, celebrity portraits, constructed images, the male form, American landscape and abstraction, among other things. Having received the computer-busting PDF, Caston and the team had to work hard to produce a show that felt exciting without being overwhelming. ▶ ‘We are sharing



© HERB RITTS FOUNDATION. COURTESY OF FAHEY KLEIN GALLERY, LOS ANGELES

Above: Herb Ritts, Versace Dress (Back View), El Mirage, 1990



© ROBERT MAPPLETHORPE FOUNDATION. USED BY PERMISSION

Left: Robert Mapplethorpe, Poppy, 1988



© ALEC SOOTH, COURTESY SEAN KELLY

around 300 works by 140 artists,' she says. 'We wanted to make sure that people could see a lot of different things without becoming exhausted!'

Luckily, when there were gaps to fill or selections to be made, Newell, John and Furnish were on hand to offer advice. Obviously, the collection is still growing, so occasionally they would tell the curators to 'hold on' while they acquired something new. 'They also suggested things that we hadn't thought of, so it's been really great to work with them,' says Caston.

Translating a private collection, with all its quirks and personal taste, to a public institution must be nerve-racking, but Caston is quietly confident. After all, Tate Modern proved it could be done back in 2016 when it staged *The Radical Eye: Modernist Photography* from the Sir Elton John Collection.



Above: Alec Soth, *Nan's Bed*, Brooklyn, New York, 2018

Left: Peter Hujar, *Divine at the Metropolitan Museum Russian Opening (III)*, 1976

Right: Tyler Mitchell, *Simply Fragile*, 2022

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Tate chose the period from 1910 and 1949 as its boundaries and, sensibly, the V&A is carrying on the chronology by displaying images taken from 1950 onwards.

Even with limitations in place, making a final print selection can't have been easy. Luckily, the team had a plan. 'We decided to be driven by the collection rather than impose our own thoughts onto it,' explains Caston.

Looking at the collection, there's a sense of playfulness, but also a sense that John and Furnish know exactly what they are doing. 'I hope when people see it, they realise that Elton and David are serious collectors and they have this incredible museum-standard collection,' says Caston. 'I hope it reminds people that the Victoria & Albert Museum is a serious place for photography, and that it encourages people to pick up a camera and be experimental with their photography.'



© SAM TAYLOR-JOHNSON



© TYLER MITCHELL. COURTESY OF THE ARTIST



© NAN GOLDIN. COURTESY OF NAN GOLDIN AND GAGOSIAN



© HERMAN LEONARD PHOTOGRAPHY, LLC

Top: Sam Taylor-Johnson, *Crying Men* (Laurence Fishburne), 2002

Above: Nan Goldin, *Jimmy Paulette and Taboo! In the Bathroom*, 1991

Left: Herman Leonard, *Chet Baker*, New York City, 1956

Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection is on view from 18 May 2024 to 5 January 2025 at the Victoria and Albert Museum, South Kensington, London. To find out more, visit vam.ac.uk

From the front lines

This year's World Press Photo Awards remind us that photojournalism is needed more than ever. **Geoff Harris** tells the story behind some of the winning images

It is hard to think of a tougher time to be a photojournalist, especially when working in a dangerous part of the world. In the past, there was a certain respect for the working press photographer, with media credentials recognised and working journalists allowed safe passage.

Indeed, during the Vietnam War, the US military quite happily (some would say naively) flew photographers around from one hot spot to the next, and it was widely recognised they had an important job to do.

Those days are long gone. Armies and governments are now only too aware of the negative publicity that hard-hitting images can generate, especially in our social media age. Access has got a lot harder, even for photographers from prestigious news organisations. Some particularly nasty regimes also go out of their way to harass and even target photojournalists (the public execution of US journalist James Foley by ISIS is an egregious example, but there are many more).

Even if photographers aren't directly on somebody's hit list, they are forced to take more and more risks, simply to do their job. And when they deliver powerful pictures, conspiracy theorists and sinister cynics soon pipe up 'fake news'. The advent of AI has, sadly, made some gullible people more likely to believe them.

Against this bleak background it is therefore fitting that we celebrate the latest winners of the World Press Photo Awards. Previous winners have included Don McCullin, James Nachtwey and Tim Hetherington, so it is a very honourable roll call.

Photo of the Year

The top award this year goes to Mohammed Salem, a Palestinian photographer who works for the Reuters news agency. His heartbreaking image shows a Palestinian woman embracing the dead body of her niece in Gaza. The little girl, aged five, was killed when an Israeli missile strike hit her home in Khan



© MOHAMMED SALEM/REUTERS

World Press Photo of the Year 2024

A Palestinian Woman Embraces the Body of Her Niece
By Mohammed Salem, Reuters

Younis, Gaza. There is a strong personal element to the story too; Salem is Palestinian himself and the photograph was taken just days after his wife gave birth to their first child.

There is also a depressing sense of déjà vu, as Salem also received an award a decade ago for his coverage of the seemingly never-ending conflict in the region. In its comments, the jury was careful to be as objective as possible about the gut-wrenching picture, saying 'the image is multi-layered, representing the loss of a child, the struggle of the Palestinian people, and the 31,000 deaths in Palestine. Symbolic of the toll of conflict, the image makes a statement on the futility of all wars.'



World Press Photo Story of the Year

Dada Paul and his granddaughter Odliatemix get ready for church in Antananarivo, Madagascar. By Lee-Ann Olwage, for GEO

A grim toll

At the same time, the WPP organisers pointed out that at the outset of the war, Israel instructed Gazans to evacuate to the area south of the Wadi Gaza seasonal river for their safety. Yet, according to reports, Israeli airstrikes heavily bombarded Khan Younis (21.8km south of Wadi Gaza) from mid-October. Many of those killed were families who had left Gaza City days earlier. Here is another tragic statistic: more than three-quarters of the 99 journalists and media workers who perished worldwide in 2023 were killed in the Israel-Gaza war, making 2023 one of the deadliest years on record.

Photo Story of the Year

Moving away from war zones, this year's prize went to Lee-Ann Olwage from South Africa, for her project on the struggles that people with dementia face in Madagascar. Olwage, who works for *GEO* magazine, focused on the story of Paul Rakotozandry (Dada

Paul), aged 91. He has lived with dementia for 11 years, and is cared for by his daughter Fara Rafaraniriana. For nine of those years, no one knew Dada Paul was ill. His ten children assumed he had 'gone mad' or attributed the symptoms to excessive alcohol consumption. Only his daughter Fara noticed something different when her father couldn't find his way home after picking her up from work one day.

Power of love

Fara had never heard of the terms 'dementia' or Alzheimer's, but was advised to contact Masoandro Mody, the only organisation in Madagascar that provides support and training to family members of people living with dementia. The jury commented: 'This story tackles a universal health issue through the lens of family and care. The selection of images are composed with warmth and tenderness reminding viewers of the love and closeness necessary in a time of war and aggression worldwide.'



World Press Photo Story of the Year

Fara Rafaraniriana walks to church on Sunday morning with her daughter Odliatemix and her father Dada Paul, in Antananarivo, Madagascar



BOTH PICTURES ON THIS PAGE © LEE-ANN OLWAGE FOR GEO



Long-Term Project Award

As well as celebrating great photography and the bravery and creativity of those who take it, the WPP awards shine a light on less-well-publicised stories. Alejandro Cegarra from Venezuela is a great example, with his longer-term project focusing on Mexico's increasingly draconian immigration policies (usually the news is about how the US is trying to stop illegal immigration *from* Mexico).

'Drawing from his own first-hand experience of

Long-Term Project Award

Alejandro Cegarra put in the time needed to make a powerful project on illegal migrants to Mexico and the risks they take

migrating from his native Venezuela to Mexico in 2017, photographer Alejandro Cegarra initiated this project in 2018,' said the jury. 'His work documents the plight of deeply vulnerable migrant communities with respect and sensitivity. Through his photography, he hopes to foster greater understanding, empathy, and solidarity toward those on the frontlines of the global migration crisis.' Many of the illegal immigrants try to hitch rides on cargo trains, as some of his images reveal, which is a highly dangerous endeavour.

ALL THREE PICTURES ON THIS PAGE © ALEJANDRO CEGARRA / THE NEW YORK TIMES / BLOOMBERG



Open Format Award

The final award goes to another personal story from an independent visual storyteller, Julia Kochetova – indeed, her project is called War is Personal, and focuses on another seemingly endless conflict, the war in Ukraine. The daily experience of Ukrainians living through the war is hard to comprehend for people outside the country, so this web-based project by Julia brings together photojournalism with the documentary style of a personal diary to show the world what it is like to live with war.

Open Format Award winner

War Is Personal by Julia Kochetova, Ukraine. Her project weaves together photographic images with poetry, audio clips, and music

Hope and resilience

The WPP judges commented: ‘Layering images with text and music, this interdisciplinary approach serves to ground the stark realities of war in the photographer’s subjective experiences. As a whole, the project is a complex exploration of the emotional and psychological toll of conflict, expressing not only loss, pain, desperation, and resignation, but also hope and resilience.’

You can find out more by visiting Julia’s website at: kochetova.rocks/War-Is-Personal-project



© JULIA KOCHETOVA



© JULIA KOCHETOVA

In total, there are 33 awarded photographers this year, for 32 projects (including the two special mentions). See the World Press Photo awards website at worldpressphoto.org/contest/2024/prizes

See the images at an AP evening

Nothing beats seeing these winners in the flesh, so you are invited to an exclusive evening viewing at the World Press Photo exhibition in London on Monday 20 May. As well as a private view of this year’s selection of the world’s finest photojournalism, there will be drinks and snacks provided, and a talk by guest speaker Aletheia Casey. As well as being a World Press Photo 2024 winner, Aletheia is Course Leader on the Masters of Photojournalism and Documentary Photography course at London College of Communication, UAL. The event will be hosted by Nigel Atherton, Group Editor of *Amateur Photographer*, and starts at 7pm at Borough Yards, London, SE1 9AD. (If you can’t make it, The World Press Photo exhibition runs until Monday 27 May.) For all ticket sales, see bit.ly/wppapshow

FILM STARS

Superstars of the 1970s

John Wade examines usable and collectable cameras from a decade of change

In the 1970s, photo equipment manufacture went through a renaissance as mechanical cameras evolved into a new generation stuffed full of electronics. It was a resurgence that was mostly, though not entirely, prolific in manual focus 35mm single lens reflexes

(SLRs). As the 1970s morphed into the 1980s electronics became even more abundant. Autofocus was introduced, metal bodies gave way to polycarbonate, cameras took on new, plasticity, less attractive, shapes and the innovative cameras of the 1970s lost popularity, becoming easy to pick up for very

little money. But recently, they have come back into vogue with collectors who understand their landmark significance and users who delight in their retro handleability – and prices are on the rise again. So if you wish to become acquainted with one of these superstars of the 1970s, better get in quick.

The neat top-plate of the OM-2N



Olympus OM-2N with Power Winder 2 and T20 flashgun



Olympus OM-2

LAUNCHED: 1975

GUIDE PRICE: £30-50

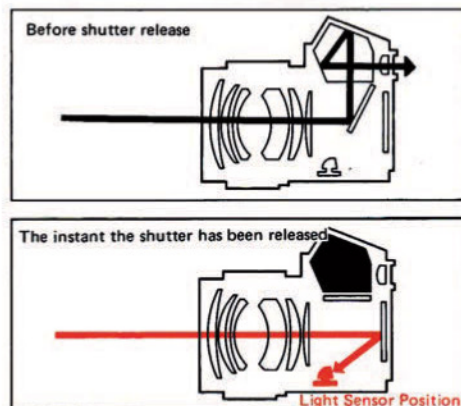
In 1972 Olympus introduced the OM-1, a camera whose compact dimensions reinvented 35mm SLR functionality and design. Although it was a manual mechanical camera with only match-needle metering, it paved the way for a new breed of SLRs. But the OM-1 wasn't the Olympus 1970s superstar. That was what came next.

The Olympus OM-2, despite being the same compact size as its predecessor, substituted an electronic shutter, then added aperture-priority alongside manual operation. The OM-2 was also the world's first camera to measure light directly off the film. In auto mode, as the shutter is released, the first blind opens

to begin the exposure and light bounces off the film to hit a sensor at the base of the body. When the sensor decides sufficient light has reached the film, the second blind closes, thus measuring and adjusting the shutter speed during the actual exposure.

Used with its T20 dedicated flashgun, the same metering system measures the flash output through the lens, takes into account ambient light and cuts the flash at precisely the right moment.

In 1979 the OM-2N extended the auto shutter speeds to 1/2000 seconds and added a reset button to release the mirror if it locked up due to battery failure. Both cameras accept the full range of lenses and accessories made for the OM-1, including a power wind, motor drive, 250-exposure film back, close-up gear and lenses from 8mm fisheye to 1,000mm super-telephoto.



From the instruction book: the OM-2N's light path before and during exposure

Minolta XD7

LAUNCHED: 1977

GUIDE PRICE: £70-120

Until this point, SLRs offered either aperture or shutter-priority autoexposure. No camera provided both. Then along came the XD7 (sold as the XD-11 in America). Developed by Minolta in association with Leitz, it went on to form the basis for the Leica R4 launched in 1980. So it has a good pedigree.

A small selector switch marked 'M', 'A' and 'S' is wrapped around the shutter speed dial. With the switch set to 'M', apertures and shutter speeds are set manually, both shown in the viewfinder with a recommended exposure. The 'A' setting gives aperture priority, independent of the setting on the speed dial. The 'S' setting, with the lens adjusted to its smallest aperture, gives shutter priority. But if the chosen shutter speed means over- or under-exposure because the lens has run out of apertures, the automation automatically sets a faster or slower speed.

Like the Olympus OM-2, light is measured off the film during exposure for extremely accurate metering. The vertically running electronic shutter runs steplessly from 1–1/1,000sec, with an 'O' setting to give a manual mechanical 1/100sec if the battery fails.



Minolta XD7, first with multi-mode exposure metering



The XD7 from above shows the mode selector switch around the shutter speed dial

Canon A-1, first with programmed automation



Canon A-1, view from above

Canon A-1

LAUNCHED: 1978

GUIDE PRICE: £80-150

In 1976 the Canon AE-1 was launched as a shutter-priority SLR which was very early to incorporate a central processing unit (CPU) to handle functions that included metering, exposure, memory, warning signals and safety mechanisms. The AT-1 from the same year was similar but without the automation. Later came the aperture-priority AV-1, then into the 1980s with the AE-1 Program, which added programmed automation, and the AL-1 with a Quick Focus function. But the cream of the Canon A-series crop was the A-1.

This was the first camera to offer programmed automation in which both shutter speeds and apertures are automatically selected and set. Four further exposure modes add shutter priority, aperture priority, stopped-down AE and manual. Shutter speeds run 30-1/1,000sec.

With the lens's aperture ring set to 'A', shutter speeds and apertures are both set by the same thumbwheel on the front of the body, depending on the position of a selector switch. With this set to 'Av' for aperture priority, apertures appear in a window beside the shutter release. Set the switch to 'Tv' for shutter priority and the same scale changes to show shutter speeds. Turning the shutter speeds past the 1/1,000sec mark to 'P' gives programmed automation. Keeping the shutter speed selector set at 'Tv' and taking the lens off its 'A' setting gives manual control.

Like all the other cameras in the A-series, the A-1 accepts FD-mount lenses, ranging from 7.5mm fisheye to 1200mm super-telephoto.



Pentax ME Super, one of the smallest and lightest SLRs of the 1970s

Pentax ME Super

LAUNCHED: 1979

GUIDE PRICE: £50-75

When the Pentax ME was launched in 1976, it was criticised by some for having only aperture-priority automation with no manual control. The ME Super corrected that. A selector switch next to the shutter release is set at 'L' for lock, 'AUTO' for aperture priority operation, 'M' for manual, '125X' for a mechanical 1/125sec speed or for using flash, and 'B' when time exposures are required. In aperture priority, f-stops are set in the usual place on a ring around the lens, where there is also a depth-of-field scale. In the viewfinder, LEDs glow green for correct exposure and red for over- or under-exposure, when a different aperture needs to be selected. A yellow LED indicates a slow speed, as a warning against camera shake. Exposure compensation of plus or minus two stops is adjusted on a control around the rewind crank.

In manual mode, apertures are set in the usual way. Then, in place of a conventional speed dial, the ME Super has two small buttons on the top-plate. Pressing the front button advances shutter speeds up the scale, pressing the rear button adjusts them down the scale in a range of 4–1/2,000sec. The well-known Pentax K-mount gives access to a vast range of Pentax and independent makers' lenses.

Top-plate of the ME Super, showing the buttons that control shutter speeds



Nikon EM, first camera from the firm to be aimed primarily at amateurs



Nikon EM

LAUNCHED: 1979

GUIDE PRICE: £40-80

True Nikon aficionados maintain that the EM is too small, too light, too plasticky and too automated. But it is rather nice. It was the first Nikon (excluding the Nikkormats) to be aimed at amateur rather than professional photographers. Slightly condescending marketing of the day also proclaimed it, 'The SLR Camera for Women'.

The EM is a small aperture-priority camera. As the photographer chooses an aperture, the automatically selected and set shutter speed is shown in the viewfinder by a needle against a scale, and an audible warning beeps when the shutter speed drops below 1/30sec. Electronic shutter speeds run steplessly 1–1/1,000sec. In place of a traditional speed dial, there is a mode selection switch to set 'AUTO', 'B' and 'M90'. The last gives a mechanical 1/90sec speed, for use mainly with non-dedicated flashguns, but also useful as an emergency backup if the battery fails. Pressing a tiny button beside the lens gives an instant +1.5 stops exposure compensation.

With Nikon's Speedlight SB-E attached, the correct shutter speed is set automatically. The camera also has its own MDE motor drive, one of the lightest on the market at the time of its launch, for 2 frames per second shooting, or the heavier MD-14 for 3 frames per second. The wind lever incorporates a tip that folds out ready for fast continual operation, then folds back in again when not in use.

The EM was launched with its own range of Nikon bayonet-fit Series E lenses that were smaller, lighter and less expensive than other Nikon optics of the time. The camera also accepts post-1977 Nikkor AI lenses. For many, the lightweight body's ease of use coupled with a prestigious Nikkor lens makes an ideal combination.

Top-plate of the Nikon EM, showing its mode selection switch in place of the usual speed dial



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Konica FS-1

LAUNCHED: 1979

GUIDE PRICE: £80-100

The FS-1 was the first 35mm SLR with a built-in electric motor drive. Capable of 1.5 frames per second, this is used not only to advance the film, but also as an aid to film loading.

A cassette is dropped into the camera and the film extended slightly. Then, as the back is closed, the motor takes over to thread the film onto the take-up spool and advance it to the first frame. The film does, however, have to be rewound manually.

The electronic focal-plane shutter is activated by twin micro solenoids that control both curtains to offer shutter priority and manual exposure. A socket on the front of the camera allows some unusual accessories to be plugged in. They include a left-hand shutter release, an exposure interval timer and a radio control to fire the shutter. Lenses are in Konica's own bayonet mount.



Konica FS-1, first with a built-in battery-driven motor drive



The FS-1 from above



Leica CL with 40mm f/2 Summicron-C lens fitted and 90mm f/4 Elmar



Not only, but also...

The 1970s renaissance wasn't confined to 35mm SLRs. There were a few other camera types that might be considered for the decade's superstardom

Rangefinder cameras

Time was when the 35mm rangefinder camera reigned supreme. But with the coming of affordable 35mm SLRs in the 1960s, rangefinder models faded away – apart from one company that hung on (and is still hanging on) and another that resurrected the style.

The hanger-on was, and is, Leitz. The camera was the Leica CL, launched in 1973. At a mere 12x7x3cm, without lens, the CL is remarkably compact. Minolta manufactured

the camera for Leitz, who made two lenses for it: a 40mm f/2 Summicron-C and a 90mm f/4 Elmar. But because the CL has a standard Leica M-mount, it will also accept most, but not all, Leica M bayonet-fit lenses. The shutter is mechanical, but a battery is needed to activate CdS metering via a sensor which swings in front of the film as it is advanced and drops away as the shutter is fired. A similar system was also used in the more bulky and less-popular Leica M5 two years earlier. Exposure is measured and set by the match-needle method. Watch



Breaking down the Leica CL kit: removable back, body, 40mm lens, 90mm lens and rubberised lens hood

► too for the Minolta CLE, Minolta's later version of the same camera, with Rokkor lenses and aperture-priority exposure.

The rangefinder resurrection came with the Olympus XA in 1979. This is a palm-sized camera with a cover that slides aside to reveal the 35mm f/2.8 Zuiko lens coupled to a rangefinder in the viewfinder. Focusing is by a lever that moves laterally beneath the lens. Film wind is by a thumb wheel on the back. Setting f-stops on a sliding bar beside the lens allows aperture-priority exposure to select electronic shutter speeds of 10-1/500sec, but without any manual control. The miniature A11 flashgun is attached by a screw fitting to the side of the body. Moving into the 1980s, the XA line was extended with the XA1, XA2, XA3 and XA4 in various colours using fixed-focus or zone focusing lenses.



The original Olympus XA with its A11 flashgun attached



Konica C35AF, the world's first autofocus camera

Autofocus

In 1977, the Konica C35AF was the world's first autofocus camera. It looks like a typical

auto-exposure 35mm compact of the time, but uses two mirrors, one stationary, the other pivoting, with a prism which reflects twin images from the mirrors onto a charge

coupled device (CCD). As the shutter is released, the pivoting mirror starts to swing and, at the same time, the lens begins travelling from infinity to close focusing. When the twin images from the mirrors coincide, image contrast is at its greatest. As the sensor recognises that point, a solenoid is activated to stop the lens at the appropriate focusing distance.

Surprisingly, perhaps, the first autofocus SLR appeared in 1978. Even more surprisingly, it came from Polaroid. The SX-70 Sonar AutoFocus, derived from the SX-70 cameras originally launched in 1972, works via a device mounted above the lens to emit sound waves inaudible to the human ear. Based on the time it takes for the sound to bounce off the subject and back to the camera's receptor, the distance is estimated and the lens automatically focuses. The information is also used to determine the strength of the in-built flash required to light the subject. Like all SX-70 cameras the autofocus version ejects an instant print as the exposure is made, while batteries to run all functions are contained in the film packs.



The Mark I (left) and Mark II versions of the Minolta 110 Zoom



The Pentax Auto 110 with 20-40mm zoom fitted, plus 18mm, 24mm, 50mm and 70mm telephoto accessory lenses

The SX-70 Sonar AutoFocus was the first autofocus SLR



Miniature SLRs

In 1972 Kodak introduced 110 film and immediately manufacturers tooled up to produce a multitude of cameras for the new miniature format. Among them were four tiny SLRs made by two companies.

Minolta was first in 1976, with a camera that resembles a traditional 110 camera with a reflex viewfinder on top, and a fixed 25-50mm zoom lens with a macro facility on the front. The camera offers aperture priority with f/4.5-f/16 selected by a knob beside the lens. In 1979 came the Mark II version in a new shape more like a small 35mm SLR, with the long end of the zoom range extended to 67mm and apertures set by a dial on the top-plate. The lenses on both models are fixed.

Interchangeable lenses came with the Pentax Auto 110 in 1979. The standard lens has a 24mm focal length, which gives a similar field of view to 50mm on a 35mm camera. Also available are 18mm wideangle, 50mm medium-tele, 70mm telephoto and a 20-40mm zoom. All the lenses have fixed f/2.8 apertures, with f-stops controlled by two L-shaped masks in the camera body. Metering is through the lens (TTL) and programmed exposure gives a range from 1/750sec at f/13.5 down to 1sec at f/2.8. In 1982 the Auto 110 Super was launched with a brighter viewfinder, improved rangefinder, backlight button, shutter lock, single-stroke film wind in place of the first version's two strokes and a self-timer.

A word of warning

One small downside for collectors and users alike when considering 1970s superstars like these is that many of the cameras were made to use now-unavailable mercury cells. But quoting the original designation in an Amazon search will turn up modern-day equivalents. An obsolete PX625 mercury cell, for example, can be replaced with a Weincell MRB625. You'll find a great many older battery requirements covered by today's LR44 cells, while others use AA batteries.

It's wise, however, to check voltages against those in original specs, easily found by Googling the camera name. If the voltages are different it can lead to inaccurate exposure, sometimes correctable using the camera's exposure compensation.

AP

Whether you are a collector or a user, you'll find a wealth of cameras like these and more on show and for sale this coming Sunday 19 May at Photographic, the UK's biggest camera fair, organised by the Photographic Collectors' Club of Great Britain. It's open 10am-4pm at the Royal National Hotel, 38-51 Bedford Way, London WC1H 0DG. More information here: www.pccgb.com



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This relatively compact wideangle zoom delivers impressively detailed images
Sony A7R V, 20mm, 1/500sec at f/8, ISO 100



Sony FE 16-25mm F2.8 G

Sony's latest fast wideangle zoom is compact and lightweight, but should it be on your wishlist?

Andy Westlake finds out

Over the past few years, we've seen the camera market shift heavily towards full-frame mirrorless systems. But there's also a clear demand from users for smaller, lighter lenses. With the FE 16-25mm F2.8 G, Sony has aimed to address this by delivering an ultra-wideangle zoom in a

relatively compact package that's also reasonably affordable, at £1,250. In comparison, the top-end FE 16-35mm F2.8 GM II is almost twice the price.

With its wideangle view, the 16-25mm is likely to be interesting to photographers shooting subjects such as landscapes, architecture, or interiors. In effect, it's a wider

companion to the FE 24-50mm F2.8 G that was released a couple of months before. Both lenses are clearly targeted heavily towards users of Sony's compact Alpha A7C-series cameras, but they'll be just as much at home on the firm's SLR-shaped bodies. In principle both could also be used on APS-C cameras, but the E 16-55mm F2.8 G would make a



whole lot more sense there.

However, this isn't the first lightweight f/2.8 E-mount wideangle zoom. Alpha 7 users already have two similar lenses to choose from, with both the Tamron 17-28mm F/2.8 Di III RXD and the Sigma 16-28mm F2.8 DG DN | C available for about two-thirds of the price. Alternatively, if you don't need such a large aperture, Sony's FE PZ 16-35mm F4 G is even smaller and lighter for about the same price. So the question is, why might you choose to buy the Sony 16-25mm?



With its compact size, this lens is a good match to Sony's A7C-series cameras
Sony A7C II, 16mm, 1/30sec at f/11, ISO 160

Features

Sony certainly hasn't skimped on the optical design, which employs 16 elements arranged in 13 groups. This includes three aspheric elements, three extra-low dispersion (ED) glass elements, and one aspherical ED element to suppress optical aberrations. Surprisingly, this is actually more complex than the FE 16-35mm F2.8 GM II. The aperture employs 11 curved blades with the aim of delivering good-looking

out-of-focus blur.

Two linear motors are used for focusing. Sony says the AF can keep up with both 120fps shooting on the Alpha A9 III camera, and focus tracking during 4K 120fps video recording. The lens also supports focus-breathing compensation and Sony's latest Dynamic Active image stabilisation; however, there's no built-in optical stabilisation. The minimum object distance is just 18cm at the lens's widest setting, increasing

to 24cm at the 25mm position.

As with the firm's other recent G-series optics, the barrel employs dust- and moisture-resistant construction. This is complemented by a grease- and water-repellent fluorine coating on the front element to help keep it clean. The lens accepts 67mm filters and comes with a petal-shaped hood, which reverses snugly for storage.

Build and handling

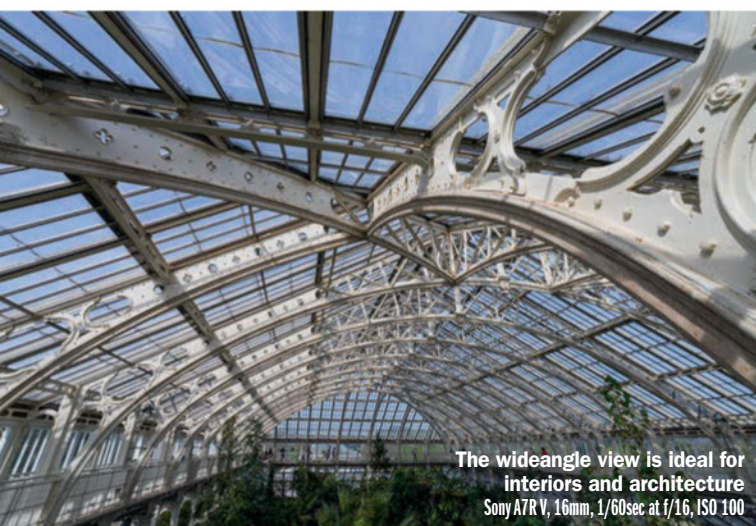
Measuring 91.4mm in length, 74.8mm in diameter and 409g, the Sony FE 16-25mm F2.5 G is one of the most portable wideangle zooms available for Sony full-frame users. That said, it's not dramatically smaller or lighter than its Sigma and Tamron rivals. Physically it's shortest at the 25mm position, extending by about 8mm on zooming to 16mm. I found the lens to be a nice match in terms of size and balance to the Alpha A7C II body that Sony provided for testing. But it's also a very agreeable companion to the heftier A7R V.

Anyone who's used one of Sony's recent G-series lenses will feel instantly at home with the design. It employs the same

lightweight yet robust-feeling plastic outer casing, with a metal mount that's surrounded by a rubber seal to protect the camera. The three control rings – aperture, zoom, and manual focus – are all slightly different in diameter, with the zoom ring falling perfectly to hand while you're shooting.

Closer to the camera, the aperture ring is marked from f/2.8 to f/22 in 1/3-stop steps. A switch on the side of the lens selects between clicked operation for photographers, and smooth adjustments for video. The aperture ring also has an A position that transfers control to the dials on the camera. Accessing this position requires a bit more force and a larger turn of the ring, so you're unlikely to switch in or out of it by accident. Unlike some of Sony's other recent lenses, there's no Iris Lock switch, but I can't say I missed it.

There's also just a single Focus Hold button placed on the side of the barrel for landscape-format use. In contrast, many other Sony lenses have a second placed on the top for portrait-format shooting. I'm not sure of the rationale behind this, as there's



The wideangle view is ideal for interiors and architecture
Sony A7R V, 16mm, 1/60sec at f/16, ISO 100



It's possible to get striking wideangle close-ups
Sony A7R V, 24mm, 1/250sec at f/2.8, ISO 100

clearly space for one there. A conventional AF/MF focus mode switch rounds off the physical controls.

Autofocus

When it comes to autofocus, the 16-25mm is every bit as accomplished as we'd expect from a modern Sony lens. Focusing is very fast indeed and essentially silent. Videographers will also be pleased to find that focus breathing isn't much of a problem. The angle of view narrows slightly on focusing closer, but it's unlikely to spoil focus-pull effects unless you're covering an extreme range.

Manual focusing is also pretty much impeccable. The focus ring is really smooth in operation, and extremely responsive. As usual for Sony, there are neither hard end stops nor marked focus distances, instead switching to MF brings up a basic distance scale in the viewfinder. Rotating the ring automatically engages magnified view for the most accurate results, but you can disable this in the camera menu if you prefer.

Performance

At the start of this review, I posed the question of why photographers might choose to buy this Sony FE 16-25mm F2.8 G. Well, examining the

hundreds of real-world images that I shot while testing the lens certainly provides one plausible answer – because it's sharp. Really sharp.

This is a lens that gives clean, highly detailed images almost regardless of the focal length and aperture setting. Even if you stare close-up onscreen at files shot at f/2.8 on the 61MP A7R V, it looks strikingly sharp in the centre of the frame. Some pixel-level radial smearing can be visible in the extreme corners, particularly at large apertures and towards the wide end of the zoom, but it's really not going to spoil your images. Stop down to f/5.6 or smaller, and everything looks stunningly sharp from corner to corner. Diffraction comes into play at about f/11, and then blurs the entire image noticeably at the minimum aperture of f/22.

Sony has achieved this impressive performance by using a thoroughly modern lens design, in which curvilinear distortion is corrected in software. Uncorrected raw files show barrel distortion all the way through the zoom range, which as we'd expect is most extreme at the 16mm setting. This is corrected automatically both in-camera and in Sony's Imaging Edge Software, but users of Adobe software will likely have to

wait a little while after the lens's launch for the requisite profile. Once that's released, they'll have nothing to worry about either.

Colour fringing from lateral chromatic aberration is also normally corrected in software. Even if you decide to disable in-camera compensation (and there's no obvious reason to do so), it's really very minor. Likewise, if you disable vignetting compensation, then some corner darkening is visible in evenly toned scenes when shooting at f/2.8. But it's pretty much unnoticeable by f/5.6.

The lens also behaves really well when shooting into the light. There's barely any loss of contrast or ghosting artefacts visible when bright light sources are within the frame. Stop all the way down to f/16, and you can get reasonably well-defined sunstars too.

While it's possible to shoot at extremely close focus distance, the working distance from the lens to your subject becomes very short indeed. At the 16mm position, it's only about 6cm. This means that you often just tend to end up getting in your own light and casting shadows on the subject. Personally, I usually preferred the results from moving back and zooming in, which still gives a strikingly wide perspective.



Verdict

ON THE face of it, there's a great deal to like about the Sony FE 16-25mm F2.8 G. It's relatively small and light for its type, has a comprehensive set of controls, and is weather-sealed for outdoor shooting. Most importantly, it delivers excellent image quality.

Of course, the big compromise is the zoom range, which is very limited indeed. I suspect many landscape photographers would be happy leaving a 16-35mm zoom on their camera much of the time, but I can't see that here. I found it really frustrating, and creatively limiting, as the sole lens I had with me. Most users would, I think, spend a lot of time swapping back and forth with a standard zoom.

There's also a real question over the value proposition in a world where the Sigma 16-28mm F2.8 DG DN and the Tamron 17-28mm F/2.8 Di-III RXD already exist for two-thirds of the price. We were impressed by the image quality of both lenses when we reviewed them. The Sony lens does provide you with an aperture ring, though, and I'd probably feel happier with its weather-sealing.

Ultimately, Sony users have a lot of choice when it comes to ultra-wide zooms, and this lens brings another, slightly niche, option to the table. It won't be for everyone, and personally, I'd go for a 16-35mm f/4 instead. But if its feature set fits your specific needs, you can rest assured it'll deliver excellent results.

Data file

Price £1,250	Minimum focus 18-24cm
Filter diameter 67mm	Length 91.4mm
Lens elements 16	Diameter 74.8mm
Groups 13	Weight 409g
Diaphragm blades 11	Lens mount Sony E (full frame)
Aperture f/2.8 - f/22	Included accessories Caps, hood



Joby RangePod Smart

Joshua Waller reviews a versatile aluminium tripod suitable for cameras and phones, with everything you'd need in the box

● £132 ● joby.com

The Joby RangePod Smart tripod is an affordable entry-level model, with a range of features that let you use it with either a smartphone or a camera. There's a modern Arca-Swiss compatible ball head with spirit level bubbles for both vertical and horizontal shooting.

A phone adapter is included that can be adjusted for different-sized devices. It has a locking mechanism, as well as a second tripod socket for additional attachments or for mounting it vertically (if you don't want to use the tripod head vertically). It's even got a cold shoe for accessories like a microphone or small LED light.

There are adjustable leg positions controlled with angle selectors at the top of the legs. The first lets you reverse the legs to keep the tripod closed for transport, then there are two different leg angles available, as well as completely unrestrained.

The centre column has a stop at the end that can be switched for a bag hook (included in the box), so you can add weight to the tripod if needed. You can also remove this entirely and reverse the centre column for low-down shooting.

The tripod is quick to set up, thanks to chunky leg locks that can be quickly unlocked with a twist. At the top of one leg is a large rubber grip, so you don't have to hold cold metal when carrying the tripod. On the bottom of the legs are rubber feet.

The legs are made up of four sections, and are relatively sturdy, with the thinnest showing the most flexibility. If you do need more stability, you could leave the last section un-extended, if you don't mind sacrificing some height.

A padded bag is included, and this has rope straps, which aren't the most comfortable to use. But for the price point, this is something I can live with, as I'd rather the money went on the tripod rather than the bag if any costs need to be saved.

Verdict

The Joby RangePod Smart is an affordable entry-level tripod that gives smartphone and camera shooters a great entry into the tripod market, without any obvious cost-cutting or, more importantly, constraints. If you look at cheaper tripods, they tend to lack twist leg-locks, and have noticeably worse build and design, with the build quality of the Joby RangePod to be commended.



Arca-Swiss
The ball head comes with an Arca-Swiss quick release plate that is made out of very solid plastic.

Leg locks
These are chunky and rubber-covered, letting you quickly tighten and release them as needed.

Ball head
The ball head and 360° rotation can be locked off separately, letting you use the head for 360° photos and video.

Stopper
A rubber stopper around the bottom of the head means that if you accidentally drop the centre column, it should land with a gentle thud.

Amateur Photographer
Testbench
Recommended
★★★★★

At a glance

- 160cm maximum height
- 1.69kg weight
- 8kg maximum load
- Aluminium construction
- 4 leg sections, twist locks
- Arca-Swiss compatible head
- Available in black or red

SMARTPHONE ADAPTER

The smartphone adapter is an impressive little bit of kit. Looking almost identical to the Manfrotto MCPPIXI (£17.99), it accepts phones up to 104mm wide, which is generous for even large phones like the Samsung S24 Ultra. It's a solid adapter, and feels really well made.



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BLAST FROM THE PAST

The Kombi

John Wade discovers a rare subminiature from the distant past

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Advertising for the Kombi in 1892 claimed it to be 'five times smaller than any camera made' and capable of producing 'pictures three times larger in proportion to its size'. In reality, the Kombi, which is made of brass and was manufactured by Alfred C Kemper in America, measures 5x4x4cm and takes 25 circular pictures 1.5in (3.8cm) in diameter. The film was the first to be made by Kodak for a non-Kodak camera.

Focus and aperture are fixed. The shutter is released by first turning a tiny lever to tension a spring. Pressing another minute bar allows the lever to fly back, firing the shutter on the way.

The Kombi takes its name from the fact that it is a camera combined with what in those days was called a graphoscope, and which we would today refer to as a slide or film strip viewer. Film is loaded into a removable back and wound through from one spindle to another in the conventional

With its original box: the Kombi combined camera and graphoscope

way, sandwiching it between a backing plate and a circular mask. The mask was probably used to make the pictures this shape to remove imperfections at the edges of the image caused by aberrations in the simple lens. Advancing the film the correct amount for the next exposure seems to have been a matter of trial and error.

After exposure, the film was developed to make a roll of positive images, which were then reloaded into the camera back after removing the backing plate and circular mask. With the back refitted to the camera, a round cover at the rear was unscrewed

to let in light. The shutter was opened, the Kombi was pointed at a bright light source and the pictures were viewed by holding the lens up to the eye. The faceplate was decorated in an intricate art nouveau design, and according to advertisements of the time, 50,000 cameras were sold in its first year.

What's good A very collectable and interesting piece of American photographic history.

What's bad A lot of small parts inside that can easily have been lost by today.



The camera with its back detached, showing the circular mask that produces round pictures



A plate at the back of the body removed to backlight the film for viewing through the lens



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Keep it in mind

Being present can improve our well-being and photography. Three artists tell **Tracy Calder** how a mindful approach to making images can result in a sense of perspective, renewed creativity and feelings of gratitude



Lee Aspland

Lee Aspland is a photographer, author and mindful practitioner. A health crisis in midlife led him to explore who he was before and who he is now. He uses the knowledge he has gained to help others understand their journey via mindful photography. Lee's latest book *Mindful Photography Saved My Life (And It Can Save Yours)* is part manifesto, part memoir and all Mindful Photography. Find out more at www.leeaspland.com



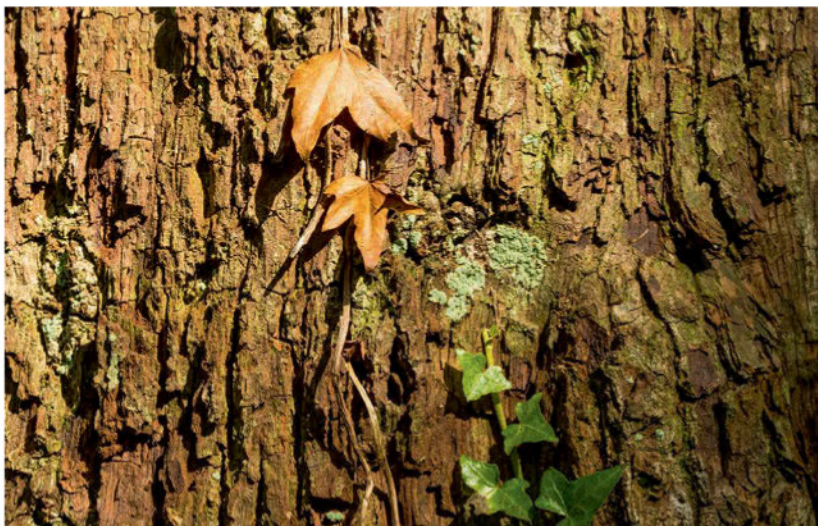
Prepare your equipment

Choose a familiar set-up for your camera. This should be one that you are comfortable with and will not require you to think about technical choices. If possible, turn off the review screen. If this is not possible, do not review each photograph as it's made. Use the same camera and lens regularly.



Turn off distractions

If you're using a smartphone, set it to Airplane mode. If you're using a camera with interchangeable lenses, use a small prime (maybe 50mm equivalent). If you're using a fixed-lens camera, use it at one focal length. When you get used to knowing how your camera sees, you will get better at seeing.



Use seeing as an anchor

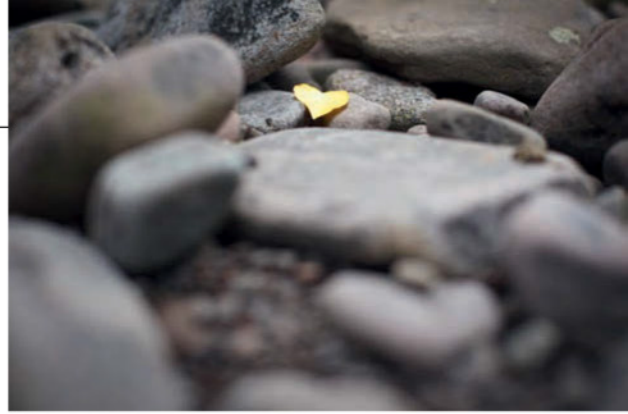
When you notice your mind is thinking about something else, come back to what you can see in front of you. Tune into your visual experience. Notice colours, lines, shapes, textures, bright areas and any shadows. Spend at least five minutes paying attention to what you see. If your mind wanders, return to what you see – this is your anchor.

Keep off the delete button

Don't review or delete photos whilst you are shooting. Concentrate on the photos you are creating. The outcomes (photos) are not as important as your attention to the practice. Sometimes trying to get to a good photograph, technically, gets in the way of creating a great photograph.

Practice regularly

Practice mindful photo activities regularly. Mindfulness can be described in just two words: paying attention. Jon Kabat-Zinn talks about paying attention to the present moment, non-judgementally. To understand how to be mindful you've got to practise paying attention.

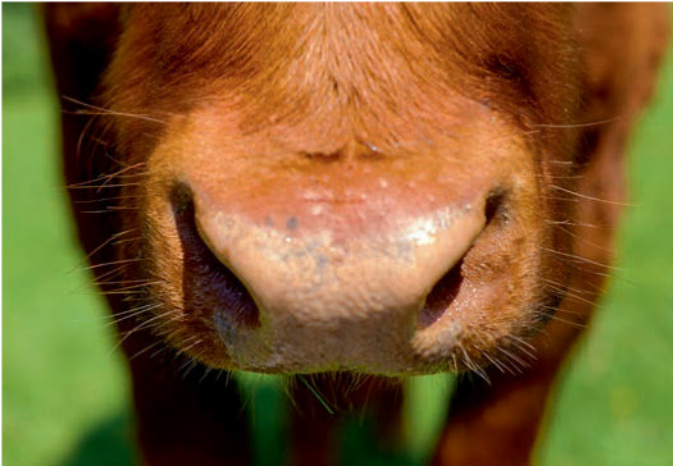


Use creative limitations

Limiting yourself in some way can improve your ability to see photo opportunities. Limit the space you are observing (you might choose to shoot in a space no bigger than 100 sq m). Limit the time and number of photos you are allowed to create on one photoshoot (ten in an hour will slow your photo creation down).

Don't look for a photo

Wait for a photo opportunity to find you. Walk at a gentle pace observing, without looking, for an opportunity. Wait for something to catch your eye. Now stop – you have become attuned to your visual experience. Really look at what stopped you. Stay with the visual experience and breathe. Notice any thoughts, ideas, action or internal chatter that arises. Just come back to the visual experience.



Forget what you know

Study, learn and practice photography, then at the moment of pressing the shutter forget this knowledge; allow what you know and how you feel about the scene flow through you.

Don't follow the thoughts

When you review your photos after the photoshoot, notice your judging mind and be gentle with its reactions. Don't follow the thoughts. Consider how each photo is helping you learn and improve. The noise in your head is normal and noticing it is the first step.

Meditate daily

Get into the habit of meditating daily, even if it's only for ten minutes. This will help you to recognise your own thoughts and feelings. You don't have to sit on a cushion on the floor. Just sit down with a cup of tea, no books, no media, no device – this can still be meditation.



Lee's book *Mindful Photography Saved My Life (And It Can Save Yours)* details a mindful approach to photography – from seeing the photo opportunity and composing the photo to making technical choices and pressing the shutter. It will be available this summer from www.leeaspland.com

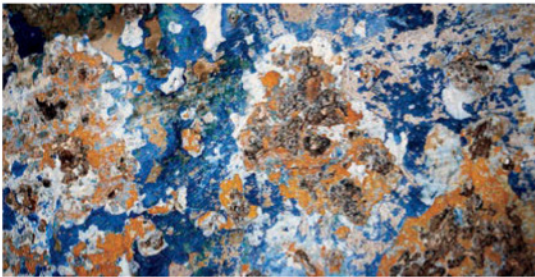


Catherine North

Catherine North is a writer, photographer and member of South Manchester Camera Club. Her first non-fiction book, *Through a Lens Brightly*, explores the impact of photography as a hobby on our mental well-being. In her day job she manages a charitable project to improve mental health in schools using concepts from Positive Psychology. Find out more at www.northcatwriter.com

Mindfulness as an activity

The popular idea of mindfulness involves sitting calmly and becoming aware of sounds, sights, smells, and our own thoughts and feelings. This can be beneficial to many people. However, others find it difficult or impossible to sit still and do nothing. Photography can enable us to achieve a mindful state while engaged in an activity that requires mental, physical and creative effort.



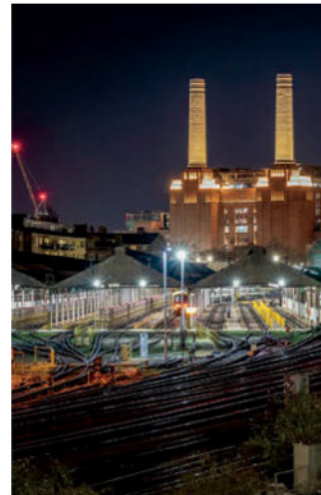
Observe closely

Look for small details – the patterns of rust on metal or lichen on rocks, or the delicate veins in petals. Look at the nuances of emotion in people's faces and bodies, and the intricacies of how they interact with each other. So many people, including me, have found that photography helps them to discover a fascinating world they'd never fully appreciated before.



Immerse yourself in nature

An amazing 99% of photographers who took part in my research said their well-being benefited from being outdoors in natural areas, especially when observing plants and animals. This doesn't have to involve travelling a long way, since local parks and gardens can be rich in biodiversity. Photography helps us to get more out of our time in nature by enabling us to capture and preserve the experience.



Be aware of all your senses

Although photography is a visual activity, whilst engaged in it we're exposed to sounds and other sensory stimulation. Imagine shooting in a forest – as well as seeing the light and the trees around us, we may also hear the wind in the trees or birds calling, feel the sun on our faces, or smell the leaves or flowers. Pause sometimes from your shooting to experience these sensations.



Slow down

Once you've got your shot, try not to leave straightaway. Take an extra few moments to soak in all the beauty or interest that the location has to offer. Observe how the light changes, how the wind affects the grass and flowers, the expressions on people's faces, the scurrying of little creatures, or whatever is around you.



Take a trip to the coast

Photographers tell me they find photographing the sea to be an especially powerful meditative tool. The ebb and flow of the waves helps us become aware of our breathing, while the vastness of the ocean provides a sense of perspective on our problems.



Get in the flow

As well as mindfully observing our surroundings, the technical process of choosing the right camera settings, lighting and angle can help too. Being absorbed in a challenging and fulfilling activity can lead to a state known as 'flow', which has significant benefits for mental well-being.



Try something new

Engaging with a new environment or photographic genre can allow us to refocus our minds, renew our creativity, and gain a sense of achievement. And it's not just about taking the shots – learning to edit images or exploring new techniques can help us achieve a "flow" state too.

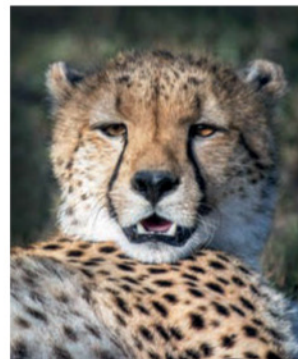


Keep practising

Mindfulness is a mental skill, and like any other skill it takes practice to develop. It's worth persisting, not just because it's good for your well-being, but because noticing more features of the visual world around you will make you a better photographer.

Don't worry if it's not working

It's not always easy to achieve a mindful or meditative state and you may find your mind wandering. Don't worry; refocus your attention onto the subject. Worrying only makes mindfulness harder – it's better to accept that now. It's natural.



Catherine's book, *Through a Lens Brightly*, which draws on both her

personal experience and extensive research among amateur photographers, is available via the Blurb bookstore as either a PDF or a hardcopy. A version for the Kindle is available via Amazon.

Technique BEING MINDFUL



Jo Stephen

Jo Stephen is an ecologist and nature photographer based in rural north Dorset. Her work is focused on the wild places and non-human kin in her local countryside and she is passionate about nature connection for personal and planetary wellbeing. Find out more at www.jostephen.photography

Consider the journey

Begin your mindful photography practice by considering the journey to your location. Staying local will minimise the stress involved with travel. On your way to your chosen location pay attention to the sights and sounds around you; patterns, textures, birdsong. Paying attention to these can help quieten the chatter and allow you to arrive at your destination in a peaceful state.

Get out in nature

My photographic practice takes place in nature, I submerge myself in the thrum and buzz of a hedgerow or field margin rather than the sounds of human habitation. Being in nature provides a connection to a wondrous, ever-changing, living world. Spend time looking through the lens, allowing yourself to be present, and myriad subjects and compositions will present themselves.



Move in close

I feel the most connected and find myself in a flow state the most often when shooting macro. It's a genre that will allow you to find intimate landscapes on the doorstep. Sitting quietly watching insects on flowers through my lens is my favourite meditation.

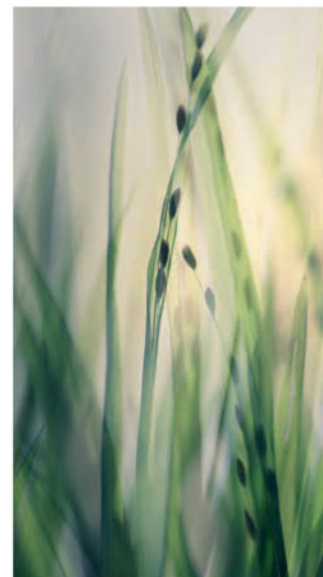
Be mindful of the light

Once you've set up your composition, watch the light move on your subject. It's fascinating to see how the changes, subtle or dramatic, alter the colours, textures and emotions of your image.



Explore shapes

Pay attention to colour, texture and shapes. A great way to focus the mind and be present is to explore these elements. You could spend time



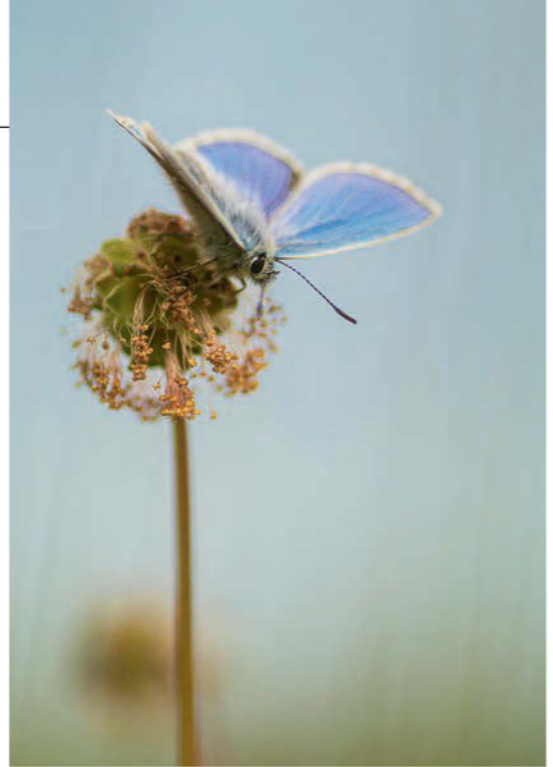
Alter your perspective

Watch the changes in a simple scene as you alter your perspective. I especially love doing this shooting flowers through vegetation and watching the bokeh morph and change. I find this helps me to think more imaginatively and it reminds me to look at my own life from different perspectives.



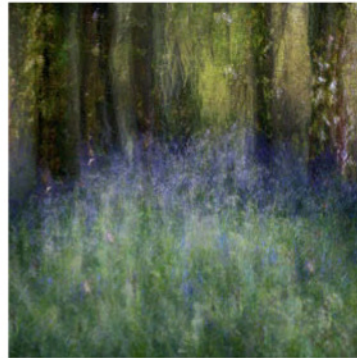
Be free of expectation

I consider my photography serendipitous; I rarely plan anything and go where the fancy takes me. Working like this allows me the freedom to explore and play and not to meet any pre-planned objective. Being led by what happens in the moment and open to possibility I am never letting myself down by not achieving my goals; I find freeing myself from expectation so liberating and enjoyable.

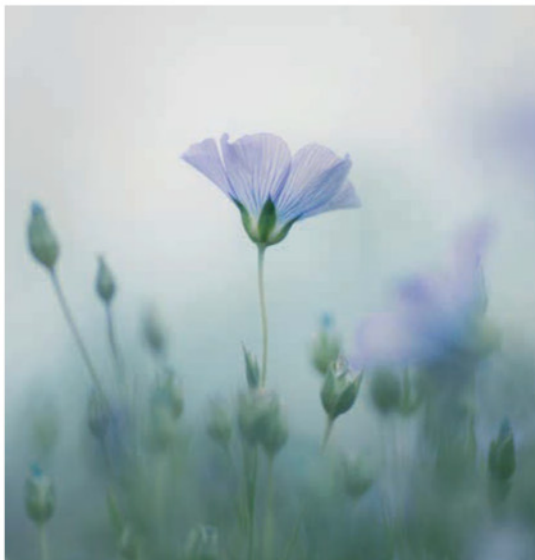


Experiment with ICM

Playing with ICM and exploring other abstract and creative techniques can be freeing and help loosen up any rigid thought patterns or photographic practices you have. Breaking the rules is a wonderful way to be in the moment and play with the photographic process. Even if you throw all those images away, exploring the practice could help you to be more present for other photography.



photographing different colours, or variations of colours, challenge yourself to find more or play with creating images exploring the shapes around you.



Revisit local locations

Revisiting locations can provide feelings of comfort and safety. I feel a great sense of connection in familiar locations and most of my work is made very close to home. Not only is it environmentally friendly but grounding yourself in the local landscape allows you to connect to the wild community we share the world with, providing connection, community and inspiration.

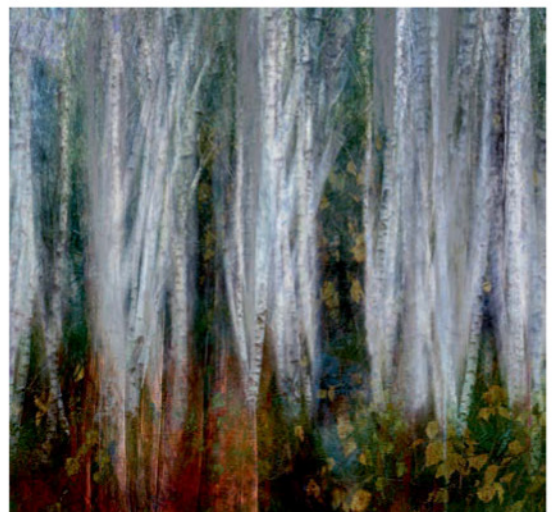
Try mindful processing

The processing element can also be a mindful and meditative practice. On days when I can't get out, revisiting images and playing in software can take me back to those locations and moments in my mind. I am transported to that peaceful state, sat in a meadow watching a butterfly go by.



Jo's book, *Wild*, is a collection of intimate landscapes and portraits of nature made

over the course of a decade walking in the countryside in rural north Dorset. Her work explores themes of belonging, connection, loss and hope in both her personal life and in the wider ecology of the landscape and climate. Order a copy from www.kozubooks.com



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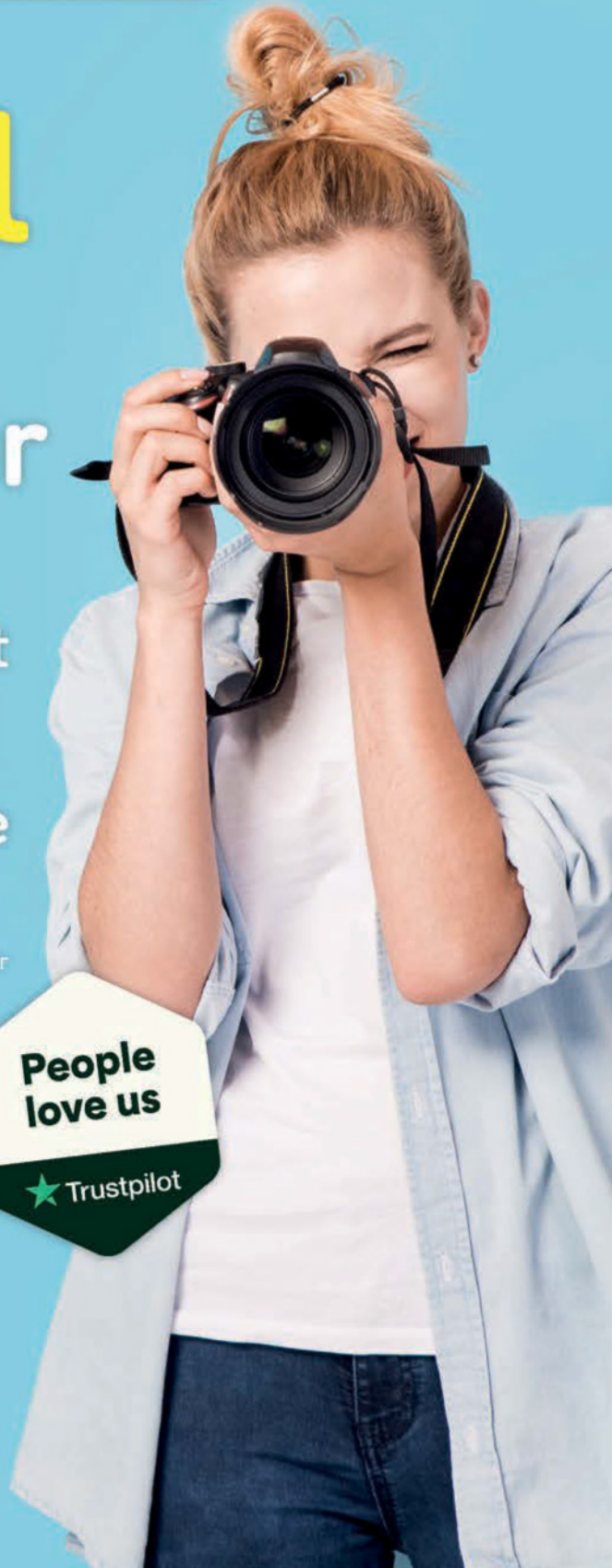
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LETTER OF THE WEEK

Remembering two heroes

The Argus C3, as featured in April 16's Blast from the Past, was the camera of choice for my friend, Tony Vaccaro, who carried the 'brick' from the Normandy Beaches to Berlin in WWII. Tony was featured in HBO's *Under Fire: The Untold Story of Pfc. Tony Vaccaro* (2016). Tony made over 10,000 photographs, first as an infantryman, then as a correspondent for *Stars and Stripes* [the US military's in-house publication – Ed]. The Argus was tough enough to withstand diving into foxholes, whereas another camera may not have survived. Tony died aged 100, and his working Argus C3 is still in his collection.

Steve Swede Schedin



War hero Tony Vaccaro, with his Argus

Tony sounds a legend, and it's great that his valour is remembered. It's hard to think of a tougher test for a camera than World War II!

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Mar-mites

How many people have purchased a fixed-lens compact superzoom only to find that the lens sucks in dust and microscopic mites into the sensor on retraction? When I expand my Panasonic TZ90 to its full 720mm a dust mite on my sensor transforms into the Loch Ness

monster on my viewing panel, protruding 30% into the image. I tried the vacuum cleaner and plastic bottle trick (YouTube). I also tried putting the camera into a freezer, hoping the mite would drop off. Sadly not. My choices: sensor service; crop my pictures; bin the camera. Do any of

your readers have similar horror stories? **Ian Carr**

Unfortunately, as the TZ90 is a fixed-lens zoom compact, it's very difficult for a repairer to clean the sensor so you may have to live with it.

Take cover!

Re. Alan Cox's concerns about using water-resistant cameras in the rain. Last summer while walking the Camino De Santiago De Compostela in Spain, I foolishly had my 'weather resistant' Fujifilm X-T5 hanging from my wrist during several hours of persistent rainfall. My viewfinder became partially fogged up with condensation and it took two days of sunny weather to clear. The camera worked at all times, but it was a bit of a scare. Light rain or drizzle with weather-resistant cameras or lenses is, I think, fine but with heavier rain I'd suggest a rain cover. They can be bought cheaply.

Graeme Youngson

Deputy Editor Geoff Harris had similar issues using DSLRs some years ago in Cambodia, moving from air-conditioned hotels and taxis to a humid and tropically damp outdoors, but it didn't take that long to clear. As you say, a rain cover is the easiest fix.

Don't be shy

I've started an Instagram page with my images. I'm not sure if any of it is any good but here are some recent photos.

Miranda Garritsen

These are interesting and engaging images – we've shown one below. Most creative people suffer from low confidence at some point so we're glad to confirm that your photography is 'good!'

A photograph by reader Miranda Garritsen



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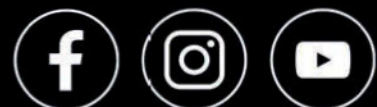


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It's good to share

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

AP picture of the week

Hornøya

by Malini Chandrasekar

Nikon Z 8, Nikon Z 400mm f/4.5, 1/2000sec at f/5.6, 0.67EV

'My first encounter with European shags certainly didn't disappoint. Captivating and mesmerising, their dragon-like appearance, emerald eyes, iridescent plumage and quirky personalities allow for endless possibilities of creativity. I was privileged enough to get close to them in Hornøya, allowing me to capture intimate moments like this one.'

Instagram: [@_thunderboltphotography_](#)



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**It's good
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Robin

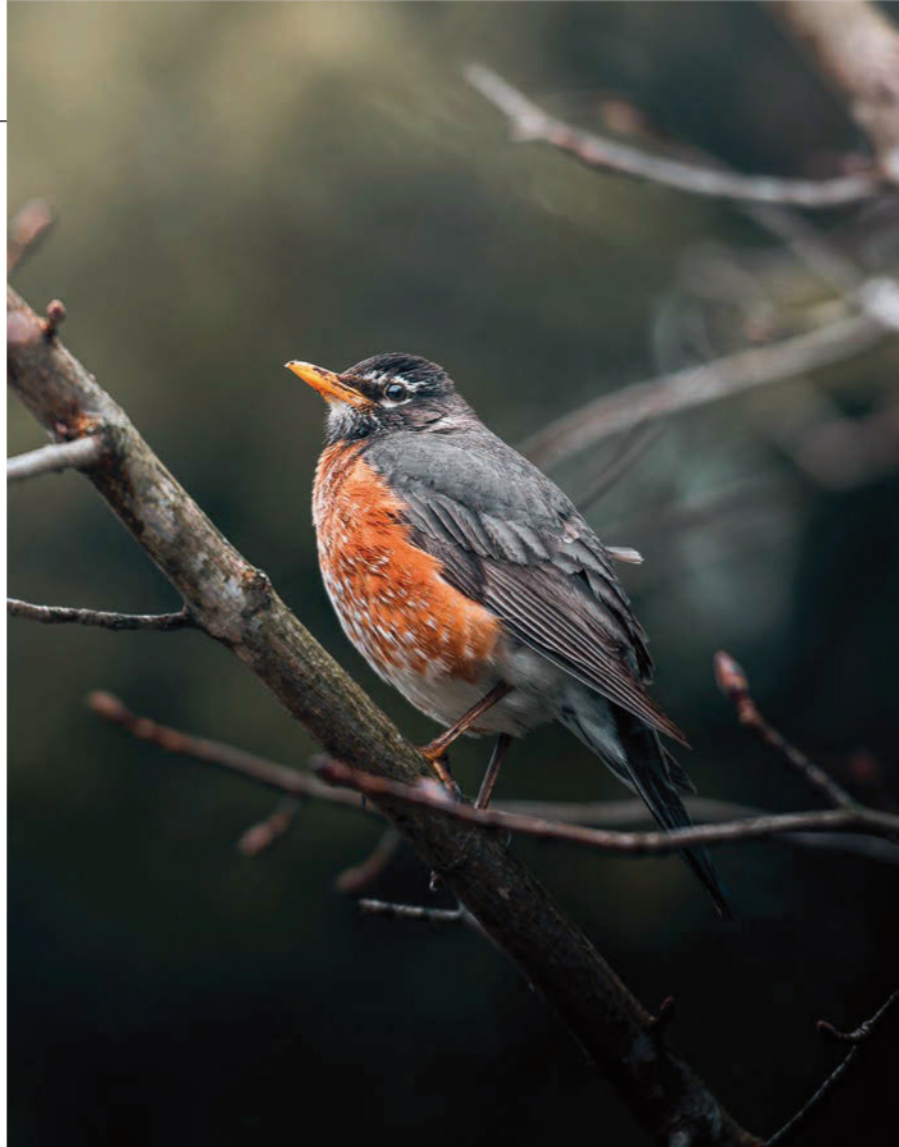
by Lawrence D Griffin

Nikon D850, AF-S Nikkor 70-200mm f/2.8G II ED, 1/200sec at f/2.8, ISO 72

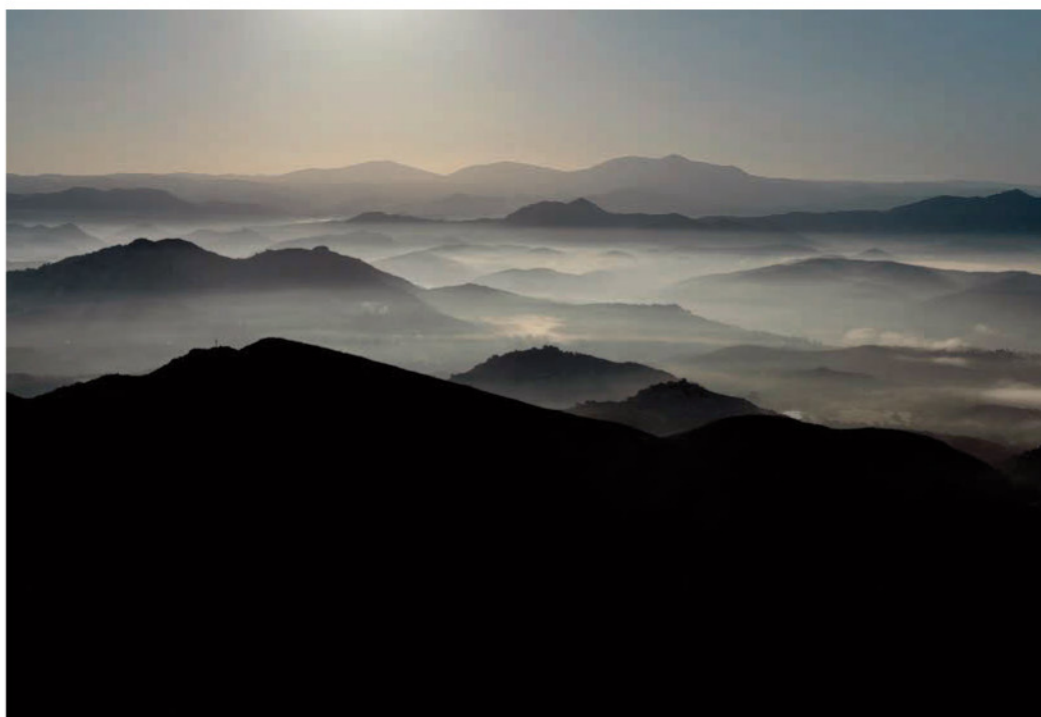
'This image was captured close to home in a cluster of cedar trees. I initially had spooked the birds so I waited for them to return. I managed to capture multiple species that day, and seeing as it is spring I thought the robin was appropriate. I just found out that a North American and a European robin are completely different. Who knew? I personally think the European robin is better-looking. Which do you think is the better-looking robin?'

Instagram: @lawrencedgriffin

Facebook: lawrencedgriffinphotography



We also
liked...



Iron Mountain Sunrise by Stoney Rodewald

Sony A7RV, Sony FE1.4/50GM, 1/8000sec at f/8, ISO 320

'Sometimes you have to take early-morning hikes in order to witness breathtaking views. Beginning the hike in darkness until the sun is starting to peek over the horizon, this will never get old; and it is what keeps me waking up at 3am to catch moments like these.'

Instagram: @StoneyChromatic

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1 Through The Dog Window by Cath Clarke
A colourful close-up study of a section of stained-glass design

2 Estelle by Cath Clarke
The model's pose and dress, lit from one side, combine to make an atmospheric studio portrait



5 Air Plant by Lucy Dawson
Lucy has created a striking shot by going in close on the plant, highlighting it against a black background and cropping tightly



6 An Off Duty Moment by Rae Andrews
A peaceful portrait of a guide dog on a bright day, its attention focused on something in the distance

Join the Club

Effstopeyes is a friendly group for people with a visual impairment

When was the club founded?

In 2011, Rae Andrews became a client of a local charity in Norfolk called Vision Norfolk, that supports people with sight issues. She suggested to the leisure and activities coordinator that perhaps the charity should start a club for sight-impaired photographers. And it's been going ever since.

What does your club offer new members?

It offers support, a way to get out and about into the community and surrounding countryside, and a one-to-one fully-sighted volunteer on group outings. Plus a chance to go to a cafe on location for tea and cake – this is a regular feature of our location shoots!

Describe a typical club meeting

We have two meetings per month. One is a day trip on location where we'll meet at the

charity hub and load into a minibus, then travel to a pre-arranged location. As our members are all people who are either severely sight-impaired or of low vision, locations have to be scouted out in advance by the charity's leisure coordinator. We have members with guide dogs, and varying levels of mobility, so it's vital that the shoots are safe and suitable for us all. But that doesn't mean they're boring or uninspiring. We will each have a fully-sighted volunteer to assist us on the shoot. The sighted volunteers know the sight-impaired members and their photographic styles and preferences very well. The second meeting of the month will be a review session where we'll bring our favourite shots from the previous shoot, or from anything else we've been doing, and view them as a group. We use a large-screen television to display the shots and the

3 Forest Shadows by Rae Andrews By getting in close to the subject, Rae gives the feeling of being immersed in nature



4



7 Sun and Shadow by Matthew Codd Matthew has spotted the photographic potential in the strong lines of this brightly lit interior scene

4 One Too Many by Trevor Betts There's a nice touch of humour in Trevor's well-executed still-life image



Club essentials

Effstopeyes @ Vision Norfolk

Bradbury Activity Centre, Beckham Place, Edward Street Norwich, NR3 3DZ

Meets First and third Friday of the month, from 1.30-3.30pm. The first Friday is an outdoor meeting and the third Friday is an indoor session

Contact mark.smith@visionnorfolk.org.uk

Website

visionnorfolk.org.uk/effstopeyes-photography-group-2/

photographer will describe their images to the other members. If we cannot see the TV – and some of us can't – a sighted volunteer will give a brief descriptive reminder so the photographer can expand on it.

Do you invite guest speakers?

We've worked with other photographers on projects before, but we prefer to shoot rather than sit and listen.

Do members compete in regional or national competitions?

Not yet!

How many members do you have?

We have a core of perhaps ten members, but the membership fluctuates above and below that number. Winter is less popular, we find, as bad weather can make travel to meets

challenging for people with sight loss.

Are any trips or outings planned?

Our next shoot is to Gressenhall in Norfolk, which includes a working farm, gardens and grounds. There is sure to be something for each of us, as we all have different styles.

Do you have any funny stories about the club?

Many! Rocking up at locations en masse and getting out of a bus with guide dogs and long canes (the traditional blind person's white stick) then bringing out our cameras, always turns a few heads! We have members who have got lost (even with the help of a fully-sighted volunteer), wandered into bogs, and regularly end up sitting on nettles by accident. Plus, on one occasion, a member's former guide dog, a notorious food thief,

gobbled up a cafe customer's plate of chips as he guided his owner to his seat – but luckily the customer took it well and found it hilarious. The funniest thing about it was that the guide dog's name was Chip!

What are the club's goals for the future?

We're hoping to put together a calendar of members' shots towards the end of this year, proceeds from which we hope will raise money for Vision Norfolk. And we're always looking to expand our membership. There's a traditional belief that people with sight loss can't be visually creative and that's just not true. Our membership ranges from casual phone snappers to semi-pro mirrorless shooters, from people who are completely blind to those with low vision. Everyone with sight loss is welcome, as is anyone fully sighted who would like to volunteer.

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Buying Guide

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Our comprehensive listing of key camera specifications

Cameras

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

Controls

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

Viewfinder

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

Compact cameras

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



Handgrip

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

Lens mount

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

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

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

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Mirrorless cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN HI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED/TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)	
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING			SCREEN		DIMENSIONS							
Canon EOS RP	£1400	4 ★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	-	4779	5	-	-	-	3	-	-	250	132.5	85	70	485
Canon EOS R3	£5880	5 ★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	-	4779	30	-	-	-	3.2	-	-	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5 ★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	4096	-	5940	12	-	-	-	3.2	-	-	320	135.8	97.5	88	738
Canon EOS R6 Mark II	£2780	5 ★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	-	4897	12	-	-	-	3	-	-	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5 ★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5 ★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	-	4897	6	-	-	-	3	-	-	220	132.5	86.1	70	461
Canon EOS R10	£900	4 ★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4 ★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	310	116.3	85.5	68.8	375
Canon EOS R100	£670	3 ★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	-	143	6.5	-	-	-	3	-	-	340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5 ★	High-resolution pro flagship model with same design as X-H2S	APS-C	40	Fujifilm X	51,200	7680	-	425	15	-	-	-	3	-	-	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5 ★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	-	425	40	-	-	-	3	-	-	580	136.3	92.9	84.6	660
Fujifilm X-S10	£949	5 ★	Fine SLR-styled model with in-body image stabilisation and large handgrip	APS-C	26.1	Fujifilm X	51,200	3840	-	425	20	-	-	-	3	-	-	325	126	85.1	65.4	465
Fujifilm X-S20	£1249	5 ★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5 ★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	-	425	8	-	-	-	3	-	-	390	118.4	82.8	46.8	378
Fujifilm X-T5	£1699	5 ★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	4096	-	425	15	-	-	-	3	-	-	580	129.5	91	63.8	557
Leica SL2	£5300	4 ★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	Leica L	50,000	5120	-	225	20	-	-	-	3.2	-	-	370	147	107	83	916
Leica SL2-S	£3975	4 ★	More affordable 24MP version of the SL2 with pro video features	FF	24.6	Leica L	100,000	4096	-	225	25	-	-	-	3.2	-	-	510	146	107	83	931
Leica SL3	£5920	4.5 ★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	Leica L	100,000	8192	-	215	15	-	-	-	3.2	-	-	260	141.2	108.1	84.6	850
Nikon Z 5	£1719	4 ★	Simplified version of the Z 6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	-	273	4.5	-	-	-	3.2	-	-	470	134	100.5	69.5	675
Nikon Z 6II	£1999	4.5 ★	Second-generation full-frame mirrorless model with useful updates	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	410	134	100.5	69.5	705
Nikon Z 7II	£2999	4.5 ★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	-	493	10	-	-	-	3.2	-	-	420	134	100.5	69.5	705
Nikon Z 8	£3999	5 ★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	340	144	118.5	83	910
Nikon Z 9	£5299	5 ★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	700	149	149.5	90.5	1340
Nikon Z f	£2299	4.5 ★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	144	103	49	710
Nikon Z 30	£699	4 ★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	330	128	73.5	59.5	405
Nikon Z 50	£849	5 ★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3.2	-	-	320	126.5	93.5	60	450
Nikon Z fc	£899	4 ★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5 ★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840	-	121	15	-	-	-	3	-	-	360	121.7	84.4	49	383
OM System OM-1	£2000	5 ★	Excellent flagship model includes 120fps shooting and subject-detection AF	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
OM System OM-1 Mark II	£2200	5 ★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
OM System OM-5	£1199	5 ★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	-	121	10	-	-	-	3	-	-	310	125.3	85.2	49.7	414

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Mirrorless cameras

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

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

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

NAME & MODEL			RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
					SHOOTING				SCREEN				DIMENSIONS										
Canon G1 X Mark III			£1149	5★	Rewrites the rule book by fitting an APS-C sensor in a compact body	APS-C	24.2	24-72	25,600	1080		9	·	·	·	3in	·	·	200	115	77.9	51.4	399
Canon G5 X Mark II			£849	4★	Handles well and gives great image quality, but sluggish AF in low light	1in	20.2	24-120	25,600	3840		30	·	·	·	3in	·	·	230	110.9	60.9	46	340
Canon G7 X Mark II			£549	4.5★	Pocketable body that handles well, with really useful zoom range	1in	20.1	24-100	12,800	1080		8	·	·	·	3in	·	·	265	105.5	60.9	42	319
Canon G7 X Mark III			£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30	·	·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon G9 X Mark II			£449	4★	Slim, stylish, pocketable camera gives great image quality	1in	20.2	28-84	12,800	1080		8.2	·	·	·	3in	·	·	235	98	57.9	30.8	206
Canon V10			£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na	·	·	·	2in	·	·	290	63.8	90.0	34.3	211
Fujifilm X100VI			£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica V-Lux 5			£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	·	12	·	·	·	3in	·	·	440	136.7	97.2	131.5	812
Leica Q2 Monochrom			£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·	·	3in	·	·	350	130	80	91.9	734
Leica Q3			£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·	·	3in	·	·	350	130	80.3	92.6	743
Panasonic FZ1000 II			£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000			£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Panasonic LX15			£370	4.5★	Likeable advanced compact with ultra-fast f/1.4-2.8 zoom lens	1in	20.1	24-72	25,600	3840		10	·	·	·	3in	·	·	260	105.5	60	42	310
Panasonic TZ200			£500	4.5★	Huge zoom range for a pocket camera, but telephoto images lack detail	1in	20.1	24-360	25,600	3840		10	·	·	·	3in	·	·	370	111.2	66.4	45.2	340
Ricoh GR III			£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4	·	·	·	3in	·	·	200	109.4	61.9	33.2	257
NEW	Ricoh GR III HDF		£149	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4	·	·	·	3in	·	·	200	109.4	61.9	33.2	257
Ricoh GR IIIx			£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4	·	·	·	3in	·	·	200	109.4	61.9	35.2	262
NEW	Ricoh GR IIIx HDF		£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4	·	·	·	3in	·	·	200	109.4	61.9	35.2	262
Sony RX10 IV			£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 III			£810	5★	Features fast f/1.8-2.8 zoom lens and pop-up electronic viewfinder	1in	20.1	24-70	12,800	1920		10	·	·	·	3in	·	·	320	101.6	58.1	41	290
Sony RX100 V			£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·	·	220	101.6	58.1	41	299
Sony RX100 VII			£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1			£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24	·	·	·	3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II			£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24	·	·	·	3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F			£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16	·	·	·	3in	·	·	360	105.5	60	46.4	256

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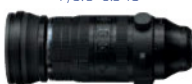
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Used Nikon



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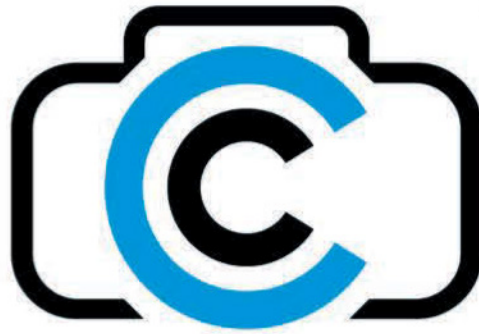
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Final Analysis

Maria Falconer considers...

Single Medical Cell, from *Still Life Killing Time* by Edmund Clark

I'd wager a tanner that when you first looked at this image it took a moment for the penny to drop. We've all seen a scrubbing brush before and are no strangers to loo roll, but the specific combination of objects and text organised within this frame presents us with an unexpected and unfamiliar scenario. To make sense of it and grasp the meaning, a cognitive adjustment is necessary, followed by a kind of mental shapeshifting, and then suddenly, we get it.

It may come as a surprise to you to discover that this image was made in E Wing, HMP Kingston in Portsmouth. Home to 25 elderly male lifers, the wing was adapted by prison officers who recognised the vulnerability of long-term older inmates.

For most of us, 'male lifers' conjures up an image of young dangerous criminals, but in reality, over time those young men eventually become frail, sick old people. Edmund Clark spent two years photographing E Wing. The resulting book, *Still Life Killing Time*, was published in 2007. He is interested in the power structures of our institutions, in particular our criminal justice system and what it reveals about society.

"...why we lock people up, how we do it, the conditions in which we do it, the support we give people who are incarcerated, I think reveals a lot about us."

At first glance it may appear that the photographer has taken a rather detached approach to making this picture. Framed straight on, at eye level, the image assumes the impartiality of 'photographic



evidence'. Formalistically, it comprises a series of geometric lines and shapes set against a plain off-white background, its monochromatic minimalism disrupted only by the grim but colourful cleaning materials.

Intimate brutality

But look again and you'll see that this image is neither impersonal nor objective. In 'Single Medical Cell', we, the viewers, are not permitted to simply peek our heads around the door and view from a safe distance. Instead, we are thrust unexpectedly to within arm's length of this raw indignity. Confronted with this intimate brutality, and clear written

'We seamlessly segue into the lived experience of the elderly lifer suffering from dementia'

instructions, we can't help but walk through the process in our mind's eye. Then, preoccupied with this alternate reality we seamlessly segue into the lived experience of the elderly lifer suffering from dementia.

Before long, imperceptibly, we take a mental step sideways and from this new perspective concern ourselves with logistics, such as why there is no towel in the ring or instructions to wash our hands. And then, as we begin to unpack not just the meaning, but the wider

significance of this frame, we move past the recently secured handrail and grubby J Cloth, beyond the institution and the inmates in its care, to examine our own prejudicial assumptions, about 'lifers' and the liberties that we take.

This calculated, piercing portrait of E Wing creates a psychological turbulence that's difficult to resolve.

Still Life Killing Time, and other work by Edmund Clark can be seen at www.edmundclark.com

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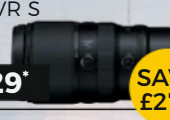


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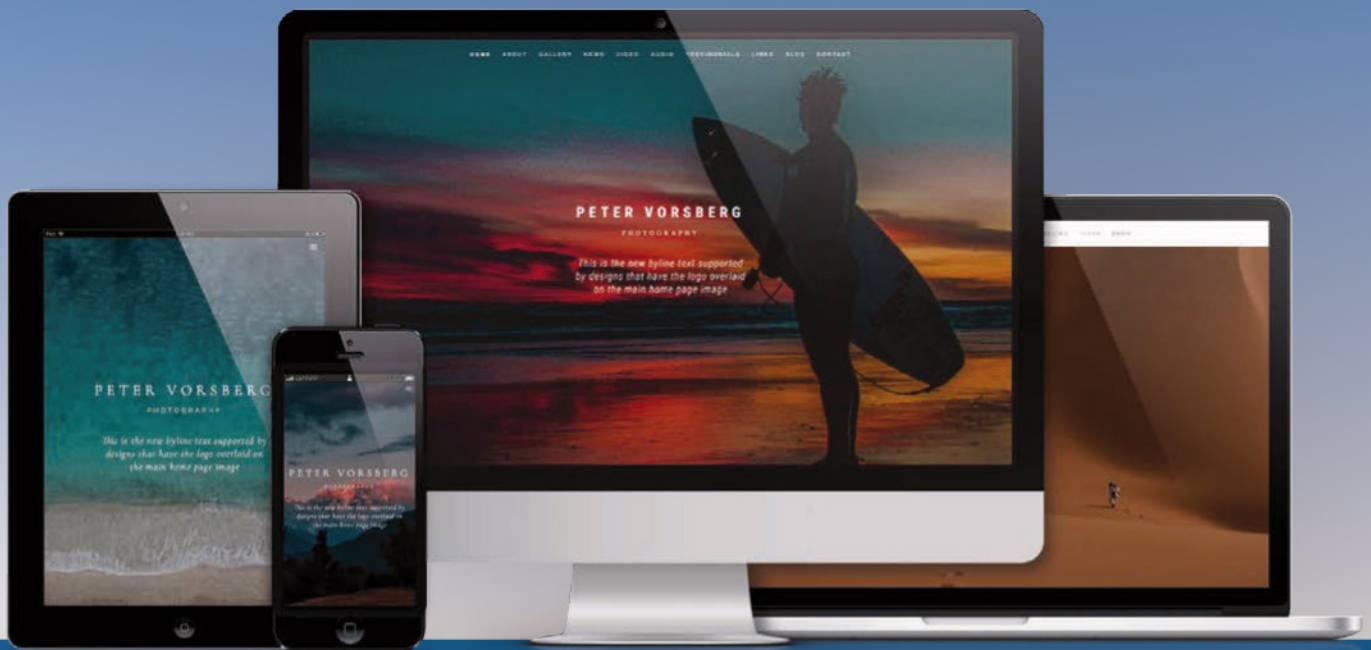




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