

Tuesday 2 April 2024



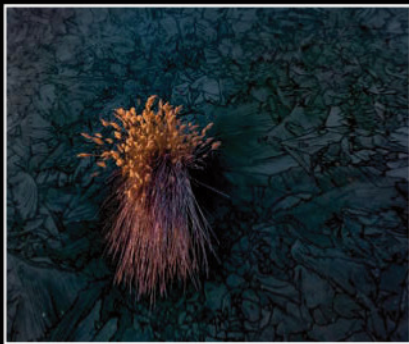
Sigma 10-18mm F2.8 DC DN
A compact, affordable, large-aperture wideangle zoom for APS-C cameras

Amateur Photographer

Passionate about photography since 1884

Animal attraction

An exploration of our fascination with wildlife photography



Natural talent

Prize-winning nature photographer Csaba Daróczy shares his secrets

Women's work

Julia Margaret Cameron and Francesca Woodman share an exhibition at the NPG



£4.25

Tested OnePlus 12: great-value flagship phone • OM System Tough TG-7 compact



mpb.com



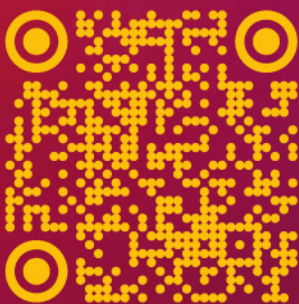
MPB Approved

Used gear you can trust.

Our experts check everything with a full inspection. See unique images of each unique item. Get the full picture.

Get a free warranty for total peace of mind, every time.

Buy MPB
Approved



Buy • Sell • Trade
Create 



Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

Inside this week's issue

- 3** 7 days
- 8** Books and exhibitions
- 10** Why we photograph animals
- 16** The dream team
- 21** OnePlus 12 smartphone review
- 25** OM System Tough TG-7 review
- 29** Sigma 10-18mm F2.8 DC DN review
- 32** Accessories
- 34** The gift of nature: Csaba Daróczy
- 40** Ethical use of AI
- 45** Inbox
- 46** It's good to share
- 50** Join the club
- 53** Buying Guide: DSLR lenses
- 66** Final analysis

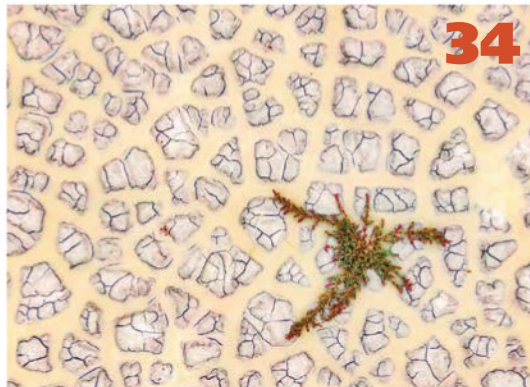


10

© KILIAN YOUNG



21



34

© CSABA DARÓCZY



16

© WOODMAN FAMILY FOUNDATION / DAQS LONDON



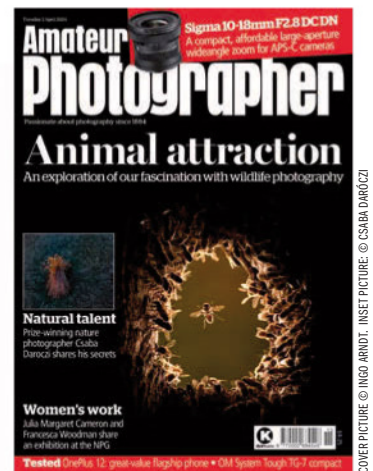
29

Welcome



Sometimes it's good to step back and consider our motivations for photography, and what we hope to achieve. So why *do* we photograph animals, for example? Huw Lewis-Jones, the author of *Why We Photograph Animals*, discusses this fascinating topic on page 10. Another highlight is our feature on the major exhibition featuring the work of two great women photographers, Julia Margaret Cameron (who needs no introduction), and Francesca Woodman, who died tragically young in 1981. There's also a diverse mix of in-depth reviews, including the latest OM System Tough camera and the Sigma 10-18mm lens, while macro fans won't want to miss the feature on the current Close-up Photographer of the Year winner.

Geoff Harris, Deputy Editor



COVER PICTURE © INGO ARNDT. INSET PICTURE: © CSABA DARÓCZY

Our cover photo of honeybees was taken by Ingo Arndt. See our feature on page 10, about why we photograph animals

THIS WEEK'S CONTRIBUTORS



DAVID CLARK
Acting Features Ed

The photography journalist talks to the author of *Why We Photograph Animals*



TRACY CALDER

The AP regular interviews prize-winning photographer Csaba Daróczy about his style



JAMES ABBOTT

The top pro on why AI-powered tools in photo editing can be a blessing and can be used ethically



ANDY WESTLAKE
Technical Editor

AP's chief reviewer gives his verdict on Sigma's affordable 10-18mm F2.8 DC DN lens



JOSHUA WALLER
Online Editor

AP's experienced kit tester reviews a tough, waterproof, compact camera from OM System



AMY DAVIES
Features Editor

Our resident phone expert reviews the latest flagship smartphone from OnePlus

Connect with us

@ EMAIL US at ap.ed@kelsey.co.uk with your letters, send us a link to your online gallery, or attach up to 5MB of low-res sample images

JOIN US ONLINE in one of these AP communities:

WEBSITE: www.amateurphotographer.com

FACEBOOK: [amateur.photographer.magazine](https://www.facebook.com/amateur.photographer.magazine)

TWITTER: @AP_Magazine

INSTAGRAM: @AP_Magazine

FLICKR: [flickr.com/groups/amateurphotographer](https://www.flickr.com/groups/amateurphotographer)



Sigma unveils f/1.2 fab fifty at great price

DECIDING on a 'fab fifty' lens has just got that much harder, with Sigma announcing the 50mm F1.2 DG DN | Art for full-frame Sony E and L mount at a very keen price – £1,299. Price-wise, its nearest competitor is the Sony FE 50mm F1.2 GM (£2,099), with comparably fast glass from Canon, Nikon and Panasonic costing significantly over £2,000.

This is also the first Sigma lens with a 13 rounded diaphragm blade design. The aperture maintains its circular shape when shooting wide open at f/1.2, which delivers impressive background separation and 'pleasingly round bokeh balls,' according to the company. A floating focus system is also said to improve the lens's short-range performance and deliver high optical quality

throughout the focusing range. For video shooters, focus shift has been minimised for more natural-looking footage.

In addition, the lens is relatively compact, being 108mm long and weighing 745g. The floating focusing system uses dual HLA (High-response Linear Actuator) motors, which reduce its size without compromising performance. Each glass element has been made smaller, too, and all this adds up to a 30% reduction in weight compared to the Sigma 35mm F1.2 DG DN | Art. In addition to a dust- and splash-resistant structure, the front element of the lens features a water- and oil-repellent coating.

The Sigma 50mm F1.2 DG DN | Art is available from 18 April. See sigmauk.com



The Sigma 50mm F1.2 DG DN Art for full-frame Sony E and L mount

Unique chance to show your work in London

LIGHT and Land, a photography tour company set up by veteran landscape shooter Charlie Waite, is marking its 30th anniversary by giving any photographer who signs up in time the opportunity to exhibit their work in London's Mall Gallery.

Depending on the space, the cost ranges from £375 to £595, but Charlie stresses this is good value for a London gallery and not a profit-making exercise. 'There are shamefully few galleries exhibiting photography in the UK, so I want to get people exhibiting their best work, rather than it sitting on hard drives,' Charlie told AP. 'We aren't curating the images, within reason, and the only other provisos are that the images were taken outside and that you frame them.' There is no obligation to sign up for a Light and Land tour, either. Space is limited, with room for 50-60 photographers, according to Charlie, so the

project is run on a strictly first come, first served basis. Light & Land on the Mall, in association with CEWE, will run from 2-7 September, with more information at lightandland.co.uk/exhibition



Jan Bowen is one of the photographers already signed up for the show



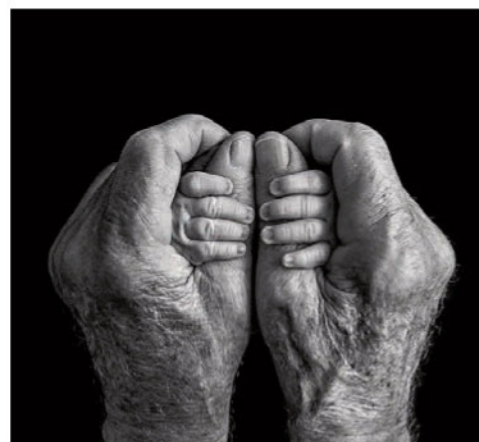
© ANGELA NICHOLSON

The 645 sensor is bigger than those in Fujifilm's medium-format GFX series

247MP sensor, anyone?

SONY has announced a 247MP medium format sensor, though it's not yet clear if this is destined for Sony's regular cameras as well as industrial use.

The chip is described as a diagonal 64.84mm (Type 4.1) CMOS active pixel type image sensor with a square pixel array that incorporates maximum 24 dB PGA circuit and 16-bit A/D converter. The 16-bit digital output is said to make it possible to readout the signals of 247.04 million effective pixels at high-speed of 5.3fps in all-pixel readout mode, which is fast considering the size and resolution of the sensor. It comes in both colour and monochrome versions.



Yvonne C Krystovsky's winning image

Black and white thinking

BLACK & White Minimalism magazine has announced the winners of its eponymous photography prize. Yvonne C Krystovsky took home the grand prize and \$1,000 with a beautiful image entitled 'In Great-Grandpa's hands.' This year's competition attracted 1,300 submissions, 'showcasing the enduring appeal of minimalism in black & white photography,' said the organisers. All of the competition winners can be seen at minimalismmag.com/winners-2024

Improve your photography

with a subscription to *Amateur Photographer* magazine!



Join us and enjoy these great benefits:

- Every issue **delivered directly to your door**
- **Save up to 70%** on your first 13 issues
- Guarantee you **never miss an issue**
- Receive the **Amateur Photographer** newsletter every week**
- **One FREE entry** per round into **Amateur Photographer** of the Year Competition
- **Additional PREMIUM content** every 4 weeks at no extra cost

SAVE
UP TO
70%*
JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP424P

Call us on **01959 543 747** and quote **AMP424P**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 June 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.



Viewpoint Nigel Atherton

So The Photography Show will be moving to London next year. Bring it on, says AP Editor Nigel Atherton

News that The Photography Show (aka The Photography & Video Show) is moving from its long-time home at Birmingham NEC to London's ExCeL exhibition centre next year has had mixed reactions, and I'm guessing that where you sit on the enthusiasm scale depends largely on where you live.

I think it's a smart move, and I'll explain why. Firstly, I'm going to put my cards on the table and admit that though TPS has its detractors, I'm not one of them. It is one of my highlights of the photography calendar and I believe it makes an enormous contribution to the health and well-being of the UK photo industry by bringing the creative community and the trade together. Yes, buying stuff is part of the show's draw but it's also about the friends and acquaintances that you bump into in the aisles, and the new connections and future friends you make.

Vibrant

TPS may be run by a rival publisher to AP but credit where it's due. In the past few years the organisers have done a fantastic job in transforming it from the male-centric, hardware-focused show targeted at professionals that was Focus on Imaging into a vibrant, diverse consumer event that's as much about inspiration as selling hardware. They've attracted a younger, more diverse crowd and significantly more women, which can only be a good thing. This year there seemed to be many people visiting for the first time, which is great.

But the data doesn't lie, and the one demographic that has stubbornly refused to engage with the show in significant numbers are those living in London and the south-east. Birmingham is only about a 90-minute train ride away but the fact is that for many Londoners the map of Britain extends only to the borders of the M25, beyond which is just a blank space



Location location location: TPS

and the words 'Here be dragons.' Yes it's ridiculous, but we are where we are.

In order for a show like TPS to survive and thrive they need to attract new blood. London is the engine of the creative industry in the UK, and arguably the world. Among the 8 million people who live in the capital are thousands of photographers, filmmakers, production houses, art directors, designers, students, social media influencers and many others with a direct or indirect interest in the photo industry. They are, on average, younger, more affluent, more diverse and more international than the rest of the UK. (These are indisputable statistical facts.)

If this demographic mountain won't come to Mohammed, Mohammed must go to the mountain. Admittedly, there aren't many mountains in Docklands.

The good news for those battling dragons in the frozen north (note, for the purposes of this discussion anything north of London is 'north') is that TPS will return to the NEC in 2026 and will alternate with London thereafter. We have already had an 18-month gap since the last TPS in 2022, after switching from September to March, and I don't recall many people getting hot under the collar about that. Indeed this year's show was packed like it hasn't been since before Covid, so perhaps absence does make the heart grow fonder after all.

Nigel Atherton is Editor of *Amateur Photographer*.

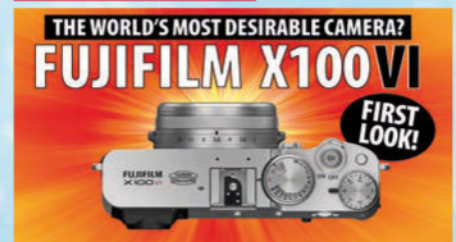
Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.



Follow AP on YouTube

Don't miss our videos for the latest kit, tutorials, behind the scenes tours and exclusive interviews with top photographers

SOME RECENT VIDEOS



To find our channel simply point your smartphone camera at this QR code or type our name into Google:

YouTube/AmateurPhotographerTV

amazinginternet

The ultimate in photography websites



"When you have gone to great lengths to capture an image it deserves the best in website design to show it. If you're passionate about your work then look no further than Amazing Internet, their skill, knowledge and expertise are exceptional. They are, in my opinion, the best at what they do!"
- robertthompsonphotography.com



Bringing you the very best in web design no matter how large or small.

We service the individual photographer right through to small to medium businesses with anything from a single page to a bespoke e-commerce website.

Get in touch today for a free consultation.



☎ 020 8977 8943 ✉ contact@amazinginternet.com
💻 www.amazinginternet.com

Photo City: How Images Shape the Urban World

Until 29 October, V&A Dundee, 1 Riverside Esplanade, Dundee DD1 4EZ. Open daily except Tuesday, 10am to 5pm

Photography and cities have long had something of a symbiotic relationship, as this exhibition explores. Ailsa McWhinnie finds out more

To mark ten years since Dundee was given the designation of UNESCO City of Design, the city's V&A museum has launched an exhibition that celebrates the parallel evolutions of photography and cities – demonstrating how, as one advanced, so did the other. With more than 150 photographs, films and installations on show, it also takes a view that might come as something of a surprise, because not only does it chart how cities have influenced photography but also

how photography has played its part in the development of urban society and architecture. This is explained in the works of photographers such as Thomas Annan who, in 1866, was commissioned by the Glasgow City Improvement Trust to document run-down districts, barely fit for human habitation. This type of record contributed to the improvement in living standards in the more modern developments that followed.

Elsewhere, works by Margaret Bourke-White

and Fred Zinnemann explore how aerial photography changed our perception of cities and their landmarks, with their iconic images of New York's Statue of Liberty and Rockefeller Center.

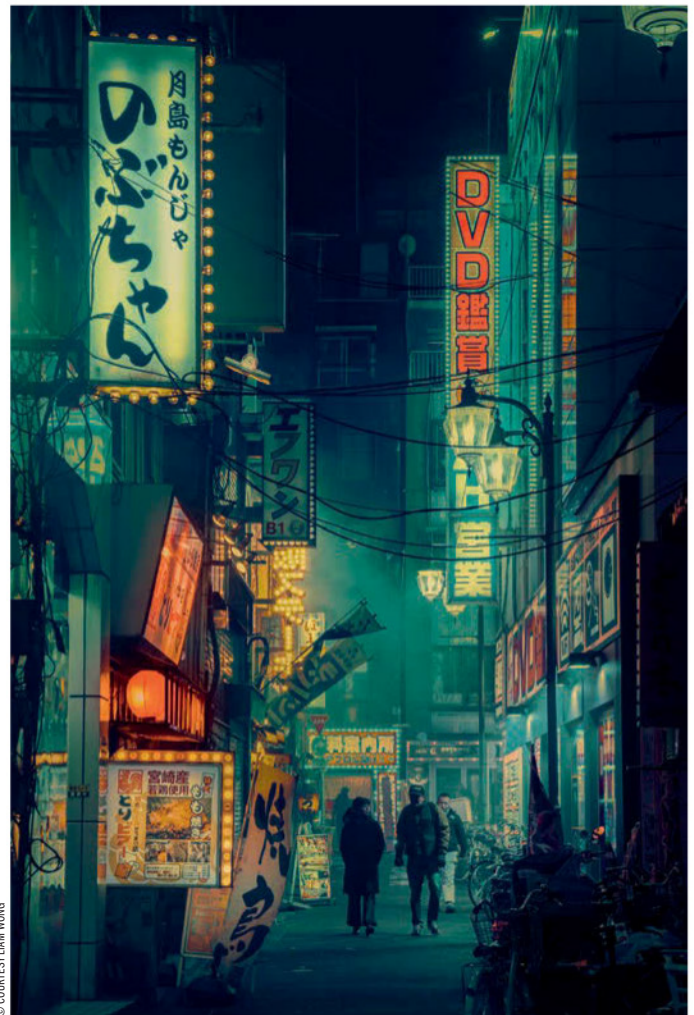
Bringing things up to date, the exhibition also explores drone photography, GPS technology and gaming, and there's an aerial view of Dundee by Japanese photographer Sohei Nishino – made up of thousands of collaged photographs – commissioned specially for the show.

Brendan Cormier, curator, V&A East, said, 'There have been thousands of exhibitions on photography and cities before. Where Photo City is different, however, is in its emphasis on photography as an active agent, a technology that doesn't just reflect the changing nature of cities but is a powerful force in shaping cities.'



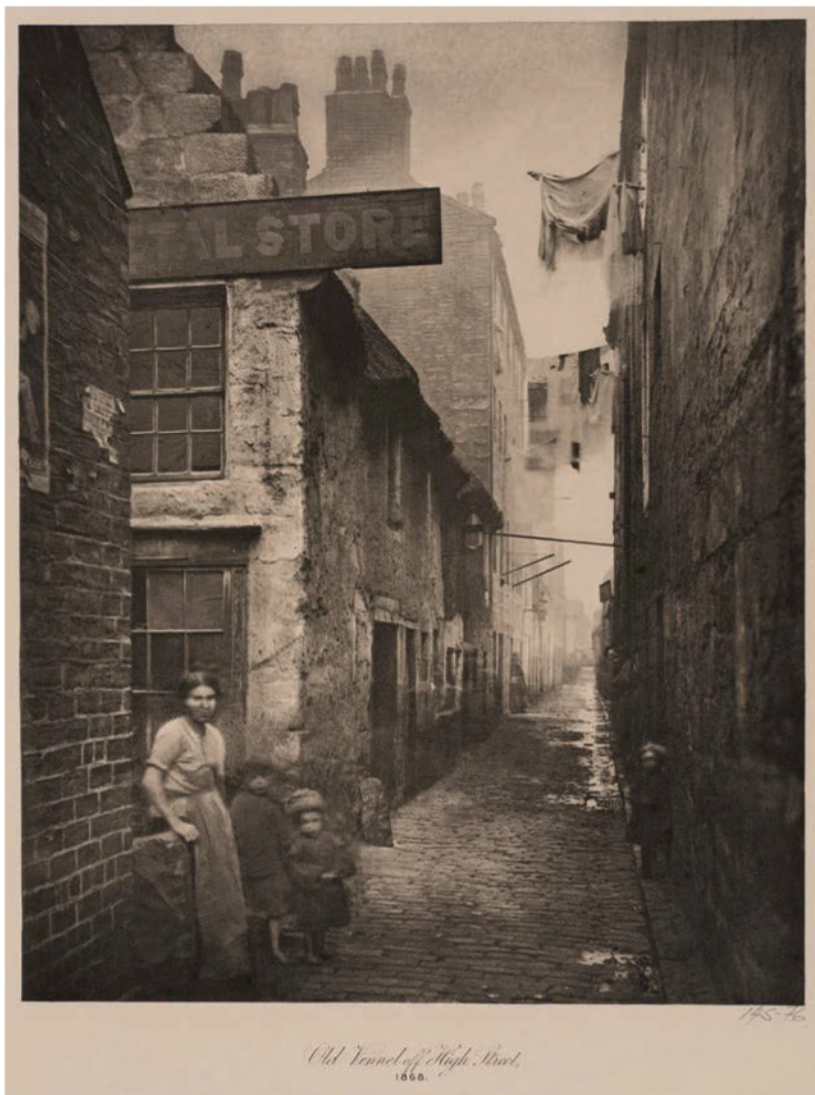
© THE ESTATE OF FRED ZINNEMANN, PETER FETTERMAN GALLERY

Building the Rockefeller Center, 1932, by Fred Zinnemann



© COURTESY LIAM WONG

Memories of Green from Tokyo Nights (TO:KY:00), 2019, by Liam Wong



*Old Vennel off High Street,
1868.*

© VICTORIA AND ALBERT MUSEUM

Old Vennel off High Street, 1868, from *The Old Closes and Streets of Glasgow*, by Thomas Annan



© COURTESY DENISE SCOTT BROWN

Pico Boulevard, Santa Monica, 1966, by Denise Scott Brown

Books & exhibitions

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



**St John's Giants, 1986,
by Leroy Cooper**

Liverpool Through the Lens

Until 16 June
Museum of Liverpool, Pier Head

Leroy Cooper's images of Liverpool, shot over four decades, form the inaugural exhibition in the Museum of Liverpool's redeveloped Skylight Gallery. Shot in the Liverpool 8 community, and dating from the 1980s, Cooper's drive to document the people of Toxteth was born from his arrest in 1981 which, he says, 'was the final spark that ignited the 1981 uprising where residents fought back in civil disturbances that lasted nine days'. The fightback was against racism, inequality, long-term unemployment, poor housing and police harassment.

His work now totals some 250,000 images, and a selection of these forms the exhibition. He says: 'In the city that played a leading role in the enslavement of Black people through the transatlantic slave trade, I wanted to play a part in the healing process. Capturing these images celebrates the positive aspects of my diverse community. My photography is a love letter to the city of Liverpool.' **Ailsa McWhinnie**

The Art of Climbing By Simon Carter

£30, Thames & Hudson, hardback, 256 pages, ISBN: 978-0500-025970



Rock-climbing, in Simon Carter's words, 'combines the majesty of nature with some of the most positive aspects of the human spirit: imagination, determination and the ability to deal

with risk.' Simon is an Australian rock-climbing photographer and his images in this book show spectacular locations from which climbers are somehow hanging from or clinging to, often at perilously high altitudes. The book's chapters include Formations, focusing on amazing rock formations, and Intensity, which looks at particularly hair-raising climbs. The text is written by leading rock-climbers and for those aspiring to follow in their footsteps there's a section on the routes Simon used to tackle some of the featured locations. For the less intrepid, just looking at these awe-inspiring photos is probably enough to bring on an attack of vertigo. **David Clark**

© KILIII YUYAN



Images to inspire action

Why is animal photography so popular and can photographs help to save species from decline or extinction? Huw Lewis-Jones, author of a new book on animal photography, talks to **David Clark**

Wildlife photography is one of the medium's most popular genres. In fact, we're fascinated by images of animals of all kinds: from cute pet cats and dogs to the most extraordinary and exotic creatures found on Earth. Wildlife photography attracts big audiences,

both online and in exhibitions, to marvel at both the animals themselves and the photographic skill, patience and natural history knowledge needed to capture visually spectacular images.

One high-profile example of the genre is the Wildlife Photographer of the Year competition, which

Above: Flora Aiken, of the ĩñupiaq, gives thanks to the first bowhead whale of the spring season, from the series People of the Whale, 2017, by Kiliiii Yuyan

celebrates its 60th anniversary in 2024. It now receives around 50,000 entries every year and the resulting exhibition is seen by millions of people as it tours the world. In parallel with our insatiable hunger for still images of wildlife, television documentaries such as the recent *Planet Earth III* and *Blue Planet II* are flourishing and reach vast audiences.

Paradoxically, our fascination for animals comes at a time when the world's wildlife is under threat as never before, from a range of issues including deforestation and destruction of natural habitats, global warming and pollution. As

Huw Lewis-Jones says in his new book, *Why We Photograph Animals*, 'The desire to keep looking at animals is strong, even as they are disappearing in the wild... We are making more and more images of animals every year and yet animals are suffering on our planet as never before in human history.'

Huw is a historian and Associate Professor of Environment and Culture based in the Institute of Photography at Falmouth University. Previous jobs have included being a curator both at the Scott Polar Research Institute and the National Maritime Museum in London. Aside from his day jobs, he has written around 20 books and leads expeditions to Antarctica and to the Arctic, which also involves working alongside wildlife photographers.

Why We Photograph Animals is an exploration of wildlife photography in all its forms and is illustrated with a plethora of extraordinary images, from key historical images to the best of contemporary animal photography.

For Huw, the key motivation to write the book was to examine what makes us photograph animals and what we hope to achieve by doing it. He says, 'The starting point was to say that there are lots of amazing wildlife photography books out there, as well as plenty of useful technique books on how to photograph wildlife. But instead of asking how, I wanted to create a book that asks why, which I think is more important.'

Historical images of animals

Animal photography, as Huw points out in his book, goes back to the

Right: Honeybees colonise a black woodpecker nest cavity, Germany, 2019, by Ingo Arndt



Below: Tree swallow, Grand Teton National Park, 2019, by Xavi Bou



beginnings of the medium and has developed in tandem with photography's technical advances. In photography's early years in the mid-19th century, long exposure times made capturing images of living, moving animals difficult. The only sharp photographs showed animals that were asleep or had been hunted and killed, and photographers were known to resort to posing stuffed animals in woodland to simulate an authentic natural scene.

As camera technology developed, it became possible to make sharp photos of living animals. Some of the first shots of animals in action were made by the



© XAVI BOU

© INGO ARNDT

INTERVIEW

German inventor and photographer Ottomar Anshütz, who, in the 1880s, experimented with a focal-plane shutter and more sensitive photographic emulsion to record images of flying storks and horses in motion. Later, in 1895, British naturalists Richard and Cherry Kearton published the first book of photographs made entirely in the wild. Thereafter, the development of smaller, easier-to-operate cameras and longer lenses made wildlife increasingly accessible as a subject for photographers.

'There's a long and interesting history in terms of how our desire to look at animals and the evolving technology of photography cross over in many ways,' comments Huw. 'One influences the other and sometimes a development in photography allowed a new kind of picture to be created.'

'Photographers like Eric Hosking, who was a pioneer in bird photography, or underwater specialist David Doubilet developed the technology themselves while attempting to capture specific images. Often, the desire to do things, such as getting closer to a subject or staying underwater for longer, has actually led to an innovation that filtered out to the industry more generally.'

Animal photography today

However, Huw's main interest is contemporary animal photography and the bulk of his book is divided into sections devoted to the work of individual photographers. They include those who work exclusively in the wild, such as Wildlife Photographer of the Year winner Sergey Gorshkov, as well as photographers such as Tim Flach, whose extraordinary images of animals are often shot in a studio.

Also included are photographers whose exacting dedication to a particular subject or technique has resulted in unique bodies of work. Examples are Levon Biss, who creates extraordinary macro images of insects, and Xavi Bou, who makes abstract, composite images of birds in flight.

'I started out with a wish-list and reached out to all the photographers I definitely wanted to include, and it grew from there,' says Huw. 'I chose photographers for certain reasons to get a certain range of



© JO-ANNE McARTHUR



© NICHOLE SOBECKI

content. I was particularly mindful of demographics, and aimed to get a good balance of male and female photographers.'

The selection gives a good representation of the range of animal photography being done today. Huw continues, 'On one side there's wildlife photojournalist Jo-Anne McArthur, who goes to difficult places such as factory farms and slaughterhouses and is really at the leading edge of animal advocacy with her photography. She does tremendous work with the photographic image on behalf of animals or the animal causes she cares about.'

Other photographers have a completely different approach and motivation, but still have animals at the heart of their work. 'One

Top: Children with orangutans, Denmark, 2016, by Jo-Anne McArthur

Above: A seven-month-old cheetah in the back of an SUV hisses at a rescuer's outstretched hand, western Somaliland, 2020, by Nichole Sobbecki

example would be Leila Jeffreys, who brings a fine art sensibility to her work,' says Huw. 'She has worked alongside conservationists, ornithologists and bird sanctuaries and is famous for a portrait series of Australian birds that draws our attention to the beauty in the everyday, highlighting humble subjects like pigeons, and changes the way we view animal images.'

Celebrating beauty and documenting destruction

Most animal photographs we see celebrate the beauty and unique qualities of animals and, by doing that, encourage us to conserve them. However, a more photojournalistic approach involves documenting the destruction we cause, in the hope that it will reduce

it happening in the future. Which approach does Huw think is more effective in encouraging people to protect wildlife?

'It all depends on the context,' he says. 'Beauty absolutely is a way into difficult subjects. We need beautiful images to talk about landscapes worth protecting or to encourage people to care for animals that perhaps they have negative opinions about.'

'At the same time, we also need unflinching, truthful photographs that show the reality and the ugliness, the entanglement of human-animal relations. For example, Brent Stirton's famous picture of a silverback gorilla that has been killed by poachers, is a beautiful image of a terrible subject. Another famous example, that's both beautiful and desperately ugly is Daniel Beltrá's photograph of pelicans covered in crude oil. These images are harrowing and challenging, but also important for us to see.'

So, in Huw's view, why do we photograph animals? 'We do it because we love them, but also because we destroy them,' he says. 'I think in a funny way there's this kind of guilt offset; the

Right: The Tweets, a trio of budgerigars, Canberra, Australia, 2018, by Leila Jeffries



Below: Park ranger and a school of bigeye trevally, Cabo Pulmo, Mexico, 2015, by Anuar Patjane Floriuk





© STEVE WINTER

➤ more we're killing animals, the more it seems that wildlife documentaries and massive wildlife photography exhibitions are flourishing. We're creating images of a world that is very beautiful, almost to turn our attention away from the reality of the world.

'That said, there are so many wildlife photographers who are compelled to take their images precisely because of the environmental destruction they witness – it's created to have an impact, to make us care. So many photographers feel compelled to create great images to remind the world of the beauty that's still here, the things we should be fighting for. Increasingly, we're also seeing wildlife or conventional animal photographs accepted in the fine art photography world, because there's an importance and a compelling urgency to them.'

But in a world where, as Huw says in his book, 'mammals, birds, plants and insects are vanishing in staggering numbers', can and does photography make a difference? 'It's a question I ask many photographers

Above: Tiger rangers study photos to identify individuals for conservation efforts and to combat wildlife crime, Thailand, 2010, by Steve Winter

Right: Arctic fox stealing a snow goose egg, Wrangel Island, 2011, by Sergey Gorshkov



© SERGEY GORSHKOV

in my book, and overwhelmingly, the vast majority of them seem to be quite optimistic about the value and role of photography,' he says.

'There's a huge similarity in many of the responses because most of the photographers who are in this industry photographing animals really do want to use their skills to improve things and raise awareness about animal issues. It seems to be a strong motivation for them to do their work, whereas to be a photographer in other genres it's perhaps less of a burning motivation beyond the artistic.'

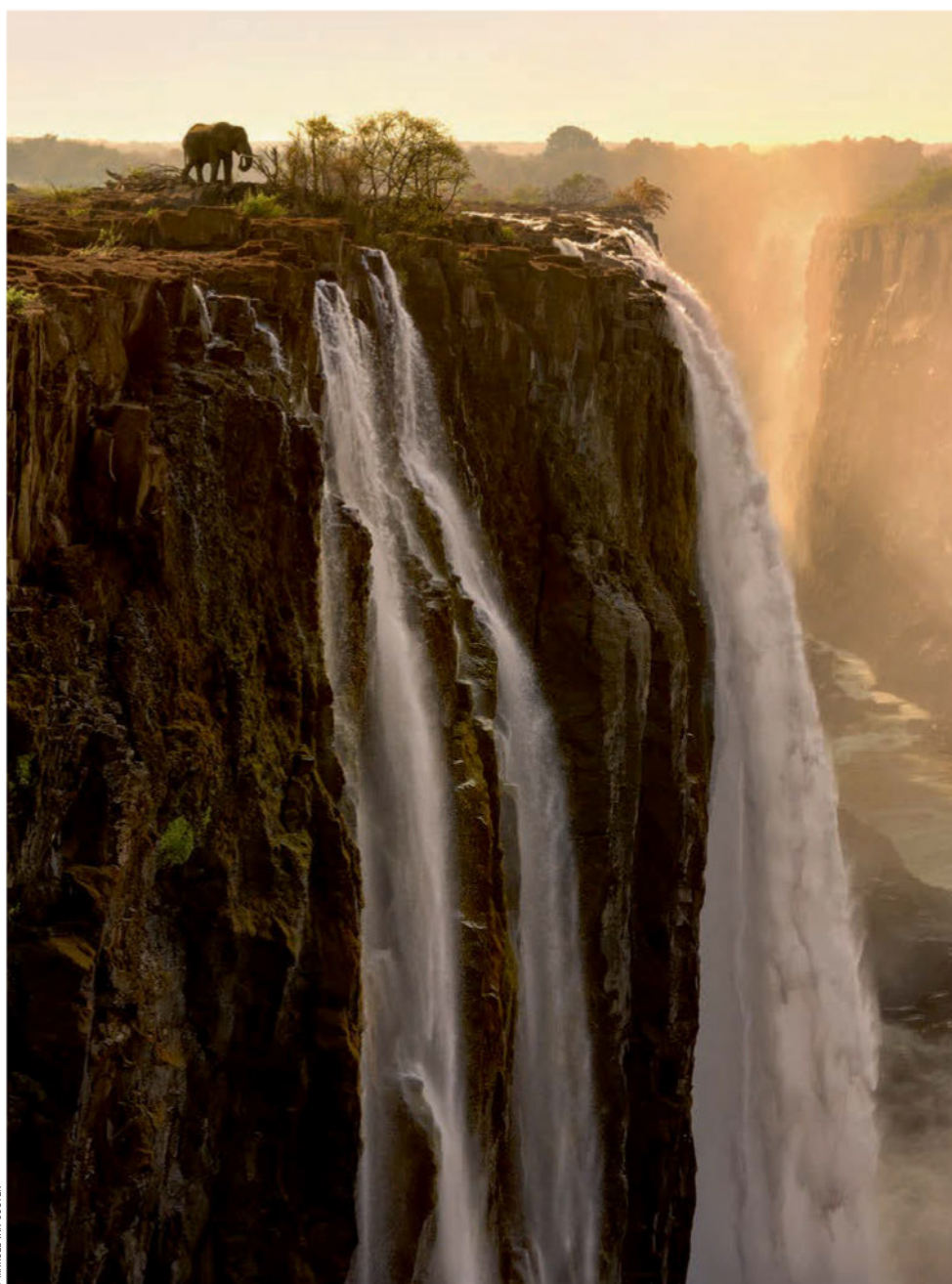
Even though the current situation

Right: Dalmatian puppies, from the series *Dog Gods*, 2010, by Tim Flach



Below: African elephant at the edge of Victoria Falls, Zambia, 2007, by Marsel van Oosten

© TIM FLACH



© MARSEL VAN OOSTEN

for animals is far from good, Huw says photography has 'dramatically changed the way we understand and value animals' and things could have been a lot worse without photography inspiring positive action to be taken. 'Photography was absolutely involved at the beginnings of activism and has been at the forefront of campaigning for animals,' he continues. 'There are many examples of photographs that have changed people's opinions, or for example leading to a national park being established, or single-use plastic being banned.'

It took Huw six years to write and edit his book, in between teaching at Falmouth and travelling on expeditions. After spending so much time on it, what are the main things he wants people to take away from it? 'I would hope a book like this helps people appreciate animals more, but in new ways,' he says.

'For my students I hope it encourages them to think more deeply about the animal subject, so they're not just walking down a path taking pictures of a squirrel or bird, however lovely that is, but actually thinking how they can use their skills to shape new kinds of stories for animals that matter to them and the animals. And in that way, you can sort of change the world, one photograph at a time.'

'The aim for a book like this is not to dwell too much on the doom but to embrace it – to be aware of the problems we're facing, but to be active in our hope. And photography and creativity in all its forms is one way of doing something positive.'

AP

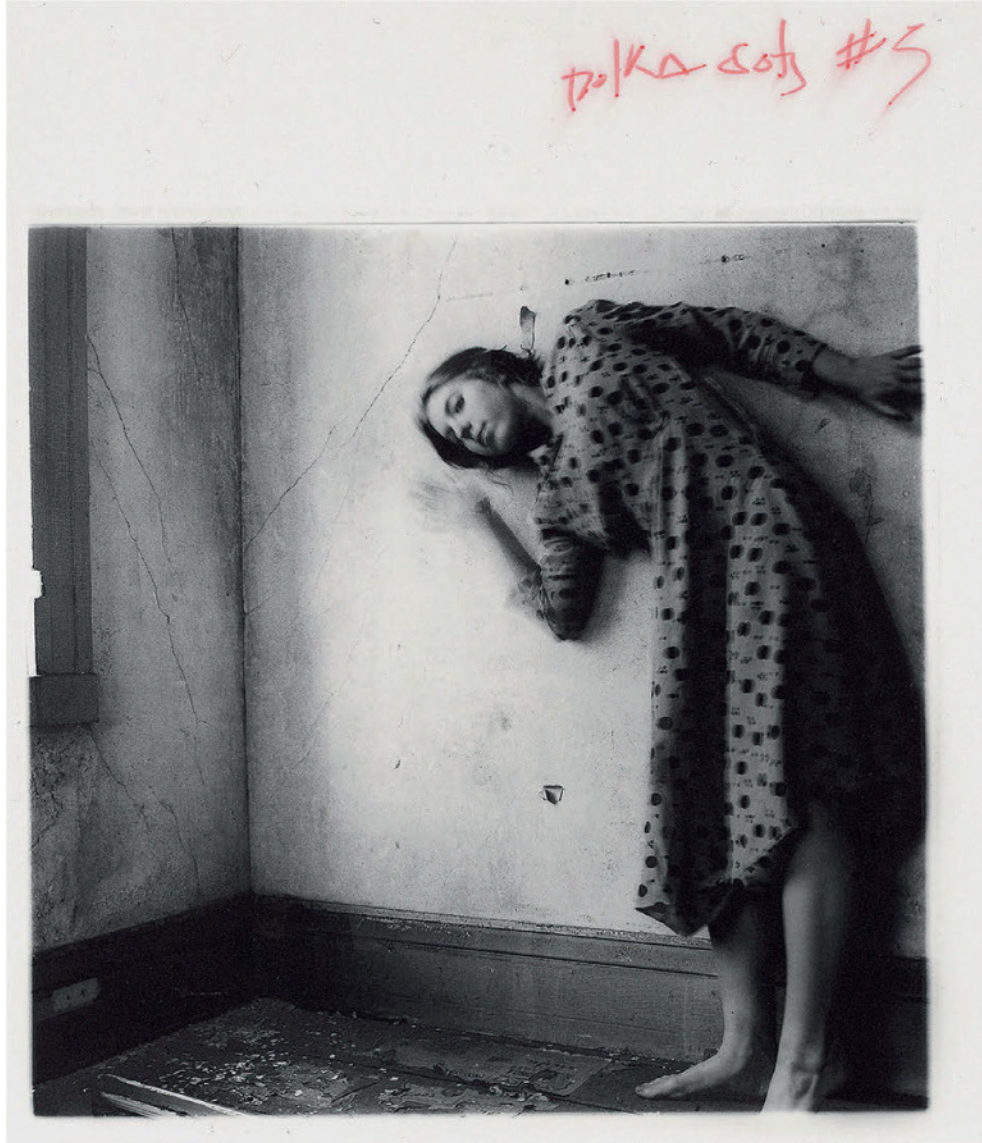
Why We Photograph Animals, by Huw Lewis-Jones, is published by Thames & Hudson, £36 hardback.



©WOODMAN FAMILY FOUNDATION / DAIS LONDON

The dream team

Julia Margaret Cameron and Francesca Woodman pushed the boundaries of photography, and have been paired up in a major new exhibition at the National Portrait Gallery. **Tracy Calder** takes a look



© WOODMAN FAMILY FOUNDATION / DACS, LONDON

photography was very much in its infancy when she was gifted a camera, and she never once claimed to be a master technician. Now, of course, every smudged fingerprint, unsightly scratch or blurry face is evidence of the human touch – something that’s sure to become more valuable in the age of Artificial Intelligence.

The photograph as a physical object has long fascinated artists, academics and historians, so it’s great to see more than 160 vintage prints from Cameron and Francesca Woodman on display at the National Portrait Gallery in London. Pairing artists who never actually met and who worked more than a century apart is not without its risks (we are constantly being asked to ‘explore the parallel paths of great artists’ or ‘consider the open-ended dialogue’ between individuals). Sometimes, the pairing falls flat: the link between styles is tenuous, the premise for the show is weak, or the notoriety of one artist threatens to overshadow the other, for example.

Above: Polka Dots #5 by Francesca Woodman, 1976, Gelatin silver print. Courtesy Woodman Family Foundation

Left: Untitled, 1979 by Francesca Woodman. Courtesy Woodman Family Foundation

Thankfully, curator Magdalene Keaney and her team were willing to take this risk when they paired Cameron and Woodman up for *Portraits to Dream In*. The result is a well-balanced, thoroughly researched show that manages to celebrate the shared passions of two artists, while acknowledging their fundamental differences. Visitors to the exhibition are encouraged to bounce backwards and forwards through time without getting too bogged down in biography. To achieve this, the pictures are arranged by theme, rather than a strict timeline. In some ways this makes it harder to trace developments in each artist’s work, but it’s a small price to pay for the clarity and sense of purpose it gives the show.

Biography vs creativity

There are other reasons why biography has been played down, as Keaney explains in the book that accompanies the show. ‘At times an emphasis on



In 1868 a reviewer for *The Photographic News* (the forerunner to this magazine) described a set of exhibition prints made by Julia Margaret Cameron as ‘altogether repulsive’. It seems laughable now, knowing what we do about Cameron’s influence on the medium, but back then her ‘wilfully imperfect photography’ caused some critics to get seriously fired up. In her defence,

biography has obscured and constricted rather than revealed or expanded ways of experiencing and understanding both artists' work,' she argues. In the past, some critics have focused on Cameron's social standing, her famous circle of friends and the age at which she took up photography (48), rather than her creative abilities. Likewise, many stories about Woodman have centred around her youth, her semi-nude models and her suicide at the age of 22. 'Woodman and Cameron were artists who consciously pushed the boundaries of their medium, in some cases operating both technically and conceptually outside the realm of what was, and is, expected, conventional and acceptable in photographic picture-making and portraiture,' argues Nicholas Cullinan (director of the NPG) in his introduction to the book. And yet both artists have historically been viewed from a biographical perspective.

Cameron and Woodman shared many interests. Commonalities include a love of literature (Woodman particularly enjoyed the work of surrealist writer André Breton, while Cameron often turned to Victorian literature and the Bible for inspiration); frequent use of symbolism (flowers, wings and mirrors were used by both artists to express ideas and suggest states of mind); and a passion for storytelling (most of their pictures were meticulously planned). They also had a keen interest in dreams (or the dream state), regularly exploring visions, fantasies and the

subconscious in their work. Of course, the most important link between these artists is their love of portraiture, in all its guises.

When you consider the variety, quality and exploratory nature of the prints on display, it's hard to believe that neither Cameron nor Woodman worked in photography for more than 15 years. It's also hard to believe that while expressing a desire to live and work as artists – producing exhibition prints, albums and, in Woodman's case, installations – neither artist received the recognition they deserved in their lifetime.

Since its makeover, the National Portrait Gallery has strengthened its commitment to representing and celebrating women artists in its exhibitions and collection, and *Portraits to Dream In* is evidence this is more than just talk. Here, the work of two wonderful artists is given room to breathe. Without the distraction of too much biographical history, viewers are free to make associations and bring their own thoughts and feelings to the conversation. In a sense, they are given space to dream in. Thanks to Keaney's expert eye, knowledge and sensitive handling of the subject matter, the risk of pairing up Cameron and Woodman has definitely paid off.

AP

The National Portrait Gallery's exhibition, *Francesca Woodman and Julia Margaret Cameron: Portraits to Dream In*, is on show at the National Portrait Gallery in London until 16 June. A book of the same name featuring essays by, among others, lead curator Magdalene Keaney, accompanies the exhibition. For more details visit www.npg.org.uk



© WOODMAN FAMILY FOUNDATION / DACS, LONDON

© DAVID HUNTER MCALPIN FUND, 1963



© THE JPAUL GETTY MUSEUM, LOS ANGELES



Above: Untitled, from the Caryatid series by Francesca Woodman, 1980. Courtesy Woodman Family Foundation

Far left: Pomona (Alice Liddell) by Julia Margaret Cameron, 1872. The Metropolitan Museum of Art, New York. The subject was the real-life Alice on whom Lewis Carroll based his book, *Alice in Wonderland*

Left: Sadness (Ellen Terry) by Julia Margaret Cameron, 1864

Grays of Westminster[®]
Exclusively... **Nikon**

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

📞 020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Nikon Wanted for Cash

Sell us or trade in your equipment:

Nikon 35mm SLR cameras & Nikon manual focus lenses

Call us today on: 0207 828 4925



SCAN ME

40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 info@graysofwestminster.co.uk www.graysofwestminster.co.uk

f Grays of Westminster 📺 Grays of Westminster ✕ @nikonatgrays 📷 @nikonatgrays in Grays of Westminster

SONY

UP TO

£400 TRADE-IN BONUS

when you trade-in any digital interchangeable lens camera.

ENDS 14/04/24



SONY

α 7Rv Body

Latest 61MP full-frame Exmor R BSI CMOS AI driven sensor

£3,299*

*Price nett of trade-in bonus - you pay £3,699

**£400
TRADE-IN
BONUS**



SONY

α 7SIII Body

Pro. camera for stills & video. 12MP full-frame Exmor R BSI CMOS sensor & UHD 4K 120p Video

£3,089*

*Price nett of trade-in bonus - you pay £3,389

**£300
TRADE-IN
BONUS**



SONY

α 7Riv Body

61MP full-frame Exmor R BSI CMOS sensor

£2,699*

*Price nett of trade-in bonus - you pay £2,999

**£300
TRADE-IN
BONUS**

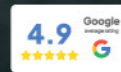
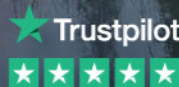


**london
camera
exchange**

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

www.LCEgroup.co.uk



**FREE UK
DELIVERY**

on new online purchases over £100.

E & O E. Subject to availability. Check website or in-store for latest pricing. Images are for illustrative purposes only.





The OnePlus 12 brings flagship features and image quality at a much lower price
14mm equiv, 1/1600sec at f/2.2, ISO 64

OnePlus 12

This latest flagship model boasts high-end specifications beyond its price. **Amy Davies** discovers more

OnePlus has long been a fantastic option for mid-price flagship smartphones, and the OnePlus 12 sits right at the top of its line-up. The company likes to boast of its high-end specs for less than high-end prices. As such, we get a superb triple-camera array, industry-leading screen, and 8K video, all for a significantly lower price than equivalent models from the likes of Apple and Samsung. It's even better priced than the latest Google phones, which also trade

on their lower price points.

That's not to say that the OnePlus 12 is cheap, starting at £849 for the 256GB version and rising up to £999 for the 512GB version. But when you consider that even the 128GB Google 8 Pro will set you back £999, the savings are quite clear.

Features

With a camera system created in collaboration with Hasselblad, this phone is designed to appeal to those for whom photography is the most important aspect.

At a glance

- 50MP, 23mm equiv f/1.6 main
- 48MP, 14mm equiv f/2.2 ultra-wide
- 64MP, 70mm equiv f/2.6 telephoto
- 32MP f/2.7 selfie camera
- 8K video up to 24fps; 4K 60fps
- 6.2in, 3168x1440 screen
- Android 14

Its main camera combines a 50MP 1/1.4in sensor with a 23mm equivalent f/1.6 optically stabilised lens. Two further cameras comprise a 48MP 1/2in sensor with a 14mm f/2.2 equivalent ultra-wide lens, plus a 64MP 1/2in sensor with a 70mm f/2.6 equivalent lens. The latter is longer than the 2x lens on the previous OnePlus 11, but it's still shorter than the 5x zooms found on both the iPhone 15 Pro and the Google Pixel 8 Pro.

OnePlus says the screen is the brightest OLED on the





14mm equivalent ultra-wide



23mm equivalent main camera



70mm equivalent telephoto



140mm (telephoto with in-sensor zoom)

This comparison illustrates the angles of view of the three lenses, along with the 6x 'in-sensor' zoom (140mm equivalent view)

market, with 4,500 nits peak brightness, or 1,600 nits in 'High Brightness Mode' which kicks in outdoors. A new 'Aqua Touch' feature means you can use it normally when it's damp.

There's a 5500 mAh battery onboard, which can now be charged wirelessly. Superfast

wired charging gives the ability to reach 100% charge in just 26 minutes, using the 100W charger included in the box. You get four years of software updates and five years of security updates. That's fairly standard, but other flagships now promise up to seven years of updates.



Macro mode gets you nice and close to subjects
23mm equiv, 1/60sec at f/2.2, ISO 64

Design and handling

As seems to be the norm for flagship models, the OnePlus 12 is on the large side with its 6.8in screen. It's impressively bright and smooth, displaying photos and videos with great quality. Everything looks very crisp and clear, while Aqua Touch is genuinely useful in inclement weather. Corning Gorilla Glass 5 for the back, and Corning Gorilla Glass Victus 2 for the screen, mean that the phone should withstand some knocking around.

The design is very sleek, with nicely rounded corners. I've been using the 'Flowy Emerald' version, which is green with a pattern on it. You can also pick it up in a more staid silky black.

Camera app

The native camera app can be launched directly from the lock screen, via a long tap of the icon on the bottom right of the screen. Alternatively, you can double-press the button on the side of

the phone. As with many Android models, the app is well-featured, with a variety of different modes.

By default, the camera app launches into the 'Photo' mode. Here you can shoot with the three different lenses, as well as digital zoom. You can also adjust exposure compensation, aspect ratio and a timer, etc. It's not possible to shoot in raw format here, which is a shame.

Different digital filters can be added, including several labelled 'Master' which are designed to emulate classic Hasselblad film looks. Other options include black & white filters. But if you shoot with these enabled, you can't remove them after the fact.

If the phone detects low light, it will automatically switch to night mode, but you can also manually engage night mode under the 'more' tab. If you bring the phone very close to a subject, then macro mode will activate automatically.

To take further control, you can



Portrait mode works well, but there is some obvious outlining around the hair
70mm, 1/150sec at f/4.5, ISO 160

use Pro mode, with parameters including ISO, shutter speed, and white balance. You can shoot in DNG raw, but disappointingly not in raw and JPEG together.

As you'd expect, there's also a Portrait mode for shallow depth-of-field effects. This is designed to recreate the effect of using certain Hasselblad lenses. You can shoot at 1x, 2x or 3x zoom, and adjust the simulated aperture to give a shallower or greater depth of field. You can adjust this when editing, too, but it's not possible to change the focus point. This is a shame compared to other models on the market.

You can record video by long pressing the shutter button in photo mode for quick grabs, but there's also a dedicated video mode. Here you can select between resolutions and frame rates up to 8K at 24fps. You can also switch on HDR recording, but note you'll be limited to 1080p at 30fps. Ultra Steady image stabilisation can also be activated, but again, this is limited to 1080p at 60fps.

Performance

As we've seen with previous OnePlus phones, the quality of the onboard camera is fantastic. The best images are taken with

the main camera, where colours are nicely vibrant and show a good level of detail. But the other two lenses also produce excellent results. However, there are still occasions where the colours aren't uniform between the lenses, which is a shame.

Distortion wise, the ultra-wide lens isn't too bad, while the 3x telephoto lens is a good option for getting closer to the subject. It's certainly an improvement on the more limited 2x option found in the OnePlus 11. 'In-sensor' 6x zoom, where the phone uses the central portion of the sensor, also produces good results. Moving beyond that into digital zoom is less impressive, but you can get some workable results.

There were a couple of occasions when shooting in very bright conditions when I noticed some lens flare appearing. But low winter sun is a challenge for even the best lenses, so that's not particularly worrying.

Macro mode allows you to get nice and close to a subject and produces detailed shots. It's good to have this option on a mid-priced phone.

Night mode is also pretty impressive. Again, the best results can be seen with the main sensor, but the ultra-wideangle lens doesn't fare too

badly either. For the zoomed-in options, the phone crops from the main lens when it's dark; the results are still reasonable at 2x and 3x. There are better models out there for low light, notably the Samsung S23 Ultra, but this is still pretty good.

Portrait mode works well with both human and non-human subjects, although it can produce visibly obvious outlines with fine hair. The selfie camera is fixed focus, but does a pretty good job. You can also use Portrait mode when shooting selfies.

Creative options can be found in the different digital filters. The results are mixed, but are worth experimenting with. I quite like the black & white options, but as you can't remove them after the fact, I'd still probably shoot in colour and then convert afterwards. A fun 'tilt-shift' mode gives the impression of shooting a miniature, but again, you can't remove this later.

Video results are also pretty good, producing smooth and detailed footage. The Super-Steady option is useful if you want to shoot videos with lots of movement, such as walking and talking in a vlog style. 8K is likely to be overkill for almost everybody, but still it's nice to have.

Verdict

ONEPLUS has been producing well-performing smartphone cameras for some time now, and the OnePlus 12 builds on that to create excellent results. While I'm not sure it's the revolution the company's marketing promises, there are some improvements to the camera compared to the previous model, most notably in the lengthier third lens. On the whole you get excellent image quality across various conditions, and a range of good shooting options. But most of the device's improvements come elsewhere – such as the new brighter screen, wireless charging, and so on.

The native camera app gives a reasonably comprehensive set of controls, though there are some niggles – such as only being able to shoot in raw format in Pro mode, and when you do, not getting a corresponding JPEG file. We'd also like to see more options for adjusting photos after the fact. Apple, Samsung and Google offer more in that respect.

Overall, we've got another very well-performing model from a company which is not one of the 'big three'. As such, you don't have to pay a premium to get flagship performance, but it's probably less good at holding its value. This is something to think about when spending over £800 for a smartphone.

Specifications

Ultra-wide camera	sensor, 21mm equiv, f/2.4, fixed focus
Wide camera	1/1.4in 50MP sensor, 23mm equiv, f/1.6
Telephoto camera	1/2in 64MP sensor, 70mm equiv, f/2.6
Selfie camera	1/2.7in 32MP sensor, 21mm equiv, f/2.4, fixed focus
Display	6.2in, 3168x1440, 4500 nits peak brightness, 120Hz
Operating system	Oxygen OS, based on Android 14
Dimensions	164.3x75.8x91.5mm
Weight	220g



Saramonic

Sound.Remarkable. 🎧

Introducing

Blink 500 B2+

High-quality, affordable audio for content creation has never been so simple to achieve, whatever your device.

Find out more about this remarkable wireless system at saramonicuk.com

📱 @saramonicuk

📷 @saramonicuk

🐦 @saramonicuk



TENBA
NEW YORK 1977

THE SKYLINE V2 COLLECTION
**BUILT FOR YOUR
EVERYDAY ADVENTURES**

Visit us online to see more out more and find a stockist.

uk.tenba.com

📱 @TenbaBagsUK

📷 @TenbaUK

🐦 @TenbaUK



This landscape was shot in raw and edited to maximise the dynamic range

25mm equivalent, 1/160sec at f/2.8, ISO 100



OM System Tough TG-7

Joshua Waller reviews one of the few tough, waterproof, compact cameras left on the market

There aren't many compact cameras available to buy new any more, and what's left are usually high-end, large-sensor cameras, or waterproof compact cameras with smaller sensors. The OM System Tough TG-7 falls into the latter category, and is the seventh iteration in a line of tough cameras first from Olympus, and now OM System.

The firm is quite serious about this tough compact camera. It has numerous controls and specialised shooting modes, and a wide range of accessories is

available, too. You can shoot raw and adjust manual controls. To capture as much light as possible, there's an f/2.0 aperture at the wideangle end of the lens.

While the TG-7's sensor is small compared to Micro Four Thirds, APS-C, full-frame or 1-inch sensor cameras, it'll withstand conditions that would destroy other models. It's waterproof down to 15 metres, drop-proof, crush-proof, dustproof, and freeze-proof. And whilst it may look very similar to previous versions, this has advantages in the range

of accessories available that work interchangeably between the models.

Compared to the previous Olympus TG-6, the TG-7 differs in the following ways. It has a USB Type-C connection for data transfer and battery charging, and is compatible with the MR-WR1 remote control. It also supports both vertical video recording, and time-lapse movie creation. There's even a construction mode for use on building sites.

Features

The lens on the OM System



At a glance

£599

- 12MP 1/1.7in BSI CMOS sensor, 6.2x4.6mm
- 4x optical zoom lens, 24-100mm equivalent, f/2.0-4.9
- In-body image stabilisation (sensor shift, up to 2.5 stops)
- ISO 100-12,800
- 4K video recording
- 3-in, 1.04m-dot fixed screen
- 15m waterproof
- Drop, shock, dust and freezeproof
- Wi-Fi, Bluetooth
- GPS, elevation, and temperature sensors
- 113.9x65.8x32.7mm
- 249g



Here slow-sync flash was used to add light to a live music event
25mm equiv, 1/10sec at f/2, ISO 800

➤ TG-7 is a 4x optical zoom lens, starting at the wideangle equivalent of 25mm, zooming to 100mm (equivalent). It also starts with an f/2.0 aperture, which is quite bright, although this reduces down when using the zoom, dropping down to f/4.9 at the telephoto end.

There's a 12MP BSI CMOS 1/1.7in-type sensor, which measures approximately 6.2x4.6mm. This means it's smaller than those in most other compact cameras. In fact, it's even smaller than many of the latest flagship smartphones. Continuous shooting is available at 5fps with the mechanical

shutter, or 20fps when using the electronic shutter, both with fixed focus.

However, the smaller size means that the camera can easily fit into a pocket, and thanks to its tough and waterproof credentials, it can be attached to a float or wristband, and be carried anywhere your adventures take you.

There is a wide range of accessories available that can extend its usefulness, including a float as mentioned, as well as flash accessories for macro work, or even an additional PT-059 underwater case to extend its depth range to 45m.

In terms of photography features, there is a range of shooting modes, including an incredibly impressive set of macro features that lets you get extremely close to your subject for larger than life-size magnification.

Handling and design

On the back of the camera you'll find the 3in screen, which isn't a touchscreen. However, a touchscreen isn't going to be the most useful thing on a waterproof camera. The screen gives good colour, and has a reasonable resolution of 1.04 million dots.

There's a mode dial, which has a number of settings, including P (Program Auto), and A (Aperture priority), but there isn't a dedicated M/Manual mode. There's a range of other modes that are designed to make the camera easy to use including Auto, Scene, Macro modes, Underwater (5 modes), Video, and two custom settings.

All the dedicated macro modes can be found under the Macro setting. This includes Macro – Microscope, Focus stacking (combined in-camera), and Focus

bracketing. A further microscope control lets you use from 2.9x to 11.1x magnification.

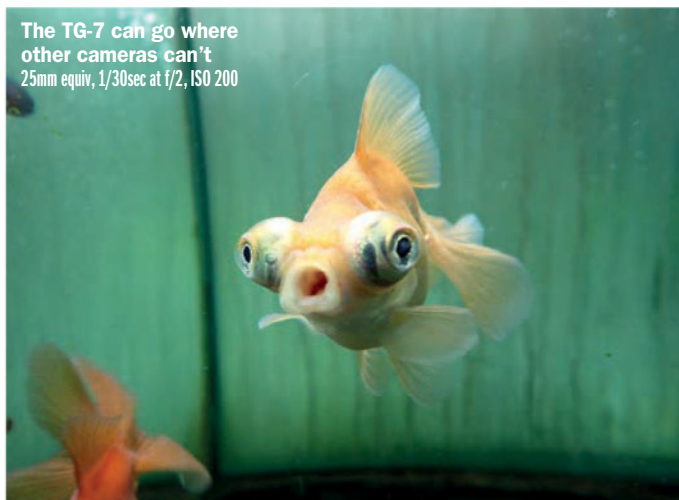
Focus stacking lets you stack photos in-camera, with no further editing required. If you do want to use other software for stacking (such as Helicon Focus) then you can shoot a range of images using the focus bracketing mode, for even more control over the process.

The menus are fairly straightforward to use, but could be improved with a little bit of colour coding. Thankfully quite a lot of the main controls can be operated using the buttons on the camera, so I managed to avoid having to dive into the menus too much.

Turning on the Construction menu enables an extra set of specialised Scene modes. For example, there are options to reduce the appearance of dust and rain, reduce camera shake, or boost detail in dark areas of the image. There's even a document reproduction mode.

Performance

Dynamic range is generally okay, but nothing spectacular, and if



The TG-7 can go where other cameras can't
25mm equiv, 1/30sec at f/2, ISO 200



Close-ups look good when using the zoom
100mm equiv, 1/100sec at f/4.9, ISO 320

you're used to the auto-HDR shots you get with a smartphone, then you may be disappointed by the apparent lack of dynamic range. However, if you're used to how compact cameras perform and like the look of images from digital cameras, then the results should please. It's mostly about managing your expectations.

The TG-7 can't compete with cameras that have larger sensors in terms of detail, noise, or dynamic range. It's difficult to avoid the laws of physics. The camera has a smaller sensor than most cameras available, and this helps to keep its size down. If the sensor was larger, then most likely the camera would also be much larger, or have to compromise on the lens used.

Considering all of this, I got some nice-looking photos, with reasonable levels of detail and some good colour reproduction. The design of the camera meant I was happy taking this camera with me to places where I didn't want to risk my smartphone, including in caves.

Noise can be an issue, but by shooting raw images, you can take advantage of the latest AI noise-reduction features found on popular photo-editing software.

Slow sync flash is something that makes compact cameras a great choice for low-light at parties and gigs. This is available on the TG-7 and works well, with well-judged flash exposures giving plenty of impact. However, focus can struggle in low light, for example, in a dark cave.

Overall, JPEG results straight from the camera give the impression of a compact camera from a few years back, with fairly low dynamic range. Whilst the TG-7 does feature a selectable HDR mode, this is relatively slow while you wait for the photos to be taken, and then wait again for the images to be combined in-camera. To avoid this feature, I shot almost all my images in JPEG+raw.

Being able to shoot raw (and raw+JPEG) means you're able to take single shots and then recover highlight and shadow detail at a later date, rather than having to try and remember to shoot using the HDR mode. Naturally, it's not always possible to recover all of the highlight detail. If you do process the raw files you also get the benefit of being in control of the noise-reduction levels, and if done carefully this can result in increased levels of detail.

The camera comes with a range of processing settings and options, including the ability to customise the colour profiles (adjusting sharpness, contrast, saturation, gradation). Beyond this you can even adjust the noise-reduction settings to reduce, or increase, the effect.

Close-up photos taken with zoom mean you can get really close to the subject, and this can give you some nice blurred backgrounds.

Value for money

In terms of value for money, the TG-7 comes up as quite expensive for a compact camera, at £499. However, there are very few alternatives available, with the only other company still playing in the compact waterproof camera market, being Ricoh/Pentax, with the WG-90. While this is cheaper than the OM System camera at £399, it offers very little in comparison. It only has a 2.7in screen, as well as Full HD video recording, making it a camera that is long overdue a proper update. Other than these models, you're looking at dipping into the second-hand market, or getting a third-party waterproof case for a camera with a



Verdict



THERE'S not been a massive update with the release of the new OM System Tough TG-7, but the addition of USB-C keeps it up-to-date with other cameras. For those who don't want to invest in larger cameras and cases, or don't want to risk damaging a waterproof smartphone, this is a great choice.

There are some useful computational photography features, but we'd like to see more added. For example, instant HDR photography would be a nice feature to help match the smartphone experience.

If you're a more traditional camera shooter, then the ability to shoot and edit raw images can help massively with tweaking photos to your own personal preferences, as well as seek out a little bit more dynamic range from your files.

For those who want an easy-to-use, but tough point-and-shoot camera, then the OM-System Tough TG-7 would make a great choice, particularly if you need something that can survive all types of adventure, wet or dry.



For and against

- + Compact, tough, and waterproof
- + Large-aperture 4x zoom lens
- + GPS, Wi-Fi, and Bluetooth built-in
- + Wide range of accessories
- + Impressive macro performance
- + Raw shooting available
- Small sensor
- Price increase vs Olympus TG-6
- Raw needed to get the best results

Trade-in to trade up

We part exchange more than just cameras

TRADE IN FOR CASH[‡] or WEX CREDIT



Step 1

Fill in the form online and receive an instant quote



Step 2

We'll collect your gear in the UK for free



Step 3

We credit your Wex account or send cash[‡] direct to your bank account



Used item

- Canon RF 85mm f1.2L USM Lens
- Canon RF 70-200mm f2.8L IS USM Lens
- Canon RF 100mm f2.8 L Macro IS USM Lens
- Canon RF 100-400mm f5.6-8 IS USM Lens
- Canon RF 24-105mm f4-7.1 IS STM Lens
- Canon RF 50mm f1.8 STM Lens

Value⁺⁺

- £1,208
- £1,235
- £725
- £367
- £184
- £105

T&Cs: E. & O. E. ‡Trade-in for cash applicable online only. Visit wex.com/help/terms-and-conditions for details. ++Prices shown are a grade 9 valuation. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2024.

Visit wex.co.uk/trade-in to receive your instant quote

The ultra-wide view enables you to fit large buildings into the frame

Fujifilm X-T5, 10mm, 1/70sec at f/8, ISO 125



Sigma 10-18mm F2.8 DC DN Contemporary



Andy Westlake assesses a compact, affordable, large-aperture wideangle zoom for APS-C cameras

I've been reviewing lenses for over 16 years now, so it's not often that I'm surprised when a new optic shows up for testing. But the Sigma 10-18mm F2.8 DC DN is an exception. It's an ultra-wideangle zoom for APS-C mirrorless cameras with a bright maximum aperture, and it's tiny. In fact, it measures just 62mm long and weighs only 260g. What's more, at £649, it's one of

the most affordable lenses of its type. It's available for Fujifilm X, Sony E, and L-mount cameras.

To put these diminutive dimensions into context, we just have to look at other autofocus ultra-wide zooms available in these mounts. Perhaps its closest competitor is the Tamron 11-20mm F/2.8 Di III-A RXD, which is 24mm longer, 75g heavier, and costs £50 more. This Sigma 10-18mm f/2.8 is

also considerably smaller than Fujifilm's XF 10-24mm F4 R OIS WR, which retails for £949. Only the Sony E PZ 10-20mm F4 G is smaller and lighter, but it's a stop slower and you can expect to pay £100 more for it.

Further perspective is provided by the older Sigma 10-20mm F3.5 EX DC HSM for APS-C DSLRs. This lens was 26mm longer and precisely double the weight, despite gathering

two-thirds of a stop less light. This portability makes the Sigma 10-18mm f/2.8 an extremely tempting proposition, but is it all just a bit too good to be true?

Features

With its 10-18mm range, this lens provides an ultra-wideangle view that's equivalent to using a 15-27mm lens on full-frame. As a result, it should be attractive to photographers shooting subjects such as landscapes, architecture, and interiors. Its f/2.8 maximum aperture should also make it handy for low-light



The lens gives sharp, detailed images in everyday use
Fujifilm X-T5, 15mm, 1/20sec at f/4, ISO 160



photography. However, there's no optical stabilisation on board.

Looking at the optical design, Sigma has employed 13 elements in 10 groups. This includes 4 aspherical elements to maintain sharpness from corner to corner, along with 1 element crafted from super-low dispersion glass and 3 from 'F' low dispersion glass, which together suppress colour fringing. The firm is entirely open that it employs a mix of optical and

software corrections to deliver geometrically correct images, in which straight lines at the edges of the image are rendered as such, and not curved.

Autofocus is driven by a stepping motor, promising fast, quiet and accurate focusing. The minimum focus distance is just 11.6cm at the widest zoom setting, which equates to 0.25x magnification. However, that provides just a couple of centimetres working distance from the lens to the subject.

A relatively simple 7-blade diaphragm forms the aperture, with curved blades in a bid to deliver attractive blur to out-of-focus backgrounds. It's capable of stopping all the way down to f/22 for extended depth of field. Filter users will find a 67mm thread, and a petal-type hood is provided in the box.

Build and handling

Like most of Sigma's lenses, the barrel is constructed from the firm's TSC (Thermally Stable Composite) material, which combines light weight with high strength. It certainly feels nicely made, with an attractive cosmetic finish. There's a seal around the mount to help protect the camera from dust and splashes, but it's worth knowing that aside from that, Sigma doesn't describe the lens as weather-sealed.

Operationally, this is a very simple lens. There's just a zoom ring at the front, and a manual focus ring towards the back, both of which rotate very smoothly. But that's your lot in terms of physical controls. Fujifilm users in particular should be aware that there's no aperture ring, which means this setting has to be

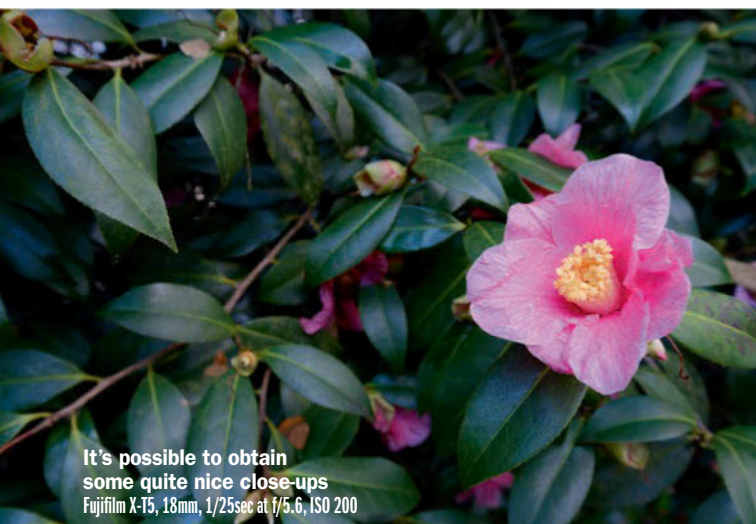
controlled using a dial on the camera.

I tested the X-mount version using the Fujifilm X-T5 camera, on which it feels very nicely balanced. But its petite dimensions mean it should be equally at home on smaller bodies, including Sony's A6000-series models. The lens is physically at its shortest at the 18mm position, extending by 9mm on zooming out to 10mm. However, this isn't enough to change the balance significantly.

One neat feature is that thanks to a newly designed attachment mechanism, the hood simply pushes directly into place, and is then removed by a slight twisting motion. Once you get used to this, it's a clever design that works very well.

Autofocus

When it comes to autofocus, it's generally fair to say that ultra-wide lenses aren't especially demanding. The focus movements required are usually quite small, and there's often plenty of depth of field to mask slight inaccuracies. They don't tend to be the first choice for photographing fast-moving



It's possible to obtain some quite nice close-ups
Fujifilm X-T5, 18mm, 1/25sec at f/5.6, ISO 200

Straight lines are rendered correctly without distortion
Fujifilm X-T5, 10mm, 1/500sec at f/5.6, ISO 125



subjects, either.

That said, in my testing the Sigma 10-18mm f/2.8 behaved impressively well. Autofocus is rapid and near-silent, and I saw no problems with missed or inaccurate focus. If you ever need to work in manual focus, this operates flawlessly too.

Performance

It's easy to assume that such a compact and relatively inexpensive large-aperture zoom will come with significant optical compromises. But in real-world use, that's not actually the case, even with the X-T5's demanding 40MP sensor. Instead, I found the lens delivers consistently sharp images practically regardless of focal length and aperture. Technically there are some flaws if you go looking for them, but they're unlikely to spoil your photos.

Indeed in terms of sharpness, the only real issue worth noting is that there's some radial smearing of fine detail in the corners of the frame at larger apertures. But that's common with ultra-wide zooms, and it only affects a small region of your images. This blurring also reduces considerably on stopping down to f/5.6 or f/8, which are the apertures I'd use most of the time, anyway.

It's also worth noting that while

'Fujifilm users in particular should be aware that there's no aperture ring'

the lens can be stopped down to f/22, you'll end up with extremely soft-looking images at this setting due to diffraction. This isn't really a flaw with the lens; instead, it's just unavoidable optical physics. Wideangle lenses inherently deliver extensive depth of field, so it's unlikely you'll need to use such small apertures anyway. As a general rule, I'd avoid settings beyond f/11 on APS-C cameras, regardless of the lens.

Thanks to Sigma's well-judged combination of optical and software distortion correction, straight lines towards the edges of the frame are rendered correctly, both when composing your shots in the viewfinder, and in the final processed images. If for some reason you disable software compensation in raw processing, you'll see barrel distortion at wideangle and pincushion distortion at 18mm, with a neutral point at about 14mm. But this isn't much different to what we used to see with ultra-wide zooms for SLRs.

I did occasionally observe a little colour fringing along high-contrast edges towards the edges of the frame due to chromatic aberration.

But it's not very intrusive, and will usually be suppressed during raw processing. Unsurprisingly there's some underlying vignetting, too, but this will generally be suppressed both in-camera and during raw processing. In fact, I often preferred to feed a little corner darkening back in, by setting the Vignette slider in Adobe Camera Raw to around 50.

I also found that the lens generally fared well in terms of flare, either when shooting into the light during the daytime, or with bright lights in the frame at night. This is a welcome characteristic for such a wideangle zoom. On the other hand, I struggled to induce well-defined sunstars, even when stopping the lens right down. Some landscape photographers may find this disappointing.

While the lens isn't optically stabilised, I found it played very nicely with the X-T5's in-body stabilisation. Set to its 18mm position, I got sharp handheld shots at shutter speeds as slow as a second, and sometimes even slightly longer. That makes it a great choice for low-light shooting if you have an IBIS-equipped camera.



Verdict



AFTER using the Sigma 10-18mm F2.8 DG DN for a few weeks, I'm struggling to find much to criticise. It's impressively small and lightweight, despite its large maximum aperture, and it delivers consistently good-looking images. This makes it an extremely tempting option for Fujifilm and Sony APS-C mirrorless shooters, especially if they're on a budget or wish to travel light.

One possible drawback for some users will be the absence of optical stabilisation, especially as relatively few APS-C cameras include in-body stabilisation. Likewise, the lack of full weather-sealing could be problematic for landscape photographers. Fujifilm owners might also lament the fact that it doesn't have an aperture ring. These are all valid concerns, but I don't think they're necessarily deal-breakers.

Aside from that, though, this is an attractive lens that I really enjoyed using. For Fujifilm and Sony APS-C users looking to complement their standard zoom with a wider option, it certainly deserves a place towards the top of the shortlist.



Data file

Price £649	Length 62mm
Filter diameter 67mm	Diameter 72.2mm
Lens elements 13	Weight 260g
Groups 10	Lens mounts Fujifilm X, Sony E, L Mount
Diaphragm blades 7 (rounded)	Included accessories Caps, hood
Aperture f/2.8 - f/22	
Minimum focus 11.6-19.1cm	

Vanguard Alta Pro 3VRL 303CV 18

A quick-release head system makes this an excellent option for photos and videos. **Richard Sibley** tests it out

● £499.99 ● vanguardworld.co.uk

Vanguard's latest Alta Pro 3VRL range of tripods aims to bridge the gap between photo and video. The series employs a removable levelling base, named the Alta Pro 3VRL LVL, onto which the head is mounted. It mounts in a bowl on the top of the tripod, with a handle underneath to reposition it and set everything level. This approach is typical of a traditional video tripod. The kit has a VEO PV-18 pan-and-tilt fluid head included, so you have all you need to start shooting video.

When you want to change cameras and shoot photos, you can swap out the base and replace it with the included 3VRL Platform 30. This is a simple flat base onto which you can put a more suitable photo head. Vanguard describes it as a 'quick release system for tripod heads.'

You could always just use a quick-release plate system to swap cameras. But sometimes, you want to use a specific tripod head for a particular task, such as a ball head, a set of macro rails, or a nodal point panning head. With the Platform 30, you can switch heads in a few seconds. There is also a weight saving, with the 3VRL Platform 30 weighing 80g versus 420g for the Alta Pro 3VRL LVL. However, any levelling then needs to be done either with a ball head, or by awkwardly adjusting the legs if shooting video.

Speaking of the legs, the Alta Pro 3VRL 303CV 18 is an extremely tall carbon fibre tripod. Fully extended, the legs are 180cm, and when the legs are spread and the 3VRL LVL and VEO PV-18 head both fitted, the height is again about 180cm. So even extremely tall photographers can shoot using a viewfinder. Although the height makes up for the lack of a centre column, having one can still be more comfortable if you make minor height adjustments. With this design, you need to adjust each leg instead, if you want to change the height.

I found the twist-lock legs solid, with the large rubber ball feet stable on hard surfaces. On softer ground, the feet can be twisted to reveal spikes.

Verdict

The Vanguard Alta Pro 3VRL 303CV 18 is a solid tripod for creators. It has enough weight behind it to keep filming smooth and steady, but it is light enough to make it a good everyday support. It also has some excellent features, complemented by the high-quality construction we have come to expect from Vanguard.



Head
The included VEO PV-18 head is a fairly standard video head with dual adjustable handles, friction control, and panning.

Leg strap
A simple Velcro strap enables users to strap the legs to prevent them from flailing when being transported.

Angles
A button press releases the leg angle catch. There are three settings: 23°, 50° and 80°.

Grip
To save frozen hands in the cold, there is a textured rubber grip on one of the legs.

Accessories
A 3/8in and 1/4in socket allows users to add an arm to hold additional accessories such as monitors or mics.

Amateur Photographer Testbench GOLD ★★★★★

The head platforms are swappable

At a glance

- 180cm max height
- 86.5cm folded length
- 3.26kg weight (with head and level base)
- 15kg max load: (legs 25kg, head 15kg)
- Shoulder case included

ALSO IN THE RANGE

The Alta Pro 3VRL range includes two tripod leg-sets, the 303AT (£299) and 303CT (£399), which are aluminium and carbon fibre versions respectively. Then the 303AV 18 (£399) and 303CV 18 (£499) variations denote kits that come with the VEO PV-18 video head, as we have reviewed here.



ALL PRICES ARE APPROXIMATE STREET PRICES

AN EVENT BROUGHT TO YOU BY



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.

PORTRAIT WORKSHOP

LEARN NEW LIGHTING SKILLS

IAN SPANIER

WESTCOTT TOP PRO &
AWARD WINNING
PHOTOGRAPHER



Join us for a transformative evening with Westcott Top Pro and Award-Winning American photographer Ian Spanier, as he unveils the secrets behind unlocking the art of one-light photography. This exclusive lecture and live demonstration will guide photographers of all levels, from beginners to seasoned professionals, in understanding and harnessing the nuances of various light forms.

Discover the key techniques that will elevate your photography to new heights, as Ian shares insights on how a single light source can be the catalyst for extraordinary visual storytelling. Be part of this intimate experience, limited to only 18 spaces, where you'll witness firsthand the simple and effective secrets behind one-light setups.

Don't miss out on this unique opportunity to refine your craft, learn new skills, and hear a New York accent, during this one-night-only special event sponsored by Westcott and Carmarthen Cameras. Register now for the first come, first serve event, and unlock the potential within your photography before spaces run out.

As an added bonus, ThinkTank Photo will be giving away TBD for TBD attendees!

BOOK TICKETS VIA OUR WEBSITE

22ND APRIL 2024



SW10 STUDIOS
79-89 LOTS ROAD,
SW10 0RN, LONDON

SCAN
ME! >>>



@CARMARTHENCAMERAS



The gift of nature

Hungarian photographer Csaba Daróczy has enjoyed great success in a number of high-profile photography competitions. **Tracy Calder** talks to him about fresh challenges, originality, and what constitutes a prize-winning picture



Csaba Daróczy

Csaba Daróczy is a geography and PE teacher by trade. His passion for photography began in the 1990s and has been steadily growing ever since. He lives in Soltvadkert (a small town in Hungary) and likes to take pictures close to home. His main area of interest is nature, but he also shoots portraits, landscapes and aerial views, among other things. To find out more visit www.daroczicsaba.hu or follow him on Instagram @daroczics.

In order to chat with Hungarian photographer Csaba Daróczy I had to wait for a starless sky. Daróczy has been observing a pine marten in the forest for some months now and he has a particular picture in mind. 'I want an image of the pine marten under a starry sky, jumping,' he smiles. Csaba isn't afraid to put the hours in: he once spent two years trying to capture a picture of some deer on a hilltop with a full moon. 'I got it in the end,' he says, fist pumping the air. It takes patience, persistence and fieldcraft to fully realise a picture you have in your mind's eye, and thankfully Csaba has all three.

The power of observation

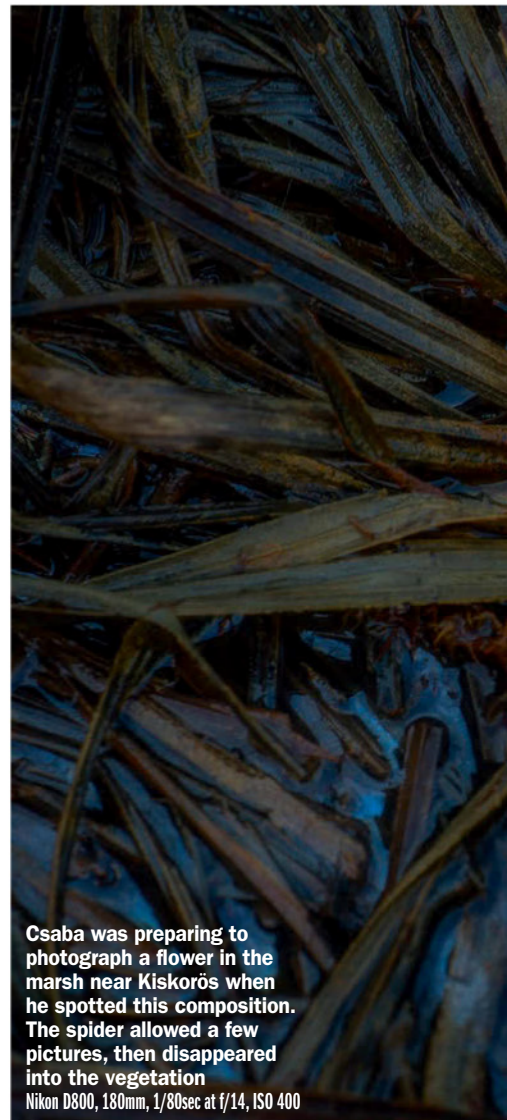
We begin our conversation by discussing his early background in sports and geography – two subjects that Csaba studied at university. 'We used to go on field exercises to the hills and coast, and this is when I started taking pictures,' he recalls. At this point the images he made were mainly record shots, but they encouraged him to take a closer look at the world around him. 'I've always been an observer,' he explains. 'I love watching animals and trying to work out why they behave in a certain way.' Csaba treats every encounter as a puzzle. 'As a photographer you must be a problem solver,' he says.

Finding a mentor

In 1992 a friend invited Csaba to visit an exhibition of nature photography by Alajos Hencz, and it was here that he experienced an epiphany. 'Seeing the pictures on the wall, studying the animals and soaking up the mood made me want to become a nature photographer,' he says, his face lighting up. After seeing the exhibition, Csaba contacted Hencz and asked for his advice. 'Hencz said, "Come to me. I will show you what I do, and we will be friends,"' recalls Csaba. True to his word, Hencz shared both his photography skills and his fieldcraft knowledge, and the pair enjoyed many nature trips together. (Sadly, Hencz died in 2010.)

Developing a style

While he might have been taken under Hencz's wing, Csaba quickly developed his own style. Each photograph is a blend of hard-won insight, technical mastery and clear vision. Whether he's capturing a flock of birds, a herd of deer or an aerial shot of farmland, Csaba manages to produce images that are as original as they are emotive. 'Some of it is down to luck,' he suggests, rather modestly. 'But I always try to take something original, a picture or a moment that I have never seen before.' In terms of inspiration, Csaba



Csaba was preparing to photograph a flower in the marsh near Kiskörös when he spotted this composition. The spider allowed a few pictures, then disappeared into the vegetation

Nikon D800, 180mm, 1/80sec at f/14, ISO 400



The mild winter of 2014 meant a few flowers bloomed early. When a cold snap arrived, Csaba headed out and was rewarded with this sight

Nikon D750, 200mm, 1/100sec at f/11, ISO 400



KIT LIST

GoPro Hero11

Csaba bought his first GoPro camera in 2020, and now takes nearly 50% of his pictures with one. His favourite model is the GoPro Hero11. 'I just love the perspective and the depth of field you can get,' he explains.

Olympus OM-1

The Olympus OM-1 is much loved by nature photographers due to its speed, portability and excellent weather-sealing. Csaba pairs his with a 150-400mm lens. 'It's still my favourite combination,' he says.

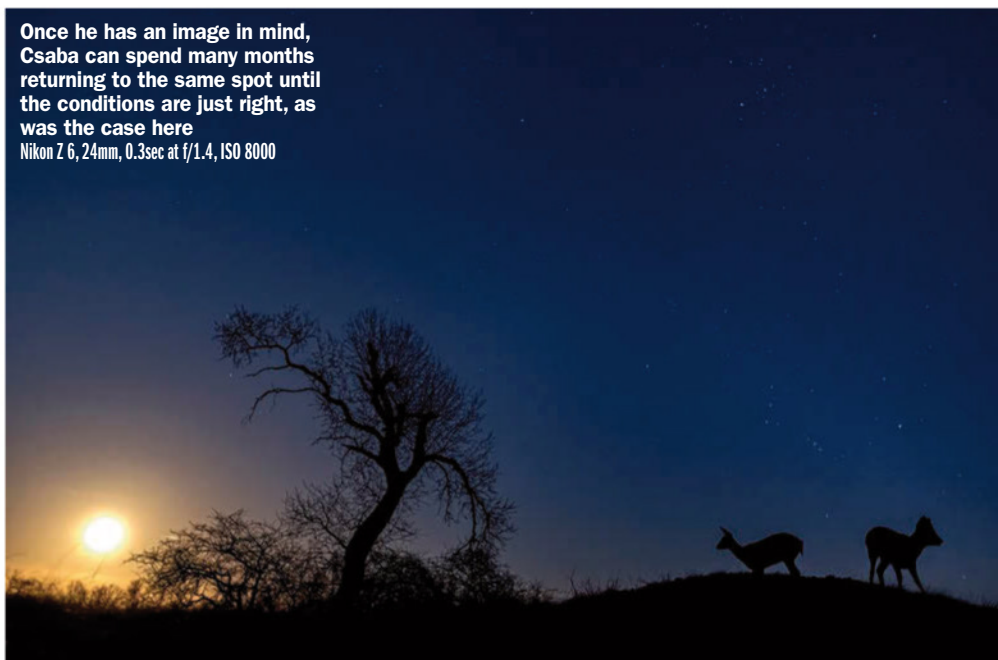
DJI Mavic 2 Zoom

Aerial photography is just one of the genres Csaba enjoys. He has a fondness for the DJI Mavic 2 Zoom drone, which has a 24mm-48mm focal length and is capable of 2x zoom.



Once he has an image in mind, Csaba can spend many months returning to the same spot until the conditions are just right, as was the case here

Nikon Z 6, 24mm, 0.3sec at f/1.4, ISO 8000



➤ doesn't really follow the big names in photography – he prefers to take his cues from classical music by the likes of Weiner, Mozart and Beethoven. 'I believe there's a harmony between music and nature,' he says, 'something about the composition and the moods.'

Switching between genres

Csaba is very comfortable switching between genres. 'I'm always searching for new challenges and experiences,' he reveals. 'For me, the experience comes first, and the picture comes second.' One day Csaba will be shooting a close-up of a mite and another he will be capturing a wider shot of fish underwater. While some of his pictures are planned, others are the result of chance. 'I'm open to both kinds of opportunity: planned and found,' he explains. When he has no set agenda, Csaba will head to a local forest and soak up the atmosphere. 'There's always something interesting to see,' he says. 'Nature always offers up a gift, but we won't find it sitting in front of a computer.'

Reaching an understanding

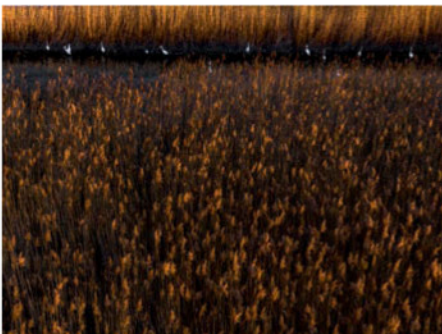
Working as a teacher, Csaba uses the hours before and after school to pursue his passion. For him, the rewards far outweigh any discomfort he experiences rising early or getting home late. 'Photography changed my life,' he says. From the moment he picked up a camera, Csaba became more observant, and appreciative, of his surroundings. 'I was born in a lowland area and there were no mountains or trees, only grass,' he says. 'I read poetry that spoke deeply about the Hungarian landscape, but I didn't understand it.' That all changed when he started taking pictures, 'I finally understood,' he says. ➤



Due to the reduced water level, water was added to the Soltvadkert pond. The fresh inflow of water attracted a lot of fish to the water inlet

Nikon Z 6, 15mm, 30sec at f/4, ISO 4000

TOP TIPS FOR PRIZE-WINNING PICTURES



Get out there

If you're patient and spend time observing an animal's behaviour, you're much more likely to capture a moment that nobody has seen before. Sitting in front of the computer will not make you a better nature photographer.



Stay open to opportunities

Previsualising a picture is all very well, but you still need to be open to 'found' photo opportunities. Try to remain flexible. Good photographers are constantly renewing and reinventing themselves.



Put the effort in

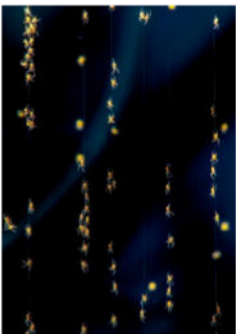
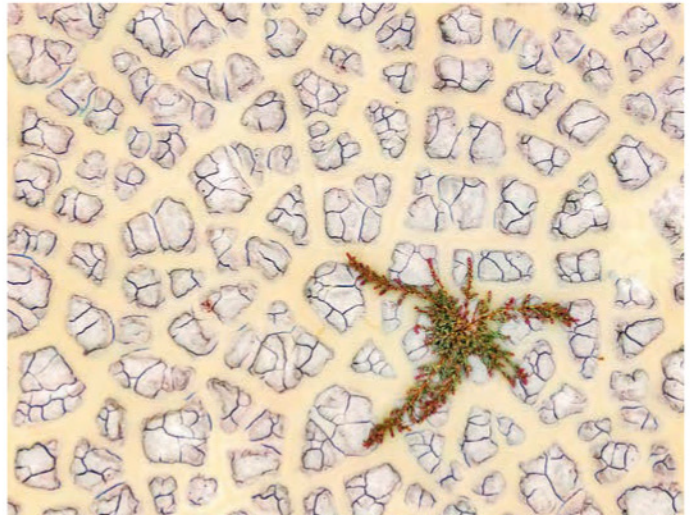
Photography is an art form and to excel at it takes study and practice. Luck occasionally plays a part, but it's never the sole driver. Sport and art are similar in that what you put in is reflected in the results.



Top: Barn swallows were nesting under a bridge. Csaba waited till the sun shone in such a way that part of the bridge pillar created a shadow
Lumix G9, 1/6400sec, f/8, ISO 1600

Bottom left: Ice on the lake, Soltvadkert. Csaba found a spot where the trees were reflected, and rotated the image 180°
DJI Mavic 2, 1/20sec, f/3.4, ISO 100

Below: Hungarian saltbushes in the dried bed of a salt lake. Csaba didn't want to disturb the composition by approaching on foot so he used a drone
DJI Mavic 2, 1/50sec, f/3.1, ISO 200



Check the small print

Read the rules! Pay attention to image copyright – there are many ‘rip-off’ contests where participants unwittingly waive the right to their images. Make a note of any deadlines and allow plenty of time to meet them.



Be a good loser

Be realistic with your expectations. If you don't win, try to celebrate the success of others. It can be hard but being genuinely happy for your fellow competitors is far better than sitting around feeling bitter.



Don't share

In the run up to entering a competition, don't publish the pictures you are going to submit on social media. If you do, the power of novelty will be diminished. Also, somebody might copy your idea!

▶ Capturing prize-winning pictures

Over the years Csaba has enjoyed great success in a number of high-profile photography competitions: he took the top spot and won three categories in Close-up Photographer of the Year 5 and recently won the Birds category in GDT European Wildlife Photographer of the Year, for example. 'I've been entering nature photography competitions for almost 30 years,' he explains. 'When I was younger, coming first was very important to me, but now I mainly do it for fun.'

While there is no formula for success, Csaba does have a few words of wisdom. 'Try to be realistic with your expectations. If you don't win, accept it and try not to be disappointed.'

For Csaba, being out in nature is the big prize – watching a pine marten perform acrobatics under a starry sky, or a bird catching insects as it swoops under a bridge. Taking a picture is to notice something fully and intensely and, more often than not, to communicate what you notice to others. Csaba knows he's been given a gift, and he's wise enough to know it's his duty to share it.



AP

Csaba flew a drone over a frozen lake, capturing the beautiful patterns on the surface and the evening light illuminating a clump of reeds DJI Mavic 2, 24-48mm, 1/160sec at f/2.8, ISO 200



Why it works

'In the winter of 2023, I took a lot of photographs in a forest close to my home in Hungary. I found something new to photograph almost every week, and I spent several days exploring ideas and perfecting techniques. Staying curious and open-minded led me to this hollowed-out tree stump, which measured around half a metre in diameter. I carefully positioned my GoPro camera inside the trunk and took a few shots. I was amazed by the results. After a few days, however, I decided the composition might be improved if I included an animal in the frame. So, I returned to the spot and placed a sunflower near the hole, which the mice and birds soon found.' (Csaba won the title Close-up Photographer of the Year 5 with this image.)
GoPro Hero 11, 2.7mm, 1/5800sec at f/2.5, ISO 800

MISSED AN ISSUE?

COMPLETE YOUR COLLECTION

ORDER TODAY!



18 JULY 2023

COVER STORY Best fixed-lens cameras **INSIDE** OM System 90mm Macro field test, Nik Collection 6



16 MAY 2023

COVER STORY Get great bird images on a budget **INSIDE** Leica M11 Monochrom test, Nikon Z 26mm f/2.8



23 AUGUST 2022

COVER STORY Better shots from your phone **INSIDE** Master Intentional Camera Movement, classic Mamiyas



11 APRIL 2023

COVER STORY 30 tips for sharp macro shots **INSIDE** Best software, phones for macro, lens tests



24 JANUARY 2023

COVER STORY How photography has helped readers in tough times **INSIDE** Nikon Z lens, Samyang lens tests



31 JANUARY 2023

COVER STORY Best used camera and lens choices **INSIDE** Bargain used DSLRs, classic 35mm film SLRs



30 MAY 2023

COVER STORY Tips for dramatic seascapes **INSIDE** Airshow photos, Dave 'Hogie' Hogan, Sigma 50mm f/2



16 AUGUST 2022

COVER STORY Make the most of mirrorless **INSIDE** Damien Lovegrove portrait shoot, Canon EOS R7 review



8 NOVEMBER 2022

COVER STORY Which sensor format is best for you **INSIDE** Using Adobe's AI tools, Fujifilm X-H2 tested, Brian May



20 JUNE 2023

COVER STORY Tips for better film photography **INSIDE** Digitise your film negs, wet plate, Roger Bamber



11 JULY 2023

COVER STORY Nikon Z 8 big review **INSIDE** Coastal birds, urban wildlife shots, Mickey Mouse-themed cameras



12 JULY 2022

COVER STORY Pros share tips for shooting in summer light **INSIDE** Sigma 16mm F1.4, Lightroom tools

Visit shop.kelsey.co.uk/APB
Call the hotline 01959 543 747*

*Hotline open Mon – Fri 8.30am to 5.30pm. Calls charged at your standard network rate

or scan me!



Using artificial intelligence **ethically**

AI-powered tools in photo-editing software can be a blessing to photographers. **James Abbott** demonstrates a more ethical approach to AI to save time and to simplify complex manual tasks

The use of artificial intelligence in photo editing may be a contentious issue, but it's safe to say that it's here to stay. While most ethical questions surrounding the use of AI in photography centre on the creation of entire images, most of the AI-powered tools available in photo editing software are pretty much benign when it comes to the question of ethics and authenticity.

At this point, you may be wondering where we're heading because surely any use of AI goes against the veracity of photography, but there's an extremely simple argument here. Not to mention, one that includes the use of Photoshop's Generative Fill feature in a specific way. I don't want to get bogged down in the AI debate so we can cast that aside, and some of this was covered in an interview in the Christmas issue of AP with the Italian photographer Andrea Pizzini who creates incredible images of Sony cameras using AI.

The majority of AI-powered tools in editing software are designed to save time and typically make complex tasks easier to achieve. They're not there to trick, cheat or anything else, they're both practical and powerful in equal measure. Photoshop has been gradually growing in this area with many tools now at the disposal of photographers, ranging from intelligent selection refinement to special effects to cloning and much more. Most, if not all of the results of these tools can be achieved in more manual time-consuming ways, so I would argue that taking advantage of them is most often a wise decision.

Photoshop is an AI powerhouse

This is far from a definitive list of Photoshop's AI-powered features, but some that you can take advantage of include Neural Filters, Generative Fill, Generative Expand, Sky Replacement, Subject Selection, Sky Selection, Intelligent Refine Edge and the Remove Tool. Of course, Generative Fill and Generative Expand are by far the most contentious options

BEFORE



AFTER



This portrait of a baby was shot in portrait format which limits its use editorially. Using Generative Expand, the simple defocused background has been successfully expanded in less than 30 seconds to make it a landscape-format image, perfect to use over a magazine spread

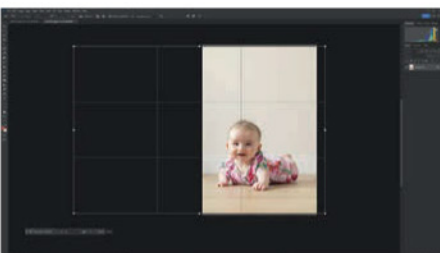
available, but even these can be used in ways that don't detract from a photo's authenticity when used outside of a news or reportage context.

Our focus here is going to be using

Photoshop's AI-powered features for cloning in different situations as well as expanding a simple background to change a photo from portrait to landscape format. Everything can be achieved manually, and

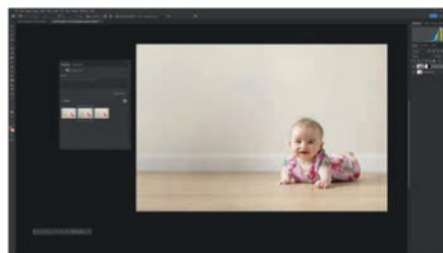
these changes are frequently made to images for personal, editorial and advertising use, but what's most important is that the essence of the image ultimately isn't changed.

HOW TO USE GENERATIVE EXPAND



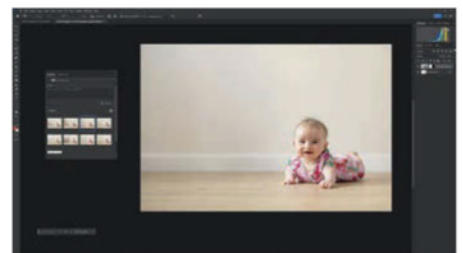
1 Set the crop

Select the Crop Tool and set the Ratio to the desired setting and make sure that Fill is set to Generative Expand. Next, drag the Crop Guide over the image so it covers the area surrounding the image that needs to be increased. Here, it was set to convert the portrait format image with a simple background to landscape format.



2 Generate the expansion

Hit Enter and the Generative Fill Crop will begin, and after roughly 20-30 seconds you'll be presented with three fill options to choose from. Simply left mouse click on each to see what looks best. If you're happy with one of the options presented, then close the dialogue and the Fill will be applied to a New Layer, but if not move on to the next step.



3 More expand options

If you're unhappy with the Fill options presented, simply press the Generate button in the dialogue box to generate three more options. You can continue pressing the button to add more Fill options until you find an option that you're happy with. Each option presented will have subtle or significant differences to offer choice.

Use AI for fast and seamless cloning

Remove complex elements in seconds using the Remove Tool and Generative Fill

**BEFORE**

Cloning and Healing can be laborious tasks; they're rarely enjoyable, always a chore, but they can admittedly be rewarding when you finish. One of the great things about some of Photoshop's AI-powered tools is that they can make light work of more complex cloning work, saving huge amounts of time and sometimes even frustration. You just have to know what to use and when to use it.

Minor jobs like spotting and removing simple elements are still best worked

on with tools such as the Healing Brush. But depending on the task at hand, the Remove Tool and in certain cases, Generative Fill can make light work of what needs to be done to produce a seamless result in seconds rather than minutes. What's more, if you don't have the skills to perform these tasks manually, AI can help you get to where you want to be.

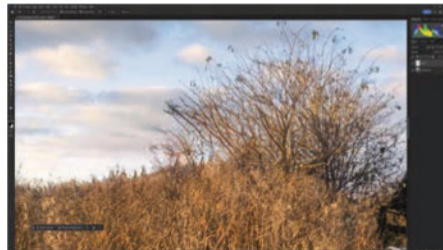


TRY THE REMOVE TOOL



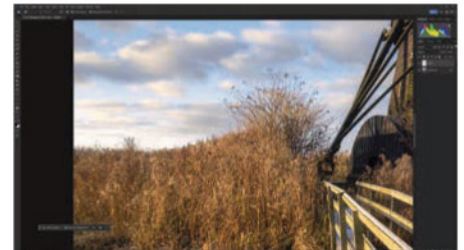
1 Paint over the object

Select the Removal Tool which is within the Healing Tool menu on the Tool panel. Paint over the object to be removed, making sure you overlap the surrounding area because this will help to facilitate a more effective removal. It takes a few seconds for the object removal to render.



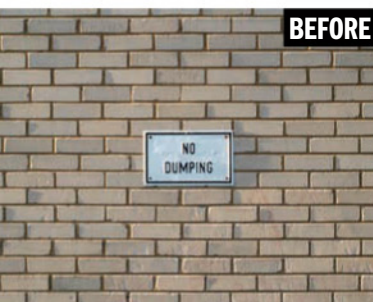
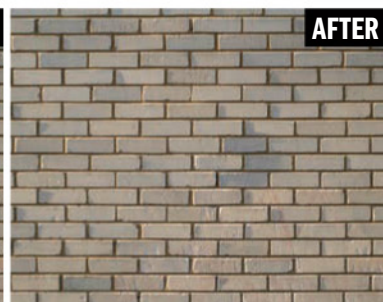
2 Assess the removal

Check the area where the object has been removed to make sure it looks natural. Here, you can see that the left edge of the bush and the reeds look fake, so we'll need to run some additional passes of the Removal Tool over these areas. Areas like this take a little more work because of the fine detail.



3 Run more passes

The Removal Tool can be applied to the same area as many times as you like, so you can keep painting over this until you're happy. A good way to work is to create an empty New Layer in Step 1 and make sure Sample all layers is checked so you can delete the Layer if necessary and start again.

**BEFORE****AFTER**

Using Generative Fill to remove elements

Generative Fill is best known for adding elements into images, but it can also be used to remove them. To do this, simply draw a selection around the object that needs to be removed, with space around it included, and then click the Generative Fill button on the Contextual Task Bar. This press of the button opens the prompt box for typing in word prompts, but leaving this empty and then pressing the Generate button forces the tool to remove or change the selected area. For this example, the Remove Tool was unable to fill the uniform brickwork effectively, but Generative Fill was able to remove the sign in a matter of seconds while maintaining the texture and lighting present.



Photocrowd

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

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.



1ST PRIZE

€1500 & EISA Maestro Trophy

2ND PRIZE

€1000 & EISA Maestro Trophy

3RD PRIZE

€750 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 1ST 2024

AP is running this EISA contest in conjunction with Photocrowd. To enter your portfolio, go to 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.



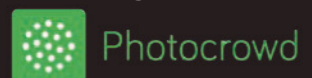
receive a one-year digital subscription to AP and go forward to the International round.

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 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

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





PortraitPro 24



PORTRAITPRO24 OUT NOW

Bring the power of Generative AI to your workflow.

Using the latest techniques, PortraitPro 24 has exclusive, custom-made generative AI modules to intelligently enhance specific areas of your portrait.

Fine-tune the strength of enhancements with intuitive sliders, offering a novel approach to creating stunning portraits.

Key new features:

Mouth inpainting and Teeth Replacer, Glasses Reflection Remover, Face Recovery, Skin and Hair masks, Improved workflow, new Gender and Age detector and more.

EXTRA 10% DISCOUNT CODE: APV24

Free trial at portraitpro.com

Amateur Photographer
Email ap.ed@kelsey.co.uk

Editorial

Group Editor Nigel Atherton
Deputy Editor Geoff Harris
Technical Editor Andy Westlake
Features Editor Amy Davies
Acting Features Editor Ailsa McWhinnie
Acting Features Editor David Clark
Technique Editor Hollie Latham Hucker
Online Editor Joshua Waller
Deputy Online Editor Jessica Miller
Online Writer Isabella Ruffatti
Staff Writer Musa Bwanali
Production Editor Jacqueline Porter
Design atg-media.com (Calum Booth)
Photo-Science Consultant
Professor Robert Newman

Advertisement sales & production

Head of Investment: Photography
Mike Pyatt
Production Manager
Nick Bond

Management

Publishing Director Mark Winterton
Retail Director Steve Brown
Subscription Marketing Manager
Nicholas McIntosh
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscriptions

51 issues of Amateur Photographer are published per annum.
UK annual subscription price: £379.62
Europe annual subscription price: £430.62
USA annual subscription price: £430.62
Rest of World annual subscription price: £456.12
UK subscription and back issue orderline
01959 543 747
Overseas subscription orderline
0044 (0) 1959 543 747
Toll free USA subscription orderline
1-888-777-0275

UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/AMP
Already a subscriber?
Manage your subscription online at shop.kelsey.co.uk/site/loginForm

Classifieds

Telephone 0906 802 0279. Premium rate line, operated by Kelsey Publishing Ltd. Calls cost 65p per minute from a BT landline; other networks and mobiles may vary. Lines open Mon-Fri, 10am-4pm
Email ads@kelseyclassifieds.co.uk
Kelsey Classifieds, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL

Distribution in Great Britain
Seymour Distribution Limited
2 East Poultry Avenue, London, EC1A 9PT
Tel 020 7429 4000 www.seymour.co.uk

Distribution in Northern Ireland and the Republic of Ireland
Newsread. Telephone +353 23 886 3850

Kelsey Media 2024 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.

Kelsey Media takes your personal data very seriously. For more information of our privacy policy, please visit www.kelsey.co.uk/privacy-policy. If at any point you have any queries regarding Kelsey's data policy you can email our Data Protection Officer at dpo@kelsey.co.uk.

KELSEY media 
www.kelsey.co.uk

Inbox

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

LETTER OF THE WEEK

Joy of a toy

The Lego Polaroid OneStep SX-70 camera was given to me as a birthday present from my daughters, and my experience of building the camera mirrored the recent excellent review by Amy Davies. I could relate to her experience of putting it all together, including the intricate but successful film release.

Amy's review also contained interesting information behind the development of the camera. Indeed, this Lego 'toy' has become a well-loved item by my grandchildren. We are always re-assembling the camera after hours of pretend play. The completed camera also provides much fun with selfie photographs. I may well have to buy my grandchildren the real one that does take pictures! After initial scepticism about building a camera that does not produce actual pictures, the Lego Polaroid OneStep SX-70



SX-70: Damien sent in this picture

camera is now a firm favourite in the family and proudly on display. I understand that it is now listed as 'difficult to find' so you do need to act fast to get one.

Damien Walmsley

Good to hear that you and your family are enjoying the Lego Polaroid camera. Anything that gets young kids interested in photography has to be encouraged.

Win! SAMSUNG

A Samsung 256GB PRO Ultimate SDXC memory card. The PRO Ultimate card offers read speeds of up to 200MB/s and write speeds of up to 130MB/s. Plus 6 proof technology: Water, Temperature, X-Ray, Magnet, Drop, Wearout & Shock. Limited 10-year warranty. Visit www.samsung.com/uk/memory-storage-devices/



Half truths

As I worked in the photographic retail trade in the 1960s, your article on half-frame cameras brought back a lot of memories. For build quality and versatility little could touch the Olympus Pen F with its lenses and accessories. But the one that amused us most was the Yashica Rapide, which, as we might say today, 'channelled' a very different camera, its

contemporary, the medium format Linhof Technika Press 70, right down to a cheeky Linhof-style badge. I never managed to put a film through either!

John S Ross

Final word

I am sure that there are many amateur/camera club photographers, who will have genuine sympathy for the Princess of Wales. As they too have the experience of thinking

they have done their very best, only to be humiliated



John's image of Nigel Atherton with visitors to the AP stand

by the competition judge, who points out all sorts of little errors. At least we can be grateful that our images are not likely to be torn apart by The Media. I agree with many of the points made in Geoff Harris's *Viewpoint*. Let us hope she is able to dust herself off, then continue to enjoy her hobby. Yes, an edited image is not necessarily newsworthy, but at least the systems which try to prevent faked images from spreading appear to be working. As this is especially important in a time of increasing international tension, where faked news could touch off yet another war.

David Price

Your last points are very salient. The Princess of Wales's recent health news has now overshadowed this story, and as you say, let's hope the fuss hasn't put her off sharing her images.

Photo show memories

Here is one of my photographs of the AP stand at The Photography Show (below). It was good to meet the team.

John Heywood

Thanks John, it was good to meet you in person, along with all the other readers who dropped by. We look forward to next year's show in London (if this is news to you, see Editor Nigel Atherton's *Viewpoint* on page six).



It's good to share

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

AP picture of the week

The Phone Booth by Ronel Khan

Leica Q2, Summilux 28mm F1.7 ASPH, 1/2500sec at f/1.7, ISO 100

'Amidst the clamour of a busy Sunday morning in London's Primrose Hill, silently stood two iconic red phone boxes. And in the quiet of the phone boxes, art was to be found.'

Instagram: @leicacharm

Model: @anjleebathia

#appicoftheweek

Win!

The AP Pic of the Week winner will receive a beautifully framed print of their winning image worth up to £100.

If you Love it, Frame it!

ThisPicture.com is an experienced, high-quality framing company with a unique, easy-to-use website. Build single or multi-image frames with a few clicks of your mouse and select from a wide range of frames, window mounts and glazing options. Each frame comes with a three-year guarantee and FREE P&P within the UK.

Visit thispicture.co.uk







**It's good
to share**

Bridging Horizons by Usama Kayani

Fujifilm X-S10, Fujinon 50-230mm f/4.5-6.7, 1/1250sec at f/4.5, ISO 250

'I had this idea for a while to frame Tower Bridge between two red buses with a sunrise in the background. I wanted to create a dramatic juxtaposition between the stillness of London's monuments and the constant motion of the city.'

Instagram: @usamakayani01



We also
liked...



Spotted Beauty by Amit Jariwala

Nikon D500, 200-500mm f/5.6, 1/13sec at f/5.6, ISO 635

'In Velavadar, Gujarat, at the Blackbuck National Park, I found an owl hidden in a wall. It was a quiet, special moment. The owl, usually hard to see, looked right at me. Taking its picture felt like finding a treasure, a beautiful secret of nature just for me.'

Instagram: aj_photo_

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

TRADE-IN BONUS ON SELECTED CANON LENSES

Trade-in any working camera lens, film or digital, against selected new Canon RF lenses and benefit from up to £1200 in trade-in bonus.

£200 BONUS

£1,989.00

RF 5.2MM F2.8L
DUAL FISHEYE



£200 BONUS

£2,389.00

RF 15-35MM 2.8 L IS U



£200 BONUS

£2,399.00

RF 24-70MM 2.8 L IS U



£200 BONUS

£2,389.00

RF 50MM 1.2 L U



£250 BONUS

£2,989.00

RF 70-200MM 2.8 L IS U



£250 BONUS

£2,949.00

RF 85MM 1.2 L U



£200 BONUS

£2,589.00

RF 135MM 1.8 L IS U



£1000 BONUS

£13,109.00

RF 400MM F2.8L IS USM



£1200 BONUS

£14,169.00

RF 600MM F4L IS USM



BUY. SELL. TRADE

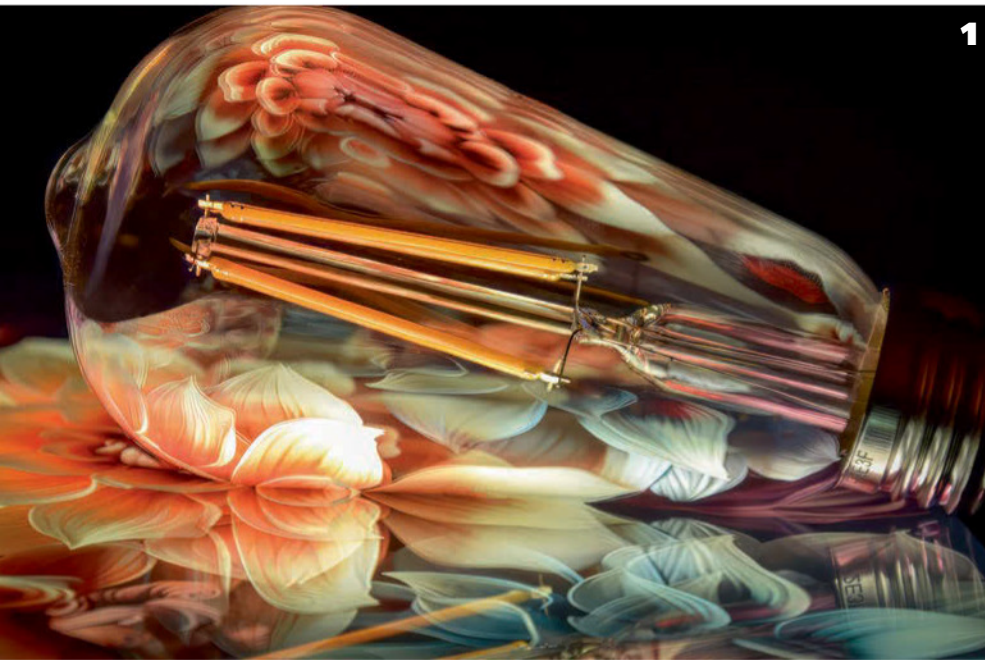
www.ffordes.com

t: 01463 783850 e: info@ffordes.com

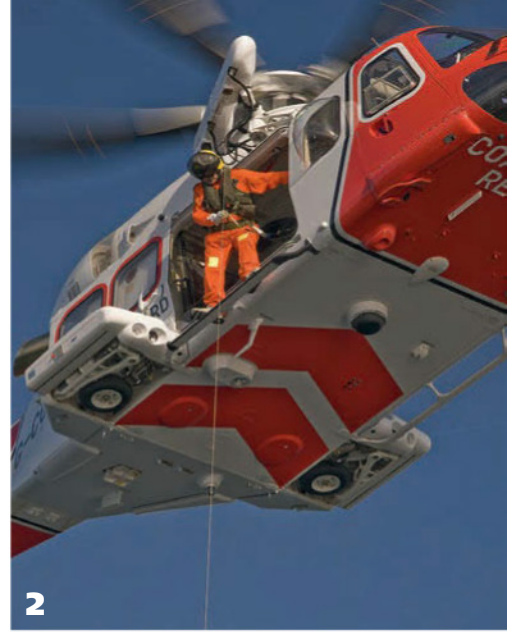


ffordes
photographic

ALL PRICES CORRECT AT TIME OF PRINT. PLEASE SEE WEBSITE FOR LATEST PRICING. OFFER VALID BETWEEN 27 MARCH AND 7TH MAY 2024



1



2

1 Abstract Bulb by Debbie Phillips A colourful and intriguing close-up shot, beautifully executed by Debbie

2 Sea Rescue by David Kennedy David has got close to the action here and captured a clear and tightly framed helicopter image

5



5 Siberica iris 1 by Viv Jambors The wonderful colours, patterns and petal shapes of this Siberica iris are clearly shown in this striking flower image

6



6 Flying without Wings by Keith Harris A low shooting angle, a magnificent leap by the dancer, an interesting cloudy sky and a fast shutter speed have combined to create this joyful image

Join the Club

This club is a new and growing group of photo enthusiasts

When was the club founded?

August 2022. The club came into existence after lockdown, to bring people together with similar interests and to make friends.

What does your club offer new members?

We are a very welcoming club. There are always coffee and biscuits and you will soon feel comfortable and become an integral part of our extended family. Representing an even gender split, and with member ages ranging from 13 years upwards, we pride ourselves on inclusivity. As one of the few photographic clubs which actively shuns the competition circuit, we prefer to promote friendships and concentrate on advancing practical photographic skills. Members have varied photographic experience from beginners to retired professionals. Everyone helps each other during sessions and we also offer 1-2-1

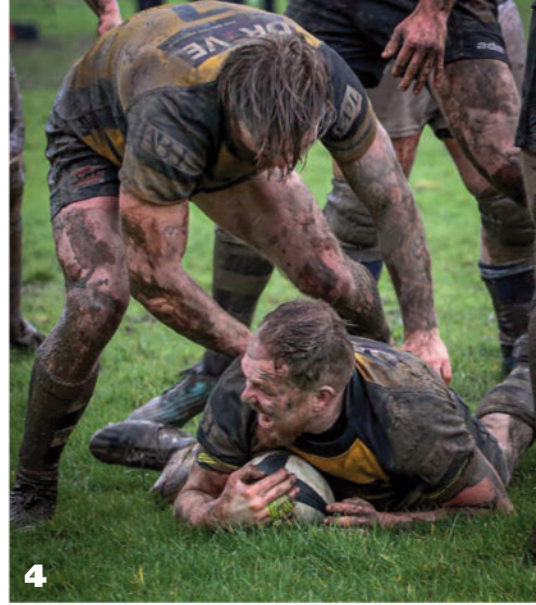
mentoring before our main sessions. We are lucky to have several very experienced members who can offer advanced support.

Describe a typical club meeting

The majority of meetings are practical, studio-based or on location. Feedback sessions are also held, being invaluable for members' photographic development. We have a lively schedule of activities, published in January. In 2023 we hosted professional character models such as the Riddler, Peaky Blinders and ballet dancers. We've also experimented with lightbulb abstracts, bubbles, animals, ice and had fun bursting water balloons adorned with sunglasses. Activities are created to support members to try techniques and genres they might not normally have the opportunity to try. Members are happy to share advice, equipment and set-ups.



3



4



7



8

3 Dalehead Tarn by Neil Marsh Neil's image encapsulates the rugged landscape at Dalehead Tarn in the north-western region of the Lake District

4 Winning Try by Mark Gambles Mark has filled the frame with these mud-covered rugby players, who look like they're enjoying themselves

7 Harry Mountain 1 by Eileen Tickle A characterful and nicely lit portrait, shot against an undistracting background of a perfect colour to highlight the subject

8 Mantis by Graham Whitehead A sharp, clear macro shot that captures lots of detail in the mantis, including its texture, pale blue colour and seemingly quizzical expression

Do you invite guest speakers?

The club has welcomed presentations from established wildlife and landscape photographers who have generously shared their tips and techniques. We have also thoroughly enjoyed demonstrations by stylists, professional photographers and look forward to inviting more guest speakers in future.

Do members take part in competitions?

Our club does not actively enter competitions as that is against our club's main philosophy. Members who wish to enter competitions tend to also be members of other more traditional photography clubs. Our experienced mentors are available to support members with their competition entries or portfolios.

How many members do you have?

In August 2022, we had one founding

member. Subsequently the club has grown in popularity. Currently we have 39 members and still growing.

Are any trips or outings planned?

During the summer, we have at least one event on location per month. In addition, members are invited to organise country walks, model or wildlife shoots on days outside our normal meetups.

What are the club's goals for the future?

Our club already feels a part of the thriving Shevington Village community. We receive and extend regular invitations to other clubs' talks and meetings and are liaising with other photographic clubs. We enjoy participating in village events and currently we have our annual exhibition in the local library. We look forward to continue working with local

residents/groups and providing a regular space for fellow photographers to come together, have a good laugh and learn a bit more about photography.

Club essentials

Shevington Photographic Social Club

Shevington Youth Club, Highfield Avenue, Shevington, Wigan WN6 8HB

Meets Wednesdays at 8pm until 10pm

Membership Annual Subscription £25 per person, £10 Juniors. Session attendance fee £3 per person, £1 Juniors

Contact shevingtonpsc@outlook.com

Website www.shevingtonphotographicsocialclub.com



AP Photo Tours

In association with

ZOOM
PHOTO TOURS

- **Quality workshops to top UK and worldwide destinations**
- **Small groups led by world-leading photographers**
- **High-quality accommodation, daily activities and lectures**
- **A tour coordinator from Zoom Photo Tours on every trip**



**Book
now!**



www.amateurphotographer.com/photo-tours

Buying Guide

192
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR 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

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. See page 5 for our latest offer

DSLR Lenses			IMAGE STABILISATION	SOFT ALPHA	CANON	FOUR THIRDS	M43	M4/3	PERKINS	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)									
LENS	RRP	SCORE	SUMMARY										MOUNT		DIMENSIONS										
CANON DSLR																									
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes										·	·					22	67	74.6	72	240		
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration										·	·							24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture										·	·							35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics										·	·							25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter										·	·							39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance										·	·							16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										·	·							110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon										·	·							15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens										·	·							28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel										·	·							28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras										·	·							28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease										·	·							28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements										·	·							25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture										·	·							38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										·	·							45	77	83.5	118	795
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system										·	·							24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up										·	·							28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture										·	·							45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though										·	·							45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor										·	·							35	49	69.2	39.3	130
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements										·	·							150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										·	·							120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										·	·							100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										·	·							120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM										·	·							150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										·	·							85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM										·	·							85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										·	·							30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										·	·							98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture										·	·							90	72	82.5	112	750
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories										·	·							24	58	81	98	710
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements										·	·							25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings										·	·							21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·							27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·							39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification										·	·							49	82	88.5	139.1	1110

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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

Subscribe and save money!

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS			
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
LAOWA DSLR														
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4 ★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	12	77	83.8	64.7	410
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
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections	-	-	-	-	-	-	n/a	n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5 ★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4 ★	Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	-	90	67	98.9	76	745
NIKON DSLR														
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	-	22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	-	24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	-	45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	-	48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	-	30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	-	20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	-	28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	-	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	-	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	-	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	-	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	-	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	-	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	-	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	-	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	-	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	-	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	-	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	-	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	-	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5 ★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	-	45	58	73.5	54	280
50mm f/1.8 D AFD	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	-	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	-	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	-	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	-	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	-	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	-	-	-	-	-	-	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focusing system and rounded diaphragm	-	-	-	-	-	-	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5 ★	Rear-focusing system and distance window in this medium telephoto lens	-	-	-	-	-	-	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	-	-	-	-	-	-	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-	-	-	-	-	-	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-	-	-	-	-	-	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	-	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	-	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	-	25	77	82.5	112	740
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	-	-	-	-	-	-	39	77	83.5	107	635

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 5 for details of our latest offer**

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS			
														MOUNT	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
PENTAX DSLR																	
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood										14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp										30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements										18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood										28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)										30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control										30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh										35	72	78	94	488
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm										30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating										25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens										40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements										49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant										28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor										18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing										20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting										38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8										50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings										30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating										30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners										30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use										14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system										40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use										45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture										40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design										45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'										45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits										45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism										19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects										100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating										n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly										45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor										95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing										110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating										70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition										120	77	91.5	203	1755
D-FA 70-210mm f/4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction										95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring										70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing										85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage										30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction										30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images										200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside										120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass										140	77	83	184	1070

SAMYANG DSLR																	
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors										30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion										26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood										24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs										20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture										28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction										20	n/a	90.5	95.6	485
14mm f/2.8 MF MK II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring										28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors										20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs										20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups										25	77	95	116	680
24mm f/3.5 ED AS UMST5	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings										20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics										34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain										30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution										45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs										45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture										80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs										90	77	88	72	485
85mm f/1.4 MF MK II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked										110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification										30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur										80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)
SIGMA DSLR															
12-24mm f/4 DG HSM A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery								24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs								27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction								26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM A	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame								28	72	78	121	810
20mm f/1.4 DG HSM A	£799	5 ★	An outstanding wideangle fixed-focal-length lens								27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes								25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation								37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build								45	82	89	109	885
28mm f/1.4 DG HSM A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs								28	77	82.8	107.1	865
35mm f/1.4 DG HSM A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series								30	67	77	94	665
40mm f/1.4 DG HSM A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics								40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality								40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one								37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto								60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design								26	49	71	106	515
70-200mm f/2.8 DG OS HSM S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration								120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users								85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom								160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot								100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites								31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter								150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs								87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter								280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof								260	105	121	290.2	2860
TAMRON DSLR															
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance								45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction								38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens								30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture								20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction								95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing								95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction								150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results								220	95	108.4	260.2	2010
VOIGTLANDER DSLR															
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction								15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras								45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime								90	52	66.3	41	260
ZEISS DSLR															
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design								25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups								25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion								22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction								25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction								30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime								30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs								45	58	71	71	380
50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience								45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics								24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects								100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture								80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction								88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography								80	77	129	132	1123



👨‍🎨 Experts in photography
 📦 Unbeatable stock availability
 💰 Competitive low pricing
 🇬🇧 UK stock

CANON EOS R6 MARK II

Mastery of Stills & Motion

SAVE £200
Available 21.03.24 - 30.04.24



Be creative without compromise. The EOS R6 Mark II's breakneck speed, class-leading performance and professional filmmaking features let you master your craft - however you like to shoot.



BODY ONLY
£2,579*
 Normally £2,779
 Use voucher code **CANON-200**

+ RF 24-105MM F/4 L
£3,599*
 Normally £3,799
 Use voucher code **CANON-200**

LENS REWARD
Benefit from up to £300 cashback when purchasing RF lenses

FUJIFILM X100VI

The One and Only

NEW!
Expected Spring 2024

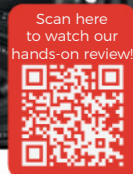


The X100VI is a digital camera that combines "The One and Only" design and operability with outstanding features that deliver exceptional image quality, providing a wide range of users, from professional photographers to passionate creatives, with the joy of owning a camera and the wonder of photography.



AVAILABLE IN SILVER OR BLACK
£1,599

Due to unprecedented global demand, manufacturing capacity is being increased but dates for supply are unknown at this time. See website for details.



CANON EOS R7

BODY ONLY
£1,379
 Save 5% off selected Canon RF lenses when bought with the EOS R7. See website.

CANON EOS R5

BODY ONLY
£3,349*
 Use voucher code **CANON-450**
 Ends 30.04.24

CANON EOS R3

BODY ONLY
£5,049*
 Use voucher code **CANON-450**
 Ends 30.04.24

FUJIFILM X-T5

BODY ONLY
£1,449*
 Normally £1,699.
 See website to learn more.

FUJIFILM XF 100-400MM

F/4.5-5.6 R LM OIS WR

SAVE £300
£1,399*
 Normally £1,699.
 See website to learn more.

FUJIFILM GFX 100 II

BODY ONLY
£6,999
 £400 trade-in bonus available!
 See website to learn more.

CANON RF 600MM

F/11 IS STM

£829
 Spread the cost with our finance options. See website.

CANON RF 100-500MM

F/4.5-7.1 L IS USM

£2,939
 12 months 0% finance available. See website.

CANON PIXMA PRO-200

A3+ PRINTER

SAVE £92
£367*
 Normally £459.
 See website to learn more. Ends 09.04.24

SONY A9 III

The power of one frame

NEW!
& NOW IN STOCK!

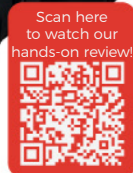


The a9 III employs a newly developed Exmor RS™ CMOS image sensor – the world's first full-frame stacked 24.6 MP image sensor with a global shutter system. Capable of capturing fast-moving subjects in almost any scenario without distortion, it's the ideal camera for sports and wildlife photography professionals.



BODY ONLY
£6,099

+ VG-C5 GRIP
£6,488



OM SYSTEM OM-1 MARK II

The power of one frame

NEW!
& NOW IN STOCK!



The OM SYSTEM OM-1 Mark II is a statement of blazing fast speeds, unparalleled computational capabilities, and tactile usability, with refinements throughout the camera. What the OM-1 Mark II presents is a true wonder of outdoor photography equipment that will perform wherever you go.



BODY ONLY
£2,199

+ 12-40MM II PRO
£2,699

M.ZUIKO 9-18MM

F/4.0-5.6 II

NEW!
£599
 Limited numbers now in stock!
 See website to learn more.

M.ZUIKO 100-400MM

F/5-6.3 ED

£1,169
 Spread the cost with our finance options. See website.

M.ZUIKO 150-600MM

F/5.0-6.3 IS

NEW!
£2,499
 Limited numbers now in stock!
 See website to learn more.

SONY A6400

SAVE £100
£679
 *Normally £779.
 See website to learn more. Ends 14.04.24

SONY A7 IV

SAVE £250
£2,779
 *Price after £250 saving. Use voucher code **SONY-250** for your saving. Ends 14.04.24

SONY FE 100-400MM

F/4.5-5.6 GM OSS

SAVE £150
£2,099*
 *Normally £2,249.
 See website to learn more.

The Wildlife Day is BACK!

Upon visiting our Burgess Hill store on 13th April, you'll find some incredible one-day-only offers, and product experts available all day from a wide variety of leading brands including Canon, Sony, Nikon, Fujifilm, Panasonic, Sigma, Manfrotto, Lowepro, Hawke and Vanguard to name just a few!

Learn more at www.parkcameras.com/wildlife-day



UK's largest independent photo store • Award winning customer service • Family owned & Run

SIGMA 50MM
 f/1.2 DG DN | Art

Capture portraits with beautiful depth-of-field effects, moody low-light landscapes and expressive travel shots with the new SIGMA 50mm f/1.2 DG DN | Art. The bright f/1.2 aperture, reliable auto focus and lightweight construction make it a versatile photographic tool to use in any situation.



TAMRON 28-75MM
 f/2.8 Di III VXD G2

This is a compact and easy to use lens, yet has excellent optical performance and is compatible with the latest digital cameras with increasingly high pixel resolution.



SIGMA 35MM
 F/1.4 DG DN | ART
 L-MOUNT / E-MOUNT



SIGMA 85MM
 F/1.4 DG DN | ART
 L-MOUNT / E-MOUNT



SIGMA 105MM
 F/2.8 DG DN MACRO | A
 L-MOUNT / E-MOUNT



TAMRON 11-20MM
 F/2.8 DI III-A RXD



TAMRON 18-300MM
 F/3.5-6.3 DI III-A VC VXD



TAMRON 70-180MM
 F/2.8 DI III VC VXD G2



CALIBRITE DISPLAY 123
 Monitor Calibrator

This is a user-friendly monitor calibration device which ensures true colours with effortless accuracy. The simple design and easy-to-use software helps to enhance visuals, edit with confidence, boost your creativity, and makes imaging decisions more accurate.



DJI OSMO POCKET 3
 For Moving Moments

The all-new Pocket 3 features a powerful 1" CMOS sensor that puts detail-rich imaging right in the palm of your hand. With a 2" rotatable touchscreen and full-pixel fast focusing, go horizontal or vertical for more precise awareness and control.



MANFROTTO 190 XPRO 3
 ALUMINIUM TRIPOD



MANFROTTO BEFREE 3WAY LIVE ADVANCED
 ALUMINIUM TRIPOD



MANFROTTO 494 MINI BALL HEAD



3 LEGGED THING PATTI 2.0
 MAGNESIUM ALLOY TRIPOD



3 LEGGED THING PRO 2.0 LEO
 CARBON FIBRE TRIPOD KIT



3 LEGGED THING WRAPZ
 PROTECTIVE CLOTH WRAPS



USED CANON EOS 80D
 BODY ONLY



available from **£379**

USED NIKON D800E
 BODY ONLY



available from **£389**

USED SONY A7S III
 BODY ONLY



available from **£2,729**

USED FUJIFILM X-T4
 BODY ONLY



available from **£82**

CANON DSLRS

EOS 5D Mark III.....	from £299
EOS 6D Mark II.....	from £629
EOS 90D.....	from £659
EOS 250D.....	from £379

NIKON DSLRS

D850.....	from £1,109
D810.....	from £569
D500.....	from £689
D7500.....	from £559

SONY MIRRORLESS

A9.....	from £1,069
A7S II.....	from £579
A7R V.....	from £2,369
A7R IV.....	from £1,559
A7R III.....	from £1,229
A7R II.....	from £689
A7 III.....	from £659
A7 II.....	from £469
A6500.....	from £529
A6400.....	from £509
A6300.....	from £329

FUJIFILM MIRRORLESS

GFX 50S.....	from £1,989
GFX 50R.....	from £1,459
X-Pro3.....	from £1,009
X-T5.....	from £1,299
X-T3.....	from £599
X-T2.....	from £439
X-E3.....	from £629
X-T30.....	from £669
X-T20.....	from £379
X-T200.....	from £399
X-T100.....	from £329

CANON MIRRORLESS

EOS R8.....	from £1,219
EOS RP.....	from £569
EOS R.....	from £739
EOS R10.....	from £729
EOS M50 Mark II.....	from £369

NIKON MIRRORLESS

Z 7.....	from £999
Z 6.....	from £619
Z 5.....	from £689
Z fc.....	from £539
Z 50.....	from £429



TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided within 24 hours

FREE COLLECTION SERVICE: See website to learn more

TRADE-IN BONUSES: available on a wide range of products

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300

"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"



"Very informative the guys really know their stuff. Nothing was too much trouble."



"Great service as always. My go-to store for all my camera needs."



"This is how internet shopping should be!"



"Highly recommend popping in if you need anything camera related, old or new."



"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"



"Quick delivery and great products!"



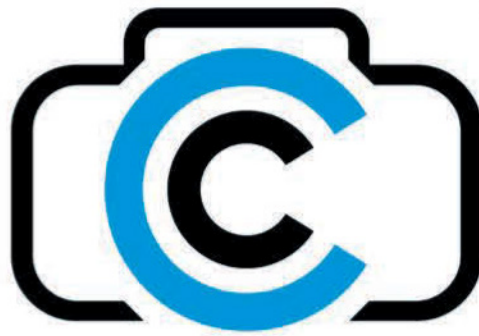
"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."



"Great customer service, and would recommend to anyone, thank you guys"



"Pricing is competitive, service is friendly, and the knowledge runs deep. What's not to like?"



camera centre uk .com

FREE UK DELIVERY ★ **0% FINANCE**



PART EX & TRADE IN ★ **5 STAR SERVICE**

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182



Sign up to our newsletter for exclusive deals, events & more!



YouTube

Subscribe to our Channel!





camera centre uk .com

sponsors



wales & west photography show

20-22 June 2024

International Convention Centre, Celtic Manor Resort

visit www.waleswestphoto.com for details

Book your FREE tickets today!



**FREE Entry To
3 HUGE
DAILY PRIZE DRAWS
For Attendees!***



Sony Alpha A6400 + 16-50mm
RRP **£999.00**



DJI Mini 4 Pro + RC2
RRP **£869.00**



Canon EOS R50 + 18-45mm
& 55-210mm
RRP **£1099.00**

Prize draw open to all Wales & West Photography Show attendees!
To be in for a chance of winning simply validate your entry ticket on arrival at the show each day and you'll be added to that day's prize draw!

*Ts & Cs apply. Prizes subject to change. One entry per attendee per day. Winning tickets will be drawn at the end of Day 3 of the Wales & West Photography Show (22.6.24).

Mifsuds Photographic Ltd Est. 1954.

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

www.mifsuds.com **01803 852400** info@mifsuds.com

Current opening times: - **Tuesday - Saturday 10am till 2pm.**

Proudly Celebrating 70 Years Of Serving The Photographic Community



As a thank you to the many customers who have supported us during these fabulous years, we are planning a series of promotions and giveaways throughout 2024, so be sure to keep checking our website... www.MIFSUDS.COM for full details.

Remember too that we have the West Country's best selection of used & new stock....

DIGITAL (DSLR / Mirrorless) - **FILM** (35mm-6x7)
LENSES (AF / MF) - **ACCESSORIES** Etc.

Or sign up via the website, to receive regular updates on the latest news of what is new and happening at

MIFSUDS PHOTOGRAPHIC.



This is the camera used to photograph weddings back when the business first opened

THE BEST STOCKED DEALER IN THE WEST COUNTRY

NOW STOCKING

Billingham

Billingham have been producing camera bags of distinction for 50 years, and we are very excited to be stocking a range of the most popular products.



ANNIVERSARY OFFERS PLEASE SEE WEBSITE

WANTED



YOUR FILM AND DIGITAL KIT

UPGRADE NOW - PART EXCHANGE & COLLECTION AVAILABLE (Subject to postcode)

CALL MATT 0736 828 8126 8am till 8pm daily

Sensor cleaning and Pro equipment hire available

ANY PRICES SHOWN INCLUDE VAT AND U.K. MAINLAND DELIVERY. Correct 22/03/2024. E&OE.

Here to help - just call 0736 828 8126 (8am-8pm) or 01803 852400

QUALITY USED EQUIPMENT - Checked, Tested and Warrantied. More on website - www.mifsuds.com.

Used Canon

R3 body box £4299
R5 body box £2499
R6 body box £999

CANON R MIRRORLESS USED

R3 body box	£4299
R5 body box	£2499
R6 body box	£999
RF 15-35 F4 IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£3999
RF 18-45 F4.5/6.3 IS STM box	£249
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1999
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS STM box	£699
RF 50 F1.2 L USM box	£1699
RF 70-200 F4 L IS box	£1299
RF 85 F2 IS macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2199
RF 600 F1.1 IS STM box	£4999
RF 800 F1.1 IS STM box	£6999
BG-R10 grip fits RS	£249

CANON DSLR USED

1DX MKII body box	£1499
6D MKII body	£999
6D body box	£599
5D MKIV body box	£1299
5D MKIII body	£599
90D body box	£849
80D body	£499
760D body	£369
650D body	£299
BG-E2/16/14/13/11/9/8 grip ea.	£99

CANON M MIRRORLESS USED

M3 + 15-45 F3.5/6.3 IS STM	£199
EF-M 11-22 F4.5/6.3 IS STM	£299
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£329
EF-M 55-200 F4.5/6.3 IS STM	£199
EF-M adapter	£89

Used Canon

200-400mm IS USM £4999
300mm F2.8 IS USM LII £2999
400mm F4 DO II USM £3499
500mm F4 IS USM LII USM £4999

CANON AF LENSES USED

8-15 F4 L USM	£749
10-18 F4.5/5.6 IS STM EFS	£149
10-22 F3.5/5.6 USM EFS	£149
11-24 F4 L USM box	£1399
14 F2.8 USM LII	£799
15-85 F3.5/5.6 EFS	£199
16-35 F2.8 USM LII	£899
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1199
17-40 F4 L USM	£299
17-55 F2.8 IS USM box EFS	£399
18-55 F3.5/5.6 IS STM EFS	£99
18-135 F3.5/5.6 IS EFS	£149
18-200 F3.5/5.6 IS EFS	£299
18 F3.5 TSE II box	£1399
24-70 F2.8 USM LII box	£1999
24-70 F4 IS USM LII	£599
24-105 F4 IS USM LII	£799
24-105 F4 IS USM L	£499
28-135 F3.5/5.6 IS USM	£199
35 F1.4 USM LII box	£1199
40 F2.8 STM	£1149
50 F1.2 L USM box	£599
50 F1.4 USM box	£249
50 F1.8 STM	£99
55-250 F4.5/6.3 IS EFS	£149
60-228 macro EFS	£349
70-200 F2.8 IS USM LII	£899
70-300 F4.5/6.3 IS USM II Nano	£499
70-300 F4.5/6.3 IS USM	£249
75-300 F4.5/5.6	£149
85 F1.2 USM LII box	£799
85 F1.8 USM	£299
100 F2.8 IS USM L macro box	£699
100 F2.8 USM macro box	£299
100-400 F4.5/6.3 LII box	£499
135 F2 L USM	£499

Used Canon

5D MKIV body box £1299
90D body box £849
6D MKII body box £999

180 F3.5 L USM macro box	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
400 F2.8 IS USM LII	£4999
400 F4 DO II IS USM	£3499
400 F5.6 L USM box	£699
500 F4 IS USM LII	£4999
1.4x or 2x extender MKIII each	£199
12mm ext tube II	£59
25mm ext tube II	£99

SIGMA CAF USED

10 F2.8 EX DC HSM	£199
10-20 F3.5 EX DC HSM	£199
10-20 F4.5/5.6 DC HSM	£199
12-24 F4.5/5.6 II DG	£399
20 F1.4 DG Art box	£499
24-105 F4 DG OS box	£499
50 F1.4 DG HSM Art box	£499
70-300 F4.5/6.3 DG	£139

100-400 F5/6.3 DG OS contem.	£499
105 F2.8 EX DG HSM OS box	£299
120-300 F2.8 DG OS HSM Sport	£1499
150-600 F5.6/3 DG OS sport	£749
150-600 F5.6/3 DG OS contem.	£749
TC1401 1.4x extender	£169

OTHER CAF USED

TAM 16-300 F3.5/6.3 II VC	£399
TAM 24-70 F2.8 USM VC	£299
TAM 70-300 F4.5/6.3 Di II	£99

FLASH/ACCESSORIES USED

ST-E3 transmitter box	£169
MR14-EXII ringflash	£449
430EXIII	£199
430EXII	£99
580EX II	£99
600EX RT	£199
Angle finder C	£199
TC-80N3 remote	£79

Used Nikon

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

NIKON Z MIRRORLESS USED

Z9 body box	£3799/4199
Z8 body box	£3199
Z7 MKII body box	£1999
Z7 body box	£1299
Z6 MKII body box	£1299
ZFC + 16-50 F3.5/6.3 S VR DX	£799
12-28 F3.5/6.3 PZ VR box	£279
14-24 F2.8 S box	£1699
17-28 F2.8 box	£999
24-70 F2.8 S box	£1699
24-70 F4 S	£399
35 F1.8 S box	£599
50 F1.2 S box	£1499
50 F1.8 S	£449
50-250 F4.5/6.3 S DX box	£249
70-200 F2.8 VR S box	£1699
85 F1.8 Z box	£599
105 F2.8 VR macro box	£849
400 F4.5 VR S Mint box	£2299
FTZ adapter II box	£229
FTZ adapter I box	£179

NIKON DSLR USED

D5 body	£2499
D4 body box	£699
D90 body box	£1299/1999
D810 body box	£499/799
D800 body box	£499
D780 body Mint box	£1599
D750 body box	£449
De10 body box	£399
D500 body box	£1199
D7500 body box	£899
D7200 body box	£599
D7100 body box	£449
D7000 body	£199
DS200 body	£249
DS100 b/o	£1199
D300/D300S/D90/D80 body ea.	£149
MBD-18 (D800)	£249
MBD-17 (D500)	£199
MBD-16 (D750)	£199
MBD-15 (D7000/7100/7200)	£99
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

105 F2.8 fisheye box	£199
10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£699
16 F2.8 AFD fisheye	£299
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£599
16-85 F3.5/5.6 AFS VR	£199
17-55 F2.8 AFS	£299
18-35 F3.5/4.5 AFS box	£399
18-35 F3.5/4.5 AFD	£99
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR box	£119
18-200 F3.5/5.6 VR DX MKII	£599
18-300 F3.5/5.6 VR DX	£249
20 F1.8 AFS box	£699
24 F1.4 G AFS Mint box	£599
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£999
24-70 F2.8 AFS	£349
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.8 AFS G box	£249
50 F1.8 AFS box	£99
55-200 F4.5/5.6 AFS VR box	£149
60 F2.8 AFS	£299
70-300 F2.8 E FL AFS box	£999
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR	£299
70-300 F4.5/5.6 AFD	£99
80-400 F4.5/5.6 AFS VR box	£699
85 F1.4 G AFS box	£499
85 F1.8 AFS box	£299
100-400 F5.6/3 OS box	£3999
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£899
300 F2.8 AFS VR II	£1999

Used Nikon

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

300 F4 E PF ED VR box	£3999
400 F2.8 E FL AFS VR	£799
500 F4 E FL ED AFS VR	£3999
500 F5.6 E PF VR AFS box	£2299
TC14-EXIII box	£249
TC14-EXII box	£149
TC17-EXII box	£99
TC20-EXIII box	£149

SIGMA NAF USED

10-20 F3.5 DC box	£199
10-20 F4.5/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£399
18-300 F3.5/6.3 OS HSM	£299
24-105 F4 DG OS	£499
35 F1.4 DG Art	£499
50 F1.4 DG HSM Art	£499
70-300 F2.8 EX DG OS HSM	£399
85 F1.4 Art box	£799
105 F2.8 EX DG HSM OS	£299
120-300 F2.8 DG OS HSM Sport	£1499
150 F2.8 EX DG OS HSM Sport	£499
150-600 F5.6/3 DG OS sport	£749

150-600 F5.6/3 DG OS contem.	£749
300-800 F5.6 EX DG HSM	£1799
500 F4 DG OS HSM Sport box	£2499
TC1401 extender	£169

OTHER NAF USED

TAM 15-30 F2.8 Di USD	£399
TAM 16-300 F3.5/6.3 II VC	£399
TAM 18-250 F3.5/5.6 Di II	£199
TAM 24-70 F2.8 DG	£599
TAM 70-300 F4.5/6.3 Di VC	£199

FLASH / ACCESSORIES USED

SB-R1 ring flash box	£499
SB-700	£149
SB-910	£199
SU-800 commander	£199
DR-6 or DR-5 angle finder each	£149
DR-4 angle finder	£79
MC-36A remote	£99
MC-30A remote	£59
SC-19/SC-21/SC-28 cable each	£49

Used Olympus

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

FUJIFILM X DIGITAL USED

X-H1 body	£599
X-T1 body	£399
X Pro 1 body	£399
X-T30 MKII + 15-45 box	£799
VG-X14 grip	£149
VG-X13 grip	£79
VPB-XH1 grip	£79
VPB-XH2 grip	£79
10-24 F4 XF R box	£349
16 F1.4 WR box	£449
16-80 F4 WR	£499
18 F2.8	£299
18-55 F2.8/4 XF Mint	£399
23 F1.4 XF	£399

LEICA DIGITAL USED

Q2 Monochrome	£3999
SL2 S body box	£3299
24-70 F2.8 SL box	£1999
Sigma 105 F1.4 DG art box	£999
Sigma 150-600 F5.6/3 OS sport	£999

Used Panasonic

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

OLYMPUS MICRO 4/3 USED

OM-1 MKII body Mint box	£1899
OM-1 body Mint box	£1299
8 F1.8 Pro	£499
8-25 F4 Pro	£749
10-18 F4.5/6.3 ED	£299
12-40 F2.8	£399
12-45 F4 Pro box	£399
12-100 F4 Pro box	£799
12-200 F3.5/6.3 box	£599
30 F3.5 macro box	£149
40-150 F2.8 Pro	£499
40-150 F4 box	£649
40-150 F4.5/5.6	£149
60 F2.8 macro	£399
75-300 F4.8/6.7 MSCII	£379

PANASONIC MICRO 4/3 USED

G9 body	£499
G7 body	£299
GH4 body	£299
GH5 body	£299
7-14 F04	£399
8 F3.5 box	£399
18-135 F2.8/4 box	£629
12-60 F3.5/5.6	£1399
14-45 F4.5/6.3	£149
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£499
45-175 F4.5/5.6	£299
35-200 F4.5/5.6 box	£149
100-300 F4.5/5.6	£349

Used Sony

A9 MKIII body Mint box £4499
A7R MKV body box £3399
12-24mm F2.8 GM £1999

SONY DIGITAL USED

A1 body box	£4499
A1 MKIII body Mint box	£5199
A9 MKIII body box	£1999
A9 body box	£1499
A7R MKV body box	£3399
A7R MKIV body	£1999
A7R MKIII body box	£1399
A7 MKIV body box	£1699
A7 MKIII body	£1199
RX10 MKIV box	£1199
VG-CM Emr grip	£299
VG-C3 Emr grip	£129
F60M flash	£299
F60 or F58AM flash each	£149

F56AM or F43 flash each	£149
12-24 F2.8 GM box	£1999
16-35 F4 ZA box	£599
24 F1.4 G box	£899
24-70 F2.8 GM II box	£1699
24-70 F4 ZA OSS box	£399
24-105 F4 G OSS box	£599
35 F1.4 ZA OSS box	£599
50 F1.2 box	£1399
55 F1.8 box	£399
70-200 F2.8 GMII box	£1999
100 F2.8 GM OSS box	£899
200-600 F4.5/6.3 OSS D box	£1499
200-600 F5.6/3 box	£1999

BRONICA ETZ 645 USED

ETRS1 + AEII prism + 75 EI	£699
+ speed grip + 120 back	£699
ETRSII body	£1999
ETRSI body	£1999
40 F4 PE	£399
50 F2.8 PE	£299
50 F2.8 E MC	£199
135 F4	£299
150 F3.5 PE	£199
200 F4.5 E	£99
2x extender	£49
ETRSI 120 back RWC late	£99
ETRSI prism	£349
AEII prism	£399
AEIII prism	£199
Ext tube E14 or E28 each	£49
Speed grip E	£149
Rotary prism E box	£149
Plain prism E	£149

BRONICA SQ 6x6 USED

SQAI + 80 + WLF + 120 box	£699
SQAII body	£399
SQAIII body	£299
40 F4 S	£399
50 F3.5 PS box	£349
110 F4 macro	£299
150 F4 PS	£299
2x converter PS	£149
2x converter S	£69
SQAI waist level finder	£199
SQAI prism late	£399
SQAI 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Paloroid back	£20
WLF	£149
LENS HOODS VARIOUS	£20/50

HASSELBLAD 6x6 USED

S03CWB, 80 F2.8 EFL A12, WLF£3699	
500CM + 80 F2.8 CF + A12	£1999
40 F4 Clearly	£499
50 F4 CF FLE	£699
135 F5.6 CF + macro bellows	£699
150 F4 CF	£299
150 F4 Black T*	£299
180 F4 CF box	£799
250 F5.6 CF box	£399
250 F5.6 black T	

Tuesday 19 March 2024

Amateur Photographer
 Passionate about photography since 1884

Pocket landscapes
 How to get winning shots from your **smartphone** in the great outdoors

Canon EOS R100
 A new mirrorless camera with a lens for under £600? Is it too good to be true?

Sony ZV-E1
 Sony's best-selling vlogging range gets a full-frame option

Martin Parr
 His new work in the worlds of fashion and tourism

Plus When Harry Borden met David Soul • Haida

Improve your photography

with a subscription to **Amateur Photographer** magazine!

SAVE UP TO 70%*
 JUST £2 PER ISSUE

2 EASY WAYS TO SUBSCRIBE

Visit shop.kelsey.co.uk/AMP424P

Call us on **01959 543 747** and quote **AMP424P**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £24.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. Offer ends 31 June 2024. Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

PLEASE MENTION **Amateur Photographer** WHEN RESPONDING TO ADVERTISEMENTS



UNCUT

ULTIMATE MUSIC GUIDE

Your definitive guide to a world of classic music. Every guide features in-depth new writing, legendary interviews and encounters.

VIEW THE FULL COLLECTION HERE

SHOP.KELSEY.CO.UK/MUSIC-GUIDES

CALL **01959 543 747**

Or scan here



Hotline open Monday to Friday 8.30am-5.30pm.
 Calls charged at your standard network rate.

Croydon Photo Centre
High Street Radio & Photographic
(est 1959)

**Classic Leica & Vintage
Camera Specialist**

Rare Leica accessories available
Equipment bought & sold

www.croydonphotocentre.co.uk

Tel: 07955 589805



Peter Loy

COLLECTABLE CAMERA SPECIALISTS

**Leica and other Fine
Quality Cameras Wanted**

Call us on 020 8867 2751

or visit our website at:

www.peterloy.com

**FROME WESSEX CAMERA
& PHOTOGRAPHIC FAIR**

Sunday 14th April 2024 at the Cheese &
Grain Hall, Market Yard, Frome BA11 1BE.

Early Bird Admission £6 at 8.30 am

General admission £4 at 10.00 am

Reduced Admission at 12.00 Noon

Refreshments Available.

Tel: 07706 698446 or 07934 634955

www.fromewessexphotographic.com

PLEASE MENTION **Amateur Photographer** WHEN RESPONDING TO ADVERTISEMENTS

Equipment for sale?

Great news! The global market for quality digital and film cameras,
lenses and accessories is as strong as ever.

With a worldwide network of customers we're paying our highest prices for Nikon,
Canon, Leica, Fuji, Sony, Olympus, Panasonic, Contax, Voigtlander, Hasselblad,
Minolta, Sigma, Tamron, Tokina, Bronica, Mamiya, Pentax, Schneider, Zeiss,
Linhof, Shen Hao, Ebony, Wista, Chamonix and other top quality brands.

**Free collection
Same-day payment**

Contact Jonathan Harris for an immediate quote:

01277 631353

info@worldwidecameraexchange.co.uk

www.worldwidecameraexchange.co.uk





Final Analysis

Maria Falconer considers...

Cromarty. Wednesday 18 August 1993. By Mark Power

In September 1992, Mark Power opened a kitchen drawer and pulled out a tea towel. On it was a map of the 31 sea areas covered by the *Shipping Forecast*. He'd bought it in the RNLI gift shop in Great Yarmouth in 1990 and had been musing on it a lot during those two years. He says: 'And then I just had this revelation, just go there, just go to the 31 areas and see what you find... it was like a bolt of lightning that just said, this is what you need to do.'

It's exactly 100 years since the *Shipping Forecast* was first broadcast, and seasoned BBC Radio 4 listeners will be familiar with its daily soundscape of humdrum tones. Names like Dogger, Fisher, German Bight, drifting in and out of radio consciousness, often late at night. Mark describes it as a wallpaper backdrop to his life.

For most of us, this acoustic seascape remains confined to our imagination. A geographical fiction floating somewhere beyond the radio waves. But Mark was young, he wanted to travel and the idea of physically visiting each of the 31 zones made perfect sense to him.

Imaginary worlds

Mark describes himself as a documentary photographer, but not in a literal sense. He explains photography is the ideal medium for the *Shipping Forecast* because it is good at dealing with abstract ideas. He wasn't interested in simply photographing significant points at each of the sea zones, he was curious about what might happen when the imaginary worlds of the radio seascapes he'd grown up with came face-to-face with the real geographical ones.

'And the best pictures were made in that first hour or two when I arrived somewhere because it was a bit of a shock that it was like it was, and it wasn't like I thought it would be,' says Mark. From this no-man's land of rich potential came this enigmatic picture, conflating fact and fiction in a way

'A vertical line separates the cold hard stone from the pale amorphous ocean'



Cromarty. Wednesday 18 August 1993. Variable 3 or less, becoming southwesterly 3 or 4, occasionally 5. Occasional rain later. Mainly good.

that photography does so well. Loaded with questions, it reveals very little yet offers so much, if you care to look.

A clear vertical line separates the cold hard stone from the pale amorphous ocean, one solid and stable, the other vaporous, unworldly. A horizontal gesture, echoed in rock, spans the two states. Is the boy poised to jump, or fly? Perhaps he is simply daydreaming, staring out to sea while his ghostly accomplice on his T-shirt challenges our gaze. Doubly framed, the two faces unnervingly collude, betraying a moment betwixt and between what is, and what might be. Fantasy 4 to 6

becoming variable. Reality otherwise moderate or rough.

The text, while informative, offers scant explanation. A label, a poem, words with meaning beyond what they say. Meanwhile, the rectangular frame of black & white evidence is fleetingly caught off guard. From sound waves to light waves, this nautical harbinger haunts and provokes.

The new re-edited version of *The Shipping Forecast* by Mark Power, published by GOST Books, contains an additional 103 images. Signed copies are available from Mark's website, www.markpower.co.uk

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



PARKCameras 

Wildlife Day

- 13th April 2024 -

If Wildlife's your thing, then don't miss the Park Cameras Wildlife Day, held at our Burgess Hill store on Saturday 13th April 2024.

Upon visiting the store you'll find some incredible one-day-only offers, and product experts available all day from a wide variety of leading brands including Canon, Sony, Nikon, Fujifilm, OM System, Panasonic, Sigma, Manfrotto, Vanguard, Lowepro, Shimoda, Hawke & Epson to name just a few!



SPECIAL 1 DAY OFFERS

Save on cameras, lenses, printers, binoculars, bags, tripods & MORE!



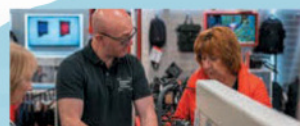
GET UP CLOSE BIRDS OF PREY

Trial new kit & watch a bird flying display



GET HANDS-ON

with the latest products from Canon, Fujifilm, Sony, Shimoda, Hawke & many more!



FREE EXPERT ADVICE

from over 20 leading photo & optic brands including Canon, Nikon, Epson, Sigma & more!

FREE TALKS!

Join us in our Burgess Hill store on 13 April, for FREE Wildlife Photography Talks on a variety of topics from professional photographers and photographic experts from Canon, Sony, OM System & more!



Jamie Rosenkrans



Kevin Morgans



The Hawking Centre

PARKCameras



BURGESS HILL
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Learn more about the day at

www.parkcameras.com/wildlife-day

Call us 7 days a week

01444 23 70 60

Canon

Nikon

Panasonic

SONY

FUJIFILM



EPSON

Manfrotto

VANGUARD

cameraWORLD

Home of the photographer

People
love us

★ Trustpilot

Buy, sell & trade photography gear

London: 0207 636 5005
72 Wells Street, W1T 3QF

Chelmsford: 01245 255510
High Chelmer Shopping Centre, CM1 1XB

Stevenage: 01438 367619
The Old Post Office, 13 High Street, SG1 3BG

CAMERAWORLD.CO.UK

