

Tuesday 17 March 2026

# Amateur Photographer



**Vive la différence**  
John Wade explores the quirky,  
innovative world of **French cameras**

Passionate about photography since 1884

## A sense of calm

Taking a more mindful approach to photography is good for your mental health, says **Paul Sanders**



**TESTED**

### Oppo Find X9 Pro

New-generation Hasselblad camera delivers great results



### Shooting stars

Steve Read on his life as a celebrity photographer

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© PAUL SANDERS



© STEVE READ



© ALESSANDRO CASTELLO



© STEVE READ

## Welcome



The benefits of creative pursuits to our mental health are beyond dispute and we know that many people who are drawn to pick up a camera do so for therapeutic reasons. This week Paul Sanders discusses how adopting a slower and more contemplative approach to photography has helped him recover from trauma and restore a sense of well-being that he had lost. In complete contrast we talk to Steve Read about his fast-paced jet-setting life capturing rock and pop stars on both sides of the Atlantic. Our review of the Oppo Find X9 Pro smartphone is a good example of how mobile brands are continuing to close the gap with cameras when it comes to image quality. Finally John Wade explores the quirky and surprisingly prolific output of the once thriving French camera industry. Au revoir!

**Nigel Atherton, Editor**



MAIN COVER PICTURE © PAUL SANDERS. INSET PICTURE OF SOPHIE ELLIS BECK © STEVE READ

This week's cover image is by Paul Sanders. Read our interview with him on page 20

## THIS WEEK'S CONTRIBUTORS



**TRACY CALDER**

Tracy interviews Paul Sanders who shares how mindful photography helped him cope



**MATTY GRAHAM**

AP regular Matty interviews top celebrity portrait photographer Steve Read



**JOHN WADE**

Our camera history expert looks at cameras from France, the country that invented photography



**JESSICA MILLER**

Dep Online Editor  
Jessica reviews the Oppo Find X9 Pro smartphone and delivers her verdict



**ANDY WESTLAKE**

Technical Editor  
Andy tries out the Kodak Charmera keychain camera that has become a craze



**AMY DAVIES**

Features Editor  
On page 8, Amy highlights a Catherine Opie exhibition and a new Brassai book

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'A Toad Swims Across Its Woodland Pond' by Paul Hobson, was the Overall BWPA 2026 Winner

## Wildlife winners revealed

The winners of the British Wildlife Photography Awards 2026 have been unveiled, with Paul Hobson's striking image of a toad swimming across a pond with a woodland in the background taking the top prize. Paul wins the top prize of £3,500, beating 12,000 other entrants. 'I am lucky to have a pond close to my house that has relatively clear water,' he explained. 'Toads use this pond to breed in, and I wanted to try to capture an image looking up from the bottom of the pond.'

To accomplish this, Paul housed his camera inside a home-built glass box, complete with old tripod legs and ballast, and triggered the camera using a cable release.

The Young British Wildlife Photographer of the Year 2026 was awarded to Ben Lucas for a charming image of a mute swan cygnet taking a nap on its sibling's back. In the adult competition, categories included: Animal Behaviour, Animal Portraits, Botanical Britain, Black & White, Coast & Marine, Habitat,

Hidden Britain, Urban Wildlife, Wild Woods, with British Seasons and Documentary Series making up the special awards. There was also a Wildlife in HD Video award and three age groups in the youth competition: 11 and under, 12-14 years, and 15-17 years.

### Brought to book

All the winning images have been published in a coffee table book from Graffeg Books; available from [bwpawards.org](http://bwpawards.org). Will Nicholls, BWPA Director, says, 'From familiar species to rarely seen moments, the portfolio showcases the skill and passion of the photographers. They offer a joyful celebration of Britain's natural world, while reminding us why these places and species are so deserving of our protection.' You can see all the winning images at [bit.ly/bwpawinners](http://bit.ly/bwpawinners)



## More AI editing assistants from Adobe

Adobe has announced the public beta of a new AI Assistant in the web and mobile versions of Photoshop. The assistant can be used to change backgrounds, refine lighting, or adjust colour, applying edits automatically or guide you step by step 'so you can learn along the way,' according to Adobe. Other suggested uses include removing unwanted people or objects, or changing backgrounds.

In the Photoshop app, you can also use your voice to request edits. The web version of Photoshop, meanwhile, has a new feature called AI Markup, available in the contextual task bar. With this you can draw directly on your image and add prompts to control exactly where changes happen. Should you

want to generate AI images with Adobe Firefly, the editing tools have also been upgraded, enabling you to add or replace elements, remove unwanted objects, increase resolution and sharpen details.



The AI Markup tool in action



Vanguard is launching new Alta Pro tripods

## New Vanguard tripods

Vanguard has announced the Alta Pro 3X and Alta Pro 3 tripods and a new Arca-Swiss compatible LBP-S ball head. The Alta Pro 3X is Vanguard's first tripod with no central column – the ball head is attached straight on top of the legs – and while there's a separate central column available for extra height, it also goes right on top of the legs. A more traditional tripod, the Alta Pro 3 features a hexagonal central column.

The Alta Pro 3X is available for £350, while the Alta 3 retails for £300/£400 depending on size. The LBP-S ball comes in four different sizes and costs between £100-£160, depending on payload. Visit [vanguardworld.com](http://vanguardworld.com) for more details.



Enter your travel shots into the UK round

## Your chance to be named a travel Maestro

The UK National round of the 2026 EISA Maestro Photography Contest is open for entries. This year's competition is themed 'Travelling' and is free to enter, with entries closing 15 May. You can enter a single image or a portfolio of five to eight pictures (but not both), and they must reflect the theme of the round.

Photographers entering the UK round must also be UK residents. First-placed winners will receive a one-year digital subscription to AP and go forward to the International round. Visit [eisa.eu/maestro/](http://eisa.eu/maestro/) and see page 38 for how to enter.



## Calling all young nature photographers

 The Royal Society of Biology has announced that its Young Photographer of the Year competition 2026 is now open for entries (entering is free). This year's theme is Colours of Nature and all amateur photographers under 18 are invited to enter. 'The theme is up to the photographer's interpretation but photographs of animals, plants or fungi, whether that is in a small space or a wide-open landscape, are welcome,' said the organisers. Full details are at [bit.ly/rsbyoung](https://bit.ly/rsbyoung)

The winner of the Young Photographer of the Year 2025 was Alexander Carson with 'Home under the sea'.

© ALEXANDER CARSON



# Viewpoint Gavin Stoker

Never meet your heroes, goes the saying,  
but our regular contributor begs to differ

**B**ailey, Lichfield, Rankin, Bob Carlos-Clarke, Kander, Mankowitz, Martin Parr... working for various photography magazines and websites has enabled me to come close to those I've admired from afar.

Offering a cover mention and six-page feature would often open doors. Except on my first attempt to interview the late, great Martin Parr, who told me he didn't need to talk to me, but would acquiesce if I could get him a £3,000 DSLR. But on a separate occasion when sponsored by Sony Ericsson, an interview was freely and enthusiastically given.

Other interviewees were more forthcoming from the get-go. I've fond memories of sharing a couch with David Bailey while his (now grown) son Fenton played computer games, visiting Rankin in Old Street the night of a launch party for Amy Winehouse, being on an press trip with Oasis photographer Jill Furmanovsky, getting a rare thank you email from Bob Carlos-Clarke after I'd published what transpired to be one of his last interviews... and browsing the Royal Academy of Art with just Patrick Lichfield and assistant. Also, being invited to the homes of Gered Mankowitz and Nick Knight to conduct interviews... and sharing cake with Sex Pistols and Bob Marley photographer Dennis Morris at his fave café).

## A decent bunch

The kindness and friendliness of the above – all people who had long proven themselves in a competitive photographic field – encouraged me to keep going. I doubt I'd have survived 25 years in the industry or been inspired to stick with what I'm doing, without their example.

Of course, I still have 'ones who got away'. I could never pin down Elaine Constantine, whose natural yet vivacious portraits I find fascinating – or Pennie



**A Pennie for your thoughts** – Gavin's relationship with one of his heroes, Pennie Smith, has been a bit more up and down

Smith, whose book of high-contrast tour photographs – *The Clash Before & After* – I'd owned since a teenager. Pennie consented to a phone call when I was putting together a feature on fellow music photographers – including Kevin Cummins and Dean Chalkley, both also lovely – but cut our interview short with a weary 'all anyone wants to talk to me about is the bloody Clash.' Fair enough.

I did, however, get to talk about 'the only band that matters' off-the-record when Pennie ran a bookstall at my local summer fair. She kindly offered to sign my book if I ran home to get it, which I promptly did, only to be told it was possibly a bootleg or pirate copy – despite my buying it from HMV Oxford Circus! I also purchased a handful of Pennie's prints, mainly test samples or images returned by the *NME* back in the day; a little dog-eared but delightful pieces of history, nonetheless.

Sadly, in a current age of influencers and article ideas commissioned by algorithm it's rare to now meet such inspirational characters – Harry Borden at AP's recent Festival of Photography a notable exception. But I've been fortunate to take inspiration from those I have.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

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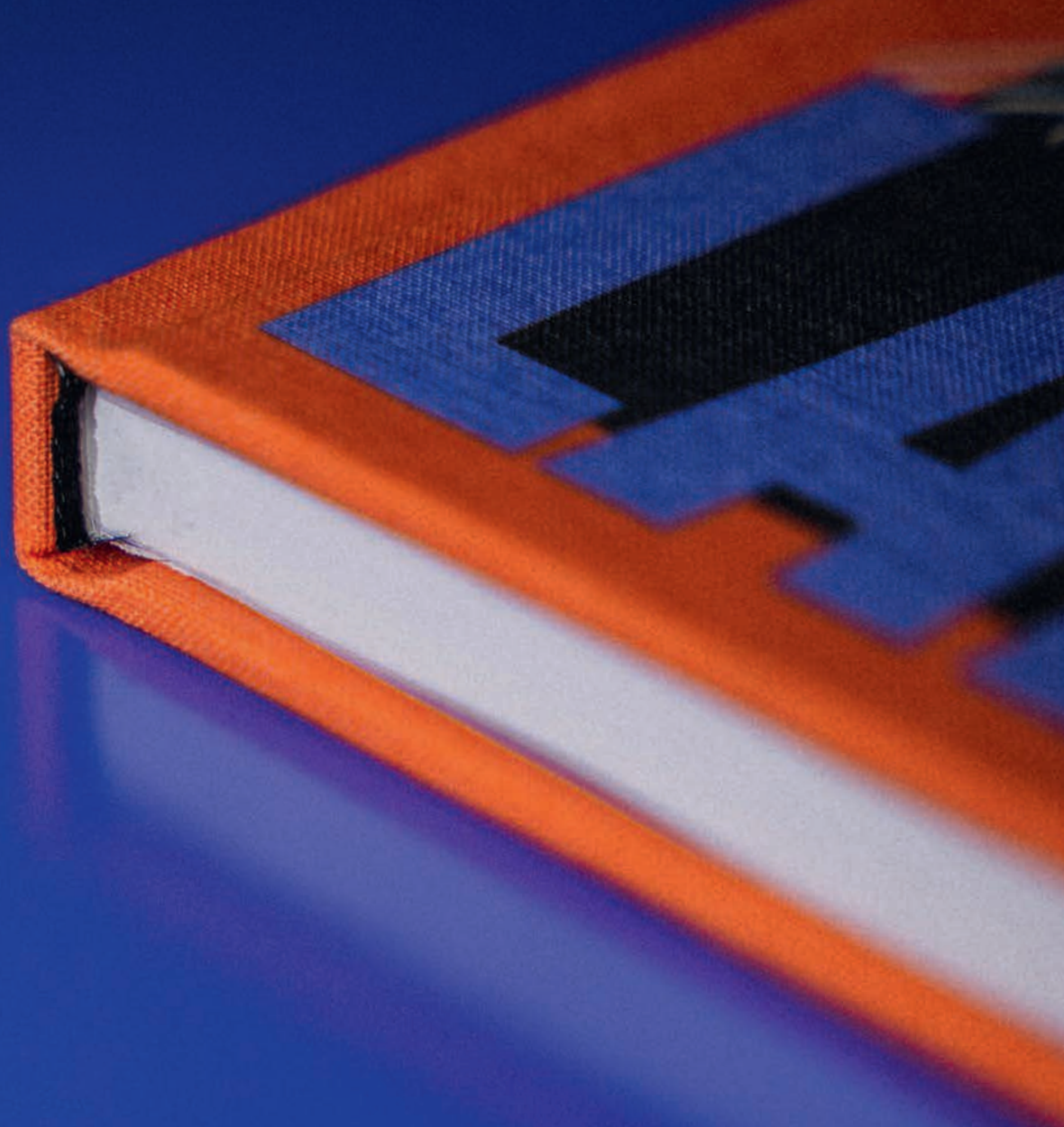
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# Catherine Opie: To Be Seen

National Portrait Gallery, London. £19.50 (concessions and discounts available). Until 31 May

**These stunning portraits show a beautiful shared sense of humanity, says Amy Davies**

More than 80 stunning portraits by Catherine Opie are on show at the National Portrait Gallery in London.

Exploring themes of social, political and individual identity, Opie works across a range of different styles and locations for her work, to include studio portraiture, environmental studies and documentary images.

The photographer has been working for over three decades and the retrospective spans her important career, including her first major work *Being and Having* from 1991, which showcased her LGBTQ+ friends and were inspired by the court painter Hans Holbein and other baroque artists.

Overall, Opie's work demonstrates a huge diversity. Whether documenting Queer communities in Los Angeles, or analysing the Catholic Church, or even turning her lens to the landscape to create abstracts, she is keen to document the fluidity of human culture. Her work seeks to include balance and nuance, along with a desire to ensure the invisible becomes seen, without the temptation to turn towards sensationalism to make a point.

A running theme throughout her work is a sense of shared humanity, and beauty.

Opie herself has worked closely with the National Portrait Gallery for this exhibition. It

has been carefully curated with consideration for how those who visit the space relate to national identity. The exhibition is split into three rooms, and collides with other works in the Gallery to prompt discussion.

This is a collection of portraits that have not only been masterfully created but together show a fantastic oeuvre that brings together the very essence of what it is to belong to humanity.

Interestingly, the exhibition also includes a number of self-portraits, showing us that you never have to go far to create meaningful and important portrait work.

A book of the same name as the exhibition is also available. After the exhibition finishes in London, it will tour to the National Galleries of Scotland at the Royal Scottish Academy building in Edinburgh in the summer.

Left: Daniela,  
2009

Right: Alistair  
Fate, 1994

Below: Oliver in  
a Tutu, 2004

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## Books & exhibitions

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



© LIVHUWANI RAVELE, 2026

Fonio and Mango Salad

### **Tamu: A Journey Through Africa's Plant-Based Cuisine** By Jane Nshuti, photography by Livhuwani Ravele

£26, Prestel, Hardback, 256 pages, ISBN: 9783791391670



I wouldn't normally recommend cookery books on these pages, of course. However, when one contains such gorgeous imagery, I'm willing to make an exception.

As meat-free eating increases in popularity, along with a desire to try something new (and perhaps Instagram-worthy), this is a beautiful book for both the recipes it provides and the pictures that it contains.

There's a hearty amaranth leaf stew from South Africa, a warming pumpkin soup from Rwanda, delicious jollof rice from Ghana and slow-cooked Moroccan tagines – and of course numerous other recipes besides.

The design of the cookbook is as vibrant as the food, while the lovely photographs by Livhuwani Ravele display just how beautiful and interesting plant-based cuisine can be.

Delicious!



© ESTATE BRASSAI SUCCESSION/PHILIPPE RIBETROLLES

p.161 from Brassai: *Graffiti*, originally published in French in 2016, new English edition published by Flammarion in 2025

# Brassai: Graffiti

## by Brassai

£35, Flammarion, Hardback, 176 pages, ISBN: 9782080491152



One of the most influential figures of 20th-century photography, Hungarian photographer Brassai was fascinated by graffiti.

This new volume has as its beginnings, the book *Graffiti*, first published in 1960 in Germany and France after a series of exhibitions of photographs of the subject matter.

This new book also contains essays and extracts from Brassai's conversations with Picasso, as well as facsimile pages from the photographer's graffiti notebooks.

Later colour photographs from the 1960s complete this newest volume, where Brassai explored the abstract nature of walls marked by human presence, as well as the presence of time.

Brassai moved to Paris in 1924, initially embarking on a career in journalism before turning to photography in the early 1930s. The prominent sculptor Henry Miller referred to Brassai as 'a living eye', while the photographer himself described himself as a 'plunderer of beauty of all kinds', finding opportunities in the everyday and ordinary scenes he encountered.

This book gives a fascinating micro-glimpse at life in Paris in the middle of the last century, but also an insight into what a photographer of such a high calibre might be drawn towards.

Ordered into different categories, such as animals, masks and faces, but also looser concepts such as love, death and magic, this tome is a beautiful object in itself and well worth a look.

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p.71 from Brassai: *Graffiti*, originally published in French in 1960, new English edition published by Flammarion in 2025



Paris



New York



Tokyo

# Street Scenes

## by Phil Penman

£59.95, teNeues, Hardback, 224 pages, ISBN: 9783961717248



Following his best-selling book *New York Street Diaries*, a new collection from Phil Penman shows off many more of the world's biggest and best cities – all of which are havens for street photography.

Here we can revel in the bright lights of New York City as well as the charming alleyways of Paris and the vibrant streets of Tokyo. Other big cities such as Rome and Naples also appear.

Although Penman himself is based in New York, a book like this reveals that you don't necessarily need to be an insider to have a

great eye for a street photograph, inspiring any of us who might fancy a trip away to practise our street photography skills.

Penman is known for leading workshops with the lauded brand Leica, and all of the photographs in this book have a classic style which would fit in well with film photography, giving a timeless look and feel to each of these big metropolises.

An eye for turning the ordinary into the extraordinary is a key skill for any street photographer, and there's plenty of that on display here. Stripping away all the colour also allows the moments and interactions between people to shine to their fullest too.



Rome

# ‘50 Cent held up four fingers, I had four clicks to get the perfect shot’

From pioneering the lads’ mag phenomenon of the ’90s to capturing Hollywood’s biggest A-Listers, **Steve Read** is a photographer who has lived life in the fast lane. As he celebrates a new exhibition, Steve talks to **Matty Graham** about his love for film photography and his personal approach to portraiture...

**B**ack in the ’90s, *Amateur Photographer* was based out of offices in King’s Reach Tower, a stone’s throw from London’s Blackfriars Bridge. Down the corridor was the office of *Loaded* magazine, the iconic publication from the lads’ mag era that changed the face of publishing as we knew it. For More Mags Check Soft.ac The man responsible for creating the look of that title was art director Steve Read, whose life and surroundings were about to be transformed.

Headhunted by media mogul Tina Brown and snapped up from the rainy streets of London, Steve touched down in Los Angeles and walked straight into the bright lights of the city, rubbing shoulders with actors and singers on Sunset Boulevard. The thing was, Steve loved photography more than magazine design, so a life-affirming pivot occurred, and he became the West Coast staff photographer for *Talk Magazine*. Steve unleashed his passion and skill, capturing intense and intimate portraits of Hollywood’s finest at a time when

the cult of celebrity was nearing its zenith. Subjects included 50 Cent’s fellow rap alumni Eminem, with Steve enjoying unprecedented access and photographing the star with his legendary lyric sheets. Ozzy Osbourne, Ray Liotta, Gary Numan, Alanis Morissette... all were captured under the golden light of California and typically with Steve’s set-up of choice, his Hasselblad film camera paired with an 85mm lens.

This time period has served as the core of a breathtaking exhibition, which started in Edinburgh and is

now present at Kimpton Clocktower in Manchester and is attracting huge interest from the press. Entitled: ‘Shooting Stars Pays The Rent’, Steve worked with master black & white printer, Robin Bell, a professional Steve calls the ‘best in the business’, along with Project 78 Framing Ltd, who have enabled Steve to not only present in one location, but also make the experience more immersive, with viewers following a trail to then be rewarded with additional prints and insight into his work.



**Left: Ozzy Osbourne with Marilyn Manson and Robbie Williams at the ceremony honoring him with a star on the Hollywood Walk of Fame, 2002**

**Right: Ozzy and Sharon Osbourne, LA, 2002. Shot for Q Magazine**

ALL PICTURES © STEVE READ





➤ Not all of Steve's back catalogue have been captured under the golden glow of LA's skies. For example, a memorable frame of Sophie Ellis-Bextor was a fine example of Steve's approach to portraiture and how he often has to work with the environments and limitations he's greeted with on shoot day.

'I went on tour with Sophie, and it was one of those shoots during downtime where we have a hotel

room and 15 or 30 minutes to get it all done. I'm okay with small amounts of time, but I like to get an hour before they arrive in the location so I can plan where I'll position my lights. Making sure everything is already planned out and sorted for when the subject arrives has always been my approach, and knowing that the lighting is arranged allows me to focus on connecting with the subject – the most important thing is to gain

**Clockwise from above:**

**Alanis Morissette**

**50 Cent**

**Sophie Ellis-Bextor**

**Eminem**

their respect and trust immediately. If you don't get that quickly, then you're done,' explains Steve, who made use of the hotel room's small balcony to position lights on either side of Sophie for a dramatic high-contrast lighting style that also included the Eiffel Tower in the background.

While Steve's photos have adorned the pages of major magazines for decades, his talents aren't limited to stills, and Steve has also worked on



movie projects, including the spectacular *Gary Numan: Android In La La Land* – an unfiltered film following the British music star in LA and giving an unflinching look at his life. The ability of Steve to disarm celebrities of their egos and sensibilities is a key reason for his longevity and success. They simply don't see him as 'just another' photographer who'll shoot and run, who's clocking in to tick the boxes, and this investment in the experience has netted results – who else but Steve could convince Vinnie Jones to jump into a swimming pool while wearing a Prada suit, or be invited along on a ride out by Sonny Barger, the head of the Oakland, California charter of the Hells Angels Motorcycle Club.

Steve's calmness under pressure is also a key weapon in his arsenal and was put to the test during a photoshoot with rap star 50 Cent. 'After an age waiting around a hotel lobby, I was eventually led up to a room. When I saw 50 Cent, he put up four fingers, meaning I only had four clicks of the shutter, and that was my lot,' remembers Steve.

Many of Steve's images are in colour, but many more are black & white, and Steve is quick to confess his love of mono. 'To me, shooting black & white film is



➤ something special. Of course, I've used digital cameras, more so when shooting more commercial campaigns, but digital can't replicate the feel of analogue, the noise, the grain,' explains Steve, who has also used cameras such as the Leica M6 and recently picked up a Fuji GSW690 – a camera known as 'the Texas Leica'. Steve is clearly comfortable in the presence of big stars, but not every big star is so comfortable with him. 'I was

working at a Sarajevo benefit concert – there was a charity single, it was a big deal and had attracted a lot of people. I remember people like Ricky Martin and Lionel Richie were there, but so was Mariah Carey. I was approached by a member of staff, who whispered I was only to look at Mariah through the camera, not directly at her. It was no problem, I ended up having a beer with Spike Lee and B.B. King, talking about film and football.'

**Lennox Lewis  
photographed for  
Talk Magazine**

One of Steve's regular clients was Q magazine, the acclaimed music publication, and it was that title that commissioned him to photograph Alanis Morissette. As ever, Steve would have to think on his feet, grabbing portraits when time allowed during promo filming for a new album, but this time he would be able to lean on the inspiration of one of his influences. 'We didn't have much room, as it was some backstage area of a studio. ➤



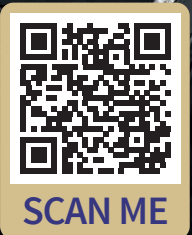
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➤ This shot is more of a reportage feel, and it has the feel of an Irving Penn frame – creating a space in the corner to lead the viewer's eye.'

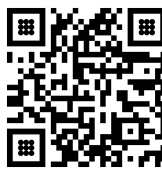
Steve readily admits that revisiting his body of work and sifting through negatives of previous photoshoots from the late 1990s and 2000s was cathartic and spurred him on to make the exhibition a reality. However, there's plenty more excitement for Steve to come, and there may also be another chapter yet to unfold.

'At the moment, there's an idea to create a TV show that's linked to the portraits I've taken 15, 20, maybe 25 years ago. The concept is that we retake the portrait as closely as we

can to the original and talk to the subject to find out what has changed in the intervening years – the ups, the downs, all of it really,' says Steve.

Very few photographers get to turn pro, and even fewer get to put the pedal to the metal and live the life Steve has enjoyed. From seeing first-hand how the media and photography landscape was shifting and working down the corridors from this very magazine, to travelling the world and building a huge portfolio of acclaimed work, to being able to look back and celebrate your hard work with a much-talked-about exhibition – in a way, this very interview shows how Steve's journey has come full circle. And what a circle it's been!

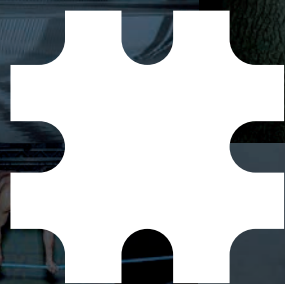
**Ray Liotta, LA, 2000**



Scan For Free Magazine



Find out more about Steve's exhibition *Shooting Stars Pays The Rent* at [stevereadprints.com](http://stevereadprints.com) and follow Steve on Instagram @Steve\_\_read



# London Camera Exchange PHOTOGRAPHER OF THE YEAR 26



Thank you to everyone who entered this year's competition. Our judging panel were overwhelmed by both the incredible quality and quantity of your submissions. Congratulations to our overall winner **Sophia Spurgin**, for her image 'Fish Eyes', as well as to all the other category winners and finalists.



Visit [poty.lcegroup.co.uk](http://poty.lcegroup.co.uk) to view all the winning images and for updates on next year's competition.

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# Perfectly imperfect

When his dream job became his worst nightmare, Paul Sanders turned to photography. In his latest book, *Still*, he shares how his mindful approach led to healing, as **Tracy Calder** discovers

This article references self-harm and suicide and may be distressing for some readers. If you have been affected by any of the issues here, help is available in the UK from The Samaritans by calling 116 123, or visit CALM ([thecalmzone.net](http://thecalmzone.net)) or MIND ([mind.org.uk](http://mind.org.uk))

Working as picture editor for *The Times* seemed like a dream job to Paul Sanders until, six years into the role, he found himself standing outside a coffee shop in St Katharine Docks, unable to move. 'I was in tears, breathless; my vision blurred,' he recalls. 'I didn't know what was going on.' Paul had been suffering from insomnia and depression for some time, but he'd become adept at hiding it. 'Like many men of my age and background, I tried to carry on regardless,' he says. But standing by the docks that morning, Paul's body made it clear that enough was enough.

As a result, he was signed off work for three months. 'My doctor said I'd be fine if it wasn't for my job,' he recalls. 'What I was putting myself through on a daily basis was toxic.' On an average day, Paul was looking at 20,000 pictures, but in the world

of news, most days are far from average. 'When Kate and William got married, we had more than 40,000 pictures of the two of them,' he reveals. Add that to the thousands of sports and news pictures, and Paul could be looking at upwards of 80,000 pictures a day. 'I was making most judgements in under a second,' he explains. 'If I went to the toilet, it was inevitable I was going to miss something!'

## Out of control

The level of stress was unsustainable, and Paul's doctor issued him with a stark warning. 'He said, if you continue doing this job, you'll have a heart attack or, bearing in mind your mental state, you might end up doing something stupid,' says Paul. Unable to see a way forward, when the three months were up, Paul returned to work. Sadly, nothing had changed, 'except I was now damaged goods, and treated as such,' he adds.

Sitting in a meeting shortly after his return, Paul realised something had to give, and he decided to leave. 'I worked out my notice period, and, when I left just before New Year's Eve in 2011, I felt like the weight of the world had been lifted off my shoulders,' he explains.

Unfortunately, the relief was short-lived. 'When you get off that train and you felt key to its operation, you feel worthless when it carries on without you,' says Paul. 'The week after I left, the paper still came out – it knocked me for six.' Around the same time,



## Paul Sanders

Paul Sanders has been involved in photography for more than 35 years, first as a black & white printer, then as a fashion photographer. An opening at a local newspaper led to jobs at the *Manchester Evening News* and Reuters before accepting the role of picture editor at *The Times*. After leaving the newspaper in 2011, Paul began exploring a more mindful approach to photography, creating images that reflect a sense of stillness and calm. His latest book, *Still*, is available now.





**“The eureka moment came when Paul started experimenting with long exposures.” “Working like this, I became much more open,” he smiles’**



**Above: Uig - Isle of Lewis**

**Left: Joy - Fragile Beauty Collection**

**Top right: Falconhurst - Kent**

**Right: Sirnea, Romania**



➤ Paul's marriage ended. 'I felt as though I was in a storm,' he recalls. 'The world around me seemed to be turning too fast, as though out of control, and I felt as if I was being suffocated.' In a bid to regain control, Paul found himself locked in seriously self-destructive behaviour. 'I was self-harming regularly, and then I made plans to take my own life,' he reveals.

## Finding a way back

Thankfully, Paul's plans were thwarted and, after a cliff-top intervention by a stranger, he was issued with an emergency care plan that included access to a team of doctors, nurses and therapists. 'From that moment on, I received the most incredible care and support,' he explains. Part of the problem was that Paul associated losing his job with losing his identity. 'I didn't know what or who I was,' he says. One of the few things he did know, however, was that he still loved photography.

Looking for a way to soothe his agitated mind, Paul bought a copy of Joe Cornish's book *First Light* and paired it with a 5x4 camera. 'I thought, I'm going to become a landscape photographer because that's nice and slow,' he laughs. 'I visited a number of locations in the book, and I tried to photograph them in a similar way to Joe, only in black & white.' Photographing in colour was never going to be an option. 'I find colour more jarring

and nerve-jangling than black & white,' he says. But despite his best efforts, Paul just couldn't find a way in. 'The versions I made left me cold,' he explains.

## Lightbulb moment

The eureka moment came when Paul started experimenting with long exposures. 'Working like this slowed me down and I became much more open,' he smiles. Instead of imprinting his own ideas on the landscape, Paul allowed his surroundings to gently guide him. Around the same time, he had a major breakthrough with his therapist. 'She said to me, "You come here and tell me what you think I want to hear. If I ask you how you're doing, you say you're fine when obviously you're not. I want to approach you through something you communicate a lot through – photography."' When she placed some of his pictures in front of him, Paul found it easier to talk candidly about how he felt.

Minor White once claimed, 'All photographs are self-portraits', and Paul began to believe this might be true. 'Some of the things I was photographing were broken and falling apart,' he recalls. 'They seemed to reflect where I was at the time.' On the flip side, some of the pictures radiated calm and serenity – the exact feelings he craved. Realising that he could express his emotional state via photography proved to be a turning point for



Morning - Oxted, Kent



Fern - Cotswolds

## PAUL'S TIPS FOR MINDFUL PHOTOGRAPHY



### Mind your language

Some of the language we use around photography is quite aggressive, we 'take' a picture, 'capture' a scene or 'shoot' a subject. It can help to soften this language and use words like 'receive' and 'collaborate'.



### Embrace the space

We often try to say too much in our photos: we have a mountain, a tree, a unicorn running in the background. Keep it simple; allow the subject room to breathe. Decluttering the frame will help you make your point.



### Use all your senses

Sit without a camera, close your eyes and pay attention to all your senses. What can you hear? What texture is the ground under your feet? Are you hot or cold? Is there anything on the air that you can taste? Be fully present.

Occulus - New  
York City



Paul. 'The more I looked at things, the more I saw myself reflected back at me,' he explains.

### Celebrating imperfection

Working with his therapist, Paul began to reconnect with the world, finding beauty in small details: the gnarly branches of a tree or the skeletal structure of a leaf, for example. Around the same time, he

also started photographing flowers. 'I would look at a tulip and see it was feeling woeful,' he suggests. Sometimes, he would spend long periods of time observing a plant without taking any pictures at all. 'It was more about awareness and noticing,' he says. 'It was about arriving in a space, feeling grounded and appreciating the beauty that was in front of me.'

Often this beauty came in the form of imperfections. Through his lens, Paul celebrated the fading glamour of a windblown poppy or the contorted form of a pepper. 'I think my style of photography is an appreciation of imperfect nature,' he smiles. 'I'm drawn to things that are a little bit ugly, misshapen or broken.' For Paul, imperfection equates to personality and tension, which in turn make a picture more interesting. '[Photography can] help us slow down, pay attention and notice more, so we suddenly see something that only we could ever have noticed, at that particular time and place,' he adds.

### Emotional response

Having spent years trawling through pictures destined for newspapers and news agencies, Paul is now relishing the opportunity to make photographs just for himself; no deadlines, no agenda and no rush. Each picture is an emotional response to what he finds in front of him, whether that be a seascape, a floral arrangement or a crushed paper cup. 'Whatever you choose to photograph, however you photograph it and whatever tool you use, it's okay,' he assures. 'You will evolve as a photographer; you will see different images and you will warm to different subjects. Just know that what you are photographing in this moment is right for you. It's enough. And, ultimately, you are enough.'



### EQUIPMENT

'Some people buy cameras that are too advanced for them because they want to appear semi-professional. They hang a big lens over their shoulder because they want to look like they know what they're doing. But if you look back at some of the great photographers in history, they didn't have a bag full of lenses, they had maybe one or two. Using one lens challenges you to solve many of the problems that arise in photography.'



*Still* by Paul Sanders (published by Ilex, a division of Octopus Publishing Group Ltd) is available now. To find out more, visit [www.discoverstill.com](http://www.discoverstill.com)



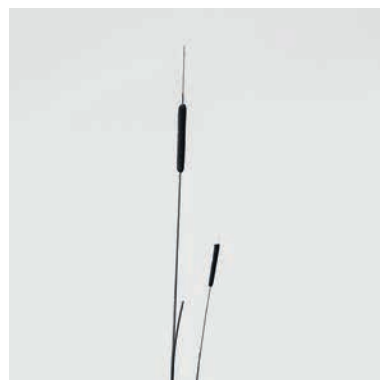
### Enjoy the process

Photograph what you enjoy, not what you think will appeal to others. If you don't get loads of likes on social media, that's fine. I use Instagram as a journal, noting what comes into my head at the time of making the photo.



### Stop people-pleasing

A great photograph encourages the person viewing it to think or feel something, but this shouldn't be your main goal. Concentrate on communicating your emotional response to the subject rather than looking for validation.



### Celebrate imperfection

There is beauty in imperfection: dying flowers, wrinkles on a face or a broken fence all offer unique opportunities for photography. Beauty often lies in things that are broken, transient or faded.

# Round Ten: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our Open category

Amy Davies, features editor, chooses  
**Dolce Vita in Sestri Levante by Jean Paul Defay, France**

Tech info not supplied

**Amy says:** 'Rarely can you feel the heat in a photograph quite so boldly as you can here. Uncomfortably so. Nobody in this picture looks thrilled to be there. Perhaps the result of one too many liquid libations, perhaps the sort of tiredness that comes from the hot-hot heat.'

'As an observation, it's sublime. The lines, the shadows, the colours, the just out-of-focus enough front subject perfectly framing the two at the back. The open door tempting us to wonder what lies beyond.'

'This wasn't a street photography round, so perhaps that's why the photo didn't make the top ten – but this is one of the most striking images I've seen in a while.'





**Ailsa McWhinnie, APOY project manager, chooses**  
**Ride in the Suburbs by**  
**Mats Carduner, France**

Sony A7R Mark II, 28-200mm at 143mm, 1/200sec at f/13, ISO 400

**Ailsa says:** 'I'm so predictable. Anyone who knows me would have guessed I'd go for the minimalist, snow-laden, black & white square-format image. What can I say? I like that style – and this is a great example of it. Just look at those gorgeous tones, where there's just enough detail in the whites and the greys are rich and detailed. The square crop emphasises the folds of the landscape (Longyearbyen in Svalbard), while the tiny travelling snowmobile is placed perfectly in the frame to give the viewer a sense of scale in this epic scene. In his caption, Mats tells us that the vehicle is travelling along a 15km road – the longest such paved stretch in the archipelago – and is heading out of the town of Svalbard, hence the amusing title. This sort of information only enhances the enjoyment of the image – not that it needed anything more, as it's superb just as it is.'



**Jessica Miller, deputy online editor, chooses**  
**Ship Painter by Alaa Noureldeen, Egypt**

Canon EOS R6 Mark II, 16mm, 1/2000sec at f/4, ISO 200

**Jessica says:** 'Bold, dynamic, striking. Just a few words I can use to describe this photograph. In judging, this immediately stood out for me for its strong composition, compelling perspective, and use of colour and light. The low-angle viewpoint emphasises the scale of the boats, more like large ships, giving a sense of the magnitude to the physical task at hand of painting. The symmetrical curved lines, the ladder and narrow corridor-like space between the hull draws us up and into the centre of the photograph. It gives a structural frame that continues to bring us back to the workers no matter where you look. Not only are the compositional tools very strong, but all areas of the photo are well lit, which has enhanced the contrast in the textures and colours, particularly between the white and bright red, which gives the scene a lot of energy.'



**Geoff Harris, deputy editor, chooses**  
**White Gold by Phil Tomlinson, UK**

Canon EOS R, 24-70 at 24mm, 1/250sec at f/10, ISO 250

**Geoff says:** 'Way too much travel photography is taken from a privileged, western photographer's gaze, and focuses on charming faces in pretty, exotic places. In other words, they don't really capture the reality of a location. I like this image as it reveals the harsh conditions endured by salt farmers in India, while also being well composed and executed. The figures and graphic elements are skilfully arranged, but the woman's expression reveals how tough the work is (apparently many workers don't drink enough water during the day so as to avoid having to take toilet breaks). We need more travel photography that tells an important story and reveals injustices that need to be addressed, not just more exotic eye candy...'

FILM STARS

# The French connection

**John Wade** looks at cameras from the country that invented photography

**F**rance isn't a country whose name instantly leaps to mind when it comes to camera makers. So, really, what did the French ever do for photography? Well, they invented it for a start. Yes, but apart from that?

Well, how about they were the first to put motor drives in cameras, they introduced

35mm before the Leica, they manufactured serious rivals to the Leica, pioneered colour photography, popularised stereo photography, and produced the first shutter priority single lens reflex (SLR), not to mention a smattering of unusually strange and innovative designs... shall we go on?



An artist's impression of the Niépce camera (left) and the first daguerreotype camera



## In the beginning...

What has come to be accepted as the first photograph was taken by Joseph Nicéphore Niépce in 1826. His camera was made by Paris opticians Charles and Vincent Chevalier, and by definition must be considered as the first photographic camera. The process – which involved a pewter plate coated with bitumen of Judea, a day-long exposure, the application of lavender oil and treatment with iodine vapour – produced a positive image, but was totally impractical.

The man who made photography truly practical was Louis Jacques Mandé Daguerre who, in 1839, announced the daguerreotype process, which produced a positive image on a silver-plated copper base. Daguerre's camera, built by Alphonse Giroux of Paris, can be considered the first commercially successful photographic camera, and soon other manufacturers began making cameras for Daguerre's process. For the first time, photography became viable, reasonably easy to handle, commercially profitable and extremely popular.

## Motor drives and 35mm

Common wisdom states that the first camera with a built-in motor drive was the Robot in 1935 and the first 35mm camera was the Leica in 1925. Both were German. Lesser known are the French cameras that preceded them.

The first camera to use a motor drive to wind the film was called Le Pascal, made as far back as 1899 by Japy Frères & Compagnie. It was a box camera that took twelve pictures 1½x2in on specially-made film. This was inserted in the usual way, then wound all the way through the camera and onto the take-up drum. At the same time this tensioned a clockwork spring. Thereafter, as the shutter release was pressed and each exposure made, the clockwork automatically wound the film back onto the original spool one picture at a time.

A clockwork motor drive also featured in the 1922 Debie Sept. As a normal still camera it shot 250 18x24mm exposures on 35mm film housed in special cassettes, with the motor advancing the film one frame at a time. Or, by shooting continuously, the camera doubled as a cine camera to produce short-run movies. The Sept was so called because the word is French for seven, the number of ways it could be used: still camera; sequential camera; movie camera; with the attachment of a suitable light source, as a still projector; likewise, as a movie projector; likewise, as an enlarger; with an unexposed film fed through the camera alongside a developed film, to print a strip of negatives as a positive film strip or short cine sequence. And it used 35mm three years before the Leica.



**Above: Le Pascal, first camera with a built-in clockwork motor drive**



**Right: The multi-purpose Debie Sept, an early form of 35mm camera**



**A jumelle camera made by F. Jonte of Paris**



**Looking like a stereo camera, but actually the Photo-Jumelle Binocular Camera**

## Jumelle cameras

The French word 'jumelle' means 'twin', 'jumelle de vue' translates as binoculars, and binoculars influenced the shape of jumelle cameras, a style predominantly originating in France. Here are two of the more unusual French jumelle models.

The Photo-Jumelle Binocular Camera of 1892 looked like a pair of binoculars crossed with a stereo camera. One lens took the pictures, the other one was the viewfinder, through which the subject was viewed via an eye-level aperture in the back of the body. The viewfinder took up half the body, and was covered by a red filter to prevent light from fogging the plates inside. The other half of the body contained a holder for 12 plates positioned behind the lens. Plate changing was a complicated affair that involved a lever that moved all the plates, other than the one just exposed, to be yanked into the opposite side of the body, which allowed the exposed plate to fall to the bottom, and then the pile of unexposed plates were pushed back on top ready for the next exposure.

The Bellieni Jumelle Simple of 1898 also used two lenses. The main one was a 110mm f/6.8 lens positioned to one side of the body and mounted on a faceplate that moved backwards and forwards for focusing when a lever on the top was operated. The second lens was an 86mm wideangle revealed behind a sliding panel on the front of the body. Each lens had its own shutter. After an exposure, a handle drawn from the side of the camera pulled exposed plates into a chamber where they were stored until they were ready for removal and development.



**The twin-lens Bellieni Jumelle Simple**



Two cameras made by Jules Richard of Paris: the Verascope with focusing screen and stereo viewing glasses (above) and a Glyphoscope with its detachable shutter and aperture panel that turned it into a stereo viewer

## Stereo cameras

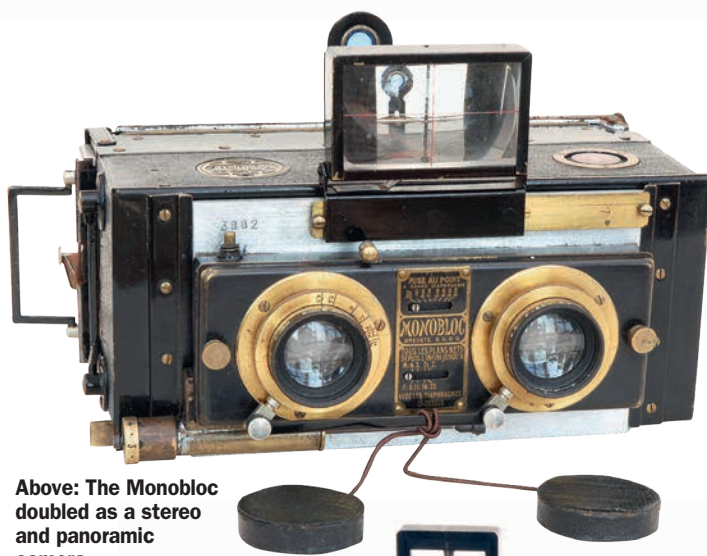
The principals of stereography were first demonstrated by Englishman Sir Charles Wheatstone as far back as 1832, but only with drawings. Then along came Daguerre with his daguerreotypes and suddenly stereo photography became possible. The craze spread around the world, but the French in particular were known for producing many notable stereo cameras. Here are four.

Of all the French stereo camera manufacturers, Jules Richard of Paris made more than most. Starting manufacture in the 1890s, more than 60 models using different plate sizes continued to be produced into the mid-1950s. Most cameras had simple exposure systems with fixed apertures and shutter speeds, some had focusing lenses, others were fixed. Small lenses between the two taking lenses reflected their images to waist-level viewfinders recessed into square apertures on top of the body.

Also from Jules Richard, in 1904, came Le Glyphoscope. This one's peculiarity was in having a panel that housed the single speed shutter, two apertures and viewfinder which was unclipped to reveal the lenses. With the shutter and apertures thus removed, and with a developed stereo plate inserted in the back, the camera was transformed into a stereo viewer.

The Monobloc, made in 1914, was a stereo camera that converted into a panoramic camera. For stereo, it shot two 6x6cm images side by side on glass plates. Then, a mask in the viewfinder was adjusted and the lens panel shifted sideways so that only one lens came into play. This action also moved the septum inside the body, normally positioned to separate the two stereo images, to allow the single lens to shoot a panoramic 6x13cm picture.

The Stereo Spido Metallique, made in 1920, is another that took on the jumelle shape, shooting twin images on 6x13cm glass plates, housed in a holder with a mechanism for changing plates after each exposure. The twin Krauss lenses were linked for focusing by a bar on which a depth of field scale was engraved. An engraving in red on the front, stating 'Grand Prix 1900' indicated that the company won this prize at the Paris Exposition in that year.



Above: The Monobloc doubled as a stereo and panoramic camera

Right: The Stereo Spido Metallique was a jumelle-shaped stereo camera





**Left: Purpose-made copying kit for the Foca PF2 and PF3 cameras**

**Right: The Foca PF3 with its dedicated flashgun**



## Foca cameras

Although sometimes referred to as Leica copies, Foca cameras, made by Optique et Précision de Levallois (OPL), were very much their own designs, launched to rival the Leica and Contax. Originally planned in 1938, the project was abandoned with the outbreak of World War II, but resurrected in 1944, with cameras ready for sale by the end of hostilities in 1945. The PF3, shown here with its dedicated flashgun, was identified by the three stars engraved on a small badge beside the lens. This model was the first of the range to add a slow speed dial to the front of the body, adding speeds of 1-1/25sec. The prime control on the top gave the other speeds of 1/25-1/1,000sec. One unusual feature of the camera was its depth of field scale found on a small platform beside the lens with its markings lining up with the lens's focusing scale. As the lens was focused, moving back and forth from the body, this platform moved up and down to keep its scale flush against the lens's focusing marks. A comprehensive close-focusing outfit figured among the camera's accessories.



**The Babysem, a small camera for full-frame 35mm**

## SEM cameras

The Société des Etablissements Modernes de Mécanique, thankfully more often abbreviated to SEM, made some innovative small but well specified 35mm models plus twin lens reflexes (TLRs) for 120 roll film.

Of the smaller models, the Babysem is worth seeking out. Despite measuring only 10.5x6x6.5cm, it's a full-frame 35mm camera, with a 50mm f/3.5 lens and a shutter speeded 1/10-1/250sec, all in a camera that sits easily in the palm of the hand.

The company's TLRs were mostly of the traditional design, but one departed curiously from the norm. The Semflash was sold as a kind of all-in-one home studio in a purpose-made outfit case. Fixed to the side of the body was an early form of electronic flash that was extremely ugly and powered by a permanently fixed wire that plugged into mains electricity. Designed for ease of use by less-experienced photographers, photographic shops often hired the outfit out to families for special occasions.

**The unusual Semflash, sold as an all-in-one home studio**

# Testbench CLASSIC FILM CAMERAS

## Single lens reflexes

The French did not go big on SLRs, but the two companies that did make them each produced something a little out of the ordinary.

In 1959, Foca, the company more famous for 35mm coupled rangefinder cameras, introduced the Focaflex, which used a peculiar light path into the reflex design. As the film was advanced, a reflex mirror swung up, not down in the usual way. Behind it a capping plate shielded the film from light entering the lens as the aperture iris and shutter blades opened to their widest settings for focusing. The mirror was semi-silvered to allow light to be both reflected from it and transmitted through it. Light entered the lens, hit the mirror and was reflected down to a silvered focusing screen in the base of the body.

From there the image was reflected up again through the semi-silvered mirror to a small prism arrangement that turned it the right way up and right way round before reflecting it back out of the viewfinder. As the shutter was released, the aperture closed to its pre-set f-stop, the shutter blades closed, and the reflex mirror plus the film-shielding capping plate swung away so that light could reach the film as the shutter opened and closed. At the same time, a blind closed over the viewfinder to prevent stray light from entering.

France's other notable SLR came in 1961, when the Royer company launched the Savoyflex Automatic, the world's first shutter priority SLR, using a selenium cell above the lens which activated a trap-needle method of automating apertures, according to the selected shutter speed. As the shutter release was pressed, the shutter closed, a flap moved across the viewfinder to block stray light, the mirror was raised, the automatic system selected and set the correct aperture, a needle swung across a scale in a window on the front of the body to indicate the chosen aperture, and then the shutter was released.



The Focaflex, a 35mm SLR famous for its unusual light path



Savoyflex Automatic, the world's first shutter-priority SLR

## Two peculiarities

When the French decided to take fresh looks at camera design, they didn't hold back. Witness the Maton and Cyclope.

The Maton was made by Multipurpose Portable Cameras Ltd in 1930. It was held by a handle on the back into which three fingers were hooked, rather like a knuckle duster. Waist-level viewfinders were situated on the top and side for vertical and horizontal pictures. Inside the body, an angled mirror reflected light from the lens onto positive paper-backed film in square cassettes, and running from one to the other along the base of the body. A crank on the side advanced the film and fired the shutter as it was turned. Shutter speeds of 1/25-1/100sec were adjusted by a control above the lens, with a lever to adjust apertures beneath. In this way, it shot 24 exposures of 24x30mm. Once developed, the film could be loaded back into the camera which, with the attachment of a special light source, became a projector.

In 1952, the Alsaphot company produced the Cyclope, so called because of the strange position of its lens at the top, rather than the more usual centre, of the body. It shot eight exposures on 120 roll film and the space needed between lens and film was reduced by the

introduction of two angled mirrors.

Placed at the back of the body, these reflected light from the lens twice onto the film, which ran along the front of the camera, emulsion side facing back and with the red window for reading film numbers on the front beside the lens. A direct vision viewfinder sat beside the lens, mounted in a Prontor II shutter speeded 1-1/175sec.



The unusually-styled Maton, made in 1930



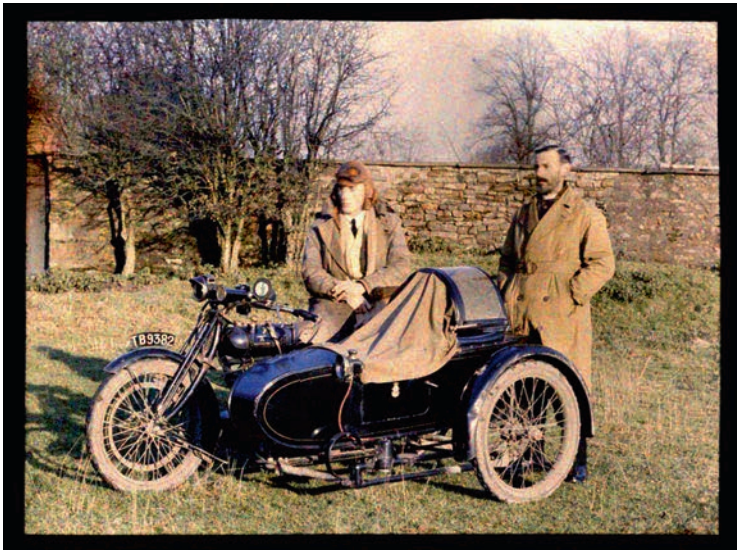
The Alsaphot Cyclope used mirrors to minimise the size of the body

## Colour photography pioneers

The French were not known solely for their cameras. They were also major pioneers of colour photography. In 1907 two French brothers, Auguste and Louis Lumière, introduced the Autochrome, and with it revolutionised colour photography at a stroke. There had been methods before of producing a colour image, but it was a complicated process involving three exposures through different filters. The Autochrome's big advantage was that its specially-prepared plates needed only a single exposure in any suitable camera. Put simply, Autochromes

were made by coating a photographic glass plate with minute grains of potato starch, dyed red, green and violet with a monochrome emulsion coated over them. The plates were placed into a camera with the potato starch layer facing the lens, so that light passed through the particles to reach the emulsion. The plates were developed normally to make positive monochrome images to be viewed against a suitable light source. The coloured potato starch grains, being too small to be individually identified, coalesced so that the filtered monochrome image was seen in full colour. The Lumière brothers went on to apply similar technology to flexible films called Filmcolor and Lumicolor.

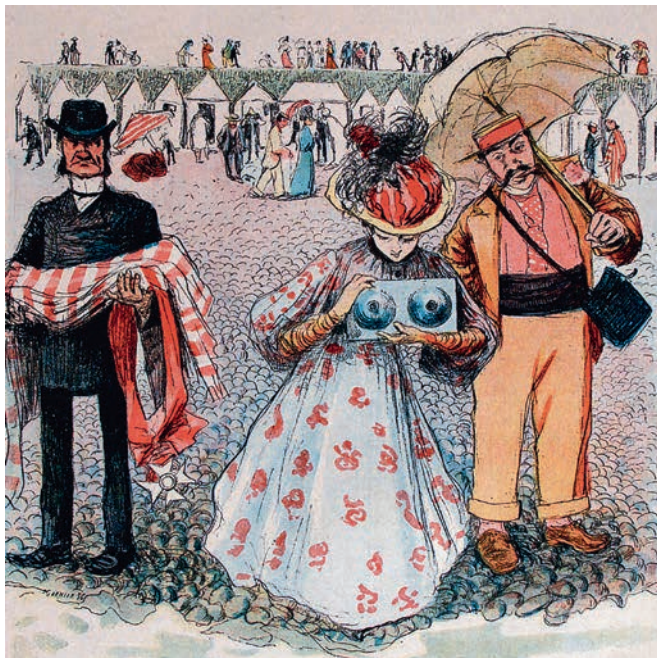
In 1909, French inventor Louis Dufay improved on the Autochrome's technology by coating a glass plate with a more regular-shaped grid consisting of pairs of lines coloured magenta and green at right angles to a pattern of cyan and yellow lines. With the plate developed to make a positive image, a coloured picture appeared when viewed through the grid. Dufay called these images Diophtichromes. He later journeyed to Britain where he obtained backing to transfer his process from rigid glass plates to flexible film. The result was Dufaycolor, the first truly popular colour film, available as 35mm and 120 roll film in 1935.



Autochromes like this one, taken as late as the 1920s, revolutionised colour photography as far back as 1907



A rare Diophtichrome, whose technology led the way to Dufaycolor, the first popular colour film



## The funny French

Who says the French don't have a sense of humour? This picture appeared on the front cover of a magazine called *Le Rire* (The Laugh), in August 1895. A caption below the picture translated as: 'Does it amuse you to take a snapshot of this fat man taking a bath?' 'Idiot. Can't you see it's the President!' The camera being held, some might say somewhat suggestively, by the fashionable young lady was a Stereo Photosphère, an all-metal stereo plate camera made in 1888.

The August 1895 cover of *Le Rire* magazine

## YOUR BEST PHOTOS START HERE



**'The best camera is the one that's always with you'** is one of the most famous adages in photography, which is why we've put together this packed, 132-page guide on getting the best possible shots from your smartphone. For most of us, our phone is always there in our pocket or bag, but not everyone makes the most of the increasingly powerful capabilities of modern smartphone cameras.

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Images from the main camera are highly detailed, with attractive colours too

Oppo Find X9 Pro, 23mm adv, 1/2000sec at f/1.5, ISO 80



# Oppo Find X9 Pro

Oppo is back with its latest flagship, the Oppo Find X9 Pro.

**Jessica Miller** puts this superb all-rounder to the test

Oppo has been on a roll in recent years, creating some of the best smartphones on the market for photographers. Having renewed its partnership with Hasselblad in 2025, the collaboration has ensured the production of some great cameras. This continues in the Find X9 series with the debut of a new-generation Hasselblad Master Camera System.

The Oppo Find X9 and Find X9 Pro make up the series. The Pro is offered in a 16GB RAM and 512GB configuration for £1,099.

## Features

The Find X9 Pro features a powerful triple-lens set-up on the back, with an additional 2MP True Colour camera that helps to reproduce colour in challenging shooting situations. The two zoom lenses as seen on the Find X8 Pro have been replaced by a 200MP 3x periscope telephoto. Both the main and ultra-wide camera are 50MP, with the Ultra XDR main camera now containing a new larger Sony LYT 828 1/1.28in sensor with a larger f/1.5 aperture.

The new 3x telephoto camera

features a massive 1/1.56in 200MP sensor which is the highest resolution ever in an Oppo device. It is paired with a Hasselblad-certified lens that has an ultra-fast f/2.1 aperture and a 10cm minimum focus distance for macro shots.

Powered by the Lumo Image Engine, the Find X9 Series becomes the world's first smartphone capable of capturing full-resolution 50-megapixel photos by default, promising exceptional 8K-level clarity directly from the camera. All three rear cameras support



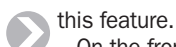
## At a glance

£1,099

- 15mm, 23mm, and 70mm cameras
- 50MP selfie camera with AF
- 4K 30/60/120fps video recording
- 161.26x76.46x8.25mm, 224g
- 6.78in display



**Night mode delivers excellent images**  
Oppo Find X9 Pro, 28mm equiv, 1/100sec at f/1.5, ISO 640



this feature.

On the front of the camera we have a 50MP selfie camera with autofocus, which is a step up from the X8 Pro's 32MP sensor. I've found this selfie camera a great one to use and it includes different crop options to help fit more subjects in.

### Native camera app

The phone's native camera application looks just like other Oppo and Android phones; packed with features including different shooting modes. The Hasselblad Master Mode within the camera app offers full manual control of all parameters and by default the colour science is set to replicate the characteristics of the Hasselblad X2D camera. Various presets are also available, as they are on other Oppo phones, for more customisation.

Alongside the standard photo and video modes, there is also a Hasselblad Ultra-clear mode that enables high-resolution 50MP shots with the telephoto camera up to 3x zoom without pixel-binning. The 200MP full-resolution of the telephoto can

also be activated in this mode to deliver 16K-level resolution at 3x optical zoom. Taking 200MP photos may feel like overkill but it allows for a 50MP crop at 6x zoom, and a 12MP crop at 13.2x, which can come in handy.

### Handling and design

The Oppo Find X9 Pro features a new modern and refined design from the Find X8 Pro. Particularly noticeable changes have been made to the camera housing. This is now a rounded square shape positioned in the top-left corner at the back of the phone – like many other designs seen from the likes of Apple – instead of a central circular design as seen in previous Find models. I personally prefer this style, but equally the design doesn't make this phone stand out from the rest of the market.

At 8.25mm thick, the phone is slim and compact in size. Combined with a display size of 6.78in, it is almost as large as the iPhone 17 Pro Max and Samsung Galaxy S25 Ultra at 6.9in, but it feels comfortable to hold even with smaller hands. The display reaches 3600 nits

peak brightness and 1 nit minimal brightness, making viewing comfortable in bright conditions, as well as in low light and night environments.

The phone is available in two simple colours, Silk White and Titanium Charcoal. For this review, I have been using the Titanium Charcoal design, which has a subtle non-reflective texture. The colourway is incredibly elegant and has a lilac-mauve undertone.

The Quick Button on the side of the phone is still present and in the same position as the X8 Pro.

The Find X9 Pro packs an even more impressive 7500mAh silicon-carbon battery, which is the largest battery in any Oppo flagship device. The Oppo Find X8 Pro had 5,910mAh, while the OnePlus 13 which I use as my main phone has a 6,000mAh battery. This is a massive increase and puts the Samsung Galaxy S25 Ultra's 5000mAh and the iPhone 17 Pro Max's 5,088mAh batteries to shame. It is capable of 80W super-fast charging and up to 50W wireless charging. The phone easily gets up to two days of battery life with

general everyday use and is quick to charge.

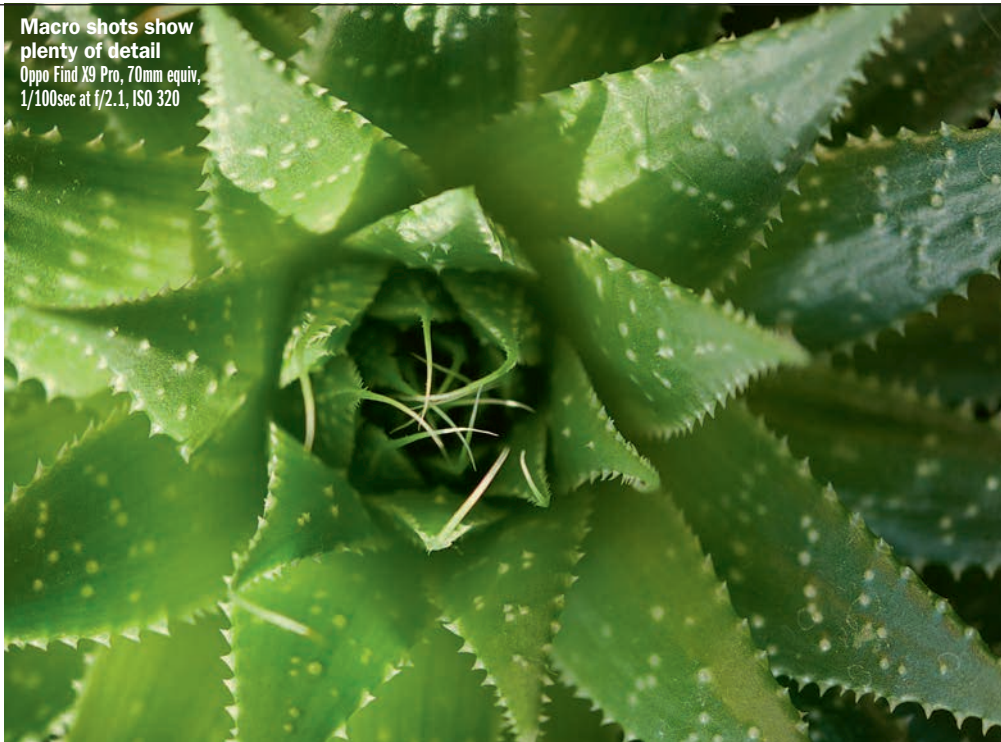
Like most new flagships the Oppo Find X9 Pro is built to last and withstand more extreme conditions with IP66, IP68 and IP69 certification. This represents protection against dust, prolonged water submersion and high-pressure water jets – providing further confidence with everyday use. The Corning Gorilla Glass Victus 2 display has held up really well, despite being the victim of a few drops.

### Performance

The Find X9 Pro captures brilliant photos which are naturally vibrant and rich in detail. Colour and quality are generally very consistent across all of the lenses, and also between the standard photo and Hasselblad high resolution modes. Even in scenes with different colours competing – e.g. blue sky and green grass – colours are natural-looking without becoming oversaturated.

The main difference I have seen is between the 50MP ultra-wide and the main camera, where colours like blue are more

Macro shots show plenty of detail  
Oppo Find X9 Pro, 70mm equiv, 1/100sec at f/2.1, ISO 320



saturated in the 0.5x images than the 1x, but only slightly. There is also some distortion, but it is mostly well-controlled.

When it comes to zoom, the results are fantastic. It provides lossless zoom up to 13.2x and the phone captures impressive results at this zoom length.

However, as soon as we start reaching 30x zoom, there is some good detail in some examples but generally it gets smudgy, which is something I have found in other phones too. Zoom goes up to 120x, but AI processing in this phone creates some very obvious swirls and smudges. Despite the higher-quality telephoto sensor over the Oppo Find X8 Pro and Ultra phones, I think the processing takes over too much to say there is an improvement at this length.

To boost the zoom, supposedly without sacrificing quality, you can use Oppo's Hasselblad Teleconverter – a dedicated lens that twists into place over the 200MP camera. I didn't use this in my review, and it isn't available in the UK. You will need a specific case and accessory to slide over the camera module to attach it.

I've really liked using the macro mode on each Oppo phone I've used, and this one is no different. I found the 3x

telephoto zoom creates the best results, and it gives a minimum focusing distance of just 10 centimetres. Really nice bokeh and detail has been captured.

During my time with the phone, I tried it in various low-light situations like Christmas markets and a light show. I am impressed with how the phone captured dark scenes, whilst keeping the detail, light and colour of the subjects without the light bleeding into the darker surroundings. Really good detail has also been captured when indoors in lower light, such as in a cathedral.

Portrait mode is nice, with intricate details captured accurately – it even captured some of the detail of flyaway hairs that could easily have been blurred out.

The results from the selfie camera are good and clear. It's great that autofocus is back on this camera, alongside a step-up in quality from the 32MP f/2.4 sensor on the Oppo Find X8 Pro to 50MP f/2, to produce more detail in the images.

### Value for money

At £1,099, Oppo offers greater value for money over the likes of the iPhone 17 Pro Max and Samsung Galaxy S25 Ultra. It's the same price at review as the

iPhone 17 Pro, and £100 cheaper than the iPhone 17 Pro Max with double the storage. It's also almost £300 cheaper than the Samsung S25 Ultra 512GB version.

Oppo may not be as firmly established or well-known in the market to most phone users as other Android brands like Samsung and Google. But the X9 Pro has all the great makings of a flagship device and perhaps more to offer.

With five years of Android updates and six years of security updates confirmed, if you're looking either to transition from Apple, or to upgrade from another Android phone, this is a great option.



## Verdict

Amateur Photographer Testbench GOLD ★★★★★

THE NEW design might seem rather unoriginal, but the build of the Oppo Find

X9 Pro is still superb. At a cheaper price than the main competition, it offers great value overall and specifically for photography. The upgraded and high-quality camera system offers plenty of photo opportunities, and the 50MP selfie camera with autofocus is also a very welcome addition to the spec sheet. Results across all cameras are high quality, consistent and produce really nice natural colours. Though AI and processing are unpredictable, particularly in zoom modes, the Find X9 Pro is a great all-rounder for photography.

Having the versatile camera set-up combined with an incredible battery that can easily go for days without charge and slick software, the Oppo Find X9 Pro is a tempting choice, giving the big guns in the market a run for their money.



The ultra-wide lens gives good results  
Oppo Find X9 Pro, 15mm equiv, 1/20sec at f/2, ISO 640

# Kodak Charmera

**Andy Westlake** tries out the keychain camera that's become an online craze

● £35 ● kodak.com

The Kodak Charmera is a cheap, thumbnail-sized camera which has somehow managed to acquire a cult following online. Most likely, this is down to the inspired portmanteau of 'Charm' and 'Camera' that forms its name. But it's also reinforced by a 'blind box' sales approach – there are six different main designs, plus a rarer 'secret edition', and you don't know which one you've got until you open the box.

Design-wise, the Charmera is inspired by the Kodak Fling 110 film single-use camera from 1987. This is particularly the case for the fabulous-looking yellow version, which references classic 1980s Kodak Gold film packaging. The other designs don't have such an obvious connection to Kodak, but they remind me of the colourful envelopes that your prints and negatives used to come back in.

Unsurprisingly given the size and price, this is a very basic camera. It has a tiny 1/4in sensor and outputs images with just 1440x1080px resolution. There's a small, low-resolution screen on the back, and a tiny 'viewfinder' in one corner, although really it's just a hole through the body. You also get an LED 'flash' on the front that auto-activates in low light, but it's far too small and puny to be of much use.

Controls are minimal. There's a power button next to the shutter release, and three small buttons on the back to select options and play back your images. The operational logic is obtuse; for example, you can't take a photo immediately after turning on the camera, but instead have to select stills or video mode on the welcome screen, and then press 'play'. Even deleting an image requires multiple button presses and some guesswork.

There's only really one word to describe the image quality, and that's 'awful'. I don't think I've ever seen a digicam return results this bad before, with ugly clipped highlights and barely any visible detail. You get least-bad results at the distances you'd use for social photography (around 1-2m), but distant subjects look like they're completely out of focus. Other cheap toy cameras, such as the TLR-styled Chuzhao, deliver dramatically better quality.

## Verdict

On the plus side, the Charmera is cheap, and the design is really rather cute. Unfortunately, though, its novelty value is rather negated by its terrible image quality. I wasn't expecting it to be good – but I didn't imagine it would be quite so bad.

### Accessories

You get a USB charge cable in the box, plus a keychain with a metal clip.

### USB-C

This is used to top up the built-in rechargeable battery and copy files from the camera to a computer or smartphone.

### File storage

Files are recorded to a MicroSD card that slots into the base of the camera.

### Filters

The camera offers 7 photo filters and 4 frames, selected using the buttons on the back.

## At a glance

- 1/4in CMOS sensor, 1.6MP output
- 35mm equivalent f/2.4 lens
- MicroSD card storage
- 58x24.5x20mm, 30g

Amateur  
Photographer  
Testbench  
★★



Image quality is unfortunately very poor



**Tony Kemplen on the ...**

# Kodak 35

Marketed in the US around 1940, a 35mm camera with a rangefinder that looks like an afterthought

In over a century, Kodak produced hundreds of different film cameras. The company's manufacturing base was international, with factories in the USA, England and Germany. A lot of models were only marketed in particular regions, and so even if made in large numbers, are not ubiquitously common. The Kodak 35 is an example of a camera that is common in the USA and not seen very often in the UK. I'm trying not to acquire too many 'new' cameras, but there are a few on my radar which might pique my interest if they turn up at a reasonable price, particularly if they're a little out of the ordinary.

The Kodak 35 was mainly sold in America, and is an odd-looking creature. The concept of the 35mm camera with a built-in coupled rangefinder was well established by the time the Kodak 35 was made around 1940. Other makers seem to



**The Kodak 35 is a distinctly odd-looking camera**

have been able to incorporate the rangefinder into the body such that you wouldn't know it was there, save for the telltale extra window next to the viewfinder. Bizarrely, Kodak chose to bolt its mechanism onto the front of the camera.

Brian Coe, who wrote many authoritative books on camera history, and was the curator of the Kodak Museum, describes it as looking like an afterthought. It's the sort of thing that the current monarch and armchair architecture critic, might regard as a monstrous carbuncle on the face of a much-loved friend.

Specifications are in the mid-range for the period, an f/3.5 50mm lens, with a shutter running from 1/200th to 1/10th, plus B and T. In common with many early rangefinder models, there are two eyepieces, one for the rangefinder, which only shows a small part of the scene, and a separate viewfinder eyepiece for framing the shot.

When using an old camera for the first time, I can usually get a fairly good idea of what problems

there might be before loading up with film. With the Kodak 35 I could see that the shutter was sluggish, and with the aid of the video function on my phone, I determined that it was firing at around 1/4 second, whatever speed was actually set. No doubt a suitably experienced technician could remedy this with a CLA (clean, lubricate and adjust), but that's beyond my skill set, so I resigned myself to having to use a tripod or else rest the camera on a firm surface.

What I wasn't able to predict was that the focusing was completely off. I suspect that at some point someone has had the lens off, and not rethreaded it correctly. As this column is a 'warts and all' reflection of my experiences, you'll have to excuse this blurry shot of a Sheffield tower block. I'd like to think that the glitch adds a certain naive charm, but who am I kidding?! On the plus side though, it effectively obscures a modern building, so there's no need to worry about the royal blood pressure!



**Is it art, or is it just out-of-focus?**

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Email your entry (single image OR series) to: [ap.Maestro@kelsey.co.uk](mailto:ap.Maestro@kelsey.co.uk). Images must be JPEG and a minimum of 2000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

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## LETTER OF THE WEEK

### Photographing in public

I saw a man stop outside Stratford library recently and look at his phone, seemingly for navigation. A man came out and accused him of filming kids in the library. This highlighted a point of law that is often misunderstood, about the legality of photographing people, including children.

Despite many misconceptions, it isn't illegal to photograph children without permission. It is, however, wise to avoid doing so. But occasionally when I am out filming trains or buses (my hobby), children may wander into the frame; it cannot be helped.

Although the GDPR data protection act of 2018 considers a person's photo as personal data, and requires organisations (schools/employers/doctors etc) to gain consent to process it, 'personal and domestic' use is specifically exempt, as is publishing for academic, artistic, journalistic and literary reasons – including on social media. (Article 10 of the human rights act allows for 'freedom of expression' which includes photography).

There are virtually no laws against photography in a public place and there is no reasonable expectation of privacy in a public place. Schools and other organisations' 'no photographs' policies cannot be enforced in the public domain, only on their premises.

The main restrictions are:

- Not to obstruct the highway, (e.g. blocking the pavement with a tripod)
- Not to engage in conduct that could be deemed harassing
- Don't photograph children in a state of undress, which could be considered 'indecent' and could lead to prosecution.
- Photographing a private act in the home from the street (e.g. using long zooms) may lead to civil claims for breach of privacy.
- Voyeurism and 'upskirting' are criminal offences.

This is just a basic overview. More information about this issue can be found at [www.ico.org.uk](http://www.ico.org.uk)

**Keith Barber**

Thanks for the reminder, Keith.

However, I found that plugging the USB cable into my iPhone type charger was not adequate to make the orange LED on the camera illuminate. (USB type A is 5V DC.)

Only after reading the Nikon small print, did I learn that the charger unit needs to supply 27W (9V/3A), hence the fatter charging cable provided.

Later, I was reminded of EU rules that standardised USB-C for all electrical devices and I suspect, discouragement to provide a charger unit, so reducing e-waste.

So, after investing in a new camera, one may need to spend at least another £20 on a 27W USB charger.

**Martin Christidis**

**This is pretty much the policy for most new cameras these days in a bid to reduce e-waste.**

### AI advice

Occasionally I take my camera out with me to capture something I wouldn't normally photograph. Unfamiliar subjects can give me a challenge for camera settings. I recently asked Chat GPT for advice specific for my camera for a day out where I might be taking photos of quick-moving pets. It took me through step by step how to set up two custom modes. Most of the chosen settings were familiar but it saved a good amount of time fiddling around.

Nothing groundbreaking here I know, but it made life a little easier and quicker and meant I didn't have to think too much on the day.

**Grant Bayne**

**Does anyone else use AI in their photography and if so, what for? Write in and tell us.**

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**Martin recently bought a Nikon Z5II and writes in about the charging instructions**

### No charger

After opening the box of my recently purchased Nikon Z5II, I was bemused by the lack of a mains charger for the battery and instead, there were instructions to charge it in the camera, with the supplied USB-C cable.

# THIS WEEK WE ASKED...

*What song best matches your photography style?*

You said...

**f Oddy Barber**  
Hungry like the Wolf by Duran Duran.

**f Jane Peters**  
Linkin Park Given Up, followed by Bleed it Out.

**f Colin Stock**  
Hurry on Sundown by Hawkwind.

**f Ben Burchell**  
Rage Against The Machine – Killing In The Name.

**f Adam Fleming Law**  
Don't Let the Sun Go Down on Me. George Michael.

**@angelos\_matakiadis**  
Dreams by The Cranberries.

**@anilgedik**  
To Live Is to Die by Metallica.

**f Mhairi Chambers**  
You Ain't Seen Nothing Yet by Bachman-Turner Overdrive.

**f Taylor Freeman**  
Aperture by Harry Styles.

**@louis.francis.s**  
Learning to Fly by Pink Floyd.

**@mayfliesbook**  
Paint it Black by The Rolling Stones.

**f Douglas Cowie**  
Wide Open Spaces by the Dixie Chicks.

**@mrb\_picture**  
Road to Nowhere by Chris Rea.

**f Aesthetic Perspectives by DK**  
Infinite Baths – Sleep Token.

**f Colleen Jackson**  
Unwritten by Natasha Bedingfield.

**@dominicbeavenphotography**  
Hatebreed – Live For This.

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**f Richard Bysouth**  
I Still Haven't Found What I'm Looking For by U2.

**f Graham Parry**  
Kodachrome. Paul Simon.

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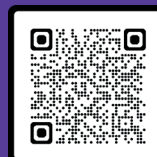


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|                           |     |        |
|---------------------------|-----|--------|
| 645 Complete              | D   | £199   |
| 28-45mm F4.5 DA ED AW SR  | E++ | £1,249 |
| 35mm F3.5 AL (IF) FA      | Exc | £349   |
| 35mm F3.5 SMC-A           | E++ | £349   |
| 80-180mm F4.5 A           | E++ | £199   |
| 150mm F3.5 SMC M          | E++ | £149   |
| 200mm F4 A                | E+  | £79    |
| 200mm F4 A                | E++ | £99    |
| 2x Rear Converter A       | E++ | £59    |
| 1.4x Rear Converter A     | E++ | £129   |
| 67 Body + TTL Meter Prism | E+  | £949   |
| 67II Complete + AE Prism  | E+  | £2,199 |
| 6x7 + TTL Prism           | E+  | £599   |
| 6x7 + TTL Prism           | E+  | £849   |
| 45mm F4 SMC               | E+  | £349   |
| 45mm F4 SMC               | E++ | £399   |
| 55mm F4 SMC               | E++ | £299   |
| 75mm F4.5 SMC SHIFT       | E++ | £599   |
| 90-180mm F5.6 SMC         | E+  | £299   |
| 135mm F4 SMC Macro        | E++ | £249   |
| 165mm F4 Leaf Shutter     | E++ | £349   |
| 200mm F4 Takumar          | E+  | £99    |
| 300mm F4 SMC              | E++ | £199   |
| 300mm F4 Takumar          | E++ | £99    |
| 500mm F5.6                | E+  | £349   |

#### Rolleiflex

|                              |     |        |
|------------------------------|-----|--------|
| Vb Type 2                    | E++ | £399   |
| Vb Type 2                    | E+  | £399   |
| 2.8C Xenotar                 | E++ | £699   |
| 2.8E Planar - Metered        | E+  | £849   |
| 2.8F Planar - Type 1 Metered | E+  | £1,449 |
| 2.8F Planar Type 2           | E+  | £949   |
| 2.8GX                        | E+  | £1,999 |
| 3.5F Planar Type 1 - Metered | E+  | £1,199 |
| 3.5F Planar Type 3 - Metered | E++ | £1,349 |
| 3.5F Planar Type 4 - Metered | E+  | £1,349 |
| T - Grey Metered             | E+  | £549   |
| T Black                      | E+  | £749   |
| T Black - Metered            | E+  | £749   |
| T Grey                       | E++ | £799   |
| T Type 2 - Black             | E+  | £799   |
| T3 'White Face'              | E+  | £1,149 |
| Tele                         | E+  | £2,499 |

#### Film Bodies

|                        |     |      |
|------------------------|-----|------|
| Canon EOS 1N Body Only | E+  | £199 |
| EOS 3 Body Only        | E++ | £449 |
| EOS 30 Body Only       | E+  | £59  |

|                                   |       |        |
|-----------------------------------|-------|--------|
| EOS 300 Body Only                 | E+    | £29    |
| EOS 300V Body Only                | E+    | £49    |
| EOS 500N Body Only                | E+    | £29    |
| EOS 50E Body Only                 | E+    | £59    |
| A1 Black Body Only                | E+    | £129   |
| AE1 Chrome + 50mm F1.8            | E+    | £119   |
| AE1 Chrome + 50mm F1.8            | E++   | £139   |
| AE1 Chrome Body Only              | E+    | £99    |
| AE1P Chrome + 50mm F1.8           | E+    | £179   |
| AV-1 Chrome Body Only             | E+    | £79    |
| F1N AE Body Only                  | E+    | £389   |
| FT QL Chrome Body Only            | E+    | £79    |
| T50 + 244T Flash                  | E+    | £29    |
| EOS 1000D Body Only               | E+    | £69    |
| Leica R4S Model 2 Black Body Only | E+    | £129   |
| R5 Black Body Only                | E+    | £249   |
| R5 Black Body Only                | E+    | £249   |
| R6 Black Body Only                | E+    | £349   |
| R7 Chrome Body Only               | E+    | £349   |
| Minolta SRT100X Chrome Body Only  | E+    | £79    |
| X300 Black Body Only              | E+    | £89    |
| X300 Chrome Body Only             | E++   | £99    |
| X300 Chrome Body Only             | E+    | £79    |
| X300S Black Body Only             | E+    | £79    |
| X500 Chrome Body Only             | E+    | £79    |
| X700 Black Body Only              | E++   | £129   |
| XD5 Chrome Body Only              | E+    | £79    |
| XD7 Chrome Body Only              | E+    | £99    |
| XE-1 Chrome Body                  | Exc   | £59    |
| XG1 Chrome Body Only              | E+    | £79    |
| Nikon FTN Body Only - Chrome      | E+    | £79    |
| F100 Body Only                    | E+    | £199   |
| F4S Body Only                     | E+    | £249   |
| F5 Body Only                      | E+    | £279   |
| F50 Body Only                     | E+    | £39    |
| F55 Chrome Body Only              | E+    | £59    |
| F6 Body Only                      | E++   | £1,099 |
| F601 Body Only                    | E+    | £49    |
| F601 Body Only                    | E++   | £59    |
| F801s Body Only                   | E+    | £49    |
| F90X + MB10 Grip                  | E+    | £99    |
| EM + 50mm F1.8 Series E + MD-E    | E+    | £79    |
| EM Body Only                      | E+    | £49    |
| F Photomic Chrome Body Only       | E+    | £129   |
| F Photomic FTN Chrome Body Only   | E++   | £299   |
| F2 Photomic Chrome Body Only      | E++   | £299   |
| F2 Titan Body Only                | Mint- | £1,999 |
| F2AS Chrome Body Only             | E++   | £699   |
| F3 Body Only                      | E++   | £649   |
| FA Black Body Only                | E+    | £179   |
| FM Chrome Body Only               | E+    | £179   |
| FM2N Black + MD12                 | E+    | £299   |
| FM2N Black Body Only              | E++   | £449   |
| FM2N Black Body Only              | E+    | £349   |
| FM2N Chrome Body Only             | E+    | £349   |
| FM3A Black Body Only              | E++   | £949   |
| Olympus OM1 Black + T20 Flash     | E+    | £119   |

|                              |       |      |
|------------------------------|-------|------|
| OM10 Chrome + Manual Adapter | E+    | £59  |
| OM1N Chrome Body + Winder 2  | E+    | £99  |
| OM20 Chrome Body Only        | E++   | £59  |
| OM2N Black Body Only         | E+    | £119 |
| OM2N Chrome Body Only        | E+    | £119 |
| OM2SP Black Body Only        | E+    | £149 |
| OM3 Black Body Only          | E+    | £649 |
| OM4 Black Body Only          | E+    | £129 |
| OM4Ti Black Body Only        | Mint- | £749 |
| Pentax A3 Body Only          | E+    | £59  |
| KM Chrome Body Only          | Exc   | £109 |
| ME Super Chrome Body Only    | E++   | £179 |
| ME Super Chrome Body Only    | E+    | £149 |
| MG Chrome Body Only          | E+    | £79  |
| MV1 Black Body Only          | Exc   | £99  |
| MX Chrome Body Only          | E+    | £179 |
| P30 Body Only                | E+    | £79  |

#### Digital DSLR

|                                |       |        |
|--------------------------------|-------|--------|
| Canon EOS 1DX II Body Only     | E+    | £649   |
| EOS 1D III Body Only           | E++   | £249   |
| EOS 1DS III Body Only          | E+    | £449   |
| EOS 2000D Body Only            | Mint- | £239   |
| EOS 2000D Body Only            | E++   | £219   |
| EOS 40D Body Only              | E++   | £89    |
| EOS 450D Body Only             | E+    | £149   |
| EOS 550D Body Only             | E+    | £119   |
| EOS 5D Body Only               | E+    | £179   |
| EOS 5DS Body + BG-E11 Grip     | E+    | £649   |
| EOS 5DSR Body Only             | E+    | £649   |
| EOS 600D Body Only             | E+    | £159   |
| EOS 6D Body Only               | E+    | £289   |
| EOS 700D Body Only             | E+    | £159   |
| EOS 750D + 18-55mm IS STM      | E+    | £259   |
| EOS 750D Body Only             | E+    | £219   |
| EOS 7D + BG-E7 Grip            | E+    | £149   |
| EOS 7D Body Only               | E++   | £159   |
| EOS 7D II Body Only            | E++   | £389   |
| EOS 800D Body Only             | E++   | £359   |
| EOS M6 Black + 15-45mm         | E+    | £299   |
| Nikon D3000 Body Only          | E++   | £99    |
| D300s + 16-85mm VR + 60mm F2.8 | E+    | £269   |
| D300S + 60mm F2.8 AFD Micro    | E+    | £229   |
| D300S Body Only                | E+    | £99    |
| D3300 Body Only                | E+    | £149   |
| D3400 + 18-55mm DX AF-P-VR     | E+    | £239   |
| D3400 Body Only - Red          | E+    | £199   |
| D4 Body Only                   | E+    | £749   |
| D40X Body Only                 | E+    | £79    |
| D5200 Body Only                | E++   | £179   |
| D5500 Body Only                | E++   | £369   |
| D7000 Body Only                | E+    | £129   |
| D7100 Body Only                | E+    | £229   |
| D780 Body Only                 | Mint- | £1,089 |
| D80 Body Only                  | E+    | £79    |
| D80 Body Only                  | E+    | £99    |
| D800 Body Only                 | E+    | £389   |

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# It's good to share

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

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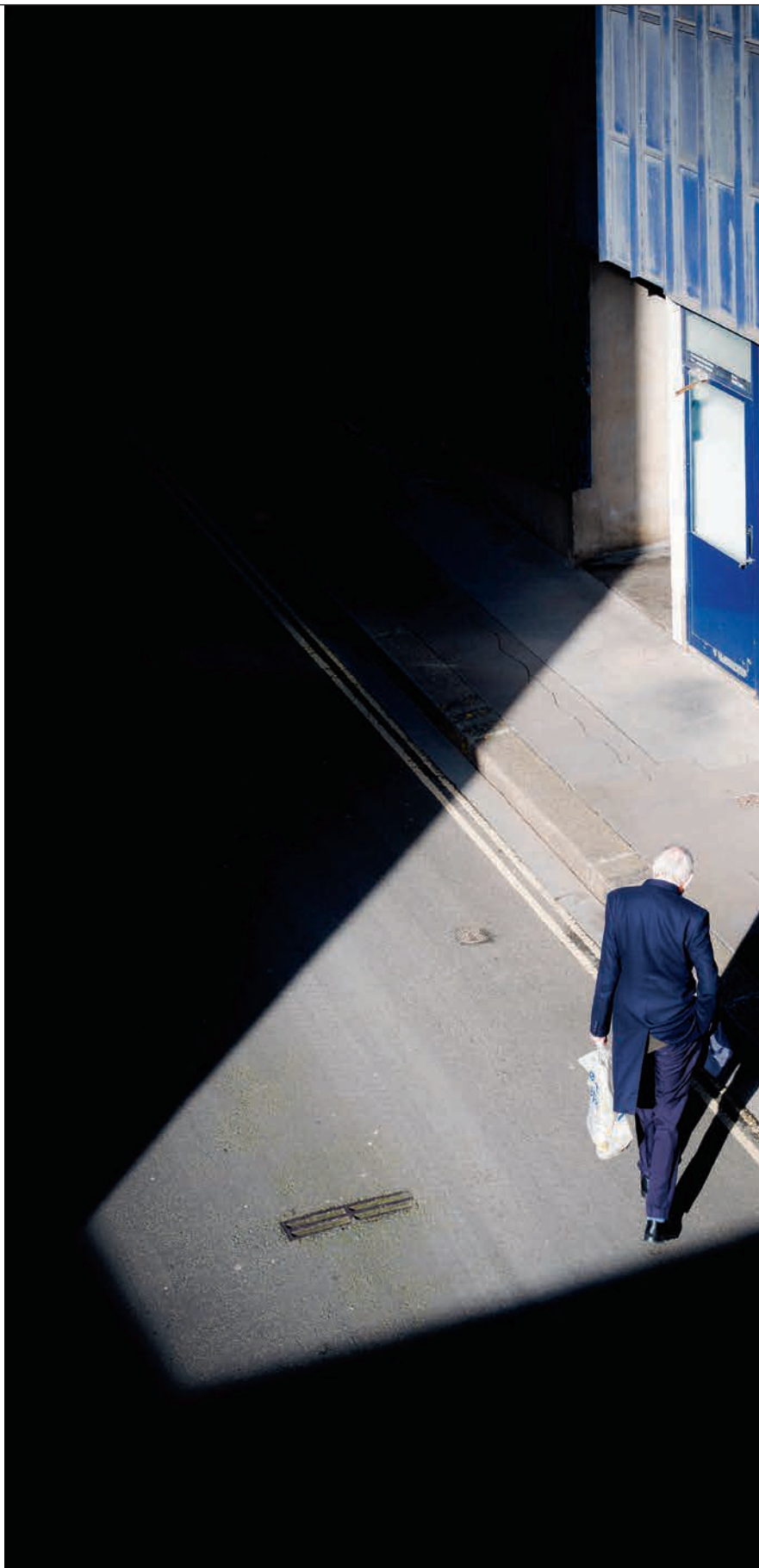
## #appicoftheweek

### Under Hard Light by Alister Gooding

Fujifilm X-T5, XF 33mm F1.4, 1/125sec at f/8, ISO 320

'Taken from an elevated walkway in the Barbican, this moment unfolded in a split second. The hard morning light carved a clean geometric frame across the street, isolating the lone figure below. What drew me in was the contrast – sharp shadow, strong lines, and the quiet human presence moving through it.'

Instagram: [@the.project.photography](https://www.instagram.com/the.project.photography)





## South Bank Symmetry by James Harriss

Fujifilm X-T5, XF 16-80mm F4 R OIS WR at 16mm,  
ISO 640, 120sec at f/8, ND1000+ND64, Tripod

'While meeting a close friend (and photography mentor) for a photo walk around London, the striking brutalist building of the Royal National Theatre immediately caught our eye at the top of a long flight of steps. Using a two-minute long exposure, I waited as clouds drifted overhead, hoping to capture a moment where the movement of the sky softened the building's stark, immovable geometry.'

Instagram: @jharriss.esq



## It's good to share

### Hedgerow Glow by Dale Keeble

Nikon D850, Nikkor  
200-500mm f/5.6,  
1/640sec at f/6.3, ISO 1800

'On a brief walk after work in Suffolk, I paused as golden hour settled across the countryside. A long-tailed tit perched beside me on a thorny branch, glowing in the warm sunset light. Just for a moment the day slowed, and the beauty of this tiny bird captured the calm of the evening.'

Instagram: @dkeeblephotography



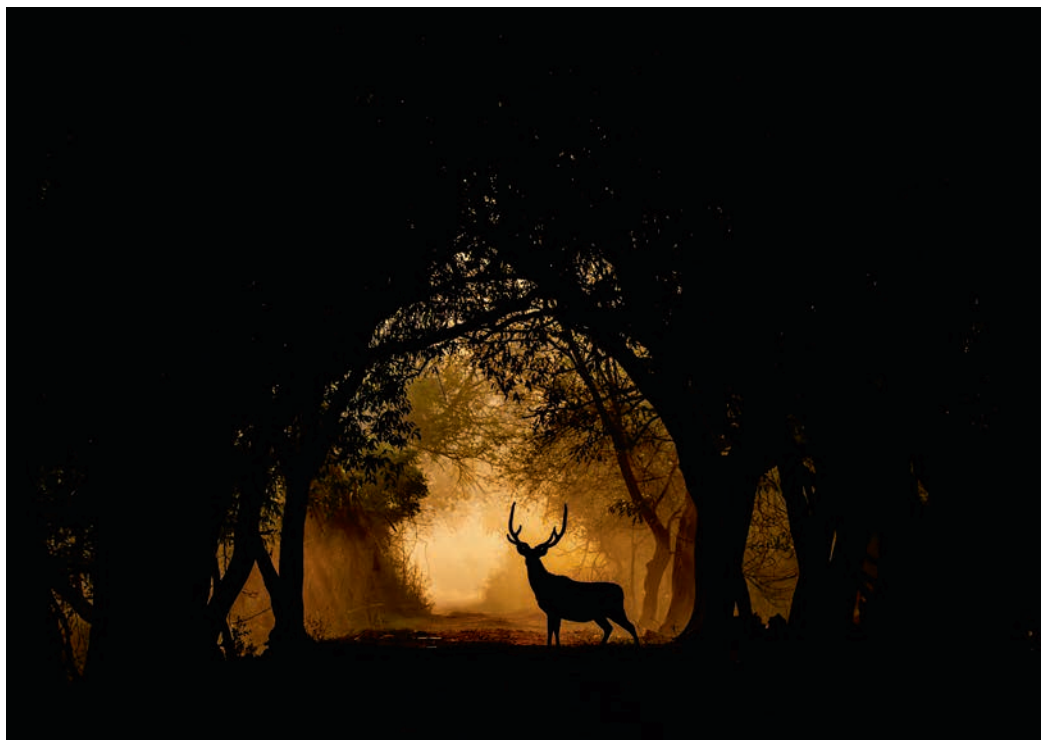
## We also liked...

### Golden Passage by Akshay Khanna

Nikon Z8, Nikkor Z 180-600mm, 1/1250sec at f/8, ISO 1800, -0.7EV, 180mm

'A spotted deer pauses along a forest trail in Keoladeo National Park, Rajasthan. Trees arch naturally over the path, forming a tunnel-like passage through the woodland. Early morning mist and backlighting from the rising sun briefly turned the quiet trail into a glowing corridor of light.'

Instagram: @lensonwildlife



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](mailto:ap.ed@kelsey.co.uk). See page 3 for how to find us.

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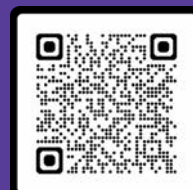
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**SCAN ME**

# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Alessandro Castello, London



## About Alessandro

You can see more of Alessandro's work at [Instagram.com/@likuid\\_luke](https://www.instagram.com/@likuid_luke)

## How did you get into photography?

I started photographing to make sense of everyday life in London. The camera lets me chase light, shadow and geometry – especially in tunnels and brutalist spaces – and turn fleeting moments into something calm and cinematic. For More Mags Check Soft.ac It also channels my love of underground electronic music, translating that pulse into images of the city.

## What do you love about photography?

Photography slows me down. I love how light transforms the ordinary, and how black & white distils a scene to shape, tone and mood, often with a cinematic feel.

## Favourite subjects

Urban architecture, tunnels and passages, and people moving through them. I'm drawn to symmetry, reflections and vanishing points; a single figure adds a sense of scale and a hint of story.

## How and where do you find inspiration?

Long walks across London – Barbican to South Bank to Canary Wharf; plus electro house and classical music, which shape pacing and mood. I draw heavily on a lifelong passion for world cinema, from classic noir to modern sci-fi, for that filmic, atmospheric feel.

## What was your first camera?

My first camera is my current one: a Fujifilm X-T3.

## Current kit

Fujifilm X-T3 with Fujinon XF 18-55mm F2.8-4 R LM OIS.

## Favourite lens

My Fujinon XF 18-55mm f/2.8-4. Versatile, sharp, perfect for streets, tunnels and architecture.



## Rondo

**1** Barbican Centre, London. Drawn to the Brutalist symmetry and floating discs of light, I centred the walkway and waited for the glow to rake the rails. I then converted to monochrome and edited manually in Lightroom for drama and a cinematic feel – geometry and tone lead to the vanishing point.

Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/30sec at f/5, ISO 1600



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

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### Submit your images

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

### Teleportation III

**2 Poplar Overpass, London.** The ribbed walkway curves like a wave; glass reflections double the pattern. I waited for a solitary figure so the space reads like a portal. Low light demanded a slower shutter – handheld, braced. Monochrome grade in Lightroom to emphasise lines and the vanishing point. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/30sec at f/5, ISO 1600



### Favourite accessory

A simple wrist strap and spare batteries; I keep the kit light and ready.

### Dream purchase

Fujifilm X-T3.

### What software do you use for editing?

Lightroom, edited manually for drama and a cinematic feel.

### Favourite photographers

Saul Leiter for lyricism and colour sensibility (even in B&W thinking), and Liam Wong for moody, cinematic cityscapes. I also look to Fan Ho, Michael Kenna and Brassai for light and atmosphere.

### Favourite photography books

A few I revisit: *Magnum Contact*

*Sheets, The Americans* (Robert Frank), and *Henri Cartier-Bresson: The Decisive Moment*. I browse widely at libraries and galleries.

### Favourite tips

Chase good light, simplify the frame, and wait for a single human element to give some scale. Shoot raw, mind your highlights, and edit with intention. Walk a lot too – photography rewards time on foot.

### About your pictures

Many images belong to my Teleportation series – born from a childhood fascination with endless tunnels. I look for passages, walkways and modernist structures where light and lines create a sense of travel, mystery and quiet.

## Departure

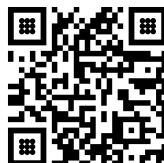
**3** Bank Station, London. The tunnel's satin panels and strip lights felt pure *Blade Runner*. I set 18mm and waited for a single commuter to slip through. Handheld at 1/60sec, ISO 2000. Converted to monochrome for shape; I also made a blue version to lean into the sci-fi mood. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/60sec at f/7.1, ISO 2000

## Teleportation V

**4** Woolwich Foot Tunnel, London. Drawn to the tunnel's 'infinite' pull since childhood, I centred the curve and waited for a single figure to ride the vanishing point. Monochrome shapes the tiles and keeps the journey feeling destinationless. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/30sec at f/14, ISO 2500

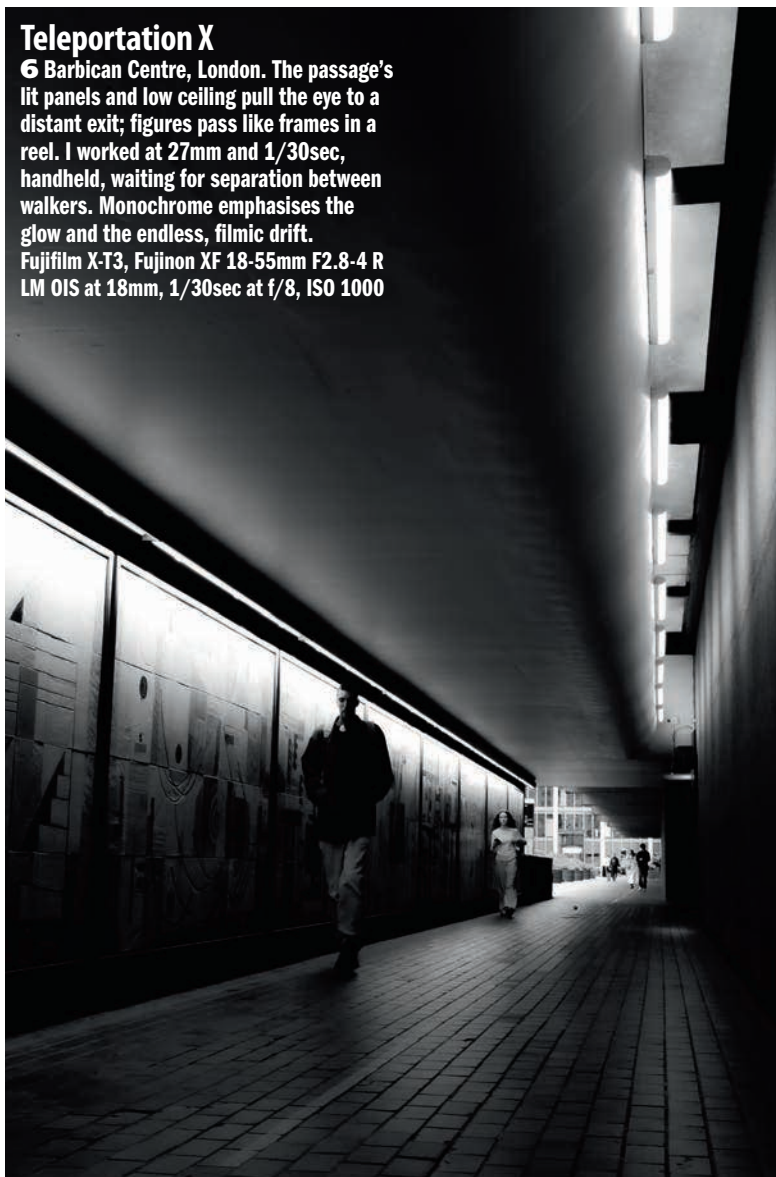
## Reversible

**5** Greenwich Foot Tunnel, London. Riveted Victorian rings feel almost futuristic; the passage reads as infinite. I waited for a passer-by to tilt the story toward motion and possibility. 18mm at 1/30sec, handheld; monochrome and gentle contrast to emphasise metal texture and the vanishing point. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/30sec at f/8, ISO 1600



## Teleportation X

**6** Barbican Centre, London. The passage's lit panels and low ceiling pull the eye to a distant exit; figures pass like frames in a reel. I worked at 27mm and 1/30sec, handheld, waiting for separation between walkers. Monochrome emphasises the glow and the endless, filmic drift. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 18mm, 1/30sec at f/8, ISO 1000





## HTS

**7** National Theatre, South Bank. I framed the stair cores straight-on so concrete planes and light wells play like a symphony. A 1/8sec exposure settles the scene; monochrome emphasises texture and rhythm. Fujifilm X-T3, Fujinon XF 18-55mm f/2.8-4 R LM OIS at 18mm, 1/8sec at f/3.2, ISO 200

## Aquarium

**8** Tate Modern, London. Low light and glass walls felt like an aquarium; neon lines set the scene. A child sprinted through – pure chance and freedom. 28mm at 1/125s freezes the stride background bokeh keeps the figure clean against the glow. Fujifilm X-T3, Fujinon XF 18-55mm F2.8-4 R LM OIS at 28mm, 1/125sec at f/4, ISO 1600

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# Best Buys

IN ASSOCIATION WITH



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

## OM System Tough TG-7

• £449 • [explore.omsystem.com](https://explore.omsystem.com)

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

★★★★★ Reviewed 2 Apr 2024



## Canon PowerShot G7 X Mark III

• £819 • [canon.co.uk](https://canon.co.uk)

This lovely little pocket camera provides a good range of features for both photography and video. You get a 20MP 1in sensor, 24-100mm equivalent f/1.8-2.8 zoom lens, 4K 30p video recording, and a tilting rear screen. It's ideal for those who'd like more advanced controls than on a smartphone.

★★★★★ Reviewed 28 Sep 2019



## Fujifilm X100VI

• £1,599 • [fujifilm-x.com](https://fujifilm-x.com)

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

★★★★★

Reviewed 9 Apr 2024



## Ricoh GR IV

• £1,199 • [ricohgr.eu](https://ricohgr.eu)

A favourite of street photographers, the GR IV combines a 26MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 204,800 and 4fps shooting, with in-body image stabilisation helping to keep images sharp. Viewing is via a fixed 3in rear LCD, while battery life and controls are improved compared to its predecessor.

★★★★★

Reviewed 23 Sep 2025



## Sony RX100 VII

• £1,049 • [sony.co.uk](https://sony.co.uk)

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

★★★★★

Reviewed 5 Oct 2019



## Fujifilm GFX100RF

• £4,499 • [fujifilm-x.com](https://fujifilm-x.com)

It's anything but cheap, but the world's first medium-format compact camera offers an unparalleled combination of image quality and portability. It combines a 100MP sensor with a 28mm equivalent f/4 lens, while viewing is via an electronic viewfinder or a tilting touchscreen. A unique aspect ratio dial encourages a creative approach to composition.

★★★★★

Reviewed 13 May 2025



## Canon EOS R50

● £859 with 18-45mm lens ● [canon.co.uk](https://canon.co.uk)

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

★★★★★

Reviewed  
6 Jun 2023



## Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm ● [explore.omsystem.com](https://explore.omsystem.com)

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

★★★★★

Reviewed  
26 Sep  
2020



## Fujifilm X-T5

● £1,599 body only ● [fujifilm-x.com](https://fujifilm-x.com)

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

★★★★★

Reviewed  
3 Jan 2023



## Nikon Z50II

● £999 with 16-50mm lens ● [nikon.co.uk](https://nikon.co.uk)

Nikon's Z50II is a very capable camera that offers the most advanced feature set in its class. It handles really well too, while giving excellent output in both JPEG and raw. Some users might be put off by its 20MP resolution, but in reality this counts as little practical difference to 24MP or 26MP cameras. With Nikon now offering a decent range of DX lenses, it's a great option as a first serious camera.

★★★★★

Reviewed  
25 Feb 2025



## Fujifilm X-T30 III

● £999 with 13-33mm lens ● [fujifilm-x.com](https://fujifilm-x.com)

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

★★★★★

Reviewed  
10 Feb 2026



## Panasonic Lumix GH7

● £1,699 body only ● [panasonic.com/uk](https://panasonic.com/uk)

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

★★★★★

Reviewed  
5 Nov 2024



## Fujifilm X-S20

● £1,149 body only ● [fujifilm-x.com](https://fujifilm-x.com)

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

★★★★★

Reviewed  
25 Jul 2023



## Panasonic Lumix G9 II

● £1,699 body only ● [panasonic.com/uk](https://panasonic.com/uk)

Panasonic's high-end Micro Four Thirds camera provides an impressive set of features. It can shoot 25MP still images at up to 75fps, and 5.7K video at 60fps. You get an excellent control layout, incredibly effective in-body stabilisation, and very capable subject recognition autofocus. A good range of small, excellent Leica-branded lenses is available to match.

★★★★★

Reviewed  
31 Oct 2023



## OM System OM-1 Mark II

● £2,049 body only ● [explore.omsystem.com](https://explore.omsystem.com)

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★

Review  
12 Mar 2024



## Nikon Z5II

• £1,379 body only • [nikon.co.uk](http://nikon.co.uk)

Nikon's entry-level full-frame model redefines what we can expect from a camera at this price point. It's packed full of features, including subject-detection autofocus, in-body image stabilisation and a fully articulating screen, while its 24MP sensor delivers excellent image quality. It's an excellent all-rounder at a tempting price.

★★★★★

**Reviewed**  
17 Jun 2025



## Nikon Z6III

• £1,959 body only • [nikon.co.uk](http://nikon.co.uk)

This mid-range model is one of the finest all-round cameras for enthusiast users on the market. It marries excellent autofocus and super-fast continuous shooting with solid build quality and a refined control layout. The viewfinder is particularly bright, and joined by a fully articulated touchscreen. It's at least a match for any other camera in its class.

★★★★★

**Reviewed**  
8 Oct 2024



## Sony Alpha 7R V

• £3,999 body only • [sony.co.uk](http://sony.co.uk)

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

★★★★★

**Reviewed**  
17 Jan 2023



## Sony Alpha 7 V

• £2,799 body only • [sony.co.uk](http://sony.co.uk)

Sony's enthusiast-focused full-frame model employs a new 33MP partially-stacked sensor. Not only does it deliver excellent image quality, but it can also shoot at 30fps. Its subject-detection AF can recognise birds, humans, animals and vehicles. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

**Reviewed**  
3 Mar 2026



## Nikon Z9

• £5,299 body only • [nikon.co.uk](http://nikon.co.uk)

Without doubt Nikon's finest camera yet, the Z9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★

**Reviewed**  
22 Mar 2022



## Leica M11 Monochrom

• £8,300 body only • [uk.leica-camera.com](http://uk.leica-camera.com)

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

★★★★★

**Reviewed**  
16 May 2023



## Nikon D780

• £1,999 body only • [nikon.co.uk](http://nikon.co.uk)

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

★★★★★

**Reviewed**  
4 Apr 2020



## Canon EOS R6 Mark III

• £2,799 body only • [canon.co.uk](http://canon.co.uk)

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

★★★★★

**Reviewed**  
27 Jan 2026



## Fujifilm GFX100 II

• £6,999 body only • [fujifilm-x.com](http://fujifilm-x.com)

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

★★★★★

**Reviewed**  
21 Nov 2023



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## Tenba DNA 9 Slim Messenger

• £110 • [uk.tenba.com](http://uk.tenba.com)

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

★★★★★ Reviewed 26 Apr 2022



## Vanguard Veo Metro B25L

• £185 • [vanguardworld.co.uk](http://vanguardworld.co.uk)

This good-looking backpack will hold a camera and up to 4 lenses, with separate sections for a 16in laptop and personal items. It offers a good level of protection for your kit, while being packed full of useful pockets and clever design details. It's also comfortable to carry when full.

★★★★★

Reviewed  
12 Aug 2025



## Wandrd Prvke 21 V4

• £281 (photography bundle) • [eu.wandrd.com](http://eu.wandrd.com)

Wandrd's compact backpack offers sleek style for everyday use. Durable and comfortable to carry, it provides access from the top, side and back. Different-sized camera cubes can be used for smaller or larger kits, or the bag can be used on its own. Dedicated sleeves hold a tablet and laptop.

★★★★★

Reviewed  
23 Sep 2025



## NiSi NM-180s Macro Rail

• £105 • [nisioptics.co.uk](http://nisioptics.co.uk)

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

★★★★★

Reviewed  
24 Oct 2020



## Cullmann Rondo 460M RB8.5

• £80 • [transcontinenta.co.uk](http://transcontinenta.co.uk)

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

★★★★★

Reviewed  
21 Mar 2020



## Heipi W28S Travel Tripod

• £330 • [heipivision.com](http://heipivision.com)

This compact tripod employs a space-saving design, with a unique detachable 'three pillar' centre column that can also be used as a standalone table-top tripod. The ball head is impressively large and strong, too. It boasts lots of other neat features, while being well made and unusually stable. It's probably the best example of this kind of travel tripod.

★★★★★

Reviewed 2 Sep 2025



## Benro Rhino 24C tripod with VX25 head

• £250 • [uk.benroeu.com](http://uk.benroeu.com)

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

★★★★★

Reviewed  
28 Nov 2020



## NiSi True Color ND-Vario 1-5 stops

• £89-£179 • [nisioptics.co.uk](http://nisioptics.co.uk)

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

★★★★★

Reviewed  
24 May 2022



## Benro SupaDupa Pro MSDPL46C

• £189 • [uk.benroeu.com](http://uk.benroeu.com)

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

★★★★★

Reviewed 24 Apr 2021



## Godox iFlash iT30Pro

● £67 ● godox.com

This tiny flash unit from Godox is both portable and affordable, while offering a comprehensive feature set. There's a choice of TTL auto or manual power setting, and the built-in Li-ion battery conveniently charges via USB. It can even work as a 2.4GHz wireless trigger for the firm's larger flash units. An optional riser/bounce adapter adds further appeal.

★★★★★

Reviewed  
11 Nov 2025



## Hollyland Lark M2S

● £149 ● hollyland.com

This excellent wireless mic stands out due to the clever design of the transmitter units. Only the tiny microphone section is visible, with the rest of the electronics hidden away behind the subject's clothing. The kit comes with one transmitter that plugs into the USB-C port of a smartphone or computer, and another that's designed to be used on your camera. Sound quality is really very good.

★★★★★

Reviewed  
1 July 2025



## Hahnel ProCube 3

● £80 ● hahnel.ie

This USB-C-powered dual battery charger employs interchangeable plates that each accept a pair of batteries. An LCD display shows progress, while a 2A USB-A output allows phones or tablets to be charged once the camera batteries are full. Versions are available for all the main camera brands.

★★★★★

Reviewed  
4 Mar 2025



## Datacolor SpyderPro

● £249 ● datacolor.com

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

★★★★★

Reviewed 25 Jul  
2023



## Rotolight NEO 3 Pro

● £389 ● rotolight.com

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

★★★★★

Reviewed  
15 Nov 2022



## Peak Design Form Rope strap

● £45 ● peakdesign.com

This minimalist rope strap is, like all Peak Design's products, expensive compared to similar-looking alternatives. But it's extremely well made from high-quality materials, and it works brilliantly. It comes in a choice of three lengths and three colours, and is perfect for carrying small mirrorless or compact cameras.

★★★★★

Reviewed  
13 Jan 2026



## Kase Wolverine K9 100mm Entry-Level Kit

● £399 ● kasefilters.com

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

★★★★★

Reviewed  
5 Dec 2020



## Intrepid Compact Enlarger

● £300 ● intrepidcamera.co.uk

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

★★★★★

Reviewed  
17 Jul 2021



## Fujifilm Instax Link WIDE

● £140 ● instax.co.uk

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

★★★★★

Reviewed  
25 Jan 2022



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F/5.0-6.3 IS



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## PANASONIC LUMIX S1 II

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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.



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## 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.



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## 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



Stock expected March 2026.

**SIGMA 15MM**  
F/1.4 DC | C  
CANON RF / SONY E / X MOUNT



Stock expected March 2026.

**SIGMA 35MM**  
F/1.4 DG II ART  
SONY E / L MOUNT



Stock expected April 2026.

**TAMRON 90MM**  
F/2.8 Di III MACRO VXD  
SONY E / NIKON Z



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F/2.8 Di III VXD G2  
SONY E / NIKON Z



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**TAMRON 70-180MM**  
F/2.8 Di III VC VXD G2  
NIKON Z



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## 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.



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**MANFROTTO ONE PHOTO**  
TRIPOD



Expected late March 2026

**MANFROTTO ONE PHOTO**  
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**MANFROTTO ONE PHOTO**  
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### CANON DSLRS

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| 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 |

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### Used Canon

|        |                                          |       |
|--------|------------------------------------------|-------|
| 909820 | 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 f2.8 L II USM EF           | £849  |
| 909909 | Canon 24-70mm f4L IS USM EF              | £479  |
| 901719 | Canon 28-300mm f3.5-5.6 L IS USM EF      | £999  |
| 909965 | Canon 400mm f5.6 L 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  |
| 909768 | Canon EOS 80D Body                       | £439  |
| 909899 | Canon EOS 850D & 18-55mm IS              | £799  |
| 909959 | Canon EOS 90D Body                       | £699  |
| 908391 | Canon EOS R50 Body                       | £569  |
| 909944 | Canon EOS R8 Body (10,000 Shutter Count) | £1199 |
| 909900 | Canon Powershot G3X                      | £399  |
| 909509 | 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  |
| 909993 | 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 LMWR XF       | £449 |
| 909451 | Fujifilm 50-140mm f2.8 R LM OIS WR XF | £749 |
| 909727 | Fujifilm 50mm f2 RWR 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  |
| 909895 | 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  |
| 909664 | 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

|        |                                                |      |
|--------|------------------------------------------------|------|
| 909804 | 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 f2.8 G 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  |
| 909720 | 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

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## Used Canon



| R5 MKII body                           | R6 MKIII body       | 100-500mm F4.5/7.1 L IS USM |
|----------------------------------------|---------------------|-----------------------------|
| £2699                                  | £2399               | £1999                       |
| <b>CANON R MIRRORLESS USED</b>         |                     |                             |
| R5 MKII body.....£2699                 | R5 body.....£1699   |                             |
| R6 MKII body.....£2399                 |                     |                             |
| R6 MKII body box.....£1399             |                     |                             |
| 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.....£1299 |                     |                             |
| RF 15-35 F2.8 L IS USM box.....£1499   |                     |                             |
| 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.....£1299  |                     |                             |
| 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 150-500 F4.5/7.1 L IS USM.....£1999 |                     |                             |
| RF 600 F11.....£549                    | RF 800 F11.....£549 |                             |

## Used Canon



| 100-400mm F4.5/5.6 L II          | 200-400mm F4 IS USM L | 300mm F2.8 IS USM LII | 400mm F4 DO IS USMIII |
|----------------------------------|-----------------------|-----------------------|-----------------------|
| £999                             | £5499                 | £3499                 | £3699                 |
| <b>FLASH/ACCESSORIES USED</b>    |                       |                       |                       |
| 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 III.....£99                |                       |                       |                       |
| 430EX.....£69                    |                       |                       |                       |
| 550EX.....£149                   |                       |                       |                       |
| 580EX.....£179                   |                       |                       |                       |
| 600EX RT.....£199                |                       |                       |                       |
| 600EX RTII box.....£299          |                       |                       |                       |
| RS60E remote.....£20             |                       |                       |                       |
| RS-80N3 remote.....£30           |                       |                       |                       |
| TC80-N3 remote.....£79           |                       |                       |                       |
| Angle finder C.....£79           |                       |                       |                       |

## Used Canon



| 1DX MKII body                        | 5D MKIV body | 7D MKII body |
|--------------------------------------|--------------|--------------|
| £POA                                 | £1199        | £499         |
| <b>CANON AF LENSES USED</b>          |              |              |
| 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.....£179        |              |              |
| 24 F1.4 STM EFS.....£169             |              |              |
| 24 F3.5 USM LII TSE box.....£999     |              |              |
| 27-35 F2.8 USM LII box.....£999      |              |              |
| 27-40 F4 IS USM L.....£599           |              |              |
| 24-105 F3.5/5.6 IS STM.....£199      |              |              |
| 24-105 F4 IS USM L.....£299          |              |              |

| <b>SIGMA CAF USED</b>                   |
|-----------------------------------------|
| 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 F5.6/6.3 DG OS sport.....£999   |
| 150-600 F5.6/6.3 DG OS contemp.....£749 |
| TC1401 1.4x extender.....£149           |
| TC2001 2x extender.....£299             |

## Used Nikon



| Z8 body                             | Z7 MKII body         | 70-200mm F2.8 S VR |
|-------------------------------------|----------------------|--------------------|
| £2299                               | £1299                | £1499              |
| <b>NIKON Z MIRRORLESS USED</b>      |                      |                    |
| Z9 body box.....£2999               |                      |                    |
| Z8 body box.....£2299               |                      |                    |
| Z7 MKII body box.....£1299          |                      |                    |
| Z6 MKII body box.....£1499          |                      |                    |
| 14-24 F2.8 S box.....£1399          |                      |                    |
| 14-30 F2.8 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                  |                      |                    |
| 50 F2.8 S macro.....£439            |                      |                    |
| 70-200 F2.8 VR S box.....£1499      |                      |                    |
| 85 F1.8 S.....£599                  |                      |                    |
| 100-400 F4.5/5.6 VR S box.....£1699 |                      |                    |
| 180-600 F5.6/6.3 VR box.....£1499   |                      |                    |
| 800 F6.3 VR S box.....£4199         |                      |                    |
| TC 2x tele converter box.....£149   |                      |                    |
| FTZ adapter II box.....£199         |                      |                    |
| MB-N1 grip.....£199                 | MB-N10 grip.....£199 |                    |

## Used Nikon



| 200-500mm F5.6 E ED AFS VR          | 500mm F5.6 E PF VR AFS | 500mm F4 E FL ED VR |
|-------------------------------------|------------------------|---------------------|
| £749                                | £1799                  | £2999               |
| <b>NIKON AF LENSES USED</b>         |                        |                     |
| 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            |                        |                     |
| 20 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.....£269             |                        |                     |

## Used Nikon



| D850 body                               | D500 body | D5 body |
|-----------------------------------------|-----------|---------|
| £999                                    | £599      | £POA    |
| <b>SIGMA NAF USED</b>                   |           |         |
| 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 F5.6/6.3 DG OS.....£599         |           |         |
| 105 F2.8 EX DG HSM OS.....£299          |           |         |
| 150-600 F5.6/6.3 DG OS sport.....£999   |           |         |
| 150-600 F5.6/6.3 DG OS contemp.....£749 |           |         |
| 180 F2.8 OS macro.....£149              |           |         |
| TC-1401 1.4x extender.....£499          |           |         |
| TC-2001 2x extender.....£299            |           |         |
| 16-300 F3.5/6.3 DiII V.C.....£349       |           |         |
| 70-300 F4.5/5.6 V.C USD.....£229        |           |         |
| 90 F2.8 Di.....£299                     |           |         |
| 100 F2.8 Di.....£199                    |           |         |

| <b>NIKON 35MM BODIES/LENSES USED</b> |
|--------------------------------------|
| 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 F1.8 AIS.....£349                 |
| 35-105 F3.5/4.5 AIS.....£149         |
| 50 F1.8 AIS.....£299                 |
| 85 F2 AIS box.....£349               |
| 100-300 F5.6 AIS.....£199            |
| 105 F1.8 AIS.....£499                |
| 105 F2.8 micro box.....£299          |
| 135 F2 AIS.....£399                  |
| 180 F2.8 AIS.....£399                |
| 200 F4 AIS macro.....£299            |
| PB-6 bellows.....£199                |
| PB-4 bellows.....£199                |

## Fujifilm Used



| XT-4 Body Blk                    | 16-55mm F2.8 XF     |
|----------------------------------|---------------------|
| £799                             | £499                |
| <b>FUJI X DIGITAL USED</b>       |                     |
| XT-4 body black.....£799         |                     |
| X Pro 1 body.....£399            |                     |
| 16-55 F2.8 XF.....£499           |                     |
| 16-80 F4 WR.....£399             |                     |
| 18 F2 XF box.....£299            |                     |
| 18-55 F2.8/4 XF.....£299         |                     |
| 23 F1.4 XF WR.....£349           |                     |
| 27 F2.8 XF.....£349              |                     |
| 30 F2.8 XF WR macro.....£479     |                     |
| 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 Used



| OM-1 Body                        | 40-150mm F2.8 Pro |
|----------------------------------|-------------------|
| £799                             | £899              |
| <b>OLYMPUS MICRO 4/3 USED</b>    |                   |
| OM-1 body box.....£799           |                   |
| E-M10 MKII 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 F4.5/6.3 ED MKII.....£349 |                   |
| 25 F1.8.....£249                 |                   |
| 30 F3.5 macro box.....£199       |                   |
| 40-150 F2.8 Pro.....£899         |                   |
| 40-150 F4 Pro box.....£349       |                   |
| 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 Used



| G9 Body                          | 8-18mm F2.8/4 |
|----------------------------------|---------------|
| £499                             | £599          |
| <b>PANASONIC MICRO 4/3 USED</b>  |               |
| GH5 body.....£599                |               |
| G9 body box.....£499             |               |
| 7-14 F4.....£399                 |               |
| 8-18 F2.8/4 box.....£599         |               |
| 9 F1.7 DG.....£439               |               |
| 12 F1.4 Summilux DG.....£599     |               |
| 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         |               |
| 25 F1.4 box.....£399             |               |
| 45-175 F4.5/5.6.....£249         |               |
| 45-200 F4.5/5.6 box.....£149     |               |
| 100-300 F4/5.6 MKII box.....£429 |               |
| Samyang 12 F2 man focus.....£179 |               |

## Sony Used



| A7R MKV Body                          | 100-400mm F5.6/6.3 GM OSS |
|---------------------------------------|---------------------------|
| £2499                                 | £1799                     |
| <b>SONY FE MOUNT DIGITAL USED</b>     |                           |
| A7R MKV body box.....£2499            |                           |
| A7C 11 body silver box.....£1499      |                           |
| 16-35 F2.8 GM.....£1069               |                           |
| 16-35 F4 FX 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 F4.5/6.3 GM OSS box.....£1799 |                           |
| 200-600 F5.6/6.3 box.....£1099        |                           |
| Sigma 35 F1.2 Art.....£599            |                           |
| Tamron 150-500 F5.6/7.1 V.C.....£699  |                           |
| Voigtlander 50 F2 APO MF.....£499     |                           |

SONY A6100 + E SERIES SEE WEBSITE

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

| <b>BRONICA ETR 645 USED</b>          | <b>BRONICA SQ 6x6 USED</b>           | <b>503CW, 80mm F2.8, CFE, A12, WLF</b> | <b>501C, 80mm F2.8, A12, WLF</b> | <b>PENTAX 645 AF USED</b>           | <b>PENTAX 6x7 USED</b>                  |
|--------------------------------------|--------------------------------------|----------------------------------------|----------------------------------|-------------------------------------|-----------------------------------------|
| ETRSI + 75 + WLF + 120 back.....£699 | SQA, 80 F2.8, WLF, 120 back.....£699 |                                        |                                  | 33-55 F4.5 FA.....£499              | 67 II, AE prism, 105 F2.4.....£2299     |
| ETRSI body.....£299                  | 120 back.....£699                    |                                        |                                  | 35 F3.5 FA HD.....£699              | 45 F4.....£499                          |
| 50 F2.8 E MC.....£199                | SQB, 80, WLF, 120 back.....£699      |                                        |                                  | 45-85 F4.5 FA.....£599              | 55 F4 late.....£599                     |
| 100 F4 PE macro.....£199             | 50 F3.5 S.....£199                   |                                        |                                  | 55-110 F5.6 FA.....£499             | 75 F4.5 shift box.....£499              |
| 135 F4 PE.....£349                   | 80 F2.8 PS.....£299                  |                                        |                                  | 150-300 F5.6 FA ED box.....£499     | 90-180 F5.6.....£399                    |
| 150 F3.5 PE.....£299                 | 150 F3.5 S.....£299                  |                                        |                                  | 200 F4 FA.....£399                  | 120 F3.5 soft focus.....£299            |
| 150 F3.5 E.....£179                  | 150 F4 PS.....£299                   |                                        |                                  | 400 F5.6 FA.....£499                | 135 F4 macro.....£299                   |
| 250 F5.6 E.....£199                  | 1.4x converter PS box.....£299       |                                        |                                  | 55 F2.8.....£299                    | 165 F2.8.....£199                       |
| 120 back RWC late.....£99            | 2x converter PS box.....£149         |                                        |                                  | 80-160 F4.5.....£299                | 165 F4 leaf.....£379                    |
| 135N 35mm back.....£249              | SQAi 120 back late.....£149          |                                        |                                  | 135 F4 leaf box.....£399            | 200 F4 latest.....£249                  |
| Speed grip E.....£99                 | SQA 120 back early.....£99           |                                        |                                  | 200 F4.....£299                     | 300 F4 latest.....£199                  |
| WLF.....£149                         | SQAi waist level finder.....£169     |                                        |                                  | 300 F4 green T*.....£499            | 400 F4 early.....£299                   |
| Sports finder.....£299               | SQAi prism AE late.....£399          |                                        |                                  | 1.4x or 2x converter each.....£199  | Helicoid ext tube.....£149              |
| AEIII prism.....£299                 | Prism A early.....£199               |                                        |                                  | Auto ext tube set.....£149          | REF converter angle finder box.....£199 |
| AEIII prism.....£199                 | Prism AE early.....£249              |                                        |                                  | Helicoid ext tube.....£199          | WLF.....£199                            |
| Rotary or plain prism E.....£149     | SQA speed grip.....£149              |                                        |                                  | REF converter angle finder.....£149 | Wooden grip.....£149                    |
| Macro bellows E.....£149             | Accessories.....SEE WEB              |                                        |                                  |                                     |                                         |
|                                      |                                      | <b>HASSELBLAD 6x6 USED</b>             | <b>HASSELBLAD 6x6 USED</b>       |                                     |                                         |
|                                      |                                      | 503CX, 80 F2.8 CFE, A12, WLF.....£2499 | 40 F4 CFE.....£1699              |                                     |                                         |
|                                      |                                      | 503CW, 80 F2.8 CFE, A12, WLF.....£3999 | 55 F2.8.....£299                 |                                     |                                         |
|                                      |                                      | 501C, 80 F2.8, A12, WLF.....£2699      | 120 F4 CF macro.....£599         |                                     |                                         |
|                                      |                                      | SQA 120 back early.....£99             | 135 F5.6 CF.....£599             |                                     |                                         |
|                                      |                                      | PM 90 prism.....£369                   | 150 F4 CFI.....£899              |                                     |                                         |
|                                      |                                      | WLF chrome.....£399                    | 150 F4 black T*.....£499         |                                     |                                         |
|                                      |                                      | A12 magazine.....£199/499              | 180 F5.6 CF.....£699             |                                     |                                         |
|                                      |                                      | Winder CW box.....£299                 | 250 F5.6 black T*.....£299       |                                     |                                         |
|                                      |                                      | Macro bellows & hood.....£299          |                                  |                                     |                                         |
|                                      |                                      | Lenshoods/Filters.....SEE WEB          |                                  |                                     |                                         |



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# Final Analysis

## Peter Dench considers...

Mother holding her son during his Orthodox Baptism at the Church of the Transfiguration in Khabarovsk, 2008, by Seamus Murphy

This isn't a photograph I warmed to immediately. I found it disconcerting. I'm not sure why. Probably the naked boy. That and my Western brain seasoned on cynicism and an acute allergy to organised religion.

It depicts a mother holding her son during his Orthodox Baptism at the Church of the Transfiguration in Khabarovsk. The cathedral, constructed between 2001 and 2004, is known for its striking architecture and commanding position overlooking the Amur River. At 95m in height, it's one of the tallest churches in Russia.



© SEAMUS MURPHY

### Misreadings

The image is from Seamus Murphy's book, *Strange Love*. A book designed to destabilise the viewer, challenging the conventional narrative of East and West. With its deliberate sequencing of US, Russia, US, Russia, it forces misreadings, and often disorients the viewer. Those misreadings became part of the book's thesis.

I was slightly ashamed of my initial reaction to the photo so printed out a copy and pinned it on my cork-board. I wanted to figure out why? If this

baptism was in Norwich and the women wore Western-wear, would I feel different? Is it the child's size? Baptism is usually performed on infants. This boy looks adolescent.

Maybe it's the absence of men, a chilling reminder of my own youth being surrounded by overbearing aunts with their demands and expectations. Maybe it's the pink bowl, cheap-looking footwear or the mullet haircut? Maybe I've just watched too many British folk-horror films about devout Christians?

Peering across at the cork board these past weeks, my perception has softened from suspicion and discomfort to assurance and serenity. The mother isn't presenting her child, she is protecting him as mothers do. Her touch is just right – tender and light. Her blonde hair pushed forward almost acts as a halo. She's applied makeup, it's there, but not gaudy.

The colour in the image is clever – there's red, green, blue, yellow and purple but they aren't jarring. There's

## 'Maybe I've just watched too many British folk-horror films about devout Christians?'

harmony throughout the image that makes it painterly rather than documentary.

Orthodox baptism requires full immersion. A literal rebirth. The vulnerability is theological, not exploitative. Once I understood that, the image became less about nakedness and more about faith. There's a Renaissance quality about it. A modern

Madonna and child bathed in soft light, surrounded by ritual.

I may have recoiled at first. I even felt a little disgusted. I had read conspiracy when there is devotion. Great photographs test us. Sometimes the image doesn't reveal prejudice. It reveals your own.

*Strange Love* by Seamus Murphy is published by Setanta Books, RRP £60.



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

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