

Tuesday 3 March 2026

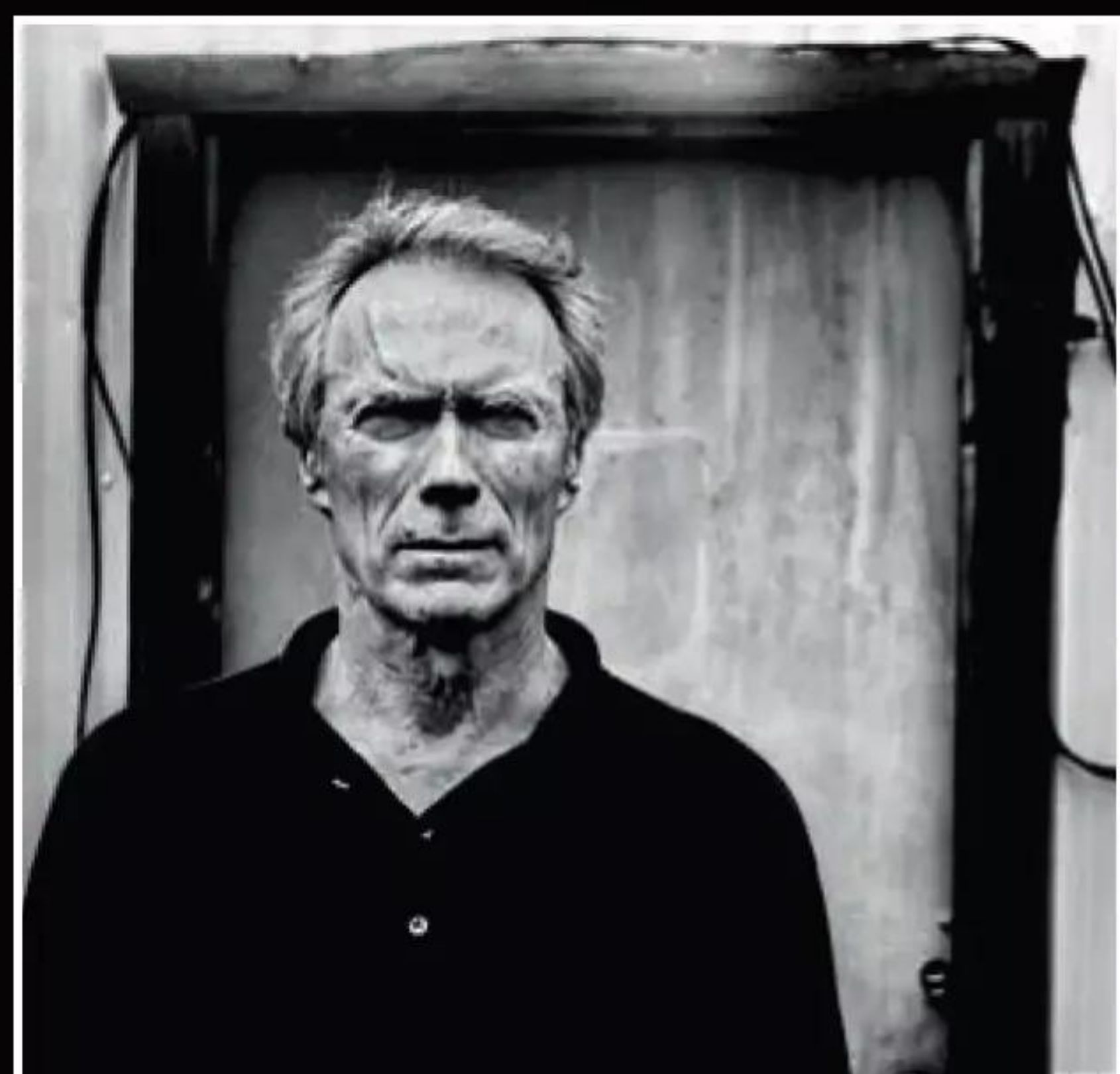
Amateur Photographer

Passionate about photography since 1884



Sony Alpha A7 V
Is there anything this camera
cannot do? asks Andy Westlake

Building sights



Anton Corbijn

On 50 years photographing
the world's biggest artists



Eagle-eyed girl

Jamie Smart became a multi
award-winning photographer
at the age of ten

AP reader **Andy McDonald** shares his
stunning B&W architectural images



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Plus A 90mm lens for £76? We put the Irwin Workshop Simple 90 to the test

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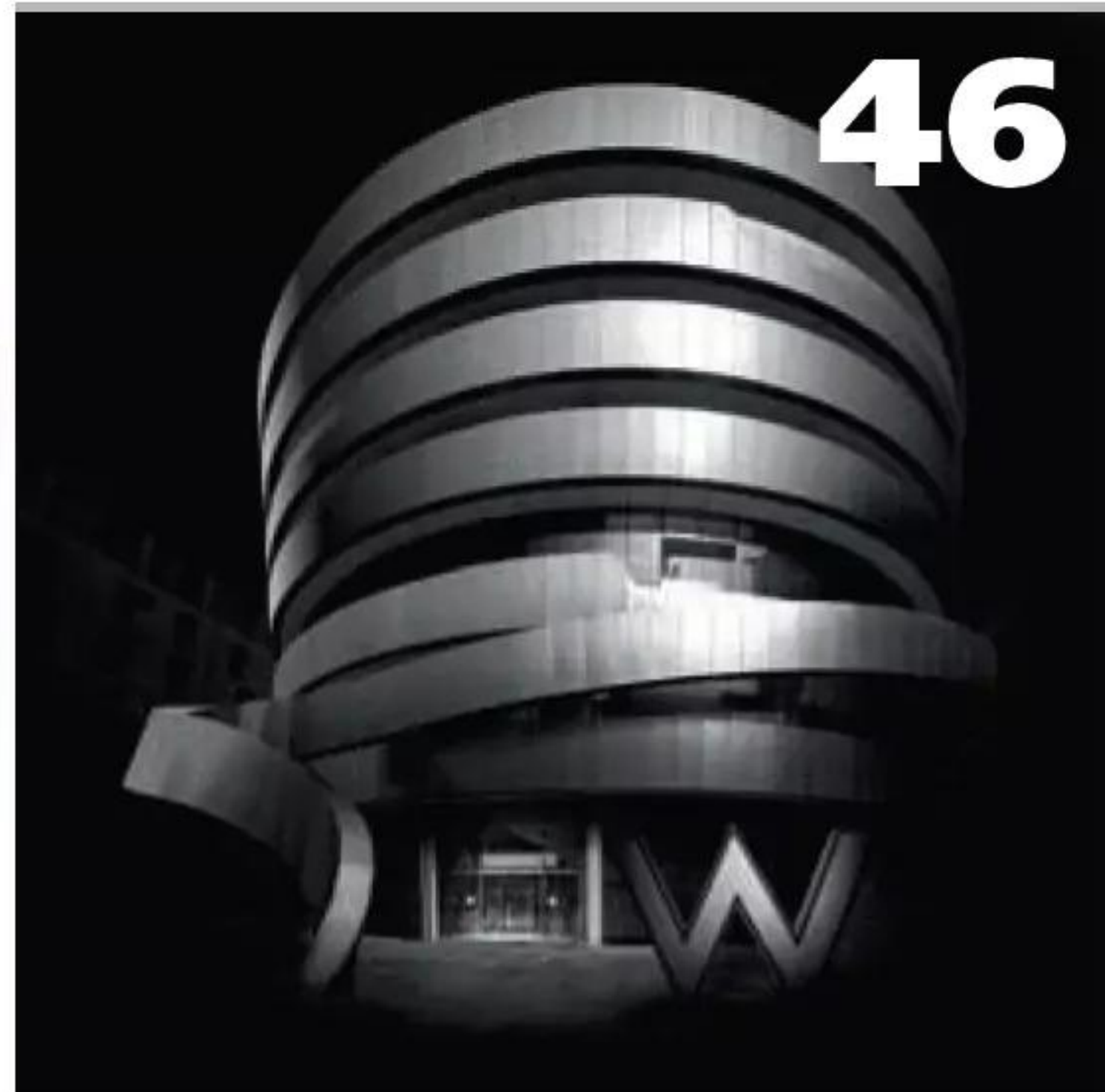
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© ANTON CORBIJN



© ANDY McDONALD



© JAMIE SMART



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THIS WEEK'S CONTRIBUTORS



STEVE FAIRCLOUGH

AP regular Steve speaks to top celebrity photographer Anton Corbijn



PETER DENCH

Peter interviews ten-year-old Jamie Smart, and also in advance of Photo North, shares why the festival matters



AMY DAVIES
Features Editor

On page 8, Amy highlights Richard Avedon's seminal American working-class project



ANDY WESTLAKE
Technical Editor

Our resident photo kit expert tests the Alpha A7 V, Sony's enthusiast-focused all-rounder



DAMIEN DEMOLDER

Former AP editor Damien is impressed by the 3D printed Irwin 90mm lens



JOHN WADE

In Accessories, the photographer and author tests a folding camera, the Lomo'Instant Square

Welcome



Anton Corbijn is the only famous photographer whose work I have ever worn on a T-shirt. I am of

course referring to his iconic cover image for U2's *Joshua Tree* album, which is on my now-threadbare garment from the Joshua Tree Tour. Corbijn has made a career out of creating iconic, era-defining images of music's biggest legends, so I'm thrilled to feature an interview with him to mark his new retrospective book. Also this week we talk to ten-year-old Jamie Smart who is well on her way to becoming a photographic star of tomorrow, with multiple awards already under her belt. Speaking of stars, we've just given five of them to the new Sony Alpha A7 V. Read Andy Westlake's test to find out why. Finally don't miss reader Andy McDonald's gorgeous portfolio of b&w architecture photos, one of which graces our cover this week.

Nigel Atherton, Editor



COVER PICTURE © ANDY McDONALD. COVER INSET PICTURE OF CLINT EASTWOOD, HOLLYWOOD, 1997 © ANTON CORBIJN. COVER INSET PICTURE, BELOW: © JAMIE SMART

This week's cover image is from Andy McDonald's Reader Portfolio this issue. See more of his work on page 46

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Sigma's new f/1.4 lenses are smaller and sharper than ever



The new Sigma 15mm f/1.4 on a Canon EOS R8

Sigma has announced the 15mm F1.4 DC | Contemporary for Sony E, Canon RF and Fujifilm X mounts, as well as a Mark II version of the revered 35mm F1.4 DG DN | Art for Sony E and L mounts.

The new Sigma 15mm F1.4 DC optic is a large-aperture wideangle lens designed for APS-C cameras. A key selling point is portability, as the 15mm F1.4 DC | Contemporary is a compact 64.8mm long and weighs just 220g.

So it's 30% shorter and 50% lighter than its predecessor, the Sigma 16mm F1.4 DC DN | Contemporary. 'As the lightest lens in the Sigma F1.4 DC series, it accelerates creative freedom by further enhancing the mobility of APS-C cameras,' said the firm.

In addition, the lens has 3 double-sided aspherical lenses, a 9-bladed aperture for producing circular bokeh and a stepping motor for smooth responsive autofocus. There is also an aperture ring (the Canon RF mount version has a customisable control ring) and the lens is dust- and splash-

resistant, with an oil-repellent coating.

It will be available from 12 March for £449.

Updated classic

The second big release is the Sigma 35mm F1.4 DG II | Art, a large-aperture wideangle optic for full-frame Sony E and L mounts. Sigma claims it offers the best optical performance in the company's well-respected 35mm F1.4 Art line-up. 'By incorporating new glass materials that were previously difficult to process, together with 4 high-precision aspherical elements and 2 SLD glass elements, the lens thoroughly suppresses aberrations, particularly axial chromatic aberration, which is often prominent in large-aperture lenses.'

It also features 15 elements in 12 groups, an 11-blade rounded diaphragm, the dual HLA (High-response Linear Actuator) system for quiet and accurate autofocus, dust- and splash-resistance and a petal-type hood with locking mechanism to attach to the lens.

The 35mm F1.4 DG II | Art is due to be available from 16 April for £849.



Sigma's 35mm F1.4 DG II | Art

Tamron 35-100mm f/2.8 zoom, too

In a busy week for new lenses, Tamron also announced the 35-100mm F/2.8 Di III VXD. Designed for portrait and travel photography, this fast-aperture zoom is



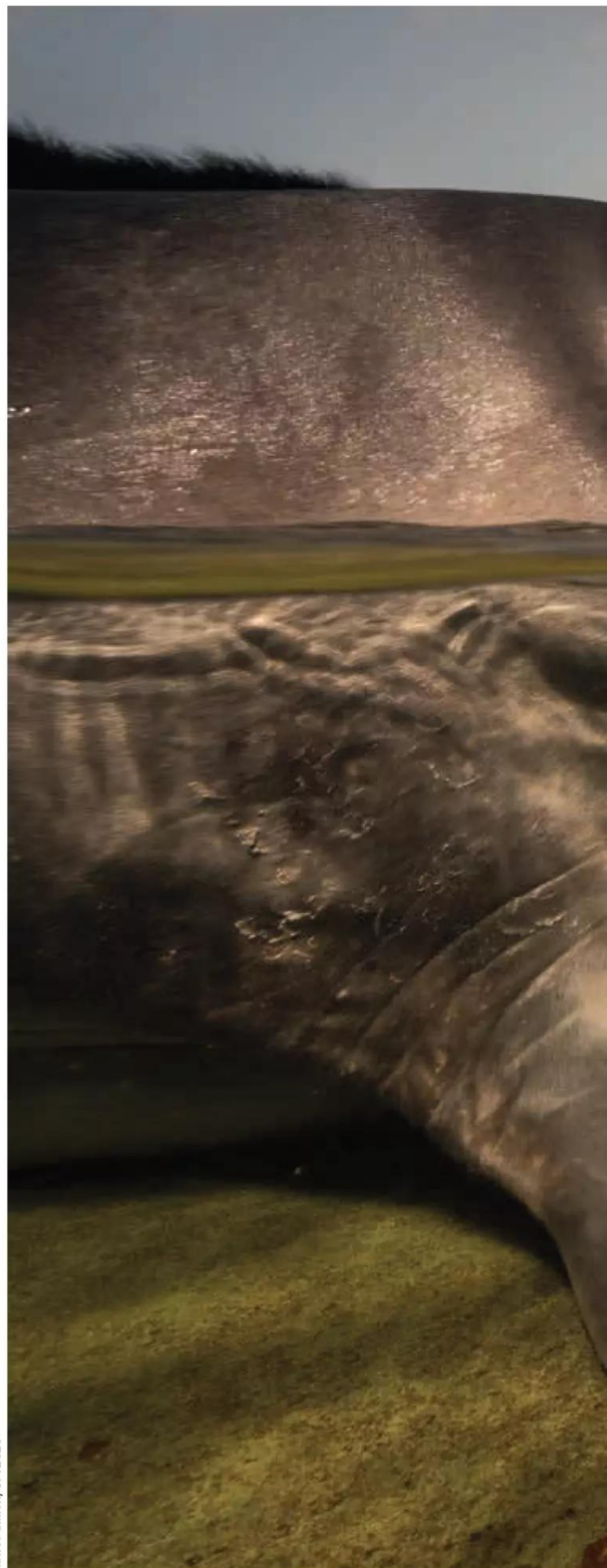
The zoom is for Sony E and Nikon Z mounts

available in full-frame Sony E and Nikon Z mounts. 'The 35-150mm F/2-2.8 Di III VXD (Model A058), launched in 2021, earned strong praise as a high-end portrait zoom,' notes Tamron. 'While highly acclaimed for its imaging performance, some users have wished for a lighter, more compact option.' So, it weighs 565g and is 119.2mm long.

The new lens design also provides an appealing bokeh effect, Tamron claims, and BBAR-G2 coating is used to minimise ghosting and flare in backlit scenes.

Other key features include 15 lens elements in 13 groups, the VXD linear motor mechanism for fast and precise autofocus, moisture-resistant construction and 67mm filter compatibility.

It's available from 26 March for £799.99.



MATTY SMITH/UPY2026

Making a splash

Matty Smith from Australia has been named Underwater Photographer of the Year 2026 for this charming shot of a pair of Southern elephant seal pups in a rockpool on the Falkland Islands.

'Once their pups are weaned, elephant seal mothers abandon them ashore,' Matty explained. 'I watched dozens clamber over one another in shallow rockpools, awkwardly learning to swim. On my very first evening, the sky ignited with colour and I captured a handful of frames before the light vanished.'

Meanwhile Tom Ingram won the British Waters Macro category. You can see the full list of winners at bit.ly/upywinners

The winning Underwater Photographer of the Year 2026 image, 'Rockpool Rookies' by Matty Smith



Canon's 23-year camera glee

Canon's interchangeable-lens digital cameras – DSLRs and mirrorless – have kept the number one spot in the global market for 23 consecutive years (2003 to 2025), according to a survey by the company. Canon is trumpeting several big achievements, including the release of the EOS 300D budget DSLR in 2003, the launch of the EOS 5D full-frame series in 2005, and the arrival of the hit EOS R mirrorless system in 2018.



The EOS 5D was the first affordable full-frame DSLR

Stackpro available for a stack

The Stackpro 1 Universal Stacking Camera, a precision focus-stacking solution delivering constant perspective, clean reflections and controllable depth of field from infinity to 1:1, has been released by Novoflex. 'The Stackpro 1 extends depth of field through precision focus stacking so photographers can place sharpness exactly where it's needed across the entire subject, regardless of form or geometry,' said the company. 'Unlike tilt-based techniques that deliver maximum sharpness along a single plane, Stackpro 1 enables a freely adjustable depth range over the whole subject.' It is available now for (deep breath), £2,750.



The Stackpro 1 stacking camera

The Nikkor Z 70-200mm f/2.8 VR S II



Smaller, lighter, and faster pro telezoom from Nikon

Nikon has announced an updated version of its professional large-aperture telephoto zoom. The Nikkor Z 70-200mm f/2.8 VR S II gains an array of improvements, in much the same vein as the Nikkor Z 24-70mm f/2.8 S II that arrived in August. It's set to become the firm's workhorse telezoom for pros shooting such things as weddings, events, portraits, and sports.

Compared to its six-year-old predecessor, the new optic is smaller and lighter with improved ergonomics. It weighs just 998g with its tripod collar removed and measures 208mm long by 90mm in diameter, making it 362g lighter and 12mm shorter. Its control ring can now be switched between clicked or

clickless operation, and there are pairs of both L-Fn and L-Fn2 buttons for landscape and portrait-format shooting. A sliding window in the hood allows easier adjustment of polarising and variable neutral density filters.

Thanks to the use of Silky Swift Voice Coil Motors (SSVCM) the firm is claiming 3.5x faster and 50% quieter autofocus, 40% more accurate tracking during zooming, and a 45% reduction in the time it takes for the lens to refocus from one subject to another at 200mm.

It also includes upgraded 6-stop optical stabilisation, and compatibility with Nikon's 1.4x and 2x teleconverters.

The Nikon Z 70-200mm f/2.8 VR S II is set to go on sale in March for £2,999.

Female focused

Staying with Nikon, the camera maker and the *British Journal of Photography* have announced the winners of Female in Focus x Nikon 2025, celebrating outstanding work by women and non-binary photographers worldwide. Responding to this year's theme 'On the Cusp', the two winning projects and 21 single images explore moments of transition – personal, cultural, environmental, technological – capturing the lives and landscapes on the edge of change. The series winners are Giya Makondo-Wills for her project, *New Scramble*, exploring the proliferation of data centres across South Africa; and Laetitia Vançon's *The Other Battlefields*, a poignant portrait of Ukrainian youth living through the ongoing war.

Both photographers receive a Nikon Z series camera and two Z-series lenses. All the winning images will be showcased at 1014 Gallery, London (24 April to 29 May) and Photolreland, Dublin (10 September to 25 October).



An image from Laetitia Vançon's *The Other Battlefields*

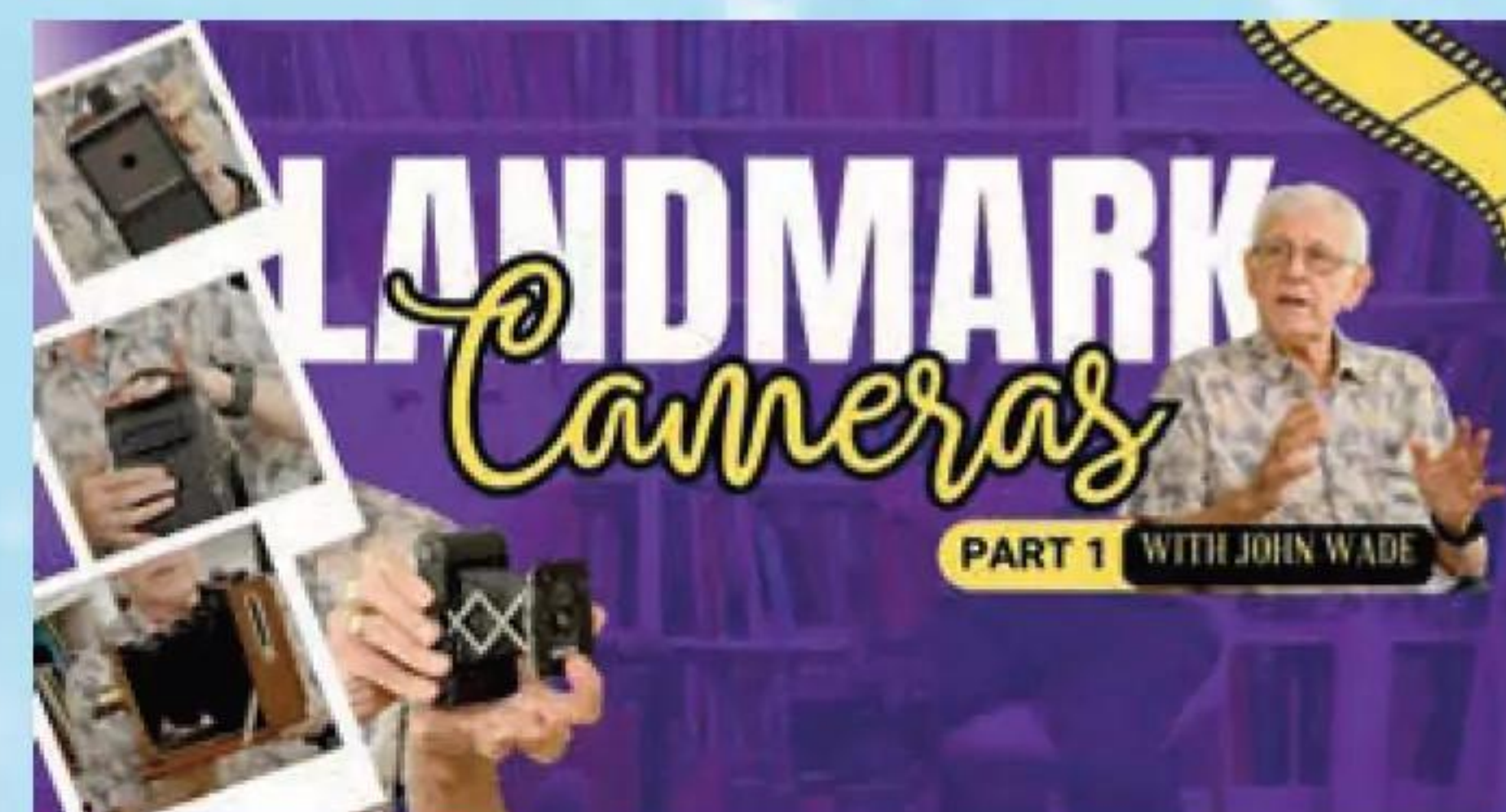
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Richard Avedon: Facing

Gagosian, Grosvenor Hill, London. Until 14 March 2026, Free.
See Gagosian.com for opening times

An exhibition of rare iconic works from In the American West is a must-see, says **Amy Davies**

One of the most iconic photographers of the past century, Richard Avedon gained notoriety for his fashion and portrait work during his more than 50-year career. An exhibition taking place at London's Gagosian Grosvenor Hill gallery has been curated by Caroline Avedon, Richard's granddaughter.

It's been more than 40 years since his seminal *In the American West* series, which was first commissioned and exhibited at the Amon Carter Museum in Fort Worth, Texas in 1985. At the time, Avedon was best known for his work of high-profile individuals from the fashion and politics world, as well as his work with the civil rights movement. So these pictures, showcasing ordinary working-class Americans, was a significant departure for the photographer.

Between 1979 and 1984, Avedon travelled to 21 US States for the series, conducting more than 1,000 portrait sittings, resulting in 126 editioned images, of which 21 are on display in this exhibition.

For the project, he photographed a wide array of people, by way of introductions made by an assistant, Laura Wilson. The aim was to include a diverse range of professions and pastimes, photographing people who might otherwise be overlooked.

To get the shots, he would stand outside, next to the camera (an 8x10 Deardorff) and shoot in natural light and mostly without props. Another standout feature of the work is the retaining of the black border from the film negative edge, which results in a striking look.

The prints themselves were mounted on aluminium, a new technique for the photographer at the time. Many of the prints featured in the show haven't been seen in public since that debut in 1985, making this a rare and unique opportunity to see them for yourself in person. It's even more remarkable that you can see all of them for free, too.

This is a striking portrait artist at their finest. See the Gagosian gallery's website for more details, including opening times.





West



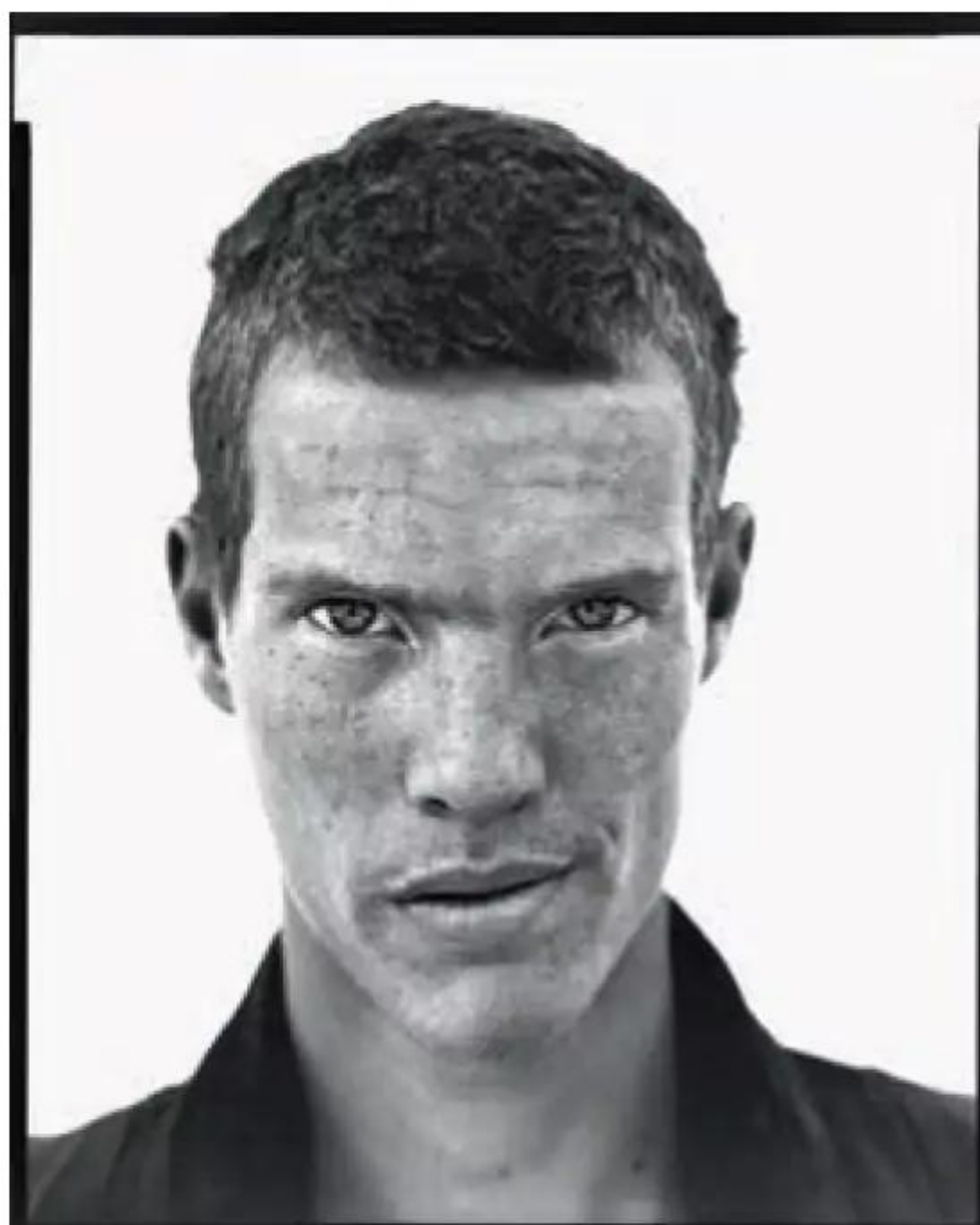
Clockwise from left:

Roger Tims, Jim Duncan, Leonard Markley, Don Belak, coal miners, Reliance, Wyoming, 8/29/79

Robert Dixon, meat packer, Aurora, Colorado, June 15, 1983

Annette Gonzales, housewife, and her sister Lydia Ranck, secretary, Santuario de Chimayo, New Mexico, Easter Sunday, April 6, 1980

Joe Dobosz, uranium miner, Church Rock, New Mexico, June 13, 1979



Books & exhibitions

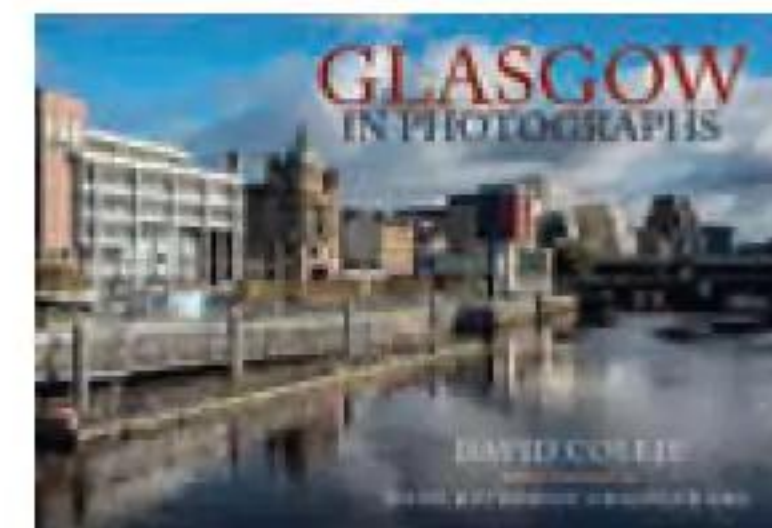
The latest and best books and exhibitions from the world of photography



South Portland Street Suspension Bridge

Glasgow in Photographs by David Collie

£19.99, Amberley Publishing, Softback, 128 pages, ISBN: 9781398122031



The largest city in Scotland, Glasgow has long been an important cultural and trading centre. Massive industrial expansion led to huge amounts of wealth being poured into the city, a legacy of which has been left behind today. After World War II, a massive rehousing and urban renewal programme took place, resulting in a lot of people moving to the outskirts of the city.

Since the 1980s though, Glasgow has started to redefine itself, bringing many people back into the inner sections.

Whatever you think of the place, it's certainly an area rife with photographic opportunity, as David Collie proves in this collection. We see new constructions side-by-side with some of the city's oldest buildings to create a portrait of a vibrant and bustling modern city.

Use this book as inspiration for a visit, or just as a way to see how to photograph cities in general. **AD**



Clyde Tidal Weir



Ancile Unabagira (57), left, and Ancile Nyiramimani (52)



Marianna Nyirantagoroma (58) and Marc Nyandekwe (60)

Blood Bonds: Reconciliation in Post-Genocide Rwanda

photos Jan Banning + texts by
Dick Wittenberg + essay by Marjan Slob

€35, Lecturis, Softback, 60 pages, ISBN: 9789462265516



Blood Bonds: Reconciliation in Post-Genocide Rwanda is a profound and affecting photobook framing together survivors and perpetrators of the 1994 Rwandan genocide. A

collaboration between photographer Jan Banning and journalist Dick Wittenberg, it includes an incisive philosophical essay by Marjan Slob. Collectively the book examines what reconciliation looks like when those who inflicted devastating violence now live side-by-side with those they harmed.

The heart of the book is a series of 18 joint portraits. Banning's photographic language is deeply human, deliberate and formally composed. There's a nod to the lighting and stillness of Dutch Golden Age painting. Survivors and perpetrators sit together in village interiors with a surprising lack of theatre. Pigs wander through one room and a man and woman share a rough wooden bench. Two men perch tensely on a small patterned chair; judges appear next to the men they once convicted. Nothing is

dramatised. The restrained clarity of Banning's approach allows the emotional weight to emerge from posture, proximity and expression.

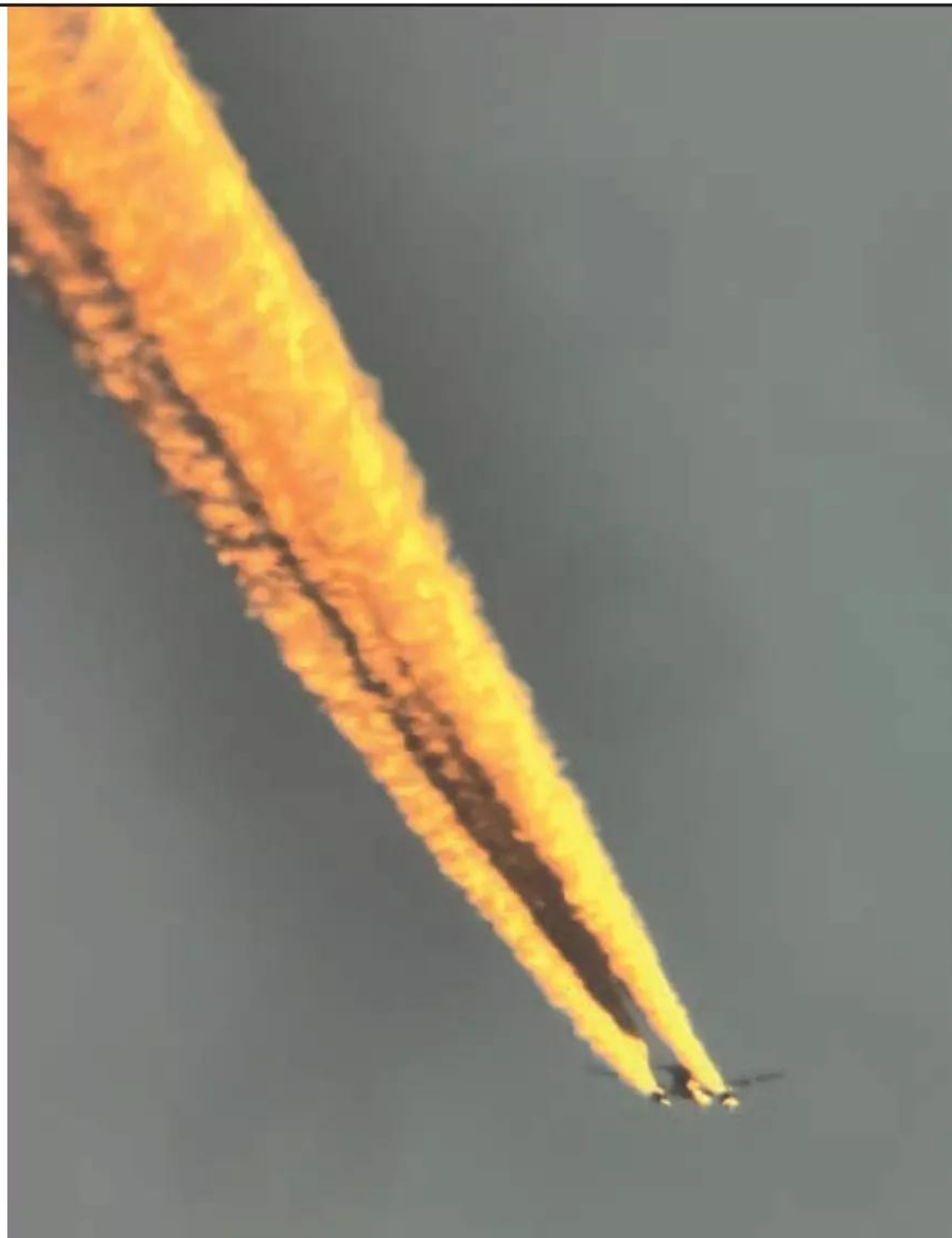
The project is grounded in the history of one of the late 20th century's most devastating atrocities. In 100 days, up to one million people, mainly Tutsis but also Hutus, were killed by neighbours, teachers, clergy and even relatives. This context is outlined with precision in the book. The conflict's roots in colonial engineering, ethnic propaganda and civil war are traced. Crucially, it focuses not on the violence but on what followed. The community-based reconciliation programmes that asked people to face those who had destroyed their families.

Slob's essay adds a thoughtful layer and counterpoint to the photographs. It probes the difference between reconciliation and forgiveness, underscoring the fragility of trust and the impossibility of easy narratives.

Blood Bonds is a book about hope after atrocity and how life can continue in a country shaped by conflict. **Peter Dench**



Liberatha Nyirasangewe (70) and Alphonse Kanyemera (78)



Moon City

by Mimi Mollica

£50 signed, Dewi Lewis Publishing, Softback in a special sleeve case, 120 pages, ISBN: 9781916915169



In *Moon City*, Mimi Mollica sets out to stage a dialogue between two opposing forces: the ancient, reassuring presence of the Moon and the restless, glass-and-steel ambition of London's financial district. The proposition and book are unusual – part photographic experiment, part poetic meditation. Whether or not the work achieves the full symbolic weight Mollica hopes for is up for debate. What it does achieve is a lesson in creativity and patience and the value of looking skywards.

Through a combination of smartphone and

small telescope, Mollica spent more than five years capturing lunar surfaces, skyscraper silhouettes and Londoners on the move. There's a brooding tension across the pages. Empty office blocks glare like dark sentries against the luminous Moon; planes are instinctively captured slicing across its surface.

The lens aberrations and blur create eerie halos that seem to vibrate with cosmic interference. Some pictures feel almost forensic in their detail; others drift towards the abstract, their poetry arriving through colour, light and accident.

The project takes loose inspiration from

Pirandello's *Ciàula Scopre La Luna*, in which a mine worker, emerging exhausted from darkness, discovers the Moon's overwhelming beauty for the first time. Mollica channels that same moment of revelation, suggesting that – amid capitalism's grind and noise, urgency and isolating pressures – the Moon remains a constant, a reminder of scale and perspective. Mollica's intention is clear and heartfelt. What you get from it is up to how much time you invest looking through it.

Designed by Ramon Pez and accompanied by texts from Iain Sinclair and Brad Feuerhelm, the book locates itself within a wide, cultural unease of climate anxiety, political instability, social fragmentation. Mollica's hope is that *Moon City* becomes a small pause in that turbulence and perhaps even a chance to recalibrate.

At its strongest, the book invites wonder. It encourages play, experimentation and curiosity. And in a culture that's fixated on looking down at screens or forward at deadlines, Mollica's simple provocation feels timely: look up. **PD**



Classic Corbijn

Over 50 years of the photographic career of Anton Corbijn are celebrated in a huge new book.

Steve Fairclough spoke to him to discover more

The face of Anton Corbijn pops up on-screen live from his Amsterdam offices as we commence a Zoom call – he’s bearded, smiling and his side-parted hair flops over his forehead. In May 2025 Corbijn celebrated his 70th birthday and we’re here to talk about his career, his journey into photography and how what was originally an exhibition catalogue ended up as a 560-page showcase of his images from 1972 to 2024.

Corbijn (which he pronounces as Cor-bine, in his heavy Dutch accent, when sharing his email address) is arguably best known for his still images of the iconic bands U2 and Depeche Mode. He famously shot the cover of U2’s *The Joshua Tree* album with a hired, Russian-made, Horizont panoramic camera and has worked with Depeche Mode since first photographing them for an *NME* cover in 1981, although Corbijn originally felt their music was ‘too poppy’ for his tastes.

His vast visual talent has embraced directing feature films (his latest, *Switzerland*, starring Helen Mirren, is out in 2026), photography, music videos and designing stage sets for long-term collaborators, Depeche Mode. We begin by talking about his days as a teenager in the Netherlands who was seeking a way into the music world...

Early inspirations

When he was 17, Anton Corbijn’s family moved to the city of Groningen. One day he borrowed

his father’s 35mm Mamiya camera to shoot a concert by the Dutch prog rock band Solution in the city’s Grote Markt. He explains, ‘I was so shy. I thought I’d borrow my father’s camera, so that would give me a reason to go to the front of the crowd. When you’re shy you quite often think that people look at you and talk about you and it makes you very aware of that. I took nine pictures in total and then sent them to a magazine.’

‘They published a few, but I didn’t think that was a way into the music world, apart from that particular afternoon, which allowed me to walk to the stage. I guess you could say that photography found me that way.’

With his interest in music and his first pictures published in *Muziek Parade* magazine, Corbijn did slowly realise that photography could be his best route into the music industry. He was a fan of the work of music photographers Jim Marshall, Elliott Landy, David Gahr and Michael Cooper. ‘Initially, because I didn’t know anything about photography, I just looked at music photographers. I got to know all of them apart from Michael Cooper, because he passed away



Above: Annie Lennox, London, 1992

Left: Joy Division, London, 26.12.1979

prior to me touching a camera.’

He adds, ‘Documentary photography was quite big in Holland in the early ’70s when you had all these revolutions in the South of America. Photographers were always there and the work was published in weekly magazines in Holland. There was some great photography, so that was a big influence. Maybe not consciously, but, I think the



© STEPHAN VAN FLETEREN

Anton Corbijn

Anton Corbijn is a Dutch photographer, filmmaker and video artist who was born in May 1955. He has directed over 80 music videos for musicians, including Nirvana, U2, Metallica, Depeche Mode and Joy Division. Corbijn has also directed five feature films and shot album covers for U2, Depeche Mode, Nick Cave, Bon Jovi, Bruce Springsteen, the Rolling Stones and many more. The 2012 documentary *Anton Corbijn Inside Out* explored his professional and personal life.

www.antoncorbijn.com

➤ way that I photograph, it's definitely there.'

Starting at NME

For three years Corbijn worked for the Dutch music magazine *Oor* and then decided to try his luck in London. He admits, 'It was slightly out of desperation. I didn't know what else to do. I felt I'd photographed all of the Dutch bands by then and was ambitious enough to try it. It also meant I'd "burnt all my ships" in Holland and couldn't go back. There was no safety net and I had to really work at it. I was lucky that I came at a time when people were open to that kind of photography.'

In the summer of 1979, Corbijn had been in London and showed some of his pictures of Elvis Costello and Johnny Rotten to the then editor of *NME*, Neil Spencer. These were later published and, at that time, Spencer promised Corbijn that he'd have work for him if he came back to England.

Corbijn recounts, 'I moved to London in the last week of October '79... a big move for me. I knocked on the *NME* door again in November and Neil Spencer didn't know who I was! I said, "you said you'd give me some work". Then he took me round the offices; it was very chaotic compared to the Dutch music magazines, which were all very neat. All these people were typing and he said, "This is Anton; he's from Holland and he's a great photographer. Anybody got some work?" The typing stopped and they looked over the books they had on their desks. Slowly somebody started to type again and one guy started to sing, "I hate the fucking Dutch". That was my welcome at *NME* in very much *NME*-style. But it worked out, so I was very happy.'

Film v digital

Indeed, his arrival at *NME* did work out and he soon became the music paper's chief photographer. During the 1980s and '90s his reputation skyrocketed with his entry into music videos and his eye-catching array of black & white album covers for U2, Depeche Mode, Nick Cave, Bon Jovi and many more.

By the late 1980s Corbijn had begun to tire of the 35mm format and also started experimenting with colour, using filters. He reveals, 'In



'89, I changed cameras from 35mm to a square format. I'd started to look through the camera and saw compositions I'd already done – it started to feel lazy. By changing to a different camera format, I was forced to rethink all that. I started to do more album sleeves, and they're usually in square format, so it fitted in with that.'

Despite embracing the digital age – he shot the 2022 book *Instanton* only using a smartphone – Corbijn is still a devout fan of film photography. 'The quality of film and grain that's in the film is so beautiful. I liked the uncertainty after you've photographed on film. You don't know what you've got and it could be a week later before seeing the results. That's really challenging and interesting, so you're more aware of when you take pictures – you don't have 100 shots. I think the whole idea of perfection is overrated. Now I've got used to digital as well because it makes life easy, but the most beautiful things are still, for me, on film.'

Corbijn is on record as saying that all photographs need to have something about the person, something about him and be unlike anything seen before, so I ask him what this means. 'I always try to have these three points. It doesn't matter how they converge, but, as long as all three are part of the picture, I think you'll be okay. To have a bit of yourself in there does



Top: U2, Austin, Texas, 1982

Above: Iggy Pop, New York, 2003

matter. Otherwise, everybody else can take that picture, so there has to be something of yourself in that shot that makes it yours. Ideally, you make a photo that people don't know yet.'

Book origins

The impressive new 560-page tome *CORBIJN, ANTON* showcases around 400 of his stunning images. Of its origin, he reveals, 'I had some exhibitions; starting in Stockholm, and the idea was creating a catalogue. Then it coincided with my 70th birthday, so it became a "70th Yearbook" and a bit bigger than I anticipated.'

One noticeable thing about the book is that the vast majority of its images were shot outside. Corbijn explains, 'I don't like a studio environment. I think you can use an environment to say a lot about the people. It's something to play with and you don't shoot the same picture all the time as I think you tend to do in studios. Also, outdoors is, for me, about documentary photography.'

He adds, 'All these pictures remind me of journeys to go to places and, even if the picture maybe isn't great, the memory is very positive. I really enjoy meeting people and taking their photograph. Going to Nelson Mandela's house, meeting Miles Davis a few times and meeting Joni Mitchell... all beautiful things because you felt like you were part of a creative, interesting world. My life is not simple, but the idea of it is simple. You meet somebody, you take their photograph, you go back home and you develop your film.'

Corbijn admits that to edit the images for a book is '...always difficult. You fall back on some of your "Greatest Hits", but then you check to see if that was really the best shot from that photoshoot.' The book was designed by the Paris-based design company M/M, which is famous for its creative work with pop star Björk, and includes 'very playful' lettering and imagery throughout to break the book up into timeline chapters.

Working with musicians

The book is peppered with testimonials from people who've worked with Anton Corbijn, including U2 bassist Adam Clayton who tells a story of the photographer asking the band to be involved in 'making a photograph'.

Corbijn recalls, 'In the beginning nobody knew my work, so I had to prove myself every time. After a while, especially when you photograph the same people, as with U2, there's a trust. You don't have to reintroduce yourself and they sometimes will [pose for] pictures that they wouldn't necessarily do with other people; something that makes it look cool rather than awkward.'

'But, if you're too familiar, you sometimes don't push enough. You need to keep pushing, but it's difficult if you make your friends feel uncomfortable.'

Corbijn has some regrets about people he hasn't photographed and names painter Cy Twombly and rock star Ozzy Osbourne as two subjects he wishes he'd got in front of his lens whilst they were alive. He also tells the story of a planned London shoot with The Who that never happened because the band's PR kept him sipping tea in a café for an hour, during which time the band were ready for the shoot. 'Peter [Townshend] was angry I wasn't there. He said, "We're all packed up to go. What do you want to do? Take



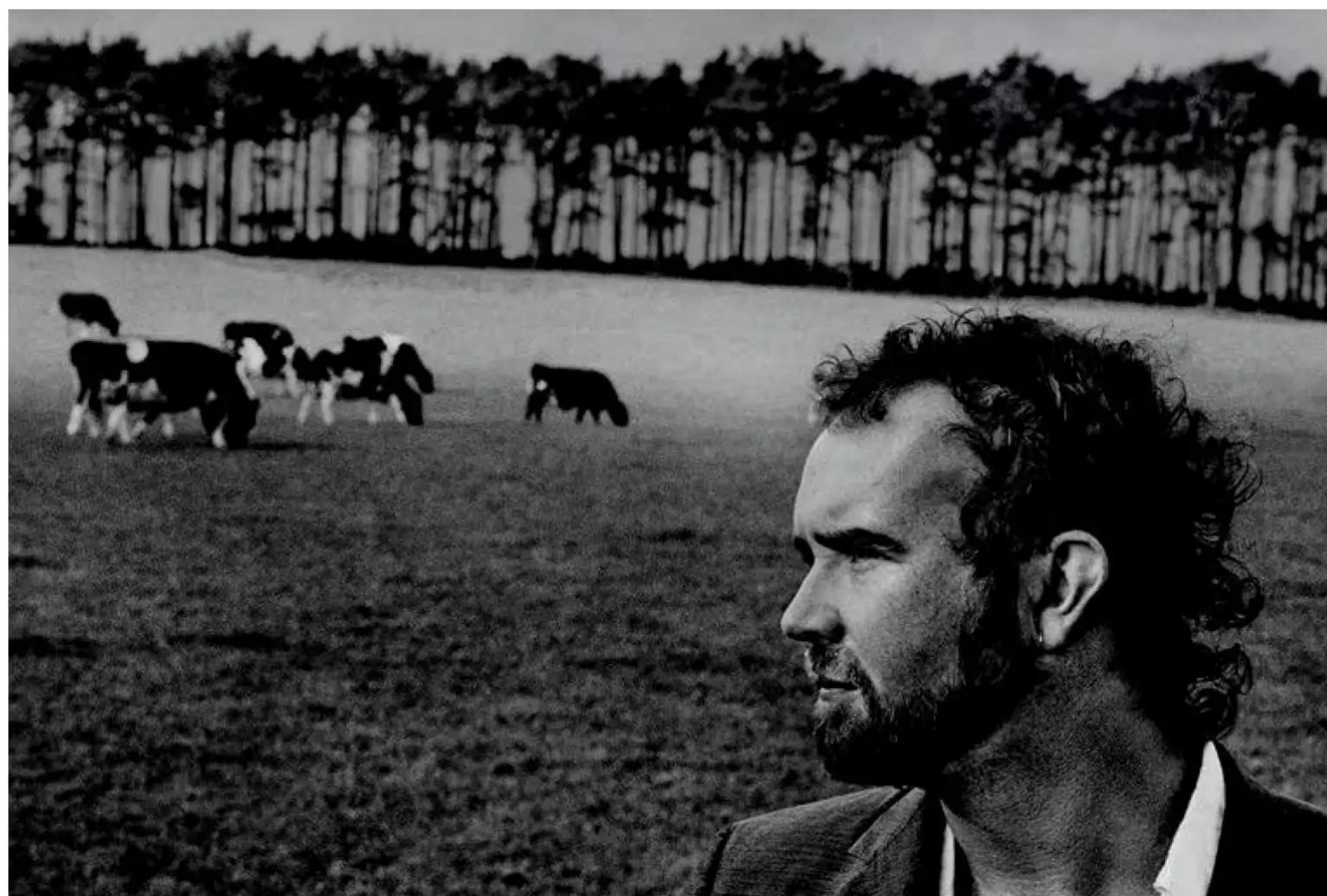
Above: Simple Minds, Jim Kerr, New York, 1985

Below: John Martyn, South Downs, 1986

a quick picture now or next week in America?" I said, "next week in America". It sounded more exciting than shooting in a dead rehearsal space. John Entwistle died in between, so I learnt that you always have to take the picture.' ➤

Anton Corbijn's advice to young photographers

'Don't listen to me or other people. Just do your own thing – that's the only way you're gonna get the pictures you want. I don't know whether you'll be successful or not, but, as an artist, you have to make what you believe in. You can't be depending on commercial things, unless you want to become a very commercial artist. I mix it up a bit. I do some things that I get money for, some other things I do for myself and, sometimes, they are commercially viable too. But don't start with that.'





The book CORBIJN, ANTON by Anton Corbijn, ISBN: 9789464941609, is published by Hannibal Books and has an RRP of £135.
www.hannibalbooks.be

Left: Depeche Mode, Los Angeles 2022

Below: John Lydon, London 1979

‘When Ian Curtis passed away, that picture of Joy Division started to look very different. It started to look like I knew something that I didn’t’

➤ Changing times

The modern-day music industry likes to carefully control the visual output surrounding their artists – a factor that Corbijn is pleased he’s not constrained by. He reveals, ‘I prefer photographing individuals to bands, but I’m more known as a band photographer. In the ‘80s I was in Atlanta with The Police for the *NME*. Their manager, Miles Copeland, came to me with a contract that I could only shoot three songs and I said, “I’ve come all the way from London, you must be joking.” I tore it up in front of him and walked out very angry. He came after me and said, “Okay, you can shoot the whole gig”. I was never keen on these rules. I always tried to fight it.’

Many of Corbijn’s images have become iconic, especially a prescient shot of Joy Division in a tube station in London, in which only Ian Curtis, the band’s singer, faced his camera. When Curtis committed suicide months later the image graced the front cover of *NME*. ‘I knew it would be a strong picture but, when Ian

passed away, that picture started to look very different. It started to look like I knew something that I didn’t. You can’t redirect that – that’s just how people read it a certain way and you have to let it be.’

Corbijn is also wary of not giving away too many stories behind his pictures. ‘As an audience, you look at a photograph and you can make it yours. You can think of the person, think of what happened before and after, and the meaning of it. If I start telling you how it’s done, I think that usually devalues the photograph and takes away any sort of fantasy you have about the circumstances. I think it’s a shame to limit the power of the photograph.’

As the 40 minutes of our Zoom call are nearly up I ask Corbijn if he’s happy with his new book. Somewhat modestly, he replies, ‘I’m very happy. I did three signing sessions with huge turnouts, so I’m really happy that, at my age, there’s still an audience. I don’t take that for granted. I’m not into perfection at all, but I do work hard at what I achieve.’

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ALL IMAGES © JAMIE SMART

The future David Attenborough?



At just ten years old, Jamie Smart is already producing award-winning wildlife photographs beyond her years. **Peter Dench** finds out more...

What's your favourite dinosaur? isn't a question I usually choose to open an interview. Photographers, as a rule, are more accustomed to being probed about kit, post-processing and what shoes they wear. But Jamie Smart is ten years old and ten-year-olds deserve at least one dinosaur question. I deserve to ask at least one dinosaur question.

Blinking into view on our Zoom call, Jamie's shoulders just about rise above the bottom of the frame. She's

Top: 'Stripey Jumper' was the 10 Years and Under, Crikey! Magazine Photography Competition Winner 2025

Above: Jamie Smart

wearing a bright yellow zip-up top and sat on a sofa next to dad James. Her mum is off screen and occasionally chimes in with a clarifying detail or gentle correction. Soft animal toys are scattered around. It's relaxed, familial and lightly chaotic.

Jamie doesn't bat the dinosaur question away or default to an answer of T-Rex for speed or Diplodocus for scale. She considers it properly and answers with intent. Triceratops, she explains, because of a character she once voiced and because she likes the balance of

strength and calm. It's thoughtful, serious and sets the tone for our talk.

Also known as Eagle Eyed Girl, Jamie lives in mid Wales or 'the sticks' as she puts it and has been photographing wildlife since she was six and a half after her dad handed her a camera during a nature walk. She took to it immediately. 'I just really liked looking properly,' she says. The obsession developed rapidly, first birds, then insects, then whatever else revealed itself if she stayed still long enough. That idea of waiting and paying attention threads through our conversation.

Nature takes priority. Photography arrived later as a way of seeing more clearly, allowing Jamie to study behaviour and show people things they might otherwise miss. Her photographs are partly evidence. She loves macro photography in particular and how it opens up a hidden world. 'You can see things you didn't even know were there,' she says, describing the hairs on a spider's leg or the texture of an insect's eye.

Respecting the animals

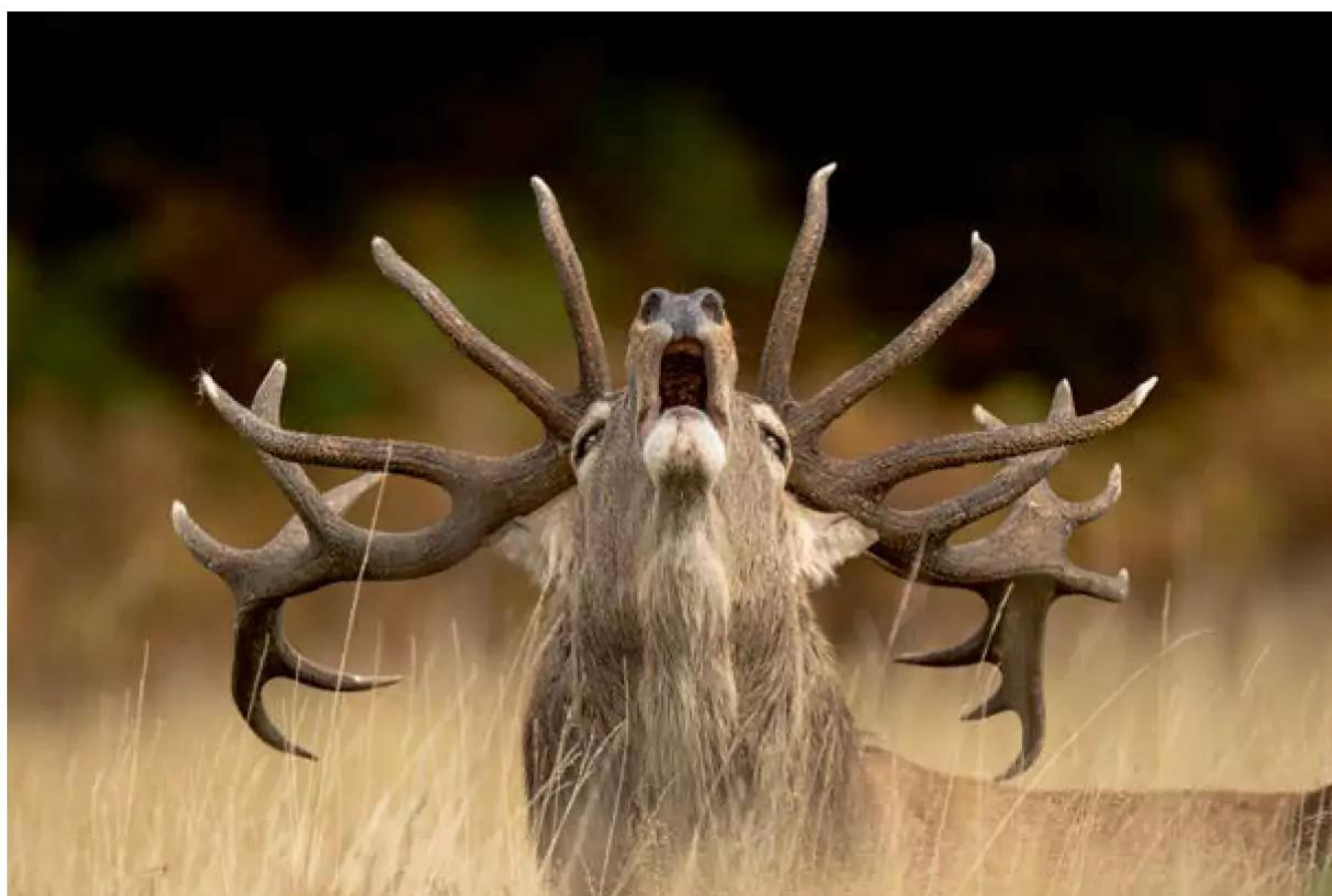
That approach goes some way to explaining the maturity of her photography. Jamie moves easily between disciplines, macro one moment, long-lens bird photography the next; and talks fluently about shutter speed, sync speeds, lighting and subject behaviour. She mentions learning a great deal from watching other photographers, mentioning Karl Taylor and Danny Green, whom she has worked alongside, and studying how professionals behave in the field. 'It's not just about the picture. It's how you are around the animals.'

There's inevitably some camera chat. She currently shoots on a professional Nikon mirrorless setup, paired with a long telephoto for birds and a macro lens she clearly adores. She doesn't confess to any brand evangelism or gear lust. Perhaps surprisingly, after her extraordinary year, she didn't get a camera for Christmas. She got a bike. 'Which I really wanted,' she adds, glancing at mum and dad, just in case they were unsure.

Patience didn't come naturally at first. Jamie learned that wildlife and bugs don't respond well to hurry. You have to become, as she quaintly puts it, 'like a bush,' still, quiet, non-threatening. Eventually, animals stop noticing you and their behaviour resumes. That's when the real photographs happen. Her very real photograph of a red deer stag as it gives a mighty bellow during the autumn rut in Bradgate Park, UK featured on the cover of AP's 4 November 2025 issue.

The results speak for themselves. Jamie's images have already been recognised at the top level. She has won or been shortlisted in Wildlife Photographer of the Year, Bird Photographer of the Year, Australian Geographic Photographer of the Year, Close-Up Photographer of the Year, Travel Photographer of the Year and Crikey! Photography Competition, often competing against older photographers.

I mention seeing her pop-up on a festive episode of TV's *Good Morning Britain*. I nearly spat out my bucks fizz. Jamie beams. Her dad nods. Media appearances are now just another thing that happens along with museum ceremonies, international awards and sharing the Green Room with singer Chesney Hawkes or being referred to as the next Sir David Attenborough. They've all neatly slotted themselves into family life



Top: 'A pet named Pip'. Pet Portrait Runner Up, RSPCA Young Photographer Awards 2025

Above: 'Rutting Call', 10 Years and Under, Highly Commended, Wildlife Photographer Of The Year 2025

alongside her home-schooling.

Jamie won the 10 Years and Under category of the prestigious 2025 Wildlife Photographer of the Year competition for her photograph of a spider titled 'The Weaver's Lair' (and two other images highly commended). Inside the Natural History Museum at the awards ceremony, Hintze Hall was already buzzing. What happened next took everyone by surprise. Rather than offer hurried thank-yous, Jamie stepped forward, took a breath and began to read a poem she had written. 'This competition win means so much to me,' she began, explaining that Wildlife Photographer of the Year had been a dream since she was very young, well, younger. She spoke about a misty morning, a spider covered in dew, about suddenly realising she was standing beneath the whale in the museum and feeling as if she were part of a fairy tale. There was humour too, praising the organisers for not hosting the ceremony 'in a tent.'

She thanked the judges, organisers and finally, her parents. 'Our time spent in nature brings smiles to our souls,' she said, drawing a line between photography, connection and care. Her message was well judged and generous: show beauty, unite, don't give up.

When she finished, the hall jumped to a standing ovation, probably the first in the competition's





➤ history. Even seasoned photographers looked momentarily disarmed.

Scrolling through Jamie's already impressive archive, one image in particular reverberates: 'Death in Paradise', a photograph of a dead shark washed up on a beach. It is a difficult picture and avoids being sensational. Jamie talks about it not in terms of drama but responsibility, sparking conversations and inspiring change. 'People think wildlife photography is always pretty. But sometimes you have to show the hard things too,' she says.

That sense of responsibility extends beyond the frame. Recently, Jamie became the youngest-ever Patron of Cuan Wildlife Rescue, joining a roster that includes actor Joanna Lumley. The role isn't symbolic. She uses her platform to raise awareness, educate and to encourage care over consumption. Awards are the cherry on top, valuable in allowing the message to travel further.

Despite the limelight, she remains pragmatic. Miss the shot, and you miss the shot. There will be another animal, another moment, another chance. Pressure, she believes, has no place in photography. 'If you stop enjoying it, what's the point?'

Clockwise from above left:

WPY Winner, 10 and Under, 'The Weaver's Lair'

'Death in Paradise'

Travel Photographer and Bird Photographer of the Year runner-up, 11 and Under 2025

Jamie's picture of people caring for injured and orphaned bats. RSPCA 2025 YPA Winner, Documenting Animals category

It's tempting to frame Jamie as a prodigy, an oddity or an exception. She counters that by talking about the physical advantages of being a ten-year-old; fitting into hides, being able to kneel longer, seeing from a different height. She talks about play, about roleplay and her VoiceOver work. She has fan mail and a Patreon membership platform. Wildlife fills her bedroom. She hates dolls. Normal, she suggests, is a flexible concept. Perhaps the simplest way to understand Jamie Smart is that she looks carefully, thinks deeply and speaks honestly. The camera is just one of the tools she uses.

As the Zoom call ticks down, I circle back to where we began. 'My favourite dinosaur is Brontosaurus. I like the long neck,' I say. Jamie is nonplussed. Preferences change, she says. New information comes along. You adjust your thinking. Photography, wildlife, even Triceratops, it's all part of the same process. Stay curious, look properly and if you're lucky, you might get to stand under a whale, feel like you're in a fairy tale and still make it home in time for a bike ride.

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See more of Jamie's photography on [Instagram @eagle_eyed_girl](#)

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Why Photo North matters

Now in its seventh edition, Photo North has become a festival defined less by scale than by care. Rooted in storytelling, collaboration and social engagement, it offers a space where photography and visitors can meet on equal terms. Co-founder **Peter Dench** explains...

I often hear photo festivals talk about community. Co-founder Sharon Price and I have tried to make it feel like one the moment you walk through the door. The first person you'll meet is Amanda Lay, our front desk guru and unofficial mascot. Amanda exemplifies what we're about, character and authenticity. Her laugh alone is worth the ticket price. We've staked our reputation on putting people first – from exhibitors to volunteers, visitors, students and the stories being told.

For the first Photo North in 2018, we didn't have a polished manifesto. It's been more organic and endlessly tweaked from our lived experiences of running a gallery, hosting events, learning what works and listening to feedback.

In 2015 we ended our partnership with White Cloth Gallery in Leeds, a

space that had gained momentum but diverted from our founding principles. Wondering what to do next, the idea of a festival emerged. It was a slow burn. The early editions moved from venues in Harrogate (too corporate) to Manchester (too urban) before settling in the proud but grounded city of Leeds. Yorkshire feels familiar, collaborative and collectively supportive.

The Carriageworks Theatre will host our seventh festival and third in a row. It's in the centre of Leeds and opposite The Cuthbert Brodrick Wetherspoon pub. Win, win. The Carriageworks is familiar but flexible enough to change things around. Many of the staff have become friends and we hope, fans of photography.

What we think defines Photo North is a festival rooted in storytelling and social engagement.

Our preference is for photography that takes responsibility seriously, showing work that asks questions, resists easy narratives and maybe even, effects change.

Naturally, my own background as a photojournalist feeds into this. The festival's broader shape owes just as much to Sharon's belief in photography as social practice. Emerging photographers aren't shoved away into side rooms. World-renowned photographers aren't idolised on a plinth. Our intention is to spark conversations in an environment where everyone feels equal.

Empathetic projects

That ethos runs through our 2026 programme of around 18 exhibitions and events, ranging from intimate local projects to heavyweight international documentary work. The connective tissue is empathy and intent. **Jaywick Sands Happy Club** by David J Shaw (our 2024 student competition winner) offers a counter-narrative to one of Britain's most derided communities, made closely with the people it represents. Carolyn Mendelsohn's **This is Also Motherhood**, created in collaboration with the Maternal Mental Health Alliance, combines portraiture, still life and audio, revealing often hidden realities. **Smoke and Mirrors** by Seamus Murphy revisits the Palestinian city of Nablus over several decades, reflecting on endurance, memory and the mechanics of representation. Joanne Coates' **Greenvoe** and



From the series, **Young Skins**

© JOANNE COATES/PHOTO NORTH FESTIVAL



the Anti-Idyll explores tensions between progress and preservation in Orkney. Mike Goldwater's **ISLAND** documents the shifting identity of the Isle of Thanet. Guest curators, Leeds International African Arts Festival (LIAAF), bring **Earthwise**, a vibrant and expansive exhibition amplifying west African voices. Soulla Petrou's **REWIND** revisits 15 years of UK music culture with affection and grit – think a pre-Spice Girl Gerri Halliwell firing a bubble-gun!

Permission to slow down

The curation is designed to contrast but have a collective rhythm. Visitors are encouraged to slow down, reset and keep looking. Or just chill out in our buzzy Live Lounge, a thriving market and social space where you'll find independent book, zine, and print traders.

Alongside exhibitions are talks, screenings and events, to encourage informal encounters. These are integral rather than add-ons. Channel 4 returns with its youthful team of portfolio review experts. We've invested in a soundproof blackout studio for the talks and added a dedicated film screening room. There's a licensed bar and menu serving up west African street

food. What warms us most is when we overhear visitors remarking on the atmosphere having a sense of approachability and being able to strike up a conversation without feeling awkward.

Affection

That's part accident, part design. Our collaborations are often instinctive rather than strategic. We try to choose partners, speakers and contributors who understand the spirit of what we're trying to build. Over time, we like to think that this has created a loose but committed 'merry band' who don't feel obliged to return but want to out of affection.

Students are crucial to the Photo North ecosystem. We've worked to build strong links with universities and colleges across the UK through our free student competition. Our Student Roadshows have helped explain how Photo North can assist as they prepare for the working world.

Running Photo North remains precarious. Funding is a relentless treadmill of applications. We manage to sustain the festival through a mix of partnerships, goodwill and sheer persistence. That feeling 'it could all end tomorrow'



© MIKE ABRAHAMS/PHOTO NORTH FESTIVAL



© SIMON HILL FOR THE NORTH REVISED/PHOTO NORTH FESTIVAL

Clockwise from above left:

From the series, Greenvoe and the Anti-Idyll

From the series, Where The Carneddau Meets The Sea

Blackpool, Lancashire

informs rather than weakens the festival's character. There's no sense of entitlement, only gratitude, for sponsors like Alumno, for collaborators who give generously and of course you, the visitor, for being willing to pay for a ticket. Perhaps that's why the festival feels contemporary, we are anchored in the fear of the now rather than chasing future validation.

That said, we of course do try to look ahead and think expansively without losing focus. Leeds remains our 'showroom' but pop-ups in other cities and deeper collaborations are part of our long view.

So why should you visit Photo North Festival #7? Sharon and I hope the appeal is simple: a chance to spend time with photography that matters, in a unique space that values listening as much as looking. We try not to clamour for attention but to earn it through care, consistency, quality and overall, a belief that photography still works best when we can all gather around it together.



Photo North Festival runs 13-15 March 2026 at The Carriageworks Theatre, Leeds. Tickets give access to all exhibitions, talks, screenings and events, with advance booking and pay-on-the-door options available. Find out more at photonorthfestival.co.uk/festival and follow us on Instagram @photonorthfest



At a glance

£2,799 body only

- 33MP partially stacked full-frame sensor
- ISO 100-51,200 (standard)
- Up to 30fps shooting
- 4K 60p video (4K 120p with Super-35 crop)
- 3.2in, 2.1m-dot, 4-axis multi-angle touchscreen LCD
- 3.68m-dot, 0.78x viewfinder

Sony A7 V

Sony’s enthusiast-focused all-rounder brings major updates and performance boosts, but is that enough to bring it back to the top of its highly competitive class?

Andy Westlake finds out

For and against

- Superb image quality, particularly in raw
- Excellent autofocus and continuous shooting performance
- Impressively long battery life
- Versatile 4-way rear screen design
- Handgrip is a little cramped, especially when you’re wearing gloves
- No open gate video recording
- Speed boost function doesn’t work well with the mechanical shutter
- Some third-party lenses need firmware updates to function properly

Data file

Sensor	33MP CMOS, 36 x 24mm
Output size	7008 x 4672
Lens mount	Sony E
Shutter speeds	30-1/8000sec (mechanical); 30-1/16,000sec (electronic)
Sensitivity	ISO 100-51,200 (standard); ISO 50-204,800 (extended)
Exposure modes	PASM, Auto, 3x custom
Metering	Multi, centre, spot, average, highlight
Exposure comp	+/- 5EV in 0.3EV steps
Continuous shooting	30fps (electronic), 10fps (mechanical)
Screen	3.2in, 2.1m-dot, 4-axis LCD
Viewfinder	0.78x, 3.68m-dot OLED EVF
AF points	759 phase detection
Video	4K 60fps; 4K 120fps (1.5x crop)
External mic	3.5mm stereo, MI shoe
Memory card	CFexpress A/UHS-II SD; UHS-II SD
Power	NP-FZ100 Li-ion
Battery life	630 (EVF), 750 (LCD)
Dimensions	130.3 x 96.94 x 82.4mm
Weight	695g

The A7 V is the latest iteration of Sony’s ‘basic’ line of SLR-style full-frame mirrorless cameras, that’s designed for enthusiast photographers. It looks almost identical to its predecessor, the A7 IV from 2021, and it offers the same 33MP resolution. Don’t be fooled into thinking that it’s only a minor upgrade, though, as both the sensor and image processor are brand new. This brings a range of improvements, including faster shooting speeds and enhanced autofocus capabilities.

Back when it was launched, the A7 IV was class-leading in many ways. But since then, it’s been surpassed by the likes of the Canon EOS R6 Mark III and the Nikon Z6III, particularly with regards to autofocus. Panasonic is also in this race with its

similarly-specified Lumix S1II. At £2,799 body-only, the Sony A7 V is competitively priced against the Canon and Lumix models, but the older Nikon can be bought for rather less. On paper, all four cameras offer the kind of spec sheets that should satisfy most photographers, although there are detail differences that some buyers might find important. So how does the Sony A7 V measure up?

Features

Looking first at the sensor, this now employs a partially stacked design. We’ve seen this before in the 24MP sensor used by the Panasonic Lumix S1II and Nikon Z6III. Its big advantage is that brings faster readout speeds which underpin the camera’s increased performance, but without the same expense as a



The A7 V is a superb all-rounder that gives great results

Sony A7 V, FE 24-70mm F2.8 II at 70mm, 1/200sec at f/5.6, ISO 100. Studio flash

fully-stacked sensor.

Sony says the sensor can capture a remarkable 16 stops of dynamic range, which is a full stop more than its predecessor. This comes courtesy of a new dual-gain readout mode enabled by the partially stacked design, with the caveat that it requires use of the mechanical, rather than electronic shutter. As before, the sensitivity range covers ISO 100-51,200 as standard, with extended ISO 50-204,800 options also available.

Shutter speeds run from 30-1/8000sec using the mechanical shutter, with the fastest speed increasing to 1/16,000sec with the electronic shutter. It's also possible to set timed long exposures as long as 15 minutes. But this requires using a 'bulb timer' mode that's awkwardly hidden away in the

menus. It's a mystery why Sony can't simply offer longer shutter speeds selected in the normal way, like some other brands.

Continuous shooting is available at up to 10 frames per second, complete with AF tracking. But new on the A7 V is the ability to hike this to 30fps by engaging the electronic shutter. However, it's important to understand that many third-party lenses are limited to shooting at slower speeds. Sony has also included its 'Continuous Shooting Speed Boost' mode that temporarily increases the burst speed by pressing a function button.

Pre-capture is also available, with the camera able to buffer up to a second's-worth of frames before the shutter is fully pressed. This can be activated either by using the AF-ON button,

or by half-pressing the shutter button. It's easy to engage via the onscreen Fn menu, too; other brands often bury it in the menu.

One area where the A7 IV was looking distinctly long in the tooth was autofocus, as it only included face detection for humans and animals. However, the A7 V's new Bionz XR2 processor now has built-in AI that enables a full set of subject recognition options, without any need for the co-processor used by previous Sony models. As a result, the camera can detect humans, animals, birds, insects, cars, trains, and airplanes. It also includes an auto-selection mode, so you don't have to choose the subject type before shooting.

Sony has implemented a new Compressed (HQ) raw file type, which replaces the old uncompressed raw option.

Clearly the aim is to produce smaller raw files that are visually lossless, but which don't suffer from the artefacts that could be visible when pushing the older Compressed raw format to its limits during raw processing.

Naturally the A7 V includes all the other improvements that Sony has introduced over the past four years. There are a couple more AF area sizes, and the onscreen interface now rotates for portrait format shooting. Swiping in from either side of the screen brings up touch buttons for commonly changed settings, which can be dismissed by swiping the other way. None of these things are radical advances, but I think they all count as nice to have.

Other updates include improved auto white balance based on Deep Learning (which





The 33MP sensor gives lots of detail for scenic shots

Sony A7 V, Sigma 90mm F2.8 DG DN, 1/50sec at f/11, ISO 100

➤ incidentally, also sees the loss of the small white balance sensor on the front). In-body stabilisation is now rated to give 7.5 stops of shake reduction in the centre of the frame, and 6.5 stops at the periphery. On paper, this is a significant advance over the A7 IV's 5.5 stops.

There's a significant boost in video spec, too, with 4K recording available at 60 frames per second using the full sensor width, and at 120fps with a Super-35 (1.5x) crop. Sony is promising longer recording times without overheating, too, of up to an hour in 4K at an ambient temperature of 40°C. The internal microphones have also been upgraded for clearer sound. However, some may be disappointed by the fact that there's no 3:2 open gate recording option, as found on some of the A7 V's rivals.

A couple more changes lurk beneath the covers on the camera's side. The A7 V now has a full-size HDMI port, rather than micro, which is preferable for connecting to an external video recorder. There are now two USB-C ports in place of one micro-USB and one USB-C, with the idea being that one can be

used for power and the other for data transfer at the same time. But this does mean you can't use a cable release such as the Sony RM-VP1 any more; instead, you have to use a Bluetooth remote.

Smartphone connectivity is provided by built-in Bluetooth and Wi-Fi, enabling both file transfer and remote control of the camera. The Wi-Fi is faster than before at 6MHz, and with dual antennae for double the throughput. This should bring faster transfer times when copying raw files or video footage to your phone. You can also connect the camera to your phone via its USB-C port, which in principle means quicker setup and a more stable connection.

Build and handling

Physically, the A7 V looks near-identical to the IV, with the same body design and all the same controls. It's essentially the same size too, at 130 x 97 x 82mm, if a little heavier at just shy of 700g. It works in pretty much exactly the same way as the A7 IV, which itself was a relatively minor evolution of a template initially established by the A7R III in 2017. So for anyone who's used a recent Sony A7 model, it'll feel very familiar.

What you don't get with the A7 V is the wider body, larger grip and front function button the Sony has included on the more professional-focused A9 III and A1 II models. On one level, I can see the logic here behind keeping the A7 series smaller. But it does mean that your fingers end up very close to the lens, and as I found when shooting on some freezing mornings, they can get jammed in uncomfortably against the lens when you're wearing winter gloves.

As with previous models, there are four electronic dials arranged around the body for changing exposure settings (many of the firm's lenses have aperture rings, too). The dial on the top corner that's normally assigned to exposure compensation has a toggle-lock button in its centre to prevent accidental activation. As with other Sony cameras, this dial can be quite easy to confuse by touch with the one alongside it when you're using the viewfinder.

The power switch is conveniently located around the shutter button, so you can flick the camera on while bringing it up to your eye. There's a conventional mode dial on top, complete with three positions for your own custom setups, and a

switch beneath it to select between still, video, and S&Q (slow and quick) recording modes. The video button is well placed behind the shutter release, but in stills mode it can be re-assigned to another function if you prefer. I set it to focus magnification.

On the back, you get Sony's usual busy cluster of controls, but with a well-defined channel for your thumb to nestle in between them. There's a large and

You now get subject detection for animals, birds and vehicles

Sony A7 V, Sigma 100-400mm at 290mm, 1/1000sec at f/6.3, ISO 3200

well-placed AF-ON button for those who prefer back-button focusing, with the focus area joystick immediately below it. The vertical rear dial doubles up as a 4-way d-pad, and can be configured to change ISO directly. Otherwise, you have to press the Right key first.

Pressing the small Fn button brings up an onscreen control panel for other useful settings, which you can customise separately for stills and video shooting. Pretty much every other button on the camera can be re-assigned to your personal preference, too. Overall, this counts as a tried-and-tested design that in general, I find works very well.

Sony's menus are as vast and tortuous as ever, with no fewer than 62 pages of settings on the A7 V. While you'll never touch a lot of them, inevitably you'll find some that you want to change more frequently. It makes a lot of sense to identify these and arrange them into a custom My Menu. This is a mercifully simple process compared to some other brands, as it just requires a press of the delete key when you have the item selected.

Third-party lenses

One issue that surfaced when the A7 V was launched was partial incompatibility with some third-party lenses. There's no problem with Sigma, Tamron and

Zeiss, but with more-affordable brands such as Laowa, Samyang and Viltrox, lenses refuse to confirm focus in the AF-S, AF-A and DMF modes, so the shutter won't release. But they still work normally when the camera is set to AF-C or MF. The good news is that this bug has proven easy for the makers to fix via lens firmware updates, which are usually straightforward to install.

Viewfinder and screen

One obvious design change comes at the back, where the screen now adopts Sony's '4-axis' articulation, as first seen on the high-resolution Sony A7R V. I like this design as it gives the best of both worlds – the screen can both tilt up and down behind the camera, and swing out to one side and then twist around to face in any direction you need. As such, it delivers greater versatility compared to Canon and Nikon's units, which are side hinged only.

The viewfinder maintains the same main specs as before, with 3.68m-dot resolution, 0.78x magnification, and a refresh rate up to 120fps. That's not as huge as on the firm's top-end models, but it's still very good indeed, and as large as the other models in its class. I found it was notably bright and easy to see, even on a sunny day. Sony previews colour, exposure, and depth-of-field, so you get a good idea of

Focal points

The A7 V looks very similar to its predecessor, but it gains a more versatile 4-way screen

4-way LCD

The rear screen includes both up/down tilting and side-hinged articulation mechanisms, so you can flip it up behind the camera for waist-level shooting or swing it forward for filming yourself.

Connectors

The A7 V now has a full-size HDMI connector and two USB-C: one for power, the other for data. You also get headphone and microphone sockets. But with no micro-USB multi-connector, you can no longer use a wired remote control.

Hot shoe

Sony's hot shoe accepts external flash units, while also having an audio interface to work with the firm's on-camera microphones without needing an additional cable.



Power

Sony is promising 630 shots per charge using the EVF, and 750 with the LCD, from its familiar FZ100 battery.

Storage

As on the A7 IV, the camera has one card slot that can accept either a CFexpress Type A or a UHS-II DS card, and another which accepts UHS-II SD only.

E mount

With this being the longest-running full-frame mirrorless mount, Sony offers more lenses than anyone else. There's also a vast range of third-party optics from the likes of Sigma, Tamron, Zeiss, Samyang and Viltrox.



➤ how your images should turn out.

As on Sony's previous cameras, you get the option to display an electronic level and a small live histogram. But now, at long last, it's possible to view both at the same time, rather than having to cycle through multiple screens if you want to check both. I've been asking for this for a long time, so I'm really pleased to see it here. There's also a new, more discreet version of the electronic level that sits in the info bar beneath the preview image, which works well.

Autofocus

Perhaps the biggest update compared to the A7 IV lies with autofocus. The A7 V now has a full set of subject recognition options onboard, rather than just face/eye detection. Unlike most previous Sony models, it also has an Auto option where the camera can choose between all the different subject types. Throw in the increased readout speed of the partially stacked sensor, and this represents a significant advance over its predecessor.

Sony has made it relatively easy to access the AF settings, too, with focus mode and AF area mode each having their own button, while subject detection is controlled via the Fn menu. Annoyingly, though, focus tracking

is still engaged using the area mode button, with a duplicate set of area modes. On other brands, it's a simple on/off toggle.

I tested the autofocus by photographing local wildlife using my Sigma 100-400mm F5-6.3 DG DN lens. As a third-party optic – and a relatively inexpensive one at that – it's unlikely to give the same hit-rate of in-focus shots as a Sony lens, and it's limited to shooting to 20fps at best. But it's still valuable for seeing how quickly the camera can pick up and track subjects.

I have to say that the A7 V's subject detection and autofocus tracking work very well indeed. The camera picks up subjects near-instantly even when they're very small within the frame, and then tracks them reliably as they move around. It keeps up well with both fast and unpredictably moving subjects, too. I've found that to be really useful when shooting with skittish wildlife, where often you won't have much time to react and focus.

Overall, I'd say the A7 V counts as a significant upgrade over the A7 IV with regards to autofocus with moving subjects. It's at least on a par with the Canon EOS R6 Mark III and Nikon Z6III, too. However, if you mainly photograph people or static subjects, none of this matters very much.

Performance

As we've become accustomed to from Sony, the A7 V is a slick performer. It fires up instantly when you flick the power switch, and it responds instantly to both the physical controls and the touchscreen. The mechanical shutter is pretty quiet, and the camera can be entirely silent in electronic shutter mode. One advantage of the partially stacked sensor is that the electronic shutter doesn't appear to come with any particularly nasty rolling shutter effects.

I've been really impressed by the A7 V's battery life, too. Sony rates it for 630 shots when using the EVF, and that seems entirely reasonable to me. Indeed, when shooting high-speed bursts, I got many times more than that. I'd always advise getting a spare battery, but I never needed one while I had the camera for review.

Continuous shooting is very impressive indeed. In my tests, the A7V happily kept going at 10fps in raw + JPEG for 130 frames before even stuttering, when using a CFexpress Type A card. Unlike Sony's previous cameras, it doesn't slow down if you switch raw format; in contrast, the A7 IV is limited to 6fps in lossless compressed.

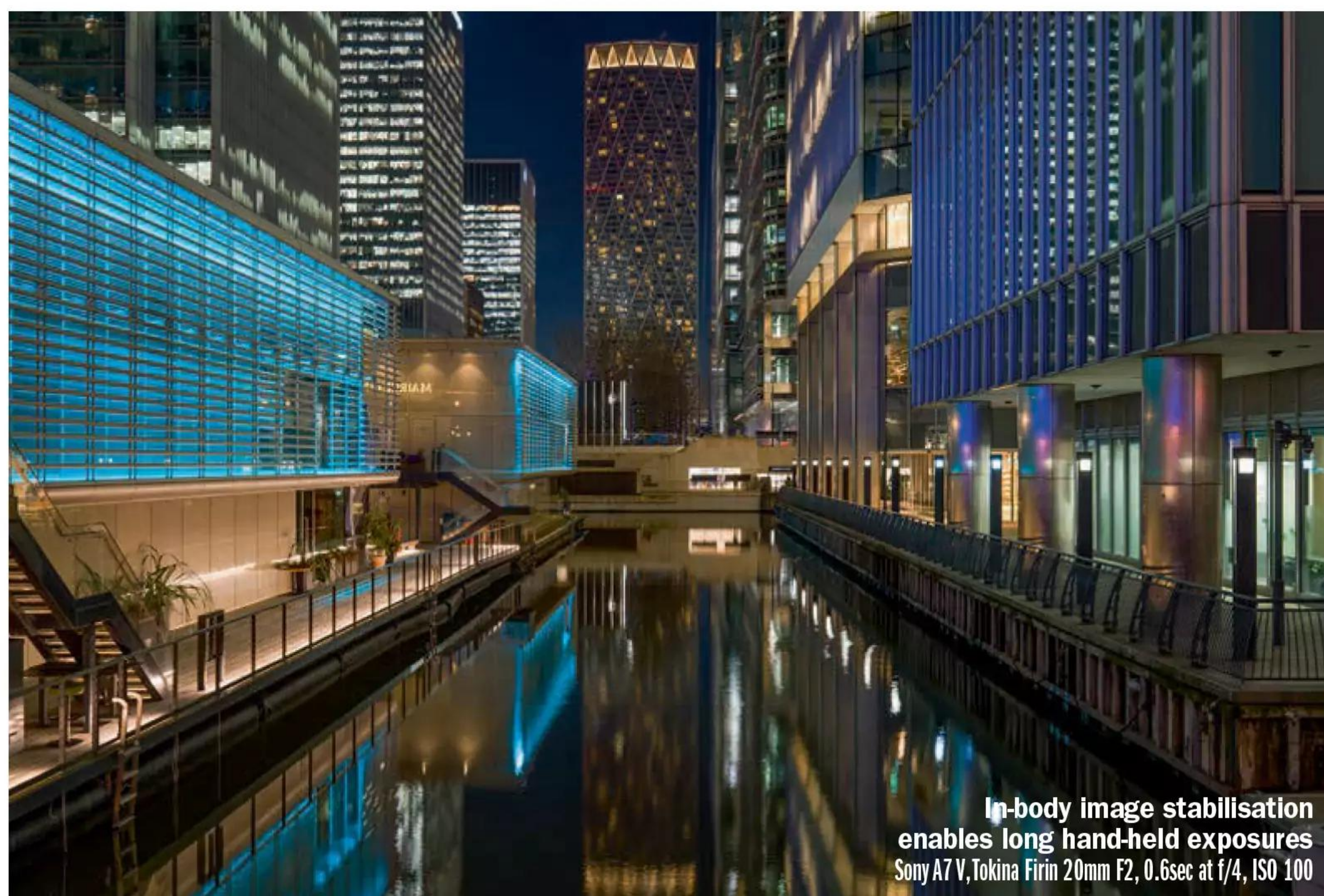
However, it's worth noting that the camera can't keep shooting

for as long if you use an SD card. I got around 80 frames in Compressed HQ mode, and 56 frames in lossless (again shooting raw + JPEG), using a fast Lexar Gold UHS-II card with a 260MB/sec write speed rating.

Switch to the electronic shutter, and the camera can fire off a 35-frame burst at 30fps. This represents a little over a second of shooting, so you'll want to be selective how you use it. If you hold down the shutter button for longer, the camera will still keep shooting, just at a slower rate (I measured approximately 8fps).

Sony's Continuous Shooting Speed Boost function lets you switch up the speed by pressing a function button, and if you're using the electronic shutter, this works as you'd expect. But if you're using the mechanical shutter, it doesn't, as it can't switch over to the electronic shutter in the middle of a burst.

If you have the function button set to 'hold', the camera will just keep on shooting at the same rate. Set it to 'toggle', and the camera will actually stop shooting when the button is pressed, so





The autofocus can lock onto subjects quickly and track them reliably
Sony A7 V, Sigma 100-400mm at 400mm, 1/1000sec at f/6.3, ISO 200

you have to take your finger off the shutter button and start again. I suspect that this will catch out a lot of users.

Image stabilisation is extremely effective. With lenses in the 20-50mm range, I was able to get consistently sharp results hand-held at shutter speeds down to 0.5 seconds, at least. Given a railing to rest my elbows, I got a high hit-rate at 1 second, and the occasional usable shot at 2 seconds.

Metering is generally reliable, and I've found it does a good job of retaining highlight detail. It does have a certain tendency to record low-contrast scenes darker than I'd like, though, which can make out-of-camera JPEGs look a little dull. But you can brighten them up before sharing them, of course.

I have to praise the AI auto white balance, which delivered consistently good results throughout my time testing the A7V. Personally, I find that Sony's distinctly neutral out-of-camera colour rendition can look a little bland in its Standard mode, although having said that, it's given me some very nice results for portraits. But for other subjects such as landscapes, boosting the contrast and saturation, or engaging one of the Vivid modes, gives punchier results.

Sony's new Compressed (HQ) raw files are typically 20-30MB in size, depending on the image content and the ISO used. That's very similar to the firm's older Compressed raw format, and typically a saving of 19-20MP

compared to Lossless Compressed raws, which is potentially very welcome. Unfortunately, at the time of writing, Adobe Camera Raw doesn't support Compressed (HQ), to test how well they stand up to the kind of extreme manipulations that could expose artefacts with Compressed raw.

Adobe does, however, offer preliminary support for the A7 V's Lossless Compressed raws, which has allowed me to go in a search of the additional dynamic range that Sony has promised. And it's clear that the new sensor's low-ISO raw files are incredibly clean, deep down into the darkest shadows.

However, I've found it much more difficult to identify real-world situations where that would give the A7V a demonstrable and useful advantage over its peers. As with resolution or shooting speed, there's a point where you have enough dynamic range for pretty much any real-world purpose, and most full-frame cameras are already there.

Images are very clean at low ISO, with even fine, low-contrast detail retained impressively well up to ISO 3200. Beyond this, noise has an increasing impact but I'd be perfectly happy shooting at up to ISO 12,800 without any special treatment. You can get entirely usable results at even higher settings, too, especially with a touch of AI noise reduction such as Adobe Denoise. Even then, I'd steer well clear of settings above ISO 51,200, but that's true of almost all cameras.

Verdict



Amateur Photographer Testbench GOLD ★★★★★

WITH the A7 V, Sony has taken its enthusiast-focused full-frame all-rounder, and brought it into line with what we expect from cameras of this kind in 2026. It may not do anything especially new or exciting, and it may not offer any clear killer feature to differentiate itself from its similarly capable rivals. Inevitably, it lacks certain features that a few people will genuinely need, such as open-gate video recording. But nothing can take away from the fact that it's just really, really good.

Indeed, having tested it immediately after the Canon EOS R6 Mark III, it's clear to me that both these cameras do pretty much everything the vast majority of users might need – as does the Nikon Z6III. There are some detail differences between them in terms of performance and output, of course, but these are mostly right at the margins of the envelope. For example, the A7 V's vast dynamic range is certainly nice to have, but it's probably not something that you'll make use of very often.

If you already own a Sony A7 IV, I'm not sure the A7 V offers enough new to warrant an upgrade, unless perhaps you shoot erratic, fast-moving subjects. Likewise, I don't think it'll tempt existing users of other brands to change systems, especially if they have much money invested in lenses. But for those still using older Alpha generations, it represents a significant increase in capability. And if you're buying this kind of camera for the first time, it would make an excellent choice.

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

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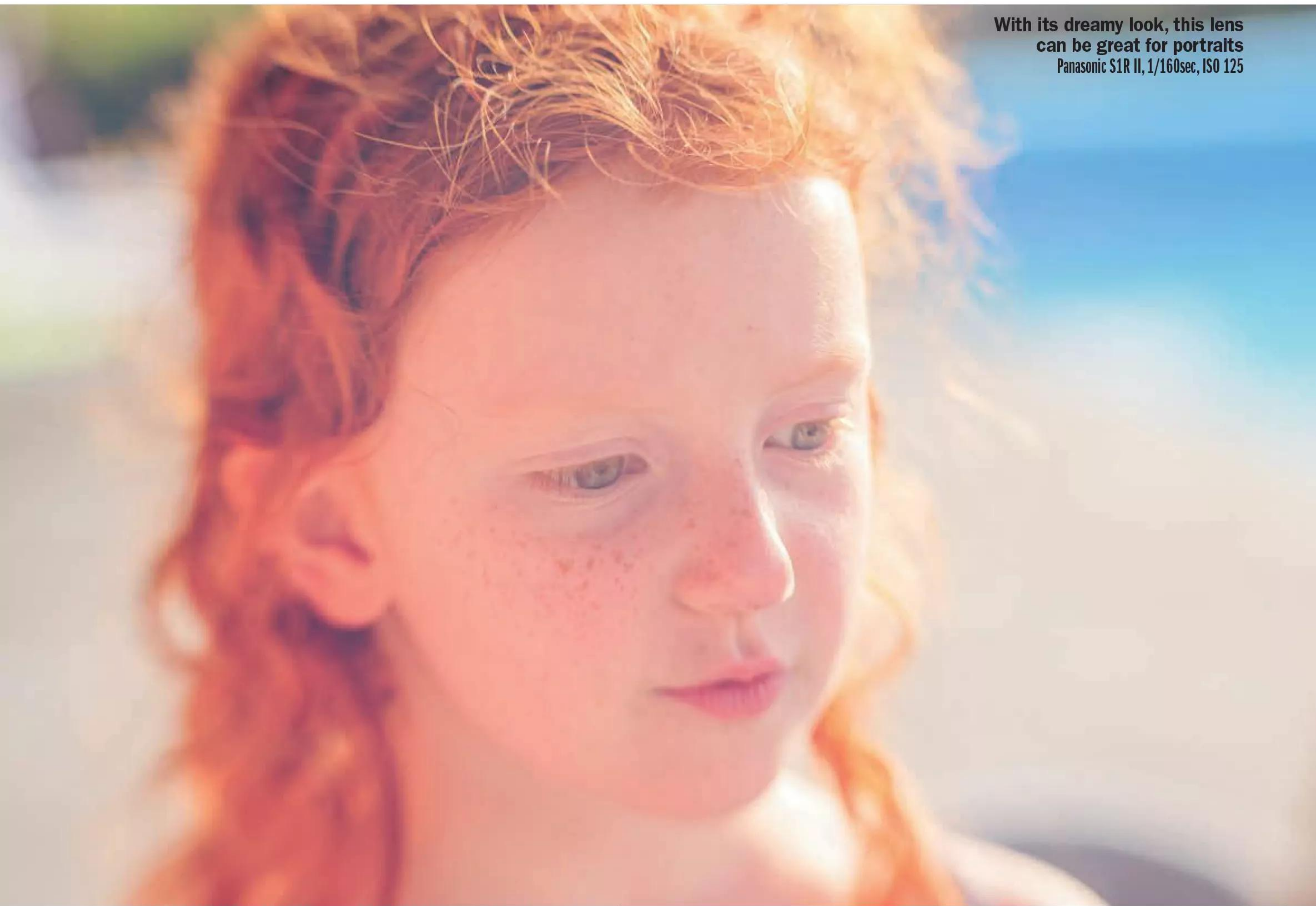
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With its dreamy look, this lens
can be great for portraits
Panasonic S1R II, 1/160sec, ISO 125



The Irwin Workshop Simple 90

Tim Irwin's 3D printed 90mm lens is a whole lot better than it looks, says **Damien Demolder**, and it produces some useful, and fun, results



My father was a great English teacher. He also enjoyed astronomy. Using a pair of glass elements and some lengths of balsa wood, he built

his own telescope that he'd make us look through in the back garden when we'd come home from the pub. There's no question that he was better at explaining Shakespeare than he was at

optical design and helping us to spot Betelgeuse. I don't remember anything I saw through that telescope.

I will remember lots of things I've seen through the new Irwin

Workshop Simple 90 lens, though. Tim Irwin, the man behind it, isn't an optical designer either, and is probably better at making documentary films than he is at tangential calculus. ➤



Out-of-focus backgrounds blur away in a striking fashion
Panasonic S1R II, 1/40sec, ISO 3200

➤ It seems though that he knows enough to have created a lens that produces images with an exciting and pretty unique look. There are lots of homemade, and some factory-made, plastic lenses on the market, and while some make decent images, most are,

frankly, a waste of time and effort. This one is actually useful.

Features

The 'The Irwin Workshop Simple 90' is a 90mm lens that comprises two elements set in a cemented achromatic doublet – the elements are stuck together

and don't move apart. The doublet is mounted in a helicoid system so it can be shifted along the inside of the barrel to alter the distance from the lens to the sensor for focusing. The elements are actually made of real glass, and Tim uses two different types – crown glass for the first element, and flint glass for the second – in an attempt to reduce chromatic aberrations and improve sharpness.

The barrel of the lens is made from polyethylene terephthalate glycol (PETG) which should make it more durable and stronger than some other plastics used in 3D printing. Tim makes all the parts himself, other than the glass elements, the screws and the pins that connect the lens group to the helicoid.

At the back end, we have an M42 screw mount that allows a wide range of adapters to be used to attach the lens to almost

any camera. Tim offers the lens with some adapters already attached – 13 options in all – but users with mounts not listed can buy their own adapter and screw it on themselves. Tim says the lens covers medium format-sized sensors, and shows images shot on the Fujifilm GFX series on his website. But it will also work on Micro Four Thirds models and everything in between.

Obviously, when mounted in front of different sized sensors the area of imaging circle in use will change. So on a Fujifilm/Hasselblad medium format camera the lens will behave as a 71mm would in a full-frame camera, and on MFT you'll get the angle of view you'd expect from a 180mm.

Unlike normal modern lenses we don't adjust the aperture with a ring or a body control. Instead, we use a series of slot-in Waterhouse stops to control the



The lens works best with centred compositions
Panasonic S1R II, 1/200sec, ISO 320

Off-centre highlights get stretched into ovals
Panasonic S1R II, 1/30sec, ISO 1600



amount of light passing through the lens, as was common in the second half of the 1800s. The lens comes with three of these stops, marked f/2.8, f/5.6 and f/11, but others can be ordered. Tim also supplies blank ones so people can cut their own holes – in different shapes perhaps, to create pretty out-of-focus highlights.

Do I need to say the lens is manual focus? I suppose I should, and there's no electronic contact with the camera – so there's no body control and no aperture value in your EXIF data. The front of the lens has an 82mm sized filter thread.

Build and handling

There's no getting round that this is a plastic lens that's been 3D printed in some bloke's house in Utah. He's done a great job of it, but don't expect fancy production standards. It has the feel of one of the better versions of those 'Canon' lens mugs that we all get for Christmas. It is remarkably solid, though, and with little to break, I should think it will last very well.

The weakest point will probably be the plastic filter thread on the front, but Tim himself suggests frequent filter users might consider screwing in a clear 82mm protector or a magnetic

'The Simple 90 is remarkably sharp – in the middle section of the frame at least'

ring to leave in place permanently. You can then attach your filters to that instead of the plastic thread of the lens itself. The M42 thread on the rear is also plastic, but the mount adapter supplied will be metal – so that will last fine.

The focus ring turns freely and smoothly enough, and despite making a sound like ice being scraped off a windscreen on a December morning, it is actually very nice to use. You won't be focusing while recording audio from the camera position though. And as the focusing is all inside the lens, the barrel doesn't turn or change length. The f/2.8 stop could have been another weak point, but it isn't – its thin edges are just nicely flexible, and don't feel like they will easily snap. New ones are available if needed.

The lens is remarkably lightweight (310g with the mount adapter), so can sit carefree in your camera bag on a day out even on the off-chance of some action. However at 153x86mm, it is reasonably big.

Image quality

Readers may or may not be

surprised how many 'cinema' lenses are so soft they fail to trigger the peaking function of normal cameras even when 'best focus' has been found. Not the case with this lens! In fact, the Simple 90 is remarkably sharp – in the middle section of the frame at least. Around that central area, chaos breaks out, and details streak off into the corner of the picture with a dramatic zooming effect.

The magnitude of that effect is dependent on the size of the aperture in use, with the f/2.8 stop producing the more pronounced distortions, and the f/11 stop creating a much wider sharp zone. Strength in the effect is also dependent, to some extent, on focus distance, with more disruption when we pull the focus back to the minimum 2ft position. In each situation it pays to consider how much blur we'd like, so apertures are chosen for the effect they create, rather than for controlling exposure.

As I said though, the central area of the frame is crispy sharp, and the out-of-focus highlights are clean and stretch in an attractive manner.



Verdict

THIS is a very cool lens, and one I've really enjoyed using. Some novelty lenses wear pretty thin once the limitations become a bit too...limiting. The Irwin Workshop Simple 90 also has its limitations, but it won't be a lack of optical quality that makes it unsuitable for every job. The effects are interesting, consistent and, with time, predictable. So when the moment arises, you'll know whether this lens will add something to your images, and you'll know when to keep it in the bag instead.

I've found it fun for portraiture, cityscapes and night work, as well as for creating atmospheric/dreamy interior décor shots. But I'm sure there are plenty more uses you can think of. Pick the right subject, situation and aperture and you'll produce some cool images, but get any of those wrong and you'll end up with a mess.

But crucially, it is cheap enough to buy for fun occasional use, unlike some 'alternative' lenses that have become so expensive the fun wears off a lot more quickly. This is a most enjoyable lens, that's successfully designed with creativity in mind, and I hope Irwin Workshop will consider some wider focal lengths soon. I'd like a 50mm.



Data file

Price £76.64
excluding mount
adapter
Filter diameter
82mm
Lens elements 2
Groups 1
Diaphragm blades
1
Apertures
f/2.8, f/5.6, f/11

Min focus 61cm
Length 153mm
Diameter 86mm
Weight 310g
Lens mount M42
+ Numerous
adaptations
**Included
accessories**
Front cap

Lomo'Instant Square

John Wade takes an instant liking to a folding Lomo camera

- £119-139 depending on colour and accessories
- shop.lomography.com

Lomo began making instant cameras to use Fujifilm's Instax film in 2014. In 2018 the Lomo'Instant Square was launched, and it's still available today. Lomo claims it as 'the world's first fully analogue, dual format, glass-lensed, automatic, instant camera'. That's a description with which it's hard to argue.

Just to be clear: this is not a digital camera that prints its image onto paper before ejecting it. Instead, it's a truly analogue instant picture camera. Folded, it measures 14x12x4cm. Gripping the panel above the lens and giving it a confident tug folds the lens up 90° to sit at the end of bag-type bellows. It folds again by pressing a supporting strut and pushing the lens panel back into the body. A sliding switch below the lens pushes it forwards and backwards for focusing. This must be set at infinity before folding the camera.

Five control buttons sit vertically on the back. The first turns the flash on and off. Next comes multiple exposure control. With the supplied image splitting device used to cover half the lens, then reversed to cover the other side, multiple exposures can show one person appearing twice in the same picture. The third button gives plus and minus override on the auto exposure. Then comes a selector button for auto or bulb modes. The last button activates a 10sec delayed action.

The shutter release is on the front of the body falling easily under a right forefinger. Alternatively, the shutter can be fired remotely, using a small device that slides out from the base of the body.

Interchangeable film backs offer two picture sizes: Instax Square for a 62x62mm image mounted on a 72x86mm card, or Instax Mini for a 46x62mm image on a 54x86mm card. Immediately following exposure, the print is ejected from the top of the body to self-develop in about two minutes.

Fujifilm's Instax ISO 800 film is known for its saturation of colour as opposed to the slightly softer look of the old Polaroid films, and the camera's glass lens delivers crisp results.

Verdict

At around £100-plus for the camera, and Instax film costing up to 90p per shot, this is not a cheap camera to use. But shooting instant pictures has always been fun, and if that's all you're after, you might find the Lomo'Instant Square, with its folding design and dual image facility, irresistible.



In the box

Camera, instructions, interchangeable film backs, close-up lens, image splitter, flashgun filters, picture display items.

Controls

Shutter release, remote control, flash, multiple exposures, exposure compensation, self-timer, auto and bulb options.

Automation

Programmed 1/250-8sec auto, 30sec in bulb mode, f/10 and f/22 apertures, manual focus down to 0.8 metres.

Batteries

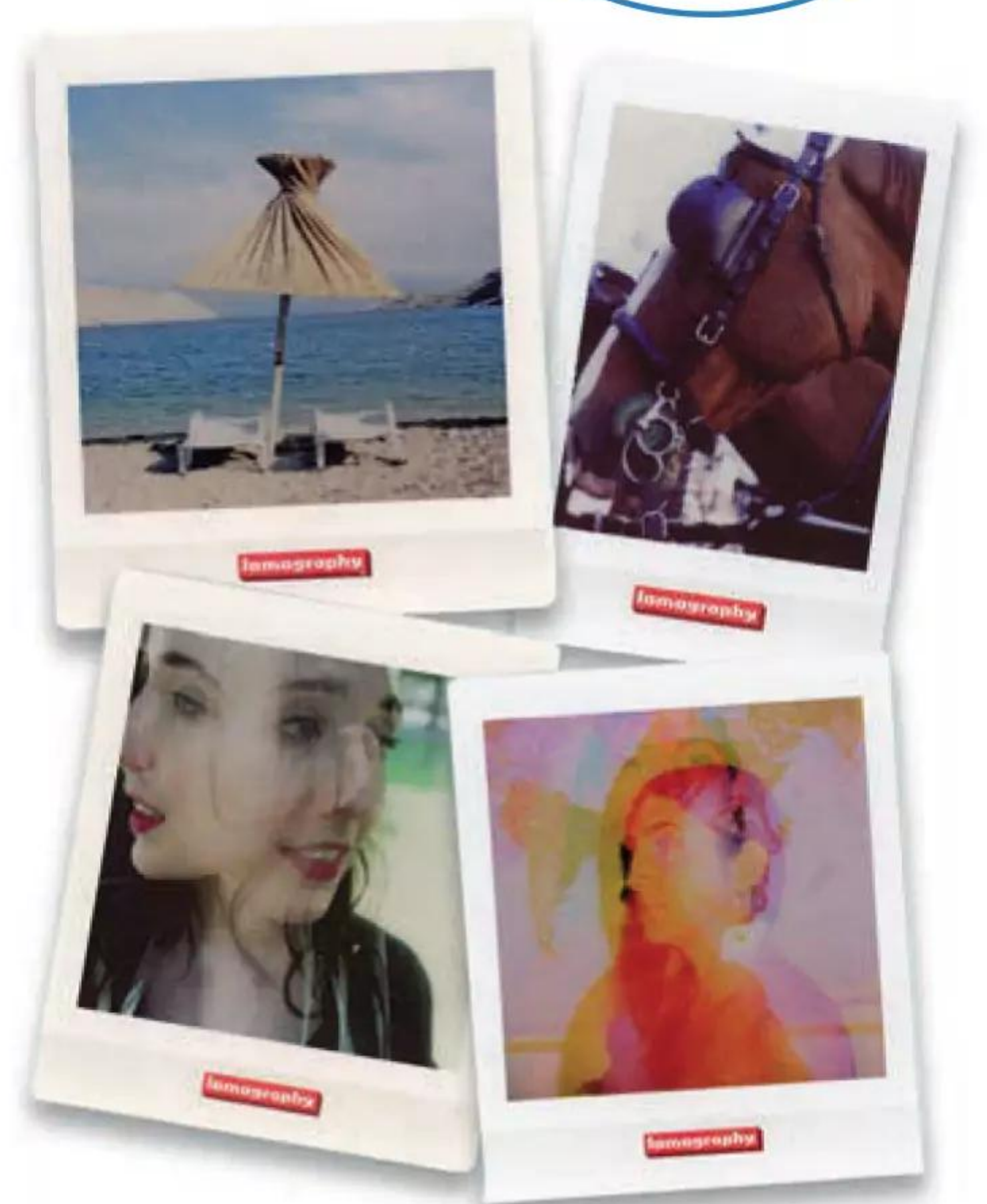
Two CR2 batteries for the camera, one CR2025 for the remote control.



The camera in its folded position

At a glance

- Folding, automatic instant picture camera
- 95mm glass lens (45mm equivalent)
- White, red, black and blue versions available
- Two instant picture formats
- Close-up lens and image splitter accessories included
- Coloured filters fit over the flashgun for creative results



Two picture formats, multiple exposure and filtered flash pictures, demonstrated by sample pictures supplied with the camera



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8-15mm F4 L Fisheye USM	E++	£629
10-18mm F4.5-5.6 EFS IS STM	E++	£99
10-22mm F3.5-4.5 USM EF-S	E+	£99
11-24mm F4 L USM	Mint-	£1,199
16-35mm F2.8 L USM	E++	£249
16-35mm F4 L IS USM	E++	£379
17mm F4.0 L TSE	E++	£999
18-55mm F3.5-5.6 EFS II	E+	£29
18-55mm F4-5.6 IS STM	E++	£59
18-200mm F3.5-5.6 IS EFS	E+	£99
20-35mm F3.5-4.5 USM	E+	£79
20mm F2.8 USM	E++	£159
24-70mm F2.8 L USM	E+	£399
24-105mm F4 L IS USM II	E++	£589
24-105mm F4 L IS USM	E++	£259
24mm f2.8 EF	E+	£159
24mm F2.8 IS USM	E++	£249
24mm F2.8 STM EF-S	E++	£99
24mm F1.4 L USM	E+	£399
28-300mm F3.5-5.6 L IS USM	E++	£749
35mm F2 IS USM	E++	£379
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50mm F1.4 USM	E++	£129
50mm F1.8 EF Mk1	E+	£79
55-250mm F4-5.6 IS STM	E++	£159
60mm F2.8 Macro USM EFS	E++	£269
65mm F2.8 MP-E Macro	E++	£449
70-300mm F4-5.6 IS USM	E++	£199
70-200mm F4 L IS USM	E+	£319
70-200mm F2.8 L IS USM	E+	£539
70-200mm F4 L IS USM II	E+	£689
70-200mm F2.8 L IS USM II	E++	£889
70-210mm F3.5-4.5 USM	E+	£59
70-200mm F4 L USM	E+	£199
70-300mm F4.5-5.6 DO IS USM	E+	£249
70-300mm F4-5.6 L IS USM	E++	£449
100mm F2.8 EF Macro	E+	£99
100mm F2.8 L Macro IS USM	E+	£449
100-400mm F4.5-5.6 L IS II USM	E++	£1,099
100-400mm F4.5-5.6 L IS II USM	E+	£949
100-400mm F4.5-5.6 L IS USM	E+	£499
180mm F3.5 L Macro USM	E++	£199
300mm F2.8 L USM	E+	£1,099
400mm F2.8 L IS USM	E+	£2,899
500mm F4 L IS USM	E++	£1,499
500mm F4 L IS USM	Exc	£1,099

Sigma - Canon Auto Focus Lenses

10-20mm F3.5 EX DC HSM	E++	£79
10-20mm F4-5.6 EX DC HSM	E++	£59
12-24mm F4.5-5.6 EX DG HSM	E++	£249
17-70mm F2.8-4.5 DC Macro	E+	£79

Canon EOS R

EOS R5 Body Only	Exc	£1,450
EOS R5 Body Only	E+	£1,699
EOS R7 Body Only	E+	£779
EOS R7 Body Only	E++	£889
EOS R6 Body Only	E++	£949
EOS R50 Body Only	E++	£499
EOS R10 Body Only	Mint-	£619
EOS R + BG-E22	Mint-	£699
EOS M6 II Body Only	E++	£549
EF-EOS R Drop-In Filter Mount Adapter	E++	£239
RF 14-35mm F4 L IS USM	E++	£989
RF 15-30mm F4.5-6.3 IS STM	E++	£399
RF-S 18-45mm F4.5-6.3 IS STM	E++	£65
RF 24-50mm F4.5-6.3 IS STM	E++	£129
RF 24-105mm F4 L IS USM	Mint-	£899
RF 28mm F2.8 STM	E++	£249
RF 35mm F1.8 Macro IS STM	Mint-	£389
RF 600mm F11 IS STM	E+	£459

Nikon Digital

D810 Body Only	E+	£399
D810 Body Only	Exc	£549
D800E Body Only	E+	£549
D800 Body Only	E+	£389
D780 Body Only	Mint-	£1,089
D750 Body Only	Mint-	£949
D500 Body Only	E+	£899
D300S Body Only	E+	£99
D300S + 60mm F2.8 AFD Micro	E+	£229
D300s + 16-85mm VR + 60mm F2.8	E+	£269
D300 + 18-70mm F3.5-4.5 AFS	E+	£139
D7100 Body Only	E+	£229
D7000 Body Only	Exc	£129
D5500 Body Only	E++	£369
D5200 Body Only	E++	£179
D3400 + 18-55mm DX AF-P VR	E+	£239
D3300 Body Only	E+	£129
D3200 Body Only	E+	£99
D3000 Body Only	E+	£99
D90 Body Only	E+	£79
Coolpix P100	E++	£59
Coolpix B500	E+	£149
Coolpix P1000	E++	£699

Nikon Auto Focus Lenses

16-35mm F4 G AFS ED VR	E++	£299
16-85mm F3.5-5.6 G ED VR AFS DX	E+	£99
17-55mm F2.8 G AFS DX IFED	E+	£279
18-200mm F3.5-5.6 G AFS DX VR	E+	£279
18-140mm F3.5-5.6 AF-S G ED VR DX	E+	£119
18-35mm F3.5-4.5 AFS	E++	£129
18-55mm F3.5-5.6 G AFS VR	E++	£239
18-55mm F3.5-5.6 G AFS VR II	E+	£59
	Mint-	£49

18-105mm F3.5-4.5 G AFS ED DX VR	E++	£99
24mm F1.4 G AFS ED	E++	£589
24-70mm F2.8E AFS VR ED	E++	£749
24-85mm F3.5-4.5 G AFS VR	E+	£99
28-105mm F3.5-4.5 AFD	E+	£99
28mm F2.8 AFD	E+	£89
28-300mm F3.5-5.6 G ED AFS VR	E+	£299
35-105mm F3.5-4.5 AF	E+	£29
35mm F1.8 G AFS DX	E+	£59
50mm F1.8 AFD	E++	£79
50mm F1.4 AFD		£79
55-300mm F4.5-5.6 G AFS VR		£99
60mm F2.8 AFD Micro	E+	£119
70-200mm F2.8 G AFS ED VR	E+	£329
70-200mm F2.8 FL ED VR AF-S	E++	£989
70-200mm F4 G AFS ED VR	E+	£299
70-210mm F4-5.6 AFD	E++	£79
70-300mm F4-5.6 AFG	E++	£59
70-300mm F4-5.6 ED AFD	E++	£129
70-300mm F4.5-5.6E ED VR AF-P	Mint-	£429
80-200mm F2.8 ED AFD	E+	£129
80-400mm F4.5-5.6 G AFS ED VR	E++	£649
85mm F1.8 AFD		£199
85mm F1.8 AF-S G	E++	£219
85mm F2.8 D PC-E Micro	Mint-	£649
200-400mm F4 G VR AFS IFED	E+	£789
300mm F2.8 IFED AF-i	E++	£749
300mm F4 AFS IFED	E+	£289
300mm F4 E PF ED VR AFS	E+	£499
300mm F2.8 G AFS ED VR	E++	£1,049
500mm F4 G AFS VR IF ED	E+	£1,449
500mm F4 G AFS VR IF ED	E++	£1,699

Nikon Z Series

Z6 Body Only	E++	£429
Z50 Body Only	E++	£389
Z50 II Body Only	Mint-	£639
16-50mm F3.5-6.3 VR DX Z	Mint-	£109
18-140mm F3.5-6.3 DX VR - Nikon Z	E+	£279
24-200mm F4-6.3 VR - Nikon Z	E++	£449
800mm F6.3 VR S Z - Nikon Z	E++	£4,149

Sigma - Nikon Auto Focus Lenses

8-16mm F4.5-5.6 DC HSM	E+	£179
10-20mm F4-5.6 EX DC HSM	E++	£79
15mm F2.8 EX DG Fisheye	E++	£159
17-70mm F2.8-4 DC OS Macro HSM C	E+	£129
18-50mm F2.8 EX DC	E+	£79
24mm F2.8 Super Wide II	E+	£59
28-300mm F3.5-6.3 DL	E+	£59
35mm F1.4 DG HSM A	E+	£279
17-35mm F2.8-4 EX D	E+	£59
105mm F2.8 EX DG Macro	E+	£179
70-200mm F2.8 Apo EX DG HSM	E+	£259
70mm F2.8 EX DG Macro	E+	£159

Sony Digital

A850 Body Only	E+	£199
A290 + 18-55mm	E+	£129
A200 + 18-70mm	E+	£119
Alpha A7R IV Body Only	Mint-	£1,449
Alpha A7R III Body Only	E++	£849
Alpha A7R II Body Only	E+	£699
Alpha A7C Body Only - Black	E++	£859
Alpha A7 III Body Only	E+	£769
Alpha A7 II Body Only	E+	£429
Alpha A7 Body Only	Mint-	£349
Alpha A6000 Body Only	E+	£249
DSC RX100 V + RM-SPR1	E++	£799
Cybershot RX1R II	E+	£1,879
DSC-R1	E+	£199

Sony FE/E fit Lenses

14mm F2.8 AF FE - Samyang	Mint-	£349
15mm F4.5 E Super WideAsph III	E++	£349
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16-50mm F3.5-5.6 PZ OSS	E+	£49
18mm F2.8 Batis Distagon T*	Mint-	£389
18mm F2.8 Cine T - SIR Magic	Mint-	£149
18-200mm F3.5-6.3 OSS	E+	£239
20mm F1.8 G FE	Mint-	£539
20mm F1.8 ED AS UMC FE	E++	£159
20mm F2.8 Di III OSD Macro	E++	£159
20mm F2 Firin MF - Tokina	E+	£199
24mm F3.5 DG DN C - Sigma	Mint-	£349
24mm F2 DG DN C - Sigma	E+	£349
24mm F3.5 Tilt-Shift ED - Samyang	E++	£329
28-70mm F3.5-5.6 FE OSS	E++	£129
28-200mm F2.8-5.6 Di III RXD	E++	£449
28-60mm F4-5.6 FE	Mint-	£179
30mm F3.5 Macro E	E+	£99
35mm F2 Apo Lanthar Asph	E++	£489
35mm F2 Loxia - Zeiss	E++	£399
35mm F1.2 DG DN Art - Sigma	Mint-	£769
40mm F2.5 G FE	E++	£429
40mm F2 Batis Distagon T* - Zeiss	E++	£399
40mm F2 Batis Distagon T* - Zeiss	Mint-	£539
50mm F1.8 FE	E++	£119
50mm F1.8 OSS E	Mint-	£149
50mm F2.5 G FE	Mint-	£329
55mm F1.8 ZA Sonnar T* FE	E++	£279
70-200mm F2.8 G	E++	£399
70-200mm F2.8 GM II OSS	E++	£1,889
70-300mm F4.5-6.3 Di III RXD	E++	£299
70-200mm F4 G OSS FE	E++	£629
70-200mm F2.8 GM FE	E++	£1,249
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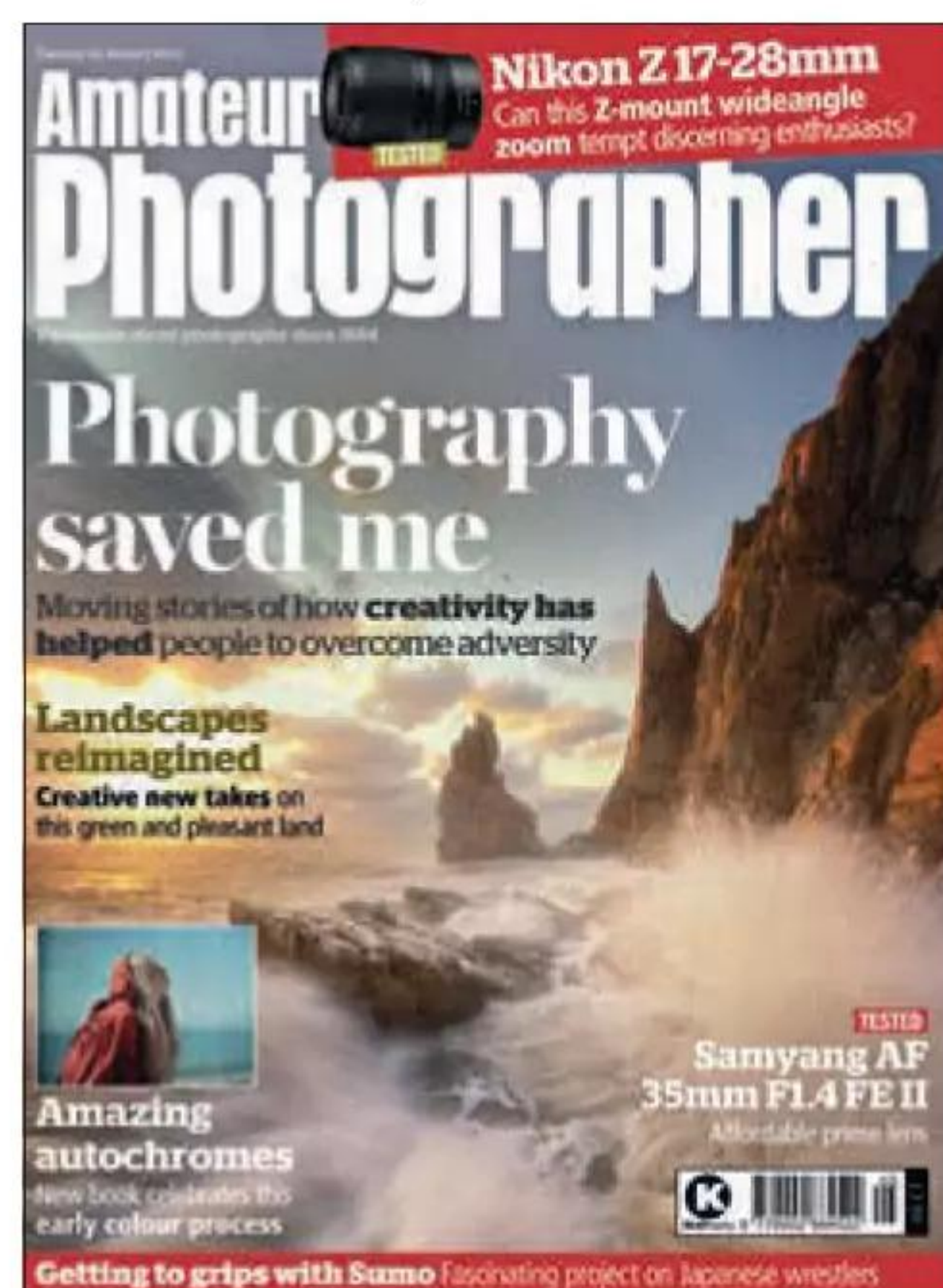
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51 issues of Amateur Photographer are published per annum.
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USA annual subscription price: £433.50
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LETTER OF THE WEEK

Instagram — who cares?

Instagram declaring 'quality photography is dead' is like grape juice announcing the end of fine wine. IG was never a quality image platform. It was built for phones, thumb-scrolling, and compression, not for viewing photographs. Small screens, aggressive cropping, brutal recompression, and zero concern for tonal subtlety or print fidelity, this was never the Louvre, it was always a mall food court.

Instagram's only religion is engagement. Its algorithms don't reward meaning, craft, or intent — they reward reaction. Shaky videos, blurry frames, and 'rawness' aren't virtues;

they're simply efficient triggers for dopamine and outrage. Reels aren't art-forward, they're slot machines.

And Meta didn't suddenly lose faith in photography. They abandoned it the moment Facebook bought Instagram. The platform pivoted from images to adverts, from photographers to influencers, from work to content. Photography didn't fail Instagram, Instagram discarded photography because still images don't maximise time on platform.

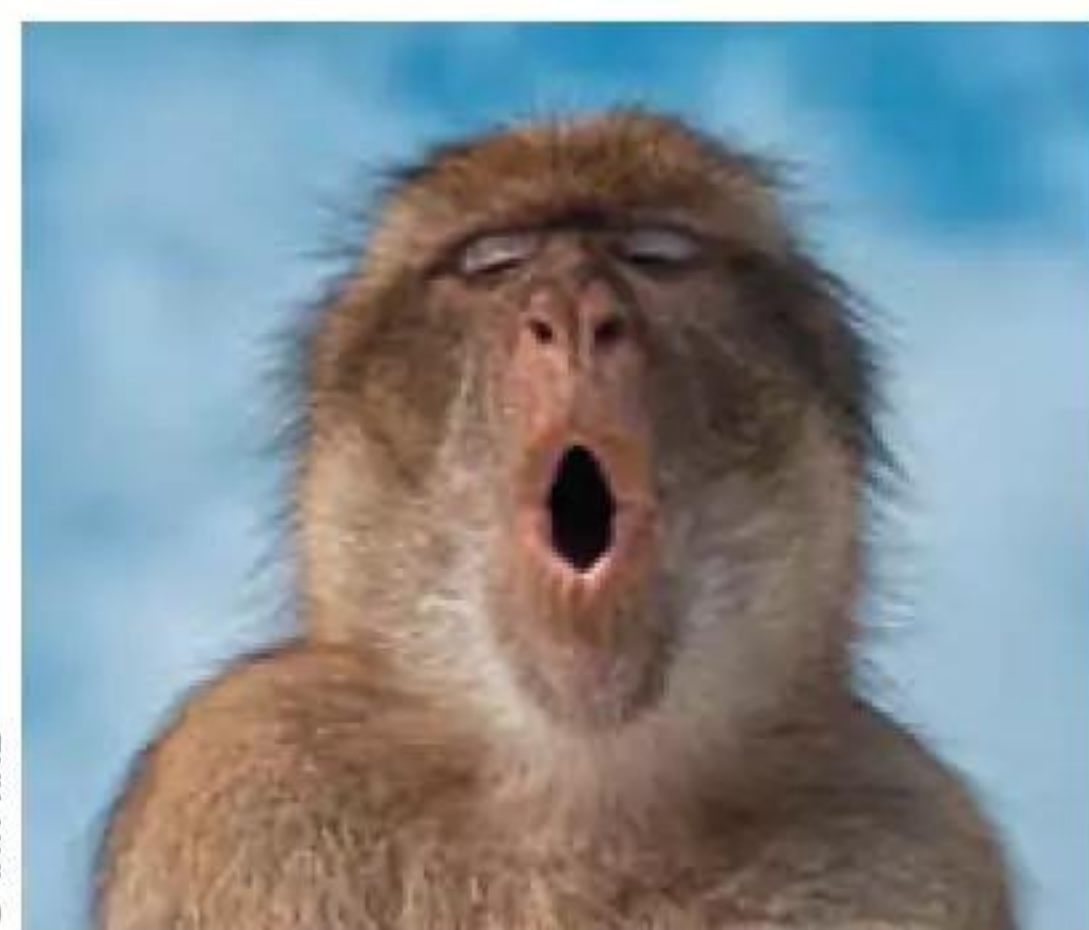
Real photography doesn't need Instagram's permission to exist. It lives in prints, books, galleries, archives, journalism, personal work, and anywhere the goal isn't to keep you scrolling. If 'quality photography is dead', it's only dead inside an app that was never designed to let it live in the first place. **LJ Linehan**

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Macaque emulating Trump

Trumpy monkey

Reading the article and images of Donald Trump's year in office reminded me of a picture I took during his first term. I was on holiday in Gibraltar in 2018 and shot this image (above) while visiting the rock. It's still one of my

favourite images and has raised many smiles over the past few years.

I called it 'Macaque Emulating Donald Trump'.

I first started reading AP in 1962 and have been once more a keen reader of AP for the past ten years since returning to the UK after almost 40 years abroad in France and the USA.

Keep publishing! AP is one of my highlights each week. **Ian Rae**

Trump 2.0

I realise that publishing a gallery of photos of

Trump's first year is not an endorsement of the man, but it did confirm to me that every cloud has a silver lining, and his presence in the White House is indeed a gift to photography.

Andy Webster



The MX is a terrific film SLR, says AP reader Steve Sullivan

Bargain 35mm SLRs

Thank you to Jon Stapley for his article on bargain SLR film cameras.

He is right about cheap Canon EOS 300 cameras; they must have been sold in their millions as they turn up in charity shops regularly and they can be as cheap as £10 with the standard zoom lens. The problem is that they cannot be tested easily by the shop staff so become a risky buy because a roll of test film and a new battery could cost more than the value of the camera!

As a collector it was great to see Pentax well represented. The Pentax MX (which takes two LR44 batteries, not one) is a terrific camera and simple to use. And in its day it was the smallest 35mm SLR available, along with the Pentax ME.

One overlooked point in favour of Pentax is the colossal range of lenses that are available. When Pentax changed to the K bayonet mount the company made a nifty adapter that allowed all K-mount cameras (including DSLRs) to use their previous M42 screw thread lenses. So obtaining one of these adapters further increases second-hand and very cheap lens choices as well.

All of the Pentax SLR cameras, going back to the KM, KX, K2, ME, MX, and to a lesser extent the LX, are worthy contenders in the right condition.

Steve Sullivan

THIS WEEK WE ASKED...

*What is your biggest photography pet peeve?
(part 2)*

f Jason MacDonald
People telling me there are 'rules' (rule of thirds etc). Art has no rules.

@stephen_j_c_photos
Being told my camera takes good photos.

@_wonderlens_
When people enter photos from years ago for monthly challenges.

f Amber Waterfield
When people assume you will work for free because all it is is clicking a button.

@luxx8647
New photographers spending thousands of dollars on cameras when they don't need to.

f Alan Pirouet
Those that dismiss DSLRs as past their sell-by date and everyone should buy mirrorless.

f Malcolm Cousins
Photographers who have an issue with other people's kit and look down on us mere mortals.

Share your photos and comments with us on social!
See page 3 for how to contact us

f Nadja Wendt
Random people approaching me and asking 'What are you taking photos of? Is there anything special to see?' It mostly happens when I try to find peace in landscape or wildlife photography, and it immediately turns me into a very grumpy photographer.

f Linda Shields
Anything crooked!! ie: Photos of the horizon or a body of water meeting the sky and it's not straight or level!

@negative_thinking_bristol
People saying 120mm.

f Robert Batey
People calling an AI generated image a 'photo'.

f Jeff Allsopp
Being unable to single out just one peeve.

f Neil Oswin
Those who insist you must shoot nothing but raw.

f Roger Lush
Anyone who posts pictures with poor composition and heavily oversaturated garish colours and gets thousands of likes on social media from people who don't appreciate a properly crafted photograph.

@exploring.with.tom
Using AI to change floors and add reflections where they aren't naturally possible.

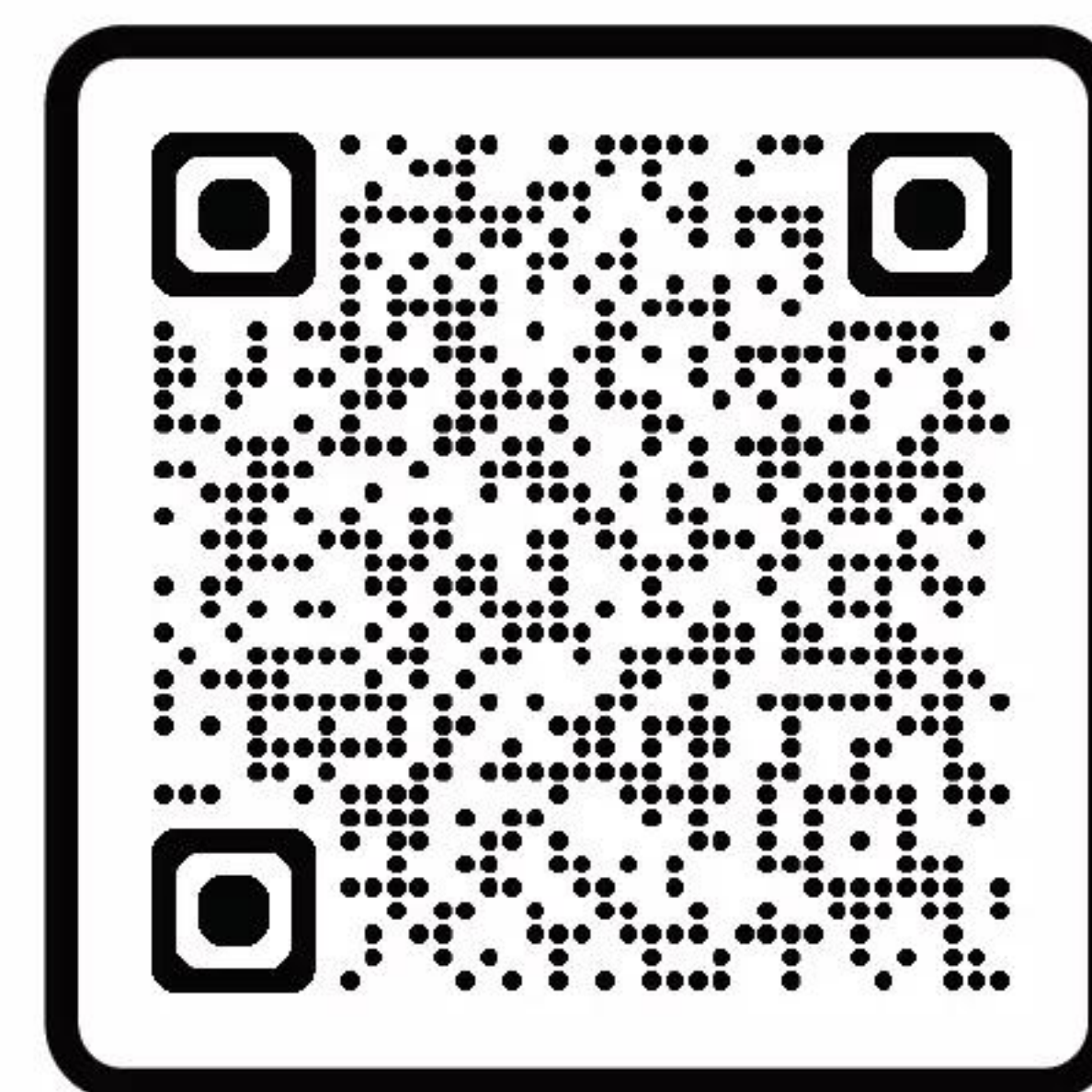
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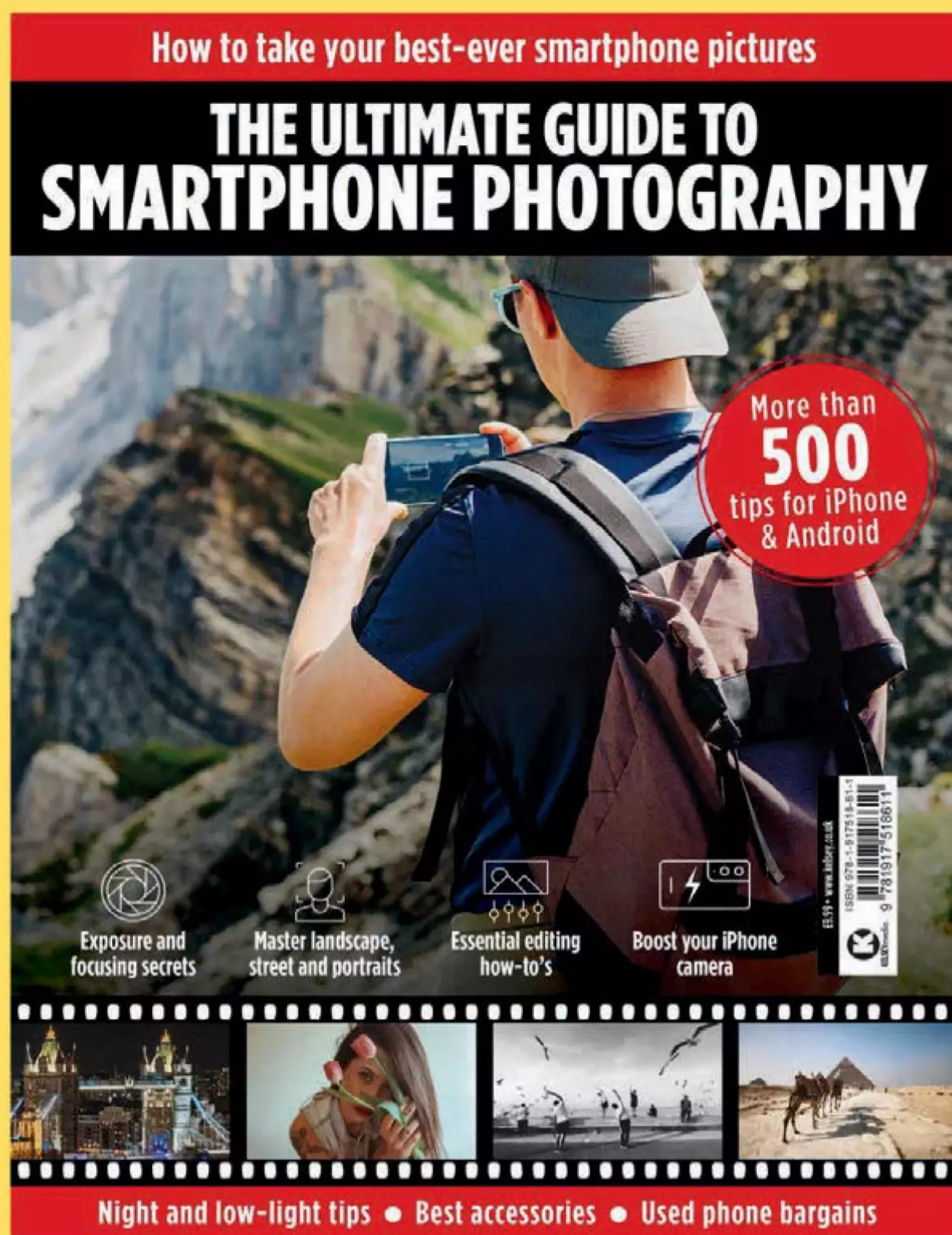


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It's good to share

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

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Angry Bird by Jenna Mayo

Canon EOS R7, RF 200-800mm, 1/1000sec at f/9, ISO 6400 at 800mm

'This angry little blue tit was photographed in Rickerby Park, Carlisle. I made sure my shutter speed was high because blue tits are quite fast-moving. This one just turned to the camera as if to scold me which I found very amusing but also very cute.'

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

Website: www.photojennicnsnaps.com







**It's good
to share**

Untitled by Charlie Timson

Olympus OM-1, Ilford XP2 film

'Taken from the top deck of a double-decker bus crossing Westminster Bridge at the end of a hot summer day, this image captures a fleeting moment along the Thames. As it was sunset, working with film meant lowering the shutter speed slightly, resulting in softer movement and an end result that I think captures the feeling of the moment.'

Instagram @timson_charlie

Website: www.timsonphotography.co.uk



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

We also liked...

Berlin Trip by Cazerella Tavs

Canon EOS R5 Mark II, Canon EF 24-70mm F4,
1/15sec at f/5.6, ISO 250, at 57mm

'I took this photo on a very cold morning at the war memorial in Berlin. I used ICM to try to empathetically capture the mood of the memorial and its significance. ICM takes practice and as this was a dull overcast day it seemed a perfect time to attempt this. A willing tourist on the day added to the depth of the scene. I'm drawn to monochrome moments in all types of genres. The memorial site brings lots of interesting light and depth and is a popular scene for many tourists and photographers.'

Instagram @insta_cazerella_pics

Irys app: Cazerella



From the makers of Amateur Photographer magazine

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Andy McDonald ARPS, Nottingham



About Andy

Andy is a member of both the Rushcliffe Photographic Society and the Print Project.

How did you get into photography?

My parents were both professional photographers, so I was born into it, really.

What do you love about photography?

Offering my personal vision of scenes. I really enjoy being out shooting and thinking about how I will take the original captured image through to a final print. The actual post-processing is often time-consuming, frustrating and complicated, but usually the end result rewards the effort.

Favourite subjects

My passion is urban architecture, presented as black & white fine art. I love to show (hopefully) inspiring pictures of buildings that people might walk past without noticing.

How and where do you find inspiration?

I try to look for inspiration wherever I am; my wife and I love to travel within the UK and I am always looking for interesting architecture. Sometimes it comes in unusual forms, such as shopping centres or subway stations, but I find that wherever we are there is something that is worth a picture.

What was your first camera?

Olympus OM-1n, a true design classic.

Current kit

Sony A7R II.

Liverpool Metropolitan Cathedral

1 Taken during a three-hour visit to the city, this unique building had to be photographed. I deliberately chose this straight-on composition to emphasise the outdoor altar and the unusual tower structure above.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/30sec at f/11, ISO 100

Favourite lens

I have loved the Laowa 15mm f/4.5 Shift lens since the day I got it and it is almost always mounted to my A7R II. It not only lets me get in really close, but works very well for creating handheld panoramic pictures.

Favourite accessory

Peak Design Slide strap, as it allows me to always have my camera to hand.

Dream purchase

A black & white A3 printer that has an everlasting ink supply!

What software do you use for editing?

I use Adobe Photoshop very heavily, from cleaning up the original image (folks will plant trees or stand in front of buildings), manually creating selections, levels adjustments, gradients and final retouching.



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Submit your images

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



Mersey Ferry Terminal

2 The Ferry Terminal is a controversial design, echoing the nearby museum, but I liked it and wanted to take a picture of it. I was fortunate to be there in the early evening with very few people around. This is a two-image vertical panorama. Sony A7R II, Laowa 15mm f/4.5 Shift, 1/30sec at f/11, ISO 100

Marlowe Theatre, Canterbury

3 I really like the mixture of materials used here, from the pillars and the cladding through to the curved steps. I shot the building from several angles, but this is the one I like best. This is another two-image vertical panorama. Sony A7R II, Laowa 15mm f/4.5 Shift, 1/200sec at f/11, ISO 100

Govan-Partick Bridge

4 We visit Glasgow often, as my daughter is studying there. This footbridge across the Clyde opened in 2024 and crosses from Govan to the Riverside Museum. I love the sweeping design and cables (which I spent a long time creating selections for in Photoshop). Sony A7R II, Laowa 15mm f/4.5 Shift, 1/80sec at f/11, ISO 100

Riverside Museum, Glasgow

5 This building was on my bucket list for a while, so I was really pleased to get there on a relatively quiet day. This is a two-picture panoramic image, and I particularly enjoyed working on the glass for this one, using a multiply layer to get this effect. Sony A7R II, Laowa 15mm f/4.5 Shift, 1/100sec at f/11, ISO 100

Favourite photographers

Aside from my late parents, I have always been inspired by Ansel Adams for his stunning black & white landscapes and Robert Capa for his ability to capture compelling images in what must have been very difficult circumstances.

Favourite photography books

I have just re-read *Slightly Out of Focus* by Robert Capa. There aren't many photography books that read as adventure stories.

Favourite tips

Start off taking lots of photos, then find what you really love and spend some time concentrating on that. Seek

and follow constructive criticism but try to avoid being made to conform with what others think you should be doing. Your interests will change over time, so allow yourself the freedom to adapt when that happens. Most of all, enjoy yourself.

About your pictures

Since last having a portfolio featured in AP I have refined my personal style to what you see now. In November 2024 I was awarded the distinction of Associate by the RPS for a 15-print visual art panel featuring everyday buildings in the UK. I am now building out my portfolio and range, with a view to submitting for Fellowship of the RPS at some point.



OVO Hydro and Friend

6 I got close into the Hydro to use it as a lead-in to the Armadillo. Just after taking this picture a security guard came over for a friendly chat to see what I was doing. Nowadays I always carry a card with my website QR code to help explain.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/125sec at f/11, ISO 100

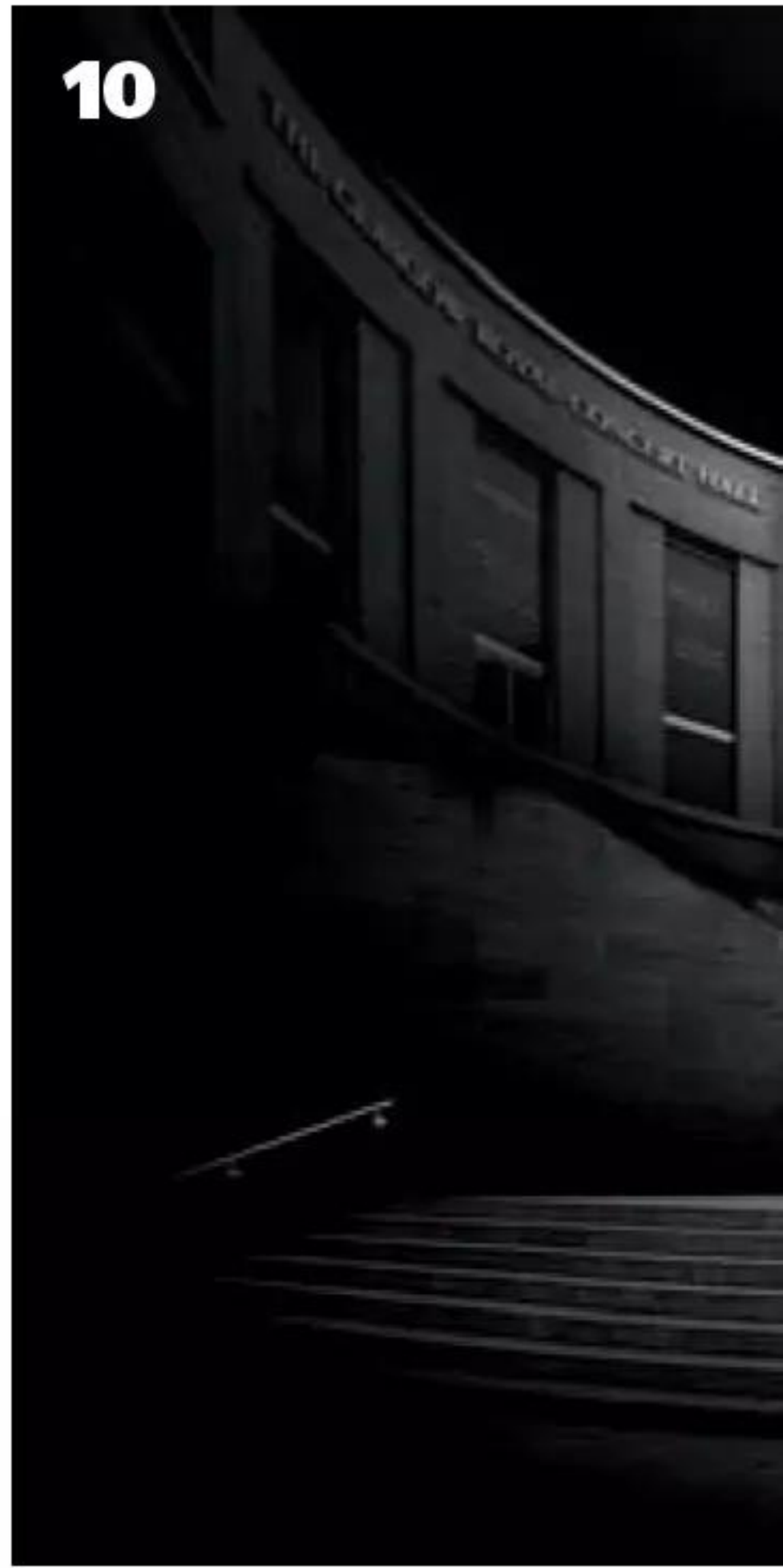


Ribbon Building, Edinburgh

9 I had a few hours in Edinburgh between trains and spotted this building out of the corner of my eye whilst walking. The metal winding round the building and disappearing into the pavement really jumped out so I shot this two-image vertical panorama.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/160sec at f/11, ISO 250

10



11





Glasgow Royal Concert Hall and John Lewis

10 The layered staircase leading to the curved buildings was irresistible, and I was fortunate that the steps were clear because people often congregate there. I worked hard on levels and gradients to get the light to spill onto the steps to provide a lead-in to the buildings.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/20sec at f/11, ISO 100



Bells Bridge

7 Built for the 1988 Garden Festival, this bridge was designed to look like a butterfly. Getting in close emphasises the 'wings' and allows the cables to represent legs. This two-picture panorama was one of the first I took with the Laowa 15mm f/4.5 Shift.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/125sec at f/11, ISO 100

British Geological Survey, Keyworth

8 I applied for permission to visit this site to photograph the buildings, and this is my favourite. The mixture of materials was a challenge but the railings provide a strong lead-in to this unusual building.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/160sec at f/11, ISO 100



Bells Bridge and SEC Campus

11 Paying extra for a room with a view paid off here; providing a perfect viewpoint to get this contextual shot showing the bridge and the various buildings on that side of the river. This is one of the times that I was pleased to have the zoom lens with me.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/160sec at f/6.3, ISO 100

Govan Subway

12 I couldn't resist the curve of the glass canopy. I spent a few hours selecting for all of the glass panes so I could make them pop. This is a two-picture horizontal panorama, using the lens's ability to rotate to vary the angle of the shift mechanism.

Sony A7R II, Laowa 15mm f/4.5 Shift, 1/160sec at f/6.3, ISO 100

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SCAN ME

Buying Guide

172
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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DSLR Lenses															IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY											MOUNT								DIMENSIONS					
CANON DSLR																											
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes										•		•						22	67	74.6	72	240		
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration												•						24	77	83.5	89.8	385		
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture										•		•						35	77	83.5	110.6	645		
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics										•		•						25	58	66.5	61.8	215		
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter										•		•						39	67	77.4	96	515		
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance												•						16	52	68.2	22.8	125		
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										•		•						110	58	70	111.2	375		
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon												•					•	15	n/a	78.5	83	540		
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens												•					•	28	n/a	108	132	1180		
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel												•					•	28	82	89.5	127.5	790		
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras										•		•					•	28	77	82.6	112.8	615		
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease												•					•	28	77	83.5	96.8	500		
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements												•					•	25	77	83.5	86.9	650		
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture												•					•	38	82	88.5	113	805		
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										•		•					•	45	77	83.5	118	795		
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up												•					•	28	72	80.4	104.4	760		
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture												•					•	45	72	85.8	65.5	580		
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though												•					•	45	58	73.8	50.5	290		
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor												•					•	35	49	69.2	39.3	130		
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										•		•					•	120	77	88.8	199	1480		
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										•		•					•	100	72	80	176	780		
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										•		•					•	120	67	80	145.5	710		
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM												•					•	150	58	71	122	480		
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										•		•					•	85	77	88.6	105.4	950		
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM												•					•	85	58	75	71.5	425		
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										•		•					•	30	67	77.7	123	625		
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										•		•					•	98	77	94	193	1640		
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements												•					•	25	77	88.9	106.9	820		
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings												•					•	21	82	88.5	106.9	780		
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification												•					•	27	77	86.9	114.9	945		
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification												•					•	39	77	86.9	116.5	915		

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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DSLR Lenses															IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													MOUNT							DIMENSIONS				
LAOWA DSLR																											
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion													.	.		.	.		.	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion														.	.			.	15	67	72.5	75	320	
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras													.	.		.	.		.	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction														.	.			.	20	n/a	79	103	597	
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion														.	.			.	25	82	91	95	747	
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights														.	.			.	47	n/a	38	408	474	
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections														.	.			.		n/a	61.3	408	770	
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x														.	.	.		.	17.3	n/a	65	82	400	
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro													.	.		.	.		.	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design														.	.	.		.	24.7	67	125	72	638	
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh													.	.		.	.		.	90	67	98.9	76	745
180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus from infinity to 1.5m and electronic aperture setting														.				.	30	62	67.6	88.4	484	
200mm f/2 AF FF	£1999		Remarkably lightweight and affordable ultra-large aperture telephoto lens with autofocus														.				.	150	105	118	148.3	1588	
NIKON DSLR																											
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics												.				.				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22																.				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder												.				.				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens												.				.				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens																.				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts																.				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass												.				.				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm																.			.	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration																.			.	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout												.				.			.	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight																.			.	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic																.			.	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers																.			.	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet												.				.			.	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR												.				.			.	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens												.				.			.	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions																.			.	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers																.			.	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range																.			.	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight																.			.	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4												.				.			.	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22																.			.	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs																.			.	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture																.			.	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control												.				.			.	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus												.				.			.	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects												.				.			.	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm																.			.	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens																.			.	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture																.			.	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras												.				.			.	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements												.				.			.	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography																.			.	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture																.			.	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture																.			.	25	77	82.5	112	740

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DSLR Lenses																	IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY											MOUNT								DIMENSIONS							
PENTAX DSLR																													
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood															•			14	n/a	70	67.5	317				
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp															•			30	82	90	100	704				
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements															•			18	49	39.5	63	212				
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood															•		•	28	n/a	98.5	143.5	1040				
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control															•			30	77	84	117	712				
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh															•			35	72	78	94	488				
DA 18-55mm f/3.5-5.6 smc ALWR	£229		A weather-resistant construction and an aspherical element, as well as SP coating															•			25	52	68.5	67.5	230				
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens															•			40	62	73	76	405				
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant															•			28	55	68.5	71	283				
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor															•		•	18	67	74	89	416				
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing															•			20	49	63	25	140				
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting															•		•	38	82	109.5	88.5	787				
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8															•		•	50	62	73	86.5	440				
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings															•		•	30	58	69	65	341				
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating															•		•	30	49	64	44.5	193				
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners															•			30	49	63	45	124				
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use															•			14	49	46.5	63	215				
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system															•			40	49	63	15	90				
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use															•		•	45	49	64	27	155				
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture															•		•	40	72	80	106	910				
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design															•		•	45	49	65	40.5	223				
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give ‘rainbow flare’															•		•	45	49	65	37	216				
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits															•			45	52	38.5	63	122				
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism															•		•	19	49	60	67.5	265				
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating															•			n/a	49	69	79.5	285				
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly															•			45	58	70.5	66	375				
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor															•			95	58	76.5	89	442				
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing															•			110	67	167.5	82	1040				
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating															•			70	49	63	26	130				
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition															•		•	120	77	91.5	203	1755				
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction															•		•	95	67	78.5	175	819				
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring															•		•	70	49	48	64	270				
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing															•		•	85	82	95	123.5	1255				
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction															•		•	30	49	65	80.5	348				
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images															•		•	200	86	241.5	95	2000				
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside															•			120	77	83	134	825				
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass															•			140	77	83	184	1070				
SAMYANG DSLR																													
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors												•	•	•	•	•			30	n/a	75	77.8	417			
10mm f/3.5 XP MF	£950		World’s widest-angle rectilinear lens promises 130° field of view with minimal distortion													•	•	•			•	26	n/a	95	98.1	731			
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood												•	•	•	•	•			24	n/a	86	77	580			
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs												•	•	•	•	•		•	20	n/a	77.3	70.2	500			
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture													•	•	•			•	28	n/a	95	109.4	791			
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction													•	•	•			•	20	n/a	90.5	95.6	485			
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring													•	•	•			•	28	n/a	87	96.3	641			
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors												•	•	•	•	•		20	n/a	89.4	83	583				
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs												•	•	•	•	•		•	20	77	83	113.2	520			
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups												•	•	•	•	•		•	25	77	95	116	680			
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings												•	•	•	•	•		•	20	82	86	110.5	680			
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics													•					•	34	86	93	117.4	1106			
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain												•	•	•	•	•		•	30	77	83	111	660			
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution													•					•	45	86	93	117.4	1200			
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs												•	•	•	•	•		•	45	77	74.7	81.6	575			
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture													•					•	80	86	93	98.4	1050g			
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs													•	•	•			•	90	77	88	72	485			
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked													•	•	•			•	110	72	78	72.2	541			
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification												•	•	•	•	•		•	30	67	72.5	123.1	720			
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur												•	•	•	•	•		•	80	77	82	122	830			

DSLR Lenses															IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY													MOUNT							DIMENSIONS					
SIGMA DSLR																												
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery															•		•		•	•	24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs															•		•		•	•	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction															•		•		•	•	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame															•		•		•		28	72	78	121	810
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens															•		•		•	•	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes															•		•		•	•	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation												•			•		•		•	•	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build												•	•	•		•		•	•	45	82	89	109	885	
28mm f/1.4 DG HSM A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs															•		•		•	•	28	77	82.8	107.1	865
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series														•	•		•	•	•	30	67	77	94	665	
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality														•	•		•		•	40	77	85.4	100	815	
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one															•		•		•	37.4	82	93.5	170.7	1490	
70-200mm f/2.8 DG OS HSM S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration												•			•		•		•	•	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users															•		•		•	•	85	86	95	126	1130
105mm f/1.4 DG HSM A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot															•		•		•	100	105	115.9	131.5	1645	
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites												•			•		•		•	•	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter															•	•		•	•	150	105	124	291	3390	
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs															•		•		•	•	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter												•			•		•		•	•	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof												•			•		•		•	•	260	105	121	290.2	2860
VOIGTLANDER DSLR																												
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction																	•		•	15	52	66.3	32.8	205	
40mm f/2 Ultron SL II-S	£470		Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs																•		•	•	25	52	66.3	37.5	260	
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring																•		•	•	45	52	69	48.1	365	
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras																•		•	•	45	52	67.6	45.5	320	
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime																•		•	•	90	52	66.3	41	260	
ZEISS DSLR																												
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design															•		•		•	25	95	102.3	100.2	947	
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups															•		•		•	25	77	90	93	721	
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion															•		•		•	22	82	95.5	95	851	
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction															•		•		•	25	82	95.2	123	1225	
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction															•		•		•	30	72	84.8	124.8	1174	
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime															•		•		•	30	58	77	83	702	
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs															•		•		•	45	58	71	71	380	
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience															•		•		•	45	67	82.5	94	922	
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics															•		•		•	24	67	81	75.3	730	
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects															•		•		•	100	72	78	88	670	
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture															•		•		•	80	77	90	113	1280	
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction															•		•		•	88	67	80.5	104	843	
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography															•		•		•	80	77	129	132	1123	

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NIKON DSLRS

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GF 55mm f/1.7 R WR.....**£1,829**
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XF 80mm f/2.8 R LM OIS WR Macro.....**£689**
XF 100-400mm OIS WR.....**£769**
XF 150-600mm OIS WR.....**£1,239**

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A7R IV.....from **£1,239**
A7R II.....from **£519**
A7.....from **£239**
A6600.....from **£699**
A6000.....from **£199**
ZV-1F.....from **£297**

SONY LENSES

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FE 85mm f/1.4 GM II.....from **£1,079**
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E 18-135mm f/3.5-5.6 OSS.....from **£314**

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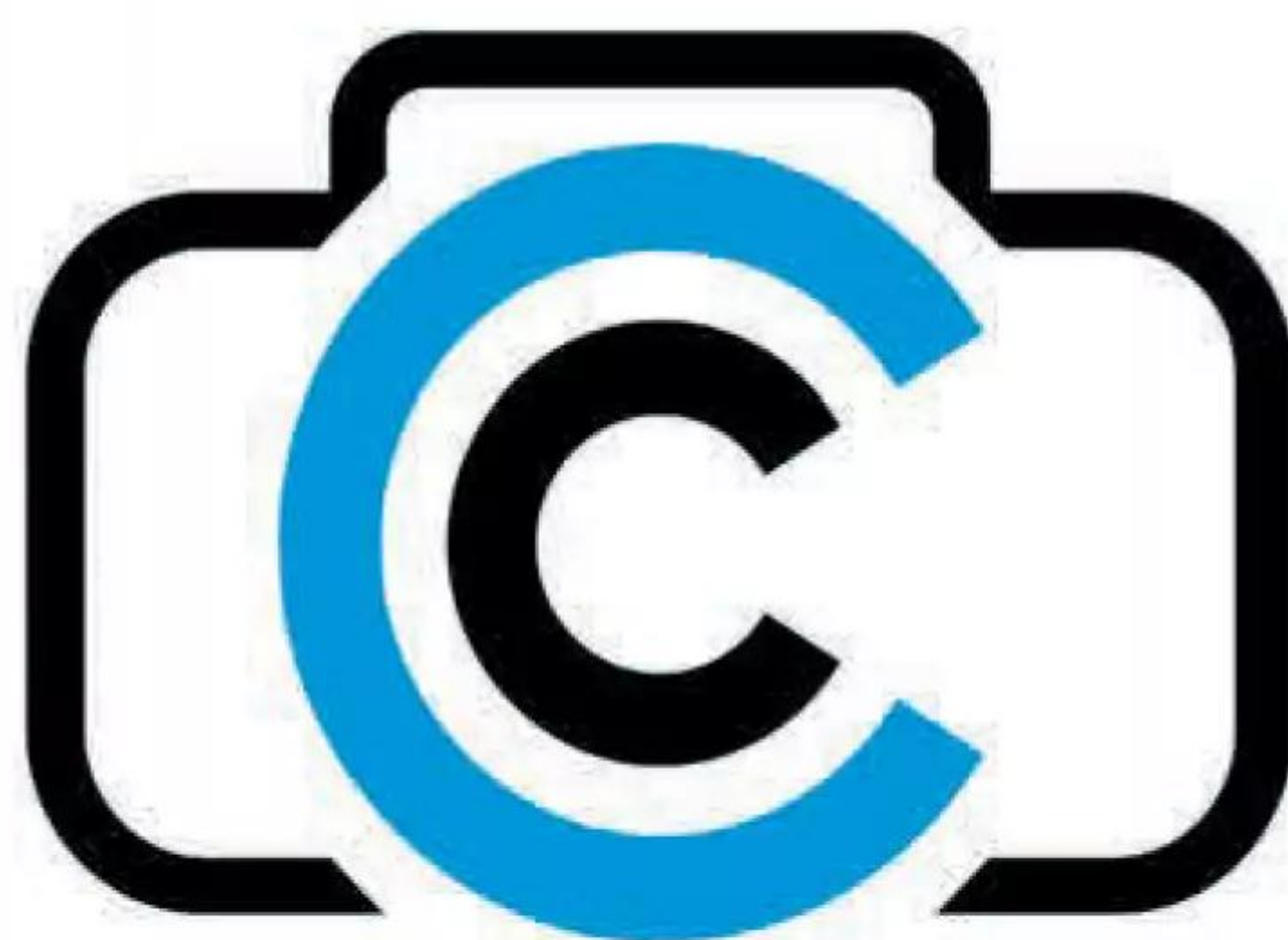
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R6 MKIII Body

100-500mm
F4.5/7.1 L IS
USM



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R6 MKII body box.....£1499	
RF 10-20 F4 L IS STM.....£1799	
RF 14-35 F4 L IS USM box.....£1099	
RF 15-30 F4.5/6.3 IS STM.....£249	
RF 15-35 F2.8 L IS USM box.....£1299	
RF 24 F1.8 STM macro box.....£399	
RF 24-70 F2.8 IS USM box.....£1799	
RF 24-105 F4 L IS.....£899	
RF 35 F1.8 IS macro.....£369	
RF 50 F1.2 L USM box.....£1299	
RF 70-200 F2.8 L IS USM box.....£1799	
RF 70-200 F4 L IS USM.....£1299	
RF 85 F1.2 L USM DS box.....£2299	
RF 100 F2.8 L IS USM macro.....£1099	
RF 100-500 F4.5/7.1 L IS USM.....£1999	
RF 600 F11.....£599	RF 800 F11.....£599

CANON DSLR USED

1DX MKII body box.....£1199	
7D MKII body.....£499	
7D body+ BG-E7.....£199	
6D MKII body.....£599	
6D body box.....£399	
5Ds body.....£699	
5D MKIV body.....£699/1199	
5D MKIII body box.....£399	
80D body box.....£499	
BG-E21/20/16/14/13/11/9/8/7.....£WEB	

CANON M MIRRORLESS USED

M50 MKII + 15-45 box.....£449	
EF-M 11-22 F4.5/6.3 IS STM.....£199	
EF-M 18-55 F3.5/5.6 IS STM.....£299	
EF-M 18-150 F3.5/6.3 IS STM.....£299	
EF-M 32 F1.4 STM box.....£449	
EF-M 55-200 F4.5/6.3 IS STM.....£199	
EF-M adapter.....£49	

Used Canon

100-400mm

200-400mm

300mm F2.8

400mm

F4 DO IS

USMIII

F4.5/5.6 L II

F4 IS USM L

IS USM LII



£999

£4999

£3499

£3699

FLASH/ACCESSORIES USED

ST-E3 box.....£149	
ST-E2 box.....£69	
MR14-EXII ringflash box.....£399	
MR-14 ringflash.....£169	
270EX.....£79	
320EX.....£79	
430EX III.....£199	
430EX II.....£149	
430EX.....£69	
550EX.....£49	
580EX.....£149	
580EXII.....£179	
600EX RT.....£199	
600EX RTII box.....£299	
RS60E remote.....£20	
RS-80N3 remote.....£30	
TC80-N3 remote.....£79	
Angle finder C.....£79	

CANON AF LENSES USED

8-15 F4 USM.....£699	
10-18 F4.5/5.6 IS STM EFS.....£149	
14 F2.8 USM LII.....£599	
15 F2.8 fisheye.....£299	
15-85 F3.5/5.6 EFS.....£199	
16-35 F4 USM IS L box.....£399	
17 F4 TSE USM L box.....£999	
17-40 F4 L USM.....£199	
18-135 F3.5/5.6 IS EFS nano.....£299	
18-200 F3.5/5.6 IS EFS.....£199	
24 F1.4 USM MKII box.....£599	
24 F2.8 STM.....£169	
24 F3.5 USM LII TSE box.....£999	
24-70 F2.8 USM LII box.....£999	
24-70 F4 IS USM L.....£599	
24-105 F4 IS USM L.....£299	
35 F1.4 USM LII box.....£899	
35 F2 IS USM box.....£399	

Used Canon

1DX MKII body

5D MKIV body

7D MKII body



£1199

£699

£499

SIGMA CAF USED

4.5 F2.8 DC fisheye box.....£299	
10-20 F3.5 EX DC HSM.....£169	
12-24 F4.5/5.6 II DG.....£349	
18-300 F3.5/6.3 DC OS box.....£299	
35 F1.4 Art.....£499	
50 F1.4 Art.....£499	
105 F2.8 EX DG HSM OS.....£299	
150-600 F5/6.3 DG OS sport.....£999	
150-600 F5/6.3 DG OS contemp.....£749	
TC1401 1.4x extender.....£149	
TC2001 2x extender.....£299	

TAMRON CAF USED

10-24 F3.5/4.5 DiII.....£179	
16-300 F3.5/6.3 Di VC.....£349	
18-400 F3.5/6.3 DiII VC.....£499	
70-300 F4/5.6 DiII VC USD.....£249	
90 F2.8 Di.....£199	
180 F3.5 SP Di.....£299	

Used Nikon

Z8 body

Z7 MKII body

70-200mm
F2.8
S VR



£2299

£1299

£1499

NIKON Z MIRRORLESS USED

Z9 body box.....£2999	
Z8 body box.....£2299	
Z7 MKII body.....£1299	
Z6 MKIII body.....£1499	
14-24 F2.8 S box.....£1399	
24 F1.8 S box.....£749	
24-70 F2.8 S box.....£1099	
24-70 F4 S.....£399	
24-120 F4 S.....£749	
24-200 F4/6.3 VR.....£599	
35 F1.8 S box.....£599	50 F1.8 S.....£399
70-200 F2.8 VR S box.....£1499	
85 F1.8 S.....£599	
100-400 F4.5/5.6 VR S.....£1699	
180-600 F5.6/6.3 VR box.....£1499	
800 F6.3 VR S box.....£3799	
TC 2x tele converter.....£479	
FTZ adapter II box.....£149	
FTZ adapter.....£99	
MB-N11 grip (fit Z6/7).....£199	
MB-N10 grip (fit Z6/7).....£99	

NIKON DSLR USED

D5 body.....£1699	
D850 body box.....£999/1499	
D800 body box.....£399	
D780 body box.....£999	
D750 body box.....£599	
D500 body box.....£599/999	
D7200 body.....£399	
D7100 body box.....£299	
D5300 body box.....£299	
D5100 body box.....£169	
MBD-18 (D850) box.....£249	
MBD-17 (D500).....£199	
MBD-16 (D750).....£99	
MBD-15 (D7100/D7200).....£99	
MBD-12 (D800/810).....£99	

FLASH / ACCESSORIES USED

SB-400.....£99	SB-700 box £149
SB-900 box.....£149	SB-910.....£199
SU-800 commander.....£199	
DR-6 or DR-5 angle finder each.....£149	
MC-36A rem.....£149	MC-30A rem.....£79

Used Nikon

200-500mm F5.6

500mm F5.6

500mm F4
E FL ED
VR



£749

£1799

£2999

NIKON AF LENSES USED

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10-24 F3.5/4.5 AFS box.....£249	
12-24 F4 AFS DX.....£199	
14-24 F2.8 AFS box.....£699	
16-35 F4 AFS VR box.....£399	
16-80 F2.8/4 VR DX.....£499	
18-35 F3.5/4.5 AFS.....£299	
18-55 F3.5/5.6.....£99	
18-105 F3.5/5.6 VR DX AFS.....£199	
18-140 F3.5/5.6 AFS VR.....£199	
18-200 F3.5/5.6 VR DX MKII.....£299	
18-200 F3.5/5.6 VR DX.....£149	
18-300 F3.5/5.6 VR DX.....£449	
20 F1.8 AFS box.....£499	
24 F2.8 AFD box.....£249	
24-70 F2.8 AFS box.....£1199	
24-70 F2.8 AFS box.....£499	
24-120 F4 AFS VR.....£499	
28-300 F3.5/5.6 AFS VR box.....£499	
35 F1.8 AFS DX.....£149	
35 F1.8 AFS ED.....£299	

NIKON AF LENSES USED

35 F2.8 AFD.....£299	
40 F2.8 AFS DX Micro.....£199	
50 F1.4 AFS G box.....£249	
50 F1.8 AFS box.....£99	
50 F1.8 AFD.....£69	
55-200 F4.5/5.6 AFS VR DX box.....£99	
55-300 F4.5/5.6 AFS DX VR.....£229	
70-200 F2.8 E FL AFS VR box.....£1099	
70-300 F4.5/5.6 E AF P VR.....£499	
70-300 F4.5/5.6 AFS VR.....£299	
85 F1.8 AFS box.....£299	
105 F2 DC.....£499	
105 F2.8 AFS VR macro.....£399	
200-500 F5.6 E ED AFS VR box.....£749	
300 F4 E PF VR box.....£899	
500 F4 E FL ED VR.....£2999	
500 F5.6 E PF VR AFS.....£1799	
TC14-EIII.....£349	
TC14-EII box.....£199	
TC17-EII box.....£99	
TC20-EIII box.....£199	
TC20-EII.....£99	

Used Nikon

D850 body

D500 body

D5
body



£999

£599

£1699

SIGMA NAF USED

8 F3.5 DC.....£299	
10-20 F3.5 DC.....£169	
12-24 F4.5/5.6 II HSM.....£349	
18-300 F3.5/6.3 DC OS.....£299	
20 F1.4 DG HSM Art.....£499	
24-105 F4 DG OS.....£749	
35 F1.4 Art.....£499	
50 F1.4 Art.....£499	
70-200 F2.8 Sport box.....£799	
100-400 F5/6.3 DG OS.....£599	
105 F2.8 EX DG HSM OS.....£299	
150-600 F5/6.3 DG OS sport.....£999	
150-600 F5/6.3 DG OS contemp.....£749	
180 F2.8 OS macro.....£499	
TC-1401 1.4x extender.....£149	
TC-2001 2x extender.....£299	

TAMRON NAF USED

16-300 F3.5/6.3 DiII VC.....£349	
70-300 F4/5.6 DiII VC USD.....£229	
90 F2.8 Di VC.....£299	
90 F2.8 Di.....£199	

NIKON 35MM BODIES/LENSES USED

F5 body box.....£699	
F801/F601 body each.....£99	
F3HP body.....£499	
F2 + DP-1 black.....£599	
F + plain prism.....£499	
FM2 body.....£399/599	
FE2 body.....£499	
28-85 F3.5/4.5 AIS.....£199	
35 F2 AIS.....£349	
35-105 F3.5/4.5 AIS.....£149	
50 F1.2 AIS micro box.....£449	
50 F1.4 AIS.....£299	
85 F2 AIS box.....£349	
100-300 F5.6 AIS.....£199	
105 F1.8 AIS.....£499	
105 F2.8 micro box.....£299	
135 F2 AIS.....£399	
180 F2.8 AIS.....£399	
200 F4 AIS macro.....£299	
PB-6 bellows.....£199	
PB-4 bellows.....£199	

Fujifilm Used

XT-4 Body Blk

16-55mm F2.8
XF



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£499

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X Pro 1 body.....£429	
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16-55 F2.8 XF.....£499	
16-80 F4 WR.....£399	
18-55 F2.8/4 XF.....£299	
23 F1.4 XF WR.....£349	
27 F2.8 XF.....£349	
55-200 F3.5/4.8 R box.....£349	
56 F1.2 R.....£399	
60 F2.4 box.....£299	
90 F2 XF WR.....£399	
X500 flash.....£199	
EF-42 flash.....£99	
XT-2/XT-3/XT-4 grip each.....£69	
Samyang 8 F2.8 fisheye man foc.....£179	

Olympus Used

OM-1 Body

12-100mm F4



£799

£799

OLYMPUS MICRO 4/3 USED

OM-1 body box.....£799	
E-M10 MKIII body.....£379	
7-14 F2.8 Pro.....£599	
9-18 F4/5.6.....£299	
12-100 F4.....£799	
12-200 F3.5/6.3.....£599	
14-150 F4/5.6 ED MKII.....£349	
25 F1.8.....£249	
30 F3.5 mac box.....£199	
40-150 F2.8 Pro.....£899	
40-150 F4 Pro box.....£649	
45 F1.2 Pro ED.....£599	
60 F2.8 macro.....£349	
75-300 F4.8/6.7 MSCII.....£349	
100-400 F5/6.3 IS box.....£699	
HLD-10 grip.....£299	HLD-9 grip.....£99

Panasonic Used

G9 Body

8-18mm F2.8/4



£499

£599

PANASONIC MICRO 4/3 USED

GH5 body.....£599	
G9 body box.....£499	
7-14 F4.....£399	
8-18 F2.8/4 box.....£599	
9 F1.7 DG.....£439	
12-35 F2.8 II.....£449	
12-60 F2.8/4.....£399	
12-60 F3.5/5.6.....£199	
14 F2.5.....£149	
14-42 F3.5/5.6.....£99	
14-140 F3.5/5.6.....£299	
25 F1.4 box.....£399	
45-175 F4.5/5.6.....£249	
45-200 F4.5/5.6 box.....£149	
100-300 F4/5.6 MKII box.....£429	
Samyang 12 F2 man focus.....£179	

Sony Used

A7R MKV Body

100-400mm
F5.6/6.3 GM OSS



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909755	Canon 100-400mm f4.5-5.6 L IS II USM EF
908194	Canon 11-24mm f4L USM EF
909863	Canon 18-135mm f3.5-5.6 IS USM Nano EF-S
909908	Canon 24-70mm f2.8L II USM EF
909909	Canon 24-70mm f4L IS USM EF
901719	Canon 28-300mm f3.5-5.6L IS USM EF
909965	Canon 400mm f5.6L USM EF
909841	Canon 50mm f1.8 STM EF
909936	Canon 55-200mm f4.5-5.6 USM II EF
909562	Canon 55-200mm f4.5-6.3 IS STM EF-M
909935	Canon 70-300mm f4-5.6 IS USM EF
909971	Canon 85mm f1.8 USM EF
909942	Canon EOS 100D & 18-55mm
909886	Canon EOS 250D & 18-55mm
909906	Canon EOS 5D Mark II Body & BG-E6 Grip
909907	Canon EOS 5D Mark IV Body & BG-E20 Grip
909779	Canon EOS 600D & 18-55mm III
909973	Canon EOS 60D Body
909840	Canon EOS 77D & 18-55mm
909624	Canon EOS 80D & 18-135mm IS
908768	Canon EOS 80D Body
906899	Canon EOS 850D & 18-55mm IS
909959	Canon EOS 90D Body
908391	Canon EOS R50 Body
909944	Canon EOS R8 Body (1,000 Shutter Count)
909900	Canon Powershot G3X
908509	Canon RF 15-30mm f4.5-6.3 IS STM
909915	Canon RF 24-105mm f4 L IS USM
909945	Canon RF 28-70mm f2L USM
909916	Canon RF 35mm f1.8 Macro IS STM
909893	Canon RF 35mm f1.8 Macro IS STM
908392	Canon RF-S 55-210mm f5-7.1 IS STM

Used Fujifilm

909742	Fujifilm 16-55mm f2.8 R LM WR XF
909451	Fujifilm 50-140mm f2.8 R LM OIS WR XF
909727	Fujifilm 50mm f2 R WR XF
909743	Fujifilm 56mm f1.2 R XF APD

Used Nikon

907547	Nikon 10-24mm f3.5-4.5G ED AF-S DX NIKKOR
907809	Nikon 10.5mm f2.8G ED DX Fisheye
907558	Nikon 105mm f1.4E ED AF-S NIKKOR
909653	Nikon 18-105mm f3.5-5.6G ED AF-S DX VR NIKKOR
909920	Nikon 18-140mm f3.5-5.6G ED AF-S DX NIKKOR VR
908695	Nikon 24-70mm f4 S NIKKOR Z
907549	Nikon 24mm f1.8G ED AF-S NIKKOR
909921	Nikon 35mm f1.8G AF-S DX NIKKOR
909918	Nikon 40mm f2.8G AF-S DX Micro NIKKOR
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR
909919	Nikon 55-300mm f4.5-5.6G ED DX AFS VR
909956	Nikon Coolpix P950 Bridge Camera
909901	Nikon D3300 & 18-55mm VR
909042	Nikon D3500 & 18-55mm VR (500 Shutter Count)
909771	Nikon D500 Body (71,000 Shutter Count)
909566	Nikon D5100 Body (9,000 Shutter Count)
909634	Nikon D5600 & 18-55mm VR
907550	Nikon D750 Body
908705	Nikon Z 14-30mm f4 S
909964	Nikon Z 20mm f1.8 S
908121	Nikon Z 24-70mm f2.8 S
909831	Nikon Z 24-70mm f4 S
900412	Nikon Z 85mm f1.8 S
909844	Nikon Z6 II Body (37,000 Shutter Count)
909847	Nikon Z6 Body (53,000 Shutter Count)
909406	Nikon Z7 II Body (10,000 Shutter Count)
907970	Nikon Z8 Body (17,000 Shutter Count)
909830	Nikon Z9 Body (41,000 Shutter Count)

Used Olympus

£119	909904	Olympus 12-40mm f2.8 M. Zuiko Digital ED Pro	£379
£149	909947	Olympus 2.0x M20 M.Zuiko Digital Teleconverter	£279
£969	909946	Olympus 40-150mm f2.8 M.ZUIKO DIGITAL ED PRO	£749
£1099	909776	Olympus 75-150mm f4 Zuiko OM	£49
£249	909902	Olympus Pen E-PL8 & 14-42mm	£299
£849	909293	OM Systems 20mm f1.4 M.Zuiko Digital ED Pro	£499
£479	909030	OM Systems 25mm f1.2 M. Zuiko Digital ED Pro	£549
£999			

Used Panasonic

£299	909646	Panasonic 100-300mm f4-5.6G Vario OIS	£299
£399	909934	Panasonic 12-35mm f2.8 X Vario OIS	£399
£479	909708	Panasonic 12-60mm f2.8-4 Leica DG OIS	£479
£199	909793	Panasonic 12-60mm f3.5-5.6G Vario OIS	£199
£109	909894	Panasonic 25mm f1.7 LUMIX G ASPH.	£109
£259	909912	Panasonic Lumix FZ82D Bridge Camera	£259
£399	909913	Panasonic Lumix GX7 & 14-140mm	£399
£399	908720	Panasonic Lumix GX7 & 14-42mm	£399
£549	909398	Panasonic Lumix S5 Body	£549
£1499	902963	Panasonic Lumix S9 & 20-60mm (Blue)	£1499

Used Sigma

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Final Analysis

Alíz Kovács-Zöldi considers...

‘Suzanne with Mona Lisa, Mexico City (1981)’ from The Ballad of Sexual Dependency 1973-86, by Nan Goldin

When someone mentions Nan Goldin, more often than not, they are discussing images from her series, *The Ballad of Sexual Dependency* and for a good reason.

Hailed now as ‘genre defining’, it was way ahead of its time even in the progressive climate of ‘70s and ‘80s New York. It explores topics like intimacy, gender and relationship dynamics in a snapshot-like documentary style that feels so private you almost question whether you’re supposed to see them.

The essence of the ballad, according to Goldin, is the struggle in relationships between intimacy and autonomy, and the dependency one can get on another person that’s totally inappropriate for them. The people depicted are not mere subjects cherry-picked for their quirky looks, or being part of a marginalised community, as we now like to label it, but Goldin’s friends, people she’s known and cherished.

Familiarity

This familiarity is apparent in how she becomes part of the images, instead of being an observer like in traditional documentary photography. She is an organic part of the scene; no one is opposed to being photographed – on the contrary, they let their relationships, compromising and deeply intimate moments be exposed.

The series was originally distributed in underground cinemas and later in museums as a slideshow accompanied by music, until in 1985 Aperture approached Goldin to create a book with a selection of photographs from the slideshow.

Some 40 years on since its original publication, this is the first time that all 126 images from the photobook go on display in the UK, in Gagosian’s landmark exhibition, running until 21 March (see gagosian.com for more details).

Here is a colour-drenched portrait of a



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‘Misunderstood and often ridiculed by her contemporaries, Goldin cared more about honesty’

woman, Suzanne, taken in Mexico City in 1981. An intimate dream-like scene that’s overpowered by red colour.

Misunderstood and often ridiculed by her contemporaries, especially male photographers at the time, Goldin cared more about honesty and depicting something as she saw it and felt it, rather than worrying about cameras, lenses or the technical minutiae of photography.

The portrait is slightly out of focus. Goldin admitted in an interview that this is probably due to her not wearing glasses at the time, despite her bad eyesight. But it resulted in a very honest and personal approach to photography. Instead of focusing on details, she took in the colours and the overall atmosphere, guided by her emotions instead of perfectionism.

Suzanne stands in a room saturated in red with her shoulders slightly slumped.

The mirror of a dressing table in the corner catches her reflection.

Focusing on the relationship we have with ourselves, the image of Suzanne invites the viewer to consider our duality. The mask we adopt to show to the world and our real self. Just like the framed poster of the Mona Lisa in the background, the image makes you project your emotions and desires into this scene.

The colour red, often associated with passion and sexuality, can also symbolise danger. But whether it’s one or the other will depend on what you reflect back from your own thoughts, emotions and desires.

Forty years on, the image of Suzanne remains a haunting reminder that while the world around us changes, as Goldin puts it the ‘desire for transformation and the difficulty of connection and coupling are still true to our world.’

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