

DON McCULLIN

Incredible unseen images from his Vietnam archive



Amateur Photographer

LOVE YOUR CAMERA

Street Safari

Alan Schaller
on capturing the
animals that share
our public spaces



TRIED &
TESTED

- Canon RF 45mm F1.2
- Neewer Q120
- Lensbaby Twist 28



The Rise and Fall of PENTAX

John Wade on the highs and lows
of a once much-loved brand



6 OCTOBER 2026 / £5.99



WORLD'S WEIRDEST CAMERA?

The Godox C100
throws a curve ball

30th

ANNIVERSARY
RICOH GR SINCE 1996



Forever a Snapshooter

Welcome



My first decent camera was a Pentax LX. (By decent I exclude my first actual camera, a Zenith EM, on which I learned the basic skills). Back in 1981 electronics in cameras were relatively new and not widely trusted for professional work. The pro that I was assisting at the time wouldn't touch them.



The Pentax LX, the company's flagship 35mm SLR when it launched in 1980

'What if the battery dies?' was a common refrain. While many cameras gave you one single shutter speed you could use without a battery the LX let you use them all, which was the main reason I bought one to see me through art college. But it was also a lovely camera. The senior lecturer on my photography course was also a Pentax man and I think he took a shine to me as the only Pentax user on the course. Brand tribalism is funny like that. Sadly I had to sell it on graduation to pay for my plane ticket to Miami to start a new life as a cruise ship photographer, but my early happy experience with the LX probably explains my sadness at the demise of such an iconic name. In the wake of Ricoh's recent announcement that Pentax has ceased production of DSLRs John Wade presents a brief history of the brand, and its ups and downs. The announcement was cryptic enough to suggest that they're working on a new K mount-related direction for Pentax. Although I have no idea what that is, I hope it's a relaunch of the massively popular, no-nonsense K1000 manual 35mm SLR. Surely with the huge resurgence of interest in film there would be a big market for it.

”

Nigel Atherton

Nigel Atherton
Group Editor

This issue's contributors...



Tiffany Tangen

Tiffany interviews the hugely popular street photographer Alan Schaller about his new collection on animals that share our public spaces



Peter Dench

Peter talks to his old friend the legendary Sir Don McCullin about his new book, which revisits his archive from the Vietnam war



John Wade

Our classic cameras expert John Wade looks back on the history of Pentax and highlights the company's most iconic cameras



Amy Davies

AP's Features Editor Amy Davies tests Canon's inexpensive new fast prime lens on her daughter, to find out if it's too good to be true



Damien Demolder

Former AP editor Damien Demolder has a penchant for portable studio lights. Does Neewer's Q120 have what it takes to impress him?



Angela Nicholson

'Quirky but fun' is a phrase that could be used to describe both the new Lensbaby Twist 28 and Angela herself, and both deserve five AP stars

A black Canon printer is shown on a light-colored desk. A colorful printed image is emerging from the front output tray. In the background, a green potted plant is visible next to a window. The right side of the image is overlaid with a large red diagonal shape containing white text.

Canon

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Our cover is by Alan Schaller from his book *Street Safari*. Read our interview on page 32

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Amateur Photographer

LOVE YOUR CAMERA

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Shadows on the beautiful red leather interior of a Morris Minor. Stuart Neville spotted this sumptuous and colourful abstract photo opportunity on a side street in Helensburgh, Scotland
Fujifilm X-T3, 18-135mm lens, 500th sec at F8, ISO 800

Check out
the deals on page

80

TAKE A SEAT

Make some quality time for
yourself to enjoy a subscription to
Amateur Photographer

What's new

Nikon's latest full-frame camera drops the price – and the viewfinder

Nikon has announced a new full-frame camera, the Nikon Z5IIc. In effect, it's a simplified version of the excellent Z5II, and slots just below it in the firm's line-up – thereby becoming Nikon's cheapest full-frame model.

To make the new model less expensive than the already good-value Z5II, Nikon removed the electronic viewfinder. So users are now entirely reliant on its rear fully-articulated touchscreen for composing images. Unfortunately, though, this touchscreen has also been downgraded – it's now a 3.2in, 1.02m-dot LCD, compared to 2.1m-dots resolution on the Z5II. Another difference is that the Z5IIc only has space for a single SD card slot, rather than the two slots on the Z5II.

Otherwise, most of the Nikon Z5IIc's key specifications remain the same as the Z5II. The camera uses the same 24MP full-frame sensor and Expeed 7 processor, with a standard sensitivity range of ISO 100-64,000. It'll shoot at up to 11 frames per second in raw, and 30fps in JPEG. There's in-body image stabilisation (IBIS) offering up to 7.5 steps of shake reduction, and 4K video recording at 30fps



using the full sensor width. Intelligent subject recognition can track humans, animals, vehicles and even fish.

Other new additions include Intelligent Scene Modes, appearing for the first time in a full-frame Z-series camera. There's also a product review mode for vloggers. Nikon says the body includes the same degree of weathersealing as the Z5II, but doesn't provide any further explanation or an IP rating. The Nikon Z5IIc goes on sale in mid-October for £1349 body only, in a choice of all-black or silver/black finishes, or for £1609 with the 24-50mm f/4-6.3 zoom.

Nikon is aiming the Z5IIc at people buying a dedicated camera for the first time

New Sony pro-spec primes for sports and wildlife

Sony has introduced a pair of small and lightweight ultra-telephoto primes in its premium G Master range. Designed for wildlife, sports or aviation photographers who need a lens that they can easily carry around all day, both the Sony FE 400mm F4.5 GM OSS and Sony FE 600mm F6.3 GM OSS weigh in at under a kilogram.

The two lenses are very closely related, in terms of both their physical and optical designs. They share the same 108mm diameter, 95mm filter thread, 11-blade aperture and 2.5m minimum focus distance. But while the 400mm is 242mm long and weighs 994g without its detachable tripod foot, the 600mm measures 256mm and 995g. That's significantly lighter than telephoto zooms with similar focal lengths and apertures. Optically, the 400mm utilises 22 elements in 16 groups, with one extra-low dispersion (ED) glass element and three super-ED elements. The 600mm adds another group of two elements but uses the same array of special glass.

Both lenses are onsale now, with the Sony FE 400mm F4.5 GM OSS costing £2,400, and the Sony FE 600mm F6.3 GM OSS, £3,300.



The Sony FE 600mm F6.3 GM OSS – relatively light, but no lightweight when it comes to optical performance

Small, affordable wideangle prime from Panasonic

In more lens news, Panasonic has announced a light and compact wideangle prime for its S-system full-frame cameras. The Panasonic Lumix S 20mm F2.5 follows in the same vein as the recent Lumix S 40mm F2, as a small lens that's designed to match the rangefinder-style S9 body.

Its wideangle focal length means it should be good for subjects such as landscapes and architecture, along with video and vlogging. The L mount lens is 69.4mm in diameter, 40.9mm in length and weighs 142g, making it the same size as its 40mm sibling and almost the same weight. This should make them easily interchangeable for film makers using a gimbal. It has the same physical design too, with an AF/MF switch and a customisable function button on the side. The Panasonic Lumix S 20mm F2.5 also boasts dust and splash-resistant construction and accepts 62mm filters. It costs £429 and is available now.



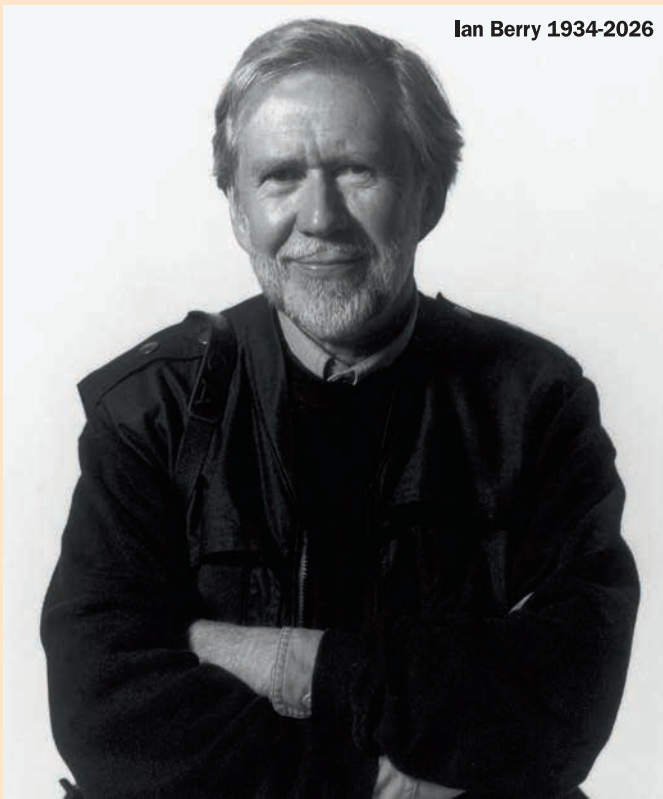
The new Panasonic Lumix S 20mm F2.5

Remembering Ian Berry

We are sad to report the death of the hugely influential photojournalist Ian Berry on September 13th. Born in Lancashire in 1934 the teenage Berry moved to South Africa in 1952 and worked with local photographer Roger Madden (previously an assistant to Ansel Adams). Berry's career spanned eight decades and, significantly for a photojournalist, his pictures were instrumental in changing the course of South African history – he was the only photographer to witness and record the infamous Sharpeville Massacre in 1960. Apartheid meant Berry's images couldn't be published in South Africa, so they were distributed by an agency in London before being picked up by LIFE and Paris Match, amongst other big-name publications.

Berry joined Magnum Photos in 1962 and became the Observer magazine's first contract photographer in 1964. He consequently worked on news stories and commissions all over the world, his most recent personal project being 'Water', which documented the impact of having too much or too little of it on impoverished communities. Honours included honorary fellowships of both the University of Lancashire and the RPS. "Ian Berry was your classic stereotype of an old school photojournalist with a strong social conscience, using his camera to shine a light on the world's underdogs and highlight injustice," said *Amateur Photographer's* editor, Nigel Atherton. For a fuller tribute, see: shorturl.at/bcwgS

Ian Berry 1934-2026



© RENÉ CURRY/MAGNUM PHOTOS



Piper Mackay won the title in 2024 with her stunning black and white portfolio taken in Africa

© PIPER MACKAY

Last call to win big with your travel shots

By the time you read this, there will only be a week or so to enter Travel Photographer of the Year (TPOTY), one of the biggest and best photo competitions in the calendar. As you'd expect from such a prestigious international contest, the standard of entries is high, but that shouldn't deter travel photographers from submitting pictures to this year's categories.

These include wildlife, birdlife, sea life, culture, landscapes, portraits, climate, adventures and more, plus Rising Talent and Young Travel Photographer of the Year (the overall winner of TPOTY is chosen from the portfolio category entries). This year's competition closes at midnight on October 12, and the prize pot is worth £40,000, including £10,000 cash

prizes. The prizes also include places on a TPOTY mentoring scheme and an exclusive portfolio review with a top New York agent. Note too that the Rising Talent category is for amateur and semi-pro photographers only, and is open to adult photographers of any age. Full entry details for this year's TPOTY can be found at TPOTY.com



The X500 Pro Max can also take 2.35x (200mm equivalent) or 4.7x telephoto (400mm equivalent) zoom attachments

Viva Vivo's new phones

Android phone maker Vivo has announced its new X500 series of flagship camera phones, with the X500 Pro Max at the top featuring a 200MP telephoto camera, alongside 50MP main, ultra-wide and selfie cameras. Zeiss T* branded lenses are included on all cameras on all models, along with Zeiss features such as customisable lens blur. The X500 series, which also includes the X500 Pro and the X500, will initially be released in China, with international availability to follow. The new phones' video features are also ramped up, now offering 4K 120p for all cameras and 4K 240p on the main camera, plus 4K 480/960fps slow-motion video. 8K 30p is also available from the main and telephoto cameras. See online editor Joshua Waller's first impressions of the Vivo X500 Pro Max at shorturl.at/F30dF—it's fair to say he's impressed.

THE BIG QUESTION

Do you enter photography competitions? If no, why not?



Hugh Maxwell Photography

Absolutely! It's all part of the fun and enjoyment of photography.



@artisticanglesllc
I do!



Sandy Maclean

I can't be bothered to be honest. It's my hobby



@ovidiuselaru_
Not often. Competition doesn't make you a better photographer



Kevin Sheldrake

I take a photo - and I like it, that's all. If others like the photo it's a bonus, if they don't I still do and that's all that matters.



Murray Boland
Too expensive



@louise_scriver_photography

Yes but I should enter more really



Adam Greene
Depends who the judges are.



PHOTO BY BODIG/ULLSTEIN BILD VIA GETTY IMAGES

Did you know?

London-born Eadweard Muybridge transformed photography through his pioneering studies of motion. Commissioned by California racehorse owner Leland Stanford, he spent years developing faster shutters, sensitive emulsions and electrically triggered cameras capable of freezing movement. In 1878, using a line of cameras activated as a horse passed, he shot a sequence proving for the first time that all four hooves leave the ground during a gallop. His images astonished the public, established the study of motion, and led to the zoopraxiscope – making him the godfather of both action photography and cinema.



Back in time 1990

The reunification of Germany

In November 1989, amid growing protests, East German official Günter Schabowski mistakenly suggested new travel rules took effect “immediately”. Thousands headed to the Berlin Wall and, with border guards lacking clear instructions, crossings were opened. The breach triggered the Wall’s collapse and the end of East Germany’s Soviet-backed regime after 41 years. Formal reunification on 3 October 1990 was a joyous moment that brought democracy, freedom and rising prosperity to a united Germany. Yet lingering economic and cultural grievances among some in the former East have led to the rise of the far-right AfD.



@theuncommitted photographer

Only just started they are also hard to find



Barry Alan

It's like the Lottery: I'd love to win. But I don't enter!



Martin Steele

I have only ever done UKLPOTY in the past. I don't seek validation from anyone. I only ever entered because if you win there was the £10k jackpot



Andy Clark

I only ever compete against me, that's a big enough challenge.



Jeff Beede

I never used to, but I sure do now. Most are juried shows and I always like to know who the judge is in advance.



Sid Beatty

I mostly just sell at art shows. If I was to enter a competition, I would have to ask myself why. Am I trying to win cash or prizes or is it that I just want a pat on the back.

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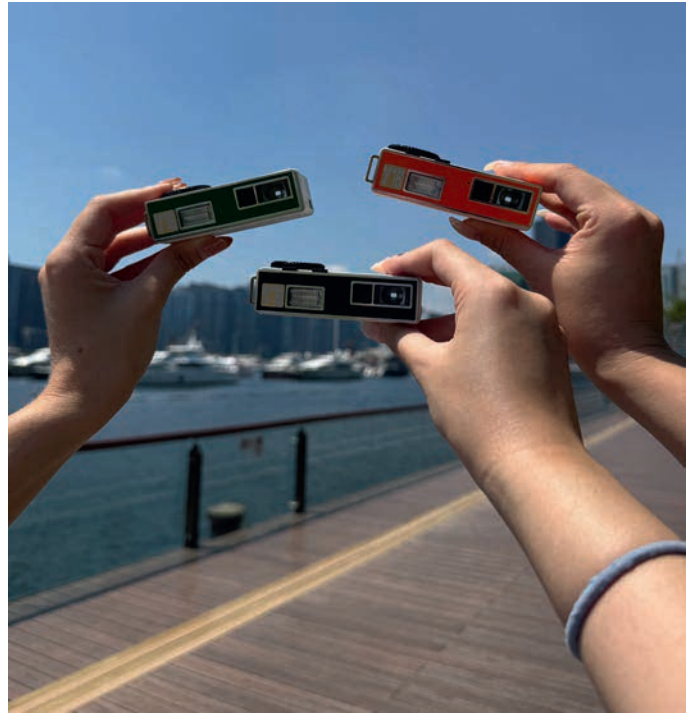
See page 6 for how
to contact us



New Yashica Y16 camera takes us back to 1959

Vintage-styled 'toy' cameras have clearly become the in-thing this year. The latest brand to throw its hat in the ring is Yashica, with the upcoming Yashica Y16. With styling inspired by a classic 1959 film camera, it looks set to be like an upmarket version of the viral Kodak Charmera but has some key features that set it apart from the cheaper toy cameras.

The Y16 sports a proper Xenon flash with three power levels for indoor photos, for example, along with 'motion sensing technology' (though it's not clear what Yashica thinks this means). As well as the real optical viewfinder, there's a small screen on the back for composing and playing back your images, and changing settings in the camera menu. There's both still and movie modes, with the camera sporting a 12MP sensor, while the controls include a large dial on the top and a joystick on the back. The Y16 is styled like 16mm sub-miniature film camera and comes in a choice of seven colours – pink, green, blue, black, red, yellow and orange. Full specifications and pricing were still not available at the time of going to press but it should start shipping in early November.



Proper Xenon flash and optical viewfinder add to the Yashica Y16's appeal



The tall story – Amateur Photographer editor Nigel Atherton met Peter Jones (right) back in 2013 to hear his plans for Jessops

AO, Let's Go (and buy Jessops)

Jessops has been acquired by AO World, a leading online domestic appliance and electrical retailer noted for its AO.com emoticon logo and green vans. AO World reportedly paid for the acquisition through 'existing cash resources' and while mirrorless cameras, lenses and accessories might seem an odd fit with fridges and dishwashers, it explained: '(the deal) supports our strategy of expanding into adjacent categories, giving customers and members more reasons to shop with AO and increase our share of wallet. Jessops brings a trusted brand and specialist expertise in cameras and optical technology.'

Jessops has continued to have a torrid time since Peter Jones of Dragon's Den fame rescued it in 2013, going into administration two more times after Jones stepped in. It now operates from just eight high street stores but managed to achieve a 6.5% year-on-year increase in turnover in its last financial year ending September 2025, boosted by online sales. We'll pass on more news of the takeover as we get it.

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.

- Subscribe: see page 80 for details
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Opinion David Crossland

Photographers are being fleeced by Alamy, reckons a long-time contributor



Recently I checked my Alamy sales and learned I'd sold two photos for \$233.33 each. Such prices are rare now. I checked my account:

Alamy commission 80 percent. What?

I'd missed its July announcement that from September 1st, contributors earning between \$250 and \$3,000 gross annually would see their royalty share halved from 40 to 20%. Previously, you were in Alamy's "Gold" tier of 60 percent commission if you generated \$250 or more in a year. Now I'm in the "Silver" tier of 80 percent. "Bronze" contributors pay 85 percent.

This affects thousands of photographers. One analyst estimates only 3-8% of us earn over \$3,000. Alamy was vague on its plans. It said it was "building a stronger Alamy for the future" and pledged investments to

"help create demand for your work."

Managing director Lira Mendonca, whose income presumably hasn't been halved, acknowledged that some contributors would be disappointed.

You think? This is a shameless money grab that betrays contempt for contributors and smacks of desperation.

The real winner? Google

In other bad news, the revised contract makes contributors liable for costs arising from complaints about their content. But what if a buyer breaches restrictions, perhaps using an "editorial only" image for advertising? Those 20% royalties won't cover legal fees.

Why is all this happening? Mendonca blamed the rise of AI and changing customer expectations — business speak, surely, for "customers want pics for a pittance because with AI they can generate their own."

She listed past investments in the search system and a modernised platform. Yet other photo libraries have long been more advanced than Alamy, offering features like AI-assisted keywording.

Alamy isn't the main culprit. A glut of digital imagery drove royalties down; microstock normalised bargain-basement prices; now generative AI threatens traditional licensing. Storage costs are surging. Meanwhile Google rakes in the advertising revenues.

I've generated \$117,000 gross through Alamy since joining in 2005; over \$66,000 has gone in commission. The early days were exciting. Alamy was an unstuffy British start-up accepting anyone whose work met technical standards. Plus it only took 40%.

My first sale, elephants in Namibia, earned \$108.30. A Hindu festival image fetched \$651. Suddenly travelling the world shooting stock seemed viable. I quit my job and tried exactly that.

The boom didn't last, but I adapted, capturing events and places I accessed through my journalistic work. My bestseller remains the *Wrapped Reichstag* by Christo and Jeanne-Claude, shot on Velvia in 1995.

Authenticity matters

I stayed because Alamy's terms remained better than many rivals. But now, every sale reminds me I'm being fleeced. When I complained and urged Alamy to calculate revenue on a rolling 12-month basis rather than the September 1st cut-off, as I now exceed \$3,000 year-on-year, I was told that wasn't feasible — and advised how to close my account.

After 21 years, that stings. Alamy has changed since it was sold in 2020 to the owner of PA Media. I considered approaching DACS, which champions artists' rights and royalties, but abandoned the idea after discovering that Mendonca sits on its board.

This move by such a huge stock agency carries broader risks. With fake AI imagery mushrooming and professional news photography in decline, authentic images matter more than ever.

Let's stay true to our passion and keep snapping. One day the world will realise that AI cannot replace us.



David Crossland is a journalist and photographer living in London. His book *Whispering Walls*, about soldiers' First World War graffiti in French caves, was published in 2023



David's first sale, of elephants chasing antelope in Namibia – a big seller in the days when stock image sales were a very viable income stream

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ALL PICS © GULCE KILKIS

Changing the law!

When a photography project involves cats it's a sure-fire winner, when it also helps to change laws that's just a bonus, says **Amy Davies**

Back in 2022, Dan Rimada began documenting the “bodega cats” of New York City. If you've ever been there you might be familiar with these felines, reclining in the neighbourhood bodegas (convenience stores) and not given them too much thought.

But there are hundreds of them, sprawling out across NYC's five boroughs – and this collection aims to give you a beautiful, whimsical and heartfelt overview of these working cats and their special lives.

Now the Bodega Cats have made it into their very own book. Featuring more than 60 cats over 240 pages and 150 photographs, the imagery is led by Turkish photographer Gulce Kilgis who grew up in Istanbul, the cat capital of the world, so she was the perfect person to lead such a project.

To find the cats, Rimada would talk to store owners and customers, and visit the stores to learn more about the cats from the people

that know them best. He'd discover their history, their routines, what they like, what they don't, while Kilgis photographed them.

It was important not to stage the cats – not that you can usually pose cats anyway. Instead she employed the documentary street photography style that she used in her book on Istanbul's cats.

The book takes a look at small business life, animal welfare, public health rules and the decline in numbers of neighbourhood stores without going over the top and romanticising the conditions for the cats.

Two measures regarding cats in food stores are currently in committee in New York, so the book comes at an interesting time for the city's feline population. A new bill would establish humane and sanitary standards, which includes veterinary care, vaccinations, spaying or neutering, food, water, rest and sanitation requirements.

Reading the book, you realise that these cats are far from mascots, but a part of the routines of the people that surround them. The legal uncertainty that store owners and the working cats face makes it a poignant time-capsule of a specific point in history, too.

It is in fact this very project, and these photographs, that have helped to turn the legal grey area surrounding cats and their rights in these bodega stores into a public campaign and legislation in New York City, with Dan Rimada regularly sharing stories, visiting cultural venues, exhibitions and public programmes to talk more about the project and the work that it is doing.

The book documents 150 cats, but there's many more out there. If you happen to know of one yourself, you can even submit a bodega cat on the BCNY website and if the cat is really lucky, it might get interviewed (along with its nearest spokesperson).

All photos by Gulce Kilkis, *Bodega Cats of New York*



Bodega Cats of New York by Dan Rimada, photography by Gulce Kilkis £22, Epic Ink, Hardback, 240 pages, ISBN: 9798317901585



What's On

Some dates for your photographic diary

Now - 1 November EXHIBITION

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

Now - 31 October EVENT

FfotoCymru: various venues, Wales

Now - 1 November EVENT

PhotoWorks Festival 2026 at various venues, Brighton and Hove

14 October - 15 November

EVENT Bristol Photo Festival at various city venues

16-29 October EVENT

Chester Photo Festival at various city centre venues

16 October EVENT

Sony Alpha Wildlife Photo Walk with Terry Donnelly at The North West Bird Watching Festival, Martin Mere Wetland Centre

17 October EVENT

Cambridge Photography Show at The Graduate Hotel

17-18 October EVENT

BOP 26 Photobook Festival at Martin Parr Foundation, Bristol

22 October EVENT

The Maud Sulter Annual Lecture with Joy Gregory at Glasgow School of Art

24 October EVENT

Bird Photography for Enthusiasts at Staveley Nature Reserve, Boroughbridge

31 October EVENT

Darkroom Magic: Alternative Photography at The Art House, Wakefield

20 November EVENT

Photobook 101 - talks, workshops and launches at University of Brighton

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Morningside Heights**

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Eat your heart out

Manhattan's favourite eateries are documented to perfection in this lovely book

Husband-and-wife duo James T. and Karla L. Murray are talented architectural and interior photographers who have adeptly curated a collection of images that showcase 30 of Manhattan's favourite eateries.

For the past three decades the couple have been documenting New York's famous Mom & Pop diners and luncheonettes which are small, mostly independently family-owned businesses. These form the very core of the city and what it represents, a vintage and timeless aesthetic which offer a brief escape from the city that never sleeps.

Not only have the Murrays been shining light onto these unique establishments, but they have also admirably been using their photography as a tool to support them. For over the past 25 years many have reluctantly been forced to close due to economic pressures. More than half of the city's 1000 diners are now out of business which reveals the alarming scale of this issue.

For over a century New York's distinctive

eateries have provided for its local residence and communities, serving an array of affordable comfort foods like syrup-covered pancakes and the old faithful, burger and fries, throughout the day and long into the night. Local landmarks such as the Lexington Candy Shop and La Bonbonniere still buoyantly stand and thrive today. Businesses like these are the very heart and soul which help keep the city's traditions alive for both the current and future generations to experience.

One of the most famous is Tom's Restaurant, which was brought to pop culture fame after appearing as an exterior backdrop in popular sitcom Seinfeld. It was also the inspiration to singer Suzanne Vega's song Tom's Diner which became a renowned club classic.

The Murrays, who are based in Manhattan's East Village, have an already impressive back catalogue of books such as: Store Front NYC, Great Bars of New York City, and Vinyl NYC which demonstrate their continued backing for independents. Their previous work are

examples of the pairs' immaculate architectural vision too.

Counter Culture will touch the nostalgic cord of many local New Yorkers as it includes institutions such as: Barney Greengrass, EJ's Luncheonette, Waverly Diner, and Veselka. Plus, new additions like the Thai Diner, Revelie Luncheonette, and Golden Diner.

The lighting in each image is finely controlled, not overexposed or underexposed, just the perfect balance without any glares or distractions. If I had to pick a favourite it would be the eye-catching exterior of the Brooklyn Diner taken at night. The angle, light, and close proximity of the shot work beautifully together. This position leaves you to freely view both the front and side of the diner with the corner of the building positioned expertly in the centre of the frame. The end result is a mesmeric one, the inclusion of the steps will make you want to follow the fluorescent red and yellow lights all the way into the retro diner. **Craig Blackley**



Held: Three Decades of Artists and Their Gibson Guitars Gibson Garage London, 61-62 Eastcastle Street, London Until February 2027, open 7 days a week.

Wolf Alice, by Scarlet Page

Hold me close

The legacy of the notorious Gibson guitar is explored in this fantastic new music photography exhibition

Celebrated music photographer Scarlet Page is celebrating the power of live music photography and the legacy of the Gibson guitar in her new exhibition.

From touring with the Foo Fighters to Robbie Williams' dressing room to the pit at Glastonbury Festival, Scarlet has built one of rock music photography's greatest live music archives.

Her latest show, at Gibson Garage London includes more than 30 years of music portraits, several of which have never been published or seen publicly before.

Big names (and Gibson guitar fans) featured in the exhibition include Jeff Buckley, AC/DC's Angus Young, Wolf Alice, Jimmy Page, Cat Stevens, Robert Smith of the Cure, Lenny Kravitz, Jack White and many more.

Scarlet Page started shooting rock musicians in 1993. Page's first published shot was of Soundgarden singer Chris Cornell. It made the back cover of Raw Magazine and began her career shooting for publications.

This was soon followed by live photography of the Beastie Boys and The Smashing Pumpkins during the 1994 Lollapalooza tour where Page says she "cut her teeth".

Her big breakthrough came the following year when one of Scarlet's images was chosen for The Verve's A Northern Soul album cover.

The album went on to be The Verve's first top 20 album, a major moment for both Scarlet and the band. Since then, she has had backstage access and a front row seat to some of the greatest performers in the world.

Speaking of the exhibition, Scarlet said, "It's been such a pleasure delving into my archive and rediscovering these photographs. Now more than ever, we need live music and I hope this exhibition reminds people of the power it has to bring us together." **Geoff Harris**



Dan and Justin Hawkins of The Darkness by Scarlet Page

What's new



Your best Photos

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* PRIZE IS VALID IN THE UK ONLY

Wide Awake by Benjamin Purkiss

Nikon Z8, Nikon Z 180-600mm f/5.6-6.3 VR,
1/1600sec at f/6.3, ISO 1000, 600mm, -1.3 EXP

I've followed Little Owls across Richmond Park and Bushy Park all summer. During this Bushy Park session, a juvenile let me get close while it dozed in the heat. I was baking myself, thinking about finding shade, when it stretched into an enormous yawn. Turns out heatwaves drain owlets too!

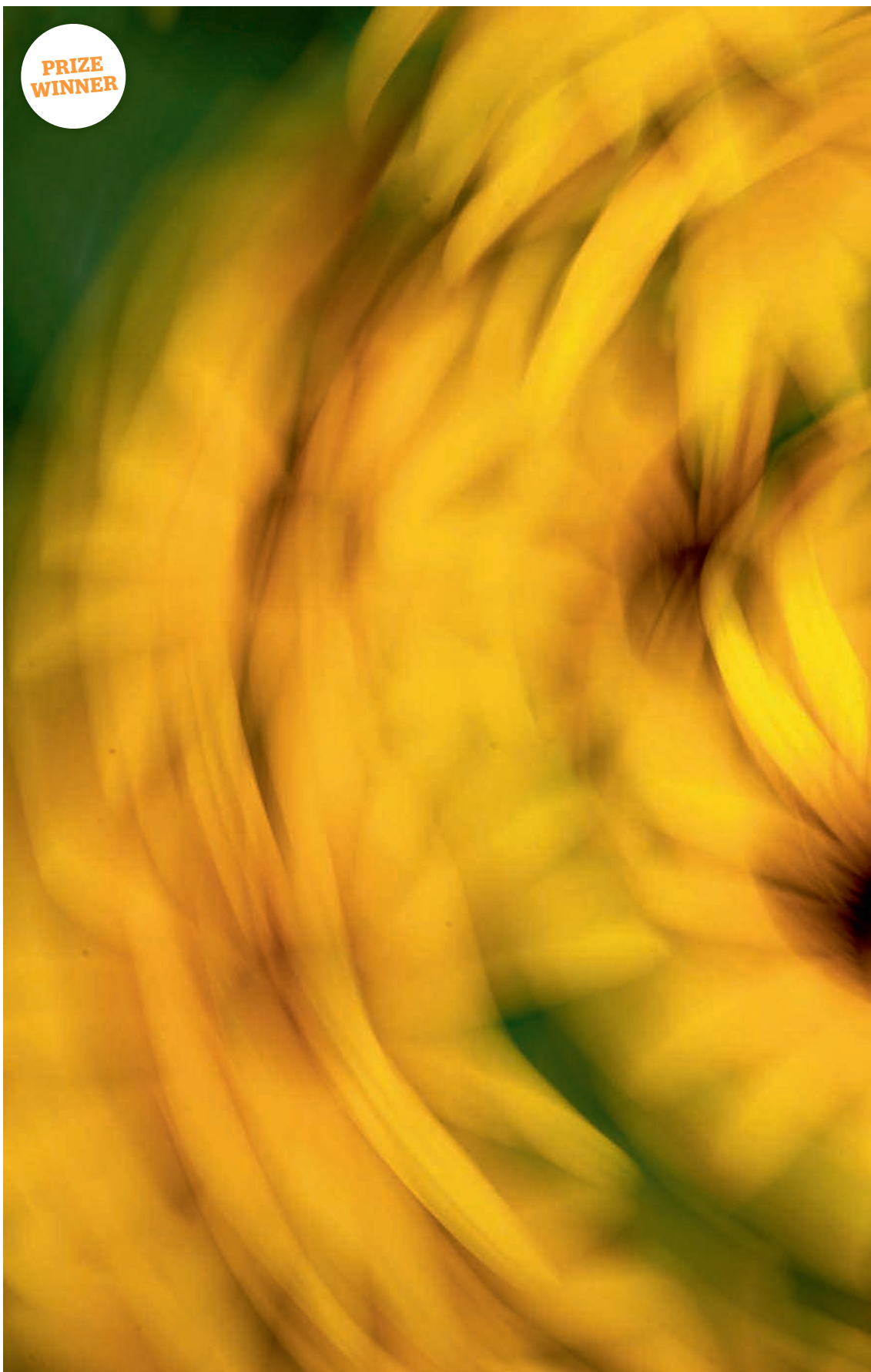
Instagram: @ben.purkiss





**PRIZE
WINNER**

What's new



In a spin by Sally Sherfield

Nikon Z8, Nikkor Z 24-120mm, 1/8 sec at f/22, ISO 100

I am a keen nature photographer but am trying to stretch myself and have been experimenting with ICM and flowers. I created this image by twisting my camera at a slow shutter speed. It took quite a few attempts but I am really pleased with the result.

Instagram: @sally_sherfield_photography



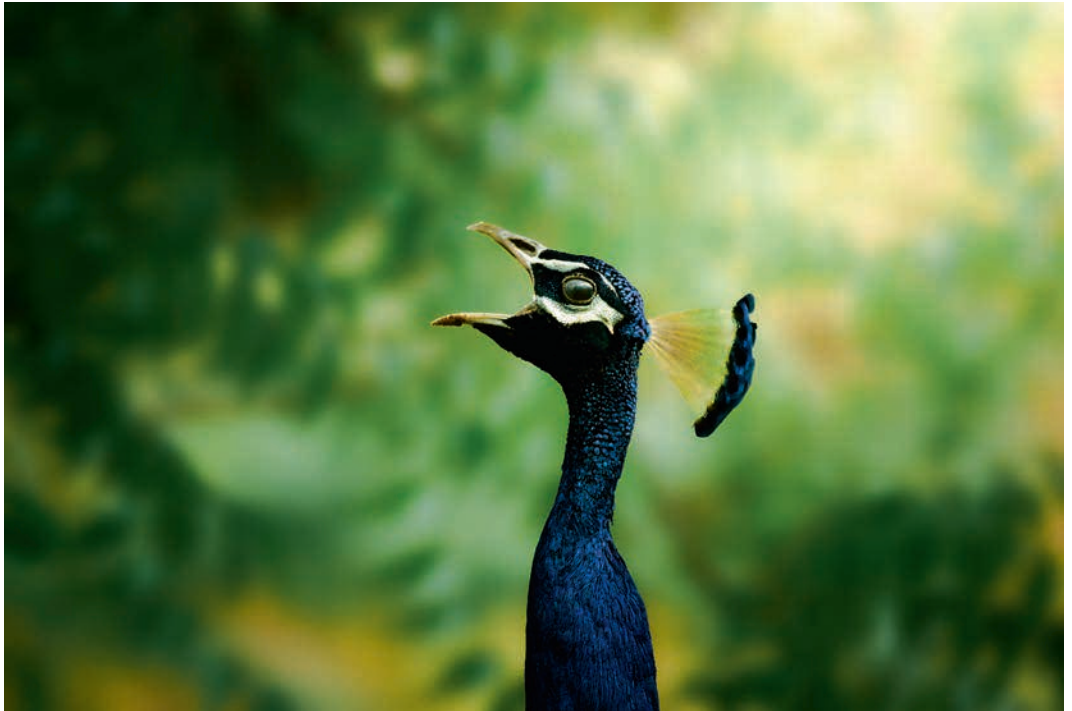
What's new

A Moment of Majesty by Amaan Ahmed

Nikon D500, NIKKOR 500mm, 1/200sec, f/5.6, ISO 1000, 500mm

This photograph captures a peacock displaying its striking plumage at Sunder Nursery in New Delhi. The soft natural light and lush green surroundings create a peaceful setting, while the bird's vivid blue feathers and elegant posture draw attention to its natural beauty. It was a quiet moment that beautifully captured the elegance of this magnificent bird.

Instagram: @natures_eye001, @amaanahmedd01



 
Your best Photos



Serendipity by Ben Harper

Canon R7, Canon RF 50mm F1.8 STM, 1/500sec at f/5, ISO 100

I was out on a street photography session in Dublin when I noticed this man crossing the road behind a bus. It was a fleeting moment to say the least, but the matching colours and striking sunlight caught my eye and I was delighted to get this shot.

Instagram: @ben.the.giant

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

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*



Stillness at Kirkjufell by Samuel Kanu

Sony A7R V, Sony GM 24-70mm. F2.8 MK I, 1/400sec at f/6.3, ISO 250

After hiking Iceland's Laugavegur Trail, a friend and I spent a few days exploring Snæfellsnes. Chasing mountains and waterfalls, you never know what weather awaits. That morning, we were incredibly lucky. Kirkjufell stood in complete stillness, perfectly reflected in the water. A rare moment that left us both grateful and amazed.

Instagram:

@__bettercallsam

Irys: BetterCallSam

Website: samuelkanu.com

Man with the yellow parasol by François-Xavier Da Cunha

Leica Q2 reporter, 28mm Summilux, 1/640sec at f/8, ISO 100

I was wandering through the streets of Montmartre in Paris when I noticed a man holding a yellow parasol in his hand. The sun was blazing, almost overpowering, and it was clear he was about to open it. I had just enough time to lower my camera slightly, aligning the yellow parasol with the sun. In that split second, the man became a silhouette, and the image came together on its own.

Instagram and Irys:

@fxdacunha



Amateur Photograp

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Round seven Landscapes

Landscape photography rewards patience like few other genres. Whether you're standing on a windswept coastline, deep in a forest or watching mist roll across a valley, the experience of waiting for the right conditions can be every bit as rewarding as pressing the shutter. The finest landscape images don't simply record a place, they invite the viewer into it, conveying the atmosphere, scale and emotion of a fleeting moment. Light remains the defining ingredient. A familiar scene can be transformed by the first rays of sunrise, dramatic storm clouds, soft evening glow or even the subtle tones of an overcast day



Your guest judge

Neil Burnell is a multi-award-winning fine art landscape photographer based in Devon, South West England. With a background in graphic design and early training in art and photography from college in the 1990s. Neil has developed a distinctive style that captures the evocative, atmospheric essence of the natural world.

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

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Enter the code below via Photocrowd to get one free entry to Round Seven - Landscapes

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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

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prizes

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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.

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.

*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: STILL LIFE

One genre. Three photographers. Three standout images, each revealing how vision, timing and technique come together in a single frame. For this issue, AP invited three photographers working in STILL LIFE to share one image they consider among their best. From split-second decisions to carefully crafted compositions, they reveal the thinking behind the shot, offering insight into not just how the image was made, but why it matters

Rokas Darulis

Rokas Darulis is a Lithuanian-born photographer specialising in fashion and portraiture. After assisting leading photographers including Ben Toms, Matt Irwin and Willy Vanderperre, he developed a distinctive, natural and stripped-back visual style. His work has appeared in Vogue, Harper's Bazaar and How To Spend It, alongside campaigns for Net-A-Porter and Harrods.

Instagram @rokasdarulis

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

This image is part of a series I shot with drinks stylist Lola Faura, exploring the infusion of flavour. What you're looking at is an iced matcha beverage, with the ingredients sitting just outside the serve itself, so the immersion and the optical distortion in the glass create a kind of leading line into the centre of the frame. The idea was to visualise how the matcha powder infuses into the drink, how the flavours blend and react, and to bring several of the key elements of drinks photography together into a single frame. I chose it because it's a personal project, built from a concept I wanted to explore, I was genuinely pleased with the visual result, and it's a good reminder of what a skilled team can produce together.

What was happening just before and after this frame?

The visual approach was really discovered on set rather than fully planned out in pre-production. We'd done the groundwork beforehand, but the excitement came once the lens was on set and we started experimenting with in-camera filters, creating the distortion live rather than adding it later as a plate. Finding that effect in camera, using a set of filters I keep in my kit for exactly this kind of experimentation, became integral to the final composition, and it was a genuinely pleasing discovery.

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

The first was getting the serve itself right: balancing the matcha, ice and condensation, timed so the drink still reads as refreshing but also shows enough detail in the ice structure and the liquid, with a glass that stays clear. The second was the placement of powder and ice around the frame, positioned to give the composition balance and draw the eye in, working alongside the in-camera filter that creates that soft, central focus with distortion falling away towards the edges.

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

Shot on the GFX100 II with the 20-35mm, handheld low and shooting up through a sheet of glass. Lighting was continuous Aputure: a backlight to separate the serve, a top light to fill the shadow areas, and a light beneath the glass to uplight the base of the serve and separate the matcha powder. A touch light just off camera left added a glow along the edge of the ice and the serve itself. The look came from a screw-on optical filter on the front of the lens, combined with the diffused backlight.

What was the biggest challenge in making this photograph?

I wouldn't call it a challenge exactly, more a journey towards the right balance between

the distortion and the frame. The low, upward camera angle made lighting genuinely tricky, the camera wasn't sitting straight, I was on the floor to focus, and shooting up through glass brought reflections into play that we had to manage carefully, balancing the backlight against the front and key light to hold onto every important detail in the serve. Timing mattered too: once the matcha powder started mixing with the melting ice, it would clump almost instantly, so we had to react and capture the moment quickly.

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

It's a visual test really, a personal series built from a concept I wanted to answer directly: how do you find fresh ways to show ingredients within a serve, and why that matters. Commercial work is fantastic, but personal tests give me room to follow curiosities without the pressure of a brief or a client's expectations, just a group of professionals working towards a feeling. For me this image is the result of a great team working in harmony, and it feels like a genuinely worthy addition to the portfolio.

Was it luck or judgement?

Judgement, if I'm honest. There was a huge amount of pre-production, planning and thinking behind it before we ever got to set, and the decisive moment, the way the components came together, was a collaborative judgement rather than luck. What did improve through experimentation on set was the feeling, the blending and the distortion, which came from discovery under the lights with the team and the filters in play. So I'd call it a curated moment shaped by discovery, not chance.



What did this image teach you?

It taught me the value of testing, and of personal work. Commercial photography is often about answering a brief, whereas personal work gives you the room to follow curiosities you stumble across on commercial

jobs, without any pressure.

The more I shoot personally, the more I find myself creating rather than curating. I'm less caught up in production, and it's genuinely freeing.

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

Give yourself that same freedom. You can't please everyone, so the more you create from your own curiosity rather than a brief, the more opportunities tend to come your way.



Marcus Clackson

London-based photographer Marcus Clackson brings 25 years of experience to an eclectic practice rooted in portraiture, design and visual storytelling. His images combine a clean, graphic sensibility with an instinct for finding character and connection. From people and interiors to art, food and nature, Marcus approaches every brief with curiosity, creativity and a collaborative spirit. **Instagram @marcusclackson**

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

This is some food/still life photography from a collaboration between a specialist food grower in the Midlands and Simpsons restaurant, a Michelin starred restaurant in Birmingham. This kind of commission is always amongst my favourites, working alongside an amazing team of chefs to bring out the best images of their creations.

What was happening before this frame?

Before this frame were another 10 or so variations, I was in the kitchen with the chefs photographing them creating the food, watching it being plated up. It's busy and swift and you have to work discreetly so as not get in their way. Then the plate is moved to the makeshift studio I prepared earlier in the restaurant ready to take the photos fresh and fast. We would usually expect to photograph 30 or so different creations in a session.

What key creative decisions were made?

My first decision is always to make the food look appetising without over complicating the

whole landscape of the food. This usually involves a nice long or fast lens allowing a shallow depth of field to pick out a specific detailed 'slice' of the food, allowing the rest of the plate to be visible but not as focused. Unless it's key to have everything sharp I like the more atmospheric feel you achieve to give a mood rather than showing all the ingredients plain and simple.

Can you share the technical details?

This was photographed with my Olympus E-M1MarkII with an ED 12-100mm f/4 lens. I used daylight from a window, some subtle fill in flash with a mid sized soft box all focused into the food where I need it, with some shaving mirrors and pieces of black and white card. It's painting the food swiftly, bit by bit with the light sources. Learnt from film days where you had to get the best photo of the still life in-camera, on a sheet or roll of film.

What was the biggest challenge in making this photograph?

Time is the biggest challenge when photographing most foods. You have a very

short window from when the chef or home economist has created the lovely finished plate to a few minutes later when it's past it's best. The greens have wilted, the ice cream melted, the main food dried perhaps and the gravy has run!

What does this photograph mean to you?

Well I hope it makes the readers hungry for sure. I can't say this is life changing stuff but I do like good food. Love to cook and photograph food. It's always a pleasure to do. To be in that environment with professionals at the top of their game. Feel very lucky.

Was it luck or judgement?

Judgement is the normal way forward with lots of years experience I usually know the best ways to get the most effective and interesting results. Luck is always in the wings too... that lucky flash of unexpected sunlight or whisper of steam or smoke that you capture on one frame.

What advice would you give others?

Give it a try and have some fun! If your friend doesn't happen to be a Michelin chef it doesn't matter, cook up some food yourself if you like to or ask a family member perhaps too. If you're feeling more proficient and brave maybe ask your local cafe or restaurant if you could photograph some of their menu. It could lead to bigger things and at the very least you get to try some lovely flavours afterwards!



WILMA (Will Morgan & Martin Slivka)

WILMA is a London-based still life photography and filmmaking duo, founded by Will and Martin, friends since art college and creative partners for over a decade. Their tactile, sculptural imagery brings together light, material and form, balancing atmosphere and precision across drinks, beauty, fashion and automotive. Curious and hands-on, they craft still and moving images with meticulous studio control. **Instagram @wearewilma**

Tell us about this image

This is the cover shot from Kanpai! The Gajin issue: a single highball with ice and a citrus twist, shot through a rain-streaked window with “KANPAI!” glowing above it in yellow, and red and purple neon spilling into the wet glass. It was one of 11 cocktails we shot over a long day and night, each one built by Tom Soden, a brilliant mixologist, to represent a different thread of Japanese culture. This one was the Tokyo bar itself: the brief was to make you feel like you’d just ducked in out of the rain into one of those tiny, impossible-to-find bars Tokyo does so well.

Maya Angeli was the stylist/set designer, and the art direction was by Carla Houston, who also commissioned the piece. Martin and I built the whole series together; that’s how we work as WILMA. We don’t really divide “his shot” and “my shot”. But for this piece, we landed on different favourites. This is mine.

What was happening before this frame?

We were carefully positioning the last of the lights, trying to pick up specific areas on the glass, while Tom was ultra-carefully balancing the drink into position on set. Everyone was poised, ready to shoot the second it was right. Then it was straight on to the next shot.

What were your key creative decisions?

Drinks photography usually wants you to see the drink, clean, seductive, covetable – which is fine, of course! Here we deliberately put a barrier between the viewer and the ‘product’: rain, glass, neon bleed, low light. You’re not being sold the cocktail; you’re being dropped into a scene. That’s the shift that made it cinematic rather than “product.” I’m drawn to film, the way a frame can carry a whole world without needing to show you all of it. Most still life is about making an object beautiful. Here the glass is almost incidental.

Can you share the technical details?

We built the whole thing as a set: a sheet of glass treated with wax, with drops of gelatine added to create the rain, and a length of wood as the bar itself. For the light, we used Dedos with coloured gels to mimic the way Tokyo street lighting falls into a bar at night, though the reference wasn’t purely Tokyo. We’re London-based, and there’s a lot of rainy Soho night in there too, alongside the usual film references. Martin and I have spent plenty of those nights out in bars ourselves, so some of this is just memory.

We lit the drink in situ using the Dedos and sheets of perspex to shape and bounce the light, chasing a nightlife, neon colour palette throughout. It was shot on a Fujifilm GFX with a 120mm lens. Martin retouched it; he’s an incredible retoucher as well as photographer, and we’re fairly traditional in how we work: we try to create as much as possible in camera rather than fix it later.

We both come from strong analogue backgrounds, and it shows in how we approach a shot like this. We lean hard into restraint with lighting generally, minimal fill, letting contrast do the work, trusting the environment rather than over-lighting it, and that’s very much the language this image speaks: the practical-feeling reds and purples doing the job a bar’s own lighting would do, rather than us flooding it with studio light.

What was the biggest challenge?

Time. Getting each drink looking perfect on set is a race against the drink itself: condensation timing, ice melting on camera, carbonation dying, a garnish starting to wilt under the lights. With eleven different cocktails to get through in a day you’re doing that fight on repeat while also trying to keep every image looking distinct rather than a variation on the last one. By the later hours, fatigue becomes its own challenge too.

What did this image teach you?

It taught us what still life can do when you stop treating it as “product plus backdrop” and start treating it as a scene. Also the importance of collaboration, communication, and trusting other people’s skills. This image only works because of what Tom, Maya, Carla, Martin and I each brought to it; no single one of us could have made this image alone.

What advice would you give to others?

Have a strong idea of what you want to achieve before you ever pick up the camera, and make sure your whole team is aligned on that vision; nobody should be finding out what the image is supposed to be on the day. Then work with the most talented people you can find, and be flexible enough to let them do their job. Nobody likes a dictator on set, apart from dictators.



Street Safari

For his new book acclaimed street shooter Alan Schaller points his camera at the animals that share our public spaces. **Tiffany Tangen** caught up with him

Conversations with Alan Schaller rarely follow the route you expect.

Before we discuss Street Safari, Schaller's new photography book, we spend an unexpectedly long time talking about almost everything else. Travel, naturally. The peculiar privilege of street photography. The improbable encounters, accidental invitations and conversations that begin somewhere sensible before wandering off with complete confidence. Only much later do we arrive at pigeons.

With Schaller, that feels less like a change of subject than the inevitable destination. *Street Safari* is a new photography book populated by cats, dogs, pigeons, foxes, elephants and countless other creatures that have wandered into Alan Schaller's frame over the past decade.

Calling it an animal photography book is technically correct in much the same way that describing his acclaimed book *Metropolis* as a collection of buildings would be. The real subject, as ever, is observation. Whether photographing people or wildlife, Schaller has built an international reputation for finding extraordinary moments hidden within everyday life, particularly through his distinctive black and white photography.

"I wish I could tell you there was some profound concept behind it," Schaller says, laughing. "But honestly there wasn't."

It's an unfashionable answer. At a time when every photography

project arrives burdened with a manifesto and an artist's statement, Schaller refuses to manufacture meaning after the fact. Street Safari isn't a meditation on urban wildlife or humanity's relationship with nature. It's simply the product of years spent looking closely, one unexpected encounter at a time.

That, perhaps, is what makes Alan Schaller one of the most distinctive voices in contemporary street photography.

His gift is not inventing meaning where none exists, but recognising that the world is already strange, funny and quietly remarkable if



you're willing to look closely enough.

Icebreaker

Travelling through parts of the Middle East and other countries where photographing strangers required trust, Schaller discovered that asking to photograph somebody's cat or dog was an unexpectedly effective icebreaker.

"People are incredibly proud of their animals," he explains. "You photograph the cat sitting on the windowsill, show them the picture, and suddenly you're talking. Then maybe you photograph them with the cat. Then the next thing you know they invite you in for lunch."

It's an observation that says as much about people as it does about photography. Animals become a kind of social lubricant, making the camera feel less like an intrusion and more like an invitation into someone else's world.

They also make terrible collaborators. Unlike people, animals have absolutely no

Above: Alan Schaller with his Leica M11 Monochrom

Facing page: Tel Aviv, 2017

Below: London, 2018





➤ interest in helping photographers. Cats ignore the light. Dogs look everywhere except where you want them to. And pigeons, Schaller insists with surprising conviction, are among the most technically demanding subjects in street photography.

"I always say to these Instagram photographers shooting glamorous models," he laughs. "Take a really good picture of a pigeon, then I'll be impressed." It's a typically Schaller line: dry, slightly mischievous and entirely sincere. His point is hard to dispute. A famous face or striking model arrives carrying visual interest before the shutter is even pressed. A pigeon offers no such advantage. If the photograph works, it's because the photographer found something everyone else overlooked.

For Schaller, that's the essence of street photography.

Light and shadow

"The extraordinary from the ordinary." It is a phrase that quietly underpins much of his work. A shaft of light transforms a commuter into theatre. A mouse

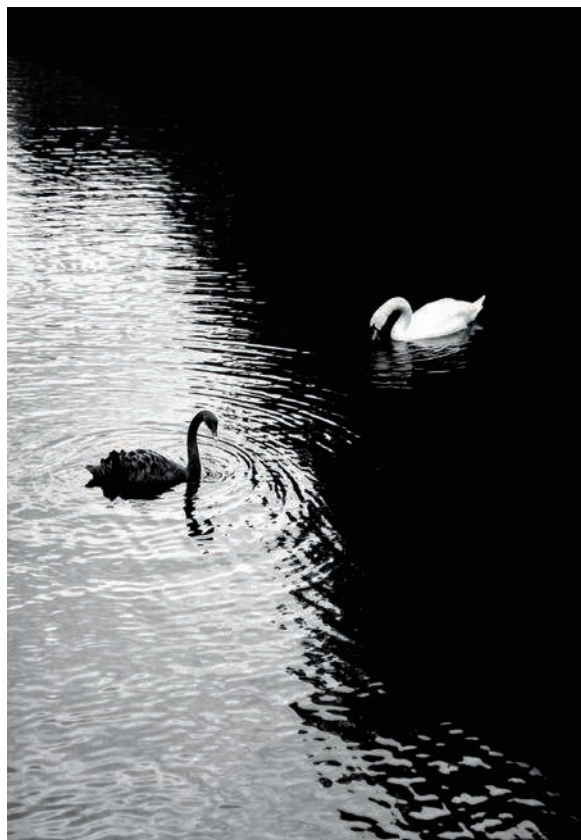
crossing an empty London street becomes mythological. A pigeon lifting into the air at precisely the right moment possesses as much visual significance as any celebrity portrait.

The subject is almost incidental; what matters is the relationship between light, movement, geometry and timing.

That consistency is exactly why Street Safari feels unmistakably like traditional Schaller. While many photographers reinvent their style to suit the subject, Schaller does the opposite. Whether he's photographing a luxury watch, a commuter or a cat disappearing down a Roman alleyway, the visual language barely changes.

"I shoot the way I shoot," he says.

The subject is almost incidental. Light does the heavy lifting. Composition creates the tension. The world supplies the variables. It's this restraint that makes Street Safari so distinctive. Schaller sidesteps the familiar clichés of animal photography. There are no sentimental narratives, no anthropomorphic flourishes, no



forced symbolism. Foxes, elephants, pigeons and parakeets occupy the frame just as people always have: as inhabitants of the same world, observed with equal curiosity and equal respect.

Which reveals the book's real subject. It isn't the fox. Or the pigeon. It's simple light and shadow.

Equipment matters

For Schaller, a successful photograph depends on several elements arriving at precisely the right moment: subject, environment, perspective and light. Miss one, and the image is diminished. Get all four, however briefly, and something rather ordinary can become quietly extraordinary.

It's a philosophy that also explains his surprisingly strong feelings about equipment. Photography, perhaps more than any other creative discipline, has developed an unfortunate tendency to confuse tools with talent. Cameras have become status symbols, specifications have become conversation pieces and social media is littered with heated debates over dynamic range,

autofocus algorithms and of course megapixels. Ask Schaller about cameras, though, and he oscillates between thoughtful pragmatism and complete exasperation.

"If you can't make a good photo with almost any modern camera," he shrugs, "then the problem probably isn't the camera."

This isn't quite the same thing as saying equipment doesn't matter. In fact, he finds that argument equally irritating. The analogy he reaches for is Formula One. Which seems fitting for a man shooting on a Leica M11 Monochrom.

A great driver can still lose in a slow car. Likewise, even the best photographer benefits from equipment that gets out of the way. Better cameras don't make better photographs. They simply free your attention to make them.

"I call it buying time," Schaller says. It's a deceptively simple phrase.

Street photography rewards attention, not preparation. The decisive moment has little patience for menu screens or lens changes.

Schaller's preference for a Leica M and a 24mm lens is less about brand loyalty than muscle memory. After years of repetition, the camera

ceases to be a piece of equipment and becomes an extension of observation.

It's also a refreshingly pragmatic view of technology. Schaller has enormous respect for Leica, but little patience for the idea that creativity can be purchased. Give him a camera with sufficient image quality, he argues, and the rest is down to the photographer. The industry's obsession with gear, by contrast, often feels like a convenient substitute for the harder work of learning to see. The answer, he believes, is rarely found by buying another lens.

That scepticism extends well beyond cameras. Formal photography education receives similarly short shrift.

Learning through repetition

Schaller studied music, not photography, and remains sceptical of expensive creative courses. Almost instinctively, he quotes Good Will Hunting: one day you'll realise you've spent a fortune on an education you could have had for the price of a library card.

It's a deliberately provocative view, but not an anti-



Above: London
2025

Left: London 2022

Right: Palermo,
2023



➤ intellectual one. Photography, he argues, is learned less through attending lectures than through repetition.

"You can't become a photographer sitting in a lecture theatre."

Technical knowledge has never been more accessible. Exposure, composition and post-production can all be learned from books, YouTube or sheer persistence. What can't be downloaded is judgement. That only comes from walking the streets, making mistakes and learning, frame by frame, what deserves your attention. Schaller understands practice because he came to photography through music. Before picking up a camera professionally, he played multiple instruments, composed commercially and spent years working in an industry that he remembers as equal parts rewarding and exhausting.

Photography offered an escape. No committees. No competing egos. No compromise. Just one person, one camera and the freedom to decide where to point it.

Last takeaways

There is a certain irony in this, given that Schaller now runs his own publishing projects, competitions and collaborative initiatives alongside his photographic career. Yet the attraction remains obvious. When he first discovered street photography, it was never intended as an alternative profession. It was simply a creative practice that belonged entirely to him. As his audience grew – eventually becoming one of the largest followings in street photography – commercial opportunities followed naturally rather than strategically. Looking back, he remembers travelling through Africa on assignment and suddenly realising that this unlikely pastime had somehow become a career.

"I couldn't believe somebody was paying me to be there."

It still sounds as though he hasn't entirely got over the novelty. Perhaps that explains why Street Safari feels so light on its feet. For all the technical precision behind the photographs, there remains a noticeable sense of play. Schaller talks about pigeons with the same enthusiasm that most other photographers reserve for rare



Above: London, 2024

Right: Hua Hin, Thailand, 2025

Facing page, left: London, 2021

Facing page, right: Dubai, 2025





wildlife. He finds humour in visual coincidence and seems quietly delighted whenever the world briefly arranges itself into something absurd.

Making people smile, he suggests later, is considerably harder than making them admire a dramatic silhouette. Looking through *Street Safari*, it is difficult to disagree. For all the discussion of cameras, books, philosophy and technique, *Street Safari* ultimately succeeds for a much simpler reason. It is fun.

Final thoughts

Not in any superficial sense, but in the increasingly rare pleasure of meeting someone who still seems genuinely captivated by the act of looking, Schaller never gives the impression of carrying the burden of his reputation or feeling obliged to

invent ever grander concepts to justify making photographs. He remains convinced that the next great image might be waiting on an ordinary street corner, perched on a lamppost or wandering through a patch of afternoon light.

There's something quietly liberating about that outlook. It rejects the increasingly common idea that creativity must always be accompanied by complexity, or that every new project needs a grand thesis to legitimise its existence. Sometimes the work is simply the work. The challenge isn't to explain the world, but to pay enough attention to notice it.

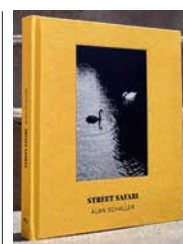
Perhaps that's why *Street Safari* feels so refreshing. The animals are never reduced to symbols or sentimentalised into characters.

They exist on their own terms, sharing the same streets and the same light as the people Schaller has spent years photographing. The photographs never insist on what you should think or feel. Instead, they do something far rarer: they slow you down just long enough to notice what was there all along.

In an age obsessed with spectacle, that's a quietly radical idea. Extraordinary photographs rarely require extraordinary subjects. They require extraordinary attention.

It feels strangely appropriate that we began with cartel stories and finished with pigeons.

Most photographers spend their careers searching for remarkable subjects. Alan Schaller seems content to wait until ordinary ones become remarkable.



Alan's book is published by Irys Publishing and is available to buy now, RRP £75. [<https://irys-publishing.com/products/street-safari>]

Follow Alan's Instagram at [@alan_schaller](https://www.instagram.com/alan_schaller)



Don McCullin: Returning to Vietnam

Peter Dench joins the legendary Sir Don McCullin at a photo festival, finding out about a life well lived

I admit to being a little nervous when I sit down for dinner with Sir Don McCullin. Not because he's particularly intimidating - although at 90, soon to be 91, he can still deliver a 100-yard stare capable of ending a conversation - but because the conversation can twist and turn in unexpected directions.

At the Baden Photo Festival in Austria earlier this year, as well as exhibiting alongside Don, I found myself sitting next to him as he talked about his life, his photography and the people and places that have stayed with him. Some delectable tales of revenge beatings and irked super models will remain at the table with the leftover schnitzel and empty bottles of wine. The conversation weaved between the extraordinary and the refreshingly ordinary. For a man who has witnessed some of the worst violence of the twentieth century, he can still be wonderfully interested in the small dramas of life - growing vegetables, north London cemeteries, the merits of an early night.

It might be a good way to approach Vietnam, McCullin's forthcoming monograph from GOST Books, which is being marketed as his last ever book. The photographs on the page are monumental. In person, McCullin can be disarmingly human. The two are not as far apart as they might first appear.

Published on 1 October, Vietnam brings together for the first time McCullin's work from his three periods covering the conflict:

1965-67, 1968 and 1972. Around 100 black-and-white photographs are joined by more than 20 colour images, with nearly half of the photographs never previously published or exhibited.

McCullin's most famous photographs of Shell-Shocked US Marines and the Battle of Hue are necessary inclusions - these allow less familiar photographs of Vietnamese civilians to sit alongside, capturing domestic life disrupted by war and the chaos left in its wake. They add to the McCullin canon rather than dilute it.

The book benefits from not being just another greatest-shots collection. McCullin has revisited the ghosts,

Right: Portrait of Don McCullin

Below: Image as seen in The Sunday Times, March 1968

gone back into his archive at home in Somerset containing around 30 rolls of film from each of his trips and looked again.

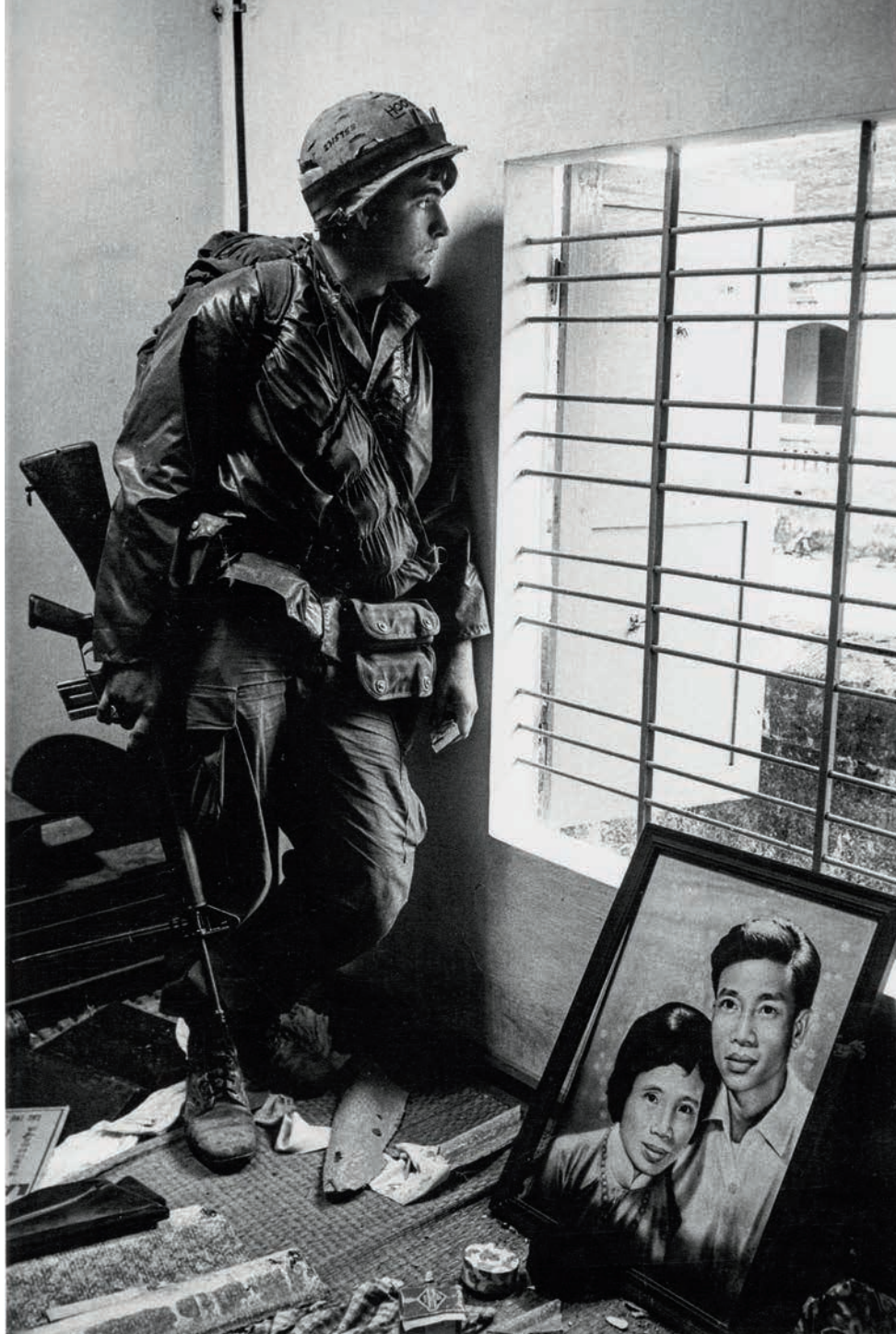
I know that archive personally. I once visited McCullin's home while filming a documentary celebrating 200 years of The Times, and I stood with him in the darkroom among the drawers, cabinets and boxes containing around 60,000 negatives and 10,000 prints.

He talked about the pictures, the people and the experiences behind them with the same mixture of pride, discomfort and humanity that comes through in his work. He described the material surrounding him as "poisonous," a lifetime of things



ALL IMAGES © DON McCULLIN





what?" In the orderly surroundings of the Leica Gallery in Baden, McCullin had talked about Hue as he had thousands of times before. It may be a familiar story to him but recalled without fatigue. He spoke about living alongside American Marines during the fighting, spending 12 days in combat conditions without removing his clothes. It wasn't a recollection of bravado, danger or heroism. He gave equal attention to a wounded North Vietnamese soldier who had only been fighting for several weeks before being captured. "Some of the soldiers had compassion," he told a packed gallery. "Maybe this boy has honoured himself, it's his country he's fighting for." McCullin's own compassion is crucial to his photography and understanding of it. The photographs are often of death and destruction, brutal without being brutalising. His attention repeatedly returns to dignity, vulnerability and humanity. That instinct was formed in him years before Vietnam.

McCullin grew up in post-war Finsbury Park, north London, in circumstances of poverty and limited opportunity. He has often spoken about wanting to avoid the fate that befell some of the boys around him. Photography, and a camera acquired during his military service, provided an escape route. The geography



that should never have happened – yet meticulously catalogued so that, one day, someone might understand what it was all about and why it was done. Standing there, surrounded by the physical evidence of a career spent bearing witness, made the idea of McCullin returning to Vietnam feel less like an editorial exercise and more like an act of reckoning. The photographs that were overshadowed by the images that became synonymous with his name have been resurrected.

That act of looking back feels significant. McCullin has spent much of his life looking directly at things

"American soldier sheltering from sniper fire in an abandoned Huế home. Many homes belonged to civil servants, professors and intellectuals. After capturing the city in January 1968, North Vietnamese forces carried out summary executions and massacred an estimated 2,800 to 6,000 people."
Don McCullin

most of us, if we had to see them, would prefer to see on the pages of a book. At 32, McCullin had already covered conflicts in Congo, Cyprus and Israel; he arrived in Hue during the Tet Offensive believing he could simply walk into the fighting and photograph it. Vietnam was another formative experience. "I thought I had the stomach for the Tet Offensive," he writes in the book. "But during 11 days inside the Citadel, I beheld all the ways that men live and die in war."

Then comes the question that seems to haunt him: "I witnessed the most incredible courage, too. But for

between Finsbury Park and Vietnam is considerable; psychologically, maybe not so much.

I've lived most of my adult life near where Don grew up. When we meet, that seems to provide him with a useful context. From the thousands of people who all want a slice of his time, I'm the photographer from his neighbourhood. I tell him about the Pilates classes, artisanal coffee shops, independent boutiques, and community-focused workshops. He tells me stories of scrapes, brawls, bombed-out houses and friends getting into increasingly serious trouble. One story involved friends stealing skulls from Highgate Cemetery; another concerned using a diamond to cut a hole in a shop window to pinch suits. Some of these friends would later graduate from teenage mischief to more serious criminality. In retrospect, his youth seems to sit somewhere between Dickens and a crime report. No wonder he wanted to get out.

Our first substantial encounter was in 2012, when McCullin popped along to the launch of my first book, *England Uncensored* at Les Rencontres d'Arles. He looked through my work and delivered his verdict: "Good. You get close." It felt like a five-star review. Over dinner I suggested that perhaps we should make a book together. ➤

Right: "US Marines with heavy machine guns coming under sniper fire" Don McCullin

Below: "This family was in a bunker. When the Americans threw a grenade in a bunker, they would shout 'fire in the hole!' before there was an enormous explosion. I don't know how these people got out alive. I was just trying to show how you'd feel if that was your family—so badly shocked and threatened at the end of it all" Don McCullin

Below right: A Vietnamese baby being medically treated after being hit by Napalm





Left: *"The image of the soldier was used on the front cover of The Sunday Times. He was killed a few months later in another battle"*
Don McCullin

Right: North Vietnamese prisoners in a shipping container

Below: Dead North Vietnamese soldiers outside defensive foxholes



➤ Dench and Don do England. He didn't dismiss the idea. Instead, he leaned over and said: "Of course it would have to be Don and Dench." And of course he was right. Since then, our paths have crossed repeatedly – at exhibitions, festivals, dinners and at his home in Somerset. That history makes writing about his work feel less like reporting on a distant photographic legend and more like trying to understand the photographer that I have come to know a little.

In 2025, at the Festival Photo La Gacilly in France, we found ourselves exhibiting with one another. Don's exhibition included more than 50 photographs spanning wars, famines and social documentary work in Britain. Among them were Shell-

shocked US Marine, The Battle of Hue 1968, alongside photographs made in Berlin, Cambridge, West Hartlepool and, significantly, Finsbury Park. Standing among those photographs while my own pictures were hanging elsewhere in the festival was a slightly surreal experience. His work has become part of the visual history of conflict; mine is generally more concerned with the visual history of inebriated Brits. Yet there is a shared instinct: get close, look properly, pay attention.

The boy from Finsbury Park and the photographer who found himself inside the Citadel of Hue can seem like two different people. They aren't, and perhaps that explains why the new book feels more than just a



historical document. GOST has constructed Vietnam as an object that lets us look behind the photographs. McCullin's personal notes, contact sheets, press clippings, identification cards and other ephemera sit alongside the pictures. His boot and helmet are reproduced, as are the backs of photographs showing press use, notes and editing plans. The captions are drawn from conversations recorded between McCullin and GOST Books director Stuart Smith in 2026, providing McCullin's reflections on fear, horror,

shame, violence, bloodshed and trauma with the distance of more than half a century.

McCullin went to Vietnam because, as he explained to me years later, he was working for the Sunday Times and wanted "to take back to England the most powerful set of pictures that the Sunday Times readers have ever seen." Over half a century on, the book allows the opportunity to decide what survives from that experience and how it should be seen. The past has affected his present. Since the

Top: Removing a dead South Vietnamese soldier from the front. His missing boots found a new owner

Above: Wounded waiting to be evacuated from National Highway 1





Vietnam by Don McCullin, GOST Books, Released 1 October 2026, Pre-sale 12 June 2026, Standard book: £80 ISBN 978-1-80598-046-9, Signed book: £100 ISBN 978-1-80598-047-6, Special editions: Colour image 1 edition of 15; Colour image 2 edition of 15; B&W image edition of 9 (16 x 20 inches) From £2,500

***"All the great images—then and even now—do not make any difference. They are proof of what happens in war, but they are like Christmas cards: they come every year."* Don McCullin**

war, he has found solace in still life, landscape and ancient sculpture. The Roman Conceit, also published by GOST, looked at marble sculptures surviving from the Roman Empire, while his landscapes have provided another kind of refuge from the violence of his career.

Spending time with Don, you start to see that contradiction first hand. He can be self-deprecating about his reputation, uncomfortable with praise and acutely conscious of mortality. At the end of the La Gacilly festival, I interrupted an interview to say goodbye. I was dressed like a 1982 football Casual. Don looked more country squire. "You need a new camera bag. It looks older than me," he said before turning back to his interview. It was typically dry Don. He has spent decades accumulating cameras, photographs, awards (some of which he tosses away rather than carry home), memories and ghosts, but still notices the state of another photographer's equipment.

Perhaps that is why Vietnam feels less like a final statement than a reckoning. Having stood in his

Somerset darkroom among those negatives and prints, I'm less convinced by the idea of a final book than I am by the idea of an unfinished conversation with the past. McCullin has never seemed satisfied simply to show us what happened; he wants us to look at the people caught up in the crossfire. That instinct has not diminished. That's why the photographs remain extraordinarily powerful.

The young man who entered Hue believing he had the stomach for war eventually learned that courage and suffering were not opposites, that the enemy could be vulnerable, that survival could carry its own burden and that photographs could preserve memories as painfully as they preserve history. Vietnam may not represent the closing of a career but one last attempt to understand the unavoidable cost of that career. And perhaps Don was right all those years ago. You do have to get close.

AP

Don and Dench are featured artists at the Festival La Gacilly-Baden Photo in Austria. Running until October 11, 2026.



A North Vietnamese prisoner

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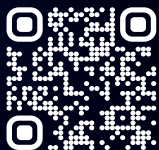
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Join the Club

Kidderminster Camera Club has been holding its weekly Monday meetings since 1906, and marked its 120th anniversary last year

Kidderminster Camera Club was founded in 1906, as the Kidderminster and District Photographic Society. The inaugural meeting took place at the Coffee Tavern in Vicar Street, where Mr M. Tomkinson was elected as the Society's first President. Remarkably, the original Society minute book from the 1906–1913 membership period has survived and offers a fascinating insight into the club's early activities. From the outset, meetings were held on Monday evenings, a tradition that continues to this day, but it now meets at St Barnabas's Community Centre.

Early meetings were formal affairs, concluding with a hearty vote of thanks to both the evening's lecturer and the "lanternist" responsible for operating early projection equipment.

Despite the belief that "the camera never lies," photographic manipulation is nothing new. As early as 1908, the Society discussed adding sky and cloud effects to improve images – a reminder that today's digital techniques have deep historical roots.

The Society's first AGM debated whether women should be allowed to join. Thankfully, membership was opened to ladies, a decision that feels very much ahead of its time.

KCC held its first public exhibition in 1909, displaying over 100 photos. By the 1930s, membership had grown to more than 100, making it one of the largest photographic societies in the Midlands. Annual exhibitions became major events, opened by the mayor and widely covered in the local press.

During the WWII meetings were held in Vicar Street, where programmes proudly advertised an excellent air raid shelter in the basement. While the club can no longer offer such facilities, it still offers the same warm welcome to anyone interested in photography.

Although smaller now, Kidderminster Camera Club remains friendly, inclusive and supportive, with members of varying ages, experience and skill levels. There is also a healthy dose of friendly rivalry – particularly when it comes to the club league. ➤

Community

► What the Club Offers New Members

We pride ourselves on offering a warm, welcoming and social atmosphere. While we enjoy friendly competition, new members are always supported and encouraged, whatever their experience level.

The club meets weekly on Monday evenings (excluding Bank Holidays) throughout the season, which runs from September to June, with breaks over Christmas, Easter and the summer.

Our programme includes:

External and internal guest speakers (both in person and via Zoom); practical photography sessions; technique-focused evenings; image critique and discussion, and interclub and internal competitions. We run a club league with four rounds each season for both prints and DPs, along with additional themed competitions and a biennial panel competition.

Peer support includes:

Constructive image feedback; technical help with cameras and editing; shared knowledge and experience. On average, the club runs around 40 sessions per season, including a photomathon and additional evenings for interclub competitions.

Describe a typical club meeting

Meetings begin at 19:30 with a short introduction from the Club Chairman, covering club news, correspondence and upcoming events. This is followed by the evening's main activity, either a guest speaker or a practical or themed session. Meetings usually finish by 10pm, with a 15–20 min break in the middle. Hot drinks and biscuits are available at a small cost, giving members time to socialise and view any images on display.

Examples of club sessions:

- Competition night, with guest judge.
- Members evening – a review of work or a structured presentation.
- Practical tabletop sessions.
- Studio lighting and portrait evenings
- Spring and autumn outdoor shoots at local locations.
- A photo marathon focusing on in-camera creativity.
- Outdoor sessions often end, entirely coincidentally, in a local pub.

Do You Invite Guest Speakers?

The programme is organised by a dedicated coordinator and includes a wide range of subjects and styles.

Since the pandemic, the club has successfully used Zoom, enabling us to invite speakers from further afield at a more sustainable cost.

We also make full use of members' expertise through member-led evenings, covering personal journeys, travel photography, influential photographers and specialist techniques. Recent sessions have included members sharing work from trips to Iceland, and themed talks on notable photographers.

Interclub Competitions

We regularly take part in interclub competitions with other local clubs. Members have also entered images into national competitions, including MCPF Photofolio 2025, which we hope to enter annually.

How Many Members Do You Have?

Current membership: 37 members
Open to anyone with an interest in photography – beginners and experienced photographers alike

Residential trips and outings

The club organises two outdoor shoot evenings each year, one in spring and one in autumn. Members meet at a local town, village or park to shoot together and learn from one another. These outings often finish with a relaxed social gathering. During the summer break, informal member-organised outings also take place.

Any funny stories about the club?

Every year we host a Photomathon, where members are challenged to capture ten images in five hours on set subjects, in a fixed order, around a local town. It often turns into a public spectacle: members enlist unsuspecting helpers such as police officers, chefs, and shop assistants as impromptu models, while passers-by look on in confusion as members lie flat on pavements or contort themselves in pursuit of the perfect shot.

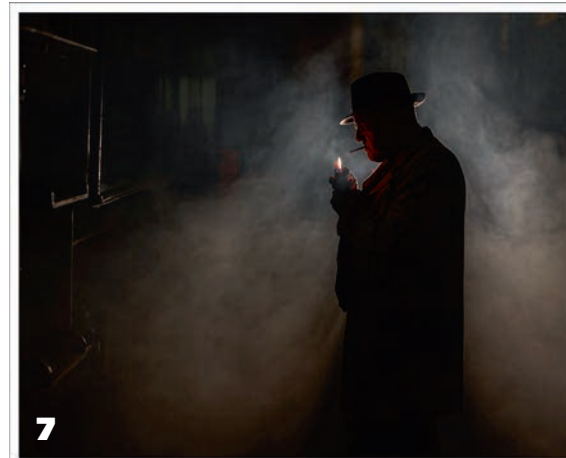
What are the club's goals?

With long-standing members stepping back from committee roles and newer members stepping forward, the club is evolving while respecting its history. Encouraging younger photographers to join, bringing fresh ideas, enthusiasm and creativity, helps ensure we remain relevant and thriving for the next 120 years. Our continued survival reflects our ability to adapt, embrace change and remain a welcoming community for photographers of all kinds.

AP



6



7

Club essentials

Kidderminster Camera Club

Kidderminster, Worcestershire

Meets: Monday evenings from 19:30. Our club season runs from Sept to June with breaks for Christmas, Easter and the Summer.

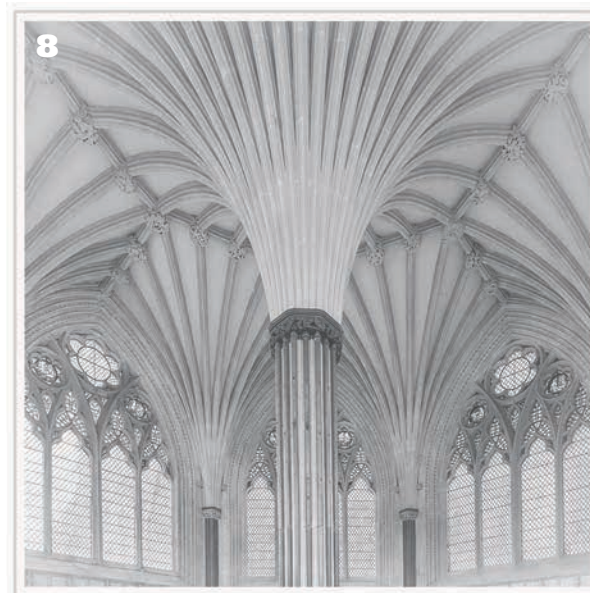
Membership: 37 members currently

Contact: You can find out more on our website: www.kidderminster-camera-club.co.uk

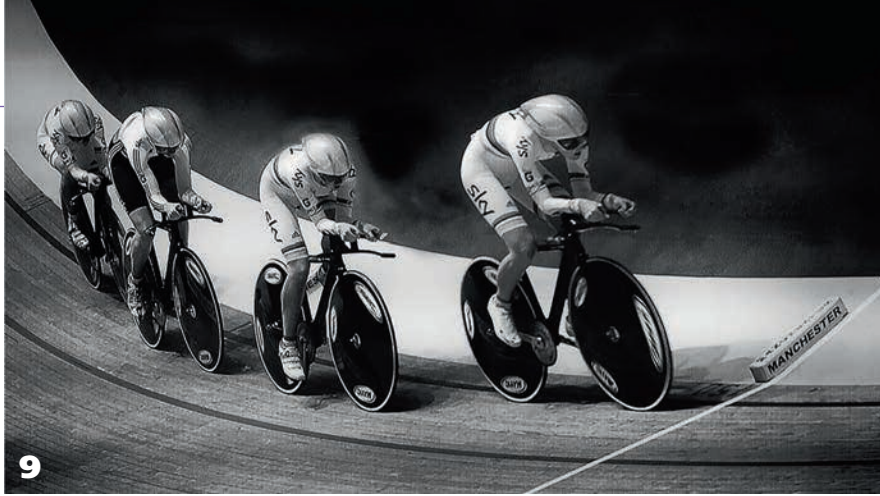
6 Banking Red Kite
by Duncan West T

7 Cigarette In the Steam
by Mark Gameson

8 Graceful Arches
by Brian Hardy



8



9



10



11



12



13

9 World Beaters by Derek Aston

10 Gannet and chick by Ed Ashman

11 Vest Pocket Cleaners by Len Harris

12 Off to the Mosque by Tony Goddard

13 After they Have Gone by Ray Rogers

14 Urban appetite by Karen Bunn

15 Disintegrating Colours by Janet Poole



14



15

Some early lenses for Konishiroku's Pearllette (left) and Baby Pearl, were manufactured by the Asahi works before camera production began



Pentax: the end of the beginning?

As Ricoh ceases all Pentax K-mount DSLR production, **John Wade** reviews the life of this iconic brand

In 1919, Asahi Kogaku Goshi Kaisha was founded in Tokyo to make lenses for spectacles and binoculars, going on to manufacture lenses for camera manufacturers that included Konishiroku. In 1938, the company was renamed the Asahi Optical Company. Following World War II (1939-45), work began on Japan's first 35mm single lens reflex (SLR), to be called the Asahiflex. Then, as the company name was changed again to the Asahi Pentax Corporation, the first Pentax was introduced.

Common wisdom suggests that the name was derived from PENTaprism plus Asahiflex. Another school of thought suggests that

Asahi acquired the name from VEB Zeiss Ikon in East Germany, who came up with it when a pentaprism was added to a Contax camera to make PENTaprism plus Contax. Whatever the origins, Pentax produced manual mechanical, electronic exposure, autofocus and digital SLRs; introduced the first 35mm compact with a zoom lens; dabbled with the Advanced Photo System (APS); introduced highly-respected medium format SLRs; and gave the world a remarkable SLR system for 110 film.

Let's consider nine iconic cameras that represent nine phases of the Pentax lifespan.



Asahiflex IIB, first Japanese SLR with an instant return mirror

1954: Asahiflex IIB

There were four models of the Asahiflex, beginning in 1952 and launched in a strange order: Asahiflex I, IA, IIB and IIA. They all look very similar, like a Leica II with a reflex viewfinder stuck on top. The 37mm screw lens mount is unusual, 2mm shy of Leica's omnipresent 39mm mount and predating the 42mm mount that Pentax would soon make famous. The camera shown here has a 50mm f/3.5 Takumar lens. Others available included a 58mm f/2.4, 83mm f/1.9, 100mm f/3.5, 135mm f/3.5 and 500mm f/5. The shutter is speeded 1/25-1/500sec. Slow speeds down to 1/2sec were added with the Asahiflex IIA, launched the following year. The viewfinder is used at waist-level and a second optical viewfinder sits beside the reflex hood.

Of the four cameras, each of which added minor changes, the Asahiflex IIB is the most important because it introduced an instant return mirror which drops back into position automatically after each exposure. Some claim this as a world first, and it was indeed the first for a Japanese camera. But the honour of producing the truly first 35mm SLR with an instant return mirror goes to the more obscure Duflex, made in Hungary in 1948.

Viewed from above, the Asahiflex top plate looks a lot like a Leica with a reflex viewfinder added



1964: Pentax Spotmatic

The first Pentax in 1957 was a complete redesign of the Asahiflex, with an attractive streamlined look that replaced the waist-level viewfinder with an eye-level pentaprism, the film wind knob with a rapid lever wind and the 37mm lens mount with a 42mm screw mount. This was originally introduced by VEB Zeiss Ikon in East Germany with the Contax S and the first Praktica in 1949. It was, however, Pentax that popularised the size, so much so that it is often referred to as the Pentax Screw mount. More cameras, including the Pentax K, S1, S2, S3, S1A, and SV, rapidly followed the first model until, in 1964, the Spotmatic arrived.

Strictly speaking, the first 35mm SLR with through-the-lens (TTL) metering was the Topcon RE Super in 1963.

Nevertheless, it is the Pentax Spotmatic, launched a year later, that often gets hailed as the pioneer. To all outward appearances it looks like any other 35mm SLR of its time. The difference is a small switch on the side of the lens. As this is pushed, the lens is stopped down from its maximum aperture used for focusing to the preselected aperture needed for exposure, while a CdS meter takes a reading from the focusing screen and swings a needle in the viewfinder. Shutter speeds and/or apertures are then adjusted until the needle lines up with a central spot. The meter was originally driven by a now illegal 1.35 volt mercury PX400 battery. Modern equivalents can be used, but a slight difference in voltage can lead to inaccurate readings.

The Spotmatic was originally planned to use spot metering, hence its name. But at the last moment, before production began, it was decided that average metering would be easier to handle. The metering changed, but the name remained.



The Pentax Spotmatic, almost (but not quite) the first SLR with TTL metering



The 42mm lens mount meant that the Spotmatic could be fitted with a variety of lenses from independent makers, shown here with an unusual Novoflex 240mm f/4.5 lens that used trigger focusing

➤ 1969: Pentax 6x7

Think of medium format roll film reflexes, and you might visualise the box-like shape used by the likes of Hasselblad, Bronica or Mamiya. But when Pentax went into medium format, a different approach resulted in a camera that looked, and handled, like a gigantic 35mm SLR.

The Pentax 6x7, with a standard 105mm lens on board, measures 19x15.25x17cm, compared with a Pentax ME Super that comes up at 12.5x8x8.5cm. The format is 6x7cm, which many film photographers think of as an ideal shape, scaling up to a sheet of 10x8in printing paper better than 6x6cm or 6x9cm. The camera shoots either ten images on 120 film, or 20 on 220. At a time when Pentax and others were still committed to mechanical workings for 35mm SLRs, the Pentax 6x7 took the bold step of going fully electronic for both shutter and lens, powered by a 6 volt PX28 battery.

Focal lengths of 20 interchangeable lenses range from 35mm fish-eye to 1,000mm telephoto. They fit to the body via a dual mount: 35-300mm bayonet to an internal mount, just like a 35mm SLR; 400-1,000mm use an outer mount. Several after-market grips were made to help hold the camera steady. Three more models with minor changes, including mirror lock-up, followed in the next few years.



Above: The massive Pentax 6x7 roll film reflex

Right: Top view of the Pentax 6x7



The Pentax 6x7 compared in size with an ME Super from the same company



1979: Pentax ME Super

As electronics took over from mechanical operation in the 1970s, screw mounts couldn't be relied upon to provide the precise alignment of lens and body needed for the transfer of electronic data. The answer came for many with a shift from screw to bayonet lens mounts. In 1972, Pentax introduced the bayonet K-mount in a camera called the Pentax K2. Among the models that followed, Pentax introduced the KX, KM, K1000 and, in 1976, the ME which, three years later, spawned the ME Super.

The main criticism of the Pentax ME was its total reliance on aperture-priority automation with no manual control. The ME Super corrected that. A selector switch next to the shutter release is set at 'L' for lock, 'AUTO' for aperture priority operation, 'M' for manual, '1/25X' for a mechanical 1/25sec speed or for using flash and 'B' for extra-long exposures. In manual mode, apertures are set in the usual way, but shutter speed control is rather more unusual. Instead of a conventional speed dial, the ME Super has two small buttons on the top plate. Pressing the front button advances shutter speeds up the scale, pressing the rear button adjusts them down the scale in a range of 4-1/2,000sec.

For those who prefer automatic exposure control, the camera is switched to aperture-priority and f-stops set on a ring around the lens, where there is also a depth-of-field scale. In the viewfinder, LEDs glow green for correct exposure and red for over- or under-exposure, when a different aperture needs to be selected. A yellow LED indicates a slow speed, as a warning against camera shake. Exposure compensation of plus or minus two stops is adjusted on a control around the rewind crank.



Above: The extremely compact Pentax ME Super

Left: Pentax ME Super top plate showing the twin buttons used for changing shutter speeds





Pentax Auto 110 with 20-40mm zoom lens fitted, plus 24mm standard, 18mm wide-angle, 50mm and 70mm telephoto lenses



1979: Pentax Auto 110

In 1972, Kodak introduced 110 size film. It was 16mm wide, enclosed in long, narrow cartridges that fed the film from cassette to cassette and produced a frame size of 13x17mm. Immediately, camera manufacturers around the world began tooling up to produce their own 110 film cameras. The vast majority of these were snapshot models, but Pentax thought differently. The result was the world's only full-system, interchangeable lens 110 film SLR.

The Pentax Auto 110 handles like a miniature 35mm SLR. Even though it

measures a mere 9.5x5.5x3cm, the viewfinder is comparatively large, contains a split image rangefinder and is very clear. Programmed exposure, powered by TTL metering, gives a range from 1/750sec at f/13.5 down to 1sec at f/2.8. Automatic film speed setting is controlled by the film cartridge. The 24mm standard lens gives a similar field of view to 50mm on a 35mm camera. It is interchangeable on a bayonet mount with 18mm wide-angle, 50mm medium-tele, 70mm telephoto and 20-40mm zoom lenses. All these have fixed f/2.8 apertures without irises. Instead, f-stops are controlled by two L-shaped masks in the

camera body.

In 1982, an upgraded version called the Auto 110 Super was launched with a brighter viewfinder, improved rangefinder, backlight button, shutter lock, single stroke film wind (the first version required two strokes), and a self-timer.

As well as interchangeable lenses, other accessories include a dedicated flashgun, motor drive, filters, close-up lenses and a rare belt clip. Both cameras can still be found in kits that contain various combinations of the accessories and lens range. A transparent version and a safari version in a smart two-tone brown body were also available.

Second model, the Auto 110 Super, fitted with its 24mm lens and dedicated flashgun



Pentax Auto 110 outfit with camera, soft case, flashgun, power winder, filters, close-up lenses, strap and film

1981: Pentax ME F

Autofocus initially came to SLRs courtesy of a series of stand-alone autofocus lenses for attaching to manual focus camera bodies. The first was the Rikenon 50mm f/2 AF, using the Pentax K-mount, and made by Ricoh who would later acquire Pentax's imaging interests. So there was a Pentax connection with autofocus right from the start, something that was consolidated when Pentax introduced the first purpose-made autofocus 35mm SLR.

The Pentax ME F is based on a modified version of the ME Super, retaining that camera's use of twin buttons on the top plate to set shutter speeds. Its modified K-mount adds five contact pins between the body and lens to pass information back and forth.

The lens is a 35-70mm f/2.8 Pentax AF Zoom whose focal length is changed by the old method of pulling the lens barrel in and out. While smaller than previous stand-alone autofocus lenses, it's still bulky compared to a traditional manual focus lens, thanks to compartments needed to house four AAA batteries and a motor that operates the focus. The camera's reflex mirror works in the usual way to direct light to the viewfinder, but is semi-silvered to also allow light through to bounce off a second mirror, thus producing two images which fall onto twin rows of sensors. These recognise the point where highest contrast between the two images is apparent and the lens motor sets the distance appropriately.

The ME F can also be used with manual focus lenses, with the in-body autofocus system providing focus indication in the viewfinder. The camera is more streamlined than hitherto SLRs plus autofocus lenses, but it was not a great commercial success. In the end, the Pentax ME F went the way of all the other systems that had placed the autofocus mechanism in the lens when the much neater Minolta 7000, introduced in 1985, became the first SLR with body integral autofocus.



Above: Pentax ME F, first purpose-made autofocus SLR



Left: Top view of the ME F



Pentax Zoom 70, the first 35mm compact with a zoom lens

1986: Pentax Zoom 70

In 1982, Pentax launched its first 35mm compact, the PC35AF. The company was late to the compact market, but within four years had overtaken all the rest with the Pentax Zoom 70, the world's first 35mm compact with a zoom lens.

At first sight the Zoom-70 looks like any other 1980s fully-auto 35mm compact with built-in flashgun. The feature that sets it apart from its rivals is its zoom lens. With a variable focal length of 35-70mm, the zoom action is controlled by a button at the rear of the body that slides between 'W' for wide and 'T' for telephoto. The lens is also autofocus.

1997: Pentax Efina

When the APS system was introduced in 1996, it was reckoned to be a replacement for 35mm with a new type of film in a new kind of auto-everything camera that allowed the user to choose between three picture formats. It lasted less than ten years, but in that time Pentax was one of the many manufacturers who jumped on the bandwagon.

The Efina is a neat little palm-size auto-everything camera. As a panel on the front is slid back the 24-48mm zoom emerges ready for action and a tiny flashgun pops up from the top. The three formats, which were produced during processing, were selected with a small switch on the back to give what were termed High Definition for a 30.2x16.7mm format, Classic for 25.1x16.7mm and Panoramic for 30.2x9.5mm. What distinguishes the Efina from most other APS cameras is a chunky selection dial on top, much like that on modern digital cameras, and used to select various flash and auto-exposure modes. Automatic shutter speeds run 2-1/400sec.



Open and closed: the Pentax Efina APS camera



The strange, but oddly attractive, Pentax EI-2000



The back-mounted LCD screen is articulated in one direction only

2000: Pentax EI-2000

Pentax entered the digital market in 1996 with a strange camera called the EI-C90, made up of a flat box in two parts: a camera to be detached and carried around, and a monitor section to which the camera was attached after shooting to view the pictures on a tiny 2in pop-up screen. It didn't prove tremendously popular, but four years later the company entered the market with a camera that demanded to be taken a lot more seriously. It was the result of a partnership with Hewlett Packard, who provided the digital expertise, while Pentax stuck with the photographic technicalities.

The EI-2000 is an odd but strangely attractive camera. By today's standards of course the spec is woefully low. A 2/3in CCD sensor, measuring 8.6x6.9mm delivers a meagre 2MP for an image size of 1,600x1,280 pixels, with an ISO range of a mere 50-400. Anyone using a modern digital camera will find the controls pretty much intuitive: a mode selection dial, a button for the pop-up flash, buttons top and rear for self-timer, remote control, metering pattern, red eye reduction, exposure compensation and AE lock. There's an LCD screen on top to display camera functions, the viewfinder is optical with a system of mirrors that allow light from the lens to reach the viewfinder and sensor simultaneously, the fixed lens is an 8.2-25.8mm f/2.5-3.9 zoom and the 2in LCD screen on the back tilts only to raise it by 90° for waist-level viewing.

There are early digital cameras that are still worth considering for use today. This isn't one of them. But its off-the-wall design still makes it an interestingly collectable curiosity.

They think it's all over...

In 2006, Pentax began negotiations to merge with Hoya to form a company called Hoya Pentax. The merger was completed in 2008. Three years later Hoya transferred its Pentax imaging systems to a new company called Pentax Imaging Corporation, all of whose shares were acquired by Ricoh to form the Pentax Ricoh Imaging Company. In 2013 the name was changed again to Ricoh Imaging Company.

Since then, the Pentax name has continued, notably showing a dedication to the continuance of DSLRs rather than more popular mirrorless technology. One surprise, however, was the announcement in 2024 of the Pentax 17, a beautifully-designed but expensive half-frame film camera. But now, two years on, Ricoh has announced the ending of all current K-mount DSLR production. So is this the end of the line for Pentax? Maybe not. Ricoh has also intimated that the company is currently developing a new series of cameras to continue the K-mount legacy with an entirely new concept in DSLR design. If it happens, we could be looking right now at the end of one era for Pentax and the start of a new one for a name that has been beloved by so many photographers for so many years. Watch this space.



The stylish, but expensive, Pentax 17 half-frame camera





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A lens like this is ideal for portrait work – but the sharpest results come at smaller apertures
 Canon EOS R6 Mark III, 1/1600sec at f/2.0, ISO 100



Canon RF 45mm F1.2 STM

A low cost f/1.2 prime lens – but what's the image quality actually like? **Amy Davies** finds out



Typically, f/1.2 lenses tend to be found in professional-level line-ups and set you back a small fortune. This 45mm f/1.2 lens is designed to offer enthusiasts without such deep pockets the chance to own a very large aperture lens - oh and it's compact and lightweight too. If this sounds like it's too good to be true, you'll probably be wondering what the catch is.

At £479, it's not a bargain basement product by any stretch. But, consider that the Canon RF 50mm F1.2L USM has an RRP of £2449, then you can start to understand why at under £500, it feels like you're getting an extraordinary deal.

Canon told us that the RF 45mm F1.2 STM should offer similar image quality to its old EF 50mm f/1.2L USM for DSLRs. This is again a much more

expensive lens, that costs around £1600. However, it's also worth remembering that there is another affordable alternative in Canon's line-up, and that's the RF 50mm F1.8 STM which is available for under £220.

The 45mm f/1.2 lens does a similar job in Canon's lineup to its rival's Nikon Z 50mm f/1.4 lens, and both are available for around the same price. But of course, with the Canon you get that f/1.2

factor, which seems to be worth a huge amount to some people.

Features

Being just little short of the classic 50mm focal length, this is a lens which has the potential to work well across a range of different subjects. The obvious choices are for portraits and street photography. But you could also apply it for still life, pets, weddings and events.

The results can sometimes look like something from a toy lens
Canon EOS R6 Mark III, 1/5000sec at f/1.2, ISO 100



➤ With its extremely large aperture, it's also suited to low-light photography, where you want to keep ISO down.

This is Canon's only sub-£500 lens to use an f/1.2 aperture, and is a good way to show off what the company is capable of producing at this price point. Many enthusiasts might drool at the idea of f/1.2, but assume it'll always be out of reach.

Of course, this is not the most sophisticated lens, build wise, as you'd expect for the reduction in price. This is not a lens where

you'll find a complex construction, or a vast array of special coatings.

There are 9 lens elements in 7 groups, with one PMo Aspherical lens. There's 9 diaphragm blades for creating those out of focus areas. There is Super Spectra coating, to help reduce ghosting and flare, but that's it. There's no fluorine coating or anything else.

For autofocus, there's an STM (stepper motor), while the closest focusing distance is 0.45m and it has a maximum magnification of 0.13m.

Build and Handling

At just 346g, this really is a lovely lightweight lens. This makes it great for using as a walkaround or every day lens. If you fancy a day trip or an afternoon of street photography, it's certainly good in that respect. It's also nice and small at just 75mm long and 78mm in diameter. It's larger than the 50mm f/1.8 though, so if you are looking for ultimate portability, it doesn't win there.

There's no hood provided in the box, presumably to help to keep the cost down. If you feel you're missing one, you can purchase the ES-73B hood separately. There's a 67mm filter thread.

Design-wise, the 45mm f/1.2 is fairly simple. There's an AF/MF switch, plus a large-ish focusing ring in the middle section of the lens, and a control ring towards the front of the lens. You can use this control ring to adjust a number of different settings, such as shutter speed or aperture.

Some bad news is that the lens is not dust or moisture resistant. You might wish to be careful with it in certain scenarios – such as heavy downpours, or in sandy/dusty locations, for that reason.

Autofocus

On the whole, autofocus with this lens was fairly quick and quiet in most circumstances. When shooting street and portraits, I tended to leave it in Flexible Zone AF with people detection and eye-detection enabled, and concentrate on composition instead. There were a few occasions when it didn't quite behave as I wanted it to, and so I switched to spot focus instead though.

It managed to keep up quite well with some moving subjects. It's not something I'd rely on with very erratic subjects, but the focal length makes it unlikely to be an obvious choice for that kind of thing anyway. Autofocusing isn't particularly audible, so you can use it in discreet situations and for video work with confidence.

The minimum focus distance being 0.45m means it's possible to shoot some close-ups which fill the frame – think fairly large leaves and so on.

Image Quality

The 45mm f/1.2 lens is perfectly capable of taking some great shots, but there's a lot of



The focal length makes it ideal for street photography
Canon EOS R6 Mark III,
1/800sec at f/5.6, ISO 100



Catchlights aren't rendered quite as dreamily as from more expensive lenses
Canon EOS R6 Mark III, 1/500sec at f/1.2, ISO 100

compromises to be made in exchange for that ultra-large aperture. If you're looking for something which really excels across the board, this ain't it. Of course, it's a f/1.2 lens for under £500, so it was never going to be optically perfect. But how much you're willing to live with is a matter for personal preference.

With this lens, if you only concentrate on the centre of the frame, don't look too closely at what's going on around the edges, don't mind visible chromatic aberration, and don't get hung-up on beautiful creamy bokeh, then you'll likely be happy with the results. If, however any of those things matter to you, then it's worth thinking about whether this lens really is the bargain it purports to be.

The overall impression of detail is fine, and in reality if you're only going to look at your photos on either your phone or some other relatively small screen, then you'll likely be fine with the results. Sharpness is lost at the edges across the different apertures, and sometimes that's more obvious than others.

Turning off lens profile corrections in Adobe Camera Raw reveals quite a drastic difference in uncorrected images

vs the final result. There's extremely noticeable vignetting when shooting wide open, and there's very obvious distortion too. Still, why would you turn off corrections – they're there for a reason, right?

Having an f/1.2 aperture affords shooting with a very limited depth of field, resulting in very out of focus backgrounds. Here's where the 45mm f/1.2 sometimes does very well, and other times, less so.

When there are catch lights, you'll usually find that you get so-called 'cats eye' bokeh, rather than the attractive round-bokeh we usually like to see. We also sometimes see the bokeh looking very rough in places, being rather jagged in appearance. The quality of bokeh is fairly subjective though, so it might not be totally off-putting if you're expecting it – and of course bearing in mind that to achieve that high-quality creamy look you will generally be spending a lot more money.

That said, at times I felt like I was looking at something out of a toy camera, or with one of those plastic lenses that you might buy for a laugh, rather than a £500 optic.

Compared to shooting wide open with an f/1.8 lens, you will see that the depth of field is

much more limited. This isn't necessarily always a good thing. You might find for example that too much of a face is out of focus, or there's very little of a still life actually in focus. You also have to be very careful if you want to shoot with manual focus.

While the lens does well to control ghosting and flare, the same can't be said for chromatic aberration. There's very noticeable instances of it in shots which feature high-contrast in the background. It's arguably not that big a deal unless you're going to spend a lot of time looking for it, but it's certainly worth being aware of.

How does this lens compare with other similar or competing optics? I've used Nikon's 50mm f/1.4 lens, which has similar problems with rough looking bokeh, but I'd say is better overall. The 45mm f/1.2 also has similar-ish image quality to Canon's 50mm f/1.8 lens, so really it comes down to whether you want to spend the extra to get the f/1.2 aperture, or not.

Overall, you probably get best results from this lens when shooting between f/2.8 and f/5.6 ... and if you're going to shoot at those apertures, why not save your cash and get an f/1.8 lens?



Verdict

This is a lens that proves that you can create an f/1.2 design and not have it cost an absolute fortune. A bit of a marketing gimmick, sure, but if f/1.2 is what you really, really want, then it's worth contemplating buying. However, there are a lot of compromises to make when it comes to image quality here – and while £479 is cheap for an f/1.2 lens, it's still a lot of money.

Personally, I'd probably stick with a 50mm f/1.8 lens and not get so hung up on having an f/1.2 lens – I don't think there's many instances where you genuinely need it. Maybe if you're doing an awful lot of low-light work, but I don't think it adds enough for portraits to justify the extra cost.

Alternatively, I'd probably look to get hold of a 50mm f/1.4 instead – either save up for longer if that was a possibility, and/or look for one on the second-hand market. Generally speaking, it's usually better to invest in something good that will last you a long time, than to 'buy cheap and buy twice'.

Overall, while the 45mm f/1.2 lens is a flexible and versatile optic which is well-suited to a range of subjects, there's a lot of compromises to be made in order to get it to that low asking price. Whether it's the right lens for you is likely down to personal circumstances and how badly you crave an f/1.2 optic in your life.

Data file

Price £479	Length 75mm
Filter Diameter 67mm	Diameter 78mm
Lens Elements 9	Weight 346g
Groups 7	Lens Mount Canon RF
Diaphragm blades 9	Included accessories Front and rear caps, lens hood, lens pouch
Aperture f/1.2-f/16	
Min focus 0.45m	



Amateur Photographer Recommended
★★★★



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Off-camera flash

120W portable studio flash with angled light stand mount and umbrella slot

Compatibility

TTL for Canon, Nikon and Sony, but manual for all camera brands via 'Single Pin' mode

Triggering

Compatible with Godox X system triggers and flashes, so can be used as a transmitter or receiver in a group of Godox heads

At a glance

£220

- Stand-mounted off-camera flash
- 120W output
- Canon, Fujifilm, Nikon and Sony versions
- neewer.com

Neewer Q120

Almost a studio in your pocket, this portable unit offers us easy off-camera flash without the weight and bulk, says **Damien Demolder**

Somewhere between the hotshoe gun and the studio flash lives a series of small stand flashes, which are designed to be used when you want a bit of off-camera light when away from home. In reality, of course, all flash units are portable, it's just a question of how much effort you are happy to put into carrying one. Not all studio-style flash heads, however, will fit in a camera bag alongside your lenses and sandwiches. And while all hotshoe guns can be

mounted on a stand, they usually need an adapter - which means extra things to carry. What we have here in this Neewer Q120 is a flash that's not too much bigger than a hotshoe-style head, but which acts like a studio head. So we get off-camera shooting without the weight and the set-up.

Whether I'm the right person to review this product I don't know. I have always had a significant soft-spot for small, handy and powerful flash units, so I shall try to keep my enthusiasm from overwhelming my judgement.

Features

The Neewer Q120 is a 120W head that forms part of the Neewer Q system of on- and off-camera flashes. With no way to mount the flash on a camera, the Q120 is designed to be fixed on a stand and fired remotely. Neewer has a pair of hotshoe triggers to choose from for this purpose (the QPro TTL and the more recent QZ TTL) but the Q120 can also be controlled via one of its Q-compatible hotshoe guns - such as the excellent Z3R we tested in our 21st April issue.

This time, though, we also have compatibility with the Godox 2.4G X system, so the Q120 can be used in groups with Godox heads either to control or be controlled by them. I mention this early, as Godox has had a good deal of success with its flash systems, and a lot of readers will already be invested. Of course, with this additional compatibility we get synchronisation with the Sekonic L-858D light meter as well. Should you wish to go back in time, you can also use a sync cable between your camera's sync port and the 2.5mm sync socket on the flash.

Many of the features of this Q120 are very similar to those of the Neewer Z3R hotshoe flash mentioned above. The flash power output is the same and we have strobe modes of up to 100Hz, five groups, high speed sync and front/rear sync, as well as optical slave





The rear control panel and small but clear status display

triggering that means we can trip this unit with any flash new or old. Like the Z3R, this Neewer Q120 has a modelling light built into the head, but on this occasion we get just 3W instead of 12W - adjustable over ten steps. It seems odd perhaps that a hotshoe head should have a brighter modelling lamp than the 'studio' head, but as this is being promoted as an outdoor flash, even a 12W modelling light wouldn't be much use.

When a full-power blast is too much for the situation, we have manual settings down to

1/256th in 1/10th stop increments, and of course in TTL mode that will all be dealt with in communication with the camera. Users of Canon, Fujifilm, Nikon and Sony camera systems get TTL control via the Neewer Q system controllers, but with Godox triggers compatibility widens somewhat. While I used the Nikon-dedicated controller, I was also able to trigger the Q120 from Lumix, Sony and Fujifilm cameras using the single-pin-triggering mode. No TTL, but all the manual control you could shake a stick at. And when you want to shoot

with particularly short shutter speeds, the HSS mode via the QZ TTL or QPro TTL triggers lets us work at 1/8000sec - in manual or TTL modes.

Flash duration depends on the power setting in use, but should vary between 1/220sec and 1/23,000sec, and Neewer tells us that the colour temperature we could expect will be around a very slightly warm 5600K, give or take 100K. While not specifically 'daylight' for most camera's white balance settings, this should give us a happy skin tone that will look attractive and flattering. Slightly warm flash is nearly always better than slightly cool.

One of the things that makes this head attractive is its size and weight. I'm not sure it was done on purpose or not, but the 81x81mm dimensions of the body fit very nicely into a lens compartment in my soft camera bag, with the 143mm length of the head no greater than a 70-200mm f/4 lens. The 671g weight is somewhat less than that of most such lenses.

Build and handling

Like most Neewer products, the Q120 is made very nicely. It is solid and seems rugged, and there's not much about it that looks like it will fall apart or break. Though gladly I haven't tried it, I suspect will be reasonably drop-proof too.

If you have used a Neewer Q or Z flash unit before, you'll find that the controls on this model are

very similar, and you'll probably be able to work things out without recourse to the handbook. The standard locking feature requires us to turn the control wheel to bring the unit to life after pressing the on/off button, and the small-but-readable rear screen displays all we need to know about the modes and settings that are in operation.

A total of seven buttons on the rear of the unit help us very quickly get to the features we want to use, and make switching from one mode to another easy. We don't need to remember double presses or combinations of buttons - things are well marked and simple to navigate. I really value that.

As the Godox compatibility mode is a new feature that's been added to an existing system, it is rather tagged on to the bottom of the main menu. But even there it is simple to find and adjust.

It's pretty convenient that the Q120 uses the same 3000mAh NB-Z1 Pro battery that powers some of the Z-series hotshot flashes - such as the Z3R - so those using both units can share batteries between the two. Spares are listed at £48.99, but they are almost constantly on a special offer of some kind.

The battery compartment is located on the rear of the flash, alongside the display panel, so the battery will always be able to pop out easily, without changing



A dome diffuser comes with the kit and snaps in place magnetically



The battery slots into the back and can be charged directly via USB-C



The Q120 delivers plenty of power for outdoor location shooting. Sony A7R IV, FE 50mm F2.5G, 1/50sec at f/2.8, ISO 100

the direction of the head or taking it off a stand. Conveniently too, its USB port is exposed when it is in the flash body, so we can charge it while it is in place - you don't need to take it out.

The body is well vented, so we shouldn't be troubled by overheating - a three-speed fan also helps. There are two anti-rotation pinholes either side of the 1/4in 20 thread, so once the head is screwed onto the supplied mount it should stay securely in place.

At the risk of becoming a bore about the Neewer Studio app, it's worth mentioning here that we can control the Q120 from our smartphones, using the app to adjust almost everything, to trigger the flash and crucially, to set the power output independently of the remote trigger, and then have the remote re-take control once the app is closed. That's very useful indeed.

In use

For such a small head, the Neewer Q120 is nicely powerful. I measured f/16 at 2m and ISO 100 - which is equal to the output of the Neewer Z3R, and more than sufficient for most location shooting situations. While the body has the means for mounting it on a stand, I spent a lot of time with it in my hand, holding it at arm's length above my head for walk-around

shots. In these situations, I found it a good match for the bright summer sun of central Europe. I was able to fill shadows nicely, and even overpower the sun with a nice direct blast to the face from 10-12 feet.

The head comes with a domed diffuser, the size of half a tennis ball, which snaps over the flash and is held in place by magnets. This knocks about half a stop from the output but dramatically alters the characteristic of the light. Without the dome diffuser we get even coverage for a 35mm lens, but noticeable falloff towards the corners of the frame with a 28mm. With the dome, the light is distributed nicely across the frame with a

24mm fitted. The diffuser also reduces some of the harshness of a direct flash, creating a slightly more flattering light - to the extent you can use it for portraits without upsetting the subject with wrinkles, spots and over-textured skin.

Adding softbox or dish modifiers involves fitting the Q120 into the Neewer CRB1 Bowens mount adapter, that's designed for the round-headed Z-series guns. There are also magnetic clip-on filters and a grid should you wish to shape or colour the light, which can be used with or without the CRB1. Umbrella users, though, can slide a shaft through the umbrella clamp on the supplied hinged bracket that allows the Q120 to fit on a light stand.

Obviously, all these fittings will knock some power out of the gun, and when we begin adding multiple layers of diffusion/colours we should expect to lose a couple of stops of light. But pushing the camera from ISO 100 to 400 compensates without the addition of too much noise.

Neewer says we should expect about 410 full power bursts from the battery if we don't use the modelling light - although the modelling light hardly uses much power. I have no reason to quarrel with this figure, as I used the head a great deal and only charged it once - and even then just as a precaution.



This flash unit is similar in size to a 70-200mm f/4 telephoto zoom

Verdict

Amateur Photographer
GOLD
★★★★★

On paper there's not too much to separate this

Neewer Q120 from the hotshoe-flavoured Neewer Z3R. So whether you buy one over the other comes down to form-factors and whether you want to use your flash on the camera or off the camera. I'm quite a fan of getting the flash out of the hotshoe whenever possible, and this head encourages us to do that all the time, instead of just when we think of it. And we'll save £30 as an extra incentive.

This is a very neat little head that houses more features than its size and price might suggest, and which I think most photographers will find useful. I used it for portraits and floral pictures, as well as some macro and a bit of architecture - and it performed really well in all cases. It's a great, and not heavy, addition to the camera bag that can make a big difference to our photography.

I like that it is so easy to use, and that if I'm prepared to walk around with the remote in my hotshoe, I only have to take this flash out of the bag, switch it on and it's ready to fire. A lot of photographers are a bit scared of flash, but in this Neewer Q120 it's actually easy to use, fun and creative. I liked it before I started using it, and I'm glad to say I like it even more now the tests are all done.

For and against

- ✚ Small and lightweight
- ✚ Excellent connection with triggers
- ✚ Fully features TTL and Manual controls
- ✚ Well vented for using in sunshine
- ✚ Powerful enough for most things
- ✖ Need the CRB1 adapter to accept Bowens modifiers
- ✖ It would be nice to be able to run the flash from an external battery.

Twist effect

Swirling edge blur draws attention towards the centre of the frame.

Pancake design

At less than 4cm long, the Twist 28 takes up very little room in a bag.

Close focus

A 20cm minimum focusing distance helps maximise background separation.



Fixed aperture

The circular f/3.5 aperture gives the lens its consistent signature look.

Mirrorless mounts

Options include Canon RF, Nikon Z, Sony E, Fujifilm X, L-mount and Micro Four Thirds.

Lensbaby Twist 28

Lensbaby's latest creative lens combines a wide-angle view with the swirling background effect of a classic Petzval lens. **Angela Nicholson** takes the Lensbaby Twist 28 for a spin.

Lensbaby's Twist effect, which replicates the swirling look around image edges associated with vintage Petzval lenses, has long been one of my favourites of the company's creative effects. I'm also partial to a wideangle lens, so Lensbaby was pushing on an open door when it announced the Twist 28.

Unlike the Twist 60, which is an interchangeable optic that slots into one of Lensbaby's Optic Swap lens bodies such as the Composer Pro II, Spark 2.0 or Straight Body, the Twist 28 is a complete standalone lens. It mounts directly onto a mirrorless camera just like a conventional lens. Better still,

its 73mm diameter and sub-40mm length make it a pancake design, while at 140g it adds very little weight to your kit.

Lensbaby supplies the lens in a zip-close clamshell case, allowing it to be slipped into a pocket or camera bag without much concern. There's a normal rear cap, while the large, slightly flexible front cap pushes over the front of the lens. There's no filter thread, so exposure adjustments have to be made using shutter speed, ISO or exposure compensation and not ND filters.

Design and handling

Like other Lensbaby lenses, the Twist 28 has no electrical contacts and it's manual-focus

only. Consequently, you may need to enable your camera's 'shoot without lens' setting before it will fire the shutter. The camera also

At a glance

£189

- 28mm focal length
- Fixed f/3.5 aperture
- 20cm minimum focus distance
- Manual focus
- 4 elements in 3 groups
- 140g
- lensbaby.com



The lens produces a characteristic swirly effect
Sony A7R VI, 1/640sec at f/3.5, ISO 100

can't record the lens or aperture information in the image EXIF data, although with the aperture fixed at f/3.5, there isn't much to remember.

There's just one control, the ridged manual focus ring. It turns smoothly and the 20cm minimum focusing distance encourages you to get close to your subject.

As the camera doesn't detect the lens, moving the focus ring won't automatically trigger a magnified view. I recommend customising a camera button to magnify the area under the focus point, and positioning that point at the centre of the frame. Focus peaking can also help, but magnification gives a more reliable indication.

Unlike the Composer Pro II and Spark 2.0, the Twist 28 can't be tilted to move the area of sharp focus around the frame. Instead, the sharpest region stays in the centre, which has a significant impact on how you compose your images.

Getting the Twist

The swirling effect around the edges of the frame is strongest when there's reasonable separation between the subject and its background. Going close to your subject with a detailed background around 30cm or more behind it can produce a pronounced twist, whereas a very distant background tends to look soft rather than obviously swirled.

With distant subjects, you'll get soft edges
Sony A7R VI, 1/800sec at f/3.5, ISO 100



Plain backgrounds don't reveal much of the effect either, so it pays to look for contrast, colour and texture such as foliage, flowers, lights or architecture.

This means the lens makes you think differently about composition. Rather than worrying about putting your subject on a thirds intersection, it usually makes sense to keep it central

and concentrate on its relationship with the background.

The effect is more dramatic on a full-frame camera because a smaller sensor crops away some of the swirling outer area. With the Sweet 22 I often find myself considering a square crop, but with the Twist 28 I'm more inclined to retain the full frame because those swirling edges are an important part of the image.

Image quality

Sharpness is a relative concept with the Twist 28. When the focus is nailed, the central area records useful detail. But this isn't a lens for examining 66-million-pixel files at 100% and getting picky about the finer details. Its appeal lies in the whole image and the way the softer, twisted edges, often with strong vignetting, funnel attention towards the subject.

Used thoughtfully, the Twist 28 can add some movement and atmosphere to your images without completely overwhelming the subject. As ever with a Lensbaby, the key is to stop expecting conventional optical perfection and enjoy what the lens does differently.



Verdict

Amateur
Photographer

GOLD



The
Lensbaby
Twist 28
is a small,

simple lens that can make even familiar subjects look refreshingly different. Its fixed central sharp region dictates how you compose, while the strength of the swirl around the edges depends heavily on subject and background distance, so there's an enjoyable learning process involved. I particularly like the wider 28mm perspective, which gives the Twist effect room to develop around the subject. It won't suit photographers seeking technical perfection, but for anyone who enjoys experimenting in-camera, it's great fun and easy to carry everywhere.

'The Twist 28 has no electrical contacts and it's manual-focus only'

Twist, Sweet or both?

Lensbaby's Sweet 22 and Twist 28 are remarkably similar physically: both are compact 140g pancake lenses with a fixed f/3.5 aperture and central sweet spot, but their rendering is distinctly different. The Sweet 22 surrounds its sharp centre with stretched, dramatic blur, while the Twist 28 produces the circular swirl associated with Petzval-style optics. The 22mm lens also offers a wider view, while the Twist's 28mm perspective feels a little more natural for people photos. They're alternatives rather than replacements, and creative photographers can easily find room for both.





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Godox C100

Andy Westlake tests a curious device that promises to work as both a camera and a lightmeter

● £39 ● godox.com

The Godox C100 is a curious device unlike anything else I've seen. It works as a stills camera, a video camera and a light meter, and it uses what Godox calls a 'transparent viewfinder' – essentially just a 6 x 5cm window with an LCD information overlay. It's an intriguing little gadget, and it's sufficiently cheap that you might be tempted to take a punt. But is it actually any good?

For photos, the C100 fits very much in the 'toy camera' class. It shoots 2MP images with a 16:9 aspect ratio, but you can also select progressively narrower crops of 3:2, 4:3 and 1:1. There are no manual controls or image-processing filters. Video is recorded in Full HD at 30 frames per second. Again you can select narrower aspect ratios down to 1:1, which is downright eccentric.

In lightmeter mode, first you select a film speed from ISO 100 to ISO 800. Then you can meter in either aperture-priority, with settings from f/1 to f/64, or shutter priority using 1sec – 1/8000sec. In this mode, it gives perfectly sensible results.

Controls are suitably basic. A small switch on the side turns the device on and selects between modes. A large circular button on the front takes a photo, start/stops video recording, or takes a meter reading. Left and right arrow buttons select the aspect ratio and, in concert with another button in between them, change the light meter settings.

As for the 'transparent viewfinder', it's just a plastic window with a status overlay that indicates the mode, aspect ratio, and exposure settings for the light meter. But as a means of composition it's essentially useless, as the image area indicated by the framelines depends entirely on how far away you hold it. As there's no screen, you can't quickly check your photos while shooting, either.

For a cheap toy camera, image quality is just about OK, at least if you restrict yourself to shooting with the sun behind you on bright days. There's a decent level of detail and the colour rendition isn't too bad. But highlights blow out easily, noise is visible in darker areas, and flare is horrific if you shoot into the light. Any modern smartphone will do a better job.

Verdict

Overall, the C100 is a rare misstep from Godox. I can't really recommend it as a toy camera, as its transparent viewfinder simply doesn't work. But it could, perhaps, be useful as a cheap light meter for film camera users.

Viewfinder

LCD overlays indicate the operational mode, focus area, aspect ratio, and battery status

Storage

The camera records video and still images to a Micro-SD card that slots into its base

Power

A small lithium-ion battery is built-in, which Godox says should last for 1.5 hours

USB-C

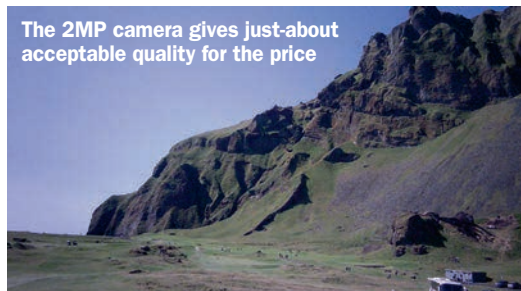
A port on the bottom of the device can be used to charge the battery and transfer files to a computer or smartphone

Amateur Photographer
Tested
★ ★ ★

At a glance

- 1920 x 1080px sensor
- Photo, video and lightmeter modes
- 'Transparent viewfinder'
- 104 x 72 x 19mm, 65g

The 2MP camera gives just-about acceptable quality for the price



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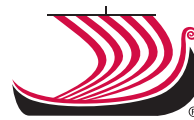


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Analogue adventures



Tony Kemplen on the ...

Konica C35 EF

Andy Warhol's favourite camera,
and the first to include a built-in-flash

My wife Sandra and I enjoy city breaks, and we usually pay a visit to the local cathedral. We've noticed that many, if not most cathedrals have some superlative claim to make. The longest nave, the largest window, the oldest chapter house, and so forth. Cameras also attract such boasts, the first autofocus, the first motordrive, etc. The Konica C35 EF has two claims to fame. It was the first camera with a built-in electronic flash, and it was a favourite of the artist Andy Warhol.

Dating from 1975, it seems hard to believe that built-in flash was so late on the scene. But only a few years earlier, electronic flash units were a stand-alone accessory, with a large heavy battery pack which had to be worn with a shoulder strap. As a child in the 1960s, I remember seeing such devices in use by professional photographers at weddings and the like.

Based in Japan, Konica were a major player in the latter part of the last century, producing over



This is the first camera with a built-in flash

100 different models. There were several 35mm compacts which eagerly embraced new technology as it became available. While this one, the EF, boasted the first built-in electronic flash, its sibling the C35 AF lay claim to being the first camera to have autofocus.

The camera is pretty simple to use. Focus is by way of a zone setting, while when it comes to exposure, everything is electronic and automatic. In its resting state the flash appears fixed, but in use it pops up, thus slightly mitigating the risk of red eye.

Corrosion from leaking old

batteries is the bane of the life of these older cameras. Fortunately on mine the compartment for the exposure system battery was nice and clean, but there was rust and corrosion in the flash section. By fiddling around with tweezers and sandpaper, I managed to clean it up and get the flash working again.

Andy Warhol was famously a party animal, and while he used more professional cameras for his artwork, the camera he kept with him on social occasions was this Konica, which being largely automatic, allowed him to capture his friends quickly and informally. Suburban Sheffield doesn't really have the same vibe as the swinging 70s in New York, but nevertheless, like-minded people do meet up socially, as seen in this photo taken at an occasional "show and tell" session that a few local film camera enthusiasts hold in our local micropub. Everyone brings one or more film cameras, and if loaded, aims them at the others. It's harmless fun, and I suspect there would be some overlap in a Venn diagram of real ale lovers and vintage camera nerds!

Vintage camera lovers gathering for a pint

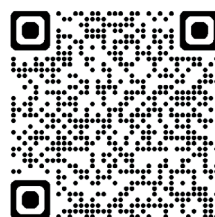


See more of Tony's photos on [Instagram @tonykemplen](#) or at [flickr.com/tony_kemplen](#)

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Professor Newman on...

Back to the future?

Professor Newman considers whether CCDs could make a comeback with stacked sensors

In my last article, I discussed stacked sensors. In these the first layer has but one function, an array of pixels. CMOS sensors replaced the earlier CCDs in part because of their ability to support functions other than pixels. So, if the light-capturing layer in a stacked sensor has only that job, what would be the advantages of using a CCD?

There is a school of thought that CCDs produce better colour and a less clinical look than CMOS sensors. I can find no support for that notion in either the operational principles or performance data for these types of sensor, but it's a valid point of view.

The major difference between the two sensor types is the manner in which the pixel's information is conducted to the downstream electronics. In both, it is first represented by an electric charge proportional to the exposure at the pixel location. In a CMOS sensor, it is converted to a voltage within each pixel and switching circuits route that to the ADCs. In a CCD, the charge itself is conveyed to the edge of the sensor, where a read amplifier converts it to a voltage which is then sent to the ADC. In a CMOS sensor, the analog signal including the ADC can be integrated onto the same chip as the pixel array, and multiple ADC's used resulting in faster readout rates and better digitisation performance. However, if the signal processing is built on a separate chip in a stacked sensor, a CCD pixel array could gain these advantages too.

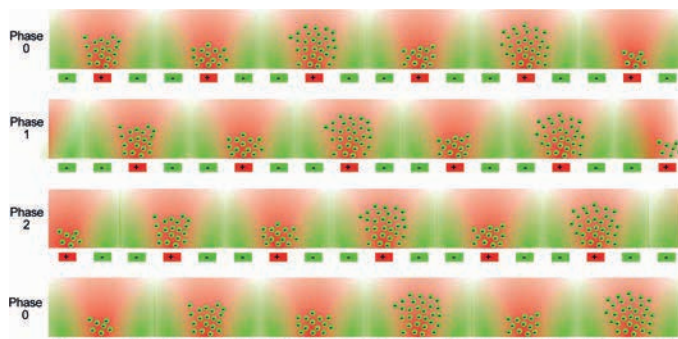


Photo-electrons (negative/green) are attracted to the positive wire (red). By changing the polarity of the wires in the correct sequence the electrons can be shuffled along the line.

In a CCD lines of pixels are formed as strips of sensitised silicon. The individual pixels are separated by the electric field from wires running across the pixel. Three wires together form a potential well, which holds the photo-charge in place. After exposure, the wires' voltage is sequenced to move the charge to the edge of the sensor, requiring quite complex timing, formerly requiring off-sensor circuitry. With stacked sensors, this is no longer a problem.

There are three main types of CCD. In a 'full-frame' CCD each line feeds another CCD, which in turn feeds the output amplifier, meaning that the CCD is sensitive to light when shifting charge - requiring a mechanical shutter and eliminating it from consideration. Two types of CCD avoid this problem, at least to some extent. A frame-transfer CCD has two full pixel arrays, one masked by opaque material. The charge is shifted quickly into the masked array before being shipped to the read amplifier. Although done quickly, it still

incurs some smearing. Also, it is double the size of the image frame. To avoid these issues a line-transfer CCD is used, which keeps a masked duplicate alongside each line, serving as intermediate storage. This can be used to give a global shutter, but the masked lines use half the area of the CCD, so negating one of the major advantages of a CCD. Nonetheless, its effective fill-factor is likely better than a CMOS global shutter sensor.

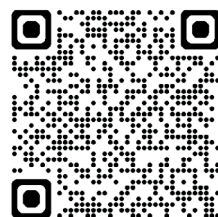
When CMOS usurped the CCD for consumer cameras, the performance of the two was much the same. Since then in consumer cameras the CMOS sensor has made advances in efficiency, noise performance and frame rate. However, in scientific markets CCDs have made similar advances, so it seems there would be no performance problems using a CCD in a stacked sensor. The main factor stopping that from happening is that there are no CCD production facilities which could produce the volumes and price levels needed for a mass market.

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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There's nothing like the buzz of home-printing a really successful shot.



Get gallery-quality prints at home with Canon's pro-quality photo printers

Digital photography has very few downsides, but it's a worry that photographers don't print as much as they used to. Here's a reminder of Canon's cost-effective and powerful print solutions

You've taken an image that really shows off your hard-earned photographic skill and expensive camera. So why leave the image languishing on a hard drive, or only viewable on screen? Doesn't it deserve preserving and showing-off as a print?

Canon's professional photo printer range provides the ideal solution for photographers wanting to take this important creative step. Now you

can preserve favourite images as long-lasting gallery quality prints, that can be enjoyed by future generations, displayed, shared and even sold.

Even if you don't think of yourself as a pro photographer, rest assured Canon's professional photo printer line-up offers something for everyone.

Nothing beats the impact of a physical print. Printing enables



Left: Canon imagePROGRAF printers make a lasting impression when it comes to physical prints.

Above: Whether you are printing colour or black and white, Canon's high quality ink will deliver spectacular results

Below: Canon has a long history of producing high-quality printers, ink and paper. Why take the risk with a lesser brand?

photographers to reach the pinnacle of their creative vision and promote richer engagement with an audience – even if it's only shown in your living room!

So why choose Canon?

Canon's professional photo printers have proven their reliability and consistency in numerous tests, enabling photographers to combine outstanding image quality with media versatility. Exhibition-worthy prints can be quickly produced, at home or in the studio.

Here are a few specific points to bear in mind:

1) Canon's latest printers feature advanced paper handling, borderless printing capabilities and intelligent

printhead monitoring for consistent output quality.

2) Canon's free Professional Print & Layout (PPL) software supports a wide range of fine art media and integrates with Adobe Lightroom and Photoshop workflows.

3) imagePROGRAF models use next-generation LUCIA PRO II pigment inks, offering exceptional colour reproduction and up to 200 years' light resistance.

Lots of printer choice

In terms of printer options, the Canon PIXMA PRO-200S is the choice of photographers wanting vibrant, high impact prints, with eight dye-based inks delivering rich, vivid colours.

Particularly well-suited to glossy photo paper, it offers a wide tonal range, making it equally suited to colour and monochrome photography. With broad media compatibility, it even supports panoramic prints up to 99.1cm / 3.25ft.

Alternatively, those wanting A3+ fine art prints should consider the Canon imagePROGRAF PRO-310, which uses 10 LUCIA PRO II pigment inks for an expanded colour gamut and boosted tonal detail, with deep blacks and outstanding shadow detail. Single inks can be replaced as required, with its Chroma Optimizer enhancing gloss uniformity and image quality.

Boasting both borderless and bordered print options, gallery quality prints can be made on fine art, matte, glossy and lustre finished media. Via a 3-inch LCD, users have hands-on control, with support provided for up to 1.8m / 5.9ft panoramic prints.

Stepping up again there's the Canon imagePROGRAF PRO-1100, capable of producing A2+ prints and statement-making images.

Ink excellence

Canon's widest colour space in its range is provided by 12 LUCIA PRO II pigment inks, with an expanded blue colour gamut being especially suited to more realistic skies and producing deep blue tones. Prints from this device are described as highly durable, resistant to fading for up to 200 years. Perfect for those with a big, not just long-lasting ambition, it's further capable of supporting panoramas up to 3.27m / 10.75ft. Check out Canon's professional photo printer series at shorturl.at/jj6hC.

Canon Pro Print Workshops are also well worth exploring if you are looking to print with confidence – see shorturl.at/VPWqj



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



**Peter Rivers,
Abingdon**

About Peter

Peter is a retired Reader in Pharmacy Practice. See more of his work at photocrowd.com/peterhivers

How did you get into photography?

My dad passed his enthusiasm for photography to me. At school I was lucky to be able to develop my own black and white enlargements in the school dark room. An older boy who was responsible for taking photos for the school magazine taught me a lot about photographic darkroom technique and when he left I took over as the magazine photographer. We

were even paid per photo printed!

What do you love about photography?

The opportunity to recreate and preserve what we see and do in everyday life. In my days of developing and printing black and white prints I remember the excitement of watching an image emerge under the red safety light. I always shoot in digital raw, so when a good final image arises in post processing, it's still a great feeling.

Favourite subjects

I particularly enjoy landscape photography because I like to preserve the wonderful experience of being in the countryside and enjoying nature. I also think it's fascinating to capture the amazing ancient and modern

Village lights at dusk (late Nov)

1 I waited for the light to subside enough for the lights from houses in the distant village to twinkle. The long exposure enabled a painterly effect to be obtained in the sky and with the wind turbines on the horizon in silhouette pointing northwards towards the wind. Leica M10R, Leica 75mm f/2 Summicron, 90sec at f/4, ISO 100

architectural designs as well as the activity of people in towns and cities. As for portraiture, I have mainly focused on my family members and try to be as unobtrusive as possible, recording daily life and generally avoiding posed shots. Whilst I appreciate wildlife, I leave that to others because the range-finder camera is not best suited to photographing this genre.

How and where do you find inspiration?

I thank my late dad for introducing me to photography and some of his best family photos were a real inspiration. Now, I try to look for the light and patterns in all situations, whether at home, shopping in town or



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Submit your images

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

2



Wind turbines 'in the pink' on a snowy sunrise (late November)

2 Upon reaching the location the scene was dull and the turbines in the distance hardly visible. When the sun rose further at 8am, a band of light emerged on the horizon and highlighted the turbines and tops of the trees in the snow.

Leica M10R,
Leica 75mm f/2
Summicron, 1/60sec
at f/2.8, ISO 100

A late evening mist floats through the village at sunset (early Nov)

3 I had wanted to capture low floating clouds over the village and assumed this would be a morning event, so was surprised to see wispy clouds hovering over the houses with a multicoloured sky as a backdrop. In a few minutes they were gone.

Leica M10R, Leica 50mm Summicron, 0.7sec at f/13, ISO 100

3



☞ walking in the countryside or on holiday, no matter what the weather is like.

What was your first camera?

My uncle gave me his old Zeiss Ikon Nettar 120 format camera (F/6.3) when I was about 12. I enjoyed taking family photos with it in the 1960s. Prior to going digital in 2018, I used a 35mm Zenith B with a manual F/2 Helios lens that you have to shut down to the correct aperture before taking the shot, and then a Minolta XGM.

Current kit

Leica M10 R and five prime lenses. I had no idea how to approach the change from film to digital photography so for many years I did little photography. Then I read an article by Jeremy Walker in the AP where he described his love of the Leica M10 and its value for landscape work.

This camera is designed to keep photography simple. For example, the content within the menu is modest and streamlined and is easy to navigate.

Focusing is manual. At the point of taking a shot, there is access to everything without the need to enter the menu. For example, ISO can be altered manually with a wheel. A while ago, I posted the camera back to Leica to check the functioning of the range finder and, when it got 'lost' in the post, they replaced it with the M10R at no extra cost!

Favourite lens

The 50mm Summicron F/2 because it is so small and light and it is really versatile in that it is great for portraiture, street photography and for landscapes alike.

Favourite accessory

I enjoy using the Visoflex 'Live view' view finder that can be attached to the camera hot shoe. It is essential for macro work and useful for landscapes when viewing the initial result.

Dream purchase

I am lucky to have already made my dream purchase camera (after having retired and from legacies left by my parents) and I don't yearn for anything else. Of course, there is the expensive and tantalising F/0.95 Leica Noctilux lens, but I reckon I should be able to take good enough photos with the amazing kit I own.

What software do you use for editing?

I started with Adobe Lightroom but now use Capture One.

Favourite photographers

Thorsten Overgaard because his teaching has enabled me to develop my digital photography in ways I could not have imagined. Jeremy Walker is someone I particularly admire because of his amazing landscape work.

Favourite photography books

In my younger days I loved the 'All in

one camera book' by WD Emanuel.

'Landscape' by Jeremy Walker, not only because of the great photos but of his insightful description of actually being there and creating them.

Favourite tips

My main tips are to take your camera with you as often as you can, to take lots of photos and feel rewarded by the few that turn out well. Develop your own good system for filing photos digitally. Try to find a way of editing photos quickly to avoid ending up with an impossible backlog. My preference is to store photos directly on my computer, not in a 'cloud' where a third party has control of the storage space.

About your pictures

When we lived in Ockbrook, South Derbyshire, we had a circular walk that took us back home in about 40 minutes. The six landscape photos were taken from roughly the same spot, at the highest point above the village. I was struck by how different the view looked in changing light, weather and seasons, so I set out to capture it as often as possible, looking west towards two wind turbines near Brian Close Way, the A52 dual carriageway linking Derby and Nottingham. I used different focal lengths to isolate particular features of the landscape.

Although I am less experienced in street photography, I find that if I pause and observe, fascinating human behaviour often emerges.

5

The last of the evening winter sun (early December)

5 Hoping for a colourful sunset, but there was not a cloud in the sky! However, the sun shone obliquely, and I liked the swathes of colour – the green of the fields contrasting with the blue sky and a thin stratum of cloud plus wind turbines silhouetted on the horizon.

Leica M10R, Leica 50mm Summicron, 1/500sec at f/2.8, ISO 160

Sunlight on harvested wheat field (mid-August)

6 Having got up very early to catch the sunrise, I was disappointed to find the sky obstinately cloudy – when, suddenly, a spotlight of sun beamed onto the hedge and fields before me. This was my one and only chance!

Leica M10R, Leica 90mm Macro Elmar F/4, 1/45sec at f/13, ISO 100

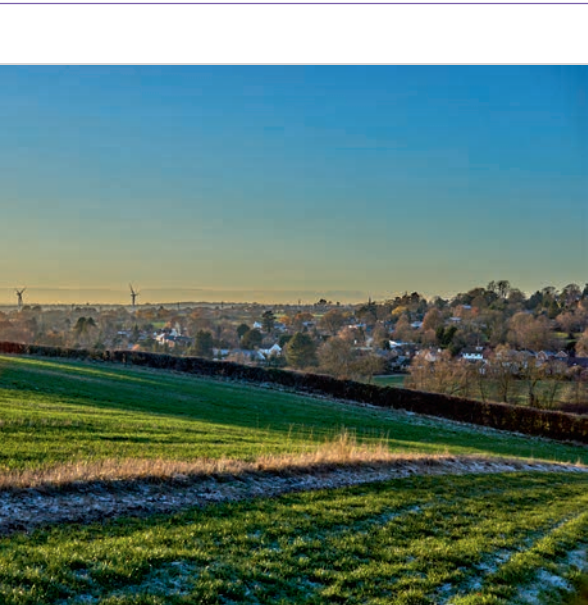
4

Village and fields in a late afternoon sun (early November)

4 I had wanted to catch the golden autumn colours of the foliage. However, I like this photo mainly for the texture of the crop in the shaded foreground and the sun shining on the village and turbines.

Leica M10R, Leica Macro Elmar 90mm F/4, 1/180sec at f/5.6, ISO 200





6



7

Four girls on a mission

7 Sitting on a bench in a pedestrianised area, I spotted the girls arriving to my right. I pre-focused on a point and, as they walked gaily and confidently into view, I took a slow repeat burst. I cropped to maximise negative space and remove a person left of picture. Leica M10R, Leica 50mm Summicron, 1/500sec at f/2, ISO 200

Inbox

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

STAR LETTER



Stephen feels that Amateur Photographer should engage with the Flickr community. Do you use the site, and if so are you an active member, or is it just a place to dump all your photo uploads? Do write in and tell us.

A Flickr of activity

I was interested to read about your partnership with Irys (8 Sept). Irys looks good, but it is purely a phone app. Few serious photographers use a phone as their principal storage and editing device. On the other hand, I notice that you no longer list Flickr as one of your social media sources. Flickr, which can be used on a computer, has over 50 million monthly users – please don't tell me no one uses it any more. So why have you dropped Flickr?

Stephen Wood

We stopped using Flickr because we had very low response rate and don't have the resources to be active on every platform. Also we found many Flickr users use the site to store all their photos rather than just their best work. Instagram, for all its faults (which are many) is more curated and simply proved a lot more responsive. We want to help Irys grow as a British, photography-focused Instagram alternative, but we'd also happily return to Flickr if we could get the same level of engagement and quality.

Win! SAMSUNG

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



The heart of carnival

I was intrigued by your feature "Capturing the Heart of the Carnival". I have been photographing the carnival for 52 years

and, as a result have amassed some nice photos. That was acknowledged when the council put on a show of my pictures at the town

hall. Unlike Aneesa Dawoojee's work my snaps are more about the people taking part, and the audience, just for my own amusement. I even



One of Michael's many photos from Notting Hill Carnival

produced a Bob Books book in 2023 of a small selection, plus a brief history of the event. Consider yourselves lucky you are not in London – I would be round there with books of pictures under my arm, to show off!

Michael Becket

As someone who also goes to Notting Hill Carnival every year and loves it (though not even close to 52 years!) I do despair of the biased and distorted coverage it gets in the 'great British press' so it's great to hear that you have been enjoying and photographing the event for so long.

Bans on 'big cameras'

I too recently encountered the ban on 'Big Cameras' when I visited a cathedral. The security guards could not be reasoned with: "Big Cameras Are Not Allowed". However, I politely asked a guide for the name of the relevant manager, who was kind enough to send me a copy of the Photography Policy. This stated that Commercial Photography and/or intrusive photography was banned. But I was assured that the Cathedral wants to encourage visitors, so photography with any size of handheld camera, is encouraged, provided that

it doesn't upset people. When I returned, with a copy of the emails in my pocket, the security guard avoided my eyes, but allowed my photos.

David Price

Disappointed

It was disappointing to see semi-naked women back in AP (Boudoir Photography, 25th Aug). I thought we had moved on from the days when AP was packed with images of scantily clad models. The article's justification seemed to be that it somehow empowered women. Honestly! The only reason for women to pose in handcuffs and stockings is for the sexual titillation of drooling men. The three women featured were either models or could be models, just adding to the relentless media pressure on what a woman should look like. If you must have smutty pictures, then how about featuring people with real body shapes of all ages – that would have made the article less pervy!

Jackie Caloway

We publish two 100 page issues per month, and this four page feature is the first article of its kind in several years. So the magazine is hardly being 'packed' with scantily clad models. You're entitled to



Emma Carroll wants more non-traditional beauty represented

your opinion but you don't speak for all women.

There are literally hundreds of (mostly) female boudoir photographers out there, photographing thousands of 'empowered' women (aka paying clients) in the UK alone, pretty much all of whom will surely disagree with you. Photographers, like all artists, are drawn to capturing and celebrating beauty wherever it occurs, whether that be in a bird, a landscape, a flower, a building, or the human form. The idea that human beauty should be ring-fenced as uniquely out of bounds for photographers is one I profoundly disagree with. Having said that, we are not planning to go back to the 1980s, and such content will only be occasional.

Challenging Barbie

Thanks for your article on Boudoir (25th Aug) but can I suggest that you don't just focus on traditional ideas of female beauty? I specialise in gothic style alternative boudoir of women who don't conform to the Barbie stereotype. I aim to show the world that tattoos, piercings and bodies larger than size zero can be beautiful too,

and my clients are proud and confident enough to allow me to prove it. Maybe you could also make space for more non-conventional representations of beauty?

Emma Carroll

Thanks Emma. Perhaps you could share more of your work with us? Email us at ap.ed@kelsey.co.uk

Turn the page

Andrew Knight (Inbox 25 Aug), said he'd cancelled his subscription due to the 'no nudes' policy of APOY partner Photocrowd. You asked for our view on nudes in AP.

I go back to the 1960s, a time when the female form wasn't seen as something to hide, so perhaps my view is old-fashioned, but please do not let that curse of modern times, the 'offended', dictate editorial policy. Where would it end?

There's that provocative image of a woman at carnival on page 39; that could go. And on page 36-37, we have Carol Guzy's horrific World Press

Photo of the Year winner. Anyone not appalled and offended by that should review their own morals. Then there's the Boudoir article showing women with nipples, no less!

Could I suggest adults make their own decisions? If they don't like an article or the images associated with it, I have no objections to them turning the page. But that, it seems, is a difficult concept for some. Editorial decisions should focus purely on words and pictures that may interest and entertain readers keen on photography.

It was a great issue by the way. This fortnightly publication isn't as bad as I thought initially. In fact, I almost prefer it.

Derek Smith

James Balog

Thanks for your fascinating interview with James Balog (11th Aug) and the link to his film *Chasing Ice* on YouTube. Wow! Anyone who still doubts the effect of climate change should be forced to watch that.

Richard Anscombe

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NEXT ISSUE...

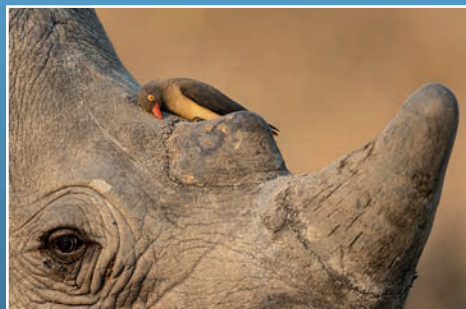


OM System PEN on test

Is the new PEN mightier than its rivals? Should Fujifilm be worried? We find out

Building sights

Your winning photos of architecture from Amateur Photographer of the Year



Wildlife Photographer of the Year 2026 winners

Our pick of the best pics from one of the highlights of the photography calendar

Looking for colour

Niall McDiarmid goes on a quest to prove that Britain is anything but grey



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LETTER FROM THE EDITOR

Dear Reader,

I hope you're enjoying the new look Amateur Photographer. We strive to pack every issue with the best photography, most up to date news, most inspiring stories and most authoritative reviews from the world of photography, along with the insights and perspective of our expert team. I think it represents great value, but it's even better if you subscribe and get it delivered to your door, while saving money into the bargain. I hope you'll agree and join our growing band of subscribers!

Best wishes...



Nigel Atherton, Editor



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The surprising history of a now mostly forgotten camera brand



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110
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Our comprehensive listing of key camera specifications

Cameras

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



Handgrip

DSLRs traditionally have relatively large handgrips, while 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.

Controls

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

Viewfinder

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

Compact cameras

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



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been 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	4.5★	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
NEW Canon EOS R8 Mark II	£1730		Much-improved entry-level model gains in-body stabilisation and joystick	FF	24.2	Canon RF	204,900	3840	-	4368	6	-	-	-	3	-	-	220	131.4	90.0	79.7	546
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
NEW Nikon Z5IIc	£1349		Simplified, smaller derivative of the Z5II with no viewfinder	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	350	134	80.5	72	620
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

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

Mirrorless cameras

Mirrorless cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	QUIET 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 Z9	£5299	5 ★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	•	493	20	•	•		3.2	•	•	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5 ★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	•	273	14	•	•		3.2	•	•	380	144	103	49	710
Nikon ZR	£2199	4.5 ★	Video-first hybrid model based on Z6III, and co-developed with RED	FF	24.5	Nikon Z	204,800	6048	•	253	20	•	•		4	•	•	380	134	80.5	49	630
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
NEW OM System PEN	£849	5 ★	Affordable, attractive, portable and well-featured rangefinder-style model	4/3	20.4	Mic4/3	25,600	4096	•	121	8	•	•		3	•	•	410	125.8	74.5	43.3	393
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 S1IIE	£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

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	TUOUDSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN			DIMENSIONS			
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
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	TUOUDSCREEN	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

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

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

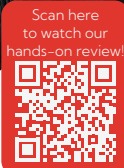
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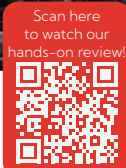
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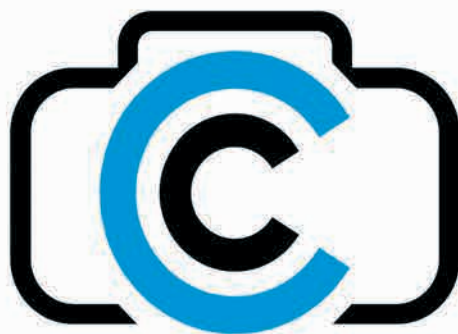
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Final Analysis

Tracy Marshall-Grant considers...

It's Called Ffasiwn, South Wales Valleys

by Clémentine Schneidermann and Charlotte James

I have known and followed the work of Clémentine Schneidermann for many years now and have encountered *It's Called Ffasiwn* in different forms across that time, from its early and hugely memorable opening at the Martin Parr Foundation to its further development over the years and now to its current exhibition at Amgueddfa Cymru – National Museum of Wales in Cardiff.

This image is one of my favourites from the series and I have been lucky enough to have shown this work a few times, most recently in Milan at Micamera in early 2020, where a show meant to be on for 6 weeks ended up showing for the full duration of Covid. So this work has had its history with me and I'm even more fond of it as a result.

The project itself was born through workshops Clémentine and creative director Charlotte James began running with young people in youth clubs across Blaenau Gwent and Merthyr Tydfil from 2015. The workshops introduced photography, sewing, styling and performance, encouraging the participants to shape the images collaboratively themselves. The title of

the series reportedly came from one of the girls responding to teasing from boys nearby while dressed for a shoot: "It's called fashion... look it up." That confidence and refusal to apologise runs through the entire body of work.

Visually the photograph is remarkable in its balancing of worlds. The soft pastel sky and pale hillside behind them feel almost painterly, while the rough stone wall roots the image firmly within the Valleys landscape. Five young girls stand against a weathered stone wall somewhere in the South Wales Valleys, dressed almost entirely in black. Their clothing references mourning attire, Gothic fashion, Victorian portraiture and costume play all at once. Veils, lace gloves, oversized hats and a black fan transform the children into something between a fashion editorial, a funeral procession and a self-created gang portrait. Yet despite the performative styling, what holds the image together are the girls' expressions. They stare directly back at us with extraordinary poise and confidence. There is real Welsh Valleys attitude here but also vulnerability and solidarity.



What moves me most about these photographs now is how strongly they speak to the importance of creative opportunity for young people in Wales. Working today as Head of Development within National Youth Arts Wales, I see daily how transformative access to culture and artistic expression can be, particularly for young people in communities too often represented only through deficit, poverty statistics or political shorthand. *It's Called Ffasiwn* actively pushes back against those stereotypes and narratives. The work doesn't deny the realities of post-industrial

South Wales, but instead insists upon imagination, creativity, self-expression existing within those spaces too. That is what makes the series feel so important.

These aren't photos about young people in the Valleys made from a distance but rather co-authored, collaborative images, shaped and made with the young people. They are not passive subjects within somebody else's documentary project but co-authors of their own representation.

This is a key part of the work I do in arts production and the outcomes I hope to

achieve in all the photography projects I work on.

It's Called Ffasiwn is currently on show at National Museum Cardiff from 23 May 2026 until 4 April 2027 as part of the museum's major programme of contemporary Welsh photography and culture. Alongside the exhibition, the museum has announced a wider programme of talks, events and public activities connected to contemporary creativity and communities in Wales.

<https://museum.wales/cardiff/whatson/12923/Ffasiwn/>

© CLÉMENTINE SCHNEIDERMAN AND CHARLOTTE JAMES



Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and the Netherlands.

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