Tuesday 10 March 2026

Amateur Photographer

Jillian Edelstein

AP's **Lifetime Achievement Award** winner on her incredible body of work

PREMIUM EDITION
MARCH 2026

Passionate about photography since 1884

Phones for low light

Plus the winner of our HONOR Night Photography contest

And the winner is...

AP Film Photographer of the Year

Photography heroes

Our award winners for 2026

Simply The Best

AWARDS SPECIAL Our favourite cameras, lenses and photo accessories you can buy right now

KELSEYmedia 9 770002 684973 12 £5.99

Plus Amateur Photographer of the Year winners • The top telephoto-toting phones

Trade the camera you don't use for one you will.

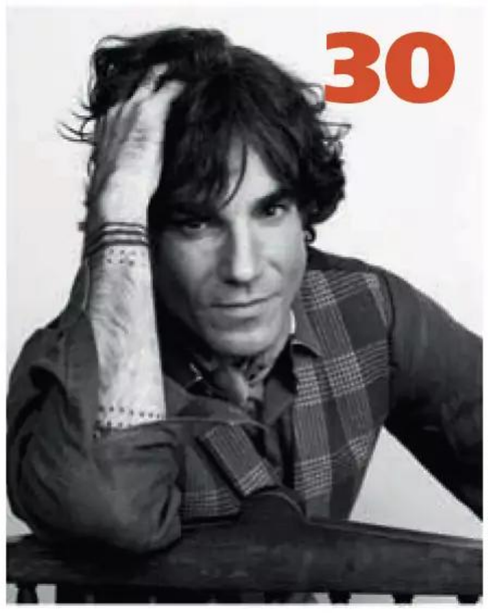
Or take the cash.

Time to change gear.

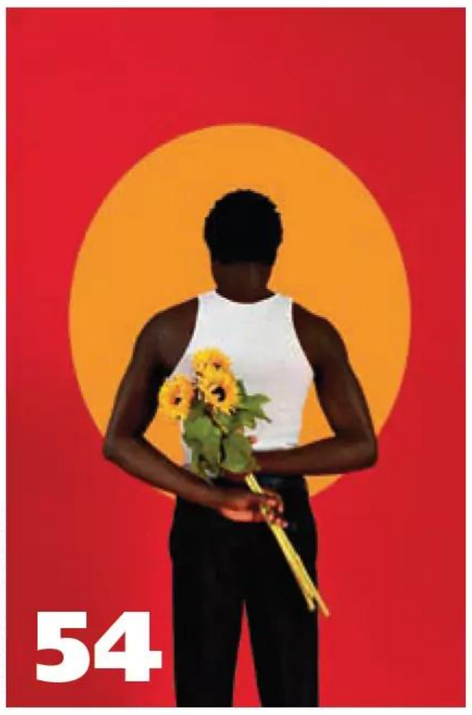
mpb

Inside this issue

3 7 days
8 Books
12 It's good to share
19 AP Awards 2026
20 Honor Night POTY winners
22 UK Film POTY 2026 winner
24 Book and exhibition awards
26 People awards
30 Lifetime Achievement
36 The AP Product Awards 2026
47 Inbox and We asked you...
50 Accessories
52 Tech talk
54 APOY R10 and overall winners
62 People's Choice awards
65 Good service awards
66 Perfect your shots with Honor phones
68 Best phones for low light and night
72 Best phones for close-ups
76 iPhone backup tips
79 Landmark iPhones
83 Buying Guide: Cameras
98 Final analysis



© JILLIAN EDELSTEIN



© RAHIMAT ONIZE SHAIBU

© MAVIS CW

Welcome

The Amateur Photographer Awards is the UK photo industry's premier awards event and is unique in celebrating both kit and culture. In this issue we reveal the winning cameras, lenses and accessories from the 2026 awards, which were held last week, as well as some of the photography that most impressed us last year. From the Lomo MC-A 35mm film camera to the 100MP Fujifilm GFX100RF, and from Oyewole Lawal's powerful reportage of landfill in Africa to Tim Flach's sublime portraits of cats, it's fair to say that the AP Awards spans an incredibly broad spectrum of tastes and interests. Also this issue we shine a spotlight on mobile photography with a range of features on tele lenses, low-light photography, backing up your phone photos and more. See you next issue!

Nigel Atherton, Editor

COVER PICTURE COMPOSITE BY NIGEL ATHERTON AND CALUM BOOTH. COVER INSET PICTURES, TOP TO BOTTOM: © JILLIAN EDELSTEIN / © MING CHENG / © MAVIS CW / © MARGOT RAGGETT

Our cover picture of photography gear illustrates our AP Product Awards 2026. See page 19 and page 36

THIS ISSUE'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor
Andy reveals the very best cameras, accessories and lenses of the year, on pages 36 to 45

PETER DENCH
Peter interviews AP's Lifetime Achievement Award winner, portrait photographer Jillian Edelstein

JESSICA MILLER
Dep Online Editor
Jessica talks to our UK Film Photographer of the Year winner, Mavis CW

AILSA MCWHINNIE
Our APOY project manager presents the Round 10, Open, results and overall winners!

GEOFF HARRIS
Deputy Editor
Geoff speaks to the talented HONOR Night Photographer of the Year winners

AMY DAVIES
Features Editor
Phone expert Amy picks the best phones with tele lenses, for getting closer to the action

Connect with us

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

JOIN US ONLINE in one of these AP communities:
WEBSITE: www.amateurphotographer.com
FACEBOOK: amateur.photographer.magazine
TIKTOK: @AP_Magazine
INSTAGRAM: @AP_Magazine
YOUTUBE: youtube.com/@AmateurPhotographerTV

New 'Leitzphone' from Leica (and Xiaomi)

The Leica Leitzphone powered by Xiaomi

Leica has announced the Leitzphone, developed with long-standing partner, Xiaomi. The original Leitzphone was co-developed with Sharp for the Japanese market in 2021 – but this is a much bigger, international release. Called the 'Leica Leitzphone powered by Xiaomi', it has the same camera specs as the high-end Xiaomi 17 Ultra also launched at MWC, but with several Leica design tweaks. Both models feature a 50MP 1-inch sensor for the main camera (23mm f/1.67 equiv), along with a 200MP optical zoom camera (75-100mm) and 50MP f/2.2 ultrawide. There's also a 50MP f/2.2 selfie camera.

Leica design tweaks

There is a new rotatable ring around the cameras on the back of the Leitzphone, which enables adjustment of zoom, ISO, shutter speed, or exposure compensation, as well as switching between various image styles, or Leica Looks. The phone also has a clean, minimalist look with a matt black fibreglass back, and an industrial-looking silver metal frame etched with the words Leica Camera Germany down one side.

In the top corner of the back is that famous red Leica dot, too, and Leica designed a bespoke user interface for the new phone. This includes 13 Leica Looks, film-style colour modes and photo-focused widgets, including bokeh simulations based on classic Leica lenses such as Summicron, Summilux, Noctilux and Anamorphic. Select the stripped-back Leica Essentials option and users get a simpler choice between a Leica M9 colour mode with fixed daylight white balance, or an M3 monochrome mode based on Leica's Monopan 50 film.

The new Leitzphone is available now in 16GB/1TB configuration for £1,700. That's about £200 more than the equivalent Xiaomi 17 Ultra, but many Leica fans will be happy to fork out extra for that red-dot cachet.

New Samsung and Apple phones too

Global market leaders Samsung and Apple have been busy too. Samsung used MWC to showcase its latest S-series flagship phone, the S26 Ultra. Samsung is putting the emphasis on better night photography, with the S26 Ultra featuring a new 200MP f/1.4 main camera with optical image stabilisation and 2x optical quality zoom, along with a new 50MP f/2.9 telephoto camera with 10x optical quality zoom. You can also record 8K 30fps video. The ultrawide, 3x telephoto and selfie camera specifications are unchanged.

The Samsung Galaxy S26 Ultra is available now with prices starting at £1,279 (256GB)

Meanwhile Apple has announced the iPhone 17e, in its budget range. The changes from the previous iPhone 16e are modest, but you do get a faster A19 processor, faster wireless charging and improvements to the portrait mode. One niggle that emerged while testing the 16e was it didn't recognise anything non-human; in contrast, the 17e recognises people, dogs, and cats, and automatically saves depth information, so you can turn regular photos into portraits with a background blur effect after they have been taken. The iPhone 17e goes on sale from 11 March, and prices start from £599.

The iPhone 17e comes in black, white and pink

The HONOR Robot Phone with gimbal camera extended

HONOR puts the android into Android

In more news from the MWC show, HONOR announced a unique robot phone, and its latest foldable, the Magic V6.

The Robot Phone features a retractable gimbal camera, powered by a tiny motor, which can track objects in real time. It also features a 200MP sensor, but no further details are available.

The Magic V6, meanwhile, features a 50MP main camera with optical image stabilisation, a 64MP telephoto camera with OIS, and 50MP ultra-wide camera, along with extra-long battery life. Both phones are promised in the second half of 2026, with further details to be confirmed.

The new Lumix DMW-DMS1 microphone

New Panasonic mic and firmware updates

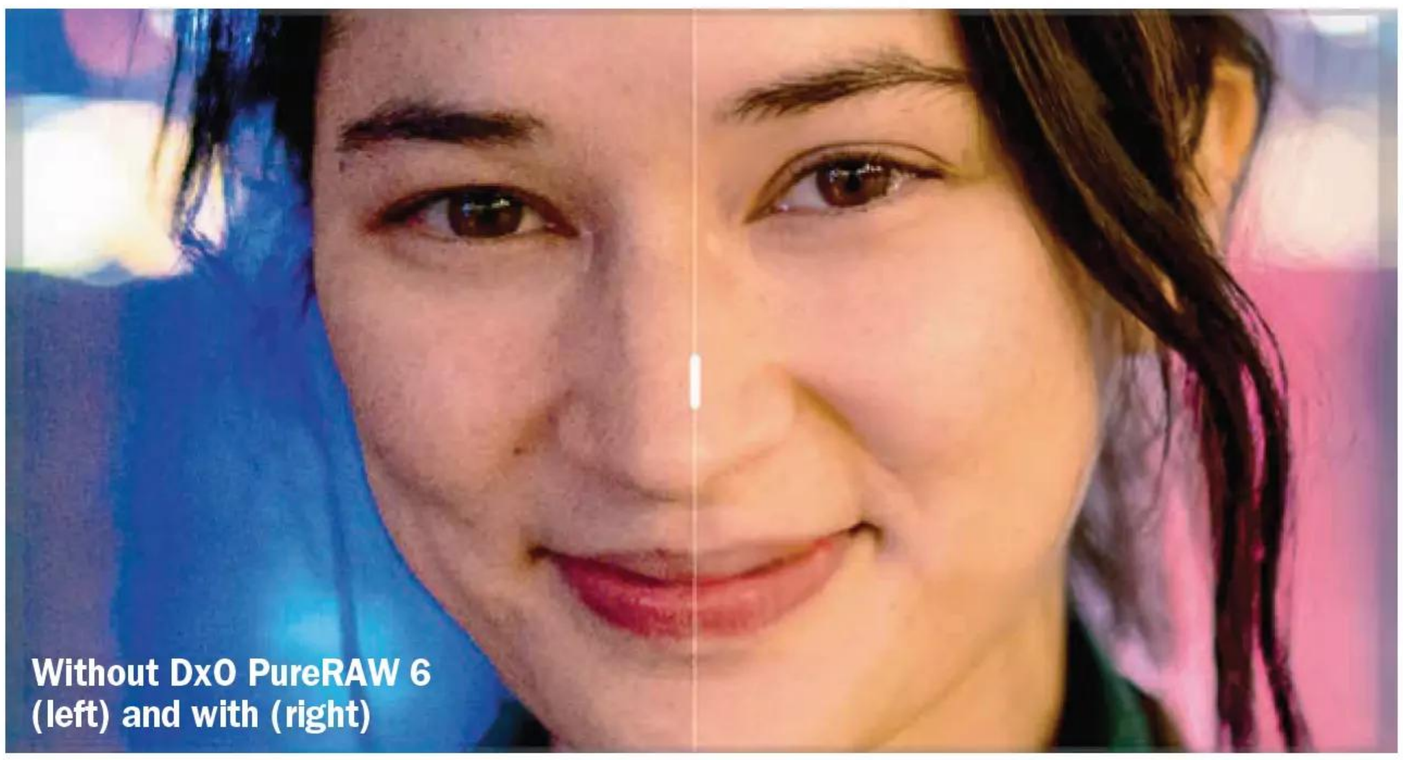
Panasonic has announced the new DWM-DMS1 digital shotgun microphone, alongside new firmware updates for its full-frame mirrorless cameras. Featuring a 10mm mic array, the DMW-DMS1 goes on sale in mid-March for £349.

The firmware updates cover the S1RII, S1II, S1IIE, S5II and S5IIX cameras, and add support for the new mic. Selected S Pro lenses also gain a customisable focus/control ring option. See bit.ly/lumixlatest

Canon helping coral

Canon has released this beautiful image to mark its partnership with Nature Seychelles, a leading non-profit organisation in the Western Indian Ocean, and the Coral Spawning Lab (CSL). The project is designed to safeguard the Seychelles' vital marine ecosystems by embracing a new method of coral regeneration in the region. Canon will provide investment to Nature Seychelles to set up a coral breeding facility while also providing cameras to help with the observation and documentation of coral spawning. With global warming and other man-made ecological damage, the world's coral is under sustained threat.

© ALEXANDER FRASER PHOTOGRAPHY


Without DxO PureRAW 6 (left) and with (right)

© ANTOIE MUTIN

DxO PureRAW 6 promises smaller, higher-quality raw files, faster

DxO has announced the new version of its raw pre-processing software, PureRAW. As before, the key idea behind PureRAW 6 is to take your raw files and process them using DxO's class-leading denoising and lens correction tools, to give linear DNG files that can be used within your existing workflow just like conventional camera raw files. But this version gains some significant updates.

First, DxO's most effective denoising algorithm, DeepPRIME XD3, is now available for all cameras; previously it was for Fujifilm X-Trans cameras only. Second, the program now supports parallel processing, which should speed up batch processing of large numbers of files. Third, a new 'high fidelity compression' algorithm promises DNG files that are 4x smaller than before, reducing the amount of disk space required. There's also a new AI-powered sensor dust removal tool, which aims to find and fix dust spots in your files.

There's the option of using either the existing DeepPRIME 3 noise reduction on your files, or XD3, which aims to extract more detail at the cost of processing speed. You can even use both algorithms on the same file, by using masks to apply XD3 only in highly detailed areas, where it will show most benefit.

DxO PureRAW 6 is available now from the DxO website, costing £119.99 for a new license, or £74.99 to upgrade from version 4 or 5.

New Peak Design travel bags for photographers

Peak Design has unveiled a new set of travel bags which are designed to be compatible with the firm's Camera Cubes, so you can use them for transporting your kit. Looking first at the Travel Backpack 2-in-1, this comprises a 34L base pack which can accommodate one Large Camera Cube, and a 16L daypack. Both have laptop pockets plus water bottle pockets, and they zip together to form a larger unit.

Turning our attention to the Travel Weekender shoulder/duffel bag, this measures an airline carry-on friendly 47x32x22.5cm, with a pair of grab handles plus a removable padded shoulder strap. Meanwhile the Travel Backpack 20L is 46x20x14.5cm and can be expanded to 21cm deep. Both will hold a 'Smedium' PD Camera Cube and 16in laptop. And the Travel Crossbody 3L bag looks perfect for organising small items such as your passport and phone, but it could also hold a small compact camera.

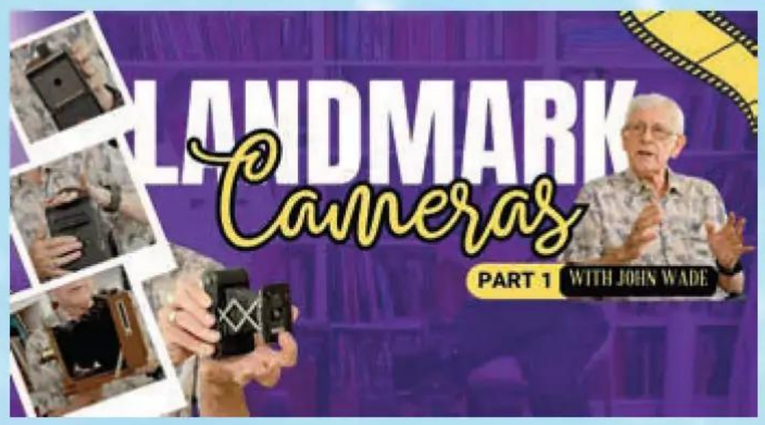
They're available to back on Kickstarter with a 20% discount, but will go on normal sale on 26 May. UK prices are unavailable as yet, but US MSRPs are $399.95 for the 2-in-1, $199.95 for the 20L bags, and $99.95 for the Crossbody.

The 2-in-1 backpack in Sage

Follow AP on YouTube

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

SOME RECENT VIDEOS



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

YouTube/AmateurPhotographerTV

5,000

SECONDHAND ITEMS UPDATED DAILY*

Ask the secondhand experts

*Based on average number of items listed

Search in-store or online to discover your next pre-owned bargain.

IN-STORE ONLINE

www.lcegroup.co.uk/Secondhand-Search

LCE

london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

UPGRADE TO THE LATEST GEAR TODAY

No quotes, no couriers, no fuss. Visit us in-store and take your new kit home on-the-spot!

INSTANT PART EXCHANGE

Trustpilot

4.9 Google average rating

FREE UK DELIVERY

on online purchases over £100.

E & O E. Subject to availability.
Images are for illustrative purposes only.

ALL PICTURES © DOUGLAS KIRKLAND

Left: Audrey Hepburn and Peter O'Toole

Right, top: Marilyn Monroe being photographed by Douglas Kirkland

Right, bottom: Faye Dunaway and Marcello Mastroianni

Romance
by Douglas Kirkland

£45, Damiani, 112 pages, Hardback, ISBN: 9788862088480

This collection of romantic pictures of iconic celebrities celebrates love and romance, says **Amy Davies**

One of the most respected and influential photographers of the 20th century, Douglas Kirkland's career spanned six decades and included fashion, cinema and celebrity portraiture.

He worked during the golden age of photojournalism and as a result photographed some of the most iconic names of the past 100 years, including Marilyn Monroe, Audrey Hepburn, Brigitte Bardot, Coco Chanel and many more besides.

Photography by Kirkland is held in the permanent collections of the National Portrait Gallery in the UK and the Academy of Motion Picture Arts and Sciences and the Smithsonian in the US. Now, a new book, *Romance*, celebrates the enduring power of love by bringing together iconic couples, and legendary film moments, alongside previously unseen photographs.

In the collection, we see Elizabeth Taylor and Richard Burton (as seen on the cover), as well as Paul Newman, Judy Garland, Meryl Streep, Nicole Kidman, Hugh Jackman and Princess Diana. Moments from Hollywood include snpashots from *Out of Africa, Moulin Rouge* and *Titanic*.

The book has been edited by the late phtographer's wife, Françoise Kirkland, who met and married Douglas on the set of *How to Steal A Million* in 1965. She currently lives in Los Angeles and continues to look after the Kirkland legacy and archive.

Joining Françoise for the edit is Sarah Menham, a Paris-based consultant and artist. The book is published by Damiani, which is internationally recognised for excellence in art and photography books.

This is a very sweet book which is ideal for fans of celebrity and Hollywood. You can see the connection that Kirkland had with his subjects, and it's interesting to also get a peek behind the scenes, too.

I particularly liked the images of Kirkland photographing Marilyn Monroe, precariously balanced from a mezzanine type balcony above a bed – one suspects this wouldn't happen today. Those pictures became some of the most celebrated and remembered of the actress, who herself would have turned 100 this year.

Overall, this is a collection worth a look if you're keen on this era of celebrity, and perhaps shows a different time altogether.

Books & exhibitions

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

© ISABELLE ARNON

A Ranch Year: Cowboys of the West

£49.95, teNeues, 208 pages, Hardback, ISBN: 9783961716937

Described as an 'emotional journey through the impressive landscapes of Wyoming', these beautiful photographs captured by Isabelle Arnon are captivating.

Portraying the fascinating life of cowboys and cowgirls, *A Ranch Year* offers a rare glimpse into traditional ranch culture.

Taking place in the heart of Wyoming, where the Big Horn Mountains and vast prairies serve as an impressive backdrop to the relationship between humans and nature, the results are emotional and speak to a truth beyond what is simply shown in the frame.

Isabelle Arnon is a passionate equine photographer. Originally from France, she spent several years in Wyoming and Montana to document the lives of the ranchers. She trained at the Beaux-Arts in Paris, but it's among the nature and horses in Wyoming where she found her passion.

Whether or not you have any interest in cowboys or equine photography, these are beautiful compositions which are worth a look. **Amy Davies**

© ISABELLE ARNON

© DAVID MAITLAND

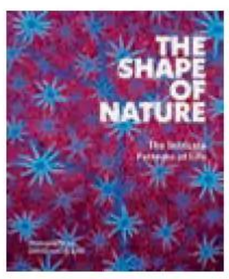
Left: Part of the nest of the common wasp (Vespa vulgaris)

Below: Passion Vine (Passiflora pittieri) and Passionflower Butterfly (Heliconius sp.)

The Shape of Nature: The Intricate Patterns of Life

by David Maitland

£45, Abrams, Hardcover, 288 pages

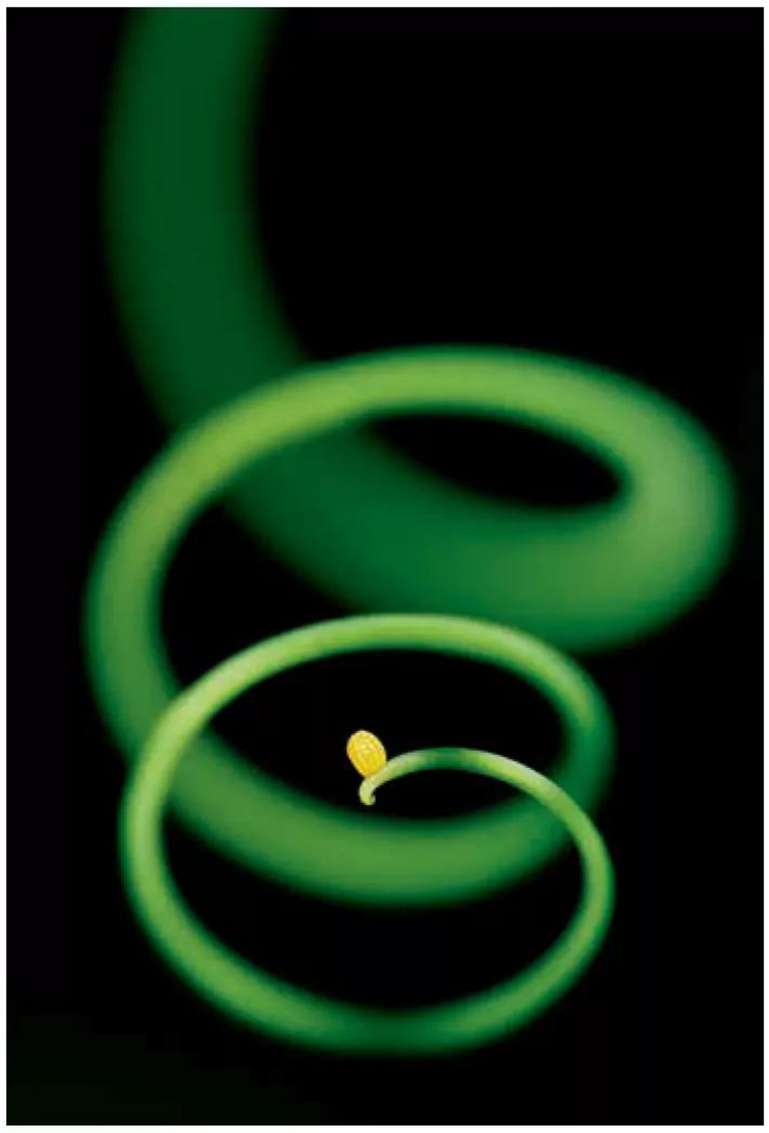


It's hard not to think of David Maitland's childhood as some sort of Boys' Own adventure. Frequently outdoors, he spent hours beachcombing, fishing for trout and carefully studying the intertidal creatures he gently scooped out of rockpools along the Scottish coast. He was particularly fond of 'piles of death' – heaps of tangled seaweed, dead animals and skeletons 'coughed up' by the sea. Rare treasures, such as the pelvis of a bird, were carefully removed from the beach and transported back home where he displayed them in his bedroom. Every day he would pick up an object and marvel at its beauty and complexity.

Children are naturally curious, but hanging on to a sense of curiosity and wonder as we age is challenging. Life with all its routines and demands can dull the senses, leaving us blind to the miracles of nature all around us. Thankfully, David has retained his sense of wonder and developed a love of small and microscopic forms that he shares through incredibly detailed images and text. With a doctorate in zoology, David really knows his stuff, and his scientific explanations are peppered with fascinating anecdotes. While lugging camera equipment through a rainforest, for example, David became an unexpected food source for yellow butterflies and sweat bees. 'It is a magically pleasant, tickly experience to have hundreds of tiny tongues slurping away around your face and hands,' he suggests. We can only imagine.

David's enthusiasm is infectious, but if you're looking for a step-by-step guide to macro or micro photography, you'll need to look elsewhere. The purpose of *The Shape of Nature* is not to show us which camera setting or lighting gear to use. At its heart, this book is an invitation to become childlike again. By telling us what hummingbirds do at night, or why snail shells are right-handed, David encourages us to wonder at the world. What a gift.

Tracy Calder



© DAVID MAITLAND

CATS IN HATS, DUCK, 2019 © ROJIMAN & UMATAN YAMAZAKI

© SYMMETRICAT, BUSTER, MAINE COON, 2019 © DAG KNUDSEN

New Photography of the Cat

by Lucy Davies

£16.95, Hoxton Mini Press, Hardcover, 208 pages, ISBN: 9781914314940

The world has had several famous photographers who were known for their distinctive portraits of pets, most notably Elliott Erwitt for dogs and Walter Chandoha for cats. But a new, no-frills book from Hoxton Mini Press, titled *New Photography of the Cat*, lifts the lid and showcases a fresh batch of 25 different cat-based photography projects, plus one AI-generated set of images.

The book ranges from photographer Nguan shooting so-called 'community cats' with film cameras in his native Singapore (where it was, till recently, illegal for residents of public housing estates to own cats as pets) to the street cats of Istanbul and the more traditional approach of studio shoots with single colour backgrounds. It includes the work of photographers from the Netherlands, Sweden, Switzerland, the US, Japan, UK, Singapore, Lithuania and other countries. Interestingly, many of them have backgrounds in fashion photography, still-life or studio work, so their images of cats are, forgive the pun, more like pet projects.

The mixture of images in the book includes some surreal thinking, as in the case of 'Magnus Cattus' by US photographer Matt McCarthy, who imagined what it might be like to be in a highly Photoshopped world where the apex predators were cats. Aside from what I think is the unnecessary addition of a short section of AI cat images from the creative house Graphic Thought Facility, there are also much more conventional projects such as documenting street cats and cats with their human owners.

Within the 26 projects in the book, Lola Dupre was inspired by the legendary French art director Jean-Paul Goude's cut-up work for the cover of Grace Jones's 1985 studio LP *Slave to the Rhythm* and applied it to her rescue cat Charlie. The result is a series of images that take parts of copies of the same image that are then cut-up, stretched and warped to create a fresh piece of art. Dupre reveals, 'Cats make great subject matter because of the perfect, impossible forms they comfortably create.'

You don't have to be a cat lover, though it helps, to enjoy this book as it contains a potent combination of superb photography, and the backstories behind the projects, to satisfy anyone who appreciates the world of creative images. **Steve Fairclough**

It's good to share

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

AP Picture of the Week

WIN! Every issue, Europe's leading photo printing company CEWE will be giving the AP Pic of the Week winner a total of £100 in vouchers to spend on CEWE's exceptional photo products. Visit **cewe.co.uk**

* PRIZE IS VALID IN THE UK ONLY

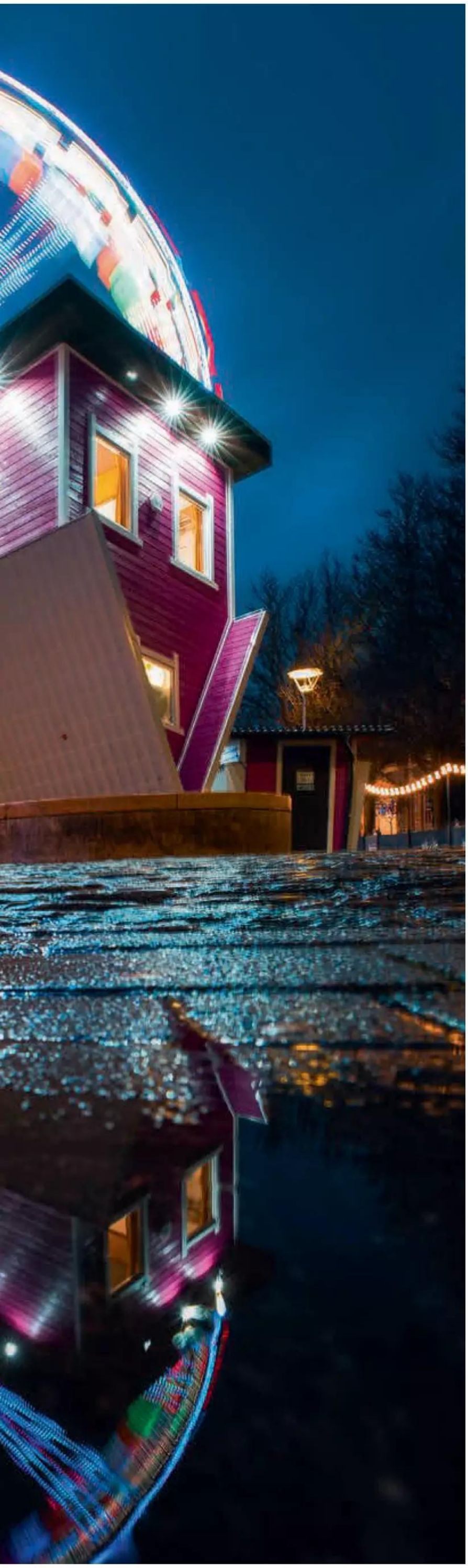
#appicoftheweek

Upside-down House
by Dale Hodgetts

Canon EOS R6 Mark II, Canon EF 16-35mm f/2.8L III, 6sec at f/2.8, ISO 200

'I visited the light festival in Bristol with my mate on Sunday 22 February. And I saw this great opportunity with few people around to take this shot of this amazing Upside-down House with the wheel in the back.'

Instagram: @dale_hodgetts



Edificio de La Adriática
by Johnny Green

Fujifilm X100V, 1/60sec at f/16, ISO 640

'A day trip from Granada to Seville provided the perfect opportunity to photograph the Edificio de La Adriática. The late autumn sun, coupled with the end of the tourist season, allowed me to shot the Neo-Plateresque façade from a low angle to capture its scale and beauty. This photo highlights the dense masonry and ornate iron balconies, contrasting intricate architectural textures against the sharp, clear skyline.'

Instagram: @electric_reel

It's good to share

Terns at Sunset
by Vicky Millington

Sony Alpha A9, Sony 200-600mm F5-6-6.3 G OSS, 1/1000sec at f/7.1, ISO 500, at 600mm

'A stunning Arctic tern captured on the Northumberland coast near Bamburgh Castle. Spotted on a return boat trip from the Farne Islands, they were diving into the sea for sand eels at sunset. The colours were gorgeous, with deep blue skies and evening sun just glowing up under the tern's wings.

'It was a tight crop, even though shot at 600mm they were quite a distance away. I did a minimal edit in Lightroom, just pulled some shadows, and lifted some highlights on the tern to enhance the sunset glow under the wings.' **Instagram: @_vickym_photo**

We also liked...

Flames of Faith
by Sandipan Roy

Sony Alpha 7 IV, Sony 24-70mm F2.8 GM, 1/125sec at f/2.8, ISO 3200

'Captured during the evening Ganga Aarti at one of the ghats in Varanasi, this image portrays a priest immersed in ritual against the night sky. The rising flames illuminate his focused expression, symbolising devotion and continuity. In that moment, fire transforms into prayer and light into spiritual connection.' **Instagram: @zoomified_photography**

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.

Grays of Westminster®

Exclusively... Nikon

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

020-7828 4925

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

Trade Up to a Nikon

Sell us or trade in your equipment:

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

Call us today on:
0207 828 4925

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

Grays of Westminster Grays of Westminster @nikonatgrays @nikonatgrays Grays of Westminster

SAVE 72%

ON A

Amateur Photographer

SUBSCRIPTION

Reasons to buy

- Receive your first 13 issues for just £26!*
- Save money on the shop price
- Hassle free - never miss an issue
- Delivered directly to your door
- Cancel at anytime

Every Issue includes

- Up-to-date photography news and trends
- Detailed reviews and tests of cameras, lenses and other equipment
- Practical photography guidance and technique advice
- Showcases of inspiring images and photo-stories

Terms & Conditions: *UK Direct Debit or Continuous Credit Card offer, you will pay £26.00 for your first 13 issues, then £46.99 every 6 months thereafter. Savings are based on the standard basic rate, which includes the cover price of £4.50 plus Kelsey Media's standard postage and packing price per single issue for 6 months. Offer ends 31st March 2026

NEW YEAR SALE

13 issues FOR JUST £26

Only £2.00 an issue!

Scan me

EASY WAYS TO BUY YOUR SUBSCRIPTION

GO TO **SHOP.KELSEY.CO.UK/NY26AP**

SCAN THE **QR CODE** AND GO DIRECTLY

CALL 01959 543 747 AND QUOTE 'NY26AP'

SIGMA

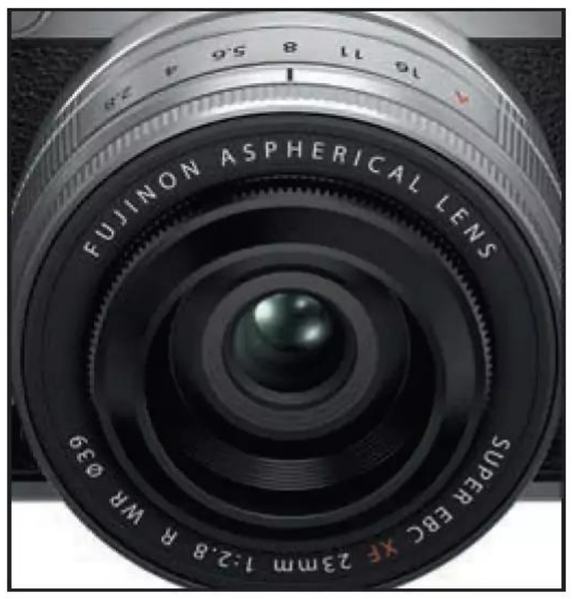
ART
24–70mm F2.8
DG DN II

Available in L-Mount and Sony E-mount.

Visit sigmauk.com

Amateur Photographer AWARDS 2026

The best cameras, lenses and accessories you can buy



As a weekly magazine AP tests more photo gear than any other UK publication and our tests are respected around the world for their depth, authority and independence. Consequently the AP Awards, which have been an annual highlight for over 40 years, are held in high regard within the global camera industry. The 2026 AP Awards were held in February at The Bloomsbury Ballroom in Bloomsbury Square, London, and the products revealed over the next few pages are this year's winners.

The cameras, lenses and accessories that we see today are the most technologically advanced ever produced – but our thorough testing identifies the strengths and weaknesses of each product to help you to choose which one is right for you, and which products really are the finest in their class.

We also present the AP Readers' Choice Awards and the winners of our Good Service Awards for the best specialist retailers; as well as our annual gongs to great photographers and individuals who have made an outstanding contribution to photography. After all, cameras are nothing without the people behind them. **Nigel Atherton, Editor**

Left: The winner of the HONOR Night Photographer of the Year competition, Ming Cheng, at the exhibition at our awards

Above: Ming receives his award

Made of HONOR

To kick off this year's AP Awards coverage, we celebrate the winners of the night photography competition we co-organised with HONOR

At the end of 2025, Amateur Photographer teamed up with leading Android smartphone maker and AI pioneer, HONOR, to organise the HONOR Night Photographer of the Year competition. Entrants were invited to send in their best low-light and night shots taken on any capture device; from this, we selected six shortlisted entrants, who were sent the new HONOR Magic8 Pro smartphone to take more images. This flagship phone excels at night photography, so it was the perfect tool for the job.

As we revealed back in February, the overall winner of this unique competition was Ming Cheng from London, who received his award from AP's editor Nigel Atherton at our glittering awards ceremony on 26 February.

Powering through

Ming, a keen amateur photographer from London, reveals how he took the winning image and why he enjoyed using the HONOR Magic8 Pro smartphone so much.

'It actually wasn't difficult to capture the winning Battersea Power Station shot,' Ming explains. 'I prefer to use minimal gear, but on that occasion I did bring a tripod, which allowed me to capture multiple exposures of the light trails from the same position. I was then able to blend the images together in Photoshop during post-processing.

'The HONOR Magic8 Pro is a very intuitive phone, with an easy-to-navigate layout for selecting different functions. I particularly like

Below: The winning image of the inaugural HONOR Night Photographer of the Year competition

The HONOR Magic8 Pro excels at night photography – see more on page 71

the enhanced Night mode, along with the Pro mode, which allows me to shoot in raw format and control ISO and exposure time.'

The image that got Ming shortlisted, meanwhile, was taken in Hong Kong's central business district. 'The building in the foreground is the International Finance Centre (IFC), locally known as IFC, where Christopher Nolan filmed scenes for the second instalment of the Batman trilogy, *The Dark Knight*,' Ming explains.

Ming very much deserves his success, and also has some tips for anyone else wanting to take award-winning images at night or in low-light. 'Instead of carrying a tripod, which can be cumbersome, I recently invested in a foldable camera clamp arm that fits easily into my bag. It has proved very useful, as it allows me to clamp my phone or camera onto a light pole or railing when needed. The ability to take long-exposure shots without worrying about camera shake has been extremely helpful.'

Worthy runners-up

The two runners-up were Bircan Harper from Truro and Pawel Zygmunt from County Dublin in Ireland. They also enjoyed using the HONOR Magic8 Pro for this competition. 'What I liked most about the HONOR Magic8 Pro for night photography was the amount of detail it captures in very low light,' says Bircan. 'I was also impressed by the variety of shooting modes, including manual shooting in raw, and how well it handles colour and contrast at night.' Bircan gets to keep the phone she was sent during the shortlisted process. 'I'll mainly be using it for street photography, travel, and night scenes – particularly when working quickly or in situations where carrying a larger camera isn't practical,' she adds.

Bircan's runner-up image was taken in Shinjuku, Tokyo, always a photogenic location. 'Red and white lanterns were illuminating a narrow bar entrance in the Golden Gai district and revealing the patrons inside. Meanwhile, handwritten menus and close-set doorways conveyed the dense, intimate character of this historic nightlife district.'

The other shortlisted photographer was Pawel Zygmunt from Ireland. 'My shortlisted image was taken in Dublin during a rainy night. The reflections on the streets and the contrast between dark areas and neon signs created a great atmosphere – and the phone captured that mood better than I expected for a handheld device. I was really impressed by how well the HONOR Magic8 Pro performed in really challenging conditions. I was shooting street scenes in Dublin at night, and the rain created low visibility, glare, and constantly changing reflections. Despite that, the phone handled the low light extremely well – it kept details sharp, controlled the highlights from wet surfaces and streetlights, and maintained natural colours. Even in heavy rain, it managed to pick up textures and contrast that most phones would smear or lose completely. The stabilisation and fast night processing were especially noticeable in those conditions.

'I'll be using the HONOR Magic8 Pro for a mix of street photography, night photography, and travel shots. Because it deals so well with motion, reflections, and low light, it's ideal for spontaneous moments in cities. I also want to experiment more with long-exposure style handheld shots and portraits in moody lighting.'

Bircan Harper's runner-up image, taken in Shinjuku, Tokyo

Pawel Zygmunt took third place with this Dublin street scene

Ming's shortlisted image, taken in Hong Kong

Well done too to the other photographers shortlisted after the first round – Kell Lunam Cowan, Luci Victoria and Dominic Smith – as well as the 'Highly Commended' entrants. To learn more about HONOR phones, see www.honor.com/uk

UK Film Photographer of the Year 2026

IN ASSOCIATION WITH

ANALOGUE WONDERLAND

Kodak Professional

RICOH imagine. change.

Jessica Miller speaks with our second UK Film Photographer of the Year winner, Mavis CW

Launched by AP in 2024, the UK Film Photographer of the Year competition returned this year in partnership with Analogue Wonderland, Kodak Alaris and Ricoh Imaging. UK-based film photographers were invited to share their portfolio of 5-8 film photographs taken during 2025, showcasing their creativity, expertise, personal vision, and ability to shoot fantastic film images across a range of different situations and styles.

The judging panel comprised of Paul McKay of Analogue Wonderland, Andrew Church of Kodak Alaris, Adrian Uden of Ricoh, plus Nigel Atherton and Jessica Miller from *Amateur Photographer*.

Mavis CW is our UK Film Photographer of the Year 2026 winner, with a black & white portfolio of street photographs taken in London which includes celebrations of the VE 80th anniversary and the football Championship Final. Mavis primarily shoots with Leica MP and M6 cameras, favouring a 35mm focal length and Kodak Tri-X film. She wins over £4k of prizing, including a brand-new Pentax 17 film camera, a year's supply of Kodak film, a year's supply of film developing and scanning with the Analogue Wonderland lab, and a limited-edition Pentax T-shirt and baseball cap! Two runners-up, Louis Francis and Ted Smith, win £1,000 worth of film, £1,000 worth of developing and scanning, and a limited-edition Pentax T-shirt.

AP: How does it feel to win the competition and be recognised at the AP Awards?

Mavis CW: It felt surreal at first. When it truly sank in, I was overwhelmed with gratitude and excitement. It's an amazing feeling to have the work seen and appreciated by brands I've long admired. All the tens of thousands of steps I take to make photographs suddenly feel entirely worthwhile.

Above: St James's Park, London. Men with Union Jack hats on a bench with an obscured view

Left: VE Day 80. 2025 marked the 80th anniversary of Victory in Europe Day

AP: How did you get into photography?

MCW: While I was working in scientific research, I discovered my passion for photography. My journey began with a fascination for architecture and interior design, where I taught myself visual composition. A pivotal moment occurred when I encountered *The Decisive Moment* by Henri Cartier-Bresson. I was deeply moved by the power of photography to convey profound emotions and narratives.

Film photography resonated with me because of its pace and process.

There's something special about not seeing the image instantly. It forces you to slow down, to be present, to trust your instincts and to embrace imperfections. The most magical moment is pulling the negatives out of the development tank and holding them up to the light, you realise you have captured 'the shot' – it's incredibly rewarding.

AP: Can you tell us more about your winning portfolio?
MCW: I wanted to present a selection of glimpses into life and culture in London: moments that range from the quietly unnoticed to the collectively celebrated. My work features everyday scenes that might otherwise pass us by, occasions when people dress their best to honour history or to come together and cheer for their football club before a tournament.

The portfolio reflects the way tradition and modernity coexist. I'm interested in how the dynamics between heritage, pride and community continue to shape identities within an ever-evolving city. My work explores themes of stillness and connection, whether between individuals, within a crowd, or between a subject and their environment. Through these moments, I hope to convey both the intimacy and the collective spirit that define life in London.

AP: What are your favourite subjects to shoot?
MCW: I'm often drawn to scenes, people or objects that suggest a story or evoke a feeling. My work is deeply introspective and personal. I aspire to carry a unique feeling and understanding of the place that I'm in and photography becomes a way of communicating those emotions. I hope that when viewers look at my photographs they see a part of me coming through the images. I primarily work in black & white because I love that timeless and cinematic look.

Above left: Steve and Pigeons. Steve enjoys a quiet moment with pigeons in a calm corner beside a busy London street

Above: Flypast. The Red Arrows fly past Buckingham Palace

Below: Trafalgar Square, London. Football fans gather for a pre-celebration ahead of the Championship Final

AP: Anything else you want to tell us?
MCW: My debut photobook 'Somewhere Between Living and Dreaming', which features a series of photographs I made in New York over several years, is available signed from maviscw.com. I'm now focused on expanding my body of work into longer-term projects. My hope is to continue shaping these into future publications. Beyond that, I'm excited to keep experimenting, collaborating, and allowing the process to evolve organically. Thank you to all the judges and AP for the support and recognition. AP

Instagram: @onechapter

Left: Trafalgar Square, London. Kids on the railing

Right: Soho, London. Classic clothing in a public house

Persian Clipped

Underneath Black Siamese

Scottish Fold Adult Portrait

ALL PICTURES © TIM FLACH

Book of the Year

IN ASSOCIATION WITH Hahnemühle

Feline by Tim Flach

There is no better legacy for a photographer to leave for the world than a high-quality photography book and last year we saw some great ones. Tim Flach is internationally recognised for pictures that invite us to reconsider how we see and value the animal kingdom. His work balances visual elegance with intellectual depth, revealing both the strength and vulnerability of animals and their complex relationship with us.

Flach has exhibited worldwide in museums and galleries from Paris to Beijing, and published many widely acclaimed books including *Equus, Dog Gods, More Than Human, Evolution, Endangered* and *Birds*. Each project is underpinned by rigorous research and a belief in photography's ability to encourage compassion and ethical reflection.

His latest book, *FELINE*, explores cats across history and culture, from ancient Egypt to their contemporary status as companions and icons. Moving between artefacts, wild and big cats and modern pedigree breeds, Flach constructs a carefully sequenced visual narrative that rewards attention and reflection.

An Honorary Doctor of the University of the Arts London, an Honorary Fellow of the Royal Photographic Society and President of the Association of Photographers, Tim Flach continues to demonstrate, with *FELINE*, photography's unique ability to shape and inform how we see the natural world.

Honorary mentions also go to: ***Buried in Style: Artistic Coffins and Funerary Culture in Ghana*** by Regula Tschumi, and ***Utterly Lazy and Inattentive: Martin Parr in Words and Pictures*** by Martin Parr and Wendy Jones.

The exhibition Lee Miller at Tate Britain was on from 2 October 2025 to 15 February 2026

PHOTO © TATE (SONAL BAKRANIA)

Exhibition of the Year

Lee Miller at Tate Britain

IN ASSOCIATION WITH Hahnemühle

Over ten million people visited an exhibition in the UK last year. Our winning show is Lee Miller at Tate Britain, the most extensive retrospective of Lee's wide-ranging career ever staged in the UK. From starting out in front of the camera as one of the most sought-after models of the 1920s, to her 1930s collaborations with Man Ray, and later becoming an accredited war correspondent with the US Army, the Tate showcased her varied career through around 250 vintage and modern prints, alongside moving image, unseen archive materials and ephemera, including essays written for *Vogue* providing commentary and context. There are portraits of Lee by Cecil Beaton and Edward Steichen, and David E Scherman's famous picture of Lee in Hitler's bathtub.

Having taken us through the horrors of WW2 and the concentration camps that Miller captured on her Rolleiflex, the display ends with a collection of her portraits. Roughly 60,000 negatives, prints and journals now make up the Lee Miller Archives. This brilliantly curated exhibition is a testament to her incredible career that encompassed beauty, pain, death and surrealism.

Honorary mentions go to: **Dennis Morris: Music + Life** at The Photographer's Gallery and **Cecil Beaton's Fashionable World** at the National Portrait Gallery.

PHOTO © TATE (SONAL BAKRANIA)

Lee Miller at Tate Britain, 2025

IN ASSOCIATION WITH Nikon

Hero of Photography

Margot Raggett MBE for Remembering Wildlife

If you've been holding out for a hero your wait is over. Our Hero of Photography award shines a light on people using photography to do great things for the benefit of others.

What began in 2010 with a first DSLR camera on safari in Kenya's Maasai Mara blossomed into a lifelong commitment to photographing and protecting the natural world for tonight's hero, Margot Raggett.

Margot's photographs have been published globally and recognised by major competitions, but it isn't her own photographs that have won her this award. In 2015, after witnessing the aftermath of elephant poaching in Kenya, she founded Remembering Wildlife, a remarkable project bringing together the work of the world's top wildlife photographers to raise funds for conservation. Beginning with *Remembering Elephants*, the series has grown into ten books over ten years and has raised more than £1.25 million for conservation projects worldwide. The latest book features a special focus on the world's most trafficked mammal, the pangolin.

Awarded an MBE in 2023 for services to conservation, Margot Raggett reminds us that images can do more than inspire, they can effect change. Following the tenth anniversary of the first book, there could be no more fitting winner of our Hero of Photography Award.

Clockwise from far laft:

Mother and Baby © Jacha Potgieter

Polar bear © Marsel van Oosten

African leopards © Margot Raggett

Tiger © Sunil V Nair

ALLPICTURES © NICK TEO PHOTOS

Emerging Talent of the Year
Nicholas Teo

IN ASSOCIATION WITH Canon

This award recognises new creators who are pushing boundaries and expressing their ideas in fresh and creative ways.

Born in Singapore, photographer and filmmaker Nicholas 'Nick' Teo is an emerging voice working at the intersection of documentary and fashion. Now based in London, his work combines cinematic visual ambition with deeply personal human storytelling.

Teo is a graduate of Arts University Bournemouth with a degree in Commercial Photography. With a background in filmmaking and a strong technical foundation, he brings a director's eye to stills photography, blending high-end production values with narratives rooted in empathy and collaboration.

His projects often centre on marginalised communities, using the visual language of fashion to tell stories that are intimate, celebratory and also socially engaged.

Teo's work has been recognised by Portrait of Britain, the British Photography Awards, the Association of Photographers and Photo North Festival. His images have been published in *The Times, British Cinematographer* and of course in AP, rapidly establishing him as an original new voice.

Committed to keeping compassion and human connection at the centre of his practice, Nicholas Teo represents a generation of photographers proving that style and substance can and should coexist. He is clearly an exceptional talent with a bright future ahead of him, and we are proud to honour him with our Emerging Talent Award.

Clockwise from top left:

Tapestry

Chiaroscuro

I Am Not My Diagnosis

Nature Finds A Way

Right: Nicholas Teo

ALL PICTURES © OYEWOLE LAWAL

IN ASSOCIATION WITH mpb

Left: A self-portrait of Oyewole Lawal at Kinshasa Beach, located in Jamestown, Accra, Ghana – just behind where he was living while studying photography at the largest photography library in West Africa. 13th December, 2024

Power of Photography
Oyewole Lawal

Born in Lagos, Nigeria, Oyewole Lawal is a sociology graduate from the University of Lagos, who began his photographic journey in 2020 with just a smartphone, before upgrading to an old DSLR. His work was brought to AP's attention by previous Power of Photography winner Britta Jaschinski, who has been mentoring Oyewole through the Vital Impacts program founded by *National Geographic* photographer Ami Vitale. The minute we saw Oyewole's long-term project, Guardians of Gaia: The Unseen Eco-Warriors, we were blown away by it.

The project documents the lives and struggles of the waste miners who live and work at Africa's largest landfill site, eking a modest living from recycling the buried treasure they find among the trash – OUR trash – that is off-loaded there by container ship. These waste miners play a vital role in environmental sustainability. Oyewole is no tourist in this hellish landscape. He lives on the dump himself, alongside his subjects, following Robert Capa's mantra that 'if your pictures aren't good enough then you aren't close enough'.

Lawal's work, which was exhibited at COP28, demonstrates the enduring power of photography to bear witness, challenge dominant narratives and contribute meaningfully to change. The quality of this work, and Lawal's incredible dedication and commitment to the story, make him a deserving recipient of AP's Power of Photography Award.

Oyewole is currently without a camera since his battered old Canon recently died on him – thank you to MPB for stepping in to donate a Canon EOS R6 to replace it, which has already been dispatched to him.

A waste miner climbs a hill of refuse at Olusosun Landfill in Ikeja, Lagos, after collecting waste freshly dumped from a truck. 1st April 2025

Koku, a waste miner, takes a 'shower' after returning from a waste hunt at an abandoned dumpsite near Agbogbloshie. He had set out earlier in the morning, when the sun was less intense. The site is along Ring Road in Accra, Ghana. 12th September 2024

Waste miners sort freshly dumped waste at Olusosun Landfill, before transporting it to their individual spaces for further sorting. 12th January 2024

VANGUARD
#exploreyourworld

ALTA SKY 42

Claim Your
FREE
Visit your local dealer for more info

Available at leading dealers and vanguardworld.co.uk

Still looking

Amateur Photographer's 2026 Lifetime Achievement Award recipient **Jillian Edelstein** talks to **Peter Dench** about a career witnessing power, vulnerability and survival, and why compassion remains at the heart of her work

When Jillian Edelstein pops up on our Zoom call it takes me a few seconds to recognise her. She's just returned from a 'flipping freezing' swim at the mixed pond on Hampstead Heath. 'It's obsessional madness,' she says, buried under a thick bundle of layers. Is this what it takes to become a Lifetime Achievement Award recipient? When I offer my congratulations, the word 'lifetime' makes her laugh. 'It makes me feel like I'm 85.' She's still very much in her 60s.

What might have just been a routine daily dip, in Jillian's hands morphed into her project, The Water Rats, documenting a diverse community of open-water swimmers during lockdown. Jillian's work is often autobiographical in the deepest sense. She can't help but respond to people at thresholds, whether it be political, emotional or elemental.

Over four decades, Jillian Edelstein has built a body of work that moves fluidly between long-form documentary and portraiture. Her landmark book *Truth and Lies* (Granta, 2001) remains one of the most compelling visual accounts of South Africa's Truth and Reconciliation Commission. Subsequent projects including Sangoma (also known as Valley of the Ancestors), Affinities, Young Men: Worst Fears, and Here and There have all explored themes of ancestry, collaboration, masculinity and displacement.

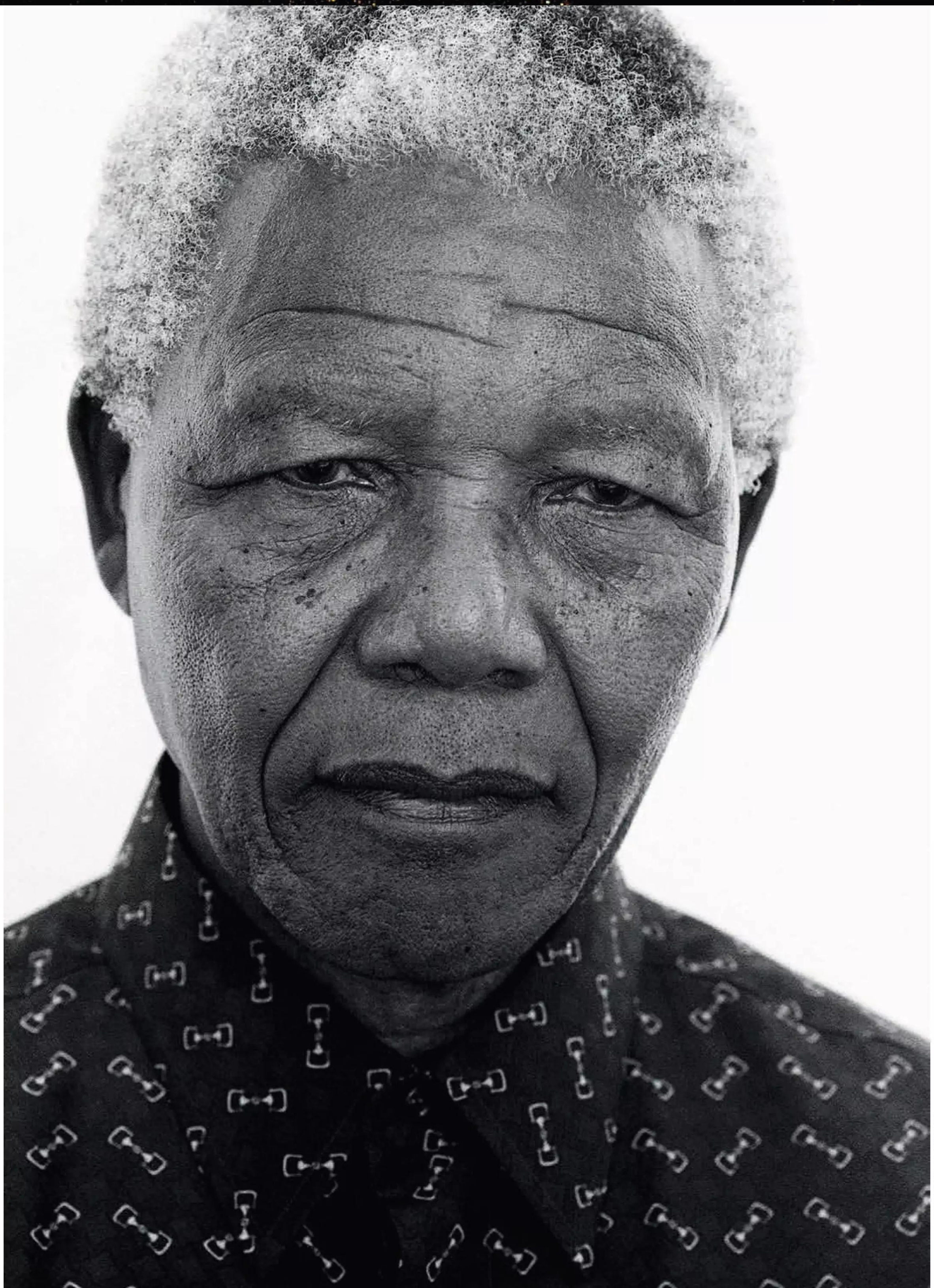
In the run-up to the 2012 Olympics she was commissioned by The National Portrait Gallery and BT to produce a series of portraits of those working to make the Olympic and Paralympic Games happen. For Picture Britain: Our Poverty, Our People, she collaborated with writer Stephen Armstrong on a national portrait series exploring dignity and resilience amid poverty. For the Imperial War Museum's Generations, she created contemporary portraits of Holocaust survivors and their families.

More than 100 of her portraits are held in the UK's National Portrait Gallery collection, portraits that have graced the pages of publications from *The New Yorker* to *Vanity Fair*. She has exhibited across the globe from London and Paris, Cape Town and Arles. Received numerous honours, including the Visa d'Or at Perpignan, the John Kobal Book Award and the Kodak UK Young Photographer of the Year and twice been selected for the Taylor Wessing Portrait Award.

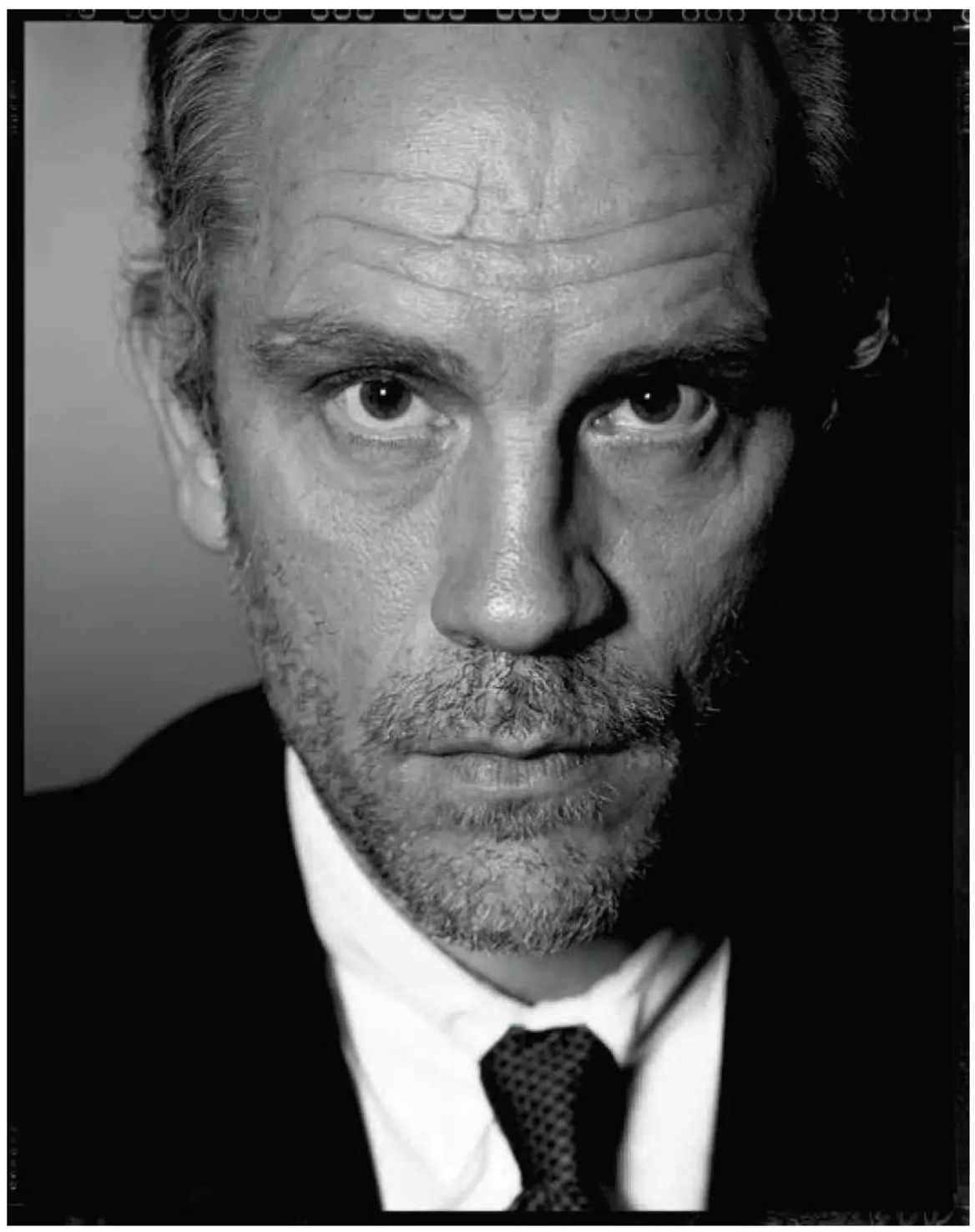
Mid-sentence she leaps up to let Fizz the cat out. Discards a layer and swishes out her long thick hair from under a hoody. As we delve into her legacy, there's little ego and lots of momentum. She's most enthusiastic when referencing new edits, unfinished films and projects.

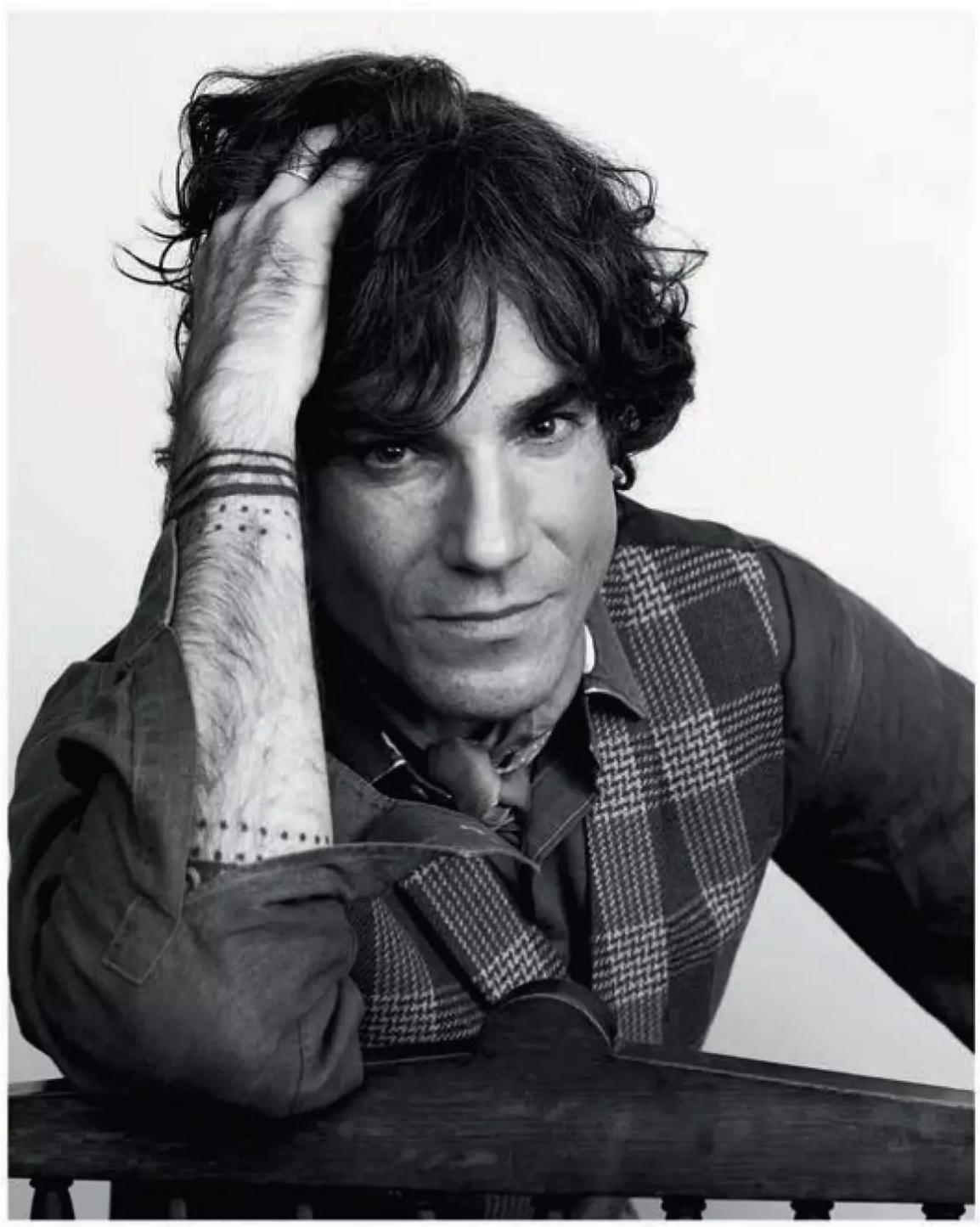
Right: Nelson Mandela, President, Tuynhuis, Cape Town, South Africa 1997

Left: Young boys Warwaterberg, South Africa



ALL PICTURES © JILLIAN EDELSTEIN





The award may celebrate her life, but Jillian is still very much building on it.

Growing up

Born in Cape Town, South Africa, Jillian speaks openly about growing up white and privileged under apartheid. That privilege came with moral friction. Early recollections that the safety and comfort she experienced could be threatened or erased. Her mother was chief medical social worker at the Groote Schuur Hospital, crossing between worlds from comfortable suburbia to townships legislated into poverty. 'So my very early memories are in the townships and seeing this complete inequality because of the colour of your skin,' she tells me. Rather than put her head in the sand, when photography arrived Jillian used it as activation.

She began her career as a press photographer in Johannesburg, working on *The Rand Daily Mail* moving between sports, fashion and the aftermath of state violence. She speaks of photographing the family of a young man on Death Row labelled a 'terrorist' and of being blocked from entering the Sharpeville township during a state of emergency. There was an instant realisation that her camera could be both a passport and provocation. 'It was glaringly obvious and inescapable,' she says of apartheid. 'I had to take it in, full force.' That compulsion to witness, record and look directly has been a constant throughout her career.

Portraits and power

Jillian recalls the frustrations working as a press photographer when she was asked to follow the parents of Dr Neil Aggett, the first white person to die in detention at the hands of the apartheid Security Branch. 'And it was at that moment I remember thinking, I can't do this any more. This non-reciprocal, snatch and grab approach,' she says.

Her recalibration to portrait photography began after moving to London in 1985 to study at the London College of Printing. Visiting lecturers from *The Sunday Times* including then Picture Editor Michael Cranmer realised her potential and began to commission her to photograph figures as varied as Lord Lew Grade and Gérard Depardieu. For Jillian, portraiture has never been about access or proximity to fame but about exchange, documenting encounters. 'It's like a dance. Like two people tangoing,' she explains.

A profound example of this is her acclaimed portrait of Nelson Mandela, made while she was documenting the Truth and Reconciliation Commission. Jillian was aware not to use flash – years in the limestone quarries had damaged Mandela's eyes. When she put the light meter on his chest to take a reading he went to grab it. 'President Mandela, it's fine, you don't need to do that,' she said. 'I'm just a country bumpkin,' he replied.

It's a humbling exchange and remarkable portrait, brave even, to avoid the statesman-as-symbol approach and focus on the pause. 'I responded to his aura, his calmness,' she remembers. The portrait balances dignity and vulnerability. It could have been taken anywhere. Jillian deliberately ignored referencing any presidential trappings. The theatre is all there in Mandela's face and the history behind it.

It's perhaps that restraint and refusal to overstate the obvious that Jillian's work has endured for so long. It didn't always go to plan. When rapper P Diddy saw his digitally captured image on the

Above: Fire at the Rand Agricultural Show

Left below: Lord Lew Grade, Sunday Times

Opposite page, clockwise from top left:

Joyce Mtimkulu, in Zwide, Port Elizabeth 1997, holding the hair of her dead son. She kept her son's hair for 20 years. It fell out when he was fed rat poison by the South African security police. She kept the hair in a black plastic bag which she took to the hearings so that it could be held up as evidence.

Sean Combs P Diddy, Drapers Magazine cover

Daniel Day-Lewis, for the New York Times magazine

John Malkovich, for the Sunday Times Magazine

computer screen he walked out – closely followed by his bodyguards. On another occasion, writer Barbara Cartland suggested tea after just 12 frames.

Truth and lies

From 1996 to 2002, Jillian repeatedly returned to South Africa to document the hearings of the Truth and Reconciliation Commission, set up to uncover human rights violations committed during apartheid. Choosing not to photograph from the press benches, she erected makeshift studios near the hearings and invited both victims and perpetrators to sit for her large-format camera.

She describes trembling while photographing groups of former security men. 'It's a seething mass of brute power.' But also insists that charm, empathy and performance are necessary tools, even with those she profoundly disagreed with politically. 'If you don't understand compassion, you don't operate well,' she tells me springing to her feet to let in a shivering Fizz.

Compassion is not the same as absolution. Her portraits don't soften the perpetrators, or sanctify the victims but hold them in the same visual register. The book that emerged, *Truth and Lies*, remains one of the most powerful visual documents of that period. It resists dramatising history, and instead invites the viewer in to take time to meet the eyes of those it represents.

Motherhood and momentum

Jillian has sustained her freelance photographic career adapting to the twists life inevitably brings, raising two children when her marriage faltered and with no supporting family network nearby. 'There were moments where it was very tricky,' she reveals.

She remembers being commissioned to photograph actor Kathleen Turner when her daughter was around ten days old and breastfeeding on a pavement which Kathleen thought was cute. She remembers being told, earlier in her career, that she could not be sent to cover a bomb blast because she was a woman. Sometimes her byline from those early reportage assignments appeared as 'Julian.' 'As a woman one has to be incredibly resilient. Doubly persistent,' she says.

Her portrait commissions funded her long-term projects. The commercial and the personal lived side by side. That balancing act, creative ambition and economic survival, art and childcare, is inherent in recognising Jillian's achievements. Her children are now adults, both creative in their own right.

'For Jillian, portraiture is about exchange, documenting encounters. "It's like a dance. Like two people tangoing," she says'

Photography was never separate but woven into the fabric of family. In Jillian's case, 'Lifetime Achievement' feels more like an acknowledgement of sustained intensity.

Black & white, colour and time

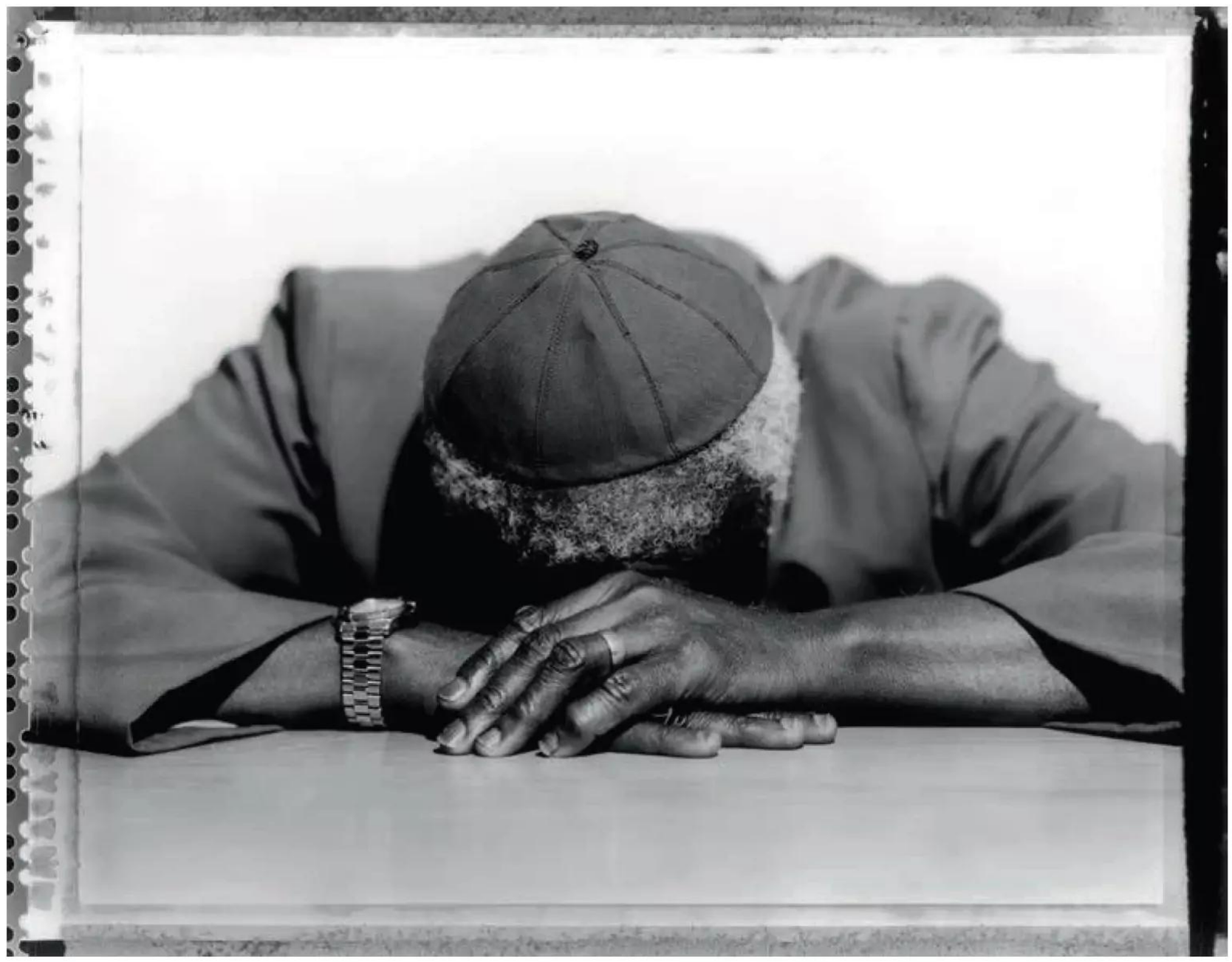
Inspired by Robert Frank, Richard Avedon, Mary Ellen Mark and Irving Penn, Jillian's early reputation was built largely in black & white. For *Truth and Lies* it just felt right. Black & white arguably helped neutralise the anxiety of the situation. It can create distance and offer protection. I ask her about moving more into colour, and she reflects carefully. 'With black & white, you do take away a little bit of reality,' she says. Her series on Sangomas about traditional healers in South Africa, demanded colour. The landscape, the rituals, the inherited knowledge passed between generations required a different palette. 'I couldn't not respond to it.'

Photographers are often tethered to a single aesthetic. Jillian has moved between documentary and portraiture, analogue and digital, black & white and colour, stills photography and film. Intermittently over the past decade she has been working on a feature documentary about the screenwriter Norman Wexler (think *Saturday Night Fever*, *Serpico* and *Joe*). 'My projects feel like little spirits around me. They're ever-evolving,' is her analogy.

Core impulse

Jillian has photographed presidents and prisoners, celebrities and shamans, collaborators and adversaries. Her long-term projects have taken five years or more to complete. She has moved countries, industries and formats without losing the core impulse that began in South Africa: to look directly at what power does to people. Jillian's curiosity and a deep need to understand is tangled with ambition. As our conversation winds down, she's already thinking what's next? The AP Lifetime Achievement award may mark four decades of work, but she doesn't behave like someone reflecting – more like someone mid-swim.

Jillian Edelstein has built a body of work deserving of recognition. Perhaps the real achievement is that after all these years she remains hungry, still questioning and willing to stand toe to toe with her subjects for another dance. AP



Clockwise from bottom left:

Cradock Landscape

Amy Winehouse, for Comic Relief

Bishop Desmond Tutu at the Truth and Reconciliation Commission headquarters, Cape Town, South Africa 2000. © Jillian Edelstein/ Network

Romantic novelist Dame Barbara Cartland

Vivienne Westwood, for Observer Magazine

Innovation of the Year

Godox iFlash iT32 and X5 trigger

- £86.99
- essentialphoto.co.uk

Why we like it

- Compact electronic flash unit
- Integrated 2.4GHz wireless control
- Interchangeable hot shoe/ trigger
- Available for all major camera brands

At first sight, the Godox iFlash iT32 looks like a regular on-camera flash unit, if a particularly small and neat one. But the device actually comes in two parts, the iT32 flash unit and the X5 Hot Shoe/Trigger, which clip together magnetically. This brings some significant benefits.

The first comes when shooting. If you want more flattering lighting than direct on-camera flash, you can simply unclip the iT32 flash, and either hold it in your left hand or set it up on the supplied magnetic stand. The flash will still fire, complete with TTL metering, controlled by the X5 trigger on the camera.

Secondly, if you use cameras from more than one brand, you don't have to buy multiple flash units. You only need to get another X5 transmitter. They're available for Canon, Fujifilm, Nikon, OM System/ Olympus/Panasonic, and Sony cameras, and cost just £18 each (or £22 for the Sony version).

The flash unit is decently spec'd too, with a guide number of 18m at ISO 100, a bounce/swivel head, and a built-in battery that recharges via USB-C. The X5 can also control other Godox 2.4GHz units within a multi-flash setup. It's a brilliantly innovative and unique device.

Readers' Choice Lens of the Year

Nikon Nikkor Z 24-70mm f/2.8 S II

- £2,599
- nikon.co.uk

Why we like it

- Top-notch optics
- Internal zoom design
- Handy video features
- Weighs just 675g

Many photographers crave having a 24-70mm f/2.8 lens in their kitbag. Such large-aperture standard zooms enable you to cover a range of subjects without having to switch lenses too frequently. This second-generation optic is a follow-up to the 2019 version, which arrived a year after the Z system debuted.

Nikon's original 24-70mm f/2.8 lens is a fine lens, but it's large, heavy and cumbersome. This new version addresses that by being both lighter and smaller in diameter. It also includes some other improvements which should not only improve image quality, but also make it an attractive option for video shooters.

Notably, this is the world's first 24-70mm lens with an internal zoom mechanism. Not only should this provide more effective weather-sealing, but it also helps when using the lens on a gimbal, as there's no change in balance on zooming. The lens also employs a new Silky Swift Voice Coil Motor for fast and accurate AF. As we found in our review, the updated optics deliver superb results, too. The result is a fantastic lens that has clearly captured the attention of a lot of photographers, as it won our Readers' Choice vote by a healthy margin.

Readers' Choice Accessory of the Year

Peak Design Pro Tripod

● £799.99 ● peakdesign.com

Why we like it

- Exceptional build quality
- Stable support for heavy gear
- Smooth camera adjustment
- Good range of accessories

Peak Design's original Travel Tripod has gained a strong following among enthusiast photographers for its light weight and clever, space-saving design. However, the company's new Pro Tripod brings noticeable improvements in strength, height and usability, without overly sacrificing the compact form or weight. It features thicker 4-section carbon-fibre legs with CNC-machined fixings and a much stiffer centre column – all of which contribute to its improved stability and greater weight-bearing capacity.

Indeed, while the overall design of the tripod is familiar, almost every aspect has been reworked. In particular, the ball head is considerably improved. It now has a fluid panning mechanism above the ball joint, which means you can level your camera and then pan without altering the horizon. The ball movement itself is smooth and secure, with just the right resistance for confident positioning. A spring-loaded quick-release clamp is another great addition that makes the tripod that bit slicker to use.

In the field, the Pro Tripod performs extremely well, being stable and quick to deploy. There are also some useful optional accessories including Pro Spike Feet, a Pro Levelling Base, and the clever Tilt Mod video-head converter. It's expensive, but it's a beautifully designed and built piece of kit.

Readers' Choice Accessory of the Year

Godox iFlash iT30 Pro

● £67 ● godox.com

Why we like it

- Small and portable
- Very affordable
- Remarkably well-featured
- Available for all popular cameras

This Godox flash may be tiny and affordable, but it's also extraordinarily well featured. It offers through-the-lens metered, strobe, and manual modes, plus the ability to work within Godox's 2.4GHz wireless system, including as a controller. It's available in five versions for most popular cameras, namely Canon, Nikon, Sony, Fujifilm, and OM System/Olympus/Panasonic.

Design-wise, this is a rectangular box that measures 65 x 46 x 47mm and weighs just 120g. Its built-in Li-ion battery promises 560 full-power flashes and charges via USB-C. Operation is straightforward, with most functions being controlled using either the buttons and top dial, or the rear touchscreen. Many can also be configured from your camera's flash menu.

Used as the main light source, the iT30 Pro gives a direct-flash look, but the TTL metering should avoid the bleached-out effect that can spoil such shots. It also does a good job of filling in shadows when used outdoors on a bright day. As the icing on the cake, the Godox TTL Hot Shoe Riser can be used to bounce the flash off a ceiling, for a mere £17. With few cameras these days having a built-in flash, this is a great pocket-sized solution.

THE
Photography & Video SHOW

GET TICKETS NOW!

14 – 17 MARCH 2026
NEC • BIRMINGHAM

The countdown has begun – plan your visit!

The UK's leading event for any photographer

250+ exhibiting brands

500+ live talks & demos

350+ speakers

Get 20% off standard ticket rates with code AMPHO26* Visit **photographyshow.com** to claim

Free entry for professional photographers**

BOOK NOW!

*Discount applies to advance entry tickets only and cannot be used in conjunction with any other promotion. The code expires at midnight on 13 March 2026 and cannot be applied retrospectively. **Professional photographers, videographers, content creators and image-making industry representatives can apply for FREE entry to the show. All applications must be made before midnight on 13 March 2026 and will be verified against specific criteria.

Drone Camera of the Year

DJI Mavic 4 Pro

● From £1,780 ● dji.com

Why we like it

- Sophisticated three-camera system
- Unique 360° rotating gimbal
- Up to 51 minutes' flight time
- Easy to fly

DJI's Mavic drones have always offered impressive photographic credentials, but the Mavic 4 Pro takes things to a whole new level. It retains the familiar folding design and triple-camera layout, but now you get a 100MP sensor on the main camera, and a 360° rotating gimbal that opens new avenues for framing and filming.

The main camera combines a 28mm equivalent lens with a 100MP Four Thirds Quad-Bayer sensor, which gives a standard output resolution of 25MP. Unusually for a drone, the aperture is variable from f/2 to f/11. Alongside it are 70mm and 168mm equivalent telephoto cameras for zooming in on more distant details. The main camera can record 6K video at 120fps, while the other two record in 4K at up to 120fps.

DJI's ActiveTrack 360° keeps your subject in-frame and focused during filming, while MasterShots and QuickShots execute preset flight patterns for cinematic footage. Other key features include flight times of up to 51 minutes, all-round obstacle detection and an intelligent return-to-home function that can even operate without GPS. Crucially, the drone is easy to fly, and the cameras deliver fine image quality. In short, the Mavic 4 Pro represents a new benchmark for aerial photographers.

Smartphone Camera of the Year

iPhone 17 Pro

● From £1,099 ● apple.com/uk

Apple's iPhones have always been some of the best smartphones for photographers. Compared to the previous model, the iPhone 17 Pro brings a couple of notable improvements to the camera system. The first is that the rear cameras now all boast high-resolution 48MP sensors. Secondly, the selfie camera gains both a bump in resolution to 18MP and a square sensor that allows you switch between portrait and landscape formats without having to rotate the device.

You get three rear cameras, housed in a distinctive 'plateau'. They comprise a main camera with a 24mm equivalent f/1.78 lens; an ultra-wide camera with a 13mm equivalent f/2.2 lens; and a telephoto camera with a 100mm equivalent f/2.8 lens. That's actually shorter than the 5x zoom on the last generation, but this is offset by the much higher resolution sensor. We're pleased to say that you get the same camera setup in the iPhone 17 Pro as the larger Max model.

All three cameras deliver excellent photos and video, with plenty of detail, well-balanced exposures, and vibrant colours. The various specialist modes, such as portrait and night, put in a good performance too. All told, it's a really capable pocket camera.

Why we like it

- Three high-resolution sensors in main cameras
- Improved selfie camera
- Excellent image quality
- Same camera as larger Pro Max

Prime Lens of the Year

Sigma 135mm F1.4 DG Art

● £1,649 ● sigmauk.com

Why we like it

- Great resolution even wide open
- Excellent subject isolation
- Comprehensive lens controls
- Good price

Sigma's 135mm F1.4 stands out as the largest-aperture autofocus lens yet made at this focal length. It's designed for use on full-frame cameras, and available in Sony E and L-mount versions. Compared to the f/1.8 offerings from other brands, it gathers two-thirds of a stop more light. However, this may well be less of a draw for many photographers than the reduced depth-of-field and enhanced subject isolation provided by the super-large aperture.

Design-wise the lens offers everything we'd expect, including dual AFL buttons and an aperture ring that can be declicked. It's dust and splash-resistant and features an oil and water-repellent coating to help keep the front element clean. Inevitably it's large and heavy, but a tripod ring is included, with an Arca-Swiss profile so it'll clamp directly onto many heads.

As we've come to expect from Sigma's Art-series lenses, image quality is absolutely stellar. You get excellent sharpness and detail rendition alongside aesthetically pleasing out-of-focus areas. Focus transitions are beautifully smooth, while highlights are clean, rounded and will not distract from the subject. There's barely any hint of chromatic aberration, either.

It's a superb lens for portraiture in particular, but could also be useful for street, travel and general photography.

Zoom Lens of the Year

Sony FE 50-150mm F2 GM

● £3,799 ● sony.co.uk

Why we like it

- Bright f/2 maximum aperture
- Superb image quality
- Fast autofocus
- Surprisingly compact size

For many sports, wedding and events photographers, the 70-200mm f/2.8 has long been a staple of the kit bag. But Sony's latest large-aperture telezoom brings a whole new option, being an entire stop brighter. While that's an advantage for shooting in low light, it also enables increased subject separation and greater background blur. Yet this comes in a lens that's similar in size and weight to a 70-200mm f/2.8, at 20cm long and 1,340g, although it's noticeably larger in diameter.

Naturally Sony has included all the features we'd expect for one of its top-end G Master optics. The weather-sealed barrel plays host to an aperture ring that offers clicked or clickless operation, plus three custom function buttons. Zooming is internal, so the balance of the lens doesn't change. No fewer than four XD linear motors are employed to deliver fast and quiet autofocus.

Image quality is exceptional, with the lens delivering razor-sharp images with no trace of chromatic aberration. That f/2 aperture means that it can easily diffuse backgrounds into a beautiful blur. It's undeniably expensive, but for weddings and events photographers, this lens could be a game-changer, mitigating the need to carry fast primes.

Film Camera of the Year

Lomo MC-A

● £449 ● lomography.com/uk

Why we like it

- Sturdy, stylish body
- Auto or manual control
- Lens performs well
- Supports DX coding

With the Lomo MC-A, Lomography has produced the best new film camera for many years. It's an autofocus compact that uses 35mm film, with a 32mm f/2.8 lens that retracts when the camera is switched off. Impressively, you get a choice of either automatic or manual control over focus and exposure settings.

The sturdy metal body plays host to a comprehensive array of external controls, including shutter speed and exposure compensation dials, an aperture ring, and even a zone-focus slider. Your current settings are shown on a large top-plate LCD. Film speed is set automatically via DX coding on the cassette – a feature that used to be ubiquitous, but which hasn't been available on other recent film cameras. Winding and rewinding are manual, and a multiple exposure feature is available. To round things off, there's a small built-in flash.

The 5-element glass lens is a decent performer, although this being Lomo, it's not without its quirks. It can be vulnerable to flare, and a little vignetting can sometimes be visible too. However, exposures are accurate and well balanced. Overall, it's a fun camera to use that feels well-built and produces solid results.

Video Camera of the Year

Nikon ZR

● £2,199 body-only ● nikon.co.uk

Last year, we saw several distinctly different takes on what a specialist cinema camera should look like. Our favourite was the ZR, which represents the first fruits of Nikon's acquisition of video camera maker RED. This places a comprehensive feature set into a small body that's cleverly designed so it can be used standalone and hand-held, without necessarily needing an add-on rig or accessories.

In essence, the ZR is based on the proven imaging hardware from the excellent Nikon Z6III. It employs the same 24MP partially stacked sensor, which supports internal 6K 60fps RAW recording using the full sensor width, and 4K 120fps RAW with a 1.5x crop. Full HD recording is available at 240fps.

Nikon has fitted the camera with an unusually large, bright and detailed 4in, 1000-nit, 3.07m-dot screen, which means many users won't need to use an external monitor. It also records high-quality directional audio via its built-in mics, and is the first camera to support internal 32-bit float recording. To round things off, 5-axis in-body image stabilisation reduces the need to use a gimbal. The overall result is an entry-level cinema-style camera that has genuinely reset expectations for what we should get at this price point.

Why we like it

- 6K 60p RAW at entry-level price
- Large, bright 4in screen
- Internal 32-bit float audio
- Compact design

Compact Camera of the Year

Ricoh GR IV

● £1,199 ● ricohgr.eu

Key features

- Truly pocketable dimensions
- Excellent image quality
- Discreet design
- Enthusiast-friendly controls

Ricoh's GR-series compacts have a well-earned reputation for being classic street shooters, and this fourth-generation model counts as a well-judged update. It gains a whole host of upgrades, including improved image quality, revised controls, faster operation, and longer battery life. However, it maintains the same stealthy, discreet design and truly pocket-friendly dimensions.

The GR IV now employs a 25.7MP APS-C CMOS sensor, a small but welcome boost over the 24MP of its predecessor. It employs a 28mm equivalent f/2.8 lens, but now with tweaked optics for improved sharpness. In-body image stabilisation has also been upgraded to a 5-axis system, that's rated for 6 stops of shake correction. Other notable updates include 53GB of internal storage and a larger battery that promises 250 shots per charge.

As before, the camera is designed to be as small as possible. This means it does without a viewfinder and has a fixed, rather than tilting rear screen. But it still finds space for plenty of controls, including two electronic dials for exposure settings and a small exposure compensation rocker. It's more responsive too, with quicker startup and snappier autofocus. The result is a great little camera that's fast and discreet and produces excellent image quality.

Premium Compact Camera of the Year

Fujifilm GFX100RF

● £4,699 ● fujifilm-x.com

Why we like it

- Exceptional image quality
- Engaging analogue controls
- Great colour output
- Creative aspect-ratio dial

Sometimes a product comes along that offers something we've never seen before. The world's first digital medium-format compact camera takes the hugely successful formula of Fujifilm's popular X100 series, but gives it a twist with a much larger, higher-resolution sensor. That turns out to be a recipe for phenomenal image quality in a remarkably portable package.

Fujifilm has built the GFX100RF around a 102MP sensor that measures 44x33mm – making it 70% larger than full-frame. This is paired up with a 28mm equivalent f/4 lens, with the relatively modest aperture helping to keep the package reasonably slim. As on the X100, you get traditional analogue dials that encourage you to take control over the exposure settings. But there's now also a dedicated aspect-ratio dial for further creativity, with settings covering everything from square format to ultra-wide panoramas. You also get an excellent corner-mounted viewfinder plus a tilting rear screen.

Build quality is superb, with the camera being fully weather-sealed when fitted with the supplied filter adapter and 49mm protector filter. Image quality is, unsurprisingly, sensational, with vast amounts of detail and Fujifilm's usual lovely colour rendition. For photographers shooting such things as cityscapes and landscapes, the GFX100RF might just be the ultimate travel companion.

Enthusiast Camera of the Year

Nikon Z5II

● £1,599 body-only ● nikon.co.uk

Why we like it

- Fantastic value for money
- Comprehensive feature set
- Proven sensor
- Fully articulating touchscreen

One camera we reviewed in 2025 stood out for its sheer value for money, with a comprehensive feature set at an affordable price. Built around the same proven 24MP full-frame BSI-CMOS sensor as the retro-styled Zf, the Nikon Z5II boasts a range of enticing features including a fully articulating touchscreen, a bright, high-resolution viewfinder, dual SD card slots and uncropped 4K 30fps recording. And all of that in a body that costs less than £1,600.

Subject detection is on board, and capable of picking up people, animals, birds and vehicles (cars, motorbikes, trains and airplanes). Another significant upgrade over the original Z5 lies with continuous shooting, which is now available at up to 15fps in raw format, or 30fps if you're happy to stick with JPEG only. In-body image stabilisation provides up to 7.5-stops of shake reduction.

The SLR-style body handles well, with a nice large handgrip, twin control dials, and an AF-area joystick. A new button gives direct and quick access to Picture Control colour modes. Image quality is, as we'd expect, very good indeed. Fundamentally, you'll struggle to find anything else as capable for the price, making it an extremely tempting proposition for a wide range of users.

Premium Camera of the Year and Readers' Choice Camera of the Year

Canon EOS R6 Mark III

● £2,799.99 body-only ● canon.co.uk

Over the past few years, we've been spoiled by a number of superb high-end cameras that can do almost anything users might ask. We tested several such models in 2025, but our favourite was the Canon EOS R6 Mark III. It seems our readers agree, as they voted it their camera of the year.

While the Mark III employs a near-identical body design to its predecessor, it gains a new, higher-resolution 32.5MP sensor. Continuous shooting runs at up to 12fps with the mechanical shutter, and 40fps using the electronic shutter. Canon's subject detection AF is on board, covering humans, animals and vehicles, while in-body image stabilisation promises up to 8.5 stops of shake reduction. But it's the video specs that get the most eye-catching boost, with internal RAW recording at 7K and 60fps, or 30fps in 3:2 Open Gate mode. 4K can be shot at 120fps.

As with its predecessors, everything about the EOS R6 Mark III works extremely well. But now, it comes with even higher resolution to go with its blisteringly fast speed. As a result, it's just as much at home shooting detail-rich landscapes as it is with fast-paced action. It's an extraordinarily accomplished all-rounder.

Why we like it

- Great image quality from 33MP sensor
- Superb autofocus system
- Excellent controls and handling
- Super-fast shooting

MISSED AN ISSUE?
COMPLETE YOUR COLLECTION

ORDER TODAY!

18 JULY 2023

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

16 MAY 2023

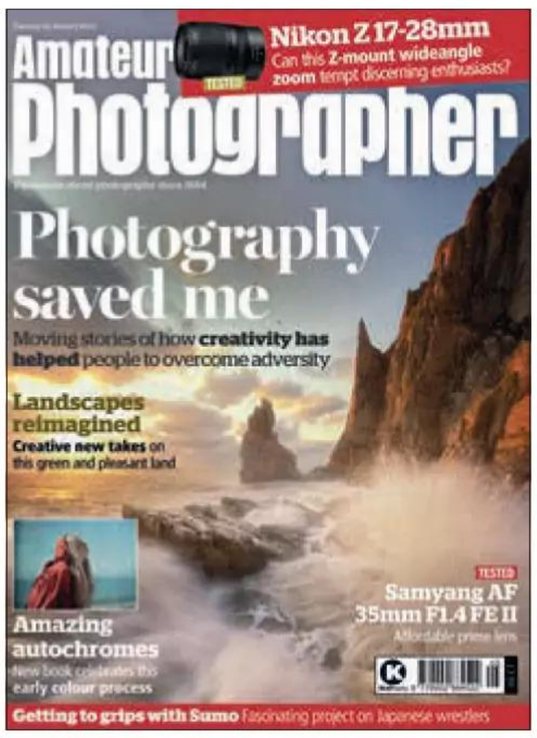
COVER STORY Get great bird shots on a budget **INSIDE** Leica M11 Monochrom test, Nikon Z 26mm f/2.8

23 AUGUST 2022

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

11 APRIL 2023

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



24 JANUARY 2023

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

31 JANUARY 2023

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

30 MAY 2023

COVER STORY Tips for dramatic seascapes **INSIDE** Airshow shots, David Hogan, Sigma 50mm f/2

16 AUGUST 2022

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

8 NOVEMBER 2022

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

20 JUNE 2023

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

11 JULY 2023

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

12 JULY 2022

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

Visit shop.kelsey.co.uk/APB

Call the hotline 01959 543 747*

or scan me!

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

Consumer Camera of the Year and Product of the Year

Fujifilm X-E5

● £1,299 ● fujifilm-x.com

Fujifilm's X-E5 is a flat-bodied, rangefinder-style camera with a corner-mounted electronic viewfinder. In many ways, it can be seen as an interchangeable-lens version of the popular X100VI fixed-lens compact – to the extent that it comes complete with a new slimline 23mm f/2.8 lens. With an excellent feature set in a small body, it's a great choice for such things as street, travel and social photography.

As is Fujifilm's way, the camera shares its main photographic specifications with several of its siblings, including the X100VI and the SLR-shaped X-T50. It employs the same 40MP X-Trans CMOS 5 sensor and X-Processor 5, and notably, it becomes the first model in the X-E series to include in-body image stabilisation. Subject detection autofocus is on board, with settings for animals, birds, cars, motorbikes, airplanes, and trains.

As usual, Fujifilm has included its full suite of Film Simulation colour modes, which are set using a physical dial. However, the big deal on the X-E5 is you can now save your own favourite 'recipes' to three FS positions on the dial. This is great for users who like to tinker with colour settings to get their own custom image looks.

The X-E5 is a notably good-looking camera, with the same kind of sharp, clean lines as the X100VI. It feels pretty solid too, thanks to a machined aluminium top-plate. Despite the small size it doesn't skimp on controls, with dials on the top for exposure compensation and shutter speed, which are complemented by aperture rings on most Fujifilm lenses. A small joystick on the back is used for setting the focus point. It's a very pleasant and engaging camera to use.

Image quality is excellent, with that 40MP sensor capturing more detail than other brands' APS-C cameras, and indeed, most full-frame models. Colour rendition is fabulous too, with all the film simulations leaving you spoiled for choice.

Just perfectly formed

As always, choosing our overall product of the year wasn't easy, as there were so many strong contenders. Often, we give it to the camera that out-specs the rest. But this year, we picked the one that, quite simply, we liked the most – and that's the X-E5. It's a lovely little camera that looks fantastic and delivers consistently superb images – and what more could you want?

Why we like it

- Small, portable body
- Enthusiast-friendly controls
- Lovely in-camera colour
- Excellent raw image quality

With its small size and excellent image quality, the X-E5 is a great travel camera
Fujifilm X-E5, XF 23mm F2.8 R WR, 1/300sec at f/8, ISO 125

BENRO®

CyanBird Pro

Now available with the FS20PRO Hybrid Head

Engineered for photographers and creators who demand performance without compromise. Crafted from ultra-lightweight carbon fibre, this tripod combines style with serious stability.

Find Benro sponsoring the Fundamentals Stage at The Photography & Video Show 2026.

uk.benroeu.com
@benrouk

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

Editorial
Group Editor Nigel Atherton
Deputy Editor Geoff Harris
Technical Editor Andy Westlake
Features Editor Amy Davies
Online Editor Joshua Waller
Deputy Online Editor Jessica Miller
Staff Writer Musa Bwanali
Production Editor Jacqueline Porter
Design atg-media.com (Calum Booth)
Photo-Science Consultant Professor Robert Newman

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

Management
CEO Steve Kendall
Publishing Director Mark Winterton
Retail Director Steve Brown
Head of Customer Marketing (Subscriptions) Claire Aspinall
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscription Basic Annual Rate
51 issues of Amateur Photographer are published per annum.
UK annual subscription price: £280.50
Europe annual subscription price: £433.50
USA annual subscription price: £433.50
Rest of World annual subscription price: £459.00
For our latest subscription offers, **visit Shop.kelsey.co.uk/amateur-photographer-magazine or call 01959 543 747**
UK subscription and back issue orderline 01959 543 747
Overseas subscription orderline 0044 (0) 1959 543 747
Toll free USA subscription orderline 1-888-777-0275
UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/APB
Already a subscriber?
Manage your subscription online at shop.kelsey.co.uk/site/loginForm

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

Distribution in Great Britain
Frontline Distribution Solutions
2 East Poultry Avenue, London, EC1A 9PT
Tel 020 7429 4000

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

Kelsey Media 2026 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.

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

Inbox

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

LETTER OF THE WEEK

New journey

© BEN WOODALL

Beginner Ben Woodall sent us his great image

Having just been gifted a subscription to AP for Xmas and now going through my first magazine it will be something that I will be continuing with. Being an absolute novice I have thrown myself into the world of photography, bought myself a Sony A7 IV and a couple of lenses, having read your reviews, and just wanted to share a photo. It's nothing grand, but it demonstrated to me that even on a drab, dull day walking around York, there is always something unique to capture.

On the day in question I think I took over 200 photos of pretty much anything and everything. When I returned home I fumbled my way through importing the photos to my computer and when I came across this picture it confirmed that photography, for me, is here to stay. Thank you to AP for inadvertently supporting me through the start of my journey.
Ben Woodall

This is a great start, Ben. I hope our prize of a Samsung memory card will be useful on your journey.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

Win! SAMSUNG
A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty.
Visit **www.samsung.com/uk/memory-storage-devices/**

Photography and mental health

I'm a full-time carer for my mum who suffers with dementia and limited mobility. Photography plays a hugely important positive role in helping to maintain my own mental health and general well-being.

Caring for someone is extremely demanding both physically and mentally so I've learnt to adapt my routine, whether it be venturing out taking photographs at dawn when my mum is still in bed sleeping, editing or printing images when she is sleeping during the afternoon or at night. As her dementia worsens my routine is continually adapting to still include photography.

Few people will realise but my mum also enjoys the benefits. Printing a photograph A3+ size allows me to share memorable moments I've experienced and bring happiness and joy. Looking at a large print is much more effective than viewing on a small screen, especially for the older generations. My mum might not say anything all day but when she views one of my prints she will often smile and say 'now that's a beautiful picture.'

Photography not only helps maintain my own mental health but creates those special moments we can cherish together.
Hugh Maxwell

Awful but good

I bought a copy of *The Minimalist Photographer* after your review. Terrific. Along with great photos much of it concerns thinking about the shot in various ways. All very helpful and inspiring. I wondered if I suffered from the usual fault of concern with 'camera equipment' and so I bought a Kodak PixPro C1. Its virtue is that it is cheap, small and weighs about the same as a pack of cards. Unfortunately the reviews are correct insofar as it is awful. However, that is just what I wanted. There is no other option but to concentrate on scenes and light. The bulk of photos usually have to be jettisoned but those that are left provide a sense of quirkiness, humour and unexpected sense of place or event. And, not least, they give a great sense of satisfaction that you (and not necessarily the equipment) have actually worked to produce something interesting.
Colin Inns

No video

Regarding the discussion about video in cameras. How about if manufacturers offered cameras without any video functionality for a reduced price with the option to buy and self-install from firmware at a later date if needed. Maybe they would sell even more cameras?
Mike Morley

Removing the video options won't affect the price, but it would reduce the potential market, thus probably making it more expensive, not cheaper.

THIS WEEK WE ASKED...

What made you fall in love with photography?

Richard Summersby
Seeing the image appear as if by magic on that first 10x8in sheet of paper in the dish of developer, under a tiny Durst enlarger in the red safelight glow!

@olgab.photo
An old Zenith camera I was given as a teenager.

@cath_taylor_23
My first Fuji camera.

David Braun
My dad printing under the stairs on his home-made enlarger in the '50s and when I was older my mum brought me AP every week.

@aaronalvaresvisuals
The ability to freeze the best times of our lives and relive them again and again.

Barry Alan
My dad acquired a folding camera when, as a soldier stationed in Italy during WW2, he bought it for 200 cigarettes! I was envious, and eventually he treated me to a Kodak Brownie 127!

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

Denny Woodthorpe
Amateur Photographer magazine! I used to deliver newspapers as a boy and would sit on someone's front door step to read their copy of AP before pushing it through the letterbox.

Matthew Ormston
As a 12/13-year-old in the very early '80s I had a Polaroid camera given to me, peel-apart film. That was it, I was hooked on photography. I then went on to painting and used photography as a tool in my work especially in landscapes. I'd shoot the photos on location, and paint back in the studio. I went to college and did my City & Guilds in photography, had my own darkroom, and eventually stopped painting and now just do photography. I love it.

@shannon.clarke.x
The freedom.

@girlbehindthecamera2025
The escape from reality.

Kate Weldon
Landscapes – being able to capture the beauty of them and the intricacies of nature, and as another person said, being able to share that with people.

Oddy Barber
I inherited my father's camera, a Mamiya-Sekor 35mm at the age of 15 and I have loved nature and wildlife since the age of five. So it was a no-brainer that I started doing wildlife photography once I got the camera.

Tim Smith
Watching motorsport in the early eighties.

NEW YEAR SALE

13 issues FOR JUST £26

Only £2.00 an issue!

SAVE 72% ON A SUBSCRIPTION

Scan me

Terms & Conditions: *UK Direct Debit or Continuous Credit Card offer, you will pay £26.00 for your first 13 issues, then £46.99 every 6 months thereafter. Savings are based on the standard basic rate, which includes the cover price of £4.50 plus Kelsey Media's standard postage and packing price per single issue for 6 months. Offer ends 31st March 2026

ffordes
photographic

SELL OR PART EXCHANGE your FILM EQUIPMENT

Trusted by photographers for over 65 years, Ffordes is built on genuine experience and passion for photography. **Real** people who understand your craft, **real** equipment you can rely on, and a **real** shop where you are more than just another order number. It is honest advice, dependable gear, and personal service you can trust every time.

As easy as..

1.Get a Quote 2.Free Collection 3.Get Paid

t: 01463 783850
e: info@ffordes.com

www.ffordes.com

Zeniko ZA12 Dual Dial Flash

Andy Westlake tests a small on-camera flash unit with a particularly clever trick

● Approx £50 (Amazon or eBay) ● zeniko.com

The Zeniko ZA12 is a small flash unit that's designed to work on most cameras. It offers a choice of either auto metering using a built-in light sensor, or manual control. There's nothing remarkable about that, but where it stands out compared to similar units lies in the way you can adjust how it works in auto mode, to accommodate a much wider range of camera settings.

Key to the ZA12's abilities are the dual dials on top. By setting the right-hand dial to one of the positions marked in red, you can manually set the light output from full power down to 1/64 in whole-stop steps. However, it's when you move away from manual operation that the real cleverness begins. Most flash units with built-in auto metering force you to use specific exposure settings. But on the Zeniko ZA12, you can specify your preferred settings using the two dials, with apertures from f/2 to f/11 and sensitivities from ISO 50-1600. Set these to match your camera, and the unit will then adapt its output accordingly.

I tested the flash on a number of cameras, and I found it meters reliably in auto mode, if you stay within the workable distance range for your chosen settings. But the catch is that there's no indication on the unit of what this range might be, so you either have to consult a table in the manual, or do guide number calculations in your head.

Zeniko doesn't actually specify a guide number, but it turns out to be 6m at ISO 100. Likewise, the manual neglects to mention a coverage angle, and I was pleasantly surprised to find that it'll provide even illumination for a lens as wide as 24mm (or equivalent). That's great, as it means this unit should work happily with almost all digital compact cameras, or mirrorless models with their kit lenses.

Build quality is very nice indeed, with a retro-inspired design and metal shell. There's a power/test button on the back, and a status LED on top. One thing the flash won't do, though, is auto-power off: instead, you have to switch it off manually.

Our Verdict

The Zeniko ZA12 is a clever little flash that generally works well, and its small size means you can carry it around very easily. It could be a particularly good choice if you want to use it with multiple cameras, including with film. It's just crying out for some kind of working-distance indicator.

ALL PRICES ARE APPROXIMATE STREET PRICES

Power
The internal battery is rated for 400 flashes and recharges via USB-C in about 70 minutes.

Hot shoe
A basic single-pin hot shoe allows the unit to be used on almost any camera.

Amateur Photographer Testbench Recommended ★★★★

Colours
Zeniko offers the ZA12 in two colours to match your camera, either black with silver dials, or two-tone silver and black.

Kit
A push-on diffuser, soft pouch, and charging cable are supplied in the box.

At a glance

- Guide no. 6m at ISO 100
- Auto or manual control
- Built-in rechargeable battery
- 55 x 47 x 36mm
- Weighs just 60g

ALSO CONSIDER:

If you'd like a tiny hot shoe flash unit but would prefer to have TTL metering, take a look at Godox iT20 (right). It's available in versions for Canon, Fujifilm, Nikon, Sony, or Olympus/OM System/Panasonic, and costs £40. There's also a cheaper manual-only option, the iM20.

wex photo | video

Trustpilot
Rated Excellent
based on over 70,000 reviews

THE
Photography & Video SHOW

14 – 17 MARCH 2026
NEC ● BIRMINGHAM

Join us at one of our **two** stands for:

Exclusive show offers from top brands

10% trade-in bonus[1] so you can upgrade

In-depth advice from one of our experts

Gear repairs for your favourite kit

[1]T&C's apply. Additional 10% trade-in bonus is applicable when trading in any working product at The Photography & Video Show, Wex Photo Video stand D83, NEC, Birmingham. The 10% bonus will be offered as Wex Photo Video credit only. Offer starts 14.03.26 and ends 17.03.26. [2]Discount applies to advance entry tickets. It cannot be used in conjunction with any other promotion, expires on 12.03.26 and cannot be applied retrospectively. Promoter: Future Publishing Limited. ©Warehouse Express Limited 2026.

Use code[2]: **WEX26**
for 20% off advance tickets

Scan to book or visit
photographyshow.com

BLAST FROM THE PAST

The Kookie

And now for something completely different – John Wade raids his toybox

LAUNCHED 1968

PRICE AT LAUNCH $20 (just under £9 in 1968)

GUIDE PRICE NOW £200-plus with accessories, £50-100 for camera alone

The Kookie, an American toy camera that has become rare and collectable

Here's an unusual camera that was aimed at children to take pictures indoors or outdoors and then develop them on the spot. It stands at the top of a peculiar arrangement of plumbing-type pipes reminiscent of the mousetrap game made around this time. Perhaps that's because both the game and the camera were made by the Ideal Toy Company in New York.

The Kookie shoots small, square pictures on special sensitised paper, loaded into a cassette that slots into the back of the camera. The shutter release is in the shape of a beetle, or bug as it is known in America, a play on words that refers to shutterbugs. Outdoors, children are advised to shoot with the sun behind them. Indoors, flash photography requires a flashcube inserted into a flashgun held by a hand beside the lens.

The camera was sold with cardboard bodies for children to hold in front of themselves as they peered over the top wearing a series of disguises and masks. These were supplied on a cardboard sheet from which they were pressed out. An anamorphic lens disguised as a can of soup (labelled 'Toymato Soup') is balanced on a tray held by another hand beside the lens. Attached to the front of the camera the anamorphic distorts pictures, making subjects tall and thin, short and fat, or otherwise twisted and warped depending on its orientation. After exposure, a cutter is operated and the paper on which the exposure has been made falls into a developing tank below the body, in which a one-shot solution produces a direct positive image to be washed under a tap and left to dry. A built-in egg timer is used to time development.

If you're seeking a camera for serious film photography, this isn't it. If you crave an unusual collector's item, you'll need to get in the queue because Kookie cameras, especially when accompanied by their box and the various accessories illustrated here, are exceedingly rare.

The bodies and disguises that children could use back in the 1960s – even rarer today than the camera

Rarer still: the film paper in its cassette and a bottle of Kookie developer

What's good An unusual design that will appeal greatly to collectors.

What's bad Unlikely that any film or developer even still existing will be usable

NEW YEAR SALE

13 issues FOR JUST £26

Only £2.00 an issue!

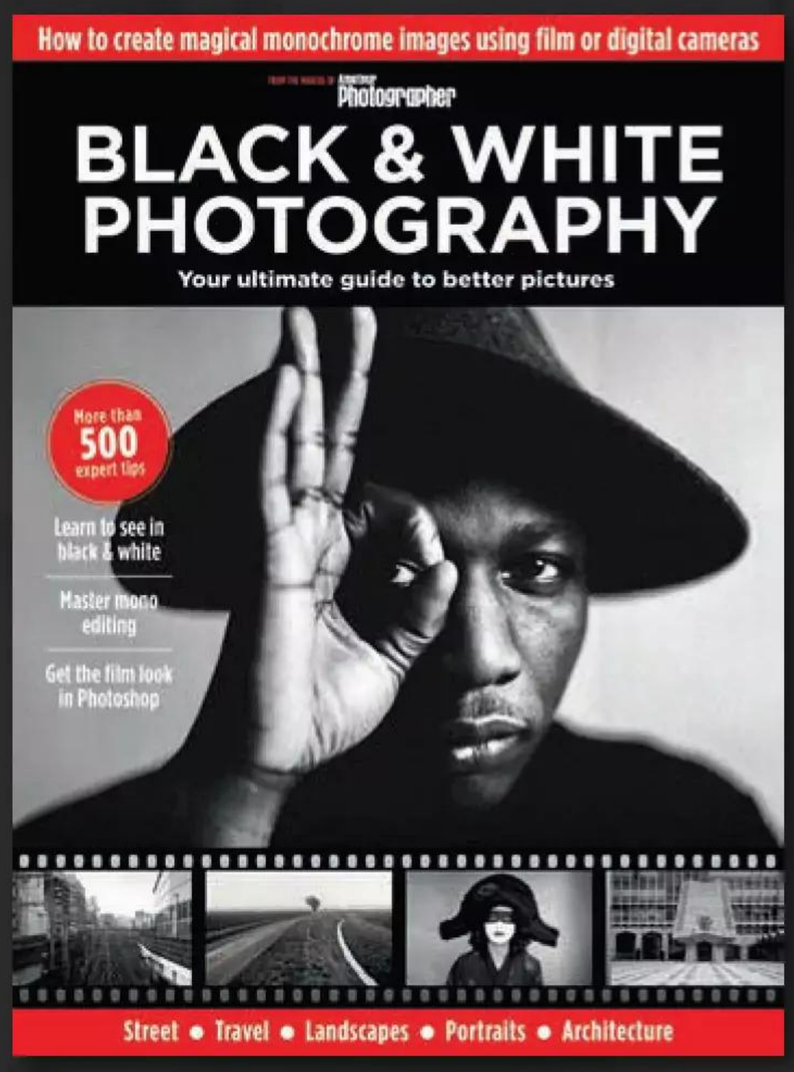
SAVE 72% ON A SUBSCRIPTION

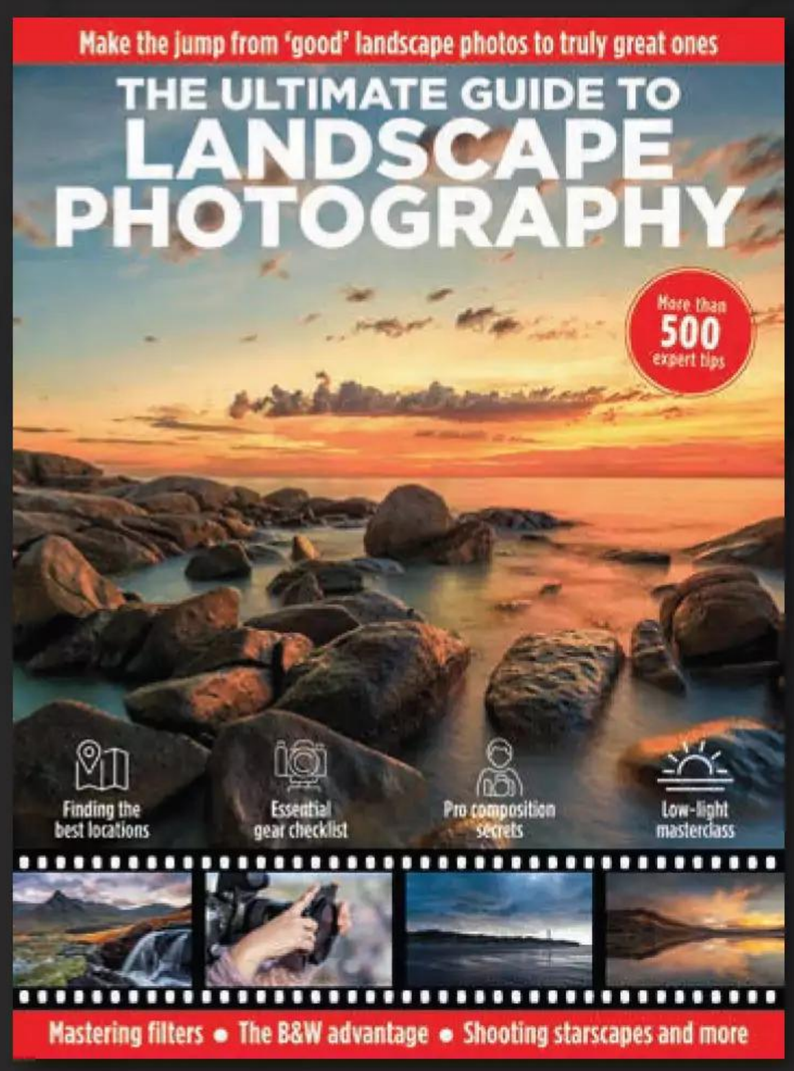
Scan me

Terms & Conditions: *UK Direct Debit or Continuous Credit Card offer, you will pay £26.00 for your first 13 issues, then £46.99 every 6 months thereafter. Savings are based on the standard basic rate, which includes the cover price of £4.50 plus Kelsey Media's standard postage and packing price per single issue for 6 months. Offer ends 31st March 2026

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography





ONLY £9.99 each + postage

VIEW THE FULL COLLECTION HERE OR ORDER TODAY

Visit **shop.kelsey.co.uk/AMGUIDE**

Call on **01959 543 747** and quote **AMGUIDE**

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

SCAN ME

IN ASSOCIATION WITH...

Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Ten, Open, with comments by the AP team and our guest judges

Round Ten **Open**

Last year, we decided to have a round that was completely open. Whether entrants wanted to enter still-lifes or salt prints, create abstracts or fine art, shoot cars, cats, landscapes, people or architecture, there were no restrictions on subject matter here. It was such a success, we repeated it this year. The entries were as varied and creative as we had hoped they would be, and as it had the potential to be a tricky category to judge, given the wide-ranging nature of the styles and subjects, we called upon two guest judges to help us. We hope you enjoyed entering and checking the results of this year's APOY as much as we did! Readers will note that three photographers have more than one image in the top ten. In all these cases, as is usual, only their highest-placed image scores points towards their total.

1 Rahimat Onize Shaibu, UK
The Sun Within 100pts
Canon EOS R6 Mark II, 24–70mm at 52mm, 1/180sec at f/4, ISO ISO 200

CAMERA CLUB HIGHEST SCORE

A gorgeous, eye-catching and original portrait that steps outside the usual conventions of the genre. That the model's back is to the camera makes it no less powerful. In fact, it reinforces the idea that he is on the point of stepping into the light – the orange orb that forms the backdrop. The balance of colours and tones has been realised impeccably, with the bunch of three sunflowers introducing just the right amount of depth and texture. Without them, the image would have been somewhat flat. Rahimat has demonstrated a sophisticated treatment of the concept, and has brought an excellent idea to life in an original yet accessible way – right through to the image's title, 'The Sun Within', which tells the viewer all they need to know. Excellent work and a worthy winner.

2 Shai Kedar, Israel
Movement 90pts
Sony A6600, 16-55mm at 16mm, 1/2500sec at f/4.5, ISO 100

Guest judge Ben Brain says:

'This is a bold and confident photograph. I love the low-angle view, which establishes an intimate connection with the event as it unfolds. The scene feels almost anarchic in its energy. It's the kind of photograph that relies on the decisive moment, in the way disparate elements have been caught in a strange, fleeting, and artful configuration. The girl clings to the pole, the doll dangles upside down like some surreal puppet, the cropped figure strides through the frame, all occupying a perfect alignment in space and time. None of it feels arranged. Everything appears as happenstance, yet the composition holds together well. The conversion to black & white was a cunning choice. A photograph that gets better with each viewing.'

3 Bircan Harper, UK
Blood of the Cattle 80pts
Nikon Z9, 135mm, 1/250sec at f/6.3, ISO 12,800

With the 80 points she earns for this environmental portrait, Bircan has won APOY 2025 – congratulations! Her image, taken among the Suri tribe in Ethiopia's Omo Valley is a stunning observation of a ritual in which young men drink fresh cow's blood, and the tight, close crop tells the story of the connection between boy and cattle powerfully. Including the cattle in the background helps to anchor the image, but doesn't detract from the compelling moment.

4 Rahimat Onize Shaibu, UK
Blessed Rain 0pts
Canon EOS R6 Mark II, 24–70mm at 48mm, 1/180sec at f/2.8, ISO 160

Even without looking at the name, readers may recognise that this image is by the same photographer as the category winner, which demonstrates that Rahimat has a very notable style. This is to be commended. The concept of the image, once again, has been extremely well realised, and post-production is superb, with carefully balanced low-key tones and excellent separation between the colours.

APOY 2025 IN ASSOCIATION WITH camera centre uk DXO For the passionate photographer. Bob Books ViewSonic THE SCHOOL OF PHOTOGRAPHY

Best of the clubs

Each round, we shine a spotlight on a selection of excellent entries from the many camera clubs that enter APOY

Paul Farina, Plymouth Camera Club
Maid of Steel
Canon EOS 5D Mark IV, 16-35mm at 16mm, 1/400sec at f/8, ISO 200
Paul has given us a stunning depiction of the Angel of the North sculpture, photographing it head on against a completely plain backdrop, and keeping just one figure to give a sense of scale.

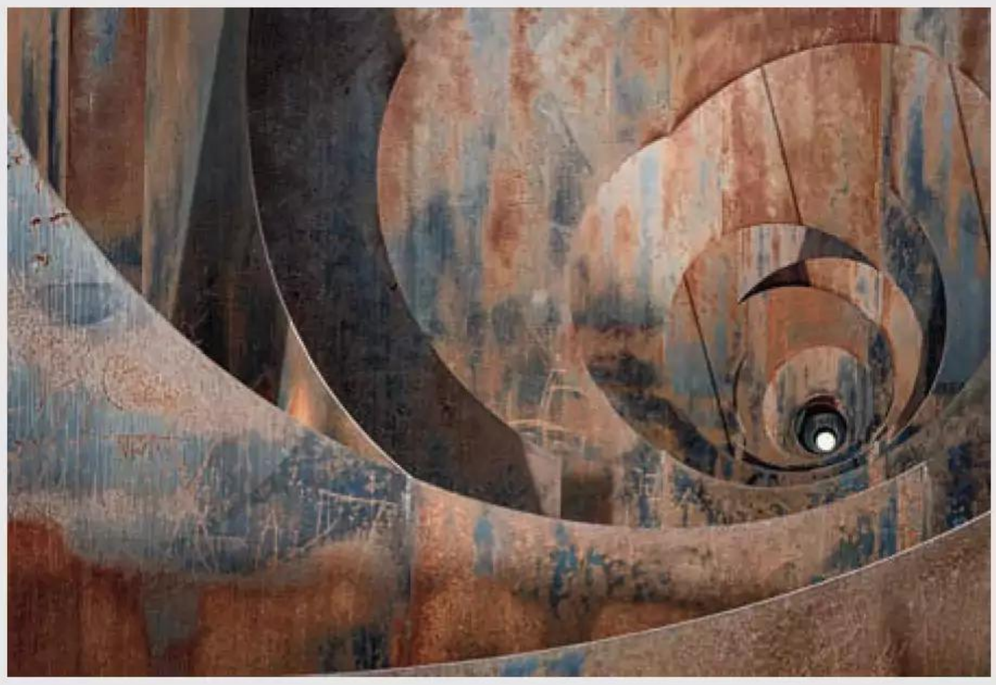
Jane Jones, Stafford Photographic Society
Strawberry Milkshake Splash
Google Pixel 9, 49mm equiv, 1/1050sec at f/1.7, ISO 952
An excellent action-still life combo. The splashes have been captured with skill and the strawberry is just visible enough. The colour combination of the backdrop is pleasing, too.

CAMERA CLUBS LEADERS

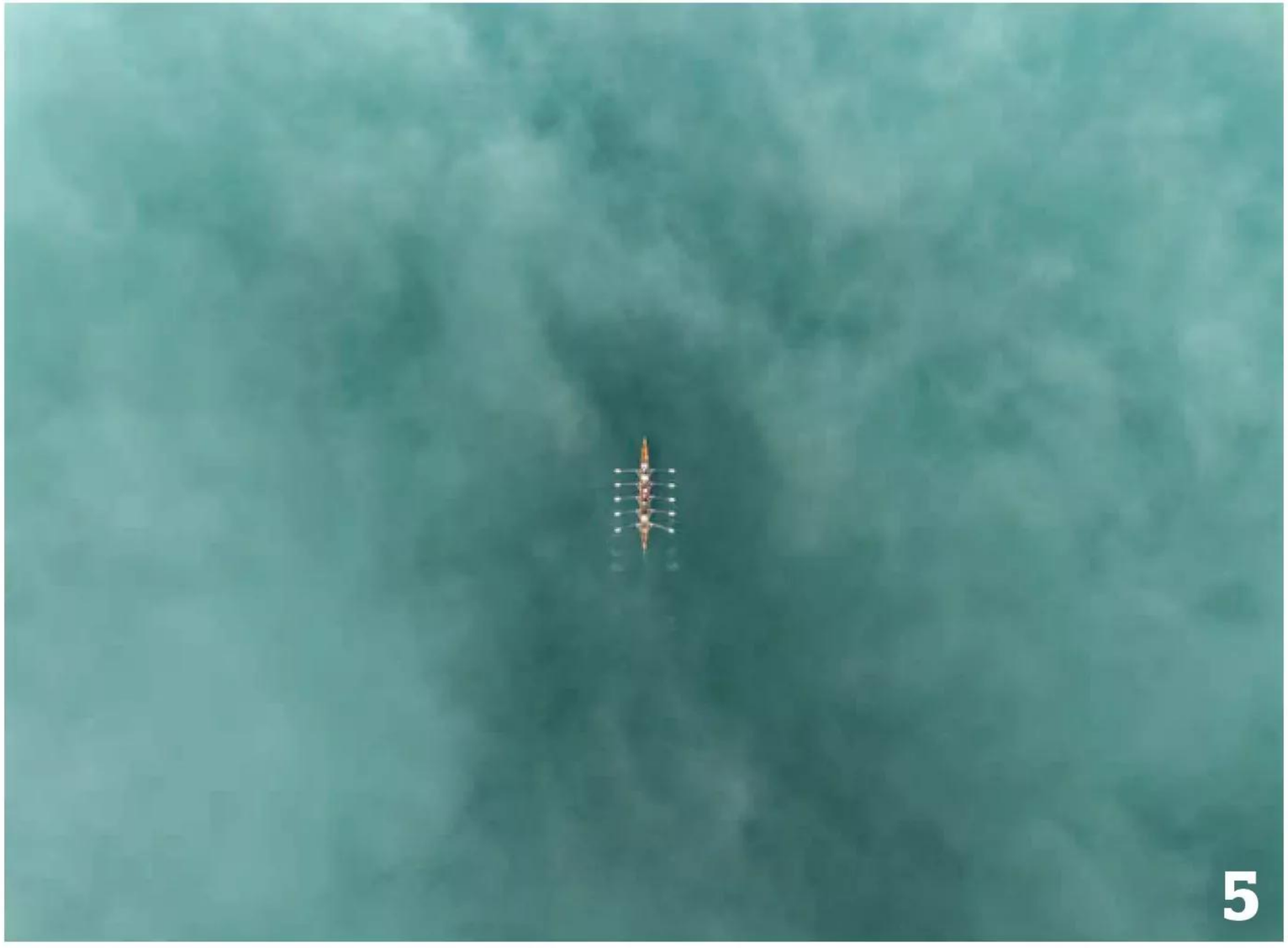
1	Plymouth Camera Club	430
2	Launceston Camera Club	260
3	London: Hampstead Photographic Society	250
4	Mid-Somerset Camera Club	210
5	Kempsey Camera Club	200

Tracey Small, Launceston Camera Club
The Diamond Jubilee Sundial
Fujifilm X-T4, 18-135mm at 18mm, 30sec at f/16, ISO 160
This photograph has a wonderfully mysterious quality, and almost looks like a still from a science fiction film. The stunning cloud formations add depth and intrigue.

Mike Morley, Harrogate Photographic Society Whispers of a New Day
Nikon Z8, 180-600mm at 430mm, 1/1000sec at f/6, ISO 2000
A truly gorgeous silhouette of deer in the early morning mist. Even though some of them overlap, there's enough separation to ensure the dark areas don't block up.



Linda Wride, Oxford Photographic Society
Maze
Nikon Z7II, 24-120mm at 44mm, 1/125sec at f/20, ISO 720
A superb abstract image that plays with our sense of perception. Although we can't be sure what we're looking at, the spirals and composition make strong visual sense.



5 Azim Khan Ronnie, France
Gliding Through Serenity 60pts
DJI Mavic 3 Pro, 24mm, 1/80sec at f/5.6, ISO 100

With one of his signature drone images, Azim Khan Ronnie bags himself second spot overall in this year's competition. The judges loved the minimalist treatment here, with the rowing team tiny in the centre of the frame, surrounded only by soft turquoise water and cloud. He's shown excellent timing by waiting until the boat appears under a break in the mist, so it's as sharp as it can be. It's an image that oozes confidence – Azim knows he doesn't need to reveal any more or any less from the scene.

6 Azim Khan Ronnie, France
Floating Fruit Market, Bangladesh 0pts
DJI Mavic 3 Pro, 24mm, 1/80sec at f/5.6, ISO 100

In a complete reverse of his fifth-placed image, above, this time Azim has filled the frame with his subject, and with it the viewer gets an insight into a vibrant, bustling world of business and trade. It would have been very easy to compose randomly, but Azim has taken care to capture the boats as they fan outwards from the bottom of the frame, creating an aesthetically pleasing image as well as a fascinating one.

APOY 2025 IN ASSOCIATION WITH camera centre uk DXO For the passionate photographer. Bob Books ViewSonic THE SCHOOL OF PHOTOGRAPHY

Winning kit from Camera Centre UK

What gear did our top ten photographers use?

Taking first place, Rahimat Onize Shaibu used a Canon EOS R6 Mark II. This full-frame mirrorless model features rapid continuous shooting, highly effective subject detection AF, impressive image quality in JPEG and raw, and an excellent viewfinder. The AP review stated, 'A superb all-rounder that handles well, and its updates and modern features perform incredibly well to make for a very powerful camera indeed.' It can be found at Camera Centre UK for £1,899.

In third and seventh places, Bircan Harper used a Nikon Z 135mm f/1.8 S Plena FX lens, which features 11 rounded diaphragm blades, an 82cm minimum focus distance and weighs 995g. It includes 16 elements in 14 groups. When reviewed in AP it was described as 'a superb lens that is capable of creating exceptional imagery'. It can be purchased at Camera Centre UK for £2,599.

Taking tenth spot, Ulrike Unterbruner used a Sony FE 35mm F1.4 G Master for her abstract close-up. This lens is constructed of 14 elements in 10 groups, the barrel is dust- and moisture-resistant, and a fluorine coating on the front element helps shed raindrops. In its five-star review in AP it was described as 'one of the finest lenses we've ever tested'. This outstanding lens is available from Camera Centre UK for £1,429.

To see the full range, visit www.cameracentreuk.com

7 Bircan Harper, UK
Held in Reflection 0pts

Nikon Z9, 85mm, 1/2500sec at f/2, ISO 200

Another superb portrait from Bircan, her second image in this round. By focusing on the mirror she has given us a picture within a picture, and the suspended head is almost surreal in nature. Shooting at f/2 shows an understanding of technique, because if the youngster themselves had been any sharper, the resulting image would have been rather too literal. Bircan has also placed herself so that the child's face, and the white and mustard-coloured face paint really leaps out of the frame.

8 Sara Williams, UK
Rhossili Bay Foal 40pts

Sony Cyber-shot RX10 Mark IV, 8.8-220mm at 24mm equiv, 1/4000sec at f/2.4, ISO 100

A fabulous, characterful pony portrait from Sara, who also won the Animal Kingdom category with an image from the same series. She has captured the foal's inquisitiveness so well, with the slight tilt of its head and the wind sweeping its whiskers enhancing the entertainment value. Framing with the fence posts top and bottom is a great device to use, and here it gives an almost cinematic effect. Finally, on a technical level, the photograph is super-sharp where it needs to be, and falls away to just the right level of softness in the blue-sky, sandy-beach background. We hope Sara continues to study these Rhossili Bay ponies and creates a long-term project from them.

9 Andrew Alexander, UK
Mind the Roses 35pts

Pentax 67, 135mm, Kodak Tri-X, 1/500sec

A great documentary shot in the classic style – it was even taken on film! It depicts the Royal Shrovetide football match, which takes place in Ashbourne, Derbyshire. At first we spot the ball above the crowd, at the bottom of the frame, and the man on top of the garage who is doing... what? Perhaps he's rescued the ball from the top of the porch? Perhaps he's about to launch himself into the crowd below? But what completes the story is the woman at her window at the top of the frame, directly above the ball, photographing or filming the event for posterity. The short telephoto lens helps to compress the image slightly, emphasising the crowded nature of the scene.

10 Ulrike Unterbruner, Austria
Yellow Wave 30pts
Sony A7R Mark IV, 35mm, 1/500sec at f/8, ISO 100

Guest judge Maria Falconer says:

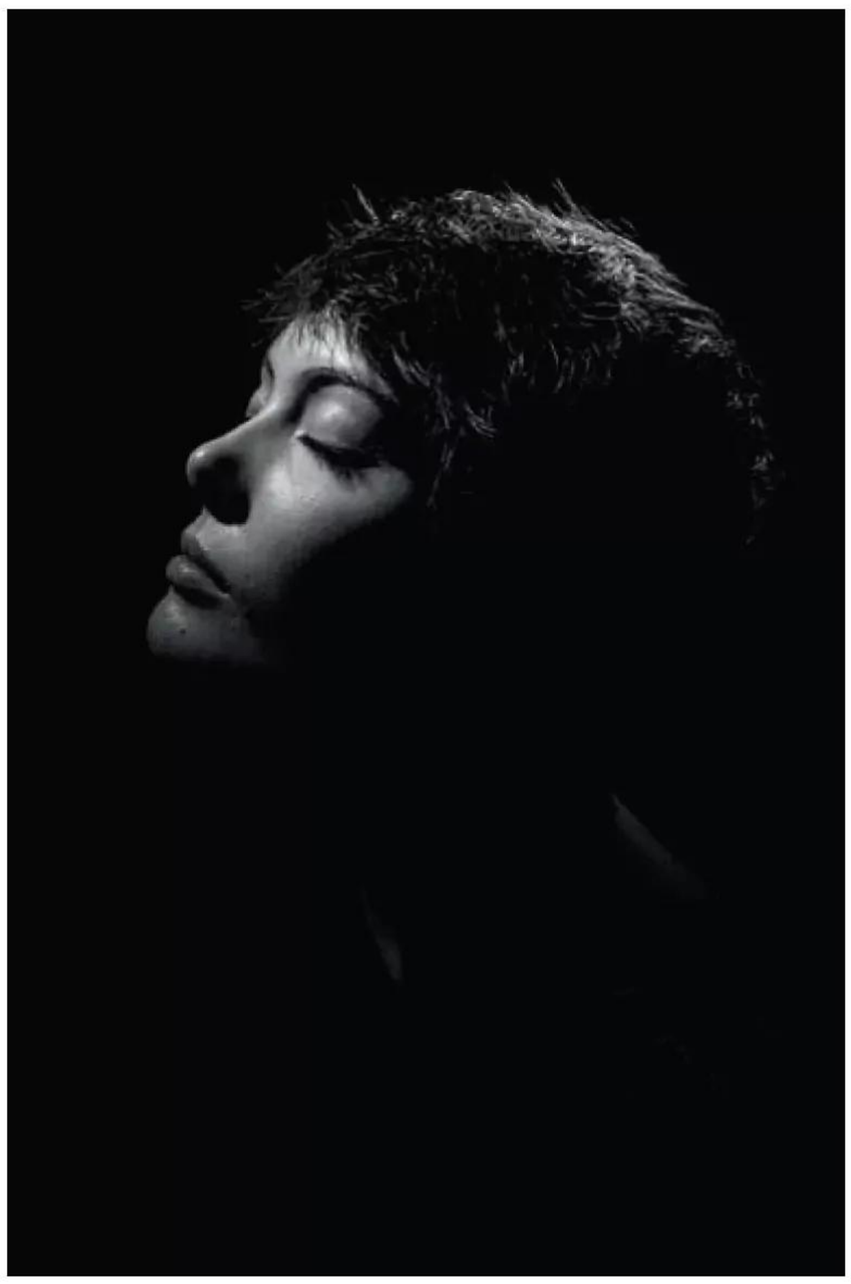
'You could be forgiven if this image didn't immediately catch your eye. The subject matter is not, in itself, extraordinary, unlike other photographic genres such as wildlife, sports, or documentary, where the content is often inherently dynamic or dramatic. But stop and take a moment to look again, slowly and with patience, and you'll see the power of photography unfold in front of your eyes. What's clearly demonstrated in this fascinating image is camera vision. By transforming an ordinary piece of plastic into a captivating and compelling seascape, Ulrike reimagines the ocean in a unique and fantastical way.

Photographs like this are not an easy hit; metaphorical imagery requires the viewer to do some work too, to suspend disbelief, use their imagination and meet the photographer halfway in a mutual creative exchange. It takes a brave image maker with a distinctive eye to engage with this unconventional photographic style.'

ROUND TEN WINNER, YOUNG APOY

Oscar Black, UK
Silent Reflection 100pts
Sony A7 Mark III, 28-200mm at 39mm, 1/125sec at f/11, ISO 50

A beautifully executed low-key portrait by Oscar. He's shown excellent control of the lighting, ensuring it models the woman's features and introduces detail to her hair, but nowhere are the highlights blown or the shadows ugly. There's also just enough detail on her neck to ensure she doesn't look like a disembodied head. The black & white treatment gives it the appearance of a Hollywood golden-era portrait, and the fact that her eyes are shut conveys a sensitivity and meditative quality. Very well done.



APOY 2025 IN ASSOCIATION WITH camera centre uk, DXO For the passionate photographer., Bob Books, ViewSonic, THE SCHOOL OF PHOTOGRAPHY

The 2025 leaderboards

We have our final leaderboard of the year, and our ongoing tussle at the top has been resolved – with Bircan Harper from Cornwall taking top spot, thanks to her outstanding travel portrait from Ethopia. Azim Khan Ronnie comes a very strong second, his signature drone shots catching the judges' attention in this round and others. It's been a high-scoring year, as in previous years scores of 280 and 250 would have won you the big prize.

In Young APOY, for the second time in the competition's history, we have a tie at the top, with Ben Hancock-Smith and Matteo Botta sharing the spoils with an impressive 355 points each.

As for the camera clubs, Plymouth Camera Club have won for the second year in a row, putting in some fantastic entries. Congratulations to all!

APOY		
1	Bircan Harper	405
2	Azim Khan Ronnie	350
3	Philip Tomlinson	290
4	Erika Howard	250
5	Sara Jane Williams	220
6=	Ales Krivec	170
6=	Lynn Fraser	170
6=	Matteo Strassera	170
9	Rahimat Onize Shaibu	160
10	Mats Carduner	150

YOUNG APOY		
1=	Ben Hancock-Smith	355
1=	Matteo Botta	355
3	Charlie Gil	275
4	Hary Hammad	250
5	Edward Lee Davies	160
6	Duy Khac	150
7	Mac Motz	130
8=	Phoenix Ogilvie Robertson	120
8=	Zachary Beguin	120
10	Jake Randazzo	110

To see more images from APOY Round Ten and Young APOY, visit **amateurphotographer.com/APOY**

APOY 2025

The APOY 2025 winners

IN ASSOCIATION WITH...

camera centre uk · DXO For the passionate photographer. · ViewSonic · Bob Books · THE SCHOOL OF PHOTOGRAPHY

Once again, our Amateur Photographer of the Year competition was tightly fought – and for the second time, Young APOY ended up with joint winners!

APOY 1ST PLACE

Bircan Harper, Truro, Cornwall

Based in Cornwall, Bircan is currently studying for an MA in Fine Art online at Falmouth University. She has a workshop that can be a ceramics studio one day and a darkroom the next and is inspired by everything from life drawing and textiles to interior design and jewellery making – she is creative director of Blue Wing Gallery, a jewellery retailer. She has a definite restless streak, which is what drives her to travel the world to 'explore the world's diverse cultures and natural wonders', with a particular focus on wildlife photography.

Achieving a total of 405 points, Bircan was placed in the top ten of seven rounds, and shortlisted in an eighth.

Round Two, People and Portraits, saw Bircan achieve sixth place for her image of a young boy in Ethopia during the celebration of Genna

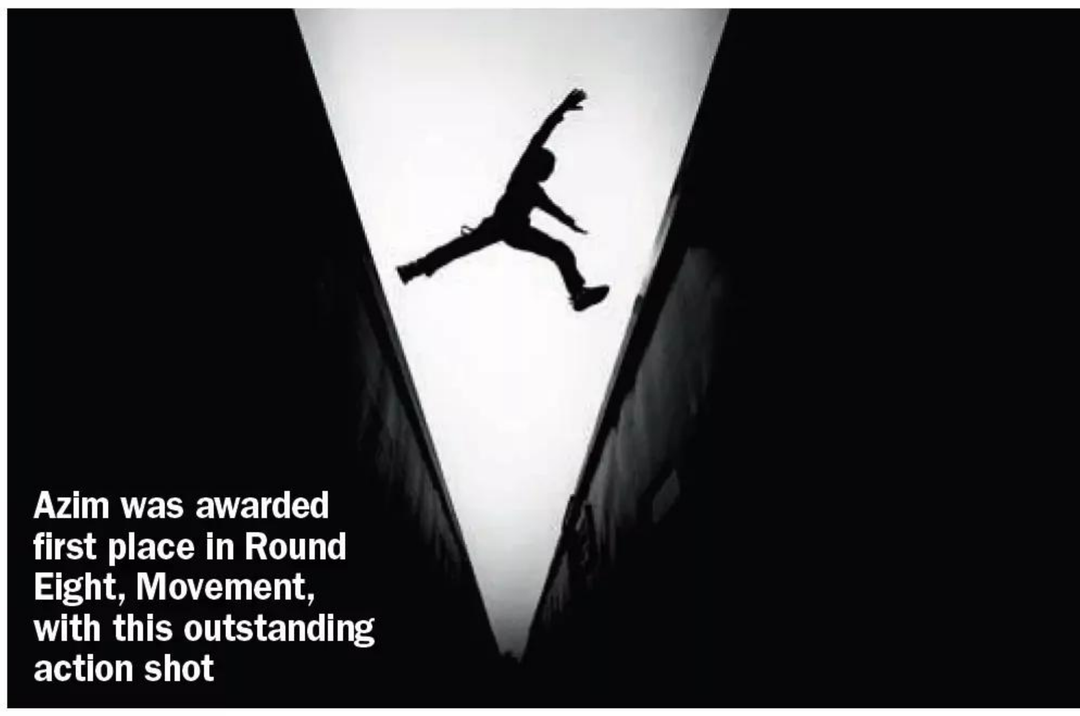
A stunning and original photograph from Botswana gave Bircan seventh place in Round Eight, Movement

APOY RUNNER-UP

Azim Khan Ronnie, Kingersheim, France

Born in Dhaka, Bangladesh, Azim Khan Ronnie now lives in France. He describes himself as having 'an utter passion for photography' and aims to 'capture moments of life and give them significance by making them static in time'. Like Bircan, he travels extensively, with the aim of meeting new people, experimenting with photography, and capturing the world in all its beauty.

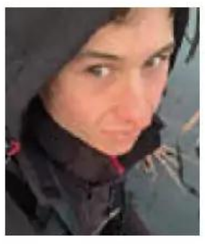
He achieved 350 points, won the People and Portraits and the Movement rounds, was placed in the top ten of two others and was shortlisted in a further five rounds.



Azim was awarded first place in Round Eight, Movement, with this outstanding action shot

Another first place in Round Two, People and Portraits, with this originally composed image

YOUNG APOY JOINT 1ST



Ben Hancock-Smith, Guildford, Surrey

For the second time since we launched Young APOY in 2021, we have joint winners! Ben Hancock-Smith, who has been placed in competitions such as the RSPCA Young Photographer Awards, impressed the judges with his wildlife images, and his creativity, which meant he was able to make them apply to many of the categories. He came first in Close-ups and Details, second in Night and Low Light, and Movement, and was either placed in the top ten or shortlisted in four other categories.

Ben was awarded first place in Round Three, Close-ups and Details, for his tightly cropped portrait of a preening puffin

YOUNG APOY JOINT 1ST

Matteo Botta, Lugano, Switzerland

Matteo has been a regular entrant to Young APOY, and came fourth in last year's competition. His varied portfolio includes travel images, documentary and drone photography, both in black & white and colour. He came first in Round Eight, Movement, and was placed in the top ten a further five times, as well as being shortlisted in one other round.

Matteo was awarded first place in Round Eight, Movement, for this powerful image taken in Menorca during the Festes de Sant Joan

CAMERA CLUB OF THE YEAR

Plymouth Camera Club

For the second year in a row, Plymouth Camera Club has topped the leaderboard in our Camera Club of the Year section, accumulating 430 points in total across the competition, with 15 members entering regularly. The most notable thing about their success is that they only had one top-ten placing across the entire competition – every other point was won by images being shortlisted – which just goes to show the value of being consistent and committed to the competition. Congratulations!

Paul Hopkins of Plymouth Camera Club captured this quiet moment in gorgeous light, which was shortlisted in the Urban Life category

Plymouth Camera Club's Tim Burgess came fifth in the Landscapes category with this stunning scene, captured in the Italian Alps

Community of the Year
Urban Photographers Club

Founded in August 2022 by photographer Jovis Leigh Howieson, Urban Photographers Club is an inclusive, free photography community open to all levels. The group is dedicated to a wide variety of genres, including but not limited to, street, documentary, portraits, travel, architecture, urban landscape and photojournalism.

They offer and provide in-person and online opportunities to communicate and connect with like-minded photographers. This includes social meet-ups, photo walks, photo trips, workshops, a book club, learning & development support, feedback and critique sessions, competitions and more.

Beyond regular events, the club produces exhibitions and publishes collaborative photobooks, giving members meaningful platforms to showcase their work. Urban Photographers Club is entirely community-driven and volunteer-led forming a creative collective shaped by its own members. Every initiative is powered by generosity, collaboration and a shared commitment to helping one another grow. It's shaped by the people who show up, contribute, support and believe in it. At its heart, UPC is simply photographers supporting photographers building something meaningful together.

With almost 700 members in their Discord community, photographers span all levels, from beginners to working photographers, creating a generous peer-learning culture. Members can join the free UPC Discord server to access event information, discussion, learning, and critique.

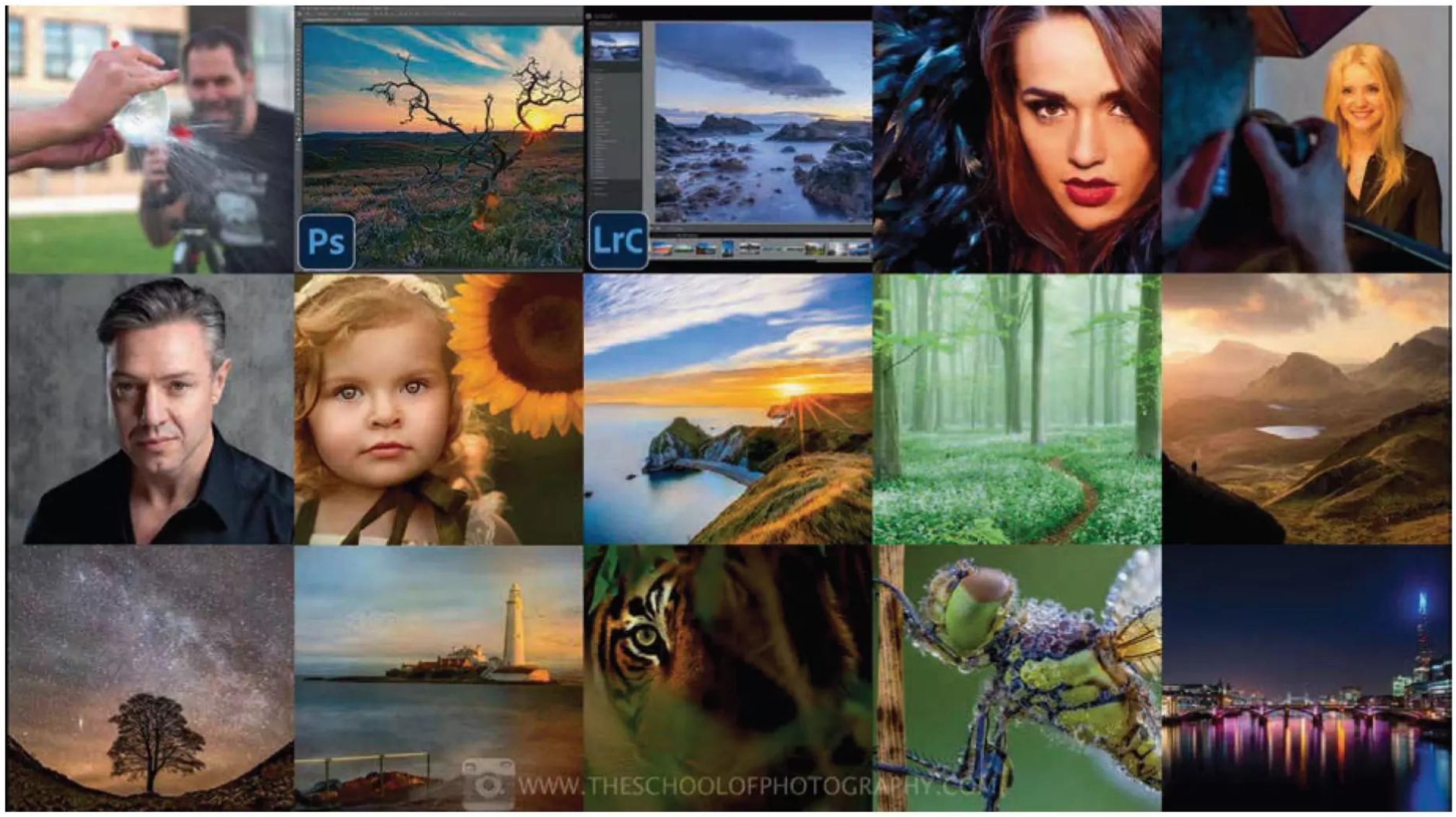
Jovis said, 'Winning Community of the Year feels incredibly humbling. When I started Urban Photographers Club, I simply wanted to create a friendly space where people felt welcome, supported and inspired to keep photographing.

'To be recognised by the wider photography industry in this way is something truly special. This recognition doesn't belong to me alone, it belongs to every member who has shown up, shared their work, volunteered their time and supported one another. The award feels like a celebration of all of us, and a reminder of what can happen when people come together with generosity and a shared love for photography.'

The next UPC exhibition URBAN LIVES will be on display at The Handbag Factory, London, from 28 January until 1 February 2027.

Above: Some of the members of UPC, taking part in photo activities. The friendly group, which is volunteer-led, and shaped by its own members, has won our AP Community of the Year Award

Instagram: **@urbanphotographersclub**
Website: **www.urbanphotographersclub.com**
Discord server: **https://bit.ly/UPCdiscord**
Substack: **https://substack.com/@urbanphotographersclub**



Left: The School of Photography teaches photographers all over the world and are worthy winners of our Award

Below: Students get personalised support and monthly assignments

People's Choice Event / Learning Provider of the Year

The School of Photography

WWW.THESCHOOLOFPHOTOGRAPHY.COM

This award was a two-horse race this year with Nikon School being just pipped at the post by our winning provider, The School of Photography (theschoolofphotography.com). This online video-based learning platform offers student critiques, monthly assignments and competitions, Q&As and Webinars as well as thousands of video tutorials on all aspects of photography.

Photographer, educational speaker and author Marc Newton leads the education at The School of Photography. After gaining experience in teaching, he set up The School of Photography in 2012 to offer photography education to a wider audience. The online platform now reaches photographers all over the world and offers courses covering technique for all genres, lighting and editing, for beginners and more advanced users, created by Marc himself and other well-established photographers.

Marc says, 'I found that the process of teaching filled me with a real sense of joy, and it still does today.'

The online platform offers courses covering technique for many genres, for users at all skill leves

People's Choice Content Creator of the Year

Nigel Danson

Through platforms that reward personality and technical fluency, content creators have built large audiences that influence both creative trends and purchasing decisions. This award celebrates the most popular creators as nominated by the public and the photo industry.

This award received more than 10,000 votes and with 27% of the vote, our Content Creator of the Year is Nigel Danson.

Nigel started out in photography when he was just 11 years old and fell in love with the darkroom process. After founding and growing a software company from nothing to over 100 people, a series of life-changing events led to his choice in 2017 to swap his office seat for his hiking boots full-time and take up photography professionally.

Nigel has so far amassed half a million subscribers on YouTube and another 238k on Instagram with his videos about landscape photography not just in the UK but also other beautiful wild places like Iceland, Yosemite and Patagonia.

IN ASSOCIATION WITH FUJIFILM

Right: The Lake District, by our Content Creator of the Year, Nigel Danson

Below: One of Nigel's pictures of The Faroe Islands. His inspiring, enthusiastic videos about landscape photography are incredibly popular

People's Choice Good Service awards

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

AP's Good Service Awards, voted for by the public, support the independent photo businesses sector and includes service-based firms as well as retailers. We celebrate those retailers and photo businesses that go the extra mile for their customers.

The company with the most votes wins a Platinum award and the second-placed company wins our Gold award.

© MPB

Second-hand retail specialist MPB gained the most reader votes and wins a Platinum award

Grays of Westminster was the second-placed photo firm, winning a Gold award

Congratulations to:

Analogue Wonderland
Camera Centre UK
CameraWorld
CEWE
Clifton Cameras
Fujifilm House of Photography
London Camera Exchange
Park Cameras
Wex Photo Video

Gold Award: Grays of Westminster

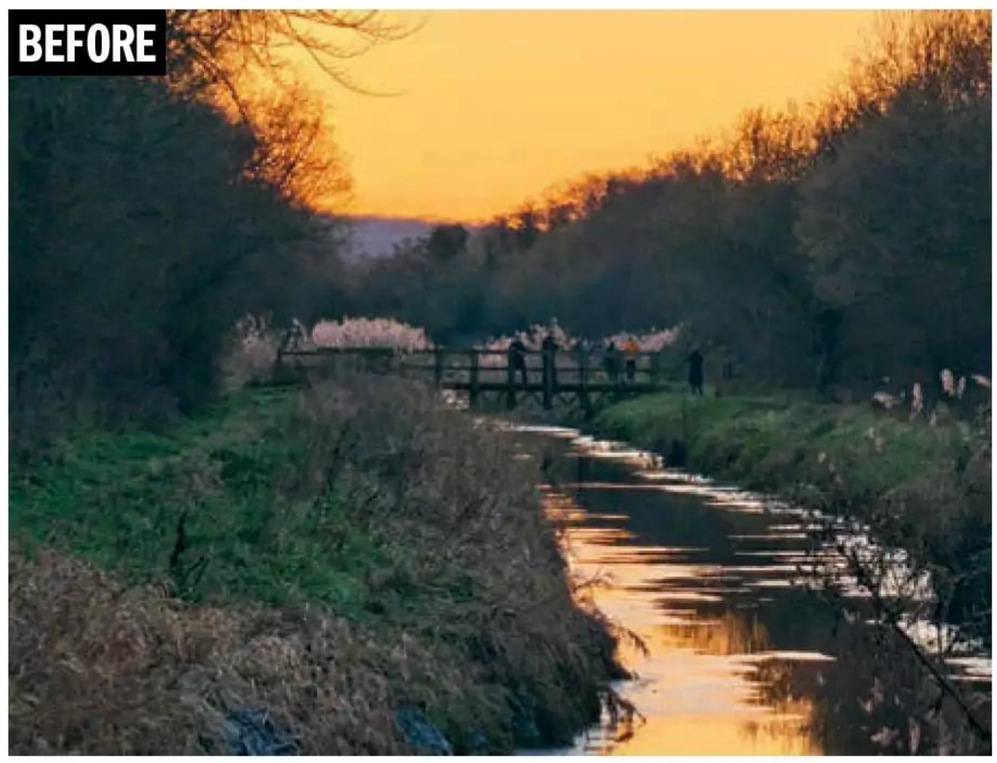
Platinum Award: MPB

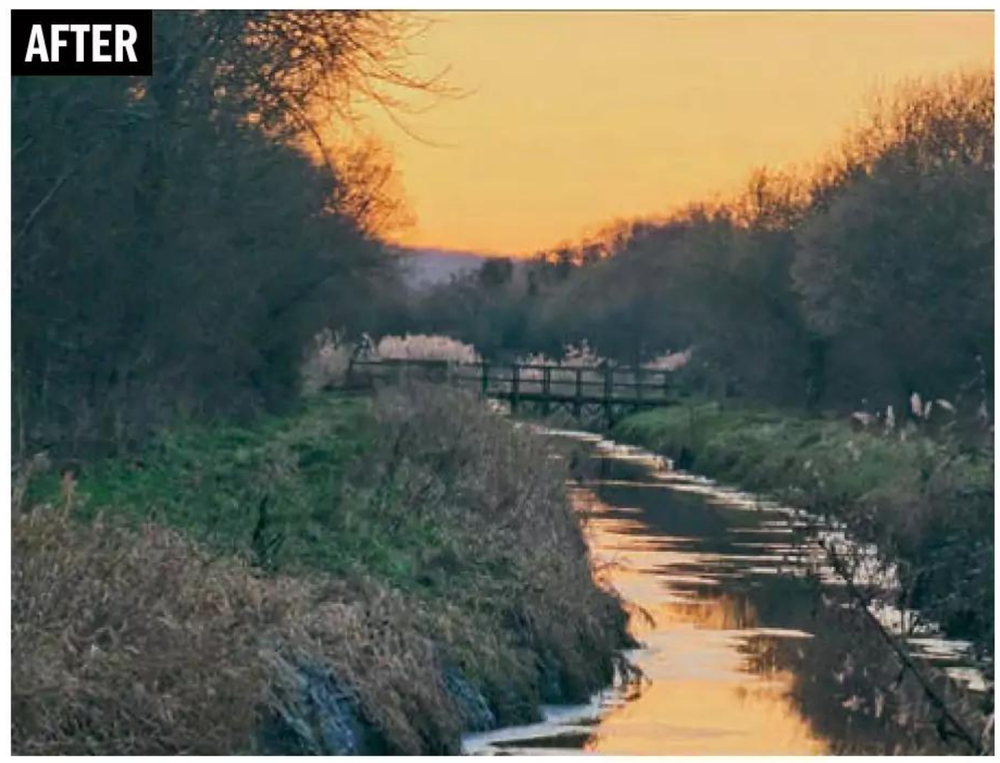
How HONOR phones make photo editing easier

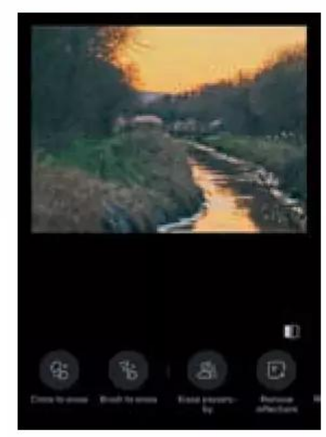
Most of us like to edit our smartphone pictures – if it's ever felt like a chore, discover how the AI editing tools in HONOR phones make editing easier

In our recent coverage of the latest HONOR phones, including the flagship Magic8 Pro, we've been mainly focusing on the exceptional camera performance.

But the Magic8 Lite and Magic8 Pro also include lots of quick and effective features to help you edit your pictures so they look their best – features that will save you a lot of time.







AI Eraser cleared the bridge in seconds!

Getting started with AI Eraser

To access the suite of picture editing tools, simply open a photo within the Honor camera 'Gallery' and select 'AI Edit.' Note that these editing tools are specific to HONOR devices, so you won't see them if you open a photo from within Google Photos, for instance.

The AI Eraser tool is a good place to start. It comes in really handy for removing simple distractions, be they cars, rubbish bins and those plastic chairs that seem to be everywhere these days.

Removing passers-by or stray people is a common photo-editing job and it really couldn't be easier. Above is a nice picture of a winter sunset, but we could do without the people on the bridge.

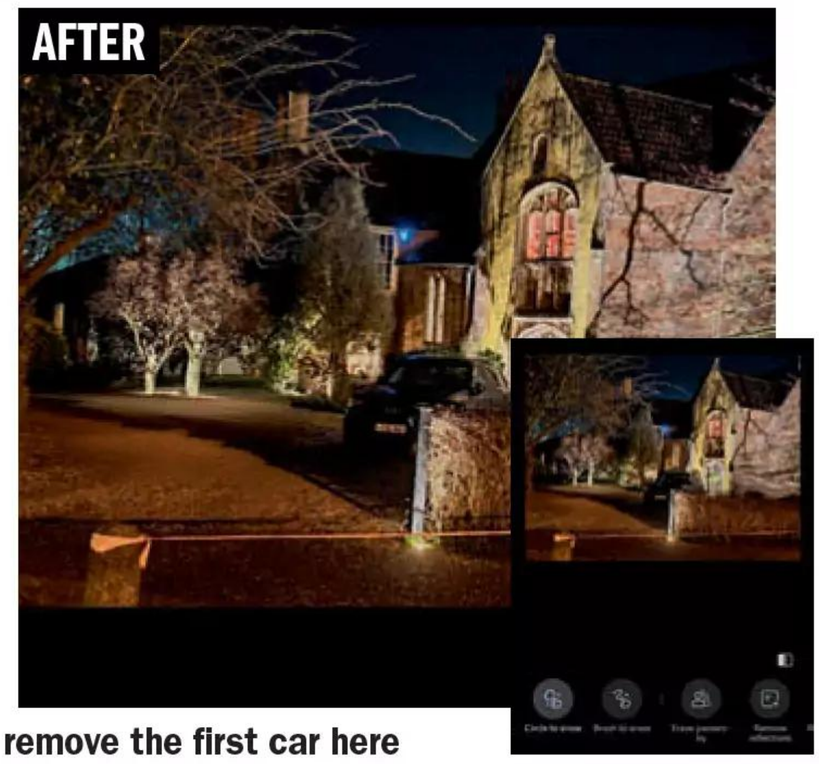
So, with the AI Eraser tool selected, we choose 'Erase passers by' and bingo they are gone. AI has done a great job of removing them without changing the actual image. When you consider how long this would take in most photo-editing apps or programs, it is a no-brainer.

Virtuous circle

There are also 'preset' tools for removing reflections, wrinkles in clothes and even moiré patterns (an annoying phenomenon when patterned, detailed, or grid-like objects interact and intersect).

But what about removing smaller objects and distractions that don't fall into these broader categories? Again, this is no problem with AI Eraser – you can 'Circle to erase' larger objects, or 'Brush to erase' smaller ones.

Here, for example we used Circle to erase to get rid of the first car. Tip: zoom into the image to make this job easier, or crop the image first. You might need a few tries with more complex objects, but it's still a very quick job.



Using Circle to Erase, again it takes seconds to remove the first car here

AI Upscale quickly improved the clarity and particularly the sharpness of the sign

AI Upscale

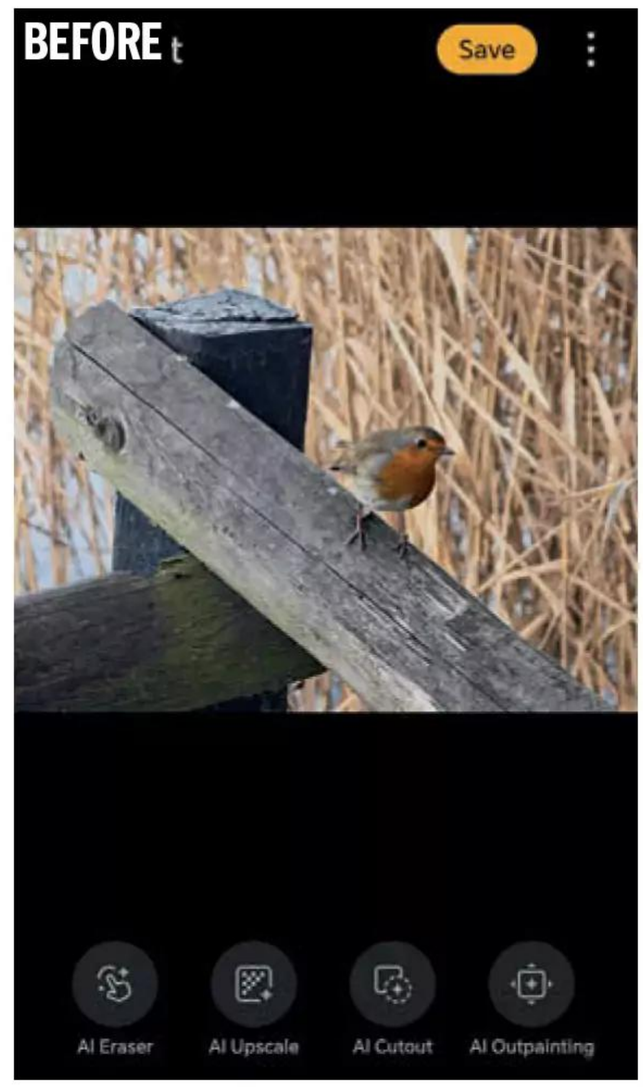
AI Upscale is an easy, one-click way to boost the resolution, clarity and colour of an image, and again takes seconds.

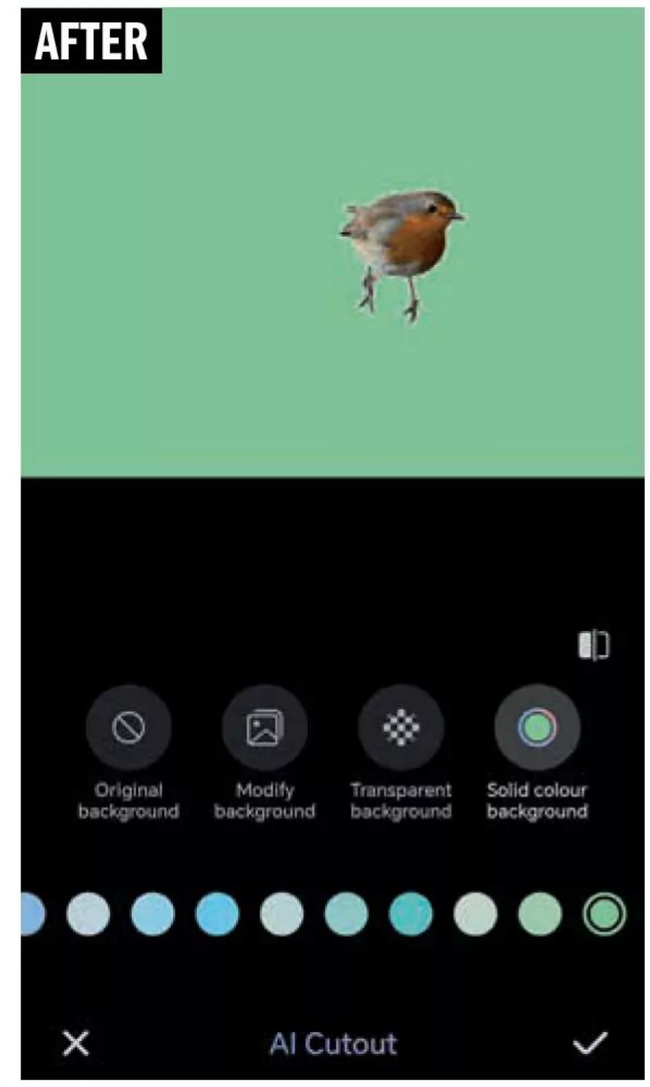
We found it a good way of sharpening far-away objects, taken using the telephoto camera with digital zoom activated. It is also a useful way to reduce any noise that creeps in when shooting in low light or at night (something that can't always be avoided).

Cut it out!

If AI Upscale works quickly, AI Cutout works even faster. It soon recognised the cute robin in this image, and cut it out – giving us the options to either place on a transparent background, a solid colour background, or even add to another image altogether.

You don't need to worry about fiddly, manual selection tools, so this is a good way to add interesting elements from your pictures to cards, flyers, etc.





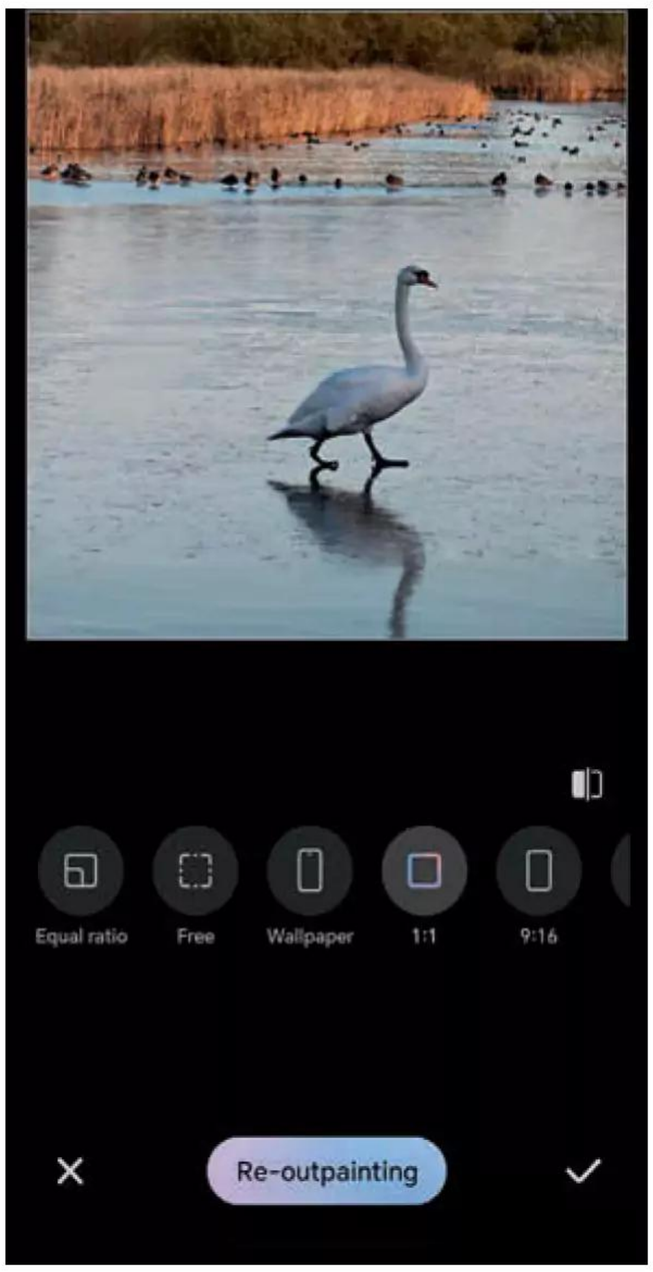
You can add the cut-out object to a coloured background, transparent background, or add it to another image

AI Outpainting

The AI editing features on HONOR phones can also really help when you want to change the composition or aspect ratio of an image taken with your phone. So you can expand the space around your subject if you decide the original composition was a bit 'tight' or change the aspect ratio. In this picture on the right, we have changed the aspect ratio to the popular square (1:1) aspect ratio.

This is often a better solution than cropping the image to change aspect ratio, as you are not making the image 'smaller' or lowering its resolution.

AI Outpainting can intelligently fill in missing buildings and backgrounds or also tilt the picture for creative effect, so it's a really handy tool that saves significant editing time.



Changing the aspect ratio or expanding an image is also very easy with AI Outpainting

Adding the colour style from another image couldn't be simpler

Other essential editing tools

There are also tools for cropping your image or adjusting brightness, contrast, highlights and shadows and other key aspects of exposure, along with another powerful, AI-driven feature, AI Colour.

We will be looking at this in more detail in a later tutorial, but it's a great way to adjust the colours in your image and get more of a 'cinematic' look.

To get started, you can choose from a range of presets – Magic Colour 1, Romantic Blue, Golden Autumn or Warm Sunset – along with a wide range of filters, that include 'bright,' 'black and white' and so on.

It's also easy to intelligently extract the 'colour style' of another photo and add it to the image you are editing (simply click on the dropper icon). Here, for example, we added the muted towns of a cloudy day from another photo to make our Glastonbury dragon look more atmospheric.

Learn more about HONOR's latest phone range, and check out some great deals, at **www.honor.com/uk**

Best phones for low light and night shots

The top phones for photography are also some of the best for low light, as our round-up reveals

Apple 17 Pro

The iPhone 17 Pro excels in low-light photography thanks to its upgraded camera system, which includes three high-resolution 48MP sensors. These larger sensors capture more light, helping to produce sharper and more detailed images in dim conditions. Night mode automatically activates in darker environments, and intelligently adjusts exposure to retain detail in shadows without overexposing bright areas. Even at higher zoom levels, the phone maintains a surprising level of clarity thanks to the 'optical quality' digital zoom, which crops the central portion of the high-resolution sensor.

The ultra-wide lens captures more detail than the human eye can see, allowing you to photograph complex scenes in very dark settings. The improved A19 Pro chip further enhances performance as it processes images faster and optimises noise reduction for cleaner, crisper shots. This makes the 17 Pro especially capable for shooting handheld at night or in low-light indoor environments without needing additional equipment.

Additionally, the improved selfie camera supports low-light shooting with its higher 18MP resolution and larger square sensor. It can automatically widen the field of view and adjust exposure for multiple subjects in darker scenes, making it far easier to capture night selfies or group shots.

Like the 16 Pro before, the 17 Pro features a dedicated Camera Control button on the right side, designed to give photographers quick access to key functions. It can be used to switch between lenses, adjust zoom, change photographic styles, and even take a shot without opening the camera app. While some may find it a bit fiddly, especially with a case on, it offers a tactile alternative to touchscreen controls, making it easier to capture spontaneous moments.

iPhone 17 Pro, 0.5sec at f/1.78, ISO 4000

Small sensors have a hard time in the dark, yet many recent smartphones are equipped with powerful night modes that yield surprisingly decent results. It's something that many smartphone manufacturers have highlighted in their marketing material, so there's been a big drive from all the major producers to outdo each other in this field – which is great news for us.

Almost all of the current smartphones on the market have some kind of Night or Low Light mode, which often kicks in automatically when there's not much light detected in the scene. In this guide, we've rounded up the phones that stood out during testing and offer the best performance in the dark. While great for low light, these devices also offer a solid all-around shooting experience, making them good value for money.

Over the next few pages, we highlight some of the best contenders for this type of photography from the current crop of smartphones.

It should be noted that since this piece was written, the Samsung Galaxy S25 Ultra has been replaced with a newer model – the S26 Ultra, but since the camera is very similar, we don't anticipate there to be a huge leap in the quality of low-light shooting.

A model that isn't mentioned here is the Xiaomi 17 Ultra, again announced just as this issue was going to press. With a one-inch sensor, we would expect it to perform very well in darker scenarios. Keep an eye out for future issues where these two new models will be comprehensively reviewed.

For now, here's our guide to some of the best smartphones for low light.

Samsung Galaxy S25 Ultra

Samsung's flagship is the best Android phone you can currently buy for night photography. It's expensive, but its camera array now includes a 50MP f/1.9 ultra-wide sensor, rather than the 12MP in the S24. There's also a 50MP f/3.4 5x periscope telephoto and a 10MP f/2.4 3x telephoto camera and let's not forget the brightest 200MP f/1.7 stabilised main camera, of course.

Night Modes are present and correct here. Unlike on the iPhone, this mode can be toggled when you want to use it, rather than automatically activating when the phone thinks you should use it, which is immediately attractive. It produces clean and punchy results, and can also be used in conjunction with Portrait mode for night-time people pictures.

Of course, you can't really talk about the Samsung Galaxy S25 Ultra without talking about AI. With the S24, Samsung declared users were entering the 'Era of AI' and accordingly the S25 Ultra comes with AI-powered tools too, including AI Generative Fill, or a tool to move objects or people around in a scene.

This is all powered by the 'AI ProVisual engine', which is designed to boost noise performance and colour production, both things that are helpful for night-time photography.

© AMY DAVIES

Samsung Galaxy S25 Ultra, 1/8 sec at f/1.7, ISO 3200

Overall, we found the S25 Ultra to be very good in low light with the best results obtained from the 200MP main lens, but the 50MP ultra-wide lens also delivers a good performance and thanks to the higher-resolution sensor it renders more details in the shadow areas than previous Galaxy phones.

All that said the S25 is not a huge update over the S24, so if it is too pricey for you, it's worth considering the previous S24 Ultra, especially given that you can use the S Pen as a remote shutter release, a feature that's especially handy when shooting in low light and trying to stabilise your shot as much as you can. You might even want to look at the Samsung S23 Ultra. You can pick up solid bargains on both, especially second-hand.

Google Pixel 10 Pro (main camera), 1/10sec at f/1.68, ISO 789

Google Pixel 10 Pro

Night photography is one aspect in which the Google Pixel 10 Pro really shines. The advanced Night Sight mode automatically activates in low light and works across all three rear cameras – the ultra-wide, wide, and 5x telephoto. The ultra-wide lens also supports autofocus, great for capturing close-ups as well as broader landscapes and street scenes at night.

The phone combines high-resolution sensors with pixel-binning technology, producing 12MP images from the main cameras while preserving detail, reducing noise, and balancing exposure for more natural-looking results.

The Pixel 10 Pro's computational photography and AI enhancements further boost its low-light capabilities. Above the 5x optical zoom, the AI-enhanced ProRes Zoom kicks in to add detail to the image.

Boasting the highest resolution selfie camera on this list with 42MP, it is ideal for low-light selfies too. The combination of high-resolution sensors, intelligent software, and AI-driven processing ensures that its night shots retain detail and colour accuracy.

There are excellent astrophotography shooting options available if you want to shoot landscapes in very low light – which could be enough to tip the balance from another model to the Pixel 10 Pro if you like to head out after dark. Put it on a solid surface such as a wall, a beanbag, or a tripod with a phone adapter, and you can get exposures several minutes long.

Honor Magic8 Pro

With the Honor Magic8 Pro, you get three cameras/lenses, each boasting a high-resolution sensor. The main 1x camera has a bright aperture of f/1.6 which helps with better front-to-back focus, especially useful for photographing landscapes at night. The ultra-wide is not far behind with a reasonably bright f/2 aperture and AF. Meanwhile the 200MP telephoto camera benefits from a larger-than-normal 1/1.4inch sensor with a relatively bright aperture of f/2.6 and optical image stabilisation (OIS). With 3.7x optical zoom, it is a little bit behind the rest of the phones on this list in terms of optical reach, but still plenty for most cases.

Overall, low-light images are really pleasing, with good levels of detail and good colour. There are areas where noise is visible, but we've found that results from the Magic8 Pro showed less noise than competitors.

Along with Night mode, the phone has features for Light painting and Stage mode. Light-painting offers modes for 'light trails', light graffiti, silky water (rivers, waterfalls etc), and star trails. Stage is designed for atmospheric low-light.

Honor Magic8 Pro (telephoto camera), 1/60sec at f/2.6, ISO 5000

How does a smartphone's night mode work?

A handheld night shot from the Honor Magic8 Pro (ultra-wideangle camera) 1/25sec at f/1.6, ISO 3200

While not every smartphone is exactly the same, the reason that most allow you to shoot night shots handheld is down to the way they operate in low light.

As a rule, they work by shooting several multiple frames at varying exposures, then merging them together (in-device) to create the impression that you'd shot it with a much longer exposure.

Using artificial intelligence to assess how much light is in the scene and how it thinks it should look, the results generally appear pretty quickly, and you might be surprised by just how much detail is reproduced.

Some smartphones have additional low light functions, such as Night Portraits (iPhone, Samsung, Google Pixel) – which blends together the night functionality with the portrait functionality for shallow-depth-of-field effects. You might even find special functions such as Astro mode (Pixel) for shooting stars.

If you have a smartphone tripod – or another stable surface – you can sometimes get the phone to shoot even longer exposures for even better results, but generally, the fuss-free options are pretty good these days and don't require too much tinkering with.

Best smartphones with telephoto lenses

When you want to get closer to the action – **Amy Davies** shows you the phones that let you do it

Whenever you want or need to get closer to your subject, your options are to either use a longer focal length, or to move with your feet.

The latter isn't always possible, plus, there are other benefits to shooting with a telephoto lens, including a more natural and less distorted angle of view when filling the frame.

When it comes to smartphones, it tends to be the case that it's the more expensive models that come equipped with a telephoto lens. It's usually the third lens in a trio, where cheaper phones often only have a wideangle and an ultra-wide angle available. Most smartphones use what's known as a 'periscope' lens (see our explainer box for more information).

If you're an iPhone user, that means looking towards the 'Pro' models – including the latest offering, the iPhone 17 Pro, which has three lenses including a 4x telephoto lens.

There's a huge variety of choice for Android models, but again, it's generally towards the more expensive end of the market.

Almost all smartphones also offer some level of digital zoom, with up to 120x available in some cases – although the quality isn't always amazing.

Across these pages, I've rounded up four current models which all offer telephoto lenses to help you to get closer to the action.

iPhone 17 Pro/Max

At a glance

- 4x telephoto lens, with 8x 'optical quality' zoom, 40x digital zoom
- 48MP sensor
- From £999

The most recent flagship iPhone is the 17 Pro (or the 17 Pro Max, if you want a larger screen), which has three lenses, including the 4x zoom (100mm equivalent) tetraprism lens.

It has an f/2.8 aperture, which makes it reasonably well-suited to lower-light work, though it should be noted that in very dark conditions, the iPhone will generally use the 1x sensor and crop accordingly.

Until recently, iPhones were using low-resolution sensors behind the telephoto lens, but now we have a 48MP sensor to complete the trio of high-megapixel devices found on the iPhone.

This high resolution comes in handy for the 8x 'optical quality' zoom which is promised – essentially the central portion of the sensor is used to give the appearance of getting closer to the subject. In practice, it's actually pretty good – and certainly usable, particularly when the light is good.

Digital zoom of up to 40x is available, but I would be far less inclined to use the full stretch – but up to around 10-15x zoom is decent enough, if you really do need to get a little bit closer and you don't need 'perfect' image quality.

The 4x lens offers a roughly 100mm equivalent angle of view

Samsung Galaxy S25 Ultra

At a glance

- 3x telephoto lens and 5x telephoto lens, with 10x 'optical quality' zoom, 100x digital zoom
- 10MP sensor / 50MP sensor
- From £1,249

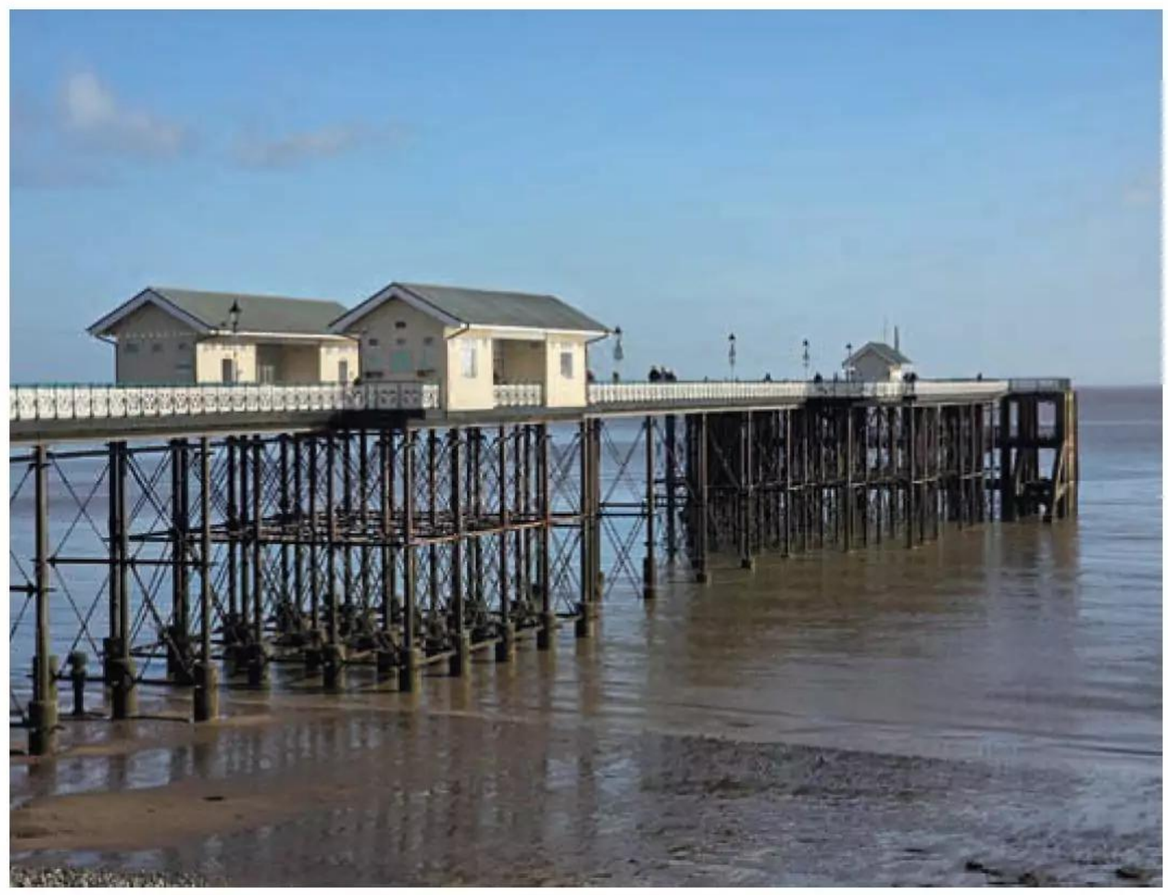
Samsung's high-end S25 Ultra was due an upgrade at the time of writing this, but the likelihood is that the camera units will stay very similar for the new model.

With the S25 Ultra you get not one, but two telephoto lenses, one giving you a 3x zoom, and the other a 5x zoom. Both perform reasonably well in good light, though once again you'll likely find that in dim conditions, the phone simply crops from the main – much higher resolution – 200MP sensor when you select 5x shooting.

The 5x zoom has a 50MP sensor, which means that it's this which is used for the digital zoom options, including the 10x 'optical quality' and 30x and 100x digital options.

As we see elsewhere, the 10x option is very good. Indeed, Samsung used to have a 10x zoom lens on its Ultra models but has removed it in favour of a higher-resolution 5x lens with enhanced cropping ability.

Digital zoom goes all the way up to 100x, but, the results at this point are far from usable – let's face it, it's a marketing gimmick. But, up to around 30x can yield some useful results if you're keen to get closer.



The S25 Ultra has two telephoto lenses – shown here is the 3x

Oppo Find X9 Pro

At a glance

- 3x telephoto lens, with 13.2x 'lossless' zoom, 120x digital zoom
- 200MP sensor
- Optional teleconverter works with the phone (but not available in the UK)
- From £1,099

One of the stand-out features of the X9 Pro is its larger than average 1/1.56in 200MP sensor behind the telephoto lens – it feels like it's a really considered device, rather than just tacked on for marketing purposes. Not only that, the lens itself is Hasselblad-certified, has an f/2.1 aperture and can also be used for macro shots, a real bonus.

Having that very high resolution sensor means that you can create lossless zoom images from the zoom, up to 13.2x for impressive results. You can go higher than this digitally, but from around 30x, the images take on a smudgy feel.

Interestingly, if you really are into your zooming, an additional Hasselblad Teleconverter can be purchased, though it's not yet available in the UK.

At its price point, it offers good value compared to the iPhone and the Samsung here – the base price is £100 cheaper than an iPhone 17 Pro Max and offers double the storage, so it's very definitely worth considering if you're okay with Android.

The Oppo's 3x optical zoom produces nicely detailed shots

Google Pixel 10 Pro/ XL

At a glance

- 5x telephoto lens, with 20x 'Pro Res Zoom', 100x digital zoom
- 48MP sensor
- From £849

Google's range of Pixel phones offer a range of great features, usually at a more affordable price than other flagship competitors – such as is the case here, it's the cheapest in our roundup.

For the telephoto lens, we have 5x telephoto, with a 10x 'optical quality' zoom – this is something which was in fact seen on the previous model, and impressed us at the time.

The telephoto lens sits in front of a high-resolution sensor, giving that great scope for cropping, with the 10x results mimicking what you might hope to achieve with a true 10x optical lens.

As with the iPhone 17 Pro, there are two size options for the Pixel phones, with the 10 Pro being 6.3-inches, and the 10 Pro XL having a 6.9-inch screen. The good news is the camera is the same on both, so whether you prefer a smaller or a larger screen you don't have to compromise on camera specs.

There's a lot to like about this phone, but one drawback here is that the telephoto lens isn't used for macro shooting; but nevertheless for overall value for money, the Pixel 10 Pro/ 10 Pro XL is a very worthy candidate.

You get a 5x optical zoom lens with the Pixel 10 Pro/XL

How a periscope lens works

How a typical periscope lens works (image: Huawei)

If you've ever wondered how they squeeze a telephoto zoom lens into a phone, then the answer is quite simple. They use what's called 'folded optics' – in other words, a periscope design, that uses a mirror at the entry point, so that they can use a longer lens before the image reaches the sensor.

Adopted in smartphones it allows for telephoto reach, without increasing the thickness of the phone.

Many compact cameras used this technique to offer 10-12x optical zoom in a compact camera body, long before phones offered it. And many waterproof compact cameras, like the OM System Tough TG-7 still employ this method to ensure the whole lens is enclosed within the waterproof body.

These are used in every flagship phone. Apple (who calls it the Tetraprism), Google, Samsung, Xiaomi and others, all use the same basic concept. Some phone manufacturers, outside of Apple/Google/Samsung, include a 'floating' mechanism to allow for extra close-up macro photos, with the Oppo Find X9 Pro offering focus as close as 9cm.

Most units have the sensor at the end of the lens, as shown in the image on the left, as this reduces the complexity of the system. However, others use additional elements adding to the complexity of the design. Some units have the sensor flat, and the design is exactly like an actual periscope with a mirror at each end.

All of these are explained in the diagram – with the sensor shown in green, optical elements shown as round lenses, and the mirror shown as a triangular prism.

Tips for shooting with a telephoto lens

Get the best results from your phone's telephoto lens by following these simple tips

Stabilise yourself or use a tripod

Shooting at longer focal lengths can make your pictures more susceptible to blur. Although many telephoto lenses have image stabilisation, it also helps to keep yourself as steady as possible.

Hold the phone as still as you can, perhaps bracing your arms against your torso to be as steady as possible and hold the phone fairly tightly.

Alternatively, you may also want to consider a tripod – plenty are available for phones – or some way to attach it or stand it on a surface, such as a table or wall.

Make use of the built-in timer

If you do find a way to secure the phone in position, then using the built-in timer can be a good way to help keep blur to an absolute minimum.

Set the timer to 3, or even 10 seconds and step away from the phone after you've tapped the shutter release and it should keep your phone as still as possible.

Try to shoot in the best light

It's often the case that the telephoto lens uses the smallest sensor and the narrowest aperture lens. You can ensure the best results by trying your best to shoot in good light – whether natural or artificial. If light is low, consider using the main lens and moving closer to the subject instead.

Clean the lens

This is a really obvious tip, but, it's one that can trip people up. Our phones live in our pockets, and are handled by our sometimes grubby hands all day long. Lenses get smudged and that leads to bad photos.

Many phones will alert you if they think that a lens has become smudged, but not all will – it pays to keep an eye on cleanliness and give them a wipe regularly with a soft cloth.

Use a third-party app

If you want full control over your phone's camera, then you might want to try using a third-party app rather than the native shooting app.

This is particularly important for iPhone shooters, where there's very little in the way of manual control.

On top of that, some phones can be guilty of switching from the telephoto lens to the main lens and cropping – sometimes even when it's not particularly dark. A third-party app can ensure you're actually using the telephoto lens – one we like for iOS is the Moment Pro Camera app.

Isolate details

One of the great things about a telephoto lens is that it allows you to isolate details. Use your telephoto lens for some creative compositions that a standard (usually 23mm or 24mm) lens doesn't generally allow for.

That could be picking out a pattern, or an architectural detail, or even a close-up of a leaf or petal.

If you're anything like me, you'll be guilty of ignoring the telephoto lens – but it pays to remember that it exists.

Portrait options

Although pretty much every phone has a 'Portrait' option these days, another way to shoot people pictures on your phone is to use the telephoto lens.

This will help create a natural perspective that looks flattering, and means you don't necessarily have to use the fake bokeh effect that comes with 'Portrait' mode, which can sometimes look a little unrealistic, especially if your subject has fussier hair.

Composition aids

Most phones have useful tools which can help guide your composition. That can be especially handy when using the telephoto lens because small changes in your positioning can make a bg difference.

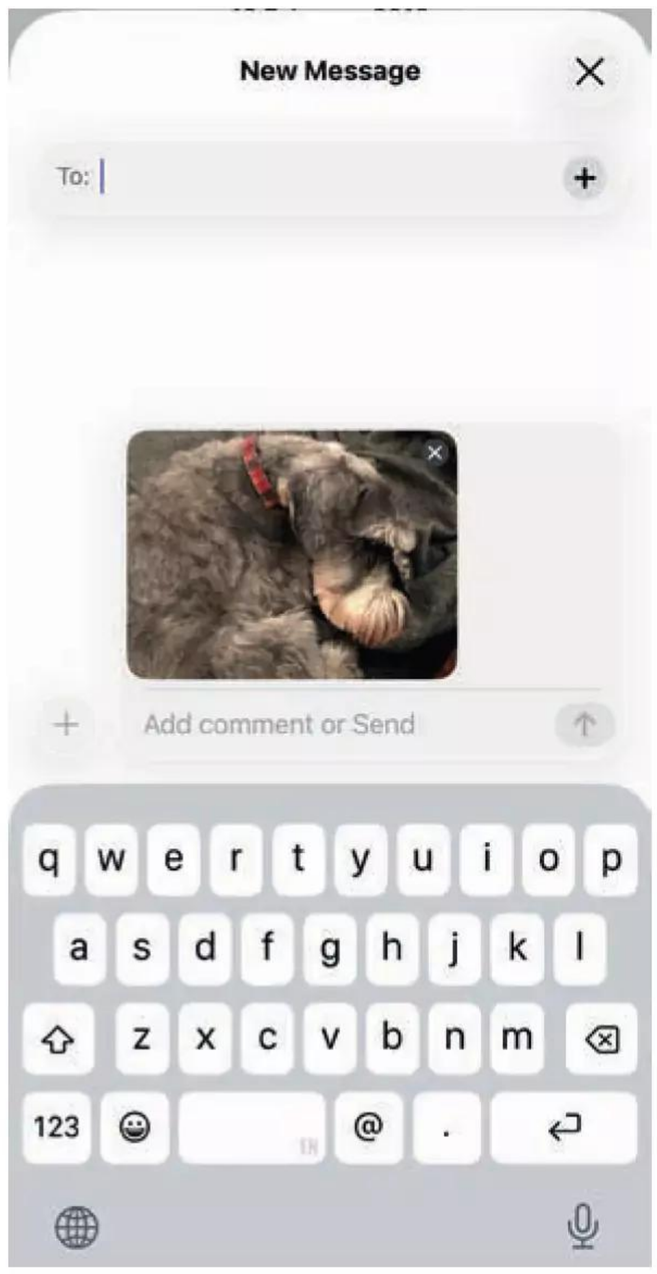
To help ensure good framing and level horizons you can turn on your grid, and some phones even have built-in digital levels too. Check your phone settings to enable them.

How to back up your iPhone

How to keep your iPhone photos safe forever with iCloud Photos, backups and more, advises tech writer Craig Grannell

Over the years, I've spoken to plenty of people who've lost their iPhone – and with it, years of irreplaceable photographs. It's a painful conversation when you have to tell someone that, unless there's a backup, losing a phone full of locally stored photos is the modern equivalent of someone decades ago tipping every photo album they ever owned into the bin.

That might not be you – in which case, good job. But even those of us who do back up photos could probably do more. And if you're not yet taking any steps to protect your images, now's the time to start. Here are my recommendations for doing so.



Left: Sharing a photo from iPhone creates a copy of it

Share the love

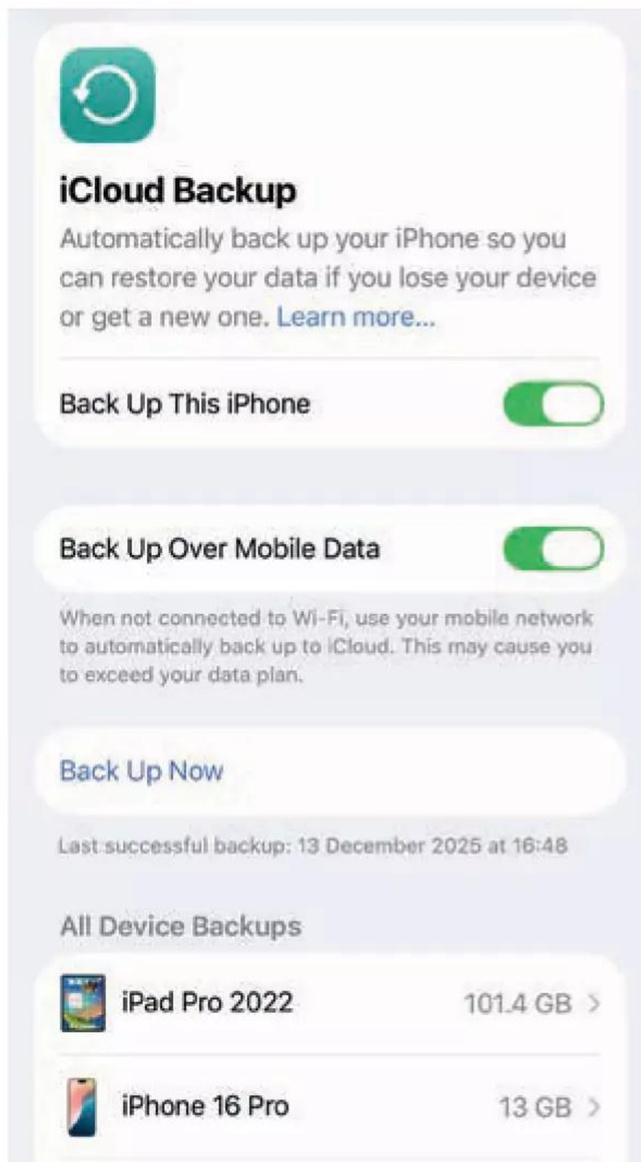
This isn't a sensible strategy for safeguarding photos at scale. But sharing a photo does immediately create a copy of it in the wild. Send an image over Messages and the recipient should receive it in full quality. Some platforms though will reduce and compress the original image, eroding quality and detail. Still, an important photo you can recover from Facebook is better than one that's gone for good.

Back up your iPhone

If you're not already backing up your iPhone to iCloud, start today. Head to Settings > iCloud > iCloud Backup to get started. Once the backup is complete, this will mean you can recover your vital data to a new device. Backups will happen overnight when your iPhone is being charged. Note that if you lack enough iCloud storage, you'll need to buy more. But a small monthly fee beats losing years of memories forever.

Use iCloud Photos

An iCloud backup includes your photo library. But there's another – arguably better – option: iCloud Photos. It's important to know this is sync, not backup. That means every photo and video you shoot will be available on any device signed into your Apple Account with iCloud Photos enabled. However, it also means that deleting a photo on one device deletes it everywhere, so be mindful of that potential pitfall.



Right: iCloud backup options

Far right: Back up your iPhone photos to iCloud Photos

Add Google Photos

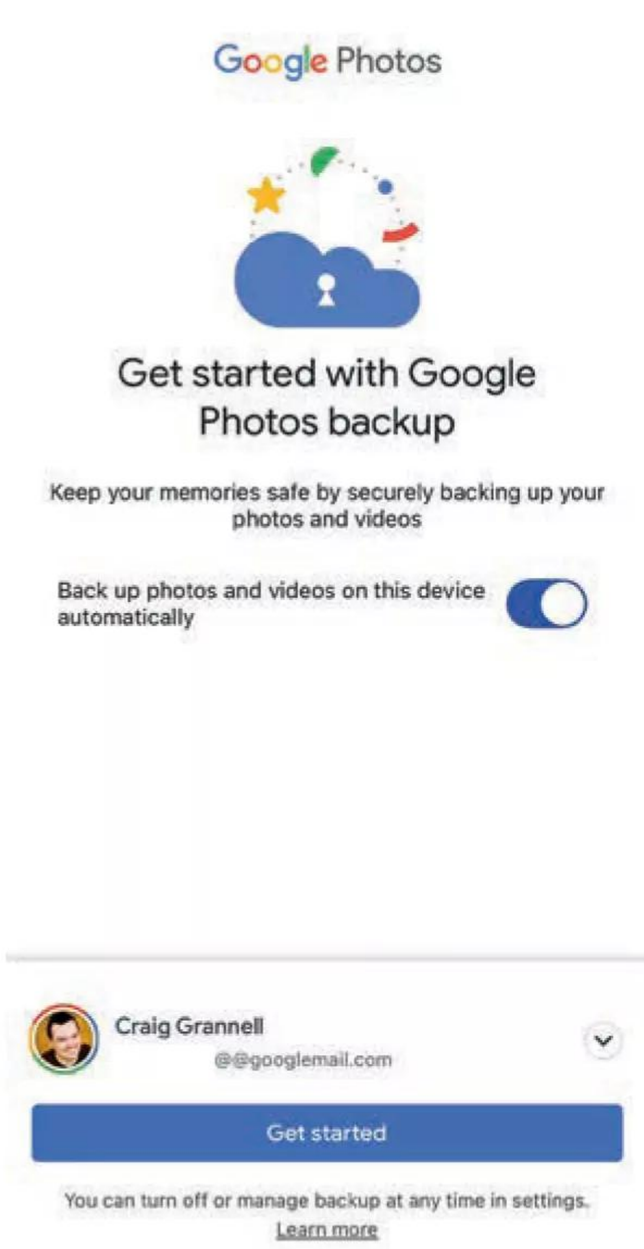
A key principle of backing up is redundancy. The more copies you have, the better. Google Photos makes a solid secondary archive for iPhone photos. The free tier covers up to 15GB. If your photo library's larger, you'll have to pay. Also, assuming you want Google Photos to be a 'silent' extra copy while you continue to use Apple's Photos for management, never use the 'free up space' option, because that removes local copies and can clash with iCloud.

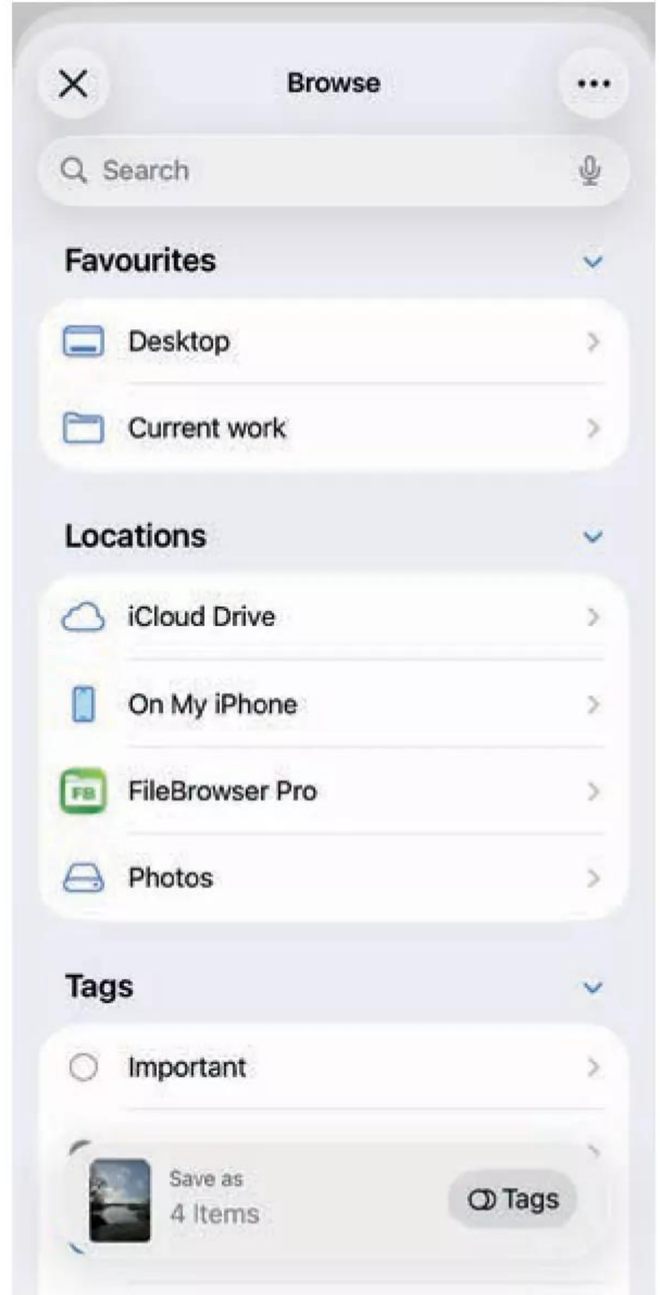
Back up to a PC or Mac

When using iCloud Photos, head to Settings > iCloud > Photos (under Saved to iCloud) and turn on Optimise iPhone Storage if your iPhone's running low on space. Full-quality images will then be downloaded on demand. However, if you own a Mac or PC, keep a full local copy of everything. In Photos (Mac) or iCloud for Windows (PC) with iCloud Photos sync on, disable the optimise option. Again, you'll need sufficient storage space, but on a Mac you can at least move your library to an external drive. (Note: if you're not using iCloud Photos, you can still connect your iPhone directly and manually import images into your computer.)

Use external storage

Speaking of external storage, that's another option for protecting your photos, especially if you don't have a Mac or PC. Modern iPhones with USB-C ports can power portable SSDs like the Samsung T7 directly. To save to a drive, open Photos, select your images, tap the share button, and choose Save to Files. Tap the back arrow until you reach Browse, select your drive under Locations, create a folder if you like (… > New Folder), and tap Save. This approach is entirely manual, which means it's easy to forget. If it's your main protection method, set a recurring reminder and stick to it.





Far left: Using Google Photos makes a solid secondary archive for your pictures

Left: To use external storage, select your drive under 'Locations'

Back up your computer

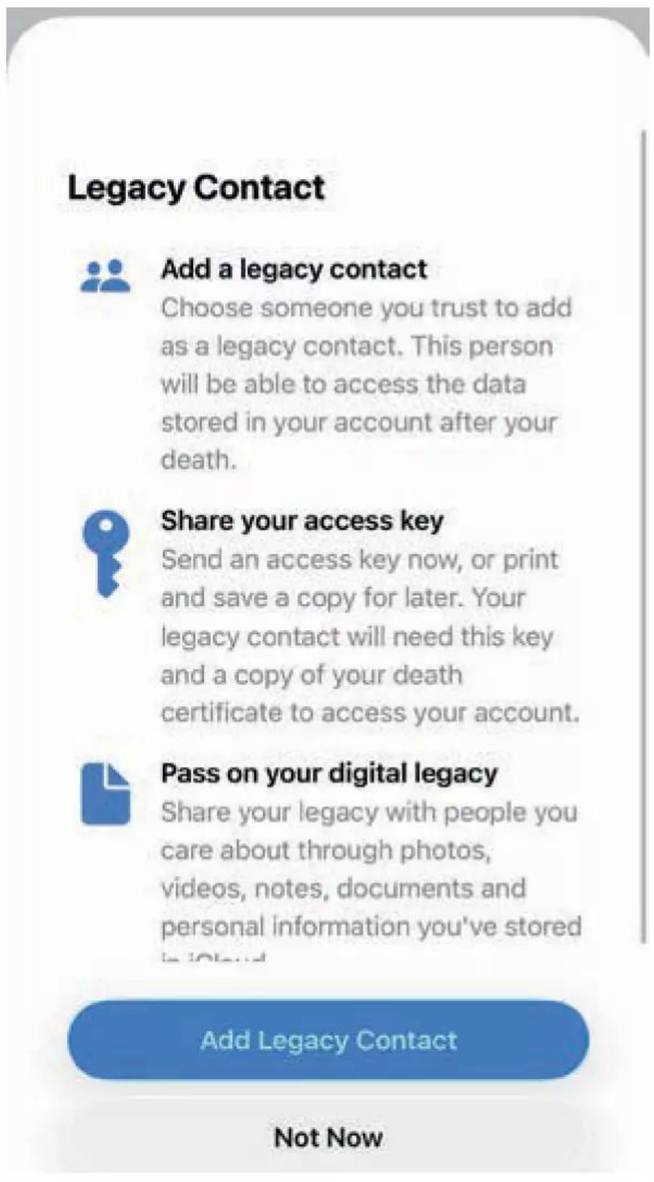
This might be starting to sound like 'Backupception', but bear with me. Because if the full-quality copies of your photos live on your PC or Mac computer, that computer should also be backed up. This, of course, has the handy additional benefit of safeguarding all your computer's locally saved data. The simplest method is to plug in an SSD and use the built-in system your Mac or PC offers, but plenty of third-party backup tools are available too. (I currently use Carbon Copy Cloner (£38.75) on Mac.) Also consider an offsite service like Backblaze ($99 per year) to protect your digital pics against disasters like device theft and fire damage.

Print your photos

Physical media is having a revival as people get more into tactile objects with a sense of permanence, and tire of ephemeral digital content. Today, it's easy and affordable to print your photos. Find an online print service that will ship snaps to you and make a few old-school albums. Alternatively, get your photos on to the wall. Ikea FISKBO 15x10cm/4x6in frames cost a mere $2/£1 each and are lightweight enough to hang using Velcro strips – ideal for a quick photo wall. For your standout shots, many services offer high-end framed prints and canvases as well.

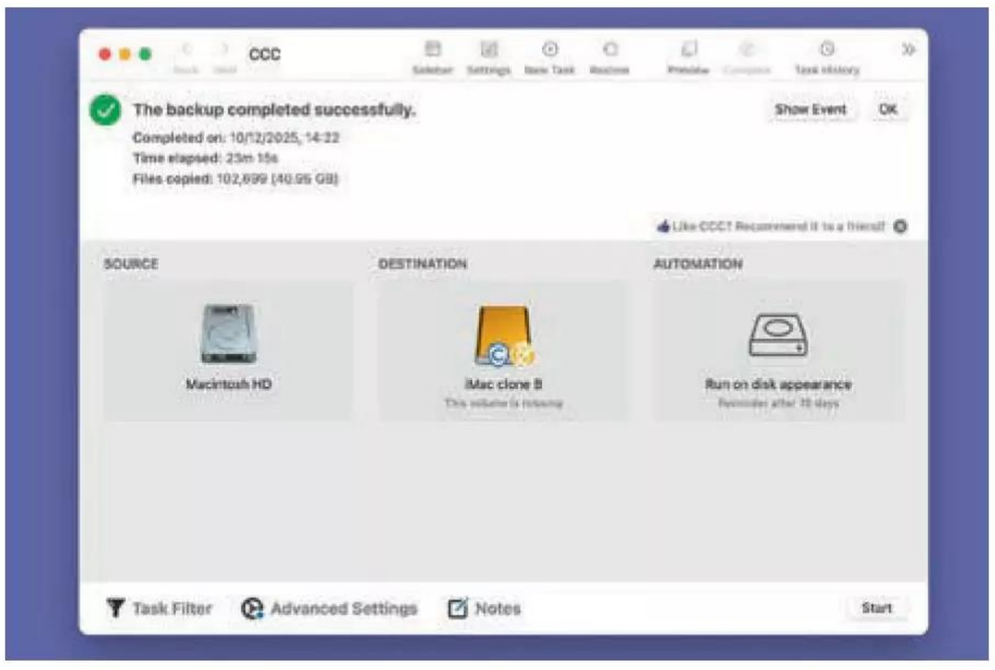
Add legacy contacts

All these backups may mean little if nobody can access your data after you're gone. Admittedly, that's not a cheery note to end on, but it is an important one. Fortunately, Apple's Legacy Contact feature makes it easy to nominate someone who can request access to your data if you pass away, and that includes iCloud Photos. Go to Settings > Apple Account > Sign-In & Security > Legacy Contact. Apple explains online how to request access. It's a small step, but it ensures your photos and the stories they tell won't disappear with you.



Right: Legacy contact options

Below: Backup to your PC or Mac



Excire

AI-Powered Photo Management

The Photo & Video Show

BOOTH H46

Can't find that one photo?

Excire can.

Photography News 2025 AWARDS WINNER

Instantly find, organize, and cull your images with Excire's AI-powered software.

No cloud, no subscription, no wasted time!

www.excire.com

Save 20%!

Code: PVSHOW26

(valid until March 31st)

The 10 most important iPhones

Jon Stapley looks at the iPhones that changed everything for photographers, from the very beginning to the present day

You don't have to own or even like iPhones to acknowledge that they have made a huge impact on photography. The vast majority of the billions of images captured every day are taken on smartphones (recent estimates put it at more than 90%), and a big chunk of those are taken on iPhones. Apple didn't invent the idea of a smartphone with a camera – but undoubtedly popularised it, and in doing so, changed things forever.

Since the iPhone's first arrival, the annual unveiling of the latest generation in September has become a huge event in the tech world, with enthusiasts crowding around to see what new features have been added. Sometimes the releases feel like giant leaps forward, and sometimes they… don't. So, as we all pore over the latest iPhone 17 series to determine which category it falls into, we look back over the years at where the iPhone made its most significant advancements, especially in terms of camera tech.

Here are the ten most significant iPhones ever released – the ones that truly changed photography forever.

© YUTAKA TSUTANO VIA FLICKR CREATIVE COMMONS

1. iPhone 3G (2008)
The first (proper) one

This was not the first iPhone. Apple's much-hyped device initially launched in 2007, simply called 'iPhone'. However, the launch of the iPhone 3G a year later coincided with the launch of the App Store, and the ability to install third-party software. It also heralded the arrival of 3G, giving the phone constant on-the-go connectivity. I'd say this was when iPhones became iPhones as we know them today, in much the same way that Canon's EOS 5D Mark II wasn't the first DSLR with video, but was the first one that did it properly.

Camera-wise, the iPhone 3G looks pretty tame by today's standards, with a fixed-focus 2MP single camera, no flash, no zoom. It didn't even natively have the ability to record video, although third-party apps arose to correct that.

But the maxim has long been that the best camera is the one you have on you, and this was the moment the iPhone became, for many people, the camera they always had on them.

© YUTAKA TSUTANO VIA FLICKR CREATIVE COMMONS

2. iPhone 4 (2010)
The first front camera

As iPhones have for a long time been associated with selfies, it's hard to imagine an iPhone without a selfie camera. But it took until the fourth generation for that now-mandatory front camera to be added, which also heralded the arrival of Apple's FaceTime video call service.

The front-facing camera here wasn't much to write home about, producing images at a resolution of 640x480 (the rear camera had been upgraded to 5MP and could manage HD 720p video). But it was there, it was popular, and it was one of the key reasons why the 2010s became the decade of the selfie.

Also, the iPhone 4 was one of the first iPhones used in serious filmmaking. Korean directors Park Chan-kyong and Park Chan-wook, the latter best known for 2003's *Oldboy* and 2022's *Decision to Leave*, shot a short film entirely on the iPhone 4, with extra lenses. iPhone filmmaking would become more common. Danny Boyle's *28 Years Later* was shot with the iPhone 15 Pro Max.

© CAMRON FLANDERS VIA FLICKR CREATIVE COMMONS

3. iPhone 4s (2011)
The first *good* camera

I've used pretty qualified language about the iPhone cameras so far, for the good reason that most of the early ones were pretty poor, producing recognisable images and not much more than that. The iPhone 4s, which arrived following the iPhone 4 when everyone was expecting the iPhone 5, marked the shift where Apple began to consider the possibility that an iPhone could have a good camera, rather than just a functional one.

The resolution of the rear camera rose to 8MP, but this also came with a reworked sensor design that allowed for larger photosites. This improved the quality and dynamic range of images greatly, particularly in low light, further aided by a reworked lens with a larger aperture of f/2.4. There was a digital zoom with decent interpolation, and an HDR mode. But more than anything, the iPhone 4s was an incredibly slick camera to use, breezing past its competition in terms of its responsiveness.

© WILLIAM HOOK VIA FLICKR CREATIVE COMMONS

4. iPhone 5 (2012)
The one everyone likes

In photographic terms, the iPhone 5 didn't move the needle much. It used the same upgraded 8MP camera from the iPhone 4s, with a few tweaks to responsiveness and low-light performance.

However, any list of significant iPhones simply cannot be allowed to skip over the 5. As the first iPhone that was fully overseen by Tim Cook, and the last one with any input from Steve Jobs, it felt like a truly important passing of the baton, and this also came with huge design changes. An incredibly slim device, the iPhone 5 featured a reworked display with a cinematic 16:9 aspect ratio. It also introduced Apple's super-fast Lightning connectivity.

Hugely popular, the iPhone 5 smashed previous sales records; and this is anecdotal, but I know plenty of people who fondly remember it as the iPhone that lasted them for years.

© KARLIS DAMBRANS VIA FLICKR CREATIVE COMMONS

5. iPhone 6s (2015)
The first 4K camera

Furthering Apple's aspirations for the iPhone to be a serious filmmaking tool, the iPhone 6s and 6s Plus arrived bearing 4K-capable cameras.

Of course, it could only manage 4K at a maximum frame rate of 30fps – more useful arguably for YouTubers and the like was the newly added ability to shoot Full HD video at 60fps. And if you opted for the Plus version, you could bump that up to 120fps, or 240fps in HD resolution, for super-slow-motion footage.

All of this marked the iPhone 6s series out as a much more capable video shooter than anything we'd seen previously – though many reviewers were decidedly unimpressed with the phone's poor battery life.

© KARLIS DAMBRANS VIA WIKIMEDIA COMMONS

6. iPhone 7 Plus (2016)
The first with dual-camera Portrait Mode

For a long time, phone makers struggled to improve camera quality, butting up against the physical limitations of sensor size and space. Then, some genius came up with the solution: 'What if we just added another camera?' The debate about who did it first isn't one to litigate here but the first iPhone to do it was the 7 Plus, which added a second 12MP telephoto lens in addition to the main 12MP rear camera. At a stroke, the phone's camera became hugely more versatile, able to capture images at distance without the degradation in quality that comes from a digital zoom.

The 7 Plus could also leverage its dual array to introduce another new feature: Portrait Mode. The dual lenses allowed for a depth of field analysis that enabled the 7 Plus to produce images with a crisply shallow depth of field and artfully blurred backgrounds – just what you want for a perfect portrait.

© WILLIAM HOOK VIA FLICKR CREATIVE COMMONS

7. iPhone X (2017)
The all-screen design

Like the iPhone 5, the iPhone X is one that wasn't a big jump forward in purely photographic terms, but was such a monumental moment for iPhones in general that it can't be skipped over. Developed over half a decade according to chief design officer Jony Ive, the iPhone X threw out the home button in favour of an all-screen design that actually felt like something new. Its OLED display was leagues ahead of the iPhone 8 series, which had met with tepid indifference from most reviewers (Apple went straight from 8 to X, presumably to signify that this phone was more than an iterative update).

Its new 18:9 aspect ratio meant that many apps had to be hastily redesigned to fit it, but all in all, the X felt like the leap forward that the iPhone needed, and now it feels like the generation that transitioned us into the current era.

© KAZORLIS DAMBRAUSKAS VIA FLICKR CREATIVE COMMONS

8. iPhone 11 (2019)
The first with Night Mode

Night-time and low-light photography have long been the smartphone's Achilles' heel, owing to the physical limitations of the smaller sensor. However, to the great consternation of camera manufacturers, the iPhone 11 series introduced Night Mode, which saw low-light iPhone photography take a big leap forward.

Night Mode on the iPhone 11 required you to hold the phone steady for a few seconds, during which it would capture a few exposures that would then be merged to produce the sharpest image possible. In practice, it worked surprisingly well, and if you had a tripod or similar support, you could extend the exposure times to improve the quality still further (if you tried this without the support, you ended up with a blurry mess).

This was made possible in part by the introduction of Apple's 'Deep Fusion' technology, which used deep learning AI to improve image processing.

© AMY DAVIES

9. iPhone 16 (2024)
Apple Intelligence

You likely have your own opinions on whether or not generative AI is the future – but it can't be denied that the tech industry thinks so, and this has greatly influenced how technology has developed in the past few years. While Apple has been a bit more circumspect than some other makers with regard to its AI pivot, the iPhone 16 series arrived sporting an Apple A18 chip specifically optimised for running generative AI, and a significantly upgraded Neural Engine.

To that end, many of the iPhone 16's photo editing features are rebranded as Photo Intelligence, with abilities like being able to quickly clean up distracting objects from the backgrounds of images.

(For me, the more exciting addition for photographers is the physical Camera Control buttons, which greatly improves the ergonomics of taking a photo. But AI is the buzzword right now, and the 16 series represents a significant milestone in Apple taking AI seriously).

© AMY DAVIES

10. iPhone 17 (2025)
The way of the future?

Naturally, only time will tell whether the new iPhone 17 will take its place as one of the most significant releases in the pantheon, or fade into iPhone 8 levels of forgettable ignominy. However, the iPhone 17 Air has achieved a feat of being the slimmest iPhone yet released, with a thickness of just 5.6mm that has even the Samsung Galaxy Edge beat in terms of slenderness.

Photographically, the iPhone 17 series also boast new features like the 18MP 'Centre Stage' front camera with a square sensor that adds new zooming and rotating options. Dual video capture from both its cameras is possible too, and video benefits from ultra-stabilisation. We reviewed the iPhone 17 in AP 25 Nov 2025, and found it to be a very competent performer – but perhaps not especially exciting.

Rumours suggest that Apple may finally follow Android's lead and introduce a folding phone in 2026, which could be the start of an interesting new era.

THE INSURANCE Emporium

SNAP YOUR BEST FRIENDS

YOUR MEMORIES. INSURED.

Insurance for your camera equipment, pets, horse and more with our wide range of policies.

25%* INTRODUCTORY DISCOUNT

ON CAMERA INSURANCE

defaqto ★★★★★ Pet Insurance 2019-2026 EXPERT RATED

defaqto ★★★★★ Equine Insurance 2019-2026 EXPERT RATED

Platinum Trusted Service Award 2026 feefo

YORKSHIRE FINANCIAL AWARDS 2026 WINNER Insurer of the Year

theinsuranceemporium.co.uk/AMATPHOTO 03300 243 100

*The Introductory Discount is available from the start of the policy until its first review/renewal date.

Lifestyle Policy Limited is an appointed representative of The Equine and Livestock Insurance Company Limited. The Insurance Emporium ® is a trading name of The Equine and Livestock Insurance Company Limited (registered in England and Wales no: 294940) which is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority no: 202748.

LET US FRAME YOUR Memories

this picture

LOVE IT. FRAME IT

Amateur Photographer Testbench GOLD ★★★★★

• 34 Frame Mouldings • Variety of Mounts & Layouts
• Multi-Aperture Options • FREE UK Delivery

www.thispicture.co.uk

Buying Guide

106 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

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

Controls

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

Viewfinder

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

Compact cameras

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

Handgrip

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

Lens mount

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

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. **See page 16 for our latest offer**

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Enthusiast-focused model with 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R6 Mark III	£2800	5★	Third-generation model gains 32.5MP full-frame sensor and 7K raw video	FF	32.5	Canon RF	102,400	6960	·	6097	12	·	·		3	·	·	620	138.4	98.4	88.4	699
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-E5	£1299	5★	Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 III	£829	5★	Compact DSLR-style model with subject detection autofocus and film dial	APS-C	26.1	Fujifilm X	51,200	6340	·	425	20	·	·	·	3	·	·	425	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2025	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon ZR	£2199	4.5★	Video-first hybrid model based on Z6III, and co-developed with RED	FF	24.5	Nikon Z	204,800	6048	·	253	20		·		4	·	·	380	134	80.5	49	630

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha A7 V	£2800	5★	Impressive 33MP enthusiast model with subject recognition and rapid shooting	FF	33.0	Sony E	204,800	3840	·	759	30	·	·		3.2	·	·	750	130.3	96.4	82.4	695
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha A9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

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

Subscribe and save money!

Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 Monochrom	£5800		Variant of the Q3 with a modified sensor that only shoots in black & white	FF	60.3	28	200,000	8192		15	·	·		3in		·	302	130	80.3	92.6	746
Leica Q3 43	£5900	5★	Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IV	£1199	4.5★	Pocket-sized advanced compact with updated lens and control layout	APS-C	25.7	28	204800	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Ricoh GR IV HDF	£1299		Variant of the GR IV with switchable Highlight Diffusion Filter	APS-C	25.7	28	204800	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Ricoh GR IV Monochrome	£1599		Variant of the GR IV that only shoots black & white images	APS-C	25.7	28	409600	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Sony RX1R III	£4199	4★	Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 16 for details of our special offer**

PARK Cameras

York Road, BURGESS HILL, West Sussex RH15 9TT

34 Rathbone Place, LONDON, W1T 1JN

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

CANON EOS R6 MARK III

Discover the Power. Unleash Your Passion.

2 YEAR WARRANTY
See website for details

32.5 MEGA PIXELS | 40 fps | 3.0" | IS | 7K

The EOS R6 Mark III delivers the optimal balance of quality and performance: exceptional detail to achieve your vision, and superb speed to capture every moment. With a 32.5 megapixel sensor, 40fps continuous shooting1, intelligent auto focus tracking and custom controls, this powerful camera is built to match your pace, workflow and creative ambitions.

Scan here to watch our hands-on review!

BODY ONLY £2,799 | **+ RF 24-105MM IS STM £3,149**

Spread the cost with 3 months 0% finance. Minimum deposit of 10% required. See website for details.

SONY A7 V

Beyond Standards

2 YEAR WARRANTY
See website for details

33.0 MEGA PIXELS | 30 fps | 3.1" | IS | 4K

The Sony a7 V brings professional-grade speed and intelligence to a compact full-frame body that's ready for any creative challenge. With AI-powered autofocus, 33 MP of stunning detail, and 4K 120p video, it delivers outstanding results for hybrid creators who demand both precision and freedom.

Scan here to watch our hands-on review!

BODY ONLY £2,799 | **+ 24-70MM GM II £4,069**

Save £200 on selected Sony GM II lenses when bought with the a7 V. See website.

CANON EOS R6 II

FREE GIFTS!

BODY ONLY **£2,199**

Receive a **FREE** Canon LP-E6P battery & Delkin 128GB SD card worth over £260

CANON EOS R5 II

FREE GIFTS!

BODY ONLY **£4,399**

Receive a **FREE** Canon LP-E6P battery & Delkin 256GB CFexpress card worth over £300

CANON EOS R1

FREE GIFTS!

BODY ONLY **£6,799**

Receive a **FREE** Canon LP-E19 battery & 2 x 512GB CFexpress cards worth over £820

SONY A6700

BODY ONLY **£1,349**

Spread the cost with our finance options. See website for details.

SONY FE 100MM

F/2.8 MACRO GM OSS

£1,399

NEW & now in stock. See website for details.

SONY FE 400-800MM

F/6.3–8 G OSS

£2,399

Spread the cost with our finance options. See website for details.

CANON RF 100-400MM

F/5.6-8 IS USM

£749

6 months 0% finance available. See website for details.

CANON RF 200-800MM

F/6.3-9 IS USM

£2,269

Spread the cost with our finance options. See website.

CANON PIXMA PRO-310

A3+ PRINTER

£699

See website for even more Canon printers.

OM SYSTEM OM-1 MARK II

The power of one frame

UP TO £500 CASHBACK
AVAILABLE 26.02.26 - 06.04.26

20.4 MEGA PIXELS | 120 fps | 3.0" | IS | 4K

The OM SYSTEM OM-1 Mark II is a statement of blazing fast speeds, unparalleled computational capabilities, & tactile usability, with refinements throughout the camera.

What the OM-1 Mark II presents is a true wonder of outdoor photography equipment that will perform wherever you go.

+ free grip

Scan here for even more OM Cashback

BODY ONLY £1,749* | **+ 90MM F/3.5 MACRO £2,299***

*Price after £300 cashback. You pay £2,049 & claim £300 from OM System.

*Price after £500 cashback. You pay £2,799 & claim £500 from OM System.

OM SYSTEM OM-5 MARK II

£250 CASH BACK

BODY ONLY **£849***

*Price after £250 cashback. You pay £1,099 & claim £250 from OM System UK.

OM SYSTEM OM-3

£300 CASH BACK

BODY ONLY **£1,399***

*Price after £300 cashback. You pay £1,699 & claim £300 from OM System UK.

OM SYSTEM 150-600MM

F/5.0–6.3 IS

£600 CASH BACK

£1,899*

*Price after £600 cashback. You pay £2,499 & claim £600 from OM System UK.

PANASONIC LUMIX S1 II

Discover the Art of Speed

24.1 MEGA PIXELS | 70 fps | 3.0" | IS | 6K

Equipped with a newly developed partially stacked CMOS sensor, the LUMIX S1 II turns fleeting moments into stunning photos, records ultra-smooth high-frame-rate video, and delivers up to 15 stops of dynamic range, capturing every instant with breathtaking intensity.

Scan here to watch our hands-on review!

BODY ONLY £2,599 (Normally £2,899) | **+ 24-60MM F/2.8 £2,649** (Normally £3,799) | **+ 24-105MM £3,599**

12 months 0% finance available. See websit for full details.

We're delighted to have won a **Good Service Award** in the **Amateur Photographer Awards 2026!**

Thank you to everyone that voted for us. It means a lot as the awards are voted for by **YOU**, our customers. We look forward to continuing to provide the best service possible throughout the rest of 2026 and beyond!

FUJIFILM X-T5

Photography First

Putting Photography First, X-T5 uses 40 megapixels in a stripped-back, stills-focused form factor, creative potential is broader than ever. When it comes to image quality, Fujifilm's signature analogue filmic look is retained, with an astounding level of added detail. Should more ever be needed, simply engage Pixel Shift Multi-Shot mode for 160-megapixel images.

SAVE £150

Available from **£1,549** Was £1,699

All prices include VAT @ 20%. Finance provided by Omni Capital Retail Finance. See website to learn more.
All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily

parkcameras.com

or e-mail us for sales advice using

sales@parkcameras.com

Call one of our knowledgeable sales advisors 7 days a week

01444 23 70 60

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

SIGMA BF

Radical simplicity

The Sigma BF represents a new, more intuitive way to use a camera. It is streamlined to make the act of photography as effortless as possible. Sigma have replaced the shooting mode dial – itself a holdover from the days of film photography – with direct access to the five elements that decide the photograph.

TAMRON 35-100MM

f/2.8 Di III VXD

Covering from semi wide-angle to medium telephoto, this lens offers the flexibility to shoot everything from wide compositions that make use of the background to head-and-shoulders portraits that capture the subject's expression. It's perfect for everything from candid portraits to travel snapshots, ensuring steady operation for handheld shooting & gimbal-mounted video work.

SIGMA 14MM

F/1.4 DG | ART

SONY E / L MOUNT

£1,499

Stock expected March 2026.

SIGMA 15MM

F/1.4 DC | C

CANON RF / SONY E / X MOUNT

£449

Stock expected March 2026.

SIGMA 35MM

F/1.4 DG II ART

SONY E / L MOUNT

£849

Stock expected April 2026.

TAMRON 90MM

F/2.8 DI III MACRO VXD

SONY E / NIKON Z

£549

Add a HHoya 67mm UX II UV Filter for £29

TAMRON 16-30MM

F/2.8 DI III VXD G2

SONY E / NIKON Z

£849

Add a Hoya 67mm HD II UV Filter for £85

TAMRON 70-180MM

F/2.8 DI III VC VXD G2

NIKON Z

£999

Spread the cost with our finance options. See website for details.

ATOMOS NINJA RAW

Monitor-Recorder

Ninja RAW combines HDMI I/O, 1500nits HDR touchscreen, Apple ProRes/RAW recording to ultra-fast CFexpress or external USB media, with a full suite of professional monitoring tools, and camera control/touch to focus for supported cameras. Ideal for content creators with HDMI DSLRs and mirrorless cameras.

DJI RS 5

Lead the Scene

The new DJI RS 5 features touchscreen subject selection with the new tracking module, smooth balancing from fine-tuning knobs, and direct control via the new briefcase handle - all backed by faster charging and extended battery life.

THINK TANK FOCUSPOINT

30L BACKPACK

£259

THINK TANK SHAPE SHIFTER

25L BACKPACK

£309

THINK TANK SHAPE SHIFTER

37L BACKPACK

£340

WANDRD PRVKE POCKET 31

BACKPACK

Photo Bundle

£306

NOW IN STOCK!

WANDRD PRVKE ZIP 31

BACKPACK

Photo Bundle

£306

NOW IN STOCK!

WANDRD ROGUE V2

9L SLING BAG

£159

USED CANON EOS R1

BODY ONLY

1 available at only **£4,099**

USED NIKON P900

available from **£299**

USED FUJIFILM X-E3

available from **£429**

USED SONY A7R V

BODY ONLY

available from **£2,209**

CANON DSLRS

EOS 5D Mark III	from £274
EOS 6D Mark II	from £559
EOS 70D	from £185
EOS 60D	from £109

CANON MIRRORLESS

EOS R3	from £2,679
EOS R5	from £1,619
EOS R6	from £769
EOS R8	from £889
EOS RP	from £294
EOS R	from £639

NIKON DSLRS

D750	from £459
D700	from £234
D5100	from £106
D3500	from £254

NIKON MIRRORLESS

Z7	from £859
Z6	from £504
ZF	from £1,219
Z5	from £453
Z50 II	from £599
Z50	from £339

FUJIFILM CAMERAS

X-T5	from £1,069
X-T4	from £729
X-E4	from £599
X-T200	from £449
X-T100	from £329

FUJIFILM LENSES

GF 23mm f/4 R LM WR	from £1,019
GF 63mm f/2.8 R WR	from £839
XF 50mm f/2 R WR	from £259
XF 56mm f/1.2 R	from £299
XF 50-230mm f/4.5-6.7 OIS II	from £214

SONY CAMERAS

A1	from £2,709
A7S II	from £549
A7S	from £509
A7R III	from £849
A7	from £289

SONY LENSES

E 15mm f/1.4 G	from £449
FE 35mm f/1.8	from £319
FE 50mm f/1.8	from £104
FE 55mm f/1.8 ZA	from £289
FE 70-200mm f/4 G OSS	from £599

LOOKING FOR A BARGAIN?

Check out our clearance section where there's a great opportunity to grab a fantastic deal. these items are much loved, we simply need to make room for more!

parkcameras.com/used/used-clearance

TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided **INSTANTLY**

FREE COLLECTION SERVICE: See website to learn more

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

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300

For even more Used products, check out www.parkcameras.com/used - **UPDATED DAILY**

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

★★★★★

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

★★★★★

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

★★★★★

"This is how internet shopping should be!"

★★★★★

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

★★★★★

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

★★★★★

"Quick delivery and great products!"

★★★★★

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

★★★★★

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

★★★★★

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

★★★★★

camera centre uk .com

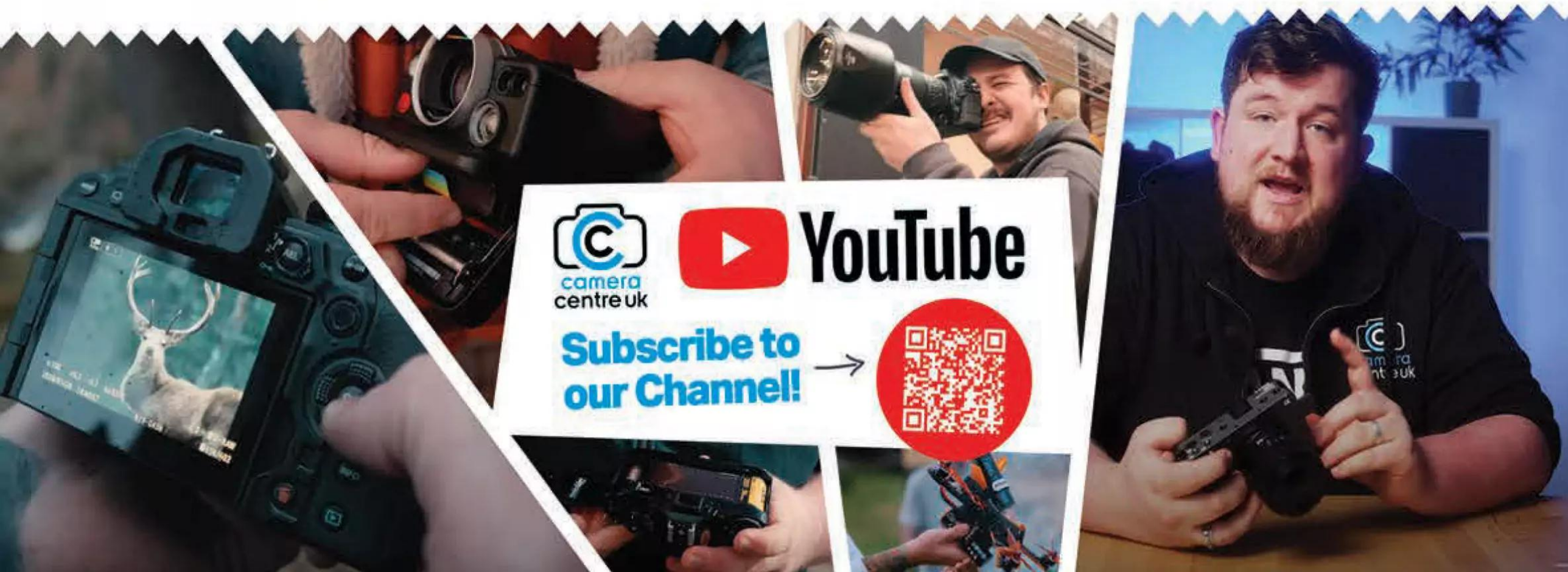
FREE UK DELIVERY ★ **0% FINANCE** ★ **PART EX & TRADE IN** ★ **5 STAR SERVICE**

Amateur Photographer GOOD SERVICE AWARD 2025

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182

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



Open the door to new opportunities

Upgrade your photo/video kit or sell for cash

www.cameracentreuk.com

cameraWORLD

FREE SHIPPING ON ALL ORDERS OVER £150

SHOP SMARTER
WITH SECOND HAND

It's better for the environment
and kinder on the wallet

CAMERAWORLD.CO.UK

Rated Excellent ★ 6.7K+ reviews ★★★★★ Trustpilot

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

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

SECOND HAND

Shop our lovingly prepared range of second hand products and save.
Second hand over £50 comes with a **6 month warranty***

*excludes commission sale items

6 MONTHS INTEREST-FREE FINANCE ON PRODUCTS OVER £250

Used Canon

909520	Canon 10-18mm f4.5-5.6 IS STM EF-S	£119
909748	Canon 10-22mm f3.5-4.5 USM EF-S	£149
909755	Canon 100-400mm f4.5-5.6 L IS II USM EF	£969
908194	Canon 11-24mm f4L USM EF	£1099
909863	Canon 18-135mm f3.5-5.6 IS USM Nano EF-S	£249
909908	Canon 24-70mm f2.8L II USM EF	£849
909909	Canon 24-70mm f4L IS USM EF	£479
901719	Canon 28-300mm f3.5-5.6L IS USM EF	£999
909965	Canon 400mm f5.6L USM EF	£549
909841	Canon 50mm f1.8 STM EF	£79
909936	Canon 55-200mm f4.5-5.6 USM II EF	£99
909562	Canon 55-200mm f4.5-6.3 IS STM EF-M	£199
909935	Canon 70-300mm f4-5.6 IS USM EF	£219
909971	Canon 85mm f1.8 USM EF	£249
909942	Canon EOS 100D & 18-55mm	£279
909886	Canon EOS 250D & 18-55mm	£449
909906	Canon EOS 5D Mark II Body & BG-E6 Grip	£249
909907	Canon EOS 5D Mark IV Body & BG-E20 Grip	£899
909779	Canon EOS 600D & 18-55mm III	£249
909973	Canon EOS 60D Body	£219
909840	Canon EOS 77D & 18-55mm	£399
909624	Canon EOS 80D & 18-135mm IS	£499
908768	Canon EOS 80D Body	£439
906899	Canon EOS 850D & 18-55mm IS	£799
909959	Canon EOS 90D Body	£699
908391	Canon EOS R50 Body	£569
909944	Canon EOS R8 Body (1,000 Shutter Count)	£1199
909900	Canon Powershot G3X	£399
908509	Canon RF 15-30mm f4.5-6.3 IS STM	£431
909915	Canon RF 24-105mm f4 L IS USM	£949
909945	Canon RF 28-70mm f2L USM	£2199
909916	Canon RF 35mm f1.8 Macro IS STM	£419
909893	Canon RF 35mm f1.8 Macro IS STM	£419
908392	Canon RF-S 55-210mm f5-7.1 IS STM	£339

Used Fujifilm

909742	Fujifilm 16-55mm f2.8 R LM WR XF	£449
909451	Fujifilm 50-140mm f2.8 R LM OIS WR XF	£749
909727	Fujifilm 50mm f2 R WR XF	£299
909743	Fujifilm 56mm f1.2 R XF APD	£479

Used Nikon

907547	Nikon 10-24mm f3.5-4.5G ED AF-S DX NIKKOR	£229
907809	Nikon 10.5mm f2.8G ED DX Fisheye	£249
907558	Nikon 105mm f1.4E ED AF-S NIKKOR	£999
909653	Nikon 18-105mm f3.5-5.6G ED AF-S DX VR NIKKOR	£99
909920	Nikon 18-140mm f3.5-5.6G ED AF-S DX NIKKOR VR	£149
908695	Nikon 24-70mm f4 S Nikkor Z	£359
907549	Nikon 24mm f1.8G ED AF-S NIKKOR	£349
909921	Nikon 35mm f1.8G AF-S DX NIKKOR	£99
909918	Nikon 40mm f2.8G AF-S DX Micro NIKKOR	£179
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR	£2159
909919	Nikon 55-300mm f4.5-5.6G ED DX AFS VR	£199
909956	Nikon Coolpix P950 Bridge Camera	£649
909901	Nikon D3300 & 18-55mm VR	£299
909042	Nikon D3500 & 18-55mm VR (500 Shutter Count)	£499
909771	Nikon D500 Body (71,000 Shutter Count)	£549
909566	Nikon D5100 Body (9,000 Shutter Count)	£179
909634	Nikon D5600 & 18-55mm VR	£499
907550	Nikon D750 Body	£599
908705	Nikon Z 14-30mm f4 S	£849
909964	Nikon Z 20mm f1.8 S	£674
908121	Nikon Z 24-70mm f2.8 S	£1699
909831	Nikon Z 24-70mm f4 S	£359
900412	Nikon Z 85mm f1.8 S	£799
909844	Nikon Z6 II Body (37,000 Shutter Count)	£799
909847	Nikon Z6 Body (53,000 Shutter Count)	£599
909406	Nikon Z7 II Body (10,000 Shutter Count)	£1299
907970	Nikon Z8 Body (17,000 Shutter Count)	£2899
909830	Nikon Z9 Body (41,000 Shutter Count)	£3199

Used Olympus

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

Used Panasonic

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

Used Sigma

909940	Sigma 10-20mm f3.5 EX DC HSM (Canon EF-S)	£129
909891	Sigma 105mm f2.8 DG DN Macro (Sony FE)	£419
909897	Sigma 12-24mm f4 DG HSM ART (Canon EF Fit)	£599
902609	Sigma 14mm f1.8 DG HSM ART (Sony FE)	£749
909943	Sigma 150-500mm f5-6.3 DG APO OS (Canon EF)	£399
909754	Sigma 17-40mm f1.8 DC Art (Canon RF-S)	£699
909700	Sigma 18-200mm f3.5-6.3 DC MACRO OS (Nikon DX)	£129
908140	Sigma 24mm f1.4 DG HSM ART (Nikon FX)	£599
909020	Sigma 30mm f1.4 DC DN C (Canon EF-M)	£229
909553	Sigma 35mm f2 DG DN C (Panasonic L)	£429
909687	Sigma 50mm f1.4 DG DN Art (Sony FE)	£649
909842	Sigma 70-300mm f4-5.6 DG Macro (Canon EF)	£79
909108	Sigma 85mm f1.4 DG HSM ART (Sony FE)	£579

Used Sony

909895	Sony 12-24mm f4 G FE	£1099
909839	Sony 16-55mm f2.8 G E	£749
909672	Sony 24-240mm f3.5-6.3 FE OSS	£429
908302	Sony 35mm f1.4 ZA Distagon T* FE	£549
909372	Sony 50mm f1.4 GM FE	£999
905699	Sony 50mm f2.5 G	£399
908887	Sony 55-210mm f4.5-6.3 OSS E	£159
909328	Sony 70-200mm f2.8 GM OSS FE	£1299
908474	Sony 70-200mm f4G OSS FE	£749
903432	Sony 85mm f1.4 GM FE	£899
909969	Sony 85mm f1.8 FE	£199
909899	Sony A6000 & 16-50mm (Silver)	£419
906999	Sony A7 II Body	£499
909968	Sony A7 III Body (10,000 Shutter Count)	£849
909928	Sony A7R III Body (4,500 Shutter Count)	£899
907259	Sony A9 II Body	£3999
909131	Sony Cyber-Shot RX10 II Bridge Camera	£649
909939	Sony FDR-AX53 4K Camcorder	£699
909778	Sony RX100 IV Compact Camera	£549

Used Tamron

909557	Tamron 11-18mm f4.5-5.6 (Nikon DX)	£79
909845	Tamron 150-600mm f5-6.3 SP VC USD (Nikon FX)	£449
909648	Tamron 20-40mm f2.8 Di III VXD (Sony FE)	£499
909896	Tamron 24-70mm f2.8 SP VC USD (Canon EF)	£349
909967	Tamron 28-200mm f2.8-5.6 Di III RXD (Sony FE)	£419
909825	Tamron 28-75mm f2.8 Di III VXD G2 (Sony FE)	£499
909885	Tamron 35-150mm f2-2.8 Di III VXD (Nikon Z)	£1099
909884	Tamron 50-400mm f4.5-6.3 Di III VC VXD (Sony FE)	£679
908092	Tamron 70-200mm f2.8 Di VC USD G2 (Nikon FX)	£649

Used Nikon Z9 Body
909830
£3199

Used Sony A9 II Body
907259
£3999

Used Panasonic Lumix S5 Body
909398
£549

Used Canon EOS R8 Body
909944
£1199

Mifsuds Photographic Ltd

The West Country's Best Stocked Family Run Pro Dealership Since 1954.

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

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

Latest offers, stock and opening times - ***Visit - www.mifsuds.com.***

VISIT A REAL CAMERA SHOP!

Amazon, Ebay, Google and Trustpilot Reviewed

Billingham

QUALITY CAMERA BAGS

HANDMADE IN THE U.K.

Canon

MIRRORLESS CAMERAS

LENSES

ACCESSORIES

HOYA

QUALITY FILTERS

VAST RANGE IN STOCK

37mm ~ 82mm

TiFFEN®

FILTERS & FILTER KITS

B+W & ND FILTER KITS

BLACK PROMIST

GLIMMER GLASS

BLACK SATIN

46mm ~ 82mm

Panasonic

TRAVEL ZOOM AND BRIDGE CAMERAS

VANGUARD

BAGS, TRIPODS, SCOPES & ACCESSORIES

opticron

BINOCULARS & SCOPES

ADVENTURER	AURORA BGA	DBA VHD+	EXPLORER	IMAGIC IS	NATURA	SAVANNA R	TRAVELLER BGA
ASPHERIC 3	BGA OASIS	DISCOVERY	IMAGIC HD	MARINE 2 + 3	OREGON OBSERVATION	SCOPES	VERANO BGA

ALWAYS WANTED Quality Used Equipment - Part Exchange Welcome

CALL MATT 0736 828 8126

8am till 8pm daily. RING NOW!

Or email equipment details to info@mifsuds.com

BEST PRICES PAID

Sensor cleaning and firmware updates carried out on the premises. Pro equipment hire available

Family Run Pro Dealership Trusted Since 1954. *FREE P&P.* CORRECT 27/02/2026. E&OE.

www.mifsuds.com

Email: info@mifsuds.com

Here to help - just call 01803 852400 (till 1pm) 0736 828 8126 (1pm-8pm)

STOCK AND PRICES CHANGE DAILY - PLEASE SEE OUR WEBSITE FOR THE MOST ACCURATE INFORMATION.

QUALITY USED EQUIPMENT - CHECKED, CLEANED AND WARRANTIED.

Used Canon

R5 MKII body £2699 | R6 MKIII Body £2399 | 100-500mm F4.5/7.1 L IS USM £1999

Used Canon

100-400mm F4.5/5.6 L II £999 | 200-400mmm F4 IS USM L £4499 | 300mm F2.8 IS USM LII £3499 | 400mm F4 DO IS USMIII £3699

Used Canon

1DX MKII body £POA | 5D MKIV body £1199 | 7D MKII body £499

CANON R MIRRORLESS USED

R5 MKII body....£2699 R5 body£1699
R6 MKIII body....£2399
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 box....£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 box....£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....£549 RF 800 F11....£549

CANON DSLR USED

1DX MKII body box....£POA
7D MKII body....£499
7D body+ BG-E7....£199
6D MKII body....£599
6D body box....£399
5Ds body....£699
5D MKIV body....£1199
5D MKIII body box....£399
80D body box....£499
1300D + 18-55 box....£199
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 IS STM....£199
EF-M 18-55 F3.5/5.6 IS STM....£99
EF-M 18-150 F3.5/6.3 IS STM....£299
EF-M 55-200 F4.5/6.3 IS STM....£199
EF-M adapter....£49

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....£99
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....£249
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 box....£299
18-55 F3.5/5.6 IS STM....£99
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 EFS....£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 F3.5/5.6 IS STM....£199
24-105 F4 IS USM L....£299
35 F2 IS U.SM box....£399
50 F1.4 USM box....£249
60 F2.8 macro EFS....£249
65 F2.8 MP-E macro box....£799
70-300 F4/5.6 IS USM L....£499
70-300 F4/5.6 IS USM II Nano....£499
85 F1.2 USM LII....£599
100 F2.8 IS USM L macro....£699
100-400 F4.5/5.6 LII box....£999
135 F2 USM L box....£499
180 F3.5 L USM macro box....£599
200 F2 IS USM L....£2499
200 F2.8 L USM MKII box....£399
200-400 F4 IS USM L....£4499
300 F2.8 IS USM LII....£3499
400 F4 DO IS II USM....£3699
500 F4 IS USM LII....£4799
1.4x or 2x extender MKIII each..£299
1.4x ext MKII..£99 25 ext tube MKII£99

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

Used Nikon

Z8 body £2299 | Z7 MKII body £1299 | 70-200mm F2.8 S VR £1499

Used Nikon

200-500mm F5.6 E ED AFS VR £749 | 500mm F5.6 E PF VR AFS £1799 | 500mm F4 E FL ED VR £2999

Used Nikon

D850 body £999 | D500 body £599 | D5 body £1699

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....£4199
TC 2x tele converter....£479
FTZ adapter II box....£149
FTZ adapter....£99
MB-N11 grip...£199 MB-N10 grip£99

NIKON DSLR USED

D5 body box....£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 box....£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 (D7100/7200)....£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...£99
MC-36A rem..£149 MC-30A rem.£79

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR....£199
10-24 F3.5/4.5 AFS DX box....£199
12-24 F4 AFS DX....£199
14-24 F2.8 AFS box....£699
16-35 F4 AFS VR....£399
16-80 F2.8/4 VR DX....£499
18-35 F3.5/4.5 AFS....£299
18-55 F3.5/5.6 DX VR....£99
18-105 F3.5/5.6 VR DX AFS....£199
18-140 F3.5/5.6 AFS VR DX....£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 box....£449
20 F1.8 AFS box....£499
24 F2.8 AFD box....£249
24-70 F2.8 AFS VR 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 F2.8 AFD....£269
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
180 F2.8 AF....£199
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

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....£499
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 contem..£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 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
FM2N 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 £799 | 16-55mm F2.8 XF £499

Olympus Used

OM-1 Body £799 | 40-150mm F2.8 Pro £899

Panasonic Used

G9 Body £499 | 8-18mm F2.8/4 £599

Sony Used

A7R MKV Body £2499 | 100-400mm F5.6/6.3 GM OSS £1799

FUJI X DIGITAL USED

XT-4 body black....£799
X Pro 1 body....£399
16 F1.4 WR....£349
16-55 F2.8 XF....£499
16-80 F4 WR....£399
18 F2 XF....£299
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 box....£199
EF-42 flash....£99
XT-2/XT-3/XT-4 grip each....£69

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
12-40 F2.8 Pro....£399
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
HLD-10 grip....£299
HLD-9 grip....£99

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 F3.5/5.6....£199
14 F2.5....£149
14-42 F3.5/5.6....£99
14-140 F3.5/5.6....£299
24 F1.4 Summilux DG....£599
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 FE MOUNT DIGITAL USED

A7R MK V body box....£2499
A7C 11 body silver box....£1499
16-35 F2.8 GM....£1069
16-35 F4 PX box....£849
20 F1.8 G box....£649
24-105 F4 G OSS....£599
24-240 F3.5/6.3 OSS box....£499
50 F1.2 GM...£1199 50 F1.4 ZA....£699
70-200 F2.8 GM OSS MKII box....£1899
85 F1.4 GM box....£799
100-400 F4.5/5.6 GM OSS box....£1799
200-600 F5.6/6.3 box....£1099
Sigma 35 F1.2 Art....£599
Tamron 150-500 F5/6.7 VC....£699
Voigtlander 50 F2 APO MF....£499

SONY A6100 + E SERIES SEE WEBSITE

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

BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back....£699
ETRSi body....£299
50 F2.8 E MC....£199
100 F4 PE macro....£299
100 F4 E macro....£199
135 F4 PE....£349
150 F3.5 PE....£299
150 F3.5 E....£179
250 F5.6 E....£199
120 back RWC late....£99
135N 35mm back....£249
Speed grip E....£99
WLF....£149
Sports finder....£299
AEIII prism....£299
AEII prism....£199
Rotary or plain prism E....£149
Macro bellows E....£149

BRONICA SQ 6x6 USED

SQA, 80 F2.8, WLF,120 back....£699
SQB, 80 F2.8, plain prism, 120 back....£699
SQB, 80, WLF, 120 back....£699
50 F3.5 S....£199
80 F2.8 PS....£299
150 F3.5 S....£299
150 F4 PS....£299
1.4x converter PS box....£299
2x converter PS box....£149
SQAi 120 back late....£149
SQA 120 back early....£99
SQAi waist level finder....£169
SQAi prism AE late....£399
Plain prism S....£199
Prism AE early....£249
SQA speed grip....£99
Accessories....SEE WEB

503CW, 80mm F2.8, CFE, A12, WLF £3999 | 501C, 80mm F2.8, A12, WLF £2699

HASSELBLAD 6x6 USED

503CX, 80 F2.8 CF, A12, WLF....£2499
503CW, 80 F2.8 CFE, A12, WLF.£3999
501C. 80 F2.8. A12, WLF....£2699
501C body black....£999
PM 90 prism....£369
WLF chrome....£399
A12 magazine....£199/499
Winder CW box....£299
Macro bellows & hood....£299
Lenshoods/Filters....SEE WEB

HASSELBLAD 6x6 USED

40 F4 CFE....£1699
50 F4 CFE....£999
120 F4 CF macro....£599
135 F5.6 CF....£599
150 F4 CFI....£899
150 F4 CF....£499
150 F4 Black T*....£399
180 F4 CF....£699
250 F5.6 CF....£499
250 F5.6 black T*....£299

PENTAX 645 AF USED

33-55 F4.5 FA....£499
35 F3.5 FA HD....£699
45-85 F4.5 FA....£499
55 F2.8 D FA....£599
55-110 F5.6 FA....£499
150-300 F5.6 FA ED box....£499
200 F4 FA.....£399 300 F5.6 FA..£499
400 F5.6 FA....£499

PENTAX 645 MF USED

55 F2.8....£299
80-160 F4.5....£299
135 F4 leaf box....£399
200 F4....£299
300 F4 green T*....£499
1.4x or 2x converter each....£149
Auto ext tube set....£149
Helicoid ext tube....£199
REF converter angle finder....£149

PENTAX 6x7 USED

67 II, AE prism, 105 F2.4....£2299
45 F4....£499
55 F4 late....£599
75 F4.5 shift box....£499
75 F4.5 latest box....£399
90-180 F5.6....£399
120 F3.5 soft focus....£299
135 F4 macro....£299
165 F2.8....£199
165 F4 leaf....£379
200 F4 latest....£249
300 F4 latest....£199
400 F4 early....£299
1.4x or 2x converter each....£199
Helicoid ext tube....£149
REF converter angle finder box.£199
WLF....£199 Chimney....£149
Wooden grip....£149

Mail order used items sold on 14 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). Correct 27/02/2026. E&OE.

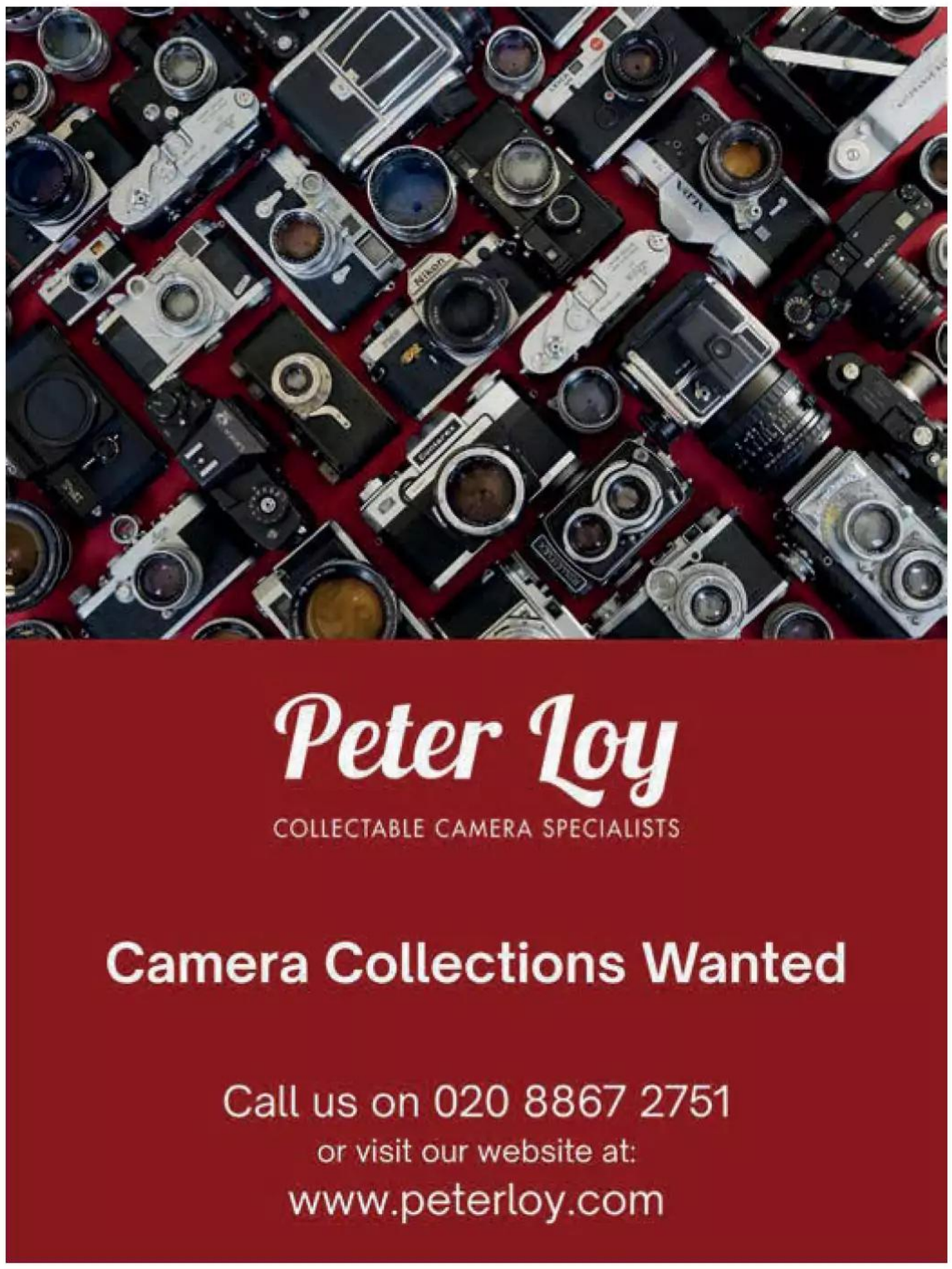
THE ULTIMATE CONSUMER TECHNOLOGY...

IN THE SPOTLIGHT!

EISA AWARDS 2025-26

visit *www.eisa.eu* for the winners

EISA is the unique collaboration of 53 member magazines and websites from 26 countries, specialising in all aspects of consumer electronics from mobile devices, home theatre display and audio products, photography, hi-fi and in-car entertainment. This international association includes expert members in Australia, India, Canada, the Far East, USA and the wider European community, ensuring the EISA Awards and official logo are your guide to the best in global consumer technology!



Equipment for sale?

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

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

Free collection
Same-day payment

Check out our YouTube channel

Contact Jonathan Harris for an immediate quote:

01277 631353
info@worldwidecameraexchange.co.uk

www.worldwidecameraexchange.co.uk

WCE
WORLDWIDE CAMERA EXCHANGE

Final Analysis

John Wade considers...
Self-portrait by Frances Benjamin Johnston, 1896

Portrait photographers do more than produce pictures of people in the way they might shoot, for example, architecture, a static work of art, even a beautiful landscape. In the best portraits we see beyond the subject's physical features. We see their personality, their moods and emotions, expressions that are fleeting but authentic. Read any of Harry Borden's excellent When Harry Met... articles in AP and you'll see how a true professional gleans enough about his subject to bring out the essence of that person in a portrait.

Harry sometimes has literally only minutes to get to know his subject. But what if your subject is someone you've known your whole life? In other words, you're shooting a self-portrait. Do you show yourself as you truly are? Or do you portray yourself as you want others to perceive you? In this self-portrait by Frances Benjamin Johnston, we get both.

Talents

Born in 1864, Johnston was one of America's first professional female press photographers. She shot society portraits and news pictures, iron workers, coal miners, women mill workers and sailors being tattooed on board their ships. For many years, she was the official White House photographer, earning her the epithet of 'Photographer to the American Court.'

Her talents as a writer and public speaker also championed the rights of liberated women. At a time when women were breaking away from traditional domestic roles and campaigning for the right to vote, Johnston encouraged them to consider photography as a way of supporting themselves. In 1897, writing in the US magazine *Ladies' Home Journal*, she had this to say...

'Photography as a profession should appeal particularly to women, and in it there are great opportunities for a good-paying business, but only under very well defined conditions. The prime requisites – as summed up in my mind after long experience and thought – are these: the woman who makes photography profitable must have, as to personal qualities, good commonsense, unlimited patience to carry her through endless failures, equally unlimited tact, good taste, a quick eye, a talent for detail, and a genius for hard work.'

Rebellious pose

Johnston's views on life in general, and women in particular, go towards explaining this picture's deliberately rebellious pose. We see her showing off her unashamedly feminine frilly petticoats, while adopting a more aggressively masculine stance, legs crossed in an unfeminine way, cigarette in one hand, beer stein in the other and wearing a man's cap. It's satirical while at the same time illustrating a statement of empowerment. Behind her on the mantelpiece are portraits of male celebrities of the day that she has photographed.

Later in her life, Johnston developed an interest in architectural subjects and a love for garden photography which took her across America from New England to California and on to Europe. A major exhibition of her work displayed nearly 250 photographs, taken in Virginia, contrasting the decaying mansions of the rich with the shacks of poorer people. In 1947, two years after retirement, she donated around 20,000 prints and 3,700 plate and film negatives to the American Library of Congress, from where this picture was taken.

Frances Benjamin Johnston, liberated woman and probably America's first famous female photographer, died at her New Orleans home in 1952, at the age of 88.

COURTESY OF FRANCES BENJAMIN JOHNSTON PHOTOGRAPH COLLECTION, LIBRARY OF CONGRESS, PRINTS & PHOTOGRAPHS DIVISION.

'Do you show yourself as you truly are? Or as you want others to perceive you? In this self-portrait we get both'

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

SAVE UP TO £900

on a wide-range of Nikon Cameras & Lenses

Visit **www.parkcameras.com/nikon-offers** for the full range

Nikon Z8

SAVE £590

Body only
£3,199*

1/2 price FTZ II adapter available
See website

*was £3,789

Nikon Z7 II

SAVE £920

+ 24-70mm f/4
£2,129*

6 months 0% finance available
See website

*was £3,049

Nikon Z6 III

Body only
£1,959*

SAVE £540

*was £2,499

Nikon Z6 II

SAVE £570

Body only
£1,229*

6 months 0% finance available
See website

*was £1,799

Nikon Zf Silver

Body only
£1,729*

SAVE £570

*was £2,299

Nikon Z5 II

SAVE £230

+ 24-50mm
£1,629*

Spread the cost with our finance options
See website

*was £1,859

Nikon Z 400mm f/4.5 VR S

£2,559*

SAVE £520

*was £3,079

Nikon Z DX 12-28mm f/3.5-5.6 PZ VR

£279*

SAVE £95

*was £374

Nikon Z 17-28mm f/2.8

£839*

SAVE £360

*was £1,199

Nikon Z 24-70mm f/2.8 S II

£2,049*

SAVE £550

*was £2,599

Nikon Z 100-400mm f/4.5-5.6 S

£2,039*

SAVE £460

*was £2,499

Nikon Z 180-600mm f/5.6-6.3 VR

£1,629*

SAVE £170

*was £1,799

CAN'T SEE WHAT YOU'RE AFTER?

Visit us in store, online or by calling **01444 23 70 60** for a wide-range of savings on Nikon cameras & lenses.

Prices subject to change. See website for latest prices.

Nikon Z 70-200mm f/2.8 VR S II

NEW!

£2,999*

Expected March 2026

PARK Cameras

LONDON
34 Rathbone Place,
LONDON, W1T 1JN

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

Visit our website - updated daily
www.parkcameras.com

or call us 7 days a week
01444 23 70 60

All prices include VAT. All products are UK stock. Finance provided by Omni Capital Retail Finance. See website to learn more.
E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.
Savings available 27.02.26 - 31.03.26. See in store or online to learn more.

Trustpilot ★★★★★

my cewe photobook

Treasured.

Bring your stories to life with a beautiful CEWE PHOTOBOOK.

Trustpilot

NOVEMBER 2024 Which? Best Buy PHOTOBOOKS

cewe.co.uk