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Walker Evans

Cecil Beaton

David Lloyd

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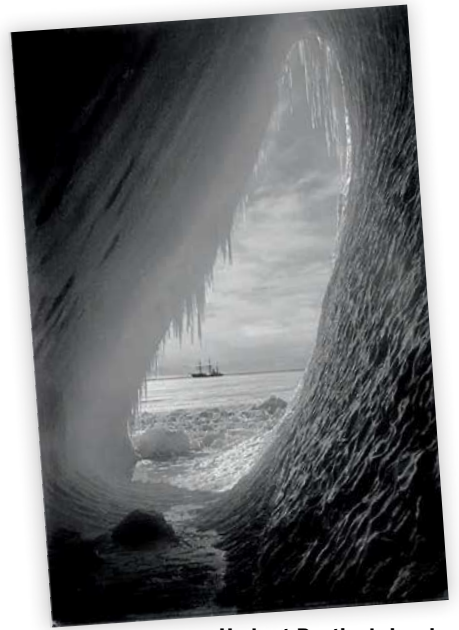


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Welcome



I have four large framed prints on the walls of my office: Andreas Feininger's portrait of Dennis Stock, Oscar Graubner's picture of Margaret Bourke White atop the Chrysler Building, Horst P Horst's Mainbocher Corset and Herbert Ponting's Antarctic ice cave (right). In my hallway hangs one of my own



Herbert Ponting's iconic Grotto in an Iceberg, taken during the Terra Nova Expedition 1910-1913

favourite photos, a portrait of my wife. They all have one thing in common: they are all black & white. Despite the fact that colour photography has been with us for well over 100 years, black & white photography refuses to die. This is despite the fact (or perhaps because of it) that b&w cannot by definition provide a truthful representation of our full colour world. What it does do is reduce reality to a series of tones that emphasise the shape, form and texture of things, and the way that light falls upon them. By stripping away the artifice and distraction of colour it distills a subject to the core message and that gives it power. Just look at the work of Sebastião Salgado to see that in action. But perhaps the greatest trick that black & white seems to pull off is to imbue a sense of timelessness. Even when the subject of the photo is clearly from a different era, the photo itself somehow transcends that. While colour photos fade and look dated over time, black & white always seems to look fresh. Which is why it will always be with us, even in this digital age.

Nigel Atherton
Nigel Atherton
Group Editor



This issue's contributors...



Andy Westlake,
Technical Editor

Andy takes a First Look at the Sony A7R VI, and also conducts our big test of the Ricoh GR IV Monochrome



Peter Dench

The AP regular talks to influential photographer Michael Kenna; and finds out more about a new book on the legend Walker Evans



Graeme Green

Founder of the New Big 5 project, Graeme interviews award-winning pro wildlife photographer David Lloyd, who shares his tips



Damien Demolder

AP's former editor reviews the Nikon Nikkor Z 24-105mm f/4-7.1, a cost-effective all-rounder aimed at travellers and beginners



Amy Davies,
Features Editor

Smartphone photography expert Amy tests the Samsung Galaxy S26 Ultra and delivers her verdict



Andrew Fusek Peters

In this issue's Field Test, wildlife and landscape photographer Andrew tests the OM System OM-3 Astro

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Our cover shot is by David Lloyd. See more of his b&w wildlife photography on page 42

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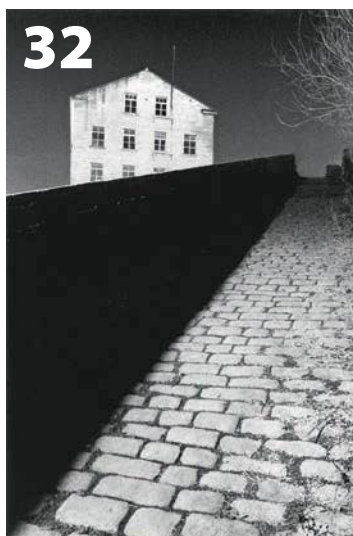
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Amateur Photographer

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© STUART NEVILLE

Photo opportunities are everywhere. Stuart Neville was drawn to the pyramid style architecture of The Forge shopping mall in the Parkhead area of Glasgow
Fujifilm X-T3, 16-80mm, 1/800sec F7.1, ISO 320

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What's new

Sony A7R VI

Andy Westlake takes an initial look at Sony's latest high-resolution full-frame camera, which gains a serious bump in speed

At a glance

£4500 body only

- 66.8MP stacked-CMOS sensor
- ISO 100-32,000 (standard)
- Up to 30fps shooting
- 8K 30p, 4K 120p video
- 9.44m-dot, 0.9x EVF
- 3-in, 2.1m-dot 4-way LCD



Viewfinder

The EVF is now brighter and capable of displaying a wider range of colours

Raw

Sony's latest Compressed HQ raw format promises significantly smaller file sizes with no loss of quality

Remote

There's no longer any option to use a wired release, with Sony suggesting you can use a Bluetooth remote instead

Sensor

Sony has built the A7R VI around an entirely new 66.8MP stacked-CMOS sensor



Controls are similar to other recent Sony cameras

The A7R VI is Sony's latest high-resolution full-frame mirrorless camera, following on from the A7R V from 2022. Its headline feature is a brand-new 66.8MP sensor, which brings much faster continuous shooting and generally improved performance. This immediately expands the 'R' line's capabilities from its current niche as a studio and landscape specialist, to being much more of an all-rounder.

At £4,500 body-only, the Sony A7R VI goes squarely up against a couple of seriously heavy-hitters, the Canon EOS R5 Mark II and Nikon Z8. On paper, it looks like it should match them in most respects, while offering usefully higher

resolution. Let's take a detailed look at what's on offer.

First and foremost, Sony has come up with the highest-resolution full-frame stacked sensor yet. Impressively, it's capable of shooting at 30 frames per second in 14-bit raw. Pre Capture is available for unpredictable subjects, while Continuous Shooting Speed Boost allows the burst rate to be temporarily switched up at the press of a button. The faster readout speed should also bring reduced subject distortion due to rolling shutter.

Sony has used the same Bionz XR2 processor as in last year's A7 V, which means there's no longer any need for a separate AI chip for subject recognition. As before, the camera can recognise and track focus on people, animals and vehicles. But you now get an 'Auto' option to select between subject types



automatically, rather than having to tell the camera what to look for in advance.

Another significant improvement comes with the viewfinder. While it has the same class-leading spec as before – 9.44m-dot resolution and 0.9x magnification – Sony says it's three times brighter and can display a wider range of colours, encompassing the DCI-P3 space.

Video recording is available in 4K resolution at 60fps, oversampled from 5K when using the full sensor width, and from 6.3K in Super35 mode (i.e. APS-C crop). It's also possible to record in 8K and 30fps, but with a 1.2x crop. Other video-related updates include improved internal microphones, 32-bit float audio, and LUT support.

Design tweaks

While the A7R VI looks much the same as Sony's other cameras, it does bring some design updates. Notably, it has a resculpted grip which certainly fits my hand much better, making the camera much more comfortable to carry. Despite this, the body dimensions have barely changed, at 132.7 x 96.9 x 82.9mm and 713g including battery and card.

This reshaped grip comes hand-in-hand with a new battery, the NP-SA100. Compared to the existing FZ100, it's a

few millimetres thicker and yet packs in 25% more capacity. As a result, the battery life rating has jumped to 600 frames using the EVF, compared to 440 before. But the flip-side is that FZ100s no longer fit. The VI also requires a new vertical grip, and most likely other accessories such as L brackets.

Sony has also replaced the old micro-USB 'multi-connector' with a second USB-C port. In most respects, this does the same things, however it no longer functions as a cable release port. So if you have anything that plugs in here for such purposes as timelapse or astrophotography, it won't work.

In terms of control layout, the A7R VI retains all the same buttons and dials in all the same places. One welcome improvement, though, is that the rear buttons can now be illuminated for working in low light. However, slightly perplexingly, this is activated by pressing a tiny button on top that isn't itself illuminated.

In place of the third memory recall position on the mode dial, there's now one labelled with a star symbol. From here, you can not only recall custom setups, but also access any of the conventional exposure modes. There are now 10 custom memories and helpfully they can be given meaningful names, such as 'portrait' or 'sports'.



New Nikon pro telephoto zoom coming

Nikon has announced the development of the Nikkor Z 120-300mm f/2.8 TC VR S, a telephoto zoom lens with a built-in 1.4x teleconverter made for its full-frame Z series cameras. The lens belongs to the company's top-of-the-range 'S-Line' series, and with the 1.4x teleconverter, the reach is extended to 420mm.

Nikon is releasing few specifics at this stage but looking at the image accompanying the press release, we can see that the lens is 'Made in Japan' and offers a drop-in filter. Other buttons we can see include an A/M switch – for auto-focus / manual focus selection, and there's also a L-Fn – lens-function button. If you're familiar with other Nikon Z mount lenses, then you'll recognise the zoom ring, as well as focus ring, along with additional buttons and strap mounting points. Nikon said the lens is ideal for sports photography, and other uses beyond this.

As this is a development announcement, availability and pricing information is not yet available.

Honor unveils latest mid-range phones

Honor has announced its new 600 series of mid-range Android phones, headed up by the Honor 600 Pro. It features a 200P main camera (f/1.9 with 6.5-stop optical image stabilisation), a 50MP telephoto camera (f/2.8 with OIS) and a 12MP ultra-wide and macro camera (f/2.2). The faster Snapdragon 8 Elite chipset should boost an already well-performing camera hardware base, and promises better telephoto performance with cleaner detail as well as more consistent results across different shooting conditions. The principal AI addition is AI Image to Video 2.0, which can turn up to three photos into short video clips.

The next model down, the Honor 600, also features the 200MP f/1.9 main camera but lacks the 50MP telephoto unit. Both phones also feature an upgraded 6,400mAh battery, which promises two days of usage.

The Honor 600 Pro costs £899.99, while the 600 series starts at £549.99 (256GB storage). See honor.com/uk



The new Honor 600 Pro

First impressions

I've been able to try out the Sony A7R VI in advance of its official launch, and it shouldn't come as any great surprise to learn that it's a very impressive camera indeed. It brings a remarkable combination of resolution and speed, plus some real quality-of-life improvements over Sony's existing models, including the improved viewfinder and handgrip. I'm not sure there's enough here to tempt A7R V owners shooting portraits or landscapes into upgrading, though. Look out for my upcoming full review.



The Canon EOS R6 V is a full-frame vlogging camera based upon the EOS R6 Mark III

Canon's latest camera is built for creators

Canon has revealed the new EOS R6 V, a 'video-first hybrid' model that's designed for creators and vloggers. As its name suggests, it's built around the same core hardware as the photo-focused EOS R6 Mark III, and therefore the EOS C50 cinema camera, too. But it's aimed at people who primarily shoot video, with a focus on ease-of-use, particularly when working hand-held.

What this means is that the EOS R6 V employs a 32.5MP full-frame sensor that offers resolutions up to 7K and 60fps. With a built-in fan for active cooling, the firm claims it can record continuously for over 2 hours without overheating. It also offers Open Gate shooting, allowing footage to be cropped to either vertical or horizontal formats after shooting. Live streaming is available, too, at up to 4K 60p, via either the full-size HDMI port or USB-C.

As this is fundamentally a video camera, it employs a box-shaped body with neither a mechanical shutter nor a viewfinder. Composition is via the fully articulated 3-inch, 1.62m-dot touchscreen or an add-on monitor. Unlike the similar-looking EOS C50, though, in-body image stabilisation is built-in for hand-held shooting, promising 7.5 stops of shake reduction. If you want to use the EOS

R6 V for stills, it has similar specs to the R6 Mark II, meaning it can shoot 32.5MP raw files at up to 40 frames per second.

Size-wise, the camera measures 141.8 x 83.3 x 79.7mm and weighs 688g including the memory card and LP-E6P battery. Its dust

and moisture-resistant body includes tripod sockets for both horizontal and vertical shooting. There are 12 user-assignable custom buttons, plus a zoom controller around the record button for use with power zoom lenses. A multi-function shoe on top accepts audio accessories, and Canon is promising that support for external flash units will come with a future firmware update.

The Canon EOS R6 V is set to go on sale towards the end of June, for £2,399 body-only, or £3,549.99 in a kit with the new RF 20-50mm F4 zoom.

Matched 20-50mm standard zoom

To go with the EOS R6 V, Canon has also revealed a matched zoom lens optimised for 'hybrid creators', the RF 20-50mm F4L IS USM PZ. It employs an internal power zoom design, which means it can be controlled from the camera, while the overall balance doesn't change during zooming. There's an electronic zoom ring on the lens, too.

Canon has adopted a 13-element, 11-group optical design, including 2 glass-moulded aspherical elements and 3 Ultra-low Dispersion (UD) glass elements to maintain edge-to-edge sharpness while suppressing chromatic aberration. The firm's Super Spectra and Air Sphere coatings are employed to minimise flare and ghosting. Autofocus is driven by a Nano USM, while built-in optical stabilisation is rated for 6 stops on its own, or 8 stops when used on a camera with in-body stabilisation.

As part of Canon's premium L-series line-up, the lens boasts weather-sealed construction. It employs 67mm filters, measures 79.9 in diameter by 98.4mm in length, and weighs in at 420g. It's expected to cost £1,439.99 when it goes on sale at the end of June.

The Canon 20-50mm F4L IS USM PZ lens has been launched to complement the EOS R6 V



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CEWE Photo Award now open for entries

Printing giant CEWE has launched its annual international photography competition, the CEWE Photo Award, based on the theme of 'our world is beautiful'. Professionals and amateurs alike are invited to enter for free, with more than €250,000 worth of prizes up for grabs, and there is a long entry window – you have until 31st May 2027 to submit your best shots.

There are 10 categories to choose from, covering most popular genres, alongside a young talent award. Members of the judging panel include fine-art and music photographer Christie Goodwin, and portrait photographer Jimmy Nelson, along with other luminaries. The return of the CEWE Photo Award follows a record-breaking year in 2025, which saw more



© MIKE TAYLOR

than 650,000 entries and the UK's first category-winning entry, 'The Beautiful Game' from Mike Taylor.

'We're proud that the contest brings together photo lovers from around the world, all while showcasing the beauty

of the world around us,' said CEWE UK Managing Director, Chris Wood. 'The award also raises money for CEWE's charity partner, which will be announced soon.'

Full details at www.cewe.co.uk

Mike Taylor won last year's CEWE Photo Award with 'The Beautiful Game'



Sigma's eye-catching BF got a Best of the Best Award from Red Dot

Camera, accessory makers honoured in design awards

Several big-name camera, lens and accessory makers have been recognised in this year's prestigious Red Dot Awards for product design. 'The awarded products demonstrate the diverse ways in which design today responds to technological, functional and societal requirements across industries and usage contexts,' said the organisers.

Sigma's eye-catching BF camera won a 'Best of the Best' award – while Fujifilm did particularly well, getting no less than 14 gongs if you include its Instax brand. Fujifilm's GFX100RF medium-format camera was another 'Best of the Best' winner and the company's X half, X-T30 III and X-E5 were also cited, along with a range of lenses. Nikon's ZR and Z5II cameras were recognised too, while Godox cleaned up in the accessories sphere – as well as its iT30Pro flash, three other Godox lighting products got the Red Dot thumbs up. At the other end of the price and technology scale, the Kodak Charmera, a tiny keychain that takes lo-fi 1.6MP images, also got an award. For full details see www.red-dot.org

THE BIG QUESTION

What has been the hardest thing to learn in photography?



Shaun Hurd

That the time spent waiting for wildlife to turn up isn't cumulative. The clock starts again at zero every outing.



@rliu

Embracing imperfection.



@sheffershane

Choosing/sorting the pictures.



@tompollardphotography

Be your own biggest fan. Enough people will criticise you, don't help them.



Andy Clark

How to keep my wife from finding out how much I really spent on cameras and lenses.



Sarah Fraser

That it's not the gear.



@incrementlabs

Actually finding the time in the day to take your camera out and shoot!



Alan Tinsley

Actually catching the image as I see it.



Back in time **1947**

Fleet Street Murder Gang

Fleet Street crime reporters interview Mr Barnett in his Soho cafe, situated next to the scene of an armed raid, 1947. From left to right, Mr Barnett, Len Hunter (Daily Express), Reg Foster (News Chronicle) and W. A. E. 'Billy' Jones (Daily Herald). From an original story in Picture Post, published 17th May 1947 (Photo by Bert Hardy/Picture Post/Hulton Archive/Getty Images)

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That shooting wide open apertures, isn't always the right choice.



@matthewhoward.photo

Defining a style.



Richard Krawiec

Patience ... especially in street/candid photography (I expect wildlife is even more demanding).



@vv.z

How to promote your work.



Caroline Webb

To be less critical of your own photographs and stop 'imposter syndrome'.



Mark Scott

Not every photo is going to be perfect.



Derek Smith

I finally learnt to ignore the 'rules' and create images that I like.



Nigel Puttick

Remember to always carry a spare battery.

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See page 3 for how
to contact us



What's new

Alfie Cameras BOXX

The British boutique camera maker Alfie has announced a Kickstarter campaign for the [BOXX] camera, a handcrafted hardwood system that claims to bring the magic of the darkroom to the palm of your hand. Along with the hardwood build and nifty brass fittings, it features a modular lens system, including a 100mm Wollaston (F8–F32), a 55mm Steinheil Periscope (F16), and a 65mm pinhole lens. Another big selling point is the Pocket Darkroom – a magnetic film holder that allows users to develop images right inside the camera.

As always, with Kickstarter you're not buying a product. Instead, you're backing a campaign that may, or may not deliver anything at the end. However we've seen a working prototype of this camera, so there's a good chance you'll get one if you back the campaign.

The Kickstarter campaign goes live on 19 May.

Price: TBC

Web: alfiecameras.com



Honor MagicPad 4

Tablets are a smart alternative to laptops when it comes to editing images on a photo holiday or city break, particularly if you want to travel light. Android tablets can also be good value compared to iPads, as seen with the Honor MagicPad 4. The company claims it's the world's thinnest tablet, at just 4.8mm thick, while it weighs around 850g with stylus – so it is lighter than the 13in MacBook Air. The OLED screen measures 12.3 inches, with a decent 3000x1920-pixel resolution, while the MagicPad 4 also features a functional 13MP rear camera (f/2) and a 9MP front camera (f/2.2), along with 4K video recording.

Price: £499.99 (after coupon discount)

Web: honor.com/uk



3 Legged Thing Ultra Clamp

The Ultra Clamp from 3 Legged Thing is a new Arca-Swiss style clamp featuring a dual-action control that enables you to set the required tension with a knurled knob or lever, removing the need for special tools. A built-in security catch ensures the lever won't release accidentally, keeping your camera gear safe. Furthermore, it clamps into any standard Arca-Swiss compatible head in four directions thanks to its square base – so L-bracket users can mount their cameras vertically on video heads, for example. The Ultra Clamp also doubles as a quick-release mount for accessories.

Price: £49.99 (with plate),

£34.99 (clamp only)

Web: 3leggedthing.com

Shimoda Design Urban Explore Waist Belt

Fallen out of love with that charity shop belt? Shimoda Design's Urban Explore Waist Belt is designed to 'deliver enhanced comfort, stability, and load distribution for creators on the move.' Made so weight is transferred from the shoulders to the hips, this natty accessory can be combined with Shimoda Top Loader bags to create a hip pack or sling-style configuration. An 'inward-pull adjustment' design eliminates pressure points and ensures a secure, comfortable fit. The belt is made from Cordura recycled fabric, too.

Price: £21

Web: bit.ly/shimodabelt



Realikids Cam Waterproof 2

Available in blue, pink or black, this cheap and cheerful 18MP camera is designed for kids aged three and over and is waterproof to 3m deep, without the need for a housing or extra accessories. Other features include a 2.8in HD LCD screen and dual lens, along with photo filters, built-in games and a selfie mode, and it can record Full HD video.

Price: £59.99

Web: agfaphoto-gtc.com

For this issue's in-depth reviews, turn to pages 50, 61 and 67.



Simply the best

The seventh edition of the Minimalist Photography Awards reveals some stunning imagery

Capturing the very essence of what minimalism represents and expressing their very own interpretations of the simplistic theme makes up this excellent book.

This is the seventh edition of the *Minimalist Photography Awards*, which received 2,600 entries, and over 7,000 submitted images from photographers from over 50 countries worldwide. These awards highlight the works of both emerging and recognised photographers, with the ability to transform even the most mundane scenes and subjects into minimalist masterpieces. Creatively using composition, colour, light and space, proving that less can just as powerful, if not more so, and meaningful than a filled frame.

The winner of this year's competition was photographer Alexandros Othonos, a touching and thought-provoking series named *Threads of Memory's*. His work focuses on altering vintage family photographs with intricate thread interventions, thus producing a unique connotation of memory, time and nostalgia in the process. Othonos received the grand prize of €2,000 for cleverly showcasing the emotional weight that old family albums possess.

From Selaru Ovidiu's atmospheric black & white image 'Together' winning first place in the Street category, to Giuseppe Gradella winning the Portrait category with a perfect compositional shot which included intriguing shapes, light and shadows. This year's photographers definitely delivered and certainly raised the bar for next year's entrants.



Top left: Evening Peace by Renzo Cicillini

Top right: Art of Winter by Martin Rak

Left: Threads of Memory's by Alexandros Othonos

Minimalist Photography Awards Annual Book 2025
£42
Hardback
161 pages

Not only do the category winners shine, but so do the runners-up, showing the true high-level nature of this competition. This is particularly evident with Yevhen Kostiuk's work, who finished second place in the architecture category with her visually captivating aerial images of swimming pools. Kostiuk carefully used a drone from a direct bird's eye view of both public and private pools focusing on the geometry within each one. The images are astutely positioned and tightly cropped, putting more emphasis onto the fascinating shapes, designs and bold colour schemes. 'Shapes of Pools' is a wonderful and imaginative project that fully depicts the art of minimalism.

The latest competition is open until 2 June – for details, and to enter, see minimalistphotographyawards.com. **Craig Blackley**

"I had a farm in Africa, at the foot of the Ngong Hills... The geographical position, and the height of the land combined to create a landscape that had not its like in all the world. There was no fat on it and no luxuriance anywhere; it was Africa distilled up through six thousand feet like the strong and refined essence of a continent... The views were immensely wide - Everything that you saw made for greatness and freedom, and unequalled nobility... On the highlands you woke up in the morning and thought: Here I am, where I ought to be."

Karen Blixen
from *Out of Africa*

ALL IMAGES © THE ESTATE OF PETER BEARD, COURTESY PETER BEARD STUDIO, WWW.PETERBEARD.COM

Assessing the damage

This landmark publication on human intervention in Africa is the definitive Peter Beard publication, says **Amy Davies**

Peter Beard's seminal work in the 1960s and 1970s documented the overpopulation and starvation of many thousands of elephants, rhinos and hippos in the Tsavo lowlands in Kenya and in the parklands of Uganda.

The American photographer and writer's work was also accompanied by poignant texts discussing the tragic issues, and while it was researched and compiled over those two decades, it has been updated several times since with new material.

As well as Beard's work, the book is also supplemented by historical photographs and quotations from many important and influential – not necessarily always in a positive way – figures.

There are enterprisers, explorers,

missionaries, and big-game hunters all represented, from Theodore Roosevelt to Ernest Hemingway and J.H. Patterson.

This newest edition of *The End of the Game* also includes an interview with the conservationist Dr Esmond Bradley Martin, plus essays from previous editions of the book which explore themes such as humans' distance from nature, and a loss of common sense.

Being a Taschen book, this is large, and it's beautifully put together. It's a chunky beast to get to grips with, and the layout and design is beautiful. It's one you might find yourself returning to many times, each time discovering something new on a page that you didn't spot before. For example, there are

facsimiles of hand-written notes, small artefacts and extracts from journals, and of course the fascinating photographs themselves.

As Peter Beard himself said, 'The deeper the white man went into Africa, the faster the life flowed out of it, off the plains and out of the bush ... vanishing in acres of trophies and hides and carcasses.'

Although some of the photography and writing in this volume is 50 or 60 years old, the issues and themes within it remain as relevant today as ever.

For those readers who have an interest in wildlife, conservation, and the historical context within which such things exist, it's well worth a look.



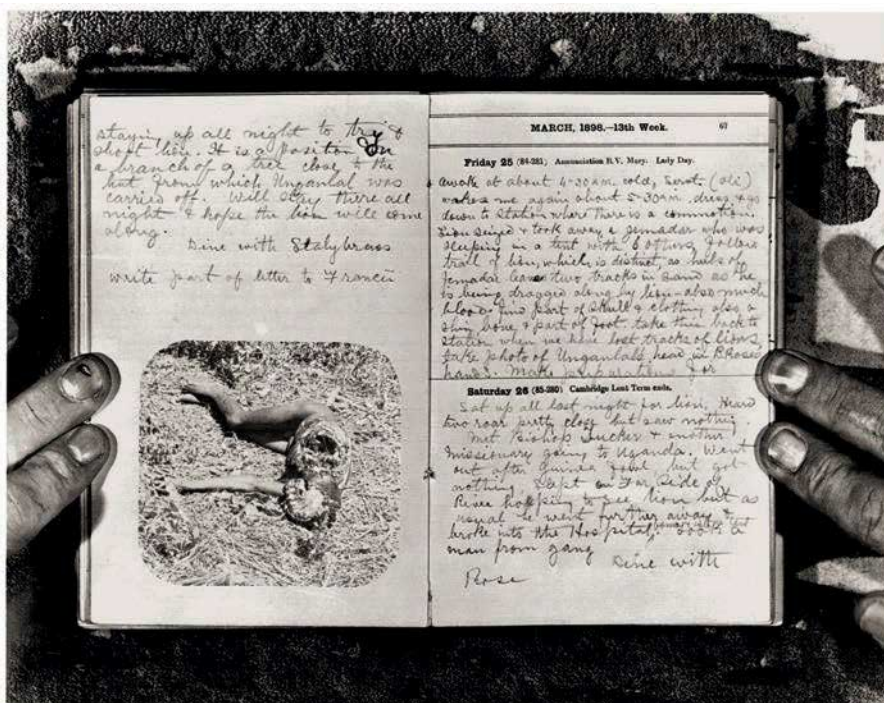
Above: Peter Beard, Lioness

Left: Karen Blixen's African farmhouse and the Ngong Hills – scenery from, *Out of Africa*

Below: J.H. Patterson's Tsavo diary, 1898



Peter Beard: The End of the Game
£80, Taschen,
Hardcover, 304
pages, ISBN:
9783754402719



What's On

Some dates for your photographic diary

Until 24 May EXHIBITION

The Last Resort: 40 Years On by Martin Parr at Martin Parr Foundation, Bristol

Until 27 May EXHIBITION

Care & Defiance – the female photographic gaze at Centrala Gallery, Birmingham

Until 5 June EXHIBITION

Bird Photographer of the Year at Rugby Art Gallery

13 June - 4 October EXHIBITION

Cecil Beaton: Staging Icons at Harewood House, Leeds

18-20 June EVENT

Wales & West Photography Show, at International Convention Centre Wales, Newport

20-21 June EVENT

Photo 24: London26 at Fujifilm House of Photography, Covent Garden

Until 29 June EXHIBITION

International Garden Photography of the Year at Birmingham Botanical Gardens

Until 12 July EXHIBITION

Wildlife Photographer of the Year at Natural History Museum, London

17-19 July EVENT

Summit Photo 2026, Royal Geographical Society, London

23 July TALK

Curator Tour: Japanese Women Photographers at The Photographers' Gallery, London

Until 3 August EXHIBITION

Astronomy Photographer of the Year 17 at National Maritime Museum, London

24 October EVENT

Photo Book Fair at Ffotogallery, Cardiff

To be included in these listings, please email ap.ed@kelsey.co.uk



**Åsa Johannesson
– The Queering of
Photography**
Free exhibition,
Until 27 June,
Stills Centre for
Photography,
Edinburgh

**Far left: Frame #4,
2025**

**Left: Looking Out,
Looking In #3, 2015**

**Below: Turn #15,
2024**

A detailed study of pose, gaze and composition

This look at the complex relationship between queer identity and photographic representation makes for an interesting show

Asa Johannesson is both a photographer and writer, and her first solo exhibition is a culmination of two decades' worth of images which explores the complicated relationship between queer identity and photographic representation.

She previously studied at the Royal College of Art in London and has exhibited her work internationally. Her most recent book, *Queer Methodology for Photography*, discusses new approaches to writing, making and thinking about queer photography.

The Swedish-born photographer's project spans from 2015 to 2025, in part collaboration with the London LGBTQ+ community in studio locations and at an art residency at the British School in Rome. Her work focuses on the detailed study of pose, gaze, and composition. Johannesson used a large format plate camera within a studio environment, reminiscent of classical studio portraiture.

Her subjects include human figures

(who are her friends and acquaintances), Roman statues, and studio props. Her visual language approach juggles between experimental and formal expressions, testing how the term 'queer' can be utilised as both a playful and critical approach to photographic representation.

Johannesson also experiments with the use of Polaroids and Polaroid emulsion sculptures. These methods offer yet another unique perspective into her mind and vision within her approach to this project and complex topic. A couple of key components that are represented in certain images are intimacy, and the artist's fascination with Roman statues.

This ambitious project has evolved through a series of a number of works. Including 'Looking Out, Looking In', 'Frame,' and 'Skin.' These works portray performative and striking portraits with reflections on how 'queer' can express itself within a photographic production.

Craig Blackley





**Trusted Guardians:
Inside the Mounted
Regiment**

£60. Unicorn
Publishing.
Hardback,
352 pages. ISBN:
9781917458917

**Left: The Quadrangle
at Windsor Castle**

**Below, top: The Life
Guards**

**Bottom: Warrant
Officer**

Honourable mentions

A closer look at the British monarch's official bodyguard forms a project over two years in the making

Norwegian photographer Glenn Rokeberg's new book documents a unique and fresh perspective of the British monarch's official bodyguard since 1660, the 'Household Cavalry Mounted Regiment.' They are the most senior regiment within the British Army which Rokeberg has spent over two years photographing.

The book features over 300 pages which expertly demonstrates the commendable dedication and spirit of the British regiment. Rokeberg's work explores their multiple roles as both a ceremonial icon and an active military force.

Rokeberg is known for depicting life through images of people and their environments, and this book perfectly encapsulates this particular approach. From the regiments early morning training and stable routines, to the preparations behind ceremonial duties, the photographer candidly sheds light on the monarch's official bodyguard's discipline, repetition and precision. He also documents the regiment's role as an operational military unit, with soldiers alternating between duties in both London and in active service.

A warm and loving theme that reverberates

continuously within the book is the indelible connection between horse and soldier. Many soldiers arrive with no riding experience at all but undertake an intensive training regime before continuing daily schooling in London. The relationship between the two is built on three significant factors: patience, trust, and an unspoken understanding.

The photographs in the book flawlessly portray this special bond. Through moments of intimacy, joy and affection, this connection between horse and soldier is wonderfully composed by Rokeberg. Every shot has a meaning and a story to tell which is testament to Rokeberg's photographic knowledge and abilities, a pure understanding of what makes an impactful image.

The two biggest strengths of Rokeberg's captivating work are his shrewd use of lighting, which is prominent within his black & white images. Secondly, his extraordinary capability to capture and reveal a meaning behind every image. Every image tells a story in itself which Rokeberg has executed to perfection, which is why this book flows so naturally. It leaves you experiencing and living every emotion that is shown. **Craig Blackley**



What's new



Your best Photos

Our favourite photos posted by readers on our social media channels. To see your photo here, post it on Instagram or Facebook with the hashtag

#appicoftheweek



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

Mini Run by Jacki Gordon

Canon EOS R5 and Canon RF 100mm F2.8 L Macro IS USM, 1/20sec at f/8, ISO 400 and +1 stop

My knees are quite dodgy after a lifetime of running and so it is time to repurpose my running shoes. As I contemplated the pattern on the uppers and the likeness to a running track, I decided to use a shoe as a prop for my miniature photography. I wanted to convey a sense of lines and runners receding into the distance, so I opted for a wide aperture.

Website: www.totiephotos.com
Instagram: @jacki_gordon





**PRIZE
WINNER**

What's new

**Your best
Photos**

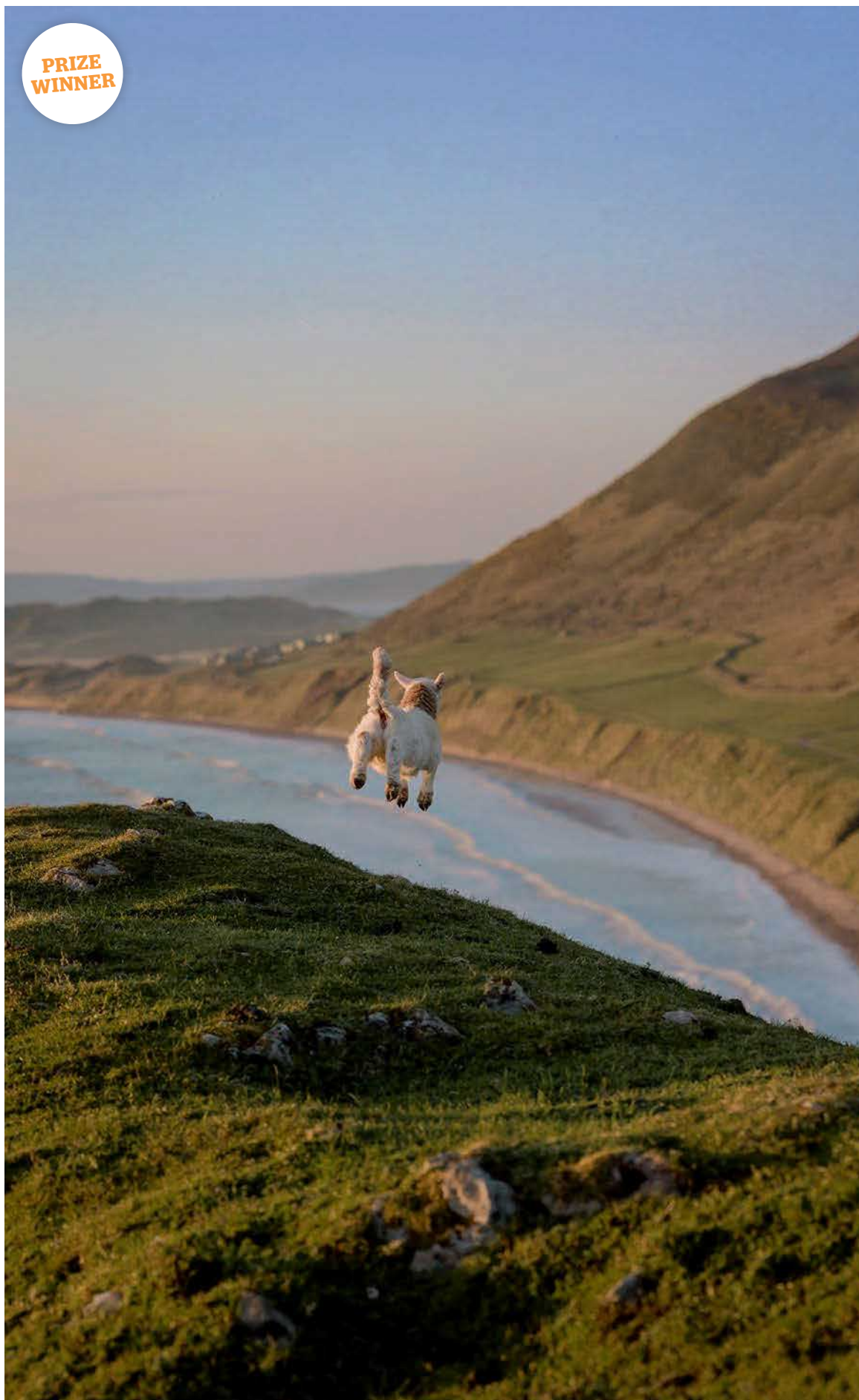
**PRIZE
WINNER**

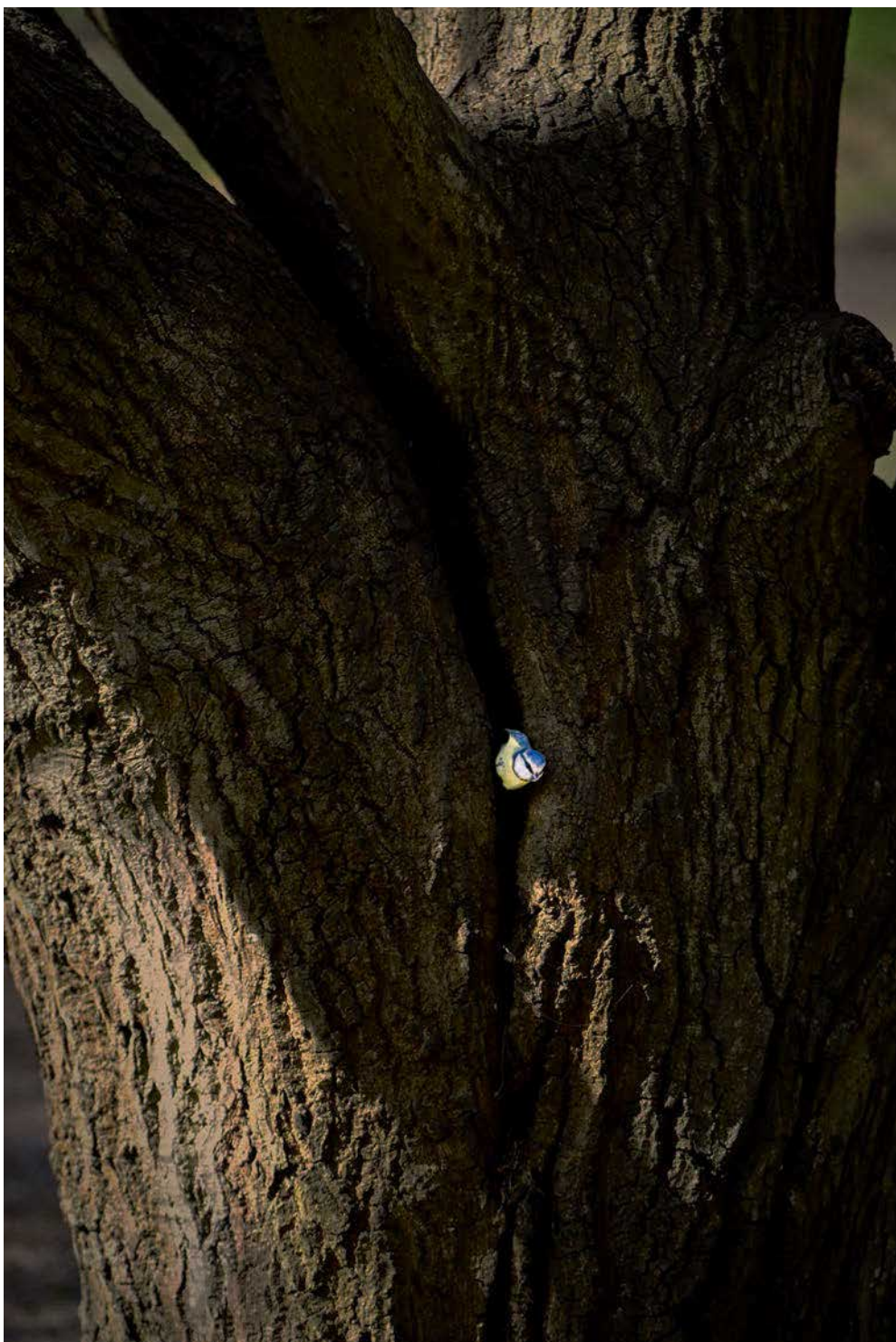
The Leap by Donna Jones

Canon EOS R6,
Canon RF 85mm F1.2,
1/1250sec at f/4,
ISO 250

This image was captured at Rhossili Bay during spring on the Gower coastline, where the lambs were full of energy. I wanted to capture a moment that felt joyful and full of character – a split second of movement that reflects the spirit of the season and countryside here in Wales.

Instagram:
@familyonthemarsh





Woodland Secret by Jose Aguilar

Nikon Z6III, Nikkor Z 180-600mm f/5.6-6.3 VR, 1/2500sec
at f/5.6, ISO 3600

After a quiet, unproductive morning, I noticed a blue tit briefly appear at its nest entrance. I stopped and waited, hoping for another chance. After some time, it returned for a split second. Shooting handheld made it challenging, but instinct, patience, and timing allowed me to capture the fleeting moment perfectly.

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

What's new



Your best Photos

Goose Glide by Quentin Moss

Canon EOS R7, RF 100-500mm,
1/2500sec at f/8, ISO 1000

Whilst sat in the reedbed hide I saw this stunning goose bank and glide in to land on the lake in front of me. I was able to compose the image at the right time with a nice moody light.

Instagram: @qm_photography.page

Website: www.qmphotography.co.uk



The Sacred Valley of the Incas by Gloria Putman

Nikon Z6, Tamron 70-300mm
F/4.5-6.3 Di III RXD lens,
1/400sec at f/9, ISO 100

The Sacred Valley of the Incas is a breathtaking region nestled in the Andes of Peru. This picturesque area is renowned for its stunning landscapes, rich cultural history, and vibrant communities. The valley stretches along the Urubamba River, offering a patchwork of lush green fields and ancient terraced hillsides where traditional Andean communities thrive.

Instagram:

@apronandsuitcase_travel

Website:

apronandsuitcase.com

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.

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Win this Neewer F700U Field Monitor

Take your video productions to the next level with this super bright 7" OLED HD high dynamic range touchscreen monitor

The LCD screen on the back of your camera is a useful reference but it isn't big enough, bright enough or accurate enough for professional-level video monitoring. Attaching a Field Monitor to your camera gives you a larger, brighter image, making it easier to view in strong lighting, to fine-tune the focus with

greater accuracy, and much more. The Neewer F700U features a 7-inch screen boasting 1200Nits brightness, a DCI-P3 colour gamut and a 160° viewing angle. Comprehensive monitoring includes peaking focus, false color, zebra, histogram, waveform, HDR, vectorscope, monochrome display, and audio levels for precise exposure and focus. It includes 15 built-in 3D LUTs and supports up to 60 custom LUTs via SD card. The F700U supports smooth 4K HDMI video transmission with a 3.5mm headphone jack for real time audio monitoring, and a built-in cooling fan. Powered by 2x 4400mAh batteries (supplied), DC 12V adapter or USB-C.

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- 100,000:1 contrast range
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- HDMI, SDI and 3.5mm outputs
- HDMI, SDI and USB-C inputs
- Dimensions: 180x107x29mm

How to enter

All you have to do to be in with a chance of winning this great prize, worth £350, is to visit: <https://shorturl.at/WGBSz> or point your phone camera at this QR code, then enter your details. One lucky winner will be selected at random. Closing date: midnight on 19 June 2026.



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Round two Black & White

A black & white image has a certain something that colour photography simply can't emulate, and the pursuit of a great monochrome picture is something many photographers devote their whole lives to. The joy of this category is that it is completely open – any subject goes, because the medium is equally stunning whether you shoot landscapes, portraits, abstracts, or go down the classic route of street photography. It's always worth shooting with a conversion to black & white in mind – don't make it an afterthought.



Your guest judge

Your guest judge for Round Two, Black & White, is Paul Sanders, a fine-art photographer and former picture editor of *The Times*. His approach to photography is now one of mindful connection – his work is made in response to his emotional and spiritual reactions to the locations he visits. He is also passionate about printing. See more of his work at www.discoverstill.com

Plan your APOY 2026 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS	CLOSES	SHORTLIST	RESULTS
Street	5 May 2026	25 May 2026	10 June 2026	AP June 30 2026
Black & White	26 May 2026	22 June 2026	8 July 2026	AP July 28 2026
Animal Kingdom	23 June 2026	20 July 2026	5 Aug 2026	AP 25 Aug 2026
Celebrating Colour	21 July 2026	17 Aug 2026	2 Sep 2026	AP 22 Sep 2026
Architecture	18 August 2026	14 Sep 2026	30 Sep 2026	AP 20 Oct 2026
People and Portraits	15 September 2026	12 Oct 2026	28 Oct 2026	AP 17 Nov 2026
Landscapes	13 October 2026	9 Nov 2026	25 Nov 2026	AP 15 Dec 2026
Close-up and Macro	10 November 2026	30 Nov 2026	16 Dec 2026	AP 26 Jan 2027
Night and Low Light	1 December 2026	4 Jan 2027	20 Jan 2027	AP 9 Feb 2027
Open	5 January 2027	1 Feb 2027	17 Feb 2027	AP 9 Mar 2027

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Two - Black & White

APOY77410062

Peter Saphier came second in last year's Black & White round with this vertiginous view from a tower in San Gimignano, Italy



To enter, just

ALL ABOUT APOY 2026

The camera club award

Do you belong to a camera club or photographic society? You can accumulate precious points for your society when you enter Amateur Photographer of the Year. And after all of the ten rounds have been completed, the club that has gained the most points overall will win a free website build from Amazing Internet, worth £1,500.



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APOY
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What you win

APOY prizes

The winner of each round of APOY 2026 will receive free DxO software (DxO PhotoLab 8 and DxO FilmPack 7) worth £340, a £300 voucher to spend on anything at Park Cameras, an annual subscription to The School of Photography worth £120, and a £50 voucher for Bob Books.

The two runners-up in each round will receive a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The top ten entries from every round will also be published in AP. The overall winner after ten rounds wins £1,000 to spend at Park Cameras and a £100 voucher for Bob Books.

Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, a £100 voucher to spend at Park Cameras, an annual subscription to The School of Photography worth £120, and a £50 voucher for Bob Books. The two runners-up in each round will receive a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY will receive a £250 voucher to spend at Park Cameras and a £100 voucher for Bob Books.

Camera club prizes

The winning club after all ten rounds receives a beautiful new website build from Amazing Internet, worth £1,500.

*PLEASE NOTE THAT ANY WINNERS OF PARK CAMERAS VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

visit www.amateurphotographer.com/apoy

The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 1st February 2027. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each round winner and two runners-up in each round wins prizes, with the overall winner after ten rounds receiving vouchers from Park Cameras and Bob Books.



© CHRISTIAN WIEDIGER VIA UNSPASH

Picture Perfect

BEST SHOTS: BLACK & WHITE

One genre. Three photographers. Three standout images. AP invited three photographers working in black & white photography to share one image they consider among their best, each revealing how vision, timing and technique come together in a single frame, says **Peter Dench**

John Bolloten

John Bolloten is a documentary photographer based in Bradford, UK, celebrated for his compelling and unfiltered exploration of social and cultural issues. His work is deeply rooted in capturing the raw realities of marginalised communities, often focusing on themes like addiction, poverty, and urban life.

Instagram @johnbolloten

Tell us about this image. What are we looking at, and why did you choose it?

This was taken when I was making a very intimate documentation of the lives of Gary and Maree in 2018. Gary was an amputee and both were in active addiction of both drugs (heroin and crack) and alcohol. It became the cover image of my book *Love Story*. Both Gary and Maree have since tragically died. I chose this image because it is one of the most powerful photos that I have ever taken and it is the image I get asked about the most. The silhouettes appear to show Gary offering Maree a needle and syringe and her reaching out to take it. That is not the reality though. He is sitting in his wheelchair holding that injecting equipment and she is not in the frame at all.

What was happening just before and after this frame?

I am always observant and open to any possibilities that may happen when working. Suddenly I noticed that due to strong sunlight coming through the window, two silhouettes had appeared inside the actual frame it created. I fired off maybe three frames before the scene was

gone. I was unaware of what I had actually captured until I got home and looked at it.

What were the key creative decisions you made making this photograph?

The photograph was taken extremely quickly so I was working at this moment almost on instinct. I just wanted to get both their shadows in that small frame without overlap.

Can you share the technical details and how they shaped the outcome?

That day had a lot of sun coming in so although I was shooting in their living room, the lighting conditions were a lot more favourable than I'd usually be working with, which was either overcast light coming in or whatever light was available. I would have some settings already set on my camera but everything happened so fast that it would have been impossible to think and potentially alter them. But that wasn't an issue, as everything came out sharp with a good composition.





What was the biggest challenge in making this photograph?

Taking this photograph was more about seeing and then having lightning-quick reactions. On a wider level, working closely for a number of years with people who are in active addiction was extra-challenging and that had a big impact on my mental health. That cannot be separated from one particular image. That comes from working in-depth for a sustained period of time in an often very difficult environment.

What does this photograph mean to you and what would you like readers to take from it?

This photograph means a lot to me because it became the image that almost defined the whole project, even though there are others that are more representative. Now that both Gary and Maree have passed away, there is added poignancy and I am left with happy memories but also sad emotions because of the loss of two people who were very dear to me. For others, it's a sign that photographic magic can happen out of the blue when you least expect it. You just have to be

present physically and mentally, and the rewards will come.

Was it luck or judgement?

In photography I don't believe that there is any such thing as luck. You simply make your own luck. Hours, days, months or years are often spent on one particular body of work. Occasionally something really incredible happens that is not foreseen. Those are 'gifts' that come to those who work really hard and often come away with nothing. That's the nature of the game.

Overall, as [photographer] Boogie once said 'the deeper you go, the better pictures you will take'. I absolutely agree with that. Moving away from street level photography towards more deeper and intimate long-form storytelling has been the defining path that my work has taken. I have worked with so many people who have enriched my life and given my photography a lot of purpose. *Love Story* was an earlier project in my career (2018) but it was the first truly intimate piece of work that I actually did. This gave me so many skills and experience that I was able to take into everything else I did subsequently.



Alys Tomlinson

Alys Tomlinson was born in 1975 and grew up in Brighton, UK. After completing a degree in English Literature, she studied photography at Central Saint Martins and recently completed an MA (Distinction) in Anthropology at SOAS, University of London. Now based in London, Alys is most interested in the relationship between people and place, exploring themes of environment, belonging and identity. **Instagram @alystomlinson**

Tell us about this image. What are we looking at, and why did you choose it?

It's hard to identify a 'best shot' when you're so close to the work, so this is a current favourite from a new series that I'm working on in Naples, Italy, about the interpretation of dreams. It's a departure from some of my previous, more austere portraits. This image is quite playful and imaginative, and I like that it feels optimistic. The shot was set-up in advance, the young woman is a teacher from the city of Naples, and the vintage wedding dress was sourced from a second-hand shop.

What was happening just before and after this frame?

This looks like a moment of calm, but in fact we'd just clambered through a hole in a fence to reach a meadow-like landscape by the sea, on the outskirts of Naples. Taking the shots

attracted a bit of attention and people kept walking past afterwards and enthusiastically shouting 'Auguri' (congratulations) as they thought that I was photographing a real bride!

What were the key creative decisions you made making this photograph?

I took four shots in total, all on black & white sheet film which was loaded in advance. Two of the images were emulating formal, classic portraits with the 'bride' standing and looking directly to camera. When I saw the wild landscape, I thought I'd try something different and more performative, so I asked Chiara if she'd be happy to lie down in the long grass. I adjusted the dress and asked her to move her arm slightly to the side. The open gesture feels like she's inviting us into her world. Most of my portraits are gently directed but I also respond to the person I'm

photographing, so it always feels like a two-way process.

Can you share the technical details and how they shaped the outcome?

This was shot on a Chamonix 5x4 field camera with Kodak T-Max 100 film. I only have one, standard, lens which means I don't dither around on deciding which lens to use. It forces me to move closer or further from my subject. I've always used fixed lenses as opposed to zoom lenses. I find that imposing restrictions on the image-making process can be very useful in thinking more deeply about the composition and framing. As large format has tilt and shift movements, I had to tilt the lens slightly to get the face and dress in focus. I like the softness, texture and tonality of film. I'm not sure this image would have the same feel if it was overly sharp or highly processed.

What was the biggest challenge in making this photograph?

It was a very hot day, and I was grappling with my hefty tripod and camera. Going under a heavy, black cloak in 80-degree heat makes me wonder sometimes why I stick with using this format! It's not an easy camera to work with and each shot takes a while to set-up and adjust. It requires you to be very careful and precise; there's a rhythm to working this way. It's all worth it though when I get back the contact sheets and see that an image has worked, and it feels special – it still feels like magic.

What does this photograph mean to you and what would you like readers to take from it?

The photograph is part of a wider project based on the Neapolitan tradition of La Smorfia. The idea of La Smorfia is that anything you dream about can be assigned a number from 1-90 and these numbers are then used to play the Lotto! This image represents number 63 – la sposa (the bride) and was taken on my first trip for the project, after a period of research. The photograph marks a departure in style from previous work, so it's a bit more experimental in approach. Every encounter I have with the people I photograph is a memorable experience and each one leaves its own, individual mark. I hope that viewers can tap into their own imagination when they look at this image. I would love to think that it transports people to another place and time.

Was it luck or judgement?

I feel that every photograph is a bit of both! You only need 1/60th of a second to get lucky, but it's about all the components coming together at the same time. That's the real challenge.



David J Shaw

David J Shaw is a photographer and journalist based in the UK, working both at home and internationally. Shaw works on a range of assignments and long-term projects that explore community, identity and representation. He also conducts investigations and produces reportage on human rights and social issues.

Instagram @davidjshawphoto

Tell us about this image. What are we looking at, and why did you choose it?

The image shows a scene at a karaoke party at the Broadway Club in Jaywick, Essex. Erika and Suzanne, dancing on the right, are a couple whom I have become friends with. It was the first of many karaoke parties for me in the village. I didn't realise it then, but it is one of the first images of my long-term project about the village called 'Jaywick Sands Happy Club'.

I chose it because it perfectly represents part of what I am trying to get across with the project in a single shot. The buzzing atmosphere in a busy pub, full of a close-knit and fun-loving community, was breaking all my pre-conceived ideas about Jaywick, supposedly 'England's most deprived place'.

What was happening just before and after this frame?

I had been invited to take photographs at the party by a DJ called Paul, whom I had previously met on the street. As I entered, despite the loud music, the room went quiet. Paul announced my arrival over the speakers: 'You've just seen Dave walk in. He is a journalist, he is a Charlton fan, but don't beat him up.'

I spent the rest of the evening chatting to

everyone about life in Jaywick, karaoke and photographing the evening's proceedings – and in that time I captured this image.

What were the key creative decisions you made making this photograph?

Choosing to shoot this project in B&W was a big decision. I had started using B&W for the first time on a previous project about traditional farming in Wales. I chose it then because I wanted to utilise what I perceived to be the most traditional form of narrative photojournalism. I found that shooting in B&W, in a classic photo essay format, meant that I could convey emotion and mood better, but it also meant that this constant aesthetic led to focusing on the story and narrative, which is what the project is all about.

In the karaoke parties, the lighting was dark so using flash would have been much easier, but I find that the strong hit of light can change my interaction with everyone there, and actually finding available light makes the images more dramatic, as in this one.

Can you share the technical details and how they shaped the outcome?

I currently shoot on the Fujifilm GFX100S with some prime lenses. It has an amazingly high-detail sensor, and these create huge raw

files, so it has made me slow down and be more intentional with my images.

There is also a tiny amount of movement blur in this image, which will have come from the fast dancing vs. a slow shutter speed due to the low light. This is not something I usually try to do, however, I like it here as the movement amplifies the dancing.

What was the biggest challenge in making this photograph?

Entering a new community space like this to take photographs can be challenging in terms of working out how well you are being received and how welcome you are to make these pictures. Lots of people in the room were up for it, some were not, so you have to work this out in a polite and open way.

What does this photograph mean to you and what would you like readers to take from it?

After this image was taken, I became friends with the two women dancing on the right and even went on to photograph their wedding. The evening had been a real lesson in the potential issues surrounding the village's representation and narrative. Online, Jaywick's narrative is predominantly negative, with many content creators making videos about deprivation there.

However, I have found a proud and caring culture where DIY community support is prevalent, and this was perfectly represented through this karaoke party. I left the Broadway Club that night with loads of phone numbers and invitations for more photo opportunities, and over a year later, I'm still working in the village. People are proud of their community in Jaywick, despite what its reputation might be. I aim to show this in my story and in this picture.

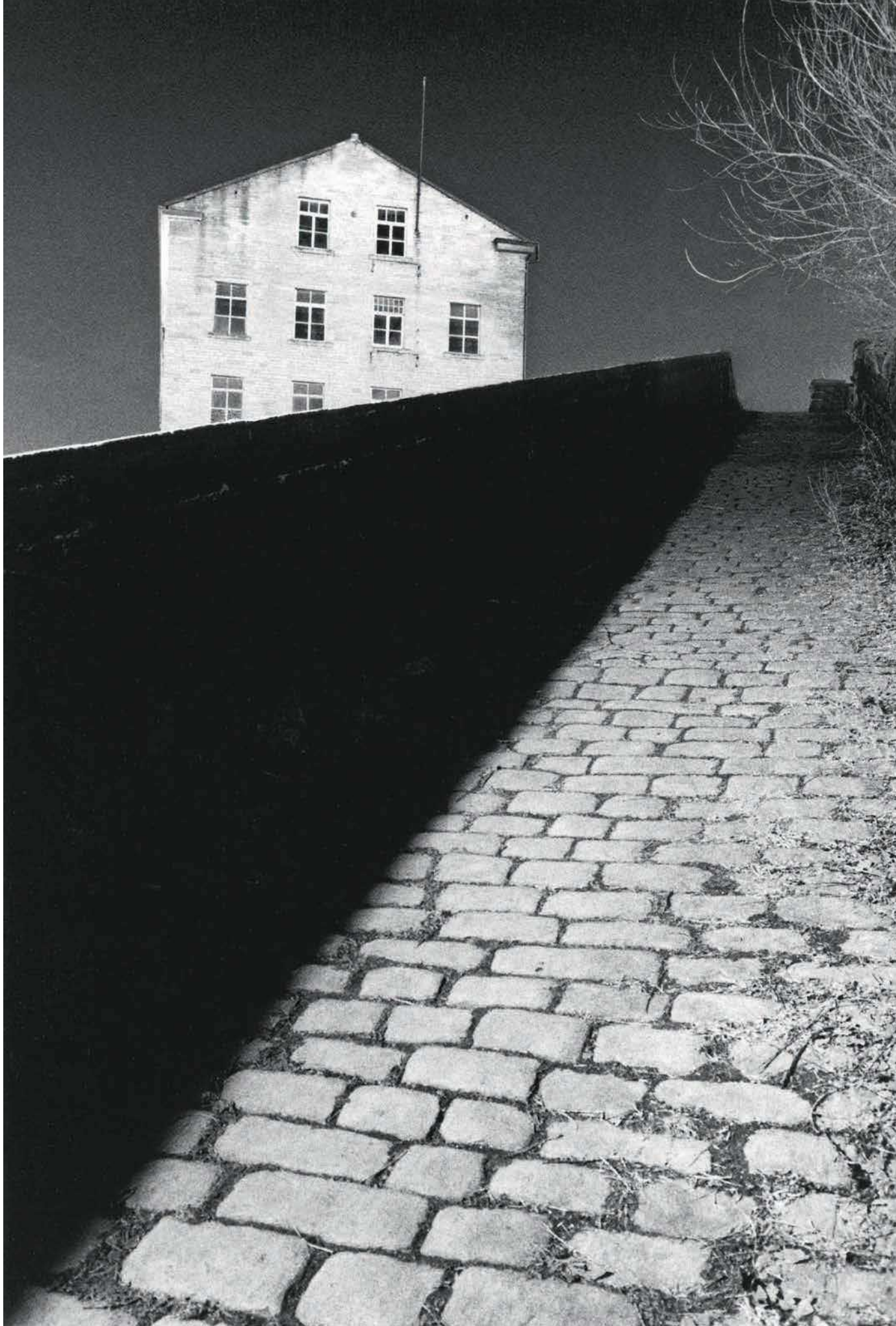
Was it luck or judgement?

I am a firm believer that you make your own luck in photography. By being in a place making images, your opportunities for lucky photographs become much higher. I feel lucky to have met the DJ, Paul, a few days previously, who invited me to the party.

This room is dark, but it had this big light on one side. I felt it looked like a theatre stage. I was taking lots of pictures of people in this big light source – however, when Erika started dancing in it, that lucky moment happened.

What did this image teach you?

The importance of being open to, and creating the opportunities for, an unplanned experience that leads to stories and projects. This project and image landed on my lap after meeting Paul on the street. However, this meeting would not have happened if I hadn't simply turned up to have a look around.



The art of stillness

In his book *Same Sun Same Moon*, photographer Michael Kenna joins forces with writer Pico Iyer to create a powerful dialogue between image and text and a reflection on the art of seeing beyond the obvious. **Peter Dench** talks to Kenna to learn more... ➤

Left: Bill Brandt's
Snicket, Halifax,
Yorkshire,
England.
1986

Right: Homage to
HCB, Study 2,
Bretagne, France.
1993



Same Sun Same Moon
by Michael Kenna and
Pico Iyer is published by
Prestel. The 160-page
hardback features 65
black & white
photographs paired with
Iyer's contemplative
texts. RRP £35.



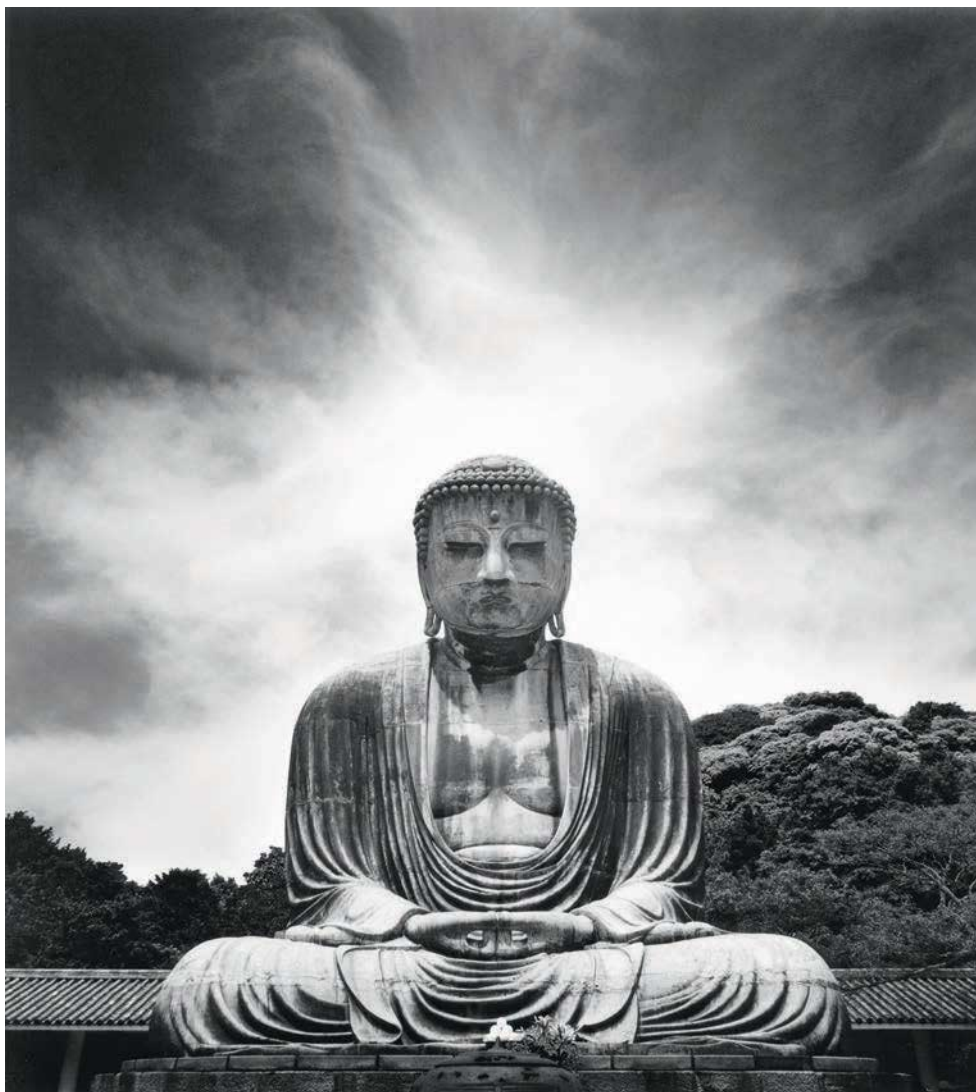
I doubt most of us would have the patience to stand in the cold and dark for hours waiting for a photograph to happen when we can quickly fill the memory card, check the back of the camera and be home and tucked up in time for *The Traitors*. For over five decades, Michael Kenna has resisted faster cameras, edits and likes, and trusted his process of long exposures, minimal compositions and levels of quiet and stillness that today, feels increasingly rare.

His latest monograph, *Same Sun Same Moon*, has a sense of meditation, that time has slowed and been stretched. A collaboration with writer Pico Iyer, pairs Kenna's luminous black & white landscapes and revealing notes with Iyer's contemplative prose, tracing the parallels of two lives lived in motion. 'We had no fixed goal. It was simply an ongoing conversation between words and images,' Kenna says of the collaboration.

Openness

Kenna's archive resists an easy explanation and this openness and surrender to the book's process reveals insights. When you read over the details of the lives of Kenna and Iyer, the pairing makes sense, almost inevitable. They were both born in England just a few years apart. Both were shaped by time spent living around Oxford in the 1970s. Both were ultimately drawn to the West Coast of America and to Japan. Their shared love of Japan, interest in Buddhism, stillness and contemplation and experiences of wide-ranging travel only served to deepen their connection, resulting in this profoundly personal collaboration. They didn't meet until later in life. Through ideas exchanged in emails across continents and without a strict framework, the collaboration slowly grew. 'It was an unplanned hybrid. We relied, perhaps, on the theory of random acts of kindness,' says Kenna.

Kenna speaks in general terms about a long-standing affinity with Iyer rather than a single, neatly defined moment when they met. He was already familiar with Iyer's work before they formally collaborated and there was an immediate intellectual alignment around stillness, observation and the idea of place as something internal as much



Clockwise from left:

Amidha Buddha, Kotoku-in, Kamakura, Honshu, Japan. 2007

Big Ben and Westminster Abbey, London, England. 1975

Two People, Avebury, Wiltshire, England. 1977

Fourteen Trees, Marbach, Austria. 1999



as geographical. Iyer, in turn, has written about Kenna's pictures with a similar sense of recognition, framing them as images that reward slowness and contemplation, which is very much his own literary territory.

In a simple and perhaps radical move, the images are sequenced alphabetically rather than by theme or geography. Image on the right hand page. Iyer's prose and Kenna's musings on the adjacent page. The decision is rewarding. Iyer's texts don't pin down or explain meaning in the images but expand them, tangling memory with philosophy and observation. 'I initially presented Pico with a string of images so that he might use them as starting points for his own stream of consciousness. His thoughts, ideas and stories are perfect examples of how we can all approach artwork and have our own conversations, connections and collaborations,' says Kenna.

Meditative

Kenna often makes his photographs at night. Exposures can be minutes or even hours. He first experimented with them in the early seventies. These long exposures introduce the human eye to an accumulation of light and tone it cannot naturally perceive. Images of dissolved clouds and softened seas take on a meditative stillness. 'I've never been that interested in making copies of what I see. I prefer to interpret and mess around with a scene. I like the notion that an image can suggest something that might not be visible, a bit like haiku poetry, which evokes so much in very few words,' explains Kenna. 'I try to be at peace and simply regard life as it moves. Such a luxury these days to have time to do absolutely nothing.'

It's not an inconvenience for Kenna to wait but a core part of his process which allows him to align with the rhythm of what he's seeking to capture rather than imposing preconceptions on it. 'Slowing down seems to expand time rather than shrink it.' The book reflects his deliberate, almost stubborn slowness. The pages can be viewed at leisure and returned to time and again. To explain his work he draws a simple comparison: 'One might greatly enjoy an exhilarating fast ride in, let's say, a Ferrari from A to B. But it might be at the expense of missing out on much of the magical and





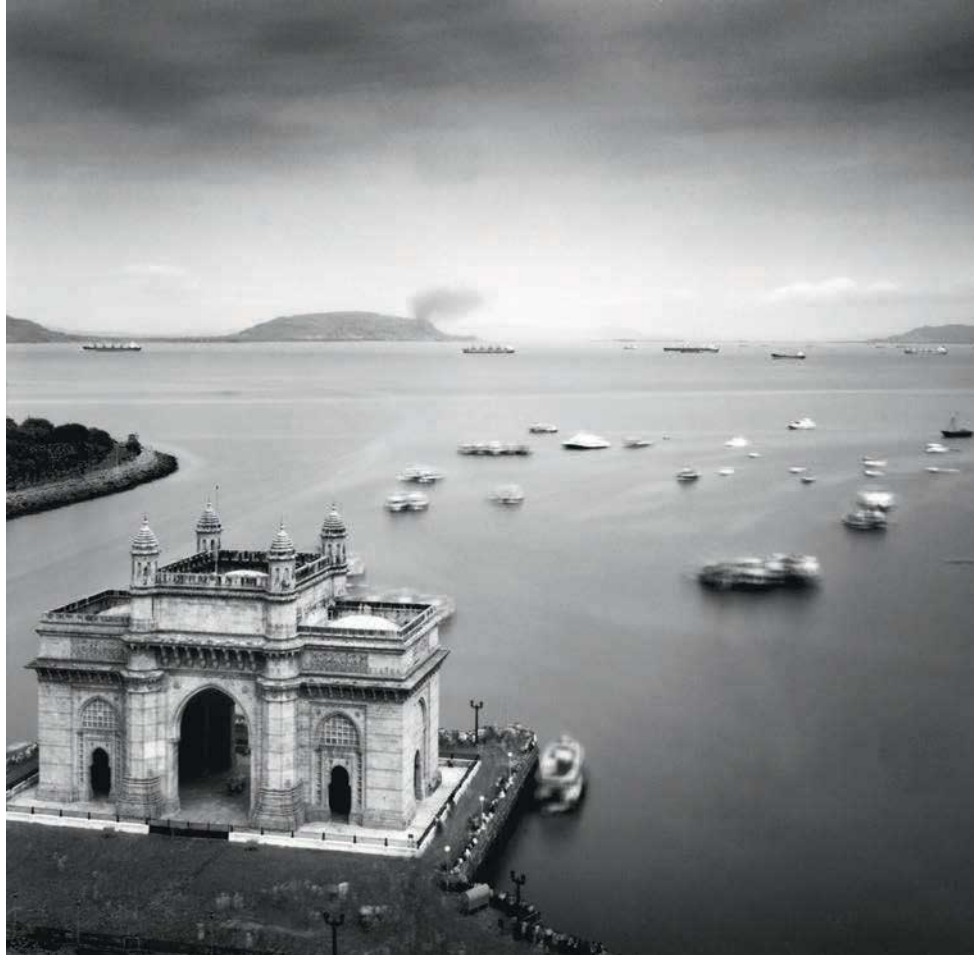
➤ mysterious phenomena quietly waiting along the way.’ Kenna’s philosophy of paying attention to those details in-between extends beyond the camera; he continues to work on film, producing his own darkroom prints. The process can take weeks or even years. ‘The analogue process of film photography and darkroom printing does not offer instant joy, but I consider it to be a deeply satisfying creative process that asks for, if not demands, patience, concentration, discipline and commitment,’ he says. In an age when everyone is a photographer sharing images in an instant, Kenna’s approach might seem antiquated but it’s precisely this resistance that has enabled his photography to endure.

The refusal of the texts in *Same Sun Same Moon* to attribute fixed meaning to the images is a striking

aspect. In one instance, Iyer imagines a photographer attuned to distant whispers of the world. ‘I was not asking for a critique or explanation. His thoughts are fascinating because of that,’ Kenna explains. Reflecting on the same image, he recalls more pragmatically pointing the camera out of his Shanghai hotel room, leaving the shutter open for six hours while he slept. The photograph is another clever example of revealing what the eye cannot see. A city that never sleeps accumulated over time. These contrasts in the book are telling. Meaning emerges through the act of viewing. ‘There are as many unique interpretations as there are viewers,’ Kenna says.

Believing that no one place or person remains the same, throughout his career, Kenna has returned repeatedly to the same locations, citing Greek philosopher





Clockwise from left:

Frozen Fountain, Belle Isle, Detroit, Michigan, USA. 1994

Gateway of India, Mumbai, India. 2006

Kussharo Lake Tree, Study 17, Kotan, Hokkaido, Japan. 2007

Confessional, Study 50, Chiesa di Santa Maria Assunta, Castelnovo ne' Monti, Reggio Emilia, Italy. 2015



Heraclitus: 'No person ever steps into the same river twice. The river is always different, and so is the person – or words to that effect. I revisit subject matter with the absolute belief that there are innumerable possible interpretations in any scene. With repeat visits, we have to try harder and make more of an effort to push the envelope.' It makes sense. A first encounter with a place or object often produces an obvious image. Time and familiarity allows something more nuanced to develop. He also admits there's a simple pleasure in revisiting 'old friends,' where photography becomes more about a relationship than discovery.

Balance

Kenna often speaks of the balance between intention and accident, control and chance. 'Over and over, I have found that good fortune is a critical piece of the complicated jigsaw puzzle of creativity. The more practice, the luckier we get. Accidents will happen. Sometimes they add to an image, at other times they don't.' It's a pragmatic view developed from experience. The drive to relook increases the likelihood that light, weather and mood will align. It's his willingness to trust intuition and engage with uncertainty that elevates *Same Sun Same Moon*. Not to treat photography as a process of control but as a collaboration with something more expansive.

Spending time with the book, you could interpret a spiritual dimension. Kenna's images of temples, trees, jetties, cityscapes and landscapes often feel like places of contemplation or veneration. 'I believe that the sacred exists in the ordinary. The ordinary is part of the miracle of existence and the magical phenomena of our universe. Every second is precious, every leaf of a tree is majestic, every opportunity to witness beauty cannot help but enhance our lives and help our appreciation for this world,' he says. For Kenna, photographing in nature is akin to being in a place of worship. An opportunity to pause and reflect, to acknowledge something beyond oneself. 'Photography can be a form of prayer,' he continues, echoing Iyer's own perspective. 'Being in my darkroom even has the feeling of being in a chapel,' he adds.

Kenna is aware of modern pressures and has become





Clockwise from left:

Waterfall, Fujiideraji, Tokushima, Shikoku, Japan. 2003

The Bund, Study 1, Shanghai, China. 2011

Michael Kenna and Pico Iyer, Kyoto, Honshu, Japan, 2023

Wind Whisper, Dali, Yunnan, China, 2014

Upset Chair, Pompano, Florida, USA. 1992

➤ increasingly cautious about revealing the whereabouts of certain images.

'I have had too many bad and sad experiences with locations that I have shared. Beautiful trees have been cut down because they have been invaded by photographers, trampling across farmers' fields without permission or courtesy. An important aspect of photography is contained in the journey that we undertake, the acknowledgement of inspiration found. I sometimes wonder if we place too much importance on the final image.'

His decision is a reminder that the act of photographing is now as much about how it is made than what is produced.

During our exchange, Kenna is working and travelling across Japan. After more than half a century of photographing, there's no sign of him slowing down. His curiosity seems undiminished. 'I continue to try to figure out life, even if I find it all the more confusing the older I





get.' Looking back at images made decades earlier can be a revealing experience, less a fixed record than a tether to a younger self, shaped by different circumstances and perspectives. 'Every photograph has a story. A connection to what was happening at the time.' Those same images also remain open, capable of generating new meanings long after they were made.

Same Sun Same Moon is not a conclusion forced on the viewer but an ongoing dialogue between photographer and writer, image and text, past and present. As the title suggests, it's a reflection on shared experience. The idea that despite distance and difference, individuals are shaped by the same forces. For Kenna, the lesson is straightforward. 'We only have right now, and it's easy to take that for granted and coast along, thinking we have all the time in the world. But, here today, gone tomorrow. That's basic. Perhaps as we get older and the path in front of us is so much shorter than what is behind us, the reality of it all is easier to grasp.'

Our photographic culture is increasingly defined by speed and saturation. *Same Sun Same Moon* offers a counterpoint. A reminder of the value of patience, attention, and restraint. And perhaps above all, of the importance of slowing down long enough to truly see. AP



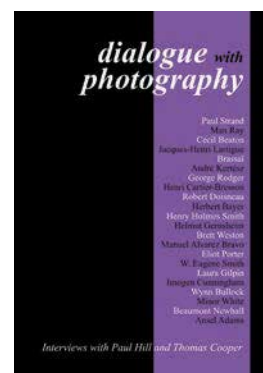
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© CECIL BEATON

Dialogue with Legends Cecil Beaton

When Thomas Joshua Cooper and Paul Hill set out in 1974 to interview the 'movers and shakers' of 20th century photography (see Dialogue with Legends AP 1/4/25) they had no idea the project would take four years and become a unique archive that is still in print. **Paul Hill** describes the interview with royal photographer and Oscar-winning costume designer Sir Cecil Beaton (1904-1980) followed by selected extracts from the recorded encounter in 1976.



One of the agreements we made with the legends we interviewed was that they would be able to approve the final edited versions. This was mostly to guarantee accuracy. This had downsides on occasions, like when Helmut Gernsheim kept to our questions but rewrote the answers, which took away several revelations, and the interview's spontaneity. However, it was a godsend when Brassai added a lot of wonderful extra content to a rather sparse interview caused when our interpreter didn't turn up.

When we interviewed a rather frail 72-year-old Sir Cecil Beaton, he had just had a massive stroke, and it was a great surprise that he agreed. We had his assistant, the wonderfully indomitable Eileen Hose, to thank for making it happen. Sadly his speech was mostly indecipherable, but Eileen seemed to instinctively know what he wanted to say. It was as if she was his eloquent vocal double.

I had always been curious about the bisexual photographer's relationship with the very famous, but reclusive film star, Greta Garbo. So, I asked him: 'Did you propose to Greta Garbo?' He nodded. 'Did she say "Yes"'? He shook his head.

Eileen didn't say a word, so the question and his response was not in the book.....

In the thirties, how did you come to be commissioned to photograph the British Royal Family?

That was entirely due to good fortune. Princess Olga asked me to take some pictures of her at Buckingham Palace, where she was staying as a guest. Three days later, Queen Elizabeth, the present Queen's mother, asked me if I would go and take some pictures of her. It was terribly overdue! I was longing for it. I had had nothing but rebuffs from Queen Mary, the wife of King George V, but I was received with open arms by the Queen Mother, as she now is. Since then, I have photographed all of them.

What was it that you most enjoyed about photographing the Royal Family?

Well, photographing the Queen Mother was very exciting, because everything was open to one. There were the gardens, the cottages, the house, the rooms; everything was just there ready for my asking. And it was the same with other members of the family.

You've been well known publicly for being associated over a long period of time with one of the enigmatic characters of the 20th century, Greta Garbo. Was it through photography that you two first met?

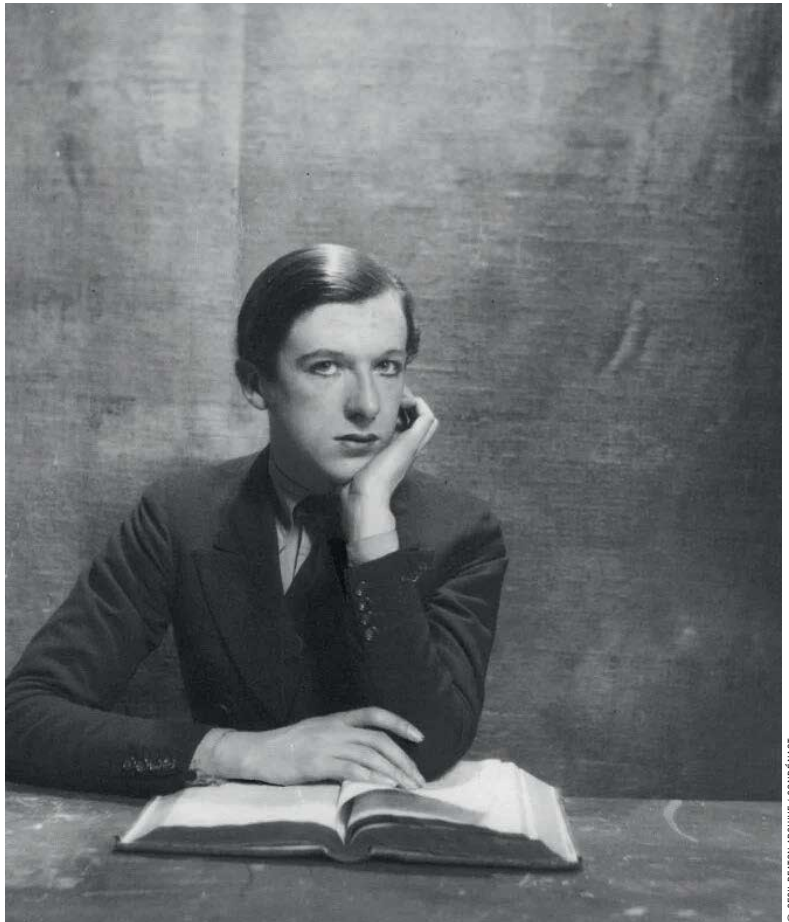
No. Absolutely not! I knew her pretty well before I dared to ask her to be photographed. She only said: 'Will you take some pictures of me for my passport?'

Do you still keep in touch?

Yes.

Did you photograph people in a particular style right from the beginning?

Yes, right from the beginning. I had in mind that I wanted to do something completely different,



Left:
Greta Garbo
photographed in
1946

Above: Portrait of
Cecil Beaton
made in 1925

completely new, something that would be completely absorbing. I did not want to make the people look like themselves, I wanted to disguise them.

Were you affected by any surrealist work that you saw at that time, or was your very individual style something that you came to through the theatricality of the settings that you were designing?

It was very surrealist in approach, but it didn't strike the Surrealists until about five years later, when it became much more salubrious to act in a professional way, unprofessionally!

One senses in your photographs a sense of humour about the whole process and also a sense of theatricality. Could you explain further?

I think that the sense of humour was very much based on keeping it quiet, not letting the public know about it, not letting the person know. It was that kind of humour I was using. I thought that the sense of theatricality was very important, but again, it must be played low, especially with some people.

Was this an implied social comment on the sham and superficiality that you saw in some of the personalities you photographed?

I think that's putting it awfully bluntly, but I suppose you're correct.

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Simplicity rules

For David Lloyd, a lifetime's passion for monochrome made it a natural choice for wildlife work. He tells **Graeme Green** all about his creative processes

David Lloyd's lifetime of African adventures didn't get off to an auspicious start. Arriving into Zimbabwe in 1995, as a wildlife enthusiast, rather than a pro photographer, he still had high expectations of what he might see and capture in Hwange National

Park and the Victoria Falls area. 'It was a bit of an anti-climax,' he tells me. 'I didn't see any kind of big cat at all. I took my first African wildlife pictures, of elephants mostly, which were okay without being great. The trip was mostly notable for procuring a magnificent hardwood elephant carving, which still graces

my living room.'

He's made up for the disappointment since, coming home with far more than souvenirs. A trip to South Africa in 2005 marked the start of his life as a professional photographer, when 'he got more serious with the idea of entering competitions and had an eye to the future.' In 2007 he visited Kenya for the first time, and he's been back to Africa every year since then, sometimes spending four or five months of the year there, whether working on his own images or guiding photography safaris. Known especially for his work from the



Left: First Light. Maasai Mara National Reserve, Kenya, 2011. This picture existed in colour before I challenged myself to make a black & white. The backward gaze and curved tail added to simplicity in composition. I had not noticed the ray of light across its eyes until later. It was not added in post; I always strive to honour the scene.

Below: A Flick of the Tail. Maasai Mara National Reserve, Kenya, 2010. This picture appeared on the cover of *Wildlife Photographer of the Year Portfolio 21*. I had noticed these two giraffes but needed something to break the static aspect of the scene. It felt like an age before this one flicked its tail out, while hoping the other would not wander off.

it ever since.'

When working, he usually sets his camera's viewfinder screen at the back to black & white mode, so he can 'get an idea of what's going on', with the raw file recording the colour information if he does decide to use it later.

'Black & white is one of those things where you can have a classic old picture on your wall from the 1950s, which never dates. One reason it appeals is that it's timeless. I also think it requires a bit more creativity and a bit more knowledge to make a good black & white. Most of my favourite photos are black & white.'

Originally from Auckland, New Zealand, Lloyd has lived in the UK on and off since the 1990s, permanently settling in London in 2003. Having previously worked in graphic design, his images have been exhibited at the Royal Opera Arcade Gallery and the Royal Geographical Society, and won awards in Wildlife Photographer of the Year, GDT European Wildlife Photographer of the Year, and Outdoor Photographer of the Year. He's published books including *All Eyes Speak One Language* (2022) and *As Long As There Are Animals*. As well as selling prints and books, he guides photography trips in countries such as Kenya, Uganda, and India.

What sets his work apart? Many

years ago, Lloyd received an email from a fan who tried to sum up the photographer's style. The word he used was 'simple'. Lloyd hadn't previously considered what his personal photographic style was but it seemed a decent fit. 'I could see what he meant. Other people since then have also told me they like the simplicity, shapes and lines in my photos. I hadn't looked at my work that way but I thought it probably came subconsciously from my time doing graphic design: keep it simple, don't be afraid of white space... But I think it also comes naturally. I always took pictures that satisfied myself, without thinking about it.'

Lloyd's wildlife photography is wide-ranging, from portraits that focus on the eyes to intimate moments and interactions between animals, or wide, wild scenes with creatures set creatively in their natural environment. Whatever it is, there's usually a clarity and an uncluttered quality to his photos. 'The main rule I have for myself is if it looks good in a frame on a wall, it makes me happy. My father taught me that. He was a camera club photographer – a hobbyist. I credit him with introducing me to photography. He said "In your mind's eye, picture your photo with a frame on a wall."'

Whether in colour or black & white, composition is key, he



continent, he's now one of the world's most respected and popular wildlife photographers, with around 200,000 Instagram followers.

His connection to monochrome shooting goes back to his teenage years in New Zealand, spending time with his dad, an amateur photographer, in their darkroom at home. 'I'm always far more satisfied with a good black & white picture than with colour. I do take both, and sometimes a photo looks better in colour, so I'll keep it in colour. But I prefer black & white. I've always done black & white. Back in about 2005, I had this idea for black & white wildlife photography, which nobody did at that point. Unless you go back to the 1950s, with film, it was virtually unheard of. I had this idea, and then I went to a gallery around the corner from my work and saw the work of another wildlife photographer, also doing the same, and that was Nick Brandt. I've done



David Lloyd's Photography Tips

Wait for your subjects – don't chase them

Chasing your subjects is unrelaxing for both photographer and subject, and can introduce stress for both parties. Chasing animals results in unnatural behaviour. Waiting on your subject to become aware of and used to your presence will bring more rewards.

Prioritise experiences over gear

Should you need to decide between the next-generation lens or camera or a photo safari, choose the latter. A next-generation camera is not going to advance your photography significantly, whereas a photo safari most certainly will. The better you are as a photographer, the less reliant you will be on technology.

Make the picture in-camera, not afterwards

Endeavour to establish your picture in-camera, which means exposure, composition, depth of field and so on. Processing should not take more than about ten minutes. If silhouette or high-key is your aim, that will succeed naturally in-camera, whereas a processed solution may look overcooked.

Good black & white is not a conversion of colour

It's better to leave the colour variant aside and start from scratch for black & white, as tones and contrast are often different. Explore using the RGB colour channels to create distinction between the colours of your picture. A 'conversion' from an already processed colour picture is often what makes b&w pictures appear flat and lacking depth.

Don't be afraid of using high ISOs

Consider that high ISO noise is likely to be invisible in the final output, ie print. The noise you are seeing is likely upon a great magnification on the camera rear screen or on your computer. We do not naturally view pictures this way and your audience won't either. Otherwise, do not be afraid to embrace noise, as it can add atmosphere or drama to a black & white picture. Always leave a little noise in the picture; too much removal of it can make the picture look shrink-wrapped in film.



explains, citing Marsel van Oosten, Danny Green and Chris Packham as modern masters. 'Composition is not about rules,' he says. 'A photo just looks right to me in the viewfinder. For me, it's about "weight". A bright part of a picture has weight, a texture has weight, whatever the eye directs you to is weight. It's about the distribution of weight. I tell people to try to forget all the rules. If you like a picture, there's something in it.'

There are a few rules that he does operate according to, though, especially 'All animals wild and free,' as stated on his Instagram account. 'As long as it's declared, I'm not against taking photos of animals in captivity,' he tells me. 'But sometimes people have taken photos of captive animals and declared

Top: Parallel Lines. Maasai Mara National Reserve, Kenya, 2011. Zebras commonly rest this way. Something caught their eyes, which prompted them to look in the same direction, which added an element of out-of-frame interest

Above: Stepping Out. Amboseli National Park, Kenya, 2025. The dovetailing of trunk and foreleg appeals to me here. I enjoy the challenge of minimalism.

them as wild.'

Lloyd also makes it clear on his Insta and website that every image of his is Photoshop-free. He isn't against people getting creative in the editing suite, as long as they're upfront and honest about it, rather than trying to trick people into thinking their Photoshop artistry was achieved in-camera. For his own work, though, he sees altering images as a slippery slope. 'I'm limited to what I might have done in the film days,' he says. 'I don't add anything. It means I can enter my picture in any competition without fear of it being over-processed. I won't remove a leaf from a picture, because next time I might take out a twig, or a branch, or the tree... I certainly wouldn't take a sunny day sky and change

it for a stormy day sky, for example. If you see a picture of mine with a stormy sky, that's because that's what it was. People often tell me that they like what I do because it's very natural.'

Authenticity, he argues, really matters. He wants people to trust their eyes. 'I like to "honour the scene". If you're going to change things around, you may as well bring out your paintbrushes for that. I like the idea of photography capturing the moment. That's what it should be about.'

Close encounters

He's had a few memorable close encounters over the years, including a large adult male gorilla that came towards him ('If I hadn't moved out of the way, he'd have pushed me over,') and a unique experience with a curious lion who approached his safari vehicle, stood on his hind legs and placed a paw on Lloyd's arm – not something he planned or sought out, Lloyd stressing he doesn't recommend such close proximity to animals and doesn't approve of people deliberately trying to get too close for images or experiences.

Spending as much time as he does in prime wildlife tourism locations, he's keen to see changes in tourist behaviour. 'My new mantra for my trips is "wildlife without the crowds". I have a conflict within myself about approaching wildlife too closely or getting too involved.

I like to keep a distance these days. I've seen a few things that might be harmless but photographers are photographing too closely. If I see a picture of a leopard cub, where it's been taken looking down, I question that. They're obviously too close, the car's too close.'

He's seen examples of reckless behaviour over the years, including overcrowding at the Mara River during the famous Great Migrations river crossings. 'I used to share a crossing with a dozen other cars and now I have to share it with 120 noisy cars,' he tells me. 'When you have 120 cars waiting for the wildebeest to cross, they don't cross, because the cars are there. It doesn't make logical sense to me.'

Going back just over a decade, the Great Migration provided one of his most memorable photographic moments. 'I wanted to get the wildebeest entering and coming out of the river, straight in front of me. It ended up being my favourite wildebeest picture. It was pretty exhilarating. The crossing is always exciting. But on that occasion, it just went on and on for almost two hours – the animals kept coming. It's about the sound, too, like 10,000 cows mooing, and the sound of the water. There's so much happening. Anyone who walks away from that kind of thing is always smiling as a result.'

Lloyd has also used his photography to help various wildlife



Above: The Great Wide Open. Maasai Mara National Reserve, Kenya, 2016. It was a gray and overcast day, perfect for high-key photos. For good high-key photos, the conditions have to exist for it

Below: Relax. Bwindi Impenetrable National Park, Uganda, 2022. Mountain gorillas are relatively sedentary – but often surround themselves with unattractive foliage. One answer is to get close for detail using a longer focal length. Another is to underexpose on a strongly lit subject

conservation causes, including my own The New Big 5 project and book; the Remembering Wildlife books; and the global print sale fundraiser Prints for Wildlife, helping to raise money for charities such as African Parks, Born Free and Conservation International. 'Ever since I was small I've loved wildlife and nature. What comes out of that is an empathy for animals.'

He'd like to see more awareness for wildlife and the threats they face, from habitat loss to poaching. 'I don't always find myself being overly optimistic,' he admits. 'I don't know if we're winning or losing the fight. In some places, like gorillas, we're probably winning that fight, but with other places we're not. There's always going to be this fight for wildlife.'



For prints, wildlife photography trips and books, including *All Eyes Speak One Language* and *As Long As There Are Animals*, see davidlloyd.net and Instagram @davidlloyd

DAVID LLOYD'S GEAR

'I currently use two Fujifilm cameras: an X-H2 and an X-H2s. I put an older Fujifilm X-E4 to good use too, with shorter lenses. My most prominently used lens is a Fujifilm 200mm f/2, with a 50-140mm on the other camera and a couple of wideangle primes too. For very long focal lengths, I use a Canon 200-400mm via an adapter. I've used Nikon for many years, up until about 2020. I still have all that – I won't say I've switched, but I just find the smaller system suits my needs better as it's far more manoeuvrable for transport and it alleviates the need for bean bags. My prime output is print and I find there to be no discernible difference between the two. I've always held the view that 24MPS is all you really need.'



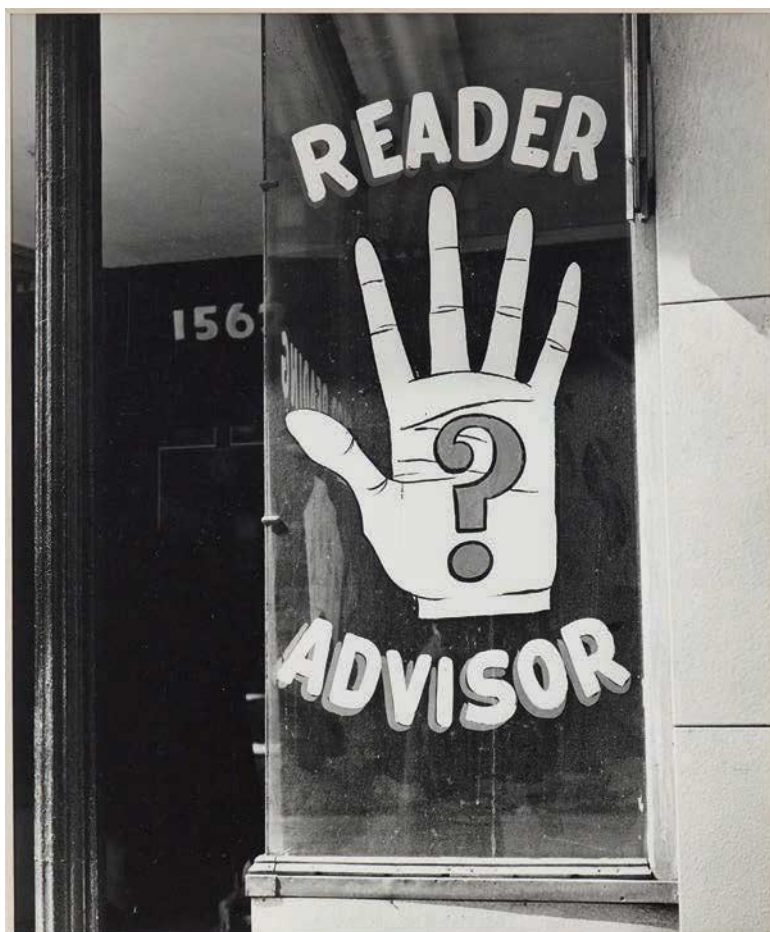
The enduring eye of Walker Evans

Edited by David Company, a new book, *Walker Evans: Now & Then*, explores the photographer's enduring influence, from Depression-era America to today's image-saturated world. **Peter Dench** finds out more...

‘**L**earning to see,’ is a well-worn phrase in photography but if you could choose one photographer who embodies that, few would argue with Walker Evans (1903-1975). ‘Stare. It is the way to educate your eye,’ his often-quoted advice, sets the tone for a substantial and thoughtfully constructed survey edited by David Company in the new book, *Walker Evans: Now & Then*.

Naturally, Evans has been written about a lot and Company doesn't try to offer a radical reappraisal for the sake of it. Instead the book offers a concise, richly illustrated reminder why Evans is such a distinct figure in the history of photography and why his influence on contemporary practice continues to reverberate.

Working at his peak in the 1930s and beyond, Evans's importance is easy to declare but hard to fully grasp. He helped define the ‘documentary style,’ a term he himself loosely used. A descriptive, direct way of photographing, loaded with meaning yet apparently neutral. His images that immediately come to mind were taken during the Great Depression in America – wooden stores, churches and farmhouses, stoic faces staring directly into lens. Often made in collaboration with writer James Agee, they have become visual DNA of the 20th century. What Company makes clear is that Evans was shaping how we understood the



Left: Gypsy Shopfront, 1562 Third Avenue, 1962
Vintage gelatin silver print
Private Collection, San Francisco

Right: Sidewalk and Shopfront, New Orleans, 1935
Gelatin silver print
Private Collection, San Francisco

reality of that time.

The book is helpful in broadly following a chronological and thematic structure. It moves from Evans's early dalliance with modernist abstraction to his more

mature work documenting the ordinary and everyday of America found in its architecture and citizens. This emphasis on the everyday is consistent. Evans elevates these often-overlooked details





ALL IMAGES © WALKER EVANS ARCHIVE, THE METROPOLITAN MUSEUM OF ART.



➤ through his 'stare,' and careful composition.

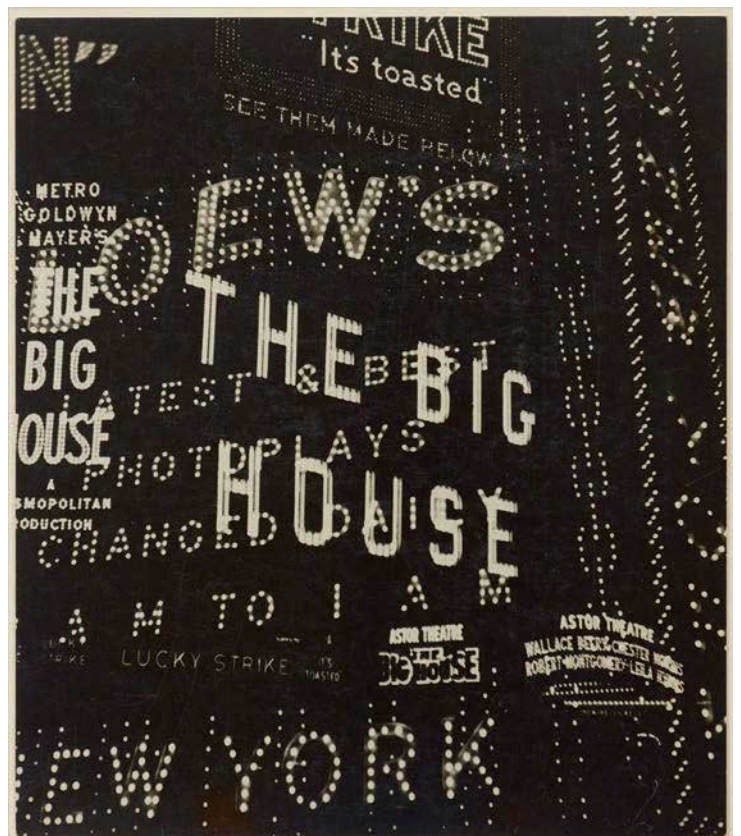
It isn't revolutionary to photograph this way; many fledgling photographers often start out photographing surfaces and objects that can't object. Yet, Evans's work still feels strikingly contemporary. His photographs of fragmented text in the landscape and hand-painted adverts arguably anticipate the Pop Art and postmodern movements. Images of shop windows and street scenes hint at the visual clutter and layered messaging of today's image-saturated culture.

Campany avoids rewriting Evans's legacy but contributes to clarify it, arguing that Evans operated in the rich space between documentary and art. It's not a new argument but delivered with clarity and precision. Evans explored how images function in society and how they are understood through sequencing, contextualisation and publication. Consequently it's difficult to categorise Evans's photography as art or journalism.

This investment and sensitivity to context by Evans in the editing,

Above: Subway Passengers, New York, 1938
Vintage gelatin silver print
Private Collection, San Francisco

Right: Broadway, 1930
Vintage gelatin silver print
Private Collection, San Francisco



writing and design on the printed page, is a recurring theme in the book. *Now and Then* in Company's hands is treated as a carefully constructed object, deliberate sequencing allows images to 'speak' to each other across pages, echoing Evans's landmark book *American Photographs* (1938), often cited as one of the most influential photoalbums ever printed.

Now and Then has breadth but doesn't bore. The iconic images are necessarily present and allow lesser-known work to sit within them. For instance, there are photographs of Cuba which introduce a more overtly political aspect and his later experiments with Polaroid and colour exemplify Evans's restless curiosity that extended well beyond his more famous epoch.

Company highlights the importance of Evans as a thinker and how his engagement with literature and French writers such as Flaubert and Baudelaire shaped his photographic style. By photographing in a deliberately restrained way, precise and observational, he allows meaning to emerge rather than be imposed. There's space for ambiguity and interpretation. Perhaps it's this

restraint that has allowed Evans to endure. Patience is the new radical. The more time you spend looking at the images in this book, the more they reveal.

Walker Evans regularly appears in Greatest Photographers Ever lists, and *Now and Then* does at times feel reverential. Company acknowledges the complexities and contradictions of the work but holds back from critical friction. That said, the book has a purpose, functioning as an introduction and a consolidation. Published in conjunction with a major exhibition, it brings together the eclectic strands of Evans's legacy into a coherent whole. A comprehensive entry point for newcomers and for those already familiar with his work, the new combinations and text provides an opportunity to see it afresh.

Alongside the images he made, Evans's greatest achievement was how he taught us to look, focusing on what he described as the 'poetry of the street' and the complexity of everyday life played on it. Nearly a century on, *Walker Evans: Now and Then* reminds us of that and perhaps the real challenge is not finding new things to photograph but seeing what is already there with greater clarity and care.

AP



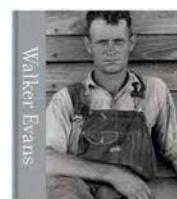
Above: West Virginia Living Room, 1935
Gelatin silver print
Private Collection, San Francisco



Left: Main Street, Saratoga Springs, New York, 1931
Private Collection, San Francisco



Left: 42nd Street, 1929
Vintage gelatin silver print
Private Collection, San Francisco



Walker Evans: Now & Then with texts by David Company, Sara Ickow and Stephanie LaCava published by Fundació MAPFRE and Thames & Hudson (English).



At a glance

£1599

- 25.7MP APS-C monochrome sensor
- ISO 160-409,600
- 4fps continuous shooting
- 3in, 1.04m-dot fixed LCD touchscreen
- Optional matched optical viewfinder

Ricoh GR IV Monochrome

Andy Westlake examines a specialist version of Ricoh's classic street-shooter compact, that only takes photos in black & white

For and against

- + Tiny, truly pocketable size
- + Really impressive image quality
- + Excellent control layout and handling
- + Built-in switchable red filter for more dramatic shots
- + Very effective in-body stabilisation
- Fixed screen can be difficult to see in bright light
- MicroSD storage is fiddly

Data file

Sensor	25.7MP monochrome BSI-CMOS, 23.5 x 15.6mm
Output size	6192 x 4128
Focal length mag	1.5x
Lens	18.3mm f/2.8
Shutter speeds	30sec - 1/4000sec (mechanical); up to 1/16000sec (electronic)
Sensitivity	ISO 160 - 409,600
Exposure modes	PASM, Snap Focus, 3x User
Metering	Multi, center-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	Approx 4fps
Screen	3in, 1.04m-dot fixed LCD
Viewfinder	Optional optical viewfinder
AF points	Freely positionable
Video	Full HD up to 60fps
External mic	None
Memory card	53GB internal memory, Micro SD
Power	DB-120 rechargeable Li-ion
Battery life	250 shots
Dimensions	109.4 x 61.1 x 32.7mm
Weight	262g (including battery and card)

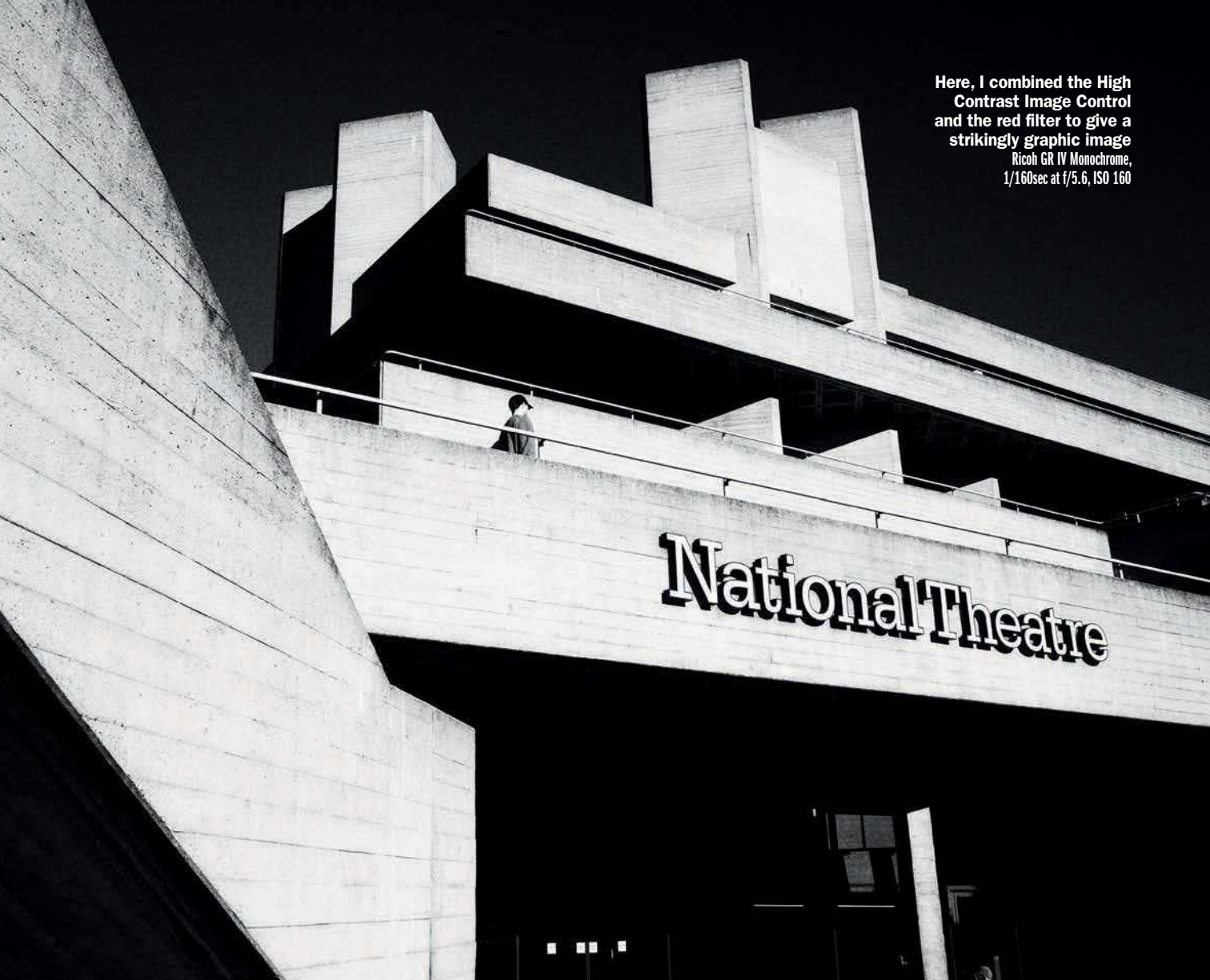
The Ricoh GR IV Monochrome is, as its name suggests, a specialist version of the firm's cult-classic compact camera that can only shoot in black & white. Aside from its monochrome sensor and a few related tweaks, though, it's the same camera. This means it places a 25.7MP APS-C sensor and 28mm equivalent f/2.8 lens into a remarkably small, pocketable body with enthusiast-friendly controls.

Ricoh is only the second mainstream camera maker, after Leica, to offer a black-and-white only camera. And with the GR IV Monochrome, it feels like a genuinely interesting proposition. As a derivate of a camera that's already very popular for street photography, it could nicely fill a well-defined niche. That 28mm

equivalent lens means it's also well suited to subjects such as landscape and architecture.

So why would you want a camera with a monochrome sensor? Technically, they bring some real image-quality advantages. But there's also a more subtle psychological argument. As you can't fall back on colour, you're forced to focus purely on what makes black & white images successful – light, shade, and tonality.

At £1,599, this is also the most affordable mono-only camera yet made. In comparison, the nearest thing it has to a competitor, the full-frame Leica Q3 Monochrom, costs £5,800. The catch, though, is that the Monochrome version is much more expensive than the regular GR IV, which is £1,199. So why spend more money on a camera that does less?



Here, I combined the High Contrast Image Control and the red filter to give a strikingly graphic image
Ricoh GR IV Monochrome, 1/160sec at f/5.6, ISO 160

Features

Obviously, the camera's most notable feature is its sensor. Normally, cameras detect colour by placing red, green and blue filters over the light-sensitive pixels, and then reconstructing the full-colour image via a process known as demosaicing. But those filters aren't present here, which means each pixel simply measures the intensity of the light falling upon it. In principle, this should bring sharper images with less noise.

One knock-on effect of this is that the Monochrome offers ISO 160-409,600 as standard, compared to ISO 100-204,800 on the GR IV. But otherwise, we're looking at the same 25.7MP APS-C format BSI-CMOS sensor.

Likewise, the camera employs the same 18.3mm f/2.8 lens, which offers an angle of view

equivalent to 28mm on full frame. It's updated compared to previous GR generations, with 7 elements in 5 groups, including 3 aspherical elements. The minimum focus distance is just 10cm, dropping to 6cm when the macro setting is engaged.

However, where the GR IV has a switchable 3-stop ND filter, the Monochrome swaps this out for a red filter. This darkens blue skies and increases the contrast with clouds, giving more dramatic images at the touch of a button.

A new set of image processing modes provides a nice range of different monochrome looks. Alongside the Standard option, Solid gives higher contrast and richer blacks, while Soft tilts things the other way for a more high-key effect. Meanwhile the High Contrast and Grainy modes give stylised film-like looks, which

I found were extremely effective with the right choice of subject. There's also an 'HDR tone' option, but I don't really like it much. These looks can all be applied either at the time of shooting, or afterwards via in-camera raw conversion.

Shutter speeds range from 30 seconds to 1/4000sec when using the mechanical shutter. However, the shutter can't open and close fast enough to fully uncover the aperture at speeds faster than 1/2500sec. This can be a limitation if you want to shoot at f/2.8 in bright sunlight.

Cleverly, though, Ricoh has implemented an electronic shutter mode which extends the fastest speed to 1/16,000sec, regardless of aperture. Crucially, it can be set to engage only when required, via a 'Use only at high speeds' menu option.

Continuous shooting is available at 4 frames per second. This sounds pedestrian by current standards, but should be fast enough for street shooting.

Autofocus employs a hybrid system, with on-sensor phase detection covering the entire image area. Face and eye detection is on board, but you don't get any of the AI subject recognition modes that have become standard on new cameras. But again, this isn't the kind of camera that you'd use for shooting wildlife or motorsports, which is where these focus modes are most valuable. The GR IV also has a uniquely powerful set of manual-focus options via its 'snap focus' modes – more on that later.

Remarkably, given the camera's petite dimensions, 5-axis in-body image stabilisation





The camera's speed and responsiveness makes it perfect for street shooting
Ricoh GR IV Monochrome, 1/80sec at f/5.6, ISO 160

➤ is built in. This also brings some neat extra tricks, including horizon correction, which rotates the sensor to compensate for when you're not holding the camera quite straight.

Ricoh has included a crop-zoom function, with settings for 35mm and 50mm equivalent views, giving 16.3MP and 8.2MP images respectively. The camera records cropped DNG raw files, but even the smallest file should be enough for a 12x8in print.

Unusually, the GR IV design employs a Micro-SD card slot for storage. Personally, I found that the positioning of the card slot right beside the battery door made the card fiddly to remove. But you don't necessarily need to use a card, as the camera boasts 53GB of internal memory. If you choose to use this instead, you can still copy all your images to a microSD card for backup or transfer to your computer.

To provide smartphone connectivity, Bluetooth and Wi-Fi are built in. Using the GR World app, you can operate the camera remotely and import images to your phone for sharing. This is quick to set up and easy to use.

Video recording is available, but only in Full HD (1920 x 1080) resolution at up to 60fps. This is very much a camera for stills.

Build and handling

The first thing I noticed when I picked up the GR IV is just how small and well-built it is. At 109 x 61 x 33mm and just 262g, it'll slip easily into a jacket pocket. It's the same sort of size as 1-inch sensor zoom compacts like the Canon G7 X and Sony RX100 series, and much smaller than Fujifilm X100 models.

It feels good in your hand, too, thanks to its magnesium alloy shell. The handgrip has a nice textured rubber coating, and is large enough to provide a secure one-handed hold. Ricoh has provided three strap lugs, so you can hang the camera either horizontally or vertically from a neck or shoulder strap, which is a neat touch. Mostly, though, I preferred to use a wrist strap.

Ricoh has extended the monochrome aesthetic to the body design. The power button light has been changed to white, rather than green, and button markings are a muted grey. This results in a particularly discreet look, but I found those button markings could be really difficult to make out in dim light.

The second thing I noticed is just how well set up the controls are for enthusiast photographers. Twin dials under your forefinger and thumb control shutter speed

and aperture, while a small vertical rocker beside your thumb sets exposure compensation. It also changes other key settings when used in conjunction with the d-pad on the back.

Pressing in the rear dial provides quick and convenient access to five further settings, which are user-selectable so you can tailor them to your own needs. Pressing a small button on the side engages video mode, while holding it down switches between the internal memory and the micro-SD card. But again, you can reconfigure this or the d-pad buttons as needed.

There's a conventional mode dial on top, with a locking button to prevent accidental rotation (which I found slightly fiddly). You get a familiar-looking set of exposure modes, marked P, Av, Tv and M, plus three custom modes. Ricoh has borrowed the useful 'Hyper Program' mode from Pentax DSLRs, where spinning the front dial temporarily shifts the camera into aperture priority, while the rear dial engages shutter priority. Pressing the dial lock button reverts to program.

Ricoh has also added a new Snap Focus Priority exposure mode. This allows you to set the focus distance with the front dial, and adjust the depth-of-field using

the rear dial. The camera will then set the shutter speed and ISO to match. I think many street photographers could find this a useful way of shooting.

Another thing I really like is how Ricoh has made it extremely easy to engage the red filter, simply by pressing the Fn button. But the catch is that it remains engaged when you turn the camera off and on again. I found it was all too easy to shoot with the filter engaged during the day, then fire up the camera later in lower light,

High ISO files clean up well using Adobe Denoise

Ricoh GR IV Monochrome, 1/125sec at f/4.5, ISO 16,000



and find myself using unnecessarily high ISOs for a few shots, before I twigged what was going on. Thankfully, there's an option to disengage the red filter automatically on shutdown.

Viewfinder and screen

There is, of course, a trade-off for the GR IV's tiny size, and it comes with composing your images. There's no space for an electronic viewfinder, and to keep the body as slim as possible, the rear screen is fixed and doesn't tilt. This means that you need to hold the camera up in front of you to see what you're shooting, and in bright light, it can be quite difficult to make out what's going on.

One possible alternative is to use an optical viewfinder fitted onto the hot shoe. Ricoh offers two options, the small GV-2 for 28mm only, and the larger GV-1 that also covers the 21mm ultra-wide lens converter. There's the option to switch off the rear screen entirely when you're shooting this way, with a small LED on the back that lights up to confirm focus.

I tried this with Ricoh's GV-2 viewfinder, and it's certainly an option worth considering. However using an imprecise direct-vision viewfinder, with no visible exposure information, feels like a step backwards when compared to a good electronic viewfinder. For me personally, this is the most troublesome aspect

of the whole GR design. I really wish the camera had a tilting rear screen, but of course, it would add to the size, weight, and cost.

Autofocus

By current standards, the GR IV Monochrome has a relatively unsophisticated autofocus system. It is, however, perfectly adequate for the kinds of subjects the camera is most likely to be used for. You can specify the focus point by tapping the screen, or you can allow the camera to choose the focus point itself from either the entire frame, or a user-specified zone.

Face detection is available too, which does a good job of picking up people and tracking them around the frame. If the camera can't find a face, it'll just default to your chosen focus area. So you can leave face detection enabled all the time.

There are two continuous focusing modes, with the simpler AF-C option using a single, user-selected AF area. A tracking mode is also available, which attempts to follow your selected subject based on pattern. It works okay, but I found it less reliable than conventional cameras, which can feed colour information into the algorithm.

While the autofocus works reliably and effectively in daylight, in my experience it struggles in low light. Here, the camera clearly falls back on

Focal points

The GR IV Monochrome uses the same body as the standard GR IV, but with discreet grey button markings

Power

The DB-120 rechargeable Li-ion battery is rated to deliver 250 shots per charge. It's topped up via the USB-C port.

Connectors

There's only a single external connector, with the USB-C port protected by a chunky rubber cover on the handgrip.

Storage

Ricoh has switched to the small, fiddly microSD card format for storing your image files. The good news is that there's also a generous 53GB of internal memory.



Lens accessories

By removing a cosmetic ring around the lens and attaching the optional GA-3 lens adapter (£39), you can use 49mm filters or the GW-4 wide conversion lens (£224), which gives a 21mm equivalent view.

Viewfinder

Ricoh offers two hot-shoe optical viewfinders, the GV-1 (£169) which has framelines for 21mm and 20mm, or the GV-2 (£299) which covers 28mm only.

Hot shoe

The hot shoe on top has contacts for the matched, low-profile External Flash GF-2 (£99). Alternatively, the Godox iT20R mini flash offers TTL metering for about half the price.



contrast detection rather than phase detection. It racks back and forth painfully, and sometimes doesn't find focus at all.

For street photographers, Ricoh has included its uniquely useful snap focus setting. This allows you to specify a focus distance with the camera then pre-setting the lens to that position. This allows use of zone-focusing techniques, and eliminates any lag from the lens moving into focus before shooting.

As previously mentioned, Ricoh has expanded Snap Focus so it's also available as an exposure mode, marked Sn on the top dial. You can use the front dial to change the focus distance and the rear dial to set the aperture, with a small onscreen depth-of-field scale to indicate what should be within acceptable focus. Just bear in mind that this doesn't indicate pixel-level sharpness. I found this mode works best using Auto ISO, with the minimum shutter speed set for how you want to render motion. Once you get your head around how this works, it's a uniquely powerful option.

Performance

If there's one thing you need of a camera for street photography, it's snappy operation, and in this

respect the GR IV Monochrome excels. The lens extends and it's ready to go a fraction of a second after you press the power button. Overall, it's a camera that never gets in the way of you shooting.

Thanks to the in-lens shutter, it's extremely quiet too. Indeed once you've turned off the various electronic beeps, it can be practically silent.

Ricoh specifies the battery life as 250 shots per charge, and that seems pretty accurate to me, especially if you pay attention to turning off the camera when you're not using it – which is made easy by the well-placed power button. I got over 200 shots in one afternoon from a not-quite-fully charged battery, including some browsing in playback, and a few in-camera raw conversions. You can top-up the battery via USB-C during pauses in shooting, but I suspect most users will still want a spare (which costs £50).

When it comes to burst shooting, the GR IV Monochrome is scarcely a speed demon. But 4fps is probably as fast as you'll really need for a camera with a fixed 28mm equivalent lens. I discovered, though, that its burst performance is affected dramatically by whether you're recording to a Micro SD card or the internal memory. In my tests,

it recorded just 10 frames at 4fps to micro-SD before grinding to a halt, when shooting raw + JPEG. In contrast, with the internal memory it'll shoot 23 frames at 4fps, before resetting itself to 3fps and continuing indefinitely. So if you plan on shooting bursts, use the internal memory.

I've been really impressed by the in-body image stabilisation, which gave me perfectly usable images at shutter speeds as slow as 1.6 seconds. While that's great for shooting static subjects in low light, what's perhaps more important in practice is that it means all your shots should be free of blur from camera shake. Special mention must be made of the horizon correction function, too, which ensured all my shots were straight. I wish more cameras offered this.

Metering is especially important with monochrome cameras, as unlike with colour cameras, there's no way of recovering highlight detail from raw files when it gets lost. Unfortunately, I also found it quite difficult to judge whether the GR IV might be clipping highlights, simply from looking at the onscreen preview. So how well its metering works matters more than usual.

Thankfully, I found that in most situations, the metering performs well. It's happy to clip small areas



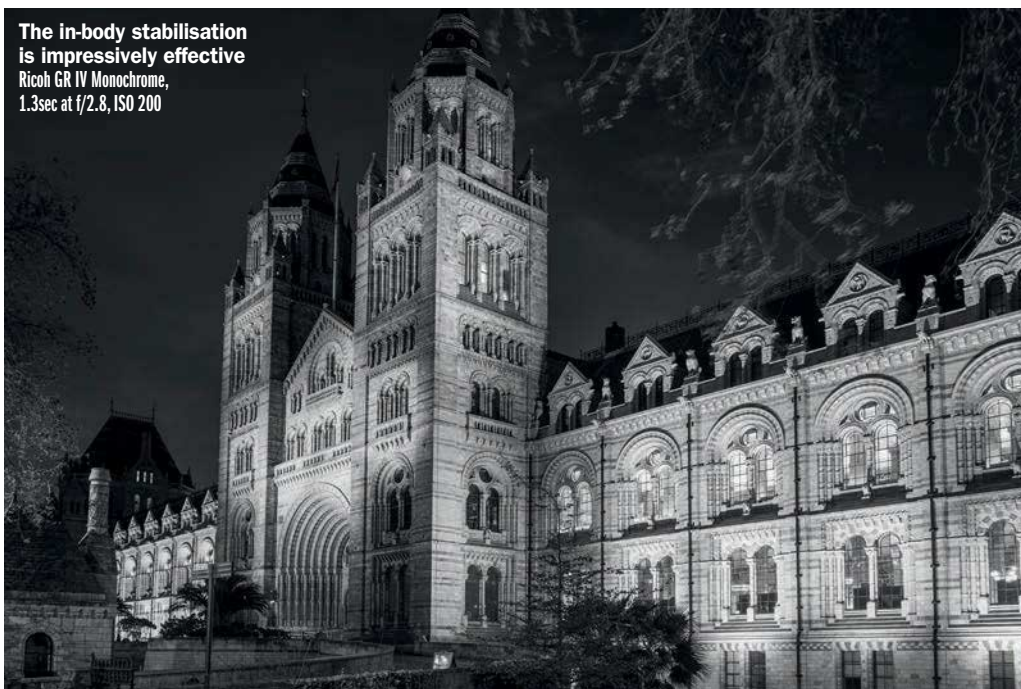
of extreme brightness, such as the sun or streetlights, but it rarely loses significant areas of important detail. However, I also observed that it's strongly influenced by the focus point, which means it's more likely to clip highlights if you focus on a dark area of the image. So it's best either to focus on a bright area when possible, or to make a point of applying exposure compensation to tame any bright highlights.

Image quality

One thing you really can't complain about with the Ricoh GR IV Monochrome is its image quality. As I've seen many times before from Leica's Monochrom models, that black & white-only sensor really does deliver the goods. Pixel-level detail and texture is rendered with a crispness and precision that simply can't be matched by any camera that has a colour filter array. Indeed, compared side-by-side with the current APS-C resolution champion, Fujifilm's 40MP X-Trans sensor

The in-body stabilisation is impressively effective

Ricoh GR IV Monochrome,
1.3sec at f/2.8, ISO 200





This is a camera that
forces you think purely in
terms of black & white

Ricoh GR IV Monochrome,
1/60sec at f/5.6, ISO 160

(as used in the likes of the X100VI, X-T5 and other cameras), the GR IV Monochrome unquestionably captures more real detail.

Likewise, noise performance is on a different level to cameras with conventional colour sensors. With no colour filters over the pixels, and no demosaicing going on, noise levels are lower and its appearance is extremely fine and granular. What's more, it cleans up exceptionally well in the latest software such as Adobe Denoise. This means you can work comfortably at extremely high settings of ISO 25,600 at least – which, for instance, could allow you to combine fast shutter speeds and small apertures for low-light street shooting.

That noise characteristic is also a great benefit when it comes to processing your raw files, and pulling additional detail out of the shadows. It's not necessarily that the dynamic range is unusually high – I'd rate it as similar to other APS-C cameras, and about a stop behind the best full-frame models. But you don't really have to worry much about how any noise is going to look.

What this means is that the GR IV Monochrome's DNG files give an excellent start point for creating your images. I do think, though, that you need to think rather differently about how you process black & white compared to colour. Personally, I tended to hike the contrast

significantly, anchor the black point, and then boost the clarity and detail sliders. But each user will have their own preference.

Lens quality

Of course, the sensor's pixel-level sharpness would mean nothing if the lens weren't up to scratch. However, what the Monochrome actually reveals is just how good the GR IV's revised optical design really is. It's super-sharp over the entire image area, especially at its optimum apertures of around f/4-5.6. The corners and edges are a little less crisp at f/2.8, but you'll probably only notice that when pixel-peeping side-by-side comparisons. Diffraction blurring becomes clearly visible at f/11, and is quite obvious at f/16. But that could still be acceptable when front-to-back sharpness is more important than super-fine detail.

One very noticeable characteristic of the lens, though, is vignetting. While it's corrected in the camera's JPEG output, it's clearly visible in raw files, regardless of aperture. You can, however, fix it by enabling profiled lens corrections in Adobe Camera Raw, which I think you'll want to do for most shots (although sometimes, it can add character to your images). Adobe also tidies up the lens's slight but noticeable barrel distortion.

Verdict



I've been really impressed by the Ricoh GR IV Monochrome. It's wonderfully small and pocketable, yet it delivers image quality that belies its size. The highly refined control layout makes it an absolute joy to shoot with too, once you've got used to it and set it up to suit your needs.

Arguably the biggest practical trade-off for that ultra-compact size, though, is the fixed rear screen and lack of any provision for an electronic viewfinder. This is something I struggled with, personally, and I really wish the camera had a tilting screen. But that would, of course, add to both the size and the price, and I totally understand Ricoh's design choice here.

Of course, the biggest question is whether you actually need a black & white-only camera? There's no doubt you get technically better image quality, particularly in terms of pixel-level detail and high-ISO noise, aided by the excellent lens. Also, because it forces you to think purely in terms of creating black & white images, your photography can only get better as a result.

Even if you're a dedicated mono shooter, though, there's a real question as to whether the Monochrome is worth the extra outlay over the standard GR IV. To me, the 25% premium is just about palatable.

There's also the question of whether you want a 28mm equivalent lens on a fixed-lens camera like this. That's very much a matter of personal preference, and to be honest, it probably wouldn't be my first choice. But if Ricoh were to make a GR IVx Monochrome with a 40mm equivalent lens, that would be a camera I'd find hard to resist.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	7/10
AUTOFOCUS	8/10
AWB & COLOUR	NA
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	6/10

At a glance

£1899 body only

- 20MP Four Thirds sensor
- Astro-dedicated IR cut filter
- Starry Sky autofocus
- Live View Boost for night composition
- High Res stacking feature
- Custom white balance and colour settings for night shooting



OM System OM-3 Astro

OM System's latest camera is built especially for astrophotography. **Andrew Fusek Peters** finds out whether it reaches the stars

The OM System OM-3 Astro is a version of the firm's OM-3 camera that's optimised for astrophotography. This makes it an interesting proposition. Essentially, it is the body of an OM-3 with a dedicated IR cut filter in front of the sensor, that's tuned for Hydrogen Alpha wavelengths in order to view and capture vivid red nebulae and sharp celestial details. However, simply adjusting the IR filter in front of the sensor would be not quite so useful were it not for a series of very interesting tweaks, both basic and computational, that play to the strengths of OM System bodies, but which are calibrated specifically for night skies.

First of these is that the fabulous Starry Sky Autofocus is now automatically set to the AF On button. Secondly, the back LCD screen uses Live View Boost/Night Vision to help frame up your shots without the need of

a torch to place foreground properly. Also, three of the Custom settings are already dialled in: C1 and C2 for starry skies and starry skies with landscapes respectively, with both already set up for Handheld High Res mode, and C3 for single long exposures. White balance and Colour Modes are already pre-set, too, to save further adjustments.

First impressions are that once again OM System is doing its best to reduce the difficulties in achieving beautiful photos. In this sense, it is possibly trying to appeal to two audiences – beginners who just want to set up a shot and get their first Milky Way or sky pics, but also more experienced photographers who want to take advantage of the tools on offer to develop their night sky work further. Please do note it's not a good idea to buy an OM-3 Astro to use it both for stars and daylight shots, as it

gives a quite extreme red tint for the latter. However as we'll see, this can work well for dawn landscape photos.

I was lucky enough to get one of the first of these cameras in the UK to have a play, and it's also the first OM-3 I have handled. There have been comments about the lack of a grip but for Astro, this is irrelevant, as the camera will be on a tripod all the time.

In the middle of the night

During March when I was starting work with this body, the Milky Way is very unobliging – requiring getting up at 1.30am and being up in the hills near me by 2am. At this time of year, the core of the Milky Way is just above the horizon. The Long Mynd nature reserve in Shropshire is classed as a Dark Sky Discovery Site, which is hilarious, as sadly it really is not. When I started Astro in 2014, there was some light

Milky Way over Pole Cottage, Long Mynd

OM System OM-3 Astro, Panasonic 9mm F1.7, 20 seconds at f/1.7, ISO 6400

pollution from local towns, but it has got markedly worse – so I had to work with what I had.

Once up on top of the Mynd, I headed to the bog pools and reeds to set up my shot. Putting up my tripod and aiming at the trees, I could just see the Milky Way with my bare eyes, but the Live View Boost on my back screen meant I could instantly frame up. Once I had the camera level with my geared head (which is very much recommended for astro, as you can make minute adjustments quickly), it was time to dial in my settings. In this case with my Panasonic Leica DG 9mm F1.7, it was 20 seconds at





F1.7 and ISO 6400.

By the way, let's dispel the myth that high ISO is only the preserve of full-frame cameras. The stacked sensor in the OM1/OM-3 series of bodies can easily shrug off noise, especially with software like DxO DeepPRIME or the denoise tool in Lightroom. I will come to the other noise trick this body supplies shortly.

Starry Sky AF

Although this autofocus feature is available on other bodies, the way it is implemented in the OM-3 Astro is a delight and a game-changer. I cannot think of how many shoots over the years

where I have come home only to see out-of-focus stars on my computer screen. If you have spent considerable time and effort to capture night skies, this is a basic and costly mistake.

Once you have used Night Vision to frame your shot, you can use the arrows on the d-pad to move your green focus box to a spot in the sky where the stars are most visible. Simply press the AF ON button, and it will spend a while focusing on the stars and confirm once AF has been achieved. This feature, found in the menu, has two settings, Speed, which is faster, and Accuracy, which



Andrew testing the OM System OM-3 Astro for night photography



Star Trails at Diamond Rock
OM System OM-3 Astro, Olympus 7-14mm F2.8 at 7mm,
30 seconds at f/2.8, ISO 2500, 240 exposures stacked

does what it says on the tin, and the one that is automatic for C1 and C2 dial settings. No more manual focus to infinity and hope for the best. In this game, you need pin-sharp stars and correct focus is literally the foundation.

It is important to mention here that this body has no remote control jack input, and the shutter

can only be activated through the very good but expensive RM-WR2 OM System remote, or via the app on your phone. This also means if you have a star tracker that connects to a camera body, it won't be this one, which is not brilliant. However, the tiny RM-WR2 is pretty good. I was pleased with the way my shots turned out with the editing help

of my fellow OM Ambassador Moises Cugat. You can start to see some of the Hydrogen Alpha colours, despite the light pollution, and the Milky Way panorama came out well.

Night Vision

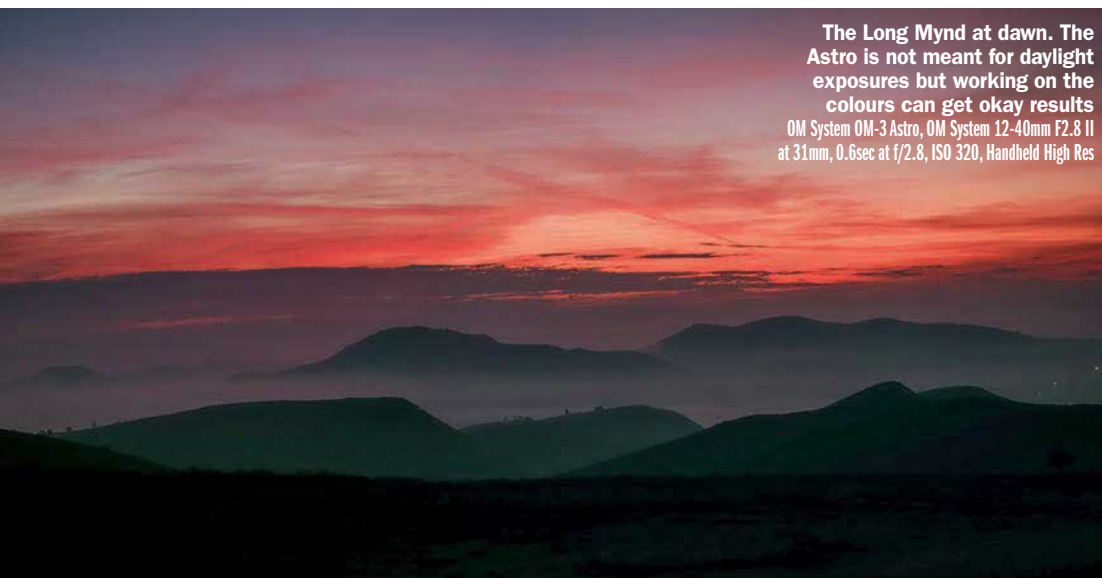
Live View Boost, or Night LV, is automatically set when you turn the camera on to set up under

night skies. This automatically boosts the brightness so that both stars and foreground are visible in the frame, if you are shooting wide-angle landscape and starry skies. I cannot emphasise enough how very practical and useful this is. It meant that when I was trying to frame up in front of a bog pool and stand of trees on the Long Mynd, I could set up the shot simply by viewing the rear screen and adjusting my geared head with ease.

Back in the day, when I was shooting with a different system, the only way I could get a shot like this right was to use a head torch to illuminate the foreground to get the right composition. It makes sense for an Astro-dedicated body to have this view as a starting point, to remove one of the main hassles before beginning a long exposure.

Handheld High Res Shot

Here is one of the main adaptations of an already known feature that makes absolute sense. However, on the OM-3 Astro, it's used for exposure



The Long Mynd at dawn. The Astro is not meant for daylight exposures but working on the colours can get okay results
OM System OM-3 Astro, OM System 12-40mm F2.8 II
at 31mm, 0.6sec at f/2.8, ISO 320, Handheld High Res

Milky Way panorama over bog pools

OM System OM-3 Astro, Olympus 7-14mm F2.8 at 7mm, 15 seconds at f/2.8, ISO 8000. Panorama of 10 shots



stacking. Set to C1 or C2, the body takes 12 successive shots and then combines them into a larger 50MP image. This greatly increases detail, and in low-light areas you have a real chance of capturing intense red colours. You also get a significant decrease in noise.

Astro photographers will often take multiple shots (called Lights) and dark frames (Darks) to get a similar effect. However, that takes more work and processing time. OM System has stated that this body can show what can be achieved straight out of camera.

I struggled with this feature on the Long Mynd, and was grateful that Moises Cugat could showcase its potential in the dark sky hills where he lives in Spain (right). We see the Orion Nebula set off stunningly over stark rock formations. You are going to need a rock-solid tripod, no wind and almost no light pollution to take advantage of this.

One thing that's not made clear in the manual is that the C2 setting specifies capturing images with a balance of starry skies and terrestrial scenery. I assumed that the computational feature would not only compensate for star movement, but also give you a sharp foreground. This is sadly not the case (at least not yet; maybe later, via a firmware update?). So once you have your high res starscape, you also have to take a separate single shot of the

landscape, reduce the 50MP starscape down to 20MP, and then blend the two together.

Star Trails and Live Comp

Of course you can do Star Trails on any OM body, but once again the two headline features that made this a doddle to set up were Night Vision and Starry Sky AF. I had been thinking about this type of shot at Diamond Rock on the Stiperstones for many years, but finally I had the right body to maybe make it happen. These features saved me a lot of time.

In particular, I needed to find Polaris in the night sky – first by using my eyes, and then once the camera was in almost the right position, fine-tuning using Night Vision and framing the quartzite outcrop below it. In this case, Live Composite is one of those computational tools that I could not live without. You can simply set a base exposure – in this case 30 seconds, f/2.8 on my Olympus 7-14mm, and ISO 2500. The camera will then take exposures over a period of time: I set it to 2 hours.

As each frame is taken, the light is added to the shot before, without blowing highlights if your base exposure is set correctly, and you can gradually see the trails beginning to form. It really felt like a spiritual moment, alone on top of this ancient ridge watching the stars slowly circle – the shot above left later made the national papers.

Conclusion

I am in two minds about this camera. With all the computational know-how, it would be great to have the stacking also work with the landscape in the shot, while the lack of a connection for a wired remote shutter release or star-tracker

does hold it back. Also, simply adding longer exposure times to a Bulb Shot, for example 4 minutes for a tracked photo, would give us more control.

However, the computational aspects do make the whole experience that much easier, and I will admit one of my main struggles was with light pollution and no fault of the camera. So, in the end, there really are some compelling positives that will make the difference to shooting, whether you are a night-sky beginner or a seasoned astrophotographer. Live View Boost, Starry AF and the Hi-Res stacking features, as well as the adjusted infra-red cut filter and the ready to go Custom modes, not only show that a lot of thought has been put into this camera, but they are tools that will enhance your night sky safaris.

Many thanks to Moises Cugat for his advice, his editing of my Milky Way shots and his allowing me to use his superb pic of the Orion Nebula.

AP

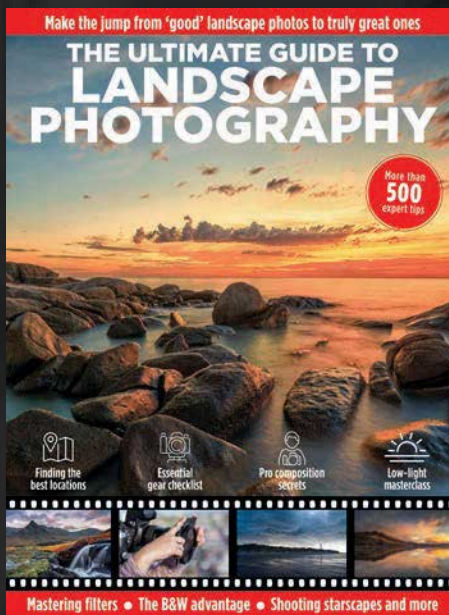
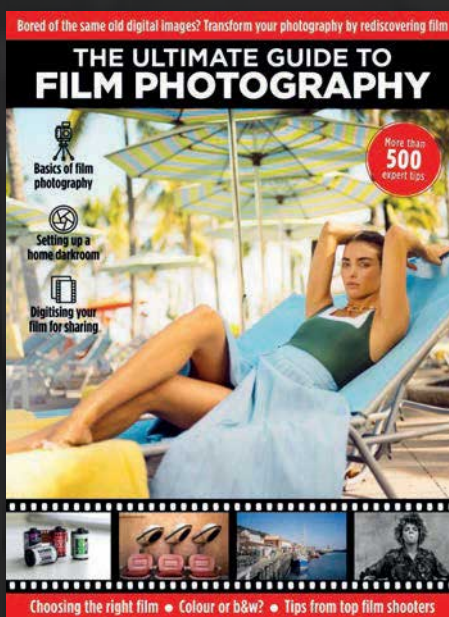
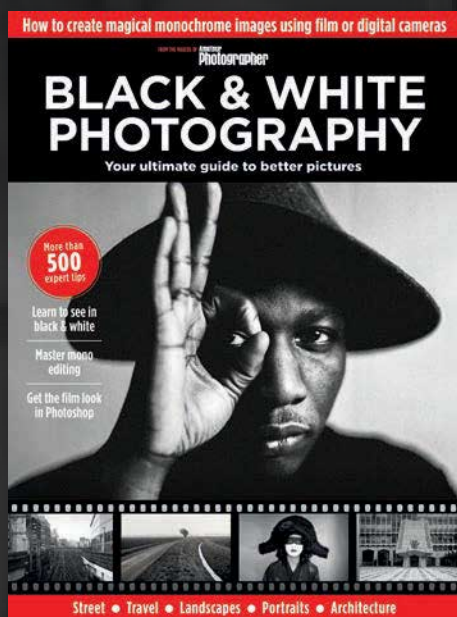


Orion Nebula, Spain. In low light-pollution areas, this camera can deliver extraordinary detail, including Hydrogen Alpha Nebulae
OM System OM-3 Astro, Olympus 17mm F1.2, 13 seconds at f/1.2, ISO 2500, Handheld High Res on tripod

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SCAN ME

Colours from the S26 Ultra are nicely saturated and there's plenty of detail
23mm equivalent, 1/2700sec at f/1.4, ISO 64



Samsung Galaxy S26 Ultra

It's yet another incremental upgrade, but a bigger overall jump if you last updated your phone some time ago, says **Amy Davies**

The newest Samsung flagship doesn't appear to be remarkably different from the last Samsung flagship. And that's because really, it isn't. There are all the same AI features as the last couple of models, and small

tweaks to two of its four cameras. Let's take a closer look.

Features

As has proven to be the case for the past few Samsung 'Ultra' generations, the Galaxy S26 Ultra represents a fairly



At a glance

£1279 (256GB)

- 200MP, 23mm f/1.4 equivalent main camera, PDAF, OIS
- 50MP, 13mm equivalent f/1.9 ultra-wide, PDAF
- 10MP, 67mm equivalent f/2.4 telephoto, PDAF, OIS
- 50MP, 111mm equivalent f/2.9 telephoto, PDAF, OIS
- 12MP, 26mm f/2.2 selfie camera
- 8K 30fps / 4K 120fps video
- 6.9-inch LTPO AMOLED screen, 120Hz, 2600 nits peak brightness
- IP68 water and dust resistant
- Qualcomm Snapdragon 8 Elite Processor
- 7 years of Android updates

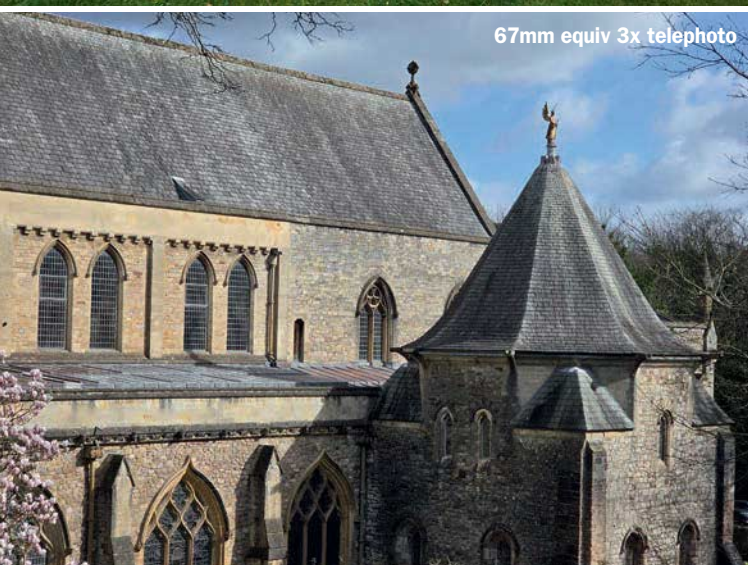




13mm equivalent ultra-wide



23mm equivalent 1x camera



67mm equiv 3x telephoto



111mm equiv 5x telephoto

This set of images compares the focal lengths of the four rear cameras: ultra-wide, and two telephotos

➤ minimal upgrade from the S25 Ultra. But, it's fair to say that most people simply don't upgrade every year. So if you're jumping from a model which is 2, 3 or even 4 generations old, you will notice a much greater difference.

It's also worth remembering that this is a very highly specced phone in the first place, so to expect big differences would probably be unfair.

Let's start with the camera setup. As with the past couple of generations, there are four lenses

here – the '1x' main camera, an ultra-wide and two telephotos.

The main camera has a 200MP sensor, with a 23mm equivalent f/1.4 lens. This is a slightly wider focal length, and also a slightly wider aperture than the 24mm f/1.7 lens as found on the S25 Ultra, which could make a bit of difference in lower light situations. The 5x lens has also seen a change, now being f/2.9 instead of f/3.4 – the focal length is the same as the S25 Ultra. The ultrawide and 3x lenses appear to be the same as those on the S25 Ultra, too.

The 6.9-inch screen is ever so slightly bigger than the previous 6.9-inch screen, while the overall size of the device is slightly smaller. That means you now have a bigger screen to body ratio than before – or to put it more simply, more of the front of the phone is the screen than before.

There's an anti-reflective coating, while there's also

Corning Gorilla Armor 2. But the big new feature for 2026 is the 'privacy display' – more on that soon.

Other improvements compared to the S25 Ultra include a faster processor, and the option to buy a 16GB RAM option. There's also now faster wired charging (60W), but you will need to buy a compatible charger separately, as nothing comes in the box.

Handling and design

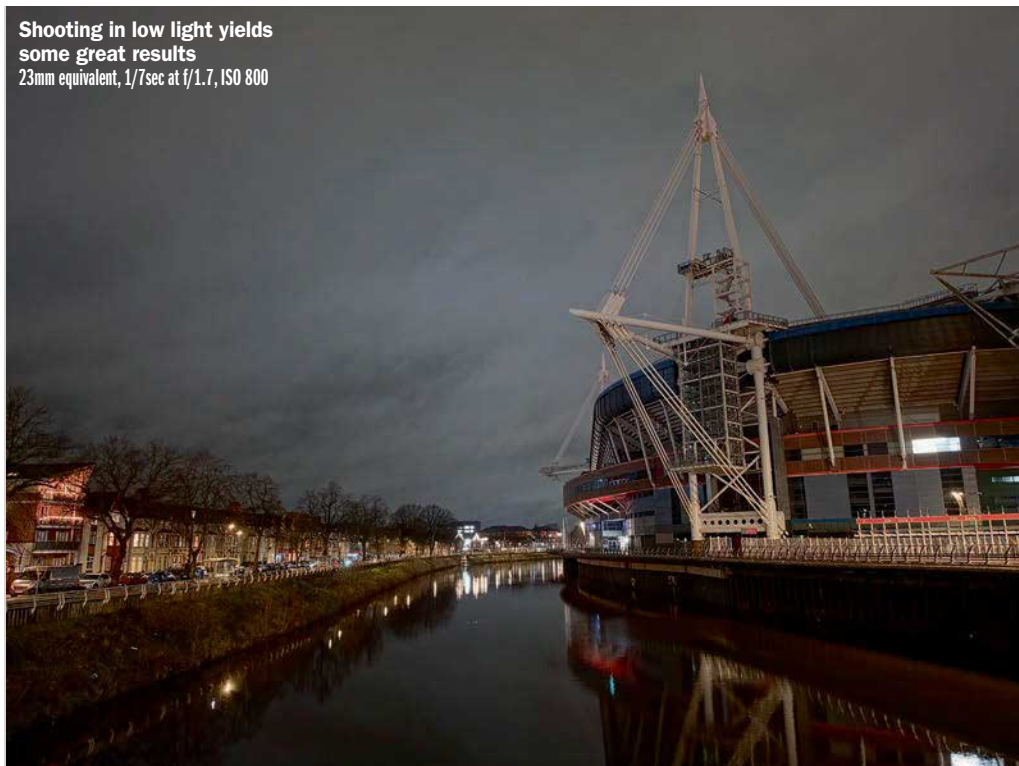
There's been a couple of tweaks to the aesthetics of the S26 Ultra when looking at it side by side with the S25 Ultra. The corners are rounder than last year's, which were in turn rounder than the year before.

Also there's been a change to the look of the camera units themselves. The S25 Ultra ditched thin bezels for rounder frames around the lenses – this time they've ditched the frames and gone back to the thin bezels.



The S26 Ultra uses the ultrawide lens for close-up shots, but the results are still pretty good
23mm equivalent, 1/100sec at f/1.9, ISO 25

Shooting in low light yields some great results
23mm equivalent, 1/7sec at f/1.7, ISO 800



Go figure. Three out of the four lenses are now also sitting on a protrusion from the back of the device. It looks pretty nice, but it makes the back of the phone very uneven, so if you place it on a table it does not sit flush and can clatter about. A case can mitigate for this somewhat.

Aside from these fairly minor changes, little else has changed. The overall size of the device remains the same, with a huge 6.9-inch screen. This is the largest screen size you'll find in a phone (aside from folding ones), and it's quite a beast. It's great for looking at pictures and videos on, but I struggle to use it easily as a phone. It's frustrating that Samsung doesn't provide its flagship in two different sizes, in the same way that Apple (iPhone 17 Pro / Max) and Google (Pixel 10 Pro/XL) do.

There are other models in the S26 line-up that have smaller screens. But to get one of those, you have to be prepared to compromise with a lesser camera, as well as missing out on other features too.

There is anti-reflective coating, which helps to reduce glare and reflection. What's new for the S26 Ultra is the new 'privacy'

function. This essentially works by making it very hard to read the screen from any angle other than straight on. So people on the bus can't see how much money you've got in your bank account, or indeed anything else you might not want someone else to see what you're viewing. It's somewhat useful, but from a photography perspective, it dulls down colours and makes it difficult to compose from slightly awkward angles. I've found the best way to use it is to either turn it on and off manually as and when it's needed, or to set it to only come on for certain apps.

Toughness-wise, the S26 Ultra has a Corning Gorilla Glass Armor 2 screen which should fare pretty well against everyday scrapes and scratches. It's also IP68 dust and water resistant, pretty much the default credentials for a smartphone these days.

Native camera app

There's a good variety of different shooting modes found in the S26 Ultra's native camera app. By default, you'll be photographing in Photo mode, which gives you quick and easy access to all the different lenses. You can tap between the different options,

or pinch to zoom if you want to move past or in between focal lengths. There are some other useful features, such as adding filters, changing the aspect ratio and adjusting exposure compensation.

You can also change the output resolution. By default it outputs at 12MP but you can also choose 50MP or 200MP – with the 200MP option only being available for the 1x sensor, as only that sensor has that many pixels available. I'd like to see a 24MP option here, as we get on the iPhone 17 Pro – most people are unlikely to need 50 or 200MP files, but 12MP can be a bit on the low side.

If the phone detects that light levels are low, then the Night mode should automatically engage. Similarly, the macro mode should automatically come on should you get close to a subject. The S26 Ultra uses the ultra-wide for close-ups, cropping to retain the 1x angle of view. I would love to see Samsung taking a leaf from other Androids, such as the Xiaomi 17 Ultra, and using the telephoto for macro. But this is what we've got.

Other shooting modes are pretty much what you'd expect.

There's a Portrait mode, with 1x, 2x, 3x and 5x options available. It's worth noting that you must be shooting in Portrait mode if you want the background blur effect – you can't add it after the fact like you can with recent iPhones or Google Pixel phones.

There's not just one, but two advanced modes for those who want that additional control. There's a Pro mode where you can adjust things like shutter speed and white balance, as well as shoot in raw format (DNG) if you like. On top of this Pro mode, there's also an Expert RAW mode, which requires an additional download. This seems to have much of the same functionality as the Pro mode, but one thing to note here is that you can shoot at 24MP in this mode.

Editing can be done in-camera, with lots of options ranging from the fairly simple (such as cropping), to a bit more advanced (like adding a digital filter), all the way up to fairly extensive AI edits. These include removing reflections, taking out passers-by in the background of your shot, and even moving elements around the frame.

The video mode is fairly standard fare for the most part, with access to the various resolutions and frame rates. An interesting new feature is 'Super Steady with Horizontal Lock', which essentially acts like a built-in gimbal, keeping your footage steady even if the phone is rotated or tilted.

Image quality

The Ultra range from Samsung has been producing excellent quality images for several years now, and with only marginal changes in the setup here, I was expecting pretty much the same image quality as the past couple of generations. That's generally what I've got.

In essence, that means that images are great. They're bright and punchy, and display lovely natural colours when shooting with the default options selected.

There's also plenty of detail on display, with that 200MP sensor capable of resolving plenty of fine details in a range of situations.





The portrait mode looks natural
23mm equivalent, 1/2400sec at f/1.4, ISO 64

➤ Unsurprisingly, the best results come from the main 200MP camera. With this lens you can also shoot at 2x, which gives very good results. The 3x lens is also pretty good, while the 5x lens produces very usable results in good light. With this lens you can zoom to 10x, 30x and even 100x. The 10x result is fairly good, but once you move past that the quality degrades quite noticeably. The 30x might be just about okay if you're desperate to get that close to your subject, but the 100x essentially remains a marketing gimmick.

The ultra-wide lens also produces some good images, with plenty of detail and colour, which matches very well to the other lenses.

Samsung calls low-light shooting 'Nightography', so it clearly has put some effort into making it a good performer at this kind of shooting. The results are very good generally. The ultra-wide lens also produces a pretty good result here, which other phones can sometimes struggle with. The zoom lenses do an okay job – the results are

certainly usable, especially if you don't intend to scrutinise an image too closely anyway.

Portrait mode works pretty well, producing a fairly natural background blur and coping quite well with slightly fussy outlines, especially in good light. I'd like to see the option to add blur after you've taken the shot, as it can be easy to forget to switch to Portrait mode when you're chasing an errant toddler. But I appreciate that not everybody has this exact use case scenario.

Value for money

There's no getting around the fact that this is an expensive phone. It's one of the highest priced on the market, but it is roughly in line with other high-end models such as the iPhone 17 Pro Max and Xiaomi 17 Ultra.

It's fair to say that you get an impressive set of specs for your money. So even though the outlay is high, you are pretty much guaranteed a high-performing phone for a number of years, bringing the cost per year down pretty well.

Samsung phones also do a good job of retaining their value well, much more than most other Android devices. So you should find that if you wanted to sell this in a couple of years' time, you won't do too badly in the resale market.

The cheapest price point available is £1,279 for the 256GB option. I'd argue this is enough for most people, so I'd probably go for that one.

If you wanted to save money, you could look towards the older S25 Ultra model. At the time of writing, it's still available to buy on the Samsung website – but the saving here is pretty modest. Instead, I'd look at second-hand options, where you can likely pick up a better deal.

The S26 Ultra is roughly the same price as the iPhone 17 Pro Max, but you get an additional lens, and other features such as the privacy screen and more advanced shooting options.

Compared against the Google Pixel 10 Pro XL, it's quite a bit more expensive. So if you're keen on Androids, I'd seriously consider this one instead, if you want to save money.



Verdict

Once again, Samsung has made a fantastic phone with the Galaxy S26 Ultra. There's not a huge amount to criticise about it – aside from the fact that once again it's a small, incremental jump from the previous model. Perhaps my biggest gripe is that there remains only one size of phone available. For those of us who don't want massive phones, but still want the best camera, it's a shame not to have options.

If you've already got an S25 Ultra, I can see little reason to upgrade to this. That's probably true if you've got an S24 Ultra, too. However, if you've got an older model, or something from a different brand, then you'll feel more benefit from upgrading.

The S26 Ultra is capable of taking great pictures across a range of scenarios. Images have great colours, plenty of detail and the cameras work well in low light too. Video is good, with some interesting options available for those who like to create different types of content.

Aesthetics-wise, the S26 Ultra isn't the most exciting-looking big flat box on the market, and I find the fact that it wobbles on a flat surface annoying. But that's nothing a case can't sort out. It's expensive, but then pretty much all flagships are, but it should hold its price well and certainly last you at least 3 or 4 years.

For those who like Android phones and who want to stay within the mainstream, this is the phone I'd go for. If you want to save a bit of cash, the Pixel 10 Pro is a great alternative, while if you want the best of the best for photography, the Xiaomi 17 Ultra is the best choice.

Overall, while still not quite perfect, this is a fantastic

phone for photographers, and a great benchmark for other brands.



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EOS 1D III Body Only	E++	£249	X-T20 Body Only	Mint-	£459	Coolpix B500	E+	£149	503CX Black body + WLF	E+	£949
EOS 1D II Body Only	E+	£149	X-T30 II Body Only	E++	£679	Coolpix P100	E++	£59	503CX Complete	E++	£2,199
EOS 1DS III Body Only	E+	£449	X-T30 II Body Only + grip	Mint-	£759	Panasonic DMC FZ48 Black	E+	£79	503CX Complete	E+	£1,989
EOS 1DX III Body Only	E++	£2,499	X-T4 Body Only - Black	Mint-	£889	DMC LX100 - Silver	E++	£499	SWC Complete	E+	£1,899
EOS 2000D Body Only	Mint-	£229	X-T4 Body Only - Silver	E++	£849	DMC LX100 II - Black	E+	£649	SWCM Complete	Exc	£1,399
EOS 550D Body Only	E+	£119	Hasselblad 907X + CFV II 50C Back	E++	£3,799	DMC LX3 - Black	Exc	£139	Mamiya 6MF Body Only	E+	£1,999
EOS 5D Body Only	E+	£179	120mm F3.5 XCD	E++	£2,449	DMC LX7 + LVF2 Finder	E+	£279	6 + 75mm F3.5 + 50mm F4 + 150mm F4	E+	£2,799
EOS 5D II Body Only	E+	£189	135mm F2.8 XCD	E++	£2,449	DMC LZ8	E+	£29	7 Body Only	E+	£1,799
EOS 5D IV Body Only	E++	£899	135mm F2.8 XCD	Mint-	£2,589	Ricoh GR III X Urban Edition	E++	£839	1000S Complete	E+	£399
EOS 5DS Body + BG-E11 Grip	E+	£649	21mm F4 XCD	Mint-	£1,349	Sigma DP1X	E+	£349	645 Pro Complete + Power Drive	E+	£599
EOS 6D Body Only	E+	£249	35-75mm F3.5-4.5 XCD	Mint-	£3,149	DP3 Merrill	E+	£499	645 Super Body, WLF and 80mm F2.8 N	E+	£399
EOS 6D II Body Only	E++	£589	Nikon Z-fc Body Only	Mint-	£459	Sony RX1R II	E+	£1,879	M645 Complete	E+	£449
EOS 700D Body Only	E+	£159	Z6 Body Only	E+	£529	DSC RX100	E+	£279	Pro TL Body + AE Prism + WG402	E+	£749
EOS 750D + 18-55mm IS STM	E+	£259	Z6 Body Only	15D	£399	DSC RX100	E++	£349	RB67 Pro SD Body + WLF + 120 Mag	E++	£549
EOS 750D Body Only	E+	£219	Z6 II Body - Black	E++	£889	DSC RX100 V + RM-SPR1	E++	£799	RB67 Pro Body + WLF + 120 Mag	Exc	£249
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Nikon D2X Body Only	E+	£199	OM-D E-M1 III Body + HLD-9	E+	£529	Leica M10 Body Only - Black	E++	£3,599	Pro II Body + WLF + 120 Mag	E+	£649
D3 Body Only	E++	£399	OMD E-M5 Black Body Only	Exc	£159	M10-R Body Only - Chrome	Mint-	£5,189	R267 Pro Body + WLF	E+	£649
D3000 Body Only	E++	£99	OM-3 Body Only - Silver	Mint-	£1,289	M11 Body Only - Silver Chrome	E++	£5,499	C220Pro Body Only	E+	£149
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D300S Body Only	E+	£99	G10 + 14-45mm F3.5-5.6 ASPH OIS	E+	£119	M11-P Body Only - Black	E++	£6,799	C330F Pro Body Only	E+	£349
D3400 + 18-55mm DX AF-P VR	E+	£239	G5 Body Only	E+	£99	M11-P Body Only - Silver	Mint-	£7,249	Pentax 67 Body + TTL Meter Prism	E+	£949
D3400 Body Only - Red	E+	£199	G90 Body Only	E++	£379	M9 Body Only - Black	15D	£949	67II Complete + AE Prism	E+	£2,199
D40X Body Only	E+	£79	GH4R Body Only	E++	£279	CL Body Only - Black (19301)	E+	£1,499	67II Complete + AE Prism	E+	£1,749
D5100 Body Only	E++	£139	GH5 Body Only	E++	£539	SL2 Body Only - Black	E+	£2,099	6x7 + TTL Prism	E+	£599
D5200 Body Only	E++	£179	GH7 Body Only - Black	Mint-	£1,139	SL3 Body Only	E++	£4,499	Rolleiflex Vb Type 2	E++	£399
D5300 + 18-55mm VR II	E++	£249	Pentax K-R + 18-55mm	E+	£129				SL66 Complete	E+	£949
D600 Body Only	E+	£299	K-m + 18-55mm	E++	£59	Medium Format			2.8E Planar - Metered	E+	£849
D610 Body Only	E++	£349	K-r Body Only	E++	£99	Bronica ETRS Body + WLF + 120E	Exc	£199	2.8F Planar	E+	£1,099
D80 Body Only	E+	£99	K-r Body Only	E++	£99	ETRS Body Only	E+	£179	2.8GX	E+	£1,999
D800 Body Only	E+	£389	Q + 5-15mm	E++	£179	ETRS Complete	E+	£399	3.5F Planar Type 1 - Metered	E+	£1,199
D800E Body Only	E+	£549	Sony Alpha A6000 Body Only	E+	£249	ETRS Complete (EII)	E+	£549	3.5F Planar Type 3 - Metered	E++	£1,349
D810 Body Only	E++	£749	Alpha A6500 Body Only	E++	£499	ETRS Complete + AEII Prism	E+	£449	3.5F Planar Type 4 - Metered	E+	£1,349
D90 Body Only	E+	£79	Alpha A7 Body Only	E+	£299	ETRS Complete + Grip	E+	£449	T - Grey Metered	E+	£549
			Alpha A7 II Body Only	E+	£399	ETRSi Complete + AEII Prism + Grip	E+	£549	T Black - Metered	E+	£749
			Alpha A7 III Body Only	E++	£449	SQ Complete	Exc	£349	T Grey	E+	£499
			Alpha A7C Body Only	E+	£739	SQA Complete	E+	£599	T Type 2 - Black	Exc	£649
			Alpha A7R II Body Only	E++	£859	Fuji GF670	E++	£2,649	T3 'White Face'	E+	£1,149
			Alpha A7R IV Body Only	E+	£699	GF670	E+	£2,499	Tele	E+	£2,499
			Alpha A7R IV Body Only	Mint-	£1,349	GW680 MkIII	E++	£949			
				Mint-	£1,389	Hasselblad 205TCC Body Only	E+	£1,899	Film SLR		

Digital Mirrorless

Canon EOS M6 + 15-45mm	E+	£299	Leica D-Lux 7 - Black	E++	£799	205TCC Complete	E+	£2,999	Canon EOS 1N Body Only	E+	£199
EOS R5 Body Only	E+	£1,949	D-Lux 7 - Silver	Mint-	£1,049	500C Complete	E+	£1,099	EOS 3 Body Only	E++	£399
EOS R6 Body Only	E++	£889	D-Lux 7 - Black "100 Years of Leica"	Mint-	£1,389	500C Complete	E+	£1,199	EOS 30 Body Only	E++	£119
EOS R6 Body Only	E++	£889	Q - Black	E+	£1,799	500CM Body + WLF	E+	£749	EOS 300 + 28-80mm	E+	£49
EOS R6 II Body Only	Mint-	£1,549	Q-P - Black	E++	£329	500CM Body Only	E+	£649	EOS 300 Body Only	E+	£29
Fujifilm GFX 50S Body Only	E++	£1,449	Q-P - Black	E++	£329	500CM Complete	E+	£1,949	EOS 5 Body + VG10 Grip	E+	£79
X100 Silver	E+	£479	Q2 Monochrome - Black	E++	£319	500CM Complete	E+	£1,099	EOS 850 Body Only	E++	£19
X100F - Silver	E++	£949	Q3 - Black 19080	E+	£399	500EL Chrome Body Only	E+	£1,449	A1 Black Body + 166A Flash	E+	£129
X100V - Silver	E++	£1,249					E+	£1,949	A1 Black Body Only	E+	£129
X-A10 Silver Body Only	E+	£269					E+	£249	AE1 Chrome + 50mm F1.8	E++	£139
X-A20 + 15-45mm XC	E++	£329									
X-E1 Body Only IR720	Exc	£319									
X-E4 Body Only	E+	£639									
X-H2 Body Only	Mint-	£1,199									

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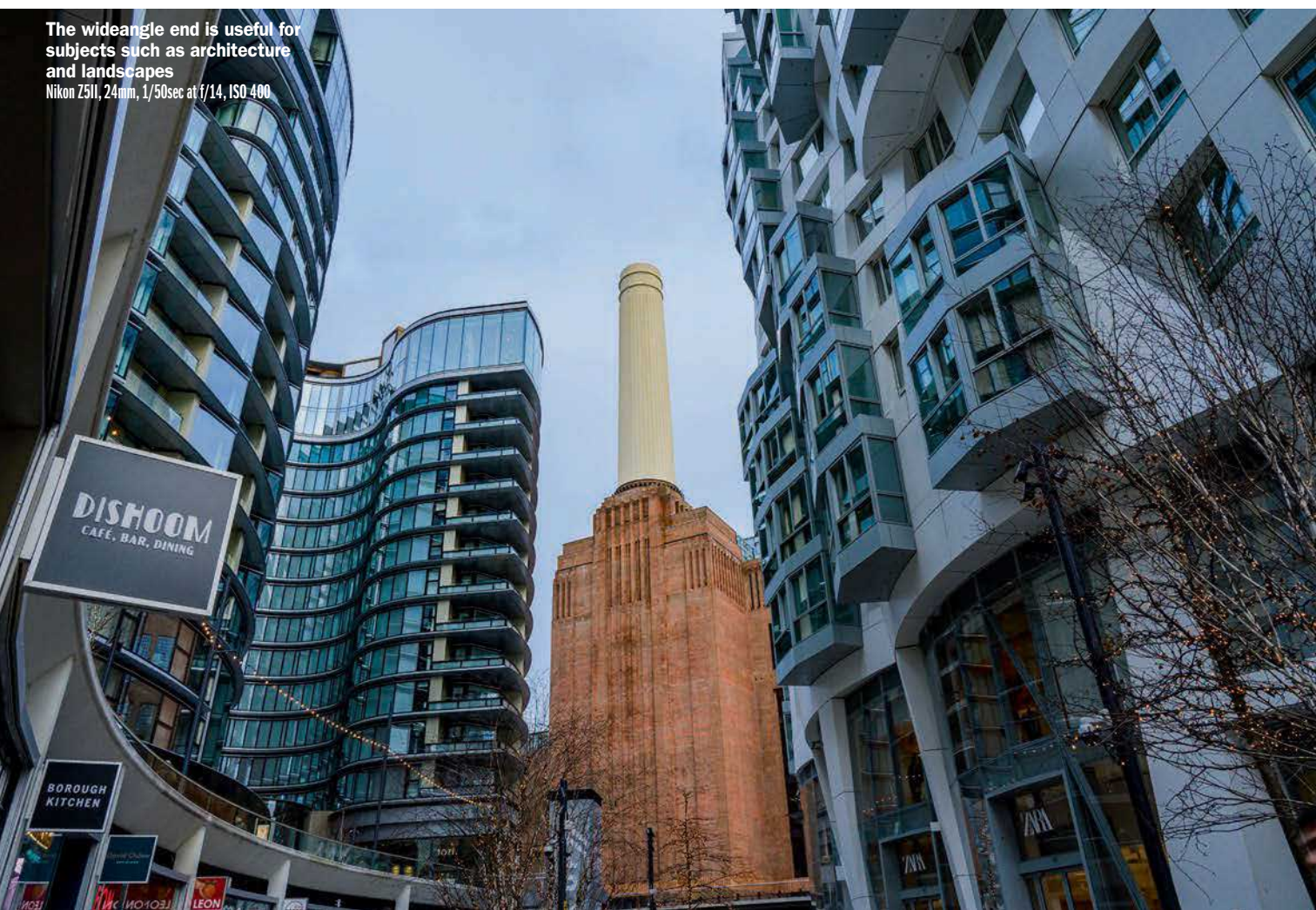
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SCAN ME

The wideangle end is useful for subjects such as architecture and landscapes

Nikon Z5II, 24mm, 1/50sec at f/14, ISO 400



Nikon Nikkor Z 24-105mm f/4-7.1

An easy step into the Nikon FX Z optical system, the new Nikkor Z 24-105mm f/4-7.1 is a small, light and cost-effective all-rounder aimed at travellers and beginners, says **Damien Demolder**



Nikon's new Nikkor Z 24-105mm f/4-7.1 lens for its Z series full-frame cameras has been designed to make entry to the system a little easier for new users and those on a budget. Photography has always been an expensive pastime, but

costs seemed to take a leap when some brands introduced their mirrorless systems, and bodies and lenses suddenly became out of reach for a lot of people. I guess camera companies wanted their first offerings to be impressive, so launched their best products first,

but now we are seeing something of a balance appearing, and lower-cost lenses are coming into the market.

At £529, this 24-105mm may not look that low-priced when, for example, you can get the Nikon Z 24-200mm f/4-6.3 VR for less than £100 more. But that initial

standalone price is a something of a red herring, and the 24-105mm looks destined to become a kit zoom for Nikon's full-frame cameras which will add relatively little extra to the total cost, while being a more versatile alternative than the existing 24-50mm f/4-6.3. However, an f/4-7.1 zoom may not be everyone's ideal. So how does it measure up?

Features

The Nikkor Z 24-105mm f/4-7.1 is a full-frame lens designed to be used on Nikon's Z



At its best apertures, the lens
delivers good detail
Nikon Z5II, 47mm, 1/125sec at f/11, ISO 100



series of FX cameras. Its compact dimensions and light weight make it a good match for the Nikon Z5II in particular, which is the camera with which I tested it. However, the size and weight is also a clue that the maximum aperture is variable and not especially wide.

We get f/4 at the wide end, and by the time we're at 105mm the aperture drops to f/7.1, so it isn't really a low-light lens. It isn't supposed to be though, as Nikon is promoting it as a travel companion whose weight and size is of greater benefit than its restricted apertures are a limitation. Minimum apertures range from f/22 at 24mm to f/40 at 105mm. Nikon has used 7 blades in the iris of the lens to create these aperture values.

Nikon is pleased with the close focusing abilities of the lens, and cites the 0.5x magnification as a selling point. At 24mm we can get as close as 20cm from a subject, but between 70mm and 105mm is where we can get that best magnification at distances between 20cm and 28cm. Internal focusing makes use of Nikon's STM system, with

super-light focus elements to keep the focus group movements quick and silent. The focusing ring positioned at the body-end of the barrel allows manual intervention at any time, should it be needed.

The optical construction uses 12 elements in 10 groups. This includes 1 Extra-low Dispersion (ED) and 2 aspherical elements to help minimise optical aberrations while keeping the lens compact. Filter users will need screw-in models or adapter rings with a diameter of 67mm.

There is a hood for this lens but it doesn't come in the box, so you'll need to spend £34.99 to get the Nikon official unit Lens Hood HB-93B. I'm sure it would have added a tiny fraction of that cost to the price had it come as part of the kit. When I checked, Nikon UK was out of stock, and the official hood is a special order item from WEX. Predictably though, compatible hoods from third-party manufacturers can be had for a fraction of the price. It seems a self-defeating move not to include it.

While it's designed for full-frame, the 24-105mm can

also be used on DX cameras such as the Z50II, where it would offer the sorts of views we'd expect from a 35-160mm type lens. But the catch is that unlike Nikon's DX zooms, it's not optically stabilised, and in contrast to full-frame models, Nikon's DX cameras don't have in-body stabilisation. So you'd end up with an unstabilised system combined with a small aperture, which is a bad idea.

Build and handling

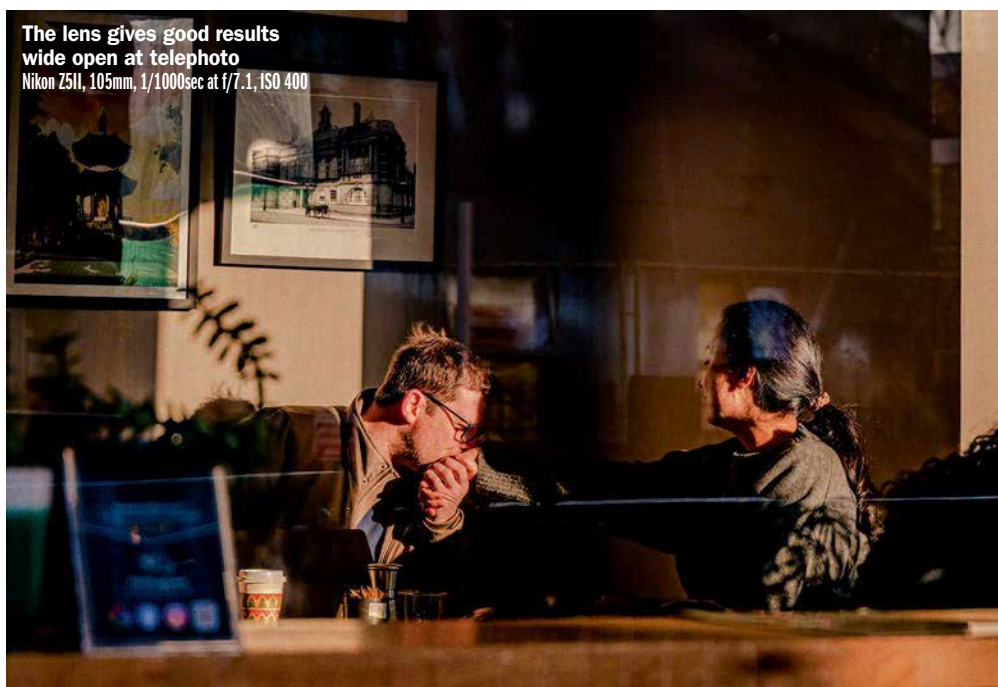
Very much at home on the Nikon Z5II I used it with, the Nikkor 24-105mm f/4-7.1 adds only 350g to the weight of the kit, and it extends a moderate 106.5mm from the body when set to the 24mm position. It is small and light, and creates a small and light kit with that camera. It's easy to see how this will appeal to a lot of photographers who don't want big, heavy set-ups. The pairing is indeed ideal for a holiday, city tour or daily photography in places where the light is plentiful.

Despite its plastic construction, the lens feels well-enough made and it looks rather smart as it

has clearly been designed to be visually impressive. I am very keen on the large rubber focusing ring, and found the ribbing just right for a good grip with either gloved or ungloved hands. The much smaller focus ring is different enough and distant enough that we'd never get them confused. Nikon suspects, as I do, that few of the users of this lens will feel the need to engage manual focus, so the focus ring is customisable in order that it can be given more useful roles – such as aperture controls, to adjust exposure compensation or ISO values. The Nikon menu system makes this customisation easy to achieve, even for beginners.

I noted quite a lot of intake and exhalation of breath as the zoom ring is turned, to the point I could feel it on my fingers. But I didn't notice dust being drawn into the lens – at least during the fortnight I had it. Nikon says the lens is 'dust and drip' resistant, which isn't quite the same as weather-proofing. I think I'd be quite careful in the rain and in very dusty environments.

We used to think a plastic



The lens gives good results wide open at telephoto
Nikon Z5II, 105mm, 1/1000sec at f/7.1, ISO 400

mount on a lens was a weak point, but I think now they are considered more flexible when dropped than thin metal ones that buckle or snap, so I'm quite happy with the rear of this 24-105mm. There's a heavy baffle very tight to the rear element that should help to avoid flare and internal reflections if the elements aren't coated quite as well as those used in Nikon's premium lenses.

Some manufacturers of lower-cost lenses, and indeed some not-so lower-cost lenses, will cheat a little with their stated apertures, and an f/4 24-105mm lens might have shifted to f/5.6 by the time it gets to 26mm. This lens, though, retains its f/4 aperture until a respectable 33mm, shifts to f/5.6 at 65mm, f/6.3 at 85mm and doesn't hit the f/7.1 mark until fully at 105mm. That's quite impressive. It only takes a 90° turn of the zoom ring to get us from one extreme to the other too, so shifting focal lengths is quick and easy.

Autofocus

I found the focusing system in this lens works really very well, and between the quick movements of the focusing group and the clear instructions from the camera, focus is found

promptly and without fuss. The small and light focusing group clearly helps here, and the silent motors do indeed produce motion without very much noise.

Image quality

Chromatic errors are well controlled in the images this lens produces – to the point I had to remember to go looking for them, and didn't find much when I did. Nikon though hasn't spent as much time dealing with vignetting. At the wide end of the lens and with the aperture open all the way, there is significant corner shading. This moderates by f/5.6 but is still in evidence at f/8. In the middle focal lengths it remains until f/5, and at the longer focal lengths there's none to speak of – though using f/40 has an effect on the metering system so that exposure drops by about a stop.

The 67mm filter thread perhaps could have been a little larger to prevent mechanical cut off when filters are in use and the lens set to 24mm. I think 72mm may have offered enough clearance, but would have made for a larger lens.

The 24.5MP sensor of the Z5II may not have posed the greatest challenge to the resolution of this lens, but it was still enough to demonstrate where the lens

is at its sharpest, and where it isn't. I found that at the wider and middle focal lengths, f/8 and f/11 are the better for resolving fine details, such as grass in a landscape or shingle on a beach. At the longer end we are given more options, as I found apertures between f/7.1 and f/16 to all be good. That f/7.1 is good is particularly important, as that will be an oft-used aperture at 105mm, as we try to get as much light to the sensor as possible.

Optically, this isn't a particularly stunning performance. But if you work mostly in the middle ground, you will probably be quite happy.



Verdict

This isn't supposed to be a thrilling lens that makes us all ooh and ahhh, and neither is it supposed to possess optical theatricals that shine through as unique properties in our pictures. It is supposed to be a low-cost, small and lightweight lens that allows people to take an all-in-one lens on holiday, and to afford new users and those on a budget access to a wide range of focal lengths in a convenient format. And it does that very well.

Having said that, if you can afford the extra money for a better lens like the 24-70mm f/4 or 24-120mm f/4, and don't mind the extra weight, I would suggest you do so. However, if cost and weight are issues, this Nikkor Z 24-105mm f/4-7.1 will keep you happy, so long as you're realistic about your expectations of what it can offer.

Data file

Price: £529	Length: 106.5mm
Filter: 67mm	Diameter: 73.5mm
Lens elements: 12	Weight: 350g
Groups: 10	Mount: Nikon Z
Diaphragm blades: 7	Included accessories: Front and back caps
Aperture: f/4-7.1	
Min focus: 0.2m	



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Tested
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The telephoto end gives quite nice perspective compression
Nikon Z5II, 105mm, 1/400sec at f/9, ISO 400

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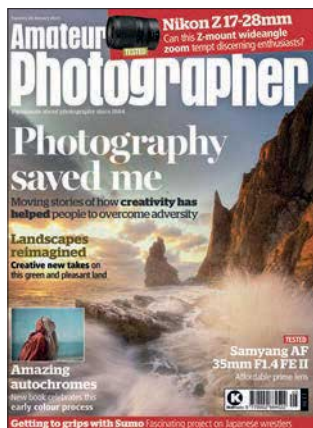
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Analogue adventures



Tony Kemplen on the ... Loreo Stereo Camera

An unusual stereo 35mm film camera
that dates from the late 1990s

Introduced in 1999, the Loreo was aimed at those who wanted a cheap and simple way to make stereo images in order to test the water, before taking the plunge and getting some more serious kit.

Stereo photography is almost as old as photography itself. The principle is simple. Two photos are taken from slightly different positions horizontally. These images are then presented to the left and right eye, and the brain processes the results to give a remarkably realistic rendering of the three-dimensional scene.

Even from the early days of Daguerrotypes, stereographs have always been popular. Any self-respecting antiques centre will have Victorian or Edwardian viewers and a selection of prints. The idea has never really gone out of fashion. Later approaches included Viewmaster discs and lenticular prints from the 1970s. There were even short-lived digital 3D cameras, which had tiny, but convincing screens which could again be viewed without additional gadgets.



A pair of mirrors provides the necessary horizontal separation

Essentially there are two ways in which stereo images are captured. Either a dedicated stereo camera with two lenses, or an accessory beam splitter attached to a conventional single lensed camera. The Loreo is a bit of a hybrid. It uses mirrors to achieve the two images, which are then directed onto the film via a pair of 28mm lenses. In this way, both left and right images appear on the same 35mm frame, and when standard lab prints are made, no further manipulation is needed for them to be viewed. More serious

dedicated 35mm stereo cameras relied on the direct optical path through the lens to the film, and thus each pair of images was separated by two or more adjacent images, making the production of prints for viewing a little more complicated.

My example is the first version, which uses plastic mirrors at the cost of image quality. Later versions replaced these with glass. A branded Loreo viewer was available, but any simple viewer will work. On the top of the camera, what at first glance could be a streamlined pentaprism housing turns out to be another mirror. This one pops up and is used to bounce a vertical facing flash forward onto the subject.

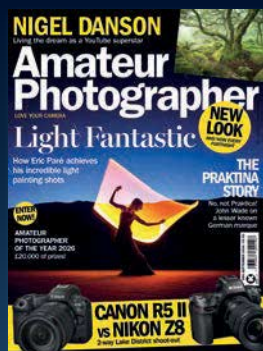
Stereo photos are most effective when there is a subject close to the camera in front of a more distant background, so this really isn't a technique suited to landscape views. This carved owl at Hardwick Hall in Derbyshire demonstrates the effect quite well. If you're one of those lucky people who can view a stereo photo using the 'cross-eye' technique, you might be able to see this without a viewer.



The Loreo produces a stereo pair on a single 35mm negative

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

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Professor Newman on...

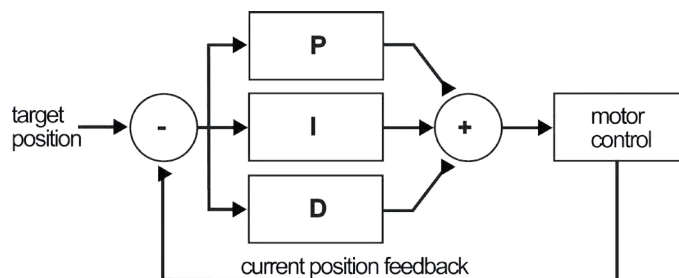
Putting the PID in autofocus

Professor Newman on how autofocus control works, and the differences between brands

My previous article, on autofocus issues using third-party lenses, raised the notion of updated versions of the camera-to-lens communication protocol. I promised a deeper look into this, and here it is.

The basic task of autofocus is to control the focus motor of the lens, in such a way that the focus scroll of the lens ends up at precisely the point of focus. The question of whether or not an in-focus condition has been achieved is determined by the camera. The usual engineering solution for the control of the motor in such circumstances is a 'proportional-integral-derivative' or 'PID' controller. The controller's task is to reduce to zero the error, or difference, between the current position and the required one. It produces an input to the 'process', in this case the motor, which is a mixture of three terms. The first is the P, or proportional term, which is proportional to the error. Thus, the further away the present position is from the target, the greater the drive applied to the motor. The second term, I or integral, is proportional to the accumulated errors. This term corrects for any residual errors. The final term, D or derivative, depends on the rate of change of the error, for instance slowing down the motor close to the target, to avoid overshoot.

In the early days of autofocus there were different philosophies applied by camera makers. In the Nikon and Minolta systems, the focus motor and the processor which executed the PID algorithm



A PID controller controls the motor based on the difference between the current position and target position

were in the camera. The camera could use the AF sensor to judge the extent of the out-of-focus condition and provide feedback to the PID. In the Canon system, the focus motor and its controller were in the lens. The camera sent the lens a command dictating the required position on the focus scroll, and the lens took responsibility for moving the focus to that point. Even when Nikon and Minolta adopted in-lens focus motors this basic difference endured – the in-lens motors simply took commands from the camera as to which direction to drive and how hard. The Canon system placed less demand on the camera but gave less flexibility for changing focus speed and direction. This led to a situation where it was frequently noted that Canon cameras acquired focus faster, but Nikons tracked moving subjects better.

As time went on, both firms produced updated protocols to overcome the limitations of their core philosophy. Nikon introduced 'AF-D' lenses which returned feedback on the position of the focus scroll, so that the camera did not need to rely only on the AF sensor. Later that was

enhanced further, with two extra lines giving direct information on the rate of change (the D term) which was the root of the 'hotline' system discussed in the Z-mount article. Canon added similar feedback information so that the camera could update the lens' focus targets whilst focus was being achieved.

Digital cameras, which can achieve frame rates of 20, 30 or 60 frames per second, offer new challenges. Now it is no longer sufficient for the focus scroll to move to the in-focus position and stop. It must achieve the in-focus position at precisely the right moment whilst still moving, ready to move to the in-focus position for the next frame. I would speculate that this is possibly the difference between the Sony-only version of the E-mount protocol and the third-party accessible versions, which limit performance to 15 fps. To achieve any more would require in-camera PID control. The base E-mount protocol appears to operate along Canon lines, with absolute focus commands. Presumably the higher performance protocols allow more camera control over the lens.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Chris Bishop, Hunstanton

About Chris

Chris is a journalist and photographer.

When did you get into photography?

Many moons ago!

What do you love about photography?

A picture is worth 1,000 words – especially if I've written them.

Favourite subjects

I've been documenting my local lifeboat station to tell its story.

How and where do you find inspiration?

The charity that saves lives at sea. It's

an incredible thing to be a part of, even if it's just taking pictures.

What was your first camera?

It was probably a Nikon of some kind, maybe an FE.

Current kit

Digital and analogue Nikon cameras, plus my smartphone.

Favourite lens

The Nikon AIS 24mm f/2.8.

Favourite accessory

Billingham bags.

Dream purchase

My own island.

1 A plant driver checks over the powerful 'bendy' tractor which helps to launch and recover the lifeboat at Hunstanton RNLI

What software do you use for editing?

I use GIMP and Skylum.

Favourite photographers

I know quite a few, ranging from top-notch paps to ultra-serious landscape and wildlife 'togs. Be rude to single anyone out.

About your pictures

I started volunteering for the RNLI after my local lifeboat station asked me to come down and take some pictures of the crew and their craft to call in a favour a few years back, and one thing soon led to another.

I'd had friends and neighbours in the crew for more than 20 years. I'd always known what an amazing



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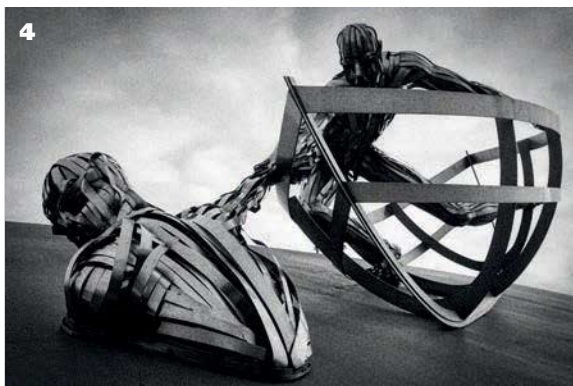
2 RNLI hovercraft Hunstanton Flyer returns through the dunes after a training sortie under the watchful eye of a head launcher

3 Shore crew wash down RNLI hovercraft Hunstanton Flyer after a training exercise

4 The memorial sculpture which carries the names of more than 800 people who have lost their lives trying to save lives at sea at the RNLI's headquarters at Poole, in Dorset

5 Hovercraft Hunstanton Flyer takes off over choppy seas. Originally shot on colour, I thought the picture just looked better after I de-saturated it

6 A crew member follows the hovercraft back through the dunes to Hunstanton lifeboat station after an exercise



Community

➤ group of people they are – ordinary men and women from my little seaside town who do extraordinary, courageous things when someone's in danger and their pagers go off.

I started doing all the usual shots of the craft at sea and activities around the station to build up a library I could use with press releases supplied to the local media.

But after a while they all started to look the same and I wanted to 'dew diff'runt' as they say in Norfolk.

So I dusted off a couple of my old film cameras, took them down when the crew were exercising and thought this is what I'm after, when I got the scans back.

Maybe the subject suits that gritty, old-school reportage style more than today's megapixel digital perfection.

Both our lifeboat station and the RNLI go back more than 200 years and mono just has that timeless

feel to it. I've also converted a couple of digital images – and they look stronger for it.

Photographers who've returned to film will know that anxious buzz of waiting for the lab to develop it, or even while you're cooking it at home.

Did it come out, did I nail the exposure – fingers crossed that no-one blinked...

I use a great lab called Analogue Wonderland down in High Wycombe to

dunk my stuff because the firm delivers flawless and consistent results.

They've built up a community as well as a successful, award-winning business because they've just hit the spot with film snappers.

I send all sorts their way and can't make my mind up when it comes to my favourite film.

I went through a long XP2 phase because of the latitude it offers – you can be a stop or two out and it still delivers, which is handy for grabs.

I've had flirtations with the more contrasty emulsions such as Tri-X, along with smoother stuff like HP5 or FP4; which I often push, and other films too that I sometimes buy on a whim from Analogue Wonderland.

Cameras are usually Nikon F3s or FM2s and most of the time I'll be on a 35mm or 24mm lens, although I sometimes go longer or wider if I see a picture I want to try.

I've also de-saturated pictures taken on the digital kit I use as I try to build a decent body of work, because – compared to the mono shots – they just look better sometimes.

The RNLI is the charity that saves lives at sea, which operates more than 230 lifeboat stations around the coast of the UK and Ireland. To find out more or donate to their amazing work, go to www.rnli.org.uk

AP



7



8



9



11



7 Lifeboat Spirit of West Norfolk weathers heavy seas. Again shot in colour but I thought the desaturated image was far stronger

8 The lifeboat station is a hive of activity after craft return from exercise

9 Hovercraft Hunstanton Flyer takes off for an exercise

10 The hovercraft crew at Hunstanton RNLI set off on a training flight

11 Volunteers keep an eye on the beach at Hunstanton from the cockpit of RNLI hovercraft Hunstanton Flyer

12 Volunteers at Hunstanton RNLI jack the lifeboat up to turn it, so it can be returned to its carriage ready to launch again

13 Volunteers practise rescuing a casualty during a mud rescue exercise



Inbox

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

STAR LETTER



Malcolm sent us this photo (below) which was taken 'in the style of' Bill Brandt's iconic London, 1952 (shown left)



Club Masters

Peter Dench's feature *A local reimagining of the Masters*, (AP 31 March), was of particular interest to members of the North Norfolk Photographic Society Project Group. The Group currently has a project 'In the Style of' in which members emulate the style of well-known artists and photographers. The response from members has been truly inspirational, with artists ranging from Andy Warhol to Jack Vettriano, and photographers from Saul Leiter to Bill Brandt and Julia Margaret

Cameron represented. In addition to broadening members' awareness of artists and photographers, the project is demonstrating just how difficult some of their works were to achieve. **Malcolm English**

We ran a feature series called *Classics Revisited* a few years back where we did the same thing, and tackled this very same image. This is a great effort, Malcolm.

3 types of photographer

I read Kevin Jackson's Letter of the Week (AP 14 April) with interest as it mirrors my own view of photographers, in particular camera club members. I have been a camera club judge for many years, and have come to the conclusion that there are basically three types of camera club photographer, especially those who enter club competitions. These are the Recording Artists, the Illustrators and the Creators.

The first group are typically photographers for whom their equipment is most important. They know everything about their cameras, lenses etc and use them with skill to record images – in other words they use them to take pictures of objects or people in front of them. The Illustrators usually have another hobby, such as sport, nature or architecture, and choose appropriate cameras and lenses to illustrate aspects of that hobby. Finally, the Creators are primarily artists, who use their camera as a tool to create images, much as a painter uses brushes and paint. They first have a concept or idea, then they create the image by assembling and arranging the appropriate components.

None of these categories is better than the others – they all have their own merits, and a mixture of all three makes for a stimulating club membership.

Neil Scott FRPS

I broadly agree with these categories though I use the term 'documentarians' rather than 'recording artists'. But all types are equally valid, and welcome in *Amateur Photographer*.

Gear vs user

As an absolute novice in photography I find myself constantly told that it is not the equipment, but the user that takes a good shot. That may be true for professionals in the world but I can only comment on my own experience.

The kit I use is the Sony 100mm GM F2.8 Macro lens attached to Sony's A7 V. Armed with nothing but a couple of social media videos, I went out on a bright but windy day, pointed, focused and happily clicked away at some flowers in a garden.

It wasn't till I transferred them to my computer that I realised what stunning quality (in my opinion) they were. Believe me, that is not down to the user, but down to the equipment used. Equipment reviews



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Bert Woodall took this shot with his Sony 100mm GM F2.8 macro lens. He feels his lens deserves more credit than he does



have helped me massively already, and maybe further down my journey my opinion will change, but at this time I have to be an advocate of equipment over user.

Bert Woodall

The gear only records what's in front of it, Bert.

Darkroom disasters

I have been a reader of AP magazine for nearly 60 years, since the magazine was edited by Reg Mason. It's always been my weekly staple reading of what's happening in the photographic world. I enjoyed this month's *Viewpoint* and Jon Stapley's first experience and problems with loading film. I had a similar rather disastrous experience when I first attempted to

develop a roll of 6x6cm Ilford FP4.

I was in the darkroom of a local college. With the lights off and spiral in hand I carefully loaded the film and put it in the processing tank. Once loaded, I turned on the lights and added the ID11 developer; after the eight minutes' processing time and the five minutes 'fixing' I unscrewed the processing tank. And horror; my heart sank. I had loaded the backing paper. The film was lying on the floor completely fogged. I never did it again.

There was so much fun learning photography at college; we got up to some wicked pranks. Two I remember clearly when b&w printing. The first was swapping the grade one paper into the grade six box and vice versa, and the second swapping around the trays of hypo and developer. The students in the class following never forgave us. **Russell Roworth**

I made every kind of darkroom faux pas imaginable back in the day, and pulled a few darkroom pranks in my time, but I must admit yours are especially dastardly. But I hope they forgave you eventually!

Passion project

I'm passionate about helping people take up and learn photography. I have spent the past six months creating a website that will help them gain knowledge. I've covered topics such as landscape, wildlife and astro photography and several other areas for photographers around Northumberland. There is even a tool that allows precise planning for sun and moon rises and also Milky Way photos.

I was hoping you could help spread the word about the website, which is at www.northernpixl.co.uk and is totally free. Constructive feedback gratefully received.

Stephen Pemberton

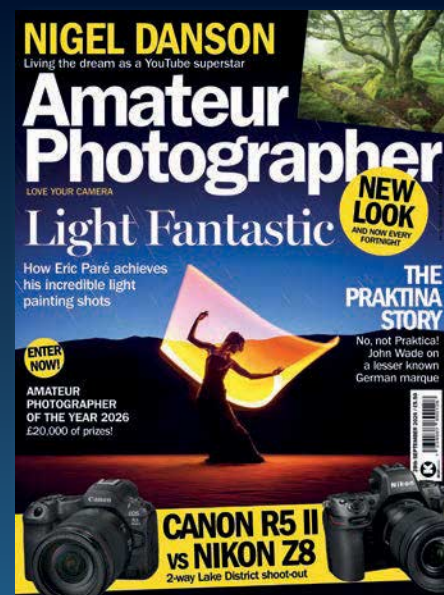
Nice job, Stephen. Consider it done. I'm sure AP readers will be happy to offer constructive feedback.

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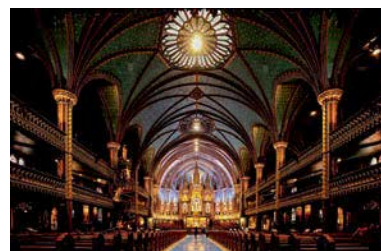


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Meet the GuruShots

AP showcases the best images sent in by GuruShots users

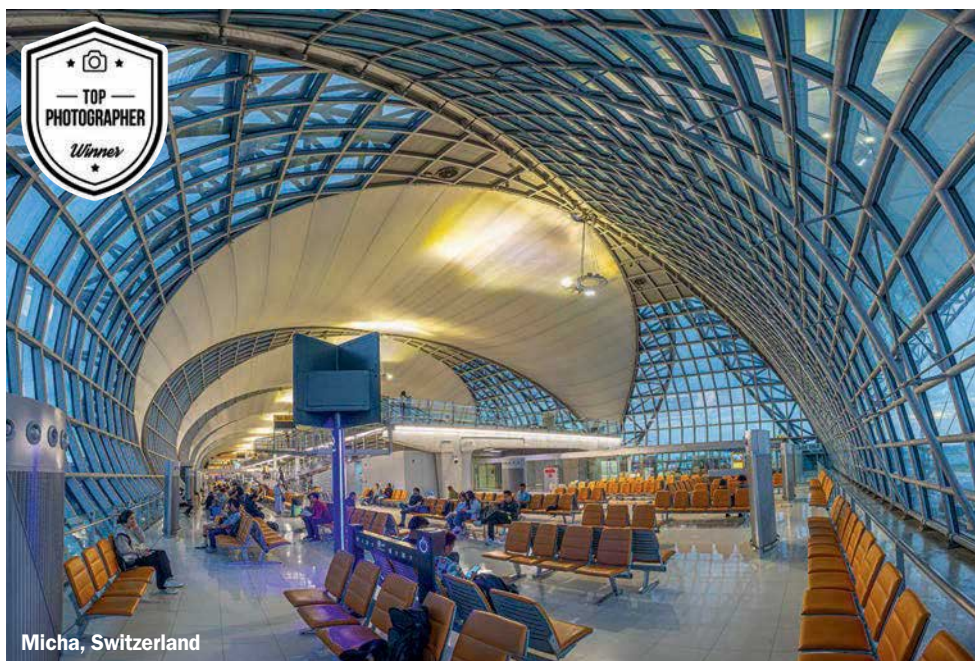
INSPIRING
ARCHITECTURE



Jack Zhou, Canada



Andrew Hitrov, Russia



Stephen Jones, United Kingdom



Roy Egloff, Switzerland



Moner, Poland

winners

GuruShots, the organisers of the world's greatest photography games and communities, recently gave its users two challenges – to send in their best images on the theme of Inspiring Architecture (see left page), and on the theme of Your Magazine Shot (see below). *Amateur Photographer* is now pleased to publish the 8 highest ranked pictures in both themes. See the Top 500 images at amateurphotographer.com. Visit gurushots.com

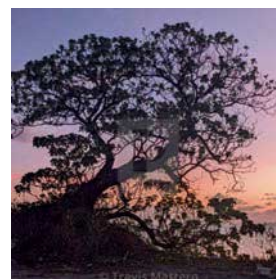
YOUR MAGAZINE SHOT



Daniel Calicchio, Portugal



Phil Green, United Kingdom



Travis Mattern, United States



Michael Firmbach, Germany



Paula Emmenegger, Great Britain (UK)



Hal Ostrow, United States



Wolfgang Jones, United States



Radek Matouš, Czechia

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Buying Guide

105
cameras
listed &
rated

Our comprehensive listing of key camera specifications

Cameras

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

Controls

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

Viewfinder

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

Compact cameras

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



Handgrip

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

Lens mount

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

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been almost entirely supplanted by mirrorless cameras with electronic viewfinders. This brings major benefits, including faster shooting and more sophisticated autofocus.

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	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			
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
NEW Sony Alpha A7R VI	£4500		New stacked-CMOS sensor enables 30fps shooting and improved AF	FF	66.8	Sony E	102,400	7680	-	759	30	-	-	-	3.2	-	-	600	132.7	96.9	82.9	713
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	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (g)
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				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)	
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN			DIMENSIONS				
Canon G7 X Mark III	£699	4 ★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	•	30	•	•	•	3in	•	•	265	105.5	60.9	41.4	304
Canon V1	£959	4 ★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	•	15	•	•	•	3in	•	•	400	118.3	68.0	52.5	426
Canon V10	£429	3.5 ★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	•	na	•	•	•	2in	•	•	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5 ★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	•	6	•	•	•	3.2in	•	•	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4 ★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	•	•	•	2.4in	•		880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5 ★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	•	20	•	•	•	3in	•	•	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5 ★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,000	3840		11	•	•	•	3in	•	TBC	130	69	34	397	
Leica Q3	£5300	5 ★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	•	•		3in	•	•	350	130	80.3	92.6	743
Leica Q3 Monochrom	£5800	5 ★	Variant of the Q3 with a modified sensor that only shoots in black & white	FF	60.3	28	200,000	8192		15	•	•		3in	•		302	130	80.3	92.6	746
Leica Q3 43	£5900	5 ★	Premium model with 60MP full-frame sensor and super-sharp 43mm f/2 lens	FF	60.3	43	100,000	8192		15	•	•		3in	•	•	350	130	80.3	97.6	772
Panasonic TZ300	£869	3.5 ★	'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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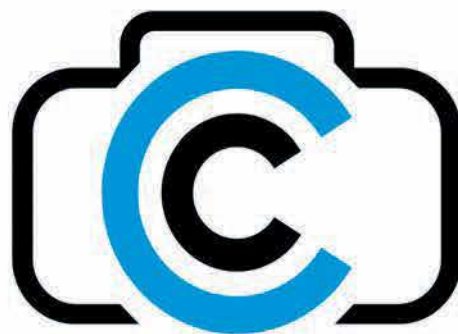
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910687	Canon EOS 1300D & 18-55mm	£279
910650	Canon EOS 2000D & 18-55mm	£349
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910628	Canon RF 35mm f1.8 Macro IS STM	£455
910258	Canon RF 70-200mm f2.8 L IS USM	£1946
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910735	Fujifilm 16mm f2.8 R WR XF (Silver)	£249
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Final Analysis

Paul Hill considers...

Harry Taroni's scrapyard, Aston Church Road, 1978, by Brian Homer

They say that nostalgia isn't what it used to be. Sorry, old joke, but there is a point to it.

Do black & white photographs always have a patina of age and the past? And does this support the notion that each photograph becomes a historical artefact as soon as the shutter is pressed? Every image made is frozen in time, so that when we engage with it, we are inevitably looking backwards. Things that were, rather than are, or will be.

These thoughts came to mind when looking at a Cafe Royal book by Brian Homer, photographer, designer, curator, political animal and co-founder of the seminal photographic magazine *Ten.8* and the 1979 Handsworth Self Portrait project. He has in recent times been raiding his Birmingham archives from the 1970s and '80s to produce his own fascinating photozines as well as collaborating with Cafe Royal. www.brianhomer.com/photography/prints-publications/

Sideburns

Photographs from a previous age can reveal specific times past if they depict men with long hair and sideburns and women in miniskirts, or sporting beehive hairstyles, for instance. Or, in this case, when Brian adds to Harry Taroni's scrapyard title: 'both yard and gasometers gone'.

Brian's zines contain work that was mainly done for reports on topics like urban renewal, immigration and



© BRIAN HOMER

housing. More informational than aesthetic, as he would be the first to admit.

'There was a social purpose to the documentation, but people are now fascinated by how places and people looked half a century ago,' Brian told me. 'Several people in the pictures have contacted me after seeing themselves.'

He gets personal updates from those who remember him photographing in their particular street in Birmingham.

But does black & white – the normal visual lingua franca then – as opposed to colour photography signify something else apart from the fact that it was always easier to make a photograph using black & white

materials than colour until this century when the digital revolution changed everything? Someone wrote then that the colours in photography are black and white.

The colour versus black & white debate nowadays has a nostalgic tinge to it too, but it was a vibrant one 40 years ago, particularly when the colour images of William Egglestone, Peter Fraser, Martin Parr, Stephen Shore and Joel Myerowitz first appeared in magazines and books.

'Colour processing was complicated and expensive in the '60s and '70s even if you had a darkroom kitted out for it,' recalled Brian.

'And photographs were

expensive to reproduce in magazines, and newspapers didn't even try to.'

Indeed, I remember covering the current King's inauguration as Prince of Wales in 1969 in Caernarvon, when the earliest you could see the colour images in print was in a supplement four days after the event.

An interesting and perhaps apposite coda to the colour v black & white and nostalgia debate came from a fan of Brian's who wanted one of his Saltley, Birmingham, photographs from that period.

'He put it on Facebook, but he had converted it into a colour image using AI!'

For further information: www.caferoyalbooks.com



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

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