

Tuesday 30 April 2024

# Amateur Photographer



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## Happy art

Thandiwe Muriu's joyful  
and colourful creations



## A sense of calm

Paul Hart's b&w landscapes



## Shooting *Shogun*

On set with the stills photographer



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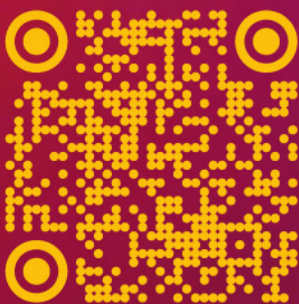
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## Inside this week's issue

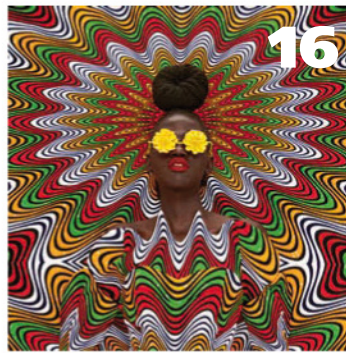
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© PAUL HART



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## Welcome



Software can do amazing things these days – it can even make a bear play the guitar (see Adobe Firefly for details) but can it replace the need for carrying a bag full of expensive filters? This week we compare HDR-based contrast correction with good old-fashioned ND grads to see how they compare. Also this week we feature the latest work by Thandiwe Muriu and Paul Hart, whose images could not be more different, and we go behind the scenes with the stills photographer on Disney's latest TV epic, *Shogun*. If you're looking for the very finest mirrorless camera available check out our test of Leica's new flagship. The SL3 offers several major improvements over its predecessor. Finally don't miss our latest subscription offers on page 52.

**Nigel Atherton, Editor**



COVER PICTURE © ANDY WESTLAKE. INSET PICTURES © KATIE YUFEK / © PAUL HART

Our cover shot was taken by Andy Westlake using the Leica SL3, and was taken at Leica's SL3 preview event in Wetzlar, Germany. See our test, page 20.

## THIS WEEK'S CONTRIBUTORS



**AILSA McWHINNIE**  
Acting Features Ed.  
Ailsa interviews Paul Hart to find out more about his latest book, *Fragile*



**ANDY WESTLAKE**  
Technical Editor  
Our chief reviewer tests Leica's SL3 mirrorless camera and the Lumix S 28-200mm



**TRACY CALDER**  
The AP regular talks to Kenyan fine art photographer Thandiwe Muriu about her work



**JAMES ABBOTT**  
HDR technique vs ND grad filters, which is better? Expert contributor James assesses both approaches



**GEOFF HARRIS**  
Deputy Editor  
Geoff interviews the stills photographer on the big television series, *Shogun*



**ANGELA NICHOLSON**  
AP's former technical editor tests quick-release plates from 3 Legged Thing

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# Cameras big in Japan again

**AFTER** over a decade of bleak news about the key Japanese camera market, domestic research firm GfK Japan has reported positive growth for the first time in 13 years. According to GfK, sales volume in 2023 reached 1.2 million units, a year-on-year rise of 7%.

As widely reported in AP, demand for higher-end mirrorless cameras is helping reverse the trend, despite the ever-increasing photographic prowess of smartphones; makers can charge premium prices for top-end models, while stylish compacts, notably the Fujifilm X100VI, are all the rage, thanks in no small part to social media influencers. Indeed, unit sales of compacts rose by 6%, only three percentage points behind interchangeable-lens cameras. Kaoru Takeuchi, a science writer, made some perceptive comments on the story when it recently appeared on the website of Nikkei, Japan's business bible. 'Unlike shooting with



**There are green shoots of recovery in the Japanese camera market**

a smartphone, shooting with a digital camera offers the pleasure of creating a 'piece of work.' I think the younger generation is becoming more aware of creating art, and are starting to do things with cameras that they can't do with smartphones. Young people also seem to enjoy taking pictures with retro-designed digital cameras...' Nikkei also cited the post-Covid recovery in travel and tourism as a driver of the sales uplift. We are still a long way off from 2010, when the Japanese market peaked at 10.4 million units, but it's encouraging news for camera makers nonetheless.

## Sony award winners revealed

**THE WINNERS** of the 2024 Sony World Photography Awards competition have been announced by The World Photography Organisation.

The Photographer of the Year title was awarded to Juliette Payv for her series *Spiralkampagnen: Forced Contraception and Unintended Sterilisation of Greenlandic Women*. 'By telling this story, I want to raise awareness of the violence against Inuit women and the social and psychological repercussions of this forced contraception campaign, and the unintended sterilisation of many of its victims,' said Payv. She wins a \$25,000 cash prize, a range of Sony digital imaging equipment, and the opportunity to present a new body of work at next year's Sony World Photography Awards 2025 exhibition. This year's exhibition is running at Somerset House, London, until 6 May. The Open Photographer of the Year prize was won by Liam Man for his drone-lit image of the Old Man of Storr (see below), and UK-based photographers also did well in the Landscape and Portraiture categories. Meanwhile the globally esteemed Sebastião Salgado received the Outstanding Contribution to Photography award. Full details of all the winners are at [worldphoto.org/exhibition](http://worldphoto.org/exhibition)

**Liam Man won the Open Photographer of the Year prize with this image**



## Eamonn McCabe bursary

**A BURSARY** to encourage young sports photographers has been set up in memory of Eamonn McCabe, the award-winning photographer and picture editor for *The Guardian* and *Observer*. The theme of the bursary is 'sporting endeavour,' and will give £3,000 to a photographer aged 25 or under. It's been set up by *The Guardian*, RPS and McCabe's family. '[Sporting endeavour] can be interpreted as widely as the applicant wishes, but the general approach should be editorial, suitable for publication,' said the RPS. 'The project should normally be new, not previously exhibited or published.'

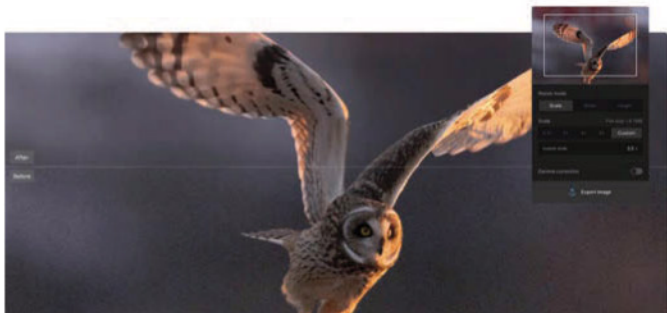
Full details are at [rps.org/McCabe](http://rps.org/McCabe)



**Boxer's Hands:**  
Sylvester Mittee,  
1984, one of  
Eamonn's iconic  
images

## Topaz Photo AI update

TOPAZ Labs has launched Photo AI 3.0, enabling users to adjust the colour balance and lighting for raw files inside Topaz Photo AI using AI-based filters, along with the company's Raw Denoise. The update also enables you to save commonly used filter combinations as customisable presets and reorder and combine enhancements, along with other workflow and usability tweaks. Full details are at [www.topazlabs.com/topaz-photo-ai](http://www.topazlabs.com/topaz-photo-ai)



## Press photo winners


THE TOP awards of the 2024 World Press Photo Contest have been announced, with the photo of the year going to Mohammed Salem for his heartbreaking image of a Palestinian woman embracing the corpse of her niece, aged five. The little girl was killed, along with her mother and sister, in an Israeli missile strike. Lee-Ann Olwage from South Africa won the Story of the Year award for her project about dementia sufferers in Madagascar, while the longer-term project award went to Alejandro Cegarra from Venezuela, for his project on Mexico's increasingly draconian immigration policies. See [worldpressphoto.org/contest/2024](http://worldpressphoto.org/contest/2024) and there is also an exhibition of winning images at Borough Yards, London, from 3-27 May.



**World Press Photo of the Year**

© REUTERS/MOHAMMED SALEM

# Canon finally opens up RF mount

 SIGMA is releasing six APS-C lenses for Canon EOS RF mount, thus widening the choice of glass for Canon's previously 'closed' RF system.

First to hit the market is the Sigma 18-50mm F2.8 DC DN, equivalent to 29-80mm on Canon APS-C bodies and available from July. In autumn, Sigma will release the 10-18mm F2.8 DC DN, followed by four prime lenses, each with a fast F1.4 maximum aperture – the 16mm, 23mm, 30mm and 56mm.

'Algorithms including AF drive and communication speed optimisation has been developed specifically for Canon RF mount,' said Sigma. 'The lenses also support AFC, in-camera aberration correction (available on supported cameras only) and in-camera image stabilisation. The mount is rubber-sealed to cater for use in a variety of environments.'

The exact UK release dates and pricing for the six RF-compatible APS-C lenses are still to be confirmed.

Tamron is also releasing APS-C RF




**Sigma's new RF mount 18-50mm standard zoom on the Canon EOS R7**

mount lenses under license from Canon. The first lens under development is the 11-20mm F/2.8 Di III-A RXD. This is expected to launch during 2024 but no further details are available.

One criticism of the RF mount has been the relatively small choice of lenses, so this cautious licensing start from Canon should help to widen the choice of glass. That said, a Sigma spokesperson added, 'there is no information regarding Sigma lenses for Canon RF mount (full-frame).'

## Magnum Photos: hip to be square

 MAGNUM Photos is holding another of its long-running square print sales, giving customers the chance to buy 6x6in, limited-edition prints from Magnum photographers. The latest sale features images from well-known names such as Martin Parr, Elliott Erwitte and Susan Meiselas, and others. What differentiates this latest sale is a tie-up with the *Granta* literary magazine, which has commissioned three writers to weave stories around selected images. The sale, on the theme of Fable, runs until 6 May, and you can view the print-sale photographs at the Magnum Gallery, Gee St, London EC1V 3RS on 2 May. See [store.magnumphotos.com](http://store.magnumphotos.com)



This amusing image by the late Elliott Erwitte is included in the latest print sale

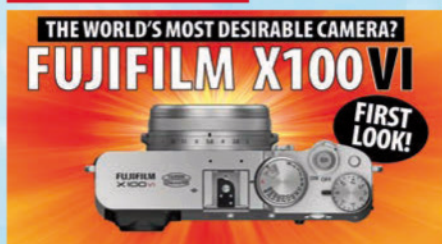
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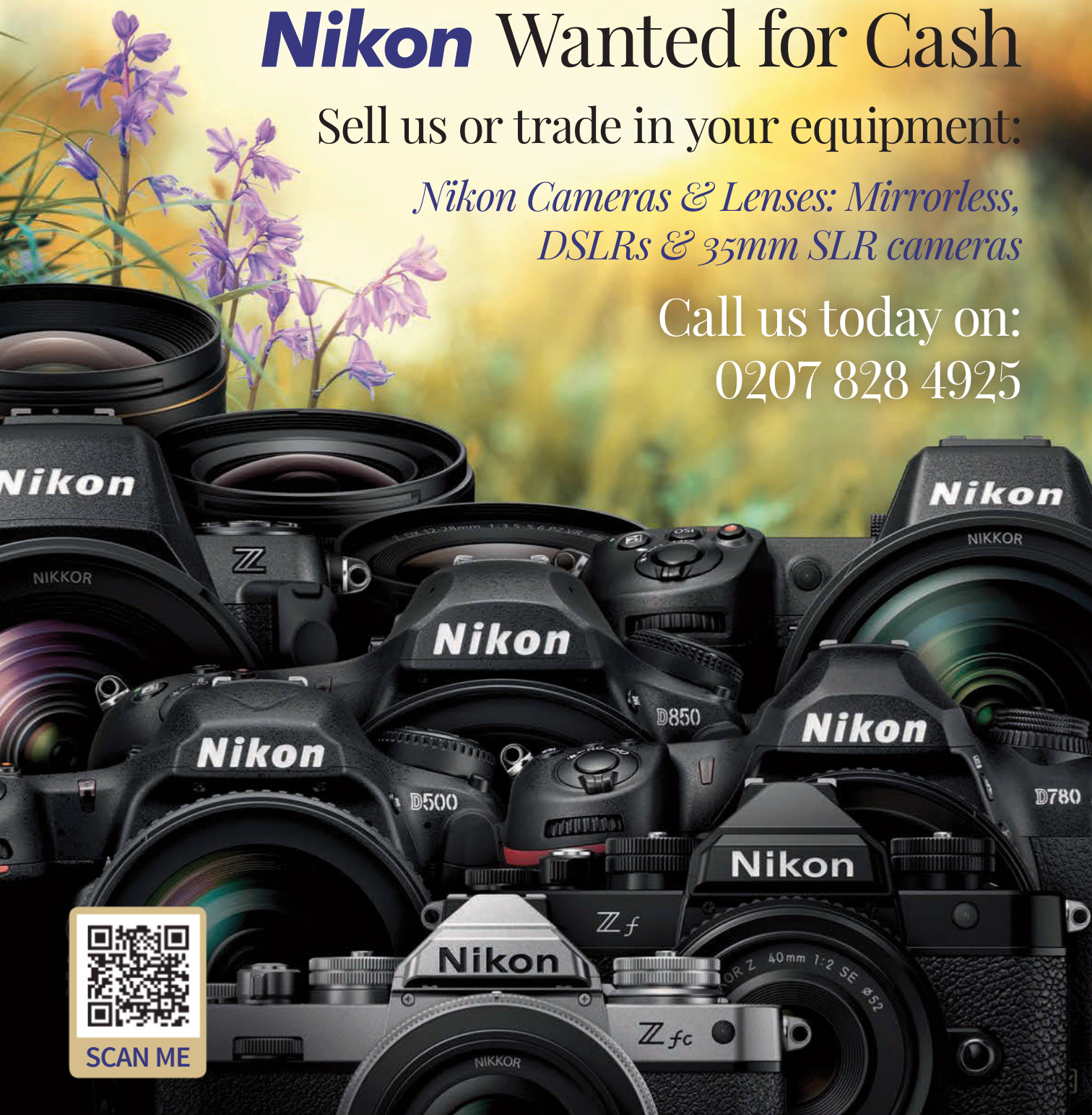
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# Handle with care

For his latest book, *Fragile*, Paul Hart has stepped away from the documentary approach of his previous projects into something more personal.

**Ailsa McWhinnie** finds out more

The introduction to photographer Paul Hart's latest book, *Fragile*, features a poem by American poet Helene Johnson (1906-1995). Titled *Trees at Night*, it includes descriptions such as 'lacy arms', 'stilly sleeping lake', 'torn webs of shadows' and 'trembling beauty'. As you leaf through the 51 richly detailed black & white plates in the publication, these words – and more – echo time and time again. The images are imbued with an all-encompassing sense of stillness, as seen in the pin-sharp reflections of trees in water, the electricity pylons that dissolve into the mist-engulfed distance, and the vanishing points of reed-flanked trenches and footpaths through fields.

*Fragile* is Hart's fifth monograph, and follows his Fenland Trilogy, which was made up of *Farmed*, *Drained* and *Reclaimed*. All three are studies of the Fens, the region covering Lincolnshire, Cambridgeshire and parts of Norfolk and Suffolk that is characterised by flatness, farming and fertile land. *Fragile* takes a step sideways from these, and while it still features the big skies, solitary trees and distant horizons that those familiar with Hart's work will recognise, it also

takes a more intimate, detailed look at his surroundings. 'I think it was a bit Covid influenced,' Hart explains. 'I'd had that time away from everything, like everyone had, and I found myself slowing down. It came out of that. It's more personal, more emotional and more subjective. The books on the Fens had one foot in the documentary camp, but this is far less so.'

He describes it as being more exploratory. Whereas previously, he imposed a boundary on his projects, photographing nothing outside the area of the Fens, this time he was able to be more expansive. 'I was more interested in taking a broader approach,' he says, 'and whereas before I always had it in mind that I was trying to describe a particular place, this time it was more a case that if I saw something interesting, I tried to photograph it. It was still related to nature, and the landscape and land, of course, but this time I was photographing a bit more for myself. A lot of it was close to my home, which isn't normally the case.'

## Creative process

Hart talks interestingly about the process of transitioning from one project to another. It can









➤ be trickier than we might imagine for the creative side of the brain to bring an end to one body of work and start 'seeing' the next one. 'When I started, a lot of the images I shot were more akin to what I'd done before,' he recalls. 'I printed them, but didn't use them in the end. It was as if one foot was in the Fens, so to speak, but that changed as time went on; I started to feel a bit closer to the natural structures whereas in the Fens, everything is at a distance. It's

really nice visually, and is very different for me.'

Hart is now a rare breed, in that he remains entirely devoted to the black & white analogue process, shooting on film and carrying out all his own printing in the darkroom. In fact, he cites the printing experience as one of the main reasons why he's stuck with the traditions of silver halide. 'It's because I've learned how to produce what I want to produce, and to get the look I want to get – and it took so long to learn it! I could

#### December 1

probably get the same results digitally, but I'd have to relearn the whole thing as it's a different discipline, which seems pretty pointless. It's the working method I'm used to, so I've stuck with it.'

But it's about more than just the process for Hart. It's about the intrinsic qualities of the print and how that brings an image to life. 'What I make has got grain,' he says, 'and the grain is part of it. The picture is made of all these little particles, and I like that,

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especially when you look at it under the enlarger through the focus finder, and the grain is all you can see.'

### Clarity

It's this sort of statement that brings home the clarity of Hart's vision. He knows exactly what his style is – but that doesn't mean it's repetitive – and he knows how he wants to achieve it. There's a certainty to it that makes books such as *Fragile* so satisfying to leaf through. What does

December IV

he believe that is down to? 'I think quite a bit of it is to do with editing,' he explains. 'I don't put everything into each book; I take a lot out. I always edit my own work and have for all my books, and I do pretty hard edits, which isn't always easy, but I do think that gives the end result a strength.'

He explains that *Fragile*, which features 51 images, started off with around three times that many work prints. This was then reduced to about 75 photographs that he was

particularly happy with, and the final 51 was chosen from these. He admits that part of a successful edit means striking a balance between being personally involved with the images but not *too* personally involved with them. It requires a degree of objectivity that can be tricky to achieve, but what helps is actually having the discipline to shoot less in the first place. 'I make fewer images than I used to,' he explains, 'which is natural if you're trying to progress. I used



to shoot more in order to see what things looked like when photographed, as the saying goes, but now I shoot a lot less. And don't forget, you have to process all the film, too, which for me is the worst part.' So, for Hart, the fewer images he makes, the less time he spends repeatedly inverting the dev tank...

### Old and new

Interestingly, coinciding with the release of Hart's latest work is an exhibition of his much earlier project, *Truncated*. Shot between 2005 and 2008, the work explores a pine forest plantation in Derbyshire, and has an overarching sense of darkness and is almost claustrophobic in its style and composition. It's very different to the 'open-air' stillness of subsequent projects. What is it like to view this work in parallel with the newly published *Fragile*? 'In essence,' says Hart, 'both *Truncated* and *Fragile* are personal reflections on nature, rooted in the notion of being present within the landscape and of a heightened awareness of the natural world. Both series highlight the physical beauty of the environment but, for *Truncated* I was interested in the specific anamorphic characteristics of individual trees to emphasise the power and strength of the forest environment. Conversely, *Fragile* deals with the vulnerability of natural forms within a much wider landscape. *Truncated* is clearly the tighter body of work, which employs a more formulaic approach, but spending time printing these images in the darkroom again has highlighted the spiritual connection I felt with the landscape which is inherent in both series.'

What links all of Hart's work is the absence of easily identified, honeypot locations. It's refreshing to study a body of work that isn't simply about the 'where' – it's as much about the 'why'. And as a result, the viewer is freed up to make their own interpretation of each image on its own, or the project as a whole. 'I've always tried to find things in ordinary places,' he confirms. 'It's very rewarding for me if I find something magical in the "normal".'

Having said that, there's one image in the book that isn't anonymous in the way that the stands of trees or narrow gullies are. The last plate is different. Here, on the final page,



**Above: November III**

**Right: Sycamore Gap 2008**

**Far right: Snare, from *Truncated***



reproduced at a smaller size than all the others, is the sycamore tree that until last year stood in the gap of the same name along Hadrian's Wall. It is a surprising but very fitting

ending to the book, and can only lead the viewer to conclude that yes, thanks very often to the actions of man, life and nature is indeed fragile.



## The decisive image

When Hart started on *Fragile*, this was the image where everything 'clicked', and he knew the direction the body of work would take.

'When I completed *Truncated* and started making pictures in the Fens – a wide open landscape in contrast to the forest – I wasn't sure of the direction the work would take, but early on I made the image 'Holbeach St Matthew' and immediately knew that this defined the direction that I wanted the trilogy to take.

'For *Fragile*, this decisive image probably has to be the coincidentally titled January I – not the first image I made from the series but the first image in the month of January! The winter conditions of fog, frost and low light give this picture an ethereal, otherworldly quality which I find quite special. There's something timeless about the picture of two trees huddled into the bank, their vulnerability highlighted by the negative space around their frozen branches.'



## Equipment

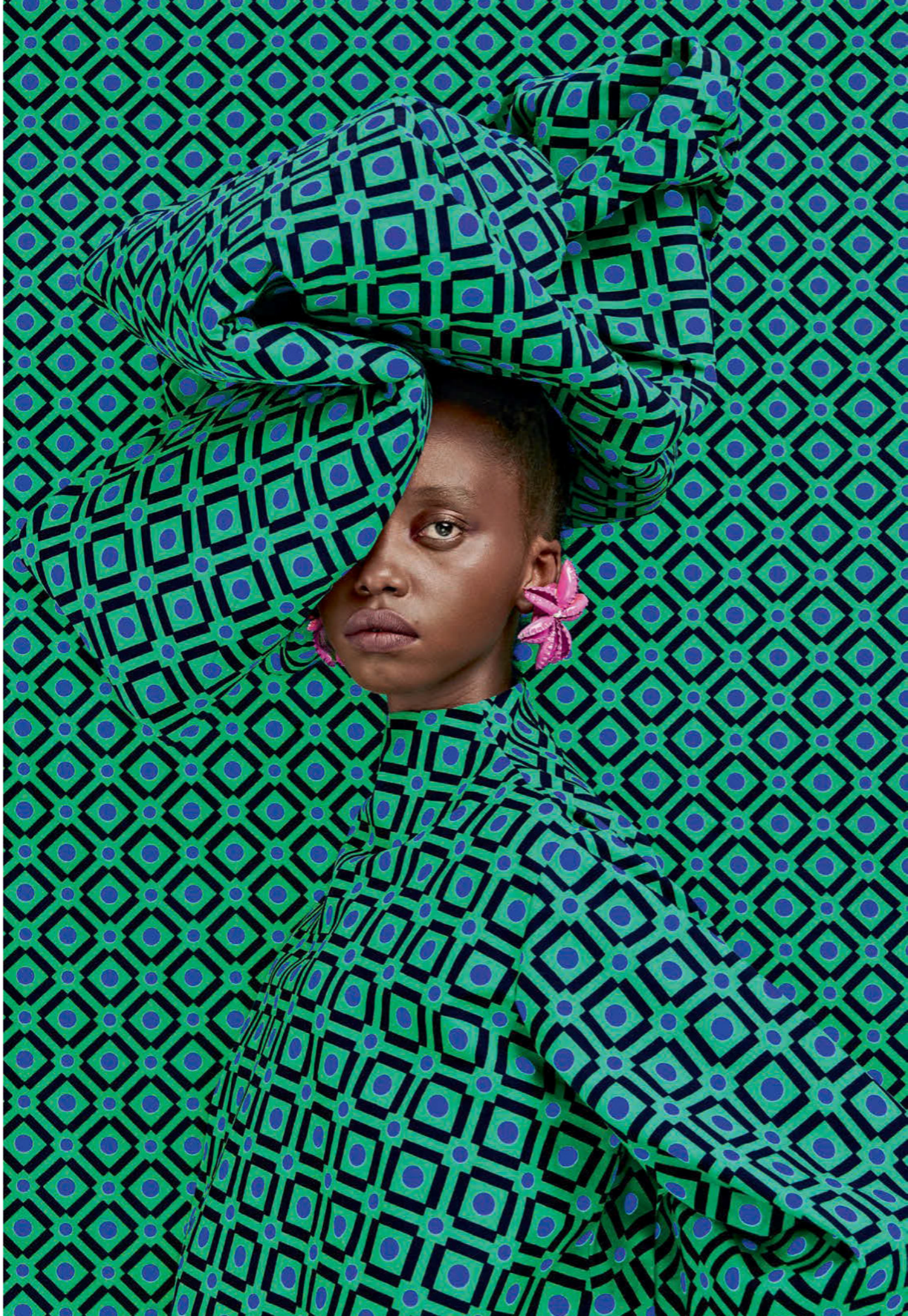
'I mainly now use a Hasselblad film camera, although for *Truncated* I used a Hasselblad and an Arca Swiss 5x4in large-format camera. I mostly use wideangle lenses – for the Hasselblad a 50mm, but also sometimes an 80mm. I generally use Ilford materials, and I use different types of film speed depending on the light conditions and subject matter. For most situations I use a tripod, so it's all very slow and heavy. But, I suppose this is all part of my working method, the slowness is a great influence on what I finally produce.'



*Fragile* is published by Dewi Lewis Publishing, hardback, 108 pages, 51 duotone plates, ISBN 978-1-916915-07-7, price £45. An edition that

includes a signed giclée 10x8in print is available starting at £89. Visit [dewilewis.com](http://dewilewis.com)

*Truncated* is exhibited at the Harley Gallery, near Worksop, until 14 July. Visit [harleyfoundation.org.uk](http://harleyfoundation.org.uk) See more of Paul's work and purchase prints at [www.paulhartphotography.com](http://www.paulhartphotography.com)





# Stories from the heart

Kenyan fine art photographer Thandiwe Muriu has a gift that she was encouraged by her parents to explore from a young age. She talks to **Tracy Calder**

There's an African proverb that reads, 'Do not let what you cannot do tear from your hands what you can.' It's a beautiful sentiment and one that fine art photographer Thandiwe Muriu has been guided by since taking up photography at the age of 14. Born in Nairobi, Kenya, Muriu and her sisters were raised by two parents with a definite 'can-do' attitude. 'My father was my first cheerleader, encouraging me as I experimented with his old Nikon camera after school,' she explains. Muriu would race through her homework and head out with the Nikon before it got too dark. 'I was using a D80, and it got noisy around ISO 400, so I had to get everything shot before dusk,' she laughs. What her father couldn't teach her, Muriu learnt from old magazines that he bought for her from sellers by the roadside.

From the outset, it was clear that Muriu had a gift. 'I just connected with photography,' she smiles. 'It became this language that I could understand. The camera was a tool I could use to express things I couldn't before.' She was soon raiding her sister's stash of *Vogue* magazines for inspiration. 'I saw this amazing world of images. One month we're in space, then in a jungle or a mansion – it was incredible.' It was a time of artistic freedom, when Muriu and her sisters could break the 'rules' before they even knew what they were. 'I look at those pictures now and they're terrible,' she laughs. 'But it was a time of wonder and exploration. A time of pure creativity.'

## Real profession

For a woman living in Kenya, photography was not considered a 'real' profession. 'When you say you want to be an artist, people think you have tried everything else and nothing has worked,' says Muriu. 'They think

you should aspire to be a doctor or a lawyer – a solid, respectable profession.' But Muriu had the backing of her parents who firmly believed that if you have a gift, you should explore it, even if it means going against convention. 'I am so glad they did because it started me on this incredible life journey,' she grins. Having spoken to Muriu for the best part of an hour I can tell that she doesn't do things by halves. It comes

**Left: A modern interpretation of a traditional African fashion headwrap**

**Below: For this Photo 2022, Melbourne, commission, Thandiwe sought to celebrate being human**

as no surprise, then, to learn she decided to become a professional photographer at 15. 'If I do something, I want to do it well,' she confirms.

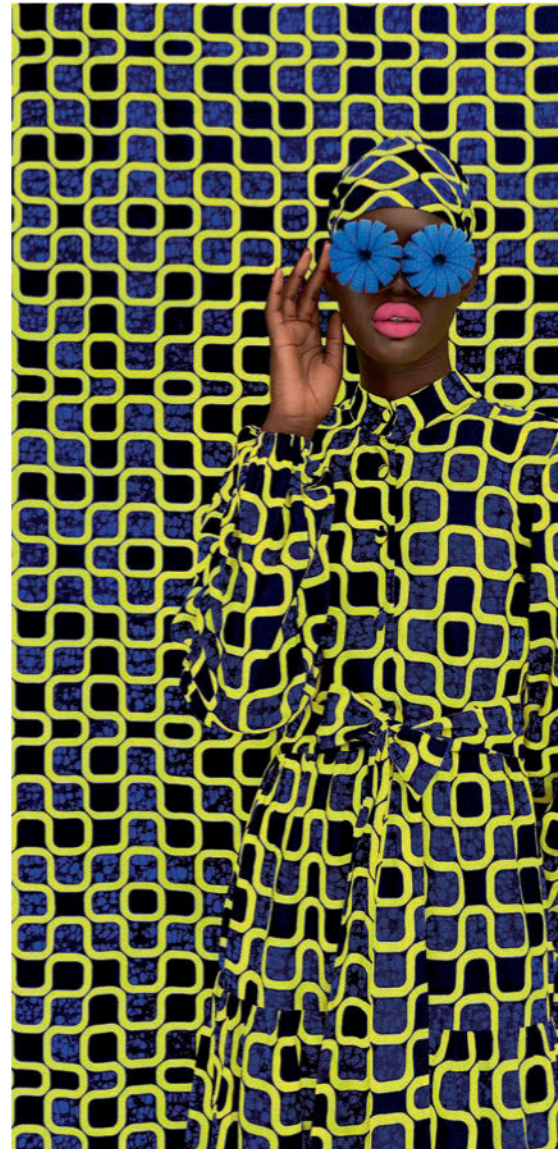
But becoming a pro photographer when you only have pocket money to fund your ambition isn't easy. 'I went to my mum and told her I was going to shoot fashion for *Vogue* and I needed a studio and some proper lighting,' she laughs. Rather than dismiss her idea as childish fantasy, her mother suggested she hang a white bed sheet from a door to create a seamless backdrop and use aluminium foil as a reflector. 'So here I was in my brand-new studio,' laughs Muriu.

From these early experiments, it became clear that Muriu was more interested in creating pictures than adopting a more journalistic approach. 'Kenya is a hub for journalists in eastern central Africa, so growing up I had been flooded with images that were journalistic. I wanted to make things; I didn't want to record them.'

Soon, friends, relatives and even the family dog appeared in Muriu's fashion shoots and in a 'brazen



© THANDIWE MURIU/INSTITUTE



▶ desire to share my newfound passion' she began posting her pictures online. One day someone messaged her to ask how much she charged for a photo shoot. 'I was like, what, you mean I can do something I love and actually get paid?' By the time Muriu enrolled at university she was determined to become a full-time photographer. In the first year of her studies she joined photo agency ProKraft and met Osborne Macharia, a commercial photographer who encouraged her to find her own style and, 'tell the stories on my heart'. Their conversations made her realise fashion photography might not be her only creative outlet, and she moved to commercial advertising.

### Ad campaigns

Muriu made a 'swift, upward climb' in the advertising world, working on

campaigns for the likes of Oriflame, Chrome Gin and SWVL. She started winning awards for her photography and garnering attention from around the world. But, despite her success, something wasn't right. 'I thought I would be happy photographing commercials,' she explains. '[But] despite all my growth, the fire and passion I had carried at the start had settled into embers.' Muriu realised that creativity had become routine and prescriptive. Discussing her concerns with Macharia, she concluded that personal projects might be the answer. 'It was this conversation that began the journey of *Camo*,' she reveals.

More than a series of portraits, *Camo* offered Muriu the opportunity to reflect on what truly mattered to her. It was the start of a journey that would teach her as much about herself as it did about the fine art world. 'When

**Above from left: 'Every woman must fight an internal battle to love herself and see herself as beautiful against the ever-shifting standards of beauty as defined by the world'**

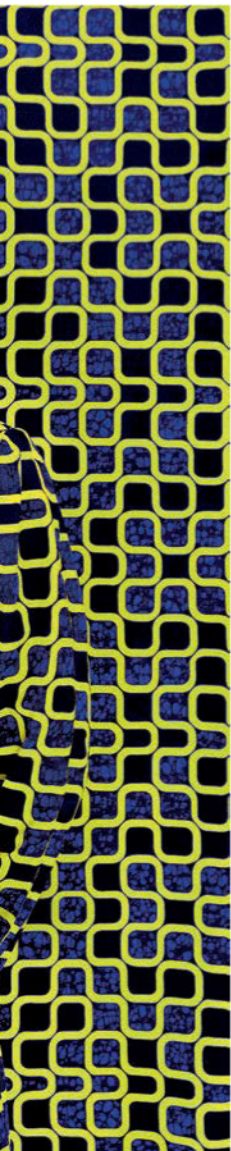
**'Every woman is a vessel, carrying with her a wealth of affirmation, encouragement and wisdom that other women have poured into her. These women... understand the song of her heart'**

**Self-portrait of Thandiwe Muriu**

I began the project, I asked myself "Who am I?" and I came up with three answers,' she says. 'Number one, I'm a woman and I look at everything through the lens of womanhood. Number two, I'm African and my world view is informed by my experience of growing up in Africa. Number three, I love colour! All my commercial work was very colourful – it's a thread that runs through everything I do.'

Muriu used this information to create pictures that tell her unique story, but also have universal appeal. 'I wanted to make happy art, because over the years I've seen such negative things about my people. There are big issues here – most of the population lives on under a dollar a day – but in the middle of hardship there is beauty, community and incredible joy.'

Each of Muriu's portraits begins with a carefully selected piece of fabric



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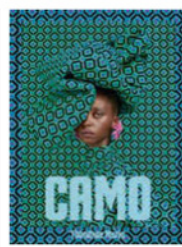
known as ankara. 'It's a cloth that represents my culture. Remember, one of my answers was "I'm African", so I was looking for a way to show this visually.' The textiles Muriu works with often have bold geometric or floral designs and lack the heavy symbolism of those used in western Africa. 'These fabrics don't actually have a meaning, but for me they represent my world. I'm African, but because of social media, the internet etc, I'm a citizen of the world.' Muriu is part of a young generation embracing an exciting hybrid culture. 'We are African but western at the same time. It's an interesting blend that you see reflected in our art, music and fashion.'

### Playfulness

This desire to celebrate tradition, while adding a modern twist, is mirrored in the hairstyles and accessories Muriu

uses on her models. Taking ideas from her vast archive of books and magazines, she will find a traditional hairstyle and, 'make it a lot bigger and more eccentric' for the shoot. There's a playfulness to the work, but despite their immediate impact these pictures are multi-layered and rich in story. Nothing is left to chance – every crease, twist of hair or pop of colour earns its place in the frame. The use of everyday objects (refashioned as eyewear) is a great example. Muriu keeps pegs, dish scrubbers and mosquito coils in a little chest she calls 'my box of limitless opportunities'. When inspiration strikes, she tinkers away, transforming these objects into hats, hair accessories and glasses.

Using everyday objects to cover her subject's eyes is more than a style statement for Muriu. 'I don't want



*Camo* by Thandiwe Muriu is published by Chronicle CHROMA (an imprint of Chronicle Books), price £30. For more details visit [chroniclechroma.com](http://chroniclechroma.com)

people to look at the work and just say this is a portrait of Thandiwe or this is a portrait of Tracy. It's not about the individual, it's about all women. I want all women to be able to see themselves in the work. Eyes are such a big part of identity, when you cover them it kind of makes it less personal.'

Looking at the eyewear, the hairstyles, the kaleidoscopic mix of colour, pattern and fabric, I have no doubt that Muriu's passion for photography has been reignited and now burns bright. No longer bound by the messages of commercial clients, she is free to tell stories that speak to her heart and reflect her unique experiences. To use another African proverb, 'Birds sing not because they have answers but because they have songs.' Muriu has found her voice, and it's one that speaks to us all.





# Leica SL3

Leica's top-end mirrorless model gains a 60MP sensor, tilting screen, and significantly improved autofocus.

**Andy Westlake** takes a detailed look

## At a glance

£5920 body only

- 60MP full-frame sensor
- ISO 50-100,000 (extended)
- Up to 15fps shooting
- 8K 30fps video shooting
- In-body stabilisation, 5 stops
- 5.76m-dot, 0.76x viewfinder
- 3.2in, 2.3m-dot tilt touchscreen

## For and against

- + Superb image quality
- + Extremely robust build
- + Much improved autofocus
- + Clear, straightforward user interface
- Poor battery life
- Some controls awkwardly positioned
- Screen only tilts up and down

## Data file

Sensor	60.3MP BSI-CMOS, 36 x 24mm
Output size	9520x6336
Lens mount	L mount
Shutter speeds	60min - 1/8000sec (mechanical), 60sec - 1/16,000sec (electronic)
Sensitivity	ISO 100-100,000 (standard), 50-100,000 (extended)
Exposure modes	PASM
Metering	Spot, centre-weighted, highlight, multi
Exposure comp	+/-3 EV on 0.3EV steps
Continuous shooting	Up to 7fps (mechanical), 15fps (electronic)
Screen	3.2in, 2.3m-dot tilting touchscreen
Viewfinder	5.76m-dot, 0.76x magnification
AF points	315
Video	8K 30p; 4K 60p; Full HD 120p
External mic	3.5mm stereo
Memory card	1x Cfexpress Type B, 1x UHS-II SD
Power	BP-SCL6 Li-ion
Battery life	260 shots (CIPA standard)
Dimensions	141.2x108.1x84.6mm
Weight	Approx 850g including battery

The Leica SL3 is the latest in the firm's line of pro-spec full-frame mirrorless models, which started with the original 24MP SL back in 2015. This was a camera built unashamedly for professionals, with an extremely robust body supported by superb optics. Four years later, the SL2 appeared with a 47MP sensor and more streamlined operation. Now its successor maintains the same philosophy, but gains many of the updates that we saw last year in the Q3 full-frame compact.

Key updates include a 60MP sensor, 8K video recording, and a tilting rear screen. Autofocus is improved by the addition of both subject recognition and on-sensor phase detection. This brings the SL3 much closer into line with other top-end full-frame models, in terms of headline features.

However, at £5,920 body-only, the Leica SL3 is much more expensive than its mainstream competitors. Most obviously, the Sony Alpha A7R V is also built around a 60MP sensor and offers a very similar feature set. Other alternatives include the Canon EOS R5 and Nikon Z 8; all three cameras can be bought for two-thirds of the price. So why might you consider paying such a premium for the Leica?

## Features

Let's take a tour through the Leica SL3's key features. Like the Q3, it's built around a 60MP full-frame sensor which includes phase detection for autofocus – the first time we've seen this on a Leica mirrorless camera. It provides a standard sensitivity range covering ISO 100-100,000, with ISO 50 also available at the



The addition of phase detection and subject recognition is great for portraits  
Leica SL2, 24-70mm /2.8 at 70mm,  
1/125sec at f/2.8, ISO 1250

expense of highlight range. You don't have to shoot 60MP files all the time, though, as you can also record both JPEGs and DNG raw files at either 36MP or 18MP.

Continuous shooting is rated at 5 frames per second with continuous autofocus. With focus fixed and using the electronic shutter, this increases to 15fps. Uniquely, Leica shows exactly what you're getting, in terms of AF and raw bit-depth, at all the shooting rates available.

Timed shutter speeds as slow as 60 minutes are provided, which is great for such things as landscape or astro photography. Meanwhile the top speed is 1/8000sec with the mechanical shutter, or 1/16,000sec with the electronic shutter.

Thanks to Leica's latest Maestro IV processor, the SL3 adopts subject recognition

autofocus, with human and animal detection available. It's less sophisticated than the systems on rival cameras, but it's a big step forward from the SL2. In-body image stabilisation (IBIS) is also built in, promising 5 stops of shake suppression.

One feature inherited from the Q3 are 'Leica Looks'. These are stylised JPEG processing modes, with three colour and three monochrome options available (Eternal, Contemporary, Classic, Blue, Selenium, and Sepia). They're certainly more interesting than Leica's standard colour modes, but you have to install them via the Leica Fotos app.

Video can be recorded at 8K resolution and 30fps; 4K 60fps; or Full HD 120fps, with a separate video-optimised interface. Microphone and headphone sockets are provided,

alongside full-size HDMI video output and USB-C for charging.

Both Bluetooth and high-speed Wi-Fi are on board for wireless connectivity via the Leica Fotos app. A 60MP DNG raw file can be copied across to your phone in just 2 seconds for processing in programs such as Lightroom Mobile. This goes a long way to offsetting the lack of in-camera raw conversion. It's also possible to use your phone as a remote control, complete with a live view feed and the ability to change a wide range of camera settings. With an iPhone, you can also use a wired connection via USB-C, which is quicker to set up and allows even faster file transfers.

### Build and handling

Like its predecessors, the SL3 uses a chunky SLR-shaped body that feels exceptionally robust,

with an IP54 rating indicating protection against dust and water sprayed from any direction. It's slimmed down slightly compared to the SL2, but still pretty hefty, at 141.2x108.1x84.6mm and 850g. The handgrip isn't as sculpted as those on its competitors, but it's still quite comfortable to hold.

Leica's design philosophy is distinctly different from other brands. Pro-spec cameras are usually covered with dials and buttons, but the SL3 is strikingly simpler and more pared back. Rather than having dedicated controls for every setting, buttons dotted around the body can be programmed to suit the user's needs. You can then use these in concert with User Profiles, which can store combinations of settings and custom button assignments for different



Leica's Monochrome High Contrast mode gives really attractive results. Leica SL3, 24-70mm f/2.8 at 70mm, 1/125sec at f/8, ISO 250

purposes and renamed for easy recall.

While the SL3 looks similar to previous models in the line, it comes with some significant design updates. The most obvious is the addition of a large dial on the top left to change the ISO. This joins two others placed under your right forefinger and thumb that are used for setting shutter speed, aperture, and exposure compensation. But while this extra dial is nice to have, it's inconveniently placed, as you have to shift your left hand from underneath the lens every time you want to make an

adjustment. Spinning the ISO dial past its lowest (ISO 50) setting brings up the option to switch to Auto ISO, using either the joystick or rear dial. You can change back to manual ISO setting in a similar way. This is neat, as it minimises the risk of you switching into or out of Auto ISO accidentally.

Another significant change is found on the back, with the screen now capable of tilting up and down for high- and low-angle shooting. As a result, the column of three buttons (Play, Fn, and Menu) that was previously on its left side has moved across to the right, which places them much

more conveniently under the control of your right thumb. There's no conventional mode dial; instead, clicking the rear dial inwards allows you to change between the usual PASM quartet.

Where the SL2 had a conventional power switch, there's now a push-button control, with a glowing ring around its edge to indicate the camera's status. This is white in normal use, lights up red to highlight an error (for example, when you don't have a memory card installed), flashes green during charging, and then goes green when the battery is fully charged. It counts as a real improvement over the tiny and difficult-to-see charging LEDs on other brands.

Both the main dials and the AF joystick fall nicely to hand while you're shooting. One irritation, though, is that you can't re-centre the focus point by clicking the joystick inwards, as you can on many cameras; instead you have to use a custom button. Also, while pressing the joystick activates AF, it then locks the focus. There doesn't appear to be a way of using it (or indeed any other function button) like a regular AF-ON button to operate continuous AF. So this isn't a camera for fans of back-button

focusing techniques.

I'm not entirely convinced by the positioning of all the function buttons, either. The two on the front are easy enough to reach, while the one beside the viewfinder required a slight stretch of my right thumb to operate. But the other two are placed behind the top control dial, which means they can only be operated with a significant shift in your grip on the camera.

Leica has clearly spent a lot of time refining the onscreen user interface to make it clearer and easier to use, especially via the touchscreen. Touch points are more spaced out, and the onscreen icons have been redesigned for greater clarity. In a neat touch, pressing briefly on any of these allows you to change its setting, which is even quicker and more convenient than a conventional Q menu.

As usual, the firm has kept the camera's menus as sparse as possible, rather than swamping you with incomprehensible options. Yet despite having a fraction of the settings as the likes of the Sony A7R V, I never felt anything major was missing. The result is one of the most elegant interfaces I've had the pleasure of using.



You'll need to shoot raw for the best colour. Leica SL3, 70mm, 1/125sec at f/8, ISO 400



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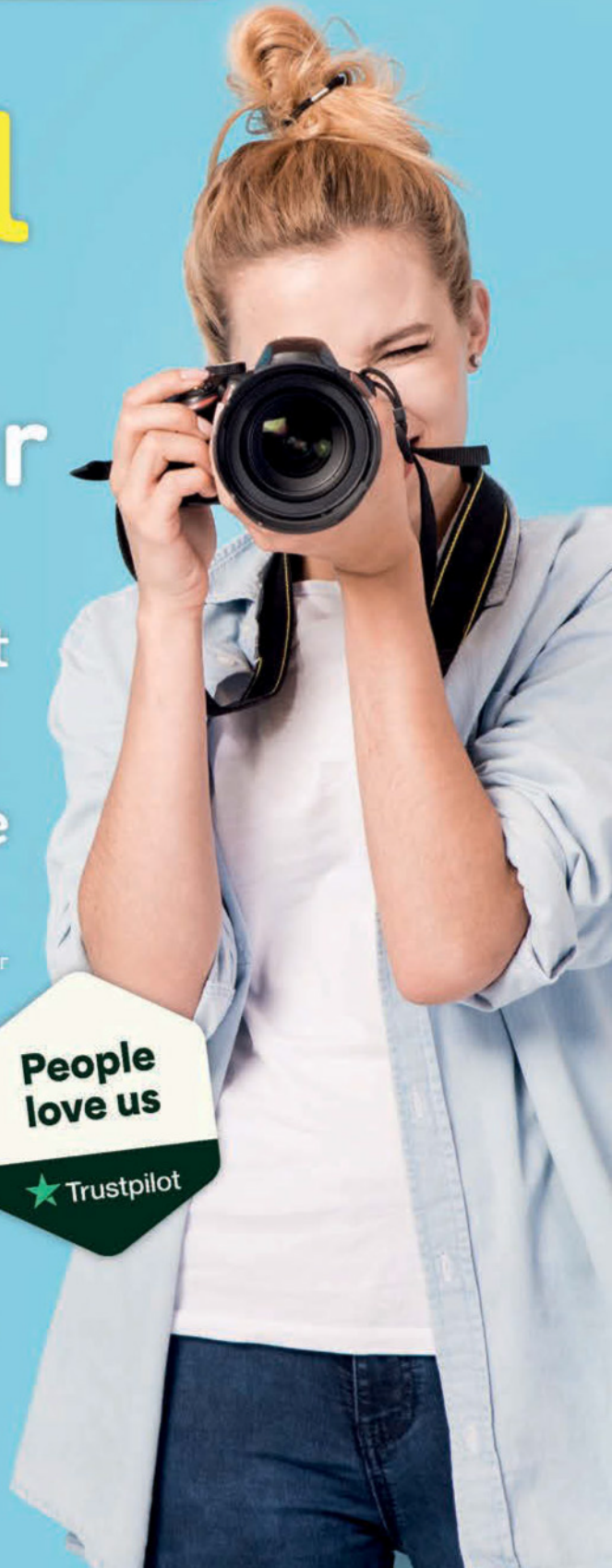
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Leica has specifically designed the SL3 to work well with both its M-mount rangefinder lenses and legacy R-mount DSLR lenses. Using Leica's mount adapters, the camera can recognise the lens and configure the image processing and IBIS accordingly. The camera also plays relatively nicely with other manual lenses via 'dumb' adapters. However, if you want to get the IBIS to work, you'll need to set the focal length via the Lens Profiles setting.

### Viewfinder and screen

Leica has fitted the SL3 with an excellent electronic viewfinder, with 5.76m-dot resolution and 0.76x magnification. While this is notionally a small step back from the SL2's 0.78x magnification, and considerably smaller than the Sony A7R V's 9.44m-dot, 0.9x unit, it's still bright, detailed, and clear all the way into the corners. Detailed exposure information is overlaid on black bars above and below the preview image, and the entire interface now rotates when you turn the camera through 90° for portrait-format shooting.

Likewise, the screen is also very good indeed, measuring 3.2in diagonally and boasting 2.3m-dot resolution. But while it's welcome to see Leica finally adopt a tilting mechanism, it's a shame you don't get a third hinge for portrait-format shooting, like on the Nikon Z 8.

Leica previews colour and white balance, along with exposure over a +/-3EV range. In the default setup, there's no depth-of-field preview, but you can assign this to a custom button. Unusually, a second press of the same button will preview any blurring effect of the shutter speed, which can be useful for long exposures.

There's a good set of exposure and compositional aids on offer, including gridlines, electronic levels, a live histogram, focus peaking, and blinking highlights to warn of possible clipping. Helpfully, you can define four 'Info Profiles' with any combinations of these you choose, and then cycle through them via the FN button. This is much more user-friendly than the Sony A7R V, where you don't have much choice over how to configure different views.

### Autofocus

If there's one area where Leica has clearly benefited from its L2 technology partnership with Panasonic, it's autofocus. The firm's previous mirrorless models relied on contrast detection AF, which works very well for static subjects. But like both the Q3 and recent Panasonic mirrorless models including the full-frame S5II and Micro Four Thirds G9II, the SL3 gains on-sensor phase detection. This transforms its ability to follow those that move.

You also get a limited degree of subject detection, with the camera able to recognise and track people more effectively than before. Animal detection is also available, but labelled 'Beta' at the time of writing. In contrast cameras like the Sony A7R V and Nikon Z 8 can recognise a much wider range of subjects, such as birds, insects, and vehicles.

Subject detection is selected from the same sub-menu as the various AF area options (multi-field, spot, field, and zone) and the conventional tracking mode. I found this makes a lot of sense in terms of usability, as it means they can all be accessed using a single custom button. When the camera recognises a subject, it'll be outlined in green, with alternative options shown in yellow. You can then select between them using the joystick.

The subject detection does a good job of keeping track of your model's face and eyes, although it's not as smooth and 'sticky' as the best systems around. In real-world shooting, though, I found it worked very well for portraits, where your subject is likely to be moving and changing pose, but not especially fast. I'm not sure I'd trust it so much for sports or action – but here you'd do best to buy a faster camera with a stacked sensor anyway – such as the Nikon Z 8.

### Performance

On the whole, the Leica SL3 is every bit as polished and snappy in everyday use as you'd expect for a camera at this level. It responds instantly to both the physical controls and the touchscreen, and once you've got used to how it works, it never gets in the way of you

## Focal points

While it resembles Leica's previous full-frame models, the SL3 represents an evolution in design

### Tilt screen

The 3in, 2.1m-dot touchscreen tilts up and down, but there's no additional hinge for portrait-format shooting.

### Storage

Leica has included two card slots, one for CFexpress Type B and the other for UHS-II SD. They can be used either simultaneously or sequentially, or you can record raw to CFe and JPEG to SD.

### Power

The BP-SCL6 battery is rated for just 260 shots by CIPA standard tests. It can be recharged in-camera via the USB-C port.



### Connectors

On the left side, beneath chunky rubber covers, you'll find USB-C, full-size HDMI, and 3.5mm stereo microphone and headphone ports. The latter two are both compatible with Leica's RC-SCL6 cable release (£90).

### Top screen

A top-plate LCD display shows your key settings at a glance, including exposure mode, shutter speed, aperture, ISO, and exposure compensation.

### L-mount

There's now a good range of designed-for-mirrorless full-frame L-mount autofocus lenses: 15 from Leica, 16 from Panasonic, and 29 from Sigma.



shooting. It does take a couple of moments to fire up from a cold start, however after auto power-off, it wakes up instantly on a half-press of the shutter button. So if you want to avoid missing a shot, the best approach is to let the camera drop into sleep mode, rather than turning it off using the power button.

Like most current models, it's also pretty quiet. The shutter sound is soft and discreet, which means it shouldn't attract unwanted attention. It can be completely silent in electronic shutter mode, but using this requires care, as it's susceptible to rolling shutter distortion if the camera or subject is moving.

When it comes to continuous shooting, the story is slightly complicated. The headline 15fps speed is certainly impressive, and it comes with a respectable buffer of more than 60 frames when shooting in raw. But disconcertingly, the camera doesn't provide any visual feedback in the viewfinder to confirm that it's shooting – other brands employ a flickering frame. That top shooting rate also requires the electronic shutter, so again, you can get visible rolling shutter distortion. Focus is also fixed. So it's more practical for capturing fleeting expressions when shooting portraits, than it is

for sports and action.

The SL3 also takes quite a long time to clear its buffer when it's full. Even using a high-speed CFexpress Type B card, write times from a complete 15fps burst approached a minute in my tests. If you use a UHS-II SD card, they're only about 15 seconds longer. This suggests that the camera's processing speed is the limiting factor.

If you want continuous autofocus while shooting, you'll have to drop the speed down to 5fps, with the buffer extending to 80 frames in return. In comparison, the Sony A7R V can go twice as fast, while the Nikon Z 8 manages fully 20fps at 45.7MP. So if you're specifically after high-speed shooting at high resolution, either of those cameras would be a better choice. In truth, the SL3 isn't really a sports/action camera.

Arguably the SL3's biggest weakness, though, is battery life. Its BP-SCL6 is rated for just 260 shots per charge according to CIPA-standard tests, which is about half what you'd expect from rival cameras. This was reflected in my time using the camera – the battery drains very quickly indeed. You'll need to pick up a spare or two, and they're really not cheap, at £150 a pop.

The metering is dependable, and it's very easy to see in the

viewfinder when you need to dial in some exposure compensation to brighten or darken your image. Auto white balance is reliable too, although it can tend too much towards over-neutralisation for my tastes. I often preferred to warm things up in raw processing.

Leica's in-camera colour processing is decidedly neutral, especially in its standard colour mode. You can get punchier colours by switching to Vivid, which I preferred most of the time for general shooting, while the Natural mode can deliver really nice results for portraits. I also particularly like the Monochrome High Contrast setting.

The various Leica Looks are also well worth a try. They're very much in line with the current fashion for 'Film Simulations', with the colour ones boosting the contrast and tweaking the tint and saturation for more stylised results. For example, 'Eternal' gives a very contrasty, saturated look, that may just possibly be inspired by Fujichrome Velvia. Meanwhile, the monochrome looks bring subtle and tasteful toning options.

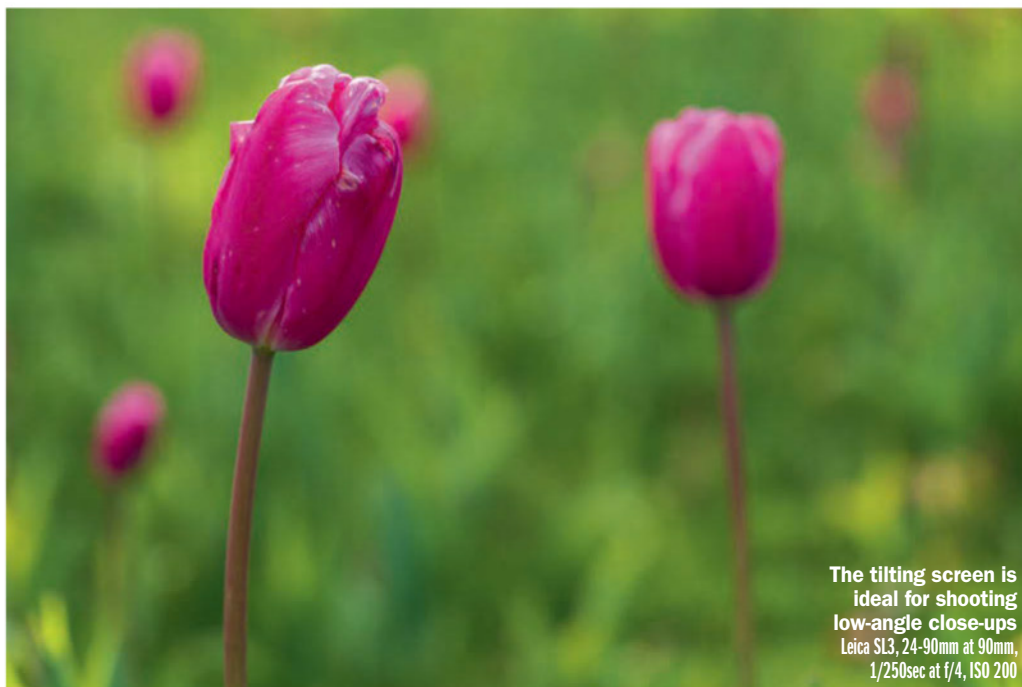
Overall, though, this isn't a camera I'd particularly choose for shooting JPEGs – instead, you'll get the most from it shooting and processing raws. We've seen this 60MP full-frame sensor many times before, and it's capable of



turning out exquisite image quality that can only be surpassed by medium format cameras. At low ISOs, it delivers exceptional levels of detail and huge dynamic range, while noise is kept well under control at higher settings.

It's worth noting, though, that Adobe software gives a particularly neutral start point when processing the SL3's DNG files. So perhaps more so than usual, it pays to play with all the adjustment sliders to get more attractive results. I habitually boosted the contrast, warmth, vibrance, saturation and clarity more than with other cameras.

As on the M11 and Q3, it's nice to have the ability to shoot raw files at 36.4MP and 18.5MP resolutions in situations where you know you won't be making massive prints. I couldn't see any obvious penalty for doing so, either. You get exactly the same flexibility to adjust all the development settings, and there's no sign of any imaging artefacts from the downsampling process, either.



**The tilting screen is ideal for shooting low-angle close-ups**  
Leica SL3, 24-90mm at 90mm, 1/250sec at f/4, ISO 200



The SL3 gives very good results at moderately high ISO settings  
 Leica SL3, 24-70mm f/2.8 at 39mm,  
 1/30sec at f/4, ISO 6400

# Verdict



AFTER a couple of weeks using the Leica SL3, it's clear that this camera is much more competitive with its mainstream rivals than its predecessors were. In particular, the addition of phase detection and subject recognition for autofocus substantially boosts its ability to deal with moving subjects. It's also nice to see Leica adding a tilting screen, although the fact it's limited to landscape-format shooting still leaves it feeling a few years out of date.

With its 60MP sensor, the SL3 can at least match any other full-frame camera in terms of image quality. It's also nice to have the ability to shoot in raw at reduced resolutions, so you don't have to record huge 60MP files all the time.

Rationally, though, the big problem facing the SL3 is that the Sony Alpha A7R V can do essentially all the same things, while delivering equally fine image quality, for rather less money. Leica would probably highlight the sheer quality of its lenses as a differentiating factor, but Sony's top-end GM optics are also superb. There's a wider choice of lenses available in E mount, too.

However, there's still a real case to be made for the SL3 in terms of its sheer build quality and its relatively approachable interface. You can't simply dismiss the value of the brand name, either. For some photographers, the cachet of turning up to a job or event with a Leica will itself be worth the premium. Those who own other recent Leica cameras will also appreciate both the consistency of operation and its compatibility with Leica M and R-mount lenses. Most importantly, it shouldn't disappoint you with the images it delivers.

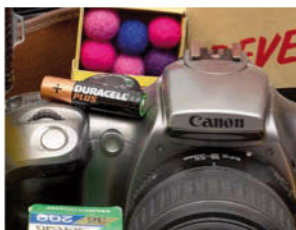
## ISO and noise



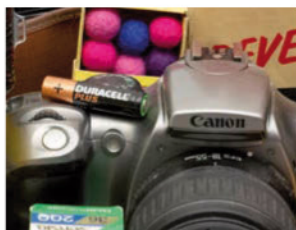
With its 60MP sensor, the SL3 can match any other full-frame camera on the market in terms of detail. Not only does it give really excellent results at ISO 100, there's barely any drop in quality at ISO 800, even when viewing files close-up onscreen. Fine detail starts to blur away at ISO 1600, and noise has an ever-increasing impact as you increase the sensitivity further. There's a noticeable increase in shadow noise by ISO 25,000, but even so, I'd be happy using this setting if the situation required, especially given the capabilities of the latest AI noise-reduction software. But I'd avoid using the higher ISO settings.

The crops below are taken from the same area in the picture above

RAW ISO 100



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,000



RAW ISO 50,000



RAW ISO 100,000



FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



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Despite its extended zoom range, this lens delivers clean, detailed images

Panasonic S5IIX, 50mm, 1/250sec at f/8, ISO 100



# Panasonic Lumix S 28-200mm F4-7.1 Macro OIS



**Andy Westlake** tests a small and versatile lens for full-frame L-mount users

Introduced in February this year, the Panasonic Lumix S 28-200mm F4-7.1 Macro OIS is an all-in-one 'superzoom' lens for the firm's full-frame mirrorless L-mount cameras. It's billed as the smallest and lightest of its type, at 93.4mm long and 413g.

In fact, it's not much larger than the firm's Lumix S 20-60mm F3.5-5.6 kit zoom – just 6mm longer and 63g heavier. With its broad zoom range and handy close-up capability, it should be well-suited to a wide range of subjects. It costs £899.

While there's no direct

alternative for L-mount users, it's worth comparing this lens to similar full-frame offerings from other makers. Firstly, Tamron's 28-200mm F2.8-5.6 Di-III RXD provides a larger maximum aperture in a design that's 24mm longer and 163g heavier, and costs £749. The Nikon Z

24-200mm F4-6.3 VR is similar in size and weight to this Tamron lens, while Canon and Sony's 24-240mm zooms are larger and heavier still. All of these three are similarly priced to the Lumix lens.

What this means is that the Panasonic 28-200mm represents a uniquely portable offering among full-frame superzoom lenses. But inevitably, this comes at the cost of zoom range and maximum aperture. So the question is, does this count as a good compromise in everyday use?



Fine detail isn't quite as crisp at 200mm, but the images are still perfectly usable  
Panasonic S5IIX, 200mm, 1/250sec at f/8, ISO 500



## Features

Optically, the lens employs 17 elements in 13 groups, including 1 aspherical lens, 4 ED lenses, and 1 UHR lens. As always, the aim is to optimise cross-frame sharpness and minimise colour fringing due to chromatic aberrations. Panasonic says the design suppresses focus breathing, meaning that the angle of view shouldn't change dramatically on focusing closer. This will be welcome news to

videographers.

As suggested by the 'Macro' in the lens name, the minimum focus distance is very short, at just 14cm at the 28mm setting. This delivers an impressive 0.5x magnification. Built-in optical image stabilisation promises up to 6.5 stops of shake suppression and works in concert with the in-body stabilisation of Lumix cameras via Panasonic's Dual IS 2 technology.

Physically, the lens boasts

dust-and splash-proof construction, thanks to an array of seals around the moving parts and the mount. There's also a fluorine coating on the front element to repel grease and raindrops. As with many of Panasonic's other full-frame lenses, the filter thread is 67mm in diameter.

A bayonet-fitting, petal-shaped hood comes in the box. It has a locking button for extra security and reverses snugly for storage, without blocking the zoom ring.

## Build and handling

In terms of build and design, the 28-200mm is a close match to Panasonic's other Lumix S lenses, most obviously the 20-60mm. Thanks to its plastic-skinned construction and metal mount, it feels sturdy without being excessively heavy. I found it a good match to the Lumix S5IIX body that I mainly used for testing, balancing nicely on the camera without feeling front-heavy, unlike many zooms with this focal length range.

The wide zoom ring is perfectly placed in the centre of the barrel, allowing comfortable operation by

your left hand. In front of it, the manual focus ring is slimmer and wider in diameter, meaning you shouldn't mistake the two with the camera up to your eye. Both rings operate smoothly and precisely. Unlike with many superzoom optics, there's no hint of 'zoom creep', where the lens has a tendency to extend under its own weight when carried pointing downwards.

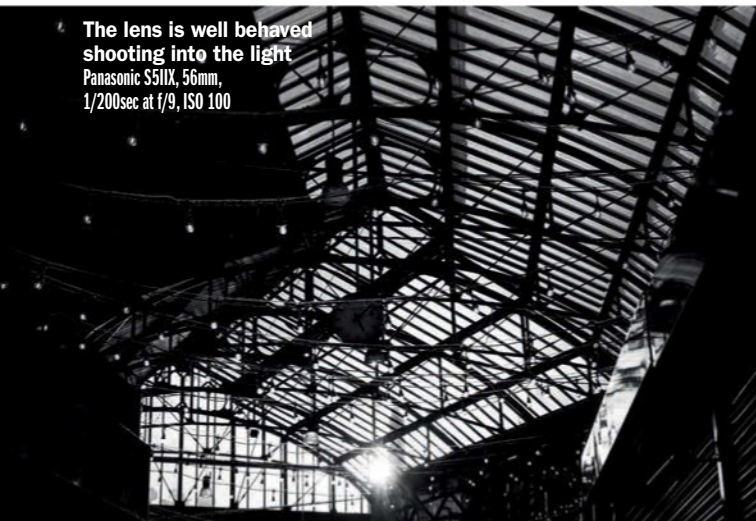
On the side of the barrel, a pair of switches control the focus mode and optical image stabilisation. While these are similar in size, they're distinctly different in feel, with a protruding ridge on the former and a textured grip on the latter. So again, you shouldn't mix them up while shooting with the viewfinder.

## Autofocus

When it comes to autofocus, the Panasonic 28-200mm F4-7.1 is a capable performer. In normal use it's fast, decisive, and completely silent. It also focuses accurately wherever you place the focus point within the frame. However, the small maximum aperture does mean it can struggle more than other lenses in dim light,

## The lens is well behaved shooting into the light

Panasonic S5IIX, 56mm, 1/200sec at f/9, ISO 100



The lens is capable of giving strikingly detailed close-ups at wideangle  
Leica SL3, 28mm, 1/320sec at f/8, ISO 100



especially when faced with low-contrast detail. However, videographers will be pleased by the fact that, as promised, focus breathing is very low indeed.

If you do ever need to use manual focus, that's also very well-behaved. With Panasonic cameras, switching the lens to MF brings up a simple distance scale in the viewfinder, so you can see the approximate distance you have set. It can also activate focus aids such as a peaking display and engage magnified view when the focus ring is turned, enabling accurate results.

### Performance

It's easy to assume that a 7.1x zoom like this will come with significant optical compromises. It's a narrative that experienced photographers have been familiar with for years – the longer the zoom range, the worse a lens will inevitably be. Anyone who used this kind of superzoom on DSLRs and examined their images critically will have observed a witch's brew of optical flaws, including barrel and pincushion distortion, colour fringing, and lack of detail in the corners of the image.

However, the world has moved on from the design constraints of DSLR lenses, so that's really not what you get here.

**'I found it a good match to the Lumix S5IIX body that I mainly used for testing, balancing nicely on the camera without ever feeling front-heavy'**

Instead, I found that the Lumix S 28-200mm F4-7.1 delivered images that look nicely clean and detailed all the way across the frame, especially towards the wider end of its zoom range. If you examine files close-up onscreen, it does get noticeably softer at the long end of the zoom, especially at close focus distances. But as far as I'm concerned, that's a perfectly acceptable trade-off against its impressive versatility.

It's also worth noting that while the lens can be stopped down to very small apertures (f/32-f/45), that's a terrible idea in terms of sharpness. Instead, it's best not to go beyond f/16 unless you need extended depth of field.

As for those other flaws, they're nowhere to be seen. Panasonic uses software corrections to fix distortion and chromatic aberration, and they work very well indeed. Straight lines are rendered correctly, and there's no obvious colour fringing either. That shouldn't come as any great surprise, as Panasonic has been designing lenses this way longer than anyone else.

The lens also handles other aspects of imaging performance nicely. I experienced no major problems when shooting directly into the sun, with no real loss of contrast or ugly flare spots. Its modest maximum aperture limits your opportunities for blurring away backgrounds, but what out-of-focus regions you do get tend to be rendered in an agreeable fashion.

While Panasonic touts the lens's close-up performance, my real-world experience was slightly mixed. While maximum magnification is achieved at 28mm, this requires placing the front of the lens just a few centimetres from your subject. Frequently, that just means getting in your own light and casting shadows on the scene.

I often preferred the tighter perspective afforded by moving back and zooming in. However, you won't get quite such high magnification. If you zoom all the way to 200mm, the images look distinctly soft if you go pixel-peeping. There's perhaps a happy medium at around the 50mm position.



## Verdict

PANASONIC's Lumix S 28-200mm F4-7.1 Macro OIS is a lens that I've enjoyed using, thanks to its broad zoom range and compact size. It's lightweight enough to carry around all day and capable of delivering very decent images. This makes it an interesting proposition for use in situations where you don't want to be changing lenses all the time or carrying a heavy kit.

Its main drawbacks are linked inherently to its headline specifications. Personally, I find 28mm a little bit narrow for an all-in-one zoom, and would always like to have something wider. But it would make a great complement to Panasonic's 20-60mm kit zoom lens, which I suspect many Lumix S users already own. Likewise, the small aperture means it's not the best choice if you're after shallow depth of field or expect to be shooting much in low light.

It's also competitively priced compared to other full-frame superzoom lenses. I guess there's an argument that you're getting less for your money in terms of zoom range and maximum aperture, but that's the trade-off for its portability. Overall, this optic is a fine choice for L-mount users who are in search of a versatile lens for everyday shooting or travel photography.

### Data file

<b>Price</b> £899	<b>Minimum focus</b>
<b>Filter diameter</b> 67mm	0.14m (at 28mm)
<b>Lens elements</b> 17	<b>Length</b> 93.4mm
<b>Groups</b> 13	<b>Diameter</b> 77.3mm
<b>Diaphragm blades</b> 9	<b>Weight</b> 413g
<b>Aperture</b> f/4-7.1 - f/32-45	<b>Lens mount</b> L-mount
	<b>Included accessories</b> Caps, hood



# 3 Legged Thing Ultra Plates

**Angela Nicholson** reviews long quick-release plates that deliver more than the usual

● £52 ● [3leggedthing.com](http://3leggedthing.com)

In essence, these Ultra Plates are very simple. They are long quick-release plates that can be mounted on any Arca-Swiss-type tripod head (including 3 Legged Thing's) instead of a standard plate. That extra length and the additional fixing points mean you can mount lights, microphones, monitors or scopes alongside your camera.

The Ultra Plates come in four lengths: 150mm, 200mm, 250mm and 300mm. They're constructed from anodised aerospace-grade magnesium alloy and the shortest one weighs 81g, while the longest is only 143g. They all feel very strong and I'm unable to bend them when using my full strength.

Each plate has a screw slot that runs for most of its length, enabling precise positioning of whatever camera kit you're mounting. This positioning can be guided by the measuring marks on each long side of the plates. Helpfully, the zero point is at the centre of the slot, which makes it easier to ensure that weight is evenly distributed.

Three Legged Thing supplies the 250mm and 300mm plates with two camera screws in the slot, while the 150mm and 200mm plates have just one. But it's possible to add more screws or remove the existing ones.

Either side of the screw slot, each plate has a series of 1/4in-20 threads for accessories. These can be mounted directly or via an arm. There's also a cold shoe at one end, which could be useful for holding a flash, or anything else with an appropriate mount. This shoe has a 3/8in-16 thread at its centre, adding to the mounting point options.

Next to the cold shoe, there's a cable hook, which is useful for keeping cables held neatly in place. That's especially helpful for videographers who may have a bunch of cables protruding from their camera. But it could prove handy for flash, too.

At the opposite end of the plate, there's an 'Arca square', which enables it to be mounted at 90° to the standard position. I found it's possible to mount the plates securely, but I'd be inclined to remove the small security screw in the bottom of the plate, so it sits properly in the tripod head.

## Verdict

Three Legged Thing's Ultra Plates are more versatile than the average long quick-release plate. They're also extremely well made with a very durable build, lots of mounting options and rubber pads to help keep everything in position.

### Threads

Multiple 1/4in thread holes down each side of the plates can be used for mounting accessories.

### Lengths

Four lengths of Ultra Plate are available: 150mm, 200mm, 250mm and 300mm.



### Cold shoe

There's a chamfered cold shoe mount for attaching a flash, microphone, light or other accessory.

### Cable hook

An integrated hook helps keep HDMI and other cables tidy.

### Grippy

Rubber pads give extra grip on anything you mount.



## At a glance

- Arca-Swiss compatible
- Available in four lengths
- Available in Copper (orange) or Darkness (matt black)
- Made from anodised magnesium alloy
- Measurement markings

## 3 LEGGED THING THINGY

3 Legged Thing has also introduced the Thingy (£50) to connect with an Ultra Plate to create a more stable shooting platform when using a long lens with a tripod foot. It connects to a plate via the 3/8in-16 thread and has an angle adjuster that enables it to be mounted on the base of a camera.







Tony Kemplen on the ...

# Leidolf Lordomat

A camera made in Germany in the early 1950s and discovered at a charity shop

The days of finding interesting cameras in charity shops seem to have faded away, so it was a few years ago that I spotted this one. In an inexplicable, yet surprisingly common way, the camera was displayed in its closed case behind glass, with the price label invisible. Maybe it's a deliberate policy to discourage all but the most determined purchasers, as it means you have to ask for the item to be removed from the case to be identified and priced. Opening the case revealed it to be a Leidolf Lordomat priced at £9.99. Seasoned charity shop browsers will probably spot that this was a branch of Oxfam, who steadfastly stick to the £n.99p price format, a practice which most other shops seem to have abandoned.

This is a camera that I hadn't previously been aware of. Its most noticeable feature was a



This 35mm rangefinder comes from a short-lived camera company

nasty dent on the top, presumably the result of a previous owner having dropped it. This damage would mean the camera is of little interest to serious collectors, but it had the look of quality about it.

It seemed to be in working order, so I decided £10 was a fair price. In common, I suspect, with other Oxfam customers, I deposited the orphan penny in the collection box on the counter. When I got home, I consulted my *McKeown's*, one of the holy books of camera collecting, and learned that although Leidolf only made cameras for 13 years, the firm managed to come up with more than 30 different models. The first few used 127 rollfilm, but the rest were for 35mm.

It was made in Germany in the early 1950s, has a coupled rangefinder and takes interchangeable lenses. This one has the standard 50mm f/2.8 Lordonar with it, and there were also 35mm, 90mm and 135mm lenses, though they don't seem to have been made in large numbers. The lens mount is unique to Leidolf, being a breach

fitting which is locked by tightening a threaded ring on the lens once it has been offered up to the body.

There are a few quirky features with this camera. The wind-on lever is a short stub, and counter-intuitively has to be moved in the opposite direction to that which the film travels. Two strokes are needed to advance the film and set the shutter.

I was worried that the bump on the head might have jolted the rangefinder mechanism out of alignment, but I wouldn't know for sure if everything was working until I'd taken some photos. I loaded up with Fomapan 100 film, which is a rather old-fashioned black & white emulsion from the Czech Republic, and seemed an appropriate choice for the era in which the camera was made.

At first I stuck to smaller apertures to minimise any possible focus issues. But for this interior shot of Lincoln's Victorian prison I was forced to use full aperture in order to have a handholdable shutter speed, and the focus seems to be fine.



Lincoln's Victorian prison

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk).

See more photos from the Leidolf Lordomat at [www.flickr.com/photos/tony\\_kemplen/albums/72157666954806945/](http://www.flickr.com/photos/tony_kemplen/albums/72157666954806945/).

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## HDR vs ND grad filters

Love it or loathe it, HDR photography is a useful technique and one that allows photographers to ditch their square filter systems in favour of lightweight and less expensive options.

**James Abbott** puts the two approaches head to head

Landscape photographers often look for workable ways to reduce the weight of their kit; when walking mile upon mile, a few hundred grams here and there can make a huge difference your back and shoulders will undoubtedly appreciate. There are a few simple ways to cut weight, but one that's growing in popularity is to ditch 100mm glass square filter systems in favour of magnetic systems or screw-in filters.

100mm glass filters provide the best image quality and the greatest flexibility when it comes to controlling exposure and stacking filters to achieve the desired result, but they're also the largest and heaviest filter system. By swapping over to magnetic systems where a polarising filter can be stacked with ND filters, weight can be drastically reduced. The downside, however, is that ND grads are unavailable so the answer here is to use HDR to capture detail throughout high-contrast scenes.

HDR stands for high dynamic range and is a

technique where photographers typically capture three or five bracketed exposures at 2-stop increments. This provides a 'base' exposure for the midtones in the middle, with one or two under- and overexposed shots to capture detail from the deepest shadows to the brightest highlights. These are then merged in software to create a single photo with detail throughout the entire tonal range.

Graduated neutral density filters are square filters that are placed into a filter holder allowing their position to be adjusted, both vertically and horizontally, according to the horizon. At the top of ND grads, there's a light-reducing coating that graduates to no effect in the middle of the filter, allowing the photographer to reduce the exposure of a brighter sky against a darker foreground for a correct exposure across the frame. Graduations can be soft, medium, hard or reversed, which are all designed for shooting different types of horizons or at sunrise or sunset in the case of reverse grads.

### FILTERS



### Shooting with ND grads

Using square filters, whether the 70mm, 100mm or 150mm type, couldn't be simpler. The polarising filter, if it sits behind the filter holder in the adapter ring, is attached first with an ND filter added to the rear filter slot. The ND grad is the last filter to be added, and when slotting

into place you look through the viewfinder to line up the graduation with the horizon. Use the histogram to assess exposure and apply exposure compensation if required. It's quite common to need negative exposure compensation, especially when using Evaluative metering.



### HOW TO CAPTURE BRACKETED SHOTS FOR HDR



#### 1 Shooting mode

Attach your camera to a tripod to lock the camera in position. Set the camera to aperture priority because this ensures that only the shutter speed will be changed during the capture of bracketed exposures to maintain a consistent depth of field and ISO level to maintain identical noise levels.



#### 2 Compose, focus & expose

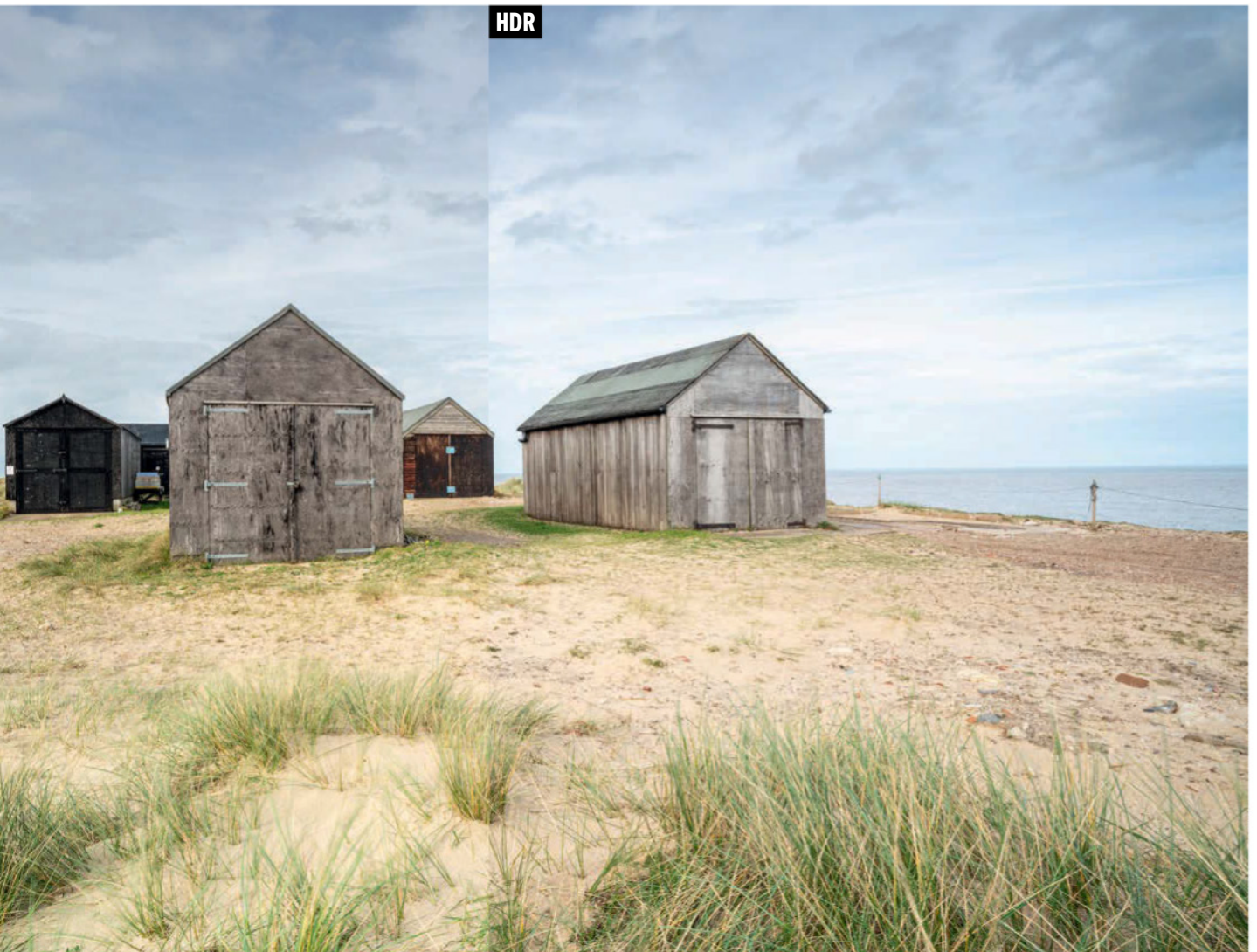
Compose the shot and manually focus 1/3 of the depth into the scene beyond the foreground interest. This is to lock focus for each exposure. Next, set the aperture to f/11-f/16 for a large depth of field, and apply exposure compensation to ensure that the midtones are exposed correctly.



#### 3 Use a polariser

You don't have to use a polarising filter, but this is one filter whose effects cannot be replicated in software, so it's still extremely useful. Alternatively, you may want to use a variable ND filter if you're working with screw-in filters or a magnetic filter system which are common for HDR.

The results of an image taken with a polarising filter and a 2-stop medium ND grad, and an HDR image shot with just a polarising filter are practically identical in this situation. However, with scenes where a hard or reverse ND grad is required, any elements that protrude into the sky above the horizon line are typically darkened by ND grads while HDR looks more natural



#### 4 Exposure bracketing

The majority of modern mirrorless cameras and DSLRs have auto exposure bracketing (AEB). This allows you to set exposure increments, which should be 2-stops/2.0 EV and the number of images to be taken. Shoot your three or five exposures using a shutter remote or the camera's self-timer.



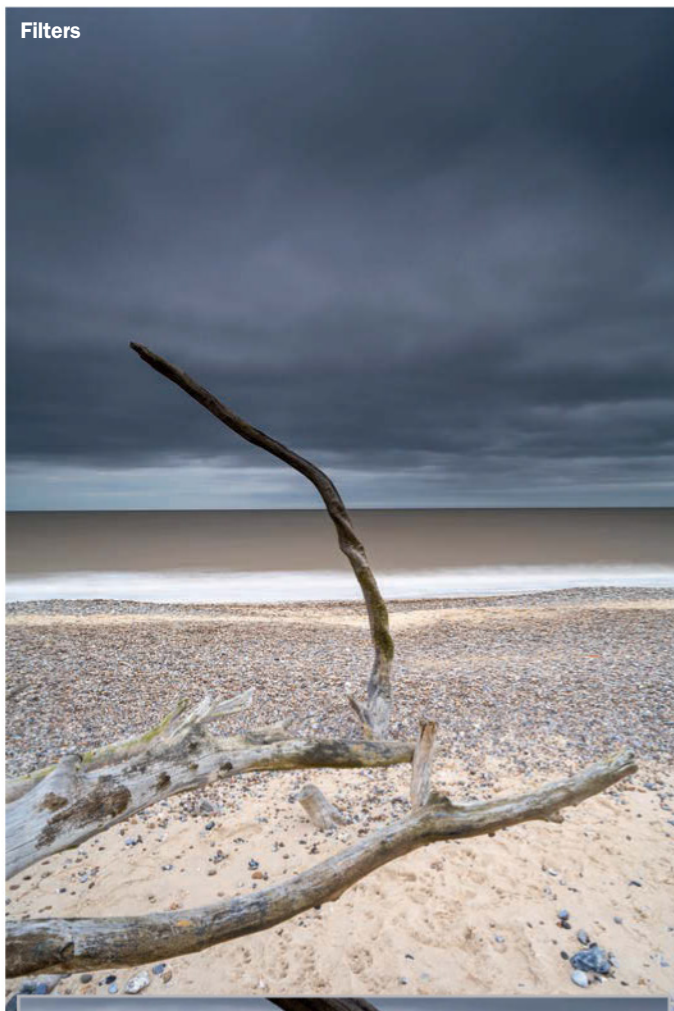
#### 5 Bracketed stops

Once you've taken your three or five bracketed exposures at 2-stop increments, you'll be able to view these as individual shots on the camera LCD screen. These exposures, when combined, offer image data from the shadows through to the highlights to provide detail throughout the scene.



#### 6 Merge your exposures

Download your raw files or JPEGs to your computer and load them into the software you use; these can then be selected for HDR merge. We'll look at the results from Lightroom, Affinity Photo 2 and Luminar Neo, which are all slightly different, but are the three most commonly used options.



## Capturing static and moving subjects

There are several pros and cons to using ND grads as opposed to HDR and vice versa, so the best option for you isn't necessarily clear cut

Dynamic range is the ability of cameras to capture detail throughout the tonal range between pure black and pure white.

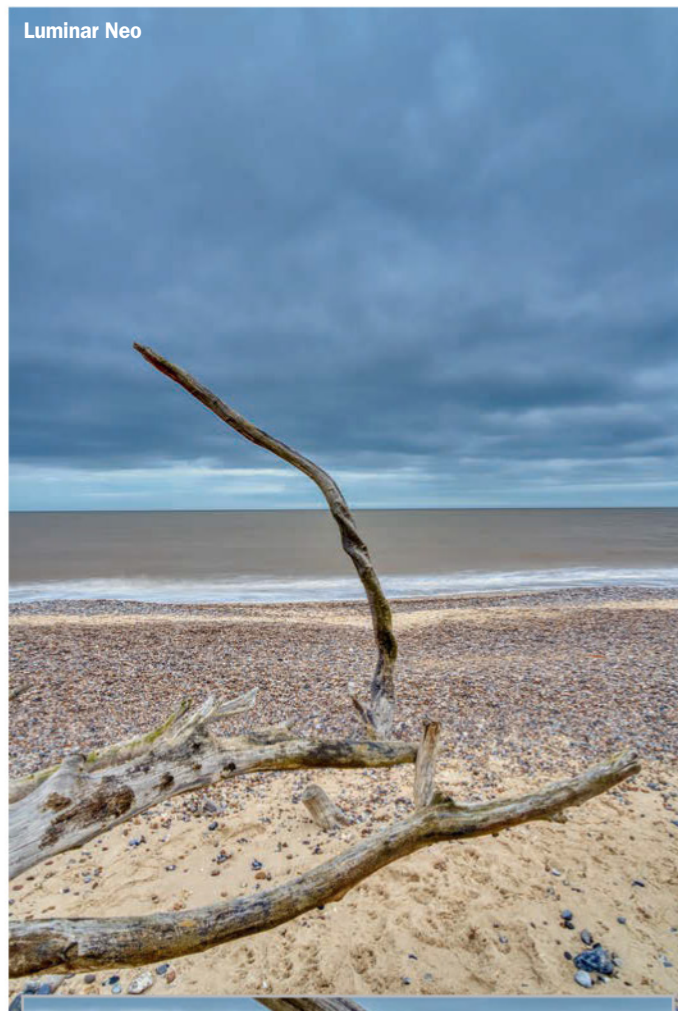
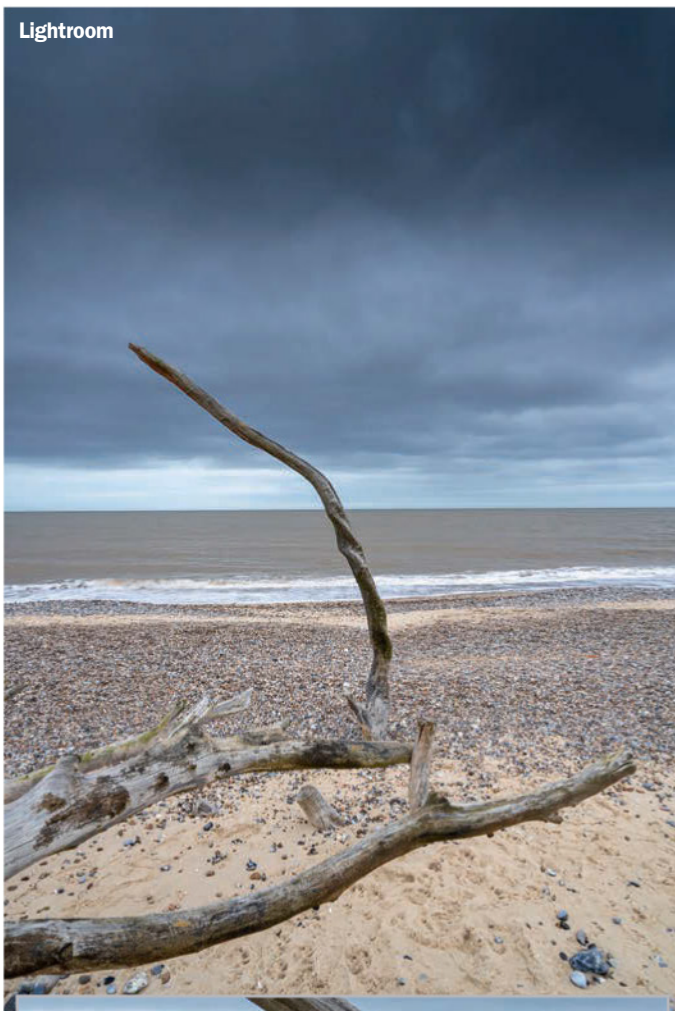
Dynamic range is largest at the base ISO – the lowest setting which is typically ISO 64, 100, 160 or 200 depending on the camera model and manufacturer. Modern cameras can capture a dynamic range of around 14 stops or more, which is incredible. But even

with this impressive range, ND grads or HDR remain essential for capturing detail in both the sky and the foreground in high-contrast landscape situations.

Comparing ND grads and HDR for extending dynamic range, the main advantage of using screw-in or magnetic polarising and ND filters with HDR bracketing is that these two filter options

are much smaller than square filters so they take up less space in your kit bag, they're much lighter and considerably less expensive. So, if you're on a budget and/or you want to keep weight down, this approach wins hands down. The downside is that you have to shoot more exposures which means more shutter actuations, you have to store more image files on your hard drive and you have to spend more time processing your images.

Using square filters provides a huge amount of flexibility because you can stack more filters together effectively to achieve the desired effects with exposure and/or



colour. And since this is all achieved in-camera, editing time is greatly reduced. Plus, capturing ultra-long exposures with 6- and 10-stop ND filters is much easier because when you're shooting bracketed exposures the overexposed shots can become incredibly long, which means that you have to manually time exposures in Bulb mode. For example, if your base/midtones exposure was one minute with a 10-stop ND and you wanted to capture five bracketed shots, the longest exposure would be a whopping 16 minutes with the previous exposure being four minutes – a practically unworkable situation.

### Comparing the results

To put these two approaches to extending dynamic range to the test, two scenes were captured; one was a relatively static landscape, while the other was a seascape with a small amount of movement present in the tide to see how this type of movement is handled. For each software option, only the tools available were used with all processing applied in that software to stay in line with the controls a typical user would have available to them.

The results from the seascape exhibit the most differences between the three software options and the filter-based

versions, but the more static landscape is much more consistent. The colour balance of the images is slightly different in all of the examples produced, which is due to the way the different software options handle colour; and even the filter image processed in Lightroom had a slightly different colour balance to the HDR version which was processed in Lightroom.

The filter-based images have the most faithful colour rendition with the cleanest look overall, alongside a realistic representation of the shutter speed used. Longer exposures are captured properly because there's no deghosting at play,

# Technique HDR VS FILTERS

Affinity Photo 2



Filters



which often uses a shorter exposure for moving elements such as water. What you will notice with the filter-based seascape though, is that the hard ND grad used has darkened the dead tree where it reaches above the horizon line, while the HDR options all represent the exposure of the tree how the eye saw it.

For HDR, Lightroom comes in as the most versatile and natural-looking option of the three, thanks to the wide range of

adjustments and tools available alongside the colour handling of the software. Plus, Lightroom creates a new DNG file containing all the image data of the constituent bracketed exposures so as to provide the best possible starting point for making even heavy-handed adjustments using a raw file.

Luminar Neo is by far the easiest to use and churns out an automated result that's unmistakably HDR. Unfortunately, despite

the excellent Skylum Aurora HDR 2019 that's no longer available to purchase, Skylum didn't port the refined level of control available here into Luminar Neo. But, with Neo, once the HDR image has been merged, you can dive into the Edit section of the software and dial settings down for an improved result, albeit one that remains conspicuously HDR.

Affinity Photo 2 offers a similar result to Lightroom and looks great overall,



although attempting to push Linear Gradients as far as in Lightroom to darken the sky in the seascape like the filter image has created a strange muddy effect in the top left corner of the scene. This could have been avoided by dialling back the adjustment, but it was left as it is for the sake of a comparison with the Lightroom HDR version where this darkening was more effective and ultimately produced a much more natural-looking result.

### Which one is the best approach overall?

Whether your approach to HDR processing is the desire to achieve the most natural-looking results possible or something with a distinctive HDR look, saying that one software result is better than another is difficult because it's ultimately a matter of personal taste. Not to mention, it might also depend on which software you already have. For me

personally, I prefer the result from using filters, with Lightroom's HDR Merge coming in as my favourite option for HDR processing. Affinity 2 isn't far behind in terms of how it looks and the level of control available, while Luminar Neo was both the quickest and easiest HDR conversion. However, colours and texture are much less natural-looking, despite a reduction of both Saturation and Structure.

# Shooting Shogun

What's it like to be the stills photographer on one of the biggest and best historical dramas on TV? **Geoff Harris** finds out

**F**ans of historical drama and anything Japanese have been glued to *Shogun*, the big-bucks remake of James Clavell's novel (some readers may remember the original TV series with Richard Chamberlain). The new *Shogun* has been getting rave reviews and pulled in 9 million views globally across Disney+ and other channels in its first six days of availability. *Shogun* is broadly based on the true story of Will Adams (John Blackthorne in the show). Adams was an English sailor who got shipwrecked in Japan around 1600, a crucial year in the country's history,

with civil war brewing.

Initially held captive, he became the confidante of Ieyasu Tokugawa, an ambitious samurai warlord (Lord Toranaga in the show). We won't give the plot away for anyone who's not seen *Shogun* yet, but it's a good old-fashioned historical epic, praised for its emotional power and reverential attention to period detail. Indeed, many eminent Japanese actors and consultants were involved in the production, including Hiroyuki Sanada from *The Last Samurai* and *Westworld*, so being the stills photographer on set was always going to be a big responsibility. The



Above: The charismatic Japanese actor Hiroyuki Sanada as Lord Toranaga

Left: Hiroyuki Sanada as Lord Toranaga and Anna Sawai as Lady Mariko, shot during filming

Right: Cosmo Jarvis as John Blackthorne, the shipwrecked English sailor







© ARIE OUFK

job went to Katie Yu, a seasoned stills shooter with a strong track record. Katie's based in Canada, where much of *Shogun* was filmed, and looks back at her time as photographer on this hit TV series.

### From sci-fi to samurai

'I took up photography as a hobby while I was in the film and TV programme in university,' Katie explains by way of background. 'We would volunteer on each student's short film projects, so I often shot their stills. It never occurred to me that stills photography was actually a job until I shadowed the camera department on a low-budget feature.' Katie sharpened her stills skills on various low-budget productions, before becoming more established. 'FX offered me *Shogun* shortly after I had to turn down another project as it involved lots of travel (I have a senior cat). My portfolio is mainly superhero, action and sci-fi. Historical dramas are very rare in Vancouver, where I am based, but when I was offered *Shogun*, I jumped at the opportunity knowing it would be visually stunning.'

It's easy to mistake the stills photographer with photographers brought in to take publicity shots, so Katie explains the difference. 'I was hired as the official Unit Stills Photographer. Not only do you photograph what's being filmed but also take shots behind the scenes. You need to shoot the empty sets, props and costumes, too. So, the unit stills photographers generally shoot while the actors are filming.'

### Stealth and sensitivity

Katie is clear about the skills needed to be a good stills photographer on a big, high-budget production such as *Shogun*. 'When I'm shooting on set, it's important to be stealthy so you don't distract from the performances. And you really need to be cognisant of the emotional journey each cast member is going through during their performance, too. You have to know when you can break that "fourth wall" to ask for a photo.' As Katie explains, there are some very intense scenes in *Shogun* which were also emotionally tough to shoot. 'You become attached to characters after working with them for several months. Watching their stories unfold was gut-wrenching and heart-breaking, yet absolutely



▶ breathtaking to watch firsthand. I was really rooting for the cast. Working on *Shogun* was the epitome of what you imagine working on a film set would be.'

Another skill is the ability to work fast. 'In between set-ups or after the scene is completed, I sometimes ask to shoot portraits of the cast. For instance, the shot of Lady Mariko (Anna Sawai) in court looking into my camera was shot after they cut, because I needed to be where the film cameras were placed. It was a very important scene and the room was in perfect symmetry. I had to be quick because all the actors had been kneeling in the traditional Japanese way for quite some time.'

### Warrior spirit

Shooting *Shogun* sounds glamorous, but the plot pulls no punches, and a lot was required of the actors – the same went for Katie. First, there was the weather. 'It rained quite a lot, both natural and with rain towers. It was the year of a climate event called the Atmospheric River. One of my Sony camera bodies once malfunctioned in the middle of a scene due to the torrential rain. After every exterior shoot, I had to store my camera gear in a container with desiccant packs to dry it out. We did have sun on some days, however, and I don't think I've ever seen so many rainbows in my life – it was a record year for rainbows.'

The other, much smaller challenge was communication, as some of the Japanese cast didn't speak English. There were interpreters, so it was fine, and the actors were very professional. Still, I did learn some

basic Japanese, as it's still a culture based on politeness and respect – for example, *shashin onegaishimasu*, "can I please take a photograph". There was so much support from both the cast and crew to get the shots I needed. In particular, I can't thank the assistant director team enough for their assistance helping wrangle the cast for my set-ups!'

Katie has come up the hard way and getting into stills photography is still not easy. Does she have any tips for photographers wanting to make their name in the profession? 'I used to tell people to look for work on short films or music videos to build their portfolio. But I think the digital era has made the position of stills photographer much more competitive. One thing I strongly recommend, even if you just want to shoot on set, is to know how to shoot with strobes. You may be asked to do a lighting set-up with the art department sometimes. You

**Above: Anna Sawai as Lady Mariko**

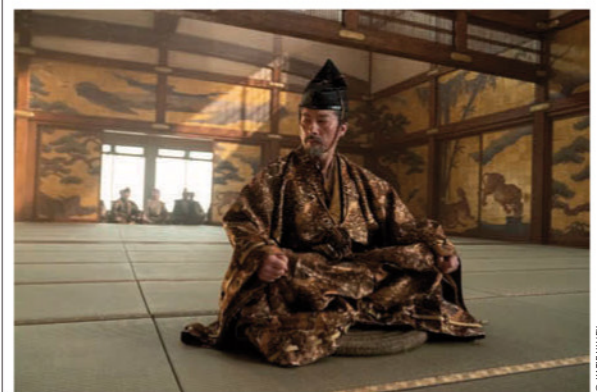
**Below: Katie captured the huge attention to historic detail in the making of *Shogun***

can also build your portfolio with creative lighting portraits which will give the employer an idea of your creativity.'

*Shogun* is a ten-part series available now on Disney+ for UK viewers. Katie Yu would like to thank Kimberly Diehl at FX and Kristen E Press at Disney for help with this interview. Additional thanks to Stewart Sy, Pro Support, Sony of Canada.



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### Sony to the rescue

Katie Yu shot *Shogun* with two Sony A9's and the Sony A7R IV. 'The A9's are fantastic in low light while the A7R IV was used mostly during exterior scenes. Lens-wise, I used multiple Sony zooms and primes – the GM 24-70mm, 70-200mm, 16-35mm, 90mm, 135mm and 200-600mm. Many scenes were so whisper-quiet that you could hear the motor of the 70-200 GM I, so I would shoot only with the quieter prime lenses. I then swapped to Sony's much quieter 70-200 GM II lens when it came out during filming. Any lighting set-ups I did were done with bounce boards and whatever lighting was already in place. When it comes to editing, generally, as a stills photographer, you shoot, do a general edit of your day's work and then upload it – but it depends on who you are working with. I use Photo Mechanic for an initial cull, then switch to Lightroom. I like to colour correct to match the "look" of the show, though *Shogun* didn't request this.'



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## LETTER OF THE WEEK

Is the compact sales uplift a long-term trend or short-term blip?



© ANDY WESTLAKE

## Blips vs trends

Geoff Harris's bulls-eye points about the runaway success of the Fujifilm X100VI will rightly make many sit up and take note. He says X100VI mania is 'in full swing' – true, but manias do not always last that long. Plus, not all readers have nearly £1,600 at hand to give themselves a treat.

Smartphones still score highly when their versatility, compact size and short learning curve are taken into account. They are 'infotainment' items that take pictures as well. Many photographers do not want bulk when their phone is easy to fish out. Most often, one large button is the key

controller of phone cameras. These areas are where the X100VI, and other compacts, fall short for some.

So, a short-term swing back to conventional compacts is unlikely to trouble smartphone sales for long. After all, users are more likely to want or prefer to pay a standard monthly rental payment within a given budget to make life easier. Photographic quality may suffer, but wallets won't.

**Ray Markham**

**Good points, and only time will tell. But it's good to see that compact camera sales globally are picking up, and that's even before the Fujifilm X100VI has been factored in (see page 4 News).**

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## Weather or not

How about an article some time on weather-proofing and weather-resistance? I have mostly Fujifilm gear, which is designated as water-

resistant. Does this mean I can take it out confidently in steady drizzle? Or maybe a short, sharp downpour?

I'm afraid that not knowing is stopping me from taking my camera out in conditions where I (and it) would be perfectly okay. Please help!

**Alan Cox**

Practically, it's very difficult to test weather-sealing in a meaningful way. However, all cameras should be fine in light drizzle, while those labelled as weather-resistant should withstand heavier rain. If in doubt, buy a rain cover.

## Talking about 'Mi generation'...

How about a review on a Xiaomi 14 Ultra – as I see it is being referred to as a camera with a phone – now that it is available in the UK? I bought a Huawei P20 Pro six years ago as it was recommended by AP as the best phone camera at the time and is still good in my view, but time moves on. The Xiaomi features the Leica lens system so I reckon it would be good.

I have read about the three main contenders, Samsung Galaxy S24 Ultra, Apple iPhone 15 Pro and Google Pixel 8 Pro but can see different issues with them all. I will wait for your review before parting with my money.

**Charles Patrick**

Our Xiaomi 14 Ultra review will be in the AP 21 May issue. An in-depth review is on our website along with a field test by deputy editor Geoff Harris ([bit.ly/14ultratest](http://bit.ly/14ultratest)). The Xiaomi is indeed fantastic for smartphone photography and it should be giving Apple and Samsung a few sleepless nights.

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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

### **Curlew and Castle** by Rachel Riley

Canon EOS 90D, Sigma 150-600mm F5-6.3 DG OS HSM Contemporary, 1/600sec at f/7.1, ISO 100

'I was on my way to Holy Island one morning when I found the opportunity to photograph Bamburgh Castle in a unique way. There was such a variety of birds out on the causeway as the sea was clearing and this curlew was perfectly placed for me to photograph.'

**Website:** [www.rachelrileyphotography.com](http://www.rachelrileyphotography.com)  
**Instagram:** [@rachel\\_riley\\_photography](https://www.instagram.com/rachel_riley_photography)



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## **An Eerie Night** by Sean McMahon

Fujifilm X-S10, Viltrox 85mm F1.8 II, 1/125sec at f/1.8, ISO 1600

'It's funny the way some images are conjured. I was casually walking to my car after a sunset session, when suddenly I noticed how this car was lighting up these people, it was eye-grabbing. With only moments to spare, I pressed the shutter on my camera and walla.'

**Instagram:** @seewithsean



**It's good  
to share**

## Story by Massimiliano Failla

Nikon D5200, Nikon AF-S DX Nikkor 10-24mm  
f/3.5-4.5G ED, 1/100sec at f/10, ISO 100

'This photograph was taken during a trip to Rome with my current girlfriend and I still had my old Nikon D5200 (now I own a Sony Alpha 7 III). I have seen many photographs of the Colosseum, but they are all the same, so I wanted to try to make it one of a kind, creating a fading effect in post-production in Photoshop. It wasn't easy to create this effect and I had a lot of fun trying, and I think I managed to amaze the observer with this photograph.'

**Instagram:** @seeker\_clouds

**YouPic:** Seeker Clouds



We also  
liked...



## When Lightning Strikes Twice by Dan Eley

Nikon Z 8, 180-600mm,  
1/1000sec at f/7.1, ISO 180

'A duo of Lockheed Martin F-35 jets from the USAF 493rd Fighter Squadron, nicknamed The Grim Reapers, based out of RAF Lakenheath in Suffolk, returning to base in a pairs format. The photograph was captured with my Nikon kit in some perfect spring-time conditions.'

**Instagram:**

@anonymousaviationphotography

**Facebook:** Anonymous Aviation Photography

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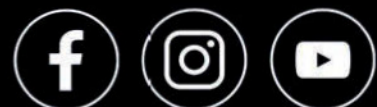


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**1 Lunchtime at the Mill**  
by Christine Carr  
Christine's digital enhancements have created a dream-like atmosphere in this shot

**2 Conistone Limestone Pavement**  
by Ken Readshaw  
A moody landscape image, taken at a famous spot in the Yorkshire Dales



**5 Lady Hill at Sunset**  
by Mark Ashcroft  
Mark's landscape shot captures a beautiful Wensleydale scene and works very well when presented in black & white



**6 The Green Man**  
by Andrew Fletcher  
A characterful portrait that shows every detail and feature of this eccentric-looking man's richly decorated costume

# Join the Club

This small but active club in North Yorkshire is a friendly, social group

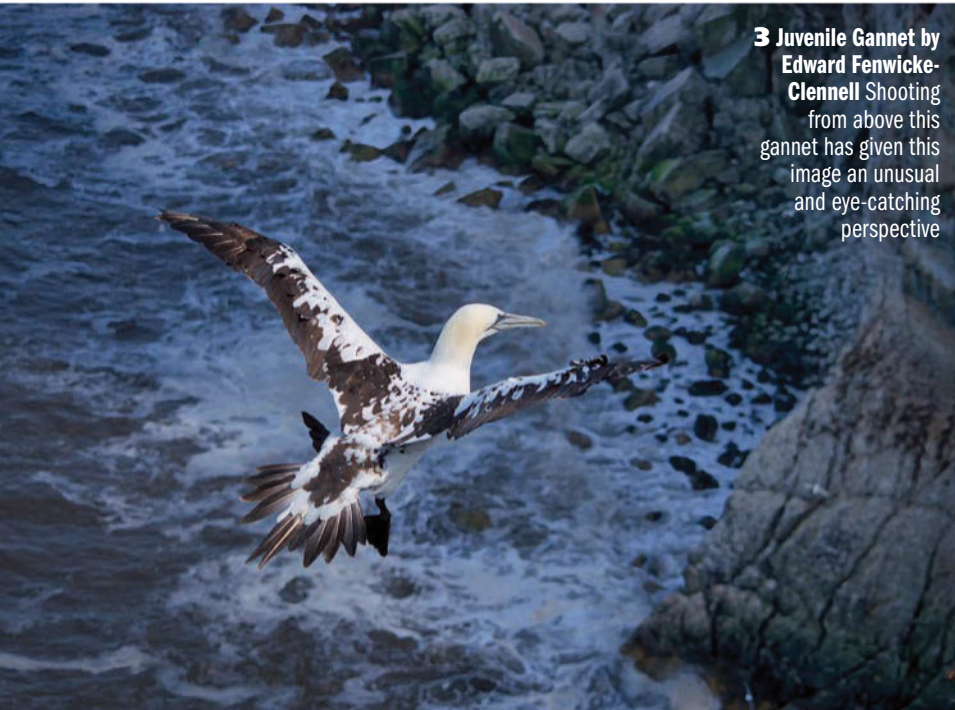
## When was the club founded?

Wensleydale Camera Club was founded at the inaugural meeting on 31 January 1957. In our 50th anniversary year, in 2007, we contacted many people from throughout Wensleydale and met regularly to look through over 14,000 slides and photos, whittling them down initially to several hundred and finally to about 133. These images were then scanned, printed, framed and exhibited in the local Methodist Hall in Leyburn. We contacted the BBC Look North Team, which duly came along and captured some VT for broadcast that brought in several thousand people from all over the country.

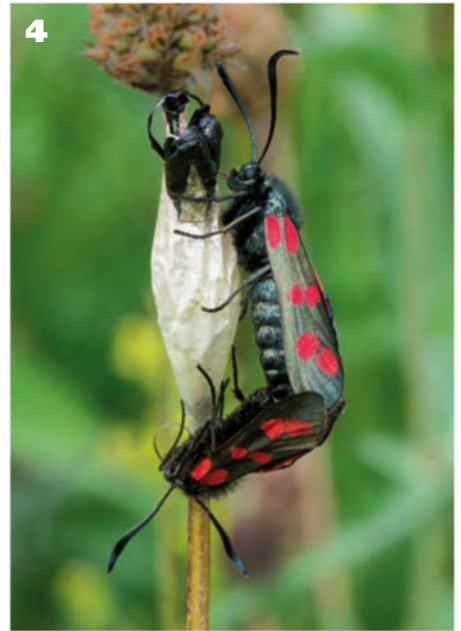
## What does your club offer to new members?

We offer new members a friendly, social

forum to facilitate their photographic journey, in whatever manner they may choose. Our club welcomes everyone both old and young, at whatever stage they are in their photography. Over the years we have provided a wide variety of activities aimed at both beginners and more advanced photographers, including lectures and competitions on a regular basis. In addition, we hold several critique sessions in every season to provide guidance and support to members in developing their own work. In 2023 we revived our annual exhibition which was held at the Wensleydale Community Arts Festival. As we raise our profile we have been invited to be 'Official Photographers' at several local events, including the Leyburn Jazz Festival, The Wensleydale Show, The Wensleydale



**3 Juvenile Gannet** by Edward Fenwick-Clelland Shooting from above this gannet has given this image an unusual and eye-catching perspective



**4**

**7 At the End of the Day** by Colin Fieldgate Colin's sunset safari shot has a balanced composition and an appealing orange hue

**4 Emerging Six Spot Burnets** by Ken Readshaw A pin-sharp, colourful and well-composed macro image



**7**

## Club essentials

### Wensleydale Camera Club

The Golden Lion, Leyburn, North Yorkshire

**Meets:** Every Monday between approximately September and April, apart from Bank Holidays and breaks over Easter and Christmas

**Membership:** £42 per season

**Contact:** Via the website page, [wensleydalecameraclub.co.uk](http://wensleydalecameraclub.co.uk)

Community Arts Festival and the Leyburn Christmas Festival.

#### Describe a typical club meeting

A typical meeting starts with us gathering for an informal chat (generally in the bar) before the main business of the evening. This will usually consist of presentations by members and external persons on relevant topics; practical sessions aimed at sharing and improving members' skills and experience; internal and external competitions aimed at recognising and improving members' skill and experience; and ancillary social events.

#### Do you invite guest speakers?

Yes, from time to time, although being a small club, our finances don't stretch to inviting big names!

#### Do members compete in regional or national competitions?

Over the years we have held competitions with local camera clubs. Also, as members of the North Yorkshire & South Durham Photographic Association (NY&SDPA) and the Yorkshire Photographic Union, we take part in both of those organisations' annual competitions and exhibitions. Despite our club's small size we achieved great success at the NY&SDPA's annual competition in 2022, and repeated our Overall Club Winner spot in 2023.

#### How many members do you have?

We currently have 13 members.

#### Are any trips or outings planned?

None are planned at present, although we

have organised trips out in the past, for example to a local nature reserve.

#### Do you have any funny stories about the club?

One member arrived to photograph Masham Church with a large camera bag, flash gun, reflector, three lenses, a tripod – but no camera body!

#### What are the club's goals for the future?

Our objectives are to provide a friendly, social forum for the practice and promotion of all forms of photography, photographic art and related techniques, by exchanging ideas, advice and assistance among members, organising and providing the facilities to hold lectures and demonstrations, and to participate in competitions.

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# Buying Guide

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Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

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

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



### Lens mounts

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

### Built-in focus motor

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

### Filter thread

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

### Maximum aperture

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

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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

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# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS			
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)
<b>LAOWA DSLR</b>														
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	-	-	-	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion	-	-	-	-	-	-	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections	-	-	-	-	-	-	n/a	n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	-	90	67	98.9	76	745
<b>NIKON DSLR</b>														
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	-	22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	-	24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	-	45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	-	48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	-	30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	-	20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	-	28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	-	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	-	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	-	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	-	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	-	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	-	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	-	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	-	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	-	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	-	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	-	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	-	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	-	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	-	45	58	73.5	54	280
50mm f/1.8 D AFD	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	-	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	-	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	-	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	-	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	-	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	-	-	-	-	-	-	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm	-	-	-	-	-	-	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens	-	-	-	-	-	-	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	-	-	-	-	-	-	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-	-	-	-	-	-	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-	-	-	-	-	-	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	-	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	-	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	-	25	77	82.5	112	740
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	-	-	-	-	-	-	39	77	83.5	107	635

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DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY				MOUNT				DIMENSIONS					
<b>PENTAX DSLR</b>																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood									14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp									30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements									18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood									28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)									30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control									30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh									35	72	78	94	488
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm									30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating									25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens									40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements									49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant									28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor									18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing									20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting									38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8									50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings									30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating									30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners									30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use									14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system									40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use									45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture									40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design									45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'									45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits									45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism									19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects									100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating									n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly									45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor									95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing									110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating									70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition									120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction									95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring									70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing									85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage									30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction									30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images									200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside									120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass									140	77	83	184	1070
<b>SAMYANG DSLR</b>																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors									30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion									26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood									24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs									20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture									28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction									20	n/a	90.5	95.6	485
14mm f/2.8 MF MK II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring									28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors									20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs									20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups									25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings									20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics									34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain									30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution									45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs									45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture									80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs									90	77	88	72	485
85mm f/1.4 MF MK II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked									110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification									30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur									80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)
<b>SIGMA DSLR</b>															
12-24mm f/4 DG HSM   A	£1649	5 ★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery								24	n/a	101	132	1150
14mm f/1.8 DG HSM   A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs								27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM   A	£1399	5 ★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction								26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM   A	£799	5 ★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame								28	72	78	121	810
20mm f/1.4 DG HSM   A	£799	5 ★	An outstanding wideangle fixed-focal-length lens								27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM   A	£799	5 ★	The latest addition to Sigma's 'Art' line of high-quality fast primes								25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM   A	£1399	5 ★	Latest premium fast standard zoom for full frame includes optical image stabilisation								37	82	88	107.6	1020
24-105mm f/4 DG OS HSM   A	£849	4.5 ★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build								45	82	89	109	885
28mm f/1.4 DG HSM   A	£1099	4.5 ★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs								28	77	82.8	107.1	865
35mm f/1.4 DG HSM   A	£799	5 ★	Superb large-aperture prime; first lens in company's 'Art' series								30	67	77	94	665
40mm f/1.4 DG HSM   A	£1100	5 ★	Large and heavy prime promising natural-looking perspective and top-quality optics								40	82	87.8	131	1200
50mm f/1.4 DG HSM   A	£849	5 ★	This lens has a unique design that pays off in truly excellent image quality								40	77	85.4	100	815
50-100mm f/1.8 DC HSM   A	£829	5 ★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one								37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM   S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto								60	105	120.4	268.9	2700
70mm f/2.8 DG Macro   A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design								26	49	71	106	515
70-200mm f/2.8 DG OS HSM   S	£1349	5 ★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration								120	82	94.2	202.9	1805
85mm f/1.4 DG HSM   A	£1199	5 ★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users								85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5 ★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom								160	67	86.4	182.3	1160
105mm f/1.4 DG HSM   A	£1499	4.5 ★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot								100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5 ★	An optically stabilised macro lens, this super-sharp lens is one of our favourites								31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter								150	105	124	291	3390
135mm f/1.8 DG HSM   A	£1399	5 ★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs								87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter								280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof								260	105	121	290.2	2860
<b>TAMRON DSLR</b>															
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance								45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction								38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens								30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture								20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction								95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing								95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction								150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results								220	95	108.4	260.2	2010
<b>VOIGTLANDER DSLR</b>															
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction								15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras								45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime								90	52	66.3	41	260
<b>ZEISS DSLR</b>															
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design								25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups								25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion								22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction								25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction								30	72	84.8	124.8	1174
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50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience								45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics								24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects								100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture								80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction								88	67	80.5	104	843
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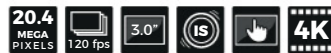
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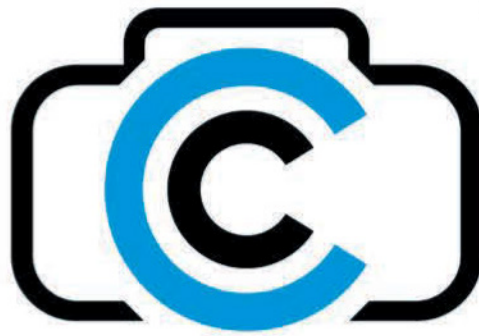
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85 F1.2 USM LII box £799  
85 F1.8 USM LII macro box £299  
100 F2.8 IS USM LII macro box £699  
100 F2.8 USM macro box £299  
100-400 F4.5/6.3 LII box £499  
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105 F2.8 EX DG HSM OS box £299  
120-300 F2.8 DG OS HSM Sport £1199  
150-600 F5/6.3 DG OS sport £899  
150-600 F5/6.3 DG OS contem £749  
TC1401 1.4x extender £149  
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18-105 F3.5/5.6 AF VR AFS £149  
18-140 F3.5/5.6 AFS VR box £149  
18-200 F3.5/5.6 VR DX MKII £299  
18-300 F3.5/5.6 VR DX £599  
20 F1.8 AFS box £599  
24 F1.4 G AFS Mint box £249  
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24-70 F2.8 AFS VR box £999

24-70 F2.8 AFS £349  
24-120 F4.5/5.6 £499  
28-300 F3.5/5.6 VR box £599  
35 F1.4 AFS G box £799  
35 F1.8 AFS G DX £99  
35 F2.8 AFD £299  
50 F1.4 AFS G box £249  
50 F1.8 AFS box £99  
50 F1.8 AFD £99  
55-200 F4.5/5.6 AFS VR box £149  
60 F2.8 AFS macro £299  
70-200 F2.8 E FL AFS box £999  
70-300 F4.5/5.6 E AF P VR £499  
70-300 F4.5/5.6 AFS VR box £299  
70-300 F4.5/5.6 AFD £99  
80-400 F4.5/5.6 AFS VR box £999  
85 F1.4 G AFS box £799  
85 F1.8 AFS box £299  
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# Final Analysis

**Tracy Marshall-Grant considers...**

**Martin Parr's New Brighton in Play-Doh by Eleanor Macnair**

This is one of the most fun projects in photography right now, and by one of my favourite people in photography too, so it was an absolute given that I would choose an image for this column from the new book *Whilst the World Sleeps* by Eleanor Macnair.

Eleanor is a photographer and artist who began her Photographs Rendered in Play-Doh series in 2013 during a pub quiz. Inspired by the artists MacDonaldStrand – who also wrote the text to accompany her new book – to progress the images beyond being just an experiment, she published them in 2014 and soon began to amass a large audience and an archive of over 400 images. She has since been exhibited internationally and in 2017 was invited to create a series from the National Portrait Gallery collections for their bookshop gallery in London.

The images in this new book were created late at night while Macnair's young toddler son slept and include rendering of images by Cindy Sherman, Elliott Erwitt, Gordon Parks, Chris Killip and Mary Ellen Mark among many more. For me, though, I had to select this one by Martin Parr from his New Brighton series – The Last Resort. Having worked with the real version of this image many times and shown it as a key picture during an exhibition in



New Brighton itself, I know the image so well it felt the right choice for this column.

### Replicating colour

Macnair replicates the strong turquoise blues of the Irish Sea from this Merseyside resort so well in this image – they are almost identical to that of the original picture. The children with their ice creams, their expressions, the very sense of the harsh seaside wind blowing their hair – it is all there, rendered in bright Play-Doh colours, just as clearly as it is in

the image they represent. I am particularly fond of the children's knees, battered from a day out at the sea, marked with scuffs and sand equally. I challenge anyone who has the actual picture in a book in their house to run and get it now and set it beside this version in Play-Doh and see just how well they sit as a pair.

Macnair uses simple off-the-shelf Play-Doh and only mixes colours for the flesh tones. She creates the models at night and then photographs them in natural light in her bin yard. Afterwards, each model is destroyed and the Play-Doh returned to its respective Tupperware box for its next rendering of a masterpiece. The

humour and fun in Macnair's work give a unique entry point for audiences to encounter images by artists which often might be less accessible.

I've asked her about this way of working. She says, 'I am interested in how we judge art. Who is to say what is good or bad? Who can make it and how? Can we hold it in esteem if it's not cloaked in art speak, the production costs are minimal, and the artist didn't attend art school? Does this make it less valid? Or more so? Is it even art?' AP

*Whilst the World Sleeps* is published in spring 2024 by RRB Photobooks. Visit [eleanormacnair.com](http://eleanormacnair.com) and [@eleanormacnair](https://www.instagram.com/eleanormacnair)

**'The images in this new book were created late at night while Macnair's young toddler son slept'**

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

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