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Welcome



Whether you live in a rural or urban area, one of our two big features should appeal to you. While Courtney Victoria's close-up nature photography and Brian Lloyd Duckett's night street photography may seem like genres at opposite ends of the spectrum, with nothing in common, there



Courtney Victoria's eye for the small details results in beautiful studies like this one

are many similarities in their modus operandi. While Courtney wanders her local woodlands looking for the small details and quiet moments that capture the beauty of nature, Brian roams the backstreets of London after dark, looking for patches of evocative light, pools of colour, intriguing shadows and silhouettes that, together, convey the seductive and mysterious qualities of cities at night. They are both hunters within their chosen domains, their eyes tuned to instinctively recognise their quarry when they see it. One of the great gifts that photography gives us is the ability to pay attention in a way that few non-photographers do, to notice things that other people just walk past – whether that be a shaft of light glancing across a tree branch or a neon sign reflected in a puddle in a city gutter. If you collect classic cameras you're also a hunter, but one whose prey is found by stalking boot fairs, camera and charity shops and auction sites. Our tribute to Zeiss in the year of their centenary includes some wonderful classics for your wishlist, and left me regretting that I sold my old Contax RTS II. Here's to photography's hunters!



Nigel Atherton

Nigel Atherton
Group Editor

This issue's contributors...



Peter Dench

Peter talks to Brian Lloyd Duckett about his nocturnal street photography and how he has approached teaching the subject in his new book



Amy Davies

Our Features Editor Amy loves cats, much to the chagrin of her dachshund, Lola. Her report on the cats of Istanbul has put the city on her bucket list



Tracy Calder

AP's former Features Editor asks YouTube sensation Courtney Victoria about her approach to nature photography and on sharing her work



Paul Hill

Professor Paul Hill is one of the UK's most distinguished and respected academics. He recalls organising the first photography workshop in 1976



Rich Sibley

AP's former deputy editor is now a leading expert on video tech. He tests the Canon EOS R6 V, a cinema camera aimed at vloggers



Kingsley Singleton

Photo magazine veteran Kingsley gets his hands on Tamron's latest wideangle zoom lens to find out whether it's a keeper

my
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Our cover photo is by Courtney Victoria. Read our interview on page 32

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Amateur Photographer

LOVE YOUR CAMERA

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ap.ed@kelsey.co.uk with caption details and if
we use it we'll send you an Amateur Photographer
baseball cap and a six-month digital subscription
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© GRAEME YOUNGSON

Amateur Photographer subscriber Graeme Youngson took this impactful photo on a hot summer's day in Nine Elms, London. 'The Sky Pool is a spectacular transparent acrylic swimming pool suspended 115ft up between two residential buildings. I had to visit the scene twice before I managed to capture swimmers using it,' he tells us. 'I was fascinated by the sense of negative space and that it isn't immediately obvious whether you're looking up or down.' Fujifilm X-T50, XF33mmF1.4 R LM WR 1/1000sec at f/8, ISO 200

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the deals on page

80



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What's new

Government accused of attacking street photographers' rights

The Home Office has been accused of publishing misleading information about photography in public places in a recent pamphlet aimed at asylum seekers. The pamphlet bluntly states: 'do not photograph or film people in public... you should not take pictures or videos of someone without their permission. This includes taking pictures and videos in public spaces like streets or parks.' The Home Office goes on to warn asylum seekers that these and other activities could see them arrested, affecting their application to remain in the UK long term. In fact, there is no law that bans the taking of photographs of people in public places.

'There is a reduced expectation of privacy outdoors in public places and permission is not required for casual, artistic or journalistic photography,' emphasizes Nicholas Bowman of the City of London and Cripplegate Photographic Society, one of many

concerned parties who contacted Amateur Photographer.

Thin end of the wedge?

Nicholas believes the Home Office is attacking the rights of photographers and should not be allowed to get away with it.

'I have been challenged by overzealous security guards on a number of occasions, and (this) guidance looks like the thin end of the wedge – which could result in our rights being restricted.' He reminds us of widely disseminated guidance from the Association of Chief Police Officers of England, Wales and Northern Ireland, dating back to 2010. 'There are no powers prohibiting the taking of photographs, film or digital images in a public place,' it confirms. 'Therefore members of the public and press should not be prevented from doing so.'

For further comment, we contacted highly experienced street photographer



and regular contributor Damien Demolder. He didn't mince his words either.

'The law is the law – you can't have one rule for asylum seekers and another rule for all other photographers,' Damien said. 'The problem is that after people see this pamphlet, it will reinforce the idea that you can't take photos in public places. It makes me really angry.'

The Home Office had not commented on the controversy at the time of going to press, but another photographer, Tom Hill, is using Freedom of Information legislation to get an official response and to clarify the legal framework for the language used in the pamphlet. You can see the pamphlet online at shorturl.at/NA6BM

The Home Office appears to be publishing misleading information

'This is the thin end of the wedge' – Nicholas Bowman of the City of London and Cripplegate Photographic Society.



New Ricoh GR IVx under development

Ricoh has announced it is developing the new GR IVx compact camera. Rather than just being an update of the Ricoh GR IIIx, the new camera will feature a redesigned 26.1mm f/2.8 lens (40mm equivalent), with eight elements in six groups including three aspherical elements. Other confirmed features include a 25.7MP APS-C sensor, 5-axis sensor-shift shake reduction, 3-inch 1.04m-dot touchscreen, 53GB internal storage, built-in Wi-Fi and 4K video recording at 30/24p (a first for Ricoh GR cameras). Further details, release date and pricing to be confirmed. Ricoh also announced that the GR IIIx, GR IIIx HDF, and GR IIIx Urban Edition models are being discontinued in October.



© AUDUN RIKARSDEN/WILDLIFE PHOTOGRAPHER OF THE YEAR

Ice to meet you

Icy Window by Audun Rikardsen shows a curious polar bear gazing down a seal's breathing hole in the Arctic sea. It is amongst a selection of Highly Commended images released by the Wildlife Photographer of the

Year competition, prior to the announcement of the winners on October 13th. The Highly Commended winners were chosen from a record 65,000 entries from all over the world; other highlights include young photographer

Jack Crockford's swift silhouetted against an incoming plane to Heathrow Airport, and Allegra Hutton's shot of a young leopard chasing a squirrel up a tree in Botswana's Okavango Delta. See nhm.ac.uk/wpy

Is the PEN-F about to be reborn?

OM System has released a teaser video for 'something new,' showing what looks like a digital rangefinder-style camera, much like the Olympus PEN-F. The original digital PEN-F is now considered a cult classic so this new model, due to be announced 9th September, is likely to be extremely popular. No other details have been released at this stage. Look out for more details on our website (amateurphotographer.com) and in our next issue which will be on sale from 22nd September. (You can subscribe on page 80 to be sure of your copy).



What's new

Go wild in the country with 3 Legged Thing

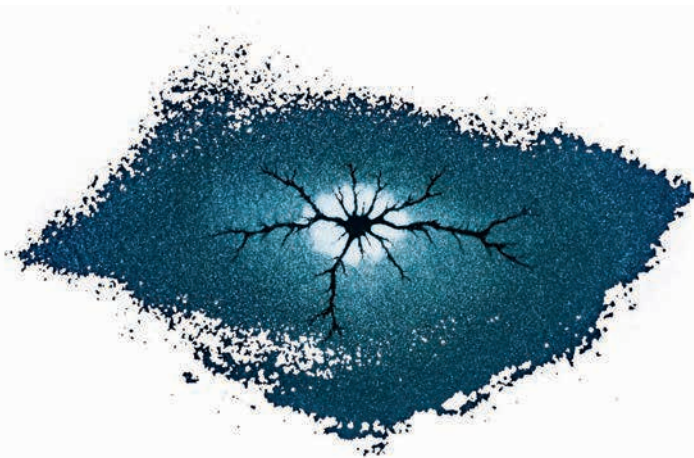
3 Legged Thing has announced Ethan 4, a heavy-duty carbon fibre tripod engineered for photographers and other content creators who work in challenging outdoor conditions (aka the British weather). The '4' in the typically oddball product name denotes the new tripod's four-section legs, which provide a wide range of working heights while enabling a more compact folded length for easier transportation. Made from 3K weave carbon fibre with magnesium alloy fixtures, Ethan 4 supports camera systems weighing up to 60kg whilst weighing just 2.4kg. 'The result is an exceptionally rigid support system for everything from super-telephoto wildlife photography to larger video and cinema camera systems,' said 3 Legged Thing. Other features include an interchangeable flat mounting plate as standard (a 75mm bowl mount is sold separately), enabling the tripod to be configured for both stills and video.

Each detachable leg can also be converted into a monopod or boom arm, while the canopy can be transformed into a tabletop tripod when paired with 3 Legged Thing's optional tripod footwear. Ethan 4 also features the company's new Trigger-Pull leg angle adjustment for rapid deployment on uneven terrain, oversized Helical Strake-style leg locks with an angled grip pattern designed to combat wind, and interchangeable tripod feet to suit different surfaces. Ethan 4 is available now for £449.99



A range of colour schemes are available, including 'lava'

© MARCIN GIBA



From The Last Winter by Marcin Giba.

Minimalist winners

Polish photographer Marcin Giba has been named this year's Minimalist Photographer of the Year for his series The Last Winter, winning him €2,000 (just over £1,714). Marcin beat 6,200 other entries from 66 countries with The Last Winter, which artfully reveal human-looking features, such as eyes and mouths, within abstract landscapes. While curious and charming at first glance, the images also have a melancholy quality – the cold, white winters of Giba's childhood are now few and far between in his hometown, owing to climate change. British photographer Peter Orton, meanwhile, came third in the Night Photography category for his image, Sentinel of the Void. You can see the full list of winners at minimalistphotographyawards.com

THE BIG QUESTION

Have you ever won a photography competition?



Chris Street

I won a national photography competition in The Telegraph's *Young Telegraph* supplement newspaper back in 1994 when I was 10! The prize was a Kodak camera which was presented to me in school assembly. It kick-started my interest in photography too.



Steve Wood

Nope because I refuse to pay to enter them



Patrick Baudry

In 21 years as a professional photographer, I never participated in any...



Terry Allen

No, but came close a few times on the Photocrowd platform, had a few judge merits though.



Stephanie Graham

Nope. But neither have I entered one.



Rik Katz

Completely won? No, but was one of the best in a Smithsonian contest a couple years back and the odd second, third and honorable mentions from my newspaper days



Did you know?

Gaspard-Felix Tournachon, known by the pseudonym Felix Nadar or, simply, 'Nadar', became the world's first aerial photographer in 1858 when he photographed Paris from a balloon using wet collodion plates (which he had to process while airborne). He was also the first person to photograph underground when he took a camera into the catacombs below Paris. His 60m high balloon, Le Géant (The Giant), attracted big crowds and inspired Jules Verne. A natural showman, Nadar photographed many of the leading lights of Paris (inc Bernhardt, Baudelaire, Dumas, Verdi) from his prestigious Paris studio, where he also took this balloon selfie.



Back in time **1941**

Evacuee children travel to school

Early September can mean only one thing – its back to school for the nation's children. Here, a teacher from Dingestow School, Monmouthshire, collects her pupils from the various farms around the district in which they are housed. The children are all evacuees from Folkestone and West Ham, sent to the country for the duration of the Second World War to keep them safe from German bombing. Over 827,000 children were evacuated from British cities in 1939 under Operation Pied Piper, climbing to over million by the end of the war – with another half million young mothers, teachers and vulnerable people joining them.



@harvey_tomo

Yes, the British Photography Awards 2025 in the architecture and documentary categories



@itz_humanoid

Not yet. But definitely one day



Laura Anne Photography

I came 8th in Landscapes in APOTY 2023 - my proudest moment as a photographer.



@mjkneafset

Of course not



PJ McFarland

Photography judging is so subjective. Judges differ on what THEY like. The very reason I don't enter competitions. It's down to the judges and their personal preference whether they like a photo or not



John Barton

Three of my images were chosen as front covers for Ordnance Survey land ranger maps in North West England!



@dominicbeavenphotography

Yes the LCE and BPA

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your photos
and comments
with us on social!

See page 6 for how
to contact us



Eye on the tiger

If you see a man walking around with a large, fake tiger on his back, don't worry, nobody has been spiking your drinks. Wildlife photographer Paul Goldstein is to blame, however, as he's currently in the final stages of a 42-day challenge to walk 1000 miles with a nine-foot tiger costume strapped to his back. It's part of a fundraising mission he hopes will raise £50,000 for frontline tiger conservation projects in India and Bhutan.

Having completed the first 500-mile leg from Holyhead to Southend-on-Sea in July, he's currently gearing up for the next and final stage, walking from Southend-on-Sea to Land's End, finishing on September 12th. "Five hundred miles is a challenge for anyone, but throw in a chest infection, temperatures of over 30 degrees every day and that 13kg 'cat' over my shoulders, and it becomes more of a crusade of endurance."

Paul's driven to do everything he can though, as tigers are facing a bleak future – he notes that a dead tiger's body parts sold



TV presenter Michaela Strachan joined Paul for part of his epic hike

piecemeal can fetch poachers up to \$50,000. Photography has a part to play in the big cat's protection, but 'only a very small part,' he believes, preferring direct action to people simply posting images. 'Social media is infected by far too many pious and often disingenuous chancers pretending their mediocre 'body of work' actually helps these

animals,' he says. 'It doesn't. People know what tigers are and know they're officially endangered. If people want to help, write to your MP about our trade ties with China, or if you have photographed tigers in the wild, sell your prints with all the money going to charity.' To support Paul in his efforts, go to explorersagainstextinction.enthuse.com

A proper eye-catcher for the money



Affordable 28mm lens pancake lens for Leica M

The Leica M system is not exactly known for affordability but Chinese maker Brightin Star has released a 28mm F2.8 silver pancake lens for the Leica mount which is much easier on your wallet.

The 28mm F2.8 Liquid Silver Leica M is a compact manual focus pancake lens with an elegant metallic finish that should particularly appeal to street and travel photographers. As well as the relatively fast aperture, a big selling point is portability – the new lens is just 9.9mm thick and weighs around 125g, despite its all-metal build. Also available in black, the lens can also be used on other mounts via adaptors, including Canon RF, Fujifilm GFX and X, L mount, Nikon Z and Sony E).

Other key features of this attractive new lens include six lens elements in five groups (three high-refractive elements); nine aperture blades; a 0.7m to infinity focus range; 25.5mm filter compatibility and a brass lens barrel. Available now from brightinstar.co.uk for £265.99.

Important notice

You may have seen recent news reports regarding the planned closure of some TG Jones stores, formerly WH Smith. At present, it's unclear whether your local store will be affected. To ensure you continue to receive future issues of the magazine, we encourage you to consider one of the following alternative options, should your local store be one of those marked for closure.

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Opinion Joshua Waller

Pentax is dying - here's what it should do to recover, says our online editor



The Pentax K-01: the company's sole attempt at producing a serious mirrorless camera

“Pentax failed in the transition to mirrorless cameras and since then, the company has regularly reminded us of its commitment to DSLRs. But, with Pentax DSLR sales so low compared to shipments of mirrorless cameras, is it time for this storied company to try something completely different? Before going any further, let's take a closer look at what went wrong with Pentax and mirrorless cameras.

Pentax tried to join the mirrorless camera party back in 2011, but most likely didn't want to release a real competitor to its profitable DSLR business. So it released a mirrorless camera system based around a tiny compact camera sensor – the Pentax Q – with a small choice of lenses, including a range of “toy” lenses (how apt). A number

of models were released as part of the Q range, some with a slightly larger, but still small, sensor. However, at the time, everyone associated small sensors with poor image quality, even more so than now, so the Pentax Q system flopped.

Pentax then tried to make a mirrorless camera using the same large lens mount as Pentax DSLRs, bringing out the Pentax K-01 in 2012. A mirrorless camera with none of the advantages of mirrorless (smaller, faster), and many of the disadvantages of DSLRs (large mount/flange distance, and slow live view focus). It also flopped. With another mirrorless fail on its hands, Pentax went back to making DSLRs and doubled down on its commitment to this format.

Could Pentax make an alliance?

At this stage, perhaps the only thing left for

Pentax to do is to join another lens mount, as there would then be a range of lenses ready to buy. It is unlikely to join Sony's E-Mount but that could be a good solution, with APS-C and full-frame camera body options, and lenses. Or Pentax could join Fujifilm's X-mount: again unlikely, but this move would match Pentax's retro/classic design. This would certainly work for Pentax's APS-C lenses, but it wouldn't be much use for its full-frame glass. The next option would be to join the Micro Four Thirds alliance. This would give access to hundreds of MFT lenses, but it wouldn't make much sense for Pentax's APS-C and full-frame cameras. Finally, Pentax could join the L-mount alliance. Even though it's mostly full-frame cameras in the range, the L-mount alliance also supports APS-C cameras, so Pentax would be well served with lenses and lens support.

‘Q’ whom it may concern

All this is speculation, however. Perhaps the only real choice for Pentax is to bring back the Q system, and embrace the smaller sensor format – then go full retro with film simulations and effects. The system's ‘toy’ lenses could strongly appeal, too. If Pentax re-released the Pentax Q, it'd probably go down a storm and be one of the most popular small mirrorless camera systems, if updated with video features. Anyway, I'm really hoping that Pentax will do something, ideally something different, because at the moment, it seems likely to fizzle away into a company we used to know (and love).

Our online editor since 2021, Joshua has been reviewing cameras since 2004. He previously worked for ePHOTOzine as Technical Editor, and has tons of experience testing gear, as well as industry insight.



Is now the perfect time for the pocket-size Pentax Q to make a comeback?

Do you have something you'd like to get off your chest?

Send your thoughts in around 500 words to the email address on page 6 and win a year's digital subscription to AP



COURTESY NAN GOLDIN

Left: My mother pregnant.

Below: Barbara in a mask, Washington, D.C., 1953

Intimate and raw

Nan Goldin's deeply personal exploration of female trauma is powerful and sublime

Some of the best work that we will ever do stems from a deeply personal place. That's as true for photographers as it is for any other kind of artist.

The renowned American photographer Nan Goldin has made a name for herself photographing love, identity, addiction and the LGBTQ+ community. It all stems from her own personal life and experiences, with a new publication of one of her most important series makes that abundantly clear.

Sisters, Saints and Sibyls is described as a tribute to "all rebellious women struggling to survive in society." It looks at the life of her sister Barbara, whose early death from suicide has obviously had a lifelong impact on Nan.

In this book, Goldin brings together hospital reports, family snapshots and her own photographs. The result is a visual tapestry which explores mental illness, family trauma and female resistance. The tragedy of Barbara's story becomes intertwined with Nan's own, charting both her descent and emergence from addiction.

Nan Goldin is a photographer who can inspire strict dichotomies of response. On the one hand, some embrace Goldin's naked displays of diaristic auto-journalism and recognise the heartfelt pleas to recognise not just the visibility of her subjects, but also their viability as members of society.

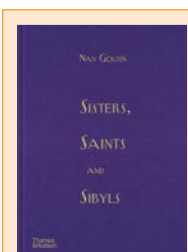
Goldin was just 11 years old when her sister, Barbara, took her own

© HYMAN GOLDIN



life. At such a young age, it was a defining moment in Goldin's life. She knew that her sister's repression of her sexuality had played a large part in her suicide, so at the age of 15 Goldin began to shoot images in order to commemorate her relationships and use the images to highlight issues that may otherwise remain unseen.

To look through this volume is to be presented with uncomfortable truths. That one's life is often accompanied by sadness, which is unavoidable. But there is hope, kindness and joy too. It's an affecting experience to look through the pictures, read the captions and take it all in – when done in one sitting it can be quite overwhelming, but I'd recommend it for precisely that reason. **Amy Davies**



Sisters, Saints and Sibyls by Nan Goldin

£30, Thames and Hudson, Hardback, 144 pages, ISBN: 9780500031049



The first two centuries

As the photography world celebrates its bicentennial, this publication sums it all up perfectly, says **Amy Davies**

This year – or possibly next, is the 200th anniversary of photography. Or at least, the 200th anniversary of the oldest surviving photograph, taken at some point between 1826-1827.

It's safe to say that in those two centuries that have elapsed since, photography as a medium has changed how we see and capture the world.

That's what *This is Photography: The First 200 Years* aims to encapsulate and explore, curating images from some of the world's leading photographers – past and present.

Plenty of big names are included here, such as Zanele Muholi, Man Ray, Edward Steichen

and Barbara Kruger, plus there are some unexpected or lesser-known pieces too.

Right from the beginning with 19th century experiments in fixing light on paper, to the present day where it's estimated that around 1.9 trillion photographs are taken every year, this is a celebration of our favourite artform, craft and science.

Navigating your way through 200 years of history can be a tricky task, to say the least. As such, this book aims to help guide you through it all in a cohesive and structured fashion, being organised chronologically and showcasing key photographs each with a concise piece of text explaining historical,

technical or critical context.

There's also longer essays included by contributing writers and thinkers around photography to help bring a bit more depth to the subject. You'll flick through this book and notice picture after picture of recognisable picture, and now with the additional words to go with it you can start to piece together a proper timeline of the last 200 years.

If you've got a big interest in the history of photography but don't really know where to begin, this is an excellent starting point. From here you could go off and explore some of its topics in-depth, or you could simply enjoy the overall understanding you get from it.

Left: Challenging racial stereotypes
Gordon Parks
(1912–2006), Ella
Watson with three
grandchildren and
adopted
daughter, 1942.

**Right: Photography
as a tool for artists**
Louis-Jean-Baptiste
Igout (1837–1881),
Plate 31 from Album
d'Études-Poses,
c. 1875.

**Below: The first
people ever caught
on camera. Louis
Daguerre (1787–
1851), Boulevard du
temple, 1838.**



**This is
Photography: The
First 200 Years** by
Nathalie
Herschdorfer
£40, Thames &
Hudson, Hardcover,
320 pages, ISBN:
9780500030363

THE METROPOLITAN MUSEUM OF ART, NEW YORK. PURCHASE: THE HORACE W. GOLDSMITH FOUNDATION GIFT, THROUGH JOYCE AND ROBERT MEINSCHEL, 1993



22 L. J. M. DAGUERRE: BOULEVARD DU TEMPLE

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Now - Until 4 October

EXHIBITION Cecil Beaton: *Staging
Icons* at Harewood House, Leeds

Now - 1 November EXHIBITION

Catherine Opie: To Be Seen at
National Galleries Scotland,
Edinburgh

25 September EVENT

*Cyanotype Portraits with Michael
Akuagwu & Jude Amponsah* at
V&A South Kensington, London

26 September EVENT

*Behind the Scenes: Jem Southam's
Photographs* at Royal Albert
Memorial Museum & Art Gallery
(RAMM), Exeter

26-27 September EVENT

Doors Open Days at Edinburgh
Photographic Society

2 - 31 October EVENT

FfotoCymru: various venues, Wales

2 October - 1 November EVENT

PhotoWorks Festival 2026 at
various venues, Brighton and Hove

10-11 October EVENT

Ilfracombe Photography Festival at
various venues

14 October - 15 November

EVENT *Bristol Photo Festival* at
various city venues

17 October

EVENT *Cambridge Photography
Show* at The Graduate Hotel

16-29 October EVENT

Chester Photo Festival at various
city centre venues

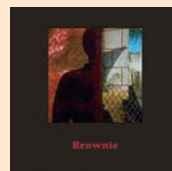
17-18 October EVENT

BOP 26 Photobook Festival at
Martin Parr Foundation, Bristol

**To be included in these listings,
please email ap.ed@kelsey.co.uk
at least a month in advance**



© PHOTOS BY DAVID KATZENSTEIN



David Katzenstein:
Brownie
£45, Hirmer,
Hardcover, 200
pages, ISBN:
9783777445991

Left: Brooklyn, 1980

**Below: Urubamba
Valley, Peru, 1983**

**Bottom: Nahuala,
Guatemala, 1988**

Visual treat

Taken with an old Kodak, these colour-drenched street shots from 1980s New York and Latin America are gorgeous

Since the invention of photography, camera manufacturers have strived for sharper lenses, faster autofocus and escalating megapixels. Today AI can remove elements, create backgrounds and even generate entire scenes to rival reality. Against that backdrop, the book *Brownie* by David Katzenstein feels just that little bit radical.

The photographs in *Brownie* were taken between 1979 and 1989 and were made with the humble Kodak Duaflex film camera, a descendent of the legendary Kodak Brownie that introduced millions to photography at the beginning of the twentieth century. With its fixed focus-lens, waist level finder and square format negatives, it was never intended to be a professional's tool. It was simple, inexpensive and technically limited, which for Katzenstein, became the point.

Based in New York, Katzenstein's photographs have appeared in Rolling Stone, The New Yorker and Condé Nast Traveler. He bought his first Duaflex at a yard sale in 1975 but rather than popping it in a display cabinet, spent the next decade exploring

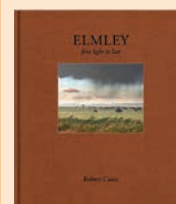
what happens when photographic quality and control were deliberately compromised.

The resulting images lead viewers through the streets of New York to Latin America and North Africa. The 200 pages are rich with saturated colour and layered compositions. The soft focus, unexpected framing and subtle imperfections possess a dreamlike quality, creating their own visual language. *Brownie* is a valuable reminder that lasting images can be made without top-end technology and kit. Untether yourself from specifications, firmware updates and shiny new products and creativity is still possible. The next time you pass a second-hand shop, remember that in the right hands, fixed-focus box cameras costing only a few pounds can become a powerful creative tool.

This is also a book which is a bible of analogue, not just because it was shot on film, additionally because curiosity triumphs over control and intuition over perfection. Katzenstein is an example that great photography ultimately is less about the camera than the person looking through it.

Peter Dench





Elmley – first light to last by Robert Canis

£60, Envisage Books, Hardcover, 208 pages, see robertcanis.com

Some of the images from Elmley Marsh, by Robert Canis

A beautiful day

For nature and wildlife lovers, this lovely book is a splendid edition to your shelf

Sequenced to take you through a “single day” on Elmley Marsh, this book by Robert Canis is actually the result of more than three decades worth of photography.

The marsh is just a 15-minute drive away for the Kent-based photographer, and as such it has become a favourite haunt of his for many years, starting at the very beginning of the 1980s when local naturalist Ted Coleman took the young Canis under his wing.

As soon as Canis himself learned to drive, he became a regular at Elmley, and as the pictures in this beautiful book will attest, the grounds here have provided almost a whole lifetime worth of inspiration and photographic opportunities.

It's a predominantly flat, open landscape. Canis photographs many of the scenes – especially the wild ones – from a hide, strategically placed in the best position to capture whatever lay in front of him depending on the time of day, season or weather conditions.

As we go through the “day” in the

book, we get to see what Elmley looks like at dawn, as the day progresses, then at sunset, and even some astrophotography at night.

Elmley – First Light to Last is a beautiful and striking testament to the power of revisiting the same location time and time again. Becoming at one with the landscape and its inhabitants really is the best way to intuitively know when a good photographic opportunity is about to present itself.

The book has been edited by former AP editor Keith Wilson, known also very well for his work with Wildlife Photographer of the Year. It was designed by Eddie Ephraums, also a highly distinguished name in publishing. Stephen Dalton, the pioneering wildlife photographer and author has written the foreword. The cast assembled to produce this book is nothing short of stellar, and the results speak for themselves.

Hugely recommended, the book itself is as beautiful as the gorgeous photography within. **Amy Davies**



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

The Path of the Eclipse by Karl Cullington

Sony A7 III, Eclipse: Sony 200-600mm G lens, 1/800sec at f/9, ISO 100, 400mm, using a solar filter. Foreground: Tamron 25-200mm, 1/1250sec at f/6.3, ISO 200, 123mm

I photographed this at Godrevy Lighthouse in Cornwall, during the partial solar eclipse on 12th August 2026. I wanted to capture the journey of the eclipse across the sky, with the lighthouse giving the image a sense of place. The final image is a composite, combining a sequence of the eclipsed Sun with a separate photograph of the Lighthouse.

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

**PRIZE
WINNER**



Crossing the Tyne by Martin Lindsay

Nikon D850, Nikkor 24-70mm F2.8, 1/200sec at f/2.8, ISO 100

This image was captured during the recent heatwave on the Shields Ferry, which takes commuters across the River Tyne between North Shields and South Shields. I noticed the subject in the corner and thought the seats and ceiling light acted as leading lines. The warm tones of the light on her skin complimented the blue seats and her clothing, so I went for it.

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

Website: [**www.martinlindsayphotography.co.uk**](http://www.martinlindsayphotography.co.uk)

What's new

 
**Your best
Photos**

Bronze I by Barbara De Matos

Canon EOS-M, Canon
FD 50mm f/1.8 S.C. (via
adapter), 1/4000sec at f/5.6,
ISO 100

Shot in West Mersea, Essex,
this image is an exploration of
warmth and light. Adapted
Canon FD vintage glass softens
a bright summer sun, bringing
out matching tones in wood and
skin. I wanted to capture a
moment of ease—the human
form becoming as quiet and
grounded as its surroundings.

Instagram:
@notsomeoneyouknow





What's new



Your best Photos

Sunset Silhouette by Ann Bruen

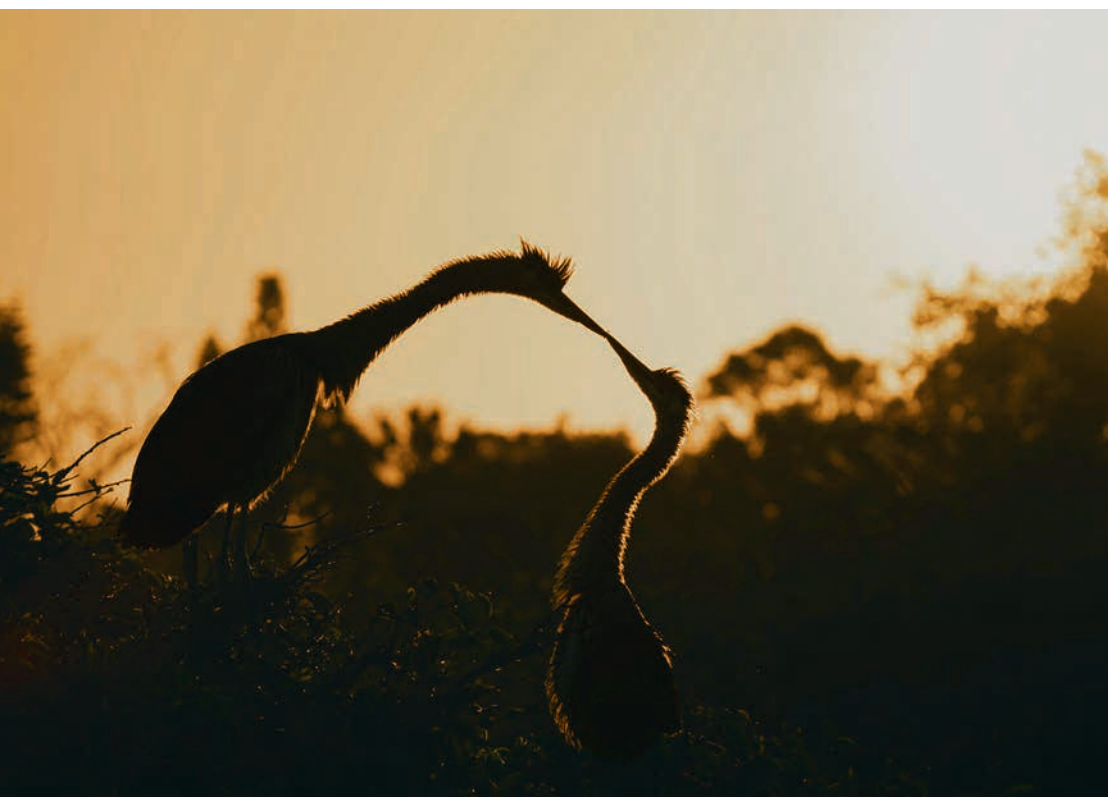
Canon EOS R6 Mark III, Canon RF 100-500mm
F4.5 - 7.1, 1/400sec at f/7.1, ISO 100

A beautiful July sunset from Burrow Beach, Co. Dublin lit up this swimmer silhouette on a balmy evening. The hazy multi-coloured sun was most likely caused by smoke drifting across the Irish Sea from wildfires in the Wicklow Mountains and Wales.

Instagram: @ann.bruen

Facebook: Photography by Ann Bruen

Web: annbruen.com



Touching Moment by Spencer Hao

Sony A7C II, Sony FE 200-600mm f/5.6-6.3 G OSS,
1/2000sec at f/9.0, ISO 640

Two juvenile Great Blue Herons gently touch beaks as the rising sun illuminates them from behind at Wakodahatchee Wetlands, Florida. Captured during nesting season, this fleeting interaction reflects the quiet bonds that develop as young herons grow before leaving the nest.

Instagram: spencerhao.photos

Want to see your pictures here?

Simply share them with our Instagram or Facebook communities using the hashtag **#apicoftheweek**.

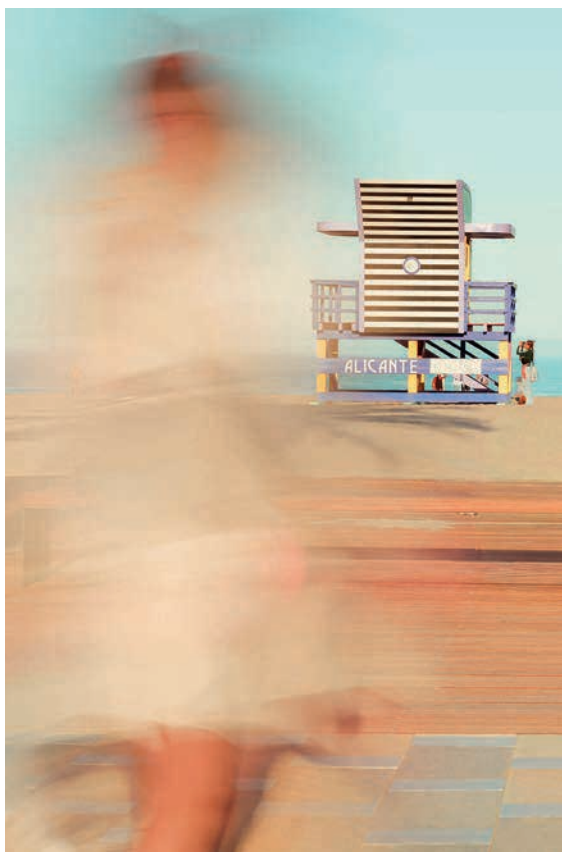
Or you can email your best shot to us at ap.ed@kelsey.co.uk.

See page 3 for how to find us.

Your best IRYS Photos

We've partnered with Irys to share your best photographs!

Irys is a new photography-first app, made by photographers for photographers. Designed to give images and the people who make them the space they deserve. For a chance to feature on this page: create an account on the Irys app, visit our profile and submit your images to the "Your Best Photos" group. Two images from the group will be selected for publication in every issue and on our social media. *You can find Irys in the Apple and Android app stores*



Woman in White by Verona Villar

Panasonic Lumix S5 II,
Sigma 28-70mm F2.8 DG
DN Contemporary L-Mount,
1/3sec at f/11, ISO 125

This photograph is part of my ongoing project Between Stillness and Motion, which explores moments that usually escape our perception. Using long exposure, I reveal the contrast between stillness and movement, transforming an everyday urban scene into a layered image where different rhythms coexist within a single frame.

Instagram:

@veronavillarpotography

Irys: Verona Villar

By way of me by Ange-Lise Boulaud- d'Estriché

Canon EOS 5D Mark IV,
Canon EF 24-105mm
f4L IS II USM, 1/80sec at
f/5.3, ISO 100

This photograph belongs to a series inspired by Audrey Hepburn's life. It explores the tension between her longing for freedom and independence and the era that confined her. I used a mirror to amplify this conflict between inner identity and the perception of others. The white represents what could be.

Model: Angèle Soularue

Irys: @Angelise

Instagram: @oxyoxy7



Amateur Photograp

Your chance to enter the UK's most prestigious com

Round six People and Portraits

People remain one of photography's most compelling and accessible subjects. Whether your portrait is made on the street, at home or in the studio, candid or carefully directed, the strongest images do more than record a face, they reveal character, emotion or a fleeting moment that might otherwise pass unnoticed. A successful portrait can be a genuine collaboration between photographer and subject, or the result of patience and observation. If you're working with a posed portrait, resist the temptation to overcomplicate things. Simple lighting, uncluttered compositions and natural expressions often create the most memorable results.



Your guest judge

Arteh Odjidja is a London-based photographer, author and podcaster of West African heritage. Known for socially impactful portrait work and his book *Fear and Dreams: Migrant and Refugee Stories*, he has exhibited at Tate Modern and the British Museum and across the US. He also hosts *One of One*, a podcast on purpose, identity and human creative potential.

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 Six - People and Portraits

APOY34340026



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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.



her of the Year

petition for amateur photographers



£24,000
worth of
prizes

visit www.amateurphotographer.com/apoy

APOY 2026

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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.



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.

*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

Picture Perfect

BEST SHOTS: ARCHITECTURE

One genre. Three photographers. Three standout images. For this issue, AP invited three **ARCHITECTURE** photographers to share one image they consider among their best. From split-second decisions to carefully crafted compositions, they reveal the thinking, technique and experience behind the shot, offering insight into not just how the image was made, but why it matters.

Jim Stephenson

Jim Stephenson is an architectural photographer and film maker based in England, working worldwide. Traveling extensively, he has documented architecture for some of the world's leading designers. His images are known for showing how people interact with buildings, and his work leans closely to a documentary style. **Instagram @clickclickjim**

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

This is from 2013 at the Serpentine Pavilion in London, designed by Sou Fujimoto. Every year the Serpentine Gallery commission a different architect to design their summer pavilion and I used to photograph the process, from construction to completion. I was at the start of my career and this was one of my first high profile commissions. There's very few of my own photos from the early days that I still look at, but this is one I come back to; I think it ignited something in me that led me to develop my own style.

What was happening just before and after this frame?

Usually architectural photography is a peaceful genre. The annual opening at the Serpentine is not that! It's one of the few occasions a building makes the news, so lots of freelance and agency press



photographers come down. At times it feels like a scrum. Here, Fujimoto has climbed into his building and the collected photographers are clamoring for that key leading photo of him. Immediately after this moment they all dispersed. Sou wandered off, but he recognised me; we got chatting and I quietly got my own photo of him!

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

I remember thinking it would be best if the viewer didn't see Sou in the frame, but I also had to show enough of the building to make it architectural. The viewer probably isn't aware there's a portrait of a person being taken, which I like. I wanted to give the impression that the building was the star. I know those photographers aren't paparazzi, but it sort of looks like the bundle of photographers you'd get in the 90's photographing some celebrity arriving at a party somewhere.



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

This was an instinct photo, nothing was consciously lined up. I worked (still work) with two cameras - a Nikon DSLR on a tripod with three tilt shift lenses and a second camera, a Fuji XT-2, which is used handheld. That whole second camera setup is specifically for documenting fleeting moments. Quick setup, reacting to what's happening around me. When I first started out I did a few weddings to make ends meet. I wasn't great at it, but I did learn a thing or two about working at speed and reacting quickly!

What was the biggest challenge in making this photograph?

As I said, this was near the start of my career, so I think the big challenges were internal and mostly down to confidence. Telling myself I was supposed to be there.

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

This photo has always stuck with me. I think before I took it I rarely had people in my photos. I wanted to, but I wasn't confident enough for it. It felt easier to photograph the building empty, but ultimately I felt my images were flat as a result. After this, I got a buzz for documenting people interacting with architecture, rather than just architecture as a sculptural object. That's stayed with me and I continue to work like that.

Was it luck or judgement?

It's always a bit of both isn't it? No luck without judgement. No great photos without luck!



Nick Guttridge

Nick Guttridge is an international architectural and interiors photographer with over 20 years experience. Based in London and Cambridge, Nick works throughout the UK and abroad. His photographs have enduring appeal and have been published widely. **Instagram @nickguttridge**

Tell us about this image

This photograph was made inside Turner Contemporary in Margate. Rodin's *The Kiss* sits in the foreground, with the sea and horizon visible through the gallery's windows. I chose it because it brings together several things that interest me in architectural photography: art, architecture, landscape and light.

The sculpture is intimate and organic, while the gallery is calm, geometric and precisely ordered. The view of the sea adds a third element and gives the room a strong sense of place. Finally, there is the moment at which the sunlight has travelled down the wall and is just touching the floor.

What happened before and after?

I was refining the viewpoint and watching the light change. With architectural photography, there is often one transient element that brings the picture to life. Here, it was the sunlight moving across the right-hand wall.

Before this frame, the bands of light had not quite reached the floor; afterwards, they continued to move and the balance changed. I made other photographs in the gallery that included visitors. The long exposures allowed some people to become blurred while others remained still, which created an interesting combination of movement and permanence. For this image, however, the empty room felt more appropriate.

What creative decisions did you make?

The composition was very precise. I used the camera's X and Y movements to control the framing and geometry independently, rather than tilting or shifting the whole camera. The sculpture is placed low and to the left, leaving a generous amount of space for the window, the horizon and the light on the wall. I wanted the image to feel balanced but not symmetrical.

The dark ceiling provides weight at the top, while the lit wall opens the composition on the right. I was also careful not to make the sculpture dominate. It's an important subject, but the photograph is equally about the room and how it frames the artwork and landscape.

Can you share the technical details?

I photographed it using an Arca-Swiss F-Metric, a specialist architectural camera, with a Rodenstock 35mm lens and a Leaf Aptus 22 digital back. The exposure was around 1/8 sec at f/11 and ISO 25. The Arca-Swiss gives me a degree of precision that I prefer to 35mm cameras and shift lenses. Its movements allow very exact control over perspective, framing and the elements in the image.

The Aptus 22 had relatively large pixels which gave the files a particular quality that I liked. Working at ISO 25 naturally produced longer exposures. In architectural interiors, I often used that to my advantage, particularly when people were moving through a space.

What was the biggest challenge?

The main challenge was bringing precision and timing together. The architectural elements could be carefully controlled, but the sunlight could not. I had to establish the composition, then watch and wait for the light to reach the right point. It is easy to become so absorbed in geometry and arranging the frame that you miss the fleeting part of the photograph. Here, the technical preparation had to be complete before the light touched the floor.

What does this photograph mean to you?

For me, it demonstrates that architecture isn't static. A building may be made from concrete, glass and steel, but our experience of it is constantly changing through light, weather, movement and occupation. The architecture here creates relationships: between sculpture and room, the interior and the sea, and the solidity of the building and the fleeting nature of sunlight. I would like readers to see that architectural photography is not simply about recording what a building looks like. It can also communicate what it feels like to be there.

Was it luck or judgement?

It was judgement helped by luck. The composition, camera position and technical control were deliberate. I had recognised what the light was doing and anticipated where it was going. But there is always an element that cannot be entirely planned. The light arriving at exactly the right point, with the gallery momentarily empty, gave the image its final coherence. Luck tends to be most useful when the camera is already in the right place.

What did this image teach you?

It reinforced my belief that greater resolution does not necessarily make a better photograph. The character of a camera or digital back, and the way it responds to light, can be more important than the number of pixels it produces. It also reminded me that precision and patience are complementary. The more carefully the fixed elements are controlled, the more freedom you have to respond to the unpredictable ones.

What advice would you give to others?

Do not start by taking photographs. Spend time looking at the space and understanding how its elements relate to one another. Watch the direction and movement of the light, and decide what the photograph is really about. Use camera movements carefully rather than simply correcting everything afterwards, and do not assume that the widest possible view is the most informative.

A strong architectural photograph often depends as much on what is excluded as on what is included. Above all, establish the composition before the decisive light arrives. When it does, you may not have very long.



Jack Flemming

Based in London, Jack Fleming is a Multi-disciplinary Graphic Designer and Photographer. After graduating from Norwich University of the Arts in 2014, he has gone on to work for some of the world's biggest brands. He has built up an architecture photography following on Instagram and has recently published a course with Domestika based around creating geometric compositions.

Instagram @architecture_anatomy

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

This photo is from Lombard Wharf in Central London, its one of the first buildings I remember seeing that made me think

differently about architecture. It was taken late afternoon on a sunny day during a heatwave in London.

What was happening just before and

after this frame?

Next to this building is a very busy walkway with runners and cyclists so I was dodging them whilst trying to get the angle just right. The sun was also peeking out from behind clouds, so my timing had to be right.

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

For my style of photography, positioning your camera is key, in this case it helps you to exaggerate the shape of the building and get more flow into the final photo. Another key decision was about sunlight, this building would look totally different in the morning versus the late afternoon.

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

I like flexibility in my setup to help me switch things up last minute and some of my favourite shots are from just trying a completely random angle, my poor SD cards are never empty! For this photo having my trusty 28-75mm lens and the right time of day were the key decisions in making this photograph the way it is.

What was the biggest challenge in making this photograph?

My biggest challenge for this photograph was not getting hit by a cyclist or a runner, always keep your wits about you!

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

This building represents the ignition of my passion for architecture and photography. Early on in my architecture photography days, it helped me get out of a funk and see things from a different perspective. I've revisited this building over a hundred times and always come out with a different photo which is one of my favourite things about it.

Was it luck or judgement?

It's luck in the sense you never know what you're going to get with London weather but good judgement in knowing what I could achieve from a certain perspective.

What did this image teach you?

This shot taught me about the importance of light and colour, and it also taught me a lot about what you can achieve with different perspectives and how it can change the impact of a photo.

What advice would you give to someone trying to make a similar shot?

I think if you are indecisive over whether to take the shot, take it anyway, you miss 100% of the shots you don't take. Think creatively – you never know what you could achieve.

Mixing the familiar with the fantastic

Courtney Victoria might have more than 80k subscribers to her YouTube channel but attracting a big following has never been part of her plan. For her, the real win lies in getting outside and capturing the extraordinary in the ordinary, as **Tracy Calder** explains

Having attracted more than 82,000 subscribers to her YouTube channel, outdoor photographer Courtney Victoria has some advice for would-be filmmakers. 'It's easy to go into teacher mode, but

you need to relax and talk to the camera as though you're talking to a friend,' she suggests. 'Just allow your personality to shine through and have fun with it.' Her quietly confident air and powerful photography have secured her many

Left: And I name you Tom

Right: Summer's Flow

fans, but building a large YouTube following was never her real goal. 'I just let it happen organically,' she says. 'If you're trying to start or grow a YouTube channel, it's important to know why you're doing it. You don't need the whole world to watch; you just need a small group of people who will invest in you.'

Dealing with criticism

But what happens when this small group grows to more than 80k? How does Courtney deal with criticism, for example? 'Not everyone is going to resonate with you as a person, or your style of video,' she warns. 'I sometimes cringe if one of my videos does really well because the algorithm will then push it to new audiences, and I'll start getting comments from people who don't know who I am or what I do and come in with criticism or mean comments. On these occasions, I just think, this isn't for you, so don't watch it!'

Waiting to be ready

Courtney began making YouTube videos while living in South Korea and teaching English as a second language. Having arrived in the country, she was sent to work in a rural province, which wasn't quite what she expected. 'I remember



About Courtney Victoria

Courtney Victoria is an outdoor photographer based in southwest England. While studying scenography, theatre design and fine art at university, she was introduced to film photography, which set her off on a new path. After four years living in South Korea – where she developed a love for landscape photograph – she moved back to the UK and can now be found exploring local woodlands and forests. Courtney's popular YouTube channel shares the process and journey behind her images. See www.courtneyvictoriaphotography.com.



idea of where I was living, and there was absolutely nothing to go on,' she recalls. To ground herself, she started making videos of her experiences and taking pictures of the surrounding landscape. Then, one day, she decided to combine the two. To begin with, she hesitated to share her videos online. 'If I could go back, I would tell myself to just do it,' she smiles. 'You'll never feel ready to do these things.'

The need to stay flexible

While shooting videos might have been new to Courtney, some of the skills it requires were not. Having studied scenography, theatre design and fine art at university, she knew how to work with shape and colour, and she knew how to prepare a storyboard. But knowing these things and applying them to a different medium was easier said than done. 'I still had to go through an experimental phase,' she says. Along the way, she learned the importance of remaining flexible. 'Anything can happen when you're outdoors,' she smiles. 'The weather can change or you might not find what you were looking for, so you have to keep adapting.'

Keeping things fresh

While living in South Korea, Courtney developed a passion for landscape photography. 'I used to do a lot of hiking there,' she reveals. 'There are so many national parks and mountain ranges to



COURTNEY'S TIPS FOR SUCCESSFUL FUNGI (AND SLIME MOULD) PHOTOGRAPHY



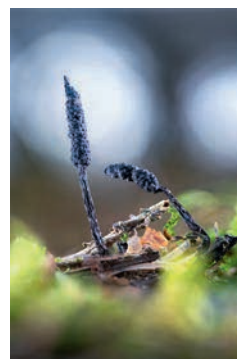
Play hide and seek

Fungi are good hidiers; they often grow in places that you wouldn't normally look when you're out for a walk in the woods. Initially you will be blind to them, but the moment you spot one, you will start seeing them everywhere. It's like you awaken the art of seeing mushrooms!



Do your research

A guidebook can be useful to identify species, but I also note interesting findings in my journal. I've just finished a slime mould project, and used a book written by a man who spent a decade documenting them in the Forest of Dean. He found more than 100 species.



Make it automatic

The fastest way to improve your technique is to practice until you don't need to think about it, then you can concentrate on the creative side. Stability is one of the biggest issues with macro photography, so take your time setting up – and remember, a tripod can be useful!

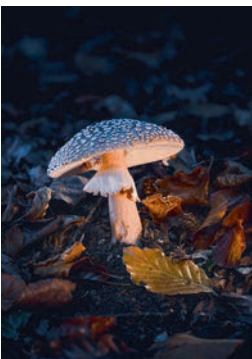
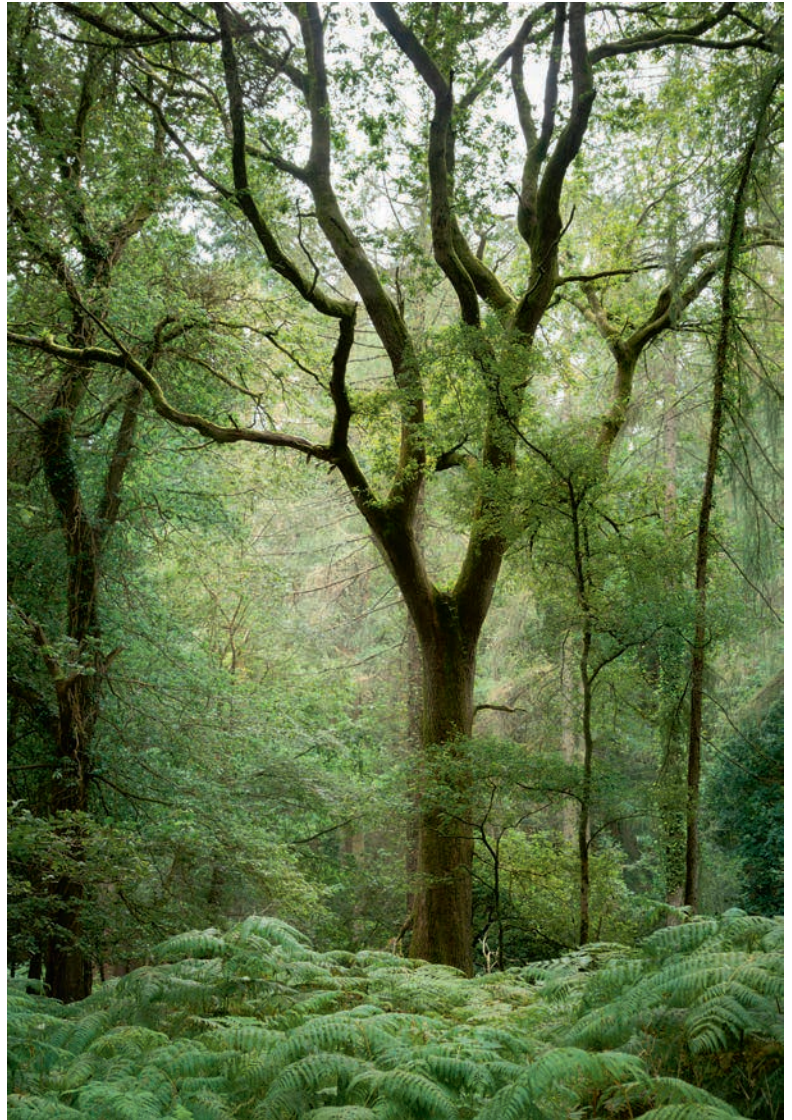


Top left: Autumn Fungi Study

Left: Beneath the Ferns

Above: Edge of Season - Tekapo, New Zealand

Right: Forest of Dean Study



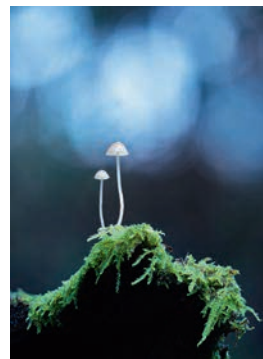
Add one light at a time

Add one light at a time and observe how it changes things. I like to use a modular light system from Adaptalux Studio, but if I'm out for a walk, I just carry a SmallRig Cube Light in my pocket. A reflector can be useful for lifting shadows under mushroom caps.



Explore your local patch

Visiting grand vistas and iconic places is great – I love to do that occasionally – but finding your own places and scenes to photograph is really satisfying. It also means that you won't be taking the same pictures as everybody else.



Think outside of photography

I'm a big fan of fantasy books and films, and I love to look for the extraordinary in the ordinary – there might be a tree dipping its branches into a pond, which makes it look like it's fishing, for example. Sometimes it's good to look outside of photography for inspiration.



➤ explore, so anytime I wasn't working I was out hiking, and I would take my camera with me.' Moving back to England in 2020, she realised she'd become overly familiar with the UK landscape. This presented a good opportunity to change things up. 'When the place you live in becomes too familiar, you sometimes stop seeing the extraordinary in it,' she suggests. To keep things fresh, Courtney started photographing more intimate natural scenes. 'It allowed me to notice extraordinary things within those daily landscapes,' she explains.

Moving in close

Living close to the Forest of Dean in Gloucestershire, Courtney is constantly inspired by the plants, trees and fungi she finds on her local patch. 'I love being among the trees,' she says. 'But photographing woodland is challenging – you need to be observant, attentive and mindful to find small scenes in a huge forest. It's a good exercise in noticing.' A few years ago, Courtney Victoria stumbled across a mushroom in the forest and realised that she must have walked past hundreds of them over the years and never paid any attention. 'After that, I made it my mission to find and photograph them,' she recalls. 'It became a joyful game of hide and seek.'

Try before you buy

Courtney already owned a secondhand macro lens, so she

Above: the Ancient Keepers

Right: Into The Chasm. Haast Pass, NZ

Facing page, top: Winter Oysterlings

Facing page, lower left: Nature's Hat Stand

Facing page, lower right: Three's a Crowd



EQUIPMENT

Courtney uses a Nikon D850 and an Olympus OM-1 Mark II for photography. 'The D850 is a great all-round camera, while the OM-1 Mark II feels like a miniature DSLR because it does everything while still being relatively lightweight,' she says. For filming, she works with a Nikon Z30. 'It's a dinky camera,' she smiles. 'My camera bag is already quite full – especially when I'm shooting macro – so I want my filming kit to be as small as possible.'



decided to begin her game of hide and seek with this. 'It was okay to start with, but when I got really into macro, I realised it wasn't up to the job,' she reveals. 'It made funny noises and the barrel started to creep.' At this point, Courtney decided to upgrade, and she now uses a Sigma 100mm f/2.8 EX DG OS HSM Macro lens for macro work. Of course, the cost of a macro lens can be prohibitive for some, so she recommends trying extension tubes or screw-on 'filters' before committing. 'Telephoto lenses are also good for isolating intimate scenes,' she adds, 'but obviously you've got to stand much further away from your subject.'

Moving beyond a record shot

Courtney likes to use natural light where she can, but fungi often grow in dark, damp places, so this isn't always possible. 'If I'm going out for a few hours – concentrating on one or two subjects – I might take a whole lighting setup with me,' she reveals. In these instances, the magnetic modular lights from Adaptalux Studio earn their keep. 'I like to start with natural light, then add one light at a time to see how far I can build it,' she explains. 'What I'm trying to do is take the scene from documentation to art.' Using carefully placed lights, Courtney Victoria sets to work



highlighting different aspects of the scene and creating mood and atmosphere. 'I think you can draw out the different personalities of the mushrooms this way,' she laughs.

Interestingly, Courtney takes inspiration from fantasy books and



films, mixing the familiar with the fantastic. 'I love to explore how trees can appear humanlike and fungi can become characters,' she smiles. It's a magical world, and Courtney knows just how to capture it.

AP

Learning to see in the dark

Brian Lloyd Duckett's new book encourages photographers to forget technical perfection, embrace ambiguity and, above all, slow down. **Peter Dench** discovers why photographing the streets at night requires a different way of seeing...

Everything changes after dark. At nightfall the familiar suddenly becomes strange. The high street transforms into a stage, reflections become portals, shadows conceal as much as they reveal. Every passer-by, bus passenger or night-shift worker can briefly become the protagonist in an unfolding scene.

Night photography isn't simply daytime street photography with the lights dimmed. For Brian Lloyd Duckett, it's fundamental that photographers realise dark streets require a different approach. In his new book, *52 Assignments: Night Street Photography*, the 52 weekly assignments range from neon lights, silhouettes and rainy nights to still lifes, reflections and intentional camera movement. Some instruct to photograph in an Edward Hopperesque style or to shoot like Daido Moriyama. It's not simply a tick-list to produce 52 photographs, but to encourage street snappers to develop a considered way of seeing.

'I'm doing more sort of documentary street photography now than ever before. And again, I think that's a little bit harder at night, really, unless you've got some really good pre-formed ideas for stories,' Duckett tells me over Zoom. Duckett describes his own day time

photography as, observational, candid and at times, direct. At night, his approach morphs.

'Night shooting for me is almost the opposite of that. It is about the aesthetic. It is about light and colour and form far more than during the day,' he says.

At the heart of the book is that distinction. Darkness isn't a problem to overcome but a compositional tool. The frame can become simpler, even stronger with less information available. The photographer can choose what to reveal or hide - a pool of light can isolate a figure and everything peripheral disappears into shadow. Darkness leaves something to the imagination. Duckett calls for learning to see the "evocative" rather than the obvious.

Less is more

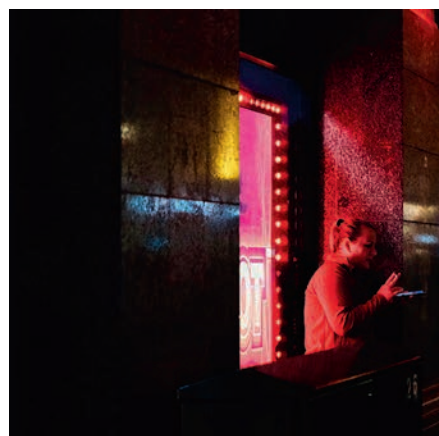
Withholding information from the viewer is one of his favourite techniques, allowing the viewer to construct a narrative from what the photograph leaves out. In assignment 05, *Hold It Back*, photographers are encouraged to use layers, reflections, foreground obstructions and light to conceal parts of a scene. 'It's about the unseen, the half-seen, and the guessed-at more than the explicit,' Duckett writes in the book.



@PHOTOGRAPHYINTHESTREET

Above: The figures are recognizable as people but are sufficiently out of focus to give an abstract feel, and the yellow glow makes this image pop. Photo: Martin Poulson

Right: The red light nicely picks out the figure in an otherwise dark frame. Photo: Patricia Lynn Wood





@REDCOLLARIMAGES



Duckett's eyes brighten discussing Saul Leiter who he points to as a master of this approach. In his *Shoes of the Shoeshine Man* series, instead of photographing the workers' faces, Leiter captures the heavily worn shoes from a ground-level perspective. This allows the viewer to imagine who they are and what they are doing.

A photograph in the book showing a cat in a lit window is an example. The animal is partly lost in darkness, with a pool of light falling onto the street. It is atmospheric, but the important thing is that the

photograph doesn't immediately explain itself. 'I like people to look at a picture sometimes and just formulate their own story. Try to not see straight away what's going on, but just to think about it and look at it and consider it,' Duckett says.

Where darkness naturally removes information, it's an approach particularly suited to the night. The book's *Ambiguous Street* assignment stretches the idea, encouraging photographers to make pictures that "refuse to explain" themselves. Obscured faces, reflections, mist, steam and movement are tools to

create uncertainty. Duckett even draws upon our childhood fears in his thinking. 'When we were kids, we all had a kind of fear of the night. I think it's quite nice to bring this mystery and this kind of tension into night shooting.' That's not to suggest that Duckett advocates manufacturing melodrama. He remains wary of the overly processed, heavily cinematic night approach. While the book acknowledges the popularity of the cinematic look, Duckett believes it works best when used subtly rather than relying on familiar





teal-and-orange colour grading. Duckett embraces the technical chaos that photography at night can bring. Exposures become more difficult, autofocus can go AWOL, shutter speeds plummet and ISO rockets. Highlights blow out. Focus can miss. Colours can behave strangely. Grain appears. His willingness to let things go wrong is refreshing. 'There's this kind of camera-club mentality where you're constantly chasing perfection. The composition has to be perfect. It has to be perfectly sharp. There can't be any blur anywhere. You have to follow all the rules.' Basically, he's saying, so what - arguing that night street photography is the perfect opportunity to challenge or escape that mindset. One assignment, *Embrace the Grain*, goes further, making grain itself the point of the photograph. 'Embracing the imperfections and just being a bit more creatively loose and free flowing with it is going to bear fruit,' Duckett adds.

There's a danger that in an age of increasingly sophisticated cameras and software that creating a

technically immaculate file becomes the photographer's priority, overriding why they were making photographs in the first place. Grain, blur, colour casts and blown highlights can become part of the visual language of imperfection. The book's unfussy technical advice aligns - travel light, use a fast lens, embrace high ISO and don't become obsessed with perfection.

Go fish

As an alternative to hunting with speed and hoping that a good photograph will present itself, Duckett likes to go "fishing." A practical idea where you find a good location, compose a frame and wait for someone to enter it or something to happen against an interesting background, poster, light or reflection. It's harder than it might sound. 'I think at night you've just got to be super patient. You will spend more time waiting for a scene to evolve and develop than you would do kind of just walking around spontaneously shooting,' suggests Duckett.

Shooting at night has made





Left page, top: an empty phone box made an evocative cinematic mood

Left: People who make an effort with their appearance are likely to agree to a portrait

Top left: Photos like this invite the viewer to construct their own narrative

Top right: Solitary drinkers outside pubs and bars are good subjects

Above left: The solitary person and warm glow create a Hopper look

Above right: Take care to position a subject relative to the foreground

Right: Wet streets, colorful reflections
Photo: Pete Moose Jousiffe

@MOOSE_PHOTOGRAPHY_UK



Duckett more patient than shooting during the day. 'In the day you can get away with flat light but at night it is almost completely light dependent,' he says. The book repeatedly returns to this idea. In assignments involving silhouettes, mysterious figures and reflections, photographers are encouraged to find the light or background first and allow the street to perform in front of them. The photographer turns from hunter to fisherman. Establish the conditions and wait for the right moment to arrive.

Duckett has encountered photographers attending his Saul Leiter-inspired workshops hoping to learn how to make pictures exactly like the American great. 'I think this is completely the wrong way to look at it. If all you want to do is copy them, it's too easy. It's low-hanging fruit,' he says. Leiter along with Moriyama and Hopper are part of the journey, not the destination. 'You've just got to give them the tools to use some of those approaches in composition or exposure or conceptualising. There is no way that they can



shoot pictures that look like 1960s or 70s America in London in 2026,' he says. The distinction between influence and imitation is subtle but important. The Moriyama inspired assignment can encourage photographers to embrace darkness, grain, high contrast and instinctive shooting without asking them to reproduce his photographs.

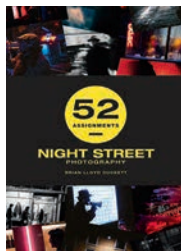
Duckett's message goes beyond 52 individual assignments, he is a passionate advocate of long term projects. He reckons around 80% of photographers attending his workshops have never previously considered undertaking a street photography project. Duckett talks of the project being more than just a reason to go out but also a framework through which they become more alert to what is happening around them.

That doesn't mean you ignore a banging photograph if it doesn't fit with a project. He estimates that around half the photographs he makes when shooting at night don't belong to any project. 'Spontaneous shooting and projects are not mutually exclusive. They just work really well together,' he says.

Right: A deserted street, and the cat in the lit window make a super shot. Photo: Derek Darke

Below: Cafe and pub culture make a great subject

Bottom: Travelers are too glued to their phones to notice you, like this woman on the Venice vaporetto



52 Assignments Night Street Photography by Brian Lloyd Duckett, Ammonite Press, £12.99, available online and from all good bookshops • ISBN 9781781455081



The 52 night street photography assignments aren't setting restrictions as much as giving photographers a reason to start looking – which is a useful lesson.

Duckett's established night street photography workshops consistently sell out. Social media has helped fuel interest from photographers seeing posts of atmospheric images and wanting to achieve something similar themselves. The book is intended to provide that push, whether the reader is new to street photography or already experienced but in need of fresh inspiration.

For Duckett, the book is the starting point. He wants the assignments to propel the photographer outside into the night to develop their own ideas

and continue to evolve as story tellers. You'll find more advice about how to pay attention over what settings to use on your camera.

A familiar street won't look the same after dark. Look for the edge of the light. Notice what is reflected. Wait for somebody to enter the frame. Allow some of the darkness to remain unexplained. And don't worry too much if the photo isn't pin sharp.

As Duckett suggests, the night has already done half of the work for you. You just have to learn how to see it.

AP

You can purchase 52 Assignments: Night Street Photography from Gifts to Me for only £10.40 (+P&P) Usually £12.99. Visit giftstome.co.uk and use the code R6201. Offer ends 07/02/27 February 2027

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Forever a Snapshooter

The original photography workshop

Fifty years ago, workshops in Britain were where carpenters made cupboards and where watches were repaired, but in 1976 **Paul Hill** and his late wife Angela used the word to describe The Photographers Place. Martin Parr thought it was 10 years ahead of its time. Here, Paul recalls its genesis and remembers those legends of photography who came to Derbyshire and influenced a generation of photographers.

During the early 1970s I balanced my freelance work for publications like The Guardian, The Sunday Observer and Financial Times with occasional part-time teaching. Then in 1974 I was offered a full-time position at Trent Polytechnic, Nottingham.

The previous year I had organised a Society for Photographic Education summer school for photography lecturers at the poly that we called a workshop which, believe it or not, was not a word used in photographic education in the UK then.

We had pinched the idea from the USA, where 'workshops' had emerged as a response to the burgeoning interest in contemporary photography as a medium of self-expression.

I was a member at the time of Co-Optic who had as members the late Chris Steele Perkins, Larry Herman and Brian Giffin, Ron McCormick, Homer Sykes. Val Wilmer, Gerry Badger, Mark Edwards and Paddy Summerfield.

Co-Optic organised one exhibition

and three seminars and talked about organising American-like workshops but they didn't happen.

I was particularly interested in the workshop idea, and even booked on one in New York State, but for family reasons couldn't go.

My new job in Nottingham meant a move from Wolverhampton where we had based our photography business. We had sold our house there very quickly, so we urgently had to find a new family home.

As we turned a corner on a single-track lane near Ashbourne in the Derbyshire Peak District there was the property we had arranged to view. But it was not what we were expecting from the estate agent's description. There were two buildings and one was a wreck!

But it was Damascene moment. Maybe 'the wreck' could be turned into a place for workshops? If my new full-time job didn't work out, perhaps I could turn it into an 'alternative' teaching space, studio and darkroom.

In addition to my new job, I spent the next 2 years making 'the wreck'

Below: Lunch break on field trip with Fay Godwin (back row 4th from left)





Above: The first workshop at The Photographers Place, Bradbourne, Derbyshire in 1976 with Ralph Gibson (seated second from left), Paul and Angela Hill (seated 3rd and 2nd from right)



habitable with my brother, Mike.

So, in April 1976 we bought some ex-military bunk beds and chairs, big pots and pans for the kitchen and deep tanks for film processing to establish Britain's first residential photography workshop.

We wanted it to be informal, relaxed but concentrated. We sought to emphasise sharing and positivity, as well as candour and commitment from all concerned - teachers and 'students'. I ran the workshop programme whilst Angela did the meals and correspondence. Although she was an accomplished photographer in her own right, she realised that as she was a mum to our two kids and ran the village school taxi, she couldn't get involved in the teaching - and she did not want anyone else in our

kitchen!

I heard that the American photographer Ralph Gibson was coming to visit the UK and my teaching colleague at Trent Poly, Thomas Joshua Cooper, also from the US, was free, so I approached them to lead the first one as they both had workshop experience on the other side of the pond.

The first participants who arrived that Easter weekend were an eclectic mixture of professional and hobbyist photographers, lecturers, students, and curators eager to eat, slept and talk photography for 3 days. I would be the ring master and serve the meals and process their films for those who wanted quick feedback. Above all, participants over the years came to see what made their heroes and heroines tick.





➤ I was course leader of the Creative Photography course at Trent Poly at the time and soon realised I couldn't do both, so I left higher education in 1978. I was now able to build up The Place and extend the workshop movement and my teaching methods beyond Derbyshire.

Photographers like Fay Godwin, Paul Graham, Gina Glover, Mike Ware, Roger Taylor, Sheila Rock, Pat Booth and other future 'stars' came as 'students' to learn from leaders like Charles Harbutt, Lewis Baltz, Paul Caponigro, Cole Weston, John Blakemore, Raymond Moore, David Mellor, Val Williams, Mari Mahr, Bill Jay, Aaron Siskind, Jo Spence, Hamish Fulton et al. But it was never a 'them and us' situation. Over the years I had some great young helpers who were destined to have impressive careers too, like Tom Sandberg, Andy Earl, Deborah Baker, Greg Lucas and Mike Harper.

The 'master classes' were the most successful although we did run some Beginners sessions. As The Place got better known we were approached by photographic groups and courses from around the country, so we

started to customise our teaching to suit their needs.

Groups such London Independent Photography, and those associated with Ffotogallery, Cardiff, Cambridge Darkroom, Untitled Gallery, Sheffield, Brewery Art Centre, Kendal, Picture House, Leicester and photo students from University of the Arts, St Martins and Sir John Cass Schools of Art, London, Sheffield, Manchester and Humberside Polytechnics, just to mention a few. We even organised a workshop for Mensa!

We took our workshop philosophy and methodologies to the Arles Festival in France in 1982, and photography centres and universities in Oslo, Stockholm, Gothenburg, Uppsala, Coimbra, Dublin and to the amazing Venezia '79 - la fotografia where I taught alongside Lee Friedlander, Ernst Haas, Duane Michals, Arnold Newman, David Hurn, Helmut Gernsheim, Lucas Samaras, Marc Riboud, and Lisette Model amongst others.

Contemporary photography was a minority pursuit then and couldn't be easily defined, as most of the practitioners were professional



Paul Capanigro (left) and Paul Hill in 1978. Photo by Yoke Matze

Below left: Brian Griffin and Martin Parr on a field trip at Chatsworth House in 1982

Below: Pink Floyd album cover by Andy Earl, one of Paul's 'young helpers' who went on to great things

photographers who were doing personal projects 'on the side'.

Until The Photographers Gallery opened in London in 1971 photographs on gallery walls were a rarity and we stressed over whether we should put mats over the prints, use metal or wood frames, or mount them in Perspex boxes that turned out in my case to be world beating dust magnets! I exhibited at TPG in its first year and put my prints under sheets of glass attached to a wall painted black.

In the 1970s we coined the term independent photography to give personal work an identity, despite being as ambiguous as contemporary. But that moved our diverse practices away from traditional applications where photographs were used to illustrate text or sell stuff. In other words, photography that was 'about things' and not 'of things'.

Some wanted their images to

transcend the information in front of the camera whilst others also wanted to be subjective but were keen to affect societal or political change. Aesthetes and activists.

It was also a time coloured by the activities and philosophies of the counterculture. I remember that about half the participants on our initial workshops practiced Transcendental Meditation.

What the villagers and the sheep thought of meditators sitting cross legged and eyes shut in the fields around us I shudder to think.

During that period the Peak District National Park (the country's first national park) and the county council were keen to push tourism, so we benefitted from being part of the marketing strategy that promoted, in our case, activity holidays. By accident we probably became another Peak National Park 'attraction'.

Local farming families diversified by doing B&B, and offering wonderful afternoon creams teas, so I would always ring up them up before going on the field trips – an integral and popular part of our informal teaching 'formula' – and book a couple of tables.

We were eager that those who joined our workshops would have a holistic and shared experience that went beyond photography, and I don't just mean cream teas! Discussions ranged far and wide from philosophy to football, and many long-lasting friendships were made at them. Some of them even turned into marriages.

Timetables were reactive rather than prescriptive with leaders showing their work and critiquing participant as well as coming with some challenging exercises. For instance, Martin Parr and Brian Griffin asked participants to put



▶ tape over their viewfinders - point and shoot - whilst John Blakemore had people sit down with eyes shut in the landscape for ten minutes before taking a picture. I blacked out our study room so John, Paul Caponigro and Fay Godwin could demonstrate their printing methods. When you get to see photographers you admire working in the field, or in the darkroom, you learn so much. When Fay saw Caponigro make a print it affirmed that she was 'doing the right thing'.

Paul Graham, recipient of the Deutsche Börse Photography Prize, a Hasselblad Award and Guggenheim Fellowship, credits a workshop with us in 1978 as being his sole bit of photographic education and where he discovered colour photography.

After a period of time, other similar ventures to ours started in the UK and Europe that had more luxurious accommodation and even offered wine with dinner!

I considered our hostel-like, more hair shirt approach may be too basic, but one regular client - a successful businessman - advised us that to go 'upmarket' would be costly and exclude less well-off photographers. Most participants 'mucked in' and tolerated the shared accommodation. We had one who did a Western Roll (pre Flosbury Flop) onto the top bunk. I found out later that although I knew him as a photography teacher, he had been the British high jump record holder until recently. We were fortunate to have the odd well-heeled client who generously contributed to our bursary fund that helped talented students and cash strapped photographers to be able to participate.

Workshop leaders were usually housed in a neighbour's converted barn over the road. That neighbour was my friend, the film star Alan Bates, a Derbyshire lad. I remember Ralph Gibson telling me he boasted to all his New York friends he had slept in the property of the star of Zorba the Greek, Women in Love and Gosforth Park when he did stints for me over the years.

When my wife died two former MA students of mine, Nick Lockett and Martin Shakeshaft were instrumental in creating The Place #2 in 2009. We went peripatetic and did



Left: a photo by Ralph Gibson, who led the first workshop

weekends in various locations in the Peak District. Nick and Martin had distinguished professional CVs and were now embarking on careers in higher education. The same ethos underpinned #2, but the digital revolution made practical assignments and feedback easier and meant we were able to take 'the brand' anywhere in the country. Maria Falconer FRPS, an AP contributor, and I joined up in 2011 and since then we have run photo workshops and retreats in France, Portugal, as well as around the UK, and also on cruise ships from the invaluable South China Sea to Antarctica.

During most of the history of The Place, I kept a visitors' book, and it has been an indispensable memory jogger for this article. What struck me looking at the names of the workshop leaders and participants that many who came to Derbyshire were now dead. So, flicking through the dozens of pages has been a bittersweet experience. Also, I found it surprising how many overseas participants we attracted.

On one page someone from Tehran wrote: 'The first Iranian to set foot in this place, I think' and opposite it an Israeli penned: 'It's always nice to see someone doing his own thing - there is so much here I love a lot'.

A Venezuelan put: 'I would've liked a little bit longer. I didn't feel like going'. Someone from Rio de Janeiro: 'An experience which united all of us! Great FUN.' And a photographer from New Jersey, USA kindly wrote: '



You reach the parts that other workshops do not.'

Well, that's what we wanted to do. Create a photographic oasis where technique is in the service of ideas and collaboration replaces competition, all within a relaxed and reassuring environment.

Photography is not a sport. It is much more important than that, to misquote Bill Shankly.

A photo by Brian Griffin, who led one of the workshops

Summer in motion



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Curious cats

A city synonymous with its love affair for cats, Istanbul is has a cat photographer's paradise, says **Amy Davies**

You can barely turn a corner in the Turkish city without bumping into one of our feline friends, so naturally it's a haven for those who like to photograph them.

With their unique personalities – mostly full of sass and attitude, of course – these street cats of Istanbul are certainly striking.

Whether they're lounging on cobblestones, hanging out in shop fronts, perching on colourful market stalls or more besides, these cats in an urban environment gave photographer Marcel Heijnen the perfect opportunity to add to his already extensive collection of stunning cat photographs.

Having previously had huge success with *Shop Cats of Hong Kong* and *Shop Cats of China*, the latest in his series is as much of a treat as ever.

But it's important to stop for a moment and remember – these are not simply pictures of cats. They also offer a glimpse into the spirit and culture of an intriguing city, a place where East meets West.

In this new book, *City Cats of Istanbul*, we also get essays which explore how the feral cats of Istanbul are represented across various media - most notably TikTok and Instagram where they have become a bit of a sensation (of course they have, I'm pretty sure cat pictures is what those platforms were made for).

Istanbul has become known as the cat capital of the world. Here, cats aren't just tolerated, they are actively cherished, and the feral ones are cared for by the city's residents, who view them as much as part of the community as their human equivalents (perhaps even more so).

As well as essays there's also haiku written by Ian Row, and get this, first-person accounts written from the perspective of the cats themselves. If that's not worth spending some of your hard-earned cash on for a book, I've really no idea what could possibly top that. Probably nothing.

The foreword for this book was written by Faith Dagli, founder of the Cat Museum in Istanbul (booking flights right now tbh), which is where they even had a launch for the book. Speaking of the collection, Marcel Heijnen said, "As a photographer, I've always been drawn to cities alive with history, culture and everyday stories. My journey with cats began with Hong Kong, documenting their connection with urban spaces. That work, culminating in *Shop Cats of Hong Kong* and *Shop Cats of China*, sparked my fascination with how people and animals coexist in cities.





“After photographing cats in China, Istanbul was the natural next step. What began as an exploration of its famed cats became a love letter to a city that moves with their calm and graceful presence.

“From my first visit, I was struck by how cats are woven into the city’s fabric – lounging in cafes, darting through markets, or basking atop ancient ruins. These cats are neither pets nor strays but a hybrid, collectively cared for by the community. Everywhere, there were stories, an orange tabby reining over a bustling spice market, a calico blending into the warm hues of a mosque’s steps.

“They roam freely, moving between Ottoman grandeur and humble backstreets, embraced with warmth by Istanbulites who share food, build shelters, and pause to interact. This relationship is not indifference but mutual respect and love.”

Indeed, respect for cats in this city is enshrined in both Turkish law and Islamic teachings. This translates into care for the feline citizens of the city, including food and water left outside homes, and cats welcomed inside buildings such as mosques.

Cats are cultural icons here, appearing across art, literature and film. With this book, Heijnen hopes to capture what makes these animals incredibly special – and we all get to enjoy some wonderful pictures of amazing cats. What’s not to like?

AP



City Cats of Istanbul is published by Thames and Hudson, and is available to buy now. RRP £12.99. ISBN: 9780500298411.

Zeiss Ikon's nice icons

John Wade celebrates the centenary of one of Germany's most prestigious camera makers

The Zeiss Ikon story began with a plan to beat the depredations of World War I, giving rise to a camera manufacturer whose reputation blossomed and developed until, devastated by World War II, the business was torn apart before being resurrected as one of the most iconic and prolific camera makers of all time. This year marks the 100th anniversary of its birth.

How it began

Carl Zeiss Jena was founded in 1846 to make high precision lenses for scientific instruments. Fast forward to 1926 and, following World War I, the German economy had left small companies struggling to survive. That was when Carl Zeiss orchestrated the amalgamation of four rival camera makers to offer their products a better chance of survival. The arrangement also guaranteed a requirement for Zeiss lenses. The individual companies were Contessa-Nettel, Goerz, Erneman and Ica. Together, under Carl Zeiss parenthood, they became an aktiengesellschaft (public limited company). It was based in Dresden and christened Zeiss Ikon.

The new company hit the ground running with a comprehensive catalogue of cameras, initially under their original names, but with many destined to acquire the Zeiss Ikon branding. They included box cameras, folding film and plate cameras, medium and large format reflexes, plus cine cameras and photographic accessories. But... the one type that none of the constituent companies had ever made, and was therefore now missing from the Zeiss Ikon inventory, was a 35mm camera. And that was about to change.

New cameras for a new era

In 1929, Carl Zeiss Jena sent one of its more gifted engineers to Dresden. His name was Heinz Kuppenbender and he went with the brief to first rationalise the Zeiss Ikon range, which was too full of similar cameras, and



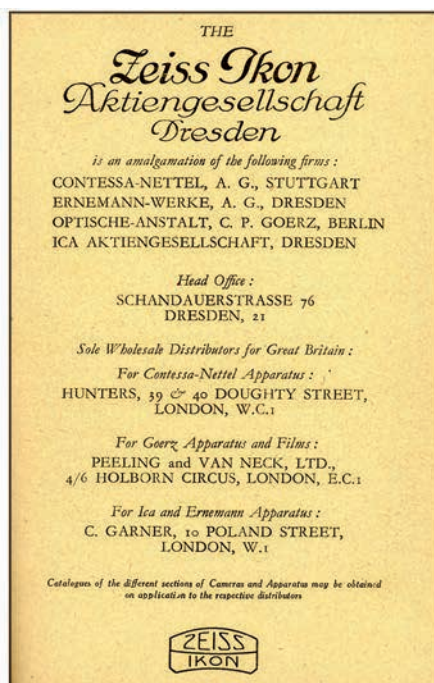
Four cameras originally produced by the companies that amalgamated to become Zeiss Ikon. Clockwise from top left: Ernemann Klapp, Ica Ikarette, Contessa-Nettel Nettix and Goerz Vest Pocket Tenax,

secondly to design a new type of 35mm camera to challenge the dominance of the Leica, which had been on the market since 1925. The result was the Contax.

As Zeiss Ikon moved into the 1930s, rebadged versions of old models gave way to radical new ideas unseen before. A craze for smaller roll film cameras was answered by models that shot negatives only slightly larger than the size of a 35mm Leica frame. For those who had already embraced 35mm, the Contax was followed by revolutionary designs of 35mm cameras. For the medium format

enthusiast, new folding cameras added coupled rangefinders and other refinements. Simple yet sophisticated snapshot cameras appeared. Twin lens reflexes (TLRs) were launched. It was all going remarkably well. And then, in 1939, World War II broke out.

In February 1945, British and American forces dropped nearly 4,000 tons of bombs on Dresden, creating a firestorm that ravaged the city and its industrial capabilities. At a stroke, Zeiss Ikon lost the best part of its corporate and technical records. When the war officially ended in Europe in May that year,



How Zeiss Ikon announced the new company in a 1927 advertisement

Germany was occupied by four allied powers: the UK, America, France, and the Soviet Union, with Dresden falling under Soviet rule. What was left of Zeiss Ikon found itself split three ways.

Contax becomes Kiev

First, Germany was required to pay war reparations and, among the products that the Soviets demanded were the Contax II and III. Sample cameras, accessories, and the equipment and expertise required to build them were all acquired and taken to Kiev, where the Contax II and III were copied and named after the city where they were built. Kiev cameras continued to be modified and improved upon through to the 1970s.

The rise of a new Zeiss Ikon

The second split was coordinated by the Americans who re-established Zeiss Ikon ultimately at Stuttgart in the west away from Soviet dominance. The company again began to prosper as a highly respected manufacturer, initially of 35mm coupled rangefinder cameras, then single lens reflexes (SLRs), for both the amateur and professional market.

Meanwhile in the East

Back in Dresden, the third split of the company or, in other words, what was left after the Soviets and Americans had had their pickings, hadn't been doing as badly as might be expected. In 1948, now occupied by the Soviet Union, the former Zeiss Ikon factory was nationalised to become VEB Zeiss Ikon and began remaking pre-war designs, before



Ernemann cameras like the Bobette (left) and Lilliput awakened the public's interest in small formats before the rise of 35mm

announcing one truly ground-breaking SLR. Of which, more in a moment.

In 1949, Germany split into two divisions: East Germany, a one party communist state under the Soviet Union; and West Germany, a capitalist democracy supported by America, the UK and France. In effect, there were now two Zeiss Ikon companies, one in the East and one in the West. This led to complications and disputes, when the East German company adopted names for its new line of cameras to which the West German company felt it had more right, and eventually the East German company was forced to concede.

The Voigtländer connection

Towards the end of the 1940s, Carl Zeiss bought a 20% share in Voigtländer, already manufacturers of a range of prestigious cameras. By 1956, Zeiss had increased its ownership and assumed absolute control of

the two companies. There followed a series of cameras which, while sold under separate company names, were still closely intertwined.

Zeiss Ikon and Voigtländer were officially merged in 1969, but even together they were not strong enough to fight the growing tide of less expensive, but equally well specified, Japanese cameras. Zeiss Ikon officially closed its camera business in 1972.



A Russian-made Kiev 4A, which was a repurposed Contax II



Aimed more at snapshot photographers, three sizes of box cameras from Zeiss Ikon's Box Tengor range

THE CAMERAS

There is no way that the following pages can do justice to the vast number of cameras produced by Zeiss Ikon. What follows, however, gives a flavour of the company's immense and versatile output during what were often challenging times.

1926-1930: old names, new branding

Miniature Klapp

Beginning in the Ernemann Works, then moving into the Zeiss Ikon stable, this is a small folding camera for 4.5x6cm plates, a size known as Vest Pocket. Folded, it measures a mere 10x7x4cm before a bed drops down, the lens pulls out on bellows supported by struts and a viewfinder folds up from the top. A hooded ground-glass focusing screen on the back can also be called into use for previewing the subject. Speeds of 1/50-1/1,000sec are controlled by different widths in the focal plane shutter, wound by a knob on the side and released by a button on the front.



The Miniature Klapp, a small folding camera for Vest Pocket size plates



Miroflex, a large reflex plate camera that was popular for a while with press photographers

Miroflex

Shortly before the merger, Contessa-Nettel produced the Miroflex, which quickly became rebadged by Zeiss Ikon. It's a large, box-shape SLR in which the lens panel extends on bellows to shoot pictures on 9x12cm glass plates. The lens is a Tessar 15cm f/4.5 and the focal plane shutter has an unusual range of speeds from 1/3-1/2,000sec. The Miroflex could also be used like a press camera by locking up the mirror, folding down the focusing hood and erecting a wire frame viewfinder from the front.



The unusual Ergo, made at a time when covert photography was popular

Ergo

Originally made by Contessa-Nettel at a time when photographers were fascinated with equipment that could be used unobtrusively, the Ergo shoots pictures at right angles to the way the photographer is facing. It looks like a small monocular but what appears to be the lens at the front end is false. The eyepiece at the other end uses a mirror to look sideways at the subject through a smaller hidden opening. As the shutter button is pressed, a flap in the side of the body at right angles to the fake lens opens to reveal the real lens. The shutter fires and the flap clicks shut. The Ergo shoots pictures on 4.5x6cm plates or sheet film in film packs.



How the Ergo's lens flap opened as the picture was taken.

Picolette, a 127 film camera whose style was influenced by the Vest Pocket Kodak



Picolette

Following the launch of the Vest Pocket Kodak in 1912, the first camera to use 127 size film, similarly-styled folding cameras grew in popularity. This Zeiss Ikon version was originally made by Contessa-Nettel, and it's the best of several versions. The lens, which extends from the body on bellows supported by scissor-like struts, is a Tessar 7.5cm f/4.5. It rotates to focus in a Compur shutter speeded 1-1/300sec.

The Zulauf Béb  (left) with the Ica version that soon became adopted by Zeiss Ikon



B b 

The B b  camera was originally made in 1909 by a Swiss camera maker called Zulauf. In 1911, that company merged with Ica who continued to make the B b  until it was rebadged by Zeiss Ikon. Made for 4.5x6cm plates, the B b  has a lens panel that extends on four struts and bellows without pleats. A wire frame viewfinder that

folds up from the front panel incorporates a circular disc with clear glass in it. As well as being a lens protector when folded down, this helps to align the viewfinder correctly with the rear sight. Shutter speeds of 1–1/250sec are set on a dial beside the Tessar 7.5cm f/4.5 lens.



The Trona, a folding plate camera with an unusually wide aperture lens for its format

Trona

Ica was also responsible for producing folding plate cameras, and among the best was the Trona, made for plate sizes of 9x12cm, 8.5x11cm and 6.5x9cm. Folded, the camera looks like a small leather-bound metal box. When the whole of one side hinges open, the lens is extended on rails. One of the best of the range, shown here, uses a Compur shutter with speeds of 1-1/200sec and an impressive Tessar 10.5cm f/3.5 lens, an extra-wide aperture rarely seen on medium format plate cameras of the time.



The Ermanox was one of the first cameras made for low-light photography

Ermanox

Originating with Ernemann (in which case, why wasn't it called the Ernemox?), the Ermanox was famous as the first fast lens miniature camera for low or available light photography. This is due to its Ernostar lens, f/2 on the first model, soon replaced by an even wider f/1.8, and focusing by means of a large helical screw. The camera takes 4.5x6cm exposures on glass plates, a format for which the lens's maximum apertures were nothing short of enormous. A direct vision viewfinder folds up from the top of the body, and the focal plane shutter is speeded 1/20–1/1,000sec.

1930-1939: new designs and innovations

Kolibri

In 1930 Zeiss Ikon introduced a new design that adopted a different way to use 127 film, based on a concept first mooted by Ensign for 120 film eight years previously. Instead of one red window on the back where film numbers are wound one to eight, there are two red windows. Frame number '1' is wound to the first window, a picture taken, then '1' is wound to the second window. After another exposure, '2' is wound to the first window, then to the second.... and so on until 16 pictures have been taken, each one 3x4cm. The Kolibri runs the film vertically through the body from which a lens is pulled out on a short tube for shooting. The camera soon became known as the poor man's Leica, and the style for 16-on-127 spread rapidly to other manufacturers around the world.



Two Ikonta cameras: the 520/16 model (left) took 12 pictures on 120 film, the 520/18 (also known as the Baby Ikonta) shot 16 exposures on 127



Two Super Ikontas: the Model A (left) takes 16 pictures on 120 film, the Model B shoots 11 (not 12 as might be expected) exposures on 120.

Contax I, II and III

In 1932, seven years after the introduction of the Leica, when people had had a chance to assess the smaller 35mm format and had begun to accept that 35mm cameras were the way forward, Zeiss Ikon introduced the Contax. Those that thought it was just a copy of the Leica were forced to think again. It was a very different, and some said better, camera overall.

The Contax I is characterised by a black, square-ended body, incorporating a vertically-run, metal focal plane shutter with the film wind knob and shutter speed dial in an unusual position on the front beside the lens. Shutter speeds run 1/25-1/1,000sec. A long-base rangefinder is coupled to the lens, focused by a thumbwheel that protrudes from the top plate. Several variations were introduced, each with improvements on its predecessor before Zeiss Ikon replaced it with the Contax II in 1936

With the second model, the square black body was replaced with chamfered ends, finished in a mixture of bright and satin chrome. The film wind and speed dial with a shutter release in the centre are switched to a more traditional spot on the top plate, while slow speeds go down to 1/2sec and the top speed is increased to 1/1,250sec. At the same time, the Contax III was launched with the addition of a non-coupled exposure meter fixed to the top plate.



Contax I, a new style of 35mm camera built to rival the Leica



The Contax II (left) and III were very similar apart from the addition of a light meter to the third model



The Kolibri began a world-wide craze for 16 pictures on 127 size film

Ikontas and Super Ikontas

Zeiss Ikon's series of Ikonta cameras, introduced in 1929, were fairly typical folding types, made in both vertical and horizontal style bodies. But, starting in 1934, the company introduced the Super Ikonta range, again in vertical or horizontal bodies, but now with new types of rangefinders coupled to the front cells of the lenses. These incorporate two rotating wedges of glass. At infinity, the thick end of one wedge falls against the thin edge of the other, and light passes straight through without displacement. As the camera lens is focused, one glass wedge rotates against the other, forming a prism and deflecting the light in a way similar to the swivelling mirror in a more traditional rangefinder. The Super Ikonta range continued to be improved upon right through to the 1960s.

Super Nettel

In 1934, this new design took many of the best features of previous Zeiss Ikon cameras and crammed them into a small, folding body to use 35mm film. Folded, the camera measures 13x7.5x3cm, from which a bed drops down as the lens panel self-erects into its shooting position. From the Contax it borrows a vertically-running metal focal plane shutter, speeded 1/5-1/1,000sec; from the Super Ikonta it takes the rotating prism style of coupled rangefinder; from the Contax II comes a shutter release in the centre of the film wind knob. Lenses are fixed and include 5cm f/3.5 Triotars as well as 5cm f/3.5 and f/2.8 Tessars.



The Super Nettel combined the best features of several Zeiss Ikon cameras in one folding design

The Contaflex, an unusually designed twin lens reflex for 35mm film, shown here with its plate back, miniature plate holders and focusing screen

Contaflex

Voted by some collectors as one of the most beautiful cameras ever made, the 1935 Contaflex is a high quality TLR unusually made for 35mm film running horizontally through the lower part of the body. This was the first camera equipped with a built-in photo electric exposure meter, whose Selenium cell, found under a flap above the viewing lens, deflects a needle in a window beside the focusing hood. To provide a larger than 24x36mm viewing screen, the 5cm taking lens is matched with an 8cm viewing lens. The camera is also unusual among TLRs in offering an interchangeable plate back and a choice of lenses: 50mm f/2.8, f/2 or f/1.5, 35mm f/4.5, 85mm f/2, 85mm f/4 and 135mm f/4. The focusing screen, which shows the view for the standard lens, is etched for 85mm and 135mm views.



Nettax

In 1938, the Nettax was originally seen as a cheaper version of the Contax II. It's a beautifully made rigid body 35mm camera with a coupled rangefinder, focal plane shutter and interchangeable lenses that incorporate part of the rangefinder optic. The standard lenses are a 5cm f/3.5 or f/2.8 Tessar, and the only other lens made for the camera is the now super-rare 10.5cm f/5.6 Triotar telephoto.



The Nettax with standard lens fitted and rare 10.5cm telephoto

Tenax

The Tenax, also introduced in 1938, features a radial lever beside the lens to rapidly wind the film using the right index finger while focusing with a finger of the left hand, then quickly moving the right finger to the shutter release in the centre of the film wind knob.

Interchangeable lenses range from 4cm to 7.5cm focal lengths. A year after the Tenax was launched, Zeiss Ikon introduced a stripped down version with fixed lens and no rangefinder, but with the same rapid film wind. Confusingly, the first model was then named the Tenax II and the second model became the Tenax I. Even more confusingly, when Zeiss in the East upgraded and rebuilt the Tenax I, they called it the Taxona.

The first Ikonflex (left) with the Ikonflex III, which was the best of the range

Ikonflex TLRs

The Ikonflex range of TLRs, which began in 1934, use the traditional 120 roll film, although the first model unconventionally runs it horizontally, leading to an unusual design that earned it the nickname of the Coffee Can camera. Thereafter, model names get confusing because Zeiss Ikon kept changing the names of old models as new ones were introduced. The best is the last Ikonflex III made in 1938. It is distinguished by a large albedo viewfinder mounted in the focusing hood. Seen from the front, this looks like a mirror. Viewed through an eyepiece in the back of the viewfinder hood, the finder is semi-silvered which means the photographer can see through it while also seeing reflections in it, and the reflection seen is of a square frame etched onto the inside of the back of the hood. This makes eye-level viewing a lot easier than with most TLRs that are designed for waist-level use. Film is advanced by a crank on the side of the body.



Top to bottom in the order they were introduced: Tenax II, Tenax I and Taxona

Post-war, East and West

Contax S

In 1948, VEB Zeiss Ikon in East Germany produced one of the most significant cameras of its age, one whose design would be reflected in just about every SLR that followed. Until then, 35mm SLRs used waist-level viewfinders. The Contax S was the first with an eye-level pentaprism viewfinder. It also pioneered the 42mm lens mount, that would later be more associated with Pentax and other interchangeable screw-lens cameras. Shortly after, Zeiss Ikon in West Germany forced the East German company to stop using the Contax name and subsequent SLRs were sold as Pentacons.



From East Germany, the Contax S, first with an eye-level pentaprism viewfinder



The Contax IIa (left) and Contax IIb, post-war updates of the pre-war models

Contax IIa and IIb

With the better recognised Zeiss Ikon factory well established in West Germany, the company revisited two of its most prestigious pre-war cameras. Examples of the Contax II and III were stripped down, examined and new plans drawn up. From these, new cameras arose, built from the ground up as new and improved versions on the old theme. They appeared in 1950 under the names Contax IIa and IIb. While of similar appearance and design to their predecessors, these incorporate enhancements which give them a slightly smaller size and more reliability than the old pre-war models.



The Contessa 35, a beautifully engineered 35mm folding camera

Contessa 35

Starting in 1950, Zeiss Ikon in the West built a series of high-quality, folding 35mm rangefinder cameras under the Contessa 35 name. This is a very attractive camera, in which a bed folds down from the body as the lens extends automatically to its shooting position. It incorporates a rangefinder working on the rotating prism principle and a built-in meter. This uses a selenium cell found under a flap on the front of the body to feed a moving needle on the top plate which indicates the correct shutter speed and aperture to be set manually. The Contessa cameras continued in the 1960s with new non-folding models.



Contaflex I with adapters for 35mm, 85mm and 115mm focal lengths, plus Contaflex II with stereo attachment fitted and 1.7x teleconverter



The Contaflex 126 unexpectedly used Kodak's Instamatic film cartridge system

Contaflex

In 1953, Zeiss Ikon hit the 35mm SLR market and confusingly called the camera the Contaflex, the same name as the company's pre-war TLR. The new camera was the first 35mm SLR to replace

the focal plane shutter with a leaf shutter. As the camera is wound, a capping plate folds down to block light to the film and the reflex mirror drops into place as the shutter and the lens aperture both open. Shutter speeds and apertures are selected, but the aperture remains wide open for viewfinding. As the release is pressed, the shutter closes, the aperture adjusts to its pre-selected setting, the mirror and capping plate swing away, the shutter opens for its pre-selected time and then closes again. Variations on the design were made until 1971 with a range of accessories which included auxiliary lenses for wide-angle and telephoto focal lengths, as well as a 1.7x teleconverter and stereo attachment.

Later, in 1967, Zeiss Ikon resurrected the name yet again for the Contaflex 126. Unlike its predecessor, the new camera used a conventional focal plane shutter. Its most unusual feature was its format: 28x28mm on 126 Instamatic-type cartridge film.

Contarex

When it was launched in 1959, the Contarex rapidly became known as the Bullseye, in reference to its large, round Selenium cell meter mounted above the lens. This was Zeiss Ikon's first 35mm SLR to be aimed squarely at the professional market. The meter is coupled to the aperture and shutter speed controls, so that changing either in relation to the other moves a needle in the viewfinder and on the camera's top plate. When the needle is centred over a circle, exposure is correct. Shutter speeds of 1–1/1,000sec are adjusted by a ring around the film wind lever, apertures are adjusted in the lens by a knurled wheel on the camera body. The standard lens is a Planar 50mm f/2, interchangeable with a wide choice of accessory lenses, ranging from a 16mm f/2.8 fisheye to a 1,000mm f/5.6 catadioptric mirror lens. Interchangeable backs with built-in dark slides were available to facilitate film change mid-way through a roll.



The Contarex, also known as the Bullseye or Cyclops.



Contessa 310, one of the last cameras made by Zeiss Ikon

Contessa S310 and S312

Introduced in 1971, the Contessa 310 is a small automatic compact camera with manual override. The fixed lens is a manually-focused 40mm f/2.8 Tessar. Distance, shutter speed and aperture are all visible in the viewfinder. The S312 is an upgraded version that adds a coupled rangefinder to the viewfinder. The two cameras were the last produced by Zeiss Ikon.

Contax lives again

As Zeiss Ikon closed its doors, parent company Carl Zeiss partnered with Yashica in Japan. Zeiss made the lenses and Yashica made the bodies for a new range of 35mm SLRs sold under the still prestigious Contax name. In 1983 Kyocera acquired Yashica, and the Contax brand prospered under the new ownership. At the top of the tree stood the Contax RTS series, the acronym standing for 'Real Time System'. With a sleek body designed in collaboration with the newly formed Porsche Design Group, an advanced electromagnetic shutter release and renowned Zeiss optics, the Contax RTS was quite possibly the best 35mm SLR that Zeiss Ikon never made.



The Contax name lived on with the Japanese-made RTS range of SLRs



At a glance

£2,199.99 body only

- 32.5MP full-frame CMOS sensor
- 7K 60p internal RAW recording
- 3:2 open gate recording
- 3in, 1.62m-dot fully articulating touchscreen
- In-body image stabilisation
- Dual Pixel CMOS AF II

Canon EOS R6 V

Canon's latest camera promises cinema-grade 7K RAW video in a compact, creator-focused body, but at the cost of a viewfinder and mechanical shutter.

Richard Sibley puts it through its paces

The R6 V delivers great image quality, with the usual attractive Canon colours
Canon EOS R6 V, 20-50mm F4 at 47mm, 1/1600sec at f/4, ISO 400

For and against

- 7K RAW open gate recording
- In-camera sensor stabilisation
- Canon colour science
- 32-million-pixel photos
- Dual card slots
- Dual base ISO sensitivity
- Electronic shutter only
- The screen isn't very bright
- No electronic viewfinder
- No 180-degree shutter mode

Data file

Sensor	32.5MP CMOS, 35.9 x 23.9mm
Output Size	6960 x 4640
Focal Length Mag	1x
Lens Mount	Canon RF
Shutter Speeds	1/16,000 to 30sec
Sensitivity	ISO 100-64,000 (standard); ISO 50-102,400 (extended)
Exposure Modes	P, Av, Tv, M, Fv, Auto
Metering	Evaluative, partial, spot, centre-weighted average
Exposure Comp	±3 EV in 0.3 EV steps
Cont Shooting	Up to 40fps
Screen	3in, 1.62m-dot touchscreen
Viewfinder	N/A
AF Points	6097 (still), 4641 (video)
Video	7K 60p RAW (Light) / 30p RAW (Standard); 4K 120p; 2K 180p
External Mic	3.5mm stereo; multi-function shoe
Memory Card	CFexpress Type B; UHS-II SD
Power	LP-E6P Li-ion
Battery Life	Approx. 640 shots
Dimensions	141.8 x 83.3 x 79.7mm
Weight	688g with battery and card

Hot on the heels of the Canon EOS C50 comes the Canon EOS R6 V. Both of these new video-focused cameras share a lot in common with the EOS R6 III. The easiest way to define the three is that the EOS R6 III is for photographers but has capable video features, while the EOS C50 is part of Canon's Cinema line of cameras dedicated to video, but takes impressive still images when needed. The new EOS R6 V sits somewhere in the middle, not quite photo-centric enough for dedicated photographers, and lacking some of the higher-end cinema features such as Time Code sync, manual selection Dual Base ISO and the XLR handle.

So what does the EOS R6 V come with? At its heart is a 32.5MP full-frame sensor - the

same as is used by the EOS R6 Mark III and EOS C50 - which is capable of recording 7K open gate raw footage at up to 30fps or compressed raw at 60fps. We spoke about the benefits of the open gate recording in our C50 review, but basically it records a 3:2 ratio rather than 16:9, with the option to alter the frame in post-production or crop vertically for smartphone screens - a seemingly all-important feature in 2026.

4K is oversampled from a full read of the sensor and capable of recording at up to 120fps, and you get up to 180fps in 2K or Full HD. Canon claims that between the sensor and processor, the camera can record up to 15-plus stops of dynamic range, just like the C50. Also the same is the Dual ISO recording when shooting Canon Log 2 or 3 footage.



However, unlike the C50, you cannot manually select which of the two base ISOs is being used, with the R6 V automatically selecting based on the exposure.

Autofocus is handled by Canon's Dual Pixel CMOS AF II system, as used by both the R6 III and the C50.

Perhaps the most important features to help differentiate the EOS R6 V are that it lacks an electronic viewfinder, which the EOS R6 III includes, but it does have in-body image stabilisation, which the C50 lacks. So photographers wanting a viewfinder are out of luck, but content creators wanting to vlog and quickly create will benefit from the stabilisation, which is lacking in the more cinema-focused C50.

Also different is the menu system. Where the C50 utilises

the Cinema menu when shooting video, and a separate photo menu for stills, the R6 V uses the photo menu for stills and video. This makes it much more familiar to those coming from the other Canon R series cameras. But cinema users will have to hunt around a little more for some settings, and it also means that there is no 180-degree shutter rule setting.

Storage is the same as the C50, with CFExpress Type B cards to handle the heavy codecs and raw footage, whilst UHS-II SD cards can be used alongside for photos and proxy recording.

Build and Handling

Compared to the EOS R6 III, the R6 V feels a lot more like the C50 in-hand. With no viewfinder, there is no EVF hump, giving the camera a boxier design compared

to the classic SLR shape. Of the C50 and R6 V, the latter is the smaller of the two, measuring 141.8 x 83.3 x 79.7mm. Whilst the width of both cameras is virtually the same, the C50 is almost 5mm taller, but it is over 15mm deeper, due to it having

larger cooling vents. The R6 V still actively cools using a fan, but the intake and exhausts aren't as large, presumably with the expectation that recording times will be shorter.

As for controls, the button layout is comprehensive,



The matched RF 20-50mm F4 zoom is pretty versatile

Canon EOS R6 V, 20-50mm F4 at 20mm, 1/160sec at f/5.6, ISO 800

Focal points

Canon has used the same sensor and processor as the EOS R6 Mark III and EOS C50, in a new body design that's designed for solo video shooters

Dual Card Slots

The Canon EOS R6 V uses both CF Express Type B and UHS-II SD cards.

Fan and Air Vents

Although less pronounced than the EOS C50, the EOS R6 V features an internal fan to prevent overheating and has venting to pull-in air and exhaust hot air.

Full-size HDMI

The EOS R6 V has a full-size HDMI Type-A port for connecting to an external monitor or recorder.



USB-C (USB 3.2 Gen 2)

High-speed USB-C for data transfer, but also supports UVC/UAC, meaning it can be used as a webcam or audio interface at a resolution of up to 4K 60fps.

Front Record Button

There is a dedicated record button on the front of the body for easy access with the left hand when shooting.

Battery

The EOS R6 V uses the LP-E6P battery. Using the older LP-E6NH or LP-E6N disables some features that draw a lot of continuous power, including Wi-Fi, certain multi-function shoe accessories, pre-continuous shooting, and HDMI RAW output. Don't assume older LP-E6 series batteries will work.



141.8mm

especially compared to the Sony ZV-E1, which is aimed at a similar audience. Where the Sony camera tries to simplify, Canon hasn't compromised on the array of buttons and dials, with all of the direct access to features that photographers and videographers should expect. Overall, it is a well-built, solid design that is easy to pick up and get going, regardless of which camera brand you are used to using.

As mentioned, the menu system will be familiar to Canon R series users, with the movie mode using the standard menu rather than borrowing from the Cinema line. This does mean that the 180-degree shutter lock is missing, and accessing the different colour profiles, for example C-Log 2 and 3, is a little deeper in the menu. However, those colour settings are usually set and forgotten for each shoot.

Otherwise, the video shooting options are straightforward and it's easy enough to set the various resolutions, codecs, frame rates and bit depth. The key feature is the ability to shoot 7K raw video - which is open gate using the full sensor. It is useful for reframing, especially if you want to crop vertically for social media. That said, I think most will still be shooting in 4K, which can be up to 120fps.

In terms of ports, again everything is as expected: full-size HDMI, USB-C, microphone, headphones and remote release. Usefully, the mic and headphone sockets are placed clear of the rotation of the rear 3in LCD, allowing you to fully

rotate the screen through 270° without hitting a 3.5mm jack.

The R6 V is powered by the LP-E6P battery, and older versions of the LP-E6 battery may restrict some functions or not work at all. It is quoted as taking 640 images per charge. Over the course of a day's shooting, I used almost an entire battery, shot a hundred or so raw images and around 30mins of video, while reviewing clips and images on the rear of the camera and using it regularly to change and check settings.

Viewfinder and screen

Again, like its kin, the R6 V uses a 3in articulated touchscreen with a 1.62-million-dot resolution. Without wanting to sound like a broken record, it pales in comparison with the larger 4in screen of the Nikon ZR, and it isn't as bright. I immediately found myself boosting the screen's brightness, which obviously means the screen can't be used to judge exposure correctly, leaving you to trust the camera's metering features or be a little more reliant on exposure features such as zebra patterning.

This is also where the lack of a viewfinder comes into play. It isn't just a comfortable, ergonomic device, it is also useful and efficient when composing photos and video in bright conditions. Even checking focus or reviewing footage can be easier through an EVF than on a small screen in bright sunlight. Indeed like every other camera of this type I review, there is always that awkward moment where reflex kicks in,



The articulated screen is great for low angles
Canon EOS R6 V, 20-50mm F4 at 22mm, 1/8000sec at f/4, ISO 400



Here the impressive dynamic range allowed me to balance the sky and foreground

Canon EOS R6 V, 20-50mm F4 at 20mm, 1/1250sec at f/4, ISO 400

and I bring it to my eye, forgetting for a moment that there is no viewfinder.

Autofocus

The autofocus system came with no surprises, being Canon's usual Dual Pixel CMOS AF II system. Filming myself at arm's length, vlogging, I could see the face and eye detection locked on, keeping me in focus in the frame. Similarly, the touchscreen made it easy to use touch focus and lock on to a particular subject.

Again, just like the C50, I had no issues with the focusing, and it felt about on par with the current range of mirrorless cameras in the same price bracket. With the introduction of AI subject detection and faster in-camera processing, the margins for differentiating between brands are becoming finer, with only some niche use cases really becoming the defining points.

Performance

With the same sensor as the EOS C50 and R6 III, the images and video come as no surprise. Because it only has an electronic shutter, the R6 V isn't a camera for flash photography or sports, but it was good for landscapes and stills. The dual base ISO works well for keeping the image clean, though, and video around ISO 6400 looks usable.

The Canon colours are present with rich blues and greens in the images straight out of camera. I was impressed with the dynamic range, too. I took shots at ISO

400 with deep shadows because of the bright sky. I was able to recover a lot of detail from the shadow areas, even going so far as to create a version that looked like an early 2000s stacked HDR style. That said, there was a little more noise than I might have expected compared to other sensors, but a quick noise reduction in Adobe Camera Raw took care of most of it without losing much detail.

The most talked-about feature of the EOS R6 V is its built-in sensor-based in-body image stabilisation, in addition to lens-based optical stabilisation and digital stabilisation. Sensor stabilisation isn't featured in the C50, which for many serves as a dealbreaker. Canon's argument here is that filmmakers would prefer the sensor to stay fixed, particularly when shooting things like in-car shots. For real pro-level stabilisation, a 3-axis gimbal stabiliser or even a SteadyCam is by far the preferred option.

However, for more casual video shooters, those starting out, or simply those who want to stay as lightweight and flexible as possible, in-camera stabilisation wins every time. As I said in my C50 review, given virtually like-for-like key features, I would opt for in-camera stabilisation. But then, I don't have the need to use some of the C50's more advanced features such as the excellent XLR audio handle or timecode sync.

Vlogging with the camera was comfortable. It is quite a wide body, so there is plenty to hold on

to. Using the new, matched Canon RF 20-50mm F4L IS USM PZ Lens I found that the 20mm focal length was ideal for shooting at arm's length even with digital stabilisation turned on. Smooth auto white balance and exposure transitions keep things looking well-adjusted and natural, when exposure priority is given to faces.

Editing the raw footage in Da Vinci Resolve was a familiar experience, using the same colour grades I used for the C-Log 2 footage when I reviewed the C50. Although the raw footage allows you to push and pull the footage to get detail from the highlights and shadows, I'm not sure that is the best use of a camera that feels like a perfect run-and-gun or vlogging camera, where storytelling and getting the shot matter more than eking out every last detail from the sensor. That said, for set-piece shots the raw footage is great, as is the ability to shoot the 7K open gate footage.

Having the 7K open gate is a useful tool for recomposition in post, particularly if you need to produce vertical orientation video for social media alongside regular horizontal orientation footage. But to really get the best possible vertical footage, you usually still have to shoot wider than you would for horizontal footage. So again, it is a useful feature for those who usually have to mount a phone to their hot shoe and hit record on two devices. For others, it's a box ticked on the features spec sheet.

Verdict



With the Canon EOS R6 V sitting firmly between the EOS R6 III and the EOS C50, it may be hard to know which one to opt for. For photographers, the R6 III is the obvious option. For filmmakers, the choice isn't quite so easy, as the R6 V is very similar to the C50, except for a few key features.

Having recently used both, my preference, coming from a photography and casual video background, would be the R6 V. The in-camera stabilisation and familiar menus make it much more straightforward for getting started with shooting video. The main losses for me would be the XLR handle, which provides an excellent audio setup, and the option to use the 180-degree shutter rule as a pseudo shutter-priority mode. Both are useful, but for me, they cannot overcome the loss of the in-camera stabilisation.

That's not to say that the EOS R6 V is the perfect hybrid camera. Like the C50, its screen looks dated, simply because the Nikon ZR has reset expectations. And as a photographer, I wish there was an optional EVF. But for £2,199, the EOS R6 V is competitively priced against the £1,999 ZR and the Sony FX2 at £2,499, which doesn't shoot higher than 4K or internal raw, but has an EVF.

Although the EOS R6 V will no doubt eat into sales of the R6 III and C50, as Steve Jobs once said of his Apple products 'if you don't cannibalise yourself, someone else will'. It will be interesting to see where Canon takes this logic next.



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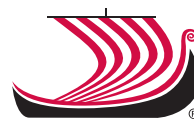


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VIKING



With its ultra-wide view, this lens is ideal for landscapes
Nikon Z8, 16mm, 1/320sec at f/16, ISO 250



Tamron 16-30mm F/2.8 Di III VXD G2

This fast, wide-angle zoom is an adaptable and affordable option. **Kingsley Singleton** takes it for a spin



Ultra-wide lenses can be a blessing and a curse. They can create amazing images in certain situations, but very poor ones if not used correctly. That's obviously not the fault of the lens, but the wet stuff behind it. For instance, at focal lengths like 14mm or 16mm on a full-frame camera, you need to be right on top of a subject to fill the frame with it. You also have to work

hard to balance the exaggerated rendering these lenses deliver, as they dramatically enlarge anything close and push distant elements away. Ultra-wide zooms themselves also have to work hard to retain sharpness and control distortion.

Launched in the middle of 2025, the Tamron 16-30mm F/2.8 Di III VXD G2 straddles ultra and modest wide-angle settings. It's available for Sony E

and Nikon Z mounts for £849. I tested it on a Nikon Z8 body.

Features

Unlike, for instance, a 14-24mm lens, or Tamron's recently announced 12-20mm model, the 16-30mm F/2.8 Di III VXD G2 has a range of focal lengths that are actually fairly forgiving. Sure, the wide end gives a very expansive 107° field of view, but through 24mm and 28mm to the

long end you've got some wide-angle settings that aren't prone to distort in the same way. At 30mm it actually feels quite documentary.

The zoom ratio is close to 2x, so somewhat more expansive than other ultra-wide zooms. Although it doesn't, in itself, give masses of variety, it's a lens that can take in an awful lot of subjects, aided by its constant f/2.8 maximum



At its 30mm setting, the lens gives a less exaggerated look
Nikon Z8, 30mm, 1/160sec at f/16, ISO 200



▶ aperture. Landscapes, interiors, group shots, environmental portraits and even closeup sports all spring to mind, in regular or low-light conditions.

Switch to APS-C mode, and the range is extended to 45mm equivalent at the long end. Of course, that does mean losing some pixels, but this really isn't a problem with Nikon and Sony's high-resolution models. I certainly found myself flicking into the Z8's DX mode for

landscape details or tighter views. And with its ability to focus fairly close – 19cm at the wide end and 30cm at the long – you can also achieve reasonable closeups, adding texture and variety to a landscape or documentary shoot.

The Tamron 16-30mm F/2.8 Di III VXD G2 has a construction of 16 elements in 12 groups, including an extra-low dispersion element to reduce chromatic aberrations, two low dispersion

elements that help correct fringing and distortion at wide angles, and three glass molded aspherical elements which control spherical aberrations while reducing the lens's size.

It also employs Tamron's BBAR (Broad Band Anti-Reflection) G2 coating to reduce reflections and improve contrast and colour. Meanwhile, the nine-bladed aperture should result in softer bokeh as well as 18-pointed sunstars.

At 75x104mm and weighing well under 500g, the lens is remarkably small and light. It boasts 'Moisture Resistant' construction, so can be used in adverse conditions, and comes with a reversible, petal-shaped lens hood. There's also a Fluorine coating that repels water and oil for easier cleaning of the front element. And in front of the latter you can fit 67mm filters, which chimes with the lens's travel-friendly size and weight.

It's worth noting that the lens has no optical stabilisation. However, this is common for wide-angle zooms designed for mirrorless models, due to the overwhelming number of cameras

which now have sensor-based stabilisation.

Autofocus comes via Tamron's VXD (Voice-coil eXtreme-torque Drive) system, an electromagnetic rather than mechanical drive, which should be quieter and quicker. There's no AF/MF switch, but there is a customisable lens-function button. It has zoom and manual focus rings, but no aperture ring, and no control ring, though the focus ring can be used to control aperture via the Tamron Lens Utility.

Build and Handling

The 16-30mm f/2.8 Di III VXD G2 is relatively travel-friendly in its dimensions, has a very simple design and is easy to use. The zoom ring sits closest to the body and has plenty of width, texture and grip, so it's easy to use even with gloves. It turns from near to far in around 90° and combined with the fairly short zoom range, this makes it precise.

The lens doesn't extend in length when zooming, but its front element does move in and out within the housing, inevitably meaning it's more exposed to ingress than a fixed model. But



It's possible to get nice close-ups

Nikon Z8, 30mm, 6sec at f/5.6, ISO 400, DX crop



At small apertures, you get well-defined 18-point sunstars
Nikon Z8, 16mm, 1/200sec at f/16, ISO 200

screwing on a filter solves this. The lens hood doesn't have a window to help turn a polariser, but this wasn't much of a problem for me as I was using a holder that accommodated one.

Also, like other recent Tamron models, the handy USB port used for wired and wireless control feels somewhat exposed. I didn't have any trouble with it shooting in conditions like light rain, but I would still generally fit a rubber plug to anything like this, be it a phone, charger or otherwise. This might be because I'm a middle-aged man, however.

The lens's constant f/2.8 maximum is very welcome in several ways. More light means faster focusing (of which more later) and it's useful for shorter exposures in low light, such as on the street or framing night skies, though obviously less so than an f/1.8 or f/1.4 lens. Subject separation is modest at the wide end, but if you get close enough to foreground elements, they can be easily blurred to frame a subject.

Autofocus

Speed of focus might not be top of the list for those using the lens on landscapes, architecture or interiors. But with its VXD motor, this lens's performance is

'The lens coped extremely well with flare, even when shooting directly into the sun'

very impressive, opening up subjects like street, documentary and even close-up action work. It racked from close to infinity almost instantly regardless of where I was in the zoom, and is very quiet, making it suitable for weddings or similar, too. Inevitably it began to hunt a bit more in the gloom and on low-contrast subjects, but overall performance, including with subject tracking, was reassuring.

The behaviour of the manual focus ring can be changed by the aforementioned Lens Utility app, meaning you can set it between linear and non-linear operation, increase or decrease the throw, or limit it to a particular distance, which could be useful for astro photography. Combine this with in-camera aids like peaking and previews, and manual focus will be as accurate as the user can make it.

Image quality

At 16mm, my sample delivered very good sharpness in the centre at f/2.8 and was even better at f/4 all the way through to f/11. Without ever being smeary or distorted, the edges lagged slightly at f/2.8,

improving through f/4 and f/5.6 at which point an excellent balance seemed to be reached. In the middle of the focal range, results at f/2.8 were again impressive showing plenty of contrast, and reached a peak around f/5.6, where the corners also caught up. At 30mm and wide open, the results seemed fractionally less sharp than the wider settings, but were still very good, and excellent from f/5.6 to f/8. Corners held up well wide-open with the best sharpness at f/5.6 to f/8.

The lens coped extremely well with flare, even when shooting directly into the sun, with contrast remaining high. Vignetting is present, mostly wide open at 16mm, but you need to turn off the in-camera profile to make it particularly noticeable. At f/4 to f/5.6 it appeared to be invisible. There is also some barrel distortion at 16mm, and again it's easily corrected by the profile.

Bokeh was also nice and smooth and with the right focusing you can get well rounded balls of lights, which hold their shape well until the edges of the frame.

Verdict

On some level I think I've always preferred 16-35mm lenses to 14-24mm models, as they just seem to offer more variety. The Tamron 16-30mm F/2.8 Di III VXD G2 is no exception. It's a versatile tool which allows the user to shift into ultra-wide settings when required, but keep one foot in more realistic framing, too. Its image quality is very good, giving lots of detail in the landscapes I shot, and I wouldn't hesitate to use it for event or documentary work either, thanks to the f/2.8 aperture and excellent speed and accuracy of the focus. It's also a very portable lens, so something you can pair with a standard zoom or longer without feeling like you're carrying half a Jessops around with you. And it all comes at a decent price.



Data file

Price £849	Length 103.9mm
Filter Diameter 67mm	Diameter 74.8mm
Lens Elements 16	Weight 450g (Nikon Z); 440g (Sony E)
Groups 12	Lens Mounts Sony E; Nikon Z
Diaphragm blades 9	Included accessories Caps, hood
Aperture f/2.8 - f/16	
Min focus 19cm - 30cm	



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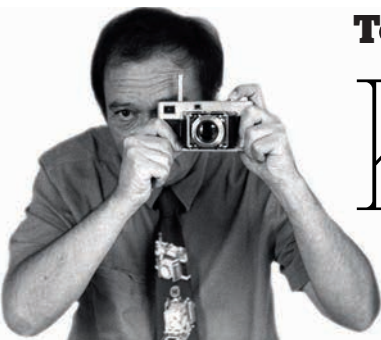


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Tony Kemplen on the ...

Kiev 30

A subminiature camera from the Cold War era that takes 16mm film

The Kiev 30 is sometimes described as a spy camera, and while it is small enough to fit the bill, it wasn't marketed as such. Dating firmly from the Cold War era, this subminiature camera uses 16mm film. As the name suggests, it was made in Kiev, at the Arsenal factory. The origins of the Kiev date back to 1960. The first Soviet 16mm camera borrowed heavily from the design of the Minolta 16, and went by the name of Vega. In time this evolved into the Kiev, which in various iterations was in production until 1989. My version dates from around 1974.

Fuelled by cold war paranoia, stories emerged, or were invented, of various disguises being made for the Kiev 30. Famously, in 2018, a Kiev camouflaged as a cigarette box sold at auction in the UK for £29,000. Should you want to make a DIY version of this device, I see that a well-known London camera dealer is currently selling



The Kiev 30 opened up ready for shooting

a Kiev 30 for £15, so it's not going to break the bank.

It's a solid little camera, which in its resting state is 84mm wide. In use the body slides out to advance the film and reveal the lens. At this point it measures 108mm, still pretty small and discreet. Two knurled wheels on the side of the camera are used to set the shutter speed and aperture, while a third wheel on top sets the focus. On the back, next to the viewfinder, there's a simple symbol-based exposure calculator for those not familiar with the 'Sunny Sixteen' rule.

The shutter is actually quite quiet, and now that I am getting deaf, it's not always easy to know if I've taken a shot. Perhaps with this in mind, the designers have thoughtfully placed a red dot on the front of the lens window, which appears once the shutter is cocked, and goes away when the shot has been taken, so removing any nagging doubts.

It's been a while since I took any sneaky snaps with my pocket Ukrainian, but a plan to make more use of my 127 rollfilm cameras offered an opportunity to reload it. I recently bought a film splitter, which cuts 120 film down from 60mm to 46mm. You can then re-roll this onto a 127 spool, and away you go. As luck would have it, this leaves you with a 14mm wide off-cut, which is ideal for use in 16mm cameras. Previous experience taught me that if you make the film exactly 16mm wide it is likely to get stuck at some point in its journey, whereas 14mm gives just enough leeway to avoid getting in a jam.

With the camera duly loaded, I went into surveillance mode, where from the top deck of a bus, I spotted a suspicious figure loitering near the local delivery robots.

Shot on a 14mm wide off-cut from 120 roll film



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

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Professor Newman on...

Stacked

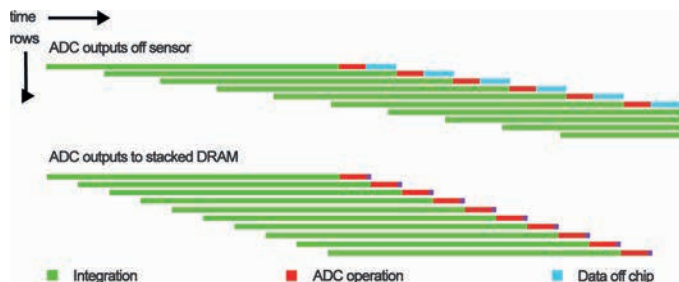
Professor Newman on the advantages provided by stacked image sensors

In this article I will provide an overview of stacked sensor technology. The question has been raised, 'what are the advantages of a stacked sensor?'. The answer is that stacking technology enables a number of design options which may deliver performance advantages. But which is used depends on each sensor's specific design goals.

Stacking simply means that the sensor is composed of a number of chips overlaid on each other. The connections between the chips use a structure called a 'through silicon via', which is large compared to the features of a chip, but very small compared to a printed circuit board trace. This means that the number of connections between these chips is intermediate between the number that can be made between circuits on the same chip, and those between chips on the same circuit board.

The major possibility that stacking chips opens up is using fabrication processes that are optimised for different purposes for the various chips in the stack. For instance, pixel arrays use a very specialised process, which is not as capable for circuits such as analog-to-digital converters (ADCs) or memory and digital processing, compared to those designed for those functions.

The first stacked sensor chips used two chips, the bottom one being the pixel array, and the second one containing the ADCs and the digital output circuitry, called a signal processing chip, which used a mixed signal process. This allowed the ADCs



Incorporation of a DRAM layer allows faster data clearance

to run faster and produce less noise than if they had been fabricated using the pixel array process. It also allowed faster and more sophisticated output circuitry to transmit data to the image processing circuits in the camera. Thus these sensors had both a noise and speed advantage over conventional sensors. A recent variation on this is the use of chip-on-wafer (CoW) technology. Rather than a complete chip being overlaid on the pixel array, smaller chips are positioned to perform particular functions, such as ADCs. The camera marketing people call these CoW sensors 'partially stacked', so as to keep the kudos of the 'stacked' name.

The next advancement in stacking technology was to use three chips in the stack, the third chip being a DRAM memory chip. This decreases the sensor scan time and thus reduces the 'jello' effects when using electronic shutter. The diagram shows how this works. The coloured lines show the phases of digitising a sensor column for a single column ADC. First is the 'integration time', when the pixels are collecting light. When the exposure ends, a line of data can be digitised, but the next line's

pixel cannot be processed until the ADC data has been cleared by unloading the data. If this requires sending the data off-chip, it takes much more time than if it can be transferred to DRAM in the stack, which allows the next line to be processed earlier, reducing the scan time for the sensor. Also, the data channel between the sensor and camera can use the entire frame period to transmit state, allowing a greater overall data rate. The DRAM can also output to two different channels, allowing a specialised one for viewfinder and AF operations. In the case of the Sony sensors the DRAM chip was thinned to a few microns and placed between the pixel array and the signal processing chip. This kept the overall depth of the stack the same as previous sensors, perhaps to avoid redesigning the packaging and camera mechanicals.

The latest stacked sensor in the Sony A7R VI has substituted a digital processing chip for the DRAM and placed it at the top of the stack. This chip undoubtedly includes DRAM, but also image processing functions including scaling, which allows high frame rates at reduced resolutions.

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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FA Black Body Only	E+	£179
FA Black Body Only	E+	£179
FM3A Chrome Body Only	E+	£449
OLYMPUS OM10 Body Only	E+	£59
OM10 Body + M/Adapter	E+	£59
OM10 Chrome Body + T20 Flash	E++	£59
OM20 Chrome Body Only	E++	£59
OM2SP Black Body Only	E+	£149
OM3 Black Body Only	E+	£649
OM4 Black Body Only	E+	£129
OM40 Program + 50mm F1.8	E+	£129
OM4Ti Black Body Only	Mint-	£749
PENTAX MZ10 Body only	E+	£29
MZ60 + 28-90mm	E++	£99
MZM + 35-80mm	E+	£69
SF7 Body Only	E+	£39
A3 Body Only	E+	£59
K1000 Chrome Body Only	E+	£129
ME Super Chrome Body Only	E+	£149
MG Chrome Body Only	E+	£79
MV Black Body Only	E+	£59
P30 Body Only	Exc	£59
P30N + 50mm F1.7 SMC A	E++	£99
P30N Body Only	E++	£99

Medium Format

BRONICA ETRS Body Only	E+	£179
ETRS Body + WLF + 120E Back	E+	£299
ETRS Complete	E+	£449
ETRS Complete + AEII Prism	E+	£449
ETRS Complete + Grip	E+	£449
ETRSi Complete	E+	£489
ETRSi Complete + Speed Grip E	E+	£499
GS1 Complete + Prism	E+	£549
FUJI GF670	E++	£2,849
GS645S	E++	£449
GSW690 III	E++	£799
GW680 III	E++	£949
GW690 III	E++	£849
HASSELBLAD 205TCC Body Only	E+	£1,699
500CM Complete	E++	£1,599
500CM Complete	E+	£1,099
500CM Complete (CF lens)	E+	£1,999
500CM Complete (CF)	E++	£2,099
500EL Body + A12 Mag + WLF	E+	£449
500EL Chrome Body Only	E+	£249
500ELX Body Only - Chrome	E++	£349
501CM Complete	E++	£2,999
503CW Body + PME51 + A12	E++	£2,199
503CW Body + WLF LTD	E+	£2,199
503CW Complete	E+	£3,499
503CW Complete	E++	£3,999

503CX Complete	E++	£2,199
503CXI Complete	E++	£2,299
Flexbody Outfit	E+	£1,249
SWC Complete	E+	£1,749
SWCM Complete	E+	£1,949
MAMIYA 6MF Body Only	E+	£1,999
7II Black + 80mm F4 L	E+	£3,199
645 Super Body, WLF & 80mm	E+	£399
645 Super Complete	E+	£479
M645 Complete	E+	£449
Pro TL Body + AE Prism + WG402	E+	£749
Pro SD Body + WLF + Pro S 120 Mag	E++	£549
Pro SD Complete	E+	£849
RB67 Pro Complete + Prism	E+	£699
RB67 Pro S Complete	E++	£549
RZ67 Pro Body + WLF	E+	£649
C220Pro Body Only	E+	£149
C3 Body Only	E+	£129
C330 Pro Body Only	E+	£249
C330F Pro Body Only	E+	£249
PENTAX 67 Body + TTL Prism	E+	£949
6x7 + TTL Prism	E+	£599
ROLLEI 6006 Complete	E+	£449
6008 Pro Complete	E++	£1,049
Vb Type 2	E++	£399
SL66 Complete	E+	£949
SL66 Complete	E+	£749
2.8C Xenotar	E+	£699
2.8E Planar	E+	£799
2.8F Planar	E+	£1,099
2.8GX	E+	£1,999
3.5E Planar	E++	£649
3.5F Planar Type 3 - Metered	E++	£1,299
3.5F Planar Type 4 - Metered	Exc	£549
Magic	E+	£199
T Black	E+	£749
T3 'White Face'	E+	£549

Medium Format Lenses

HASSELBLAD 40mm F4 C T*	E+	£699
40mm F4 CFE FLE	E++	£1,099
50mm F4 C T* Black	E+	£349
50mm F4 CF	E+	£449
50mm F4 Cfi FLE	E++	£949
80mm F2.8 C T* Black	E+	£549
80mm F2.8 CF	E+	£749
150mm F4 C Black T*	E++	£399
150mm F4 CF	E++	£449
150mm F4 Cfi	E+	£749
250mm F5.6 CF Black	E++	£399
350mm F5.6 C Black	E++	£549
500mm F8 C Black	E++	£649
500mm F8 CF Black	E+	£799
2xE Converter	E++	£199
MAMIYA 50mm F4 L (6)	E+	£599
50mm F4.5 L + Finder	E++	£1,049
65mm F4 L	E+	£649
150mm F4.5 L (6/6MF)	E+	£299

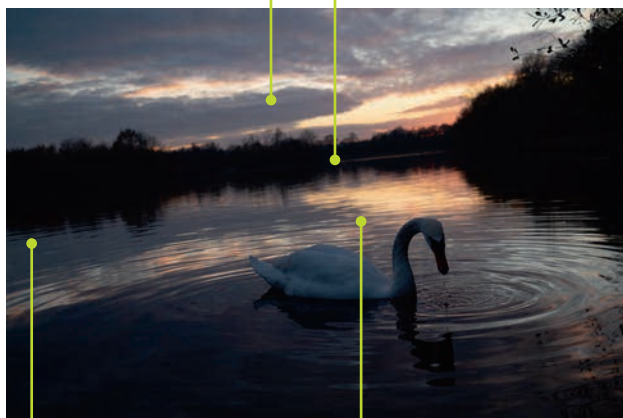
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Behind the print

Michael Topham enhances an image he captured during lockdown using Adobe Lightroom Classic

1 The image was shot in raw with settings of 1/250sec at f/2, ISO 1250

2 Initially shot at a slant, the horizon needs to be made level using the Crop & Straighten tool



3 The photograph was captured using my everyday camera – the Fujifilm X100V

4 Tweaking the temperature slider adds warmth and a golden feel to the image



Michael Topham

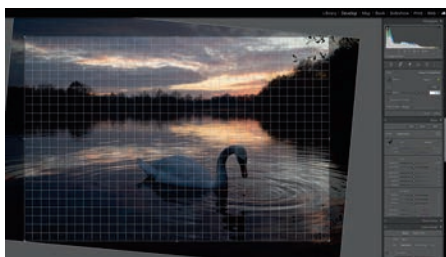


Michael is our former Technical Editor. He now photographs weddings while taking on other editorial commissions. See

@michaeltophamphotography on Instagram or his website at www.michaeltopham.co.uk

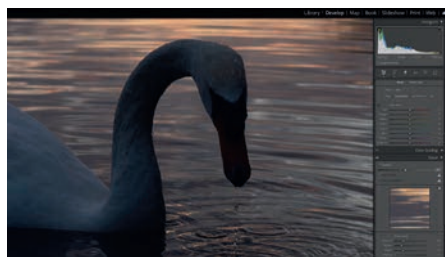
The global coronavirus pandemic was a uniquely challenging time, with the strict lockdown rules that followed restricting photographers venturing far and wide. During this difficult time, many of us photographers were forced to look for photo opportunities

PREPARING FOR PRINTING



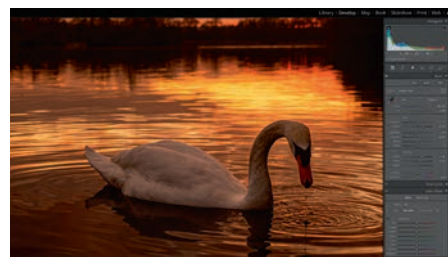
1 Straighten the horizon

The horizon clearly isn't level on the original picture, so after loading the image into Adobe Lightroom Classic I selected the Crop Overlay (R) tool and adjusted the Angle to a setting of 5.16, keeping the ripples framed at the bottom right.



2 Control the noise

Noise can be seen when you zoom in. To counteract this, I select the extremely effective Denoise option from the Detail tab. Using artificial intelligence, Denoise reduces noise without losing an image's fine details, such as the droplets from the swan's beak.



3 Apply a golden glow

Via the Basics tab, Contrast was increased to +45, Highlights to -10, Shadows to +65, Texture to +30, Clarity to +20 and Saturation to +5. This all added impact. I applied the golden glow by increasing the Temperature to a value of 12,732 and the Tint slider to +49.



Michael's top tips

Achieve crisp detail and improved color rendering in raw images.

Enhance options are listed at the top of the Detail tab in Lightroom Classic. These provide a set of features such as Denoise, Raw Details and Super Resolution to help improve image quality with Camera Raw.

1 Denoise

Using AI, you can reduce noise without losing the image's fine details. The default setting is 50, but the slider can be moved left and right between values of 1 and 100 for fine tuning.

2 Raw Details

Formerly Enhance Details, this gives crisp detail, improved colour rendering, more accurate renditions of edges and fewer artifacts. It is especially useful for making large prints, where fine details are more visible. This feature applies to raw mosaic files from cameras with Bayer sensors (Canon, Nikon, Sony, and others) and Fujifilm X-Trans sensors.

3 Super Resolution

Helps create an enhanced image with similar results as Raw Details, but with 2x the linear resolution. This means that the enhanced image will have 2x the width and 2x the height of the original image, or 4x the total pixel count. This feature supports the same file types as Raw Details, plus JPEG and TIFF. It's handy for crops.

close to home. So, each day as part of my daily exercise, I'd walk to my local country park in search of inspiration. On almost a daily basis I'd see the same solitary swan that I'd often share a quiet conversation with, share a snack and photograph from the bank. With each walk I'd

try to better the last photograph I'd taken of my new friend, until one evening I captured a backlit shot I knew would be hard to beat.

For me, this image will always remind me of those challenging lockdown days. It is a photo I feel is fully deserving of some time spent

in Lightroom to enhance it to its full potential. Then the image of my swan friend will be printed, ready to add a splash of colour to a wall in my garden log cabin.

WhiteWall recommends



'For this shot, I recommend our Photo Print on Acrylic Glass with an Alder Brown floater frame.

High-contrast sunset scenes with deep shadows and bright highlights need a print medium that preserves the full dynamic range. The Fuji Crystal Archive paper in glossy finish delivers exactly that – rich, saturated color reproduction and sharp detail, from the swan's feathers to the reflections in the sky. The 2mm glossy acrylic glass adds brilliance and protects the print without compromising colour accuracy. Combined with the 6mm Basel floater frame in Alder Brown, the result is a clean, precisely crafted wall piece.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**



4 Selective adjustment

Next, I applied a mask of the swan by selecting it as a subject from the add mask option. To make the subject stand out, I increased the exposure of the selected area to +0.45. I returned to the Detail tab and increased the Sharpening to a value of 90.



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



**John Cuthbert,
Clackmannanshire,
Scotland**

About John

More of John's work can be found at his Facebook page – facebook.com/john.cuthbert.963

How did you get into photography?

Born in Scotland in the late fifties, my fascination with photography began as a child, flicking through old style photography albums filled with black and white images my father had taken and which I still love to this very day, those carefully captured moments, along with the magic of old slides coming to life through a projector ignited a passion that would remain

with me for a lifetime.

What do you love about photography?

What I love most about photography is the positive impact it has on my wellbeing. It helps reduce stress and supports my mental health, while giving me a reason to get out into nature. When I'm taking photographs, I feel free, focused, and connected to the world around me.

Favourite subjects

Landscape photography is my favourite type of photography because it allows me to spend time in nature. The ever-changing conditions, varying scenery, and challenging elements make every experience unique and bring me great joy."

The Drover View

1 With wind-driven rain sweeping across the Bealach na Bà, this wild and untamed landscape revealed its raw beauty. Rugged mountains, dramatic skies, and a sense of timeless wilderness combined to create a scene shaped entirely by the power of nature.

Sony A7RII, Sigma 20mm DG DN Art F1.4, 1/8sec at f/11, ISO 200

How and where do you find inspiration?

I find inspiration for my photography from many different sources, including photography magazines, YouTube, social media, and the work of other photographers. However, some of my greatest inspiration comes from simply being out in nature, exploring new places, and experiencing the landscapes around me.

What was your first camera?

My love of photography began in the early 1970s with a simple Polaroid camera. I was fascinated by the way an image would slowly appear before my eyes, and that sense of wonder sparked a lifelong passion for capturing moments and creating imagery.

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Reader Portfolio winners receive a one-year subscription to the **Adobe 1 TB Photography Plan** worth £238.

Designed for photographers, the Adobe Creative Cloud Photography Plan includes Photoshop, Lightroom, Lightroom Classic (on desktop, mobile and web) plus 1TB of cloud storage and 1000 generative credits per month. It is worth £19.97 per month, or £239 annually.

Submit your images

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

2



3



The Old Mill, Caithness

2 Battered by wind and rain beneath brooding skies, the old mill stands as a reminder of a bygone age. Amid the harsh weather of Caithness, its weathered stones tell a story of resilience, endurance, and time.

Sony A7RII, Sigma 20mm DG DN Art F1.4, 1/4sec at f/11, ISO 100

Lochside Boats, Lewis & Harris

3 As wind and rain swept across the loch, these small rowing boats rested quietly by the shore. Against the wild weather, they offered a simple reminder of the enduring connection between island life and the water.

Sony A7RII, Sigma 20mm DG DN Art F1.4, 1sec at f/11, ISO 100



Current kit

My current camera kit centres around a rather dated Sony A7R II, a camera I love so much that I've owned three of them over the years.

Alongside it, I use a Manfrotto 055 carbon tripod with a geared three-way head, a NiSi filter system, a Sony 24–105mm lens, and a Sigma 20mm f/1.4 DG DN Art lens, plus a handful of other accessories. It's a kit that serves me well and allows me to capture the landscapes I enjoy photographing.

Favourite lens

My favourite lens is the Sigma 20mm f/1.4 DG DN Art. Its outstanding low-light performance and exceptional sharpness make it a joy to use, and it complements the 42MP sensor of my Sony A7R II beautifully. Whether I'm photographing landscapes, seascapes, or night skies, it's the lens I reach for most often.

Favourite accessory

My favourite photography accessory is my tripod. It allows me to carefully fine-tune my compositions and take my time getting everything just right. The stability it provides is invaluable, especially in low-light conditions, enabling me to capture sharp, high-quality images that would otherwise be difficult to achieve.

Dream purchase

My dream purchase would be the latest Sony A7R camera paired with a selection of Sony G lenses up to 200mm. I would also love a tall carbon-fibre tripod with the option to fit spikes for extra stability on challenging terrain. It would be the perfect setup for exploring and capturing Scotland's landscapes in all conditions.

What software do you use for editing?

I currently use PaintShop Pro and Capture One Pro for my image editing.

I've used PaintShop Pro for many years and find that, together, these programs provide everything I need for processing and enhancing my photographs. I particularly prefer software with a one-time purchase option, as it offers excellent value and allows me to work without the commitment of ongoing subscriptions.

Favourite photographers

There are so many talented photographers whose work I admire, but my favourites are my partner and my brother. Their talent, creativity, and passion for photography inspire me, and the personal connection makes their work especially meaningful to me.

Favourite photography books

My four-book collection "A love letter to Scotland", brings together photographs from all around Scotland alongside original poems. Each book reflects a part of my photographic journey through life, capturing the beauty, character, and spirit of Scotland through both imagery and words.

About your pictures

I like to create images that draw the viewer in and take them on a visual journey. My hope is that they inspire others to get out into nature and experience its beauty for themselves. Many of my photographs are accompanied by a short poem, which I hope adds another layer of meaning and encourages reflection and thought.

Favourite tips

My advice to anyone starting out in photography is not to feel pressured to follow trends or copy others. Take your time, find your own path, and photograph subjects that genuinely bring you joy. The greatest reward comes from creating images that mean something to you and enjoying the experience of making them.





The Old Boats

4 These weathered herring boats, with the old lime kilns standing quietly in the background, tell a story of a bygone era. Together they serve as reminders of the hard-working coastal communities that once thrived here.

Sony A7RII, Sony Zeiss 25mm, 20secs at f/11, ISO 100

Frosty Start

5 A cool, frosty morning at the Kelpies, at the calm canal edge, where the landscape was transformed by a glowing, fiery sky at dawn. The contrast of ice and light created a striking and atmospheric start to the day.

Sony A7RII, Sony Zeiss 25mm, 4secs at f/11, ISO 100

Brim's Castle

6 Steeped in history and local rivalry, Brim's Castle stands on the rugged north-east Scottish coast. Surrounded by stories and circulating legends of the Knights Templar, its weathered stone walls and clifftop setting overlook the sea, reflecting centuries of coastal life, endurance, and change.

Sony A7RII, Sony Zeiss 25mm, 1/3sec at f/11, ISO 100

Frandy Tree

7 A beautiful tree resting in a snowy glen, wrapped in frost and winter stillness. It stands quietly in the cold landscape, patiently waiting for the return of spring. A reminder of nature's power, resilience, and deep, enduring knowledge

Sony A7RII, Sony Zeiss 25mm, 1/50sec at f/11, ISO 50



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

Digital is archival

Chris Lloyd's letter 'Future Proof Photography' is 100% wrong. Film degrades - it might last decades in a temperature and humidity controlled environment, but it will still deteriorate and once degraded it is not 100% recoverable - although digital techniques might improve what is left. And Google does not back up to film!

Digital images on the other hand don't degrade. The media might become obsolete (think of 14 inch optical disks, Betamax etc) but the images can be transferred to new media such as SSD, if required, with no loss of data. It obviously helps to have a sensible back up regime (to external hard disk or to the cloud, for example) to mitigate the risk of media obsolescence.

The images themselves are less likely to become obsolete - JPEG, TIFF and PNG are all long-term international standards for example, although RAW is more proprietary.

And if you are using film, why not print direct from the negative? Scanning to digital then digital printing involves two reductions in quality, if quality is what you are after.

I also find cataloguing digital images a great deal easier than the faff I went through to catalogue colour slides!

Paul Sutcliffe

Where's the FM2?

Recently in AP you have published historic articles



The Nikon FM2, a camera praised by John Heywood

championing milestone cameras plus an article dedicated to milestone Nikon cameras. Yet in none of these articles have you included the all-manual Nikon FM2 with its groundbreaking flash synchronisation for 35mm cameras of 1/200sec (increased to 1/250sec on the FM2n).

Generally 35mm cameras could not sync above 1/60sec. And trying to use these with flash sync in bright sunlight was impossible especially when brides demanded a documentary style coverage when harsh shadows needed fill-flash to help portray the bride's glamour. FM2n's were a godsend.

Many pros carried an FM2n as back-up to their electronic 35mm Nikons should cold weather render the batteries inoperable in their electronic bodies. Now 1/250sec sync is standard in most DSLRs and mirrorless cameras. Why have you never featured the Nikon FM2 and FM2n in AP?

John Heywood

As the owner of the much-loved FM2 pictured above I agree it's a great camera. I would be surprised if we haven't published any features on it, but if true it's an omission that we should look at fixing!

Take me to the bridge

I've often been sceptical about bridge cameras but now I stand corrected. My scepticism reared its ugly head at a wedding I recently attended when I saw that the photographer (the bride's teenage son) was using a Panasonic Lumix FZ1000. I myself had to turn down the offer to take the pics as I'm currently nursing a painful frozen shoulder

When I saw the photos from the wedding I was hugely impressed. They were beautifully sharp and colourful and I doubt I could have bettered them with my Canon D80. What's more they were all produced from jpegs. And I was amazed to discover that they had been that young lad's first attempt at shooting a wedding. And I hear tell that the

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STAR LETTER

Winging it

I was fascinated to read the John Brackenbury article 'Wing Commander' His beautiful images inspire photographers and make viewers understand that insects are and do weird and wonderful things. I wondered if I might use the pre-capture setting on my Sony A7V to photograph butterflies in flight.

Using a Sony 100mm macro lens just frightened them away (John must be a genius) so I resorted to the Sony 400-800mm from afar in my garden. With

reaction to those photos has triggered a demand for him to do more wedding assignments. The experience reminded me of the old adage: never judge a book by its cover.

Andrew Fisher

Don't pocket it

I've lost count of the number of times reviews seem compelled to comment about whether a camera will fit in a pocket: a trouser pocket, jacket pocket or perhaps some other pocket. What a dumb thing to do if you're serious

about keeping your kit in good order, I can't think of anywhere worse! Small, lightweight padded cases suitable for protecting kit from damaging knocks are cheap and plentiful.

Other than quick access, what is the benefit of carrying a camera in a pocket after investing good money in it? Pocket mania smacks of laziness and a simple disregard for your camera equipment.

David Mallon

Saying a camera will fit in a pocket is a shorthand



the help of photoshop, as John has done, I put together this sequence of a rather tired looking Gatekeeper butterfly.

I then read in more depth how John has over the years polished his technique and spent many, many hours doing so. I will never achieve his level of expertise, knowledge, dedication and

patience but I thank him deeply for setting me on a path to improving my own love of macro photography.

Steve Hill-Cousins LRPS

This is a fantastic effort Steve. It's great to hear how much you were inspired by our feature on John's work

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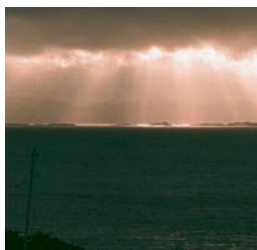
way of conveying the approximate size of a camera in as few words as possible, when space is at a premium. You can immediately picture the dimensions of a camera that will fit in a jacket pocket, but that doesn't mean we think that that's where you should keep it. A decent case or bag is a much better option.

Konica memories

It was great to see you're covering Konica in AP. I have fond memories of using both Konica film and

my A4 camera in the 1990s and 2000s. I have bought a few rolls of (expired) Konica film recently, from 21STUDIO photolab. It's past its best now but still produced the attached shot, looking from Crinan to Jura in West Scotland)

Bill Free



Bill Free's photo, shot on expired Konica film

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LETTER FROM THE EDITOR



Dear reader,

Welcome to the new and improved **Amateur Photographer**! As you can see, we have a brand-new look (with 100 pages in every single issue), new content and more of the features that you love. From the world's best photographers to the newest kit, plus valuable insights and stories from the masters of the craft, we have everything photography related covered in a new and improved fortnightly package.

Best wishes,

Nigel Atherton

Nigel Atherton, Editor

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Buying Guide

107
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 some 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	40	-	-	-	3	-	-	620	138.4	98.4	88.4	699
Canon EOS R6 V	£2399		Video-first hybrid camera that employs the same tech as the EOS R6 III	FF	32.5	Canon RF	102,400	6960	-	6097	40	-	-	-	3	-	-	640	141.8	83.3	97.7	598
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-P	£5150	4.5★	All-rounder with 44.9MP sensor, 40fps high-speed shooting and 8K video	FF	44.9	L-mount	200,000	8128	-	819	40	-	-	-	3.2	-	-	383	141.2	108.1	82.7	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

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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			
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
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 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 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
Sony Alpha A7R VI	£4500	5 ★	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

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

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Compact cameras

Compact cameras						sensor size	resolution (mp)	lens range (mm equiv)	max iso	video	mic input	shooting			screen			battery life (shots)					width (mm)	height (mm)	depth (mm)	weight (g)
name & model		rrp	score	summary																						
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 L10		£1299	4.5★	Advanced compact with multi-aspect ratio sensor and fully articulated LCD		4/3	20.4	24-75	25,600	5632	•	11	•	•		3in	•	•	410	127.1	73.9	66.9	508			
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			
NEW	Sony RX10 V		£2199	5★	Superb all-in-one with long zoom, fast shooting and excellent autofocus		1in	20.1	24-600	12,800	3840	•	30	•	•		3in	•		630	136.4	94.5	151.3	1111		
	Sony RX100 VII		£1200	4.5★	Pocket-sized travel zoom camera with long zoom and pop-up viewfinder		1in	20.1	24-200	12,800	3840	•	20	•	•	•	3in	•		260	101.6	58.1	42.8	302		
	Sony ZV-1		£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen		1in	20.1	25-70	12,800	3840	•	24	•			3in	•		260	105.5	60	43.5	294		
	Sony ZV-1 Mark II		£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface		1in	20.1	18-50	12,800	3840	•	24	•			3in	•		290	105.5	60	46.7	292		
Sony ZV-1F		£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens		1in	20.1	20	12,800	3840	•	16	•			3in	•		360	105.5	60	46.4	256			

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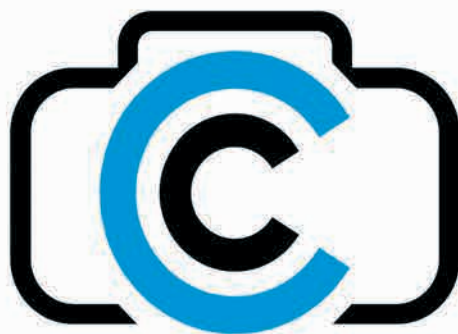
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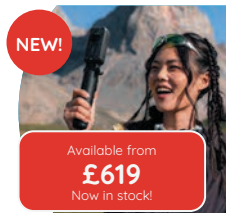
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£1699

£1999

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14-24 F2.8 AFS box	£699
16-35 F4 AFS VR	£399
16-80 F2.8/4 VR DX	£499
18-35 F3.5/4.5 AFS	£299
18-55 F3.5/5.6 DX VR	£99
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR DX	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/5.6 VR DX box	£449
20 F1.8 AFS box	£499
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£999
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
35 F1.8 AFS DX	£149
35 F2.8 AFD	£269

Used Nikon

D850 body D500 body D5 body



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£999

£1999

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12-24 F4 Art box	£799
12-24 F4.5/5.6 II HSM box	£299
18-300 F3.5/6.3 DC OS	£299
20 F1.4 DG HSM Art box	£499
24-105 F4 DG OS box	£499
35 F1.4 Art DG box	£499
50 F1.4 Art DG box	£499
70-200 F2.8 DG HSM Sport box	£799
85 F1.4 Art DG box	£699
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150-600 F5/6.3 DG OS contemp	£799
TC1401 1.4x extender	£149

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8-18 F2.8/4 box	£299
9 F1.7 DG	£399
14 F2.5	£149
14-42 F3.5/5.6 HD	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£149
25 F1.7	£149
45 F2.8 DG macro	£399
45-175 F4.5/5.6	£249
45-200 F4.5/5.6 box	£99
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85 F1.4 GM box	£799
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Final Analysis

Paul Hill considers...

Bodies of Salt and the Domestic #5

by Colin Wilson

It takes a massive leap of faith to believe in what you cannot see.

So writes Dr Jane Fletcher in the short essay that accompanies photographic artist, Colin Wilson's first exhibition - *Bodies of Salt and the Domestic* - since Covid. They are friends and were teaching colleagues at Derby University and both lost life partners far too young. So inevitably, if not overtly, they are referencing trauma and loss.

Metaphor is a valuable tool that can eloquently replace the gut wrench of actuality, and by making the personal public reflect the human condition that affects us all rather than just the particular players in the tragedy.

Colin's use of a large format film camera and analogue methodologies is also metaphoric in its 'stillness' and meditative nature. But there is a spare rawness to the work exemplified by multi-analogue ways that salt is perceived - as a healing agent, taste enhancer, preservative and, above all, as an astringent. It is a natural mineral and bodily byproduct that continuously affects us, and yet most often it is something 'you cannot see', to quote Dr Fletcher.

Many commentators over the decades have dismissed the role of photography as 'art' as they believe it can only represent the surface reality of things. Therefore, it cannot be about more than what is recorded by silver halides and digital pixels of the subject matter in front of the camera.



Photographers who prefer to use the medium for self-expression have deliberately chosen to go against the grain of that orthodoxy. They want to make photographs about things rather than of things, but they celebrate that duality as it adds depth to their meaning.

Colin writes: "It is worth remembering that the unique characteristic and aesthetic of analogue photographic film is grain. Grain is the essential physical material of analogue film itself. In analogue black

and white photography, the grain is made of silver halide salts that catch, react, and interpret light. These irregular, organic, metallic silver halide salts provide the distinct texture, tone, mood, and metaphor of analogue photography."

Dr Fletcher again: "Colin Wilson's poised photographs of domestic objects engulfed in salt suspend pain and healing in a strange equilibrium. To celebrate the enduring love of a life that is lost to us and not succumb to the agonies of grief and despair

brought about by physical absence."

The American photographer Duane Michals, who died in June aged 94, said:

"People believe in the reality of photography, but not in the reality of paintings. This gives photographers an enormous advantage. Unfortunately, photographers also believe in the reality of photographs."

AP

See more of Colin's work at colinwilsonartist.co.uk

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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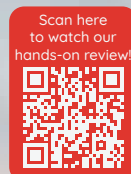
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