

Tuesday 26 March 2024

# Amateur Photographer



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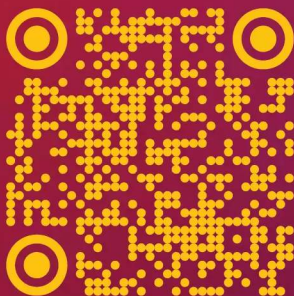
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© JULIAN RAD

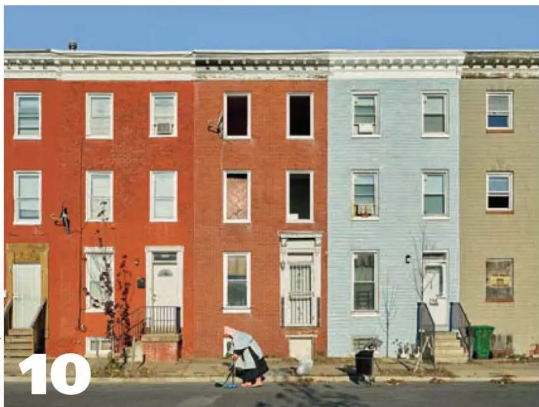


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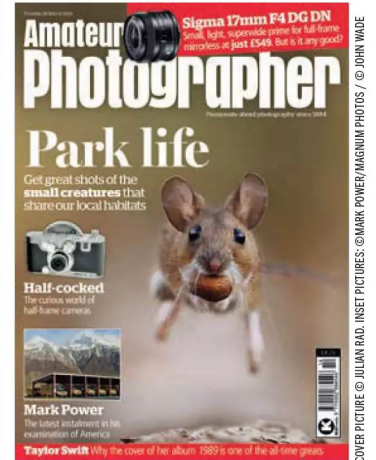
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## Welcome



This week's issue is nothing if not eclectic. Magnum photographer Mark Power has been engaged in a

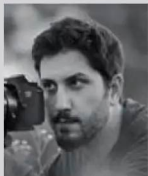
long-term project on America and its endlessly fascinating culture and has just released his latest instalment. We talk to Mark about his work and show some of his latest images. From big countries to small mammals, Julian Rad shares the techniques behind his amazing shots of small mammals in his local park. Our regular series on great album cover photos tells the story behind Taylor Swift's album, 1989. For the kit lovers John Wade looks at classic half-frame cameras, and we test the new, great-value Sigma 17mm F4 DG DN. If you enjoy the variety that you get from AP why not subscribe? Turn to page 16 for details. **Nigel Atherton, Editor**



COVER PICTURE © JULIAN RAD. INSET PICTURES: © MARK POWER/MAGNUM PHOTOS / © JOHN WADE

This week's cover image was taken by Austrian photographer Julian Rad. See his tips on page 36.

## THIS WEEK'S CONTRIBUTORS



**JULIAN RAD**

In our big technique feature, wildlife pro Julian shares his tips for stunning shots of small wild animals



**PETER DENCH**

The AP regular talks to Magnum's Mark Power about his book on the USA's cultural and physical landscape



**DAMIEN DEMOLDER**

Former AP editor Damien tests Sigma's small and light 1.7mm f/4 l-series lens



**JOHN WADE**

Halve your film costs by using a 35mm half-frame camera. Our expert on vintage cameras is your guide



**STEVE FAIRCLOUGH**

The AP regular discovers the inside story of a great Taylor Swift album cover



**ROD LAWTON**

In the latest in our Affinity Publisher series, editing pro Rod shows you how to make a leaflet for your business

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# All change for The Photography Show

**N**EXT year's Photography & Video Show is taking place at the ExCeL in east London rather than the Birmingham NEC. However, the show will be returning to the NEC in 2026, with the plan being to alternate between the two venues biennially.

Johnny Sullens from show organiser Future cited the evolving needs of exhibitors as the reason for the move, along with the opportunity to attract new audiences. 'This strategy... opens the door for us to deliver new visitors from London and the South East – areas which have been traditionally challenging to attract to the NEC – whilst maintaining our reach across the Midlands and Northern regions.' The opening of the

Elizabeth Line, which means visitors from central London could get to the show in 15 minutes (30 minutes from Heathrow airport), is another attraction of the new venue.

In this year's show, many exhibitors reported brisk business. 'The Saturday and Monday were particularly busy for us,' said Sigma UK's Paul Reynolds. *Amateur Photographer's* stand also attracted a large number of visitors, with an exhibition of images by the music photographer Jill Furmanovsky, winner of our 2024 Lifetime Achievement Award, proving particularly popular. The Photography and Video Show will take place from 8-11 March in 2025. See [www.photographyshow.com](http://www.photographyshow.com)



© GEOFF HARRIS  
Brammies fret not – The Photography Show's now hitting the NEC every other year

## End of the road for the Canon EOS M series

**W**HEN the full-frame mirrorless EOS RF system was announced with a new lens mount in 2018, many industry commentators took it as a sign that it was only a matter of time until the Canon EOS M series was discontinued. That time seems to have come, as Canon EOS M mirrorless cameras and EF-M lenses have now been removed from the Canon UK online store.

Most lenses are also listed as out of stock at big retailers such as Wex Photo Video and Park Cameras.

While there are a few lenses left on Amazon and with smaller retailers, readers will need to act fast if they want to buy a new

EF-M lens. All EOS M system camera bodies including the popular M50 and M50 Mark II were discontinued in Japan last year. Second-hand kit, naturally, is still available.



The Canon EOS M100



## Major Nikon Z 9 firmware update

**N**IKON has announced a firmware update for the Nikon Z 9, the fourth since the camera came out in 2021. Version 5.0 adds a reserve function to Auto Capture, enabling users to set a shooting start date and duration in advance to help save battery life. Aviation fans will also appreciate the addition of the Airplanes AF subject-detection mode to Auto Capture. The firmware update also adds a Rich Tone Portrait Picture Control and other features for portrait and event photographers, and a low-speed (C15) option to the High-Speed Frame Capture+ settings.

Full details are at [bit.ly/z9firmware](http://bit.ly/z9firmware)



© RYAN STALKER / BRITISH WILDLIFE PHOTOGRAPHY AWARDS

## Football score

**R**YAN Stalker has won the latest British Wildlife Photography Awards competition with an image of a floating football covered in goose barnacles. He beat 14,000 other entries in ten categories and takes home the £14,000 grand prize. Meanwhile, Max Wood was named RSPB Young British Wildlife Photographer of the Year for an image of a coot taking off in mist. The 2025 competition is now open for entries – see [www.bwpawards.org](http://www.bwpawards.org)



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© ISABELLA RUFFANTI



# Instax Mini 99 with manual control is here

**THE INSTAX** range of instant film cameras has been quite a cash cow for Fujifilm and the company has now announced the Instax Mini 99, featuring manual controls and a smart

black body redesigned from the ground up. The Mini 99 comes with a variety of shooting modes: Indoor is designed for low-light situations; Sports increases the shutter speed; Double

Exposure Mode combines two images into one; and Bulb Mode facilitates shooting at night. The Mini 99's lens can also be turned to select Landscape Mode, which focuses on subjects at a distance of 3.0m to infinity, Macro Mode, for close-ups and selfies taken between 0.3m to 0.6m, and Standard Mode for everything in between.

Another dial enables you to choose between six colour effects including Light Leak, Sepia and Warm Tone. The new camera also features a Base Grip with Tripod Mount, which acts as a grip when attached to the camera, while extra flash options include Fill-in and Red-eye Removal.

Available from 4 April, the Instax Mini 99 will cost £174.99. See [instax.co.uk/cameras/mini-99](http://instax.co.uk/cameras/mini-99) for more details.

# LCE competition winners

**LONDON** Camera Exchange (LCE) has announced the winners of its LCE Photographer of the Year 2024 competition. UK-based Marilyn Taylor won the overall first prize with a photo of a long-tongued bat in Costa Rica.

'It was so dark that it was very difficult to see these tiny bats flying like ghosts,' said Marilyn. 'We could only photograph for a short time, as they soon flew off. This was probably one of the most interesting shoots I've ever been on – it was absolutely fascinating. The fact that I achieved a couple of super images out of it was a terrific bonus.'

The awards were presented at a special ceremony at The Photography & Video Show on 17 March. All winners and runners-up had their images displayed in an exhibition at the entrance of the Birmingham show, and shortlisted photographs have been made into a commemorative book. All the winners can be seen at [poty.lcegroup.co.uk](http://poty.lcegroup.co.uk).



**LCE's overall and wildlife category winner – 'Long Tongued Bat Approaching Banana Leaf' by Marilyn Taylor**

© MARILYN TAYLOR / LCE PHOTOGRAPHER OF THE YEAR 2024

## Nikon's comedy act

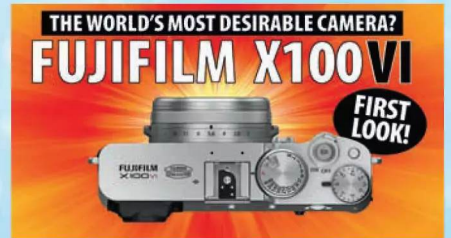
In more competition news, Nikon has announced a partnership with the popular Comedy Wildlife Awards. The Nikon Comedy Wildlife Awards, as it is now known, is currently open for entries, with 31 July set as the closing date (entry is free). See [comedywildlifephoto.com](http://comedywildlifephoto.com) for details.



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

# Hong Kong by Mikko Takkunen

With an essay by Geoff Dyer, £38, Kehrer Verlag, hardcover, 96 pages, ISBN 978-3969001363



**This unusual book portrays Hong Kong very effectively, finds Ailsa McWhinnie**

I really wasn't sure about this book at first. I wasn't absolutely certain what I was supposed to be looking at, and it took me a while to get to grips with it. However, the longer that I spent with the images within it, the more I appreciated their substance and detail, and the fleeting moments that had been captured.

The photographer behind the book is Mikko Takkunen, a picture editor at the *New York Times*. And this book is certainly tightly edited. The placing of each of the 68 images has been carefully considered and they paired beautifully across the pages. In one example, on the left-hand page, what



appears to be a car number plate affixed to a wall above an exhausted-looking man, while the complementary image opposite shows a Rolls-Royce – with two number plates – being worked on by a man who is equally anonymous, as we can see only his legs.

Interestingly, all of the photographs have been shot in portrait format, which only serves to emphasise the intensity and – often – almost claustrophobic feel of the city that's being portrayed so effectively.

One thing this certainly isn't is a travel photography book. Don't buy it if you're after a guide to photogenic hotspots in Hong Kong – you'll be sorely disappointed. But if you like photography that gives an impression of a place rather than a literal interpretation, and enjoy the work of photographers such as Saul Leiter and Harry Gruyaert, I strongly suspect you'll find much to appreciate in the dark, detailed and densely layered images in this book.

**'The longer I spent with the images, the more I appreciated their substance and detail'**



## Also out now

### Spreeblitz - The Quest in Plänterwald by Fie Johansen

£38, Forlaget Wunderbuch, hardback, 120 pages, ISBN: 978-8793557482



In February 2011, Danish photographer Fie Johansen made her first visit to Spreepark, a theme park in Plänterwald, formerly East Berlin. It had closed in 2001 and had been left to decay and become vandalised, and for nature to gradually overgrow it. 'It was obvious that the park had once brought happy expectations to East – and later – West Berliners,' she says. During the next decade she returned several times to photograph 'nature's transformation' of the theme park.

*Spreeblitz*, Johansen's latest book (available from [www.saxo.com/dk](http://www.saxo.com/dk)), is a collection of 62 black & white images made during those ten years, which show neglected and rusting attractions such as rollercoaster rides, a ferris wheel and sadly toppled, often headless dinosaurs. Beautifully photographed and printed in rich, dark tones, they offer a sombre, almost post-apocalyptic vision of the abandoned theme park and a meditation on the passage of time. It's an accomplished and absorbingly melancholy collection of work. **David Clark**



**Jimi Hendrix, London, 1967**

© GERED MANKOWITZ

### Gered Mankowitz

Until June. Gibson Gallery, 61-62 Eastcastle St, London W1V 8NQ. [redhouseoriginals.com](http://redhouseoriginals.com)

Gered Mankowitz (born 1946) is one of the greats of rock photography. In a career spanning over 50 years he has shot iconic images of The Rolling Stones, Kate Bush, Elton John, Oasis and many others. This exhibition at the Gibson Garage guitar shop offers a small selection from that back catalogue, including his iconic 1967 image of Jimi Hendrix (above) and the cover of The Stones' album *Between the Buttons*, plus some rarely seen shots. Not surprisingly, given the venue, many of the images feature stars with their guitars. It's always a pleasure to see Mankowitz's work on display. The only downside is that the prints are hung on the wall of a staircase going down to the basement – not the most convenient place to linger over them. **David Clark**





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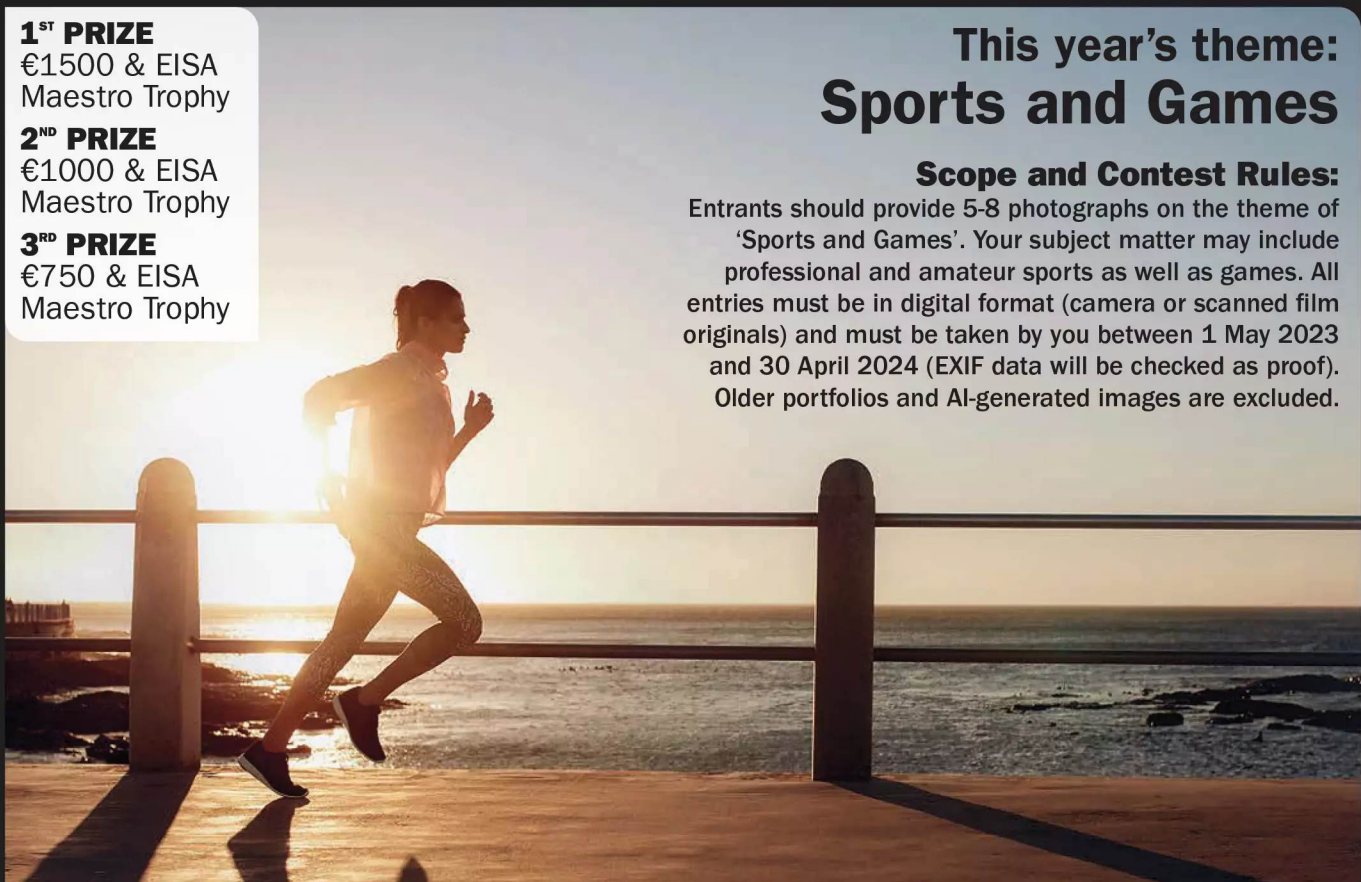
## 3<sup>RD</sup> PRIZE

€750 & EISA Maestro Trophy

## This year's theme: Sports and Games

### Scope and Contest Rules:

Entrants should provide 5-8 photographs on the theme of 'Sports and Games'. Your subject matter may include professional and amateur sports as well as games. All entries must be in digital format (camera or scanned film originals) and must be taken by you between 1 May 2023 and 30 April 2024 (EXIF data will be checked as proof). Older portfolios and AI-generated images are excluded.



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### NATIONAL DEADLINE: MAY 1ST 2024

AP is running this EISA contest in conjunction with Photocrowd. To enter your portfolio, go to [bit.ly/maestrosport](https://bit.ly/maestrosport) AP will choose the top 3 and publish them in a June or July issue. The winner will

National Maestro winners will also be published on Facebook at the end of June 2024 for the EISA Public's Choice competition. Prize for the winner: €1000.



receive a one-year digital subscription to AP and go forward to the International round.

### INTERNATIONAL JUDGING: JUNE 2024

The winning entries from all 16 participating EISA countries will be judged together at the Association's General Meeting in June 2024. The International results will be celebrated at the EISA Awards Gala in Sept 2024 and revealed, online, alongside the EISA product Awards on 15 August 2024.

Don't forget to visit [bit.ly/eisa-maestro](https://bit.ly/eisa-maestro) for tips on creating a successful portfolio. The winning International photos will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. For details, terms & conditions, see [www.eisa.eu/maestro](https://www.eisa.eu/maestro)

Check out Photocrowd and take part in some great photo contests, including APOY24. It's a great way to get your best work seen and appreciated.

[www.photocrowd.com](https://www.photocrowd.com)







© MARK POWER / MAGNUM PHOTOS

# Examining America

Mark Power's new book is the latest in his ongoing series exploring America's cultural and physical landscape. He talks to **Peter Dench** about his methods and motivations





For photographers, Britain has the coast. It's been a lens lure for genres and generations. Between 1992 and 1996, British documentary photographer Mark Power embarked on a journey to photograph the 31 sea areas around the coasts of the British Isles in his book, *The Shipping Forecast*. It was a brilliant idea, executed beautifully, and it has gone on to sell over 10,000 copies.

Conversely, America has the lure of dry, wide-open space and any serious documentary photographer must consider adding their own visual contribution to exploring its cultural and physical landscape. Many foreign photographers have tried, and succeeded, including Robert Frank (*The Americans*), Paul Graham (*A Shimmer of Possibility*) and Vanessa Winship (*She Dances on Jackson*).

Mark first visited America in 1984. The seduction had begun decades earlier, as he sat watching the

sweeping plains of Westerns beamed direct into his suburban home via fuzzy black and white TV programmes – *Bonanza*, *The High Chaparral*, *The Virginian* and chiefly, *Casey Jones*.

Mark is now up to the penultimate volume of his self-funded series, *Good Morning, America*, with each book dismantling the myth of America that built his childhood. Since 2012 he has been meandering the American states constructing a new challenging visual narrative of a country that has spanned Presidents Barack Obama, Donald Trump and Joe Biden.

### Looking for America

Mark's questioning of what he believed about America began in earnest when he travelled to photograph the country as part of the project, *Postcards from America*. It was an idea by a group from the Magnum Photos Agency that he joined

Ingalls, Kansas  
03.2022







© MARK POWER / MAGNUM PHOTOS

➤ as a Nominee in 2002 before becoming a full Member in 2007.

Driven more by curiosity than agenda, *Postcards IV: Florida* was made during October and November 2012 during two months surrounding the re-election of Obama. Mark's colour images of billboards, snack bars, car lots and nude revues gave visual clues of what was to come. When *Postcards from America* came to an end, he realised it was filling a void in his life and what he was always meant to do.

To simplify his quest for photographing *Good Morning, America (Volume IV)* he opened his mind and kept his options open. 'I left the United States as the Centers for Disease Control and Prevention confirmed the country's first cases of Covid-19,' he says. 'That was in February 2020 and not long afterwards we published *Good Morning, America (Volume III)*, which obliquely referred to the events as they unfolded, albeit from a distance.'

'Almost two years passed before I was able to take my first post-pandemic flight back. By then my lust for travel seemed to have deserted me, but after landing in Denver I went back to work with a vengeance.'

It's important to understand that all the pictures Mark has made since he began the work in 2012 are contenders for any book, including the last one. That was also the case for *Volume IV* which includes pictures shot before *Volume III*. In *Volume IV*, the viewer strolls

**Valdez, Alaska  
10.2022**

with Mark as he plants his tripod in front of intersections, burning buildings, burnt-out buildings, family homes, business premises, railroads, woodland, livestock and a gaggle of geese.

'I don't consider my work in America to be a road trip, or several road trips. Instead, I like to think of what I'm doing as a series of walks; 95% of the pictures have been found while walking. Most of the situations are far too subtle to notice while passing in a car. The best pictures revealed themselves slowly ambling through space.'

**Remaining an outsider**

Mark sometimes carries a Fuji GFX for flexibility when photographing people but committed to his Alpa Max technical camera with a Phase One back. He continues: 'I used a large format, 5x4 camera for over 20 years, and almost exclusively. When it reached a point when it was costing over £10 a picture, I realised my time was up and I needed to move over to the dark side, to digital.'

'I managed to avoid doing that until 2013, when I discovered the Alpa. I'd been dabbling with other digital equipment before that. I've always felt it was important to fall in love with a camera, however ridiculous that may sound, and I simply wasn't able to do it,' he says. That is, until the Alpa came along.

'I have only two lenses, a standard and a slightly wide, but the camera is extremely versatile, so this ➤



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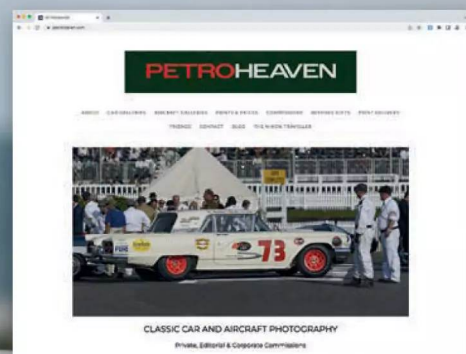
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– Jonathan Little, Owner at PETROHEAVEN and Jonathan Little Photography

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isn't really a problem. The Alpa allows me, when appropriate, to slide the digital back left and right without moving either camera or tripod; all of *Good Morning, America* is made using a tripod. Because the perspective doesn't alter, this technique produces two images that merge seamlessly together, giving a wider view but without distortion. The results are extremely detailed – far more than the human eye can see – a useful tool for someone who likes to stand back and observe.'

This technique allows the image to bring the viewer in close, with Mark removed. 'It's no secret that I can easily go through a day without talking to anyone,' he says. 'Of course, this can be difficult, because my camera looks quite strange, and people will often approach to ask what I'm doing. But making my landscapes requires a lot of concentration; I get into a kind of zone where I'm 100% in the moment. This can easily be shattered if I start chatting to someone. I'm also, very importantly, trying to retain my position as an outsider, as someone from somewhere else.'

'The last thing I want to do is to start integrating. I need to feel slightly uncomfortable, and to a certain extent unwelcome, in order to make this work. That sounds detached, I realise, but mentally, I am absolutely there. Physically, however, I remain at a discreet distance.' To combat loneliness he posts pictures from the previous day on Instagram and the interaction, messages and location suggestions help.

### Editing process

The editing and sequencing for *Volume IV* took many months of back and forth involving his wife, friends, colleagues and the team at GOST including editor Stuart Smith. Each page builds a complex narrative. 'I spend far more time working on the edit and sequence than I do out in the field, making the work in the first place,' says Mark. 'I believe it's imperative to do this. As for my methods, they are multifaceted. I work with real prints, using them to work and re-working sequences.'

Individual portraits arrive in *Volume IV*. This book also includes March for Our Lives, a student-led organisation which leads demonstrations in support of gun control legislation, captured by Mark from an elevated position in Washington DC. When photographing America, politics is integral as he passes through post-industrialist, polluted towns and changing weather patterns.

Mark has been careful not to repeat what he has already done earlier in his series on America. 'Anyone who has worked on a project for a long time will recognise this conundrum,' he says. 'Many times now, I find myself standing in front of a situation which is very similar to a place I've photographed before. And, because of the time I spend with work I've already made, I can easily bring to mind pictures from the past. So I tell myself there's little point in photographing this or that because I've already got a picture like it which is pretty good. To a certain extent this saves time, but it does mean that I take far fewer pictures now than I did at the beginning of the project.'

*Volume IV* is not a book that should be flicked through. Like Mark's process, it's to be considered, letting the eye immerse in cinematic detail. Collectively the books don't have a single subject; they're published as a work-in-progress weaving amongst eclectic topics as



Rochester, New York 03.2023



Baltimore, Maryland 11.2018



*Good Morning, America (Volume IV)* by Mark Power is published by GOST Books, RRP £50

Mark visits all but one of America's 50 states (a planned trip to Hawaii will complete the set).

Mark reflects, 'As I slowly approach the last book, the final objective is, of course, something I think about a lot. However, I'm now comfortable with the idea that I don't need to come to some kind of profound conclusion, because the United States will continue apace without me photographing it.'

'I need to be careful that the last book doesn't just peter out into nothing. There's definitely more pressure now that I'm thinking about Volume V, because before I could always hold pictures back and use them later, whereas now I can't. It's already very clear that certain pictures I love won't make it into any of the books. But that's always the way.'

*Good Morning, America* is an intentionally ambiguous title but through the Volumes, Mark delivers a wake-up call – an important visual contribution to America now, that in time can only increase in importance.





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**FACT FILE**

Taylor Swift,  
1989

Released: 27 October 2014  
(Big Machine Records)

Best chart performance:  
No. 1 in 13 countries,  
including the US and UK

Sales: Over 10,000,000  
certified sales worldwide

Fascinating fact: The cover concept and execution for the album quickly gained plaudits and spawned a host of parodies and imitators. One of the most entertaining was by the residents of Sydmar Lodge Care Home in London who, during the first 2020 Covid lockdown, recreated several iconic album covers. The Taylor Swift cover was mimicked by resident 'R.C.' with 1922 replacing the 1989 birth year. The project was masterminded and creatively directed by Robert Speker (activities co-ordinator at Sydmar Lodge), with sales proceeds going to the Alzheimer's Society and the residents. See [carehomealbumcovers.com](http://carehomealbumcovers.com)



T.S. 1989

© LOWFIELD/BIG MACHINE LABEL GROUP

# 1989

## By LOWFIELD

**Steve Fairclough** uncovers the inside story of a 2014 Taylor Swift album cover

According to US superstar Taylor Swift, her fifth studio album, titled *1989*, was inspired by 'listening to a lot of late '80s pop. I really loved the chances they were taking, how bold it was'. It was originally released on 27 October 2014, by Big Machine Records, and saw Swift switching her musical direction from country to mainstream pop music.

The album was titled after Swift's

birth year, mainly to signify her symbolic artistic rebirth, and was supported by seven singles, including three US Billboard Hot 100 number ones – *Shake It Off*, *Blank Space* and *Bad Blood*.

The fact that Swift named *1989* after her birth year also tends to corroborate the influence of 1980s synth-pop on the record. As creative director, Swift insisted the record's packaging included pictures taken

**LOWFIELD**

Lowfield is the professional name for the photography and directing duo of Sarah Barlow and Stephen Schofield, who are based in Los Angeles. They originally met in Nashville with Schofield seeing potential beyond Barlow's wedding photography work. Lowfield's first official paid job was shooting the cover of Taylor Swift's 2012 album *Red*. The duo has subsequently also shot record covers for Pharrell Williams, Wilder Woods, Grace Mitchell and Hailee Steinfeld. [www.low-field.com](http://www.low-field.com)

with a Polaroid instant camera – a photographic method that was significantly more popular in her birth year of 1989 than in the year of the album's release, 2014, in the age of smartphone cameras and digital images on social media.

The alleged inspiration of the musical work of Peter Gabriel also seems fitting as, like Gabriel with his 1980 album *Peter Gabriel III* (aka 'Melt'), Swift chose to depict herself on the cover by using a Polaroid image as the main visual. In addition, similarly to what Gabriel and his art creatives Hipgnosis did on the cover of the 'Melt' album, she made the artistic decision of not showing the whole of her face.

**Cut-off head**

Swift said the choice of image for the cover was intended to bring about a sense of mystery. She explained, 'I didn't want people to know the emotional DNA of this album. I



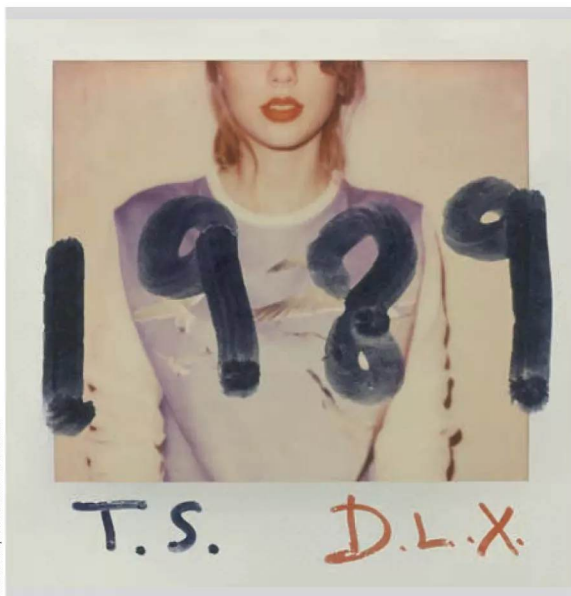


Lowfield's first official paid job together was to shoot the cover of Swift's 2012 studio album, *Red*



Lowfield – Sarah Barlow and Stephen Schofield – pictured shooting on location

Far left: The original Polaroid-inspired 2014 edition of the original 1989 album cover featured DLX at the bottom and 1989 written boldly across the main image



Right: The 'Deluxe edition' of the original 1989 album cover featured DLX at the bottom and 1989 written boldly across the main image



The 'Taylor's Version' 1989 album cover as shot by Beth Garrabrant

didn't want them to see a smiling picture on the cover and think this was a happy album, or see a sad-looking facial expression and think, "oh, this is another breakup record".

The Polaroid cover of the album is a colour portrait of Swift, but it deliberately cuts off her face just below the eyes with her T.S. initials at the bottom left and 1989 at the bottom right in black marker pen. Swift has red lipstick on and is wearing a sweatshirt featuring flying seagulls, which some people have speculated is a reference to the British band A Flock of Seagulls, who had huge success in the US in the 1980s. Swift revealed, 'Having been born on 13 December 1989, this album is called *1989*. That photo you are seeing is a Polaroid we took, we took the album photos on Polaroids. It was kind of an accident, so I figured why not make that photo the album cover?'

Each CD copy of the *1989* album

included a packet of 13 random Polaroid pictures (one of five available sets), chosen from 65 different pictures. The shots portrayed Swift in various settings, such as backdrops of New York and recording sessions with the producers. The photos are out-of-focus, off-framed, with a sepia-tinted treatment, and feature the *1989* song lyrics written with black marker on the bottom.

### Photographic duo

The US photographers behind the *1989* album cover shoot were Sarah Barlow and Stephen Schofield, who are based in LA and are known professionally as Lowfield. Barlow and Schofield had originally met in Nashville, with Schofield seeing potential beyond Barlow's normal wedding photography work; this led to a collaboration that is ongoing. ▶

## COVER STORIES: PANEL FEEDBACK



### Andy Cowles

'Taylor Swift is famous for her sense of control. This cover might suggest a casual approach to stardom, but nothing could be further from the truth. The handwriting is cute, but the power comes from the crop. The only thing that matters here are her lips. These are what we are being invited to buy into.'



### Kevin Cummins

'Though this cover is well-crafted and glamorous, it has a DIY feel. It's as if it was shot on a cheap Polaroid as a reference print for continuity on a video, rather than an expensive album sleeve shoot. I love the framing of the subject and the scribbled Sharpie title. It intrigues. It's the perfect package.'



### Rachael Wright

'The Sharpie-written title makes it feel personal; in keeping with Swift's "Dear Diary" song-writing style. The choices reflect her growing confidence as an artist – the use of initials, the loose sweater, the undone hair and the face crop, which draws viewers' eyes straight to her signature red lipstick.'





had befriended Swift independently of each other and their first official paid job together was to shoot the cover of Swift's 2012 studio album, *Red*.

In a similar way to the subsequent *1989* album cover, the front of the *Red* album also somewhat obscured Swift's face, but it was simply a case of a shadow falling across the singer's face because she was wearing a hat. In an interview, Barlow told Musicbed, 'One of her background singers needed headshots. When Taylor saw them a few months later she came to me and was like, "Liz showed me the shots you took of her, and I need my album to look exactly like that." Clearly this was a no-brainer. I said, "OK!"'

In the Musicbed interview, Barlow revealed that the *1989* shoot 'was like a Polaroid and digital mix. I think we end up shooting 460 Polaroids... [an] insane number of Polaroids.' The idea behind the shoot was to purposefully mimic an image you might find in an old photo album or the type of candid shot you might take of a friend or put on social media.

### Boost for Polaroid

The then-Polaroid Corporation CEO, Scott Hardy, reported that the Taylor Swift *1989* Polaroid album cover concept propelled a revival in instant film, especially among the hipster subculture who valued the 'nostalgia and retro element of what [their] company stands for'. It also saw many Taylor Swift fans rushing out to buy Polaroid cameras to experience the fun and joy of creating instant images.

In a 2015 interview with website Digital Spy, Scott Hardy revealed how creating the cover of the *1989* album came about. 'Taylor Swift's camp approached us and told us about her upcoming album, *1989*, which was the year she was born. They said they would love to do something with Polaroid, and so we did a nice collaboration effort with her, and she bundled 12 Polaroid photographs with that special edition album.

'With a Polaroid picture you have that space to write underneath what it is, and so she personally handwrote what's going on, chose the photographs and then we bundled them in. It was one of the most successful album launches in history. That was a proof point that showed that younger demographic know Polaroid, they want Polaroid products and they love what we stand for.'

### A final twist

The *1989* LP was marketed as Swift's first 'official pop' album, following her earlier, more country-style work. To bolster sales, Swift and Big Machine Records implemented an extensive marketing plan with Swift adopting a zany aspect for her *1989* persona. She had already used social media extensively to communicate with her fan base, showcasing her personal life to make young fans feel engaged with her.

A final twist to the *1989* cover story came in late October 2023 with the release of 'Taylor's Version' of the *1989* album. After leaving Big Machine Label Group, in 2018 Taylor Swift had subsequently

negotiated to own the master rights to all the new music she created. By re-recording the *1989* album she now owns its rights moving forward.

The re-recording of *1989* heralded a fresh album cover, with a more conventional portrait of Taylor Swift shot by Beth Garrabrant. In a nod to the original *1989* album cover the *1989: Taylor's Version* imagery features flying seagulls in the background, but shows a head and shoulders portrait of Swift. Garrabrant had previously shot the black & white cover of Swift's 2020 lockdown album *Folklore*, which shows the musician sleepwalking in woodland in a nightgown.

Such was the initial worldwide reaction to the original Taylor Swift album cover that, in March 2022, the US music industry bible *Billboard* ranked the *1989* cover artwork as number 50 in its countdown of the 50 greatest album covers of all time. Despite its comparative newness, *1989* has clearly already carved out its own unique niche in album cover history.

**The CD version of 1989 came with a selection of 13 Polaroids, one of five sets from a possible 65 images, with song lyrics at the bottom**



**A charity parody of the 1989 album, produced by Care Home Album Covers. It features a resident, 'R.C.' of Sydmar Lodge Care Home, London, with 1922 replacing the 1989 birth year**

### OUR PANEL OF JUDGES

Leading lights of photography, music and design chose their favourite album covers

|                  |                    |                    |
|------------------|--------------------|--------------------|
| Janette Beckmann | Jill Furmanovsky   | Aubrey 'Po' Powell |
| Jason Bell       | Christie Goodwin   | Rankin             |
| Harry Borden     | Peter Hook         | Jamel Shabazz      |
| Ed Caraeff       | Simon Larbalestier | Mat Snow           |
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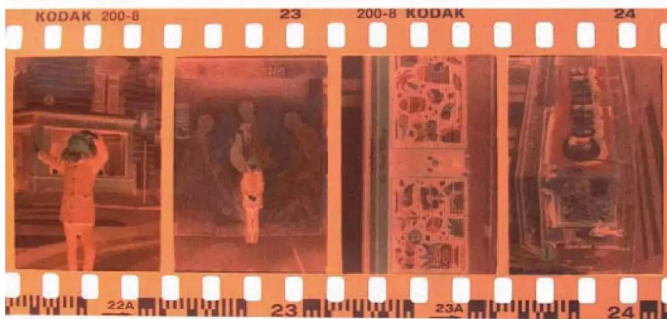
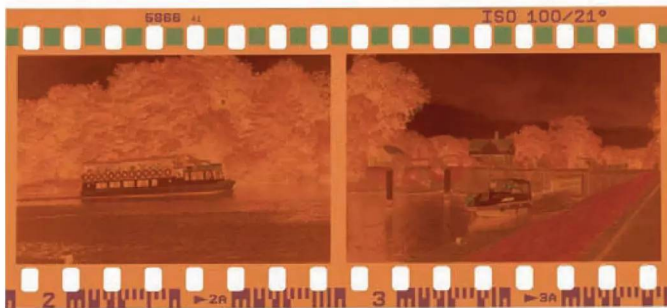




FILM STARS

# Doing things by halves

How half-frame cameras double your picture power. **John Wade** is your guide



How half-frame negatives compare to the standard 35mm format

Let's face it, film photography is expensive these days: about a fiver for a roll of black & white, double that and more for colour print and over 25 quid for a roll of colour slide film. Why do we bother? Perhaps it's because we love the feel and operation of old film cameras. Maybe it's the different look of a colour slide or a film-produced print compared to a digital image. Possibly, it's comparable to the current upturn of interest in vinyl in the music world. Whichever way you look at it, those who still enjoy film photography are hooked – and getting poorer by the day. So how about a way to halve film costs? The answer is to use a 35mm half-frame camera.

## A bit of history

Although there were 35mm cameras before 1925, it was the first Leica launched that year that really made 35mm viable as a usable film format. Previously, 35mm had been used in the cine world where the film was run vertically through movie cameras and projectors with a frame size of 18x24mm. When Leica designer Oskar Barnack conceived his new type of still photography camera, he adopted 35mm cine film for it, but ran the film through the camera horizontally and doubled the frame size to 24x36mm. Thus was born the standard 35mm format, still used in full-frame digital cameras today. When half-frame cameras came along, they halved the size again and reverted to the 18x24mm format, producing 72 exposures on a normal 36-exposure roll of film.

As far back as 1927, half-frame was used in the Ansco Memo camera, and continued in 1945 with the Universal Camera Corporation's Mercury II. They were both American cameras. But it was Olympus in Japan who really kick-started the craze with the introduction of the first Pen camera, and other Japanese manufacturers were quick to jump on the bandwagon. Here's a selection of half-frame models that are still usable today.



Half-frame cameras of the past: Ansco Memo (left) and Mercury II



## Olympus Pen

**LAUNCHED:** 1959

**GUIDE PRICE:** £40-60

When camera designer Yoshihisa Maitani (the man behind the Olympus OM-1 and Olympus XA) suggested the half-frame format to Olympus, the firm wasn't convinced it would be successful. So rather than tool up to produce the camera itself, the company outsourced production to subcontractor Sanko-Shoji. When the camera's popularity became clear the firm brought production back in-house.

Measuring just 10x6.5x4cm – at the time one of the smallest models made to take a full-size 35mm cassette – the camera was claimed to be as easy to carry as a pen. Hence its name. The original Pen is entirely manual. It uses a Zuiko 28mm f/3.5 lens that stops down to f/22 using a ring around the lens. Surrounding that, another ring focuses the lens from 60cm to infinity, while a third outer ring sets shutter speeds of 1/25-1/200sec. Film is wound by a thumb wheel on the back. The viewfinder has a bright frame etched into it to indicate the lens's field of view.



The original Olympus Pen



The Ricoh Auto Half features a clockwork motor drive

## Ricoh Auto Half

**LAUNCHED:** 1960

**GUIDE PRICE:** £30-50

Hot on the heels of the Pen, and while new models were being launched by Olympus, came the Ricoh Auto Half, a palm-size camera that adds a clockwork motor drive to wind the film after each exposure. With a fixed focus 25mm f/2.8 lens, the first model offers 1/125sec for daylight shooting and 1/30sec for flash, with apertures measured and automatically controlled by a selenium photo cell meter around the lens. Apertures can also be adjusted manually for flash photography. A dozen or so upgrades followed with only slightly different specifications.

## Olympus Pen EE

**LAUNCHED:** 1961

**GUIDE PRICE:** £50-80

Following the success of the first Olympus Pen, subsequent years saw the launch of a vast range of variations on the original theme, many with only minor spec changes: faster shutter speeds, wider maximum apertures, wider lens focal lengths, even cameras to take the Agfa Rapid cassette system. Of these, the Pen EE, whose initials stand for Electric Eye, is worth singling out.

Unlike most other Pen cameras, the

EE models are true point-and-shoot models, characterised by a selenium meter cell that surrounds the lens. In dim light, the shutter sets itself at 1/40sec and apertures are automatically set between f/3.5 and f/8. In brighter light the shutter defaults to 1/200sec and automatically-set apertures range from f/4.5 to f/22. Focus is fixed.

In 1962 the Pen EE2 added a zone focusing lens. Other half-frame Olympus cameras include the Pen S2.8, S3.5, D, D2, D3, W (for wide), EM, EES, Rapid EED, EE-EL, EES-EL, EED, EES2, EE-2, EE-3 and EF.

The Olympus Pen EE with flashgun mounted on its special screw-on accessory shoe



Two rarities from the Pen series: the Pen W (left) and Pen Rapid



Olympus Pen F with its coupled meter attached to the shutter speed dial



## Olympus Pen F

LAUNCHED: 1963

GUIDE PRICE: £150-200

Not content with introducing the first Japanese half-frame camera, Olympus went on to produce the world's first half-frame single lens reflex (SLR). Typically found with a Zuiko 38mm f/1.8 standard lens, the Pen F has access to a large range of interchangeable lenses from 20mm wideangle to 800mm catadioptric telephoto.

Most of the accessories that you expect to go with a full-frame SLR can also be found for the Pen F.

At 12x7x6cm, the camera is almost as pocketable as the Pen, thanks in part to the way the traditional pentaprism found in most SLRs is replaced by a system of mirrors. They offer an unusual light path to reflect light sideways from the reflex mirror behind the lens to a focusing screen, both mounted vertically, and onwards to the viewfinder. On exposure, the reflex mirror moves from side to side rather than with the traditional up and down movement.

Film wind takes two strokes of the lever, otherwise the shutter won't fire. Exposure control is manual, but the shutter speed dial on the front of the Pen F can be adapted with a coupled meter to display suggested apertures against manually set shutter speeds.



Accessories for the Pen F: bellows, 20mm, 60mm and 150mm lenses



First model of the Canon Demi

## Canon Demi

LAUNCHED: 1963

GUIDE PRICE: £50-80

Canon entered the half-frame world by adopting the French word for 'half' and introducing the Demi. The first model has a direct vision viewfinder, five-element 28mm f/2.8 lens and an in-built selenium meter that measures and sets exposure in a kind of manual programmed way. First the film speed is set. Then a ring around the lens is rotated until two needles viewed

in a window in the top plate coincide, at which point the camera has chosen an appropriate shutter speed and aperture combination. Although it isn't indicated, this could be anything between 1/30sec at f/2.8 and 1/250sec at f/22.

For a little more manual control, the shutter speed can be set to its flash sync setting of 1/30sec and then apertures manually selected on a ring around the lens. Following the first Demi, later models included the Demi II, S, C, EE17, EE28 and Rapid.

## Canon Dial

LAUNCHED: 1963

GUIDE PRICE: £30-60

One strange foray into the half-frame world came with the arrival of the Canon Dial which takes its name from the ten round windows surrounding the lens, making it resemble an old-fashioned telephone dial. This is another half-frame camera with a built-in clockwork motor drive to advance the film one frame after each exposure. It is wound by a stubby handle on the base.

Behind each of the windows surrounding the lens there is a different-sized aperture. Turning a milled ring around the lens to select a film speed, rotates these apertures in front of a meter cell – making it more, or less, sensitive. A shutter speed of 1/30-1/250sec is set on an outer ring around the lens and the automation then selects and sets the correct aperture. Focusing is controlled by a lever above the lens against set distances, designated by a needle moving across zone focusing marks in the viewfinder.



The Canon Dial, another half-frame camera with a clockwork motor drive

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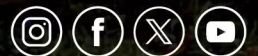
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The Konica Eye offered programmed exposure automation



**Konica Eye**

LAUNCHED: 1964

GUIDE PRICE: £120-160

Somewhat resembling an Olympus Trip with a circular selenium photo cell surrounding the lens, the Konica Eye offers an unexpectedly large-aperture 30mm f/1.9 lens focused by four click-stopped settings. Set

to its auto mode by a ring around the lens, exposure is programmed between 1/8sec at f/1.9 and 1/800sec at f/16.

Later updates like the Eye 2 and Eye 3 added CdS metering and Konica continued to launch half-frame cameras into the 1980s. The Eye was copied by the Russians to make the Fed Mikron, which was launched as late as 2015.

**Yashica Rapide**

LAUNCHED: 1964

GUIDE PRICE: £200-250

Many cameras had built-in exposure meters, but this one is more like an exposure meter with a built-in camera. The shape of a flat box, the meter cell is situated on one of the narrow sides with a needle that is deflected across a scale on the flat side of the body. Once the meter reading has been taken and the exposure set by means of exposure value numbers, the camera is turned into either a vertical or horizontal position to take the picture. Film advance is by pulling the wrist strap attached to a lever that slides out from the body, moving the film as it goes. A similarly designed camera called the Sequelle, also from Yashica, added a battery-driven motor drive.

The unusually styled Yashica Rapide



The Olympus Pen FT added an inbuilt CdS exposure meter



Olympus Pen FV, similar to the FT but without the meter



Pen FT with its 400mm f/6.3 telephoto lens

**Olympus Pen FT**

LAUNCHED: 1966

GUIDE PRICE: £200-250

The original Pen F was upgraded in the FT model to add a self-timer, single stroke film advance and a microprism focusing screen in the viewfinder. More importantly it also adds open-aperture through-the-lens (TTL) exposure, courtesy of an inbuilt CdS meter. With a suitable shutter speed selected, a meter needle in the viewfinder indicates a number from zero to seven, which is then set manually on the lens. It was felt that this was easier for the novice to understand than traditional apertures which, for the purist, are also shown on the opposite side of the lens.

The downside of the added automation is that the metering works by use of a semi-silvered mirror to split light from the lens two ways, some to the meter cell and the rest to the viewfinder. The result is a dimmer viewfinder image than that on the original Pen F. The Pen FV, launched the following year, was basically a Pen FT with the meter removed and the brighter viewfinder reinstated.





Konica Auto-Reflex that offered full-frame and half-frame images at the flick of a switch

## Konica Auto-Reflex

**LAUNCHED:** 1966

**GUIDE PRICE:** £125-150

What appears at first to be a conventional 35mm SLR is actually a full-frame camera with the option of taking half-frame pictures, a mixture of the two formats combined on the same roll of film if needed. Switching a lever on the top plate from its 'Full' to 'Half' setting slides two masks across the film plane to reduce the image size from 24x36mm to 18x24mm while, at the same time, the film wind gearing changes to wind only half a frame at a time, and the exposure counter moves to the next number with every other wind of the lever. Two vertical lines

etched into the viewfinder give the half-frame field of view.

Aside from the full- or half-frame function, the Auto-Reflex is also the world's first focal plane shutter 35mm SLR with auto exposure and interchangeable lenses. Shutter speeds and apertures can be set manually, but turn the aperture ring to its 'EE' setting and 1-1/1,000sec shutter priority auto exposure kicks in, by use of a meter attached to the speed dial on the front of the body. Power for the meter originally came from a now-unavailable PX675 mercury cell, replaceable today by an LR44 or equivalent battery.

The standard lens when shooting in the full-frame option is a 52mm f/1.8 Hexanon, which becomes more like a medium telephoto with half-frame.



Inside the Auto-Reflex, showing the blinds that mask the full-frame image down to half-frame



The Z2 version of the Yashica Samurai bridge camera

## Yashica Samurai

**LAUNCHED:** 1987

**GUIDE PRICE:** £60-80

This was a very late contender in the half-frame world, launched at the start of the craze for 35mm bridge cameras and resembling a small camcorder. Using a 2CR5 battery, the 25-75mm f/3.5-4.3 lens zooms at the touch of a toggle switch, a flashgun pops up above the lens, programmed exposure is automated with shutter speeds of 2-1/500sec and film wind is motorised. The first Samurai was the X3.0, but the range continued with the X4.0 and the slightly smaller Z and Z2 models.



Loreo Stereo camera with its collapsible cardboard 3D viewer and larger plastic viewer that takes standard 5x3½in prints



## Loreo Stereo camera

LAUNCHED: c.2000

GUIDE PRICE: £30-40

For something completely different, here's a stereo camera that takes twin half-frame images side by side on a standard 35mm frame. Have the film processed in the conventional way and you'll get a set of normal-size prints, each with a stereo pair on it. These can be viewed to give a 3D image using a special Loreo viewer. The camera, which can regularly be found with its viewer second-hand on eBay, is little more than a snapshot model with fixed aperture, shutter speed and focus. Pressing a catch on the back flips up a reflector which deflects light forward from an upward-facing flashgun in the top of the body.



Kodak Ektar H35N, the second model that offers a built-in starburst filter

## Kodak Ektar H35

LAUNCHED: 2022

GUIDE PRICE: (new on Amazon): £49.99

Surprisingly, half-frame is still alive and well today, in the Ektar H35 which is licensed by Kodak but made by Retopro. The body is plastic, available in four colours, with a neat aluminium face plate. It's a mechanical camera with fixed shutter speed, aperture and focus, but uses three AAA batteries to fire the inbuilt flash. A second model, the Ektar H35N shown above, adds an improved glass lens, built-in starburst filter, a tripod bush and 'B' shutter setting.

## Six half-frame camera tips

- Before buying, decide whether you want manual, partial or full automation.
- Many of these cameras are around 60 years old, so check for slow shutters, sticking apertures and stiff focusing.
- Beware of old selenium cell meters that might be dying and indicating the wrong exposure.
- When film is run through a half-frame camera horizontally in the conventional way, the image is in an upright portrait format, so turn the camera 90° for landscape-shaped images.
- Half-frame cameras that run the film vertically produce landscape-shaped images and therefore need to be turned 90° for portrait-shaped subjects.
- Because the image size is smaller than usual and will therefore need greater enlargement, either in a darkroom or when digitally scanning, compose carefully to cut out unnecessary detail around the main subject.



Horizontal versus vertical film paths: landscape format in a Yashica Rapide (left) and portrait format in an Olympus Pen

## Processing half-frame film

If you carry out your own developing and printing, processing half-frame is little different from full-frame. However, mono workers might like to use a finer-grain developer than usual such as Ilford Perceptol, and maybe equip their enlarger with a shorter-focal-length lens than the usual 50mm.

If you are using commercial processors, be sure to warn them that you have been shooting half-frame images. At best you'll end up with a set of 36 prints with two different images on each, which then need to be cut in half. At worst, the processor's automatic film-cutting equipment will misjudge the spacing between images and start slicing into the picture.

The best bet is to tell the processor to develop the film and to return it to you in a single strip without cutting. You can then scan the negatives to produce your own digital prints. As a rule of thumb, adjust the dpi setting on your scanner to double what you would normally use when scanning conventional 35mm images.



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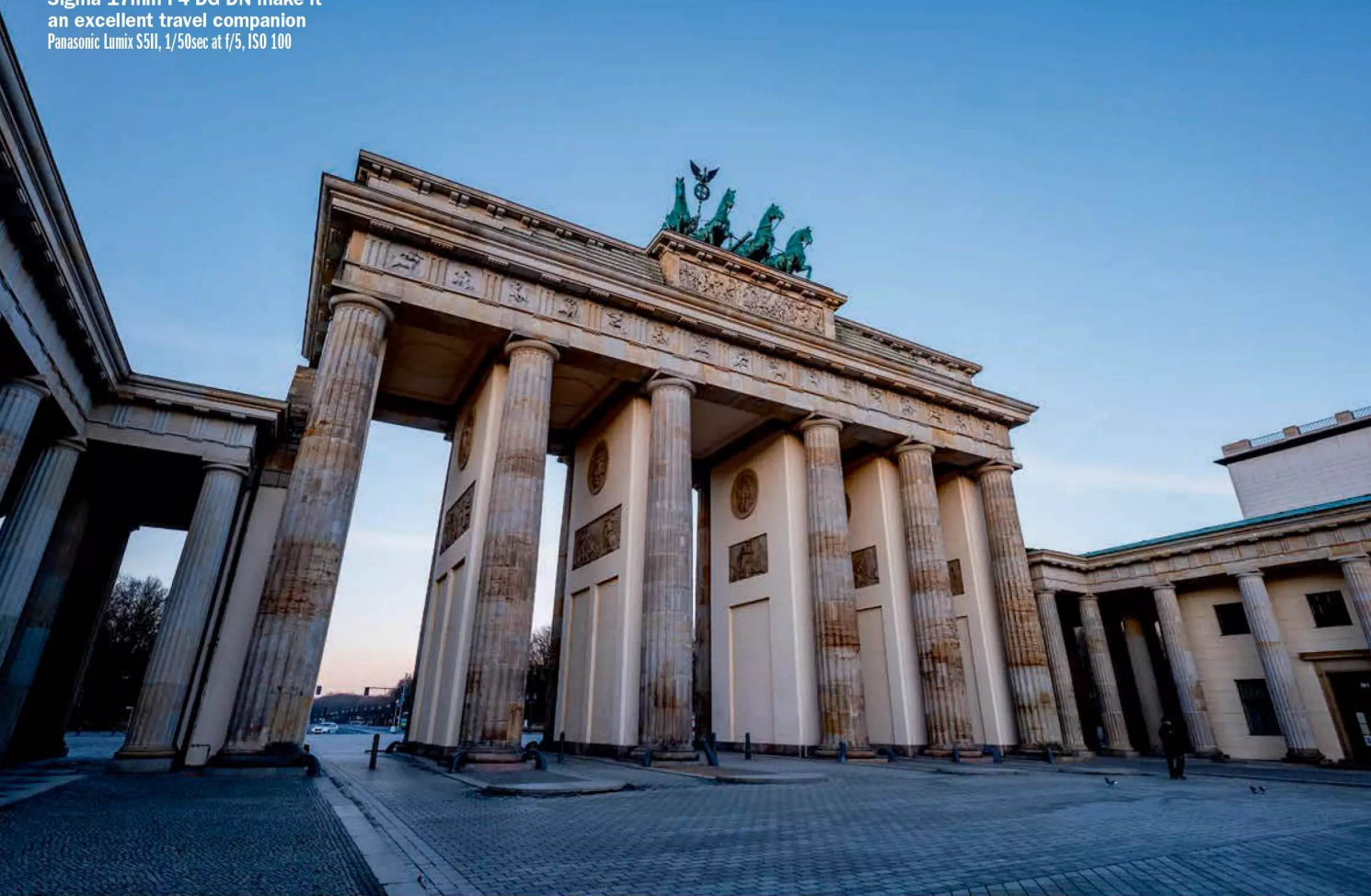
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The size and weight of the Sigma 17mm F4 DG DN make it an excellent travel companion  
Panasonic Lumix S5II, 1/50sec at f/5, ISO 100



# Sigma 17mm F4 DG DN Contemporary



Sigma's latest I-series lens offers a super-wide angle of view in a small and lightweight package, says **Damien Demolder**

**S**igma's relatively new I series of compact and nicely designed lenses now has nine members, and this Sigma 17mm F4 DG DN is the latest and widest of the gang. The I series sits within the company's Contemporary segment, so we should expect good performance at a price that makes the lens accessible to

most. Lenses in this group are not quite as good as Sigma's Art lenses, but they cost rather less.

Like the other Sigma I-series lenses, the 17mm is designed for full-frame mirrorless cameras, and is offered in L-mount and for Sony E-mount bodies. Sigma says the lens is aimed at landscapers and street photographers, and that it is especially good for

travelling with, owing to its small size and light weight.

## Features

Probably the most outstanding of the Sigma 17mm F4 DG DN's features is its 103.7° angle of view. While there are wider AF lenses for full frame around, we are in territory that is quite sparsely populated, and those

others that exist tend to be quite big and heavy. This lens is just 64x48.8mm and 225g.

Sigma has managed to keep this model very small partly by giving it a less-demanding maximum aperture. The other models in the I series tend to have f/2 or f/2.8 maximum apertures. But to keep this one to the same sort of size as others in the series, a smaller maximum aperture was required. It also helps explain why the price is £549 instead of £900.

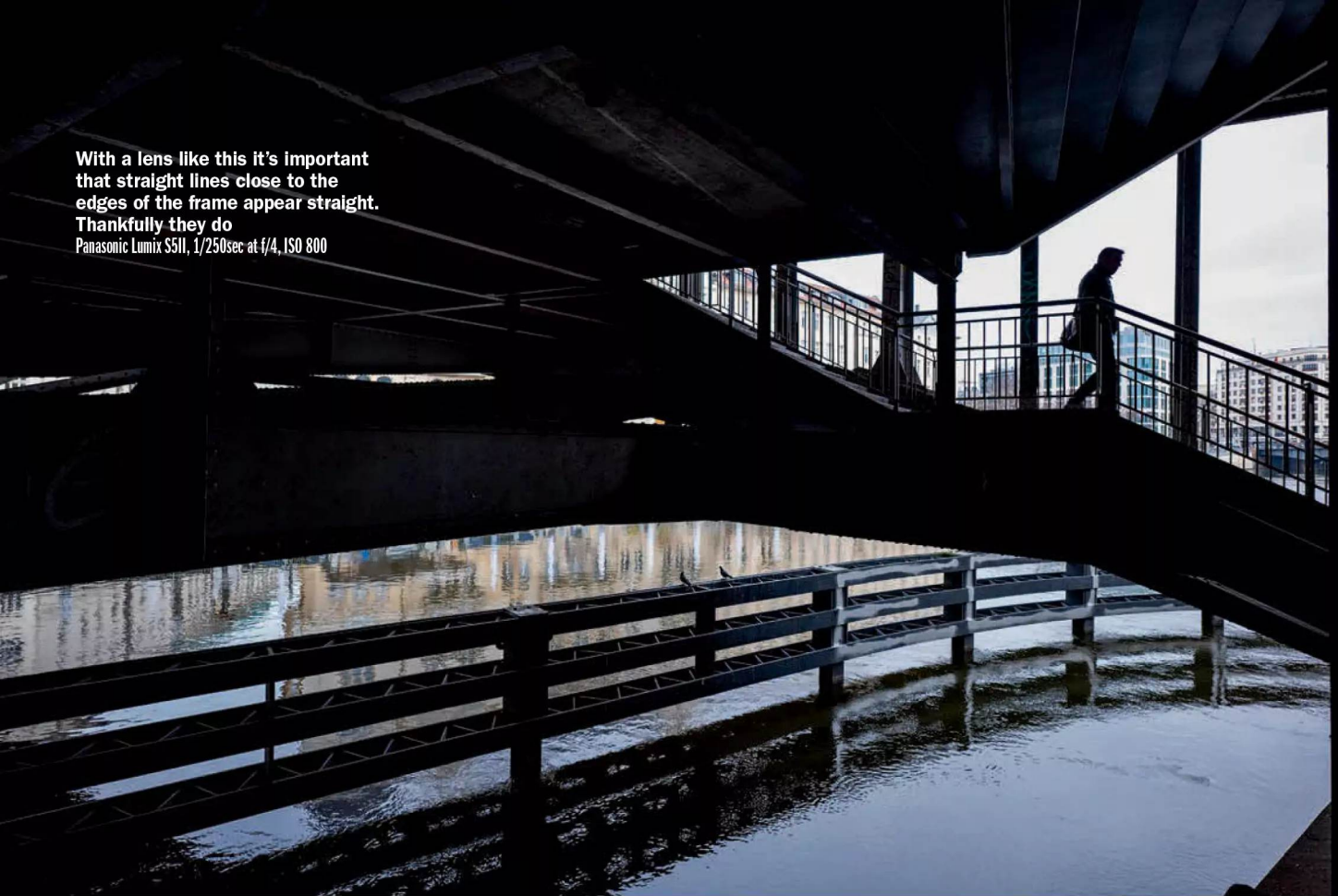
Sigma has used 2 Super Low Dispersion (SLD)





With a lens like this it's important that straight lines close to the edges of the frame appear straight. Thankfully they do

Panasonic Lumix S5II, 1/250sec at f/4, ISO 800



elements and 3 aspherical elements in the 9-element design. These help to keep the unit small, while at the same time tackling chromatic aberration and general resolution. The iris uses a slightly unexciting 7 blades to form the aperture, which can close to f/22. Our closest focus is 12cm from the sensor. The lens comes with a petal-shaped hood, plastic front and back caps as well as a rather nice magnetic alternative metal cap for the front of the lens. The

filter thread size is 55mm, which is quite small for a lens this wide.

### Build and handling

I suspect one of the main motivations photographers have for choosing one of these I-series lenses from Sigma is the look and design of the lenses, and the way they handle. This 17mm f/4, in common with all the I-series lenses, is an all-metal affair, with metal control rings along the metal barrel, topped off with that metal lens cap. It looks and

feels very cool indeed, and importantly it feels as though it will last extremely well.

We have an aperture ring that clicks very nicely at every third stop between f/4 and f/22, and whose stops are marked out evenly across the range with no bunching at the extremes. We can use the ring manually or set it to the A(uto) position that allows us to dial-in the apertures via the camera body. We also have the choice to work in manual or autofocus, with a sliding switch on the side of the barrel to inform the lens of our intentions. The focus ring offers nice smooth motion with a carefully balanced degree of tension, and it manages to turn in complete silence.

While Sigma would have us believe we need its USB dock to alter the behaviour of the ring between linear and non-linear responses, I found I could control this via the Lumix S5II that I was using the lens on. I could also alter the degree of rotation required to take the focus from the closest point to infinity – both of which are features filmmakers will find useful.

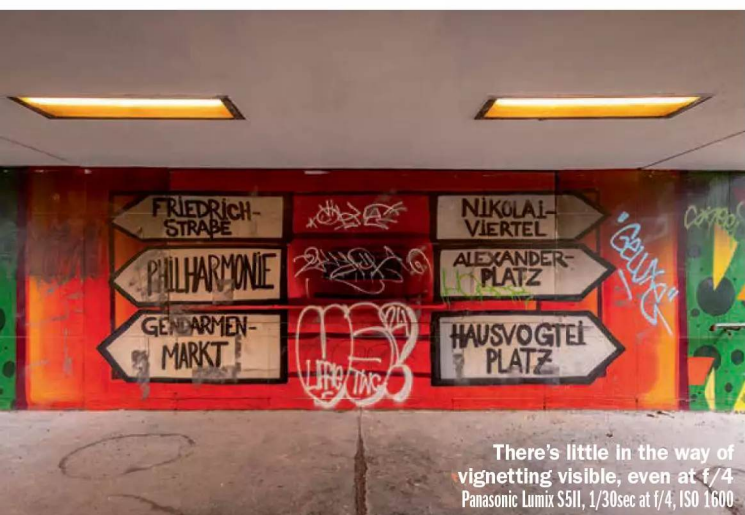
The two rings on the lens have

a very different feel, so with the camera to the eye we are unlikely to focus when we meant to change an aperture – or the other way round. I used the lens on the Lumix S5II, S5IIX and S1R and found it balanced very well with them all. It looks more at home on the smaller bodies of the newer S5-series cameras, but is still very comfortable on the slightly larger S1 models too.

One point worth noting is that Sigma only describes the mount as weather-sealed, with a seal around it to protect the camera from dust and water. For a lens that's probably destined to be used a lot outdoors, that could be a concern to some buyers.

### Autofocus

The AF system for a lens as wide as this, and with such a small maximum aperture, may not have to work as hard as a long lens with a wide maximum aperture. But that's not to say that speedy focusing in a 17mm f/4 isn't important. Fortunately, this lens allows the camera's AF system to work well and I found that in most situations in which a wide angle like this would be employed, the AF functioned



There's little in the way of vignetting visible, even at f/4  
Panasonic Lumix S5II, 1/30sec at f/4, ISO 1600



With its ultra-wide view and well-handled distortion, this lens is ideal for architecture  
Panasonic Lumix S5II, 1/100sec at f/11, ISO 800



without hindering the camera.

It was notable, though, that when faced with moving subjects appearing in the frame, it wasn't always able to shift quickly enough to find them in the same way that other lenses can on the same cameras. Once the AF is in motion it is quick enough, but there's a definite delay in it getting going that makes it hard to react to quickly changing situations. Of course, closing the aperture a little bit more can sometimes give us enough depth of field to improve our hit rate, but that means using either longer shutter speeds or higher ISO settings – things that we don't always have the luxury of choosing.

I suspect most users will aim a lens like this at relatively static subjects, so that minor delay won't be an issue. I just found I couldn't successfully shoot on the move with subjects approaching at speed and short distances.

## Performance

Inevitably, the first thing anyone wants to check in a wideangle lens like this is how well curvilinear distortion is controlled, and whether straight edges close to the edge of the frame are rendered straight or curved. As with many modern lenses, this I-series 17mm

spreads the work of some of its corrections across optical design and software profiles that automatically address common problems. One of those issues is curvilinear distortion, so some barrelling is remedied in the design of the optical path and the rest is left to your camera or your software.

Even without the lens profile applied, barrelling isn't actually too bad, but I found the automatically selected profile wasn't able to completely remove it. What is left though comes out very easily with some manual slider action. The issue though is the loss of information at the edges of the frame when any form of shape-shifting is performed, as we end up having to crop a little to maintain a rectangular frame. So just take this into account when you are framing in the viewfinder, and leave a little bit of extra space.

Vignetting is similarly dealt with, but with perhaps a higher degree of success in the automation. Whatever corner shading is left is hardly noticeable, to the point in natural subjects I never felt the need to adjust it. Again, without the automatic profile corrections darkening in the corners isn't very bad at all, so the brightening process doesn't create significant additional

noise in the corners.

As we might expect, detail resolution is best in the middle of the frame when the middle apertures are in use, but in line with most modern lenses, the better performance is concentrated on the wider rather than the smaller apertures. At f/4 the lens performs well in the middle and pretty well in the corners, and performs at its best at f/5.6 where centre and edge performance is more similar. Things are still good at f/8, but noticeably begin to slide at f/11 to f/16, and are very soft at f/22. Some of that softness, of course, can be counteracted with the Clarity and Dehaze sliders in Raw processing software, but that only improves the appearance of sharpness – not absolute detail resolution.

It's pleasing to see that chromatic separation is not a feature of this lens, as that's something hard to fix in software and which ruins resolution too, and that coma and stretching effects are also not obvious. The quality of the out-of-focus areas, though, could be more attractive were they a little smoother and less attention-grabbing – but that's a function of an iris running on just 7 blades. Perhaps most people will have the lens focused on the distance anyway.



## Verdict

IT'S easy to make a fabulous 50mm lens with a wide aperture and a relatively low price, but when we get into the realm of extreme wide angles, everything is more complicated. Customers have to make a choice between either paying a lot of money to have those complications ironed out, or accepting some minor deficiencies at a lower price. Here we are in the lower price camp, but the shortcomings of the optical performance are mainly quite slight and will probably not bother a lot of photographers.

While the f/4 aperture limits how creative we can be in terms of depth of field, the impressive sharpness wide open does mean we can handhold more often in dim conditions. So how much this lens will suit you depends on how its characteristics marry up with the kind of things you like to shoot. If small and lightweight are high on your priority list for a super-wideangle like this, then the Sigma 17mm F4 DG DN will probably fit the bill perfectly.

**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★★

## Data file

|                             |  |
|-----------------------------|--|
| <b>Price</b> £549           | <b>Minimum focus</b> 0.12m             |
| <b>Filter diameter</b> 55mm | <b>Length</b> 48.8mm                   |
| <b>Lens elements</b> 9      | <b>Diameter</b> 64mm                   |
| <b>Groups</b> 8             | <b>Weight</b> 225g                     |
| <b>Diaphragm blades</b> 7   | <b>Lens mounts</b> Sony E, L mount     |
| <b>Aperture</b> f/4 - f/22  | <b>Included accessories</b> Hood, caps |



# PNY EliteX-PRO90 UHS-II SDXC card

**Andy Westlake** tests an affordable and speedy memory card

● £60 - £235 ● [pny.com/en-eu](http://pny.com/en-eu)

ALMOST all current cameras use SD cards, but when choosing one to buy, it's easy to get lost in the confusing alphabet soup of speed ratings and classes. As a result, it can be difficult to work out why you might select any particular card, rather than a cheaper or more expensive option. Even when you know exactly what you're looking for, PNY's EliteX-PRO90 might be seen as too good to be true, as it has a super-fast rating at a fraction of the price of brands such as SanDisk or Lexar.

Available in 64GB, 128GB or 256GB sizes, this card declares its credentials up front, with read speeds up to 300MB/sec and write speeds up to 280MB/sec clearly written on the packet. This is essentially as fast as any other SD card, and should enable both extended high-speed bursts, and shorter write times before the buffer is cleared.

The card also complies with the V90 video class, which equates to a sustained write speed of 90MB/sec. In principle, it should support 8K video, or high-bitrate recording at lower resolutions.

To achieve such speeds, the card employs the UHS-II standard with two rows of contacts rather than one. It can still be used in cameras that have UHS-I slots, but you're unlikely to see any real-world benefit compared to the fastest UHS-I cards, which will be much cheaper. However, it will transfer files more rapidly to your computer when paired with a UHS-II card reader, and that might prove useful.

I tested the PNY EliteX-PRO90 card using the CrystalDiskMark benchmarking software, which returned maximum read and write speeds of 266 and 221MB/sec respectively on my Windows 11 laptop. This is as near as makes no difference to my results from other high-speed UHS-II SD cards from the likes of SanDisk, Lexar, and Sony. Likewise, in continuous shooting tests with various cameras, it was essentially a match for its peers in terms of burst depths and write times. I also used the card for extensive real-world shooting in a couple of demanding cameras – the high-speed Sony Alpha A9 III, and the high-resolution Fujifilm GFX100 II – with no problems at all.

## Verdict

This card delivers among the highest performance of any SD I've tested, while costing rather less than similarly quick options from other brands. It's a great companion to the latest cameras and excellent value for money.



### Robust

Like most SD cards, PNY lists this one as temperature-proof, shockproof, magnet-proof and waterproof.

### Warranty

PNY promises to refund or replace a faulty card for up to five years from purchase.

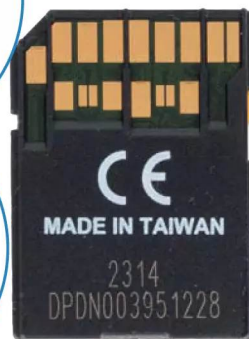


### UHS-II

This card has two rows of contacts, rather than one. There's little point in buying it if your camera has a UHS-I card slot.

### V90

This video speed class certifies a continuous write speed of 90MB/sec, which in principle supports 8K video recording.



## At a glance

- UHS-II SD memory card
- Up to 300MB/sec read, 280MB/sec write
- Available in 64GB, 128GB and 256GB sizes
- £60, £110 and £235 respectively

## SD VS CFEXPRESS

Some recent cameras have dual card slots, one CFexpress and one SD, leaving owners with the dilemma of which media type to buy. In general, CFexpress is faster and physically more robust, which makes it a better choice for those shooting high-speed bursts or high-quality video. However, SD always wins out on value.







Professor Newman on...

# Measuring image sensors

Introducing a new graph for visualising how noisy image files look and comparing different cameras

If you have the right equipment, physical measurements of technological articles are quite easy. Image sensors are particularly straightforward, because they are themselves measuring devices. So long as it is known how they should respond to a stimulus, how they actually do tells most that there is to know about performance. But that depends on what you think 'performance' means.

The image sensor industry relies on several metrics to measure sensor performance. These include quantum efficiency, sensitivity and read noise. But the question is, how are these relevant to photographers?

Quantum efficiency measures the effectiveness of the sensor in turning incident light photons into measurable charge. This affects how noisy an image looks, so it's relevant to photographers. But it's not the sole determinant of noise, so taken in isolation it can be misleading.

Sensitivity (not to be confused with photographic ISO) relates the amount of incident light to the voltage output from the sensor. It's useful to electronic designers of ancillary circuitry. Now that most sensors have a digital output it is mostly irrelevant, but it is still given.

Read noise is a measure of the electronic noise added to the signal derived from the light. This is relevant to photographers, but not as much as might be thought. Most noise in an image comes from the light itself, due to the fact that light is a particulate phenomenon and arrives randomly, in discrete packets of

energy called photons. If there are not many photons to work with, their randomness is apparent in the image. This is why increasing the number of photons recorded (by increasing quantum efficiency, exposure or sensor area) makes an image look less noisy. In contrast, read noise is only really visible when the amount of light is small. In the end it provides the limit to acceptable noise in the deep shadows, but that's all.

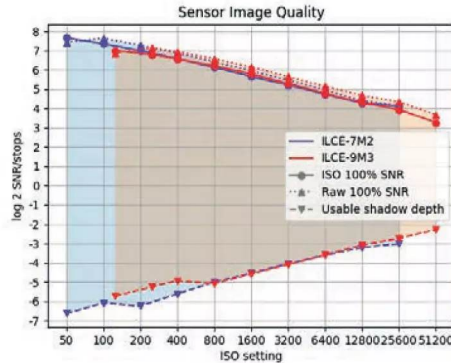
So, if photographers need not be interested in the industry measurements for sensors, what would be more appropriate? The main concern for photographers is how noisy images produced by them are. This can be measured as a signal-to-noise ratio (SNR). However, as stated above, the noisiness of an image changes according to the amount of light – the bright bits look less noisy than the dark bits. To be meaningfully comparable, SNR measurements need to be produced at a standard level.

Next, photographers are

interested in how far below the highlights shadows can be rendered to an acceptable standard. This is often called 'dynamic range', but there are several common yet conflicting definitions of that term. So it's best avoided unless you are precise about what you mean by it. For the sake of this discussion I'll call this property 'shadow depth'. It also can be measured, though once again points of reference need to be defined. These are the SNR at which shadows are 'acceptable', and the level below which the shadow depth is to be measured.

The illustration above shows these two measurements (plus one more) plotted for two different cameras, the Sony Alpha A9 III and A7 II, both with 24MP full-frame sensors. Plotting them on the same axis allows an assessment of what are the compromises entailed in the global shutter used by the A9 II.

In a future article I will discuss how to interpret such a graph in more detail.



SNR and shadow depth for two cameras. Main line shows SNR at full exposure for the ISO setting, dotted line the SNR when using all of the available raw headroom, both plotted to log base 2 (stops). Dashed line shows available shadow depth relative to the main line.

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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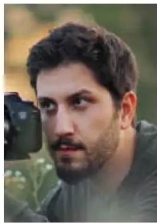
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# Parks and recreation

Austrian photographer **Julian Rad** describes how to explore local locations to take cute photos of wildlife, especially people-friendly species, that will provoke lots of laughs, 'awwws' and emotion...



## Julian Rad

Born in Vienna, Austria in 1991, photographer Julian Rad has made his mark with photographs of small wild and semi-habituated animals, including ground squirrels, hamsters, rabbits, foxes, birds and insects. His work has appeared in international publications, from *Natur* to the *Daily Express*. He has won multiple awards in competitions, including Comedy Wildlife Photography Awards, Euronatur, Terra Mater, and GEO's Funny Animals Photocontest. He runs ground squirrel workshops in Vienna. Visit [radwildlife.com/en/home/](http://radwildlife.com/en/home/) and Instagram [@julianradwildlife](https://www.instagram.com/julianradwildlife)

I grew up in Vienna, near the Danube, where the Danube-Auen National Park is located. Growing up surrounded by nature, I was captivated by the intricate patterns, behaviours, and habitats of animals I encountered. My journey into photography began with a keen interest in macro photography (insects), when I was 20. Macro photography captivated me because it demanded precision and attention to detail in every shot, laying a solid foundation for moving into the enchanting world of small rodents, including hamsters, squirrels, and other similarly sized wild animals. For aspiring photographers, I often recommend delving into macro photography as it not only encourages a meticulous approach and a heightened awareness of the technical aspects of the craft but also unveils the beauty hidden in the tiniest corners of the natural world.

While megafauna like lions, gorillas, elephants and tigers often steal the spotlight, smaller animals offer a whole different world of photographic opportunities. Smaller animals often evoke a sense of familiarity and connection with viewers. Many people have encountered squirrels, birds, and mice in their everyday lives, making photos relatable and accessible. What I love most about wild animals, like squirrels, mice and hamsters, is their resilience and adaptability. Despite

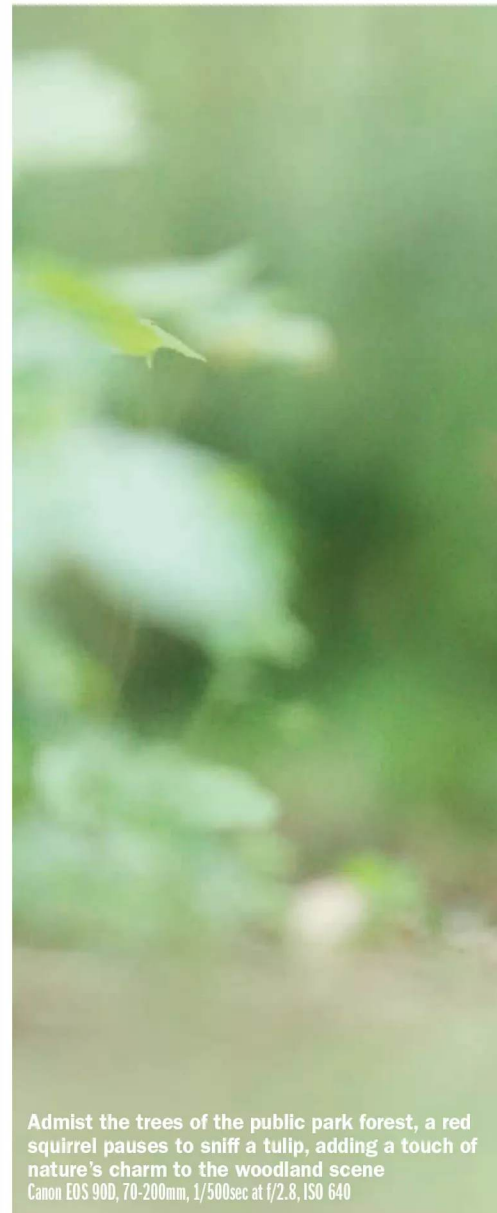
their small size, they thrive in diverse environments and exhibit remarkable survival strategies.

## Think local

All the photos I take are captured in the wild and are local to where I live. Living in a vibrant city means that public parks, where most of my photographs are taken, often have visitors who enjoy feeding wildlife. The frequent exposure to people in these urban environments makes the wildlife more accustomed to human activity, resulting in animals that are more relaxed and easier to photograph.

Exploring local wildlife is more accessible and sustainable compared to travelling overseas to photograph exotic species. It reduces the carbon footprint associated with travel and encourages photographers to develop a deeper connection with their immediate surroundings. Unlike the expenses incurred with international travel – such as airfare, accommodation, and transport – venturing into nearby parks, forests, or urban green spaces typically involves minimal-to-no cost.

Spending time observing local wildlife in their natural habitats allows photographers to witness first-hand the behaviours, interactions, and daily routines of various species. Photographing local wildlife throughout the year also allows photographers to document seasonal changes in behaviour, appearance, and



Admire the trees of the public park forest, a red squirrel pauses to sniff a tulip, adding a touch of nature's charm to the woodland scene  
Canon EOS 90D, 70-200mm, 1/500sec at f/2.8, ISO 640

habitat use. Whether it's the migration of birds, the emergence of new plant growth, or the breeding behaviours of mammals, each season offers unique opportunities to learn about and photograph different aspects of local wildlife.

## Practise patience and fieldcraft

For me, wildlife photography is a labour of patience and dedication, where the art of waiting and observing often takes precedence over the act of pressing the shutter button. I'd estimate that approximately 90% of my time in the field is spent in quiet observation, preparation and planning, while about 10% is dedicated to actually capturing images. The process begins long before I set foot in the field. It involves thorough research on the behaviours, habitats, and seasonal







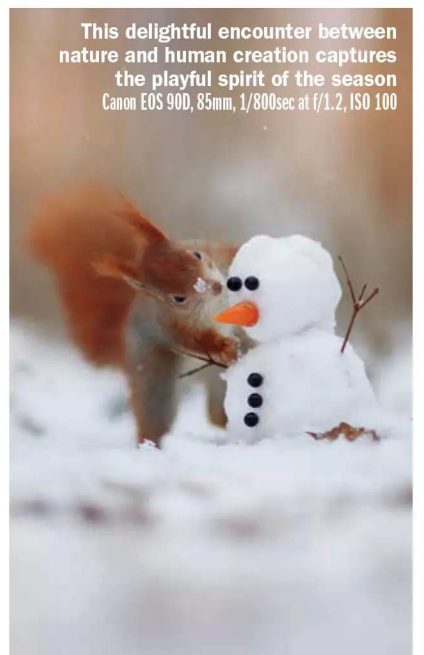
Curiosity is a hallmark of the natural world, driving animals like the red squirrel to explore and engage with their surroundings

Canon EOS 7D, 85mm, 1/800sec at f/1.4, ISO 250



This delightful encounter between nature and human creation captures the playful spirit of the season

Canon EOS 90D, 85mm, 1/800sec at f/1.2, ISO 100





➤ patterns of species that I aim to photograph.

Understanding the habits, routines, and social dynamics of the animals allows me to anticipate their movements and capture more compelling images. By studying behaviour, I can predict where and when certain animals are likely to be active, which helps me choose the best locations and times for photography. By understanding the wild animals' comfort zones and boundaries, I can approach them in a non-intrusive manner, so they exhibit natural behaviours and expressions. Moving quietly and unobtrusively is essential to avoid startling or disturbing the animals. Stealthy movement helps photographers get closer to their subjects without causing them stress or altering their natural behaviours. I sometimes use photo hides in order to be invisible.

I strive to document the full spectrum of wildlife behaviours and interactions throughout the year. By embracing all weather conditions and seasons, I can expand my portfolio with a wide range of images of an array of wildlife subjects.

It's essential to recognise that some animals hibernate or have reduced activity during certain seasons, such as the European hamster or European ground squirrel. Understanding the natural rhythms and life cycles of local wildlife allows me to adjust my plans accordingly.

### Find moments of humour and joy

In wildlife photography, finding humour often involves observing the unexpected and quirky behaviours exhibited by animals in their natural habitats. It's about capturing whimsical moments that bring a smile to our faces and reveal the lighter side of the animal kingdom.

One approach to finding humour is to



This charming moment captures a yellow-necked mouse hanging precariously from a pinecone, showcasing its acrobatic skills and resourcefulness in navigating its woodland habitat  
Canon EOS 7D, 180mm, 1/500sec at f/3.5, ISO 1000

## WILDLIFE PHOTOGRAPHY: 5 TIPS FOR SUCCESS



### Create artful arrangements

Craft your wildlife images with careful attention to composition. Experiment with framing, leading lines, and perspective to create visually compelling scenes. Ensure your subject is the main focal point without too many surrounding distractions.



### Ground-level perspective

Establish a personal and intimate connection with your wildlife subjects by shooting at their eye level. This perspective creates a powerful bond between the viewer and the animal, immersing them in the animal's world and enhancing the emotional impact of the image.



### Let animals come to you

Avoid disrupting wildlife by letting them approach naturally. Don't chase the animals. Settle into a quiet spot and allow animals to acclimatise to your presence, increasing your chances of capturing authentic behaviours without causing distress.





**Above: A mouse forages among the wild growth of the forest in late summer**  
 Canon EOS R7, 85mm, 1/200sec at f/1.6, ISO 640

**Left: A red squirrel stretches out to reach a fallen nut; its reflection is mirrored on the water's surface**  
 Canon EOS 7D, 85mm, 1/1000sec at f/1.2, ISO 1000

**Top right: In the midst of a summer meadow this ground squirrel eagerly reaches out to grab a poppy, showcasing its curiosity**  
 Canon EOS 90D, 70-200mm, 1/800sec at f/2.8, ISO 200

keep a keen eye out for interactions and expressions that convey a sense of playfulness or curiosity. Whether it's a squirrel striking a funny pose or a wild hamster running insanely fast towards the camera with its cheeks full, these moments of hilarity can turn an ordinary photo into something truly memorable.

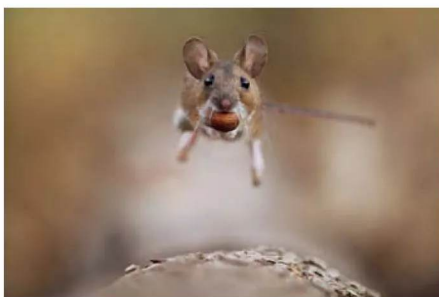
Wildlife photography is about forging connections, not just between subject and lens, but between heart and soul. When I capture images of animals like squirrels with little snowmen or other adorable scenes, my hope is to evoke a sense of joy, wonder, and warmth in people's hearts. I aim to create photographs that elicit smiles, laughter, and a feeling of connection with the natural world. I also aspire to foster a deeper appreciation for the intricate relationships and personalities of the animals we share our planet with. Through my photographs, I aim to highlight the individuality and character of each animal, inviting viewers to empathise with and care for the wildlife that inhabits our world.

Ultimately, I hope my photos serve as a source of inspiration and upliftment, reminding people of the importance of preserving and cherishing the natural world and all its inhabitants.

### Creative compositions

I prioritise achieving a smooth background devoid of any elements that could detract from the focal point: the animal. This clean backdrop helps direct the viewer's attention to the subject, allowing a more immersive and impactful viewing experience.

My goal is to create images that not only showcase the beauty and personality of the animal but also evoke a sense of tranquillity and harmony. I have a fondness for lenses that offer a wide



### Capture the action

Add excitement to your wildlife photography by capturing action shots. Freeze the movement of animals in action, such as a jumping squirrel or a mouse leaping, to convey their energy and vitality. Always use a high shutter speed.

### Embrace the weather

Experiment with different weather conditions to add drama and diversity to your wildlife shots. Whether it's snowfall creating a serene winter scene or rain highlighting textures, adapt your photography to the elements for unique and captivating images.



## JULIAN'S KIT BAG

### Canon EF 70-200mm f/2.8L IS III USM

This is the lens I use most. It delivers stunning bokeh, exceptional sharpness, and it provides the flexibility for both distant wildlife and intimate portraits, without needing to change lenses. The fast f/2.8 aperture ensures excellent low-light performance, allowing for sharp images even in the challenging lighting commonly encountered in wildlife work. The advanced IS minimises camera shake, enabling crisp, blur-free shots, particularly when shooting handheld or in motion. It's durable and reliable in outdoor environments too.

### Sigma 120-300mm F2.8 DG OS HSM Sports

This is a powerhouse tool for wildlife photography, in particular for elusive animals less accustomed to humans. Its focal length range allows me to bring distant subjects closer, capturing details and behaviours with clarity and precision, while still being able to shoot in poor light. Very versatile and reliable.

### Sigma 105mm F1.4 DG HSM Art

This lens makes subjects pop with clarity against beautifully blurred backgrounds. It helps me capture mesmerising shots, allowing for creative expression and a touch of artistic flair. Its focal length strikes a perfect balance, enabling me to get up close while maintaining a comfortable distance.

### Mini Tripod Moman TR01

Indispensable. Its compact, versatile design allows me to set up quickly in the field, enabling me to get on eye level with wild animals for more intimate and captivating shots. It's lightweight, making it easy to carry everywhere.

In a forested corner of a public park, I captured this red squirrel mid-leap as it gracefully bounded over a fallen branch, the autumn leaves adding a vibrant backdrop to the scene  
Canon EOS 90D, 120-300mm, 1/640sec at f/3.2, ISO 1250





aperture, such as Canon's 70-200mm f/2.8 or even the Canon 85mm f/1.2 (which is primarily known for portraiture). These lenses provide an exceptionally shallow depth of field, allowing me to achieve blurred backgrounds that bring focus to the subject and imbue the picture with a sense of depth and dimension.

I make it a point to always be on the same eye level with the subjects I photograph, because this perspective creates a sense of intimacy and connection, and adds drama and dynamism. It allows for a more intimate portrayal of the animal's environment.

Most of the time I don't rely on big zoom lenses. In some instances, I use a big zoom, which allows me to maintain a comfortable distance, without causing stress or disturbance, while still achieving the desired level of detail and intimacy in my photographs.

AP



In the heart of the city's field, I captured an endearing moment between two rabbits sharing a few rose hip fruits  
Canon EOS 7D, 120-300mm, 1/640sec at f/2.8, ISO 1600



I captured this heartwarming scene of two mice peering out of their cosy burrow within an old tree stump. This enchanting moment encapsulates the resilience of wildlife thriving in urban environments, offering a glimpse into the hidden wonders of a city's green space  
Canon EOS 90D, 70-200mm, 1/160sec at f/2.8, ISO 800

## Why it works

In this picture, two mice are peering out from their burrow within an old tree stump, showcasing a harmonious blend of nature and wildlife. The positioning of the mice within the frame draws attention to their curious expressions, while the texture of the tree stump adds depth and character to the scene. The soft, muted tones of the foreground complement the earthy colours of

the stump, creating a cohesive and visually appealing image.

The use of leading lines created by the contours of the tree stump directs attention towards the subjects, while the soft foreground adds depth and visual interest without detracting from the main attraction. The contrast between the textured surface of the stump and the delicate fur of the mice creates a compelling juxtaposition. The warm, earthy tones of the stump and surrounding foliage and the fallen autumn leaves evoke a

sense of cosiness, inviting viewers into the intimate world of these tiny animals.

The photograph not only showcases the delicate intricacies of wildlife but also tells a story of resilience and adaptation in the enchanting realm of a forest within an urban environment. It serves as a poignant reminder of the beauty and diversity found in even the smallest corners of the wilderness. Overall, this image showcases the power of composition in conveying emotion and storytelling in wildlife photography.



# Design a leaflet

One of the easiest ways to publicise your business is with a leaflet. These are surprisingly simple to make and fold using a regular home/office printer

In our previous Affinity Publisher tutorial (AP 5 March) we started to explore some of this software's more advanced text and design tools. This time we're going to take it a step further and design a leaflet for our fictional photographic business.

Leaflets are simpler to design than you might imagine, both in terms of their layout and their physical form. You can print them yourself or get them printed commercially. Our design uses a single sheet of A4 paper in a landscape format with two vertical folds to produce what some would call a 'tri-fold' leaflet in that it offers three vertical panels, or 'pages' on one side and three on another.

Actually, you can fold this a couple of ways using a zigzag or 'z' fold, or a 'roll fold' where the right and left panels fold over the centre panel.

If all this sounds a bit complicated, don't worry, because once you get your head around the layout it's an easy home DIY job. The business cards we created in our

first instalment (AP 20 February) might need a commercial print bureau to produce them, but printing leaflets is something you can do at home. Or, if you decide you need a few hundred rather than a few dozen (business must be good!) then your local print shop can advise.

With both of our folding examples, the front of our leaflet, or its cover, will be the right-most panel on the front. We've already introduced Frame Text, Artistic Text and Picture Frames in previous instalments in this series, and our cover is based on many of the elements we used in our previous poster design.

This time, though, we'll take a look at Master Pages. You can find out more in the boxout, but essentially Master Pages provide boilerplate content, frames and guides for the actual document pages in your publication. They don't just save time and effort, they provide a consistent look and design that is essential to professional-looking content. To learn more, and get a free trial, see [affinity.serif.com/en-gb/](http://affinity.serif.com/en-gb/)



## ABOUT ME

I have been a professional photographer for 20 years, specialising in fine art photography, black and white, and commercial work for clients ranging from local businesses to national marketing agencies.

I operate from my own studios which have a permanent gallery space, café area and studio space for hire.

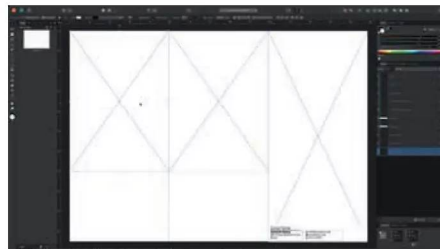
*Lorcan Fyffe*

## HOW TO USE MASTER PAGES IN AFFINITY PUBLISHER



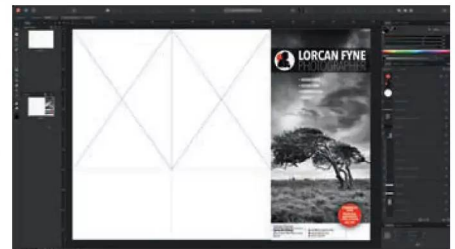
### 1 Add guides to our Master Page

Our Master page needs two vertical guides to split the page into three vertical panels in the printed document. To use guides, you first need to display the document rulers via the View>Show menus command. Then, you can drag vertical guides off the vertical ruler on the left and drop them into position on the document at 99mm and 198mm (for A4).



### 2 Add branding to the Master Page

How about some branding for our master page? This will then appear on any document page that uses this Master page. Having the photographer's name and contact details at the bottom of each panel would probably be a bit much, so we've just added it to the base of the right-hand panel. We've also added some picture frames, ready to add images.



### 3 Designing the cover

Right, so back in our document, let's set about designing our leaflet. However we fold it, the right panel will always act as the front cover, so that's where we'll start. We can save time and effort by using many of the elements from our poster design (AP 5 March), with a few text changes to convey that this is a generic leaflet to publicise the business rather than a specific event.

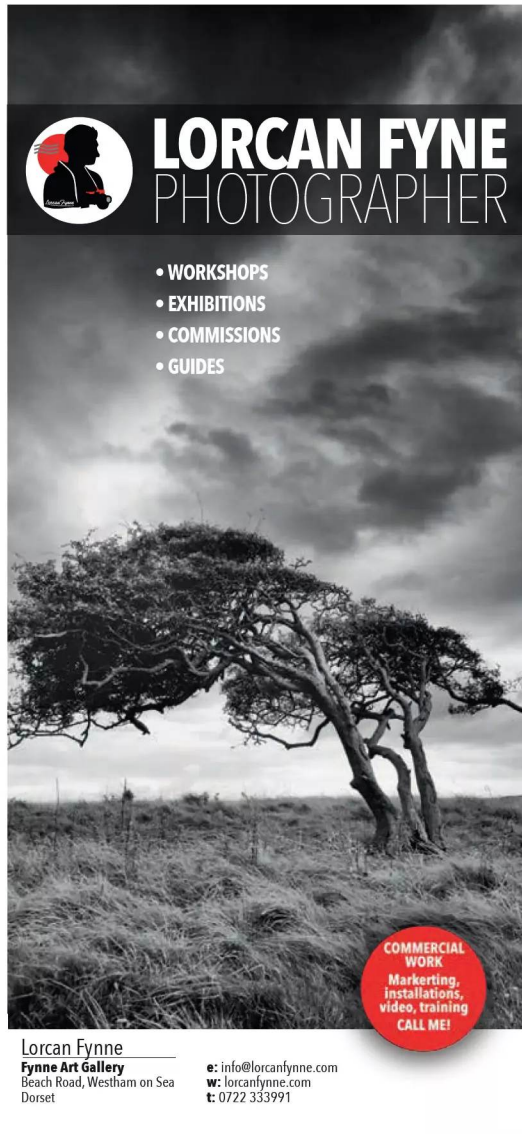


**Top tip**

**Pages and Master Pages**

The Affinity Publisher Pages panel over in the left sidebar has two sections: one for actual document pages, and one above for Master Pages. If you've ever used Master slides for presentations, then the concept will be familiar. So far in this Affinity Publisher series we haven't talked about Master Pages, but we're going to use them here. The way that Master Pages work is very simple. Anything you add to a Master page will appear on any document pages that the Master is applied to, and this can include footer information, text and picture frames and more. Incidentally, simply clicking a page in the Pages panel merely highlights it – to view and edit a Master page (or a document page), you have to double-click it.

**Left: Our finished leaflet. It has two pages for printing on both sides of an A4 sheet. You can fold it a couple of ways, but the cover will be the rightmost panel on the top sheet**



**COMMERCIAL WORK**

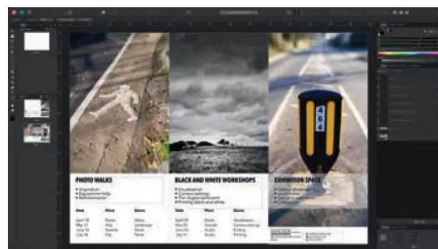
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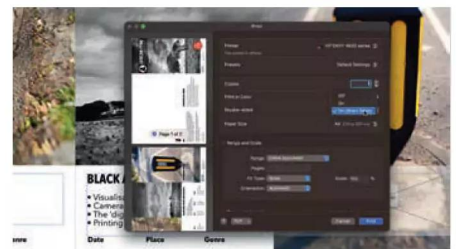
**4 Adding more panels**

Right now, we have a front cover and a couple of panels which will probably appear on the back, depending on how the leaflet is opened and read. Let's use these for a little background info about our photographic business. We'll use one panel as a kind of 'About me' section, and the centre panel to list some of the services offered by the business – don't forget the essentials.



**5 Adding the 'inside' page**

Our first page is essentially the front cover and two panels with some basic business information. The real meat of our leaflet will be the inner panels, and for this we need to create a new page. So in the Pages panel, click the Add Pages button – in this case it's just one. Here we've added content to these inner panels, using the picture frames already on the page and adding our own text frames.



**6 Double-sided printing**

With all the design work done, we need to think about printing. If you're using a commercial print bureau, check with them to see how it wants the document presented and in what format. If your home printer offers double-sided printing, you can use the Double-sided print options drop-down in the Publisher Print dialog to get the second page to print the right way up.



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# Inbox

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

## LETTER OF THE WEEK

### Editing mistakes

You don't have to be a royalist to feel sorry for Princess Catherine after the frenetic reaction to her making mistakes whilst editing her family image. Many of us amateur photographers have badly edited our

images and ours are not scrutinised by the top picture agencies in the world. The lesson for all of us is to be careful how we edit our images because we don't always know who will get to see them.

It would be nice for AP to arrange a sympathetic interview with her about her interest in photography. **John Bolt**

## Win! SAMSUNG

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### Bandwagon

I am surprised that Deputy Editor Geoff Harris joined the 'bandwagon' regarding the recent royal photo.

The picture was a genuine shot, whether you call it amateur or not, to please the public on Mothering Sunday, which I am sure it has – and well deserved are the compliments it has received. To say it has been 'Photoshopped' (or more likely, and sensibly using Canon's Digital Photo Professional 4) may be true, but the nit-picking is irrelevant.

People such as yourself have the ability to make comments about the way a photo has been taken (just a right-click for anyone with the genuine photo) and others making comments on such details as a sleeve or pullover – it doesn't matter and nobody really cares!

Those professionals in the world of photography who criticise are only

showing off their knowledge but not mentioning the real professional retouching experts who 'go to work' on innumerable photos to make the person in their magazine look good. Hours of work, in some cases.

**Bryan Wenham Baker**

**Geoff Harris replies:** Obviously people do care, as web traffic statistics confirm. Consequently it was the main story on the BBC, *The Daily Mail*, and *The Sun* on Monday, and a massive topic on social media. Rather than bandwagon jumping, it's AP's duty to report on this big photography-related

story, and to analyse what the issues were with the picture, of which there were several. The UK's big press agencies wouldn't have pulled it, otherwise – and then there wouldn't have been a story. If you read my 'Opinion' piece, you'll see I am supportive of the Princess of Wales.

### Unsettling images

As a non-swimmer with a lifelong fear of deep water, I found Nick Brandt's photos in the article *A Drowning World* unsettling (AP 5 March). I felt concern for the welfare of the subjects being photographed, particularly when I read that they had

to be weighted down to keep them still. If these images were designed to shock, and hammer home the impact of global warming, they certainly had that effect on me.

**Douglas Thompson**

Nick Brandt has a gift for conveying the issue of climate change in a creative and visually spectacular way and has the resources to bring his ambitious ideas to fruition. This particular project was a technically challenging one but I hope the feature conveyed the safety measures that were taken to ensure the welfare of the subjects.

### Fujifilm feeding frenzy

As a happy owner of a Fujifilm X100T for years I'm perplexed by the sudden popularity of this camera range. Reports of the scarcity of the X100V, the ludicrous prices they were fetching on eBay, and now the stories of large numbers of back orders and long waiting lists for the X100VI leave me confused. Not because the enthusiasm isn't justified, but because there was no such hysteria around the previous models. The demand seems to have come out of nowhere. But it's great for Fujifilm and I'm very happy for them.

**Neville Collins**

Not out of nowhere – out of TikTok. The X100V became very fashionable on the social platform and this is what drove demand – which doesn't appear to have slowed with the arrival of the new model.



**In demand: Fujifilm X100VI**



© NICK BRANDT

An image from Nick Brandt's *The Day May Break* project



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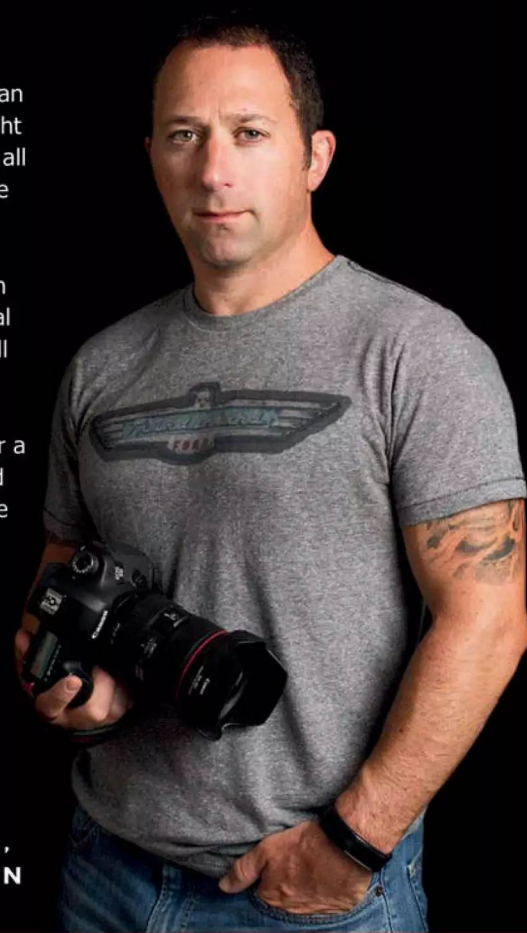
Ian is a Westcott Lighting "Top Pro," as well as a Brand Ambassador for Spider Holster, CamRanger, ThinkTank, Hoodman USA, True Classics, his added affiliations with V-Flat World and Sekonic bolster his reputation as an expert in his field. He lectures regularly for Canon, B&H Photo, and PPA. Join Ian & the Carmarthen cameras team in a dreamy studio location for this not to be missed exclusive event.

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# It's good to share

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

## AP picture of the week

### North Cornish Gold by Daryl McCabe

Sony Alpha 7 III, 70-200mm f/4, 1/500sec at f/4, ISO 320

'This was a balmy January day in North Cornwall, with the rare combination of good waves and nice weather. I'd just got changed from surfing and noticed the golden glow hitting the cliffs, and one lucky surfer all on his own. I quickly grabbed my camera, ran down the beach, and fired off a few frames before the sun disappeared for the day.'

Instagram: @darylmcabec

Facebook: Daryl McCabe Photography

## #appicoftheweek Win!



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## Cinematic Subway by Maculewicz Kamil

Sony Alpha 7 III, Sigma 35mm F1.4 Art, 1/160sec at f/4, ISO 400

'This session was done in the Warsaw metro. I remember that it was 40° Celsius that day, hard working conditions, so kudos to Kinga. I have been taking photos since 2022 and it is my passion.'

**Instagram:** @\_blvck\_photography

**Model:** @kinga\_korszla

We also liked...



**It's good to share**

## Sunshower Kestrel by Emily Jane Taylor

Canon EOS R7, Sigma Contemporary 150-600mm lens, 1/1600sec at f/8, ISO 2500

'I regularly visit Dunnington, which is a happy place for me locally and where I spend a lot of my time photographing wildlife species. The female kestrel is a local resident in the private farmers' fields which I'm given permission to visit.

'On this particular day I was photographing the hares. I'd recently photographed the kestrel feeding upon her prey in the fern hedgerows, which was a sight all in itself. Whilst waiting for the brown hares, she flew in and landed on a post. The sun was shining and it began the lightest of showers. This was perfect lighting behind her. This created an amazing atmospheric opportunity with backlighting against the sunlit shower rain.'

**Instagram:** @Capture\_nature\_emily\_taylor

**Facebook:** Emily Taylor

**Twitter/X:** @EmilyT\_nature

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Dan Evans, Seattle, USA



### About Dan

Dan shoots commercial office projects for developers. See more of his work at [www.danevansjr.photography](http://www.danevansjr.photography)

### Favourite subjects

I try to keep an open mind about this – I already doubt my skills enough!

### How did you get into photography?

I learned how to develop and print in high school in the 1970s. I drifted away from it, but in 2004 my wife encouraged me to enter the Costco International Photo Contest and gave me a Nikon D70. My entry was awarded first place out of 45,000 entries. I've been shooting ever since.

### What do you love about photography?

That it gives me the opportunity to express ideas visually. And it's so rewarding to capture an image that brings a smile to my face.

### Favourite photographers

Robert Doisneau, Ansel Adams, Helen Levitt, Imogen Cunningham.

### Favourite photo books

I have Ansel Adams's *The Negative*, *The Print* and *The Camera*. All fantastic resources, even if you don't shoot film.

### First camera

Olympus OM-1. I still use it at times.

### Current kit

Nikon D850 and D750, Fujifilm X100V, Apple iPhone.

### Favourite lens

My 24-120mm Nikkor, for its versatility.

### Favourite accessory

Peak Design Capture Clip for backpacks.

### Dream purchase

Leica Q2 Monochrom, for the discipline of only shooting in monochrome.

### What software do you use?

Lightroom, Photoshop, Silver Efex Pro.

### Favourite tips

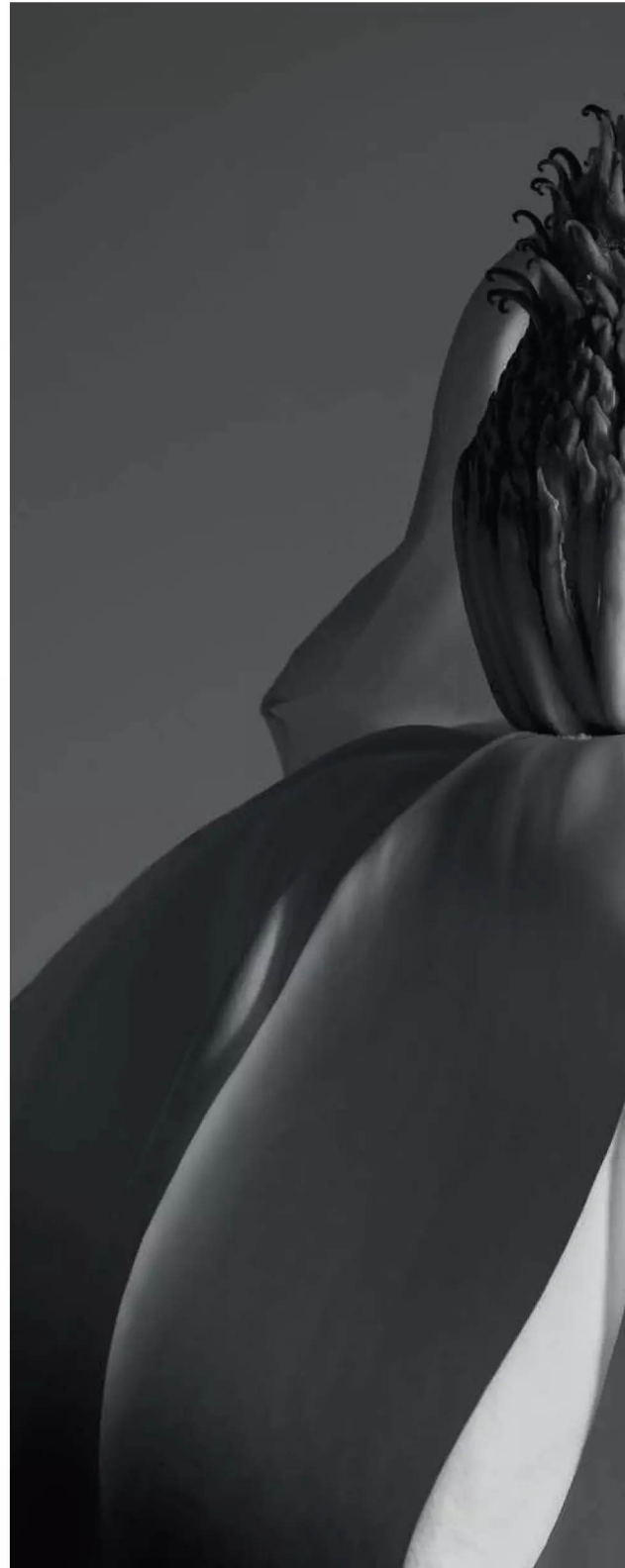
Just shoot, damnit! If you have a smartphone, you have a camera. Try different shots of the same subject. Colour vs black & white. Close up vs super-wideangle. Abstract vs a portrait. Keep trying.

### Where do you find inspiration?

Most anywhere. I catch myself at a stop light, walking a trail or driving the highway visualising a composition.

### Tell us about your pictures

Several years ago, my wife started bringing home blooms from a neighbour's magnolia tree, which stuck out over the sidewalk, and I was taken by the layers of detail. They don't last more than a few days when cut, and each stage offers many opportunities to capture something new.





## Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. [www.amazinginternet.com](http://www.amazinginternet.com)

### Submit your images

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

**2** Typically, when the flower starts to decay, the pistil falls apart first. This shot was a happy accident as I woke up to this flower with its leaves drooping like a flowing dress. Nikon D850, Micro Nikkor 105mm f/2.8, 1/6sec at f/7.1, ISO 200



**1** Early on the blooms tend to be closed, and as they open the leaves do so randomly. This shot also includes a few of the deep green leaves that dominate the tree. Nikon D850, Micro Nikkor 105mm f/2.8 Macro, 1/60sec at f/14, ISO 160

**3** Focus-stacked image including a clear glass vase my wife made when she was blowing glass as a hobby. I intentionally edited using a high-key approach to bring out the pistil. Nikon D850, Micro Nikkor 105mm f/2.8 Macro, 0.6sec at f/9, ISO 125



**4** In the afternoon of the first day, the bloom tends to be wide open, and the pistil remains intact, really showing off the size of the bloom and the details in the leaves. Nikon D850, Nikkor 24-120mm f/4, 3sec at f/7.1, ISO 200

**5** Focus-stacked image to bring out all the details of the pistil surrounded by soft, out-of-focus leaves that help to frame the subject. Nikon D850, Micro Nikkor 105mm f/2.8 Macro, 1/60sec at f/7.1, ISO 160







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# Buying Guide

**401**  
lenses  
listed &  
rated

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

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

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# Mirrorless Lenses

| LENS                               | RRP   | SCORE | SUMMARY   | MOUNT               |         |          |              |       |          |            | DIMENSIONS |           |                |                    |               |             |
|------------------------------------|-------|-------|---|---------------------|---------|----------|--------------|-------|----------|------------|------------|-----------|----------------|--------------------|---------------|-------------|
|                                    |       |       |   | IMAGE STABILISATION | CANON M | CANON RF | MICRO 4/3RDS | SONYE | MINI 4/3 | FUJIFILM X | LEICA L    | FULLFRAME | MIN FOCUS (MM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) |
| <b>CANON MIRRORLESS</b>            |       |       |   |                     |         |          |              |       |          |            |            |           |                |                    |               |             |
| 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/2.8 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               | 47.2          | 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/5.6-8 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     | £2900 | 4.5★  | Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart                       | -                   | -       |          |              |       |          |            |            | 90        | 77             | 94                 | 208           | 1530        |
| RF 135mm f/1.8 L IS USM            | £2560 |       | High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction           | -                   | -       |          |              |       |          |            |            | 70        | 82             | 89.2               | 130.3         | 935         |
| 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        |
| <b>FUJIFILM MIRRORLESS</b>         |       |       |   |                     |         |          |              |       |          |            |            |           |                |                    |               |             |
| 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               | 88.6          | 450         |
| 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  | 4.5★  | Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras | -                   | -       |          |              |       |          |            |            | 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 33mm 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/1.2 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 Fuji'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           | 505         |
| 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         |
| XF 56mm f/1.2 R APD                | £1159 | 4★    | Adds apodisation element of 56mm f/1.2 for even more attractive background blur                                 | -                   | -       |          |              |       |          |            |            | 70        | 62             | 73.2               | 69.7          | 405         |
| XF 56mm f/1.2 R WR                 | £999  | 4.5★  | Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing                      | -                   | -       |          |              |       |          |            |            | 50        | 67             | 79.4               | 76            | 454         |
| XF 60mm f/2.4 XF R Macro           | £599  |       | A short lens designed for macro work with half-life-size magnification  | -                   | -       |          |              |       |          |            |            | 26.7      | 39             | 64.1               | 70.9          | 215         |
| XF 70-300mm f/4.5-6.7 R LM OIS WR  | £729  |       | Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach         | -                   | -       |          |              |       |          |            |            | 83        | 67             | 75                 | 132.5         | 580         |
| 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                   | -                   | -       |          |              |       |          |            |            | 25        | 62             | 80                 | 130           | 750         |
| XF 90mm f/2 R LM WR                | £699  | 5★    | A classic portrait lens that's sharp, with gorgeous bokeh   | -                   | -       |          |              |       |          |            |            | 60        | 62             | 75                 | 105           | 540         |
| XF 100-400mm f/4.5-6.7 R LM OIS WR | £1399 | 5★    | This superb zoom is both water and dust resistant, and can operate in -10°C temperatures                        | -                   | -       |          |              |       |          |            |            | 175       | 77             | 94.8               | 210.5         | 1375        |
| 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                       | -                   | -       |          |              |       |          |            |            | 240       | 82             | 99                 | 314.5         | 1605        |

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# Mirrorless Lenses

| LENS                                | RRP   | SCORE | SUMMARY  | MOUNT               |         |          |                   |        |         |            |         |            |                | DIMENSIONS         |               |             |            |       |      |
|-------------------------------------|-------|-------|--|---------------------|---------|----------|-------------------|--------|---------|------------|---------|------------|----------------|--------------------|---------------|-------------|------------|-------|------|
|                                     |       |       |  | IMAGE STABILISATION | CANON M | CANON RF | MICRO FOUR THIRDS | SONY E | NIKON Z | FUJIFILM X | LEICA L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT (G) |       |      |
| <b>LAOWA MIRRORLESS</b>             |       |       |  |                     |         |          |                   |        |         |            |         |            |                |                    |               |             |            |       |      |
| 6mm F2 Zero-D MFT                   | £519  |       | Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small            |                     |         |          |                   |        |         |            |         |            |                |                    | 9             | 58          | 61         | 52    | 188  |
| 7.5mm f/2 MFT                       | £499  | 4.5★  | Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control             |                     |         |          |                   |        |         |            |         |            |                |                    | 12            | 46          | 50         | 55    | 170  |
| 10mm f/2 Zero-D MFT                 | £399  | 4.5★  | Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera     |                     |         |          |                   |        |         |            |         |            |                |                    | 12            | 46          | 54         | 41    | 125  |
| 17mm f/1.8 MFT                      | £189  |       | Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation             |                     |         |          |                   |        |         |            |         |            |                |                    | 15            | 46          | 55         | 50    | 160  |
| 18mm f/0.95 APO MFT Argus           | £519  |       | Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only                                |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | 62          | 80         | 83    | 500  |
| 25mm f/0.95 APO MFT Argus           | £399  |       | Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price           |                     |         |          |                   |        |         |            |         |            |                |                    | 25            | 62          | 71         | 86    | 570  |
| 50mm f/2.8 2x Ultra Macro APO MFT   | £409  |       | Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification         |                     |         |          |                   |        |         |            |         |            |                |                    | 13.6          | 49          | 53.5       | 79    | 240  |
| 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 |                     |         |          |                   |        |         |            |         |            |                |                    | 8             | n/a         | 45.2       | 25.5  | 135  |
| 8-16mm f/3.5-5.6 CF                 | £579  |       | Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price               |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | 86          | 88.4       | 88.5  | 463  |
| 9mm f/2.8 Zero-D                    | £499  |       | Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion                         |                     |         |          |                   |        |         |            |         |            |                |                    | 12            | 49          | 60         | 53    | 215  |
| 10mm f/4 Cookie                     | £339  | 4★    | Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics                        |                     |         |          |                   |        |         |            |         |            |                |                    | 10            | 37          | 59.8       | 25    | 130  |
| 25mm f/0.95 CF APO Argus            | £649  |       | Ultra-large aperture lens for APS-C cameras with manual focus and aperture control                           |                     |         |          |                   |        |         |            |         |            |                |                    | 34            | 62          | 71.5       | 81    | 575  |
| 33mm f/0.95 CF APO Argus            | £499  |       | Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing               |                     |         |          |                   |        |         |            |         |            |                |                    | 35            | 62          | 71.5       | 83    | 590  |
| 65mm f/2.8 2x Ultra Macro           | £409  | 4.5★  | Superb manual-focus macro lens that provides unusually high 2x magnification                                 |                     |         |          |                   |        |         |            |         |            |                |                    | 17            | 52          | 57         | 100   | 335  |
| 9mm f/5.6 FF RL                     | £869  |       | The world's widest full-frame rectilinear lens is also available in Leica M mount                            |                     |         |          |                   |        |         |            |         |            |                |                    | 12            | n/a         | 62.4       | 66    | 350  |
| 10mm f/2.8 Zero-D FF                | £839  |       | Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions     |                     |         |          |                   |        |         |            |         |            |                |                    | 12            | 77          | 82         | 70.8  | 420  |
| 10-18mm f/4.5-5.6                   | £899  |       | The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control            |                     |         |          |                   |        |         |            |         |            |                |                    | 15            | 37          | 70         | 90.9  | 496  |
| 11mm f/4.5 FF RL                    | £769  |       | Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters        |                     |         |          |                   |        |         |            |         |            |                |                    | 19            | 62          | 63.5       | 58    | 254  |
| 12-24mm f/5.6 FF                    | £729  |       | Remarkably small and light ultra-wideangle zoom with manual focus and aperture control                       |                     |         |          |                   |        |         |            |         |            |                |                    | 15            | 77          | 69.4       | 93.6  | 497  |
| 14mm f/4 FF RL                      | £599  |       | Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless           |                     |         |          |                   |        |         |            |         |            |                |                    | 27            | 52          | 58         | 59    | 228  |
| 15mm f/2 Zero D                     | £899  | 4.5★  | Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion           |                     |         |          |                   |        |         |            |         |            |                |                    | 15            | 72          | 66         | 82    | 500  |
| 15mm f/4.5 Zero-D Shift             | £1249 | 4★    | The world's widest-angle shift lens offers +/-11mm movement in any direction                                 |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | n/a         | 79         | 103   | 597  |
| 20mm f/4 Zero-D Shift               | £1139 |       | Wideangle shift lens that offers +/-11mm movement and promises zero distortion                               |                     |         |          |                   |        |         |            |         |            |                |                    | 25            | 82          | 91         | 95    | 747  |
| 28mm f/1.2 FF Argus                 | £669  |       | Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras                                |                     |         |          |                   |        |         |            |         |            |                |                    | 50            | 62          | 68.5       | 106.3 | 562  |
| 35mm f/0.95 FF Argus                | £899  |       | Ultra-large aperture manual-focus lens for full-frame mirrorless cameras                                     |                     |         |          |                   |        |         |            |         |            |                |                    | 50            | 72          | 76.8       | 113   | 755  |
| 45mm f/0.95 FF Argus                | £869  |       | Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective    |                     |         |          |                   |        |         |            |         |            |                |                    | 50            | 72          | 76.8       | 110   | 835  |
| 58mm f/2.8 2x Ultra Macro APO       | £539  |       | Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification               |                     |         |          |                   |        |         |            |         |            |                |                    | 18.5          | 67          | 74         | 117   | 595  |
| 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           |                     |         |          |                   |        |         |            |         |            |                |                    | 16.3          | 46          | 53         | 81    | 291  |
| 90mm f/2.8 2x Ultra Macro APO       | £539  |       | Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless           |                     |         |          |                   |        |         |            |         |            |                |                    | 20.5          | 67          | 74         | 120   | 619  |
| <b>LEICA MIRRORLESS</b>             |       |       |  |                     |         |          |                   |        |         |            |         |            |                |                    |               |             |            |       |      |
| 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                         |                     |         |          |                   |        |         |            |         |            |                |                    | 28            | n/a         | 85         | 131   | 855  |
| 24-70mm f/2.8 Vario-Elmarit-SL Asph | £2300 |       | Large aperture standard zoom lens for Leica's full-frame mirrorless cameras                                  |                     |         |          |                   |        |         |            |         |            |                |                    | 28            | 82          | 88         | 123   | 856  |
| 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      |                     |         |          |                   |        |         |            |         |            |                |                    | 24            | 67          | 74.5       | 83    | 400  |
| 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            |                     |         |          |                   |        |         |            |         |            |                |                    | 45            | 67          | 74.5       | 83    | 402  |
| 100-400mm f/5-6.3 Vario-Elmar-SL    | £1910 |       | Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter              |                     |         |          |                   |        |         |            |         |            |                |                    | 110           | 82          | 198        | 88    | 1530 |
| <b>NIKON MIRRORLESS</b>             |       |       |  |                     |         |          |                   |        |         |            |         |            |                |                    |               |             |            |       |      |
| 12-28mm f/3.5-5.6 PZVR Nikkor Z DX  | £379  | 4.5★  | Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation                                   |                     |         |          |                   |        |         |            |         |            |                |                    | 19            | 67          | 72         | 63.5  | 205  |
| 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                      |                     |         |          |                   |        |         |            |         |            |                |                    | 30            | 46          | 70         | 32    | 135  |
| 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     |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | 62          | 73         | 90    | 315  |
| 24mm f/1.7 Nikkor Z DX              | £289  | 4.5★  | Compact, lightweight and affordable large-aperture prime for DX-format cameras                               |                     |         |          |                   |        |         |            |         |            |                |                    | 18            | 46          | 70         | 40    | 135  |
| 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                             |                     |         |          |                   |        |         |            |         |            |                |                    | 100           | 62          | 74         | 110   | 405  |
| 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                      |                     |         |          |                   |        |         |            |         |            |                |                    | 28            | 112         | 88.5       | 124.5 | 650  |
| 14-30mm f/4 S Nikkor Z              | £1349 | 4.5★  | Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters                                   |                     |         |          |                   |        |         |            |         |            |                |                    | 28            | 82          | 89         | 85    | 485  |
| 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                       |                     |         |          |                   |        |         |            |         |            |                |                    | 19            | 67          | 75         | 101   | 450  |
| 20mm f/1.8 S Nikkor Z               | £1049 |       | Weather-sealed large maximum-aperture prime promises ultra-sharp images                                      |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | 77          | 84.5       | 108.5 | 505  |
| 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                        |                     |         |          |                   |        |         |            |         |            |                |                    | 35            | 52          | 73.5       | 51    | 195  |
| 24-70mm f/2.8 S Nikkor Z            | £2199 | 5★    | Superb fast standard zoom includes OLED display and customisable control dial                                |                     |         |          |                   |        |         |            |         |            |                |                    | 38            | 82          | 89         | 126   | 805  |
| 24-70mm f/4 S Nikkor Z              | £999  |       | General-purpose standard zoom for Nikon's full-frame mirrorless system                                       |                     |         |          |                   |        |         |            |         |            |                |                    | 30            | 72          | 77.5       | 88.5  | 500  |
| 24-120mm f/4 S Nikkor Z             | £1099 | 4.5★  | Standard zoom for Z-system cameras with extremely useful focal-length range                                  |                     |         |          |                   |        |         |            |         |            |                |                    | 35            | 77          | 84         | 118   | 630  |
| 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             |                     |         |          |                   |        |         |            |         |            |                |                    | 70            | 67          | 76.5       | 114   | 570  |
| 24mm f/1.8 S Nikkor Z               | £1049 | 5★    | Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh             |                     |         |          |                   |        |         |            |         |            |                |                    | 25            | 72          | 78         | 96.5  | 450  |
| 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               |                     |         |          |                   |        |         |            |         |            |                |                    | 20            | 52          | 70         | 23.5  | 125  |
| 28mm f/2.8 Nikkor Z                 | £249  |       | Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc                |                     |         |          |                   |        |         |            |         |            |                |                    | 19            | 52          | 70         | 43    | 155  |
| 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          |                     |         |          |                   |        |         |            |         |            |                |                    | 19            | 67          | 75         | 120.5 | 565  |
| 35mm f/1.8 S Nikkor Z               | £849  |       | Fast, moderate-wideangle prime designed for optimum optical performance                                      |                     |         |          |                   |        |         |            |         |            |                |                    | 25            | 62          | 73         | 86    | 370  |
| 40mm f/2 Nikkor Z                   | £249  | 4.5★  | Small, lightweight and affordable standard prime that focuses fast and gives decent image quality            |                     |         |          |                   |        |         |            |         |            |                |                    | 29            | 52          | 70         | 45.5  | 170  |
| 50mm f/1.2 S Nikkor Z               | £2299 |       | Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'                           |                     |         |          |                   |        |         |            |         |            |                |                    | 45            | 82          | 89.5       | 150   | 1090 |
| 50mm f/1.8 S Nikkor Z               | £599  |       | Large-aperture prime that promises exceptional edge-to-edge sharpness  |                     |         |          |                   |        |         |            |         |            |                |                    | 40            | 62          | 76         | 86.5  | 415  |
| 50mm f/2.8 MC Nikkor Z              | £649  |       | Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification                      |                     |         |          |                   |        |         |            |         |            |                |                    | 16            | 46          | 74.5       | 66    | 260  |
| 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        |                     |         |          |                   |        |         |            |         |            |                |                    | 27            | 67          | 83.5       | 151   | 795  |
| 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                  |                     |         |          |                   |        |         |            |         |            |                |                    | 100           | 77          | 89         | 220   | 1360 |
| 85mm f/1.8 S Nikkor Z               | £799  | 4.5★  | Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh                        |                     |         |          |                   |        |         |            |         |            |                |                    | 80            | 67          | 75         | 99    | 470  |
| 85mm f/1.2 S Nikkor Z               | £2999 | 5★    | Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography                        |                     |         |          |                   |        |         |            |         |            |                |                    | 85            | 82          | 102.5      | 141.5 | 1160 |
| 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       |                     |         |          |                   |        |         |            |         |            |                |                    | 75            | 77          | 98         | 222   | 1355 |
| 105mm f/2.8 VR S MC Nikkor Z        | £999  | 5★    | Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification            |                     |         |          |                   |        |         |            |         |            |                |                    | 29            | 62          | 85         | 140   | 630  |
| 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         |                     |         |          |                   |        |         |            |         |            |                |                    | 130           | 95          | 110        | 315.5 | 1955 |

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# Mirrorless Lenses

| LENS  | RRP   | SCORE | SUMMARY   | MOUNT               |          |              |      |         |            |         | DIMENSIONS |                |                    |               |             |            |
|---|-------|-------|---|---------------------|----------|--------------|------|---------|------------|---------|------------|----------------|--------------------|---------------|-------------|------------|
|   |       |       |   | IMAGE STABILISATION | CANON RF | MICRO-THIRDS | SONY | MINIONZ | FUJIFILM X | LEICA L | FULLFRAME  | MIN FOCUS (MM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT (G) |
| <b>NISI MIRRORLESS</b>                          |       |       |   |                     |          |              |      |         |            |         |            |                |                    |               |             |            |
| 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        |
| <b>OLYMPUS / OM SYSTEM MIRRORLESS</b>           |       |       |   |                     |          |              |      |         |            |         |            |                |                    |               |             |            |
| 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        |
| 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         |
| 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        |
| NEW 9-18mm f/4-5.6 ED II                        | £600  |       | Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding              |                     |          |              |      |         |            |         |            | 25             | 52                 | 56.2          | 49.3        | 154        |
| 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                             | £1550 |       | 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 ED                                   | £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       |
| NEW 150-600mm f/5-6.3 ED IS                     | £2499 |       | Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range             |                     |          |              |      |         |            |         |            | 280            | 95                 | 109.4         | 264.4       | 2065       |
| 300mm f/4 IS Pro                                | £2200 |       | Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS                 |                     |          |              |      |         |            |         |            | 140            | 77                 | 92.5          | 227         | 1270       |
| <b>PANASONIC MIRRORLESS</b>                     |       |       |   |                     |          |              |      |         |            |         |            |                |                    |               |             |            |
| 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 ASPH 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/3.5-5.6 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        |
| 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        |

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](mailto: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 M | CANON RF | MICRO-THIRDS | SONY E | MICROZ | FUJIFILM X | LEICA L | FULL-FRAME | MIN FOCUS (MM) | FILTER THREAD (MM) | DIAMETER (MM) |
| 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 28-200mm f/4-7.1 Macro OIS      | £899  |       | Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return          | -                   | -       | -        | -            | -      | -      | -          | 14      | 67         | 77.3           | 93.4               | 413           |
| 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           |
| S 100mm f/2.8 Macro               | £999  | 5★    | Unusually small and lightweight short-telephoto macro that offers life-size magnification                    | -                   | -       | -        | -            | -      | -      | -          | 20      | 67         | 73.6           | 82                 | 298           |

## 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  | 4.5★ | 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   | 62  | 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 |
| 15mm f/1.4 DG DN Fisheye   A    | £1859 |      | Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view        | - | - | - | - | - | - | - | 38.5 | n/a | 104   | 157.9 | 1360 |
| 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    | 88.8  | 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    | 66.2  | 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 detachable 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 | 263.2 | 2100 |
| 500mm f/5.6 DG DN OS   S        | £2779 |      | Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build         | - | - | - | - | - | - | - | 320  | 95  | 107.6 | 234.7 | 1370 |



# Mirrorless Lenses

| LENS                                  | RRP   | SCORE | SUMMARY  | MOUNT               |          |          |                   |        |         |            |         | DIMENSIONS |                |                    |               |             |
|---------------------------------------|-------|-------|--|---------------------|----------|----------|-------------------|--------|---------|------------|---------|------------|----------------|--------------------|---------------|-------------|
|                                       |       |       |  | IMAGE STABILISATION | CANON RF | LEICA TL | MICRO FOUR THIRDS | SONY E | NIKON Z | FUJIFILM X | LEICA L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) |
| <b>SONY MIRRORLESS</b>                |       |       |  |                     |          |          |                   |        |         |            |         |            |                |                    |               |             |
| 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 18-110mm 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             | 62.6               | 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 24-50mm f/2.8 G                    | £1149 | -     | Large-aperture standard zoom with relatively compact size but limited focal-length range                 | -                   | -        | -        | -                 | -      | -       | -          | -       | 33         | 67             | 74.8               | 92.3          | 440         |
| 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                         | £630  | 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 4/3RDS | SONY E | NIKON Z | FUJIFILM X | LEICA L | FULL-FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT (G) |      |       |      |
| <b>TAMRON MIRRORLESS</b>           |       |       |   |                     |         |          |              |        |         |            |         |            |                |                    |               |             |            |      |       |      |
| 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 VC 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/5.6-7.1 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 |
| <b>VOIGTLANDER MIRRORLESS</b>      |       |       |   |                     |         |          |              |        |         |            |         |            |                |                    |               |             |            |      |       |      |
| 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  |
| 18mm f/2.8 Color-Skopar            | £469  |       | Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black |                     |         |          |              |        |         |            |         |            |                |                    |               | 17          | 43         | 59.3 | 23.5  | 115  |
| 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/0.95 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 | 37.3  | 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, Nikon Z, and Sony E mount         |                     |         |          |              |        |         |            |         |            |                |                    |               | 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  |
| <b>ZEISS MIRRORLESS</b>            |       |       |   |                     |         |          |              |        |         |            |         |            |                |                    |               |             |            |      |       |      |
| 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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|---------------------------|-------|------------------------------|-------|
| 8-15 F4 L USM             | £749  | 200-400 F4 IS USM            | £4999 |
| 10-18 F4.5/5.6 IS STM EFS | £149  | 28-135 F4.5/5.6 IS USM       | £1999 |
| 16-22 F3.5/4.5 USM EFS    | £149  | 35 F1.4 USM LII box          | £1199 |
| 11-24 F4 L USM box        | £1399 | 40 F2.8 STM                  | £149  |
| 14 F2.8 USM LII           | £799  | 50 F1.2 L USM box            | £599  |
| 15-85 F3.5/5.6 EFS        | £199  | 50 F1.4 USM box              | £249  |
| 16-35 F2.8 USM LII        | £899  | 50 F1.8 STM                  | £99   |
| 16-35 F4 USM IS L box     | £499  | 60 F2.8 macro EFS            | £149  |
| 17 F4 TSE box             | £1199 | 70-200 F2.8 IS USM LII       | £899  |
| 17-40 F4 L USM            | £299  | 70-300 F4.5/6.15 USM II Nano | £499  |
| 17-55 F2.8 IS USM box EFS | £399  | 70-300 F4.5/6.15 USM         | £249  |
| 18-55 F3.5/5.6 IS STM EFS | £99   | 75-300 F4.5/5.6              | £149  |
| 18-135 F3.5/5.6 IS EFS    | £149  | 85 F1.2 USM LII box          | £799  |
| 18-200 F3.5/5.6 IS EFS    | £299  | 85 F1.8 USM                  | £299  |
| 24 F3.5 TSE II box        | £1399 | 100 F2.8 IS USM L macro box  | £699  |
| 24-70 F2.8 USM LII box    | £999  | 100 F2.8 USM macro box       | £299  |
| 24-70 F4 IS USM L         | £599  | 100-400 F4.5/6.15 LII box    | £1499 |
| 24-105 F4 IS USM LII      | £799  | 135 F2 L USM                 | £499  |

### Used Canon

5D MKIV body box £1299  
90D body box £849  
7D MKII body box £599

| 5D MKIV body box         |       | 90D body box                   |       | 7D MKII body box               |      |
|--------------------------|-------|--------------------------------|-------|--------------------------------|------|
| 180 F3.5 L USM macro box | £699  | 100-400 F4.5/6.3 DG OS sport   | £499  | 100-400 F4.5/6.3 DG OS sport   | £499 |
| 200 F4.5 L USM           | £1999 | 120-300 F2.8 DG OS HSM Sport   | £1499 | 150-600 F5.6/6.3 DG OS contem. | £749 |
| 300 F2.8 IS USM LII      | £2999 | 150-600 F5.6/6.3 DG OS sport   | £499  | TC1401 1.4x extender           | £169 |
| 400 F4 DO II IS USM      | £3499 | 150-600 F5.6/6.3 DG OS contem. | £749  | <b>OTHER CAF USED</b>          |      |
| 400 F5.6 L USM box       | £699  | TAM 16-300 F3.5/6.3 II VC      | £399  | TAM 24-70 F2.8 II VC           | £299 |
| 500 F4 IS USM LII        | £4999 | TAM 70-300 F4.5/6.15 Di        | £99   | TAM 70-300 F4.5/6.15 Di        | £99  |
| 12mm ext tube II         | £59   | <b>FLASH/ACCESSORIES USED</b>  |       | ST-E3 transmitter box          | £169 |
| 25mm ext tube II         | £99   | MR14-EX111 ringflash           | £449  | 430EXIII                       | £199 |
| <b>SIGMA CAF USED</b>    |       | 10-20 F4.5/6.15 DG HSM         | £199  | 430EXII                        | £199 |
| 10 F2.8 EX DC HSM        | £199  | 10-20 F4.5/6.15 DG HSM         | £199  | 430EXI                         | £99  |
| 10-20 F3.5 EX DC HSM     | £199  | 10-20 F4.5/6.15 DG             | £399  | 580EX II                       | £99  |
| 10-20 F4.5/6.15 DG HSM   | £199  | 12-24 F4.5/5.6 II DG           | £399  | 600EX RT                       | £199 |
| 20 F1.4 DG Art box       | £499  | 20 F1.4 DG Art box             | £499  | Angle finder C                 | £79  |
| 24-105 F4 DG OS box      | £499  | 24-105 F4 DG OS box            | £499  | 70-300 F4.5/6.15 DG            | £199 |
| 50 F1.4 DG HSM Art box   | £499  | 50 F1.4 DG HSM Art box         | £499  | TC-80N3 remote                 | £79  |
| 70-300 F4.5/6.15 DG      | £1399 |                                |       |                                |      |

### Used Nikon

Z9 body box £3799  
Z8 body box £3199  
Z7 body box £1299  
Z6 MKII body box £1299

| NIKON Z MIRRORLESS USED      |       | NIKON DSLR USED            |            |
|------------------------------|-------|----------------------------|------------|
| Z9 body box                  | £3799 | D5 body box                | £2499      |
| Z8 body box                  | £3199 | D4 body box                | £699       |
| Z7 MKII body box             | £1999 | D850 body box              | £1299/1999 |
| Z7 body box                  | £1299 | D810 body box              | £499/799   |
| Z6 MKII body box             | £1299 | D800 body box              | £499       |
| ZFC + 16-50 F3.5/5.6 S VR DX | £299  | D780 body Mint box         | £1599      |
| 12-28 F3.5/5.6 PZ VR box     | £279  | D750 body box              | £599       |
| 14-24 F2.8 S box             | £1699 | D610 body box              | £399       |
| 24-70 F2.8 S box             | £1699 | D500 body box              | £1199      |
| 24-70 F4 S                   | £399  | D7500 body box             | £899       |
| 35 F1.8 S box                | £599  | D7200 body box             | £599       |
| 50 F1.8 S box                | £499  | D7100 body box             | £449       |
| 50 F1.8 S                    | £1699 | D7000 body                 | £199       |
| 50-250 F4.5/6.3 S DX box     | £249  | D5200 body                 | £249       |
| 70-200 F2.8 VR S box         | £1699 | D300 / D90 / D80 body each | £149       |
| 85 F1.8 Z box                | £599  | MBD-18 (D850)              | £249       |
| 105 F2.8 VR macro box        | £799  | MBD-17 (D500)              | £199       |
| 400 F4.5 VR S Mint box       | £2499 | MBD-16 (D7000)             | £99        |
| FTZ adapter II box           | £2299 | MBD-15 (D7000/7100/7200)   | £99        |
| FTZ adapter box              | £179  | MBD-12 (D800/810)          | £99        |
|                              |       | MBD-80 (D80/90)            | £49        |

### Used Nikon

400mm F2.8 E FL AFS VR £3999  
500mm F4 E FL ED VR £3999  
500mm F5.6 E PF AFS VR £2299

| NIKON AF LENSES USED       |       | 500mm F5.6 E PF AFS VR       |       |
|----------------------------|-------|------------------------------|-------|
| 10.5 F2.8 fisheye box      | £199  | 28-300 F3.5/5.6 VR box       | £599  |
| 20-100 F4.5/5.6 AF-P DX VR | £199  | 35 F1.4 AFS box              | £799  |
| 10-24 F3.5/4.5 AFS box     | £399  | 35 F1.8 AFS G DX             | £99   |
| 14-24 F2.8 AFS             | £699  | 35 F1.8 AFS ED               | £299  |
| 16 F2.8 AFD fisheye        | £299  | 35 F2.8 AFD                  | £299  |
| 16-35 F4 AFS VR box        | £399  | 50 F1.4 AFS G box            | £249  |
| 16-80 F2.8/4 VR DX         | £599  | 50 F1.8 AFS box              | £99   |
| 16-85 F3.5/5.6 AFS VR      | £199  | 50 F1.8 AFD                  | £99   |
| 17-55 F2.8 AFS             | £299  | 55-200 F3.5/5.6 AFS VR box   | £1499 |
| 20 F2.8 F3.5/4.5 AFS box   | £399  | 60 F2.8 AFS                  | £299  |
| 24 F3.5/4.5 AFD            | £699  | 70-200 F2.8 E FL AFS box     | £1399 |
| 18-135 F3.5/5.6 AF VR DX   | £99   | 70-200 F2.8 AFS VRII box     | £599  |
| 18-55 F3.5/5.6 VR DX AFS   | £149  | 70-300 F4.5/6.15 E AF P VR   | £499  |
| 18-140 F3.5/5.6 AFS VR box | £149  | 70-300 F4.5/6.15 AFS VR box  | £299  |
| 18-200 F3.5/5.6 VR DX MKII | £299  | 70-300 F4.5/6.15 AFD         | £99   |
| 20 F3.5/5.6 VR DX          | £599  | 80-400 F4.5/6.15 AFS VR box  | £699  |
| 20 F1.8 AFS box            | £599  | 85 F1.4 G AFS box            | £499  |
| 24 F1.4 G AFS Mint box     | £699  | 85 F1.8 AFS box              | £299  |
| 24 F2.8 AFD box            | £249  | 105 F2.8 AFS VR macro        | £399  |
| 24-70 F2.8 AFS VR box      | £1399 | 200-500 F5.6 E ED AFS VR box | £899  |
| 24-70 F2.8 AFS             | £349  | 300 F2.8 AFS VRII            | £1999 |

### Used Nikon

D5 body box £2499  
D850 body box £1299  
D500 body box £1199

| D5 body box                  |       | D850 body box                  |       | D500 body box                   |       |
|------------------------------|-------|--------------------------------|-------|---------------------------------|-------|
| 300 F4 E PF ED VR box        | £799  | 150-600 F5.6/6.3 DG OS contem. | £749  | 150-600 F5.6/6.3 DG OS contem.  | £749  |
| 400 F2.8 E FL AFS box        | £3999 | 150-600 F5.6/6.3 DG OS contem. | £749  | 150-600 F5.6/6.3 DG OS contem.  | £749  |
| 500 F5.6 E PF VR AFS box     | £2299 | 300-800 F5.6/6.3 DG OS sport   | £2499 | 500 F4 DO OS HSM Sport box      | £2499 |
| TC14-III box                 | £199  | 500 F4 DO OS HSM Sport box     | £2499 | TC-1401 extender                | £169  |
| TC14-III box                 | £199  | TC-1401 extender               | £169  | <b>OTHER NAF USED</b>           |       |
| TC17-III box                 | £99   | TAM 15-30 F2.8 Di USD          | £399  | TAM 15-30 F2.8 Di USD           | £399  |
| TC20-III box                 | £199  | TAM 16-300 F3.5/6.15 Di II     | £399  | TAM 16-300 F3.5/6.15 Di II      | £399  |
| <b>SIGMA NAF USED</b>        |       | TAM 18-250 F3.5/6.3 DG VC      | £199  | TAM 70-300 F4.5/6.15 Di VC      | £199  |
| 10-20 F3.5 DC box            | £199  | TAM 90 F2.8 macro              | £199  | TAM 150-600 F5.6/6.3 DG VC      | £199  |
| 10-20 F4.5/6.15 DC HSM       | £99   | TAM 150-600 F5.6/6.3 DG VC     | £199  | <b>FLASH / ACCESSORIES USED</b> |       |
| 12-24 F4.5/5.6 II HSM        | £399  | 18-300 F3.5/5.6 OS HSM         | £299  | SB-R1 ring flash box            | £499  |
| 18-300 F3.5/5.6 OS HSM       | £299  | 24-105 F4 DG OS                | £499  | SB-700                          | £149  |
| 24-105 F4 DG OS              | £499  | 35 F1.4 DG Art                 | £499  | SB-910                          | £199  |
| 35 F1.4 DG Art               | £499  | 50 F1.4 DG HSM Art             | £499  | SU-800 commander                | £199  |
| 50 F1.4 DG HSM Art           | £499  | 70-200 F2.8 EX DG OS HSM       | £399  | DR-6 or DR-5 angle finder each  | £149  |
| 70-200 F2.8 EX DG OS HSM     | £399  | 85 F1.4 Art box                | £799  | DR-4 angle finder               | £79   |
| 105 F2.8 EX DG HSM OS        | £299  | 100-300 F2.8 DG OS HSM Sport   | £1499 | MC-30A remote                   | £99   |
| 120-300 F2.8 DG OS HSM Sport | £1499 | 150 F2.8 EX DG OS HSM box      | £499  | 150-600 F5.6/6.3 DG OS sport    | £749  |
| 150 F2.8 EX DG OS HSM box    | £499  |                                |       |                                 |       |

### Used Olympus

OM-1 MKII body £1899  
8-25mm F4 Pro £749  
12-100mm F4 Pro £799

| BILLINGHAM BAGS USED               |      | FUJI X DIGITAL USED    |      |
|------------------------------------|------|------------------------|------|
| 335 Khaki/Tan                      | £269 | X-T1 body              | £399 |
| 335 Black/Tan                      | £269 | X-T10 MKII + 15-45 box | £799 |
| 445 Tan                            | £299 | VC-X14 grip            | £149 |
| 555 Khaki/Tan                      | £369 | VPB-X14 grip           | £79  |
| 555 Black/Tan                      | £369 | 10-24 F4 XR box        | £349 |
| <b>GITZO CF TRIPODS/HEADS USED</b> |      | 16 F1.4 WR box         | £449 |
| GT3541LS                           | £499 | 16-80 F4 WR            | £449 |
| GT3542                             | £499 | 18-55 F2.8/4 XF Mint   | £299 |
| GT5532S                            | £499 | 23 F1.4 XF             | £399 |
| GT5540LS                           | £499 | 50-230 F4.5/7.1 MKII   | £239 |
| GH37500R head                      | £299 | 55-200 F3.5/4.8 R box  | £399 |
| GH37800D head                      | £299 | 56 F1.2 R box          | £449 |
| GH3800SR head                      | £299 | 60 F2.4 R macro        | £299 |
| G3750 DOR panoramic head           | £149 | X500 flash             | £299 |

### Used Panasonic

G9 body £499  
35-100mm F2.8/4 £629  
42.5mm F1.2 DG £499

| OLYMPUS MICRO 4/3 USED  |       | PANASONIC MICRO 4/3 USED |      |
|-------------------------|-------|--------------------------|------|
| OM-1 MKII body Mint box | £1899 | G9 body                  | £499 |
| OM-1 body Mint box      | £1299 | G7 body                  | £299 |
| X-F1 Pro                | £499  | G4 body                  | £299 |
| 8-25 F4/5.6 Pro         | £749  | GX80 body box            | £399 |
| 12-40 F2.8              | £399  | 8 F3.5 box               | £399 |
| 12-45 F4 Pro box        | £399  | 18-135 F2.8/4 box        | £629 |
| 12-100 F4 Pro box       | £799  | 12-60 F3.5/5.6           | £299 |
| 12-200 F3.5/6.3 box     | £599  | 14-42 F3.5/5.6           | £99  |
| 30 F3.5 macro box       | £149  | 14-45 F4/5.6             | £149 |
| 40-150 F2.8 Pro         | £749  | 150-300 F2.8 MKII box    | £599 |
| 40-150 F4 box           | £649  | 42.5 F1.2 DG             | £499 |
| 40-150 F4.5/5.6         | £149  | 45-175 F4.5/5.6          | £299 |
| 60 F2.8 macro           | £369  | 45-200 F4.5/5.6 box      | £149 |
| 75-300 F4.8/6.7 MSCII   | £379  | 100-300 F4.5/6.15 MKII   | £349 |

### Used Sony

A1 body box £4499  
A7R MKV body £3399  
12-24mm F2.8 GM box £1999

| SONY DIGITAL USED     |       | SONY FE MOUNT DIGITAL USED  |       |
|-----------------------|-------|-----------------------------|-------|
| A1 body box           | £4499 | 12-24 F2.8 GM box           | £1999 |
| A9 MKII body Mint box | £5199 | 16-35 F4 ZA box             | £599  |
| A9 MKII body box      | £3999 | 24 F1.4 G box               | £899  |
| A9 body box           | £1499 | 24-70 F2.8 GM II box        | £1699 |
| A7R MKV body box      | £3399 | 24-70 F2.8 ZA OSS box       | £399  |
| A7R MKIV box          | £1999 | 24-105 F4 G OSS box         | £599  |
| A7R MKIII body box    | £1399 | 35 F1.4 ZA OSS box          | £599  |
| A7 MKIV body box      | £1699 | 55 F2.8 Z OSS box           | £299  |
| A7 MKIII body box     | £1199 | 50 F1.2 Z OSS box           | £1499 |
| RX10 MKIV box         | £1199 | 55 F1.8 Z OSS box           | £399  |
| VG-C4 EM grip         | £299  | 70-200 F2.8 GMII box        | £1999 |
| VG-C3 EM grip         | £129  | 100 F2.8 GM OSS box         | £899  |
| Sony FS8AM flash      | £179  | 100-400 F4.5/6.15 OSS D box | £1499 |
| Sony F43 flash        | £179  | 200-600 F5.6/6.3 box        | £1399 |

| BRONICA ETR 645 USED        |      | BRONICA SQ 6x6 USED       |      | HASSELBLAD 6x6 USED |      | MAMIYA 645 MF USED |  | MAMIYA 645 MF USED |  | MAMIYA 645 MF USED |  |
|-----------------------------|------|---------------------------|------|---------------------|------|--------------------|--|--------------------|--|--------------------|--|
| ETRS1 + AEII prism + 75 Ell | £699 | SQAi + 80 + WLF + 120 box | £699 | 503CV + 80 F2.8 CFE | £369 |                    |  |                    |  |                    |  |



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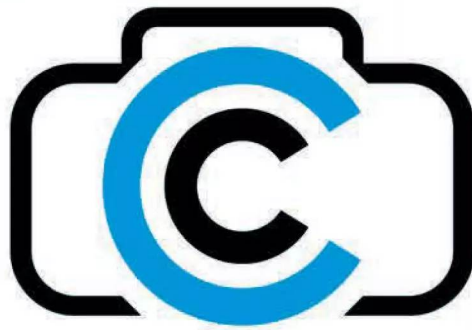
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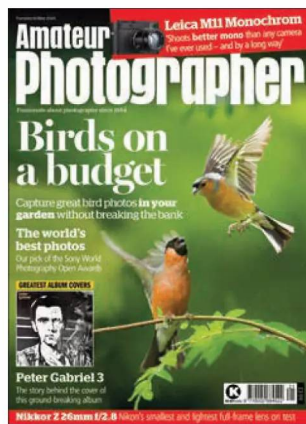
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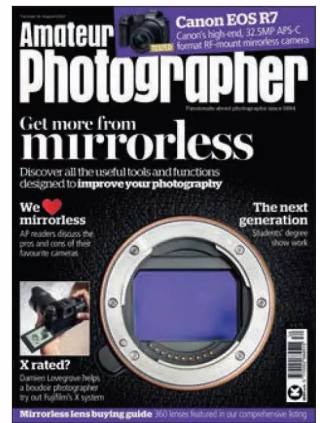
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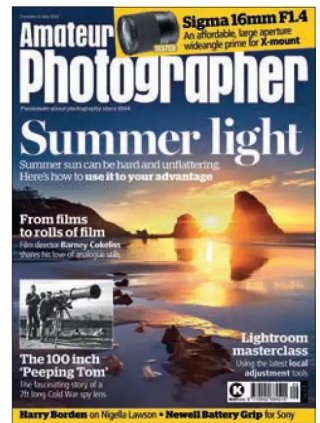
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# Final Analysis

## Tracy Marshall-Grant considers...

The Sun, Early Sunday Morning, by Peter Mitchell

I have been writing this column for almost a year now and this is the first time I have thought of selecting a picture by my old friend Peter Mitchell. This surprises me as firstly I love so much of his work, secondly his popularity is immense, and thirdly his images are constantly enjoyed by so many of you.

### Bristol bedroom

In addition, I have one of those strange overlapping relationships with him that often make my life in photography so varied and amusing. For over a year each week in 2019 either Peter or I would visit the Bristol home of publisher Rudi Thoemmes and use his spare room as a base for our work – Peter on his archive and books, me on the development of Bristol Photo Festival. Peter one week, me the next. As a result, I can claim that rare distinction of having had a 'bedroom share' with Peter Mitchell.

To remedy my lack of inclusion of Peter Mitchell images up to this point, I've selected one to coincide with his exciting new book and exhibition in May 2024.

The image I've chosen is of the Sun pub in Leeds taken from *Early Sunday Morning*, Peter's new publication by RRB Photobooks. The book is

made up of over 90 images, selected and sequenced by fellow photographer John Myers from a cache of 500 negatives which had sat previously unseen for over 30 years.

There are so many great images in the book, and in Peter's archive overall, but what I like particularly about this image is that it shows a different Leeds from that shown by Mitchell's earlier series and publications. It is not the sombre look of destruction and dereliction of *Memento Mori* nor the detached view of his Viking 4 Space Mission work. It is a more intimate and personal look at the city, his city, the city he sees day in, day out during the 1970s and '80s.

### Urban changes

This image particularly exposes the changes in the urban landscape of those decades. Post-war buildings, 1970s concrete flats, all combined with a 100-year-old pub in all its retained 19th-century glory. It is the one singular building left on the street which is now dominated by mass living accommodation. The yellow door is the only bright element in an otherwise very drab and grey picture. That could be depressing. Yet for me there is a real



beauty in the image and a real consistency in the look of the buildings also, despite the many decades between their design and build.

The curtains of both the flats and the pub dominate the picture and provide not only the photograph's added colour but its symmetry. The balance of the image comes from those straight lines of the curtains. Straight line after straight line of coloured curtain and drape – from the pub and from the flats. That

similarity and consistency brings them together in the picture in one unified feel.

Peter Mitchell also chooses to centre the pub in the photograph despite it being drowned out architecturally by the concrete flats around it. This fits a thread that runs through Mitchell's unseen archive, where pubs peppered his images of Leeds.

John Myers, in his sequencing of the new publication by Mitchell, said: 'I spaced the pubs throughout the sequence

rather like a long pub crawl and fitted the images in between carefully to link the flat stretches together and then a rise or hill – just as if I were walking these streets and making my own route and way across the part of a city that was new and unknown to me.'

An exhibition of Peter Mitchell's work will show at Leeds Museum from 17 May to 6 October.

The book *Early Sunday Morning* is published and available in April. Visit [www.rrbphotobooks.com](http://www.rrbphotobooks.com)

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





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