

Tuesday 28 April 2026

Amateur Photographer

Passionate about photography since 1884



Canon EOS 3

This ground-breaking 1998 titan was one of the last great SLRs, says **Peter Fenech**

How I won

Our Amateur Photographer of the Year winner **Bircan Harper** shares the secrets of her success



By Royal Appointment

Chris Jackson on 20 years capturing the Royal Family



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© BIRCAN HARPER

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© THOMAS FELS



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THIS WEEK'S CONTRIBUTORS



AILSA MCWHINNIE

APOY 2026 launches soon, and Ailsa talks to our 2025 winner and YAPOY winners



PETER FENECH

The photographer and tutor on why the Canon EOS 3 film SLR will always have a place in his heart



STEVE FAIRCLOUGH

The AP regular speaks to Chris Jackson about his latest book, *Modern Majesty*



AMY DAVIES
Features Editor

In our *Books and Exhibitions* pages this week, Amy picks out a beautiful exhibition



DAMIEN DEMOLDER

The former AP editor tests the Neewer AP150C, an LED panel light at a great price



ANDY WESTLAKE
Technical Editor

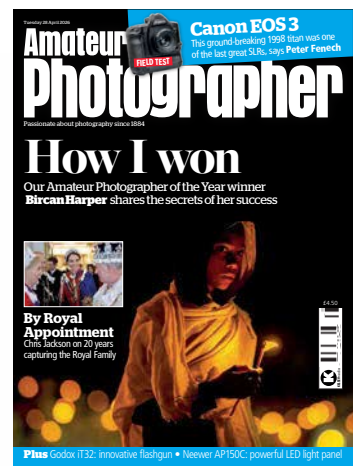
Andy tests the Godox iFlash iT32, an innovative modular hot-shoe flash unit

Welcome



The Canon EOS 3 was a ground-breaking camera when it came out in 1998, during the twilight years of

the 35mm SLR. Peter Fenech takes a fresh look at it nearly 30 years on. Also this week we ask what it takes to win a photo competition. Our newly crowned winner of Amateur Photographer of the Year 2025, Bircan Harper, tells us what worked for her. Which is handy because in next week's issue we're launching Amateur Photographer of the Year 2026 with new sponsors Park Cameras and Amazing Internet joining our existing supporters DxO, Bob Books and School of Photography. The first round is on the theme of Street Photography so don't miss it. Next week also marks the dawn of a new era for AP, with a fresh new look. Well it has been 12 years since the last refresh! **Nigel Atherton, Editor**



COVER PICTURE: © BIRCAN HARPER. INSET COVER PICTURE: © PHOTO BY HANDOUT/CHRIS JACKSON/GETTY IMAGES FOR BUCKINGHAM PALACE

Our cover image was taken by Bircan Harper, our APOY 2025 champion. See more of her pictures and we also talk to the Young APOY winners, on page 20

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Compact, affordable 40mm prime from Panasonic

Panasonic's latest L-mount lens is a compact, lightweight and affordable prime that's designed to be a good match to its S9 camera. The Lumix S 40mm F2 aims to deliver 'natural-looking images with beautiful bokeh' and should be suitable for a wide range of subjects, including such things as street photography and environmental portraits.

At 40.9mm long and just 140g in weight, it becomes Panasonic's most portable full-frame lens to date. It's similar in size to the firm's 18-40mm kit zoom, and employs the same 62mm filter thread, but is lighter in weight. Despite the petite size there's still space on the barrel for a function button and AF/MF switch.

The lens also boasts dust and splash-proof construction, with a fluorine coating on the front element to help keep it clean. Focus breathing is suppressed and micro-step aperture control is on board, which should make it attractive to videographers, too.

The Panasonic Lumix S 40mm F2 is set to go on sale in May in a choice of black or silver finishes for £349.

New Lumix S9 colour

Panasonic has also unveiled a new colour variant of its Lumix S9 camera, this time

The new Lumix S 40mm F2 on the Black Titanium Lumix S9



in a 'Black Titanium' finish. Unlike last year's Titanium Gold version, it won't be a limited edition. Instead, the company said it will be available via authorised retailers and Panasonic Direct from the beginning of May, priced at £1,299 with the 18-40mm kit zoom lens.

Last but not least, the firm has also updated its lens roadmap, adding two upcoming optics. First is a wideangle prime that's slated to be much the same size as the 40mm f/2 – so presumably something along the lines of a 20mm f/2.8. There's also a planned large-aperture telephoto zoom lens, to complement last year's 24-60mm f/2.8.

As always, we'll report full details when they become available.

New Samyang L-mount zoom lens

In more lens news, Samyang has announced its second L-mount lens since joining the L Mount Alliance in 2023. The AF 14-24mm F2.8 L Mount is the result of the South Korean firm's continued collaboration with the German optical specialist Schneider-Kreuznach, and shares key features with the existing Sony FE Mount version. So, it has a constant f/2.8 aperture through the zoom range, a compact length of approximately 87mm, a relatively light weight (441g), and a minimum focusing distance of 0.18m. It also takes 77mm filters, which is still relatively rare with ultra-wide zoom lenses. The Samyang AF 14-24mm F2.8 L Mount will be available from May and costs £1,050.



© JOSS BARRATT



Right up their alley

Skittles may seem a rather old-school pastime in 2026 but it's still popular, and a good way for beleaguered pubs to attract more custom. Photographer Joss Barratt, best known as a stills shooter for veteran movie director Ken Loach, recently secured funding to document skittle players in the Somerset town of Bridgwater. The exhibition, Skittles Players of Bridgwater, runs at the Engine Room in the town until 21 May. Admission is free and all the details can be found at bit.ly/jbsskittles



The Skittles Players of Bridgwater exhibition by Joss Barratt is on now

Your new-look AP is coming soon!

Without spoiling too many surprises at this stage, we are excited to announce that your new-look *Amateur Photographer* magazine will go on sale on 5 May. The bumper new and improved AP has an even tighter focus on meeting the needs of all passionate photographers, while continuing to deliver the mix of news, insight, in-depth features, creative inspiration and product reviews that have made us the UK's best-selling photography magazine.



Viltrox 35 and 55mm F1.8 lenses, too

Rounding off a busy week for new lenses, Viltrox has unveiled new 35mm and 55mm F1.8 EVO Lenses for Sony FE and Nikon Z mounts. The AF 35mm F1.8 EVO glass features a 13-element optical construction, a minimum focusing distance of 0.34m, AF powered by an STM stepping motor and an all-metal body. It costs £385. The AF 55mm F1.8 EVO lens has similar specifications, but with a 0.43m minimum focus distance and a price of £359. See viltrox.com





Viewpoint Jon Stapley

Our youthful analogue photography sage shares some hard-won wisdom for film enthusiasts

Film photography has become a passion since I first ran a roll in 2019. Along the way, I've made many discoveries, more than a few mistakes and learned some valuable lessons I'm glad to share.

The first 35mm film I ever shot didn't come out, as I hadn't loaded it correctly. Heartbreaking. Even if film is loaded correctly, cameras can play up. A beloved old Pentax point-and-shoot jammed up just as I was reaching the end of a roll. So... relax and accept, losing shots is a rite of passage for film photographers.

Don't OD on Instagram

This is the second lesson. Instagram is fun but it's easy to overdo it. There are certain types of shots that do very well on Instagram, and if you over-browse, you can convince yourself that these are the only types of shots worth taking. Before long I was only ever shooting in golden-hour light, and only shooting Kodak Portra because I was obsessed with getting those smooth pastel tones (free financial advice: don't do this).

Shop around for development

I live in London, and I assumed the prices I was paying were just what it costs to develop and scan film, but then I checked online – and holy-moly. I was paying double what it would cost me to post my film off elsewhere.

Now, London rents are extortionate, and I'm sure the local lab's operating costs are daunting. And it's nicer to build up a relationship with a local lab, too. But film is already an expensive hobby...

So, be a money-saving expert

Like many of us, my brain is a lot more willing to spend £11.99 on one roll of ColorPlus than it is to spend £50 on five rolls, because small number is small and a big number big. But if you're going to



Old film cameras tend to be cheap, but costs can add up, so be a savvy shopper

shoot film a lot, over time those savings will add up. Sometimes it's worth ponying up, to save money later.

The labs I use often run promotions around holidays and special occasions, sometimes offering as much as 20% off. If I have some film shot that isn't urgent to develop, then I'm more than happy to wait until an offer comes along.

At the airport

Finally, I'd read horror stories about rolls being ruined by security scanners at airports. However, I have been taking film with me everywhere for years now and have never had a problem. I still take precautions – I avoid taking high-sensitivity film through the scanners, just in case. I never put film in checked baggage, as the X-rays are much more powerful. But I'm a lot more relaxed about it than I used to be. If you are still worried you can ask airport staff to hand-inspect film when you go through security. Just remember to pick it up again!

To conclude, I originally thought I'd pick up film photography as a fun extra string to my photographic bow. Instead, my heart is now very firmly analogue and I don't see that changing.

An avid film photographer, Jon is a freelance journalist who has been writing features and reviews for AP for over a decade, as well as many other photo titles.

Something new is coming



Don't miss the issue on sale

5th May

Love your camera

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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© CLARE HEWITT

Oak leaf lumen prints, 2025

Clare Hewitt: Everything in the forest is the forest

Free. Midlands Arts Centre, Birmingham. Until 31 August

A beautiful exhibition which celebrates the peacefulness of nature, says Amy Davies

For five years, artist and photographer Clare Hewitt has been working at the Birmingham Institute of Forest Research within a circle of twelve 180-year-old oak trees, documenting the forest through the seasons.

Hewitt explores how, underground, trees exchange vital gases, nutrients, and even information. Each oak tree also houses 2,300 species, while their seeds carry environmental memory. Each tree produces hundreds of thousands of leaves yearly –

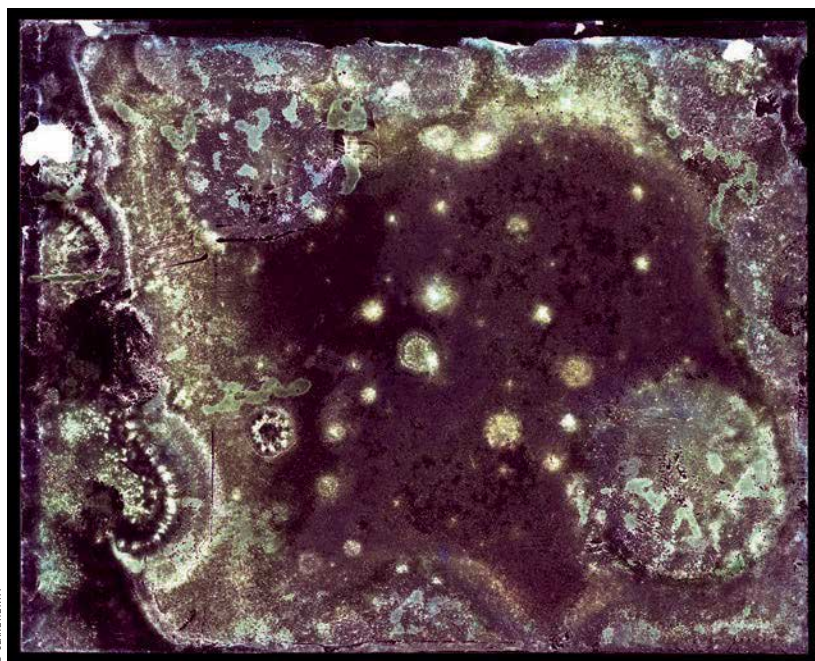
when they fall, the soil is enriched, and in death, their decay sustains further life.

Fascinatingly, Hewitt uses analogue techniques and has set her studio within the circle of trees. Everything has been created on site. For example, she has placed 24 pinhole cameras which resemble bird boxes to record long-exposures on film over periods ranging from six months to four years. There's also oak leaf lumen prints, exposed to sunlight on the forest floor. There's soil

chromatographs, plus panoramic images made using a minirhizotron camera.

For the show, Hewitt has been conscious to make environmentally-friendly choices. All materials and processes have been carefully considered. Alongside this, there's a handmade, biodegradable photobook sharing the exhibition name. The book was circulated nationally through a 'borrow and share' model – it would be received by one reader, read, and forwarded on to another.

This is a very moving and beautiful piece of work and one that benefits from being seen in person, if possible. This is a touring Impressions Gallery exhibition, and there is also a virtual exhibition you can visit on the Impressions Gallery website.



4-year exposure of oak trees, 2024

Books & exhibitions

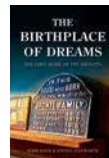
The latest and best books and exhibitions from the world of photography



Withens also known as Top Withins

Birthplace of Dreams: The First Home of the Brontës by Mark Davis and Steven Stanworth

£15.99, Amberley Publishing, Softback, 96 pages, ISBN: 9781398129252



In a humble terraced property in Thornton, on the outskirts of Bradford, three sisters were born in the early 19th century who would go on to change the course of English literature forever.

The novels of Charlotte, Emily and Anne are still being read, discussed and adapted into big-screen versions even today.

At the time, the sisters were defying a male-dominated industry. Works such as *Jane Eyre*, *Wuthering Heights* and *The Tenant of Wildfell Hall* became extremely popular and remain so today.

This book takes a photographic look at the sisters' beginnings, as well as the surrounding areas, to explore locations which may have inspired the trio to produce their great works.

It's well worth a look for any literary fans, as well as those with a penchant for the landscapes of Yorkshire. **Amy Davies**



The front parlour at the Thornton Birthplace, where Charlotte was born



© ISC/NASA

Apollo 11 Mission image - View of moon limb, with Earth on the horizon, Mare Smythii Region



© RYAN NAGATA

Ryan Nagata modelling his high-fidelity replica of an Apollo A7L-B spacesuit in his workshop

Space Journal: The Art and Science of Cosmic Exploration by Dallas Campbell

£35, Thames and Hudson, Hardback, 288 pages, ISBN: 9780500028186



© THAMES & HUDSON

BBC space presenter and actor Dallas Campbell's book will delight fans of both space and photography alike.

Space Journal features images including detailed spacesuit designs to

Neil Armstrong on the moon's surface from the historic Apollo 11 mission. Following on from the groundbreaking 10-day Artemis II mission in April, this is a perfect fix to continue your space curiosity and to fill the void.

More than 500 illustrations from the 16th century to the present day are found here, all the way from 18th-century astronomical oil paintings to early space photography and beyond. Dallas closely looks in detail at how artists, authors, film makers and space enthusiasts all inspired humanity's exploration of space and how we understand it.

Dallas touches upon every pivotal moment regarding space exploration, leaving no stone unturned, as he explains the compelling space race between the Soviets and the Americans. This section includes behind the scenes images of Soviet astronaut Yuri Gagarin's Vostok 1 capsule being carefully constructed before his flight into space.

Topping it off are the iconic images from NASA's Apollo 11 mission in 1969. These surreal photographs show Buzz Aldrin on the surface of the moon with the American flag planted in the ground. There are also two images of the Earth just creeping over the moon's horizon which are as compelling now as they were when they were taken. **Craig Blackley**



© ISC/NASA

One of twenty-five photos of the moon's surface captured by the crew of Apollo 12, November 14, 1969



© JONIS BENJENSEN/MAGNUM PHOTOS
GEORGIA. Abkhazia. Sukhum. 2005

Magnum Streetwise by Magnum Photos

£30, Thames and Hudson, 376 pages, Softback, ISBN: 9780500299005

If you're looking for the photography – and the photographers – that have defined the genre of street photography, then you'll find pretty much every single one of them in this must-buy volume.

Many of the names in this book helped pioneer and shape street photography and make it what it is today. Before the term was even coined, practitioners such as Henri Cartier-Bresson influenced it, giving us a deeply embedded cultural understanding of what it means to shoot street.

The legendary photo agency Magnum has hosted some of the world's best photographers over the years, and we see rich visual treats from many of them in *Magnum Streetwise*. There's Elliott Erwitt,

Martin Parr, Bruce Gilden, Susan Meiselas, Inge Morath, David Hurn, Richard Kalvar, Bruce Davidson, Alex Webb, Chris Steele-Perkins and many more besides.

As well as the iconic photography, there are interesting essays that help bring context to street shooting through the ages, and how Magnum has been there throughout. On top of this, there's also location-specific chapters looking at the most recognised areas for street photography, namely New York City, London, Paris and Tokyo.

This is a book which I've actually had on my own bookshelf for a number of years, but in the hardback version. This new paperback version makes it more accessible price-wise – and at just £30 I believe it

represents incredible value.

Since I've owned the original hardback I've returned to it many times over, whenever I've been looking for inspiration, either for street photography of my own, or to travel to destinations I might find it difficult to visit.

There's page after page of fantastic photography, and if like me, street is one of your favourite genres, then there's very little to dislike about the collection. It's great to track street photography over the years, to see the changing fashions, buildings and trends, both in terms of the content of the photography but also the style in which it is shot. If you only buy one book this year, this would probably be my recommendation – you won't be disappointed. **AD**

By Royal appointment

Chris Jackson has been photographing the British Royal Family for over 20 years. **Steve Fairclough** spoke to him to discover more about his career and latest book, *Modern Majesty*...

As Getty Images' Royal Photographer, Chris Jackson has had an unparalleled vantage point from which to shoot and document the lives of the British Royal Family for over two decades. His privileged access has ranged from private shoots with the late HM The Queen, King Charles III and the Prince and Princess of Wales to documenting history as it's being made, from funerals and weddings to being the official photographer documenting the first Coronation of a British monarch for 70 years.

Modern Majesty isn't the first book filled with the iconic photography of Chris Jackson, but it is arguably his most important tome yet as it tells the story of the tumultuous recent years of the Royal Family as it dealt with loss, change and reinvention. Although still only 45, he has an impressive portfolio that would satisfy many photographers of a greater vintage, but he's still busy and hugely motivated. To discover what drives him and how *Modern Majesty* came about, AP spoke to him...

First camera

Chris Jackson appears on a

WhatsApp video link with a whispering voice as he's camped in a central London coffee shop catching up on work on his laptop; but he's free to chat, so we start by delving into his background. He reveals a lifelong love of art, but decided to study a degree in physiology at Cardiff University, where he soon became a photographer for the student newspaper.

He explains, 'In my first week of university, I spent most of my student loan on a Nikon F70 [SLR] and then, subsequently, a Nikon F90x. An ex-girlfriend bought me a darkroom kit, so I set up a darkroom in my student house. I worked with the student newspaper, *Gair Rhydd*, which means "free speech" in Welsh. I learnt how to develop photos in my darkroom and really enjoyed the creativity behind the process; experimenting with different papers and chemicals. It ignited my passion for photography.'

After finishing his studies in Wales, he moved to London and secured a job at Marks and Spencer on the company's corporate graduate training scheme. During this time Jackson did some work experience with advertising and news photographers and learnt

about different careers in photography. M&S then let him attend an interview at Getty Images, where he secured a position as an account executive.

He topped up his spending power with a graduate loan that was quickly splurged on digital equipment, a laptop and a Nikon digital camera. 'It enabled me to go and shoot for Getty. That was a big commitment and gave me the opportunity to go out and shoot stuff. Getty let me go and shoot things at the weekend, before work and after work.'

News Photographer of the Year

Jackson shot pictures for over a year and then, in 2005, won a News Photographer of the Year award, which he describes as, 'very lucky and totally by fluke'.

He adds, 'It gave me a boost and made me visible to the higher echelons of the company. Eventually, I sent a letter to the Getty head honchos in America saying that I'd got these pictures in the paper, I'd won this award and I listed everything I'd done, to sell myself to them. They said, "Okay, we'll give you a staff job in six



Chris Jackson

Chris Jackson is the main Royal Photographer for Getty Images. His work regularly appears in leading publications such as *Vogue*, *The Times*, *People* and *Vanity Fair* and he has documented royal milestones for over 20 years. His portfolio includes private portrait shoots with the late HM The Queen, The Duke and Duchess of Cambridge, King Charles III and Prince Harry. Alongside his royal images he has covered news stories around the world, from earthquake zones in Pakistan to the Galapagos Islands, Dubai, the Arctic Circle, Brazil and other countries. Jackson was News Photographer of the Year in 2005 and Royal Photographer of the Year in 2010, 2015 and 2016. christopher-jackson.format.com

Above: Britain's King Charles III and Queen Camilla unveil their official Coronation State Portraits during a visit to The National Gallery, in central London, on 6 May 2025





© CHRIS JACKSON/POOL/APP

months". That was really exciting.'

Early in his career Chris Jackson shot more variety than his later, more dedicated Royal role. He notes, 'I had a mix of photography in my early career – anything from covering a drought in Kenya to a red carpet at the Venice Film Festival. And over the years, I gradually became more and more specialised into the Royals as I realised that it was a great area.'

He reveals, 'For me, covering the Royals is about many different genres of photography – it's sports photography one day, reportage the next, portraiture the next. It's always fresh and there are enough different characters within the



Left: A portrait of Queen Elizabeth II with her iconic red despatch box taken on 2 February 2022 in Sandringham, Norfolk, to mark the start of her Platinum Jubilee

ALL IMAGES © CHRIS JACKSON/GETTY IMAGES UNLESS OTHERWISE STATED



family to keep it interesting. To be at the forefront of big, historical events is a massive privilege and it's a real buzz when all eyes of the world are on the birth of a Prince or Princess, a Coronation, a wedding or a christening.'

Thus far Jackson has visited over 100 countries to shoot various members of the Royal Family and he's also shot charity projects, such as Prince Harry's Sentebale, the Invictus Games and the conservation charity Tusk, which has Prince William as its patron.

Working with the Royal Family

He explains, 'I loved the travel. If I was in a studio every day I think that'd be quite difficult. I love the variety and the fact that no two days are the same. No matter how seemingly mundane an engagement could be, you could potentially capture an iconic picture. I used to do a lot of fishing and I think

photography is a lot like fishing – it's that anticipation of what you might capture, so it drives you on to the next engagement. You get addicted to it – it's exciting and fun.'

As his profile as a Royal photographer rose, Jackson began to get commissions to shoot official portraits of the family. He notes, 'I've got a great team at Getty Images. But, at the same time, you are the person on the frontline, building up those relationships with the Palace. Every single portrait or everything for the Royals comes through a different channel and it's always really exciting to be involved in a portrait. There's nothing more exciting than a big picture release. I've been lucky enough to have a lot over the years. It's such a buzz to see your images on front pages around the world – that never gets old.'

Covering the Coronation

Due to the worldwide interest in the Royals, shooting official portraits

Above: Prince Louis reacts as the Red Arrows fly over Buckingham Palace balcony during Trooping the Colour, 2 June 2022



The book *Modern Majesty* by Chris Jackson (ISBN: 978-0-8478-7640-2) is published by Rizzoli Books and has an RRP of £36.50. www.rizzoliusa.com

always meets with a huge global response, but arguably Jackson's greatest commission was being asked to be the official photographer for HM King Charles III's Coronation on 6 May 2023.

He reveals, 'The Coronation was a really special moment because I'd been photographing the King and Queen for over 20 years. To be there for that moment was lovely. You've been to all these different bits of their journey and have been there for so many different moments, so it's nice to be there for those watershed moments.'

Jackson adds, 'Trust is important in this area. They get to know you, but it's very much a working relationship and is a bit of give and take. It's really important to know when to take a photo and when not to. You find yourself in pretty sensitive environments around the world. Part of the job of a Royal photographer is about acting appropriately in different situations and being aware of your presence and the privilege that you have to be there. I really love my job and enjoy it and hopefully they understand and respect that. I think I'm quite lucky and am in sort of a unique

'I love the variety. No matter how seemingly mundane an engagement could be, you could potentially capture an iconic picture'

‘Queen Elizabeth used to say she quite enjoyed it when things didn’t go to plan, and those are often where you get the most genuine reactions’

position, just because I’ve been doing it for so long.’

Filing images

In the hustle and bustle of the daily news cycle, sending out images speedily from the locations he’s shooting at is key. ‘For day-to-day Royal engagements we have a fantastic editing team at Getty Images around the world. My images are normally out from the back of the camera and around the world in minutes. For Royal engagements, particularly if you’re the only photographer, you might get a little bit more leeway to work on your edit.’

He adds, ‘Sometimes you have to work in a hot country where the

light is absolutely horrendous, but that’s the nature of the job, so you have to work with what you’ve got. I don’t like using flash but sometimes there’s literally no option, so you have to work with what you’re given.’

In his kitbag Chris Jackson carries four cameras – two Canon EOS R1s, a Canon EOS R5 and a Leica Q3 – with the R1 being his ‘everyday’ camera. He explains, ‘The R1 has got a low-resolution file compared to the R5, so if I need to crop in more I use the smaller, higher-res R5. It’s just about working with the right tools to do the job.’

He continues, ‘You need to have the right lenses, like a Canon 24-70mm f/2, which I use a lot

Below: Catherine, Duchess of Cambridge and Prince William, Duke of Cambridge smile and laugh as Lieutenant Colonel Rob Money puts a bearskin hat on his 20-month-old daughter Gaia Money’s head as they attend the 1st Battalion Irish Guards’ St. Patrick’s Day Parade at Mons Barracks, 17 March 2022, Aldershot, England

because it gives a bit more control and I can use that f/2 aperture. That’s what I used for the Coronation; it’s a great lens.’

His lens line-up also includes a 24-70mm f/2.8, a 70-200mm f/2.8, a 300mm f/2.8, a 500mm, a 600mm and an 800mm prime, which he would use to shoot situations such as the Royals on a balcony at Buckingham Palace.

Special moments

Jackson’s new book, *Modern Majesty: The British Royal Family in a New Era*, combines more than 250 of his photographs with his accompanying text to tell the stories behind the pictures. He notes, ‘It’s great to have the opportunity to do the book and to tell the stories behind the images too. Often there are these little moments which make things a bit more interesting and special. With the Royals, things are often linked in to moments in





the past or in history repeating itself... and I think that's so lovely to try and explain a little bit about.'

This is the fourth book that Chris Jackson has worked on with Rizzoli. He spent nearly a year working on the edit for the images in the book, with the help of designer Ray Watkins, whilst still doing his day job covering the Royal Family. He admits, 'It can be absolutely overwhelming in the amount of different directions you could go in with all of the different members of the family, and all of the different trips... it's very difficult to bring it down to 240 pages.'

Jackson adds, 'Hopefully, you feel like you're there in the moment – that's what I've tried to convey in the book. There is pomp and ceremony and some of the things you'd expect, but I've also tried to mix that up with some more unusual moments. Queen Elizabeth

used to say that she quite enjoyed it when things didn't go to plan and those are often the moments where you get the most genuine reactions from the Royals. I also hope that you get that sense of intimacy in the photographs.'

A new era

Whilst the Royal diary and regular engagements – such as Royal Ascot, the Highland Games and the Order of the Garter ceremony – form the backbone of Jackson's working year he was keen that his latest book featured more revealing work to reflect the 'New Era' in the book's subtitle.

He explains, 'A lot has happened over the last couple of years with King Charles and Queen Camilla taking the reins. Of course, there are certain challenges facing the Royal Family today – the King's cancer and the same for Princess Catherine – and I wanted to talk a little bit about

that and how they've overcome those challenges and bounced back from these really difficult situations.'

As our conversation comes to an end I ask Chris Jackson to sum up his book *Modern Majesty* in his own words. He bites his lip momentarily and replies, 'A unique collection of images of the working British Royal Family over the last 20 years, predominantly the last 10 years. The book includes some behind-the-scenes shots and never-seen-before shots from the Coronation. It includes everything from the challenges they faced to happier moments, from a unique and intimate perspective. Obviously, other photographers do portraits, but the USP for me is I not only do the portrait stuff, but I'm also lucky enough to be there for the day-to-day and a lot of those other moments. When you've been doing it for this long, there's always an interesting story.'

Above: King Charles III and Queen Camilla smile as they pose outside the Colosseum on day two of their state visit to The Republic of Italy on 8 April 2025 in Rome, Italy



20
26

EPS hosts two annual
International Salons



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From the makers of Amateur Photographer magazine

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY

Bored of the same old digital images? Transform your photography by rediscovering film

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY



Choosing the right film • Colour or b&w? • Tips from top film shooters

The film photography revival goes from strength to strength, so we celebrate the joys of analogue shooting in this packed, 132 page special. If you're new to film photography, we help you get started quickly, and there are also lots of tips for more experienced film shooters. From choosing the right film to getting your negatives scanned or printed, here is all you need to know. Top film shooters also reveal how to add mood and atmosphere and there's a detailed guide to getting the film look digitally, using popular photo-editing software. The future for film photography has never looked brighter!

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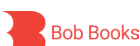
SCAN ME

APOY
2025

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Winning ways

Meet the winners of APOY 2025, who give some useful hints if you plan to enter this year's competition, as **Ailsa McWhinnie** finds



Bengal Tiger Reflection. Taken during a photographic tour in Bandhavgarh National Park, India, this image was a turning point for Bircan's photography



Bircan Harper

Bircan Harper was the overall winner of APOY 2025. She achieved 405 points, 55 points ahead of her nearest rival, thanks to being placed in the top ten in seven out of the ten rounds.

AP: How did you first become interested in photography?

BH: I am a Turkish-British photographer and multidisciplinary artist, born in Izmir, Türkiye, and I moved to the UK in 1999. Alongside photography, I work with painting, ceramics, jewellery design and print. These different media inform one another, and photography often becomes both a starting point and a material within other work.

I bought my first 35mm SLR camera when I was 18. I was drawn to black & white film and learned to work in the darkroom, developing and printing my own images. That hands-on process grounded my visual understanding early on, particularly my sensitivity to light and contrast, which continues to shape how I make images today.

Though I studied law and became a lawyer in Türkiye, my interest in visual art never faded. After moving to the UK, I completed a BA in Fine Art as a second degree, and I am now pursuing an MA in Fine Art at Falmouth University. I met my husband Steve at a weekend photography class in 2001. He had just returned from a safari in Africa and was developing his photography further. I learned a great deal from him over the years, and we continue to share this passion, travelling together and often working alongside other photographers.

AP: Was there a particular image or experience that made you realise you wanted to take your photography further?

BH: Yes. 'Bengal Tiger Reflection' was a turning point for me. It became my first published image and marked a shift in how I understood my work. It was captured during a guided photography expedition to India's Bandhavgarh National Park in 2024. During a quiet period, we explored the surrounding buffer zone and encountered a tigress with her cubs. I focused on one female cub who paused beside a small water puddle. The moment was brief, but deeply powerful.

The image was later recognised and included in the *10 Years of Remembering Wildlife* book. It showed me that photography could communicate emotion and presence



Left: Perfect Storm. Bircan entered only this one image into the Landscape category, and was awarded sixth place

Below: Roar of the Bond. A dominant male and female lion exchange powerful roars during their courtship ritual. Bircan converted the image to black & white to focus on the raw strength of the scene

beyond my own experience. That recognition gave me the confidence to take my work more seriously and to develop my practice further.

AP: What subjects most inspire you and why?

BH: I am inspired by the diversity of cultures and the natural world. My work is driven by a desire to connect with people and with the raw beauty of nature, often in remote or unfamiliar places. I am particularly interested in moments where people, animals and landscape are closely connected, and where small gestures reveal something deeper about lived experience.

AP: Which photographers have you learned most from?

BH: My husband Steve Harper, I learned a great deal about photography and cameras from him over the years. Photography leaders on expeditions and trips have had a strong influence on my development. Photography trips with Mark Carwardine, and Ann and Steve Toon were particularly important. They encouraged me to enter competitions and helped me recognise that my work had its own voice. That encouragement gave me confidence to trust my instincts. Photography expeditions with Paul Goldstein were also crucial. Some of my key images were created during trips led by him.

AP: What has been your most memorable photographic experience?

BH: My first African safari to Kenya in 2023 was unforgettable. We joined a small group through Paul Goldstein's camps, and the experience was intense. It felt as if a month of photographic opportunities were compressed into just seven days.

The final evening stands out, when I photographed an image called 'Perfect Storm'. The combination of dramatic weather, the hunt of predators, moving wildlife, and the vastness of the savannah created a moment that felt extraordinary. That single evening produced several strong images. Even Paul said it ranked among the top three game drives of his life. It remains a defining moment in my photographic journey.



ALL PICTURES © BIRCAN HARPUR

AP: When you entered APOY 2025, what were your main aims?

BH: I first discovered the APOY competition through my Photocrowd membership, which I joined at the end of 2024. A friend suggested it to test my work and see how it compared with photographers from around the world. At the beginning of 2025, I did not plan to participate for the full year, and I missed the





Suri boys, Omo Valley, Ethiopia. From Night and Low Light onwards – where this photograph was placed fourth – Bircan started to take the competition more seriously and entered up to the maximum of five images in each subsequent round

opening Black & White round. For the following categories, I submitted only a single free entry, to explore how my work would be received.

However, my early submissions began to gain attention. I noticed that my images were ranking in the top ten despite entering only one photograph. After five rounds, from the Night and Low Light round onwards, I decided to commit more fully. I began submitting up to five images per category. From that point, I achieved top ten placements consistently, which gave me more confidence and motivation to continue. This experience showed me that success wasn't based on a single image, but on building a consistent body of work over time.

AP: How did you plan your entries?

BH: My approach was based on selection rather than production. I chose images that were meaningful to me and that reflected my experiences. I also paid attention to how images were received on Photocrowd, but ultimately, I trusted the work that carried a strong sense of presence and authenticity.

AP: Did your approach change as you started placing in the top ten?

BH: Yes. I became more confident in trusting my instincts and less concerned with trying to anticipate what judges might prefer. I focused on submitting images that felt true to my experience and consistent with my way of seeing.

AP: What is the most important thing you have learned from entering APOY?

BH: Consistency is as important as producing a strong individual image. APOY reinforced the value of patience, long-term commitment and maintaining an individual voice across different subjects and conditions.

AP: What advice would you give to someone planning to enter APOY this year?

BH: Create work that matters to you. Build your portfolio over time and be selective. Let your lived



Gentoo's Story of Survival. Port Charcot Landing, Antarctica, was the setting for a hugely atmospheric shot that came seventh in Animal Kingdom

experiences guide your photography rather than trying to follow trends or predict outcomes. Consistency and authenticity will always be stronger than trying to fit expectations.

AP: What equipment do you use?

BH: Primarily Nikon cameras. I have worked with DSLRs for years and recently I have been using mirrorless Z8 and Z9 bodies. I use a range of lenses depending on the conditions, but my favourites are the Nikon Z 135mm f/1.8 S Plena FX and the Nikon Z 400mm f/2.8 TC VR S.

AP: What do you hope to experience and achieve with your photography in the future?

BH: I would like to continue working in remote and culturally rich environments and to develop longer-term projects that allow deeper engagement. My MA studies at Falmouth University are encouraging me to think more critically about my practice and to explore connections between photography and other media.



Matteo Botta

It was a dead heat between 18-year-old Matteo Botta from Switzerland, and Ben

Hancock-Smith from the UK in Young APOY, both accumulating 355 points over the course of ten rounds. Matteo won the Movement round and was placed in the top ten of four others.

AP: When did you start taking pictures?

MB: When I was five, my parents got me a small digital camera that I used all the time. At 14 I decided to buy a drone and start improving my skills.

AP: What subjects most inspire you?

MB: Landscapes. I love being in nature, exploring it and capturing the scenery in my own way. I love to put things in perspective with a small human presence, to remind the viewer how little we are.

AP: When you entered Young APOY, what were your aims?

MB: I've been entering it since 2023 and it's my favourite competition as

it's so varied. This year I entered for tradition but also to get to know more photographers and to have some healthy comparison.

AP: How did you go about planning your entries?

MB: I decide during the single rounds, but always look out for the next categories, as an image could work best in a coming round!

AP: Did you shoot anything specifically for any rounds?

MB: I captured the Festes de Sant Joan of Menorca, to have entries for Movement. I don't really shoot street photography or people, so I also had to shoot specifically for those rounds.

AP: Biggest thing you've learnt?

To diversify my portfolio! When I entered the first time I was only shooting landscapes. Now, I work on many aspects of photography.

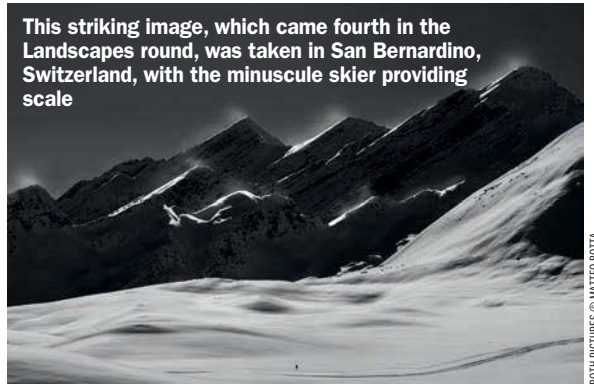
AP: Where do you hope to be with your work in future?

MB: I know I'll never lose this passion. I hope to still be taking images, maybe professionally.

AP



Matteo shot this festival, with the Movement category in mind – and it paid off when he was awarded first place



This striking image, which came fourth in the Landscapes round, was taken in San Bernardino, Switzerland, with the minuscule skier providing scale

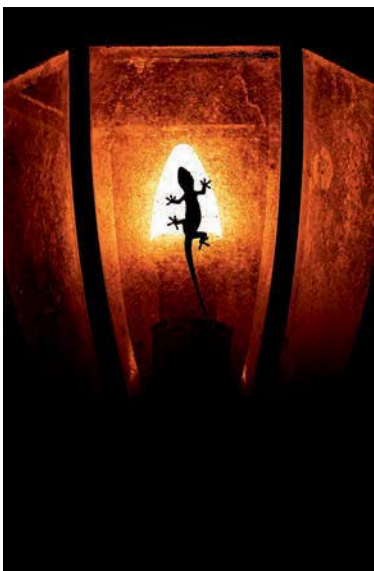
BOTH PICTURES © MATTEO BOTTA



BOTH PICTURES © BEN HANCOCK-SMITH

Above: Another second-placed image, this time in Movement, Ben deliberately timed his shot to make it appear as if the brown pelican was walking on water

Right: A house gecko clings to a lamp in Costa Rica. This eye-catching shot was awarded second place in the Night and Low Light category



Ben Hancock-Smith

Ben Hancock-Smith, who is 21, specialises in wildlife photography. He won the Close-ups and

Details category of Young APOY, came second in two others, and was placed or shortlisted in five more.

AP: When did you start taking pictures?

BHS: I was about 12 when I first started photography, but I got my first camera (a compact Panasonic Lumix DMC-TZ70) when I was 13. I originally started by taking pictures of animals with my phone and gradually progressed. I love wildlife, and I had been inspired by David Attenborough's documentaries to try to capture it through photography.

AP: What subjects most inspire you?

BHS: Wildlife is pretty much the only subject I capture but I have done a little bit of landscape and will likely do more of it in the future.

AP: When you entered Young APOY 2025, what were your main aims?

BHS: I was curious to see how far I could get with almost entirely wildlife photos.

AP: How did you go about planning your entries?

BHS: I scanned through my gallery picking out ones that I thought would do well, then worked out which category I thought an image would fit into the best.

AP: Did you shoot anything specifically for any rounds?

BHS: Not particularly, although a few of my entries were taken whilst the competition was ongoing.

AP: What's the most important thing you've learned from entering Young APOY?

BHS: There is quite a lot of competition from a lot of talented photographers!

AP: Where do you hope to be with your work in future?

BHS: I hope to develop my wildlife photography, and although I don't particularly aim for a career in it, if an opportunity arises I'd more than gladly go professional.

AP

At a glance

£300-£600

body only, used

- Tough, professional build quality
- Rapid 7fps continuous shooting (with PB-E2)
- Advanced autofocus with Eye-Control
- Fast and silent film rewind modes
- Compatible with all EF lenses (not EF-S)



The autoexposure system isn't easily confused by strong contrast, preserving critical shadow detail
Canon EOS 3, Canon EF 50mm f/1.8II, Ilford HP5 Plus

Eye on the target

The Canon EOS 3 was the space shuttle of film SLR cameras and truly one of a kind. **Peter Fenech** dusts off the ancestor of Canon's latest mirrorless flagships

I was recently shooting with the Canon EOS R3, a powerhouse of modern digital technology and, the EOS R1 notwithstanding, the pinnacle of Canon's speed-centric camera family. It occurred to me, in the middle of a rapid-fire burst of images, that in many ways this camera was a direct descendant of a much older camera that shall forever have a place in my heart.

The EOS 3 was first introduced in November 1998, shortly before the release of the pro-spec EOS 1V. The parallels in the current lineup of RF-mount mirrorless cameras are hard to ignore, and the EOS 3 filled a similar gap in the Canon range to the EOS R3 twenty years later. The EOS 3 was technically a stripped-down

semi-professional model, but it certainly doesn't feel like it. A glance at the specification reveals a camera designed for the most demanding sports, wildlife, and press photographers, and it quickly became a staple item in many photographers' camera bags within these brackets.

While the end of the 1990s seems like a long time ago in digital terms, the timing of the camera's launch is significant. It is one of the last professional film SLRs that Canon produced and, as such, it features many design flourishes and electrical features that formed the foundation for the early DSLRs, namely the pro-grade Canon EOS-1D and EOS-1Ds, and the

enthusiast EOS 10D line. I am a product of the DSLR age, but picking up the EOS 3 still feels a bit like coming home.

Design and build

An interesting design element of the Canon SLRs of the late '90s and early 2000s is the provision to add a vertical grip. Unlike the battery grips that are commonplace now, which simply screw onto the bottom of the host camera body using the tripod socket, the system found on the EOS 3 and EOS 1 series allows you to remove the default handgrip and attach an integrated, one-piece grip for landscape-orientation shooting. This introduces a duplicate set of controls and a place for the hand

in both landscape and portrait orientation, giving the same style of handling found on the EOS-1D line and subsequently, the EOS R3 and R1. This is far more comfortable when shooting in landscape, as the seam between the camera body and a screw-in battery grip is often right where the little finger of your shooting hand falls, creating friction.

From the moment you pick it up, the EOS 3 feels the part. It features a solid aluminium and reinforced-plastic body that instils confidence, and I've always been happy to take my sample out in all weathers. A lot more confident, in fact, than I am using an EOS 5D Mark IV DSLR or an EOS R5 series camera outside in the cold, rain, and wind. The grip



is heavily contoured, making the body exceptionally comfortable to hold, even when pairing it with longer, heavier lenses

Speaking of weight, when the EOS 3 is equipped with the PB-E2 booster, it is a completely different beast from the body fitted with the default GR-E2 grip. If you rarely shoot action or portraiture I'd probably recommend using the latter configuration, as it's far more manageable, especially if you've grown accustomed to the latest mirrorless digital cameras. The vertical grip is wonderfully comfortable, but requires a stronger forearm for extended shooting and a bigger camera bag. This setup is not ideal for travel either, both for transport

factors and because of how much more conspicuous you become on the street.

The massive control wheel on the back of the body is exceptionally easy to access without taking the eye away from the camera, while also keeping the forefinger on the front dial and enabling the user to quickly control all major camera settings on the fly. There are also cues from the EOS 1 series on the top plate. To the left of the viewfinder you'll find a trio of buttons for selecting shooting mode, drive mode, AF mode, and main settings such as ISO. Like the later cameras, each button has dual functionality, so pressing one at a time accesses the main feature, while holding down a

combination and using the command dial allows you to toggle through other settings. Not everyone is a fan of this method of working – it drew criticism even in the digital age – but it does help to streamline the body and prevent overcomplication. I found committing the combinations to muscle memory quick and easy, too.

The film compartment predictably occupies much of the back of the



The EOS 3 fitted with its PB-E2 booster grip



The EOS 3 is less suited to travel photography owing to its size and weight
 Canon EOS 3, Sigma 70-200mm f/2.8 EX DG OS HSM, Fuji Superior 200

➤ camera. It is opened using a locking mechanism on the left side of the body, which requires pressing a button and sliding a lever downward to release the latch. On a few occasions, it has taken me several attempts to open this single-handedly, possibly due to nearly three decades of grease and dust accumulating in the mechanism. My sample is in great condition, though, and I'm not sure this would have been less of an issue when it was new.

Features

While the body is impressive, it's under the hood that the EOS 3 really shines. The specification defies the age of the product, and the camera shares a lot with the latest breed of mirrorless models. Of course, top of the list is the Eye-Control AF, impressive by today's standards but almost wizardry in 1998. Just as with the recent EOS R3, the system enables photographers to choose the focus point by simply looking at it in the viewfinder. For sports,

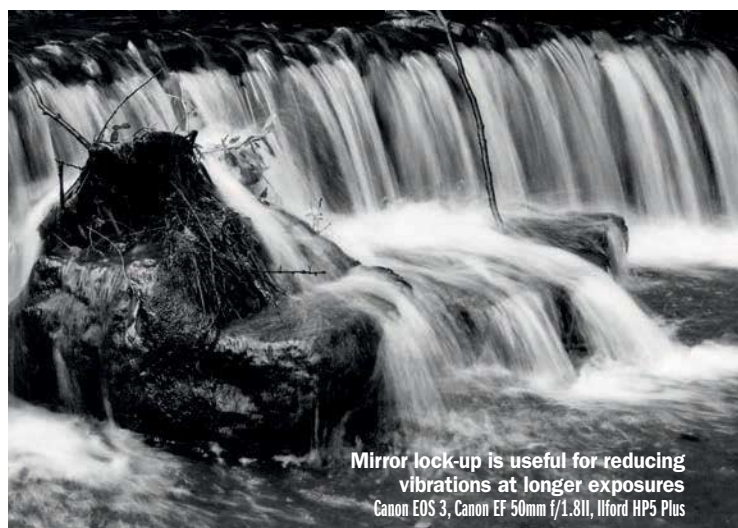
press, and wildlife shooters, for whom the camera is predominantly built, this was a game-changing premise. It bypasses the need to hold down a button and manually scroll through the focus points while looking through the viewfinder. As we'll see shortly, this isn't without its flaws, but Canon's R&D department should still be applauded all these years later for their ingenuity, given that it remains unmatched by any other brand.

The EOS 3 can shoot at up to seven frames per second when connected to the PB-E2 booster, which might seem sluggish compared to the EOS R3's 12fps, but when you consider that when shooting at this rate you'd use up a 36-exposure film in a little over five seconds, you realise it's more than enough for most subjects. This drops to 3.3fps when using AI Servo continuous focus with the body only, but impressively, 7fps is maintained in this focus mode with the PB-E2.

Eye-Control legacy

With such a revolutionary technology as autofocus point selection that you can perform with your eye, it makes you wonder why the EOS 3 wasn't the first of many eye-control-equipped pro-spec cameras. The biggest issue was in the calibration of the system. When done correctly, with practise, a fully calibrated system works very well, providing many of the touted advantages you'd expect. However, eye control needs to be tuned to the individual photographer's eye to function reliably, reducing its usefulness on shared EOS 3 bodies – the main reason press agencies didn't love it at the time.

Furthermore, the 45 AF points in the EOS 3's viewfinder are quite tightly arranged, making precise eye selection tricky. On the latest mirrorless cameras, the AF points are widely arranged across most of the frame, which is significantly easier to work with. The 1990s system certainly did the groundwork; it just needed some extra refinement to truly realise its potential.



Mirror lock-up is useful for reducing vibrations at longer exposures
 Canon EOS 3, Canon EF 50mm f/1.8II, Ilford HP5 Plus

There is a mind-boggling number of custom functions to play with, at least for a film camera, in my experience. Lifting a flap in the handgrip, roughly occupying the area where a memory card bay would be on a DSLR, reveals a dedicated custom function button. Holding this down and turning the control dial scrolls through each function option, allowing the photographer to set up the camera to their specific needs.

For example, turning off the automatic film rewind feature is a useful option when silent shooting is needed. You have the option to turn on the Silent Rewind mode if you can predict when remaining inconspicuous is going to be required. But auto rewind can catch you off guard if you lose track of your remaining shots, and on several occasions the buzz of the motor winding the film back has startled me as much as the wildlife I was attempting to photograph.

It's also possible to customise the control layout, reassigning main settings between the two dials to better suit the user's style of handling. With such a potentially complex feature set, and especially considering that this is a film camera, meaning it's even more critical to get a shot right the first time in-camera, I've found this to be a big help.

Performance

While both camera performance and film characteristics are responsible for the image quality the EOS 3 can produce, how the exposure is made and the consistency with which it does so effectively is where the camera is able to demonstrate its pro-centric credentials.

Starting with the autoexposure system, the EOS 3 is capable of producing accurate results with remarkable dependability. Even when shooting into strong sunlight, the camera is able to identify those areas at risk of clipping and bias the exposure to prevent loss of detail. It behaves a little differently from the EOS R3, which prioritises highlights, instead placing greater emphasis on protecting shadows due to the tendency of film to block up



Even when working close-up, the autofocus system rarely misses a beat
Canon EOS 3, Canon EF 100mm f/2.8L Macro IS USM, Fuji Superior 200

shadows more than blow highlight detail. This proves the camera's behaviour was designed with intent.

Meanwhile, although autofocus is not perfect, it is certainly one of the best systems you can find in a film SLR. The EOS 3 performs noticeably better out of the box than, say, 2007's EOS-1D Mark III (before multiple rounds of firmware updates) and is able to find and hold focus with scalpel-like precision. Yes, it does tend to be distracted by objects passing between the lens and the subject more readily than the AI subject-recognition-equipped R-series cameras, but this is to be expected. The takeaway is that the 45-point TTL-AREA-SIR system is superior to many of the digital cameras that followed it and almost matches the performance of the top-tier EOS 1V for autofocus speed.

Conclusion

The EOS 3, together with its EOS 1V sibling, proved what an analogue SLR was capable of, drawing a line under this period of Canon's camera history with a flourish. It's a powerhouse of technology that makes it almost

'The EOS 3 is capable of producing accurate results with remarkable dependability'

feel like a Canon DSLR, allowing it to fill a fascinating gap in the range. While the EOS 1V was impressive and holds the record of Canon's final analogue model for professionals, the value that the EOS 3 provides is what sets it apart.

In many ways, it has more in common with the EOS 5D and EOS R6 series cameras than the EOS R3 or R1. It kick-started a tradition of the company packing its enthusiast-level models with uncompromisingly pro features,

and there really isn't much it can't do. If you only shoot sports or wildlife the 10fps seen on the EOS 1V might be useful, but for just about everything else the EOS 3 is perfectly suitable.

It's still quite expensive today, thanks to demand, and probably isn't the best choice for Cartier-Bresson-loving street shooters, for whom there are far smaller and more portable options. But it's safe to say that it is one of the last greats of the film era.

AP



Top-plate controls are very similar to pro-level EOS-1 series SLRs



Box contents

The iT32 kit includes a charger cable, diffuser, two strengths of magnetic warm-up filter, and a flash stand.

Power

An internal battery promises 510 full-power flashes and recharges via USB-C. Each X5 unit has its own battery that's charged by the iT32.

Stand

The supplied stand clips onto the iT32 magnetically, but also has a shoe for use with the X5.

At a glance

£86.99 (kit with X5 trigger)

£66.99 (flash only)

- Modular hot-shoe flash
- Guide number 18m at ISO 100
- Bounce and swivel head
- 2.4GHz wireless control
- godox.com

built-in wireless system.

You might expect that you'd have to pay a lot of money for all this cleverness, but that's not true. The iT32 costs just £87 complete with a trigger, while additional X5 units are less than £20 each. I think that's something of a bargain – especially when you consider everything the kit has to offer.

Features

Looking first at the iT32, this is a remarkably compact unit that measures 7cm tall, 6cm wide and 6cm front-to-back, when the flash tube is pointing forwards. Meanwhile, the X5 trigger is about 3cm square and 2.5cm tall. They weigh 169g and 23g respectively, and the entire setup with all accessories comes in at 260g. This means it won't overwhelm small cameras, and it's not a burden to carry around with you, either.

The flash head has all the articulation you need. It can tilt upwards by 90° for bouncing off a ceiling, and down slightly for close-up work. It'll also swivel through 270°, which means that you can bounce it when shooting in portrait format, or even when pointing the camera vertically downwards.

One compromise of the small size is that the flash head doesn't zoom. Godox doesn't specify an output angle, but I've found it covers a 24mm (or equivalent) standard zoom nicely, with just a little darkening of the bottom corners at close range. A flip-out wide panel extends the coverage to 20mm, at least.

The power output isn't vast, either, with a guide number of 18m at ISO 100. That means it's not going to overpower sunlight, but it can give a touch of fill-in for outdoor portraits. When shooting indoors, you can crank up the ISO for longer effective range, which will also let you balance the flash better with the ambient light.

An single small LED on the main body is designed to be used as a modelling light. It's rather narrow in angle, though, and not especially bright. But it can still provide a useful indication of how your lighting will look.

There's a choice of three flash

Godox iFlash iT32 with X5 trigger

Andy Westlake investigates an innovative modular hot-shoe flash unit

It's not so long ago that I thought on-camera flash was pretty much dead, rendered obsolete by the high-ISO capabilities of modern cameras. Camera makers weren't producing many new models, and retailers told me they didn't really sell. But these things go in cycles, and the past couple of years has seen something of a revival, driven by innovative products from third-party makers.

The Godox iFlash iT32 is, without doubt, the most interesting hot-shoe flash we've seen for years. It's a modular system whereby the flash unit clips magnetically onto tiny X5 trigger units, which attach to the camera's hot shoe. These are available for most cameras; Canon, Fujifilm, Leica, Nikon, Sony, and Olympus/OM System/Panasonic.

This design approach brings

some obvious advantages.

If you use cameras from several different brands, you don't need to buy a different flash for each; just the requisite X5 triggers. Also, if you're not a fan of the direct on-camera flash look, you can remove the iT32 from the X5 and either hold it off to one side, or set it up on the supplied stand, to give more flattering lighting. You'll still get through-the-lens (TTL) flash metering via the



Kit contents include a charge cable, stand, and diffuser, plus magnetic filters to warm up the colour of the flash

modes. In TTL you can set up to ± 3 EV compensation, while in Manual, it's possible to turn the power down as far as $1/128$ – in both cases in $1/3$ stop steps. Multi allows users to select the number of times the flash will fire and the frequency, plus the output power.

The iT32 is fully integrated into Godox's wireless system. It can work either as a receiver or a transmitter, with a specified range up to 20 metres. You can control any Godox 2.4GHz flash unit (and certain Neewer ones) in up to 3 additional groups, regardless of their brand dedication.

There are a couple more ways of triggering the flash, too. In manual mode, you can set it to work as an optical slave, with the option to ignore a metering pre-flash. There's also a 2.5mm port, that allows it to be fired via a PC sync connector.

Operation

As with Godox's other recent flashes, the iT32 employs three

buttons, a dial, and a large colour touchscreen. You can operate most functions either by touch or using the physical controls. I'd recommend going through the manual thoroughly with the unit in-hand to understand how everything works and what all the menu settings mean.

When the iT32 is mounted on your hot shoe, you can also operate it via the camera's own flash menu. However, the moment you pull it off the X5 and switch to wireless control, in most cases this will no longer work. The only exception is with Canon cameras.

When you use the iT32 wirelessly, you can still adjust its main settings via two tiny buttons on the X5 transmitter. These let you cycle through modes and adjust the output. You just need to position the flash so you can see the screen.

If there's one real operational drawback, it comes when you grab the unit off the camera and hold it in your left hand. It's all



You can change settings using either the buttons and dial, the touchscreen, or the camera's flash menu

too easy to inadvertently touch the screen and change the output power, sometimes quite dramatically. I've found that the best workaround is to spin the head 90° to the right, which results in a grip that keeps your fingers away from any of the controls.

I've tested the iT32 on three systems – Fujifilm, OM System, and Sony – and found that in essence, everything works as promised. It gave me consistently well-judged exposures too, at least within the constraints of its relatively limited power. You can even hot-swap it from one camera to another without switching the flash off.

AP

Verdict

Amateur
Photographer
Testbench
Recommended
★★★★★

With the iT32, Godox has brilliantly re-imagined how an

on-camera flash unit can work. The modular flash / transmitter design is a stroke of genius, especially if you use cameras of multiple brands. I'm loath to use the phrase 'game-changer' in a world where it's often bandied around for trivial feature updates, but really – the iT32 X5 system is a game-changer.

Of course, the relatively limited output power means that this isn't going to replace large pro flashguns, but that was never the idea anyway. I'd love to see a variant with a zoom head, although inevitably it would be larger and more expensive. Just right now, though, if you'd like a small, affordable and versatile flash, the Godox iT32 comes highly recommended.



The X5 transmitter units have tiny buttons for controlling the flash

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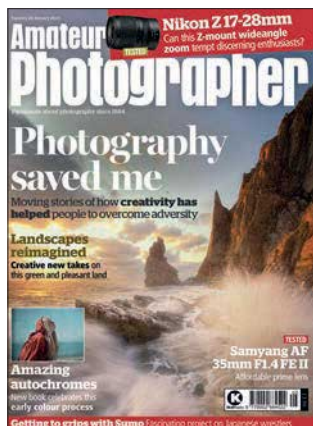
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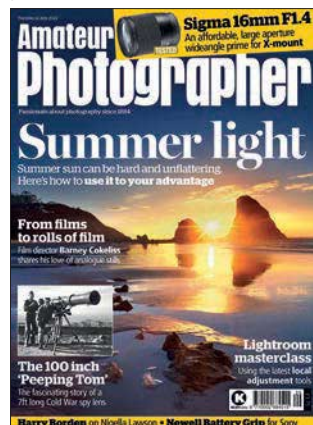
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or
scan
me!





Slim profile

The 25mm thickness of the panel makes it easy to use in confined spaces, close to walls and ceilings.

Large area

The panel provides light from a larger surface area than we get with regular lights giving us more even coverage and a source that's ideal for bouncing.

At a glance

£459

- 52x43cm RGBWW panel light
- 150W output
- Comes with barn doors
- DMX, app and 2.4G remote controls
- uk.neewer.com

Neewer AP150C

A 50x40cm panel light with naked RGBWW LEDs and a 150W output, the Neewer AP150C offers simple controls and a lot of light for the money, says **Damien Demolder**

The LED panel is slightly unique in the continuous lighting world as it doesn't really have an equivalent form in flash. Flash can emulate the single source head, the strip light and even the ring light, but we don't really see flash set-ups that work as a panel of lights aiming in the same direction. You can add a softbox to a flash to get something of the same effect, but a panel of bare bulbs, especially one that can turn on a

massive range of colours, produces a quality of light unmatched by instantaneous lighting solutions.

While many panel lights hide their LEDs behind a large diffuser screen to create a soft unified light by default, this AP150C from Neewer offers us the bare bulbs undiluted – all 1,800 of them, in an array measuring 42.5 x 30.5cm. This means we get a brighter, but also harsher light source that, in its raw state, is ideal for adding light to large

spaces in any colour you can think of.

Features

The Neewer AP150C is an RGBWW LED panel light that outputs a maximum 150W. With its mixture of Warm White and Cool White LEDs, we can adjust the colour temperature of the panel from a golden 2500K to an icy 10,000K, while bringing the Red, Green and Blue LEDs in to play offers users a generous range of colour effects.

The mix of LEDs can be controlled using CCT (Colour Correlated Temperature) modes for regular warm-to-cool 'white' tones, while the Hue/Saturation/Intensity (HSI) mode lets us pick the colour, how strong we want that colour to be and how bright it should be. We can manually mix all of the available colours using the RGBCW mode, we can apply the look of 20 coloured gels from Rosco and 20 from the Lee range, we can use xy coordinates to help get a match with other light sources, and the light has built-in pre-sets to match 17 specific light source types.

If you need to emulate the light from a fire, a police car, a broken fluorescent tube or a TV, Neewer supplies us with 18 flicker-box effects which can be tuned and tailored to the scene you want to create. Via the Neewer Studio app we can also use





Rear controls are straightforward, with two dials and a clear colour status screen

➤ a smartphone camera to measure the colour of an object or another light, and then have the AP150C match that colour. And, in the CCT mode we get +/-50 red/green shift to play with in case the colour is a little off neutral – or if we want it to be, to add some red to skin-tones, for example. The app also helps the AP150C pulse colours in time to music, should you decide to give up photography and become a DJ.

The fixture comes with a set of removable barn doors that allows us to shape the spread of light, and to narrow the native 45° beam angle to suit the situation. There's no specific softbox or diffusing panel available from Neewer for the AP150C, but the barn doors provide a neat frame on which to attach your own diffusion material if you need a softer source.

To keep things running smoothly, there's a built-in fan that can be left on Auto mode or controlled manually. As with all lights, when the fan is switched to 'off' we can't access the full brightness settings.

Power comes from the wall, but with a NC011 (£29) D-Tap to 4-Pin XLR cable, we can also run the light from a V-Lock battery and thus take it outside – or work

in a cable-free environment. Inevitably, power output is reduced when batteries are running the show.

A large yoke system supports the panel, allows it to be mounted on a regular light stand, and lets us rotate the panel through 360 degrees to send its illumination in any direction. The yoke and the full-metal body of the light make it reasonably heavy at 4.6kg. In fact I make it 4.8kg with the barn doors attached, but no one will ever be

holding it during a shoot. It's not too heavy to lift to the height of your stand. Including the bezel, body and protruding controls, the AP150 measures 52.3 x 43 x 8.6cm, but the actual light panel is only about 2.5cm deep.

In use

At the basic level, the Neewer AP150C is very easy to use. You switch it on and then press the mode button until the display shows the mode you want to work with. Then a press of the

dial selects the options, and a turn of that same dial alters them. And you can get away with leaving the instruction book/download alone after that, if you need no more from the light.

However, digging a bit deeper brings up some other features that might be useful. We have four custom/memory buttons above the main display that work like saving Classic FM to your radio – you set the mode and settings in that mode the way you want them, and then a long press on one of the buttons saves them to that button. A single press at any time will bring them back.

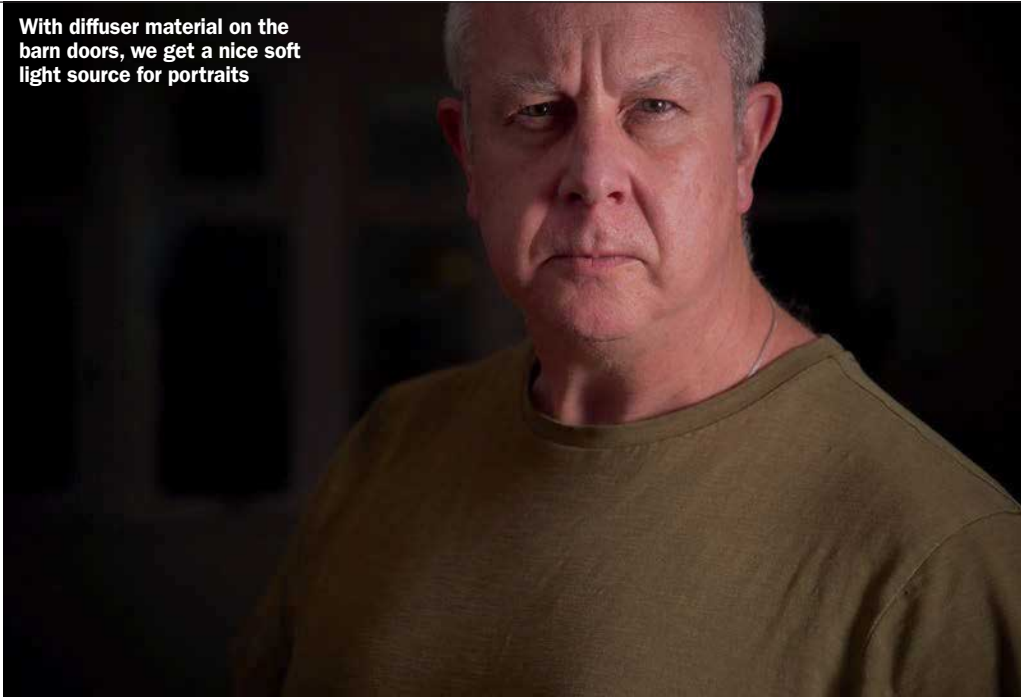
If we have more than one 2.4G-compatible Neewer light, they can be paired together so that one light can control others set to the same channel – and via the Neewer Studio app we can group any set of Neewer lights together and control them from a phone. The app also allows extensive control of individual lights (perhaps in a more convenient format than on the lights themselves) and lets us adjust them when it's not easy to reach them physically. DMX users will be pleased to have DMX In and Out ports, so the light can be connected to a mixing desk for cabled remote control.

The great benefit of having a light with a slim profile like this is that it can operate in small spaces without taking up a lot of room. When an overhead light is



There are connectors on the side for a 20V power supply and DMX control cables

With diffuser material on the barn doors, we get a nice soft light source for portraits



needed, it can be held close to a ceiling and still leave plenty of clearance below for the subject – not always something that's simple to do with a standard mono-block type head and a softbox. In many situations it's easier to conceal a panel like this in a scene, as it can slot behind a sofa, for example, or be pressed alongside a wall behind a (large) plant.

As the back end is well vented, I didn't have too much issue with

fan noise during the test.

The light does get warm in Auto mode, but the fans and vents don't allow it to overheat. Even with the fan running at full speed, the light will only disturb your audio if the mic is close to it.

Quality of light

This isn't the kind of light you're going to aim at someone's face to make a portrait – at least not without something between the LEDs and the person. On its own

the light is quite harsh, and those LED's create hard edged multiple shadows that aren't flattering in a close-up. A piece of diffuser material though, attached to the barn doors with clothes pegs/clamps, turns it into a beautifully soft source, with a light distribution far more even than can be achieved with a traditional softbox on a regular light source.

The light is fantastic too for bouncing off a white wall or reflector panel, and because it is a large source already, it spreads very nicely. I also used it to light large spaces and backgrounds, especially with colours, and to provide a general fill alongside other lights acting as the principals.

When used in CCT mode and with a matching Kelvin setting in the camera white balance, I found images recorded in the Natural Photo Style in my Lumix S5II returned a touch red and blue, but only a touch. As always, using a grey card and a custom white balance is best when you need really accurate colours.

Neewer says we should expect 14,000 Lux at 1m. I found this translates to f/8 and 1/60sec at ISO 400, when 2m from the light set to CCT mode and 5500K. When the red LEDs are set to 100% on their own, that drops to f/4 7/10 – so still a reasonable brightness.

AP

Verdict



Amateur
Photographer
Testbench
GOLD
★★★★★

It's been interesting examining this panel light with its naked LEDs.

I've used lots of soft panels with diffusion built-in which make a nice main light, but the diffusion knocks out some of the power when that softness isn't needed. With this light, we can have the benefit of the power when we need to light a space or bounce the light, and it's a simple matter to peg diffusion material to the barn doors when we want something softer. We can also choose the softness of that diffusion too, so this actually gives us more options.

The panel is bright enough for a lot of things, including as a fill light outside on a bright day, and it's easy enough to use that even a beginner will only need ten minutes to get a grip on the basics. It also provides light with a very different characteristic to that from point sources, which can trigger new creative ideas. It's a remarkably good price, too – and almost always on offer.

For and against

- ✚ Nice bright light
- ✚ Easy-to-use controls
- ✚ Massive range of colours
- ✚ Accepts battery power, albeit at reduced output
- ✖ Power cable a bit awkward to remove
- ✖ No dedicated softbox



The included barn doors can be used to shape the light

Billingham Capsule 1

Andy Westlake examines a stylish and protective camera pouch

● £125 ● billingham.co.uk

The Billingham Capsule 1 is quite unlike any of the firm's previous products. Rather than being a standalone camera bag, it's a protective pouch that's designed to be used inside another bag. Compared to other 'bag in bag' designs, it stands out for its quality and style – but also for its price.

Design-wise, the Capsule 1 is distinctly different from other similar products. Rather than being box-shaped with a zip-open lid, instead it uses a Gladstone-type opening. This has the advantage that when you undo the zip, it springs open to give unencumbered access to your camera kit, without a rectangular flap constantly flopping down on top.

There's generous padding on either side, plus a removable base whose padding extends upwards at the ends. When the bag is closed, hinged side panels fold down over the top to give all-round protection. A single movable divider allows the inside to be tailored to match what you're carrying.

You get mesh pockets on either side for small accessories, such as spare batteries and memory cards. Unusually, though, these are placed outside the padding, with only fabric between them and the outside world. This design also means that it can be a tight squeeze getting things in – only slim items up to about 1cm deep are likely to fit.

As for the size, this is a pretty small bag. It's clearly designed for rangefinder-style cameras, but small SLR-shaped mirrorless models will also work. For example, my Fujifilm X100VI slots in nicely with its wideangle and teleconverter lenses. I was also able to squeeze in my trusty Olympus OM-D E-M5 Mark II with 12-45mm f/4 and 45mm f/1.7 lenses.

Unusually, there's a thick leather grab handle at one end, rather than on top. Billingham's product photos show the Capsule 1 being dropped vertically into the Hadley One bag, with the handle at the top. That explains the rationale, although I'm not convinced it's the most practical design. But you can't complain about the quality, as everything is beautifully constructed from top-notch materials. My sample is in Billingham's latest Navy FibreNyte and Chocolate leather, and it looks gorgeous.

Verdict

Compared to similar products, the Billingham certainly wins out on style, and it's beautifully made too. However it's expensive and not as space-efficient as the alternatives.

Colours

Five colourways are available: sage, burgundy, khaki or navy canvas, all with chocolate leather, or black / black.

Fabrics

The burgundy model uses conventional cotton fabric, while the rest are all Billingham's artificial FibreNyte.



Adaptable

The padded base and internal divider can be removed, allowing the case to be used for non-camera purposes.

Pockets

Internal mesh pockets either side will hold such things as spare batteries, memory cards and cables.

Amateur Photographer
Testbench
Recommended
★★★★

At a glance

- Holds a small mirrorless or rangefinder camera with 2 or 3 small lenses
- Zip-top closure
- 29 x 16 x 9cm (external)
- 20 x 10 x 8.5 (internal)
- Comes in 5 colours

ALSO CONSIDER

If you'd like a much less stylish, but arguably more practical alternative shoulder bag insert, take a look at Tenba's BYOB, or 'Bring Your Own Bag' range. These come in a range of sizes, with the smallest BYOB 7 being perhaps the closest in terms of capacity. They come in black or blue, at prices from £30 to £44.





Tony Kemplen on the ... Polaroid 636 Talking Camera

A Polaroid camera that includes a humorous pre-recorded message

Polaroid cameras first appeared in the 1940s, but really took off in the 1960s and '70s. They were sometimes referred to as Polaroid Land Cameras, and as a schoolboy I'd assumed that this was to distinguish them from an underwater version. It was many years later that I discovered that they were actually named after their inventor, one Edwin Land! The ability to see and hold a photograph just minutes after it was taken seemed like magic, and even today there can be a certain frisson as the image appears. But that may be partly because of the anxiety and guilt felt when using such an expensive medium.

Huge numbers of cameras were made, and then a couple of decades later, they were banished to the back of wardrobes, to gradually reappear in car boot sales and charity shops. With film no longer available, they had no real value. In fact McKeown's, the erstwhile bible for camera valuations, gave the price as \$5 a truckload, delivered!



A portrait on Yellow Duochrome



This is a familiar-looking Polaroid camera, but with a twist

Polaroid ceased film production in 2008, and it looked like that was the end of the affair. Unlike conventional films, which can yield passable images decades after their expiry date, instant films have a short shelf life, as anyone who has optimistically bought expired stock will have found to their disappointment.

As it turned out, all was not lost. A handful of enthusiasts bought the disused manufacturing equipment and formed the appropriately named 'Impossible Project'. After much research and development, they tentatively restarted production in 2010. The Impossible brand was so successful that ultimately it went full circle and was rebranded as Polaroid in 2017.

The lower-end popular consumer models were made in a variety of colours and themes, and as the name implies, this particular version has an audio component. When you press the shutter release, a choice of two pre-recorded messages are spoken, and there is also the facility to record your own. The

built-in messages, delivered in a goofy American accent, are 'Smile, you're on Polaroid' and 'When I say cheddar, you say CHEESE'. I have to say that this one works quite well, as it almost always brings a smile to the face of the subject, at which point the exposure is made and the magic begins.

Sadly the magic isn't as potent as it once was. I have Polaroids taken in the early 1970s, which have lost a little of their saturation but are still pretty good. The same can't be said of those taken with the new film, which despite being kept in a drawer, started to fade within a year or so, and are now barely visible. So it's just as well that I scanned the prints after they'd emerged. This one, of my son wearing a somewhat undersized bowler hat, was taken with the Impossible Yellow Duochrome film, which gives monochrome images on a yellow background. It was a bit of fun, but at nearly £2.50 a shot, I won't be using it regularly.

Something new is coming



Don't miss
the issue
on sale

5th May

Love your
camera

Behind the print

Michael Topham uses Lightroom Classic to create a black & white candid portrait with impact

1 The image was captured in raw with settings of 1/2000sec at f/2.8, ISO 1600

2 The photograph was purposely underexposed to preserve detail outside the cab



3 The photograph was taken using a Sony A7R IV with the Sony FE 24-70mm f/2.8 G Master lens

4 The image was exported straight from Lightroom as a JPEG ready to be printed



Michael Topham



Mxchael is AP's former Technical Editor. These days he combines his love of cricket as a cricket groundsman at Tonbridge School in

Kent with photographing weddings, portraits and other editorial commissions around the country. He can be found on Instagram @michaeltophamphotography or at www.michaeltopham.co.uk

One of the things I take a huge amount of satisfaction from as a photographer is taking photographs of individuals, couples, or groups of people, that truly encapsulates their happiness. This can range from relaxed and informal shots of people laughing, smiling and loving life not knowing I've taken a photo of them, to shots of people in the moment doing whatever it might be they

PREPARING FOR PRINTING



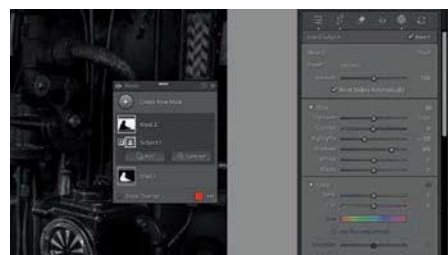
1 Convert and crop

I converted to mono using the B&W option below the Basic tab. I then hit R on the keyboard to load the Crop & Straighten tool. Keeping the aspect the same as shot (3:2), I pulled the top right and bottom left corners in slightly to create a stronger composition.



2 Masking options

To enter Lightroom's masking facility, use the shortcut Shift+W. The AI-powered selections can automatically identify people in an image. To create a mask around the driver with one click I selected Person 1. From here you can refine the mask, but I selected Entire Person.



3 Create Mask

Hitting the Create Mask option loads the Masks panel from where you can change the Mask overlay mode and turn off the Overlay. To enhance just the driver, I made adjustments to the Exposure, Contrast, Highlights, Shadows and Clarity sliders.



get enjoyment from. Shooting numerous weddings and events over the years has helped me to refine what it takes to capture a successful candid portrait; but more often than not it comes down to pointing the camera in the right direction, and being ready, often with a split second's notice of when to fire the shutter.

The photograph that I'm editing here of an engineman

happy at work was taken a few years ago, and illustrates his love for the preserved railway he volunteers on.

Not content with the picture in colour, I opted to create a striking black & white image using Lightroom's intuitive AI-powered selections from the masking panel. Finally, I exported and created a print that hopefully the driver will treasure for many years to come.

Michael's top tips

Five tips for masking in Lightroom

1 Overview

The beauty of Lightroom's AI-powered selection tools (see the panel Preparing for Printing, 'Masking') is they allow us to create highly accurate masks of particular areas of an image we wish to enhance incredibly quickly, saving precious editing time. Never before has it been so easy to select subjects, skies, backgrounds or specific people in an image. Once you start using them, you simply won't look back.

2 Intersecting AI masks

To refine a mask, you might find it useful to intersect it. This couldn't be easier, just click on the three dots in the masking menu beside the mask and choose 'Intersect Mask With'. You're presented with a list of options including Brush, Linear Gradient and Radial Gradient. If you select the same AI tool as initially used to create the mask this can increase precision around difficult edges.

3 Refine with brushes

If you're not entirely happy with an AI selection then you'll want to try clicking on the add or subtract buttons below the mask in the masks panel. Select Brush and you can simply brush over the area of the mask that you'd like to add or exclude, remembering you're presented with the options to refine the brush by adjusting the size, feather, flow and density.

4 Invert

Let's say you've used the power of the AI selection tools to quickly select the sky and edited this to your liking. One of the quickest ways to then select the foreground or land to edit this area is to invert the mask that's been created for the sky. The easiest way to do this is to right click on the mask of the sky in the masks panel and select Duplicate and Invert Mask.

5 Show Overlay

The Overlay gives us a visual of the mask that's created. It can be changed from showing the affected area to showing the unaffected area by clicking on the Overlay colour box and changing it beside the Overlay Shows: option. You can use the keyboard shortcut O to turn the Overlay on and off. Alternatively, hold down the letter O and it'll temporarily disable the overlay until you release it. More Overlay options are found by clicking on the three dots next to the Overlay colour box.

WhiteWall recommends



'For this striking image capturing a timeless moment inside a locomotive, I recommend our Fine Art Print on Aluminum Dibond, framed in a classic Aluminum ArtBox. The combination of the matte Fine Art Baryta paper and the clean, modern frame enhance the rich contrasts and fine details of the photo – from the textures of the driver's clothing to the mechanical elements of the train. The subtle depth created by the frame adds presence without distracting from the scene's authenticity.

'The black aluminum frame profile perfectly complements the monochrome aesthetic, giving the artwork a refined and contemporary finish that suits both modern and classic interiors.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**



4 Invert the Mask

Creating a second mask and choosing Select Subject created an identical mask to the first. I want to invert this: right click on Mask 2, select Invert Mask 2, then tweak Highlights (-30) and Shadow (+60). I then created a subtle vignette using Post-Crop Vignette (-15) before exporting.



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'.

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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.



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LETTER OF THE WEEK

By the Sea

I love to stand beside the sea,
and watch the waves roll endlessly.
Clear turquoise waters drifting in,
with foaming crests and silver skin.

The blackened rocks worn smooth
and old,
tell tales of tides and storms so bold.
Their weathered faces cracked
and wise,
hold secrets of ever-changing skies.

The heavy clouds move slowly by,
and darken depths of brooding sky.
A sudden hush on sea and shore,
before the rising winds will roar.



John's coastal photo inspired a poem

Beneath my feet the shingle slides,
its whispered shift with turning tides.
Each step a crunch a grounding sound,
as sea and my soul are closely bound.

John Cuthbert

Nice poem John, and a lovely photo.
Thanks for sharing them.

Win! SAMSUNG

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



Faintly ridiculous

The photography world is obsessed with the minutiae of camera gear. Heated discussions about the merits of one sensor or AF system over another. And endless speculation about what the next iteration will add, with rumour sites climbing over themselves to leak details. Does this happen in any other area of consumer technology? Is there a Hotpoint Rumours site? A Black & Decker Rumours? I find it all faintly ridiculous. What is it about photography that feeds this obsessive behaviour?

Dean Wood

Promoting film at TPS

I loved John Gilbey's exploration of film-based photography at the NEC show (AP 14 April). He managed to get round a couple more stands than I did! I really wish I'd found the Zone stand. Reading about their pyro developer has led me to order some, and if I'd visited the stand, I'd have saved postage. I'm really looking forward to the package arriving. I've tried pyro before, and it was interesting: the reviews suggest Zone's contribution is both intriguing and superior to what I experienced 20 years ago.

I don't regret missing the Ricoh stand and the new Pentax half-frame: I've handled one, and it's ingenious, but it lacks the solidity that I prefer in cameras: it would have been interesting to see the Lomo competitor, but the review in AP had



Steve Rex sent us his amusing photo. It's all just a matter of perspective!

already warned me off – a camera costing more than £400 should not have any questions about frame spacing.

Refurbished classics seem to offer both more camera, and more value: since 2020, I've bought a number of sixties, seventies and eighties models that I fancied playing with, and all have been satisfying to use. They predate the cost-cutting that led to plastic bodies, and have a heft and a presence that gives a superior experience to anything where the accountants overrode the engineers!

Some were relatively costly: I think the biggest bargain was a Praktica L variant, which cost me £3.20 on eBay, albeit without lens. But the joy of all M42 cameras is the plethora of lenses available. Nearly 50 years after it was made, it clonks along faithfully, although for an even more enjoyable way to make pictures, spend an extra £100, and get an Asahi Pentax Spotmatic: it's a real thoroughbred. For around a quarter of the price of what a Pentax 17 costs, it's a smooth and precise way to take pictures on film!

John Duder

Two-faced sheep

I thought you would like this photo of a new breed of sheep. No AI, just being in the right place at the right time.

Steve Rex

THIS WEEK WE ASKED...

What's one mistake that has helped you improve your photography?

You said...

f Simon McCabe
Stop believing you need better equipment and learn how to use what you have!

f Jesse McCullough-Wilson
Set up my entire mobile studio in someone's living room for portraits and then realized I didn't have a card in my camera – had to run home and leave my gear, very awkward.

@corr.photography
Using high ISO then wondering why the image was so grainy.

f Artful Drifter
Getting overly visually captivated by the patterns on the sea's waves, wading in up to my knees, then a big one dousing my nice Canon DSLR and destroying it!!

@allfields_photography
Went to the wrong location so made the best with what I had, got good shots.

@micro_four_thirds_shooter
The limitations of analogue photography.

f Graham Parry
Shooting into the sun, and getting 'monochrome' pictures from colour slide film...

f Andrew Goldstraw
Relying on post editing. In fact, doing any post editing.

@tompollardphotography
Over-editing images when I first started. It taught me that not every slider needs to be maxed.

f Adrian Wyatt
Wrong aperture taught me how to get bokeh shots.

f Anton Henley
Falling over. The POV is a game-changer.

f Barry Alan
Using a film camera for the first time in ages I kept looking at the back after each shot, only to find no screen there! Thanks to this error I now realise that 'chimping' is an unnecessary distraction.

Share your photos and comments with us on social!

See page 3 for how to contact us

f Jack Klocek
All of my mistakes helped me to grow. I showed my work to other photographers. I took heed to what they said and learned and practised. If you want praise, ask your mom. But if you want to improve, ask a photographer.

Something new is coming



Don't miss the issue on sale

5th May

Love your camera



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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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Golden Eryri by Andy Vaughn

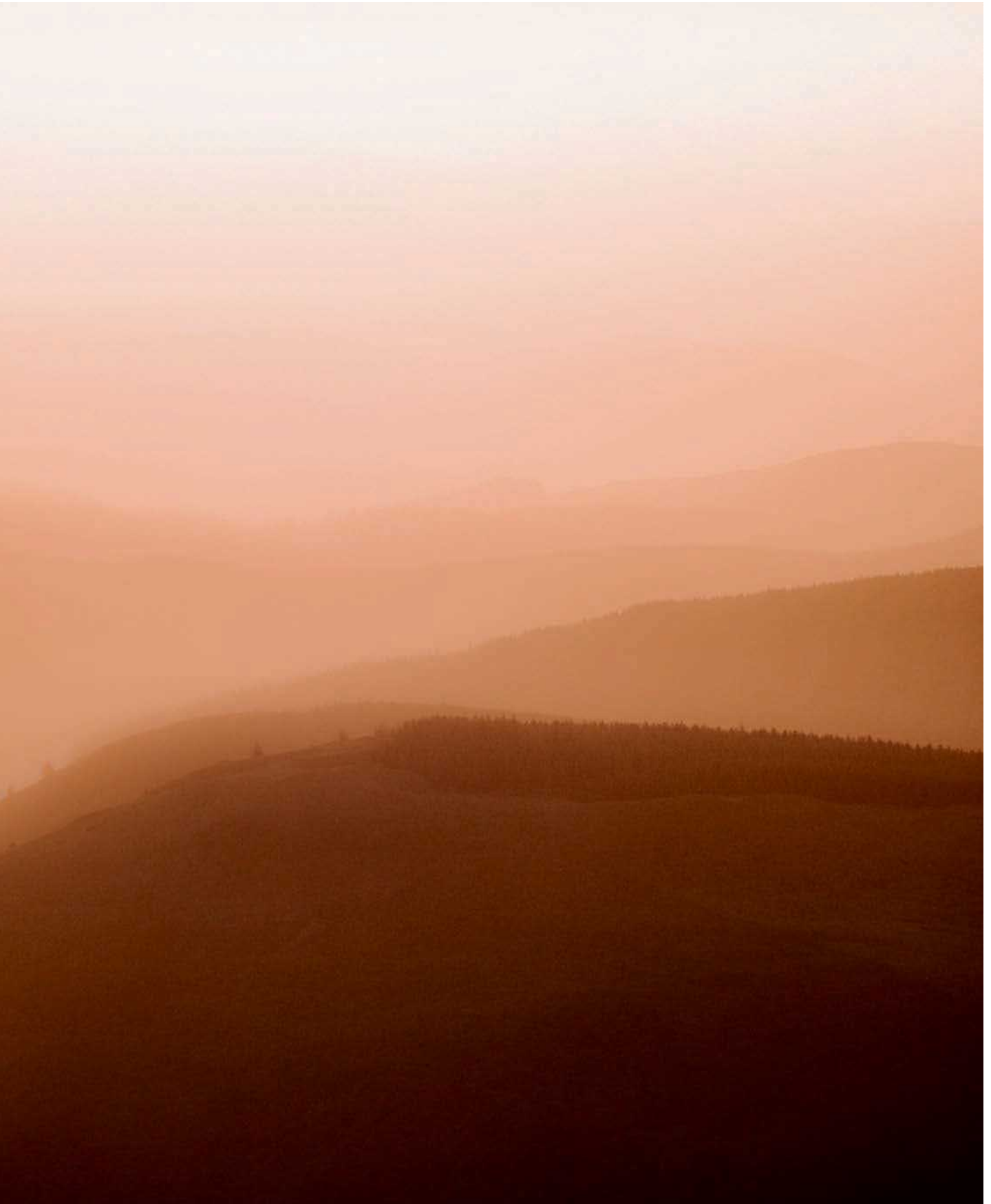
Panasonic Lumix G9, Lumix G Series Leica 35-100mm F2.8 lens (H-ES35100E), 1/640sec at f/5.6, ISO 200

'Heading up the southern part of Eryri in the early hours hoping to get a silhouette of the mountains as the sun came up, I was treated to a golden glow over the National Park. I wanted to create some depth showing the layers of each mountain.'

Instagram: [@andy_vaughan03](https://www.instagram.com/andy_vaughan03)

Facebook: Andy V photography







**It's good
to share**

Flight of the Gled by Laura Thompson

Sony Alpha 7R III, Sony FE 200-600mm G OSS,
1/2000sec at f/6.3, ISO 250, at 362mm

'This picture was captured in the stunning landscape of Northumberland. There's something endlessly captivating about photographing red kites – their effortless grace, the way they ride the wind with barely a wingbeat, and the striking contrast of their russet feathers against an open sky. Photographing wildlife isn't just about getting the perfect shot; it's about being present and watching nature unfold.'

Instagram: @shutterfoxcaptures



We also liked...



Corncrake Singing in the Rain by Hedley Wright

OM System OM-1 Mark II, OM System
M.Zuiko Digital ED 150-400mm f/4.5
TC1.25x IS PRO + MC14 teleconverter,
1/500sec at f/6.3, ISO 640

'After several days searching the beautiful Outer Hebridean island of North Uist for corncrakes I eventually located one in a suitable habitat for photography. It emerged during a rain shower to call from its territory beautifully framed by grass, thistles and mare's tail. A lifetime ambition realised.'

Website: hedleywrightphotography.com

Instagram: @hedleywright_nature

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.

Something new is coming



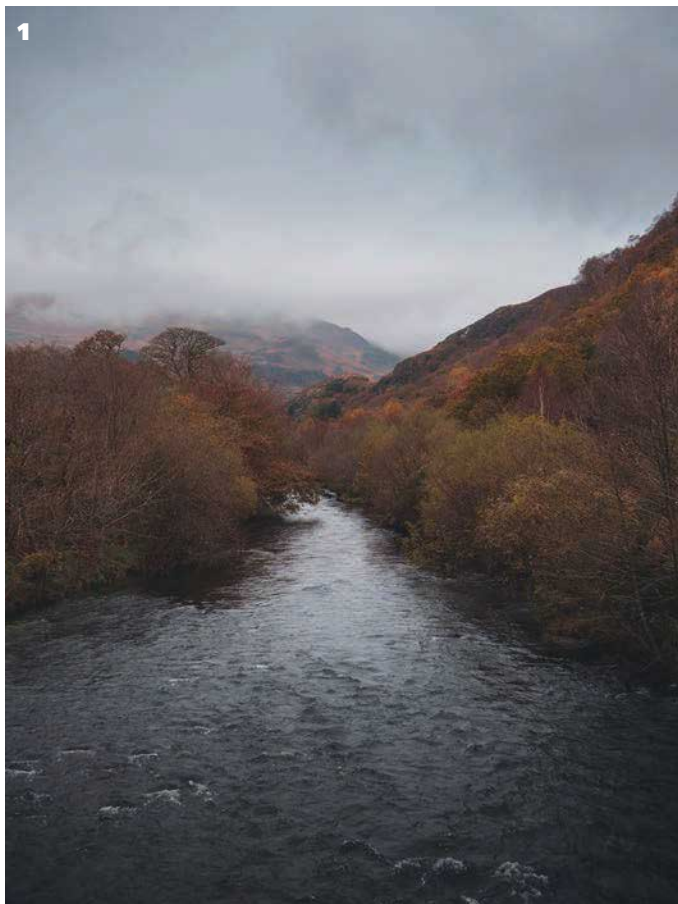
Don't miss the issue on sale

5th May

Love your camera

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Thomas Fells, Merseyside



About Thomas

See more of Thomas' work at Instagram @micro_four_thirds_shooter

How did you get into photography?

Photography for me started by taking photos on holiday with my parents' camera; I wanted to be able to capture places I visited and enjoyed going to. My photography took off when I was gifted a Lumix G5 and two kit lenses. This was my first 'proper' camera and it allowed me to explore more as a photographer. It went with me everywhere for years and I've taken thousands of photos on it. I still have it and take it out every now and then.

What do you love about photography?

I love the solitary adventure of waking

up early and seeing places in unique or unpredictable weather. I want to be able to capture a moment, a version of a place that belongs only in that moment, a scene that can't be replicated by anyone else, simply because the place will never look exactly like that again.

Favourite subjects

I really enjoy landscape and wildlife photography. When I was growing up I spent my school holidays in North Wales – walking, hiking and surrounded by wildlife. This has sparked a joy for the outdoors and nature. Nothing beats getting up early and going out with the camera to explore new places.

How and where do you find inspiration?

From watching photographers on YouTube or seeing other people's work

on Instagram. Seeing other people's photos or locations they've been to gives me ideas for new photos to take or new places to go explore.

What was your first camera?

A Samsung WB36F point and shoot.

Current kit

A Panasonic Lumix G9. The main lenses I use are the OM System 14-45mm F4 Pro and OM System 40-150mm F4 Pro.

Favourite lens

The OM System 40-150mm F4 Pro. I use this a lot for my landscape photography and allows me to capture scenes that are out of reach of my other lenses.

Favourite accessory

My PGYTECH Beetle camera clip. It allows me to have my camera



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.

Rolling Clouds

1 This was taken in Beddgelert in late autumn. The low clouds and muted colour in the trees make this place look more dramatic and empty.

Panasonic Lumix G9, Lumix 12-60mm f/3.5-5.6, 1/200s at f/5.6, ISO 200

This is My Good Side

2 I've always found small birds difficult to photograph as they never normally stay still for long. But this robin was tame and wasn't scared off by me or the sound of my camera, allowing me to get a shot of one side in the sun and the other in shade.

Panasonic Lumix G9, OM System 40-150mm f/4 Pro, 1/640s at f/4, ISO 200

A Dusting of Snow

3 This is Castle Dinas Bran and is the first photo I've taken of the castle, I normally photograph the railway at Llangollen. It was a great experience to be there in the snow in the early morning light.

Panasonic Lumix G9, OM System 14-45mm f/4 Pro, 1/400s at f/5, ISO 200





4



Morning Purple Mist

4 This was taken somewhere in Corwen down a country lane. I was driving through Wales and the conditions that morning were something I've never seen before. I just had to stop where I could and get a picture.

Panasonic Lumix G9, OM System 40-150mm f/4 Pro, 1/320s at f/4, ISO 640

Quarry Men's House

5 This photo has a solitary feeling. In the moment I was thinking about what life must have been like at Dinorwig Quarry and how lucky this person must have been to have this view. Although this view is incredible it must have been a harsh environment in the winter.

Panasonic Lumix G9, OM System 14-45mm f/4 Pro, 1/200s at f/5.6, ISO 200

5



6



out and ready but keeps my hands free when I'm hiking.

Dream purchase

If I could have any camera it would have to be a Nikon Z8.

What software do you use for editing?

Adobe Lightroom.

Favourite photographers

Currently my favourite photographers are Thomas Heaton, Nigel Danson and Jason Kummerfeldt. Thomas and Nigel are excellent landscape photographers and Jason is a great film photographer.

Favourite photography books

My favourite book is *The Spirit Of Luskentyre* by Nigel Danson. There are some incredible images in the book and I'd love to be able to spend a month on location somewhere dedicating my time to photography.

About your pictures

For me, photography is a reason to explore. My images capture the quiet rewards of exploring the unknown, from misty mountains to hidden valleys. I hope the photos inspire you to step outside, and find your own path and discover your own stories.

Favourite tips

In life we normally regret the things we don't do over the things we do, and it can be easy to talk yourself out of going out with your camera. If I didn't go out every time I thought it wasn't going to be worth it, I don't think I'd have seen all these incredible landscapes. Photography is as much about showing up as it is about technical skill. If you're just starting out, don't worry about not having the best kit and just focus on being in the right place at the right time. You can't photograph a sunset from your living room.

AP

7



Sunset Haze

6 This was a shot I almost missed. I was at Porthmadog going for an evening walk; on my way back I turned around and saw the diffused light hitting the hills across the bay. So I got my camera out as quickly as I could to get the image.

Panasonic Lumix G9, OM System 40-150mm f/4 Pro, 1/400s at f/5.6, ISO 200

Llyn Peris Silhouette

7 This was an early morning walk at Llanberis. I've been waiting a long time to get a good photo of the valley at Llyn Peris and this morning was it. The way the mist/haze and light was hitting the mountains and creating these layers was exactly what I wanted.

Panasonic Lumix G9, OM System 14-45mm f/4 Pro, 1/800s at f/9, ISO 200

From the makers of *Amateur Photographer* magazine

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SCAN ME

Buying Guide

104
cameras
listed &
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Our comprehensive listing of key camera specifications

Cameras

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



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.

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.



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)	VF COVERAGE (%)	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	25,00	3840		11	•	•	•	3in		•	•	TBC	130	69	34	397		
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	•	•		3in	•	•	•	350	130	80.3	92.6	743		
Leica Q3 Monochrom	£5800	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	4.5★	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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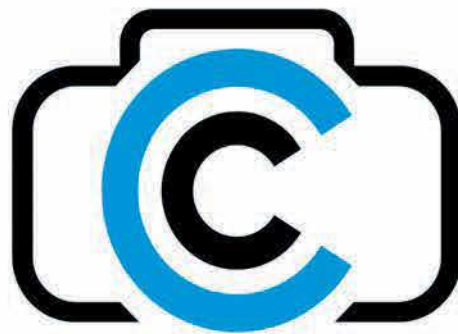
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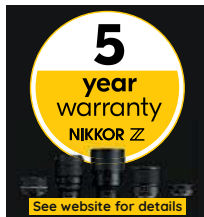


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Used Canon



Used Canon



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RF 14-35 F4 L IS USM box	£1099
RF 15-30 F4.5/6.3 IS STM box	£249
RF 15-35 F2.8 L IS USM box	£1499
RF 24-70 F2.8 IS USM box	£1899
RF 24-105 F4 L IS	£999
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 100 F2.8 L IS USM macro	£1099
RF 100-400 F5.6/8 IS USM	£599
RF 100-500 F4.5/7.1 L IS USM	£1999
RF 600 F11	£599
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6D body box	£399
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5D MKIII body box	£399
80D body box	£499
600D body box	£199
1300D + 18-55 box	£199
CG-E21/20/16/14/13/11/9/8/7	£WEB

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EF-M 18-55 F3.5/5.6 IS STM	£99
EF-M 18-150 F3.5/6.3 IS STM	£249
EF-M adapter	£49

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MR14 IIEX	£499
STE-3	£149
600EX RT	£229
580EX II	£169

CANON AF LENSES USED

8-15 F4 USM	£599
10-18 F4.5/5.6 IS STM EFS	£149
14 F2.8 USM LII	£599
15 F2.8 fisheye	£249
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£399
17 F4 TSE USM L box	£999
17-40 F4 L USM box	£299
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£199
24 F1.4 USM MKII box	£599
24 F2.8 STM EFS	£169
24 F3.5 USM LII TSE box	£999
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
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24-105 F4 IS USM L	£399
35 F2 IS USM box	£399

40 F2.8 STM box	£169
50 F1.4 USM box	£249
60 F2.8 macro EFS	£249
65 F2.8 MP-E macro	£599
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70-300 F4.5/5.6 IS USM II Nano	£499
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1.4x or 2x extender MKIII each	£299
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SIGMA CAF USED

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10-20 F3.5 EX DC HSM	£169
12-24 F4.5/5.6 II DG	£299
18-300 F3.5/6.3 DC OS box	£299
35 F1.4 Art DG	£499
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105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contemp	£799
TC1401 1.4x extender	£149
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10-24 F3.5/5.6 DiII	£179
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18-400 F5/6.3 DiII VC	£399
70-300 F4.5/6.3 VC USD	£249
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Used Nikon



Used Nikon



Used Nikon



NIKON Z MIRRORLESS USED

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Z8 body box	£2299
Z6 MKIII body box	£1499
14-24 F2.8 S box	£1399
24 F1.8 S	£749
24-70 F2.8 S box	£1099
24-70 F4 S	£399
24-120 F4 S	£749
24-200 F4.6/3 VR	£599
35 F1.8 S box	£599
50 F1.8 S	£399
50 F2.8 S macro	£439
70-200 F2.8 VR S box	£1499
85 F1.8 S	£599
100-400 F4.5/5.6 VR S box	£1699
180-600 F5.6/6.3 VR box	£1499
400 F4.5 S VR box	£1999
800 F6.3 VR S box	£3899
TC 2x tele converter box	£479
FTZ adapt MKII	£199
FTZ adapt	£149
Tamron 70-300 F4.5/6.3	£399

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D4s body box	£999
D3x body	£799
D850 body box	£1699
D780 body box	£999
D750 body box	£599
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SB-900 box	£149
SB-910	£199
SU-800 commander	£199
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MC-36A rem	£149
MC-30A rem	£79

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10-24 F3.5/4.5 AFS DX box	£199
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16-35 F4 AFS VR	£399
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18-35 F3.5/4.5 AFS	£299
18-55 F3.5/5.6 DX VR	£99
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR DX	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/5.6 VR DX box	£449
20 F1.8 AFS box	£499
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
35 F1.8 AFS DX	£149
35 F2.8 AFD	£269

40 F2.8 AFS DX Micro	£199
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
58 F1.4 AFS	£799
70-200 F2.8 E FL AFS VR box	£1199
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 F2.8 DC	£499
105 F2.8 AFS VR macro	£399
180 F2.8 AF	£199
200-500 F5.6 E ED AFS VR box	£749
300 F2.8 AFS VR II	£1999
500 F5.6 E PF VR AFS	£1799
TC14-III	£349
TC14-II box	£199
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TC20-III box	£199
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10-20 F3.5 DC	£169
12-24 F4.5/5.6 II HSM	£299
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
70-200 F2.8 DG HSM Sport	£799
85 F1.4 Art DG box	£699
100-400 F5/6.3 DG OS	£599
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£799
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149

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16-300 F3.5/6.3 DiII VC	£349
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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	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£299
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 XF 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

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E-M10 MKIII body	£379
7-14 F2.8 Pro	£599
9-18 F4/5.6	£299
12-40 F2.8 Pro	£399
12-200 F3.5/6.3	£299
14-150 F4/5.6 ED MKII	£349
25 F1.8	£249
30 F3.5 macro box	£199
40-150 F2.8 Pro	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£379
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	£399
9 F1.7 DG	£439
12 F1.4 Summilux DG	£439
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	£249
45-175 F4.5/5.6	£249
45-200 F4.5/5.6	£249
100-300 F4/5.6 MKII box	£429
Samyang 12 F2 man focus	£179
Sigma 16 F1.4 DC DN	£299

Sony Used



SONY FE MOUNT DIGITAL USED

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A7S body box	£499
16-35 F2.8 GM box	£999
24 F1.4 GM box	£899
24-70 F4 ZA	£449
24-105 F4 G OSS box	£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	£1799
85 F1.4 GM box	£1799
100-400 F4.5/5.6 GM OSS box	£1499
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910441	Canon 18-200mm f3.5-5.6 IS EF-S Lens	£149
910352	Canon 24-105mm f4-5.6 IS STM EF Lens	£219
910265	Canon 24-105mm f4L IS USM EF Lens	£349
910620	Canon 24-70mm f4L IS USM EF Lens	£329
910195	Canon 28-300mm f3.5-5.6L IS USM EF Lens	£839
910208	Canon 28mm f1.8 USM EF Lens	£259
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910597	Canon 55-250mm f4-5.6 IS II EF-S Lens	£149
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910485	Canon EOS RP Mirrorless Camera Body	£569
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910617	Canon RF 16mm f2.8 STM Lens	£199
910486	Canon RF 24-105mm f4-7.1 IS STM Lens	£279
910260	Canon RF 24-70mm f2.8 L IS USM Lens	£2299
910616	Canon RF 50mm f1.8 STM Lens	£149
910322	Canon RF 70-200mm f2.8 L IS USM Lens	£2049
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909451	Fujifilm 50-140mm f2.8 R LM OIS WR XF Lens	£749
910129	Fujifilm 50mm f2 R WR XF Lens	£299
910419	Fujifilm X-A2 Mirrorless Camera Body	£279
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910562	Nikon D3200 DSLR Camera & 18-55mm VR Lens	£199
910404	Nikon D3300 DSLR Camera & 18-55mm VR Lens	£279
910582	Nikon D3500 DSLR Camera & 18-55mm VR Lens	£399
910572	Nikon D5300 DSLR Camera & 18-55mm Lens	£299

910163	Nikon D5600 DSLR Camera Body	£379
910425	Nikon D610 DSLR Camera Body	£329
910162	Nikon D7500 DSLR Camera Body	£549
910049	Nikon D80 DSLR Camera Body	£119
908705	Nikon Z14-30mm f4 S Lens	£849
909964	Nikon Z20mm f1.8 S Lens	£749
910497	Nikon Z24-120mm f4 S Lens	£769
908121	Nikon Z24-70mm f2.8 S Nikkor Lens	£1699
909289	Nikon Z24-70mm f4 S Lens	£359
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910022	Panasonic 200mm f2.8 Leica Power OIS Lens	£1299
910598	Panasonic Lumix FZ330 Bridge Camera	£379
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909722	Sigma 10-20mm f4-5.6 EX DC HSM Lens (Canon EF-S)	£99
910406	Sigma 105mm f2.8 EX DG Macro Lens (Nikon FX)	£179
910198	Sigma 12-24mm f4 DG HSM ART Lens (Canon EF)	£619
910534	Sigma 12-24mm f4.5-5.6 EX DG HSM ASPH Lens (Nikon DX)	£249
902609	Sigma 14mm f1.8 DG HSM ART Lens (Sony FE)	£749
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910611	Sony 85mm f1.8 FE Lens	£279
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Final Analysis

John Wade considers...

Linda Lusardi and Les Dawson by Jon Gray, 1970s

Back in the 1980s I was editor of a now-defunct photographic magazine. Like the editors of most photo magazines back then, I never had doubts about what to put on the cover each month: a scantily-clad young lady did the job every time. In one issue featuring an article on wildlife photography, I rebelled and put a superb close-up picture of a tree frog on the cover. Soon after, I was called to the managing director's office and told that circulation had dropped that month. 'From now on,' said the MD, 'stick with...' and here he mentioned two pertinent aspects of female anatomy.

Three-poster bed

Consequently, I came to know quite a few professional glamour photographers. I remember the wife of one bemoaning that she was the only woman in Britain who slept in a three-poster bed. It had been a four-poster but her husband had chopped off one of the posts to make it easier to photograph models lounging on it. But I digress.

I met Jon Gray when I went freelance in 1984, and was approached by a book packager acting as a middleman between writers, photographers and publishers. The packager was preparing a book on glamour photography. Jon had provided the pictures, the book had been organised into chapters on different aspects of his craft, a designer had already produced layouts for all the pages, a publisher had agreed a contract, a printer had been booked and

distribution was in hand. The only thing the book lacked was words. Which is where I came in. My job was to write words to specific lengths that would fill the empty spaces. In three weeks. Welcome to the world of hack writing.

Sadly, I heard late last year from Jon's son Daniel, to tell me his father had passed away. That prompted me, with Dan's blessing, to write about Jon this week.

Jon began his career, age 21, as a darkroom assistant before moving into fashion and advertising photography, working as assistant to well-known photographers that included Norman Parkinson and Snowdon. In the 1970s he opened his own studio, specialising in glamour photography. To be honest, it was difficult to choose a picture of his that, while acceptable in those days, would be considered appropriate now. So I've gone for one of his fun pictures, shot for a calendar.

Detail

The model is Linda Lusardi, whom I remember Jon telling me was one of his favourites because she was not only glamorous, but also had the ability to add a talent for acting when needed. Her friend in the picture is the late, great comedian Les Dawson. The brief for this picture and others for the calendar was very tight. Every detail was planned in advance, then the figures were shot against a white background in the exact poses required so that further details could be added by an artist.

Back then, glamour



PICTURE BY JON GRAY, COURTESY OF DANIEL GRAY

'Jon told me Linda Lusardi was one of his favourites as she was not only glamorous but could add a talent for acting'

photography had its detractors and every photo magazine received occasional complaints about covers. But by and large, glamour was not just acceptable, it was prolific. After all, examples far more explicit than this one appeared on page three

of *The Sun* every single day.

Would I advocate bringing back those days? Of course not. But, if I may quote L.P. Hartley in the opening line of *The Go-Between*: 'The past is a foreign country; they do things differently there.'



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