

Tuesday 9 January 2024

Amateur Photographer

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Nikon Zf

Classic retro charm meets cutting-edge features. What's not to like?

Brought to book

Vanda Ralevska on the challenges and rewards of **self-publishing**

Best budget phone cameras

Which affordable mobile takes the best pictures?

Minimal effort

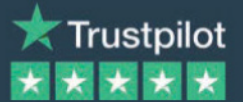
Martin Annand's award-winning, stripped-down compositions



Plus Photographing Berlin's Cold War relics • Deborah Turbeville's photocollages



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Inside this week's issue

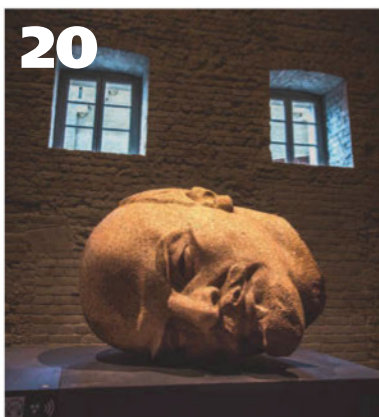
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© MARTIN ANNAND



© VANDA RALEVSKA



© DAVID CROSSLAND



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Welcome



The Zf is Nikon's third attempt at producing a retro-styled camera based on its classic and much-loved FM/FE series. As Goldilocks may have put it, the first one (the Df) was too big, the second one (Zfc) was too plasticky, but the third one is just right. Or is it? Read Andy Westlake's review to find out if Nikon has finally nailed retro. At the other end of the picture-taking spectrum we look at budget camera phones to see which one takes the best photos. We also showcase the contrasting minimalist styles of Vanda Ralevska and Martin Annand and enjoy some Cold War architecture. Why not start the new year with a subscription to AP, so you can keep up to date with the world of photography without leaving the house? You'll find the details on page 42.

Nigel Atherton, Editor



COVER PICTURE © VANDA RALEVSKA

This week's cover image is by Vanda Ralevska. Read Will Cheung's interview with her on page 26

THIS WEEK'S CONTRIBUTORS



TRACY CALDER

The skilled photographer and AP regular interviews the winner of the Minimalist Photography Awards 2023



WILL CHEUNG

Expert AP contributor Will Cheung talks to Vanda Ralevska, who reveals the story behind her first two photo books



DAVID CROSSLAND

Journalist David Crossland writes about having a final chance to photograph a condemned Cold War building in Berlin



ANDY WESTLAKE

AP's resident chief reviewer gives his verdict on the Nikon Zf full-frame mirrorless camera



JESSICA MILLER

More of your stunning reader photographs are selected by Jessica, in *It's good to share* on page 10

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Talking turkey: Jamie Stewart's winning image



Eight-year-old wins major contest

The RSPCA Young Photographer of the Year contest has been won by Jamie Stewart, aged eight, from Powys, Wales.

She's the youngest photographer to win top honours in the competition's 30-year history, beating 6,000 other entrants with her image of a turkey called Frederick. The image was entered under the 'Pet Personalities' category, and as well as its technical qualities, the judges noted that it gets us thinking about turkeys in a different way.

'I'd definitely like to be a wildlife photographer and presenter when I'm older,' said Jamie. 'I really want to spread awareness and make a difference. I want to inspire people of all ages to get as many people as possible to help and conserve all these beautiful creatures... The shot of

Frederick, our turkey, was taken through the bars of his pen and it looked like he was in prison which was quite appropriate due to the bird flu situation at the time.' Jamie has her own website, eagleeyedgirl.co.uk, which shows that the precocious photographer's winning image was not just a one-off.

Top TV naturalist and activist Chris Packham was one of the judges, and added: 'Seeing children and young people express their connection to the natural world through these photographs is always so heartening to see, and this year I was blown away by how many superb photographs we received for the competition.' As part of her prize, Jamie won a weekend break with Natures Images.

Readers can see all the RSPCA winners at young.rspca.org.uk/ypa/home

More DxO optics modules

DXO LAUNCHED its latest batch of Optic Modules in December, with the lens correction and optimisation software now including the Panasonic Lumix G9 II, Canon RF 10-20mm f/4 L IS STM lens and DJI Mini Pro 4 drone. Seven more Nikon lenses are now covered, including the 180-600mm F5.6-6.3 VR, various 400mm and 600mm primes, and glass from Tokina and Vitrox.

'Created in DxO's purpose-built laboratories, these profiles are unique to each specific camera-lens combination,' said DxO. 'This ensures the adjustments made by DxO software are always delivered with total precision and unlock the full potential of the photographer's chosen equipment.'

DxO Optics Modules now cover 558

cameras and 1,662 lenses. To check your camera and lens compatibility, see www.dxo.com/supported-cameras



The Panasonic Lumix G9 II is now covered by DxO Optics Modules



Vote in our annual awards and win £100

WITH AP's glittering annual awards ceremony taking place in London on 29 February, you can win £100 to spend at your favourite retailer by voting in our Readers' Choice Awards.

Note that all equipment, books and exhibitions must have been released, published or taken place in 2023. The categories are: Good Service Award – your favourite retailer; Camera of the Year; Lens of the Year; Accessory of the Year; Book of the Year; Exhibition of the Year; Photo Community of the Year; Content Creator of the Year.

Simply make one choice for each category then answer an easy question to be in with a chance of winning. Entries close 11:59pm GMT on 14 January, and the winner of the £100 prize will be drawn at random. The winners of the AP Readers' Choice Awards will be announced at our awards ceremony. Cast your vote at bit.ly/appeopleschoice



Viva the Vivo?

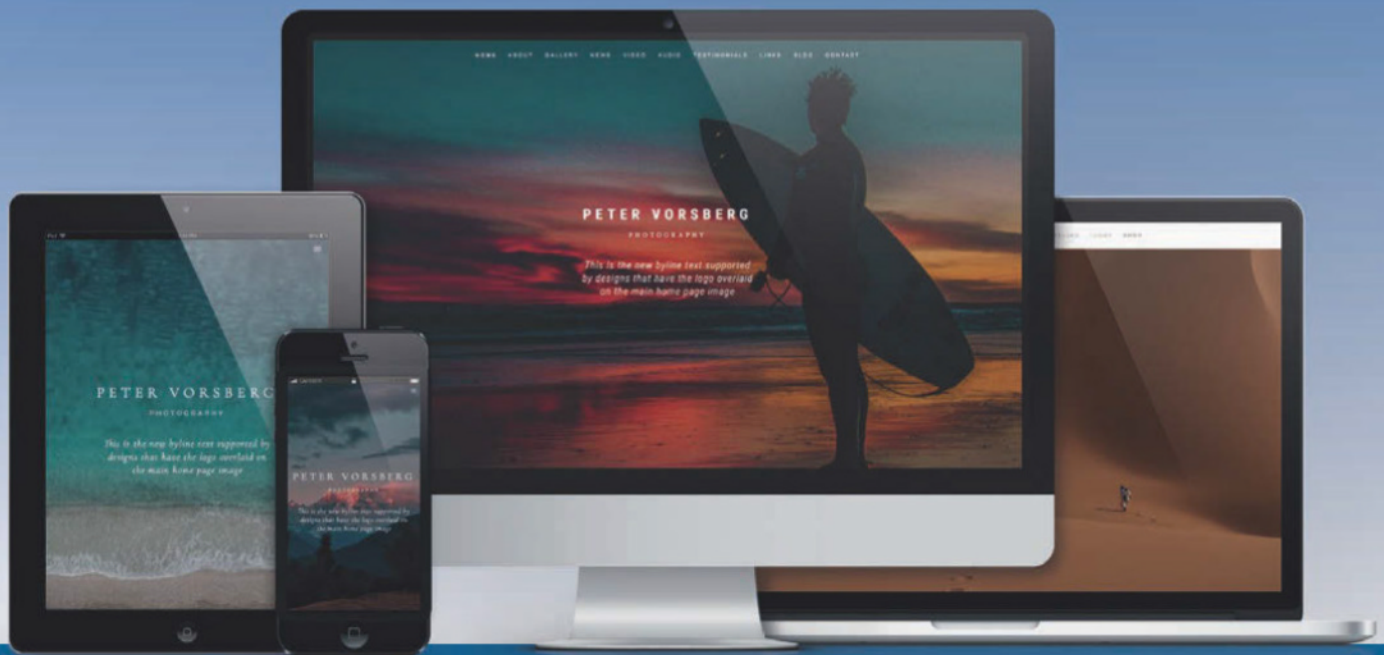
VIVO, a Chinese smartphone maker less well known in the UK, has announced the X100 series, made up of the X100 and X100 Pro – new flagship phones with Zeiss branding. The X100 Pro features a 1in sensor and a triple camera array, comprising a Zeiss-branded 50MP main camera, a 50MP Zeiss-branded floating telephoto camera, and a 50MP super-wideangle camera. The X100, meanwhile, also has a 64MP Zeiss-branded telephoto, but there's no Zeiss branding on the main 50MP camera and the phone lacks a 1in sensor. No UK availability or pricing has yet been announced.



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One of the images in Tony Hewitt's winning portfolio



overall winner was a tough call. 'We had a dead heat between two portfolios, each receiving two first places and having the same preference votes. Under our rules, the stalemate is resolved by asking the fifth judge (the only judge who hadn't scored one of the portfolios in first place) to cast the deciding vote.

'So congratulations to Tony Hewitt, and also to Andrew Mielzynski who proudly sits in a very close second place.'

Meanwhile 'Fire and Ice,' an image of a lake by Canadian Blake Randall, won the category of Best Single Image. Among the category winners were John Seager from the UK, who topped the Desert category with a drone image from Argentina's salt deserts – this also won Best Single Image in last year's Travel Photographer of the Year competition.

Visit bit.ly/intlptoty for details of all the winners.

Competition scenic success

AUSTRALIAN photographer Tony Hewitt has been named winner of the tenth International Landscape Photographer of the Year competition, beating more than 4,000 other entries from all over the world to

win the top prize.

The main title category is portfolio-based, and Tony submitted a series of colourful aerial images showing river beds and coastal scenes in western Australia. As the judges reveal, selecting the

Earning his (rainbow) wings

A UNIQUE image of early morning light refracted through a blue tit's wings earned regular AP contributor Andrew Fusek Peters a lot of mainstream media attention around new year, including a prominent slot on the BBC News home page.

'Back in December, just after dawn, I was photographing a "boring" blue tit – I say boring as I wanted a greenfinch or one of the rarer birds! – and as its wings spread out, I captured this wonderful light refracted through them,' Andrew explains. 'You can only hope to capture this effect for a few minutes when the sun is at a particular angle. I can't find anyone else in the world who's achieved it with blue tits, and I love the fact that these garden birds are pretty common.'

Andrew captured the rainbow/stained glass effect by shooting at 50 frames per second with autofocus, using his OM System OM-1's Pro Capture mode. 'I have about 40 images showing this effect so far, and I am building a portfolio with other subjects. They will appear in the final chapter of my new book on garden wildlife, which will come out later this year.' See www.fusekphotos.com



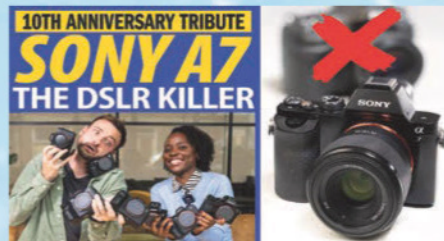
Andrew's image, which appeared on the BBC website



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Deborah Turbeville: Photocollage by Nathalie Herschdorfer

£55, Thames & Hudson, hardback, 240 pages, ISBN: 9780500026212



Blending photography with a physical art form creates an interesting addition to your bookshelf, says Amy Davies

The American photographer Deborah Turbeville made a name for herself as a major photographic and artistic talent in the 1970s – but it's very hard to categorise her work as belonging to any particular style.

That said, she became well-known for work with photocollages. This book focuses solely on that aspect of her practice and makes for fascinating reading, far removed from the typical pictures we see from the era. We don't see full colour, glossy and highly stylised fashion images that we might usually expect from 1970s fashion photography, but something which, in the modern era, probably

resonates far more. We get to see how Deborah eschewed the typical style of her contemporaries working in fashion photography. She used cutting, scraping, photocopying and pinning prints together, writing in the margins and creating sequences to create pieces that are more than the sum of their parts and have lots to draw the viewer in with every creation.

In the book, which has been created after extensive research in the Deborah Turbeville archive, we see images that span both commercial and personal projects. Many of the images have been published for the first

time. Deborah died in 2013, but during her lifetime saw her work published in the greats of fashion publishing, including *Vogue*, *Harper's Bazaar*, *Nova* and *The New York Times*. She also worked commercially for the likes of *Commes des Garçons*, *Guy Laroche* and *Charles Jourdan*.

As well as an introduction from Nathalie Herschdorfer, the director of Photo Elysée museum of photography in Lausanne, there's additional texts throughout to place into context how Deborah used her photography to move away from the masculine and sexual ideals of the day to bring out femininity on her own terms.

A fascinating read for anyone with an interest in something a little bit different, the history of fashion photography and how women photographers have attempted to reshape the genre.



Clockwise from top left:

Views of staircase, salons, billiard room and curtained room off the foyer of *The Breakers*, from the series 'Newport Remembered', Newport, Rhode Island, 1992–93

Untitled, New York, late 1970s–early 1980s

Louisa San Miguel, San Miguel de Allende, Guanajuato, Mexico, January 1991

Luisa in My House (Casa No Name), San Miguel de Allende, Guanajuato, Mexico, 1992



ALL IMAGES © DEBORAH TURBEVILLE / AUBUS COLLECTION

Books & exhibitions

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



LIGHT STRUCK © ELLEN CAREY 2009

Light Struck by Ellen Carey

Until 31 March 2024

Fox Talbot Museum, Lacock Abbey

Free (included with admission charge)

See nationaltrust.org.uk for opening times

This exhibition combines modern Polaroid work with photography pioneer Fox Talbot's contact print in an attempt to find common ground between pre-digital and post-digital techniques.

Images here are by Ellen Carey, an American photographer who has been named by the Royal Photographic Society as one of the world's most important women photographers.

The show includes some of the most important pieces in Ellen's back catalogue, as well as some new work which has been especially created in response to one of Fox Talbot's 19th-century photograms. Playful, colourful, vibrant and intriguing are words that can be used to describe the results.

It's always worth a visit to the Fox Talbot Museum at Lacock Abbey for anyone with an interest in photography, and this adds an extra added benefit too. Catch it while you can.

The 1990s Fashion Book by Agata and Pierre Toromanoff

£49.95, teNeues, hardback, 224 pages, ISBN: 9783961715206



A tribute to the distinctive fashions – and style of fashion imagery – during the 1990s, this coffee-table book will be a nostalgic blast from the past for many, we're sure.

Though it might not feel that long since this iconic decade, when modern mundanities such as high-speed internet and smartphones were but a distant dream, looking through the pages of this book reminds us that incredibly, three whole decades have passed since some of the shots were taken.

Grunge, hip-hop, minimalism, casual chic and more trends besides were all in their infancy during this decade, but have gone on to have widespread influence today, both in fashion and in photography.



It's good to share

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

AP picture of the week

Daytime Harmony by Maria McGrath

Canon EOS R7 with Canon RF 100-500mm lens, 1/5000sec at f/8, ISO 3200

'This was taken in the middle of the afternoon at Staines Moor nature reserve, where I witnessed this unique moment of two short-eared owls flying in synchronisation. I was photographing a passing kestrel when my attention was caught by these two owls who appeared, squabbling at first and then flying in close harmony.'

Instagram: [bizz2018](#)

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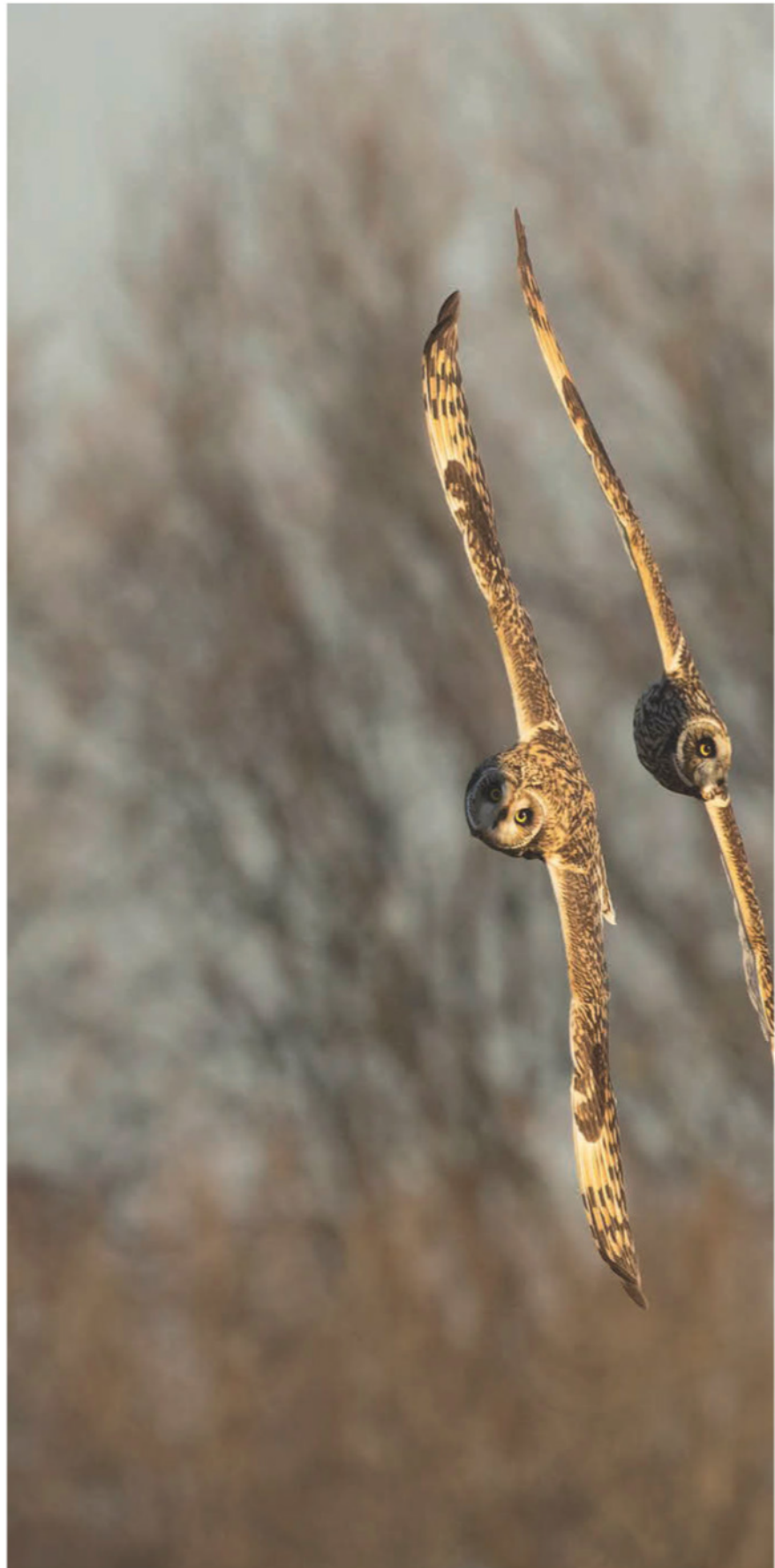
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Silent Siren by Jean Patterson

Canon EOS 5D Mark IV, Canon EF 50mm 1.8 STM,
1/100sec at f/5.6, ISO 800

'I thought of this shot on a rainy day. As I looked out and saw the raindrops running down the window, I knew I wanted to mix the water and my love of portraits together. Playing with the colours and seeing what looks we could get was my favourite part.'

Instagram: [jeanpattersonphotography](#)

Model: Geovanna Rosario Custodio

Instagram: [geosaintking](#)



**It's good
to share**

A happy coincidence - flying past the moon

by Lee Clark

Canon EOS R, Canon RF 100-500mm lens,
1/320sec at f/7.1, ISO 100

'I glanced out of my window and saw the full moon shining brightly and unusually close, with a scattering of clouds below it. I took a photo and on reviewing the image, a feeling of surprise washed over me. Unbeknown to me, I had managed to capture a plane passing by in the shot. The aircraft, a tiny speck against the broad canvas of the sky, was perfectly positioned by the side of the moon.'

Instagram: [itsleelark](#)

We also liked...



The Blue Man, Manchester, December 2023

by Natalie
Persoglio

Panasonic Lumix GX80,
Lumix G Vario 45-150mm,
1/100sec at f/5.6, ISO 800

'This was taken on a freezing December evening as part of my project around humans in lost spaces. Taken at Manchester Piccadilly bus station, it's part of a series of similar images taken that evening. The subject was engrossed in his phone while condensation rolled down the window, obscuring his face.'

Instagram: [natpersogliophotos](#)

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



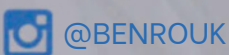
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Normanton Church
Sony Alpha 7R IV, 135mm, 120sec at
f/8, ISO 100, 10 shot vertical
panorama stitched in Lightroom



Martin Annand

Despite being a relative newcomer to photography (he has only been taking pictures for about six years) Martin Annand has developed a body of work that demonstrates both his passion for long exposures and his connection to the sea. In 2023 he won the Minimalist Photography Awards. If you're interested in attending a workshop with Martin, drop him a line. To see more of his work, visit [Instagram: @23martian](#)

Playing the long game

Winner of the Minimalist Photography Awards 2023, Martin Annand talks to **Tracy Calder** about the challenges and rewards of shooting long-exposure seascapes

Despite growing up fairly close to the coast in Scotland, a trip to the seaside still felt like an event for Martin Annand. 'It was so exciting and different,' he recalls. 'It didn't matter what the weather was like – more often than not the sky was grey – it was always lovely to take in the sounds and smells. It was invigorating.' This attraction to the sea has never left Martin and even though he now lives in landlocked Buckinghamshire he's still drawn to the coast when it comes to shooting long-exposure seascapes. 'It's a bit of a mission because I've got a full-time job and a family, but I try to be a zen about it,' he smiles. 'I might not be close to any one coastline, but I'm about two hours away from plenty in the east, west and south of England.'

Making plans

Having limited time, these trips to the coast are precious and, as such, Martin plans them meticulously. 'The first thing I do is check the tides,' he explains. 'Generally speaking, high tides are better for me, depending on the

Clevedon Marine Lake
Sony Alpha 7R IV, 24-105mm, 30sec at
f/10, ISO 100



subject.' Next, he uses a weather app to see if the conditions are likely to suit his style. 'I don't like sunshine,' he smiles. 'I pray for overcast conditions!' There are several reasons why Martin favours a bright but overcast day. 'I can't always be there for glorious sunrises and sunsets, so I try to make my work feel timeless,' he says. 'You can't tell what time of day these pictures were taken, and I think that adds a bit of mystery.' In fact, a muted colour palette has become part of Martin's unique style. 'Maybe it's the Scottish in me: I'm comfortable with the dreich!' he laughs. 'Muted, subtle tones just seem to suit me better.'

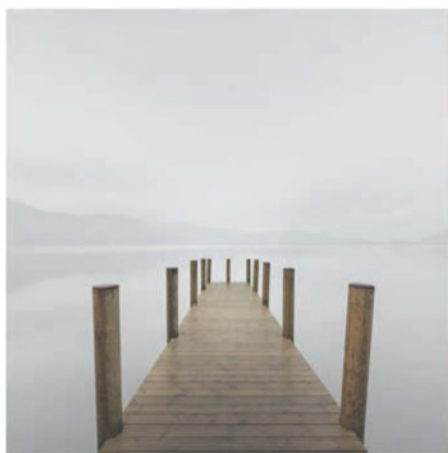
In the beginning

Before he even thinks about leaving the house, Martin spends a fair amount of time using Google Maps to scour the coastline for interesting features such as jetties, piers, huts and lighthouses. 'If it looks like there's something interesting in the water then I'll zoom in and take a look,' he explains. 'I might then type the name of the place into Instagram to see if there are any images of it.' The internet has been a great source of inspiration for Martin – when he first took up photography six years ago, he watched a few YouTube videos to help learn the basics. 'I

Lake Geneva platform
Sony Alpha 7R III, 24-105mm,
120sec at f/11, ISO 50



MARTIN'S TOP TIPS



Check the horizon

Spend a bit of time checking the position of the horizon. If it's clipping the tops of posts, for example, the composition won't look right. Similarly, if it cuts through the legs of a standing structure in an odd way you might need to adjust the height of your tripod.



Show respect

Be conscious and respectful when you're out shooting. Martin carries a 'bag for life' in his kit bag and when his two-minute exposures are under way he picks up any litter or debris nearby. This is his way of expressing gratitude for the beautiful locations he photographs.



Be an early bird


While Martin likes to make his images appear timeless, he prefers to shoot in the mornings where possible. 'I'm an early bird,' he says. 'There are fewer people around in the mornings, so it's much quieter.' He keeps going until he's hungry, tired, wet, or the sun comes out!

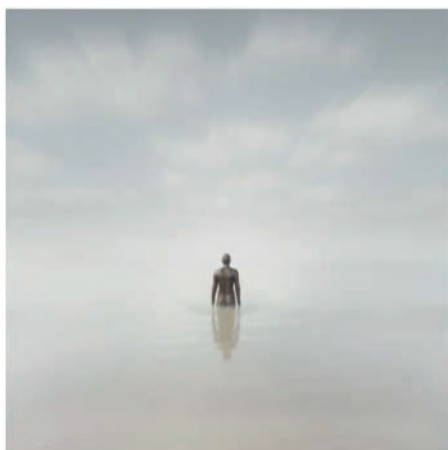
Lakes pier
Sony Alpha 7R III, 16-35mm,
240sec at f/11, ISO 100



watched a video, bought a little remote timer and a 10-stop filter and I thought I knew everything,' he laughs. 'I rocked up at Swanage Pier and there was a guy there who knew exactly what he was doing.' He might have felt slightly intimidated, but Martin gave it a go anyway. 'A couple of the shots surprised me, and I knew that it was the start of something,' he says.

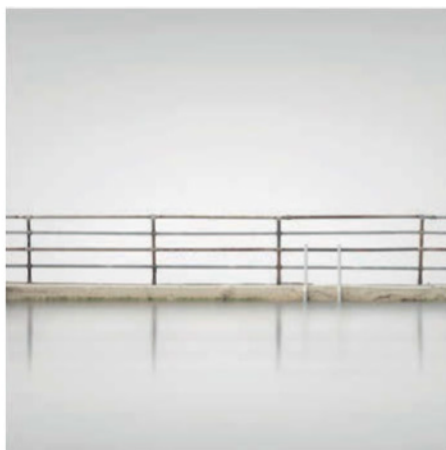
Getting better

A spark had been lit and Martin soon became fascinated with long-exposure photography. 'I could see what other people were producing, and I was determined to know how it was done,' he recalls. Intent on developing his skills, he kept trying, looking and asking for help. 'It was frustrating because, like most people, I wanted to know everything straight away,' he admits. At this point he decided to trade his cropped sensor for a full-frame Sony A7R IV. 'I thought I had grown out of using a cropped sensor and I needed to shoot full frame, but I'm not sure that was really true,' he reveals. 'You can get caught up in this idea that if you get a new camera, it will make you a better photographer.' Martin needn't have worried; his technical skills and eye for composition were being honed with every trip. Looking at the work of 



Use a mask

When it comes to processing, Martin imports an image to Lightroom where he carries out basic adjustments like removing spots, adjusting white balance and applying lens profile corrections. He then brings the image into Photoshop where he uses Luminosity Masks to tweak the shadows and highlights.



Hold tight

Martin uses a clutch strap on his camera so that when he's attaching or detaching it from a tripod, he has added security. 'I know at some point I'll drop it,' he laughs. A replacement Sony A7R IV would set him back around £2k, so guarding it is a very wise move!



Respect the sea

Make the most of tide and weather apps but be prepared for conditions to change. You can read all the forecasts you like, but it's still a gamble. Crucially, respect the sea and be aware that the coastline is constantly shifting.

Thurlestone rock
Sony Alpha 7R IV, 135mm, 60sec
at f/11, ISO 100, 4 shot vertical
panorama stitched in Lightroom



London Bridge rock
Sony Alpha 7R IV, 135mm, 30sec at
f/7.1, ISO 100, 4 shot vertical
panorama stitched in Lightroom

KIT LIST

Tripod

Martin has been using a Benro TMA48CXL for three years. He keeps it beach ready by wiping it down after use. If it gets submerged in the water above the leg twists, he recommends taking it apart, spraying it to remove any sand and treating the threads/locks with WD-40.

Intervalometer

An intervalometer is basically a remote shutter release with more controls. Many cameras can only be set for relatively short exposure times (around 30 seconds before you need to use Bulb), but with an intervalometer you can extend this time to many hours. Martin says it's a good idea to buy a back-up too.

Filters

Martin keeps 6-stop, 10-stop and 16-stop ND filters from Kase Filters (Wolverine Series) in his bag. He finds the 6-stop good for the period from blue hour to sunrise and the 16-stop ideal for super-bright days, but the 10-stop is his favourite. He also has a polariser. Martin doesn't use graduated filters, preferring to add gradients in processing.

Lenses

Having reluctantly sold his Sony 16-35mm lens, Martin uses a Sony 24-105mm and Canon 24mm and 135mm tilt-shift lenses (via an adapter). The 135 is super-sharp and an ideal focal length for shooting subjects a little out to sea. Martin usually just uses the shift side of them.



Right: Huts
Sony Alpha 7R III, 16-35mm,
240sec at f/7.1, ISO 100



Below: Dovercourt Lighthouse
Sony Alpha 7R IV, 135mm,
240sec at f/7.1, ISO 100

'I wasn't going to enter the competition but my wife encouraged me to give it a go. She's very supportive, so I've got her to thank'

▶ photographers including Trevor Cotton, Noel Clegg and Les Forrester also helped.

Body of work

While Martin is happy with his pared-back style, he sometimes feels the need to branch out. 'Sometimes I think maybe I'm a bit of a one-trick pony, because I don't have the time to experiment,' he explains. But having recently voiced his concerns to a friend he has started to see things differently. 'Someone said to me the other day, you are not a one-trick pony, you are producing a body of work, and that's how you should view it,' he says. This body of work has proven popular, and Martin was recently crowned Minimalist Photographer of the Year 2023. 'I wasn't going to enter the competition, but my wife encouraged me to give it a go,' he explains. 'She's very supportive, so I've got her to thank.' When you've been staring at the same image for hours, messing around in Photoshop, you become very aware of any faults. 'By the end of the

editing process I can only see the bad things,' says Martin, 'so it's a good idea to get a fresh pair of eyes to have a look.'

Lessons to be learnt

Aside from awards, Martin has found other benefits to practising this style of photography. 'Shooting long exposures really slows you down, which allows more time to stop and take everything in,' he suggests. 'While the timer is on you can sometimes walk away from the camera and you might spot a seal or some other wildlife – that's provided that you're not standing there trying to shield your camera from horizontal wind!' When you shoot by the sea there are plenty of lessons to be learnt, many of which come the hard way. Martin has lost a few accessories to the surf and experienced his share of flooded wellies. 'I keep going until I get hungry, tired or a wave goes down my wellies,' he laughs. The images Martin creates might look serene, but it takes maximum effort to be a minimalist.



8 steps for setting up a long-exposure seascape

1 Use Google Maps and look at images online to find suitable subject matter. Next, check tide and weather apps and hope for high tide and overcast weather. Dress up warm.

2 Set up your tripod and camera and check the horizon is not interfering with your subject. Use a clutch strap on your camera to prevent dropping it in the water.

3 Take a 'normal' shot before adding any filters to your lens. Obviously, the water and sky won't be smoothed out, but it will give you a good idea of what you're working with.

4 Assess the conditions to decide which ND filter you need. This is often a compromise. Martin has 6-stop, 10-stop and 16-stop ND filters. A shutter speed of around two minutes will generally flatten the roughest seas.

5 Keep your ISO at base level – this is 100 on Martin's Sony. Let the aperture be dictated by the shutter speed (but keep an eye on it). If you want a smaller aperture, up the ISO.

6 Attach your chosen ND filter to the front of the lens. Play around with different shutter speeds until you get the effect you desire.

7 Think about the processing while you're on location. If you can eliminate extra work on the computer by making small adjustments at the time of shooting, do it.

8 If you've spent time at the beach, spend time wiping down your equipment when you get home.



The last visit

Berlin has a habit of squandering its Cold War legacy. **David Crossland** describes having a final chance to photograph a condemned Soviet airport lounge

The German capital has lost yet another stunning relic of the communist era with the demolition of a grand, Soviet-era airport reception building that once welcomed Eastern bloc VIPs including Leonid Brezhnev, Fidel Castro and Yuri Gagarin to East Berlin.

The so-called Generalshotel, built shortly after the end of the Second World War to cater for Red Army top brass visiting the divided city, has been demolished to make way for the German government's fleet of jets.

It was a controversial decision.

Officials ignored furious protests that a piece of East German identity was being erased by an arrogant western elite. If the building didn't have a communist past, it would still be standing, they complained.

As a journalist working mainly for *The Times*, it's part of my job to keep a close eye on scheduled news conferences and photo opportunities and I jumped at the chance to join the last group of photographers allowed to visit the building just weeks before the wrecking crew moved in last September.

We were led along a path lined with rolls of razor wire and concrete

Above: The Generalshotel was a strange mixture of Nazi-era architecture and Stalinist grandeur

Above right: The head from East Berlin's biggest statue of Lenin now lies in a Berlin museum of toxic monuments

Right: This Berlin Wall watchtower has completely disappeared from view since David shot this picture. 'I took it with my take-everywhere Sony RX100 IV and I'm glad I did,' he says

barriers onto the grounds of Berlin's new airport.

After 500m, the mansion towered in front of us, forlorn, forbidding and out of place amid parked jets and the modern airport terminal gleaming in the distance.

The facade evoked Nazi-era neo-Classicism, which was not surprising given that the Soviets commissioned a German architect to design it, with a four-pillared stone portal topped with a majestic balcony. The wings echoed the dour administrative buildings constructed in 1930s Germany.

But when I climbed up the steps and walked through the doors, I was in Stalin's Soviet Union. The lobby was adorned with red marble, a huge chandelier and a green and yellow coffered ceiling. It reminded me of the palatial Moscow underground stations the dictator built to convey the glory of Soviet communism.

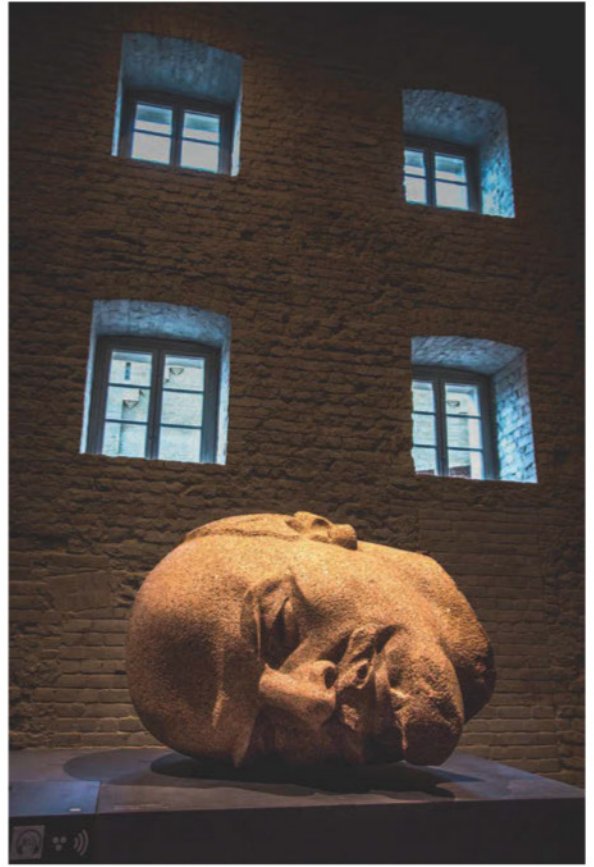
Lost places

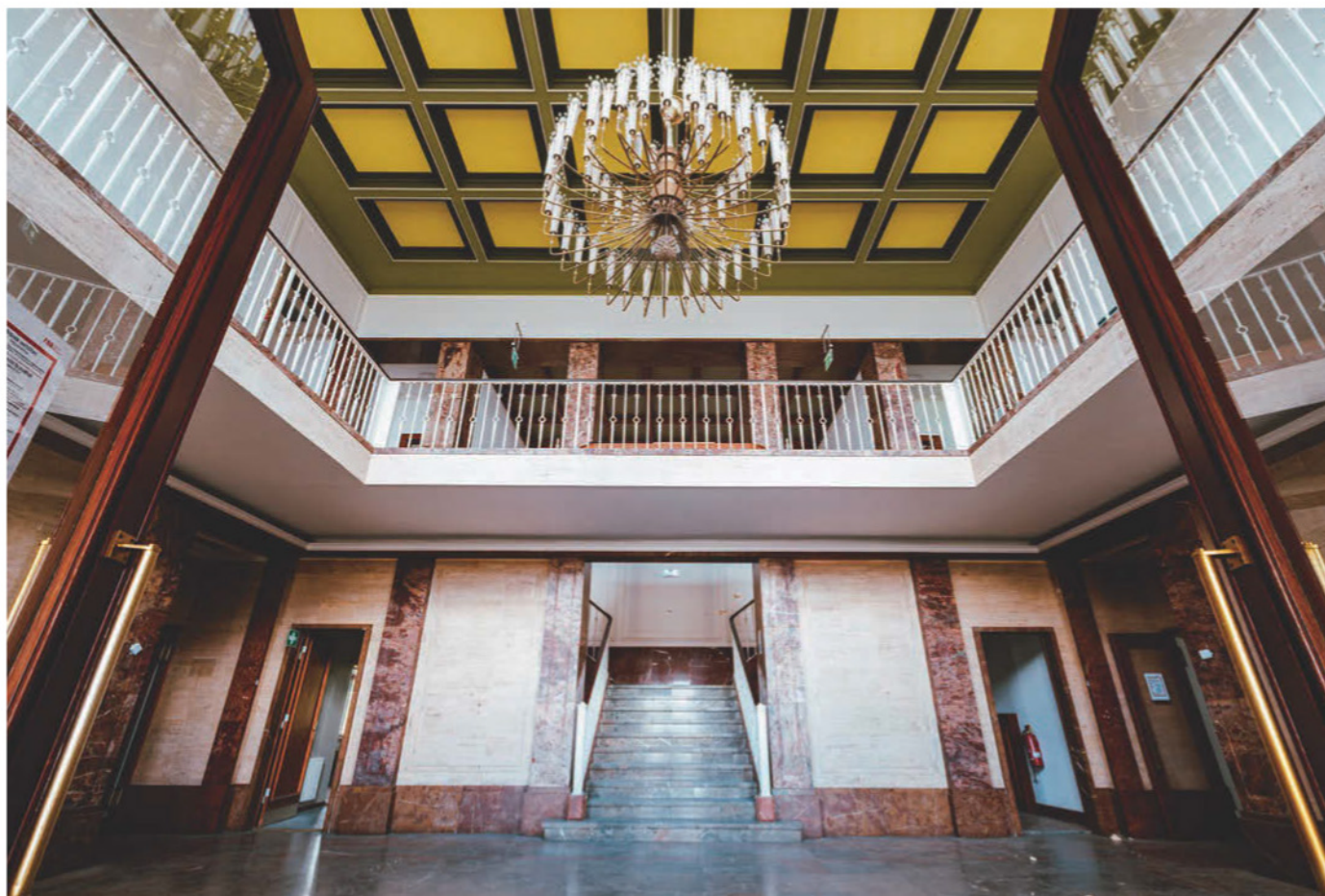
I have been photographing 'lost places' in and around Berlin since arriving here in 2001 – abandoned Soviet, East German and Nazi-era barracks, bunkers, hospitals and villas. They are appealing because they are historic and in most cases doomed, so there is a powerful 'moment in time' aspect to photographing them. Also, many of them are spectacular in their architecture, dimensions and dilapidation. The Generalshotel pushed all those buttons.

Once you're in these buildings, you have to work fast because they are either out of bounds or you're following a guide on a schedule.

That means there's usually no time for tripods, and I have come to rely on the excellent low-light capabilities of the Nikon D750 sensor with an 18-35mm Nikkor that produces aggressive converging verticals to capture the bombast of totalitarian architecture.

The Generalshotel was meant to impress guests, so I wanted





➤ to highlight the elements that did the impressing: the pillars, the marble and the chandelier of the lobby, an appealing mix of razor-sharp lines and warm colours with a dramatic interplay of light and shadow. It was more photogenic than I had expected, certainly more so than Nazi buildings, which tend to be vulgar piles of soaring pillars and fake stone interspersed with threatening eagles and empty-eyed musclemen.

I spent most of the time working the lobby from all sides, trying to avoid my colleagues – that, together with the low light and high dynamic range, was the main challenge.

Using shutter speeds of 1/30sec and below, I took multiple shots in bursts of each scene. At least one usually comes out sharp. It was a bright day and while I bracketed to avoid burning out the windows, the D750 handled the contrast well enough in most shots to avoid the pain of Photoshop blending.

I edited most of the photos in Lightroom. With a few, I corrected the distortion with upright perspective correction. I also applied

an ‘urban architecture’ preset that increased saturation and contrast.

There were about ten of us on the tour, all from German media outlets apart from me. Among us was a photographer from Bavaria whose enviable job is to record culturally important monuments. He had a handcart full of gear and an annoying habit of leaving it where it got in everyone else’s

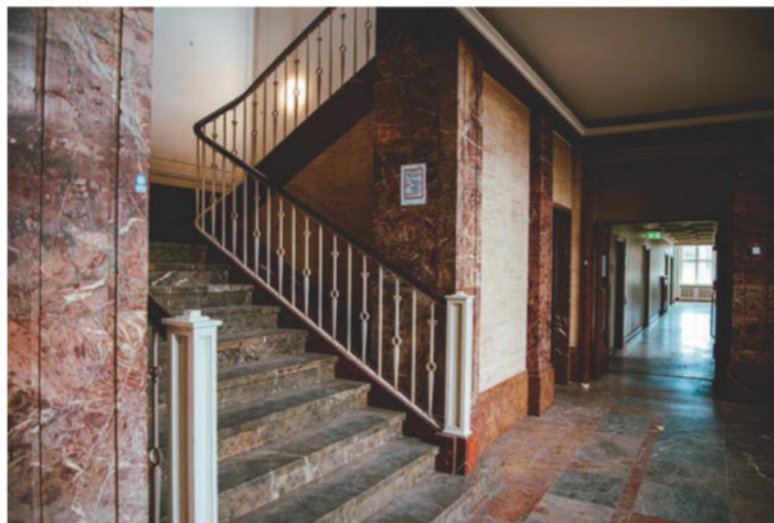
Above: The lobby was the most impressive element of the Generalshotel. Light was low, and David used settings of 1/15sec at f/8 to get the depth of field he wanted for this shot

way. Tutting, one colleague finally rolled it into a side room.

An awed silence descended on us, broken only by the shuffling of tripods and clicking shutters, mine a lot louder than most these days.

Powerful aura

The Soviets handed the building over to the East German puppet government in 1961, the year



➤ **Left: David says the corridors of the Generalshotel were flooded with cold light, which contrasted pleasingly with the warmth of the marble**

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the Berlin Wall was built, and it became the GDR's official reception building for state visits.

The place had such a powerful aura that you could imagine nervous Politburo members rushing across the gleaming floors to greet their masters from Moscow; Brezhnev lumbering up the steps, salutes, clicking heels, handshakes, brotherly kisses.

After the collapse of communism, the German border police used the building for the less glamorous purpose of detaining migrants awaiting deportation.

The decision to raze the building was taken in 2011. But the wheels grind slowly these days in Germany. The historic value of the Generalshotel was never in doubt. It was placed under monument protection in 2000. But that wasn't enough to overcome the practical considerations of needing space.

Last monuments

Berlin has a reputation for being careless with its Cold War monuments. The Wall has virtually disappeared apart from a few short stretches including the less than one-mile 'East Side Gallery' that keeps getting shortened by property developers. The last death strip watchtower in central Berlin is obscured from view in a construction site.

Meanwhile, the Olympic stadium in the heart of western Berlin, Germany's most famous sports arena, has an embarrassing wealth of Nazi-era statues of Aryan athletes.

True, it's not easy having a history like Berlin's. It must strike a balance between moving on and looking back. Given the disasters that originated here, it has a responsibility to get that right.

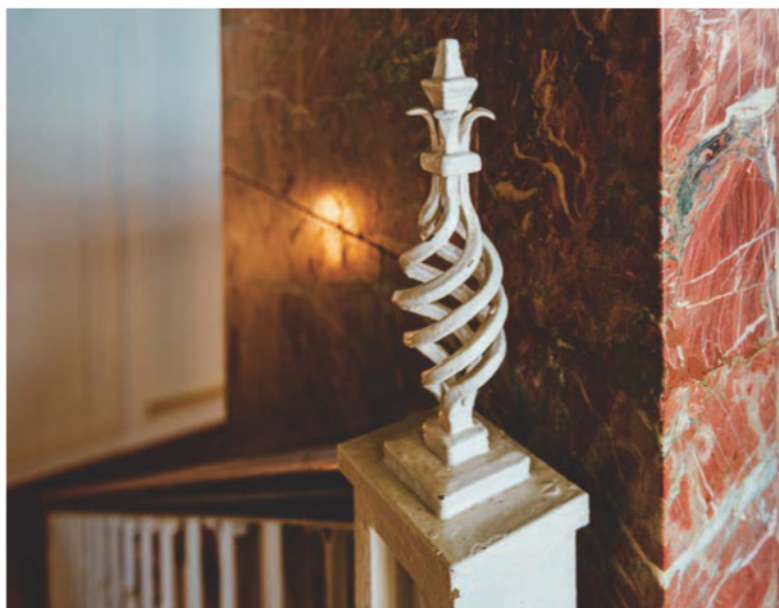
After all, it uses its global reputation as a symbol of division, freedom and reconciliation as a selling point to attract millions of visitors each year.

After two busy, fascinating hours in the Generalshotel, I packed up my gear and made my way out, grateful for the chance of bagging final shots of it and convinced that tearing down a building like this, which so powerfully reflected the totalitarian chaos of the 20th century, was a mistake.

'What the hell are they thinking?' I muttered to myself as I looked back at it one last time.



Above: While in the Generalshotel, David wanted to capture details such as the bannisters, wall lights and radiators



Left: For this close-up of a wrought-iron bannister decoration, David opened up the aperture to f/4 to blur the background

Below: David spotted these vintage East and West German airline stickers on a cupboard door



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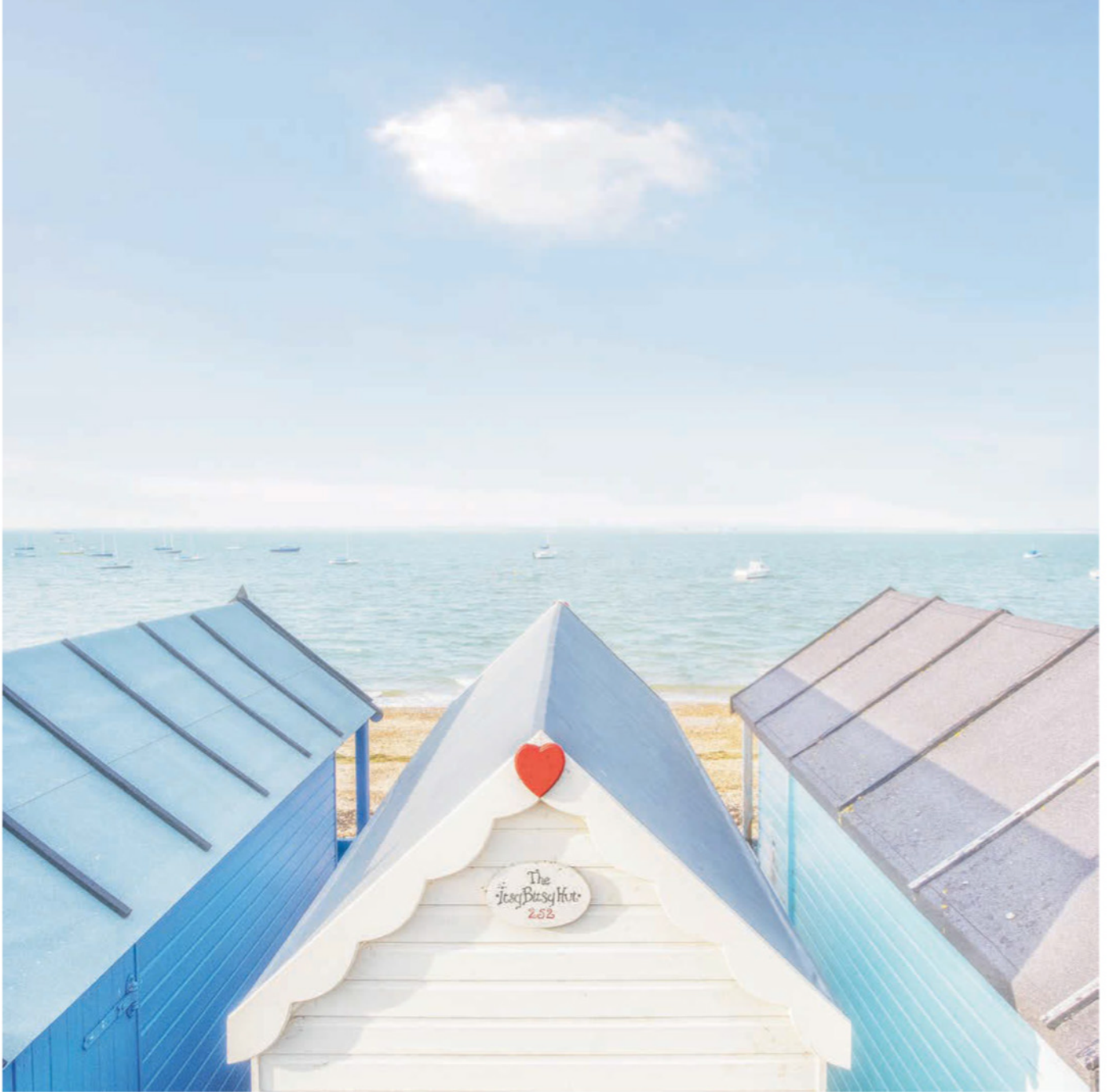
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A passion for books

Vanda Ralevska has had a lifelong love of books and now has started self-publishing. She tells **Will Cheung** the story behind her first two photo books

Making a photo book has become easier and more accessible than ever before. You can create a beautifully finished tome full of your favourite images with your choice of paper, binding and cover style, all without leaving home or spending a small fortune.

But producing a book for your own pleasure is one thing; self-publishing is something else. Where do you start, what are the opportunities and, perhaps most crucially, what are the pitfalls?

Vanda Ralevska has loved reading and owning books since her

Left and above: Images from Vanda's book, *Kiss Me Quick*. Shot in locations including Southend-on-Sea and Sidmouth (opposite) and Weymouth and Great Yarmouth (above), the book focuses on the English seaside in the summer months

childhood, yet it was only recently that she decided to get herself into print with a view to gaining a wider audience for her work.

'My photography started when I was a teenager,' Vanda says. 'I grew up in a coal-mining city in communist Czechoslovakia with no opportunities to travel to exotic places and photograph spectacular views. Nevertheless, the camera taught me how to appreciate where I lived and what was available to me.'

She came to study in the UK in 1997. 'It was the biggest milestone in my life, so the date is etched in my memory,' she continues. 'I travelled

overland, because I couldn't afford a flight, which was fortuitous. The first sight of the White Cliffs of Dover lit by beautiful sunrise light made me fall in love with the country there and then. At that time, I could only dream about living here.' After university, she had an opportunity to stay and work here. A few years later she became a British citizen and now feels lucky to call the UK her home.

At first, Vanda explored the country capturing wider landscapes and big vistas. However, over the years her photographic style changed. She started to turn her camera to quieter scenes and smaller details, mostly closer to home. Her approach also changed from striving to capture single images that would stand out on their own to focusing on series of images, which then turned into photographic projects.

About ten years ago, she started taking photos of the English coastal towns out of season. 'My childhood holidays to the Black Sea in Bulgaria made me long for living close to the sea. Little did I know that my dream would come true. I'm now fortunate enough to live in a country that is surrounded by the sea.

'With winter being my favourite season, I spent many weekends at the seaside. I enjoyed capturing the solemn beauty of the deserted beaches, and the silence and solitude of walking along the empty promenades. I wanted to

Vanda's book, *Wish You Were Here*, consists of black & white images of English seaside resorts in the winter months. This image: Skegness, Lincolnshire, under a gloomy sky



➤ preserve the melancholic atmosphere and the sense of waiting for the return of warm summer days.'

However, over the years Vanda realised that the sunny side of the English seaside is also attractive, fun to capture and is now an inseparable part of the project. 'I started to photograph colourful scenes that recall happy childhood moments; memories I would have loved to have,' she explains.

The notion of publishing a book came along in stages and Vanda stresses there wasn't a lightbulb moment. 'It evolved gradually and with my love of books, it was an obvious next step.'

What followed was a decision on how to link the two different parts of the project. 'I believed that the two opposite sides of the English seaside belonged together, but I didn't think a single book was right,' she continues. 'Each part had a very different feel and deserved a separate space. That's when I decided on a book set presented in a slipcase. I gave the winter part a typical seaside postcard title, *Wish You Were Here*.

The summer part became *Kiss Me Quick* as a reminder of seaside holidays. I even made my own *Kiss Me Quick* hat for the cover picture because, ironically, I couldn't find one anywhere.'

With her book idea firmed up, she had a prototype produced by online printing company Mixam. She took it to a publisher without success, so decided to self-publish. 'It meant I could decide how the books looked, which pictures and how many to use; basically, I had a free hand,' she says. 'I wanted to design it myself, so all I needed was a printer. Luckily, a friend of mine and a fellow member of the *Arena Photographers* group, which I belong to, works for a book printer.'

Before going any further, though, Vanda stresses how important it is to research and get every detail right: book size, choice of font, the layout and the flow, the size of the images.

For self-publishing advice, she recommends UK-focused website, www.publish-yourself.com. One tip it suggested was to have your own publishing imprint. Vanda came up with *Lenscapes Press*



A seafront scene at Cromer in Norfolk



A rainy day at Bexhill-on-Sea in East Sussex

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➤ which ties in with her website, mylenscapes.uk.

She says, 'The book wasn't too complex in design terms. Initially, I thought about a square format. The colour images were square to give them a Polaroid feel. But the mono images were supposed to be postcards, so those were a landscape format. In the end, I decided on somewhere in between, 21x23cm.

'The sequencing part was great fun. I recommend printing all the pictures and work on the layout over a period of time. I used Blu-Tack to put them up on our wardrobes, moving them around and living with them for a couple of weeks. I would walk past in the morning and think, "Oh, this image is better here", then Martin, my partner, would come along and say "what about this one there?" I worked on one book at a time, so it took about a month to get the sequencing right.' Only then did she get on the computer and start laying out the book in Affinity Publisher software.

Tangible reminder

The process took about six months, fitted around her day job. 'It was hard work but extremely enjoyable,' she says. 'I think more photographers should try it. If you have been working on a project, finishing it off with a book means you will feel a sense of achievement and have a tangible reminder of your journey. It will always be a part of you.'

However, she doesn't think she could make a living from self-publishing. 'My day job pays for the indulgence of photography and books. I do it because it brings me joy. If I get some money back from sales, then that is great; if they pay for themselves, even better. Then I will invest the money in the next project.'

Actually, Vanda's next book is already well under way. It's going to be a coffee-table book featuring Prague, her favourite city. 'It's a beautiful city I'm in love with,' she says. 'It is very personal to me; I spent many family holidays there when growing up, and still take every opportunity to revisit.'

In the meantime, check out Vanda's work on her website where you can also find sample images from her excellent seaside books that are fit to grace any photography enthusiast's bookcase.



Above:
Scarborough,
North Yorkshire

Left: A deserted
and rain-lashed
seafront at
Blackpool,
Lancashire

Below: Vanda's
long exposure has
recorded cloud
movement in this
shot taken at
Weston-super-
Mare, Somerset



Wish You Were Here and *Kiss Me Quick* are hardback books with 140 and 124 pages respectively, available from Vanda's website at £40 plus postage & packing for both including a slipcase. To see more of Vanda's images go to mylenscapes.uk



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LETTER OF THE WEEK

Take me to the bridge

I was very interested in the article on bridge cameras (AP 12 December) because at one time I owned all those cameras

together, or at least variations of them plus an Olympus Centurion APS and a Konica Aiborg, which was not really a bridge camera.

The Fuji FZ3000 had a separate flashgun, my Samurai was the similar but smaller APS model, the Olympus IS was the IS 3000. As to the Riva Zoom 105 I once bid on an auction

site for a white one (Rare). I had batteries in all of them and manipulated all at times but never put a film through them. The one I should have used was the Chinon Genesis III which appears to be the best made and nicest to operate! I still have two or three of the cameras.
Richard George Bond



Richard sent in this picture of his bridge cameras

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Bored with photography

Is it my age (I'm 74) or is it the automated and digital world that has been forced upon everyone on this planet? From 1953 until 2004 I only used manual film cameras and from 1976 I made my own B&W prints. Photography was challenging even with years of experience. And that was its beauty. The human brain enjoys solving complex problems that analogue photography

provided for those of us who are artistic but lacking in dexterity with a paint brush.

Now a toddler can take a perfectly exposed image instantly with the assistance of digital automation. Digital photography does not challenge the human brain. It has taken the skill out of creating photographs. It's boring. And the human mind is driven mad with boredom. Keyboards and mice lack the creative challenges

that I crave.

I'd never go back to film because digital produces a perfect image in a fraction, and few appreciate quality photographs no matter the hours of skill behind them. So I have turned to my other love: art. Desperate for a challenging creative activity I have been spending more time with my oils and watercolours, and it is as addictive as analogue photography was! **John Heywood**

Taking a basic photo is now easy, but as anyone who has scrolled through the menu on a recent digital camera will know, it can also be every bit as complex as film photography if you want it to be. And that's before you even start thinking about the complexity of the modern darkroom, Photoshop. Good luck with your painting.

Factory record

I thoroughly enjoyed your behind-the-scenes feature on the Billingham factory (AP 21 November). It isn't what I imagined, but you really got a sense of the love and care that goes into the bags. Features like this make a great record for future generations to look back on. More like this, please!
Roderick Sanders

How-to books

As a subscriber I love AP and find most articles of great interest, even if some don't directly affect me. Your photography-based book reviews are brilliant but I wonder if there is another market? Your publication may well bring new people into photography and who may buy quite complex cameras. The manuals supplied are often difficult to understand and do not usually give any technique guidance. There are alternative books that offer 'help' but how many really do? Is there scope for you to look at aftermarket 'How To' books for at least Canon, Nikon, Sony, Fuji, Leica, Pentax, to help sort the wheat from the chaff?
John D Ryan

I'd be interested to hear from readers who have purchased these guides to specific cameras and hear your thoughts on them. Which ones do you recommend?



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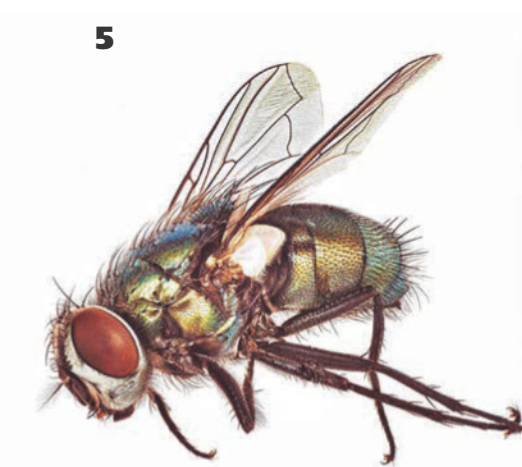
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1 Airshow by Mark Stace Excellent composition, with the plane shooting out from the bottom left corner of the frame

2 Wimborne Minster Vertorama by Paul Farrow A clever way of capturing such a magnificent scene. So much to take in!



5

5 Eric the Fly by Roger Trice The detail that's been captured here is nothing short of astonishing. Every thread-like hair is visible, while the gleam of the fly's body is well rendered



6

6 Carmine Bee-eaters by David Field A great action shot, which captures a range of behaviours in these highly attractive birds

Join the Club

This friendly East Anglian club offers lots of learning opportunities

When was the club formed?

The club was formed in the 1970s but only moved to its current meeting place last year.

What does the club offer new members?

We try very hard to offer a wide range of opportunities for all members, particularly those new to the club, to learn from more experienced colleagues. We have some excellent, highly experienced amateur photographers who are always willing to assist those who wish to increase their photographic knowledge.

Describe a typical club evening

We issue a club programme that includes full details of our winter events from September through to June the following year. A typical meeting starts with

comments on past events and details of forthcoming meetings. The club holds an annual exhibition of members' images, where visitors are asked to select their favourite photograph from the over 100 on display. The exhibition is also displayed in Halesworth.

Do you invite guest speakers?

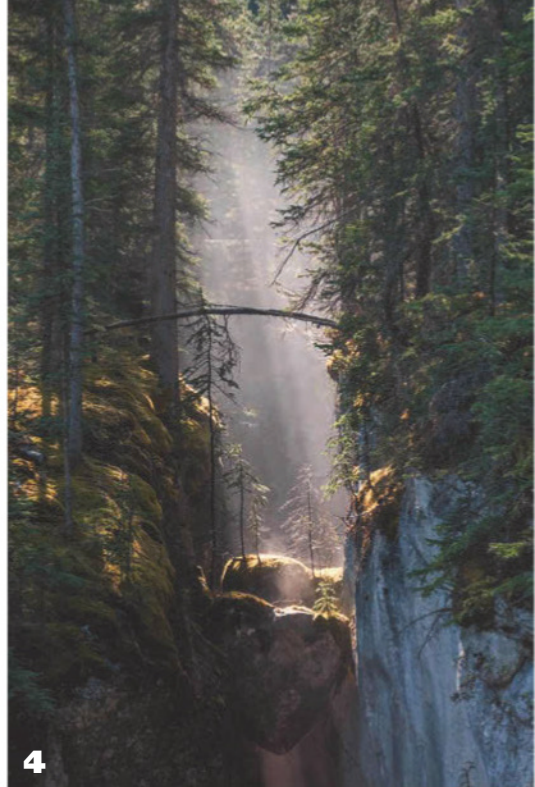
Our programme includes talks by local photographers and this year some from outside the area on Zoom.

Do members compete in regional and national competitions?

Although the club does not compete in national competitions it is involved in competitions with clubs, some three ways, from the surrounding area.



3 Harvest Mouse by Eve Copeman Lovely sharp focus on the mouse's eyes, and a good set-up that suggests a cheeky nature



4



7 Henham Steam Rally by David Collins The steam coming out of the middle chimney is what brings life to this interesting and well-composed shot

4 Sunset, Maligne Canyon by Tom Swanson A shot that transports the viewer into the heart of the epic scene. Like something from *Lord of the Rings*

8 Thurne Windmill by Chris Bluck Good composition, using the rule of thirds, while the shape of the the wispy clouds is echoed in the grasses below



8

How many members do you have?

Currently we have 28 members; the average attendance at meetings is around 20.

Do you have any residential trips or outings planned?

Apart from a visit to record the Christmas decorations in Norwich, any outings only take place in the summer months. The club recently made an escorted and guided tour of Orford Ness on the Suffolk coast. The site was used by various government departments between 1915 and 1980. At one time 600 people worked on the Ness testing radar, aircraft camouflage and bombs, including parts for nuclear bombs, as well as parachutes, rockets and other weapons. The Barnes Wallis Tallboy bomb fins were developed at

Orford Ness. The guided tour took the group to restricted areas.

Do you have any funny stories?

Our club secretary specialises in macro and has developed considerable skills in combining multi-images, particularly of insects. One image of a fly appeared so regularly that it was named 'Eric' by the members.

What are the club's goals for the future?

We hope to increase the club membership and to use the tuition events where experienced members and other local photographers can help colleagues on their photographic journey. We have plans for a meeting with various 'learning stations' where members can learn new photo processing skills.

Club essentials

Beccles Camera Club

The Waveney Centre, Beccles NR34 9HE

Meets Every other Tuesday at 7.30pm (full details on website)

Membership £50 per year, includes refreshments at meetings

Contact Club Secretary Roger Trice on 01502 534800; or complete the form on the website; or email becclescameraclub@gmail.com

Website www.becclescameraclub.org



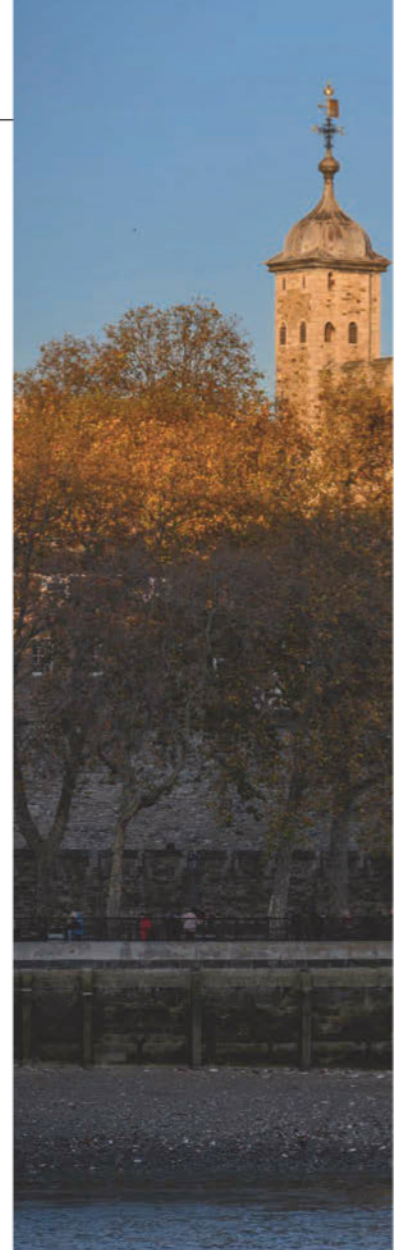
At a glance

£2,299 body only
 £2,519 with 40mm f/2 SE lens
 £2,849 with 24-70mm f/4 zoom

- 24.5MP full-frame sensor
- ISO 100-64,000 (standard)
- Up to 14fps continuous shooting
- 3.69m-dot, 0.8x EVF
- 3.2in, fully articulated touchscreen
- 4K 30p video; 4K 60p with 1.5x crop

Nikon Zf

Nikon's full-frame mirrorless camera oozes retro style, but also promises plenty of substance. **Andy Westlake** finds out whether it delivers



For and against

- + Handsome retro design reminiscent of 35mm film SLRs
- + Tactile control dials for exposure settings
- + Excellent image quality in both JPEG and raw
- + Impressive subject-detection autofocus
- No joystick controller for moving the AF point
- Uncomfortable to hold (no real handgrip)
- Nikon's lenses don't have aperture rings
- Reduced burst depth when using second MicroSD card slot

Data file

Sensor	24.5MP CMOS, 35.9 x 23.9mm
Output size	6048 x 4032
Focal length mag	1x
Lens mount	Nikon Z
Shutter speeds	15min - 1/8000sec
Sensitivity	ISO 100-64,000 (standard); ISO 50-204,800 (extended)
Exposure modes	PASM, Auto
Metering	Matrix, centre-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Cont shooting	7.8 fps AF-C; 14fps extended
Screen	3.2in, 2.1m-dot touchscreen
Viewfinder	3.69m-dot, 0.8x magnification
AF points	299
Video	4K 30p; 4K 60p (DX crop); Full HD 120p
External mic	3.5mm stereo
Memory card	1x UHS-II SD, 1x MicroSD
Power	EN-EL15c Li-ion
Battery life	380 shots
Dimensions	144 x 103 x 49 mm
Weight	710g

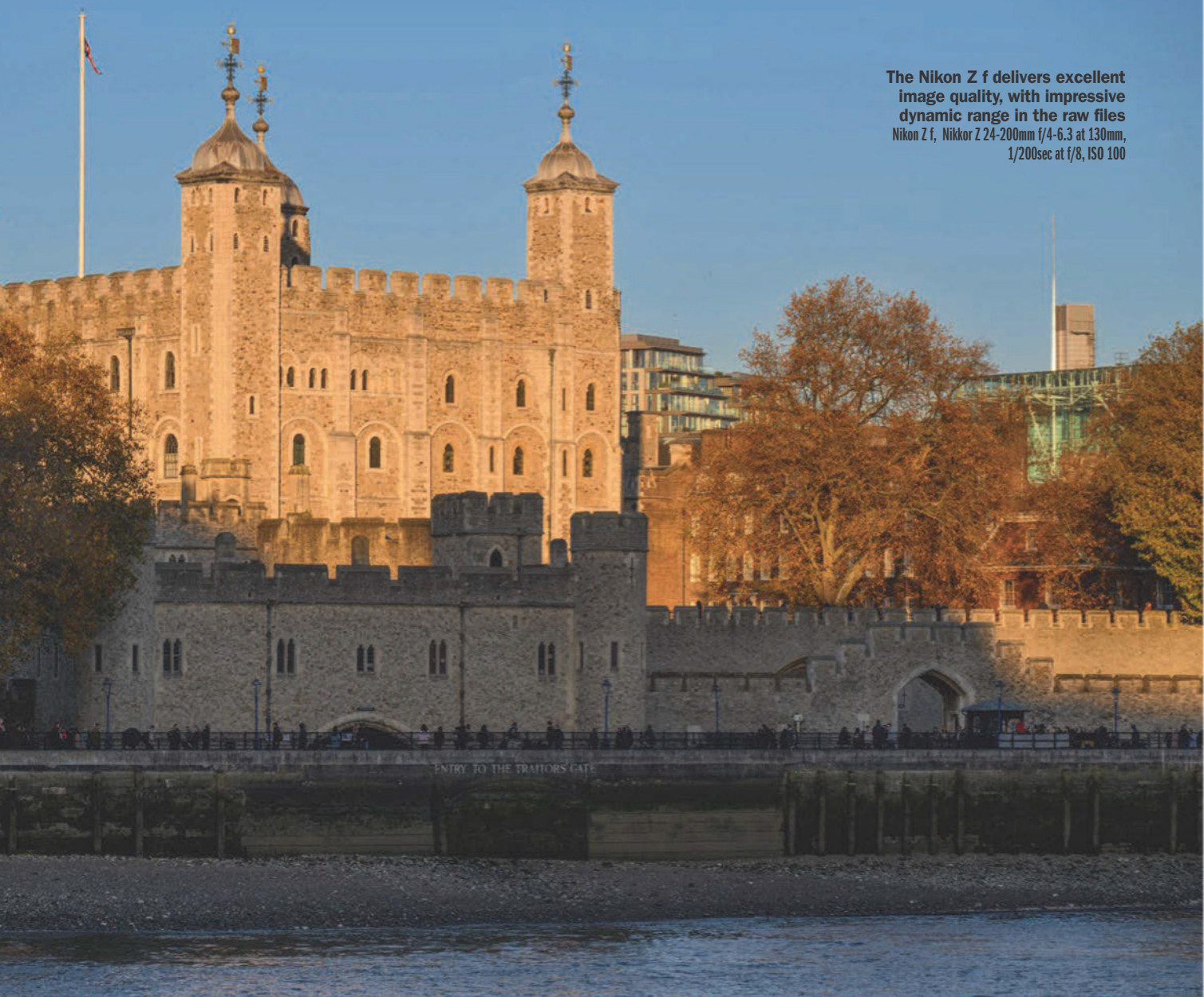
Nikon has a particularly rich heritage in film photography, so it's no great surprise to find many of its users hankering after digital models that resemble classic 35mm SLRs. Sadly, the firm's previous attempts at such cameras have been somewhat underwhelming, with the Df DSLR from 2013 being awkward and bulky, while the mirrorless Z fc of 2021 was undermined by the lack of matching DX lenses. However, the Nikon Z f is a much more attractive proposition.

Like the Z fc, the Z f's design harks back to the classic Nikon FM film SLR. But now, it packs a 24MP full-frame sensor, along with all the firm's latest imaging technology. As a result, it might just be the retro-styled camera that Nikon fans have wanted all along. It could also tempt

users of Fujifilm's similarly designed X-T cameras with the prospect of a full-frame, rather than APS-C sensor.

At £2,299 body-only, the Z f looks competitively priced against its closest full-frame rivals, the Canon EOS R6 Mark II (£2,779), Panasonic Lumix S5II (£1,999), and Sony Alpha A7 IV (£2,399). But it is, unsurprisingly, rather more expensive than either of its APS-C lookalikes, the Fujifilm X-T5 (£1,699) or Nikon's own Z fc (£899). Unlike the Z fc, it only comes in a sober black finish, with no silver version. But for those who'd like a degree of personalisation, it's available from Nikon's online store with various attractively coloured leatherette coverings (Bordeaux Red, Indigo Blue, Moss Green, Sepia Brown, Stone Gray, and Sunset Orange).

The Nikon Z f delivers excellent image quality, with impressive dynamic range in the raw files
Nikon Z f, Nikkor Z 24-200mm f/4-6.3 at 130mm, 1/200sec at f/8, ISO 100



Features

Given its 24MP resolution, it might be tempting to assume that the Nikon Z f is a prettified version of the existing Z 6II. But there's rather more to it than that. Crucially, it gains the firm's latest Expeed 7 processor, as used by the top-end Z 8 and Z 9. This brings a number of benefits, most notably subject-detection autofocus. As a result, it's perhaps better seen as a 'Z 6III'.

Like its siblings, the Z f can recognise and track people, animals (cats, dogs, and birds) and vehicles (cars, motorbikes, bicycles, trains, and airplanes). You can either specify a subject type manually, or let the camera choose between them, which makes the system particularly easy to use. One notable new feature is that subject detection can also be used in manual focus

mode, determining where the live view display will zoom into for checking focus. But this only works with lenses that have electronic contacts.

Elsewhere, the Z f boasts a very capable-looking spec sheet. It offers a standard sensitivity range of ISO 100-64,000, expandable up to ISO 204,800, and can shoot at 7.8 frames per second with live view and C-AF. There's a further 'extended' mode rated for 14fps, or 30fps using the electronic shutter.

When using the conventional autofocus system, this offers 299 points, with 89% x 96% frame coverage. Nikon claims the autofocus will work in extremely low light levels of -10 EV.

In-body image stabilisation (IBIS) is rated for 8 stops of shake reduction and has a new feature whereby it can be linked

to the focus point. This could, in theory, provide better stabilisation for long exposures with off-centre subjects. In movie mode, electronic and mechanical stabilisation can be combined for increased effectiveness, too.

Nikon has included its first pixel-shift multi-shot mode. This has 4, 8, 16 and 32-shot options, promising various combinations of improved pixel-level colour accuracy, higher resolution, and reduced noise. The camera must be mounted on a tripod and the final image generated on a computer using Nikon's NX Studio software. However, such modes rarely work well with anything other than static still-life subjects.

Another feature new to the Z f is an Advanced Auto exposure mode. Nikon says this goes beyond the scene modes we're used to seeing on other cameras.

For example, with group portraits it should stop down the aperture to increase depth of field, while with moving subjects it should boost the shutter speed.

In terms of video, the Z f can record in 4K at 30fps using the full sensor width, and at 60fps with a 1.5x crop. Meanwhile Full HD can be recorded at 120fps. Microphone and headphone sockets are built in.

For smartphone connectivity, Bluetooth and Wi-Fi are included for use with Nikon's SnapBridge app. This allows you to download pictures to your phone for sharing, including the option to copy every single one across automatically. It's also possible to operate your camera remotely, with extensive control over settings and a live view feed. But you can't use your phone as a simple Bluetooth release. ➤



I shot this landscape image using an adapted vintage Olympus OM 21mm f/3.5 lens
Nikon Z f, 21mm, 1/60sec at f/11, ISO 100

Build and handling

In terms of design and control layout, the Z f is near-identical to the Z fc. It has the same set of top-plate dials for shutter speed, ISO, and exposure compensation, plus an exposure mode switch to select between P, A, S, M, and Auto. The body is, however, scaled up to hold the full-frame sensor and IBIS mechanism. At around 141 x 101 x 47mm and 700g, it's about the same height as the Z 6II but wider, as the battery has been turned 90° to fit into the flat body.

Compared to the Z fc, the Z f is noticeably better built, with a dust- and drip-resistant magnesium alloy shell and chunky brass dials that click satisfyingly as they're turned. Unfortunately, though, I found it uncomfortable to carry or use one-handed, even with a lightweight prime onboard, as there's nothing resembling a proper handgrip. It's a camera that you absolutely need to shoot two-handed, cradling the lens with your left hand, and you'll probably want to carry it on a neck strap.

Thankfully, help is at hand in the shape of an optional add-on extension grip from SmallRig. Costing just £44, it includes an Arca-Swiss tripod plate with a cut-out for accessing the battery/card compartment. I'd definitely

get one if I were buying the Z f, especially if I were planning on using it with zoom lenses.

As for those retro control dials on top, they work pretty much as you'd expect. The shutter speed dial provides timed settings from 1/8000 to 4 seconds in full stop intervals, along with B (bulb), T (time), X (flash sync) and 1/3 stop settings. In those four positions, it locks into place and requires the central button to be pushed down before it can be moved again. When it's set to 1/3 stop, the shutter speed is controlled using the rear dial, just like the Z 6II. This gives access to settings as slow as 15 minutes in manual mode, which is handy with deep ND filters.

While the exposure compensation dial offers a +/-3 EV range, selecting the C position extends this by a further two stops each way. Again, the setting is then changed using the rear dial. In a common Nikon quirk, though, the camera doesn't clearly display in the viewfinder any additional compensation you apply beyond 3 stops.

One small but welcome update compared to the Z fc is that the ISO dial now only locks into its new C position, rather than everywhere, which makes it easier to use. When it's set to C,

you can change the ISO setting using onscreen touch controls. There's no A position; instead, Auto ISO has to be engaged from the menu (I added it to the 'My Menu' for quick access). When Auto ISO is switched on, the ISO dial remains active and defines the lowest setting the camera will use, in Nikon's usual fashion.

Unlike the Z 6II, there's no joystick on the back for setting the AF point, but an 8-way d-pad instead. This is probably the next best thing, but I found it slower and less precise to use. I also found it difficult to operate when wearing gloves on a couple of chilly winter mornings. This is a shame, as the rest of the controls work well with gloves, especially those large top dials. Alternatively, you can use the touchscreen to move the focus area, both when using the screen and the viewfinder. But again, this won't work well with gloves.

A reasonable degree of customisation is on offer. You can reassign most of the buttons to your preferred functions, tweak how the front and rear electronic dials work, and personalise the onscreen quick menu. What you can't do, though, is save custom camera setups. So if you want to change a load of camera settings at once, that means a lot of

tapping away at the quick menu.

Where the whole retro concept does somewhat come unstuck, though, is with regards to aperture setting. As Nikon's Z lenses don't have dedicated aperture rings, you have to use the front dial instead, with the selected value shown on a small screen on top. This doesn't exactly give a classic shooting experience; instead, it's just like any other electronic camera. You could opt to use the lens control dials on Nikon's premium S-line optics, and/or the manual focus rings on Nikon's more affordable lenses. But these don't have click stops for tactile feedback.

I can't help but feel the Z f would work best with compact primes that include aperture rings, along the lines of Sigma's lovely i-series optics. But these aren't currently available in Z mount. For manual-focus aficionados, though, Voigtlander's Z-mount primes might be the perfect answer. Or if you own a set of manual SLR lenses, the Z f could be the ideal camera to revive them.

While the shutter button is threaded like on an old film camera, it doesn't work with a screw-in cable release. The only remote option is Nikon's ML-L7 Bluetooth controller.

Viewfinder and screen

Combining 3.69m-dot resolution and 0.8x magnification, the EVF is large, bright, and detailed. Extensive shooting information is displayed above and below the preview image, and you can overlay compositional aids such as gridlines, electronic levels, and a live histogram.

Nikon previews colour and exposure by default, and there's also a 'PhotoLV' mode that aims to replicate the experience of using an optical viewfinder. It's possible to set this onto a function button so you can toggle between the two modes easily. As for depth-of-field preview, Nikon sets the lens to the taking aperture at settings wider than f/4, which is useful for judging background blur. You can still engage depth-of-field preview at smaller apertures by assigning it to a function button – I used the one on the front of the camera.

The rear screen also has much the same spec as Nikon's other full-frame models, at 3.2in and 2.1 million dots. But it now has a fully articulated design, rather than just tilting up and down. This aids high- and low-angle shooting in portrait format as well as landscape. It also works for photographing or videoing yourself. Alternatively, you could fold it in against the camera back and pretend that the Z f doesn't have a screen at all, just like a film SLR. Personally, I think a 3-way tilt mechanism like on the Z 8 and Z 9 would be a better choice for a camera so clearly aimed at stills photographers, but this is a good alternative.

Autofocus

With the same processor and AF algorithms as the Z 8 and Z 9, the Z fc promises great things in terms of autofocus. It would be naive to expect it to match those pro-level siblings, though, given that it doesn't use a stacked-CMOS sensor. However, it still brings clear advances compared to the Z 6II.

While you get the same comprehensive array of options as on the Z 8 and Z 9, there's no physical AF control on the body, which means everything is accessed from the onscreen quick menu instead. One button selects between focus modes, while another alongside gives access to all the focus area and subject-detection settings. You'll need to use either the auto-area option, or one of the Wide AF area settings, for subject detection to work fully, and track objects all around the frame.

You can tell the camera to focus specifically on people, animals, cars, or planes, and it makes sense to do this if you know you'll only be shooting that particular type of subject. But for more general use, I'd just leave it set to auto. When the camera finds multiple possible subjects, you can select between them using the d-pad. It's all pretty straightforward and reliable.

Overall, I found the Z f's AF system worked really well. It locks quickly even onto fast, erratic subjects such as birds in flight, and reliably tracks them around the frame. This then leaves you free to concentrate on composition, while delivering

Focal points

Nikon has re-used the same basic design as for its APS-C format Z fc

Remote release

Nikon's MI-L7 Bluetooth release (£40) can be used to fire the shutter or activate video recording. Alternatively, the camera can be controlled from your smartphone using the SnapBridge app. There's no cable release option.

Storage

There are two card slots, one for UHS-II SD and, more unusually, a second for Micro SD. This is a useful backup option, but can limit the camera's burst shooting performance due to slower write speeds.

Power

The camera uses Nikon's familiar EN-EL15c battery, just like the Z 6II, Z 7II, and Z 8. It's charged via the USB-C port and rated for 380 shots.

**Articulated touchscreen**

This is Nikon's first full-frame model with a side-hinged, fully articulating touchscreen rather than a tilting unit.

Connectors

There's a USB-C port for battery charging and data transfer, plus Micro-HDMI for video output. Standard 3.5mm stereo microphone and headphone sockets are also provided for video.

B&W switch

A top-plate switch gives quick access to black & white shooting, alongside conventional photo and video modes. There are two new monochrome picture controls, Flat (which Nikon says is ideal for further manipulation) and Deep Tone (akin to using a red filter with film).



In-body stabilisation works well – I shot this at 0.6sec, handheld
Nikon Z f, 28mm, 0.6sec at f/8, ISO 200

➤ a higher hit-rate of sharply focused shots.

Performance

There's very little to complain about the Z f's picture-taking capabilities. It starts up the moment you flick the power switch, and is instantly responsive to all the controls. The mechanical shutter is far from silent, but the noise it makes is low-pitched and not hugely obtrusive. But it's not as discreet as some other cameras, including the Fujifilm X-T5.

Nikon's default matrix metering is generally very accurate. There's perhaps a slight tendency to clip highlights with high-contrast scenes, but you can usually see that in the viewfinder and adjust exposure compensation accordingly. I used the Natural Light Auto setting for auto white balance, and found it was practically faultless when shooting outdoors. It's especially good at maintaining the warm tones of sunrise and sunset.

Enable the Active D-Lighting setting, and it does a great job of balancing shadow detail against the rest of the image in a natural-looking fashion. Combine this with Nikon's bright, punchy colour rendition, and you'll find the camera delivers consistently good-looking JPEG files. So if you like to be able to share your

images directly from the camera, the Z f is a pretty good choice.

I also found I used Nikon's B&W switch much more than I was expecting. To a great extent, this is down to Nikon's new Deep Tone Monochrome mode, which provides really lovely tonality.

Once you start working with raw files, you'll find that at low ISO settings, there's almost unlimited scope for retrieving detail from deep in shadow regions. In this respect, the Z f matches its 24MP full-frame rivals such as the Panasonic S5II.

Image stabilisation works impressively well. Using either the 24-200mm zoom at its wide end, or the 28mm f/2.8 SE, I was frequently able to get usable sharp images at shutter speeds between 1 and 2 seconds.

One area where the Z f belies its vintage looks is with regards to continuous shooting. The catch, though, is that to achieve the fastest speeds, you need to work in JPEG only. Set to its H mode, with C-AF and live view, it can shoot at 7.8fps; switch up to H+ mode, which doesn't include live view, and it'll hit 14fps. Enable raw, though, and in my tests those rates dropped to 6.9fps and 11fps, respectively.

Burst depths are dependent upon the type of memory card you use. Fitted with a fast UHS-II SD card (I used a PNY EliteX Pro

90) I got 200 frames in H mode, and 160 in H+ mode, before the camera started stuttering. With a SanDisk Extreme UHS-I SD card, it only achieved about half that. Using a Lexar 1066x MicroSD card, this dropped further to 73 in H+, and 85 in H mode. This is worth bearing in mind if you're thinking of fitting a MicroSD card and using it in backup mode.

Nikon's specified 380 shots per charge battery life seems to be realistic, when mostly shooting single frames from time to time. If you shoot a lot of bursts, you can get many times more. The EN-EL15c battery has been around a long time, so spares are easy to find, including from reputable third-party makers.

If you'd like to use old manual-focus lenses, the Z f turns out to be a more-than-capable vehicle for them. That large, sharp viewfinder is great for focusing manually, while the magnify button allows you to zoom in for the most accurate results. Most importantly, the full-frame sensor means that lenses for 35mm film SLRs or rangefinders will give the same angle of view as they were originally designed to do.

If you use Nikkor lenses with built-in CPUs via the FTZ adapter, the camera will recognise them automatically. Otherwise, you have to select the focal length manually for the stabilisation to



work correctly. This is done using the 'Non-CPU lens data' setting, which allows you to save focal length and aperture combinations for up to 20 lenses. If you use manual lenses frequently, this is worth adding to the My Menu. I used a variety of Olympus OM lenses via a third-party adapter with good results, including a Zuiko 21mm f/3.5 and Tamron SP 90mm f/2.5 Macro.

Nikon's new high-resolution multi-shot mode is, as tends to be the case, perfectly effective while being of limited everyday use. The 4-shot version, which gives full colour sampling at each pixel location, provides better pixel-level detail, but you'll have to stare at your images close-up onscreen to see it. In contrast, the 16-shot version records visibly higher levels of detail. However, as usual, both suffer from artefacts if anything moves between the recorded frames. I couldn't see much clear advantage to using the 8-shot and 32-shot options, though – they just take up twice as much disk space.



High-ISO image quality is every bit as good as we'd expect
Nikon Z f, 24-200mm at 104mm, 1/125sec at f/8, ISO 9000

Verdict



WHEN I first saw the Nikon Z f, I have to admit I was rather smitten. It's such a handsome camera, with the kind of robust metal body and lovely tactile dials that make it feel like a worthy successor to the FM film SLR. But it also packs in plenty of the latest technology, making it a real upgrade over the Z 6II – especially with regards to autofocus. Once you've mastered how the subject-detection system works, you should find it easy to get consistently sharp shots.

You certainly can't complain about the image quality, either. The Z f churns out consistently attractive JPEGs, while the raw files include plenty of extra detail in the shadows. Users of the Nikon Z 6II probably won't see a dramatic difference, though.

However, after shooting with the camera for a couple of weeks, I'm not convinced that it delivers successfully on its retro-design promise. Most obviously, the lack of aperture rings on Nikon's Z lenses means that you don't get the 'traditional' shooting experience like a manual-focus SLR. It's also impossible to ignore that the Z f's shape makes it distinctly uncomfortable to hold, owing to the lack of any real handgrip. Equally, the omission of an AF-area joystick is disappointing. However, while these things all bothered me, they might be inconsequential to other photographers – especially those planning on mostly using small manual-focus lenses.

Ultimately, though, for many Nikon users, the Z f's faults will likely be outweighed by its very real charms. It's the kind of camera that appeals on an irrational level, just begging to be picked up and used. But I'd love to see some better matched lenses with built-in aperture rings, to complete the package.

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



Deep Tone Monochrome gives really nice results – this is a JPEG direct from the camera
Nikon Z f, Nikkor Z 24-200mm f/4-6.3 at 135mm, 1/160sec at f/11, ISO 180

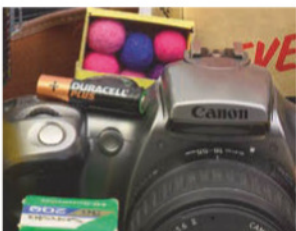
ISO and noise



The crops shown below are taken from the area outlined above in red

When it comes to high-ISO noise, the Z f behaves very much as we'd expect for a 24MP full-frame camera. At low settings, images are extremely clean and detailed, with no discernible noise. There's barely any visible difference on boosting the sensitivity to ISO 1600, either. Above this, fine detail starts to blur away, but I'd still be entirely happy shooting at ISO 6400 on a regular basis. Beyond this the image quality deteriorates more rapidly, and I'd consider ISO 25,600 the practical limit for most purposes. The extended settings beyond ISO 64,000 should certainly be avoided.

RAW ISO 100



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



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Even relatively affordable smartphones have multiple cameras these days, such as the £399 Oppo Reno10



Best budget camera phones

We hunt down the best budget and mid-range smartphones you can buy right now, in terms of their camera performance

With the best budget camera phones, you can get a premium photography experience for a bargain price. While we're all familiar with flagship phones and their high price tags, the truth is that you don't need to spend a huge amount to get a respectable camera. Looking in the mid-range and budget ends of the market, you can find some real gems that still deliver top-notch photo and video quality.

Looking at the specs of the phones we've listed here, one thing that might surprise you is how often you see features that seem to belong on more expensive devices. Multi-camera arrays, 200MP pixel counts, and phase-detection autofocus; all these things can be found for less than £500. Alongside manufacturers like Honor and Xiaomi that focus on the budget market, a good strategy is to look at older versions of popular flagships. Go back a few generations in Samsung's Galaxy S series, for example, and

you'll still get a great phone, but for much less money than when it was released.

In this guide, we've included both new budget and mid-range models, and older flagships that represent a real bargain. We've reviewed them all, so you can be confident we're only recommending those we have spent time with. One point to note is that all these phones are Android, not iPhones – this is simply a fact of life in the budget sector.

What to look for?

These days, even budget phones come with more than one camera, each with its own sensor. Normally, the main camera will have the best sensor and widest-aperture lens. You can also expect to get an ultra-wide camera; typically these have a lower resolution and won't match the main camera for quality.

You may also get a 'macro' camera for closeups, but they often have very low resolution and are not worth having. What you tend not to get is a telephoto camera.

Instead, you have to rely on a digital zoom, which will be effective but won't provide the same quality. It's also worth checking out the front 'selfie' camera. If you film or photograph yourself a lot, one with a good sensor and autofocus is definitely worthwhile.

Don't be too swayed by the headline resolution. While phones often have 50MP, 108MP or even 200MP sensors, this doesn't really mean the same as it would in a regular camera. These resolutions are 'pixel-binned' down to around 12MP for actual shooting, and while there are modes that output the full resolution, the quality can be disappointing.

Otherwise, look out for such features as the screen size, whether the phone uses toughened 'Gorilla Glass' or plastic, and how much memory and/or storage you get. Also bear in mind dust and moisture resistance. For example, an IP64 rating means the device is resistant to splashes, while IP68 means it can withstand full immersion in water for a limited time.



Google Pixel 6a

At a glance

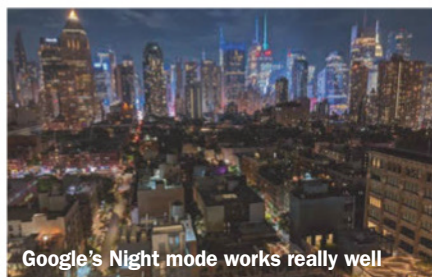
£349

- 12MP wideangle, f/1.7, 27mm equivalent, OIS
- 12MP ultra-wide, f/2.2, 17mm equivalent
- 8MP selfie camera, f/2

This is a cut-down budget version of the Pixel 6 and Pixel 6 Pro smartphones. It's inexpensive but still offers a two-camera array with an optically stabilised 12MP f/1.7 main camera and a 12MP f/2.2 ultra-wide. There's no telephoto camera so you have to rely on digital zoom.

Unsurprisingly, there is some cost-cutting. The Pixel 6a does offer AI features such as a 'magic eraser' but lacks the 'motion blur' feature on more expensive models. The 6.1in screen is slightly smaller and the rear uses plastic rather than Gorilla Glass. It does come with an IP67 waterproof and dust-proof rating, though.

Picture quality from the main camera is very good with excellent exposure and dynamic range, though it's not possible to disable the HDR mode. The wideangle camera is less good but still quite adequate. You can shoot 4K video at up to 60fps, and there is a timelapse mode and 4x or 8x slow motion at reduced resolution.



Google's Night mode works really well



OPPO Reno10

At a glance

£399 (256GB)

- 64MP wideangle, f/1.7, 25mm equivalent
- 32MP telephoto, f/2, 47mm equivalent
- 8MP ultra-wide, f/2.2, 12mm equivalent
- 32MP selfie camera, f/2.4, 23mm equivalent

The Reno10 offers a triple-camera setup with good picture quality for a temptingly low price. Its main 64MP camera performs best, delivering a good amount of detail and well-saturated colours. The telephoto also gives great results, while the ultra-wide delivers acceptable quality, especially if you only view images on your phone.

Night and Portrait modes work well but there is no dedicated macro mode. There is a Pro mode which allows you to control ISO, shutter speed and exposure compensation, but there's no option to shoot in raw format. 4K video recording is available at up to 30fps.

Other features include a large 5000mAh battery that supports super-fast charging at 67W. However, the 6.7in AMOLED screen has a relatively low 2412x1080 pixel resolution and no extra protection such as Gorilla Glass. Despite a few flaws, the Reno10 is a good all-rounder that won't set you back a fortune and delivers fine results.



Best results come from the main camera



Samsung Galaxy A54 5G

At a glance

£449

- 50MP wide, f/1.8, 23mm equivalent, PDAF, OIS
- 12MP ultra-wide, f/2.2, 13mm equivalent
- 5MP f/2.4 macro camera
- 32MP selfie camera, f/2.2, 25mm equivalent

While Samsung is best known for its Galaxy S line of high-end smartphones, the Korean manufacturer also sells mid-range and cheap phones. Its Galaxy A54 5G costs about half what the S23 Ultra would, and still packs a well-featured camera setup.

The star of its triple camera array is the 50MP f/1.8 main camera, which offers both phase-detection autofocus and optical image stabilisation. It uses pixel binning from its Quad Bayer sensor to create 12.5MP images. There's also a 12MP f/2.2 ultra-wideangle camera and a 5MP macro camera, both with fixed focus.

It's got a big, attractive screen and generous battery life, while IP67 weatherproofing is a welcome addition, too. The cameras produce attractive images with punchy colours, while automatic HDR helps bump up the dynamic range. The overall effect might be a little over the top, but in general, people prefer their phone cameras to be punchy and vibrant.



The 5MP macro camera is useful



Google Pixel 7a

At a glance

£449

- 64MP wideangle, f/1.9, 25mm equivalent, OIS
- 13MP ultra-wide, f/2.2, 14mm equivalent
- 13MP selfie camera, f/2.2, 21mm equivalent

The Pixel 7a is Google's latest entry-level smartphone, and comes with a significant update to its cameras. With a new 64MP wideangle camera, a 13MP ultra-wideangle camera, plus an updated 13MP selfie camera, all three cameras are capable of recording 4K video. You'll also find that the phone has even more computational photography features than the cheaper Pixel 6a, including Motion Blur, which is great for creative shots of light painting, light trails, and smooth waterfalls.

The Google Pixel 7a may not have a telephoto camera, but at this price point very few smartphones do. To make up for this the device uses Super Resolution Zoom, which gives reasonably good photos at 2x zoom. You can use up to 8x zoom, but inevitably the results aren't as good. Another nice feature of the Pixel 7a is the fact that the main camera gives pretty good close-up performance, even though it doesn't have a dedicated macro mode.



Shot with the Pixel 7a's main camera



Samsung Galaxy S22

At a glance

around £465

- 50MP wideangle, f/1.8, 23mm equivalent, OIS
- 12MP ultra-wide, f/2.2, 13mm equivalent
- 10MP telephoto, f/2.4, 70mm equivalent, OIS
- 10MP selfie camera, f/2.2, 25mm equivalent, AF

It's a truism in tech that yesteryear's flagship is this year's bargain. The S22 originally cost £769, but can now be picked up for much less. While it doesn't have the headline-grabbing 108MP main camera of its 'Ultra' flagship sibling, it still has a more-than-respectable 50MP unit with optical stabilisation. This sits alongside a 12MP ultra-wideangle, as well as a 10MP telephoto camera that's optically stabilised (and is a good deal more welcome than a rubbishy macro camera).

The device feels premium in the hand and boasts plenty of high-end features. You get wireless charging, an in-screen fingerprint reader, and even IP68 waterproofing. Imaging performance is impressive, with punchy colours and good consistency between the camera modules. There's no macro mode but telephoto performance is generally very good. You can even record 8K video at 24p, although most people will probably be just fine with the excellent 4K.



Samsung delivers strong, punchy colours



Honor 90

At a glance

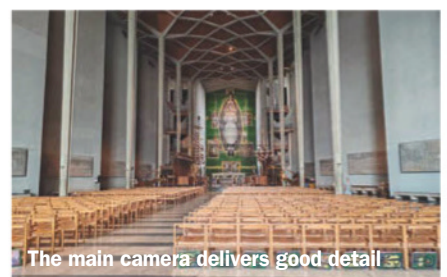
£449-£499

- 200MP wideangle, f/1.9, 27mm equivalent, PDAF
- 12MP ultra-wide/macro, f/2.2, 16mm equiv, AF
- 2MP depth camera, f/2.4
- 50MP selfie camera, f/2.4

Even though it's a mid-priced phone, the Honor 90 still manages to pack in a 200MP main camera. Elsewhere you've got an ultra-wide 12MP camera and a 2MP 'depth' camera that's used for creating images with shallow depth of field. All this adds up to a pretty impressive package for the price – which varies depending on whether you want 256GB or 512GB of storage.

We found the Honor 90 to be a pleasant and capable camera that was able to cope with a wide variety of shooting situations. Video tops out at 4K 30fps, but few users are likely to be bothered. Realistically, the bigger omission for most people is going to be the lack of a telephoto camera. Most of the specialist modes are decent, but we found the macro mode to be disappointing.

The display on the Honor 90 is gorgeous, and we were impressed by how long the battery lasts. It produces consistently attractive images too, especially when you stick with the main camera module.



The main camera delivers good detail



Xiaomi 12T Pro 5G

At a glance

£550

- 200MP wide, f/1.69, 23mm equivalent, AF, OIS
- 8MP ultra-wide, f/2.2, 11mm equivalent
- 2MP macro camera, f/2.2
- 20MP selfie camera, f/2.2, 18mm equivalent

The Xiaomi 12T Pro's 200MP resolution is not all it seems, since it uses pixel binning to produce a default resolution of 12.5MP in most modes. There is a 50MP UltraHD mode which is usable in good light, but the 200MP output is very poor and seems more of a marketing gimmick than a practical tool. The ultra-wide camera is just 8MP and the macro camera seems pretty pointless with just 2 megapixels. But you do at least get a variety of 'long exposure' modes. 4K video can be recorded at 60fps or 30fps, and high-speed video at up to 1920fps at reduced resolution.

The phone's body is quite slim but the camera array stands proud on the back and the main camera sticks out further still, so it wobbles a little when laid flat on a table. It does charge extremely quickly, although only via the supplied 120W charger and cable. Image quality from the main camera is good, but the ultra-wide and macro cameras are less impressive.



This shot took many attempts to focus



Google Pixel 7

At a glance

£599

- 50MP wide, f/1.85, 24mm equivalent, OIS, PDAF
- 12MP ultra-wide, f/2.2, 16mm equivalent
- 10.8MP selfie camera, f/2.2, 21mm equivalent

With the Pixel 7, Google has wisely concentrated on providing a good 50MP main camera and a decent 12MP ultra-wide camera, and not tried to add in a third macro module. Both are mounted in the distinctive 'camera bar'. The Pixel 7 has a slightly smaller screen and body compared to the previous Pixel 6, together with an improved 10.8MP front-facing selfie camera.

The Pixel 7 lacks the telephoto camera of the more expensive Pixel 7 Pro. It therefore has to make do with a 'Digital Super Res' zoom that offers up to 8x magnification, but gives best results at its default 2x setting.

The Pixel 7's 6.3in OLED screen is great, and this phone has an IP68 rating which indicates it's waterproof down to a 1.5m depth for 30mins. This phone does feel very well made. The image quality from the main camera is good, as is the ultra-wide camera, though there is some distortion. The selfie camera is fixed-focus, however, and there's no macro mode.



The ultra-wide camera gives good results



Nothing Phone 1

At a glance

£449 (256GB version)

- 50MP wide, f/1.9, 24mm equivalent, OIS, PDAF
- 50MP ultra-wide, f/2.2, 14mm equivalent, AF
- 16MP selfie camera, f/2.5

The Nothing Phone 1 includes two rear cameras, along with hundreds of LEDs on the back that form 'Glyph' lights. These can be used for notifications, or to provide soft lighting when needed. The design is certainly unique, and what's on offer for the price is quite impressive. There's support for manual shooting and raw image recording, plus portrait and night modes.

As expected, the main camera is the better of the two rear cameras in terms of image quality. The ultra-wideangle camera doesn't quite perform as well. But it's nice to see that both the standard and the ultra-wide cameras are 50MP units, and both offer auto-focus. This helps with macro photography, and the Glyph lights mean you don't always have to use the harsh LED flash when extra lighting is needed.

Available in either white or black, this phone certainly stands out from the crowd. This makes it especially appealing to those looking for something a little different.



Picture quality is perfectly acceptable

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Professor Newman on...

Global shutter

Professor Newman examines the technology that underpins the new Sony A9 III

The new Sony Alpha A9 III is the first stills camera with a global shutter function built into the sensor, allowing the exposure integration time (when light is being collected) to start and finish simultaneously for all pixels in the sensor. The A9 III allows shutter speeds up to 1/80,000 second, with flash synchronisation at all speeds.

To understand how a global shutter works, we first have to understand a 'normal' pixel, using the four-transistor layout shown in figure 1. Here three of the transistors act as switches (TG, RST and RS) while the other acts as an amplifier (SF), shown using the triangular symbol. The other functional components in the pixel are the photodiode (PD) and a capacitor (FD).

A capture starts with the closing of the RST and TG switches. This connects the photodiode and FD capacitor to the reset supply, clearing any charge that they may hold. The exposure starts when both switches are opened, isolating the photodiode and allowing it to accumulate photocharge. It does this until it is read out. The reading process entails

closing the RS switch, which connects the output of the SF amplifier to the column line, from where it is directed to the digitisation circuitry. This happens twice for each read operation.

Firstly, the reset level in the FD capacitor is read out. After that the TG switch is closed, allowing the accumulated charge in the photodiode to flow into the capacitor, where it changes the voltage. This voltage is sent to the column wire by the SF amplifier, and the pixel value is the difference between that reading and the reset level. This process, called 'correlated double sampling', greatly reduces the pattern noise produced by the sensor, by ensuring that only accumulated charge is counted.

Since the column wire is shared by every row of pixels, only one row can be read out at a time. It is the read-out that determines the end of the exposure. Thus to provide a uniform exposure time, the exposure must be started line-by-line, a constant time before each row's read-out. This results in the rolling-shutter 'Jello' effect.

To provide a global shutter, all rows must start and stop exposure at the same time.

This means there must be somewhere to store the pixel charge until the row can be read out. How this is done is shown in figure 2. Another photodiode (not exposed to light) is added to the circuit, labelled SD, along with another switch (SG). Now when the exposure is finished, SG can be closed to transfer the charge to SD, where it is stored until the pixel can be read out.

The disadvantage is that the additional photodiode, which plays no part in light collection, restricts the charge capacity of the main photodiode. This has the effect of reducing the maximum exposure that the sensor can collect, and thus increases the 'base ISO'. The A9 III has a lowest ISO of 250, and thus can handle less light than can the older A9 II, or indeed an APS-C camera with a base ISO of 100. Moreover, the extra circuitry in the pixel precludes the inclusion of the circuitry needed for the dual conversion gain feature, which has become the norm for top-end cameras. In the context of a specialist sports and action camera such as the A9 III this is not a major issue. But for a more general-use stills camera, it might be.

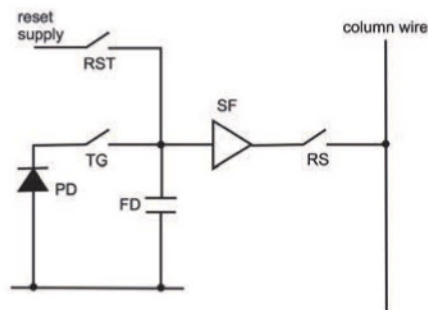


Figure 1: A conventional CMOS sensor pixel

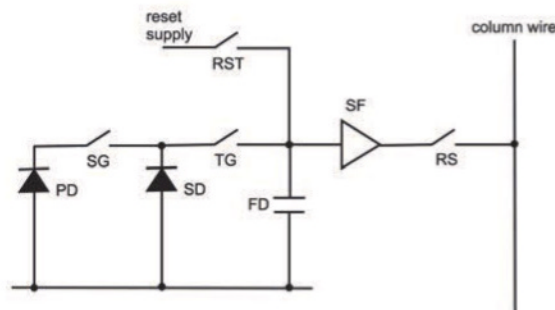


Figure 2: Pixel layout for a global shutter

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

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Buying Guide

397
lenses
listed &
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Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DG Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	Di Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di-II Tamron lenses designed for APS-C DSLRs	EF-M Canon's lenses for APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-III Tamron lenses for mirrorless cameras	EX Sigma's 'Excellent' range	PC-E Nikon tilt-and-shift lenses	TS-E Canon Tilt-and-Shift lens
APO Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Ultra Multi Coated
ASPH Aspherical elements	DO Canon diffractive optical element lenses	FE Sony lenses for full-frame mirrorless	PZD Tamron Piezo Drive focus motor	USM Canon lenses with an Ultrasonic Motor
AW Pentax all-weather lenses	DT Sony lenses for APS-C-sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypersonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Defocus Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C-sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKOR Z	FUJIFILM	LEICA L	FULL FRAME	MIN FOCUS (CM)		FILTER THREAD (MM)		DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
													MOUNT	DIMENSIONS						
CANON MIRRORLESS																				
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•									15	55	61	58.2	220		
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•									25	49	60.9	44.5	130		
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•									25	52	61	61	210		
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•									25	55	60.9	86.5	300		
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	•	•									15	43	61	23.7	105		
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•									9.7	43	60.9	45.5	130		
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view	•	•									23	43	60.9	56.5	235		
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•									100	52	60.9	86.5	260		
NEW RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	•	•									14	49	69	44.9	150		
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	•	•									20	49	69	44.3	130		
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	•	•									17	55	69	84.5	310		
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	•	•									73	55	69	135	270		
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	•	•									25	n/a	83.7	112	570		
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	•	•									20	77	84.1	99.8	540		
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	•	•									28	67	76.6	88.4	390		
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	•	•									28	82	88.5	126.8	840		
RF 16mm f/1.4 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	•	•									13	43	69.2	40.1	165		
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	•	•									14	52	74.4	63.1	270		
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	•	•									30	58	69.6	58	210		
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	•	•									38	82	88.5	127.7	900		
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	•	•									45	77	83.5	107.3	700		
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	•	•									34	67	76.6	88.8	395		
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	•	•									50	72	80.4	122.5	750		
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	•	•									23	55	69.2	24.7	120		
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	•	•									39	95	103.8	139.8	1430		
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	•	•									17	52	74.4	62.8	305		
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	•	•									30	43	69.2	40.5	160		
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	•	•									80	77	89.8	108	950		
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	•	•									70	77	89.9	146	1070		
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	•	•									60	77	83.5	119	695		
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	•	•									85	82	103.2	117.3	1195		
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect	•	•									85	82	103.2	117.3	1195		
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	•	•									35	67	78	91	500		
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	•	•									26	67	81.5	148	730		
RF 100-400mm f/5.6-6.8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	•	•									88	67	79.5	164.7	635		
RF 100-500mm f/4.5-7.1L IS USM	£2960	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	•	•									90	74	94	208	1530		
RF 135mm f/1.8 L IS USM	£2500		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	•	•									70	82	89.2	130.3	935		
NEW RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	•	•									80	95	102.3	314.1	2050		
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	•	•									450	82	93	200	930		
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	•	•									600	95	102	282	1260		
FUJIFILM MIRRORLESS																				
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters											18	62	68	52.8	215		
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction											25	n/a	88	121.5	805		
XF 10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	•	•									24	72	77.6	87	385		
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	•	•									18	58	65	58.4	235		
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•	•									13	52	62.6	44.2	135		
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	•	•									15	67	73.4	73	375		
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	•	•									17	49	60	45.4	155		
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•	•									30	58	62.6	98.3	195		
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	•	•									60	77	83.3	106	655		
XF 16-80mm f/4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	•	•									35	72	78.3	88.9	440		
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	•	•									20	62	68.8	75.6	370		
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	•	•									18	52	64.5	40.6	116		
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•	•									18	58	65	70.4	310		
XF 18-120mm f/4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	•	•									60	72	77.3	123.5	460		
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•	•									45	77	75.7	97.8	490		
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	•	•									28	62	72	63	300		
XF 23mm f/1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	•	•									19	58	67	77.8	375		
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	•	•									22	43	60	51.9	180		
XF 27mm f/2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	•	•									34	39	62	23	84		
XF 30mm f/2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	•	•									10	43	60	69.5	195		
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	•	•									30	58	67	73.5	360		
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	•	•									28	52	65	54.9	187		
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	•	•									35	43	60	45.9	170		
XC 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	•	•									35	43	58.4	46.5	130		
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	•	•									70	77	87	103.5	845		
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	•	•									39	46	60	59.4	200		
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•	•									100	72	82.9	175.9	995		
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fujifilm's mid-range CSCs, and this lens has optical image stabilisation	•	•									110	58	69.5	111	375		
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•	•									110	62	75	118	580		
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	•	•									70	62	73.2	69.7	405		

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS						
				IMAGE STABILISATION	CANON M	CANON RF	MICRO FOUR THIRDS	SONY	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
LAOWA MIRRORLESS																				
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur																	
XF 56mm f/1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing																	
XF 60mm f/2.8 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification																	
XF 70-300mm f/4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach																	
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation																	
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh																	
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures																	
XF 150-600mm f/5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low																	
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view																	
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control																	
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion																	
10mm f/2.8 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera																	
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics																	
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation																	
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price																	
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing																	
50mm f/2.8 2x Ultra Macro APO MFT	£409		Manual-focus macro lens for Micro Four Thirds with electronic aperture setting and 2x magnification																	
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification																	
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount																	
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control																	
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters																	
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control																	
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless																	
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion																	
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction																	
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion																	
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras																	
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras																	
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective																	
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification																	
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification																	
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless																	
LEICA MIRRORLESS																				
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture																	
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras																	
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO																	
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount lens is half the weight of the premium APO alternative																	
100-400mm f/5.6-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter																	
NIKON MIRRORLESS																				
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation																	
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless																	
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability																	
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras																	
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design																	
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood																	
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters																	
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8																	
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images																	
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5																	
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial																	
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system																	
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range																	
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction																	
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh																	
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras																	
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z 1c																	
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling																	
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance																	
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality																	
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'																	
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness																	
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification																	
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable																	
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display																	
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh																	
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography																	
100-400mm f/4.5-5.6 Nikkor Z VR S	£2699	5★	Optically stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build																	
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification																	
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters																	

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON	CANON RF	MICRO 4/3RDS	SONY E	NIKOR Z	FUJIFILM	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT							DIMENSIONS						
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras										20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars										13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof										20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof										12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters										23	72	77	88.5	411
9-18mm f/4-5.6 ED	£630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms										25	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view										20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system										20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8										20	62	69.9	84	382
12-40mm f/2.8 ED Pro II	£899		Gains updated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge										20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths										23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS										15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics										22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens										25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control										20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance										50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work										20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing										25	46	57	35	120
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label										25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF										30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture										25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g										9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class										70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction										70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length										90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics										50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing										50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof										19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting										90	58	69	117	423
75mm f/1.8	£799	5★	Ultra-fast prime lens ideal for portraits and action shots										84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation										22	62	69.8	136	453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters										130	72	86.4	205.7	1120
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS										140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive										25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera										10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics										23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view										9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range										28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring										20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses										20	37	55.5	24	70
G X 12-35mm f/2.8 OIS II	£880		Fast standard zoom with premium optics and weather-resistant construction										25	58	67.6	73.8	305
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Updated fast standard zoom with reduced focus breathing and smoother aperture operation for video										15	58	67.6	73.8	306
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design										20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction										20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers										18	46	55.5	20.5	55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration										20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation										30	52	60	60	195
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens										30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion										20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options										20	46	25.5	63	87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality										25	46	60.8	52	125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica										30	46	63	54.5	200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction										30	46	63	54.5	205
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7										28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images										10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera										90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control										85	58	67.4	100	360
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings										85	58	67.4	99.9	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture										50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect										37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation										15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups										90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens										90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS										100	52	70	100	380

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT								DIMENSIONS					
				IMAGE STABILISATION	CANON RF	CANON EF	MICRO 4 THIRDS	SONY E	MILKOM Z	FUJIFLX	LEICA L	LEICA M	MINI FOCUS (CM)	FLUORITE (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	-	-	-	-	-	-	-	-	-	75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	-	-	-	-	-	-	-	-	-	150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-	-	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	-	-	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-	-	-	-	-	-	-	-	-	115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing	-	-	-	-	-	-	-	-	-	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction	-	-	-	-	-	-	-	-	-	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable	-	-	-	-	-	-	-	-	-	18	67	73.6	82	340
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view	-	-	-	-	-	-	-	-	-	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact	-	-	-	-	-	-	-	-	-	24	67	73.6	82	310
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism	-	-	-	-	-	-	-	-	-	37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-	-	-	-	-	-	-	-	-	30	77	84	118	680
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting	-	-	-	-	-	-	-	-	-	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring	-	-	-	-	-	-	-	-	-	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus	-	-	-	-	-	-	-	-	-	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes	-	-	-	-	-	-	-	-	-	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-	-	-	-	-	-	-	-	-	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-	-	-	-	-	-	-	-	-	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-	-	-	-	-	-	-	-	-	54	77	84	148	790

SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting	-	-	-	-	-	-	-	-	-	9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	-	-	-	-	-	-	-	-	-	30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	-	-	-	-	-	-	-	-	-	20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	-	-	-	-	-	-	-	-	-	38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	-	-	-	-	-	-	-	-	-	50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras	-	-	-	-	-	-	-	-	-	65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	-	-	-	-	-	-	-	-	-	90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E and X mounts	-	-	-	-	-	-	-	-	-	19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras	-	-	-	-	-	-	-	-	-	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography	-	-	-	-	-	-	-	-	-	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture	-	-	-	-	-	-	-	-	-	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features	-	-	-	-	-	-	-	-	-	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring	-	-	-	-	-	-	-	-	-	29	67	75	115	659
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring	-	-	-	-	-	-	-	-	-	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras	-	-	-	-	-	-	-	-	-	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless	-	-	-	-	-	-	-	-	-	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design	-	-	-	-	-	-	-	-	-	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount	-	-	-	-	-	-	-	-	-	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch	-	-	-	-	-	-	-	-	-	85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography	-	-	-	-	-	-	-	-	-	69	82	93.4	129.6	772

SIGMA MIRRORLESS

10-18mm f/2.8 DC DN C	£600		Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras	-	-	-	-	-	-	-	-	-	11.6	67	72.2	64	255
16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design	-	-	-	-	-	-	-	-	-	25	67	72.2	92.3	405
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation	-	-	-	-	-	-	-	-	-	12.1	55	61.6	76.5	290
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view	-	-	-	-	-	-	-	-	-	25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4	-	-	-	-	-	-	-	-	-	30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds	-	-	-	-	-	-	-	-	-	50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399		World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind	-	-	-	-	-	-	-	-	-	30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds the weight of its DSLR equivalent	-	-	-	-	-	-	-	-	-	28	n/a	85	131	795
16-28mm f/2.8 DG DN C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8	-	-	-	-	-	-	-	-	-	25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550		Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction	-	-	-	-	-	-	-	-	-	12	55	64	48.8	225
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography	-	-	-	-	-	-	-	-	-	23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction	-	-	-	-	-	-	-	-	-	22	62	70	74.4	370
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder	-	-	-	-	-	-	-	-	-	25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics	-	-	-	-	-	-	-	-	-	24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification	-	-	-	-	-	-	-	-	-	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality	-	-	-	-	-	-	-	-	-	38	82	87.8	122.9	835
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom	-	-	-	-	-	-	-	-	-	19	67	72.2	101.5	470
35mm f/1.2 DG DN A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics	-	-	-	-	-	-	-	-	-	30	82	87.8	136.2	1090
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls	-	-	-	-	-	-	-	-	-	30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance	-	-	-	-	-	-	-	-	-	27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction	-	-	-	-	-	-	-	-	-	24	55	64	46.2	215
50mm f/1.4 DG DN A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens	-	-	-	-	-	-	-	-	-	45	72	78.2	109.5	670
50mm f/2 DG DN C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring	-	-	-	-	-	-	-	-	-	45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur	-	-	-	-	-	-	-	-	-	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declippable aperture ring	-	-	-	-	-	-	-	-	-	65	77	90.6	205	1345
85mm f/1.4 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent	-	-	-	-	-	-	-	-	-	85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits	-	-	-	-	-	-	-	-	-	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-	-	-	-	-	-	-	-	-	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality	-	-	-	-	-	-	-	-	-	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	-	-	-	-	-	-	-	-	-	45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	-	-	-	-	-	-	-	-	-	58	95	109.4	263.6	2100

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS						
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
SONY MIRRORLESS																				
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•												25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction	•												13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers	•												15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring	•												17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	•												24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	•												25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras	•												33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•												35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•												25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•												45	72	78	110	427
E 18-200mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	•												40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	•												45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•												50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•												30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	•												20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	•												16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras	•												9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•												30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	•												39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	•												100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	•												110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	•												28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	•												28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	•												25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	•												28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing	•												22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	•												28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	•												23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	•												18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price	•												30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	•												24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	•												24	49	68	45	162
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	•												38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	•												30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•												40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	•												38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	•												50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	•												29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	•												30	40.5	67	45	167
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•												30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	•												95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	•												30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	•												27	67	76	96	524
FE 35mm f/1.8	£690	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	•												22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	•												35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	•												28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling	•												40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class	•												45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup	•												38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	•												45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	•												35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	•												16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	•												50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•												96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	•												40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	•												100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	•												26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	•												90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	•												80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	•												80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•												28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•												57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	•												98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	•												70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	•												240	95	111.5	318	2115

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS							
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
TAMRON MIRRORLESS																		
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction											15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation											19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation											50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts											15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus											19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range											30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build											11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras											17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras											12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics											19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics											18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation											19	67	74	117	575
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes											15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance											33	82	89	158	1165
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm											25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive											85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330		Updated large-aperture telephoto zoom gains optical stabilisation while staying compact											85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts											80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts											60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																		
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting											17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture											15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings											17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production											37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras											23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view											34	77	82.5	87.7	860
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts											18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view											25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras											35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor											30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification											16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring											39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion											50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters											30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras											25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation											20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video											30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements											30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses											35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh											35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable											35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF and Nikon Z-mount cameras											45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur											45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism											45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing											45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction											31	67	78	91.3	625
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics											35	58	78.4	99.7	771
ZEISS MIRRORLESS																		
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance											18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras											23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens											15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony											25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras											25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality											20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics											25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users											30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability											24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users											45	52	62	59	320
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series											80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series											80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless											87	67	84	120	614

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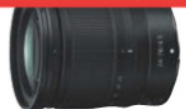
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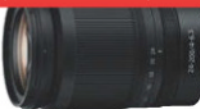
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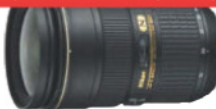
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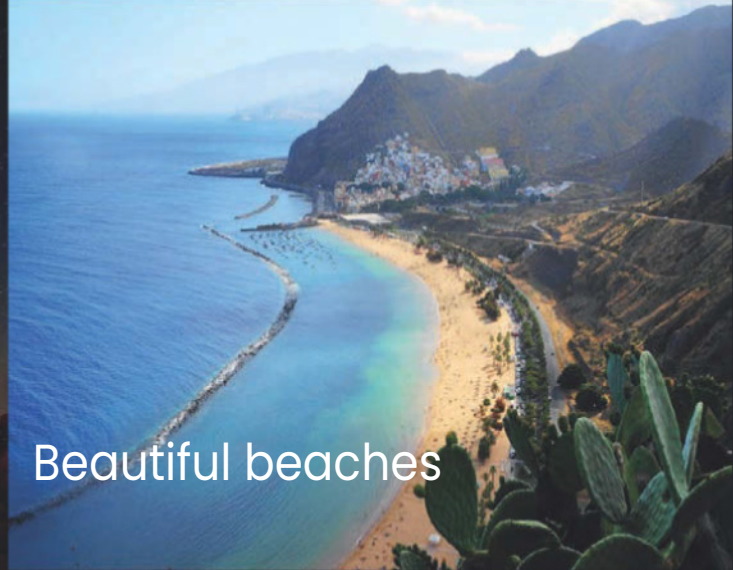
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Final Analysis

Peter Dench considers...

Oswald's View, 2023, by Dod Miller

Toddler Dod Miller had recently moved to New York from Moscow with his parents when President John F Kennedy was assassinated on 22 November 1963, by former US Marine Lee Harvey Oswald as the president rode in a motorcade along Elm Street through Dealey Plaza in downtown Dallas, Texas.

His journalist dad headed to Dallas. Concerned neighbours came round and offered a gun to his mum for safety. Growing up in the city of Norwich, Norfolk, England, his mum wasn't familiar with the use of handguns. The paranoia and conspiracies had begun.

Oswald owned the 6.5mm Carcano rifle that was used to fire the three shots from the sixth floor window of the southeast corner of the Texas School Book Depository building that mortally wounded JFK. Within minutes of the assassination, the building became the primary crime scene for the shooting after evidence of a sniper was found. Depository employee Oswald was arrested in a residential neighbourhood for the murder of Dallas police officer JD Tippit within 80 minutes of the assassination and later charged with that of the President.

Returning to the scene

Sixty years on from the nightmare on Elm Street, Dod holidayed with his son, who now lives and works in Dallas, and finally visited the location that had encroached on his early life. He queued and paid the general admission fee of around \$22 to enter the former book depository building, now a museum that chronicles the assassination and legacy of the late President.

Much of the exhibition space looks as it appeared in the 1960s. Highlights include a sniper's perch, the FBI model used by the Warren Commission, an original teletype machine that first transmitted news of the President's death, Oswald's wedding ring, historic films and photos. An interactive display overlooks Dealey Plaza. The trees have grown; Oswald's view would've been clearer.



© DOD MILLER


'Visitors dashed to the middle of the road to pose on the X for a photograph. It's a curious act of remembrance'

The set-up, as the police found it, was surrounded by glass. Dod was able to get within 10-15ft of Oswald's homicidal position. He turned his Fujifilm X-T3 onto square mode to echo his beloved old Rolleiflex camera, focused on the X that marks the approximate spot, raised the 18-55mm lens and fired off his black & white shots.

X marks the spot

On my own visit to Dealey Plaza in 2015, I watched wide-eyed as visitors dashed to the

middle of the road during red traffic lights to pose on the X for a photograph. It's a curious act of remembrance. Dod didn't stand on the X but did drive over it.

The city has never officially marked the X, it's believed that vendors around Dealey Plaza have been responsible for placing it on the street and updating it through the years. The X has been removed from time to time when resurfacing work is done and always reappeared. The city has no plans to do anything about removing it. You couldn't make it up. 

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1*; *Dench Does Dallas*; *The British Abroad*; *A&E: Alcohol & England* and *England Uncensored*. Visit peterdench.com

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