

Tuesday 23 April 2024

Amateur Photographer



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Essential tips for doing well in wildlife competitions and taking your bird and animal shots to a new level



Celebrating Salgado

Peter Dench and an expert panel on why he's **so revered**



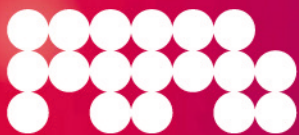
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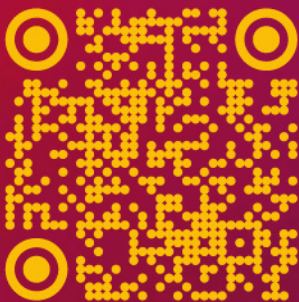
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Used Fujifilm XF 18-55mm f/2.8-4 R LM OIS

Inside this week's issue

- 3** 7 days
- 8** Workers of the world: Sebastião Salgado
- 21** Fifty quid quality: early digital cameras
- 26** My favourite kit
- 28** How to win when trading in
- 31** Tech talk
- 32** Enter the EISA Maestro contest!
- 34** APOY R2 launch: Animal Kingdom
- 36** APOY Inspiration
- 38** How to photograph artwork
- 44** Inbox
- 46** It's good to share
- 50** Reader portfolio
- 53** Buying Guide: Mirrorless lenses
- 66** Final analysis



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© GREGOR MURPHY



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21

Welcome



In the week that Sebastião Salgado was presented with the Outstanding Contribution to Photography award

by the WPO we present our own tribute to someone who, for me, is arguably the world's greatest living photographer. His ability to document some of the great global issues of our time, champion the world's most disenfranchised people and tell their stories, and do so with the most extraordinary aesthetic eye is without equal. Read our tribute on page 8.

Also this week we show how to photograph flat artwork, and John Wade looks at usable cameras you can buy for £50. Yes that's right – we haven't missed a zero. Finally, don't forget to enter your best animal photos into Round 2 of APOY, for your chance to win a share of our £17,500 prize pot.

Nigel Atherton, Editor



COVER PICTURE © NICK CLAYTON. INSET PICTURE, TOP: © SEBASTIÃO SALGADO. INSET PICTURE, BOTTOM: © JAMES PATERSON. PAINTING BY BRYAN HANLON

Our cover shot, taken by Nick Clayton, was fifth in last year's APOY wildlife round. See pages 34 and 36 for tips on entering this year's Animal Kingdom round

THIS WEEK'S CONTRIBUTORS



PETER DENCH

On the anniversary of Sebastião Salgado's *Workers*, Peter compiles a tribute to the great photographer



AILSA MCWHINNIE
Acting Features Ed.

Our APOY manager launches Round 2 and gives you tips for entering



JOHN WADE

AP's vintage camera expert on early digital cameras that are still very usable and collectable



JAMES PATERSON

The top pro guides you on the best way to light and photograph paintings, artwork and old prints



JESSICA MILLER
Dep. Online Editor

Our social media manager selects more stunning reader images on page 46



PETER SCOTT

In *My Favourite Kit*, wildlife photographer Peter tells us which lens he can't live without

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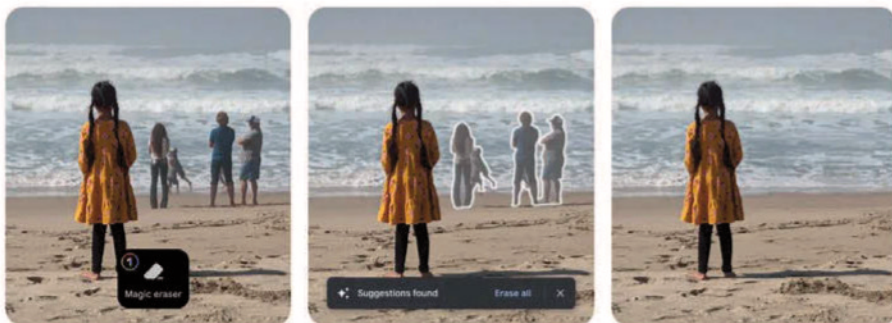
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The Google Magic Editor in action

Google AI editing tools free for more phones

 MORE AI-based photo-editing tools will become available from 15 May, with Google announcing that its Magic Editor will be free to use on Android and iPhone handsets and many Chromebook laptops. Magic Editor enables the easy placement or resizing of objects in an image, while also using generative AI to recreate the background when you shift a selected object.


Other Google AI tools about to become available to pretty much all smartphone users include the self-explanatory Magic Eraser, Photo Unblur and Portrait Light.

To use the Magic Editor and other tools, your phone must be running Android 8.0/iOS 15 or higher, or be a Chromebook Plus with

ChromeOS version 118+ (or have at least 3GB of RAM).

While it sounds as if Google is being public-spirited here, there are caveats. First, you need to use Google Photos and are limited to ten free Magic Editor 'saves' a month. If you go over this limit, you will need to have access to a Google Pixel phone or sign up for a 2TB AI Premium Google One Plan. After a gratis two-month grace period, this works out at £18.99 a month, or nearly £230 a year. In comparison, the current tranche of AI-editing tools in Photoshop and Lightroom can be accessed for £10 a month via Adobe's Creative Cloud Photography Plan, or £120 a year.

Budget Honor phone with 108MP camera

 WITH the UK phone market dominated by Apple, Samsung and Google, other makers, notably from China, are jostling for a remaining slice of the pie. Back in March, Xiaomi announced the 14 and 14 Ultra, the latter featuring a one-inch sensor and stepless variable aperture; and now Honor has revealed the more budget-priced 90 Smart, with a 108MP main camera and 1/1.67in sensor.

The Honor 90 Smart also supports 9-in-1 pixel binning to achieve a pixel size measuring 1.92µm. According to the company, this enables the main camera, which has an aperture of f/1.75, to capture photos that remain bright and vivid even in low light. Other noteworthy features include a

Portrait mode with 2x optical zoom, extended battery life and a multi-video recording feature that enables the front and rear cameras to work simultaneously for 'more harmonious' vlogs. The Honor 90 Smart also has a 2MP Macro camera, 2MP Depth camera and 8MP front camera.

It's available now for a competitive £199.99 from honor.com/uk/shop




The new Honor 90 Smart is priced at £199

© GIULIO MONTINI



Talking about the weather

 THIS striking image by Giulio Montini was amongst last year's winners of the Weather Photographer of the Year competition, organised by the Royal Meteorological Society. The 2024 contest is now open for entries until 18 June, with a top prize of £5,000, plus various category prizes. It is free to enter for professionals and amateurs alike, of all ages.

For full details of the 2024 contest, visit mets.org/weather-photographer-of-the-year



Super-cheap f/1.7 portrait lens

VILTRON has announced the AF 56mm F1.7 lens for Fujifilm X and Nikon Z mount (APS-C). Selling for a mere \$139 (about £110), the new lens features 11 lens elements in 9 groups, a 'silent' STM stepper motor and a comparatively light weight of 187g. Available now from viltroxstore.com/products



Viltrox has released an APS-C prime for Fujifilm and Nikon cameras



Panasonic's Lumix S5II and S5IIX gain this subject-detection menu

© ANDY WESTLAKE

Major Panasonic Lumix firmware updates

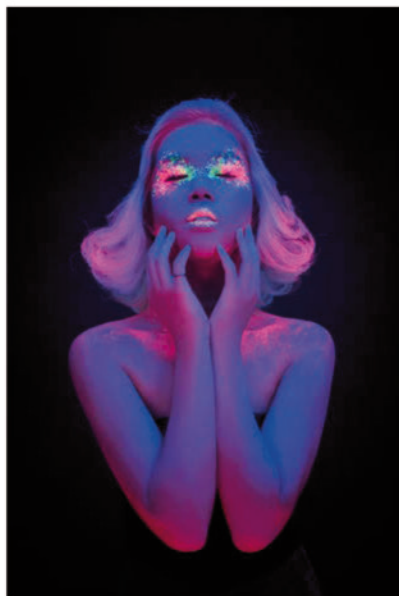
AMONG the updates for the Lumix S5II and S5IIX full-frame mirrorless cameras are subject detection for people, animals, cars, and motorcycles, plus pre-burst shooting, enabling the camera to continuously buffer frames at 30fps while the shutter button is half-pressed. You can also record a low bit-rate proxy video file simultaneously with a high-quality one. The proxy file can be used during editing to speed up your workflow. See bit.ly/lumixadditions

More DxO updates

EVER-INDUSTRIOUS French photo-editing specialist DxO has announced its latest batch of updates. Version 7.6 of its PhotoLab software now enables you to apply Digital Camera Profile curves at the start of the raw editing process, increasing the choice of colour options. DxO has also added 15 Cinematic Look-up Tables (LUTs) to the current range in PhotoLab – LUTs enable you to add distinctive colour toning across a range of images, working in a similar way to presets.

'With DxO PhotoLab 7, our goal was to give photographers unprecedented mastery of colour, and version 7.6 reinforces that,' said DxO product manager, Fabrizio Dei Tos.

A special offer is running until 5 May, with the price of DxO PhotoLab 7 Elite reduced to £165, and PhotoLab Essential 7 cut to £99 (DxO doesn't require you to take out a subscription to its software). In addition, DxO's Optics



DxO PhotoLab 7.6 in action

Modules, which help to correct lens distortion and aberrations, are now available for the Sony A9 III and Hasselblad 907X CFV 100C cameras, along with an updated range of Nikon, Sigma and Voigtlander lenses. See www.dxo.com

Exhibit at the RPS HQ

THE ROYAL Photographic Society (RPS) is inviting all photographers to enter the International Photography Exhibition 166. You have until 21 May to send in your entries; submissions are welcome from new, emerging and established photographers at all levels and ages, working in any subject or genre.

Selected photographers will have their work exhibited at the RPS HQ at the Paintworks, south Bristol, and a prize fund will be awarded to support future projects. Entry is free for one image, and up to four images can be submitted for £18 to £30, as a series or as individual images. If you'd like some inspiration, the current edition of the International Photography Exhibition is now on show at the RPS HQ in Bristol, until 2 June. It features 111 works by 50 photographers, exploring environmental issues, identity, community, dementia and grief. Full details of the International Photography Exhibition can be found at rps.org/exhibitions/



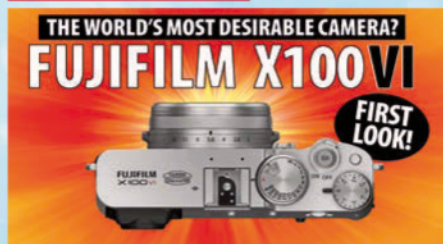
The RPS headquarters in south Bristol



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Workers of

To celebrate 30 years since the publication of Sebastião Salgado's seminal book, *Workers*, **Peter Dench** asks experts in the photography industry what makes the Brazilian photojournalist's work so special

From 1986-1992, Sebastião Salgado travelled across the globe documenting the end of the first big Industrial Revolution and the demise of manual labour. The result was the classic tome, *Workers: An Archaeology of the Industrial Age*. The book presented six essential chapters: Agriculture, Food, Mining, Industry, Oil and Construction.

The striking black & white images are an eclectic odyssey, from Russian car factories to the beaches of Bangladesh. Collectively, the book delivered a masterclass in photographic technique – content and contrast, lighting and composition. It is testament to the best attributes of the power of photography and what can be achieved through collaboration between subject, sponsor, publisher, editor, colleagues, friends and family.

Thirty years on from its first publication in 1993 and now republished by Taschen, *Workers* still resonates, perhaps more so as the world's population is increasingly sucked into a screen/computer/robot-led existence. To mark the anniversary and the book's republication, we ask leading figures in photography about the significance of *Workers*, Salgado's importance and his influence on their craft, and their favourite of his images from this important book.



Tuna fishing in
Trapani, Sicily,
Italy, 1991

the world





Andy Greenacre
 Director of Photography,
The Telegraph Magazine /
Telegraph Luxury

'There are a great many photographs by Sebastião Salgado that have attained iconic status within the canon of his works, but from *Workers* I have chosen what might, at first glance, seem a more prosaic image. Shot in 1990 at the Brest military shipyard in France, this picture of a welder, shown above, works on several levels.

'First, the composition and scale is much tighter than many of Salgado's photographs, yet it retains a sense of crackle and drama with him shooting so close to the sparks being thrown off the steel. Second, we are treated to his trademark printing with absolute whites and inky blacks. But what I like most about this picture is the nod to the surrealism in the work of photographers of the 1930s, in particular Cartier-Bresson and Alvarez Bravo. Salgado's low shooting position gives us that eye within an eye, a touch of humour that adds another dimension to the photograph. From record of industry to surrealist fun, this is a great example of Salgado's ability to imbue his works with multiple levels of depth and interpretation.'

**Welder, military
 shipyard, Brest,
 France, 1990**

Carol Allen-Storey
 Award-winning photojournalist
 chronicling complex humanitarian and
 social issues

'Sebastião Salgado's style of photography, for me, fosters poetic beauty embracing brutally raw subjects – from poverty through to the oppression of cultures and the impact of industrialisation on the natural landscape. His photographs go beyond language and culture, reaching deep into our souls and challenging us to reflect on the world we live in. They provoke debate and a call to action.

'Salgado said: "I'm not an artist. An artist makes an object. Me, it's not an object, I work in history, I'm a storyteller," and "Photography is a language that is all the more powerful because it can be read anywhere in the world without the need for translation." His exquisitely crafted visuals and personal philosophy have had a profound influence on my brand of photography.'



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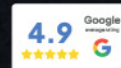
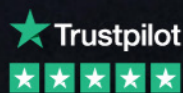


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Nigel Atherton
 Editor, *Amateur*
 Photographer

'There are key moments in all our lives that shape who we are and what we believe in, and one of mine was the day in 1993 that I went to the Royal Festival Hall in London to see Sebastião Salgado's *Workers* exhibition. Oil workers, gold miners, ship-breakers, fishermen, farmers, tea pickers and others were all sympathetically but beautifully photographed like the heroes of an epic visual poem.

'It was my "red pill" moment, showing me for the first time how the comforts that we enjoy are so often built upon the exploitation of some of the world's poorest people. Salgado's next project, *Migrations*, which focused on migrants, refugees and displaced people around the world, many fleeing conflict or natural disasters, was equally powerful and is just as relevant today. His subsequent projects, *Genesis* and *Amazonia*, focused on humanity's relationship with nature and were no less epic in scale and visual impact.

'Choosing just one Salgado image is tough, but I feel I have to go with one of the images that first made my jaw drop all those years ago, from his now-iconic 1986 project on the Serra Pelada gold mine in Brazil. The astonishing sight of 50,000 men digging for gold in the mud of the Amazon, like a scene from Dante's *Inferno*, or the building of the pyramids, is one that has stayed with me. This mine is now closed, but it's a blight on humanity that millions still live similarly wretched lives.'



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Above: Serra Pelada gold mine, Brazil, 1986

Right: Zaporizhzhia, Ukraine, 1987



© SEBASTIÃO SALGADO



Russ O'Connell
Picture Editor, *The Sunday Times Magazine*

'Salgado is one of those rare and prolific photojournalists who documents world events and natural world scenes with an honest yet artistic eye. His monochromatic images often play with scale and perspective in a way that is both intriguing and awe-inspiring. From his iconic images of workers in the burning oil fields of Kuwait, to the majestic tail of a southern right whale in his Genesis works, he never ceases to amaze me with the scope and detail of the work he produces.

'My favourite image of his (see above) is biblical in scale, akin to a scene from an Indiana Jones feature film. It shows a worker in a Brazilian gold mine, standing like Jesus on the cross, while hundreds of other workers scurry up and down primitive ladders like ants carrying earth on their backs. It's hard to believe it is a real scene and not an orchestrated film set, but that's the beauty in Salgado's work; it always leaves you stunned by its undeniable reality.'

Above: Serra Pelada gold mine, Brazil, 1986

Right: Dunkirk, France, 1987

Edmond Terakopian
Photojournalist and commercial photographer, winner of the British Press Awards Photographer of the Year award

'I think most of us can remember the photographs that grabbed us and completely shook us to the core, staying with us for life. Salgado's 'Crucifixion' photograph from the open gold mine at Serra Pelada in Brazil from 1986 (above), is just such an image. It engaged me both emotionally and intellectually.

'The scale of it is immense. It's a photograph that captures a grand vista showing almost ant-like colonies of men in the background, creating a dramatic mosaic of suffering for a meagre wage, yet at the same time juxtaposes an amazing portrait of absolute exhaustion, elegantly, with immense gentleness and empathy. A man broken through a day of hell, all to feed the super-wealthy with their obsession for wanting more and more gold.

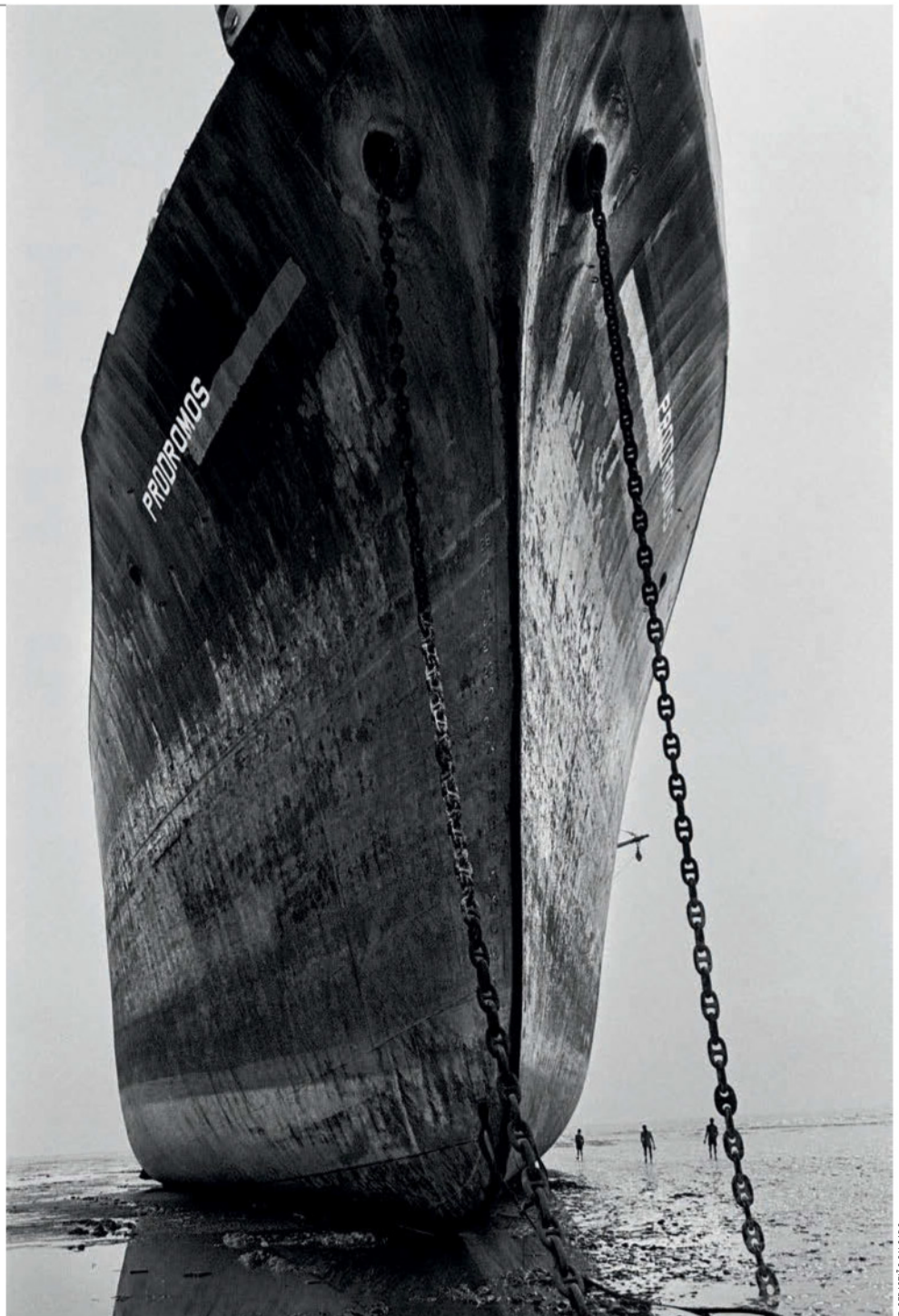
'On a personal level, at the age of 17, a year after starting photography, this image also changed the direction of my life. It opened my eyes to what a camera could produce, when in the hands of a thoughtful, intelligent, empathetic photographer, with immense aesthetic talent. It set me on the path to wanting to be a photojournalist. I could even say that I owe my career to this photograph.'



David Collyer FRPS
RPS Documentary
Photographer of the Year
2021

'Every artistic genre has its standout practitioners; those who transcend the ordinary or even the extraordinary to become indisputable masters. Sebastião Salgado is one of photography's masters. Not only are his campaigning photojournalism and social documentary work vital in showing the plight of some of the world's most vulnerable and exploited people, but he does so with a consistent technical excellence. Importantly, his work is also visually stunning. Each photograph, a sumptuous feast for the eyes, is an unflinching gaze into the realities of the subject, yet is never done with anything other than respect and empathy for those he portrays.

'Choosing a favourite Salgado image is almost impossible, but I've chosen the photo of the ship *Prodomos* being broken up in Bangladesh in 1989 (right). The workers are imperative to the shot but dwarfed almost into non-existence by the looming hulk of the ship; they are vital yet somehow insignificant. The juxtaposition of the might of the vessel and the diminutive, exploited scrap workers is a perfect metaphor for the whole of Salgado's work. It really is a powerful testament to the battle between man and the elements, and the planet and the excesses of man. This shot has everything, yet unlike so much of his work, it's strangely minimal in its composition. The strength of the shot, however, is that because of that sparse presentation, its impact is masterfully maximal. Genius!



© SEBASTIÃO SALGADO

Tom Oldham
Photographer, Founder of Creative
Corners, AP's Hero of Photography 2023
and Sony Imaging Ambassador

'Describing Salgado's impact on photography is nigh-on impossible as he transcends the form. Us mere pixel-peepers aren't asking what lens or format or megapixels or developer he's using, are we? In no way is this work about the technical (though of course he is a master) – it's so much more about how can anyone capture such magnitude, such incredible enormity whilst retaining that essential

relatability necessary for an image to be about humans.

'For me, what Salgado is to photography, The Beatles are to music and Ali is to boxing – you easily forget the medium and focus just on the message. The depth of understanding and pure power in those compositions has created change in us all, and for that the world owes Salgado a colossal debt.'

Above:
Chittagong,
Bangladesh, 1989



© SEBASTIÃO SALGADO

Ian Berry Leading British photojournalist and Magnum Photos member since 1962

'The first thing about Sebastião is that he's a great photographer. Secondly, he has a background as an economist working for the World Bank which gave him a wide knowledge of global affairs and conditions. Lastly he's a terrific guy, which is a great combination for a photojournalist/documentary photographer.

'It was on his travels to Africa for the World Bank that he first started seriously taking photographs of the people he met. Then in 1973, he abandoned his career as an economist to concentrate on photography, working initially on news assignments before veering towards the work for which he is well-known. In 1979 he joined Magnum Photos, resigning in 1994 to start his own agency, Amazonas Images, in Paris with his wife Lélia.

'I have sad memories of Magnum board meetings when there were discussions between two distinct sides on the board about where Magnum was going. Sebastião said that if Magnum didn't maintain its editorial outlook he would quit. Things got heated. Sebastião rose,

apparently about to depart, when Henri Cartier-Bresson got up and wedged a chair under the doorknob – a symbolic gesture to prevent him leaving. Then things became more peaceable but flared up again at a later board meeting when he rose to explain why he would leave Magnum and was basically ignored. He quit and I drove him to Heathrow to fly back home.

'Although he decided to leave Magnum he has gone on to greater things, producing wonderful books with his capacity to spend years on a project. He is what Magnum should be about and is a great example for any budding photojournalist / documentary photographer.

'Another side to mention is that he is also a passionate believer in preserving the environment. In 1998 his wife Lélia and he created Instituto Terra, an environmental organisation that aims to promote the restoration of the Rio Doce valley. Instituto Terra, besides advocating reforestation, promotes environmental education, scientific research, and sustainable development. For his part he has planted thousands of trees on his organic farm in Brazil.'

**Above: Coal
Mining, Dhanbad,
Bihar, India, 1989**

Tiffany Tangen Head of Content, Wex Photo Video

'Rembrandt became synonymous with the Golden Age because he was able to paint preternatural light, and for the same reason Sebastião Salgado is synonymous with photography. Spending a lifetime documenting the world in uncontrollable conditions, Salgado is able to see the light, regardless of what's unfolding in front of him; to capture truth and trauma so beautifully is a rarity, and one that allows the audience to connect with a situation more wholly.

'My favourite image from the *Workers* collection is 'Coal Mining, Dhanbad, Bihar, India, 1989' (above). Salgado encapsulates a sense of individuality against a backdrop of sameness, like ants marching towards summer. His ability to connect you with the subject allows you to see both the solitary man, and the army marching behind. The two perspectives offer an all-encompassing visual story. The ability to document so beautifully, and in such an image-saturated world, gives scope for the general public to care more, which is something that is entirely welcomed.'



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Left: Lada car factory, Tolyatti, Russia, 1991

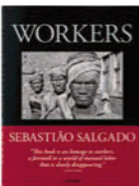


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Left: Tea picking at a plantation near Cyangugu, Rwanda, 1991

Book Review

Workers: An Archaeology of the Industrial Age



Workers is widely recognised as an exploration of the activities that have defined labour from the Stone Age through the Industrial Age to the present. Faithful to the spirit and intent of the original publication, it pays tribute to the time-honoured tradition of manual labour.

'This book is an homage to workers, a farewell to a world of manual labour that is slowly disappearing and a tribute to those

men and women who still work as they have for centuries,' writes Salgado. His lens elevates the workers to hero or saint. The constant companions of manual labour – poverty, disease, exploitation, injury – are largely ignored. It unapologetically avoids straying from the frontline of the working environment into people's private lives.

That's the Salgado way of taking pictures, to eulogise his subjects and present the best comprehension of human beings and the human condition. To show how the spirit of man prevails in the harshest of conditions. To deliver a message of endurance and hope. Every social documentary photographer and photojournalist has their own eye and a

decision to make about what to record and take responsibility for what to leave out, in order to construct a narrative that can effect positive change. Salgado's method provides a valid historical truth within a framework about workers, how the world works and what unites race and nationalities.

'Salgado unveils the pain, the beauty, and the brutality of the world of work on which everything rests,' wrote playwright Arthur Miller on the book's original publication – a description that would be equally valid if written today.

Workers: An Archaeology of the Industrial Age by Sebastião Salgado is published by Taschen, RRP £80. www.taschen.com

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DIGITAL STARS

Fifty quid quality

Early digital cameras can still deliver the goods - and they're becoming collectable too. **John Wade** is your guide

Let's start, not with a camera, but with an image. Look at the picture of the cat on this page. Notice how the eyes, the fur, every whisker, every wisp of hair, are all pin-sharp. And rest assured, the quality is retained when this image is interpolated to A4 size. Now consider this. The picture was shot more than 23 years ago with a Nikon Coolpix 880, whose total pixel count was just 3.34MP. Cost then: a little under £700. Value now, fully working with battery and charger: £30-40.

Given this, it's tempting to ponder why you need to invest thousands of pounds on the latest digital gear when it's still possible to get images of this quality from cameras that cost less than £50. That said, it has to be admitted that today's supersonic, all-singing, all-dancing, whistle-blowing, bell-ringing digital cameras are not merely in a different league to these 50 quid wonders. They are a whole new species.

Stratospheric sums of megapixels, large sensors, mirrorless viewfinders, mega-autofocus points, facial recognition, touchscreen operation, a multitude of shooting modes, time-lapse control, voice recording, Bluetooth and Wi-Fi connectivity, text tagging, auto-correct function, best shot selectors, HD video... Be honest - how much of this do you really need?

The fact is, if you are happy to accept a few compromises, you can attain quality images from a small APS-C sensor that uses ten or fewer megapixels; used sensibly, you can make do with only a few autofocus points; and the four basic exposure modes will cover most circumstances.

CCD versus CMOS sensors

Cameras of this era and price range most likely use charge-coupled device (CCD) sensors rather than the now more accepted complementary metal-oxide semiconductor (CMOS) types, but don't be put off. Although CMOS is preferable for larger format sensors, smaller CCD sensors used in smaller cameras can stand up quality-wise against



Sharp shooting from a 23-year-old 3.34MP Nikon Coolpix 880

CMOS. So what's the difference?

CCD sensors use a lot of energy, resulting in poor battery life and a tendency to heat up quickly. This means only small sensors can deliver live view images to small LCD screens. They also output an analogue signal that is read out relatively slowly, a line of pixels at a time. This signal then has to be converted to digital by an analogue-to-digital converter (ADC) before it can be deciphered by the camera's processor.

Modern CMOS sensors output digital

signals directly. Each column of pixels has its own ADC integrated onto the chip, enabling higher readout speed and lower image noise. CMOS sensors also have a lower power consumption, which means they don't heat up as quickly and battery life is longer.

So yes, CMOS sensors are better. But despite CCDs burning through batteries faster than you might like, with smaller-sensor cameras you won't be disappointed by picture quality at low ISO settings. After all, the Leica M8 and M9 both used CCD



More collectable than usable: Minolta Dimage V with its extendable lens (left) and Pentax EI-C90

➤ sensors. What better recommendation can you have than that?

The collectability factor

Older digital cameras are suddenly becoming collectable, often because of their strange shapes and weird technologies. In many ways, the dawn of digital was a lot like the early days of film photography when manufacturers experimented with many different shapes and sizes of cameras. Likewise, early digital manufacturers found they could break free from tradition with unconventional designs. For example:

- The Pentax EI-C90, the company's first digital model in 1996, was shaped like a flat box, part of which formed a detachable camera and the other part housing a monitor with a pop-up screen. It's an interesting, and rapidly becoming expensive, collector's item. But with an image size of 0.41MP the EI-C90 is hardly a camera for use.

- Or how about the Minolta Dimage V from 1998, whose manually operated 4.8-13mm zoom lens could be detached from the body and waved about on the end of a 1m long cable to shoot in places other digital cameras might not reach? The image size was a more respectable 3.5MP but it was recorded on SmartMedia cards, making it another one better reserved for the collector's shelf.

- In 2002 Sony introduced the Mavica CD400. It was well specified with a Carl Zeiss Vario Sonnar f/2-2.5 3x optical zoom lens, five-area multi-point autofocus, multi-pattern metering, shutter speeds to 1/1,000sec and a 4MP sensor. But it recorded its images on mini compact discs, making it still usable, but not very practical.

- Between 1998 and 2002 Nikon introduced a range of split body cameras in which the part holding the lens swivelled 270° against a main body section that held the LCD screen and main controls. Models included the Coolpix 900, 950, 990 and 4500, the first of which only shot 1.2MP images. But work your way through the range to the Coolpix 4500, and you get a 7.85-32mm f/2.6-5.1 Nikkor lens, 16 scene exposure modes, pop-up flash, macro setting and five-area autofocus, with the camera producing 4MP JPEG or TIFF files. The style was interesting but never went much further. So these cameras are collector's items but with later models teetering on the verge of usability.

Choosing for using

Although a great many digital cameras costing £50 and less are still usable, there are pitfalls to avoid. The first is that older cameras have a habit of working perfectly right up until the time they don't, and once they're dead, they're dead. So try thoroughly before you buy.

Let's talk megapixels. By today's standards, 5MP seems ridiculously low, with an image

size typically of 2592x1944 pixels. But if all you are going to do is look at your pictures on a computer screen, that'll more than fill a standard Full HD display. If you want to print a 5MP file, you'll get an image of slightly more than 16x21cm at 300dpi, which takes only a little interpolation in Photoshop to get it up to an A4 size of 21x29.7cm.

How about image storage? Early digital camera makers experimented with media of all shapes, sizes and capacities. They included PC cards, 3½in floppy discs, mini compact discs, SmartMedia, CompactFlash, Sony Memory Stick cards, xD Picture Cards, and early versions of the SD cards we still use today. Some of these can still be bought new provided that you invest in a universal card reader, inexpensive and easy to find on eBay, for transferring images to your computer. SD cards or the larger CompactFlash types that preceded them are probably the most practical. Be aware, however, that some older cameras will not operate with cards whose capacities exceed 2GB.

When buying an older digital camera, it's almost inevitable that the charger has been lost. So buy a universal charger, also easy to pick up on eBay where, along with Amazon, replacement batteries can often be found. Many older digital cameras use AA batteries which, coupled with an old CCD sensor, get eaten up very quickly. Rechargeable AA batteries and a charger that handles four at a time are the answer to that.



Storage devices down the digital ages: PC card, floppy disc, mini compact disc, SmartMedia card, Memory Stick card, xD Picture Card, CompactFlash and SD card



All collectable and some usable: Nikon's range of split body cameras

Cameras to consider

Here's a small selection of early digital cameras, along with brief specs, all capable of delivering the goods for an outlay of £50 or less. Autofocus and a minimum of the usual exposure modes – shutter and aperture priority, program and manual – can be taken for granted on most of the models. Guide prices assume the inclusion of a battery and charger.

Nikon D70 (2004)

GUIDE PRICE: £40-50

This was the first digital single lens reflex (DSLR) to break the £1,000 barrier. Today, if you search around, you can still find one that just about squeezes under the £50 threshold. Pop-up flashgun, optical reflex viewfinder, 6MP sensor, five autofocus points, 30-1/8,000sec shutter speeds, 1.8in LCD screen, Nikon F lens mount, ISO 200-1600, three JPEG quality levels.

Nikon Coolpix 880 (2000)

GUIDE PRICE: £30-40

Here's a neat little compact camera that is made up of the internal workings of a Coolpix 990 split body model squeezed into a rigid case that measures just 9.5x7x5.5cm. Built-in flashgun, 3.34MP sensor, optical viewfinder, 1.8in LCD screen, three autofocus modes, 38-95mm zoom lens, 8-1/1,000sec shutter speeds, ISO 100-400, records JPEG and TIFF files.

Canon PowerShot G12 (2010)

GUIDE PRICE: £35-45

Chunky is the word for this lovely little camera that's one of the gems in Canon's PowerShot range – and chunky applies to both the body and the intuitively simple-to-use controls. Fully articulated 2.8in screen, 10MP sensor, optical viewfinder, built-in flashgun, ISO 80-3200, 18-140mm zoom lens behind protective cover, 15-1/4,000sec shutter speeds, JPEG or raw files, image stabilisation, face detection, close focus to 1cm.

Minolta Dimage Z1 (2003)

GUIDE PRICE: £20-25

With its unusual round body and attached hand grip, plus a control panel on the back that looks like something from a 1950s science fiction film, this is an early digital camera to appeal to collectors and users alike. Progressive Capture feature that saves



Nikon D70 (left) and Coolpix 880



Canon PowerShot G12



Front and back, the futuristic-looking Minolta Dimage Z1

images in the buffer memory when the shutter button is held down, pop-up flash, 3.2MP sensor, 5.8-58mm 10x optical zoom lens, macro shooting down to 50cm, three autofocus modes, three metering options, six subject exposure modes, 4-1/1,000sec shutter speeds, moving mirror reflects LCD image into viewfinder.



Fujifilm FinePix S602 Zoom (2002)

GUIDE PRICE: £15-20

This camera's gimmick is that it uses the third generation of Fujifilm's so-called SuperCCD technology in which pixels are arranged in a 45° honeycomb pattern instead of the conventional square layout. The result is a 3.1MP sensor that is reckoned to produce a 6MP image. Pop-up flash, 7.8-46.8mm zoom lens, electronic viewfinder, 1.8in LCD screen, JPEG and TIFF files, ISO 160-1600, autofocus macro down to 1cm, 15-1/1,000sec shutter speeds.

Fujifilm FinePix 6800 Zoom (2001)

GUIDE PRICE: £25-45

Back in the day, Leitz got together with Fujifilm to produce the first consumer Leica-badged digital cameras. Recently, the Leicas have soared in price, while very similar Fujifilm versions like this one have remained relatively inexpensive. Unusual Porsche-designed upright body, pop-up flash, 3.3MP sensor generating a 6MP image, ISO 100-400, 8.3-24.9mm optical zoom lens, optical viewfinder, continuous shooting at 3.3 frames per second for five frames, 2in LCD screen plus circular panel to display camera modes and settings, 3-1/2,000sec shutter speeds.



Above: Two from Fujifilm: FinePix S602 Zoom (left) and the Leica look-alike FinePix 6800 Zoom



Right: Casio Exilim EX-Z77, just one of many similar credit card-size cameras

Casio Exilim EX-Z77 (2007)

GUIDE PRICE: £20-30

This is just one of a vast range of very similar credit card-size cameras that came from a multitude of manufacturers. It's not for the creative photographer, but at 9.5x6x2cm it's very pocketable and makes an ideal take-anywhere little camera. Built-in flash, 7.2MP (despite for some reason claiming 8.1MP on the front), 4-1/2,000sec shutter speeds, large 2.6in LCD screen, three metering modes, 38-114mm 3x optical and 4x digital zoom, fully auto exposure.



Conclusion

Cameras like these are still usable and becoming collectable. Buy one for its collectability and you might be agreeably surprised by the image quality. Buy one for its usability and you could discover you've started an unexpected collection.



Left: Fujifilm FinePix S602 Zoom – a reputed 6MP image from a 3.1MP sensor

Right: Nikon D70 – a 6MP image



Right: Minolta Dimage Z1 – 3.2MP



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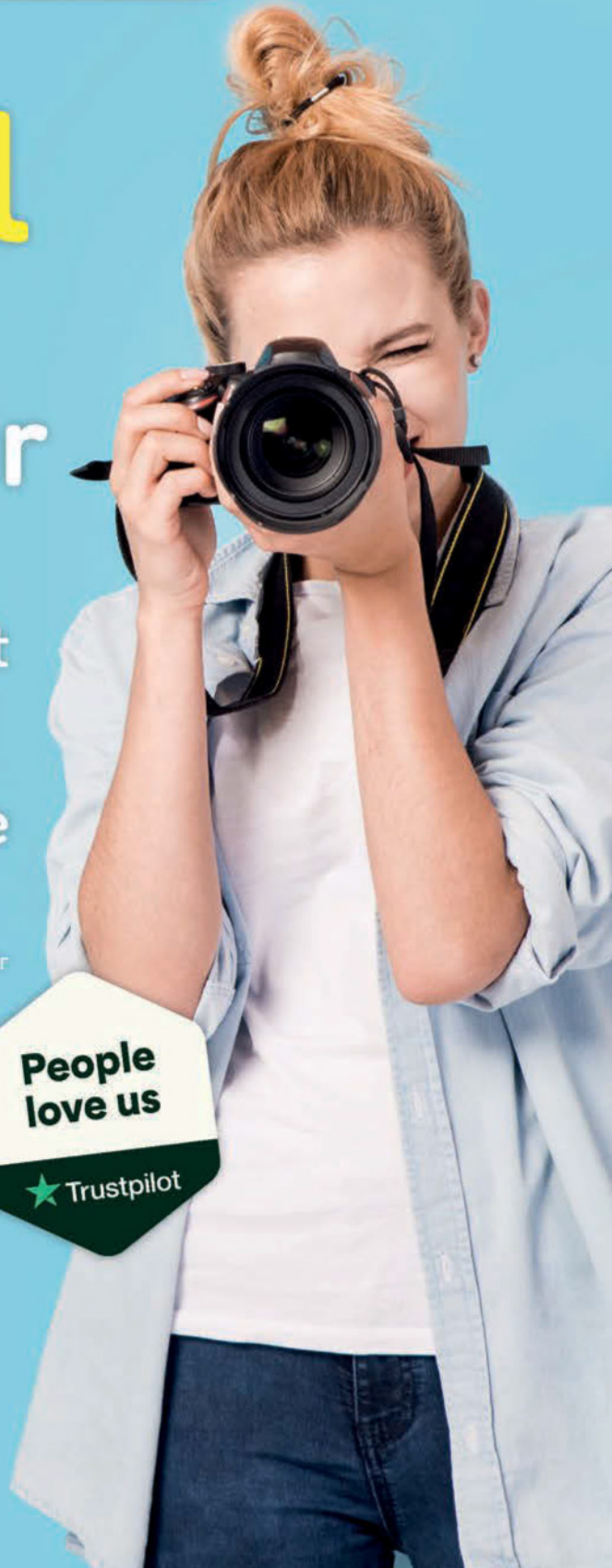
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Peter Scott

Wildlife photographer **Peter Scott** reveals his favourite zoom lens to partner up with his trusty Nikon Z 8



Peter Scott has been a photographer for eight years and lives in Dorset. More of his work can be viewed on Twitter @naturehawkphoto and Instagram @naturehawk where he currently has 5.3k followers

AP: Tell us a little about your photography background?

PS: I became interested in photography around 2016 when I enrolled on an Astrophysics and Cosmology course. Having always been fascinated by the night sky, I started to take photos of the moon with a Nikon P900 bridge camera. This then developed into Milky Way images and timelapses after I bought a Nikon D7200. I was soon hooked and began to show an interest in landscape photography. Here in South Dorset we are very lucky to have some of the most incredible locations to capture. There is also an inordinate number of extremely talented photographers in Dorset.

All photography roads for me though inevitably wound up leading to my true passion in life and that is the natural world, especially birds and foxes. I had the most incredibly inspirational primary school teacher (thank you Mr Pinder!) who planted the seed of wildlife wonderment in my young brain and that seed has grown bigger ever since. Now photographing wildlife is my sole focus, and the more isolated from suburbia I am, the happier and more inspired I feel. I have a couple of different fox families that I have been visiting regularly for a number of years. These encounters really do stir the soul, and how anybody can harm these stunning creatures is truly beyond me.



AP: If we were to take a look in your camera bag, what would we find?

PS: My camera bag has changed... a lot! I used to take a whole load of gear with me when shooting the night sky or landscapes. Now though I'm very much a travel light advocate. I still have every bit of photographic equipment I'll ever need but I much prefer just to take a Nikon Z 8 body, one lens – either a Nikon 600mm f/4E FL ED VR (with the Artcise AS80C Carbon Fibre Tripod) or Nikon 500mm f/5.6E PF ED VR, a flask of coffee, some batteries and memory cards. Saying that, I have just purchased a floating hide, so that will be getting lots of use in the not-too-distant future.

AP: Which one item of kit couldn't you live without?

PS: I am torn between the Nikon Z 8 and the 500mm f/5.6 PF lens. I'd probably say the telephoto at a push as it is everything you could want in a lens, but the combination of the two is unbeatable.

AP: How long have you owned the lens?

PS: I bought the lens new and have had it for two years. I had been using a Sigma 150-600mm before this, which was a very capable lens. However, when the PF came out, I knew that was the lens to suit all my needs. The quality of the images with it were leaps and bounds ahead

of my previous images. I personally think it is fantastic value for money for what it offers but if a new one is out of your price range, there are excellent second-hand deals to be found on camera gear websites for under £2,000! When you consider my 600mm f/4 is £12,000, you can see the value for money.

AP: Can you elaborate on how you find the lens performs?

PS: Only weighing in at 1.46kg, it is



Nikon's 500mm f/5.6 PF combines fantastic image quality with portability
 Nikon Z 6, Nikkor 500mm f/5.6 PF,
 1/640sec at f/8, ISO 2000



super-lightweight and tiny for such a focal length. Crisp and sharp with excellent build quality, one of the big draws for me is shooting handheld with it because it is so light. Helped by extremely good Vibration Reduction and super-fast autofocus, I tend to use this lens for my fox photoshoots as I'm often laying on the ground with them or crawling into better positions for the light or bokeh. This lens is no barrier to those movements. At 500mm it

Below from left: A fox stalking through a meadow of bluebells; a barn owl at sunset; and a white-tailed eagle

also has great reach, which can be extended with a teleconverter if required.

AP: Is there a standout photo you've taken using the lens?

PS: One of my favourite images I've taken is one of a vixen on a gorgeous autumn morning. I saw her out hunting on the edge of Poole Harbour in this long, dew-covered grass. This was one of my first fox encounters that really had a profound impact on how I viewed them. She was wet through, muddy but utterly determined to find food. I watched her for about 20 minutes. She saw me but carried on regardless as I just sat in the grass getting soaked. Then I saw her come out of one of the clumps of grass with a vole in her mouth. She trotted purposefully past me and it was only then that I saw a tiny foxcub run up to greet her and gratefully take the catch from her. A truly moving moment on my wildlife journey.

AP: Have you identified any weaknesses or disadvantages?

PS: All in all, this lens is pretty flawless, especially paired up with my Z 8. The AF is mind-blowingly good. If you had to bemoan anything, it would be nice to have a longer focal length but that's just wildlife photographers for you. It's also why I bought the 600mm f/4.

AP: Do you have any plans to replace or upgrade your kit?

PS: I have no plans to upgrade any of my kit now; in fact I'd say I'm now in possession of my dream kit set-up. Especially with having just purchased my Buteo floating hide. I can't wait to use it to try to achieve those water-level images of all manner of birdlife.

AP: What do you think your kit will look like in ten years?

PS: If I were a betting man (I'm not), I would guess it would look very similar to how it looks now.





Left: Get an instant quote by visiting the Park Cameras website or you can bring your kit to the store

Below: Securely package the kit you want to trade in or sell, for the courier to collect

Bottom: To show your kit in the best possible light give it a cosmetic clean before you send or take it in

How to win when trading in

Looking to trade-in or sell a camera or lens? As you'll discover, Park Cameras not only offers great deals on kit but it also makes the whole process hassle-free

Very few 'bad' cameras are released these days, and with some really impressive mirrorless cameras on the shelves, it's no surprise that the pre-owned market in the UK is booming. More and more photographers are choosing to trade-in or sell their existing kit for something new, whether it be a camera, lens or accessory, or simply because they want rid of rarely used gear that somebody else might enjoy.

Park Cameras is one of the UK's leading new and pre-owned photo retailers, and the whole process is

easy and hassle-free. The company offers competitive trade-in or sale prices on a very wide range of kit.

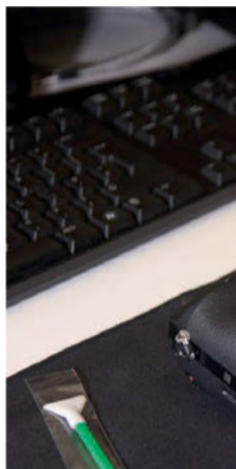
Great deals start here

You begin by simply visiting the Park Cameras website (parkcameras.com/trade-in), where you'll get an instant quote on the camera equipment that you want to trade-in or sell. It's a very painless process, and goes as follows:

- Provide an accurate description of your equipment's condition (Park Cameras provides a simple guide in order to help you).

- Describe what accessories it comes with, such as a battery and charger.
- Confirm whether or not you have the original box and packaging.
- You can also request a quote for multiple items in one go, which is particularly helpful if you're switching camera systems and have numerous bodies or lenses.

There's no need to worry if your kit is slightly more specialist or unusual, either. Park Cameras might need a couple of days to consider what you are looking to trade-in or sell, in order to give you a fair and accurate price.



Park Points and packaging tips

When adding your details, you can sign-up for a free Park Cameras account. This only takes a moment but makes the process quicker and easier to manage, as you'll be able to track your quote throughout the trade-in or sale process. Plus, should you choose to proceed, you'll start to add 'Park Points' to your account, which can be spent on anything at Park Cameras.

If Park Cameras' offer is accepted and the value of your gear comes to over £300, it will be collected for free via a reliable and secure courier service. A reference will be provided, which ideally should be included within your package, and the driver will bring a label.

All the couriers ask is that your kit is safely and securely packaged, with padding to ensure a safe transit. You don't need to go out and buy expensive packaging materials, however, as bubble wrap, paper or compostable packing chips are ideal. In the past, customers have even

used old clothes to help protect their gear. It's best to avoid using shredded paper, however, as this can get inside the camera if not boxed.

Alternatively, you are welcome to bring your kit to the Park Cameras stores in central London or Burgess Hill, West Sussex (near Brighton).

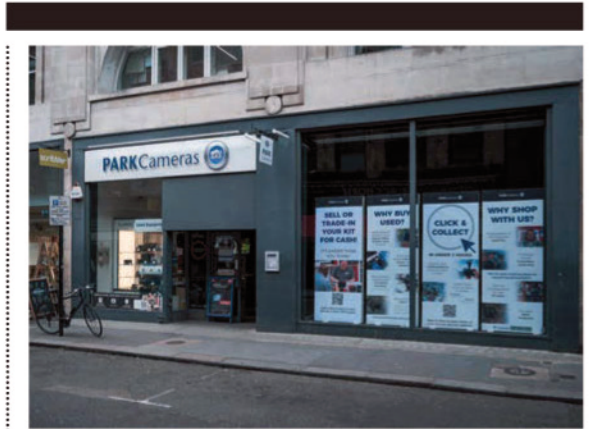
Do a spring clean

In order to get the best possible prices, it's wise to give your kit a cosmetic clean prior to sending it in for inspection. Whilst camera and lens cleaning won't affect the value, it does reflect how gear has been treated and shows your item in the best possible light.

Once received, the expert team at Park Cameras will carefully appraise your kit, sending you an updated quote if necessary. The valuation team, who are all keen photographers themselves, are very fair, and will up the valuation if the condition is better than you described when getting the original quote. This straightforwardness and integrity is backed up by hundreds of reviews on Trustpilot.

If you want to exchange your kit against something new, it's no problem because Park Cameras will sort that out for you, so you get to use the new camera, lens or accessory as quickly as possible. If you'd prefer to be paid in cash, the company will pay this directly into your bank account within three to five days of you confirming you'd like to proceed.

Trading-in or selling your pre-owned camera kit has never been easier – so what are you waiting for?



About Park Cameras

Park Cameras is a top independent camera retailer set up over 50 years ago by Reg Atkins, who received numerous accolades from AP Today. Park Cameras consists of two successful stores, one in West Sussex which doubles as the head office, and the other in central London. There is also a rapidly expanding web and contact centre team based in Burgess Hill, providing the same honest and friendly advice to customers as they get in the stores. Visit www.parkcameras.com



Above: Park Cameras is one of the leading new and pre-owned photography retailers

Left: Gear sent in is carefully checked to ensure that you get a fair quote



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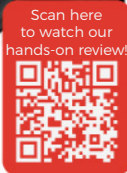
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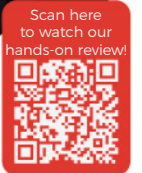
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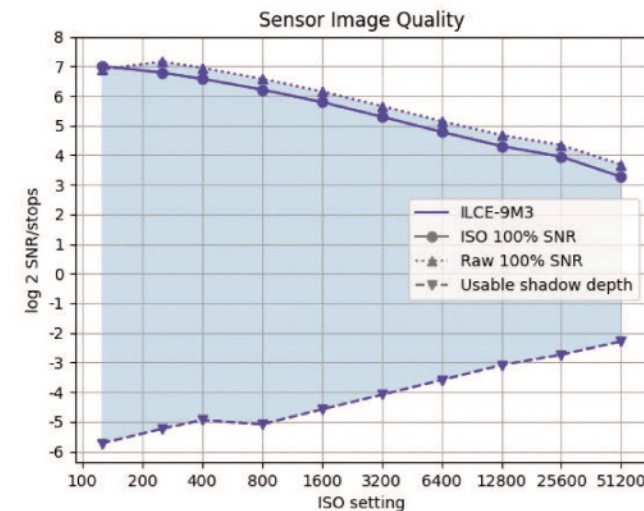
Professor Newman on... Information design

Professor Newman writes about the design of infographics and their use in photography

For a period of my career I worked with a professor of information design, Professor Clive Richards. Information Design covers the production of graphics and other visual presentations to best convey information. With some careful choice of representational forms, complex ideas can be made easier for people to understand. The outputs from information design are commonly called 'infographics'. In my last article, I introduced a way of estimating image sensor quality and showed how it could be presented as a graph. The graph was produced using some of what I learned of information design (strictly as an amateur). In this article, I'll outline the thinking that lies behind its design.

The first job is to decide in which information would photographers be interested. I decided that there were really two factors of key importance. The first is how noisy images from the sensor would appear, and the second is the available tonal range into the shadows. The former can be measured using a signal-to-noise ratio (SNR), the second with a variant of dynamic range. In both cases to be comparable between cameras the figures need to be normalised to some reference resolution. I chose the resolution required for an A3 print at 360ppi. This is higher than often used, reflecting the desire to produce figures suitable for serious, discerning stills photographers.

The SNR of a digital image changes with the local exposures



The Sensor Image Quality graph for the Sony Alpha 9 Mark III. An explanation of the meaning of the lines is in the text.

within the image, larger exposures giving higher SNR. The question therefore was to choose a reference level. I chose the exposure that produces a 100% output value at the ISO setting. In a sense the choice is arbitrary, so long as the reference is consistent a higher SNR will always mean a less noisy image. I also chose to plot SNR rather than 'noise' simply because it produces a graph in which higher is better, which makes it easier to understand.

Shadow depth

The other reason for choosing 100% output value is that it forms a basis for the other measure. I wanted to plot both on the same graph, so that a single graph would provide an easily appreciated indicator of both aspects of 'image quality'. 100%

output is the maximum exposure that a photographer will usually get when metering normally, simply because the metering is set up according to the ISO standard. There's often a bit of headroom available in raw files, of which more later.

So the shadow depth line can be plotted relative to the SNR line. The distance between the two lines indicates how many stops are available between 100% exposure and the exposure at which the SNR is two – which is enough to render some tonality in the deepest shadows.

The result is shown in the graph above, providing an at-a-glance indicator of these two factors. In addition the third, dotted line, shows the SNR achieved using the full raw headroom – just for those who prefer a raw workflow, and will meter to make use of it.

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



Photocrowd

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2024

1ST PRIZE

€1500 & EISA Maestro Trophy

2ND PRIZE

€1000 & EISA Maestro Trophy

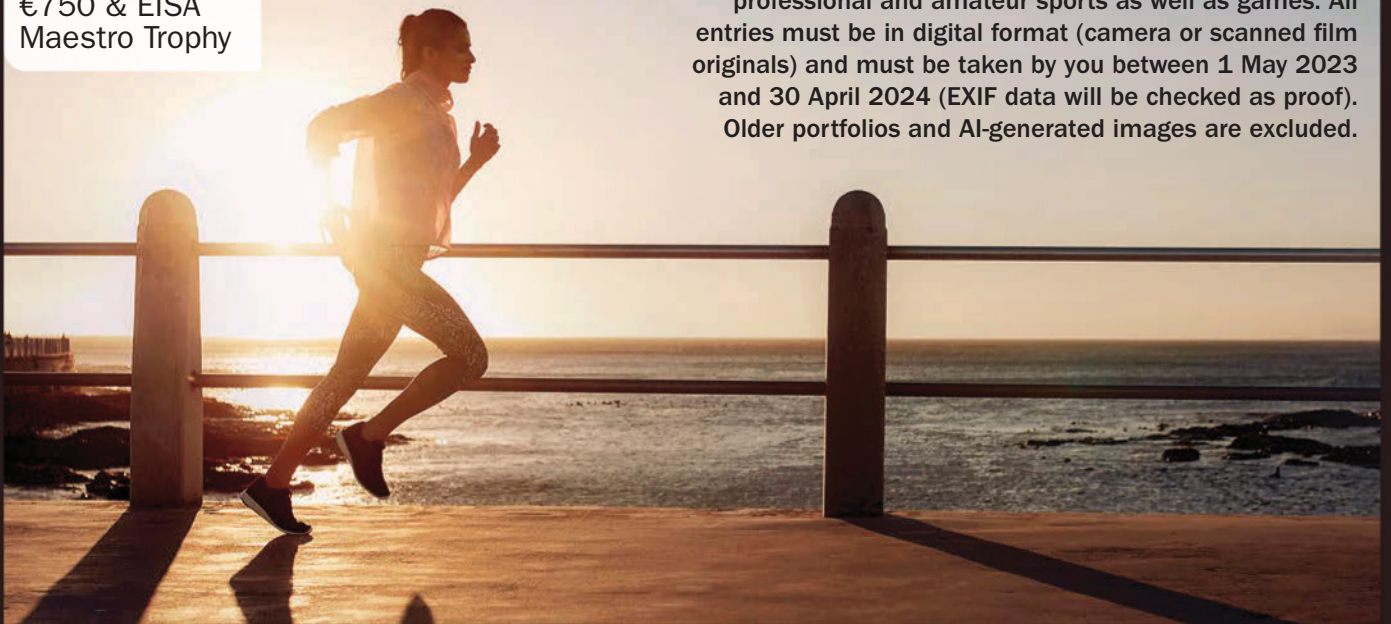
3RD PRIZE

€750 & EISA Maestro Trophy

This year's theme: Sports and Games

Scope and Contest Rules:

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



SHUTTERSTOCK.COM

NATIONAL DEADLINE: MAY 1ST 2024

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



Photocrowd



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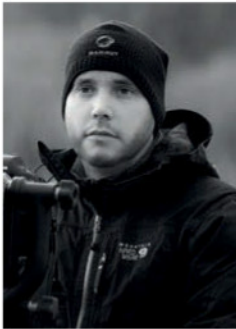


Amateur Photographer

Your chance to enter the UK's most prestigious com

Round two Animal Kingdom

This category reflects photographers' appreciation of and love for the animal world. Images of domestic animals are as welcome as wildlife, so whether it's wildebeest in the Serengeti or your dog having a romp in the local woods, we want to see shots celebrating mammals, birds, insects, everything. Try telling the viewer a story about the way a creature lives by showing it in context – be that an urban fox foraging around dustbins, or a seagull stealing chips from a tourist. Or go the other way and fill the frame with the head of a lion...or your pet cat.



Your guest judge

Your guest judge for Round Two, Animal Kingdom, is one of the UK's leading wildlife photographers, Ben Hall. As someone who previsualises his images, he frequently returns to the same location in an attempt to capture the perfect shot. He's won over 20 awards in the British Wildlife Photography Awards, and has appeared on BBC One's *Walk on the Wild Side*, *The One Show* and *Countryfile*. Visit www.benhallphotography.com

Plan your APOY 2024 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD	OPENS AP	CLOSES	RESULTS
Black & White	26 March	9 April	22 April	4 June
Animal Kingdom	23 April	23 April	20 May	2 July
Urban Life	21 May	21 May	17 June	30 July
Action	18 June	18 June	15 July	27 August
Landscapes	16 July	16 July	12 August	24 September
People	13 August	13 August	9 September	22 October
Macro	10 September	10 September	7 October	19 November
Dusk to Dawn	8 October	8 October	4 November	17 December
Travel	5 November	5 November	2 December	14 Jan 2025
Open	3 December	3 December	31 December	11 Feb 2025

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Two - Animal Kingdom

APOY87776962



Eric Browett came fourth in last year's wildlife category, using a remote release to capture this ultra-fast-moving swallow

© ERIC BROWETT

To enter, just

ALL ABOUT APOY 2024

The camera club award

Do you belong to a camera club? You can accumulate points for your society when you enter APOY, and after all the ten rounds are complete, the club with the most points will win a superb ViewSonic X1-4K projector worth £1,500, with image quality powered by advanced 3rd generation LED technology that offers a 60,000-hour lifespan without lamp replacement. In addition, the member of the winning club who contributed the most points to their club's overall tally will win a ViewSonic ColorPro VP2786-4K monitor worth £1,000.



her of the Year

petition for amateur photographers

£17,500
worth of
prizes



visit www.amateurphotographer.com/apoy



The Young APOY award

For the fourth time, we are running an APOY Young Photographer of the Year competition, to encourage our up-and-coming snappers. Entrants should be 21 or younger by the competition's final closing date of 31 December 2024. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives a one-year Adobe Photography Plan subscription, worth £120. The overall Young APOY winner receives a £500 voucher to spend at Camera Centre UK*.

APOY 2024

In association with



ViewSonic®

What you win

APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK*. In addition to this, the winner of each round will also receive a one-year subscription to Adobe's All Apps plan, worth £660. The runner-up of each round will receive a one-year subscription to Adobe's Photography plan, worth £120.

The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK.

Young APOY prizes

The winner of each round of Young APOY receives a one-year subscription to Adobe's Photography plan, worth £120. The overall winner of Young APOY will receive a £500 voucher to spend at Camera Centre UK*.

Camera club prizes

The camera club with the highest number of points after ten rounds will receive a 4K ViewSonic projector worth £1,500, while a ViewSonic monitor worth £1,000 will go to the club member who contributed the most points to the winning club's final points tally.

APOY Inspiration

If you're planning to enter our **Animal Kingdom** round, take these tips from three of last year's top ten photographers



Steve Santel, California

Canon EOS R5, 600mm, 1/4000sec at f/4.5, ISO 125

Steve came first in last year's wildlife round with this long-hoped-for action photograph. The judges said: 'It's Steve's superb timing skills and anticipation that make this shot a winner.'

'Wildlife photography is my passion. I have been extremely blessed to be able to travel far and wide in search of interesting subjects to photograph. One animal that ranked high on my list, but eluded me time and time again, was the long-tailed weasel. I had visited the winter wilderness many times in search of a weasel in its white coat. Finally, on a frigid January day while exploring Yellowstone National Park's interior, I spotted

one pop out of the snow. It darted across the frozen landscape, only to disappear into a hole in the surface. I watched the snow intently in hopes of seeing it reappear. Eventually, the search for food brought it closer to me, and I took advantage of the one and only chance I've ever had to photograph one of these little animals. Handholding a 600mm lens while staring at the super-bright, snow-covered valley, looking for an equally bright, fast-moving subject was challenging. Somehow, I was able to visually lock onto one of its mad dashes, while managing a handful of images before it disappeared into another hole. I didn't see the weasel again, but I'll never forget the experience of watching this tiny predator using all of its resources to survive in an extremely harsh environment.'

Richard Coulstock, Edinburgh

Canon EOS 5D Mark IV, EF 180mm f/3.5L Macro USM, 1/320sec at f/8, ISO 800

Richard came ninth in last year's round with his image of a green-crested lizard. The judges said: 'The composition is confident, and the judges liked that Richard hadn't felt pressured to include the lizard's whole body in the frame.'

'My image of this green-crested lizard largely came about by accident. I visited the Singapore Botanic Gardens intending to shoot flowers with my Canon 180mm macro lens. However, as I wandered through the Orchid Gardens, I spotted this lizard happily making his way through one of the flower beds. I cursed a little for being ill-equipped, as the 180mm lens is notoriously slow to focus, but thankfully, the lizard paused, and I managed to get a few shots before he headed off again.

'The reddish flowers in the background made a lovely background setting, and the qualities of the lens ended up helping the shot in this regard: the sharpness expected of a macro and the shallow depth of field gave a smooth background. I was lucky with its positioning, the colours in the frame and the fact that there were no foreground distractions. I had time to compose the shot and for the lens to lock focus on the lizard.



'In photography, it often pays to be observant and to be on the lookout for an interesting shot. In addition, a slice of luck never goes amiss. Finally, as we all know, the best camera (or lens!) is the one you have on you!'



Graeme Youngson, Aberdeen

Fujifilm X-T5, XF90mmF2 R LM WR, 1/1000sec at f/2, ISO 125

Graeme came second with his unusual perspective on pigeons, and was the top choice of last year's guest judge Keith Wilson: 'The way the lines of the glass panels of the shelter divide the frame symmetrically helps strengthen the overall composition.'

'I've always been interested in urban pigeons and have been fascinated from a young age by stories of their intelligence and homing abilities (particularly in times of war where their skills and speed were used to great effect as messengers). They divide public opinion but are very much part of our urban lives wherever we are in the world; and are a tricky and fascinating subject to photograph.

On the one hand, they are one of the easiest of wild animals to get close to, but on the other they pose a photographic challenge because of their rapid movement and change of direction. Getting them in focus and freezing their action while maintaining a relatively low ISO is a nightmare! It's a real bonus therefore when you can capture them sitting still for a moment.

'Glasgow city centre is always full of pigeons so I had my camera to hand. I'd been taking photos of individual pigeons close up, but switched to a moderate telephoto to try for some shots of them in groups.

'The photo here is of pigeons using the glass shelter at the entrance of a station as a vantage point. Below them is the very busy pedestrian precinct of Argyle Street, where they know that the people sitting on the many benches will drop pieces of food – either accidentally or on purpose – for them. From a photographic point of view, I liked the opportunity to take pigeons from an unusual angle and I loved the way they looked as though they were standing in an almost symmetrical line. I was able to capture this shot before the pigeons swooped downwards seconds later. The glass cover and metal beams contrasted strongly with the outlines of the pigeons to suggest to me that a high-contrast black & white approach might work well.'



A sound lighting set-up and colour accuracy are the two key ingredients for successful artwork photography. Painting by Bryan Hanlon www.bhbronzes.com

How to photograph artwork

Discover the best way to light and shoot paintings, artwork and old prints at home

Whether you want to capture a painting, digitise old prints or take on a copy work job, photographing artwork is a useful skill. But there's more to it than

pointing your camera at the canvas. Here we'll look at a host of camera skills that you can use to hone your technique, from lighting and shooting set-ups to cross-polarisation and more.



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. Visit www.patersonphotos.com

What kit do I need?

Camera - A DSLR or mirrorless camera that lets you set manual exposure.

Lens - A 50mm prime or longer lens is the best option. We used a 105mm lens.

Lights - Two speedlights or strobes are ideal, or strong LEDs, plus two stands and white umbrellas or softboxes.

Tripod - A tripod that lets you swivel the centre column to a horizontal position is helpful to use, as it allows you to shoot downwards without including the tripod legs in the frame.

Tape measure - Useful for matching the height of the painting with the camera.

Circular Polarising Filter and Polarising sheets - To cut out glare completely by using the cross-polarisation technique.

A camera, tripod and two lights are all you need for polished artwork photos

A simple lighting set-up at home

Sound lighting is the key ingredient to successful artwork photography. As such we need to control the power, spread and direction of the light so that we can capture paintings and prints evenly, with no glare or reflections. This requires off-camera, manoeuvrable light sources, either flashes or LEDs. Two lights are ideal as we can light the artwork evenly from either side.

The positioning of our lights is crucial. If we use an on-camera light source like a pop-up flash, by firing the light directly at the artwork from the camera position it will bounce straight back at us, and we're likely to see a nasty reflection. Similarly, if the angle of our two lights is too acute (as in, too close to the camera) then – like a pop-up flash – you're likely to see reflections and glare in the artwork, especially if it's behind glass.

Like a snooker ball bouncing off a cushion, light reflects off a surface at the same angle as it is directed at. The angle of incidence is equal to the angle of reflection (sometimes called the glancing angle of incidence). So, if we see glare, the solution is to swing both lights further around to the side so that the light glances off the surface of the artwork at an acute angle, at least 45° or more. This way the reflected glare won't be recorded by the camera.



If the lights are too close to the camera angle, you'll see reflections and glare in the painting. Painting by Bryan Hanlon www.bhbronzes.com

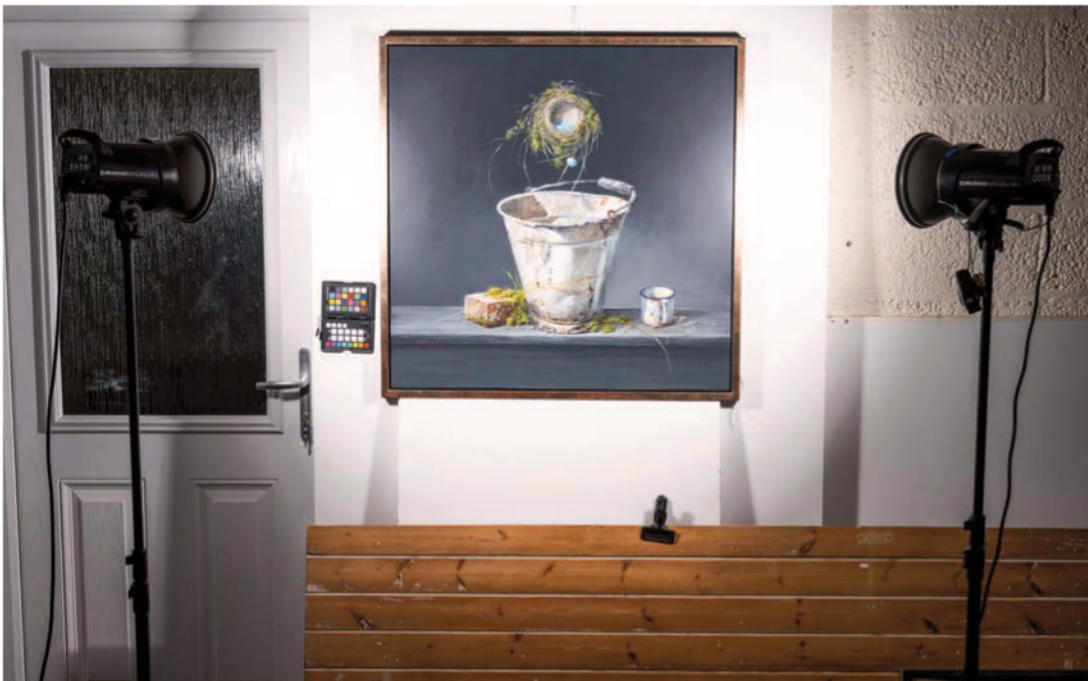


By pushing the lights further around to the side and lighting the painting from a more acute angle, the glare is gone. Painting by Bryan Hanlon www.bhbronzes.com



Which lens?

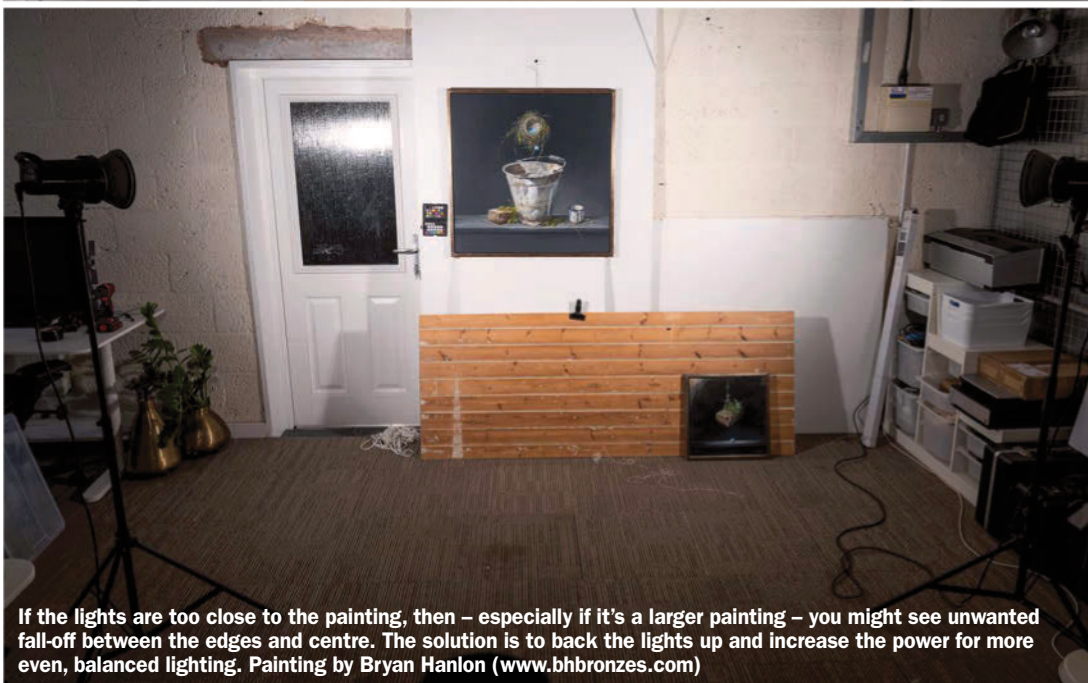
As for lens choice, anything too wide may distort the image so use at least a 50mm focal length. A 100mm lens or anything close to this focal length is ideal, as it will give you enough room to position your lights. Prime lenses tend to be slightly sharper than zooms. All lenses have a sweet spot, an aperture at which they will be sharpest. This varies, but it's usually 2-3 stops down from the max aperture, so for an f/2.8 lens the sweet spot will likely be around f/5.6 to f/8. Whatever lens you use, be sure to use a hood. With the lights at such acute angles there is a chance that light might spill towards the camera. This can cause flare which will wash out the colours and detail. So, use a lens hood or flag the lights to stop the spillage.



Umbrellas and bare bulbs

Light modifiers like shoot-through white umbrellas are an inexpensive yet invaluable tool for flash photography, and they can be very helpful when photographing artwork. The larger the light source, the more diffuse the light. By using a white shoot-through umbrella, we can transform the harsh light from the bare flash into something softer and more even. You don't have to use umbrellas or softboxes for copy work, but they can make for more even lighting.

It's also worth thinking about the distance of the lights from the painting. Keep the inverse square law in mind. It states that when the distance between light source and subject is doubled, the subject will receive a quarter of the light. If the light is too close to the painting, then the rate of fall-off will be quicker than if the light is further away, and there may be a noticeable difference in brightness between the edge of the painting and the centre, especially if it's a large painting. If you see this occurring, back the lights off and increase the output so that there's less fall-off. A light meter can be handy for measuring the amount of light in different parts of the artwork.



If the lights are too close to the painting, then – especially if it's a larger painting – you might see unwanted fall-off between the edges and centre. The solution is to back the lights up and increase the power for more even, balanced lighting. Painting by Bryan Hanlon (www.bhbronzes.com)

Set up the camera

It's best to set manual exposure and either use a light meter or take test shots to nail your exposure. If you're using flashes, make them work for you, rather than adapting to them. In other words, first set your exposure, then tweak your flash power to match it. Here's a stock flash photography setting that works in most situations. Set ISO to 100 for max quality, and aperture f/8, shutter speed 1/200sec, then adjust your flash power (making sure both lights have the same output) until the exposure looks right.

If using constant lighting like LEDs or lamps then set ISO 100 and aperture f/8 and adjust your shutter speed. With these settings you're likely to need a fairly slow shutter speed, which means guarding against camera shake. Use a 2-second timer and – for DSLRs – lock the mirror up before shooting to prevent shake. Turn off any overhead lights to prevent colour casts.

A fairly long prime lens like the 105mm here is ideal for artwork photography





Positioning the camera

We also need to think about camera position. Ideally, we want the camera sensor to be parallel to the artwork, with the lens at the centre point. You can usually get away with eyeballing this, but if you want to be completely accurate, use a tape measure to work out the distance from the floor to the centre of the artwork (if the artwork is on the wall) then set the centre of your lens at exactly the same height. You can also use the tape measure to ensure both your lights are an equal distance from the artwork.

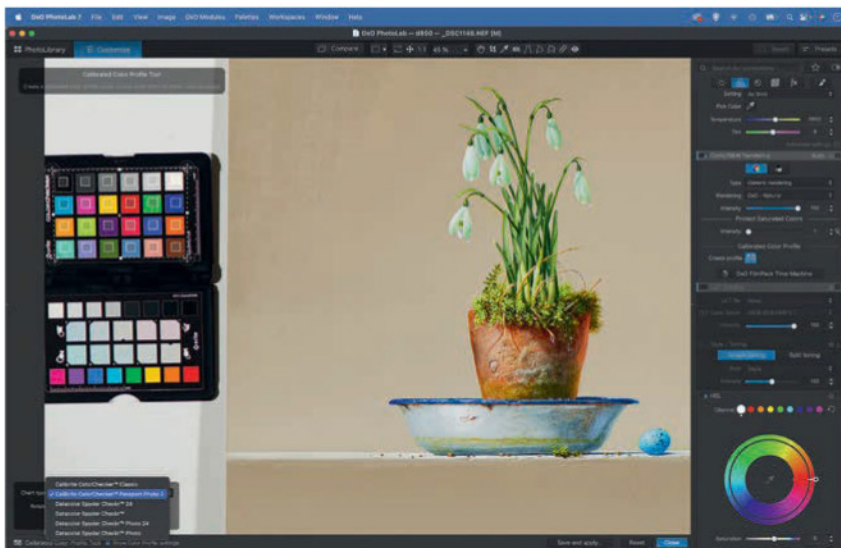
Ensure the verticals in your image are perfectly straight and that your camera height matches the centre point of the painting.

Painting by Bryan Hanlon www.bhbronzes.com

Get accurate colours

Painters and illustrators choose their colours with great care, so we have a duty to record them as accurately as possible. Accuracy begins with your choice of lighting. Depending on your lights – the brand, model, and power output – there may be subtle differences in the colour output. As such, if you're using two lights then the best approach is to stick to the same brand and model for each. Light can be tinted by modifiers and the surfaces it reflects off, so if possible shoot in a neutral-coloured environment and ensure your umbrellas or other modifiers are neutral. Turn off any artificial lighting or tungsten house lights.

Stick to one brand of lighting like the two Elinchrom flashes in use here, to ensure the colours match



Shoot in raw and take a test shot with a colour reference chart like the ColorChecker Passport. While editing, you can use the chart as a reference to correct the colours in your entire set of photos. DxO PhotoLab 7 has a built-in colour checker tool.
Painting by Bryan Hanlon www.bhbronzes.com

Use a colour chart

A colour reference chart is essential for precise copy work. The ColorChecker Passport is a popular choice. Take a shot with the reference aid in the frame. We can use the image later to create a custom profile and ensure the colours in the image are as accurate as possible (you should also properly calibrate your monitors using a calibration tool like a Datacolor Spyder). There are several ways you can create a custom profile. I like to use DxO PhotoLab 7, which has an excellent calibration tool built in.

Eliminate reflections with a polariser

A coat of heavy gloss or a tricky glass surface could mean that, despite all your best efforts with lighting, you might find that the artwork still shows glare or reflections. If so, try using a circular polarising filter. This can help you to reduce reflections and record richer colours.

Technique HOW TO LIGHT ARTWORK



By using polarising film over our light source as well as a polarising filter on the lens we can create a cross-polarisation set-up and eliminate all reflections

Cross-polarisation magic

If a single polariser doesn't work, then consider the cross-polarisation technique. For this you need both a polarising filter on your lens and polarised light sources. This could be done by purchasing polarising sheets of film large enough to cover your lights. Tape them to your lights, then ensure there is no other light in the room. By polarising the lights, we filter the random light waves so

that the wave form travels in one linear direction. Then by rotating the polarising filter on our camera by 90° we can prevent the reflected linear light waves from entering the camera, thereby completely cutting out all reflections and glare.

Cross-polarisation can be especially useful for dark, glossy or faded paintings, as by reducing all reflections you can often get a clearer image of the brushwork. It also

means you don't necessarily need to place your lights at acute angles, so it can be a lifesaver when shooting in tight spaces. You can even get away with using a single light positioned quite close to the camera. Just keep in mind that it's not the best lighting technique for showing textures and ridges in the paint, and you might find the colour accuracy is affected so it's worth using a colour checker chart.



Cross-polarisation completely filters out any reflections. Look at how the shiny gold frame goes almost black here when the circular polariser on the lens is rotated to block the polarised light from the flashes. In the cross-polarised version the brushwork becomes clearer and the colours richer. Painting by Bryan Hanlon www.bhbronzes.com



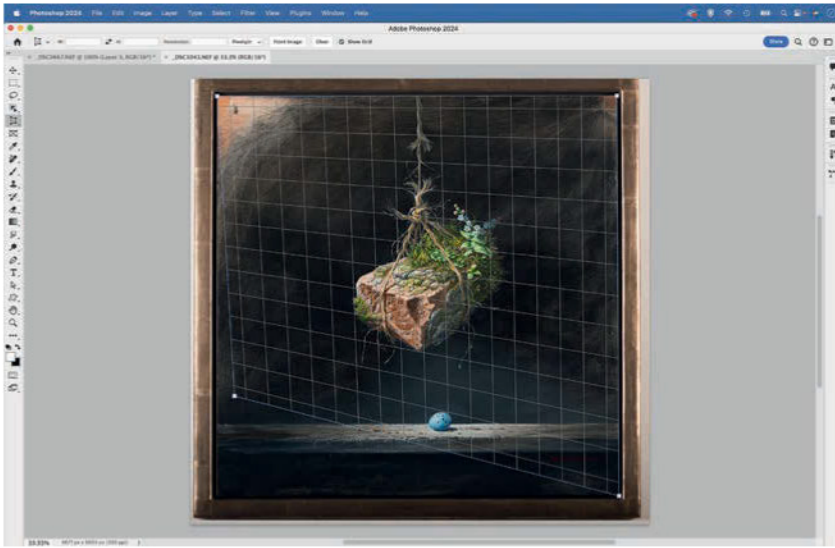
Photographing old photos

The process for photographing old prints is similar to paintings, but instead set up vertically over the print and place it on the floor or a tabletop. Begin by wiping off any dust or fluff and position your two

lights either side of the print at 45° angles. Focus on the print, and zoom in to check focus. If the print is bent or curled then you might need to weigh it down along the edges. Alternatively, if you have a flatbed scanner this could be a better, simpler option.

Top post-processing tools

Here are three useful editing techniques for perfecting your artwork photography...

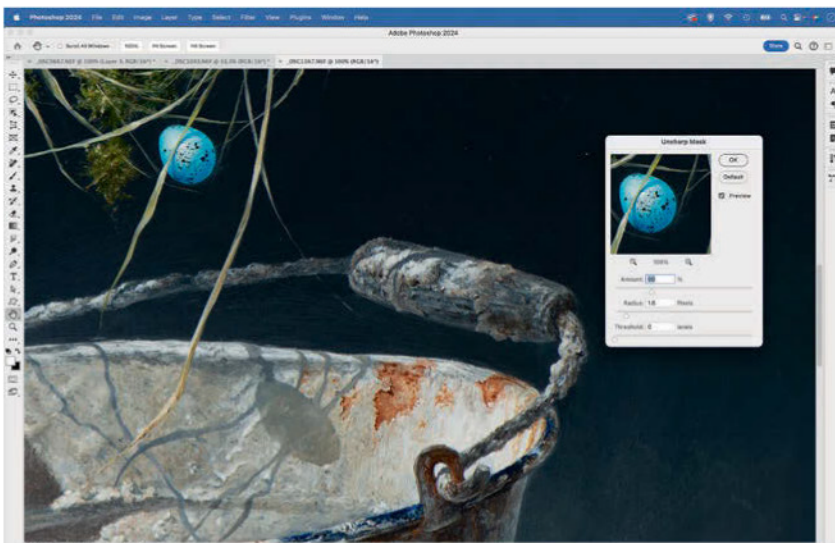
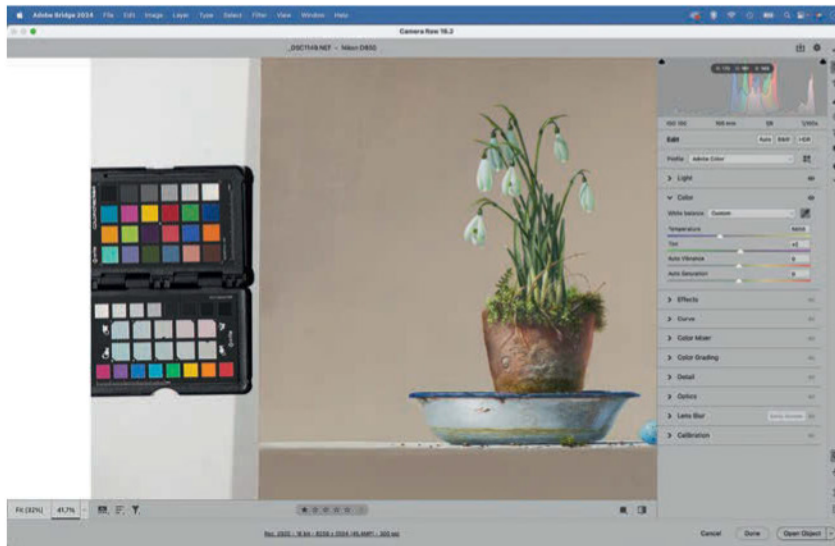


Photoshop Perspective Crop

You'll usually need to crop to remove unwanted edges around the frame. While the conventional Crop tool is perfectly fine, the Perspective Crop tool can be a better choice, especially if the frame is slightly wonky or off-centre. Grab the tool and click on the four corners of the artwork to make the crop.

Camera Raw / Lightroom White Balance

If you've photographed in raw quality and used a grey card or colour checker chart then you can perfect the white balance with ease. Grab the white balance eyedropper tool in Lightroom/Camera Raw and click on the grey. You can then sync the white balance settings to any other paintings shot under the same conditions.



Photoshop Unsharp Mask

A touch of sharpening can help to define the edges of the brushwork. After cropping the image to the size you need to output it at, use Unsharp Masking in Photoshop (Filter>Sharpen>Unsharp Mask) to enhance the fine details.

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LETTER OF THE WEEK

Cross signals

I am sure that there are many reasons for people using compact cameras rather than smartphones. Here are my reasons. I spend much of my working time in industrial premises, where there is little access to the internet as signals are blocked by steelwork, machinery, and electrical interference. There is

often Wi-Fi for staff, but not visitors. I use a compact camera and shoot in raw and JPEG. The camera does not need to access the internet, so the battery and the camera work until I get back to the hotel. However, I did once suffer a memory card failure, and had to use my iPhone. Initially all was well, but the phone wanted to upload images to the cloud. Trying to connect to the internet quickly drained the battery, and the iPhone 'bricked' before lunch time.

Lesson learned, as I now carry a spare compact camera and cards, as well as my phone. Desperate to connect to the internet, the phone limps through a working day, while my compact camera easily lasts the



Wi-Fi and network hassles can make phones less handy for photography, notes reader David

duration. Also, phone signals can be poor, especially outside London. Though I live in UK's second largest urban area, I can't even get a phone signal in my home, except via Wi-Fi. When travelling around the nearby countryside, my iPhone barely functions as a phone, so forget taking pictures. Technology is wonderful, until it stops working.

David Price

Perhaps you need a new phone, or at least switch off the cloud uploading when you're out. But you make some good points here, David. Predictions of the death of the compact appear to be premature – just look at the demand for the new Fujifilm X100VI.

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It's groans up north

Once more the north/south debate rears its head and now anything north of the M25 is in another country, it seems! (Viewpoint, 2 April).

So it seems the eight million Londoners don't

like the hour and a half travel time to the NEC, yet people in Manchester happily take the 1h 42m trip to the NEC. I do feel sorry for Londoners.

The Photography Show had one of its highest attendances on the

Monday, which contradicts the idea that the NEC is losing out to visitors from London. My train from Manchester was packed with people going to the NEC. It was well worth going, as the train dropped me at the NEC,



The Photography Show will be alternating between London and Birmingham

under cover, well away from the 'frozen north'.

The statistics used are lies, lies and statistics – look at all the people providing AP with pictures outside the M25. You are ignoring the 54 million people who do not live inside the M25, just so Nigel can say hello to the Excel in London.

London might be the capital, but don't ignore those outside the M25 just because you think it's better for the NEC to be nearer London. May I suggest you print AP for the M25 only and see what happens? (I see your offices are outside the M25, enough said). Ignore the millions outside the M25 at your peril!

Graham Burton

Thanks for your letter about my Viewpoint, which you may not have spotted was partly tongue in cheek. AP is not The Photography Show, so it wasn't our decision to alternate between London and Birmingham. And we quoted the show's reasons for moving, which have been based on exhibitor feedback. I'm one of the 80% of the AP team who do not live in London. Our online editor is a proud resident of Sheffield and the deputy editor hails from Notts. I just spent the weekend in Leeds at the Photo North festival, for which AP was the media partner. But the economic case for The Photography Show's decision is undeniable, and it's not like Birmingham has been abandoned completely.

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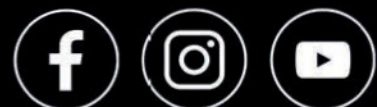


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It's good to share

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

AP picture of the week

Fight Scene by Lawrence Smith

Canon EOS 1D Mark IV, Canon EF100-400mm f/4.5-5.6 L IS II USM, 1/500sec at f/5.6, ISO 100

'The Falkland Islands are wild and rugged and have myriad wildlife to watch, respect, enjoy and photograph. The location of this image offers opportunities to photograph southern elephant seals, and here, two juveniles are practising their fighting skills, which they'll rely on in adulthood whilst protecting their claimed harem.'

Website: lawrencsmithphotography.co.uk

Instagram: @lawrence_smith_photography

X: @lawsmithphoto

#appicoftheweek

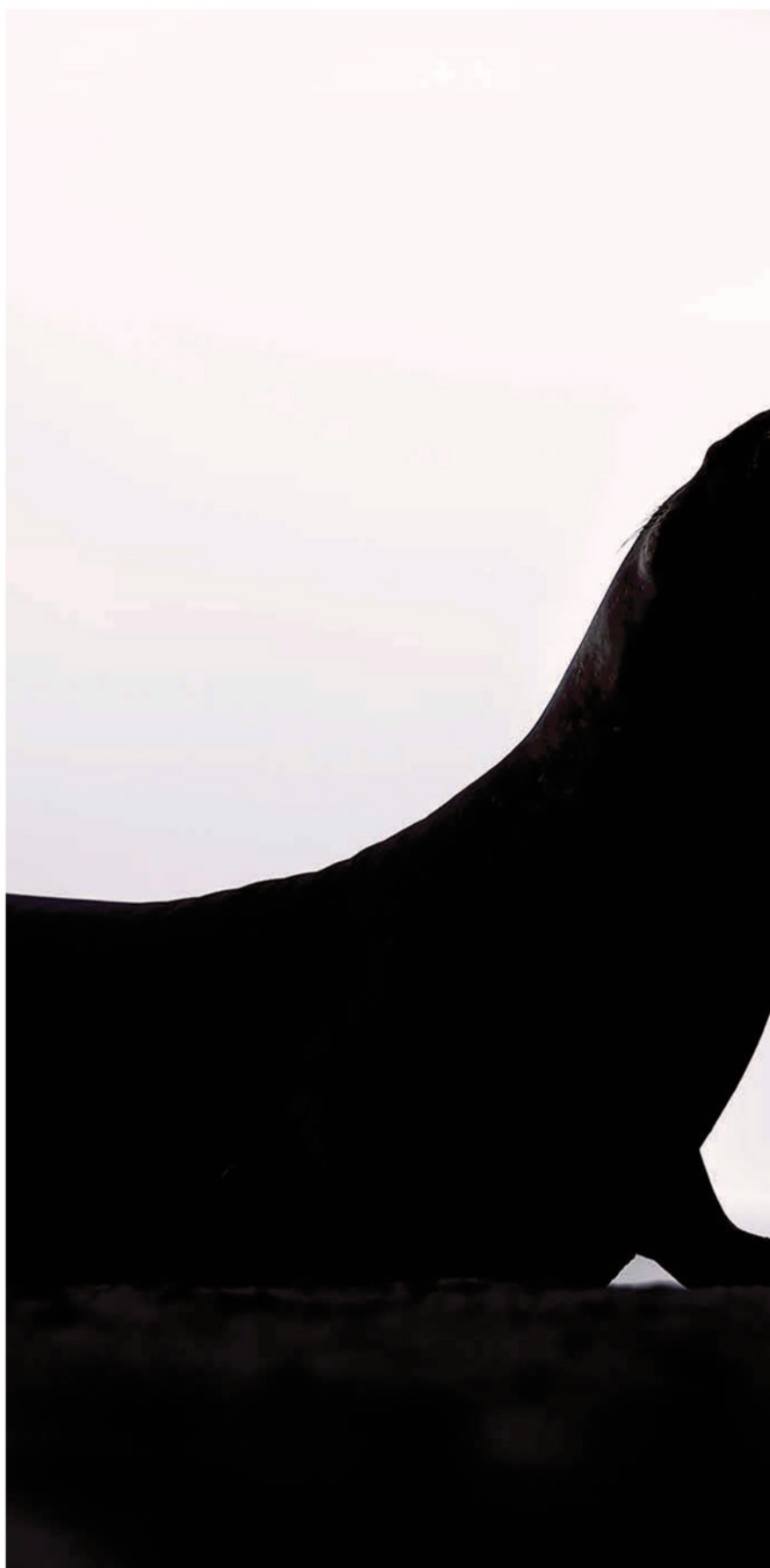
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**It's good
to share**

Tranquillità Italiana by Luis

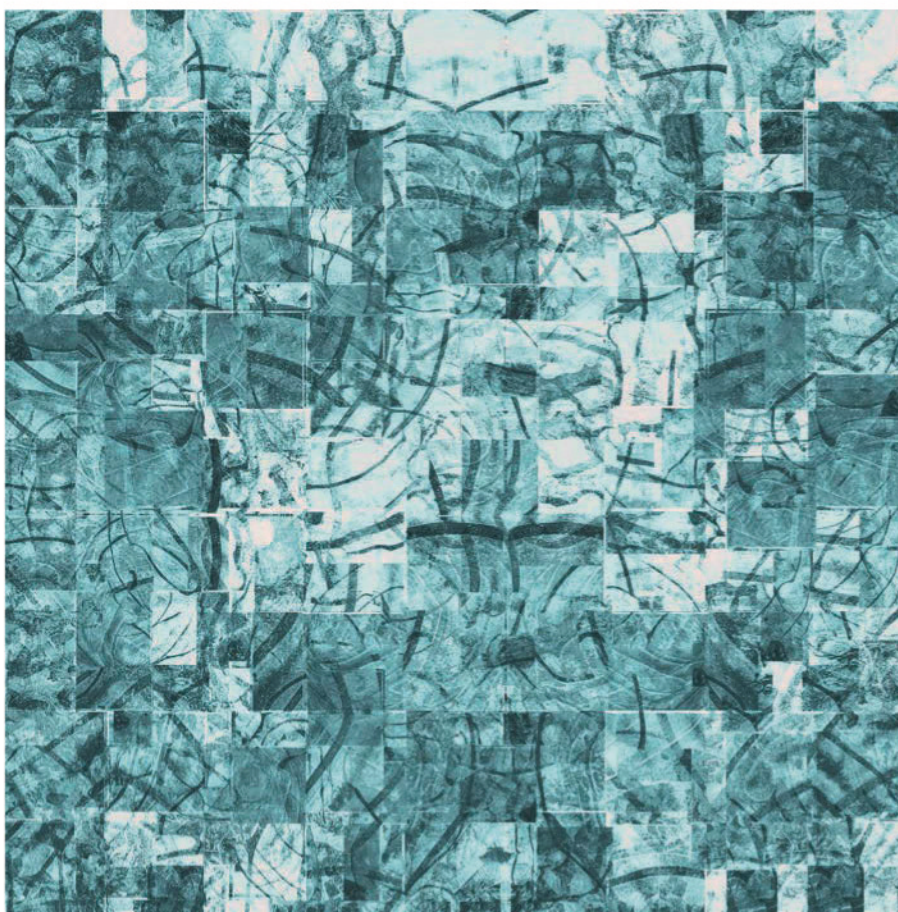
Fujifilm X100V, 1/500sec at f/4.5, ISO 640

'With this photo I want to show you how I see my city in the life of everyday. I want to convey the calm and the beauty through this man riding a bike and the strong light behind him hitting the cathedral!'

Instagram: @luissphotographer



We also
liked...



Cubist Ice by Candia Peterson

iPhone 15 Pro

'My image is a collage of eight photographs of ice in puddles in the park that I took with my iPhone 15 Pro whilst walking my dogs. I arranged them in a random 4x4 grid, some appearing only once, others more than once and re-oriented. I then sliced that grid into a new 10x10 grid and manually rearranged each of the 100 small squares so that – in theory – no connection of one original edge to another of the same picture remained. I did lose track so not completely sure if I achieved the intent. It is a technique that interests me and one I plan to do more of.'

Instagram: @candiapeterson

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



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Gregor Murphy, Trowbridge



About Gregor

Gregor is an audiologist who loves the outdoors as a contrast to his indoor job.

He has a pilot licence and is a member of Devizes Photography Club. See more of his work on Instagram @glidepath1.

How did you get into photography?

My aunt had an Olympus Trip camera when I was a child and used to give it to me to take photos. I loved it and became the 'family photographer'. In my teens I saved for a Pentax P30 and went travelling with it, shooting 35mm slides of Nepal, Thailand and Japan.

Favourite subjects

Apart from travel, I recently started photographing birds and joined a photography course on birds of prey. It's exciting to see what you can capture and affords privileged access to their world – I find it captivating to lie in the grass or sit still waiting for a bird to fly from the trees. You learn about their habitats and appreciate nature with new eyes.

What do you love about photography?

It inspires me to get out and

appreciate different places and situations. I like the infinite possibilities with images and admire the skill and effort that goes into a good photograph. The way you can be drawn to an image no matter the genre – if it's a good photo it inspires and captivates.

Where do you hope to take your photography?

I would like to do more in-depth astrophotography, as I've just scratched the surface with it. It's challenging in our modern world to get away from light pollution but there are some pristine Dark Sky zones in the UK and indeed overseas in places such as Iceland and Norway. I'd also like to expand my wildlife shots to other animals, from badgers to bears!

Current kit

OM-1 (OM Digital Solutions) camera, which is great for my photographic needs. It's versatile, light weight and weather-sealed, which I find works well for wildlife and astrophotography.

Favourite lens

Olympus 40-150mm F2.8. Pro. I find it sharp throughout the range and again lightweight given its equivalent focal length of 80-300mm.

Hawk Owl

1 The hawk owl was on a fence and I got comfortably close to the bird, shooting at 150mm (300mm cropped). It looks like the bird is in a studio, but it's actually a farm wall painted blue.

OM-1, 40-150mm, 1/800sec at f/2.8, ISO 640



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Submit your images

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



Kestrel Among Red Leaves

2 I used spot focus to capture the kestrel with leaves blowing in the foreground. I was pleased to get the eye sharp as the bird didn't hang around long in this position.

OM-1, 40-150mm, 1/1250sec at f/4, ISO 320

Harris Hawk in Flight

3 This Harris hawk was playful and 'buzzed us' back and forth across the meadow up to the trees. I was amazed how much open country the birds have at this sanctuary, which is only open to photographers a few times a year.

OM-1, 40-150mm, 1/800sec at f/2.8, ISO 1250

Harris Hawk Ready for Flight

4 Taken at the West of England Falconry Centre, I like how the hawk is just about to leave the branch, wings stretched. The OM1's Pro capture function helped catch the image with 'pre shots' stored before the shutter is pressed.

OM-1, 40-150mm, 1/800sec at f/3.2, ISO 2000

Short-eared Owl

5 The owl was perched on an old tree stump, while the background was a farm wall with light blue paint and some branches and flowers. I used an aperture of f/2.8 for shallow depth of field and bokeh.

OM-1, 40-150mm, 1/1600sec at f/2.8, ISO 1000



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Buying Guide

404
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS				
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3RDS	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
CANON MIRRORLESS																		
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	-	-	-	-	-	-	-	-	-	-	14	49	69	44.9	150
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-	-	-	-	-	-	-	-	-	20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	-	-	-	-	-	-	-	-	-	-	17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	-	-	-	-	-	-	-	-	-	-	73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	-	-	-	-	-	-	-	-	-	-	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-	-	-	-	-	-	-	-	-	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-	-	-	-	-	-	-	-	-	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-	-	-	-	-	-	-	-	-	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-	-	-	-	-	-	-	-	-	13	43	69.2	40.1	165
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	-	-	-	-	-	-	-	-	-	-	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	-	-	-	-	-	-	-	-	-	-	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-	-	-	-	-	-	-	-	-	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-	-	-	-	-	-	-	-	-	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-	-	-	-	-	-	-	-	-	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well focused to the EOS RP	-	-	-	-	-	-	-	-	-	-	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	-	-	-	-	-	-	-	-	-	-	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-	-	-	-	-	-	-	-	-	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-	-	-	-	-	-	-	-	-	17	52	74.4	62.8	305
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-	-	-	-	-	-	-	-	-	30	43	69.2	40.5	160
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-	-	-	-	-	-	-	-	-	80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-	-	-	-	-	-	-	-	-	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-	-	-	-	-	-	-	-	-	60	77	83.5	119	695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-	-	-	-	-	-	-	-	-	85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect	-	-	-	-	-	-	-	-	-	-	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-	-	-	-	-	-	-	-	-	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-	-	-	-	-	-	-	-	-	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-	-	-	-	-	-	-	-	-	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-	-	-	-	-	-	-	-	-	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	-	-	-	-	-	-	-	-	-	-	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	-	-	-	-	-	-	-	-	-	-	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-	-	-	-	-	-	-	-	-	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-	-	-	-	-	-	-	-	-	600	95	102	282	1260
FUJIFILM MIRRORLESS																		
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters	-	-	-	-	-	-	-	-	-	-	18	62	68	52.8	215
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction	-	-	-	-	-	-	-	-	-	-	25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-	-	-	-	-	-	-	-	-	24	72	77.6	87	385
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-	-	-	-	-	-	-	-	-	18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-	-	-	-	-	-	-	-	-	13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-	-	-	-	-	-	-	-	-	15	67	73.4	73	375
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-	-	-	-	-	-	-	-	-	17	49	60	45.4	155
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	-	-	-	-	-	-	-	-	-	-	30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	-	-	-	-	-	-	-	-	-	-	60	77	83.3	106	655
XF 16-80mm f/4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-	-	-	-	-	-	-	-	-	35	72	78.3	88.9	440
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-	-	-	-	-	-	-	-	-	20	62	68.8	75.6	370
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-	-	-	-	-	-	-	-	-	18	52	64.5	40.6	116
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	-	-	-	-	-	-	-	-	-	-	18	58	65	70.4	310
XF 18-120mm f/4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-	-	-	-	-	-	-	-	-	60	72	77.3	123.5	460
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	-	-	-	-	-	-	-	-	-	-	45	77	75.7	97.8	490
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	-	-	-	-	-	-	-	-	-	-	28	62	72	63	300
XF 23mm f/1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-	-	-	-	-	-	-	-	-	19	58	67	77.8	375
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-	-	-	-	-	-	-	-	-	22	43	60	51.9	180
XF 27mm f/2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-	-	-	-	-	-	-	-	-	34	39	62	23	84
XF 30mm f/2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	-	-	-	-	-	-	-	-	-	-	10	43	60	69.5	195
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-	-	-	-	-	-	-	-	-	30	58	67	73.5	360
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-	-	-	-	-	-	-	-	-	28	52	65	54.9	187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-	-	-	-	-	-	-	-	-	35	43	60	45.9	170
XC 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-	-	-	-	-	-	-	-	-	35	43	58.4	46.5	130
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-	-	-	-	-	-	-	-	-	70	77	87	103.5	845
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-	-	-	-	-	-	-	-	-	39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	-	-	-	-	-	-	-	-	-	-	100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	-	-	-	-	-	-	-	-	-	-	110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-	-	-	-	-	-	-	-	-	110	62	75	118	580
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	-	-	-	-	-	-	-	-	-	-	70	62	73.2	69.7	405
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur	-	-	-	-	-	-	-	-	-	-	70	62	73.2	69.7	405
XF 56mm f/1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing	-	-	-	-	-	-	-	-	-	-	50	67	79.4	76	454
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification	-	-	-	-	-	-	-	-	-	-	26.7	39	64.1	70.9	215
XF 70-300mm f/4.5-6.8 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-	-	-	-	-	-	-	-	-	-	83	67	75	132.5	580
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	-	-	-	-	-	-	-	-	-	-	25	62	80	130	750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	-	-	-	-	-	-	-	-	-	-	60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	-	-	-	-	-	-	-	-	-	-	175	77	94.8	210.5	1375
XF 150-600mm f/5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	-	-	-	-	-	-	-	-	-	-	240	82	99	314.5	1605

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS						
				IMAGE STABILISATION	CANON RF	CANON EF	MICRO FOUR THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	RF/FL/FR	MIN FOCUS (CM)	FLUOR THROAT (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
LAOWA MIRRORLESS																				
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small													9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control													12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera													12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation													15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only													20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price													25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification													13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view													8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price													20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion													12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics													10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control													34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing													35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification													17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount													12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions													12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control													15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters													19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control													15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless													27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion													15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction													20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion													25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras													50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras													50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective													50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification													18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification													16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless													20.5	67	74	120	619
LEICA MIRRORLESS																				
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture													28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras													38	82	88	123	856
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO													24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame Leica mount lens is half the weight of the premium APO alternative													45	67	74.5	83	402
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter													110	82	198	88	1530
NIKON MIRRORLESS																				
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation													19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless													30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability													20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras													18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design													100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood													28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters													28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8													19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images													20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5													35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial													38	82	89	126	805
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system													30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range													35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction													70	67	76.5	114	570
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh													25	72	78	96.5	450
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras													20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc													19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling													19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400		Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation													20	77	84.5	141.5	725
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance													25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality													29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'													45	82	89.5	150	1090
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness													40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification													16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable													27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display													100	77	89	220	1360
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh													80	67	75	99	470
85mm f/1.2 S Nikkor Z	£2999	5★	Optic ultra-large-aperture short telephoto prime designed for portrait photography													85	82	102.5	141.5	1160
100-400mm f/4.5-5.6 Nikkor Z VR S	£2699	5★	Optically stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build													75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification													29	62	85	140	630
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters													130	95	110	315.5	1955

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	DIMENSIONS
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NISI MIRRORLESS

9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras		20 67 74 78 364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars		13 72 75.6 80.5 470

OLYMPUS / OM SYSTEM MIRRORLESS

7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof		20 n/a 78.9 105.8 534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof		12 n/a 62 80 315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters		23 72 77 88.5 411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view		20 n/a 56 12.8 30
9-18mm f/4-5.6 ED	£630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms		25 52 56.5 49.5 155
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding		25 52 56.2 49.3 154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system		20 46 56 43 130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8		20 62 69.9 84 382
12-40mm f/2.8 ED Pro II	£899		Gains updated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge		20 62 69.9 84 382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths		23 58 63.4 70 254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS		15 72 77.5 116.5 561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics		22 72 77.5 99.7 455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens		25 37 56.5 50 112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		20 37 60.6 22.5 93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance		50 58 63.5 83 285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work		20 62 68.2 87 390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		25 46 57 35 120
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label		25 58 63.4 61.7 247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF		30 62 70 87 410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		25 46 57.8 42 137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		9.5 46 57 60 128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class		70 72 79.4 160 760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction		70 62 68.9 99.4 382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		90 58 63.5 83 190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics		50 62 70 84.9 410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		50 37 56 46 116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		19 46 56 82 185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		90 58 69 117 423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots		84 58 64 69 305
90mm f/3.5 ED Macro IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation		22 62 69.8 136 453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters		130 72 86.4 205.7 1120
150-600mm f/5-6.3 ED IS	£2499		Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range		280 95 109.4 264.4 2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS		140 77 92.5 227 1270

PANASONIC MIRRORLESS

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		25 n/a 70 83.1 300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		10 22 60.7 51.7 165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics		23 67 73.4 88 315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view		9.5 55 60.8 52 130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range		28 77 87.6 128 690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		20 62 70 70 335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses		20 37 55.5 24 70
G X 12-35mm f/2.8 OIS II	£880		Fast standard zoom with premium optics and weather-resistant construction		25 58 67.6 73.8 305
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Updated fast standard zoom with reduced focus breathing and smoother aperture operation for video		15 58 67.6 73.8 306
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design		20 58 66 71 210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction		20 62 68 86 320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		18 46 55.5 20.5 55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration		20 37 61 26.8 95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation		30 52 60 60 195
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens		30 58 67 75 265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		20 46 57.5 36 115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options		20 46 25.5 63 87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality		25 46 60.8 52 125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica		30 46 63 54.5 200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction		30 46 63 54.5 205
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7		28 77 87.6 127.6 654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images		10 46 58.8 63.5 180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera		90 46 55.5 50 135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control		85 58 67.4 100 360
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings		85 58 67.4 99.9 360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture		50 67 74 76.8 425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect		37 31 55 50 130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation		15 46 63 62.5 225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups		90 52 62 73 200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens		90 46 61.6 90 210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS		100 52 70 100 380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series		75 67 76 132 655

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. 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.**

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	MIRRORLESS	FUJIFILM X	LEICA L	FULL FRAME	MIN THIRDS (CM)	FEETER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT(G)
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	-	-	-	-	-	-	-	-	-	150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-	-	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	-	-	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-	-	-	-	-	-	-	-	-	115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing	-	-	-	-	-	-	-	-	-	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction	-	-	-	-	-	-	-	-	-	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable	-	-	-	-	-	-	-	-	-	18	67	73.6	82	340
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view	-	-	-	-	-	-	-	-	-	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact	-	-	-	-	-	-	-	-	-	24	67	73.6	82	310
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism	-	-	-	-	-	-	-	-	-	37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-	-	-	-	-	-	-	-	-	30	77	84	118	680
NEW S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	-	-	-	-	-	-	-	-	-	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting	-	-	-	-	-	-	-	-	-	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring	-	-	-	-	-	-	-	-	-	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus	-	-	-	-	-	-	-	-	-	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes	-	-	-	-	-	-	-	-	-	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-	-	-	-	-	-	-	-	-	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-	-	-	-	-	-	-	-	-	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-	-	-	-	-	-	-	-	-	54	77	84	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification	-	-	-	-	-	-	-	-	-	20	67	73.6	82	298

SAMYANG MIRRORLESS

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

SIGMA MIRRORLESS

10-18mm f/2.8 DC DN C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras	-	-	-	-	-	-	-	-	-	11.6	67	72.2	64	255
16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design	-	-	-	-	-	-	-	-	-	25	67	72.2	92.3	405
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation	-	-	-	-	-	-	-	-	-	12.1	55	61.6	76.5	290
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view	-	-	-	-	-	-	-	-	-	25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4	-	-	-	-	-	-	-	-	-	30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds	-	-	-	-	-	-	-	-	-	50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind	-	-	-	-	-	-	-	-	-	30	n/a	101.4	149.9	1170
NEW 15mm f/1.4 DG DN Fisheye A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view	-	-	-	-	-	-	-	-	-	38.5	n/a	104	157.9	1360
14-24mm f/2.8 DG DN A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent	-	-	-	-	-	-	-	-	-	28	n/a	85	131	795
16-28mm f/2.8 DG DN C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8	-	-	-	-	-	-	-	-	-	25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction	-	-	-	-	-	-	-	-	-	12	55	64	48.8	225
20mm f/1.4 DG DN C I-series	£859		Bright wideangle prime that includes an array of features designed for astrophotography	-	-	-	-	-	-	-	-	-	23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction	-	-	-	-	-	-	-	-	-	22	62	70	74.4	370
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder	-	-	-	-	-	-	-	-	-	25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics	-	-	-	-	-	-	-	-	-	24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification	-	-	-	-	-	-	-	-	-	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality	-	-	-	-	-	-	-	-	-	38	82	87.8	122.9	835
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom	-	-	-	-	-	-	-	-	-	19	67	72.2	101.5	470
35mm f/1.2 DG DN A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics	-	-	-	-	-	-	-	-	-	30	82	87.8	136.2	1090
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls	-	-	-	-	-	-	-	-	-	30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance	-	-	-	-	-	-	-	-	-	27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction	-	-	-	-	-	-	-	-	-	24	55	64	46.2	215
NEW 50mm f/1.2 DG DN A	£1399		Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable	-	-	-	-	-	-	-	-	-	40	72	81	108.8	745
50mm f/1.4 DG DN A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens	-	-	-	-	-	-	-	-	-	45	72	78.2	109.9	670
50mm f/2 DG DN C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring	-	-	-	-	-	-	-	-	-	45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur	-	-	-	-	-	-	-	-	-	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and detachable aperture ring	-	-	-	-	-	-	-	-	-	65	77	90.6	205	1345
85mm f/1.4 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent	-	-	-	-	-	-	-	-	-	85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits	-	-	-	-	-	-	-	-	-	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-	-	-	-	-	-	-	-	-	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★</															

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3RZ	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
SONY MIRRORLESS															
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction	-	-	-	-	-	-	-	13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers	-	-	-	-	-	-	-	15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring	-	-	-	-	-	-	-	17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	-	-	-	-	-	-	-	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras	-	-	-	-	-	-	-	33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	-	-	-	-	-	-	-	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	-	-	-	-	-	-	-	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	-	-	-	-	-	-	-	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	-	-	-	-	-	-	-	40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-	-	-	-	-	-	-	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-	-	-	-	-	-	-	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-	-	-	-	-	-	-	30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	-	-	-	-	-	-	-	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	-	-	-	-	-	-	-	16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras	-	-	-	-	-	-	-	9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-	-	-	-	-	-	-	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-	-	-	-	-	-	-	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-	-	-	-	-	-	-	110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-	-	-	-	-	-	-	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-	-	-	-	-	-	-	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-	-	-	-	-	-	-	25	n/a	83	99.8	460
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	-	-	-	-	-	-	-	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing	-	-	-	-	-	-	-	22	82	87.8	115.1	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	-	-	-	-	-	-	-	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	-	-	-	-	-	-	-	23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	-	-	-	-	-	-	-	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price	-	-	-	-	-	-	-	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-	-	-	-	-	-	-	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	-	-	-	-	-	-	-	24	49	68	45	162
NEW FE 24-50mm f/2.8 G	£1149		Large-aperture standard zoom with relatively compact size but limited focal-length range	-	-	-	-	-	-	-	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-	-	-	-	-	-	-	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	-	-	-	-	-	-	-	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-	-	-	-	-	-	-	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-	-	-	-	-	-	-	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	-	-	-	-	-	-	-	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-	-	-	-	-	-	-	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	-	-	-	-	-	-	-	30	40.5	67	45	167
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	-	-	-	-	-	-	-	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-	-	-	-	-	-	-	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-	-	-	-	-	-	-	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-	-	-	-	-	-	-	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-	-	-	-	-	-	-	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-	-	-	-	-	-	-	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-	-	-	-	-	-	-	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling	-	-	-	-	-	-	-	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class	-	-	-	-	-	-	-	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup	-	-	-	-	-	-	-	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	-	-	-	-	-	-	-	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	-	-	-	-	-	-	-	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	-	-	-	-	-	-	-	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	-	-	-	-	-	-	-	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	-	-	-	-	-	-	-	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	-	-	-	-	-	-	-	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	-	-	-	-	-	-	-	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	-	-	-	-	-	-	-	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	-	-	-	-	-	-	-	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-	-	-	-	-	-	-	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-	-	-	-	-	-	-	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-	-	-	-	-	-	-	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-	-	-	-	-	-	-	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-	-	-	-	-	-	-	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-	-	-	-	-	-	-	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-	-	-	-	-	-	-	240	95	111.5	318	2115

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS					
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	RUFL FRAME	MIN FOCUS (MM)	FLUOR. THRU (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)		
TAMRON MIRRORLESS																			
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction												15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation												19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation												50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts												15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus												19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range												30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build												11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras												17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras												12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics												19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics												18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation												19	67	74	117	575
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes												15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance												33	82	89	158	1165
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm												25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive												85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330		Updated large-aperture telephoto zoom gains optical stabilisation while staying compact												85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts												80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts												60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																			
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting												17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture												15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings												17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production												37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras												23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view												34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black												17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts												18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view												25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras												35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor												30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification												16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring												39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion												50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters												30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras												25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation												20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video												30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements												30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses												35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh												35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable												35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount												45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur												45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism												45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing												45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction												31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras												50	62	71.9	74	525
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics												35	58	78.4	99.7	771
ZEISS MIRRORLESS																			
Touit 12mm f/2.8 Distagon*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance												18	67	82	68	270
Touit 32mm f/1.8 Planar*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras												23	52	72	76	200
Touit 50mm f/2.8 Planar*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens												15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony												25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras												25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality												20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics												25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users												30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability												24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users												45	52	62	59	320
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series												80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series												80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless												87	67	84	120	614

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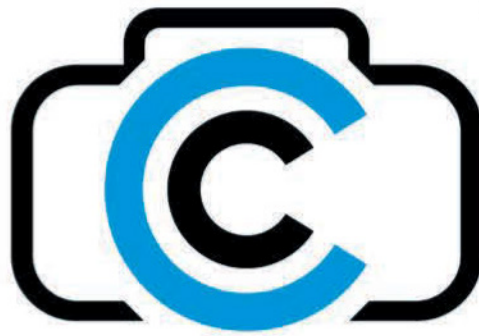
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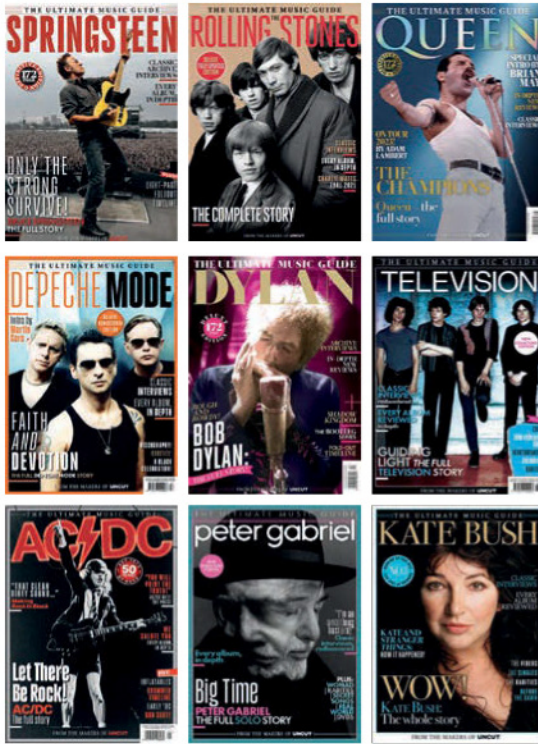
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Final Analysis

John Wade considers...

County fair tintype booth by Frances Benjamin Johnston, 1903

Despite their name, tintypes were not made of tin. They comprised extremely thin sheets of iron, hence their more accurate name of ferrotypes. Each sheet was coated in black enamel covered in a photographic emulsion. When developed, they gave a direct positive image straight from the camera within minutes of exposure. Tintypes were cheap to buy and their images extremely durable. Hence the popularity of tintype booths such as this one.

Remarkable

Frances Benjamin Johnston was a remarkable woman. Born in 1864, her photographic interests were sparked by the gift of a camera from family friend George Eastman, the man who established Kodak. She photographed rich and famous socialites, including author Mark Twain and became official White House photographer during several presidential administrations, earning her the title of 'Photographer to the American Court'. She travelled widely as a news photographer and later became famous for her critically acclaimed and widely published garden and architectural photography. She was also keen on self-portraiture, depicting herself in assorted costumes and locations, sometimes dressed as a man.

Johnston was a champion of women's rights, a subject about which she wrote extensively, mostly in women's magazines. It appears from this picture that she also had an interest in managing tintype booths, and it was she who took this



picture, not on a tintype but on a 10x8in glass plate.

Directing a crowd

It's her group shots of people like this that I particularly enjoy. If you've seen anything by filmmaker Jacques Tati, you'll appreciate how, when he films a crowd, it's not random. Each person has been independently directed by Tati to perform and interact with others in a specific way when the camera starts rolling. It's the same with Johnston's group shots. You can imagine her individually positioning each one of the people in a precise pose that they were required to

hold until the shutter clicked.

The more you look at one of her group shots, the more you see. In fact, with a little cropping, I see three separate pictures. The man on the left with the top hat and megaphone makes a great subject all on his own. Similarly the man and two women beside him. I love the way one woman is staring fixedly at the camera, the other has turned slightly to look one way and the man appears distracted by something from the other direction. On the other side of the picture I see a lovely tableau comprising six ladies and the sign behind them. Looking at some

photographers' group pictures, everyone coalesces into a single entity. In Johnston's pictures the eye is drawn to – and you seem to see the personalities of – each individual person.

In articles in *Ladies' Home Journal* Johnston encouraged more women to take an interest in photography, often speaking about the importance of a quick eye and a talent for detail. In today's marketing jargon we might call that her USP (unique selling point), as is beautifully illustrated by this picture.

This image is one of more than 23,000 donated by Johnston to the American Library of Congress.

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