

Tuesday 31 March 2026

Amateur Photographer

Passionate about photography since 1884



Panasonic S1II

Is this flagship 24MP hybrid Lumix worth the premium over the S1IIE?

Capturing Kylie

How an early shoot with the songstress taught **Harry Borden** a valuable lesson about retaining rights

Fujifilm Instax Mini Evo Cinema

The year's most eccentric camera – but who is it for?



Pub masters

How the regulars at a local village pub teamed up to recreate famous paintings

Plus How AI fake photos are undermining history • Neewer CB300C studio light



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**Trade the camera you
don't use for one you will.
Or take the cash.**

Time to change gear.



Inside this week's issue

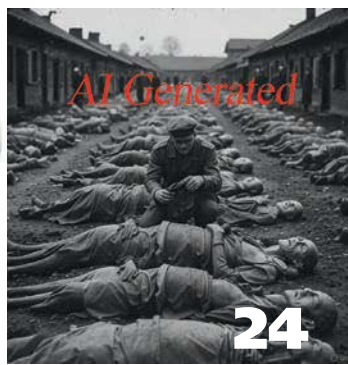
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© HARRY BORDEN



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THE WORD GROOM IN THE BOTTOM RIGHT IDENTIFIES THIS PICTURE AS AI



© MARTIN VENTRIS-FIELD



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THIS WEEK'S CONTRIBUTORS



DAVID CROSSLAND

The journalist and photographer looks into the dangers of AI-generated Holocaust images



HARRY BORDEN

In *When Harry Met*, portrait pro Harry looks back on a shoot with the enigmatic Kylie Minogue



PETER DENCH

The AP regular finds out about a project recreating Old Master paintings with pub-goers as sitters



ANDY WESTLAKE
Technical Editor

Andy tests the Lumix SIII, Panasonic's flagship 24MP hybrid camera



DAMIEN DEMOLDER

Former AP editor Damien reviews Neewer's CB300C RGBW LED studio light



AMY DAVIES
Features Editor

In *Books and exhibitions*, Amy looks at an uplifting exhibition and a Route 66 tribute

Welcome



This week Harry Borden recounts a shoot from early in his career when he was coerced by the artist's management

into signing away his rights. If you enjoy the fascinating stories behind Harry's portrait shoots, which he has been sharing with AP readers for over ten years now, you should visit his YouTube channel (@fredandharryborden). It has over 100 videos, including one on this Kylie shoot, filmed with his son Fred. One of the biggest threats facing today's photographers is generative AI, but it is also being used to create fictional alternative histories that undermine our trust in what we see and read about the past. David Crossland reports on a surge of sick AI images depicting the Holocaust. On a lighter note, we reveal how Martin Ventris-Field teamed up with the regulars at his local pub to stage affectionate recreations of famous paintings. Who needs AI? **Nigel Atherton, Editor**



MAIN COVER PICTURE © HARRY BORDEN. COVER INSET PICTURE: © MARTIN VENTRIS-FIELD

Harry Borden's early career portrait of Kylie Minogue graces this week's cover. Read the story behind it on page 20

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The new
Panasonic
Lumix TZ300

Panasonic revives its classic travel zoom compact

In another sign of a revival in the compact camera market, Panasonic has launched a new premium 'travel zoom' model. In essence, the Lumix TZ300 is based on the TZ200 from 2018, with the same a 20MP, 1-in type sensor and extremely versatile 24-360mm equivalent 15x zoom lens. Unfortunately, though, Panasonic has omitted that camera's viewfinder, which means users will have to make do with using a fixed 3in, 1.84m-dot touchscreen on the back to compose their shots.

As before, the TZ300 is designed to be pocketable, measuring 111 x 66 x 45mm and weighing 337g. While it's a point-and-shoot at heart, it still packs in a decent specification. This includes a standard ISO

range of 125-12,800, plus burst shooting at up to 10fps with fixed focus, or 6fps with continuous AF. Video recording is available in 4K at 30fps, or Full HD at 60fps. Hybrid image stabilisation combines in-lens optical IS with electronic stabilisation for video.

Face detection is included for autofocus, but the TZ300 lacks any of the more advanced subject detection modes for animals or vehicles that we've now become used to seeing in modern cameras. However in compliance with EU regulations, it now has a USB-C port for battery charging and data transfer.

The Panasonic Lumix TZ300 is due on sale from the beginning of May for £869, in a choice of black or grey finishes.

Calling all women documentary photographers

The Marilyn Stafford FotoReportage Award, which celebrates its tenth anniversary this year, is now open for (free) entries from women photographers around the world. As with previous years, the Nikon-sponsored prize is awarded for the completion of a compelling and cohesive documentary photo essay, which addresses an important social, environmental, economic or cultural issue, whether local or global.

Entries close on 18 May, and the overall winner, who receives a £4,000 prize, will be announced in June. There will also be a special celebration of ten years of the prize from 17-20 September at POST, Brighton & Hove's new centre for photography.

Marilyn Stafford was an eminent and pioneering documentary photographer who received AP's Lifetime Achievement Award in 2019.

You can find all the full entry details by visiting fotodocument.org/fotoaward/



Ana Maria Arévalo Gosen won the Marilyn Stafford FotoReportage Award in 2023

© JOSEF STEFAN/ WILDLIFE PHOTOGRAPHER OF THE YEAR

Hunger games

Austrian photographer Josef Stefan has won the Wildlife Photographer of the Year Nuveen People's Choice Award 2026 for his picture of a lynx in Ciudad Real, Spain. A record-breaking 85,917 votes were received from the public. The organisers said, 'His winning image depicts a young lynx playfully throwing a rodent into the air before killing and devouring it, which is common behaviour. The game lasted 20 minutes before the lynx got bored, then taking the rodent behind a bush to eat it.' See bit.ly/NuveenPeoplesChoice2026

This photo by Josef Stefan was the
Wildlife Photographer of the Year Nuveen
People's Choice Award 2026 winner



New Nikon lens warranty

 Nikon is now offering a free five-year warranty on all newly purchased Nikkor Z mount lenses. The warranty applies to the UK and most other European countries, but only covers new lenses purchased from authorised Nikon retailers, the Nikon Store and Nikon Plazas in Europe. Kit lenses and teleconverters are included too. In order to get the five-year cover, register your new Nikon lens online within 90 days of purchase. For details, see bit.ly/nikwarranty



The grand national (and regional)

 The National and Regional Award winners have been announced by the Sony World Photography Awards. New categories include the European Student Award and the India National Award. The former was won by Teresa Halbreiter, who explores the search for femininity and individuality in the male-dominated German Armed Forces; the latter by Avijit Ghosh for her series Keepers of Mangroves, exploring tiger-conservation initiatives in Dayapur, India. See the full list of winners at bit.ly/sonyregional



Stealth ©Greg du Toit, South Africa,
National Awards 1st Place, Sony
World Photography Awards 2026



Viewpoint Gavin Stoker

Our regular columnist reveals why you should pause before flogging seemingly obsolete old family cameras

Recently, at the behest of my mother and following the death of my father, I've been rooting around in the loft and found a lot of previously hidden or lost gems. This includes a Eumig Super 8 film projector that, functional or not, is a thing of beauty, plus an old Goodmans stereo amplifier – likewise I'm guessing 1970s – with chunky knobs adorning its classic warm wood veneer.

While eBay suggests each is worth around £100, I'm tempted to hang on to them and bring them back into service. Surprisingly, I'm less sentimental regarding cameras. Despite the upsurge in interest in old digital compacts amongst the younger generation I'm all ready to sell a 20-year-old Fujifilm FinePix superzoom camera and Panasonic 3CCD digital camcorder. Then my mother handed me a wallet, saying, 'I don't know what this is...'

'Smart' move?

In the wallet were two SmartMedia cards. This was the format abandoned by Fujifilm for, initially, xD-Picture Card and then the universally accepted SD/SDHC. One card bears the name of my now grown-up niece, who would have been, at the time, my parents' first grandchild.

It isn't just this familial discovery that gives me pause. The phased-out memory cards' dimensions are much larger than remembered. Each is the size of an After Eight mint! Further hunting unearths a memory card reader the size of a generous wedge of cheese.

'You may as well get rid of that and the camera,' my mother suggests.

'But if I do, how are you going to look at whatever's on here?' I ask.

Voices from the past

In the bag that came with the Panasonic camcorder were half a dozen obsolete MiniDV cassettes. Not all are labelled,



The Fujifilm FinePix S602 Zoom used Smartmedia cards and CompactFlash

but two read: 'Cruise' and 'Family'.

Charging up the device and popping in a cassette I see my mother's demeanour – and mindset – change. On the 'cruise' tape my father is giving a commentary while filming. It's the first time she has heard his voice since his death.

The 'family' tape begins with my now wife and I arriving to a chorus of 'Happy Christmas!'. As we're watching it, my mother asks why our daughter isn't with us. 'I don't think she's been born yet,' I reason. Sure enough, five minutes into the recording my brother and sister-in-law arrive with their then three-year-old – some six years older than our own child. My dad is again the one filming and, funnily enough, as he mutters away, my mother is shown using the now 'vintage' FinePix to take photos. Now we are also hearing my three-year-old niece talking excitedly. Reliving these old forgotten memories has stopped us both in our tracks. 'It's like time travelling,' I say. My mother agrees. I continue, 'We'd better hold off selling these for now, Mum.'

The kit itself is long redundant. But what it can show us is timeless. And also, sorry eBay, priceless.

Do get in touch if this story strikes a chord; we'd love to hear your experiences with old family cameras.

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

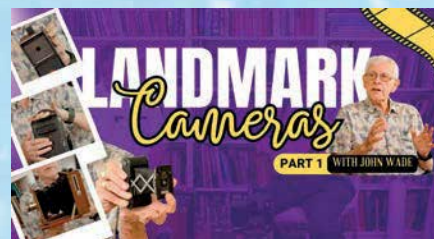
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ALL IMAGES © JB. COURTESY OF FAHO. SOLDAN PHOTO AND FILM FOUNDATION

Colour Me Modern: Claire Aho and the New Woman

Hundred Heroines, main gallery (Nailsworth) and Mortimer Gardens
Until 31 May. Free. See hundredheroines.org for opening times

These photos by a pioneering Finnish artist are sure to brighten anyone's day, says Amy Davies

Known as 'the Grand Old Lady of Finnish Photography', the exciting work of Claire Aho came at a time when colour photography was not considered worthy of serious artwork.

With a keen eye for composition, plus a bold and innovative use of colour techniques, Aho's work remains as vibrant and fresh today as it was when it was first published.

Aho began her career as a documentary filmmaker, For More Free Mags Check sastatus.com before starting her own studio in the 1950s – a formative period in Finnish design. After a remark from her father (Heikki Aho, himself a photographer) that colour photography in Finland was of poor

photography, Claire set out to put things right.

The result is these beautifully saturated images which reflect the liveliness of Helsinki's post-war cultural scene. In her native country, she became one of the most prominent photographers of her time, while her work was also displayed in exhibitions around the world.

In 1952 she was the only woman on site to film the 1952 Olympics in Helsinki. Her use of colour meant the flags of the world were brought to life, especially including the newly official blue-and-white cross of Finland itself.

Her work from the Olympics is what led to a

job at Pathé News in New York. At the time, she was the only woman among 400 men to report from Finland.

Later, Aho would go on to have an illustrious career in advertising and commercial work. It's perhaps these which shine most brightly in this show, with a cuteness and boldness that remains popular today.

In the 1970s, Aho moved to Sweden where she lived and worked until her death in 2015.

This show takes place at Hundred Heroines, the UK's only museum solely dedicated to women in photography. The show will run until 31 May.

Founder and curator Del Barrett said, 'There is so much bad news around, we wanted to show something cheerful. In the same way that Claire used colour and a modern style to project confidence and optimism about the future, we hope this exhibition leaves visitors feeling uplifted, energised and more hopeful about what lies ahead.'

Clockwise from left:

Claire Aho, Valio_s
Penguins, 1950

Claire Aho, Cotton
Rhapsody. Model
Elina Salo, 1958

Claire Aho, Fazer_s
Finlandia Sweets,
1952

Claire Aho, Surprise!
Pirkko Mannola,
Miss Finland 1958



Books & exhibitions

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



Street art can be incredibly skilled and vibrant

Masters of Street Art by Michael Harker

£89.95, teNeues, Hardcover, 352 pages,
ISBN: 9783961716975



If you are anything like me, you'll love a good bit of high-quality street art. It can really add vibrance to a street scene, especially in an otherwise grey landscape.

This large-format coffee-table book highlights some of the best examples of such street art, murals and graffiti you'll find in the world today.

In the book we see a broad range of cities included, such as Paris, London and São Paulo, with eye-popping colours and dramatic architecture to enjoy on every page.

You could use it as inspiration – a checklist of places to visit – or you could simply enjoy some armchair travelling. I was particularly drawn to one example, the artist Bordalo II, who uses plastic and rubbish to create impressions of animals in endangered habits, but there's plenty of other impressive things included here which have also been photographed.



One artist uses discarded objects to make animals

Left: Garry Fabian Miller,
As the white light meets
the green air, 2016

Below: Garry Fabian
Miller, Foxglove, July
16th, 2011

ALL IMAGES © GARRY FABIAN MILLER. COURTESY KESTLE BARTON



Garry Fabian Miller: Our Garden. Growing. Making. Living

Until 14 June. Free, Kestle Barton, Helston, Cornwall.

Visit kestlebarton.co.uk for more on opening times

Cameraless photography can sometimes be a contentious issue, especially on our pages, but personally I love it.

This exhibition of images by the internationally acclaimed artist Garry Fabian Miller centres on work made directly from and about his own garden, and were made with his partner Naomi.

Created on the edge of Dartmoor, a landscape which the artist describes as '15 acres of meadows, orchards, ponds and woodland', the images are made by placing plants and translucent materials directly onto light-sensitive photographic paper.

Fabian Miller said, 'I intervene between the light and the paper in a darkroom to enable a range of different images to exist. It should be fun. Life ought to be that.'

The location of the exhibition is important too. Kestle Barton prides itself on the land and art being intertwined. There, the gardens and surrounding fields are cultivated as part of the gallery's programme.

If you can't make the journey to the show however, then a new publication, *Our Garden*, which includes photographs of the garden alongside selected works from the exhibition, is also available.

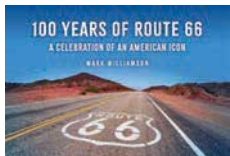




100 Years of Route 66: A Celebration of an American Icon

by Mark Williamson

£19.99, Amberley Publishing, Softback, 128 pages,
ISBN: 9781398128798



The very essence of Americana, Route 66 is an iconic highway which is this year celebrating its milestone 100th

birthday. First established in November 1926, the highway ran from Chicago, and went through Missouri, Kansas, Oklahoma, Texas, New Mexico and Arizona before finishing in California. The total distance covered was 2,448 miles. It was officially removed from the Highway System in the mid-1980s, with some sections of it being designated as a National Scenic Byway

with the name Historic Route 66.

Along the notorious route, there's diners, motels and gas stations that define a whole nation. It's a route that numerous road trips centre around, and of course is the subject of many films, books and famous songs.

The collection of images in *100 Years of Route 66* pays tribute to this most well-known of roads with brightness and boldness and an in-your-faceness that fans of classic American fare will surely lap up.

If you've got an interest in transport, American history, road trips and nostalgia, this is a great book to look through, and may even inspire your own trip one day.



Top: Mr D's Route 66 Diner, Kingman, AZ, a modern-day incarnation of the Route 66 spirit

Above: A magnificent display of historic signage outside the 66 Diner in Albuquerque, NM

A local reimagining of the Masters

Photographer Martin Ventris-Field collaborated with The Bell pub in Purleigh to recreate a series of Old Master paintings using pub regulars as sitters. **Peter Dench** finds out more...

Community photography projects mean well but can be tricky to get right. Often drifting into a visual language that reeks of amateur dramatics. When photographer Martin Ventris-Field LRPS began describing a collaboration with his much-loved country pub perched atop the hill in the beautiful village of Purleigh, alarm bells started ringing.

Thankfully it's not another calendar of naked locals with their rude bits obscured by a pint, carrot or candle. Martin's project was fully attired, recreating 12 of the most famous paintings in Western art history – *Girl With a Pearl Earring* by Vermeer, Renoir's *Girls at the Piano* and *American Gothic* by Grant Wood among them. It could easily have tipped into parody but under Martin's stewardship, the series – made in collaboration with The Bell pub and its regulars – manage to honour the essence of the original paintings. Some are playful, others more considered, all of them rooted in the social fabric of the place that produced them.

The origins of the project are

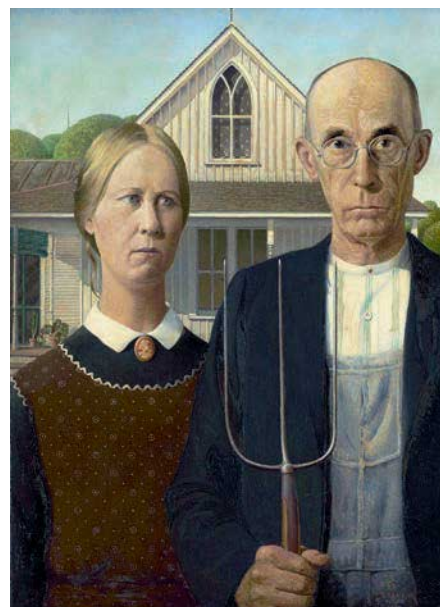
telling. There was no grant application, no strategic brief, no fixed outcome. 'The whole thing started about three or four years ago,' Martin recalls. 'Someone came into the pub and said what a great background it would make for *The Potato Eaters* [by Van Gogh].' The idea percolated for several years. The Bell's landlady, Kirsten Webb (who has an art degree) returned to it with a more developed idea of staging a series of photographic scenes inspired by major works of art, using the pub and its community as both backdrop and cast.

Kirsten was familiar with Martin's passion for photography and a natural ally. 'It really took my fancy,' he says. Rather than a giddy rush to production, the duo spent around six months discussing the idea, negotiating what might be possible within the physical constraints of the building and flow of village life. Martin admits he initially wanted more control. The 16th-century Essex pub isn't blessed with glass skylights and sliding doors – it's dark and intimate, far removed from a controlled studio environment. 'I said I wanted some kind of say over

Right: American Gothic. Original by Grant Wood

which pictures we did and also where they'd be set.'

As the project ignited, it became clear that this wasn't going to be a conventional photographer-led production. 'As things go, I didn't get much say at all,' says Martin laughing. 'Kirsten's a very singular woman. She knows a lot more about these images than I do,' he adds. Kirsten knew her pub and her regulars. Each painting was carefully paired to a space within The Bell and to specific people who frequented it. 'She'd always got



'They spent six months discussing what might be possible within the constraints of the pub and the flow of village life'





‘It’s got about 25 people in it with spears and muskets. We can’t do that in this blooming pub, unless we start drilling holes’

this blooming pub, unless we start drilling holes,’ he says. Eventually they settled on a carefully curated selection of artists and paintings that carry cultural weight, but crucially, lend themselves to reinterpretation. The Wednesday lunchtime jazz group stepped seamlessly into Rembrandt’s *The Anatomy Lesson of Dr. Nicolaes Tulp*, the dissected body of petty thief Aris Kindt substituted with a barrel.

To avoid slipping into a game of spot-the-difference, a key decision was to avoid literal reconstruction and focus instead on the essence of each painting. Martin explains, ‘Kirsten wanted the pub to feature, which is fair enough. The pub and the people involved share equal beats with the picture. Not to the extent that one crowded out the other. You want the essence of the painting, but not at the expense of

the people or the place.’ That balance between homage and autonomy elevates the series beyond a simple pub project.

Working with pub regulars, friends and families inevitably brought a glut of challenges. Some were confident, others deeply self-conscious. Martin’s experience as a secondary school teacher in Design and Technology proved exceptionally useful. ‘You have to take control,’ he says, although he was likened to a dentist more than a tutor. The shoots often arrived with an entourage of parents, partners, friends, all offering opinions. ‘You could have four wives or husbands all saying what should be done. So you just have to say, “Shut up”. Otherwise nothing happens,’ remembers Martin.

Detailed preparatory documents were produced

‘someone from the pub in mind for each picture,’ explains Martin. The Friday cribbage group became Cézanne’s *The Card Players*. The Bell’s head chef of 15 years and brilliantly named, Gerald Dumas, transformed into Frans Hals, *The Laughing Cavalier*. Kirsten starred as the waitress from Manet’s *A Bar at the Folies-Bergère*.

Martin stepped in to put his foot down when Kirsten floated the idea of Rembrandt’s *The Night Watch*. ‘It’s got about 25 people in it with spears and muskets. We can’t do that in

Above: The Supper at Emmaus. Original by Caravaggio

Right: Laughing Cavalier. Original by Frans Hals





➤ showing the original paintings and explaining the intention behind each image. Arguably works of art in their own right, they had a practical role. 'They'd often only seen the pictures on a mobile phone. You don't get much from that,' he says. Whenever possible, Martin would talk people through the idea a week or two in advance to ease nerves and reset expectations. 'Some were brilliant and needed no support at all. Others just kept relying on you,' he recalls.

The project was technically demanding. Recreating Caravaggio's *The Supper at Emmaus* is no small feat. 'Chiaroscuro was the hardest thing,' Martin admits. 'The dark and the light were just impossible.' He resorted to careful post-production, spending hours in Photoshop attempting to echo painterly textures. 'I probably only got halfway there, but at least it gives an idea of what they were aiming at,' he says.

The temptation to over-polish was resisted and use of AI and heavy digital manipulation restrained. 'I describe my use of AI and Photoshop as quite minimal.' Where details from the original paintings couldn't be replicated, like an architectural element absent from the pub, he allowed himself some artistic licence, borrowing cues from other works by the same painter or simplifying the scene entirely. 'You can't get it perfect. So what? It doesn't matter. You just go with what you've got,' is his pragmatic assessment.

Using a Canon EOS 5D Mark IV, all the images were shot tethered



Above: L'Absinthe.
Original by Edgar Degas

allowing sitters to see the results in real time. 'I could turn the laptop around and show them what was happening. They learned from the photos I was taking,' says Martin.

'We absolutely loved taking part,' said regular Lauren Wilson-Kerslake. 'I was in *The Umbrellas* [by Renoir] and Martin showed us the

painting and helped us get into character. It was brilliant!' To balance maintaining energy and achieving the necessary precision, each shoot typically lasted around an hour. Not always. *Automat* by Edward Hopper was a night shoot, beginning after the last customer had left the pub and finishing around 2am. ➤

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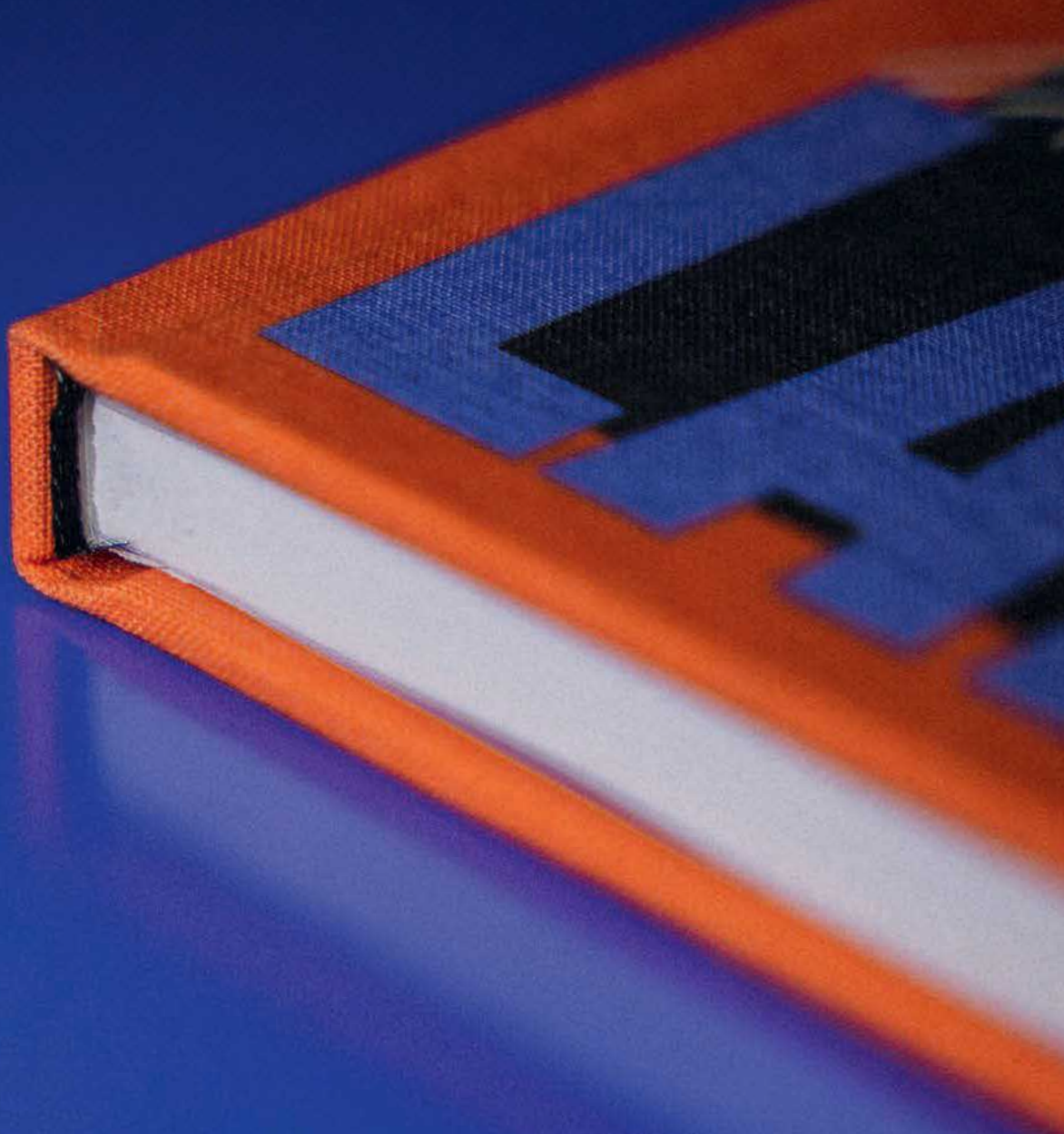
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Left: Umbrellas. Original by Pierre-August Renoir

▶ An exhibition was installed in The Bell's upstairs space that functions as a rotating gallery, offered free to anyone who wants to show work. The only requirement is an opening night, usually on a Friday, with drinks, nibbles and inevitably, a full pub. The opening night was packed and the response exceeded expectations.

'You could hardly move,' Martin recalls. A small book, calendars and other modest items were produced and sold at cost, raising about a thousand pounds. 'That was an indication of how interested people were,' he says. There was no marketing push, no social media blitz, just word of mouth and genuine curiosity.

Photography increasingly feels aggressively commercial or desperately self-conscious. The success of Martin's collaboration with The Bell lies in taking art history seriously without being irreverent. It treats its subjects with respect without idealising them. And it demonstrates what can happen when a photographer relinquishes a little control and allows a project to grow from the ground up.

'I've got a big smile on my face. And I think that's the success of the photography,' says Martin.

It's hard to disagree. The images are infectious. They have warmth and invite you in, much like the pub that inspired them.

AP

Martin Ventris-Field is a Maldon-based photographer who has documented life at The Purleigh Bell since 2018, charting its refurbishment, its people and its resilience through and beyond the Covid era. A retired secondary school Design and Technology teacher, he returned to photography on retirement after an early start as a school photographer, gaining his LRPS distinction in 2018 under the mentorship of Tony Bramley FRPS. Working primarily in astro landscape, landscape and portraiture, he shoots with a Canon EOS 5D Mark IV and uses a light-touch digital workflow.



When Harry Met...

Kylie

Harry Borden recalls a shoot with the enigmatic Princess of Pop that almost ended before it began

It was early January 1998 and I was still in the early years of my career when I was commissioned by the *Observer* *Life* magazine to photograph someone en route to becoming one of the most famous pop stars of the era: Kylie Minogue. She was then 29, had released her album *Impossible Princess* a couple of months earlier and was about to do her first tour for seven years.

The shoot was to take place in a private members' club in the West End of London, where she was also

being interviewed by an *Observer* journalist. I wasn't a big Kylie fan, but I obviously was aware of her career and hit songs. I remembered seeing her, years before, on the video for *I Should Be So Lucky* and thinking she had a real million-dollar smile, one that lights up a room.

In person, she was surprisingly small (just 5ft tall) and very slight. Although she looks like a sexy siren with a curvaceous figure in videos, when you see her in person you realise it's all a question of scale, lighting and camera angles.

Left: This is Harry's favourite picture from the shoot. 'It's not what you're used to seeing with Kylie Minogue'

Below: Kylie was incredibly easy to photograph





➤ I was told I'd have half an hour or so with her in the club and I knew I'd just have to make the best of the situation. While driving to the location, I stopped off at Brick Lane in the East End. At that time, there were several remnant shops in the area where I knew I could buy sheets of fabric for backgrounds. They were considerably cheaper than buying a roll of Colorama and a lot more fun and original. I bought a sheet of bright yellow fake fur material, which I felt would be a good background for Kylie.

When I arrived, Kylie was curled up like a kitten on a big leather chair. Before I could start, I was approached by people from her management company who gave me a contract to sign. This contract essentially gave them the copyright of all my images in the shoot for just £1. They played it down by saying it was just about controlling subsequent use of the images and wanting to prevent bad images being used without their consent. The clear implication was that the shoot wouldn't happen unless I signed the agreement.

This put me in a difficult position. I didn't want to have an argument with them in front of Kylie because that would have impacted on the pictures I was going to get. I wanted to keep things light, fun, playful

and creative. Reluctantly, I agreed to sign it. I tried to put it to the back of my mind and think positively: I thought, maybe the shoot will go well, we'll become friends and I'll get the chance to work with her a lot more in the future. So I set to work.

I was shooting with my Hasselblad 500 CM fitted with a 60mm wideangle and a standard 80mm lens, and rolls of Kodak transparency film. I later cross-processed the films in C-41 chemicals for a more contrasty, colour-shifted look that I liked at the time. I used a ring flash for most of the shoot, but for some shots I used a tungsten Redhead light that gave them a warm look.

Naturally photogenic

Kylie had a rack of clothes from which she chose a few different outfits, and I paired them with either a plain white or yellow fake fur background. She was incredibly easy to photograph, because she just went through a set series of poses that she thought I wanted.

She was so naturally photogenic that it was like shooting fish in a barrel, but at the same time, because she was going through lots of expressions by rote, I wasn't getting any sense of who she really was. She was very professional, but I wasn't

Harry had bought a sheet of bright yellow fake fur material to use as a background for Kylie

really able to establish a rapport. All too soon the shoot was over, but I got everything I needed for the *Observer* and one of the images was later used on the magazine's cover.

If asked what I thought of Kylie, I'd say I found her inscrutable. Who knows how involved she was in the policies of her management company. But if someone can effectively rights-grab a lot of work from photographers they're obliged to do photo shoots with, then further down the line it makes it a whole lot cheaper to use those images to produce a book. And that's what subsequently happened to some of my images in the book *Kylie La La La* (2002).

Kylie split from her management company in 2013 and I never even received the £1 fee. So, as far as I'm concerned, the contract is null and void.

The takeaway from this story is that photographers own the rights of their pictures unless they are employees. If you're freelance or taking pictures for fun, the default position is that you own the copyright. This has been the case in the UK since 1988. My advice, if you're being pressured to sign away the copyright, is to kick the can down the road and say you need to get some professional advice.

As far as the shoot itself goes, my favourite shot is the one with her in a denim top and her hair over one eye (shown on page 20). The shot was a precursor to what I do now, which is ask people for less. I just tell them to give me absence of thought. It's not what you're used to seeing with Kylie – she's usually shown as an effervescent little pixie performing – and I think it's a simple but striking image.

As told to David Clark

AP

Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His new book, *On Divorce: Portraits and Voices of Separation*, is published by The School of Life.

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An alarming trend

A recent surge in AI-generated images of the Holocaust on Facebook dishonours the victims and undermines genuine historical records, concentration camp memorial sites have warned.

David Crossland tells us more

German concentration camp memorial sites have demanded that social media platforms such as Facebook and TikTok combat a recent surge of fake 'photos' displaying Holocaust scenes. In an open letter published recently, some 40 German sites, archives and museums warned that AI-generated images of camp prisoners were blurring the boundary between fact and fiction and risk fuelling denial of the Holocaust.

Young people were in particular danger of being misled as they were increasingly resorting to AI to inform themselves, the memorials said.

To the casual scroller, it's hard to tell whether the so-called 'AI slop,' as AI-generated images and text spammed across social media are referred to, is genuine. They include liberators gazing on lines of bodies stretching into the distance, roll calls in the snow, crying children behind barbed wire and prisoners with emaciated faces languishing in huts, often accompanied by AI-generated stories.

It's being done to earn money through social media content monetisation programmes that reward images and text that generate a lot of clicks. It disrespects Holocaust victims and trivialises their suffering. That's contemptible in itself, say historians.

But they are more worried that fabricated images will undermine

the credibility of genuine ones.

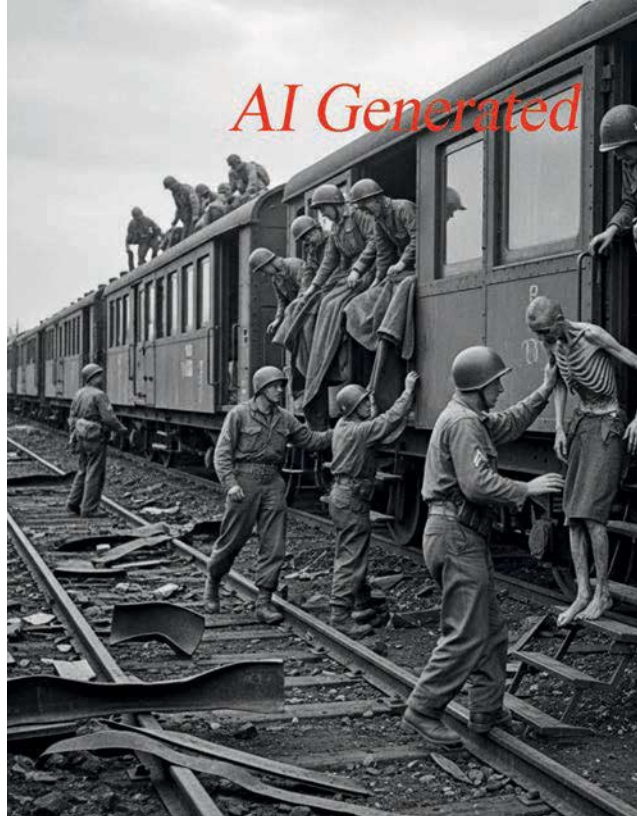
Closer inspection can still unmask the incongruously sharp, well-posed and perfectly lit AI images. One, purportedly from Bergen-Belsen, shows a soldier kneeling over a dead prisoner who has three legs. In some pictures, victims share the same face. Hands are in the wrong place. Some faces in the background are computer-distorted.

But AI is learning fast, with some images already incorporating fading and blurriness to make them look more genuine. The historian Jens-Christian Wagner, director of the Buchenwald concentration camp memorial near Weimar, said AI images will soon be impossible to distinguish from real photos to anyone apart from historians who know the layout of a particular camp and can detect flaws such as buildings being in the wrong place.

Historical revisionism

'It's a huge danger because it means ultimately even genuine photos could come into question,' he said. 'That would be disastrous because credibility is our greatest asset. The veracity of the sources is our defence against historical revisionism and Holocaust denial. If the sources are questioned, we lose the foundation of our work.'

He fears that in future, such AI images may not just be used to make profit but to rewrite history – for example by generating images of



Above: A grotesque AI image from Dachau posted on a Facebook site named History Icon

well-fed camp prisoners. 'I've already seen some like that. And then people say "they were well-treated".'

The problem goes beyond Holocaust remembrance. AI has the potential to shatter faith in all historical records. 'AI fakes of Holocaust scenes are probably just the beginning of a bigger problem with historical photographs,' said Uwe Neumärker, director of the Memorial to the Murdered Jews of Europe in Berlin. The greatest danger was that people would no longer be able to distinguish between genuine documents and AI fakes.

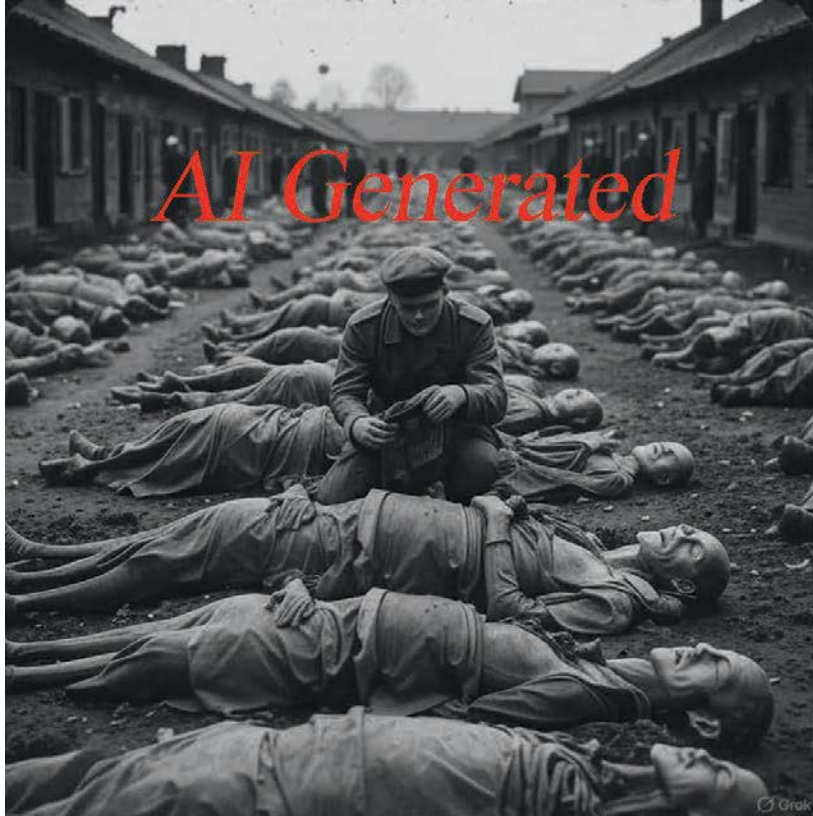
One day, the photos that changed the world could be dismissed under terabytes of AI slop – the napalm girl Phan Thi Kim Phúc running down the road, the Saigon execution of Viet Cong captain Nguyen Van Lém, Buzz Aldrin standing on the moon, the planes flying into the Twin Towers, the Zapruder film of the JFK assassination. Once the events have slipped out of human memory, who should believe these records?

In an investigation last year, the BBC tracked many of the Holocaust images to the accounts of a network of Pakistan-based content creators.

The Second World War is clickbait. Just ask AI. I typed this question into ChatGPT: 'To create content for Facebook, what is the most profitable historical period to cover?'

The helpful answer came in a split second: 'Most Profitable Overall: World War II'. It gave the following

David Crossland is a British journalist and photographer living in Berlin. He writes mainly for *The Times*. His book *Whispering Walls*, about soldiers' First World War graffiti in French caves, was published in 2023.



reasons: 'Huge, global audience (Boomers, Gen X, Millennials), extremely emotional stories (heroes, sacrifice, survival), endless content angles: battles, leaders, spies, home life, untold stories, strong monetisation: books, documentaries, merch, courses.'

The Dachau concentration camp memorial site near Munich told me it had found fake Holocaust images on Facebook accounts such as Whispers of History, Old Life Revisited, History Icon, History Timelines, Old is Gold, and Legacy Library. Whispers of History's intro says it 'shares true, human stories from the darkest chapters of the past – moments of courage, loss, and dignity that history books often overlook.'

Facebook's page transparency feature, which allows users to track the previous names of pages, shows that it was created in March 2024 and initially named Indah Setiani, before changing its name to History Teller last June and then Whispers of History last December.

The BBC quoted one Pakistani content creator who said a Facebook page with 300,000 followers could earn its owner \$1,000 USD a month if it had 'premium content' catered to higher-value audiences from the UK, US, and Europe.

The camp memorials have called on platform operators to make such images reportable as misinformation via internal reporting systems and to

Above: A scene supposedly set in Bergen-Belsen and posted on USA Memories. The word Grok in the bottom right identifies it as AI. Grok is an AI chatbot from xAI, Elon Musk's company

Above right: An AI image posted on Facebook, identified as a fake by the historian Iris Groschek. It purports to show the Sandbostel concentration camp after liberation in April 1945

exclude accounts that spread such content from all monetisation programmes. They also want the content always to be labelled as AI generated and removed if the labelling requirement is violated.

Facebook's parent company Meta, responding to the demands, said it had deleted a number of accounts that had been reported to it for 'unauthentic behaviour' and said users who breached its community standards were excluded from monetisation programmes. It added that spotting AI-generated content was technically challenging. TikTok said it was testing technology to embed watermarks and metadata in AI content to label it as such.

Ultimately, say historians, the best way to avoid AI misinformation about the Holocaust is to ignore social media and visit the camps which offer reliable facts and original photos about the genocide that killed six million Jews.

The AI slop trend has hit the memorial sites at a time of mounting hostility towards them from a surging far right keen to play down the Nazi era.

The Alternative for Germany party, which has surged in popularity in recent years, has accused the memorial sites of waging a 'cult of guilt'. Their rhetoric is inciting violent neo-Nazis to vandalise concentration camps by daubing them with swastikas, make the Hitler salute, shout Sieg Heil, and disrupt tours by equating the crimes in Buchenwald to German suffering at the hands of the Allies, warned Buchenwald director Wagner.

He said Buchenwald, where 56,000 political prisoners, repeat offenders, Jehovah's Witnesses, Roma and Sinti, homosexuals, Jews and prisoners of war were killed, was targeted about once a week. Last year, pupils were spotted lying down in the ovens of the crematorium for selfies. One of the two boys was the son of a local AfD politician who exerted pressure on the school not to punish them, said Wagner. They've started a trend, with other teenagers following suit, forcing the site to install a CCTV camera in the crematorium. AP

Right: School groups walking towards the crematorium of the Buchenwald concentration camp memorial site, Germany





At a glance

£2899 body only

£3599 with 24-105mm F4 lens

- 24MP full-frame sensor
- ISO 100-51,200 (standard)
- Up to 70fps shooting
- 6K 60p, 4K 120p, Full HD 240p video recording
- 5.76m-dot, 0.78x OLED viewfinder
- 3in, 1.84m-dot tilt/vari-angle LCD

Panasonic Lumix S1II

Is Panasonic's flagship 24MP hybrid camera worth the premium over its cheaper S1IIE sibling?

Andy Westlake finds out

For and against

- + Excellent build and handling
- + Highly refined control layout
- + Large, detailed viewfinder and versatile articulated LCD
- + Very effective in-body image stabilisation
- + Super-fast stills shooting and videoframe rates
- No auto subject-detection mode
- No intermediate burst speed between 10fps and 30fps

Data file

Sensor	24.2MP BSI-CMOS, 35.6 x 23.8mm
Output size	6000 x 4000
Focal length mag	1.0x
Lens mount	L-mount
Shutter speeds	60-1/8000sec
Sensitivity	ISO 100-51,200 (standard), ISO 50-204,800 (extended)
Exposure modes	PASM,
Metering	Multi, centre-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	70fps (electronic), 10fps (mechanical, AFS), 8fps (AFC)
Screen	3in, 1.84m-dot tilt/vari-angle LCD
Viewfinder	5.76m-dot, 0.78x OLED, 120fps
AF points	779
Video	6K 60p, 4K 120p, Full HD 240p
External mic	3.5mm stereo
Memory card	CFexpress Type B, UHS-II SD
Power	DMW-BLK22 rechargeable Li-ion
Battery life	360 (LCD), 320 (EVF)
Dimensions	134.3 x 102.3 x 91.8mm
Weight	800g including battery and card

Launched back in May 2025, the Lumix S1II is Panasonic's flagship pro-spec 24MP full-frame all-rounder. It was introduced alongside a near-identical twin, the S1IIE, with both cameras sharing their body design with the 44MP S1RII that had appeared a few months earlier. The difference between the two is that the S1II has a 'partially stacked' 24MP sensor that enables high-speed shooting, while the S1IIE uses a more conventional BSI-CMOS sensor.

At £2,899 body-only, the S1II commands a significant premium over the S1IIE (£2,299). However, the differences between the two cameras aren't necessarily huge. Firstly, the S1II can shoot stills at a seriously impressive 70 frames per second, whereas the S1IIE can 'only' manage 30fps.

Secondly, the S1II offers video framerates that are twice as fast as the S1IIE, and boasts higher specified dynamic range, too. But elsewhere, a line-by-line spec comparison shows the two cameras to be near-identical. As a result, this article borrows a lot from my S1IIE review.

At this price point, the S1II finds itself up against strong competition from the likes of the Nikon Z6III, Canon EOS R6 Mark III, and Sony Alpha A7 V. A comparison with the Nikon Z6III is particularly interesting, as it uses a 24MP partially-stacked CMOS sensor like the S1II, but at a price that's closer to the S1IIE. Meanwhile, both the Canon EOS R6 Mark III and Sony A7 V employ 33MP sensors at about the same price as the S1II, with the latter's being partially stacked. So how does the S1II stand up?

Broadly speaking, image quality is in line with other 24MP full-frame cameras
Panasonic S1II, 24-60mm f/2.8 at 40mm, 1/125sec at f/8, ISO 100





Features

Panasonic has built the S1II around a 24MP partially stacked full-frame sensor, which is presumably very similar to that used by the Nikon Z6III and its cinema camera sibling, the ZR. The sensitivity range covers ISO 100-51,200 as standard, and can be extended to ISO 50-204,800, which is pretty much standard for this type of camera. What looks more remarkable though is the dynamic range, with Panasonic claiming 14+ stops in normal operation, and 15+ stops in DR Boost mode.

When it comes to burst shooting, the S1II is very much top of its class. As already mentioned, it can shoot at up to 70fps in raw using its electronic shutter. Even if you engage Image Priority mode, which records 14-bit raw rather than 12-bit,

it still shoots at 60fps. With firmware version 1.3, Panasonic has also added a 30fps option.

Switch to the mechanical shutter, and you get 10fps with focus fixed and 8fps with continuous AF in speed priority mode. That drops to 7fps with AFS, or 6fps with AFC, in image priority mode. These speeds are the same as the S1II and S1RII.

For autofocus, there are subject detection options for humans, animals (including birds), cars, motorbikes/bicycles, trains and airplanes. Unfortunately, though, there's no Auto-selection option. When photographing people, alongside conventional eye/face and eye/face/body options, you get an 'Urban Sports' mode for such things as breakdancing, parkour and skateboarding. Some users will find it useful.

In-body image stabilisation

(IBIS) promises up to 8 stops of shake reduction when shooting hand-held. Panasonic has also included high-resolution multi-shot modes for hand-held and tripod-based shooting, which create a 96MP composite raw file in-camera. Handily, these are available from the drive mode dial – on other cameras they tend to be hidden in the menus.

One area where the S1II really stands out lies with its comprehensive video specs. It offers a bewildering array of resolutions and framerates, including 6K at 60fps in 2.4:1, 16:9 or 17:9 aspect ratios; C4K and 4K at 120fps; and Full HD at 240fps. Open gate (3:2) recording is available in 6K at 30fps and 5.1K at 60fps, allowing footage to be cropped to various different aspect ratios in post-processing. The camera can

also record Apple's ProRes RAW and ProRes RAW HQ internally to a CFexpress Type B card.

Built-in Wi-Fi and Bluetooth provide smartphone connectivity via the Lumix LAB app. Here you get all the expected options, including the ability to copy photos and videos to your smartphone for editing and sharing. There's both a basic Bluetooth shutter release and a comprehensive remote control via Wi-Fi. You can also use the app to download LUTs and copy them to the camera for colour-grading your output, either video or stills.

Build and handling

Panasonic has used exactly the same body design for the S1II, S1IIE, and S1RII, with the three cameras distinguishable only by their name badges. This makes a lot of sense for



Image quality holds up well at high ISOs, with plenty of detail
Panasonic S1II, 100-500mm lens at 500mm,
1/800sec at f/7.1, ISO 3200



➤ anyone who uses more than one of these models, as all the controls are in the same places and work in the same way.

Measuring 134.3 x 102.3 x 91.8mm and weighing in at 800g including the battery and card, the S1II is broadly similar in size to the Canon EOS R6 Mark III, Nikon Z6III, and Sony Alpha A7 V. It's the heaviest of the group, though, which reflects its chunky build – in fact it's also 5g heavier than its S1II-series siblings. The viewfinder sticks a long way out of the back, due to the fan that's integrated into the front of its housing. This means it takes up a little extra space in a bag.

Thanks to a deep handgrip and a small but effective thumb hook, the camera feels very secure in your hand. Its magnesium alloy body is dust and splash resistant and freezeproof down to -10 °C. The exterior is covered in buttons, dials and switches, giving direct access to all the most important camera settings.

Overall, you get the same excellent handling as previous Panasonic cameras. There are three electronic dials for changing exposure settings, plus a well-placed 8-way joystick on the

back and a large drive mode dial on the top left. A row of buttons behind the shutter release provides quick access to white balance, ISO, and exposure compensation, while secondary functions are easily accessed via the Q button on the back. Pretty much the entire interface can be operated by the touchscreen, which complements the physical controls perfectly.

There's a still/video/S&Q switch beneath the drive mode dial, with photo and video settings kept separate from each other, which is welcome for users who jump back and forth between them. The power switch is placed so it's reasonably easy to flick with your right thumb, and both the exposure mode and drive dials sport toggle-lock buttons, so they won't get knocked by accident. A switch on the left shoulder allows you to lock any subset of the controls to prevent inadvertent settings changes.

A second video start/stop button is placed on the front, which is handy if you like to record yourself. When I was reviewing both the S1RII and S1IIE, I found this button was far too easy to press by accident, so

I'm pleased to report that Panasonic has now disabled it by default in photo and playback modes. You don't get the audio control button that's on the Micro Four Thirds GH7, but it's possible to map this to a function button.

No fewer than 5 custom positions on the mode dial allow you to store camera setups for different kinds of shooting. These can be given meaningful names, too, which are shown onscreen for a few seconds to help you remember what you've set them to do. However, you always have to remember that the focus and drive modes are defined by their own physical controls, and set these appropriately too.

As is Panasonic's way, the S1II's three control dials are oddly underused in its default setup. Both the top dials do the same thing except in manual exposure mode, while the rear wheel sets the audio output volume (which is fine for video, but not for photography). But every control is customisable, so I reconfigured the top thumbdial to exposure compensation, and the wheel on the back to set ISO. Set like this, I found the camera a pleasure to shoot with.

Viewfinder and screen

One area where the S1II stands out within its class lies with its viewfinder and screen. Its 5.76m-dot, 0.78x magnification EVF provides an impressively large, detailed view, which is only

Effective IBIS allows hand-held shooting at slow shutter speeds

Panasonic S1II, 24-60mm f/2.8 at 37mm,
0.5sec at f/2.8, ISO 1600



matched among its peers by the Nikon Z6III. Meanwhile, the LCD has the most versatile articulation that you'll find. But it's equalled by the Sony A7 V.

Exposure, white balance and colour are all previewed by default, giving a good idea of how your shots should turn out. The preview image is displayed at the set aperture, providing a live depth-of-field preview. Key shooting information is displayed above and below the image, giving a clean, uncluttered view. All the expected compositional aids are available, including gridlines, a level display, a live histogram, and focus peaking.

As for the screen, it employs a side-hinged vari-angle mechanism on a frame that can be tilted up or down. This allows the screen to be pointed at practically any angle you please. It's every bit as useful for photographers shooting at awkward angles as it is for vloggers filming themselves in front of the camera. Unlike side-hinged screens, this design also works perfectly well with L-brackets for vertical shooting on a tripod. The fact that you can pull the screen away from the back also means that it doesn't conflict with cables plugged into the side of the camera.

Autofocus

For a long time, autofocus was seen as Panasonic's weak point, but that turned around with the adoption of phase detection on the S5II at the start of 2023. The S1II series now includes a pretty sophisticated subject detection system, too, which brings its capabilities much closer in line with its rivals. For anyone updating from an older Panasonic camera, it'll be a revelation.

Subject recognition includes settings for humans, animals, cars, motorcycles, trains, and airplanes. Eye detection is available for both humans and animals, and with vehicles you can tell the camera to focus on the most important part, which is usually the front. Unfortunately, though, here's no Auto mode that can detect which subject type you're looking at, so you always have to instruct the camera what you're going to be shooting.

Panasonic does a good job of clustering all the AF controls close together under the control of your right thumb. AF area and subject detection settings are accessible via a button in the middle of the focus mode selector switch, with the AF-ON button and joystick alongside. Once you've mastered how it all

Focal points

Physically, the S1II is identical to the S1RII and S1IIE, but it employs a partially-stacked sensor

Power

Panasonic's standard DMW-BLK22 battery is rated to deliver 360 shots using the LCD and 320 with the EVF, which is 20 shots less than the S1IIE. It charges in-camera via USB-C.

Connectors

On the left side you'll find microphone, headphone, USB-C and full-size HDMI ports. Panasonic's proprietary 2.5mm remote release is on the handgrip.

Storage

One card slot accepts CFexpress Type B media, while the other is for UHS-II SD. It's also possible to record directly to a USB-C SSD.



Fan

A cooling fan is built-in, with vents on either side of the viewfinder housing. There's no hard limit to the video recording time.

Vertical grip

All three S1 models are compatible with the same BMW-BG2E vertical grip, which boasts a replicate set of shooting controls and a hot-swappable battery. It costs £299.

L-mount

Panasonic uses the L-mount that was originally designed by Leica and is also shared with Sigma. A good range of lenses is available from the three makers, with focal lengths ranging from 14mm to 600mm. Third-party lenses are starting to become available, too.



works, it's quick and easy to adapt the focus settings to suit different shooting situations.

I tested the S1II's autofocus system using the excellent Lumix S 100-500mm F5-7.1 OIS, which is Panasonic's longest telephoto zoom. In general, the camera does a good job of finding and outlining subjects, and then following them as they move around the frame. I tested it shooting birds in flight, and once the camera had locked on, it usually gave me a high percentage of in-focus shots.

However, having tested both the Canon EOS R6 Mark II and Sony A7 V immediately before, I felt the S1II sometimes took a fraction longer to lock onto moving targets, particularly when set to its mechanical shutter. With fast, erratic subjects, that can sometimes mean missed shots. Unfortunately, though, I wasn't able to test it directly alongside the S1IIE to find any advantage of the stacked sensor. The S1II certainly felt a little snappier, based on what I remember from the S1IIE, but I'm not sure there's much in it.

One oddity with the AF system appears when you combine subject detection with tracking. If the camera can't identify a subject of the specified type, then unlike the S5II, it won't fall back

on its conventional tracking mode. Instead, it focuses on a fixed position, wherever the AF point is placed. For some users this will be infuriating; others won't notice or care. But it would be nice for Panasonic to fix this flaw with a firmware update across the entire S1II line.

You don't have to use subject detection, of course, and can use the conventional AF system instead. Here you get a wide range of focus area sizes and shapes which can be positioned freely within the frame. This performs very well indeed, giving consistently accurate focus.

Performance

Just like the S1RII and S1IIE, the S1II is every bit as responsive as you'd expect from a camera with professional aspirations. Panasonic has cured the intermittent startup lag that afflicted older Lumix models, so it's now always ready to shoot the moment you flick the power switch. The shutter sound is fairly unobtrusive, too, firing with a soft, low-pitched clack.

Battery life is respectable without being outstanding, with a CIPA rating of 320 shots using the viewfinder, and 360 with the LCD. This is based on taking individual shots at a time, and you'll get many more when

shooting bursts, particularly with the electronic shutter. Indeed in one session, I got more than 2,000 frames with the battery still registering half-full at the end. You can also top up the battery in-camera in breaks during shooting, and unlike some cameras, the S1II doesn't demand a USB-C PD source for recharging. This means you can charge it using a small powerbank or low-powered charger plug if necessary.

In my testing, the camera matched all its advertised burst speeds: 70, 60, or 30 frames per second using the electronic shutter; 10fps using the mechanical shutter with focus fixed; and 8fps with C-AF, all with a buffer of 180 frames at least. That should be plenty for most users. But just as I saw with the S1IIE, write times aren't dramatically faster when using a CFexpress card, compared to a much slower UHS-II SD. So stills photographers won't get much of a performance boost from the more expensive media.

Ironically, my main gripe with the S1II is the same as with the S1IIE, in that there are no intermediate burst speeds between 10fps and 30fps, which would have been useful. Another quirk is that files shot at 30fps or faster get grouped together in

Set to its Vivid and AWB Warm modes, the S1II gives pretty nice JPEG colour

Panasonic S1II, 24-60mm f/2.8 at 49mm, 1/160sec at f/8, ISO 100



playback, which means you can skip past an entire set with one button press, or delete them all at the same time (be careful with this!). But those shot at slower speeds don't, so you have to browse through them individually.

Panasonic's image stabilisation works really well for both stills and video shooting. Using the Lumix S 24-60mm F2.8 lens, I was able to get consistently sharp hand-held shots at shutter speeds up to about a second, with the occasional entirely usable shot at even longer exposure times. When recording video, For Free Mags Check sastatus.com you can get almost tripod-steady results hand-held using the Boost mode. This is all very impressive, and at least a match for any other full-frame camera.

Like the S1IIE, the S1II stands apart from other 24MP full-frame cameras in having a practical high-resolution multi-shot mode. This is two distinctly different modes rolled into one, for hand-held and tripod-based shooting. It's engaged directly from the drive mode dial and generates composite files



The camera did a decent job of tracking erratic subjects

Panasonic S1II, 100-500mm at 270mm, 1/4000sec at f/6.5, ISO 6400



in-camera, both raw and JPEG, rather than forcing you to process a set of separate raw files on a computer afterwards.

Hand-held mode uses a process called super-resolution, which combines multiple 24MP frames to extract extra detail. This gives visibly increased detail that's a good match for the 48MP JPEG output. Tripod mode, meanwhile, uses the pixel-shift method, with the IBIS shifting the sensor to sample the scene in higher detail. This can get close to the full 96MP resolution.

In general, multi-shot modes like this struggle with elements that move between exposures. In contrast, Panasonic's processing does a convincing job by filling in those areas with single-shot data. As usual, though, my main irritation is that the hand-held and tripod modes share the same menu for shooting settings, when you'll most likely want to set them up differently. It would make much more sense for the two to have separate options.

While I found the metering to be generally reliable, it can sometimes be prone to clipping small areas of highlight detail in bright, high-contrast conditions. But it's usually easy enough to spot this in the viewfinder and dial in some exposure compensation if required.

I'm not a huge fan of Panasonic's default approach to auto white balance and colour, which I find somewhat bland and neutral.

Personally, I much prefer setting the camera to its Vivid colour mode and Warm AWB option, which to my eye gives much more attractive JPEGs. There's also an AI-AWB option available for in-camera raw processing, which can be well worth trying when the camera hasn't got things quite right first time. If you like shooting in black & white, Panasonic includes no fewer than five profiles to choose from, with Leica Monochrome being my favourite.

Overall, raw image quality looks broadly in line with what I'd expect for a 24MP full-frame camera. At low ISOs, you get plenty of detail, and images remain pretty much clear of noise up to ISO 1600, beyond which detail and colour progressively degrade. But I was still able to shoot at settings as high as ISO 25,600 and get perfectly usable results, especially given the capabilities of AI noise reduction software such as DxO PureRaw and Adobe Denoise.

Dynamic range is very impressive too, and it's clear that Panasonic is extracting extremely clean information from this sensor deep into the shadows, especially at ISO 100. This is, without doubt, really nice to have in some very high-contrast situations. But as with the Sony A7 V, I'm not convinced it's going to bring a visible advantage to your images very often. It's difficult to balance such extremes of light and shade while still keeping images looking natural.



Verdict



Amateur Photographer
Testbench
GOLD
★★★★★

WHEN I reviewed the S1IIE, I said that the most confounding aspect when assessing it was the existence of the S1II. Anyone

spending this much on a camera is, surely, likely to want to buy the better model. But equally, there's a similar question with the S1II. Why spend this much money on a camera, when you can get almost exactly the same thing for around three-quarters of the price?

Obviously, it's clear where the differences lie, and if you want the best hybrid camera Panasonic offers, with the fastest shooting speeds and highest video framerates, then you should buy the S1II. But if you're not absolutely certain you need the extra speed, it really does make sense to go for the cheaper option and perhaps spend the difference on a nice lens instead. Equally, for those whose needs are tilted more towards resolution rather than speed, the S1RII would make more sense.

As to how the S1II stacks up against the likes of the Canon EOS R6 Mark III, Nikon Z6III and Sony A7 V, it's certainly in the same conversation. Each model has its own strengths and weaknesses, with the S1II (predictably enough) likely to appeal most to those who shoot a lot of video alongside stills. I'm not convinced any of them is far enough ahead of the others in any particular respect to induce users who are already heavily invested in a lens system to switch brands.

Overall, I've enjoyed using the S1II. For anyone using an older Lumix model, it really is a significant leap forward. Alongside the S1RII, it's Panasonic's best camera yet.

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

Style

The rather fabulous retro design is inspired by vintage Fuji Single 8 home-movie cameras.

Eras dial

Movie/TV filter effects from each decade from the 1930s to the 2020s are selected using a large dial.

Accessories

A screw-in grip extension and a clip-on viewfinder magnifier are included in the box.



At a glance

£329

- Hybrid digital camera/instant printer
- Records stills and video
- Prints onto Instax Mini film
- 10 'decades' filter effects
- Shares videos via QR codes on prints
- www.instax.com



A screenshot from a '2010' video

Fujifilm Instax Mini Evo Cinema

Andy Westlake investigates a hybrid camera that combines video recording with making instant prints

The Fujifilm Instax Mini Evo Cinema is a curious camera that almost defies logical explanation. It's essentially an Instax Mini film printer, with a tiny camera module tacked on one edge and small screen on the other, and then decorated with an array of control dials. As its name implies, the idea is that you can

record short video clips, which you then share by making Instax prints with embedded QR codes. By scanning a code with a smartphone, anyone can play the associated video. If you're wondering who on Earth thought this might be a good idea, then don't worry; you're not alone.

I should, for completeness, point out that this isn't all that

the device can do. It can also shoot and print still images, and print any photo from your smartphone's camera roll. But if that's what you're after, you should buy either the basic Instax Mini Link 3 printer for £115, or the Instax Mini Evo stills camera for £175. There's no point in buying the Cinema if not to record video.

Features

Despite its complicated-looking control dials and switches, this is actually a pretty simple device. Its built-in camera employs a minuscule 1/5in-type sensor that measures just 2.6x2mm, with a 28mm equivalent f/2 lens in front. It can output 5MP stills, but for video, in most cases it's restricted to just 800x600 pixels at 24fps. You can, however, get 1080x1440 output in the highest quality '2020' setting.

A large 'Eras' dial on the side

selects between various filter effects, which are inspired by the look of moving images from each decade from the 1930s to 2020s. Each era has 10 variants or strengths, selected by a ring around the lens. A switch allows you apply a further frame or overlay, and you can choose whether or not to add audio effects that mimic such things as whirring film reels. A small lever applies digital zoom up to about 2x, but it's not smooth and continuous; instead, there are 20 discrete steps.

You can set exposure compensation over a +/-2 EV range, and can manually turn on or off the small LED flash / video light. In stills mode, you can additionally set the white balance and self-timer. The camera uses a built-in (but replaceable) battery that recharges via USB-C, and it records files to either a small internal memory, or a micro-SD card. To make a print, you fold out and twist a large key on the side, which is a surprisingly pleasing tactile experience.

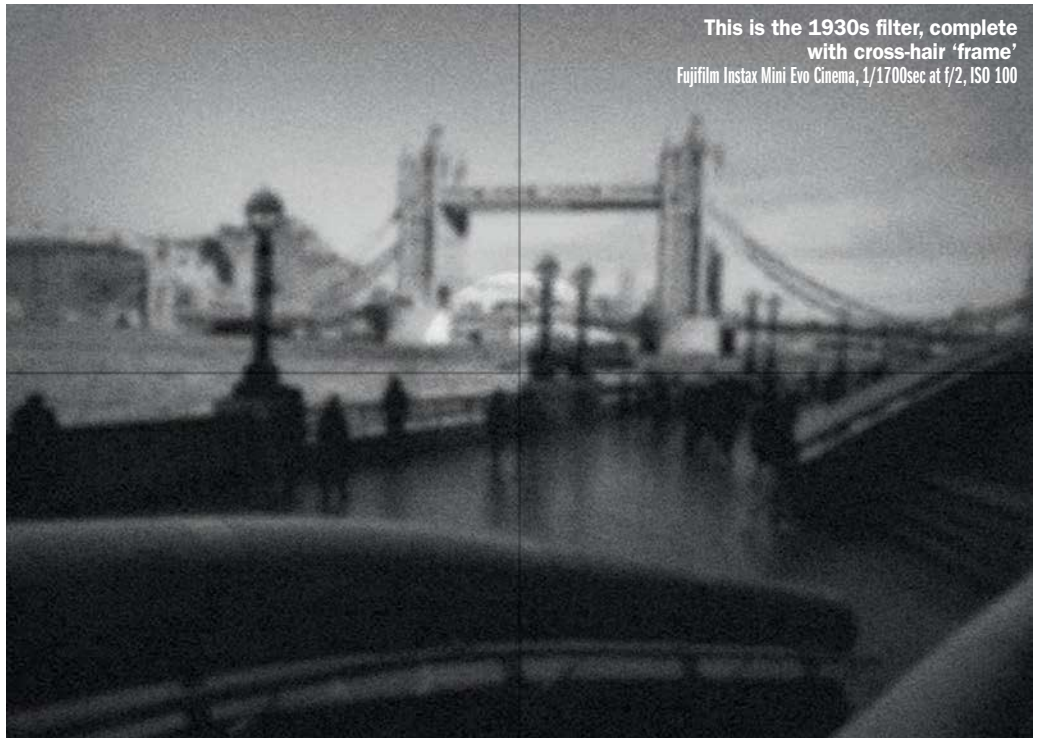
In use

Hold down the Mini Evo Cinema's power button for a couple of seconds, and firstly an Instax logo appears onscreen. But it will only be ready to start shooting three or four seconds later. This tardiness affects everything the camera does: switching between decades effects, or from playback to shooting, takes several seconds every time.

To record video clips, you hold the device upright on one hand, like an old cine camera. The chunky shape imposed by the built-in Instax printer makes it a little awkward to hold, and I found it worked best with the add-on



A print with embedded QR code



This is the 1930s filter, complete with cross-hair 'frame'
Fujifilm Instax Mini Evo Cinema, 1/1700sec at f/2, ISO 100

'I love the decades filters, and how they capture the nostalgia of different eras'

grip extension. It will record clips for as long as you hold down the front shutter button, up to 15 seconds maximum.

The screen on the back is tiny and low-resolution, with a viewing area of just 27x21mm. As a result, it gives only a vague hint of what you're going to get. Things aren't much better using the add-on magnifier, with which I can see not only the screen's constituent pixels, but also their red, green and blue sub-pixels. It's a pretty terrible viewing experience either way.

Battery life is, depending on how you look at it, either appalling or mercifully short. I managed to drain the battery by shooting just 35 photos and 38 video clips over the course of about an hour. Then it emptied all over again when transferring those files to my phone using the Instax Mini Evo app.

Once the videos have copied over, you can admire them on your phone. And on one level, they're great; I love the filters Fujifilm has created, and how they capture the nostalgia of different eras. They're actually

really rather wonderful.

Unfortunately, though, there's no getting away from the fact that those tiny 800x600 videos are, objectively, extremely low quality. Everything looks terribly pixellated and lacking detail, and audio quality is equally poor. Don't, in any way, mistake this for a serious camera.

To share a video, you can create a print either directly from the camera in playback, or using the app. In either case, though, that video needs to be uploaded from your phone to Fujifilm's servers. That's supposed to happen automatically, but usually I had to intervene and push it across manually. Then when you scan a QR code to watch a video, the experience is just a bit underwhelming, with the clip being displayed in a small Instax frame on a plain black background.

It's worth noting that the app provides no means of sharing videos via social media. To do that, you'll need to either download them from Fujifilm's site, or copy the files off the memory card.



Verdict

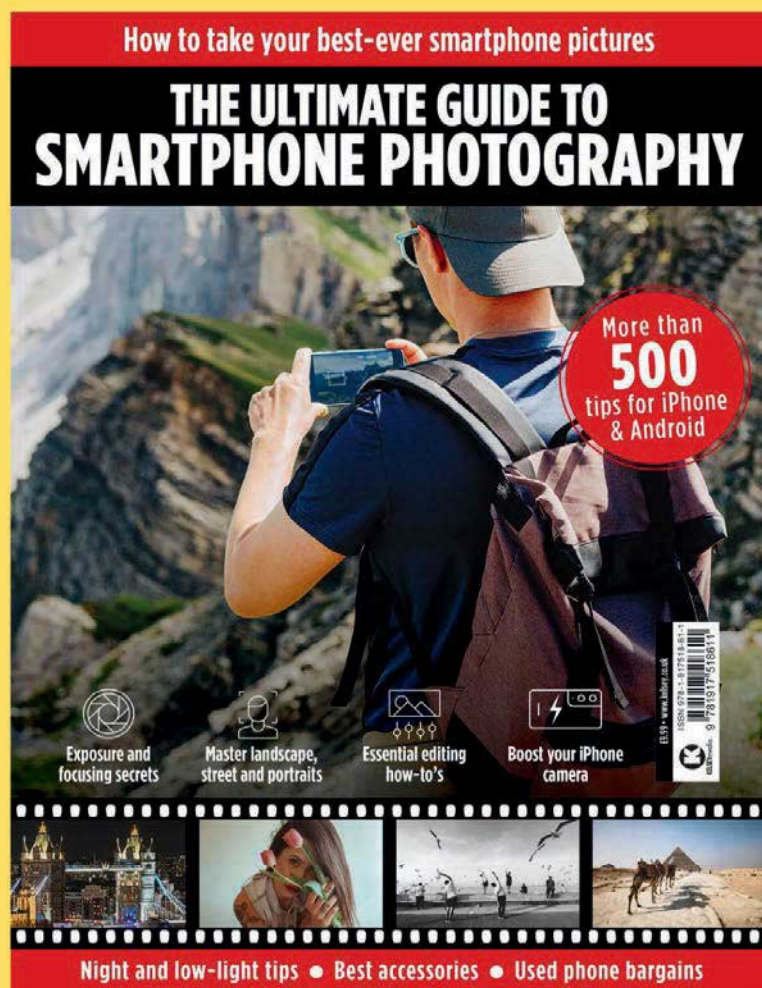
The Fujifilm Instax Mini Evo Cinema is a camera of extremes. On the one hand, the retro movie-camera design is fabulous, the shooting experience is quite fun, and the decades filters are fabulous. But on the other, it's painfully slow, battery life is poor, and the output quality is objectively terrible. Some people will absolutely love it, but I'm afraid I don't.

The thing is, there's a germ of a brilliant idea here. If Fujifilm could rebuild this using a decent sensor, and without the unnecessary baggage of an Instax printer, it could be a fabulous retro video camera. But right now, it's just an expensive toy. I fear that most buyers will use it for a couple of weeks and one or two packs of Instax film, but then leave it to languish in a drawer once the novelty value has worn off.



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RGBCW

Red, Green, and Blue, alongside Cool and Warm white LEDs, allow the Neewer CB300C to produce a massive range of colours and shades of white.

Superpower

Drawing 300W, the CB300C can provide plenty of light for portraits, still life and macro work, as well as fill-in when used in daylight interiors.

Cooling

Vents on the top and undercarriage of the body allow heat from the light to escape easily, and the three-mode fan takes over when that's not enough. Silent mode lets us switch the fan off.



Neewer CB300C

A light promising the reliability and service of units costing very much more, Neewer's CB300C RGBCW LED fixture makes an enticing proposition. **Damien Demolder** looks for the downsides

Neewer's CB300C is a continuous LED light in the company's upper tier of studio lights. The CB series fixtures have metal bodies with a more durable build and more accurate colour than the lower cost FS series, which are made with plastic housings. So this CB300C is designed to last and to service higher-end users who need a bit more consistency and durability from a studio light.

The C at the end of the product

name indicates it offers Coloured light as well as shades of warm-to-cool whites, and consequently we have red, green and blue LEDs alongside the warm white and cool white diodes. At 300W, the CB300C is in the mid-to-upper range for power output, and as such should be as useful inside a softbox as it is with a silver reflector dish, and should provide enough light for a whole range of uses.

Usually I'd look for that special something – the new enticing

feature – to mention in this opening section, but specification and feature-wise, there's nothing really standout about this light. I suspect that the not-insignificant attraction for most users will be the hope that the CB300C is a solid, reliable light that, at £440, comes at a price a good deal lower than its competitors.

Features

The Neewer CB300C is a studio light that uses LEDs to create bi-colour and RGB lighting effects

that encompass colour temperatures from 2500K to 7500K, and a host of colour values according to the mode in which they are chosen. Users can choose colours via the standard HSI (Hue, Saturation, Intensity) route that Neewer says allows us access to 36,000 colours, or pick from a collection of 20 gels each from the Lee and Rosco systems. Further colour control comes via the RGBCW mode through which we can adjust each red, green, blue, cool white and



Rear controls are simple, with a clear colour screen. This is Lee Gel mode for selecting specific colours



➤ warm white diode group through a range of 0-255 to create an almost endless mix of shades. We can also colour match the hue/saturation with

another light or with the colour of an object using the Neewer Studio App on a smartphone – you aim the smartphone camera at something and the

CB300C projects that colour. We are told the light's colour gamut covers 90% of the Rec.2020 standard, so more colours should be able to be created than our

cameras can probably record. Usefully too, in the CCT mode we have the chance to adjust green and magenta to match other lights, or to correct any shift in the CB300C itself.

For videographers, there are 17 effects built-in to simulate ambient light sources, such as an open fire, candle light, fireworks and lightning. A lot of these, such as the police car, just make more sense in colour than they do in a bi-colour light. Again the app allows much more customisation to tailor them to your exact requirements.

As this is a bright light – 29,600lux at 1m with the supplied dish – it does generate quite a bit of heat. Vents top and bottom are designed to allow air to flow through the body, and a three-speed fan encourages cooling at different rates. In silent mode the fan still draws air but slowly and silently, but the reduced cooling limits the light output to 40% of its maximum. The Auto mode tries to find a



This image was shot using the CB300C as a fill light



The light comes with a dish reflector and a protective carry case

Verdict

Amateur
Photographer
Testbench
GOLD
★★★★★

There are no bells or whistles about this light – indeed it does nothing special at all. But often that's exactly what we need. It's a very nicely made, solid light that seems as though it will last a long time and will put in many hours of service without drawing much attention to itself.

It's bright enough to be useful for a lot of things, and makes a nice main light in a softbox or brolly. It's also powerful enough to provide a general fill when bounced off a ceiling or a wall. I used it a lot with the supplied dish to form a back light or side light alongside the more powerful Neewer AS600B, and found the two work very nicely together.

A light with no gimmicks, you'll find the Neewer CB300C useful, reliable and a good solid performer. It's very nicely priced and I haven't come across any downsides yet.

balance by adjusting fan speed and brightness according to the conditions, while with the fan on high speed, we can have 100% brightness all the time.

This isn't the sort of light that we can run from a V-Lock battery, so it needs mains power to run whether we are inside or out. If you want battery operation, you need to look at the Neewer FS300C.

At the front we have a standard Bowens S mount for dishes and softboxes, and there's a slot for a brolly on the underside of the body.

In use

The light is convenient to use, and the physical design and the layout of controls makes operation pretty straightforward. All the controls are on the rear of the light and we have a decent-sized screen that displays our settings and which is bright enough to see clearly even outside. There's a cluster of four small buttons – three of which we won't need very often – including a mode button that cycles us through the CCT, HSI, FX, RGBW, Lee GEL and Rosco Gel options. Adjustments and selections are made using the main dial, that we press to pick the setting we want to change, and then turn to do the

changing. Within ten minutes you'll know where to find everything. Neewer's Studio app is very good too, and allows us another level of control. And it actually works the way it should.

Mounting the light is made a good deal easier by the placement of a sizeable handle on the top of the body, which is very nice to hold the light by. It sticks out quite a way, and as such makes the light somewhat bigger if you are fitting it in a bag other than the (rather nice) supplied case. The Q-series flash units had a similar handle on the Q4, but Neewer introduced a hinge in the Q6 to allow the handle to fold flat to the body and take up less space. However, I don't think the same solution would work for this light while maintaining the usefulness of the handle.

It is possible to rotate the fixture about 360 degrees, as the yoke sits far enough away from the body to clear both the rear and the lamp. But the power cable needs to be unplugged and any modifier removed to allow this to happen.

I found the heat-control systems of this Neewer CB300C most effective, and even when running at full power for long periods it doesn't really get beyond 'pretty warm'. I used the

Auto fan setting initially to see when the output of the light would drop when the fan kicked in, but it didn't happen. We haven't had hot weather for some time, so the story may be different in the summer, but in normal indoor temperatures the light behaved very well. In silent mode the light output drops of course, as is always the case. But with the light four feet or so from the camera/microphone, videographers may not need silent mode.

Performance

I found the colour of the CCT mode settings slightly magenta in the lower power settings, and a bit blue when the light is asked to put out more power. In either case, we're not too far off. But using an in-camera custom WB always makes editing easier when those colour shifts are so slight it's difficult to identify exactly what's going on.

Fitted with the supplied dish, you can expect f/8 at 1/125sec and ISO 400 when all the LEDs are firing at 5200K and the light is 2m from the subject. But other settings give dimmer output. When using the colour modes with only red LEDs operational, for example, your reading could drop down as far as f/2.8.



Data file

Price £439.99	Colour temp 2500-7500K in CCT mode
Power 300W mains power	Mount Bowens S
Output 29,600lux @1m	Weight 2.95kg
Modes CCT, HSI, RGBW, 40 gels	Dimensions 385x210x200mm
Colour shift +/-50 green/magenta	



Tony Kemplen on the ... Kodak No.2 Cartridge Hawk-Eye model C

A super-simple box camera that's
around a century old

Last month I wrote about the Kodak 35, a camera not short of distracting protuberances. This month's camera is at the other extreme, a virtually anonymous black box, with very little to interrupt its leatherette-covered cardboard body.

The Kodak No.2 Cartridge Hawk-Eye model C is a long and complicated name for a device which is as simple as it's possible for a camera to be. There's a single-element lens, single-speed shutter, and fixed aperture and focus. The single viewfinder is for use in portrait aspect, so taking landscape shots would require some neck-twisting contortions. That said, it's such a tiny dismal affair that it's of limited use when it comes to composing your shot.

In the 1920s there were still a number of roll film sizes on the market. Many cameras used now-long-extinct film, but the Hawk-Eye takes 120, which was to become



As simple as
a camera can
possibly be – the
Kodak Hawk-Eye

the dominant, and eventually the only medium-format film in the 20th century. This particular model was introduced in 1926, and discontinued in 1934, so my example is the best part of a century old.

January was one of the gloomiest months on record in terms of seeing sunshine. Often this makes for poor conditions for using ultra-simple cameras, which tend to have light-hungry small aperture lenses. Paradoxically, it was favourable on this occasion. When this camera was introduced a century ago, film was much less sensitive, with ratings typically around ISO 12. The shutter speed of about 1/25sec and aperture of f/11 can cause problems in summer, with overexposure being a real risk. In these circumstances, Fomapan ISO 100 black & white film was just the ticket. It's quite liberating not to have to think about anything other than composing the scene. There are no settings to be made, so you just have to take your chances with there being the right amount of light.

With my Hawk-Eye loaded, I was wandering around Sheffield city centre when my eagle-eye spotted someone I recognised from the internet. Matt Willoughby (@mattwilloughbyfilm) is a talented young street portrait photographer based in Sheffield. In his 'in yer face' series, he takes frame-filling closeup portraits of strangers he encounters on his regular perambulations. Working with both digital and medium-format film cameras, his work has attracted a considerable following on social media. I'm naturally reticent about street photography, but I approached him to take a photo, and he reciprocated.

Even if I wanted to, I couldn't get in close and play him at his own game, as the Hawk-Eye's focus is fixed at infinity, and a tight portrait would be hopelessly blurred. Even at 3-4m distance, I managed to cut his feet off, for which I blame the tiny dark viewfinder! I hope he'll forgive me, since as a street photographer, his feet are just as much tools of his trade as his cameras are.



Street photographer Matt Willoughby in Sheffield

See more of Tony's photos on [Instagram @tonykemplen](#) or at [flickr.com/tony_kemplen](#)

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LETTER OF THE WEEK

Minimalist beauty

I must disagree with Navin Kukadia's assessment of the Sigma BF (*Inbox* 24 Feb). Beauty may be in the eye of the beholder, but as someone who studied industrial design at university (albeit many years ago) I applaud Sigma for escaping the tyranny of the boring, black box favoured by Sony, Canon, Nikon and co, whose cameras are virtually indistinguishable from one another. The BF is a beautiful example of minimalist design, and in some ways reminds me of the original Apple iPod. And as for not being practical, I grant you it wouldn't be a great choice for sport or wildlife or



Dean covets the discreet Sigma BF

anything requiring long lenses, but for urban street photography it's ideal. Small, discreet, simple and, when slung casually over the shoulder, imbuing the owner with an air of sophistication. If I had the means to afford one it would certainly be on my shortlist, along with the Leica Q.

Dean Wood

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Brilliant TPS

I attended the brilliant Photography Show at Birmingham NEC and picked up a copy of the London Camera Exchange Photographer of the Year book. I found it interesting that of the camera details listed, 22 were mirrorless and 21 were DSLR, so the DSLR is not dead yet.

Brand-wise, 17 were Canon, 10 were Sony, 7 were Nikon, 2 Fujifilm and 1 each Leica and OM System. Also, 11 pictures used a prime lens and 31 used a zoom. But the outstanding quality of the images proves that it is still the idiot behind the lens that makes the

picture. It was a pity our national rail system fell apart yet again though, as it did two years ago – I used three rail companies during my travel including one train that was stopped as it left the station! **Graham Burton**

Glorious Godox

Immediately I read your review of the Godox iFlash iT30 Pro, which your readers voted as Accessory of the Year, I bought one from Godox which arrived the next day.

It is, of course, brilliant but I do wonder whether you tested it in its role as fill-in flash to a larger unit fixed to the camera on a

normal bracket? It suffers from a complete inability out of the box to trigger its larger Godox V860III sibling when both are on camera. From extensive

reading of this problem (and until Godox comes up with a firmware fix) you should first set both the smaller flash as transmitter and the bigger flash as receiver to one of only four channels – 8, 9, 23 or 24, set the trigger distance to 0-30m and then (and most important) you should Velcro four folds of kitchen foil wrapped in black sticky tape on to the left-hand-side of the iT30 Pro.

Both flashes now behave perfectly.

The iT30 Pro, which I ordered with the Godox TTL hot shoe riser you recommended, is indeed a phenomenal piece of kit, so thanks for keeping us abreast of developments.

Clive Thorp (avid AP reader for over 60 years)

Neo cons

The NEO seems like a good deal for an Apple laptop. As an Apple user since the Apple IIe, I think this is their teaser introductory price. Look out for a more powerful version that people will want in the future, with significant price increases not commensurate with the actual cost of the hardware used for any upgrades (ram, CPU, storage, card slot, etc). They will quickly maximise their profits with new more powerful NEOs.

Jim Cochran

AP reader Clive explains his DIY solution using kitchen foil to solve a problem he had using his excellent Godox iFlash iT30 Pro



THIS WEEK WE ASKED...

If you could use only one lens forever, which would it be?

You said...

Andrew Robertson
Probably the MP-E 65mm for things I can't see by eye because they're too small but possibly the 70-200 f/2.8 for things that are too fast to see by eye.

@martinbaker_photography
RF 100mm Macro! I love wildlife, but the thought of not doing macro again hurts!

Derek Watts
Canon EF 28-70mm f/2.8 L. It is my go-to lens since I am mainly a gig photographer, decent for street scenes and a bit quicker focusing than the Sigma I had used.

Derek Smith
I was in my 30th year of photography when I got my first interchangeable lens camera. All the previous ones had 50mm equivalent fixed lenses. I'd go back happily if I had to choose.

@westicles59
Sony 24-70 GM II.

Obed Guardiola
I'd say the Canon 70-200 f/2.8, but that's because it's the only lens I have, lol. I love it, but it's clearly not built for being close to subjects. I wonder if anyone has better suggestions. I've heard the 50mm f/1.2 is quite good.

@nilson_bazana
50mm (Risesprays 25mm on a Micro Four Thirds body). Been using it for the past two years in my street photography and have never looked back. (Okay I pined a few times for a 35mm.) Though I reckon it's a whole different story for pros.

Chris Andrews
Just one? I'd go for versatility then, I love my Canon RF 24-240mm.

Paul Clark
As I'm largely a sports photographer I'd say my Canon 300mm f/2.8.

@anilgedik
Viltrox 27mm F1.2 Pro for APS-C.

Chuck Pollack
My two most used film cameras are limited to one. My Rollei 2.8F has a fixed 80mm f/2.8 Schneider Xenotar and I only own one lens for my Nikon F2, a 55mm f/2.8 Micro Nikkor.

@mavfala
I love my 28-70!!

@corr.photography
Hard decision, but most likely the 50mm F1.8 because of how useful it is day to day.

Share your photos and comments with us on social!

See page 3 for how to contact us

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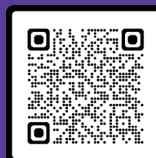


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It's good to share

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

AP Picture of the Week



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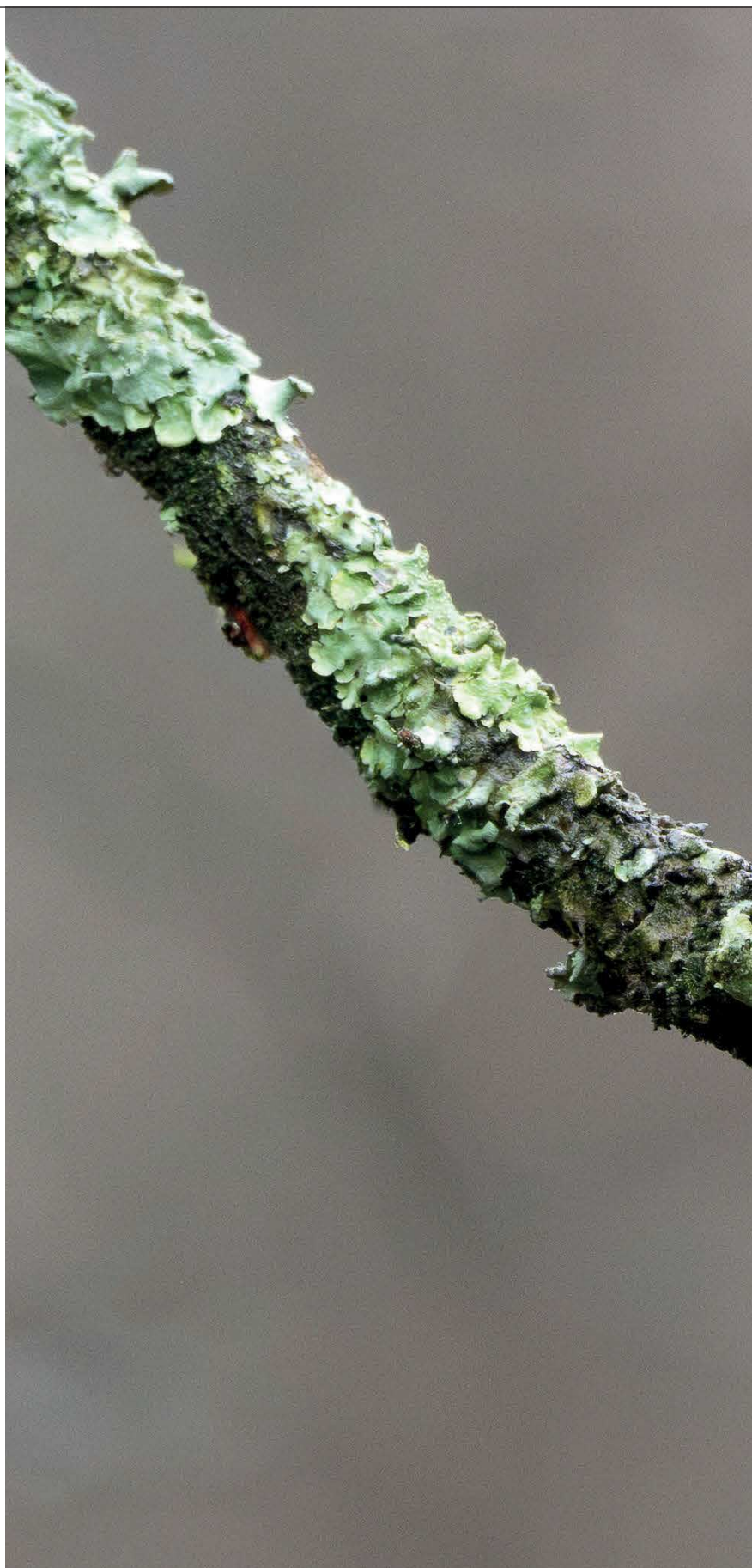
#appicoftheweek

Robin's Territory by Mark Harder

Nikon Z8, Z 180-600mm, 1/500sec at f/6.3

'This time of year, the robins are calling to let other males know this is their territory and to attract a mate. I saw this one at a local reserve (Moor Piece Nature Reserve) that I frequent in the Ribble Valley, singing his little heart out and I couldn't resist taking a photo.'

Instagram: @m.l.harder
mlharderphoto.com







**It's good
to share**

Elements by Bryan

DJI Mavic 4 Pro

'I captured this photo in East Sussex, showcasing the stunning landscape of the South Downs. The iconic white cliffs of Beachy Head above the coastline, while Beachy Head Lighthouse sits peacefully on the waters of South Coast, bringing together sea, chalk, and sky in one frame.'

Instagram: @bryanlens_



We also
liked...



Icy Sunset over the Bay of Puck by Jacek Grala

Nikon Z6II, Tamron 16-30mm
f/2.8 Di III VXD G2, Benro Master
100x150mm GND8 Reverse,
1/125sec at f/10, ISO 200

'A serene winter sunset in Kuznica, Bay of Puck (Poland), where frozen waters lock fishing boats in a quiet embrace. The low sun paints the ice with golden hues, highlighting the scene's stark beauty. I've captured the tranquil essence of the Baltic coast, blending raw texture with ethereal light.'

Instagram: @jacek.grala

Facebook: [www.facebook.com/
jacek.grala.foto](https://www.facebook.com/jacek.grala.foto)

500px: JacekGrala

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



THE EISA PHOTOGRAPHY MAESTRO CONTEST 2026

This year's theme: Travelling

Scope and Contest Rules:

The competition has two categories.

Single: You may submit one picture based on the theme of 'Travelling'.

Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Travelling'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition.

AI-generated images and pictures older than 2023 are excluded.

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NATIONAL DEADLINE: MAY 15TH 2026

Email your entry (single image OR series) to: 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.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500



INTERNATIONAL JUDGING: JUNE 2026

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2026. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2026 and revealed, online, alongside the EISA product Awards on August 15th 2026.

The winning photographs will be published in the Sept/Oct issues of all 15 EISA photo magazines/websites.



For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Roy Hampson, Castleford



About Roy

Roy is a retired photographer. To see more of his work, visit [flickr.com/radioroy](https://www.flickr.com/photos/radioroy/)

How did you get into photography?

As a small boy growing up during the 1950s, I loved looking through encyclopaedias and became intrigued by a black & white photograph of The Shambles at York. I decided one day I would own a camera and be able to take pictures just like that.

What do you love about photography?

As soon as I pick up a camera, any anxieties that I may have are soon pushed aside for a while.

Favourite subjects

I love photographing in cities and towns, especially York and Leeds. They are packed with interesting people and there's always something different happening, such as street parades and events ideal for snapping a few candids.

How and where do you find inspiration?

Watching old movies, especially Hollywood black & white musicals from the 1930s. I'm fascinated by the sets, built by skilled craftspeople from wood, glass and metal – none of your computerised images here! The lighting used is of interest too.

What was your first camera?

Pentax K1000.

The Foggy Night in the Park

1 An old transparency of mine, which I added a few paper silhouettes borrowed from my papercrafter wife, Jean, then re-photographed. Nikon D5200, 18-400mm at 60mm, 1/160sec at f/5.6, ISO 100

Current kit

The Nikon D5100, D5200, and D5600. I've just purchased a Canon 40x zoom PowerShot compact camera too, which is handier for slipping into my pocket.

Favourite lens

Nikon DX 18-140mm zoom lens.

Favourite accessory

Polarising filter.

What editing software do you use?

I do a little fiddling in Photoshop Elements.

Favourite photographers

I gain lots of inspiration from artists such as Hopper and Norman Rockwell.



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

Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. www.amazinginternet.com

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.

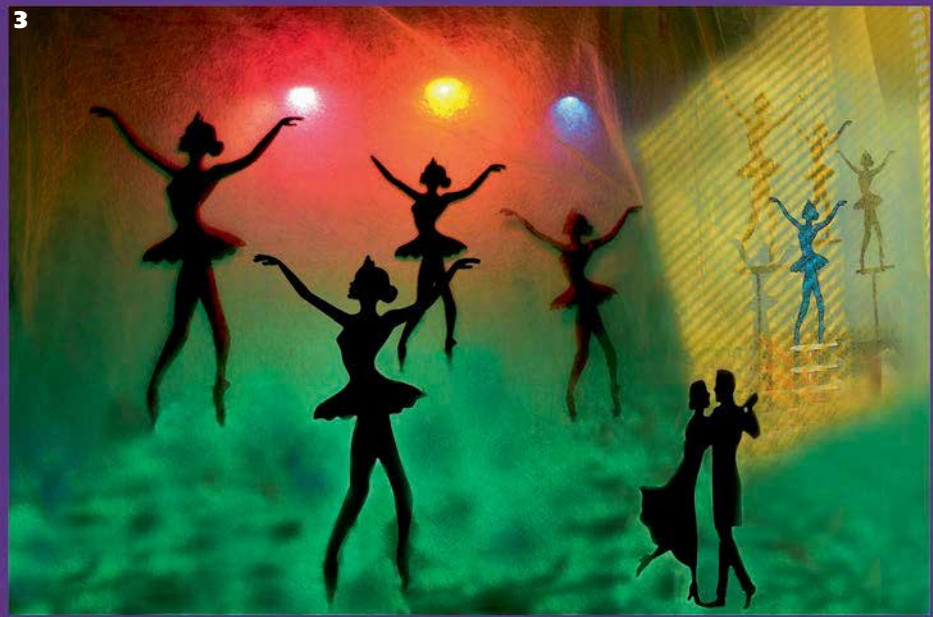
2



ICE DANCER.

By Roy Hampson.

3



Dancer

2 Inspired by an old movie depicting dancers on ice surrounded by paper trees. The props are paper trees made by my wife, and a dancer found in a Christmas shop in York.

Nikon D5200, 18-400mm at 20mm, 1/5sec at f/22, ISO 100

Shadow Waltz

3 I like the way that dream sequences can be created using thin net curtains along with coloured lighting gels.

Nikon D5600, 18-400mm at 22mm, 1/60sec at f/9, ISO 100

Favourite photography books

I much prefer browsing through photography magazines – although finding space for storing back copies is a problem!

Favourite tips

Simply look and study everything for inspiration. A broad mind is essential – don't just stick with the things that interest you, try a few things that don't.

About your pictures

Once I photographed live stage shows of musicals for a singing and dancing stage academy. During my photographic duties, I became fascinated by the use of stage lighting, backdrops and props to illustrate a particular scene. I set up a small model of a theatre stage to practise similar set-ups in my spare time.

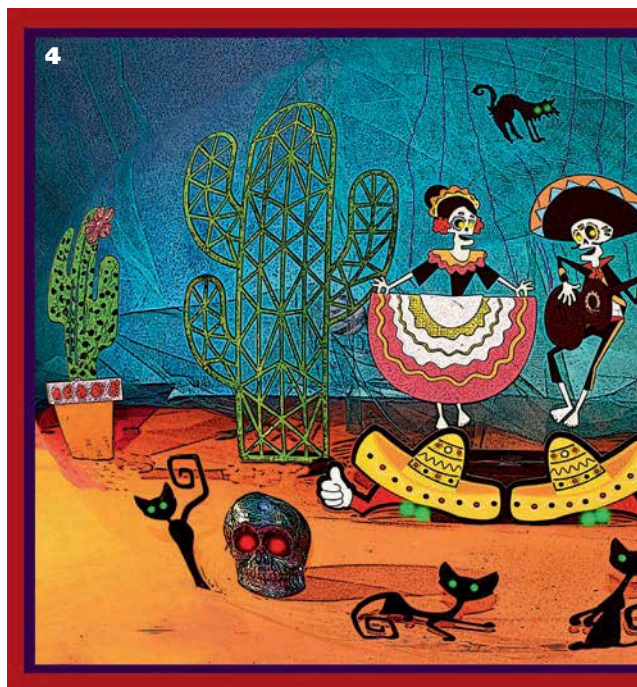
I purchased a large black shiny floor tile to represent a theatre stage,

realising that floor reflections really add to particular set-ups. I hung up various bits of material and my wife Jean, a skilled paper crafter, provided plenty of props and figures for adding to my make-believe show.

My pretend theatre was set up in our spare room. I utilised household lighting such as anglepoise and small desk lamps, plus torch lights to provide the stage lighting, adding coloured gels. I watched endless old Hollywood musicals and TV shows dating from the 1960s and 1970s to provide some inspiration, noting the type and design of the scenery that was used back then.

The shows themselves do not exist and the scenes are all from my own quirky imagination. Also it all depends too on what my wife comes up with during her paper crafting sessions, plus whatever treasures I may come across in the local charity shops.

AP



UFO Spotters

6 My wife constructed a flying machine out of wood. The skyscrapers are cut out of card. I added the coloured window lights in Photoshop. The figures are from a charity shop! Nikon D5600, 18-400mm at 20mm, 1/15sec at f/18, ISO 100



Carnival of the Dead Marionettes

4 My wife obtained the two spooky musicians during Halloween. Instead of the usual witches and broomsticks, I opted for this Mexican-themed pic. Nikon D5600, 18-400mm at 30mm, 1/30sec at f/11, ISO 100

Dreamy Ballet Dancers on Stage

5 Lighting the stage from beneath via a sheet of white translucent Perspex, adding cotton wool to create a dream setting, along with a few Christmas decorations in the background. Nikon D5200, 18-400mm at 24mm, 1/30sec at f/11, ISO 100



Nut Crackers

7 This is just a picture to illustrate my wife's papercrafting skills. I was originally going to create a lavish wedding scene, but I thought it might drown Jean's models somewhat... maybe another time!

Nikon D5300, 18-400mm zoom at 1/130sec at f/11, ISO 100



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SCAN ME

Buying Guide

105
cameras
listed &
rated

Our comprehensive listing of key camera specifications

Cameras

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

Controls

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

Viewfinder

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

Compact cameras

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



Handgrip

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

Lens mount

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

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

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

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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

Mirrorless cameras							sensor size	resolution (mp)	lens mount	max iso	video	mic input				af points	burst mode (fps)	viewfinder	built-in wi-fi	flash	screen size (in)			articulated lcd	touchscreen	battery life (shots)	width (mm)	height (mm)	depth (mm)	weight (g)
name & model	rrp	score	summary									shooting				screen						dimensions								
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	•	209	11	•	•	•	3	•	•	330	128	73.5	59.5	405								
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	•	209	11	•	•	•	3.2	•	•	320	126.5	93.5	60	450								
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	•	209	15	•	•	•	3.2	•	•	250	127	96.8	66.5	550								
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	•	209	11	•	•	•	3	•	•	300	134.5	93.5	43.5	445								
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	•	•	•	3	•	•	360	121.7	84.4	49	383								
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	•	1053	120	•	•	•	3	•	•	520	134.8	91.6	72.7	599								
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	•	1053	120	•	•	•	3	•	•	590	139.3	89.9	45.8	496								
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	•	121	10	•	•	•	3	•	•	310	125.3	85.2	49.7	414								
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	•	121	10	•	•	•	3	•	•	310	125.3	85.2	52.0	418								
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	•	779	14	•	•	•	3	•	•	390	134.3	102.3	90.1	658								
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	300	130.4	93.5	77.4	530								
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	•	49	10	•	•	•	3	•	•	270	115.6	82.5	54.2	345								
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•	•	3	•	•	410	138.5	98.1	87.4	727								
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	•	14	•	•	•	•	3	•	•	330	138.4	100.3	99.6	823								
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	•	15	•	•	•	•	3	•	•	330	138.4	100.3	99.6	805								
Panasonic Lumix S1II	£2899	5★	Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	•	70	•	•	•	•	3	•	•	360	134.3	102.3	91.8	800								
Panasonic Lumix S1HE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	•	30	•	•	•	•	3	•	•	380	134.3	102.3	91.8	795								
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	•	40	•	•	•	•	3	•	•	350	134.3	102.3	91.8	795								
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	•	225	7	•	•	•	3	•	•	450	132.6	97.1	81.9	714								
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	•	779	9	•	•	•	3	•	•	370	134.3	102.3	90.1	740								
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	•	779	9	•	•	•	3	•	•	370	134.3	102.3	90.1	740								
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	•	779	30	•	•	•	3	•	•	470	126	70.8	46.7	486								
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016		8					3.2	•	•	260	130.1	72.8	36.8	446								
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	•	49	18				3.2	•	•	280	112.6	69.9	45.3	422								
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	•	49	10				3.2	•	•	240	112.6	69.9	45.3	427								
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	380	120	66.9	59.4	396								
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	360	120	66.9	49.9	403								
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	•	759	11	•	•	•	3	•	•	570	122	69	75.1	493								
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	•	759	30	•	•	•	3	•	•	530	128.9	96.9	80.8	737								
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	•	759	30	•	•	•	3.2	•	•	520	136.1	96.9	82.9	743								
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•	•	3	•	•	610	126.9	95.6	73.7	650								
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	•	759	10	•	•	•	3	•	•	610	131	96.4	79.8	658								

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

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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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

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Compact cameras

Compact cameras																								
				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)			
NAME & MODEL	RRP	SCORE	SUMMARY								SHOOTING			SCREEN				DIMENSIONS						
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming				1in	20.1	24-100	25,600	3840	•	30	•	•	3in	•	•	265	105.5	60.9	41.4	304	
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers				1.4in	22.3	16-50	51,200	3840	•	15	•	•	3in	•	•	400	118.3	68.0	52.5	426	
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations				1in	15.2	19	12,800	3840	•	na	•	•	2in	•	•	290	63.8	90.0	34.3	211	
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens				MF	102	28	102,400	4096	•	6	•	•	3.2in	•	•	820	133.5	90.4	76.5	735	
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film				1in	17.7	32	12,800	2160		na	•	•	•	2.4in	•	880	105.8	64.3	45.8	240	
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation				APS-C	40.2	35	51,200	6240	•	20	•	•	•	3in	•	•	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom				4/3	17	24-70	25,000	3840		11	•	•	•	3in	•	TBC	130	69	34	397	
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens				FF	60.3	28	100,000	8192		15	•	•	•	3in	•	•	350	130	80.3	92.6	743
Leica Q3 Monochrom	£5800	5★	Variant of the Q3 with a modified sensor that only shoots in black & white				FF	60.3	28	200,000	8192		15	•	•	•	3in	•	•	302	130	80.3	92.6	746
Leica Q3 43	£5900	5★	Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens				FF	60.3	43	100,000	8192		15	•	•	•	3in	•	•	350	130	80.3	97.6	772
NEW Panasonic TZ300	£869		'Travel zoom' with 1in sensor and 24-360mm equiv lens, but no viewfinder				1in	20.1	24-360	25,600	3840		10	•	•	•	3in	•	•	360	111.2	66.4	45.2	337
Ricoh GR IIIx	£899	4★	Pocketable APS-C advanced compact with 40mm-equivalent f/2.8 lens				APS-C	24.2	40	102,400	1920		4	•	•	•	3in	•	•	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter				APS-C	24.2	40	102,400	1920		4	•	•	•	3in	•	•	200	109.4	61.9	35.2	262
Ricoh GR IV	£1199	4.5★	Pocket-sized advanced compact with APS-C sensor and 28mm equivalent lens				APS-C	25.7	28	204800	1920		4	•	•	•	3in	•	•	250	109.4	61.1	32.7	262
Ricoh GR IV HDF	£1299		Variant of the GR IV with switchable Highlight Diffusion Filter				APS-C	25.7	28	204800	1920		4	•	•	•	3in	•	•	250	109.4	61.1	32.7	262
Ricoh GR IV Monochrome	£1599		Variant of the GR IV that only shoots black & white images				APS-C	25.7	28	409600	1920		4	•	•	•	3in	•	•	250	109.4	61.1	32.7	262
Sony RX1R III	£4199	4★	Small-bodied full-frame camera with 35mm f/2 lens				FF	61	35	102,400	3840	•	5	•	•	•	3in	•	•	300	113.3	67.9	87.5	498
Sony RX100 VII	£1200	4.5★	Pocket-sized travel zoom camera with long zoom and pop-up viewfinder				1in	20.1	24-200	12,800	3840	•	20	•	•	•	3in	•	•	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen				1in	20.1	25-70	12,800	3840	•	24	•	•	•	3in	•	•	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface				1in	20.1	18-50	12,800	3840	•	24	•	•	•	3in	•	•	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens				1in	20.1	20	12,800	3840	•	16	•	•	•	3in	•	•	360	105.5	60	46.4	256

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910156	Canon RF 50mm f1.8 STM Lens	£149
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910129	Fujifilm 50mm f2 R WR XF Lens	£299
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910165	Nikon 18-70mm f3.5-4.5G ED-IF DX AF-S NIKKOR Lens	£99
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910093	Olympus 9-18mm f4-5.6 ED M. Zuiko Lens	£229
910017	Olympus Pen F Mirrorless Camera & 17mm f1.8 Lens	£829
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909793	Panasonic 12-60mm f3.5-5.6G Vario OIS Lens	£199
910022	Panasonic 200mm f2.8 Leica DG ELMARIT OIS Lens	£1299
908900	Panasonic Lumix FZ82 Bridge Camera	£309
910174	Panasonic Lumix S 50mm f1.8 Lens (L-Mount)	£220
910173	Panasonic Lumix S 70-300mm f4.5-5.6 Macro OIS	£659
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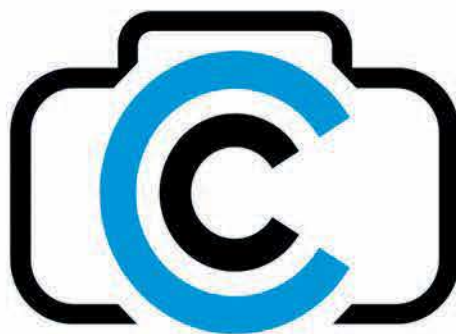
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RF 15-35 F2.8 L IS USM box...£1499	
RF 24 F1.8 STM macro box...£399	
RF 24-70 F2.8 IS USM box...£1899	
RF 24-105 F4 L IS...£899	
RF 35 F1.8 IS macro box...£369	
RF 50 F1.2 L USM box...£1299	
RF 70-200 F2.8 L IS USM box...£1899	
RF 70-200 F4 L IS USM...£1299	
RF 85 F1.2 L USM DS box...£2299	
RF 100 F2.8 L IS USM macro...£1099	
RF 100-500 F4.5/7.1 L IS USM...£1999	
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5D MKIV body box...£1199	
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15-85 F3.5/5.6 EFS...£199	
16-35 F4 USM IS L box...£399	
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180 F3.5 SP Di...£299	

Used Nikon



Used Nikon



Used Nikon



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Z8 body box...£2299	
Z7 MKII body box...£1299	
Z6 MKII body box...£1399	
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24 F1.8 S box...£1749	
24-70 F2.8 S box...£1099	
24-70 F4 S...£999	24-120 F4 S...£749
24-200 F4.5/6.3 VR...£599	
35 F1.8 S box...£599	50 F1.8 S...£399
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70-200 F2.8 VR S box...£1499	
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180-600 F5.6/6.3 VR box...£1499	
400 F4.5 S...£2199	
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D7200 body box...£399	
D7100 body box...£299	
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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	
18-35 F3.5/5.6 DX VR...£99	
18-105 F3.5/5.6 VR DX AFS...£199	
18-140 F3.5/5.6 AFS VR DX...£199	
18-200 F3.5/5.6 VR DX MKII...£299	
18-200 F3.5/5.6 VR DX...£149	
18-300 F3.5/5.6 VR DX box...£449	
20 F1.8 AFS box...£499	
24 F2.8 AFD box...£249	
24-70 F2.8 AFS VR box...£1199	
24-70 F2.8 AFS box...£499	
24-120 F4 AFS VR...£499	
28-300 F3.5/5.6 AFS VR box...£499	

35 F1.8 AFS DX...£149	
35 F2.8 AFD...£269	
40 F2.8 AFS DX Micro...£199	
50 F1.4 AFS G box...£249	
50 F1.8 AFS...£99	50 F1.8 AFD...£69
55-200 F4.5/5.6 AFS VR DX box...£399	
55-300 F4.5/5.6 AFS DX VR...£229	
70-200 F2.8 E FL AFS VR box...£1099	
70-300 F4.5/5.6 E AF P VR...£499	
70-300 F4.5/5.6 AFS VR...£299	
85 F1.8 AFS box...£299	
105 F2 DC F5 VR macro...£399	
180 F2.8 AF...£199	
200-500 F5.6 E ED AFS VR box...£749	
300 F4 E PF VR box...£899	
500 F4 E FL ED VR...£2999	
500 F5.6 E PF VR AFS...£1799	
TC14-EIII...£349	TC14-EII box...£199
TC17-EII box...£99	
TC20-EIII box...£199	TC20-EII...£99

SIGMA NAF USED

8 F3.5 DC...£299	10-20 F3.5 DC...£169
12-24 F4.5/5.6 II HSM...£349	
18-300 F3.5/6.3 DC OS...£299	
20 F1.4 DG HSM Art...£499	
24-105 F4 DG OS...£499	
35 F1.4 Art DG...£499	
50 F1.4 Art DG...£499	
85 F1.4 Art DG box...£699	
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...£499	
TC1401 1.4x extender...£149	
TC2001 2x extender...£299	
16-300 F3.5/6.3 DiII VC...£349	
70-300 F4.5/6.3 VC USD...£229	
90 F2.8 Di VC...£299	90 F2.8 Di...£199

Fujifilm Used



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X Pro 1 body...£399	
10-24 F4 OIS XF box...£299	
16 F1.4 WR...£349	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	
60 F2.4 box...£299	
90 F2.4 WR...£399	
X500 flash box...£199	EF-42 flash...£99
XT-2/XT-3/XT-4 grip each...£69	

Olympus Used



OLYMPUS MICRO 4/3 USED

OM-1 body...£799	
E-M10 MKIII body...£399	
7-14 F2.8 Pro...£299	
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	
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40-150 F4 Pro box...£649	
45 F1.2 Pro ED...£599	
60 F2.8 macro...£349	
75-300 F4.8/6.7 MSCII...£349	
HLD-10 grip...£299	HLD-9 grip...£99

Panasonic Used



PANASONIC MICRO 4/3 USED

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	
12-60 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 F2.8 DG macro...£399	
45-175 F4.5/5.6...£249	
45-200 F4.5/5.6 box...£149	
100-300 F4.5/5.6 MKII box...£499	
Samyang 12 F2 man focus...£179	
Sigma 16 F1.4 DC DN...£299	

Sony Used



SONY FE MOUNT DIGITAL USED

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A7C 11 body silver box...£1499	
16-35 F2.8 GM...£1069	16-35 F4 PX...£849
20 F1.8 G box...£649	24-105 F4 G OSS...£599
24-240 F3.5/6.3 OSS box...£499	
50 F1.2 GM...£1199	50 F1.4 ZA...£699
70-200 F2.8 GM OSS MKII box...£1899	
85 F1.4 GM box...£799	
100-400 F4.5/5.6 GM OSS box...£1799	
200-600 F5.6/6.3 box...£1199	
Sigma 35 F1.2 Art...£599	
Tamron 150-500 F5.6/7 VC...£699	
Voigtlander 50 F2 APO MF...£499	

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Final Analysis

Paul Hill considers...

Arrest of Andrew Mountbatten-Windsor, The Sun front page, UK newspapers front pages, 20 February 2026. Image: Getty Images / Gareth Cattermole (original image by Phil Noble)

My local supermarket has a newspaper stand displaying the seven major national dailies, and on Friday 20 February all their front pages had the *same* photograph. Now, there have been times when all the front-page photographs have been taken of the same event, person or incident, but I cannot remember all of them using the same image.

As we know, Phil Noble's unique single frame went viral around the world and has produced hundreds of transmutations into gifs and memes on social media.

Ironically, Phil stated that technically 'it was far from my best', but it was by far the most important photo he, or any pro is likely to make in their lifetimes.

So, what particular quality does it have that persuaded thousands of editors to choose it and millions of people globally to share it on social media? It certainly captured that decisive moment, defined by Henri Cartier-Bresson, who also said: 'Sharpness is a bourgeois concept'. He meant, of course, that obsessing over technical perfection and image sharpness is less important than capturing the emotion, composition, and the 'decisive moment'.

Well, this graphically captured the emotion. It is etched on the former prince's face, and it is a monumentally important decisive moment in British history, as commentators and historians have been explaining to us over the airwaves and on news pages ever since it was published. The arrest has been commented on by constitutional experts and through marketplace 'vox pops' on TV, but none of those audio-visual outcomes have the same impact of this single image.

Sinister

I was taken aback, like many, at the snapped image of Andrew on all fours hovering over a young woman discovered in the Epstein Files. For me, it was made even more sinister by the on-camera flash



reflected by the retinas in his eyeballs. The same photographic phenomenon occurred in Phil's image made outside a Norfolk police station, but he almost certainly knew that his on-camera strobe flash would result in red-eye and unpredictable results. He took six frames; just one was usable.

Having been in similar situations during my press career, I would not know if I'd got anything at all until the negatives had come out of the hypo in the mobile darkroom. These were situated in the local telephone exchange which was the favoured location as the photos had to be wired to London via the phone system. This was long before the internet. These days, you know instantaneously what you've got.

'It was a pinch me moment when I looked at the back screen,' remarked Phil.

Although there was a strong element of luck in the making of this picture, there are decades of professional experience that go into being that lucky. This was far from being just a happy accident. It proves that

to produce what we used to call in my press days a lasting photograph it must be unique or 'different' whether that was accidental, due to superb technique, or the result of the maker's originality.

Whether you glance at the multiple representations of this image on the newspaper stands as you go shopping, or study it more forensically, it is obvious it has metaphoric connotations as well as recording one of the most historically important British events to have taken place during the 200 years of photography.

The most 'lasting' photographs stay in your mind because the external and the internal co-exists and transcend technical imperfections.

We engage with such images, whatever the context, because nothing like it has happened before and a photographer was there to take a unique and memorable picture that we can all share in. Those photographs reside in our memory banks forever. And this is one of those and no other medium can do that.

AP

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. hillonphotography.co.uk.

Photo courtesy of Simon Roy.
Shot using Sigma 150-600mm f/5-6.3 DG DN | Sports



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