

Tuesday 21 June 2022

Amateur Photographer



Sigma 20mm F2
Why this compact, affordable, **full frame wideangle** is a stunner

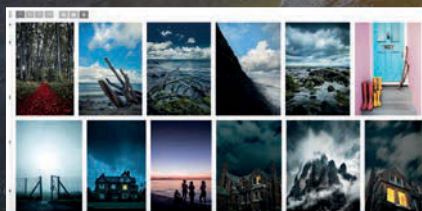
Passionate about photography since 1884

Cash from your Camera

Expert advice on **how to earn money** from your photography
– from those who do

Collect classics

How to make money buying
and selling vintage cameras



Stock libraries

What's **selling**, and how
to succeed in this market

Twelve formats

Tony Kemplen
used a different
film format each
month for a year



Camera Buying Guide 110 models featured in our comprehensive listings

SIGMA

SIGMA's ultra-wide-aperture crop-sensor prime lens trio is now available for Fujifilm X Mount cameras.

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C Contemporary
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C Contemporary
56mm F1.4 DC DN

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Micro Four Thirds, Canon EF-M and
Fujifilm X Mount

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The binary labelling of all photographers as either 'amateur' or 'professional' misses the point that many people, including a lot of AP readers, occupy a world somewhere in between. With fewer pros than ever able to pay a mortgage solely from photography, many have to supplement their business with an unrelated day job. Conversely the internet makes it easier than ever for hobbyists to

sell some of their work on the side. Photography can be expensive so this week we focus on ways that we can earn some income from our work to subsidise the cost, whether from selling pictures through stock libraries, setting up a photography business, or by buying and selling vintage cameras. Who knows, maybe one day you'll be able to afford to spend £12 million on an old camera, as someone just did for Oscar Barnack's personal Leica 0. Read all about it on page 8. **Nigel Atherton, Editor**

If you'd like to see your words or pictures published in Amateur Photographer, here's how:

SOMETHING TO SAY? Write to us at ap.ed@kelsey.co.uk with your letters, opinion columns (max 500 words) or article suggestions.

PICTURES Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to ap.ed@kelsey.co.uk.

JOIN US ONLINE Post your pictures into our Flickr, Facebook, Twitter or Instagram communities.

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This week's cover image

This week's cover image by Roberto Moiola was shot at Lake Limmersee, Switzerland.

In this issue

- 3 7 days
- 8 Leica auction
- 12 Keep it in stock
- 19 Inbox
- 24 Reader portfolio
- 26 From little to large
- 30 Join the club
- 32 How to make photography work in 2022
- 40 Sell buy debate
- 47 Sigma 20mm F2 DG DN | C
- 50 Accessories
- 52 Tech talk
- 55 Buying Guide: Cameras
- 66 Final analysis



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This week in 1956

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TREASURES FROM THE HULTON ARCHIVE



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Hepburn at Paris by Bert Hardy

Audrey Hepburn in a Paris street during the filming of *Funny Face*, June 1956. The image, taken by the legendary Bert Hardy, was included in the *Picture Post* article entitled 'Audrey Dances with Astaire' in June 1956. The film, also starring Fred Astaire, was

released the following year, and was a box-office disappointment. It gained success later after the 1964 release of one of Hepburn's career-defining films and smash-hit *My Fair Lady*. *Funny Face* was re-released at that time and went on to make a profit.

The Getty Images Hulton Archive is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses over 80 million images spanning the birth of photography to the digital age. Explore it at www.gettyimages.com.

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It's good to share

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

AP picture of the week

Passenger's View by Toby Hayes

Canon EOS 77D, 50mm lens, 1/160sec
at f/1.8, ISO 100

'When I went to take this image, the intention for the photoshoot was mainly to focus on street photography until I came across a vintage car meet-up. Introducing myself to the nice people at the car meet-up, they were quite willing for me to photograph their cars. I wanted to photograph the interior of the cars and that led to an image like this.' Toby is based in Doncaster and is hoping to study photography at university.
Instagram: @tobyhayes_photography

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Indian White-eye by Swaroopsankar Sivadasan

Nikon D500, Nikkor 200-500mm f/5.6 ED VR,
1/500sec at f/6.3, ISO 1600

'I am passionate about being outdoors and photography came along as a part of that. This photo of the Indian White-eye was taken at the end of last year when I visited my native place in India. We visited a photography hide in one of the famous birding locations of South India – Munnar. We shot a countless number of photos of different species endemic to South India that day.'
Instagram: @swaroopsankar.sivadasan

In Your Eyes By Chantal Carrère

Nikon Z 6II, 1/800sec at f/8, ISO 2200

'Early in the morning, this blue dragonfly is here to dry its wings. I found this photograph easy to capture as it didn't move! It's placed on a grass still wet with dew,' Chantal tells us.

View more of Chantal's photos on Flickr at www.flickr.com/photos/countrygirl33 and Instagram @carrere.chantal



We also liked...

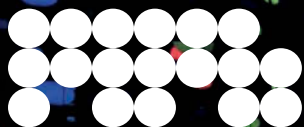


Painting with Light By James Ross

Nikon Z 7, Nikkor Z 24-70mm f/4 S, 1/40sec at f/13, ISO 64

'While visiting the Louvre Abu Dhabi, I was exploring the different alleys and paths between the various buildings, under the patterned canopy roof. Turning a corner, past a Turkish-inspired courtyard, I saw this path full of clean geometric lines and dramatic shadow and light.' Instagram: @rosskov

Want to see your pictures here? Share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #apicoftheweek. Or email your best photograph to us at ap.ed@kelsey.co.uk. See page 3 for how to find us.



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Oskar Barnack's personal Leica sells for £12.3 million at auction

Leica O-series no.105 smashes record to become the most expensive camera ever sold. **Andy Westlake** reports from Wetzlar

LEICA cameras aren't exactly known for being cheap, indeed the latest Leica M11 rangefinder will set you back £7,500, and that's before you even add a lens. But how about £10.25 million? That's how much an ultra-rare vintage Leica sold for at auction in Wetzlar, Germany, on Saturday 11 June. And that's just the hammer price; add on the buyer's premium (a 20% surcharge that goes to the auction house) and the total price becomes €14,400,000, or £12.3 million! I was there watching among a rapt audience, as the bidding unfolded and the record was set.

To the untutored eye, the new record-holder doesn't even look all that much. I was lucky enough to be able to view it up-close on the day before it sold, and it's a surprisingly small black 35mm

camera with a lens that retracts into the body. It's almost 100 years old, with a patina that reflects its age. Much of the original black paint has worn away to reveal the brass underneath, and a few parts have even been replaced by a previous owner, whose name is engraved on top of the viewfinder.

However, this isn't the kind of old camera you might find, forgotten and abandoned, in your grandparents' loft, that's suffered some kludgy home-brew repairs. It's an ultra-rare Leica O-series, serial number 105, and that owner's name belongs to its inventor, the legendary Oskar Barnack. Oh, and it's recently been tested with film, and still works perfectly. To committed collectors, there's probably no more desirable camera on the planet.



Alexander Sedlak, Managing Director of the Leitz Photographica Auction, with the Leica O-series no.105



The accompanying lens cap bears Barnack's initials

The Leica O-series

So what does 'O-series' mean? This camera is one of just 20-odd prototypes made by Leica in 1923, to test the market's appetite for a pocket camera that used 35mm film. The experiment proved a success and the production version, the Leica 1, is now considered the first practical 35mm camera. Indeed Barnack's design still has major repercussions today, as the 36x24mm negative size that he chose is now known as 'full frame'.

Of those early O-series cameras, maybe a dozen survive. Another one sold for €2,400,000 in 2018 – the previous record for a camera. But with Barnack's name attached, this one is even more special.

For the expert's view I asked Alexander Sedlak, managing director of the Leitz Photographica Auction, whether any other camera in existence could possibly be more valuable. 'Not one that I know. Maybe the first prototype, the ur-Leica, which was made in 1914, but this is still in our Leica

archives here in Wetzlar. You could compare it to a personal camera from Daguerre, or the Lumiere brothers, those would be the same category. It's not just about the value of the camera, but the historical importance.'

So who bought '105', and did they really pay quite the price that Leica claims? We'll never know the answer to the former, as such things aren't made public knowledge. But it's unlikely they will pay the full 20% premium, and would instead have negotiated a fee in advance. So maybe not quite £12.3m, but rather more than £10.3m for sure.



Barnack's name is engraved on top

The collector's view

To explain further just why this camera is so desirable, I turned to *Amateur Photographer's* vintage camera guru, and committed collector, John Wade. 'Among the many things collectors look for when buying a camera, two major factors stand out: rarity and provenance,' he explains.

'This camera has both by the bucketload. It's super-rare because it is one of only a handful of pre-production prototypes that led to the launch of the Leica 1 in 1925, the camera that made 35mm truly viable and therefore kickstarted the most popular film format ever.

'So this is a rare and important camera in its own right. Add its provenance and you begin to see why the price is so high. Because this actual camera belonged to Oskar Barnack, the man who invented the Leica.

'Is it worth the money? Well, yes and no. Speaking as a camera collector of many years standing I would not buy it, as I am not that much interested in Leicas. But if I was a serious Leica collector who was also seriously rich, I would move heaven and earth to buy it.'



A black-paint Leica MP sold for €960,000

An auction full of variety

IT WASN'T just the O-series number 105 that went on sale in Wetzlar, or indeed only Leica cameras. In fact, the auction comprised 433 lots, including Canon, Contax, Hasselblad, Nikon, and Olympus cameras.

Vintage black-paint M cameras sold especially well. A very early Leica MP raised €960,000, well over twice its estimate, while an M3 from the first black batch sold for €384,000. Personally I was rather besotted by an ex-West German army, olive paint Leica M3 kit, but at €102,000 it proved to be a little beyond my means.

This wasn't purely an occasion for super-rich collectors, though. Within the busy auction room was Peter Loy, one of the UK's leading classic camera dealers, friend of AP and regular advertiser, picking out whatever bargains were to be had. At one point, a couple in front of me delighted in acquiring a special edition Leica R-E SLR kit made for the 1992 Olympics, in mint condition and complete with a 28-70mm lens and all paperwork, for under €1700. A couple of Leica IIIs went for under €500 each.

Other lots worthy of mention included an extremely rare black Olympus OM-1 modified for NASA, which sold for €6,000 – possibly a record for an Olympus camera, reckons Peter Loy. A Canon J II prototype sold for €22,800, while a Contax II once owned by American photographer Walker Evans fetched €18,000.

Last but not least, special mention has to be made of the one-of-a-kind Leica MP, gold plated and dressed in ostrich leather, with its serial number engraved only on the underside of the film lever. Specially donated by Leica and destined to be a future collectable, it raised €72,000 for charity.



This unique gold-plated MP raised €72,000 for charity



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Sony's latest smartphone, the Xperia 1 IV, has an 85-125mm true optical zoom



Sony: smartphone image quality set to beat cameras

 THE PRESIDENT and CEO of Sony Semiconductor Solutions, Terushi Shimizu, has predicted that the image quality of smartphones will exceed that of all interchangeable lens cameras (ILCs) by 2024.

At an official Sony Group Imaging & Sensing Solutions briefing, held on 27 May, Shimizu said, 'Within the last few years, we expect [smartphone] still images to exceed the image quality of single-lens cameras.'

One of the slides in Shimizu's presentation stated, 'Still images are expected to exceed ILC image quality by mobile camera's large pixel, plus High Quantum saturation technology and AI processing.' The use of ILC suggests Sony believes smartphone image quality


will surpass that of DSLRs and interchangeable lens mirrorless cameras.

Sony expects 'large pixel, large-sized image sensors' in 'high-end' smartphones to have doubled in size by fiscal year 2030 in comparison to those sensors seen during fiscal year 2019.

Sony says the larger pixels on larger sensors will allow high-end smartphones to 'pursue a high-performance camera system by developing technology that realises a new imaging experience.'

For stills this technology will include improved Super HDR modes, zooms that combine folded optics with AI algorithms and 'two-layer transistor pixel technology', which promises to improve the dynamic range on smartphone cameras and help reduce low-light noise.

Rogue flash modifiers range revealed

 EXPOIMAGING has announced a range of compact Rogue Round Flash Magnetic Modifiers, gels and kits that are compatible with round flashes and rectangular speedlight flashes.

The products fit all popular round shoe mount flashes, such as those from Godox, Geekoto and Westcott. Compatibility with the Profoto A1, Profoto A1x and Profoto A10 flashes will require the use of a Rogue PF Adapter.

The range includes the six-magnet Rogue Round Flash Modifiers and the Rogue Flash Adapter for adding multiple light modifiers to speedlights. The Rogue Flash Gel Lens lets you attach colour correction or creative gels to circular

flashguns. Both the Rogue Flash Grid 45 and Rogue Flash Diffuser Dome allow you to control light from your flash for wedding and event portrait photography.

There are also Rogue Round Flash Gels available in two sets – Ultimate Portrait Collection and Colour Correction Collection – with a diameter of 71.5mm.

Visit www.rogueflash.com.



Books & exhibitions

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



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Amazônia

Until 14 August. Science and Industry Museum, Manchester. Free (booking required)

For those not fortunate enough to make it to London to see this incredible exhibition by Sebastião Salgado (winner of our recent Power of Photography Award), you've got another chance as the show is currently in Manchester.

Salgado's photography, which can be described as masterful, breathtaking and engaging, is a celebration of the indigenous peoples and the beautiful and varied landscapes of the Brazilian rainforest. Working on the project for seven years, Salgado worked with 12 indigenous communities to get an extremely rare glimpse of their lives. The results, created powerfully in black & white, give you a real feeling of immersion – especially as the exhibition is accompanied by a soundtrack which evokes the sound of the forest.

We highly recommend a visit to this exhibition – even those who've seen it might like to go again. The fact that it's free is incredible too – don't miss out.

Congo, A Sublime Struggle by Finbarr O'Reilly

£35, Reliefs / Fondation Carmignac, hardback, 128 pages, ISBN: Unknown



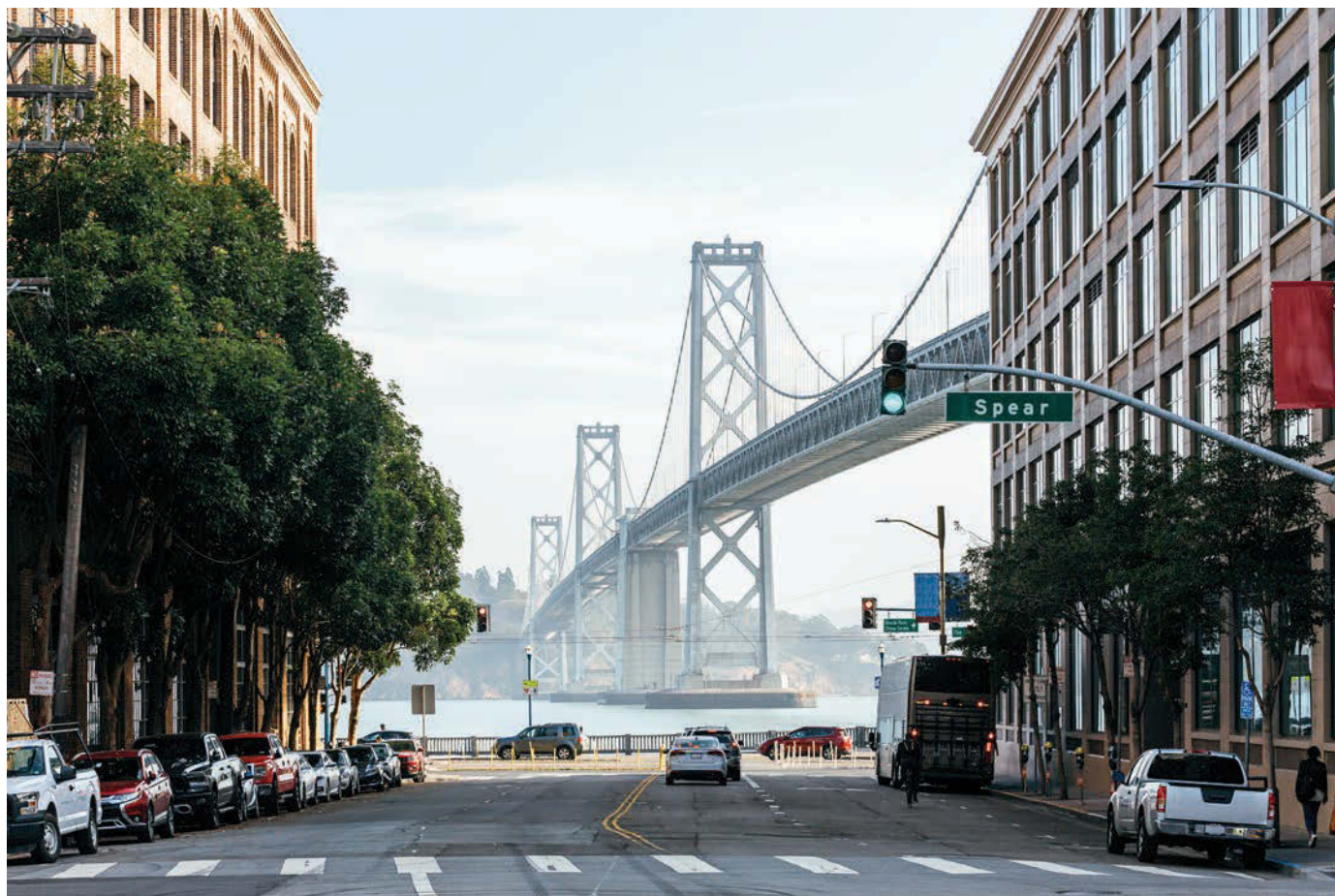
British-Canadian photographer Finbarr O'Reilly was awarded the 11th Carmignac Photojournalism Award for his reportage on the Democratic Republic of Congo.

His work began in January 2020, but due to Covid, 'Congo in Conversation' was launched instead, produced with Congolese photographers and journalists. As borders re-opened, O'Reilly resumed his work, which is presented here. The book's themes are security and human rights in the eastern DRC, as well as the environment, climate crisis, the country's colonial history and how ongoing extractive industries affect and exploit the lives of the Congolese.

This is a beautifully arresting piece of work that deserves wider attention. Highly recommended.

Keep it in **stock**?

A lot of photographers in popular genres assume stock image sales have gone south. But is that true across the board? As **Kingsley Singleton** discovers, there are still opportunities to make money with a bit of creative thinking



© GETTY IMAGES

The market for stock images has changed massively thanks to the impact of the internet, and payment rates may have fallen, but there is still a market there – and you don't need to invest massively in facilities and equipment like the biggest 'stock farms'. Over the next few pages, we speak to a range of agencies and successful stock shooters to see what's selling and get some pointers on doing it better.

'The stock photography and video market are thriving, and that's because more and more images are consumed every day,' says Richard Newstead, Senior Manager of Creative

Content at Getty Images. 'To succeed, you need a passion for photography, consistent quality, variety, style, and high volumes of work. But with more than 825,000 customers purchasing from Getty Images every year, sales are there to be had.'

Get trending

What about trends? 'For commercial uses there's a huge range of needs,' Richard continues, 'but one of the recent stand-outs is authenticity, as customers search for realness and diversity in their campaigns.' This has formed a key part of one of Getty's most helpful tools,

Above: There is still a demand for strong travel imagery post Covid, says Getty

VisualGPS, he says, which helps customers discover the images that resonate with their audience using market surveys, search data, and the experience of its analysts. And it's not just a tool that customers can use – photographers themselves can look for inspiration in what sells.

These trends are backed up by another of stock photography's big players, Alamy. Sophie Basilevitch, Senior Content Executive, tells us 'People want to see stories from their own perspective and within their own communities. They're looking for greater realness in depictions of workplaces, or travel, with a greater



Authentic lifestyle shots featuring real-looking people are in demand too

© GETTY IMAGES

number of ethnic minorities featured. They don't want things to look cheesy or unconvincing, like painters and decorators with perfectly clean overalls, and they want more candid images with less eye contact. Real locations are more popular than studio spaces, and a lot of romantic, hazy looks like sunbursts have been left behind.'

Alamy also offers insights on current and developing trends via the Fresh Picks section on its website, where recent collections have included on the menopause, 'but there's certainly not a limit on what photographers should photograph, as the world is constantly changing and there's always a new angle or style to use or develop,' Sophie observes.

You might assume more traditional/done-to-death subjects aren't selling, but that's not actually the case, according to Getty. 'We see good-quality images of things like ocean waves and cloud formations continue to sell. Strong travel imagery from around the world, such as famous landmarks and landscapes, is always popular with customers and

continually needs refreshing.'

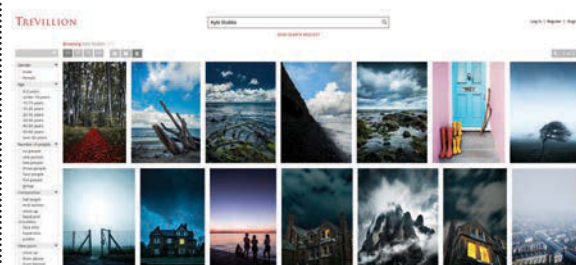
Go your own way

Of course, it's not just the larger agencies where you can sell images online. For instance, PicFair enables signed-up photographers to set up Stores, which they run themselves. Philip Mowbray, the company's Content Manager, and a keen contributor himself, explained, 'I've been working in the industry now for over ten years, and the market in terms of how images are sold is unrecognisable from five years ago. Many image buyers out there now use a variety of sources to find what they need, using for instance social media like Instagram, before homing in on websites.'

Are trends different on these smaller-scale sites such as PicFair? 'For our users, there's more of an emphasis on customers buying images for personal use, so many sellers cater for wall art, in terms of nature, wildlife and architectural subjects. But there are also options to license images for more traditional stock uses, like print or packaging.'

Find your niche

It can also be worth contacting a specialist organisation that deals with more niche subjects and looks. Trevillion, as Creative Manager Kyle Stubbs explains, 'offers expertise in pairing fine-art photographers with art buyers, where the same images can get lost among huge generalist collections. We sell most of our photography to the international fiction book publishing industry, so photos end up on covers or part of composite designs, and they come from both pros and enthusiasts. Creative content is certainly where it's at right now, and we see a lot of success in images that follow classic portraiture, or surreal montages. Genres of book also tend to have particular styles of cover. For instance, crime thrillers will often feature mysterious figures lurking in urban landscapes or fleeing through eerie forests! Creative, narrative images are often a hit.' So it seems that crime can pay. For more information about Trevillion, go to www.trevillion.com



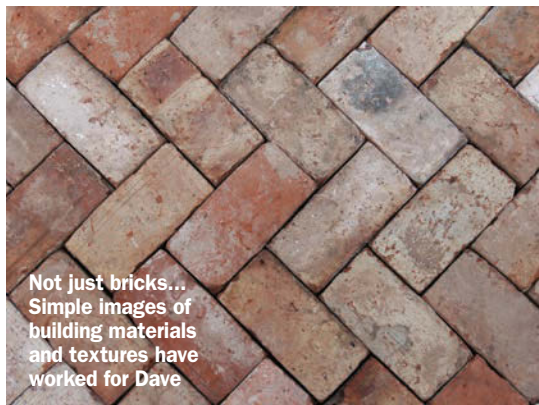


Dave Harrison-Ward: Gold in the everyday

Based in Macclesfield, Dave splits his photography sales into two distinct streams, one for fine-art images and the other for general stock, using the likes of Getty Images, Shutterstock, Alamy and Adobe Stock. picfair.com/users/Dave_Harrison-Ward

Having taken thousands of images, I wondered if I could make some money from them via stock sales. But most of my output was fine-art nature and landscapes and I soon realised those sorts of images don't sell on big stock sites. The people going there to buy images are after something else.

In my experience, it's the more mundane and everyday subjects that sell, and I found this out first-hand. My wife's worked in publishing for years, laying out brochures for companies and other promotional materials, and one day she was looking for a photo of a pile of bricks. She couldn't find one on the library she was using, so asked me to take



one. That really steered me down the path of stock photography I do today.

Basically, it's the more niche the better. It's really ordinary stuff for someone's business website, or a pamphlet about driveways! And if you do it right, it will sell. The

first image that took off for me, was of reclaimed parquet flooring. My stepson had a stack of it and it all needed cleaning up, just sitting in a pile. I got a few pictures in that state, which sold immediately. Then when he put the floor down, I shot it, and those sold, too!

So reclamation images and building materials became my niche. I shoot them on location in yards and elsewhere, but I also make images in the studio where I'll play with patterns using bricks or tiles, or concentrate on textures. I shoot food, but it's the ingredients, not portraits of finished dishes. Sometimes these images are just used as backgrounds, or part of composites, but there's always a need.

I've got the tools and motivation to do it, but it's still very much part of my hobby. That said, there's a lot of fun and reward to be had, both monetary and in the validation of your images being used in print or on products, around the world. The more I upload, the more I sell, and it's addictive getting an email to say you've sold a shot.

Rosemary notes down ideas for more conceptual shots, as here, then shoots in her studio



Close-ups of food and ingredients can also be a seller, says Dave



Jarmo Piironen: Stay local

Hailing from Turku, Finland, 'Jamo' is a semi-pro photographer. He's been shooting stock for 15 years, selling landscape and travel stills, digital art and video, including aerial footage. jamoimages.com



People imagine stock photography generates 'passive' income. I've found that's only partially true. Photos on a stock site can be sold for as long as they're available, but really you need thousands of images to generate a reasonable amount of return. And of course they need to be high quality, too. Last year marked my fifth full year of building a

stock portfolio. In that time, my income went from \$0 to \$550 a month, so it can work. I have images and footage at several sites, including Adobe Stock, Shutterstock, iStock and Alamy, but it takes a lot of time and dedication to do. Images have to be tagged well, and the portfolio has to be updated regularly to keep you up in the searches.



Rosemary Calvert: Think differently

A self-taught and highly experienced nature, travel and conceptual photographer, Rosemary has been successfully contributing to stock libraries for over 30 years. She's a Fellow of the Royal Photographic Society, a writer and author, with a new book, *Covid Chronicles in Rhyme* by Rosemary Laird, recently published. Find out more at covid-chronicles-in-rhyme.com and rosemarycalvert.com

Success in selling images comes down to a mix of drive and creativity. One of my first successes was selling postcards in Holland. While living there I took pictures of bicycles, bridges and canal scenes. Inspired by postcards I saw, I contacted local postcard publishers and soon my own versions were on stands all over Amsterdam.

It was in 1992 that I first started submitting stock images seriously. A couple of agencies, after seeing my images in a magazine, contacted me, and asked if they could sell my photos. One of the agencies was bought by Tony Stone and later by Getty Images. I used to contribute to eight agencies but I now contribute primarily to Getty Images.

Stock photography is hard work but can be fun and rewarding. At the height of my career in

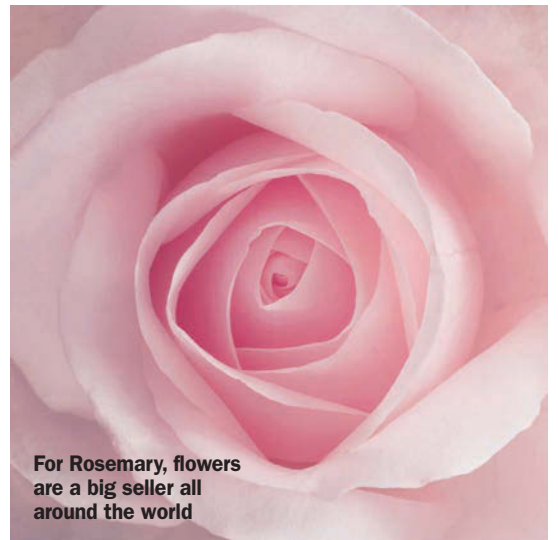
stock earnings represented nearly all of my income. I worked all day every day shooting and uploading. It takes that level of effort to build a big collection and keep it fresh. The industry has changed in the past ten years as the number of images available on the internet has increased. Still, my earnings make up a third of my income, but I have to work hard endeavouring to upload three images a day, seven days a week.

Adding to your collection is important when contributing to a stock agency. You need to give clients fresh imagery. Most images are now sold as 'royalty free', whereas previously a client could also buy 'rights managed' images. 'Royalty free' images can be used multiple times in any way so newly contributed images are especially attractive to

clients. Over the years the type of images I have produced has changed. When I lived abroad it was primarily wildlife, landscape and travel photography. But now, since I remarried, I work more from home photographing still-life, flowers, fruit and creating conceptual images in my

studio. Flowers are very popular and they sell all over the world for all sorts of products and publications. Fruits are popular, particularly if they've been mentioned in the news as 'super-fruit.'

When contributing stock images it is important to offer something new. There's no point in reproducing images that are already out there. Make your images unique by adding your personal touch. Concentrate on what inspires you. Don't give up if an image doesn't sell. It might sell tomorrow, or in a year.



For Rosemary, flowers are a big seller all around the world

It takes a lot more than a few evenings here and there and with a full-time job to keep up, it's taken me those five years to get portfolios of no more than 2,200 images at the most. That's small by most standards. That said, I do a lot of digital manipulation and 3D images which take more time to create. And seasonally my images sell more in the winter – most of them are snowy, after all!

I've found that anything can sell, and people and lifestyle photography seems the best, but images need to stand out and be high quality to sell well. In the five years I've been doing it, I've also

increased the amount of digital art, 3D renders and video as there's less competition in those than regular photography. I mean, Shutterstock alone has already over a million contributors and 400 million images, so making something that others can't do gives you an edge in the market.

My landscape images, which took a lot of effort to get, or are location specific, sell the most. My heavily edited night sky images of Finland, especially around my hometown Turku in Finland are good examples of that, so shooting where you live is a good place to start.



Jamo has found that some of his biggest sellers have been shot close to home



Tim Scrivener: Buying the farm

Tim's supplied creative agricultural and farming images to editorial, corporate and PR clients for over 25 years. He also runs his own stock library, powered by PhotoShelter, at agriphoto.com

My father was a farmworker all his life and that's where my interest in agriculture came from. From about the age of nine, I also got an interest in photography and persuaded a local pro to take me under his wing. He was a commercial and wedding photographer, so it gave me a good grounding.

I've been a freelance pro since 1984, working on magazines. That was all on film and transparencies, which went into their archives, and that process was my inspiration in a way. I realised they had all this history untapped, so when I began shooting almost entirely agricultural subjects, I made a point of keeping everything. I now have a huge digital library, all searchable and for sale online. The financial pressure on the stock market was also a driver, as running my own show meant I could draw more income from each sale or subscription.

Clients often seek out and return to niche libraries like mine. They understand the level of personal knowledge, connection with the subject and experience that's gone into the work, and recognise that there's likely to be greater diversity and texture in a specialist collection. The stock side of my business is roughly equal to commissioned work from magazines, corporate clients and events, so it's something I'm proud of creating.

Building up a good-sized catalogue is also important for seasonality, because clients will be producing publications or adverts well ahead of say, lambing in spring. And variety in the style of capture is, too. Having



A close connection to your subject helps, says Tim

been a magazine photographer it's second nature for me to shoot upright and portrait versions, as well as thinking ahead in terms of design, getting a frame-filling version, biasing the composition left and right, as well as leaving negative space for text or logos via my composition or depth of field.

In terms of gathering images, it's very organic

and I can pick them up everywhere I go on jobs, to shows or site visits. I do go out specifically for stock, too, though mostly close to home as the margin is tight.

Fortunately, living in Lincolnshire, we're not short of farmland. I also get excellent feedback from clients who'll say 'we might need more of this or that' down the line. And of course lots of

mundane things are needed alongside shots of ploughing at dawn, too.

Having been around farming all my life, I've got a huge network of contacts I can rely on for fresh material, finding out when people are harvesting, spraying, certain crops are worth shooting, and so on. Whatever the subject, if you're connected with it, it's going to help.

Build up a sizeable catalogue with lots of variety



Working close to the industry, Tim knows when to be around for the best shots





Richard Gunn: Opportunities everywhere

Principally a writer with over 20 years' experience in classic transport subjects, Richard contributes photography to his publications and sells stock gathered from his work and travels. In 2014, he was a finalist in the Royal Photographic Society's 157th International Print Exhibition. [flickr.com/people/richardgunn](https://www.flickr.com/people/richardgunn)

Stock photography is by no means my trade, but I've had many good experiences simply by having images available. In 2009, I was a member of the Flickr photo hosting site – then owned by Yahoo! – when a partnership with Getty Images was announced.

Essentially, Getty invited selected Flickr photographers to contribute to its library and I was one of those lucky enough to be asked. It really did feel like good luck, because Getty is one of the biggest and best-known names in stock, and one

I've used myself in publishing over the years. I had my first sale in late 2009, and have been selling steadily ever since.

As my primary occupation isn't photography, the shots that I upload tend to be ones I'd have taken



Travel still sells: this image sold into a US advertising campaign

anyway for fun. That said, Getty does now issue client briefs via its online contributor portal and I have submitted for some of those. Some months, I don't have any sales but you can get an unexpectedly large pay-out. My biggest was £720 for a single picture

casually taken on holiday some years before, which ended up being used in an IT company's advertising in the US. Wondering whether the next royalty statement will reveal another surprise substantial sale is definitely all part of the fun of doing this.



Natasza Fiedotjew: For art's sake

Natasza specialises in conceptual and portrait images, and is a successful contributor to Trevillion. Her images are on book covers around the world.

@natasza_fiedotjew

I've been selling stock images since 2019 after a close relative showed me what was possible. It's not my main income, but a nice addition. I had to invest in better gear, but it has paid for itself. The other main investment has been time, but this work is stimulating.

The style that's been successful for me is also one that interests me. I make historical reconstruction photos, with vintage styling and a romantic or narrative air. I'm always trying to imagine the lives of the people I shoot, but book covers must, above all, hide a secret, stop the story being told at the right moment and give a little suspense.

These fit all sorts of subjects from historical novels to crime, thriller, and contemporary subjects. I try to make these images as authentic as possible, featuring the fashion, customs and architecture

of the time, with no small attention to detail. For instance, a Regency lady cannot have an Edwardian collar and a Victorian girl cannot have Regency coiffure!

Practically, when shooting I've found it's important to keep the end purpose of my photos central in my mind. Space for copy is important and it's satisfying when I see the steps I've taken to help a designer pay off.

But the main thing I've learned about stock is to know now that I know nothing! I can't predict exactly what will sell and what will sit in my gallery unused. Repeating proven motifs doesn't guarantee success. What does is courage. In the end, when I've been carried away into the unknown by a shoot, it's those images that will work. Publishers need images that fit a genre, but also to move its boundaries, and a breath of freshness is often needed.



Natasza's narrative, fine-art work is popular with book publishers

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LETTER OF THE WEEK

Know the rules

As a journalist and photographer, I wholly agree with Damien Demolder that too many people are put off street photography because they fear that they may break laws. At a time when fake news is everywhere and many people would like street photography to be banned, we must all

be aware that this is another freedom we must protect, while, as Damien suggests, always being sensitive to the feelings of our subjects.

Damien doesn't mention, however, that laws overseas are very different in lots of countries, and those who are going abroad must make themselves aware of the rules in the country where they intend to visit.

In France, for instance, it is an offence to photograph a public building. That can include the Town Hall (often an impressive building) or even a police station. The list is long and many cannot be easily identified. Often the police will not intervene if it looks an innocent act, but if they do,



AP's article updated readers on the legal aspects

it has been known for them to demand the memory card or film and even issue fines. Similar laws apply in several other countries.

In some countries it can be a fatal mistake to point a camera at anything that might be related to security, including police officers simply directing traffic.

The message is that you should not think that what you can do on the streets of Britain you can do anywhere overseas. Know the local laws, rules and common behaviour or things can turn nasty very quickly.

Jay D'Arcy

Some good advice, Jay.

camera. I'm also not clear precisely how it will work and what compromises I will have to accept. I know the best advice is just to use all new equipment but I'm afraid I'm a bit of a nostalgic traditionalist and want to use what I have rather than throw it away.
Robin Hollington

As you've been advised, it's entirely possible to use your Canon FD lenses on a mirrorless camera, via a mount adapter. A full-frame model would make the most sense, as then your lenses will behave in the same way as you've come to expect. Any brand will work – Canon, Nikon, Sony or Lumix. The most affordable new option would be the Canon EOS RP, which costs £1,049 body only. Second-hand, you could get a Sony Alpha 7 in 'excellent' used condition from MPB.com for under £500.

Whichever camera you choose, you'll also need to acquire a mount adapter. A huge variety of brands is available, but I've found that Urth adapters offer a good balance between quality and price. They're available from Amazon for around £35, in most mirrorless mounts.

Some cameras require you to change a menu setting called something like 'Shoot without lens' before they'll take a picture without an electronic lens attached. You will, of course, have to focus and set the aperture manually. To get the most accurate focus, it makes sense to set an easily accessible button on the camera to show a magnified view. The aperture will always be closed down to what's set on the aperture ring, which means that it can be easier to focus at a large aperture before setting the one you want

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FD lenses on mirrorless

I am a long-term Canon AI user, and have been thinking about using my collection of old FD lenses

on a digital camera. Can you recommend one which I could use with my old lenses? I've asked around and one suggestion was a Fujifilm X-T3 because of its film presets; another

said a Sony A7 or a Canon RF, because full frame would be truer to the 35mm lenses than the cropped sensor on the X-T3. At least it seems it needs to be a mirrorless



Robin asks about using Canon FD lenses on mirrorless

to use. If you switch the camera to shutter priority mode and use auto ISO, you can set the shutter speed fast enough to avoid blurring from camera shake, and the camera will adjust the ISO to match. Mirrorless cameras tend to meter extremely reliably, so you won't need to second-guess the metering and apply exposure compensation based on the lighting. Instead, you can use exposure compensation to get the pictorial effect you want, based simply on what you see in the viewfinder.

If you buy a camera with in-body stabilisation, the system needs to know the focal length of the lens in use to work correctly. Otherwise it can add blur, rather than combat it. So, you'll need to remember to reset the focal length manually every time you change lenses. It's an incredibly useful option to have available, but with manual lenses, it does need to be used with care.

This might sound overly complicated, but once you've got the hang of it, using manual lenses on mirrorless cameras is straightforward and can give excellent results.

Andy Westlake,
Technical Editor

Europe, not EU

I was a little surprised to see MPB Europe listed as a winner of a Good Service Award. I tried to order something from their EU site only to be told they do not deliver to UK addresses. When I queried this I was told

that UK customers should buy from the MPB UK site. Unfortunately this has a different warehouse with different stock, and didn't have the item I wanted.

Richard Patterson

MPB Europe is the name of the company, not the EU website. Since Brexit the sale of camera gear between the UK and EU, in either direction, is now subject to customs duty and time-consuming paperwork, so it is understandable that they would want to keep the two markets separate.

Record the holiday

I've returned from a lovely holiday in Northumberland with friends and while sifting through my efforts something became very apparent; I've (thankfully) managed to get cracking shots of Alnwick Castle, Kielder Observatory, Holy Island, and others. But I have no pictures of the

holiday – no pictures of us having a coffee, or hiking to the wonderful High Force Waterfall, or visiting the Museum of Classic Sci-Fi in Allendale, or any number of experiences that might contribute to it being a 'holiday'. My point? Put yourself about a month hence and try to imagine if you're likely to be happy with the pictures you've taken; because you might return with competent pictures of the visit, but maybe not-so-competent memories of the visit. **David Richards**

Well put, David. There seems little point in returning from a holiday with a collection of record shots of buildings and views. You may as well just go on Google to look at the same pictures.

Life in old cameras

Rummaging through a drawer, I found my old Nikon Coolpix L22 purchased in 2010. I put in two AA batteries and noticed an insect on one of our pot plants. I took one shot quickly and then just brightened/cropped the image in my ancient Photoshop Elements 10. It made my day.

Steve Nicholls



Steve Nicholls took this on his old Nikon Coolpix L22

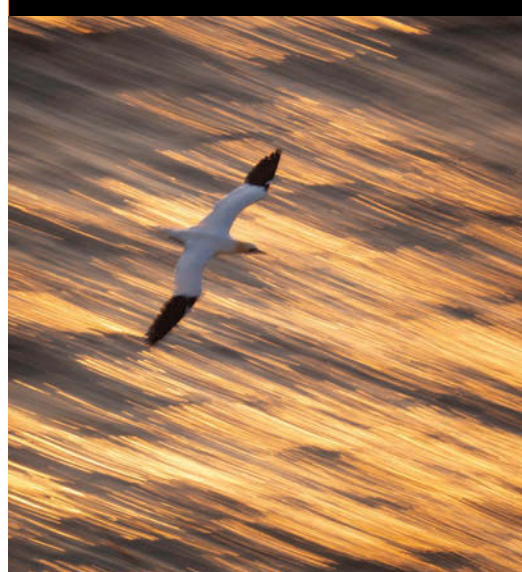
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In next week's issue



Advanced AF modes

How to master advanced AF modes so you can nail focus whatever genre you shoot



Glorious food

12 successful Food POTY entrants reveal the secrets behind their shots

No barriers

We talk to the Disabled Photographers' Society and share adaptation advice

Canon EOS R3

Andy Westlake puts Canon's high-tech pro camera through its paces

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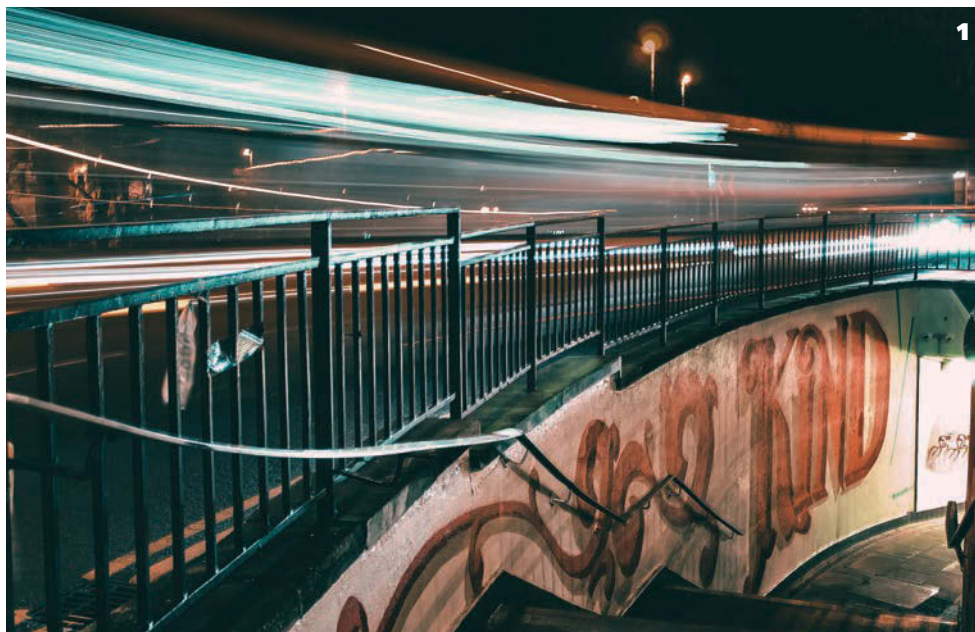
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Abigail Winkle
Newcastle-Under-Lyme

About Abigail

Abigail is a checkout operator, but takes photographs in her spare time.

Favourite subjects

At the moment, I really love street photography. The lights in an evening fascinate me, and the shadows and so on. Everywhere looks so different when the light changes – it creates all sorts of interesting images especially in reflections.

How did you get into photography?

I've loved photography for years. As phone cameras became better I took more and more photos. I eventually took a short course in photography which gave me the boost I needed. I'm enrolled on a class with Appetite and Grain photography which has helped me get out, especially during the lockdown, and try new things.

What do you love about photography?

I love that I can almost zone out, enjoy the small parts of a town or village and bring out the best in it. Finding beauty in the oddest of places is really satisfying and rewarding.

First camera

A Canon bridge camera.

Current kit

Canon EOS 4000D.

Favourite lens

Canon 50mm f/1.8.

Favourite accessory

An iPad app that allows me to press the shutter remotely.

Dream purchase

I quite like the look of some of the new Sony A7 models.

What software do you use?

Lightroom Mobile (iPad).

Favourite photographers

I really like David R Flower on Instagram at the moment. I like to watch his videos on YouTube. They help to give me some ideas for my next photo walk.

Favourite tips

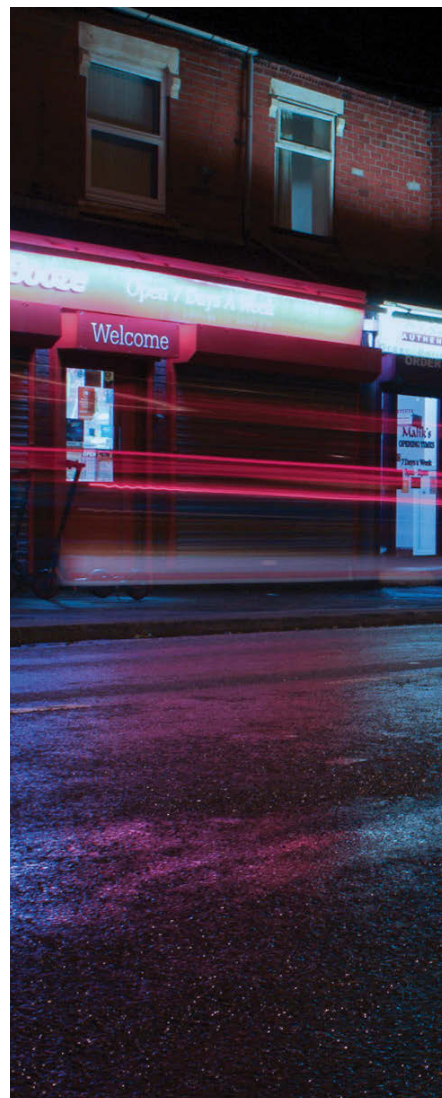
Just give it a go, find the beauty in the most unusual places.

Is there a story behind your photos?

In the past year I've belonged to a photography class run by Appetite Stoke and Grain photography. We have researched different genres and artists which gave us inspiration to try out our own projects, which have been displayed in Hanley town centre and Newcastle-Under-Lyme centre. The main theme is Our people, Our places. We can explore our surroundings and show them through our eyes which is really fun. I've really taken to street photography just recently and I really enjoy it so I hope my work reflects this.

Always Be Kind When Running the Race for Life

1 The art work going down into the subway drew me to this angle. I wanted to encapsulate it into a long exposure and a bus came just at the right time. In the past 2 years we've all needed kindness more than ever.
Canon 4000D, 18-55, 2.5sec at f/4, ISO 100



A Late Night Trim

3 At the end of a little walk through town I saw the reflections in the windows, the barber's shop in particular. It's a modern-looking barber's which really added to it.
Canon EOS 4000D, 50mm f/1.8, 1/50sec at f/1.8, ISO 400



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YOUR PICTURES IN PRINT

Submit your images

Please see the 'Pictures' section on page 3 for details of how to submit. You could see your photos here in a future issue!



Reflections in the Night

2 After a rainy afternoon, I took myself out to try to capture some reflections. The lights from the shops really caught my eye so I took a long exposure to grab a car or two which I feel really enhances the image.

Canon EOS 4000D, 50mm f/1.8,
10sec at f/18, ISO 100

No Time To Stop... I'm Late!

4 I'm new to panning and this image really caught my eye after it popped up on my screen. It's a combination of ICM (Intentional Camera Movement) and panning but I love the composition.

Canon EOS 4000D,
50mm f/1.8, 1/13sec
at f/2, ISO 400

I'll Take The Next Bus

5 When walking around the station, the curve of the shelter caught my eye. I really liked the relatively quiet station and how the light caught it.

Canon EOS 4000D,
50mm f/1.8, 2sec at
f/18, ISO 400



4



5

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The pictures here are printed in their actual physical dimensions. The formats, in ascending size order, are:

- Minox
- Disc
- 16mm
- 110
- 35mm HF
- APS
- 126
- 35mm
- 127
- 120
- Polaroid SX70
- Postcard



From a little to large

Tony Kemplen's latest project explores the weird and wonderful variety of film format sizes





Having spent a decade using a different film camera each week, 522 in total, I've slowed the pace and set myself an annual project using just one camera each month.

So it was that in 2021 I decided to use a different film format each month – starting in January with the smallest one, Minox, and then working my way up to Postcard format in December.

There is a vast difference in the size of the negatives, as the largest has an area that's 135 times the size of the smallest.

For many of the formats I have a range of cameras, but in general I chose to use those from the more sophisticated end of the spectrum so that I wasn't tied to photographing well-lit outdoor scenes.

The smallest commercially available film was made for the Minox 'spy' cameras. These precision devices were made in Latvia, and became a staple of the spy movie scene over the coming decades. The film is 9.5mm wide and the negatives 8x11mm – pretty small, but given the right film, good

enough to photograph secret documents, for which dedicated accessories were available.

I sourced some Minox film from eBay; it expired in 1975, but black & white film deteriorates more slowly than colour, so I decided it was worth the risk, and found the results were acceptable.

Next up in February came the disc format, which actually has image sizes about the same as the Minox, but rather than coming on a roll, it takes the form of a thick film disc which rotates between exposures to give 15 shots per disc. It was a short-lived format – the first cameras were introduced in 1982 and only made for a few years, though the film was available for a little longer until manufacture ceased in 1999. This was firmly a snapshot market product, and the vast majority of disc cameras, of which there were many, are extremely basic. I chose to use the Minolta Disc 7, an unusual camera as it has a built-in selfie stick and posing mirror.

It's two decades since disc film was last made, so any to be found now is long expired. Only colour film was

The cameras used were:

- Minox B
- Minolta Disc 7
- Minolta 16
- Fujica Pocket Flash 350
- Olympus PEN FT
- Nikon Pronea-S
- Kodak Instamatic 255-X
- Canon AE-1
- Ihagee Parvula
- Zeiss Ikon Super Ikonta C
- Polaroid 1000
- Kodak No. 3A

made for this format. This deteriorates more quickly than black & white, as I've mentioned, but nevertheless I did manage to get some photos.

In March I moved on to 16mm, which has somewhat larger negatives at 12x17mm, though the exact image size varies between camera manufacturers. Previously I've cut my own 16mm film from 35mm, but this involves using razor blades in the dark (with accompanying blood loss) so this time I bought some pre-cut film to load into my cassettes. Although pre-loaded 16mm film cassettes were available, it was common practice for users to buy loose film and load it into their own cassettes.

This is not as fiddly as it sounds and it certainly would have cut down the costs. The negatives are big enough to give good-quality prints, and the small cameras, such as the Minolta 16, were easy to slip into the pocket.

Kodak introduced the Pocket Instamatic, or 110 format, in 1972. This consists of a cartridge loaded with 16mm wide film,



though it is not the same as regular 16mm, and has just one perforation per frame, and a backing paper with numbers on. The negatives measure 17x13mm and the film is still being made 50 years on. I've got lots of 110 cameras, and in April I decided to up my game and use a different 110 camera each day, 30 in all. This sub-project was the subject of a feature article in *Amateur Photographer* in June 2021.

Perhaps the best known and most widely used film was 35mm. Initially made for the movie industry, 35mm film soon started to be used in still cameras, and allowed for much smaller and more portable equipment. Full-frame 35mm was to be the format for August, but before that came half-frame which allows twice as many shots per film, though of course the negatives are only half the size. The Olympus PEN FT is a single lens reflex, for which a whole range of lenses and accessories were available. The camera was last made in 1972, but the PEN name lives on with

Olympus's digital offerings.

The 20th century saw a number of short-lived film formats, and the last of these was APS or Advanced Photo System. APS was aimed at the consumer market, though a handful of more-sophisticated cameras were made, such as the Nikon Pronea-S SLR. The film is 20mm wide and comes in a cassette which is simply slipped into the bottom of the cameras; everything else is automatic. A magnetic coating on the film allowed some cameras to write metadata onto the negatives. There were three aspect ratios available to the user – H (high definition), C (classic) and P (panoramic) – although in reality the entire negative was exposed for each shot, and the cropping was done automatically by the processing machine, reading the information about the size from the magnetic layer. APS was effectively killed off by the march of digital cameras around the turn of the millennium.

While APS lasted only 15 years,

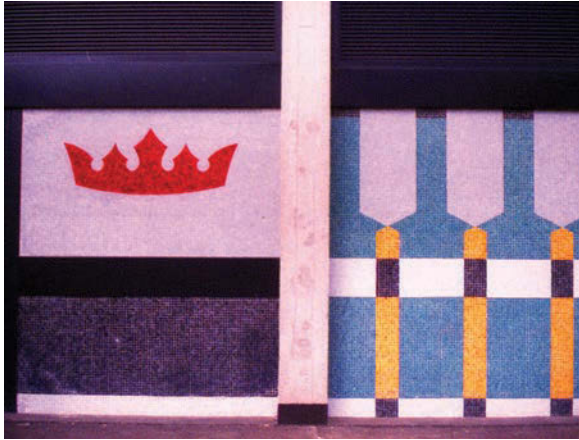
July's film, the 126 Instamatic cartridge, fared better at 44 years. This was an attempt to simplify camera use for the nervous user, who would no longer have to thread a 35mm film and rewind it after shooting, since the 126 cartridge simply dropped into the back of the camera. The later 110 format that I used in April is basically the same system but with smaller film. Instamatic negatives were 28mm square, the film was 35mm wide, so could be processed in readily available equipment; unlike the later APS which needed labs to extensively and expensively upgrade their machines. The few cartridges that I have are very old, but I managed to get some images using one of the many Kodak Instamatic models that came and went over the decades.

On then to full-frame 35mm, which dominated both amateur and professional photography in the years following World War II up until the establishment of high-resolution digital cameras in the first

All of the films in Tony's project gathered together in one shot



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decade of this century. Initially made for the movie market, 35mm film became the mainstay of what at the time was called miniature photography, with the Leica being perhaps the best-known brand, its small size contributing to the rise in war and other news reporting. I used the popular Canon AE-1 with a black & white film.

Prior to the 35mm cassette, most film came on rolls. They came in a variety of sizes, but by the second half of the 20th century, only two, 127 and 120 were still widely available. These two formats are pretty much the same, except that one is bigger than the other. Both of them came with backing papers, and can be used in three different ways, depending on the camera, to

give 8, 12 or 16 photos per roll. At 46mm wide, 127 is smaller, and this was what I used in September in an Ihagee Parvola, before moving on to 120 in October with a Zeiss Ikon Super Ikonta.

Instant cameras, which produced prints which could be seen within minutes of taking the photos, date back to 1948 when the Polaroid system was introduced. They became very popular in the 1960s and '70s, and are now enjoying something of a revival, which means that some of the various Polaroid film sizes are once more available, and the older cameras can be used. Polaroid SX-70 films produce almost square images, which are somewhat larger than the full-frame 120 negatives.

Finally in December I used the



Above: A closer look at some of Tony's images seen on the first spread – the one here is a self-portrait of the author

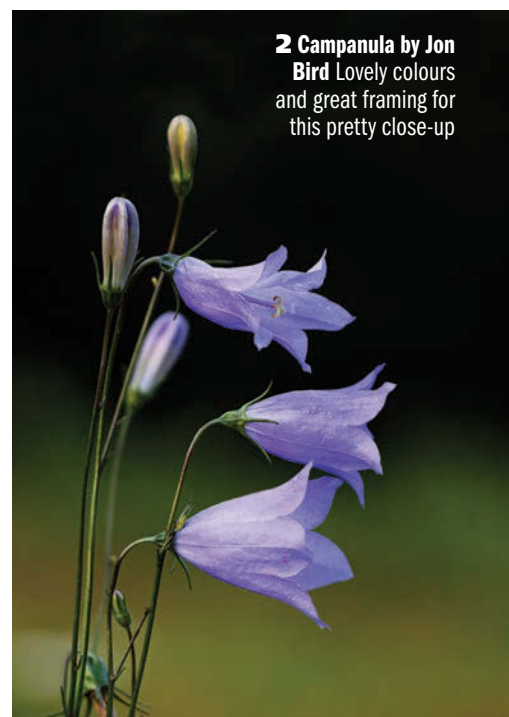
obsolete 122 Postcard size roll film. As the name suggests, this makes negatives which would be contact printed to make postcards at the then standard size of 3¼ × 5½ inches. With the film no longer available, I used paper negatives instead, though with photographic paper having an ISO of around 3, I was limited to photographing static subjects.

I managed to cover all the common formats during the year, and despite having to use some very old film at times, I didn't have any total failures. As 2021 drew to a close, I lined up my next project 'Twelve Twins in Twenty-two' in which I will be using a different twin lens reflex camera each month. Let's hope I'm not seeing double by the end of the year!





1 Tulip Macro by Brian Phillips Filling the frame with this bold close-up was a wise choice for maximum impact



2 Campanula by Jon Bird Lovely colours and great framing for this pretty close-up



5 The Walkway by Jacqueline Simmonds A simple shot which has been well-executed, especially as the lines have been kept straight



6 Bruge Reflections by Steve Stringer The choice of a wideangle lens was a smart move for showing off the architecture at its best

Join the Club

**Photofold Camera Club
aims to make improving
members' skills enjoyable**

When was the club founded?

The club has direct links to the first town camera club that was formed in 1950 but closed in the early 70s. Photofold Camera Club was established in 1980 and became affiliated to the Photographic Alliance of Great Britain through The East Anglian Federation.

What does your club offer new members?

We aim to be an inclusive club that welcomes anyone with an interest in photography, whether just starting out or with significant experience. Potential members can attend as visitors before deciding to join. New members are offered a 'buddy' who will help them settle into the club and be on hand to answer questions. They can also participate in a pre-club meeting 'clinic' where more experienced members provide tutorials and

answer questions. Last year we moved to brand new and larger premises in the middle of town. This venue has excellent facilities, including a high-end AV system.

Describe a typical club meeting

Each season we hold 39 weekly meetings that run from September to June. We meet on Tuesdays from 8pm with members arriving earlier to have a chat. Meetings can feature either an external speaker, a competition or a members' evening. Competitions are either prints or digitally projected images (dpi) – we usually have seven of each throughout the season. Members' evenings include tutorials, photo presentations and group discussions. Refreshments and a raffle are also available.

During the worst of the pandemic, we shifted to online presentations using Zoom.



3 Victorian Kitchen
by Paul Silence The lighting has been expertly captured to create a very atmospheric result



4

4 St Paul's Cathedral
by Ken Cole Shooting in portrait format adds interest to this very familiar landscape location

7 Raging Bull Bumblebee
by Ray Waters This charming nature shot has been well framed and contains great detail



7

Club essentials

Photofold Camera Club

The Chantry Centre, Billericay, Essex, CM11 2AP

Meets We hold meetings at The Chantry Centre in Billericay every Tuesday at 20:00 to 22:00

Membership 66

Contact Chris Wooldridge

Website www.photofold.org.uk/membership

We were delighted to return to face to face meetings in September 2021 but we have continued to broadcast meetings to members who need or wish to participate from home.

Do you invite guest speakers?

We invite about 20 speakers each season, covering many photographic genres. Notable speakers have included many award-winning photographers and educators. Like many clubs we have enjoyed the flexibility of using video conferencing to invite a greater variety of speakers from further afield and have decided to continue including a few Zoom speakers each season.

Do members take part in competitions?

We have an external competitions secretary who arranges our participation in a number of

Essex Interclub competitions every year.

How many members do you have?

We were very concerned about the potential negative impact that the lockdown would have on the club. We therefore went all out promoting the club locally last year so although some members didn't renew at the start of the 2021/2 season, we've ended up with a significant increase in membership. Our membership now stands at 66, with a good mix of age, gender and ability.

Are any trips or outings planned?

Club outings take place monthly throughout the year with all members, their partners and friends being invited to join. These outings are within driving distance of Billericay. Also, we've arranged trips further afield to locations

such as the Northumberland Coast, The Lake District and Dorset. Our last trip was in March 2022, to North Wales.

Do you have a funny story about the club?

On an outing to Maldon, one member tried to get closer to the wrecked barges opposite Hythe Quay and got stuck in the glutinous mud. He struggled for quite a while sinking deeper in the mud, which of course raised the photographer's dilemma: do I help or do I take the picture. Thankfully he's still a member!

What are the club's goals for the future?

To give members enjoyable opportunities to improve and experiment with their photography, as well as making a few friends. In parallel we also strive to continue improving the diversity of our membership.

How to make photography work in 2022

Starting a photo business is a challenge, but don't be put off. Eight successful shooters in a range of genres share some hard-won advice



Multi-genre:
Denise Maxwell
lensi.co.uk, Instagram:
@lensi_photography

I describe myself as a multi-genre photographer, but I would say my style in each genre is similar – clean, energetic and vibrant. Many people have tried to put me off delivering my business in this way but I have now been going for 11 years. Never was it so useful than over the past two years with Covid.

I currently have a contract to shoot architecture for a local council; have just finished one for documentary work; for another, I take the prospectus images for a local university; and have a few music festival contracts, for example!

I know a lot more photographers doing well than those struggling.

One colleague recently made her biggest sale in newborn photography, worth £2,300. But I have also seen businesses disappear. I think my success is a combination of hard work, social skills and delivering the goods.

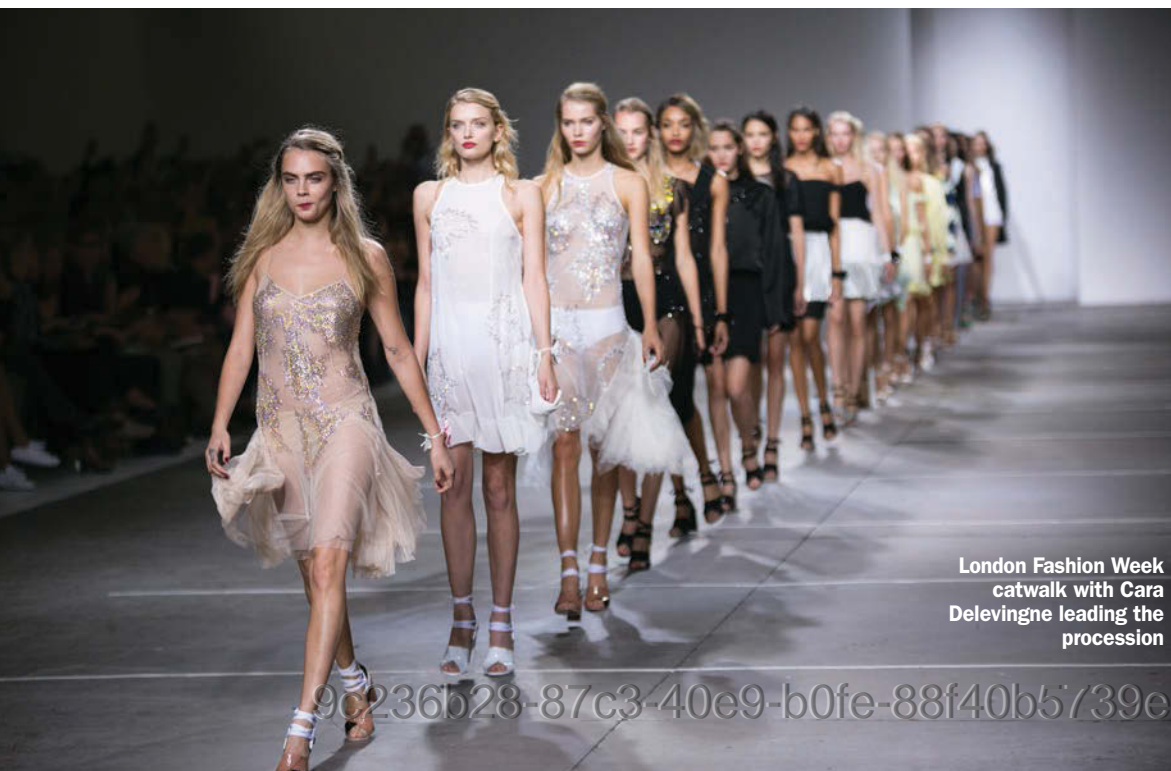
I also throw out lots of hooks, regardless of the outcome. I am always applying for opportunities, exhibitions, practising, networking, keeping busy on social media and living photography – people need to be constantly reminded about what you do. The main skills the photography business

Lauren Huggins diving for the ball in a PR and marketing image taken for the Commonwealth Games



owner needs are adaptability, to understand the different hats you need to wear, and be able to grow into these roles or contract them out – editing, or social media marketing, for instance. You also need resilience as you will get a lot of 'no's. Understanding social

media is key: we need to get our heads around how it works for us, as it is now our advertising. Instagram Reels are big at the moment; you create a video that needs to capture attention in seconds, but from this you can literally get thousands of views, thousands of new eyes on your work and services.



London Fashion Week catwalk with Cara Delevingne leading the procession

Denise exhibits widely and recommends this as a good way to raise your profile



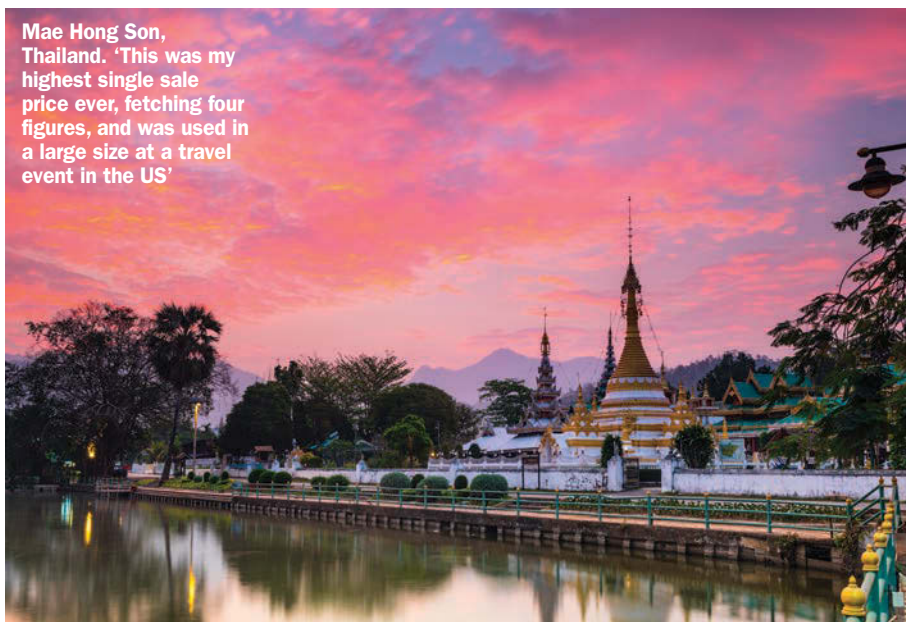


Denise's top tips

- 1 Without a portfolio and easily accessible examples of your work, it's hard to compete.
- 2 There are opportunities everywhere, especially with exhibiting. These can bring recognition, possibly a fee, and generate further commissions.
- 3 To work out what you need to live, and help set pricing, split your target salary by 48 weeks (assuming you take some time off), then split this between how many days per week you want to work.



Mae Hong Son, Thailand. 'This was my highest single sale price ever, fetching four figures, and was used in a large size at a travel event in the US'



Travel: Kav Dadfar

jrnymag.com,
Instagram: @dadfar_photography,
and @jrnymag

Travel photography hasn't exactly 'recovered' after Covid as things have been declining for years, but since March a lot of magazines, PR agencies and tourist boards are pushing destinations. So there are opportunities. My clients have a bit more budget and are more open to pitches. If you can write as well, that hugely enhances your chances of getting work. If you want to get into editorial travel photography, it's about networking – contacting picture editors and getting on their radar by talking about the coverage you've had, your expertise, any awards you've won. You need a fantastic portfolio of work and it's best displayed on a website, so it can be easily browsed by a picture editor or art buyer. Don't go in all guns blazing asking to get sent to Africa, it won't happen until they trust you: rather, build the

relationships over time and start by selling a few images. Social media works in a different way – it's best used to target and tag specific brands that you really want to work with. I don't know many picture editors who use Instagram to hire photographers: I also co-publish a travel magazine called *JRNY* and sometimes Instagram pictures aren't high-resolution enough to use in print. Remember too, the more touristy destinations tend to sell better as they get the most media attention.

Kav's top tips

- 1 Travel photography is a business – it's not about subsidising trips to places you want to visit. Have a business plan.
- 2 Attend travel trade shows to meet tourist boards, PR agencies and tour operators. I still get work from contacts I made years ago.
- 3 There are still opportunities for tours and workshops, but it will take a number of years to build up a big enough mailing list and grow your website content.



El Floridita Bar in Havana, another big seller for Kav



Food portraiture is an important area for Donna



Food: Donna Crous
www.donnacrous.com,
Instagram: @donnacrous

Reaching successive finals of the Pink Lady Food Photographer of the Year competition was a great springboard for starting a food photography business. You are taken more seriously. It made me stand out in the industry and it also gave me

confidence to charge market prices without feeling like an imposter. I felt I couldn't charge what more experienced and professional photographers were asking. My main marketing strategy is to keep my existing clients happy and getting them

to return. These are my 'gold' customers. In the food industry it's much easier to work with returning clients than if I were, say, a maternity or wedding photographer. When it comes to social media, I only really use Instagram and occasionally Facebook. Instagram provides a great instant portfolio. If there is a brand that I particularly want to work with, I'll shoot an image using their product and share it on my account. I'll also



A finalist in the Cream of the Crop category, Pink Lady Food Photographer of the Year, 2019

tag them in the caption and on the image. If I don't have an image to tag, then sending them a genuine message is a great way to get noticed. Some of my oldest and favourite clients have come through this method. There are so

many small brands that are desperate for photography and content for social media. Aligning with a brand that has a similar aesthetic and culture which gives both photographer and brand space to grow is key.



Neil has found success working with local drinks companies



Products: Neil Bremner
madeportraits.com,
Instagram: @madeportraits

I got into product photography when I was assisting commercial photographers. I later moved into family portraiture, but started building up the product side again. I was lucky in that a mineral water company was next door to my studio, so instantly I had a client. To branch out, I started going to networking events in the area, particularly with an organisation called BNI. It wasn't cheap but a couple

of years of meetings brought in over £12,000 of work. I've also found LinkedIn really helpful for product work. Instagram will get images seen and raise your profile, but LinkedIn is where marketing and ad agencies will see you. Smaller businesses are more likely to find you on Instagram. This year I have three quite significant jobs from LinkedIn, one with a company that specialises in security and another

that makes gym gear for luxury yachts. I also won the MPA Commercial Photographer of the Year award in January, and they contacted me on the basis of that. Other regional awards from the MPA have generated interest from clients, too. Awards are great marketing if you post on the social media where your clients are likely to be. In terms of gear investment, I was lucky to have lights for product shoots from my portrait business, but to be honest, my most-used piece of gear for products is a frame over which I attached tracing paper to – it makes diffusing the light for bottles, jewellery etc, really easy.



Donna's top tips

- 1 Start small and local. If a client doesn't have a budget for all that they are asking, instead of lowering your fee to match, drop some of the expected 'deliverables.' Never work for exposure or free samples!
- 2 Food magazines, cookery books, creating content for social media or shooting food for restaurants – these are all great areas for food photography businesses to explore.



Neil has also got steady work from a sunglasses business

Neil's top tips

- 1 This year will be big for product photography. Businesses always need to market their products, especially during the tough times at the moment, so it's a great time to move into this area.
- 2 Joining a pro photography society such as the MPA or SWPP is well worth it – as well as getting recognition via distinctions, they are great for networking and training.



Jess and her first pony, Dotty



Rural lifestyle: Lucy Newson

www.lucynewsonphotography.co.uk,
Instagram: @lucynewsonphotography

I don't know many photographers who do what I do, and my clients are varied – they could be a farmer who's diversified, rural businesses after promo shots, or a family with a lot of animals and land. I'll capture formal portraits, lifestyle imagery and business shots – I offer an all-encompassing experience. I started this side as the pandemic kicked in but it's going well. Everyone wants the country life, after all!

I learned the basics while working at a photography studio, and have found a great mentor, something I think is really important. Today you need to be able to adapt and diversify, you've got to think *why* clients would want to book you and invest in the camera and video technology you need. You have to be a strong marketer – the opportunities have grown massively. But you have to market in the right way. It's about what I can do for my clients – I try and solve clients' problems and save them time, and I changed my marketing accordingly. My target

clients are already interested in art and photography, but I've found one challenge is convincing them to appear in front of the camera. They are happy with their kids and animals being in, not always them.

My target market is on Instagram, where 60% of my clients come from. I look for organic growth and word of mouth. I used to post every day but I've

found more success in being 'social' on social media – doing stories, commenting on posts, direct messaging them in a friendly way, and suchlike. I post Instagram Stories a few times a week – the algorithm changes so you need to experiment.

Frames and albums are a great way to add value to clients and boost your margins. I look for the highest quality products and market them as family heirlooms. I also enjoy designing photobooks, which helps. This is another way you can add value.

Lucy's top tips

- 1 Drone photography is going to get huge as most things have been captured from the ground. It's worth getting the necessary qualifications.
- 2 I travel the whole of the UK, which is a selling point. I'm also happy to spend days on a photoshoot. What is your unique selling point?



Life of a farrier



Landscapes, cityscapes, interiors: Verity Milligan

www.veritymilliganphotography.com,
Instagram @veritymilligan

Most of my income comes from commercial/corporate work which does sometimes include landscapes, but also can range from architectural photography to interiors, advertising and corporate lifestyle. My urban landscapes are still the most popular in terms of licensing revenue and make up a proportion of print sales too. I'm comfortable working commercially to fund my personal work.

I don't really have a marketing strategy as such: I share my work, and what I love taking photos of, and people see my work on social media and contact me

regarding commissions. It's been a completely holistic process. Only recently have I started bidding for tenders which has been a real learning curve. My advice is to get really good at what you do, and share it; if it's done from a place of joy and authenticity then others will respond. The downside is that those jobs might not always be landscape-based.

Still, if you're driven and passionate about the landscape, there are plenty of opportunities to create outlets. YouTube is a prime example of how to get your name out there, along with new technology such as

TikTok. Social media is pushing towards video, which I know can be frightening, but there are ways to incorporate the two. As for workshops, they've been hit hard by the cost-of-living crisis and it's not something I can rely on in the same way I did last year. Workshops probably need to evolve to meet the needs of the next generation of participants and I have some ideas. To succeed in business, prepare to always be learning and be prepared to fail. Most of all though, have fun. You have the privilege of sharing this beautiful world with others.

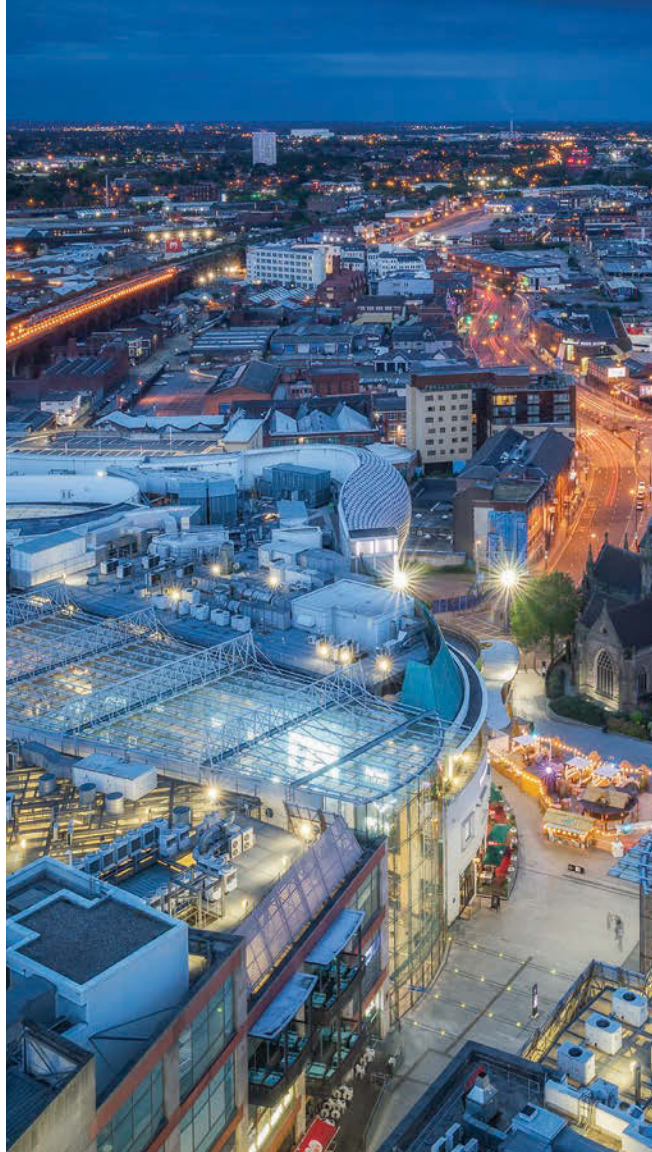
Verity's top tips

1 LinkedIn is a particularly good way to engage with local businesses. I still get a lot of work around Birmingham.

2 Add strings to your bow: I've never been under the illusion that my love for landscape alone could sustain me financially.

3 Enter competitions – you never know how you'll do and if you get commended that can be a huge boost to your profile.

Verity's Birmingham cityscapes still make good licensing revenue



Make full use of social media and YouTube to help push your landscapes



Maddy's image won her Digital Newborn Photographer of the Year 2021 at The Newborn and Portrait Show



Newborns: Maddy Rogers

www.maddyrogers-photography.co.uk,
Instagram: @maddyrogersphotography

There is a shift in priorities for families right now, and everyone is feeling the pinch. But as newborn photographers we have the edge. With the correct marketing strategies, adaptability and making sure I stand out from the crowd, I'm still seeing a steady

stream of babies through the door! But business does not simply happen because you're able to take a good photograph. People too often assume their photos will sell themselves, so all they need to do is be as good as those at the top. So, many invest heavily in newborn photo training



www.musselwhitephotography.com

appreciate that you need a 'scroll stopper' – something that stops people on their phones – and this must come through in your marketing online, after you have worked out who you are trying to appeal to. Joining a business networking organisation makes sense, because most businesses could benefit from commissioning photography at some point.

**Professional wrestler
Hari Singh**



must also look at marketing as a whole. The idea that the world is divided in 'websites' vs 'social media' vs 'word of mouth' is not applicable any more. Sure, different platforms give you a different type of lead, but to be ahead of the competition you need to look at how the different pieces of your marketing work together.

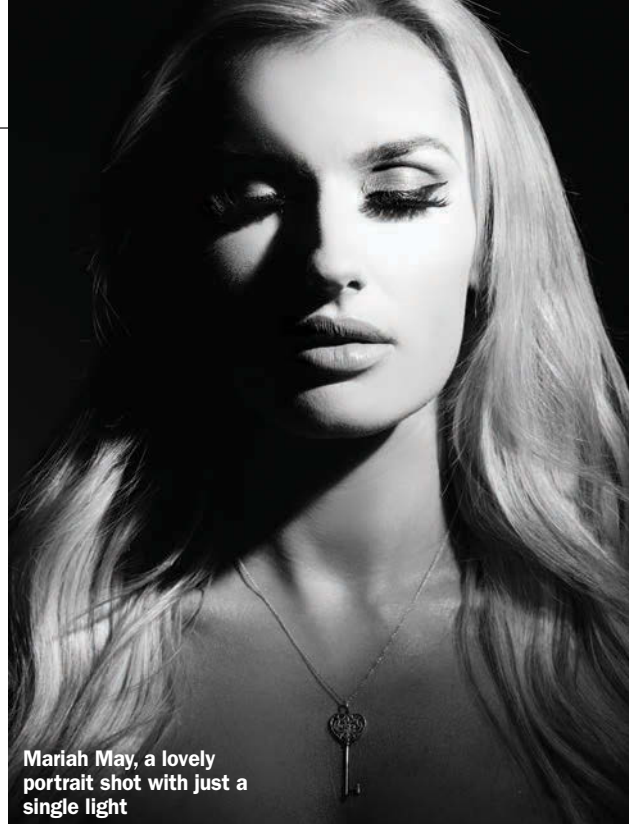
platform, check my reviews, compare me with others... so you are only ever as strong (from a

marketing perspective) as your weakest platform. Word of mouth referrals are very important too.

Make the most of the huge range of props, says Maddy



So it's a mix between Instagram and Facebook. The key thing is don't try to do all the platforms at once, as it can be very time-consuming with the scheduling – think about your customer, their demographic, and work out what platform they're most likely using. The great thing about weddings is you can add value at every stage through albums etc. You must understand the value of what you are giving customers. It's an emotive process and you really can add value.



1 There are lots of opportunities with corporate photography; firms need quality stills and video for marketing.

2 Get your costs down – understand what is going in and what is going out.

3 Don't put all your back catalogue online. You need to identify what type of photographer you are. I do quite varied work, from weddings to wrestlers, but it's all 'impactful photography.'

1 Attend events, such as the Newborn and Portrait Show. You'll make contacts and learn skills.

2 With so many great props and backdrops available, it's never been easier to create a unique style and stand out to your ideal client.

3 My pricing is based on how much I want to make, and what works with my ideal clients. It's clearly visible on my website.

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Ilford Witness: A camera similar to this one helped an auction sale achieve more than 150 times its estimate



Get the name right: It might say Compur on the front, but a small engraving on the base identifies this as a Tropical Model of the Ensign Watch Pocket Carbine

FILM STARS

Sell buy debates

John Wade investigates ways to make cash buying and selling vintage cameras

A few years back, at a general auction, there appeared a tray of five cameras. Three were snapshot models. The fourth was a Compass (rare and valuable) and the fifth was an Ilford Witness (equally rare and extremely valuable). The auctioneer's estimate was £80-120 for the lot. They sold for a little over £16,000. There are two morals to this tale. One is that there are still cameras being sold by people who don't know their worth. The other is that it only takes two people bidding at an auction for the value of a lot to find its true level.

So is it still possible to make money buying and selling vintage cameras? The answer is yes, provided that you know what you're doing.

Finding the right cameras

We all have dreams of discovering that old camera in the loft, junk shop, charity shop or boot fair and finding it's worth a fortune. It does happen. But not very often!

The first task is to discover the name of the camera, usually found somewhere on the body; and the lens, written around its front rim. Don't make the common mistake of assuming the camera or lens is called a Compur. That's the name of a shutter found on a great many cameras.

Is the camera pristine, pretty good, a bit rough, really tatty? Does the shutter click at what sounds like the right speeds, but do the slow speeds stick? Does the lens appear cloudy, scratched or show signs of fungus? If

the camera has bellows, are they in good condition? The better the cosmetics, the higher the value.

Sometimes cameras that look similar can vary in value. A Voigtlander Bessa II, for example, is worth upwards of £250 with a Color Skopar lens, but with an Apo Lanthar lens the same camera might top £2,000. Red, green, black and brown Cornet Midgets are worth about £90-120 each, the same camera in blue has sold for more than £500. The aforementioned Compass camera was a Model II, which on its own could be expected to sell for £1,500-2,000. A Model I, which looks very similar, was auctioned back in April with an estimate of £12,000-18,000 and sold for £9,500 (plus commission).

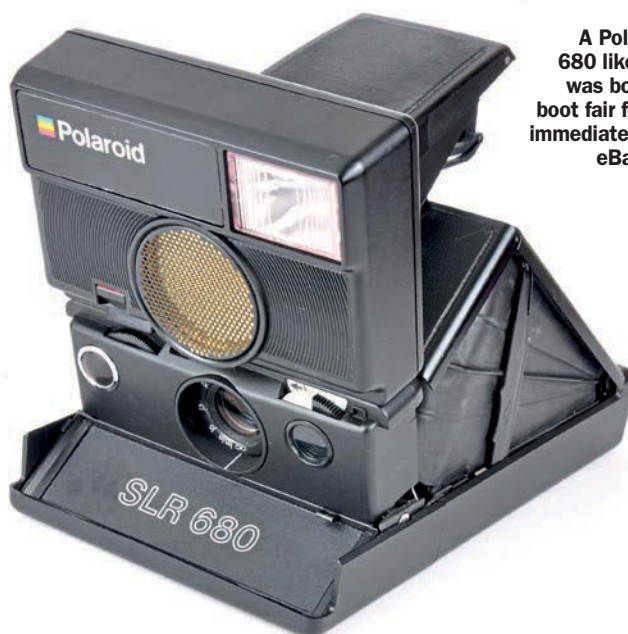
Beware of fakes. Early Russian Fed and Zorki cameras are copies of the Leica II. Most have the Fed or Zorki name on the camera and lens, but some are inscribed with 'Leica'



This Canon EXEE and Olympus Mju were bought together in a box of otherwise worthless cameras at a local house clearance auction for £15. Value of these two together: £150-200



Despite looking like a humble folding camera, the Voigtlander Bessa II can be worth between £250 and £2,000 depending on the lens



A Polaroid SLR 680 like this one was bought at a boot fair for £3 and immediately sold on eBay for £82

on the body and 'Leitz Elmar' on the lens. They can be difficult to differentiate, but the shutter and film wind on a fake is usually coarser than on the real thing. Also serial numbers won't match real Leicas. Check out a full list of Leica serial numbers and the cameras to which they should apply at reddotcamera.net/leica/serial-number

To check values, go to eBay and, on the top right of the home page, next to the large 'Search' button, click on the much smaller, and easily overlooked, 'Advanced' button. On the next screen, enter the name of your camera, choose 'Cameras & Photography' in the category box and check the 'Sold listings' box. Then hit search. This will give you recent prices at which specific cameras have sold.



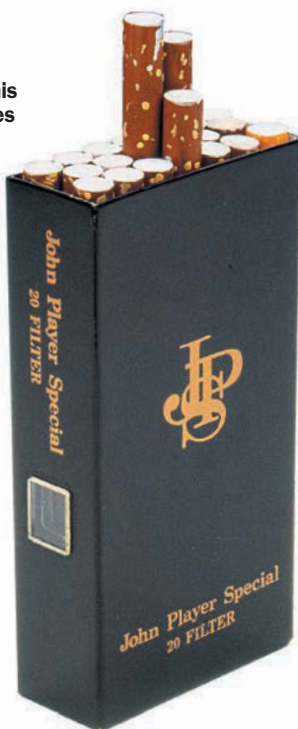
Cosmetic quality is important, particularly in wood and brass cameras like this very early Sanderson





Coronet Midgets in all their colours: the blue camera can fetch five times the price of any other colour

A John Player Special spy camera like this one, sometimes found on eBay for around £300, sold at auction for £29,500 plus commission



Where to buy and sell

eBay

Every item on eBay can potentially be viewed by millions of people around the world, so prices achieve the right level. Which means buying on eBay for selling elsewhere tends to be unrealistic. On the other hand, if you pick up an unexpected bargain somewhere, then eBay is good place to sell. When buying on eBay, look for items that are inaccurately described or badly photographed. Using Photoshop to improve a blurred, underexposed picture can sometimes reveal a bargain.

Auctions

In the UK, there are three major auction houses that specialise in classic cameras: Chiswick Auctions, Flints Auctions and Special Auction Services. There are also auction houses around the country which feature cameras amidst other lots. To see who is selling what, when and where, register with www.the-saleroom.com and enter 'camera' as your specialist interest. Every day an email will update you on what's coming up. You can either join an auction online and bid through the-saleroom.com, in which case you pay a small commission on top of the

auctioneer's price, or you can use the information to visit the auction house direct. Chiswick, Flints and SAS all have their own online platforms on which you can bid.

Sometimes, if two people desperately want an item, the bidding will soar to beyond its true value. Other times, if there is less interest, an item might sell for less. If an auction has more than one lot featuring the same model of camera, the first might go for the right price, while the others could fall below. Most major auction houses conduct proceedings on the internet as well as in the room. So experts are bidding from all over the world. This means auctions can be a good place to sell, but bargains to buy are rare. Look instead for smaller local auctions without internet connections and which you can attend in person. Cameras often crop up in these, where bargains are more frequent.

Whether you are selling or buying at auction, actual costs differ from the hammer price – that's the maximum price attained for an item after all the bidding is done. Then the auction house deducts a percentage from what the seller receives, while the buyer's premium adds a percentage to what the buyer pays. Here's an example of the real cost of buying a Macro Kilar lens at auction a few weeks ago. Hammer price, £50; hammer

Six value tips

- 1 Age:** the older the camera, the more likely its rarity and value.
- 2 Manufacturer:** Names such as Leica, Zeiss, Voigtlander, and Rollei indicate quality and value.
- 3 Condition:** Pristine sells, scruffy not so much.
- 4 Rarity:** The lower the number of cameras that were made or have survived, the higher the price.
- 5 Landmarks:** The first of a certain type or model adds value.
- 6 Prototypes:** Pre-production models are more valuable than cameras from the later production line.



Spot the fake: the camera on the left is a genuine Leica IIIIf, value £300-400. On the right is a Fed fake of a Leica II, once worth more like £60, but recently increasing in price



A Wrayflex II prototype, one of only two known, that is worth much more than a conventional Wrayflex camera



Age sells: It might not look anything special, but this Kombi camera dates from 1892 and is worth £200-250

VAT, £10; buyer's premium, £12.50; VAT on buyer's premium, £2.50; shipping, £15; shipping cover, £1.39; VAT on shipping charge, £3.28. So the price paid by the buyer for a lens whose hammer price was £50 was actually £94.67. The good news was that the lens was worth at least double, maybe three times, that.

Specialist dealers

Dealers will charge the going rate for any classic camera they sell. That means they buy cameras at below the market price. Therefore you won't make money buying a camera for its market value and selling it to a dealer. But if you have picked up a bargain, or maybe had a camera for many years and it has appreciated to a value that's more than you paid, it might be worth considering a dealer's offer.

Others

Then, of course there are boot fairs, junk shops (not so many of those around today), charity and antique shops. Owners of these outlets can check out eBay to get an idea of prices, but a lot more don't bother or don't know how. Seek out the right item, discard the rubbish and there are still bargains worth buying for selling on.



The rare Compass II camera (left) is worth £1,500-2,000; the almost never-seen, super-rare first model of the camera recently sold for £9,500 (plus the auctioneer's commission)

This hand-cranked wooden cine camera was bought in an antique shop for £100 and some years later sold on eBay for £1,880



How the professionals do it

There are four main types of professional that regularly profit from buying and selling cameras. Here's one representative of each



Peter Loy: internet dealer

Peter sells mostly from his website where you will find an ever-changing list of more than 1,000 cameras. His website also gives details of how to contact him if you want to sell. He mostly buys complete collections, rather than one-off items, unless they are particularly rare. He buys a lot at specialist auctions and the larger camera fairs in the UK, France, Germany and Japan. He once bought an unusual wooden camera at auction and sold it to a collector. A few years later he bought that collector's collection and sold the camera to another collector in the USA. It ended up at an auction in Germany where he bought it and sold it to another collector. A couple of years later it was sold again at auction in the UK, where he bought it for the fourth time and sold it to another collector.

Tim Goldsmith: auction consultant

After more than 35 years as a collector and camera fair dealer, Tim became involved with auctions in 2017 when he set up the photographic sales department for Aston's Auctioneers in Dudley. When that auction house closed during the pandemic, he took his expertise to Chiswick Auctions in London. The cameras he sells come from people he knows or who are recommended to him personally. Sometimes, people simply walk in off the street with equipment to sell. He accepts one-off cameras as well as complete collections. The biggest expected price he has recently achieved was £16,500 (plus commission) for an Ensign Multex. The biggest unexpected price in recent years was £29,500 (plus commission) for a John Player Special spy camera estimated at £80-120.



Jem Kime: Specialist camera shop owner

Jem has been running The Real Camera Company in Manchester since 2001. It's a shop where customers come to sell cameras over the counter. He also buys at local and national online auctions, occasionally from charity shops and even car boot sales. Only about a fifth of his intake comprises larger collections of ten or more cameras. The most he has paid for a collection is £26,000. If he buys a camera for £50, he needs to sell it for £100. To the uninitiated that sounds like a 100% profit. But out of that £100 sale he has to pay 20% VAT, plus overheads and of course income tax. It means he might only make £20 profit on a £100 sale, which is about right by the retail world. The largest sale he has made was £16,000 for an early black Leica M2 with 50mm Summicron-M lens.

Niv Amir Ibrahim: camera fair dealer

Niv has been trading for 27 years. He is a well-known face at UK camera fairs and at an outdoor antique market in Hertfordshire every Friday morning, and this is where he buys many of the cameras he sells. When he is offered a camera, he has strict criteria about what he is looking for – brand names, specific models he knows will sell, physical damage, wear and tear, clear lens optics and fully working mechanical and optical functions. To those seeking to buy with the thought of selling, he has this advice: Don't assume the item is working without testing it. When a seller describes a camera on the internet as 'untested', that probably means 'not working'.





Photographica, the annual camera fair organised by the Photographic Collectors' Club of Great Britain

Camera collector confessions

Most dedicated collectors will tell you that they buy cameras, but never sell them. Some, however, have been known to make a few sales, usually to generate enough money to buy more cameras. For reasons of security, some collectors spoken to didn't want their names mentioned, so here's a general overview of their experiences.

Ebay tops the list of places to buy and occasionally sell, closely followed by camera fairs and, in years past, boot fairs. Fewer buy at auction houses. Some have been collecting for many years, back to the days when it was unusual for anyone to truly know the value of a camera.

One collector, who still regularly finds cameras to sell at boot fairs, spoke about paying £165 for a Leica IIIf with two lenses at a camera fair some years ago, only to find the 50mm f/1.5 Xenon lens was a pre-production model that sold for £600, while the second lens, a 50mm f/2 Summicron, was especially rare and sold for £2,400. He rounded off the sale by selling the Leica body for £100.

Another collector obtained a No.6 Kirkut panoramic camera – the type used to shoot those extra-wide school pictures – from a friend who wanted to give it away. Eventually a suitably low price was agreed. Being a collector first and foremost, and one who restores and uses old cameras, the recipient had no intention of parting with it, even though he is aware that in working condition the camera is worth around £1,500.

A third collector remembers buying a 35mm f/1.4 Summilux lens for £300, being offered £1,500 by another collector, but eventually selling it for £2,000 to a dealer who undoubtedly sold it for much more.

Then there was the collector who bought a wooden, hand-cranked cine camera for £100 in an antique shop. Later, having decided to sell off his cine equipment to finance his ever-growing collection of still photography cameras, he put this one on eBay, hoping for £300. It fetched £1,880. The same collector paid £1,500 for a Wrayflex prototype assuming it was the only one in existence, before later finding another one which he bought for £200. Subsequently, he was offered £6,000 for just one of the cameras. He said no and both cameras remain in his collection. Which sums up the way true collectors behave.

What's hot and what's not

Vintage camera values are always changing. For current market trends, over to Peter Loy:

'Medium format cameras like Hasselblad, Rolleiflex, Bronica and Mamiya are increasingly being bought to use, so prices continue to rise. This has now knocked on to increase the value of 120 roll film folding cameras like the Agfa Super-Isolette, Voigtlander Bessa II and late Zeiss Super-Ikonta cameras, but only if in excellent, fully working condition.'

'As we approach the 100th anniversary of the Leica Ia in 2025, people like the idea of using a nearly 100-year-old camera, and so prices of screw-lens Leicas are increasing. Prices of Leica M cameras have also shot up, especially black versions of the M2 and M3.'

'Wood and brass cameras continue to sell well but only if in excellent and completely original condition. Some point-and-shoot cameras, like the Olympus Trip, are becoming more valuable, thanks to the way people

become fixated on something that has been paraded on social media. Manual-focus 35mm SLRs, like the Olympus OM-1, Nikon FM and Pentax MX, have also had a mini-resurgence lately.'

Join the club

One place where you will find cameras changing hands at rates often lower than the market value is among members of the Photographic Collectors' Club of Great Britain. But be aware that club members are essentially collectors, not dealers. It is frowned upon to buy a camera from a fellow member at mates' rates, then sell it on at a profit. The club holds meetings all over the UK; runs Photographica, the UK's biggest annual camera fair; and distributes a regular full-colour magazine plus newsletters to its members. Camera fairs, where anyone can buy and sell equipment, are listed on the club's website.

AP



Rarity and quality combine to command a high price in cameras like this Zeca-flex, current value: £900-1,250



The Olympus Trip, which could have been picked up for a fiver or less a few years ago, now sells for £60 or more



Quality medium format cameras like this Rolleiflex 2.8F (left) and Hasselblad 500CM are currently rising in value



Useful contacts

Dealers

www.peterloy.com
www.realcamera.co.uk
www.nanites.co.uk
[mwclassic.com](http://www.mwclassic.com)
www.collectablecameras.com

Auction houses

www.chiswickauctions.co.uk
www.flintsauctions.com
www.specialauctionservices.com

Collector's club
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9c236b28-87c3-40e9-b0fe-88f40b5739e9

The lens's wide view can make for interesting close-ups with expansive backgrounds
 Sony Alpha 7R IV, 20mm, 1/320sec at f/6.3, ISO 100



Sigma 20mm F2 DG DN | C

Does Sigma's new compact 20mm lens really manage to avoid compromising on optical quality?

Angela Nicholson has been shooting with it to find out



As one of the company's Contemporary lenses, the new Sigma 20mm F2 DG DN | C is claimed to deliver uncompromised optical performance while maintaining a compact and lightweight form. And as one of the firm's I series optics, it also has an all-metal barrel made from precision-cut

aluminium, plus weather-sealing for greater durability. It makes for a pretty enticing-sounding lens, but does it really deliver on all that promise?

Features

Sigma has designed the 20mm F2 DG DN | C for use on full-frame mirrorless cameras and it's available with either the

L-mount for Leica, Lumix and Sigma cameras, or Sony E mount.

With a focal length of 20mm, it falls into the ultra-wideangle category and its large maximum aperture means it could be of interest to astrophotographers as well as landscape, interior and event photographers.

Inside the aluminium barrel there are 13 elements arranged

in 11 groups. These include three aspherical elements to help maintain image quality into the corners of the frame while keeping the overall size down, one SLD (Special Low Dispersion) element to reduce chromatic aberrations and one FLD (F Low Dispersion) element. The F Low Dispersion element isn't actually made of fluorite, but it's claimed to have very high light transmission and to perform to the same level as a fluorite element without the same





With the aperture closed down, the lens resolves plenty of detail across the frame
Sony A7R IV, 20mm, 1/200sec at f/6.3, ISO 100

expense and fragility. According to Sigma, the lens's optical design suppresses sagittal coma flare, which can make small points of light such as stars look triangular. As a result, it could be an especially good choice for night-time photography. Sigma has also applied its Super Multi-Layer Coating and Nano Porous Coating to minimise flare and ghosting, which can be an issue when shooting directly towards a

bright light source. Focusing is achieved using a stepping motor which operates internally so it doesn't change length during focusing. In addition, the L-mount version is compatible with Sigma's USB Dock UD-11, which is sold separately, to enable firmware updates and facilitate setting customisation.

Build and handling

The Sigma 20mm F2 DG DN | C

looks and feels like a high-quality precision-engineered optic. In fact, there's a refined military air to it. It's nice to see the deep knurling on the aperture and manual focusing rings matched on the petal-shaped metal lens hood. I used the lens on the Sony Alpha 7R IV and it makes a great pairing. The size and weight are just right so it feels well-balanced.

The aperture ring is located almost half-way along the lens barrel, perfectly positioned for

operating with my thumb and forefinger when my left hand is supporting the camera from underneath. From the aperture ring, it's only a short reach forwards to the manual focus ring, which sits right at the end of the lens immediately behind the lens hood.

Both the rings have a nice level of tension, so you don't feel like you're going to rotate them by accident but they don't require too much force either. While the focus ring moves wonderfully smoothly, the aperture ring has click-stops at every 1/3 stop, with whole stop markings running from f/2 to f/22. The click sensation is distinct, but quite soft and strangely satisfying in use. However videographers will be disappointed to learn that there's no option to turn it off.

There's also an 'A' setting which, when selected, enables the aperture to be adjusted via the camera. Although there isn't a lock mechanism for this setting, the movement between it and the nearest aperture setting is about twice that of a full-stop adjustment and is therefore quite noticeable. Combined with the well-judged tension of the ring,



Shooting up-close with a large aperture can give some degree of background blur
Sony A7R IV, 20mm, 1/160sec at f/2.8, ISO 100



Some vignetting is visible at larger apertures when in-camera corrections are disabled
Sony A7R IV, 20mm, 1/640sec at f/2.8, ISO 100

this means that it's fairly unlikely that it will be moved away from the A position accidentally.

Sigma has given the lens a focus switch which sits close to where your thumb is likely to rest when you support the camera. This means you can switch quickly from auto to manual focus mode if necessary, without having to dip into the camera's menu.

Unusually, Sigma supplies two lens caps with the 20mm F2 DG DN | C. One is the regular plastic type with a spring-loaded attachment, while the other is metal and magnetic. The metal cap is a nice addition, but it's quite awkward to remove if the lens hood is attached ready for use, because you then have to reach inside and hook a fingernail under the edge of the cap. Consequently, I stuck with the plastic cap.

Autofocus

As I mentioned earlier, I tested the Sigma 20mm F2 DG DN | C on the Sony A7R IV and this has a superb autofocus system. Consequently, I found I was able to get most subjects sharp very quickly. It was only when the subject was close to the nearest focusing point of 22cm that the lens started to hunt – but that's not unusual. In most cases, it was able to deliver the result I

wanted, but occasionally it needed a little help in the form of focusing on something a little further away, then recomposing the shot and focusing on the intended subject.

If you adjust the focus from infinity to the closest focusing point, the angle of view changes a little, as if you are zooming in. This focus breathing could be an issue for videographers tracking a subject moving towards or away from the camera, or for anyone using focus stacking.

Image quality

The Sony A7R IV is a 61MP camera which means it's capable of recording a lot of detail. However, the 20mm F2 DG DN | C proves up to the challenge and the level of detail in the images captured using it is excellent. From wide-open to around f/11, the level of sharpness from the centre to the corners of the frame is very impressive. There's a slight dip in the corners at f/16 and by f/22 they look quite soft if you pixel-peep or make large prints. Fortunately, the short focal length means that you're unlikely to need to use f/22 very often as there's extensive depth-of-field at wider apertures.

That said, if you go fairly close to your subject and shoot with the aperture wide-open, you can

blur the background very effectively. True to Sigma's word, the bokeh is very attractive and small highlights are round or bright pinpoints.

If the in-camera optical corrections are turned on, or they are applied to the raw files in Adobe Camera Raw or another processing software package, straight lines appear straight. However, without the correction profile on, there is noticeable barrel distortion.

Whether the in-camera correction is on or off, there's strong vignetting apparent at the widest apertures when you're shooting, but this corner darkening is removed by the correction profile. In fact, it's a little excessive which means the corners of the images can sometimes look a bit too bright, so you may wish to use the processing software's vignetting control to bring them down a tad.

When I was shooting in bright sunshine, it didn't take long for me to realise that the lens controls flare extremely well. I tried to introduce it into my images on many occasions by angling the lens so the front element had sunbeams scudding across it, but it handled it with apparent ease. Chromatic aberrations are similarly well controlled.



Verdict

I PARTICULARLY enjoy wideangle photography, and probably because I shoot in aperture priority mode much of the time, I also like lenses with an aperture ring. So this lens immediately grabbed my attention when it was announced and I was hooked in further by its all-metal barrel. I'm happy to report that it has not disappointed. Yes, there's a touch of focus breathing, it would be nice if the aperture ring could de-clicked and I'd like a distance scale, but the image quality is excellent. With the inevitable exception of f/22, there's a fabulous level of sharpness across the frame and both flare and chromatic aberration are kept in check extremely well.

The build quality is also very good, which means that the lens feels nice and robust in your hands, yet is also compact and relatively light in weight. It's great to know that it's sealed against moisture and it feels designed to last a lifetime.

This is a lens that I would happily slip into my camera bag on a regular basis. It's just a shame that it's only available in two mounts. It would be good to see it in Nikon Z and Canon RF mounts as well, but that's probably more of a legal issue than a technical one. Fingers crossed that Sigma can resolve it sooner rather than later, and offer this fine lens to a wider audience.

Data file

Price £649	Diameter 70mm
Filter diameter 62mm	Weight 370g
Lens elements 13	Lens mount L-mount, Sony FE
Groups 11	Included accessories Lens caps (including a second metal front cap), lens hood
Diaphragm blades 9	
Aperture f/2.0-22	
Min focus 22cm	
Length 72.4mm	



Deity V-Mic D4 Duo

Andy Westlake examines a dual-directional microphone

£67.49 • www.deitymic.com

If you want to capture the best possible audio for video, you'll generally need an external microphone. Most on-camera mics are of the shotgun-type, and concentrate on sounds from in front of the camera. Mono mics are ideal for a presenter talking to camera, while stereo presents a wider sound stage.

With its V-Mic D4 Duo, Deity has identified another scenario. What if you're behind the camera, but want to describe the scene in front of you while capturing the ambient sound, or talk to somebody in front of the camera? Deity's solution is to place two microphones in one unit, one facing forwards and the other backwards.

At first sight, the V-Mic D4 Duo looks much like any other compact on-camera mic, such as the Rode VideoMicro. But it's distinguished by a second grille at the back for the rear-facing capsule. This means that the 3.5mm stereo audio output cable plugs into the side. Meanwhile, a switch on top selects between two operational modes. In its forward position, the unit works as a conventional shotgun mic, capturing audio from in front of the camera and outputting it as dual-channel mono. Pull the switch backwards and the rear microphone comes into play, with its signal directed to the right audio channel, while the front mic goes to the left. Deity has also included a 3.5mm input on the side of the device, allowing a Lavalier or wireless microphone to be used in place of the rear unit.

But does it work? Even a cursory test reveals that the second, rear-facing capsule allows noticeably clearer audio to be recorded from behind the camera, compared to conventional shotgun mics. However, this doesn't come free, as in return you get false stereo effects, which means that the audio recorded by the camera can sound rather odd, especially when listening on headphones. So you may need to convert to mono after shooting, for a more natural soundtrack.

Audio quality is very creditable, and the windshields do their job well enough. Unsurprisingly, though, they can still be overwhelmed in particularly windy conditions.

Verdict

Deity's V-Mic D4 Duo is a classic example of product that identifies and addresses a particular need. It's good at what it sets out to do, just be aware that the audio recorded by the camera may need additional processing.



Shock mount

A custom Rycote Lyre shockmount helps isolate the microphone from the camera's operational noises.

Windshields

Two furry windshields are supplied, for the front and rear mics, to suppress wind noise when recording outdoors.

Fitting

The mic is designed for hot-shoe use, but can also be mounted on a tripod or stand via its 3/8in thread and supplied 1/4in adapter.



Amateur Photographer
Testbench
Recommended
★★★★★

Mode switch

A small switch on top selects between using either both mics, or the front one only.

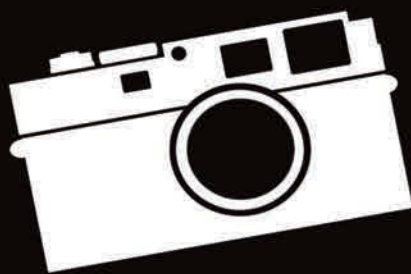
At a glance

- Hot-shoe video microphone
- Forward and rear-facing mics
- Switchable shotgun/dual modes
- Uses Plug-in Power (no battery required)

ALSO CONSIDER

Deity also makes a more conventional on-camera mic, the V-Mic D4 Mini. It's distinguished from similar models by having an input for a Lavalier or wireless mic, that's routed to the right channel. As its name implies, it's also much smaller than the V-Mic D4 Duo. It costs £46.





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John Wade discovers a surprisingly big, but still beautiful, subminiature

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(both models)

For a 16mm camera that takes tiny 10x14mm images, the Goldeck 16 is a little on the large size, bigger than either a full-frame 35mm Olympus XA or Rollei 35. That doesn't, however, detract from one fact on which both collectors and users can agree: it's gorgeous.

Made by the German Goldammer company, there are two similarly styled models, designated as the Model 81 and Model 82. The model number is indicated by the first two digits of the serial number found on the base plate. Each model measures 10.5x6.5x2.5cm. Both use Color-Ennit 20mm f/2.8 standard lenses, the Model 81 with fixed focus, the Model 82 with front cell focusing. The fixed focus lens incorporates an unusual depth-of-field scale that gives the closest focusing distance for each aperture out to infinity. Standard lenses are interchangeable with an Ennagon 50mm f/2.8 telephoto, and bright frames in the viewfinder indicate



The Goldeck 16 with standard lens attached beside its interchangeable telephoto

the field of view for each. Because lenses are attached to the body via a C-mount, interchangeable lenses from 16mm cine cameras can also be used. Shutter speeds run 1/25-1/200sec on Model 81 and 1-1/300sec on Model 82, set by a thumbwheel in the top plate which also features a standard-size accessory shoe. Apertures are set on a ring around each lens.

The Goldeck takes 16mm film in cassettes. The same cassettes also fit Edixa 16 and Rollei 16 subminiature cameras. You can frequently find out-dated examples of the film for these on eBay, or if you obtain a Goldeck with its cassette it can be loaded

with 16mm cine film, available from places like Analogue Wonderland. Like a 35mm camera, the film is wound from the cassette onto a take-up spool and needs to be rewound when all exposures have been made. A small, stubby lever that protrudes from the top plate is pressed down to wind the film. Flash is synchronised with V, X and M settings.

What's good The film wind lever makes two-handed rapid shooting and winding easy.

What's bad Small image size, scarcity of film.

Inside the camera, showing the tiny image size for such a relatively large camera body, plus Edixa 16 film box and cassette whose film fits the Goldeck



The Goldeck 16 equipped with a Pan Cinor 20-60mm zoom lens and coupled zoom viewfinder, originally made for 16mm movie cameras

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Sigma 105mm

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f/2.8 S

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Buying Guide

110
cameras
listed &
rated

Our comprehensive listing of key camera specifications

Cameras

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

Controls

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

Viewfinder

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

Compact cameras

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



Handgrip

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

Lens mount

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

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

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

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Mirrorless cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	QUICK MODE (FPS)	VIEWFINDER	BUILT-IN W/F-F	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 M200	£499		Basic entry-level viewfinderless model gains 4K video recording	APS-C	24.1	Canon M	25,600	3840		143	6.1				3			315	108.2	67.1	35.1	299
Canon EOS M50 Mark II	£699	4 ★	Likeable, easy-to-use entry-level APS-C model with viewfinder	APS-C	24.2	Canon M	51,200	3840		143	10				3			250	116.3	88.1	58.7	387
Canon EOS M6 Mark II	£869	4 ★	Sports 32.5MP sensor and 14fps shooting, uses removable viewfinder	APS-C	32.5	Canon M	51,200	3840		143	14				3			305	119.6	70	49.2	398
Canon EOS RP	£1400	4 ★	Compact and affordable but over-simplified full-frame camera ever	FF	26.2	Canon RF	102,400	3840		4779	5				3			250	132.5	85	70	485
Canon EOS R	£2350	4 ★	Canon's first full-frame mirrorless uses the EOS 5D Mark IV's sensor	FF	30.3	Canon RF	102,400	3840		5655	8				3.2			350	135.8	98.3	84.4	660
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	4096		5940	12				3.2			320	135.8	97.5	88	738
Canon EOS R6	£2500	5 ★	Superb all-rounder with in-body stabilisation and dual card slots	FF	20.1	Canon RF	204,800	3840		6072	12				3			380	138.4	97.5	88.4	680
NEW Canon EOS R7	£1350		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
NEW Canon EOS R10	£900		Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24	Canon RF	51,200	3840		651	15				3			430	122.5	87.8	83.4	429
Fujifilm X-A7	£699	3 ★	Sports large fully articulated LCD, but frustrating controls	APS-C	24.2	Fuji X	51,200	3840		425	6				3.5			270	119	67.7	41.1	320
Fujifilm X-E4	£799	4 ★	Sharply-styled, compact mirrorless model with a tilt-up selfie screen	APS-C	26.1	Fuji X	51,200	3840		425	20				3			460	121.3	72.9	32.7	364
NEW Fujifilm X-H2S	£2499		Impressive-looking pro-spec high-speed flagship model	APS-C	26.1	Fuji X	51,200	6240		425	40				3			580	136.3	92.9	84.6	660
Fujifilm X-Pro3	£1799	4 ★	Employs unusual hidden rear LCD design that polarises opinions	APS-C	26.1	Fuji X	51,200	4096		425	20				3			370	140.5	82.8	46.1	497
Fujifilm X-S10	£949	5 ★	Fine SLR-styled model with in-body image stabilisation and large handgrip	APS-C	26.1	Fuji X	51,200	3840		425	20				3			325	126	85.1	65.4	465
Fujifilm X-T200	£749	3.5 ★	Fine handling and great image quality, but slow and buggy in use	APS-C	24.2	Fuji X	51,200	3840		425	8				3.5			270	121	83.7	55.1	370
Fujifilm X-T30	£849	5 ★	Superb mid-range model that borrows much of its tech from the X-T3	APS-C	26.1	Fuji X	51,200	3840		425	8				3			380	118.4	82.8	46.8	383
Fujifilm X-T30 II	£769	5 ★	Gains higher-resolution screen and numerous small updates over X-T30	APS-C	26.1	Fuji X	51,200	4096		425	8				3			390	118.4	82.8	46.8	378
Fujifilm X-T3	£1349	5 ★	New sensor and improved autofocus make it the best APS-C camera yet	APS-C	26.1	Fuji X	51,200	4096		425	20				3			390	132.5	92.8	58.8	539
Fujifilm X-T4	£1549	5 ★	Exciting update with in-body stabilisation and fully articulated screen	APS-C	26.1	Fuji X	51,200	4096		425	20				3			500	134.6	92.8	63.8	607
Leica SL2	£5300	4 ★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	Leica L	50,000	5120		225	20				3.2			370	147	107	83	916
Leica SL2-S	£3975	4 ★	More affordable 24MP version of the SL2 with pro video features	FF	24.6	Leica L	100,000	4096		225	25				3.2			510	146	107	83	931
Nikon Z 5	£1719	4 ★	Simplified version of the Z 6, 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 Z 6	£2099	5 ★	Full-frame mirrorless all-rounder with 24MP sensor and 12fps shooting	FF	24.5	Nikon Z	204,800	3840		273	12				3.2			330	134	100.5	67.5	675
Nikon Z 6II	£1999	4.5 ★	Second-generation full-frame mirrorless model with useful updates	FF	24.5	Nikon Z	204,800	3840		273	14				3.2			410	134	100.5	69.5	705
Nikon Z 7	£3399	5 ★	High-resolution full-frame mirrorless with in-body stabilisation	FF	45.7	Nikon Z	102,400	3840		493	9				3.2			330	134	100.5	67.5	675
Nikon Z 7II	£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 Z 9	£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 Z 50	£849	5 ★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840		209	11				3.2			320	126.5	93.5	60	450
Nikon Z fc	£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

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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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	QUIES 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)
Olympus PEN E-P7	£749	4 ★	Viewfinderless model with 20MP sensor and creative processing controls	4/3	20.3	Mic4/3	25,600	3840		121	15				3			360	118.3	68.5	38.1	337
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
Olympus OM-D E-M5 III	£1100	5 ★	Very capable camera with a small, lightweight, weather-sealed body	4/3	20.4	Mic4/3	25,600	4096		121	10				3			310	125.3	85.2	49.7	414
Olympus OM-D E-M1 III	£1600	5 ★	Super-fast, incredible IS and packed full of advanced features	4/3	20.4	Mic4/3	25,600	4096		121	60				3			420	134.1	90.9	68.9	580
Olympus OM-D E-M1X	£2800	4.5 ★	Pro-spec high-speed model with built-in vertical grip	4/3	20.4	Mic4/3	25,600	4096		121	60				3			2580	144.4	146.8	75.4	997
OM System OM-1	£2000	5 ★	Excellent flagship model includes 120fps shooting and subject-detection AF	4/3	20.4	Mic4/3	102,400	4096		1053	120				3			520	134.8	91.6	72.7	599
Panasonic Lumix G9	£1499	4.5 ★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840		225	9				3			890	136.9	97.3	91.6	658
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 GX880	£400		Tiny easy-to-use pocket camera with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8				3			210	106.5	64.6	33.3	270
Panasonic Lumix GX9	£699	4 ★	Compact body with tilting screen and viewfinder, and 5-axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9				3			900	124	72.1	46.8	450
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 GH5S	£2199		Professional video version of GH5 with 10.2MP multi-aspect sensor	4/3	10.2	Mic4/3	204,800	4096		225	11				3.2			410	138.5	98.1	87.4	660
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 S1	£2199	4.5 ★	24MP full-frame mirrorless with exceptional viewfinder	FF	24.2	Leica L	204,800	3840		225	9				3.2			380	148.9	110	96.7	899
Panasonic Lumix S1H	£3600		Specialist full-frame mirrorless model designed for pro-level video	FF	24.2	Leica L	204,800	4096		225	9				3.2			380	151	114.2	110.4	1164
Panasonic Lumix S1R	£3399	4.5 ★	High-resolution full-frame mirrorless with in-body stabilisation	FF	47.3	Leica L	51,200	3840		229	9				3.2			360	148.9	110	96.7	898
Panasonic Lumix S5	£1800	4.5 ★	Compact-bodied, enthusiast-focused model designed for both stills and video	FF	24.2	Leica L	204,800	3840		225	7				3			440	132.6	97.1	81.9	714
Sigma fp	£1999	4 ★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	Leica L	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	Leica L	102,400	3840		49	10				3.2			240	112.6	69.9	45.3	427
Sony Alpha 6000	£670	4.5 ★	A fine camera for its time, but now very much showing its age	APS-C	24	Sony E	25,600	1080		179	11				3			310	120	67	45	344
Sony Alpha 6100	£830		Update to the A6000 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 6600	£1450	4 ★	In-body stabilisation and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840		425	11				3			720	120	66.9	59	503
Sony Alpha 1	£6500	5 ★	Flagship model with an unprecedented 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 7 II	£1498	5 ★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080		117	5				3			350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5 ★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840		693	10				3			610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5 ★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840		759	10				3			610	131	96.4	79.8	658
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 7R III	£3200	5 ★	Impressive image quality and handling, but starting to look a little dated	FF	42.4	Sony E	102,400	3840		399	10				3			650	126.9	95.6	73.7	657
Sony Alpha 7R IV	£3500	5 ★	Superb high-resolution, full-frame mirrorless with new 61MP sensor	FF	61.0	Sony E	102,400	3840		567	10				3			670	128.9	96.4	77.5	665
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 9 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 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

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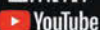
DSLR cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (g)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN						
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 250D	£530	4 ★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	•	9	5	95	•	•	3	•	•	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4 ★	Fully featured upper entry-level DSLR includes 4K video recording	APS-C	24.1	Canon EF	51,200	3840	•	45	7	95	•	•	3	•	•	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4 ★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS-C	32.5	Canon EF	51,200	3840	•	45	10	100	•	•	3	•	•	1300	140.7	104.8	76.8	701
Canon EOS 6D Mark II	£1999	4.5 ★	Includes 26.2MP full-frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•	•	3	•	•	1,200	144	110.5	74.8	765
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
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	•	191	16	100	•	•	3.2	•	•	2,850	158	167.6	82.6	1440
Nikon D3500	£499	4 ★	Easy-to-use entry-level DSLR with Bluetooth connectivity	DX	24.2	Nikon F	25,600	1080		11	5	95	•	•	3			1,550	124	97	69.5	415
Nikon D5600	£800	4.5 ★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
Nikon D7500	£1299	4.5 ★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
Nikon D500	£1729	5 ★	Probably the best DX-format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•	•	3.2	•	•	1,240	147	115	81	860
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 D5	£5199		Nikon's top-end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts new AF system	FX	20.8	Nikon F	3,280,000	3840	•	105	14	100	•	•	3.2	•	•	3,580	160	163	92	1450
Pentax K-70	£600	4.5 ★	Solid performer with fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
Pentax KP	£1099	4 ★	Compact but well-specified DSLR with interchangeable hand-grips	APS-C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
Pentax K-3 III	£1899	4 ★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	•	101	12	100	•	•	3.2	•		800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5 ★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•	•	3.2	•		670	136.5	110	85.5	1010

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Compact cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BUILT-IN 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 G1 X Mark III	£1149	5 ★	Rewrites the rule book by fitting an APS-C sensor in a compact body	APS-C	24.2	24-72	25,600	1080	9	•	•	•	3in	•	•	200	115	77.9	51.4	399
Canon G3 X	£799	3.5 ★	Long zoom range, but let down by slow shooting and no built-in EVF	1in	20.2	24-600	12,800	1080	•	5.9	•	•	3.2in	•	•	300	123.3	76.5	105.3	733
Canon G5 X Mark II	£849	4 ★	Handles well and gives great image quality, but sluggish AF in low light	1in	20.2	24-120	25,600	3840	30	•	•	•	3in	•	•	230	110.9	60.9	46	340
Canon G7 X Mark II	£549	4.5 ★	Pocketable body that handles well, with really useful zoom range	1in	20.1	24-100	12,800	1080	8	•	•	•	3in	•	•	265	105.5	60.9	42	319
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 G9 X Mark II	£449	4 ★	Slim, stylish, pocketable camera gives great image quality	1in	20.2	28-84	12,800	1080	8.2	•	•	•	3in	•	•	235	98	57.9	30.8	206
Fujifilm X100V	£1299	5 ★	Classic rangefinder-like camera with tilting screen and weather-sealing	APS-C	26.1	35	51,200	3840	•	20	•	•	3in	•	•	420	128	74.8	53.3	478
Leica C-Lux	£875		Customised, re-badged version of the Panasonic TZ200	1in	20.1	24-360	25,000	3840	10	•	•	•	3in	•	•	370	113	67	46	340
Leica D-Lux 7	£1075		Customised, re-badged version of the Panasonic LX100 II	4/3	17	24-75	25,000	3840	11	•	•	•	3in	•	•	340	118	66	64	392
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	•	12	•	•	3in	•	•	440	136.7	97.2	131.5	812
Leica Q2	£4250		Update to the Q with high-resolution sensor and weather-sealed body	FF	47.3	28	50,000	4096	20	•	•	•	3in	•	•	350	130	80	91.9	718
Leica Q2 Monochrom	£4995	5 ★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096	20	•	•	•	3in	•	•	350	130	80	91.9	734
Panasonic FZ1000 II	£700	4 ★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	•	12	•	•	3in	•	•	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5 ★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	•	12	•	•	3in	•	•	350	137.6	101.9	134.7	966
Panasonic LX15	£370	4.5 ★	Likeable advanced compact with ultra-fast f/1.4-2.8 zoom lens	1in	20.1	24-72	25,600	3840	10	•	•	•	3in	•	•	260	105.5	60	42	310
Panasonic LX100 II	£600	4.5 ★	Fine camera with Four Thirds sensor, fast lens and analogue controls	4/3	17	24-75	25,600	3840	11	•	•	•	3in	•	•	340	115	66.2	64.2	392
Panasonic TZ100	£350	4.5 ★	Long zoom lens in pocket-sized body makes for a fine travel camera	1in	20.1	25-250	25,600	3840	10	•	•	•	3in	•	•	300	110.5	64.5	44.3	312
Panasonic TZ200	£500	4.5 ★	Huge zoom range for a pocket camera, but telephoto images lack detail	1in	20.1	24-360	25,600	3840	10	•	•	•	3in	•	•	370	111.2	66.4	45.2	340
Ricoh GR III	£799	4 ★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920	4	•	•	•	3in	•	•	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4 ★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920	4	•	•	•	3in	•	•	200	109.4	61.9	35.2	262
Sony RX0 II	£730		Tough waterproof camera with tilting screen and internal 4K video recording	1in	15.3	24	12,800	3840	•	16	•	•	1.5in	•	•	240	59	40.5	35	132
Sony RX10 IV	£1800	5 ★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	•	24	•	•	3in	•	•	400	132.5	94	144	1095
Sony RX100 III	£810	5 ★	Features fast f/1.8-2.8 zoom lens and pop-up electronic viewfinder	1in	20.1	24-70	12,800	1920	10	•	•	•	3in	•	•	320	101.6	58.1	41	290
Sony RX100 V	£900	4.5 ★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840	24	•	•	•	3in	•	•	220	101.6	58.1	41	299
Sony RX100 VI	£980	4.5 ★	Fantastic pocket travel camera with 24-200mm equivalent f/2.8-4 lens	1in	20.1	24-200	12,800	3840	24	•	•	•	3in	•	•	240	101.6	58.1	42.8	301
Sony RX100 VII	£1200	4.5 ★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	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
Zeiss ZX1	£5400	3 ★	Unique camera with built-in Lightroom Mobile, but awkward touch interface	FF	27.4	35	51,200	3840	3	•	•	•	4.3in	•	•	TBC	142	93	94	837



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Final Analysis

Maria Falconer considers...

Acosta Danza: Fusion image by Buby Bode, 2022

When a dance company takes a new work on tour they almost invariably commission a photographer to make what's known in the trade as 'production shots'. Usually, this involves photographing a dress rehearsal in a theatre to produce images for press and general promotional purposes. Traditionally these pictures were printed the following day in newspapers, but the term 'hot off the press' has taken on new meaning recently as digital versions are devoured by social media platforms within minutes of the shoot.

Production shots make up a large part of my own commercial practice and over the years I've photographed hundreds of performances in many different venues. And I have to confess, that the very specific technical and aesthetic challenges that arise in theatre photography definitely keep me 'on my toes'.

First off, the photographer almost certainly won't have seen the show prior to the shoot so they will have little to no idea of what is about to unfold on stage. Furthermore, dancers are highly trained athletes capable of leaping, jumping, and changing direction in tens, if not hundredths, of seconds. Anticipating where the next great shot will happen, and then propelling oneself across the stage in time to shoot it could actually be considered a sport in itself!

Even with today's advances in camera technology, a major



issue when shooting in the theatre must be stage lighting. Of course, the range, quality and quantity of light will vary from production to production, but stage lighting is by its very nature intended to be moody and atmospheric. The job of a lighting designer is to create a magical space that transports the audience into a world of fantasy and drama. It's not to floodlight the entire scene so that the photographer can shoot comfortably on 1/500sec at f/8 with an ISO of 100!

This rich mix of stage lighting and fast-moving objects throws up myriad technical issues including exposure, auto-focusing, colour balance and of course sharpness. And

photographers are constantly assessing and reassessing these parameters while they look for, and frame, those perfect moments.

With that in mind, consider Buby Bode's image of the Cuban Dance Company, *Acosta Danza*. I'm sure you'll agree that it is somewhat impressive. Suspended in a slither of white light, two athletic human forms appear to defy gravity – the moment is captivating.

If I had to describe in one word what makes it so successful, it would be synchronicity. Notice the perfect timing of the dancers, their identical body shapes suspended in space at precisely the same point in time. And

Bode is positioned in exactly the right place to capture the leap, choosing a perspective that doesn't distort the dancers or disrupt the pure symmetry.

I have no idea what shutter speed Bode used for this shot; it would depend on many factors. But I'm guessing that the minimum is likely to be around 1/250th of a second. And in that blink of an eye, the extraordinary synergy between dancers and photographer, the precise fusion of techniques and aesthetics, sparks an image that is nothing short of remarkable. AP

This image can be seen in a new publication, *Acosta Danza: Fusion*, £45, ISBN: 9783791388625, Petra Giloy-Hirtz

Maria Falconer MA, MSc., FRPS, is a photographic practitioner, teacher and writer. A Fellow of the Royal Photographic Society, Maria lectures at De Montfort University and runs various photography workshops across the UK and in Europe. For more on her latest workshops and to book your place, visit www.mariafalconer.co.uk

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