

Tuesday 21 May 2024



Fujifilm X-T50

Honey, I shrunk the X-T5! Fujifilm's baby mirrorless camera gets the X100VI's specs

Amateur Photographer

Passionate about photography since 1884

Battling birds

How to capture great action shots **in your garden**



Ian Beesley

On 40 years documenting life in the north of England

Xiaomi 14 Ultra

Formidable large-sensor smartphone with four Leica lenses



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Tested Hasselblad 907X CFV 100C: gorgeous modular medium-format system



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Welcome



One of the best things about photography is that you can get great photos anywhere. Andrew

Fusek Peters shoots amazing action photos of garden birds from the comfort of his kitchen. This week he shares the secrets of his success. If you prefer buildings to birds, don't miss our tips for how to win the Urban Life round of our Amateur Photographer of the Year competition, and don't forget to enter your best shots. Also this week we feature the work of acclaimed Bradford-born documentary photographer Ian Beesley, whose black & white photos of the north of England are the subject of a new exhibition. On the kit front we take a look at the exciting new Fujifilm XT50, and a new smartphone from Xiaomi with a stunning, Leica-badged camera.

Nigel Atherton, Editor



COVER PICTURE © ANDREW FUSEK PETERS. INSET PICTURE © IAN BEESLEY

Our cover image this week is by Andrew Fusek Peters. Read his tips on page 38

THIS WEEK'S CONTRIBUTORS



ANDY WESTLAKE
Technical Editor

Our chief reviewer brings you his initial impressions of the new Fujifilm XT50



ANDREW FUSEK PETERS

Technique tips for how to take dramatic shots of garden birds in flight or flight



PETER DENCH

Ian Beesley's latest exhibition is for the fans who want more. He talks to Peter Dench



AILSAL MCWHINNIE
Acting Features Ed

Ailsa is also our APOY manager and this week we're launching Round 3



JOSHUA WALLER
Online Editor

Joshua tests the CFV 100C, a new medium-format digital back from Hasselblad



AMY DAVIES
Features Editor

Amy tries out the Xiaomi 14 Ultra smartphone, which packs an impressive punch

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Fujifilm X-T50

Fujifilm's latest entry-level model gains the latest tricks, with a 40MP sensor, in-body stabilisation, and subject-detection autofocus. **Andy Westlake** takes a first look.



At a glance

£1,299 body only

£1,399 with 15-45mm zoom

£1,649 with 16-50mm zoom

- 40.2MP APS-C X-Trans sensor
- ISO 125-12,800 (standard)
- 8fps shooting (20fps with electronic shutter and 1.3x crop)
- 2.36m-dot, 0.62x electronic viewfinder
- 3in, 1.84m-dot tilting touchscreen
- 6K 30p, 4K 60p, Full HD 240p video
- In-body image stabilisation, up to 7 stops
- Available in silver, black, or charcoal grey

Film dial

The dial on the top left provides direct access to Fujifilm's popular Film Simulation colour profiles.

Stabilisation

The in-body image stabilisation promises up to 7 stops shake reduction while adding little to the body size and weight.

Subject detection

The autofocus system can be set to recognise and track people, animals, and vehicles.

Analogue Controls

Shutter speed and exposure-compensation dials are found on top, while most Fujifilm lenses have aperture rings.

Fujifilm's double-digit X-T series cameras have long been among our favourites in the highly competitive entry-level class. Ever since the original X-T10 appeared in 2015, they've offered a winning blend of compact size, engaging handling and excellent image quality. Now, the new Fujifilm X-T50 promises to continue in the same vein.

Following on from the three-year-old X-T30 II, the X-T50 gains many of the same improvements that we recently saw in the popular X100VI fixed-lens compact. Major updates include a 40MP sensor, 6K video recording, in-body image stabilisation, and subject-detection autofocus. Together, these place it right at the top of its class in terms of core specifications. The X-T50 doesn't officially replace the X-T30 II, with the older model remaining on sale.

In essence, the X-T50 takes the same core imaging hardware as the higher-end X-T5 and the X100VI, and places it in a compact body that's styled like a

traditional SLR. So you get Fujifilm's 40.2MP X-Trans CMOS 5 HR sensor, which not only represents a significant boost over the 26.2MP sensor in the older X-T30 II, but also provides higher resolution than other manufacturers' APS-C models. In concert with the X-Processor 5, this also enables 6K video recording at 30fps, 4K at up to 60fps, or Full HD at 120fps.

Key photographic specs include a sensitivity range that covers ISO 125-12,800 as standard, expandable to ISO 64-51,200. Timed shutter speeds run from 15min to 1/4000sec, or as fast as 1/180,000sec using the electronic shutter. Continuous shooting is available at up to 8 frames per second with the mechanical shutter,



There's a two-way tilting screen on the back



Shutter speed and exposure-compensation dials are found on top



The X-T50 gains this new dial for selecting the Film Simulation mode

or up to 20fps using the electronic shutter with a 1.29x crop.

Thanks to the new processor, the camera gains subject detection for autofocus. This encompasses animals, birds, cars, motorbikes, airplanes and trains. Face and eye detection for people is also included but accessed via a separate setting.

Another major significant update is the addition of in-body image stabilisation, which makes an appearance for the first time in this series. As with the X100VI, Fujifilm has managed to add this while adding minimal bulk, with the body gaining only a few millimetres in depth and a little over 50g in weight. Even so, the camera is still attractively compact and lightweight, at approximately 124x85x49mm and 438g. Indeed if anything, it's more comfortable to hold, thanks to a slightly bulked-up handgrip.

For power, the camera uses Fujifilm's familiar NP-W126 battery, which charges in-camera via USB-C and should be good for 390 shots per charge. A single SD card slot occupies the same compartment in the base and supports fast UHS-II type cards for extended burst shooting. There's a 3.5mm stereo microphone input, which doubles up as a remote release socket, along with USB-C and micro-HDMI connectors. As usual, Wi-Fi and Bluetooth are built in for smartphone connectivity.

New Film dial

In terms of controls, the X-T50 is a close match to its predecessor, with one major exception. The dial on the top left of the body, which previously controlled the drive mode, now provides direct access to the firm's popular Film Simulation colour profiles. Thankfully the drive mode is still readily accessible via the Delete button on the top left.

Elsewhere, the main controls remain the same. You get top-plate dials for shutter speed and exposure compensation, while an electronic dial on the front is used to change ISO. A small joystick on the back is used to position the focus point and navigate settings and menus. Most Fujifilm lenses have dedicated aperture rings, but with the firm's cheaper XC lenses, the aperture is controlled using the front dial. Clicking it inwards toggles between aperture and ISO setting. Many third-party lenses work in the same way.

For composing and viewing your images, there's an electronic viewfinder that's similar in size and resolution to before, at 2.36m-dot and a 0.62x magnification. Below it, the 3in, 1.84m-dot screen tilts up and down, but it doesn't have a third hinge for portrait-format shooting. It can't be set facing forwards for selfies or vlogging, either. This reinforces the X-T cameras' positioning as being mostly for stills photography rather than video.

First impressions

Having spent some time with the X-T50 before its launch, it looks like a very attractive camera indeed. It continues with everything we like about the series, but adds some extremely useful extra features such as subject recognition and in-body stabilisation. Fujifilm has certainly been on a roll recently, and the X-T50 looks set to be another winner. It's due to appear in the shops on 17 June.

New weather-sealed 16-50mm kit zoom

Alongside the X-T50, Fujifilm has launched a new premium kit zoom. The Fujinon XF 16-50mm F2.8-4.8 R LM WR is essentially a replacement for the venerable XF 18-55mm F2.8-4 R LM OIS. It's very similar in size, but now boasts a wider angle view and gains weather-resistant construction. However, it has a shorter telephoto end with a smaller aperture, and it lacks optical stabilisation. This makes the lens less well-suited to use on older X-system cameras that lack in-body stabilisation.

In design terms, the lens follows a familiar template. Along with zoom and focus rings, there's a clicked aperture ring, which like the firm's other

variable aperture zooms, is unmarked. Setting a small switch to its A position enables shooting in program or shutter priority modes. For filters, there's a 58mm thread.

The new 16-50mm is set to be available from 28 May for £699. It will also be available in kits with the X-S20 for £1,599, and the X-T5 for £2,049.



Fujifilm's new 16-50mm zoom is weather resistant

Medium-format telephoto prime

Also making an appearance is the longest lens yet for Fujifilm's GFX medium-format system. The Fujinon GF 500mm F5.6 R LM OIS WR provides a telephoto view equivalent to a 400mm lens on full-frame. It's also compatible with the GF 1.4x TC WR teleconverter, with which it'll deliver a 700mm F8 combination (560mm equivalent). It's impressively light in weight for such a long lens, at just 1375g.

Key features include built-in optical stabilisation rated for 6 stops of shake suppression, and weather-resistant construction. The aperture ring has both the usual A position, and a C setting that passes control to a dial on the camera body. The minimum focus distance is 2.75m, and the lens accepts 95mm filters.

The Fujifilm Fujinon GF 500mm F5.6 R LM OIS WR is due to go on sale on 17 June for £3,499.



This is the longest lens yet for the GF system

New Fujifilm GFX100S II - affordable medium format

Fujifilm has unveiled a new, relatively affordable medium-format camera, the Fujifilm GFX100S II. It's built around a new 102MP CMOS II sensor, although this isn't the same high-speed chip from the more expensive GFX100 II flagship model. The two cameras will now form Fujifilm's entire medium-format camera lineup, with all previous models effectively being discontinued.

Key features include a base sensitivity of ISO 80; 16-bit HQ raw recording; subject detection and tracking; 7fps continuous shooting; and 8 stops of in-body image stabilisation. A pixel-shift multi-shot mode gives a choice of 100MP or 400MP output, while files are recorded to dual UHS-II SD card slots. Video recording is available at 4K/30p resolution with 4:2:2 10-bit colour. There's also support for both ProRes and BlackMagic raw output over HDMI.

In terms of design, the GFX100S II looks similar to the three-year-old GFX100S, although it gains the same distinctive 'Bishamon-Tex' body covering as

the GFX100 II. The viewfinder is also larger and higher in resolution, at 5.76 million dots and 0.84x magnification. Despite this, the body is fractionally lighter in weight, at 883g. The Fujifilm GFX100 II should be available from 17 June for £4,999 body only.



The Fujifilm GFX100S II features a base sensitivity of ISO 80

Major free contest launches

Leading German printing specialist CEWE (pronounced 'see-wee') has launched its annual photography competition. The CEWE Photo Award is the world's biggest free photo contest, according to CEWE, and is open to both amateurs and pros alike. The total prize purse is worth over €250,000, with the overall winner receiving a holiday worth €15,000, plus €7,500 worth of photography equipment and €2,500 in CEWE products.

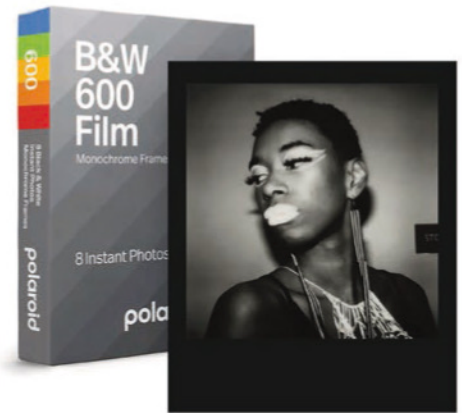
The overall theme is celebrating the earth's beauty, with British celebrity photographer Christie Goodwin heading up the judging panel. There is a wide range of categories covering popular genres including macro, wildlife, landscape, food and travel. Unusually, each entrant can send in up to 100 images without charge, so the judging panel will have its hands full (more than 500,000 entries were submitted last year).

'The award not only celebrates amazing photographs, it also raises money for CEWE's charity partner, SOS Children's Villages International,' added UK managing director Petra Felgen. 'For every photo entered into the competition, we will donate to the charity, which works to improve the lives of some of the most disadvantaged children across the globe.'

The closing date for entries is 31 May. For more information and to enter, visit cewe.co.uk/cewe-photo-award.



The CEWE photo award has prizes worth more than €250,000



Polaroid boosts B&W film

Polaroid has upgraded the chemistry of its B&W 600 Monochrome Frames film, which the company claims now offers increased clarity. The film is compatible with Polaroid 600 instant cameras as well as the Polaroid I-2, Polaroid Now, Polaroid Now+ and Polaroid Lab printer.

The B&W 600 Monochrome Frames film offers a variety of frames in shades of black, white and grey, with a development time of 5-10 minutes and eight photos in a pack. Available now for £18.99 from bit.ly/polafilm and Polaroid retailers.



Step up your film shooting

Staying with all things film, Analogue Wonderland, Kodak Film and a 'top secret' partner to be confirmed are organising 'The Big Film Photowalk' on 29 June. The event encompasses more than 40 photo walks across the UK, starting at midday, and is claimed to be the biggest outing of its kind. Attendees will get a guided tour from a local film expert and a complimentary roll of Kodak 35mm colour film, which Analogue Wonderland will then develop for free (it does cost £12 to join the photo walks, however). Photos taken during the walks will be also be entered into a competition. See bit.ly/awphotowalk.



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Northern SOULS

Two years after a major retrospective that was intended to be his swansong, Ian Beesley is back with a new exhibition for the fans who still want more. He talks to **Peter Dench**

From August to October 2022, around 38,000 visitors climbed four flights of stone steps at Salts Mill to see the exhibition *Life: A Retrospective* by Bradford-born social documentary photographer Ian Beesley. It's not bad for a lad who was invited to leave school for an accumulation of misdemeanours. Those misdemeanours included a visionary prank putting potassium permanganate crystals in the gusset of the school swimming captain at a gala so that when he dived in, the swimming pool, along with his private parts, turned bright purple. The headmaster advised Master Beesley to pursue a career more suitable to a boy of meagre talents.

After *Life*, which was supposed to be his segue into retirement, Ian continued to receive emails and messages about the exhibition, asking what and who else might be contained deep in a photo archive that contains over 200,000 images.

'We thought it was a good opportunity to put in the stuff that people had asked about that we hadn't exhibited, plus other things that I've rediscovered, never printed up or exhibited,' 70-year-old Ian explains over the phone from his home on the edge of Saddleworth Moor in Greater Manchester. Now a new exhibition for the fans who won't let him retire, *Life Goes On*, is on show at Salts Mill, Saltaire, and around 75% of the work has not been exhibited there before.

After Ian was expelled from school, he worked for a while at Associated

Left: Mill demolition, Bradford, 1980s

Below: The illustrated man

Weavers, Dudley Hill. He says he hated 'the noise, the shifts, and the boredom of repetitive manual labour. Health and safety wasn't paramount. I remember sitting in the canteen looking at workers with mutilated hands and missing fingers.'

Ian then worked in Monkmans Foundry in Manchester but didn't have the physical attributes required for that job, or for a position as

apprentice gravedigger at Undercliffe Cemetery. He ended up working as labourer in the gardens at Esholt sewage works for the best part of a year, then on the boiler cleaning and railway gangs.

'The people I worked with there, most of them had fought in the Second World War; when they came back they didn't have any access to further or higher education so ended up in semi-skilled or unskilled labour,' Ian continues. 'All of them recognised just how shit that was, so they used to get on my back. They said, you're the clever lad, don't waste your life, do not get trapped in a cycle of unskilled labour. You've got to find your way



ALL PICTURES © IAN BEESLEY



Above: Dolly, The Moor Psychiatric Hospital, 1996

through it... get an apprenticeship for a really good skill or, even better, get back into education. I was interested in photography and that's when I bought my first camera.'

On a full maintenance grant (on account of being from a single-parent family after the death of his father), in 1974 Ian enrolled on the foundation course at Bradford Art College which revitalised his relationship with education. After that, he migrated to a more challenging environment at Bournemouth and Poole College of Art on the south coast of England.

'I didn't think I had an accent, my accent's actually been eroded over the last 30-40 years and I didn't think I was working class,' Ian continues. 'I'd never thought about class really until I went there and bumped into all these kids that had been to public schools and came from wealthy backgrounds. Then I did know about class.'

Graduating in 1977 with a distinction in documentary and editorial photography, the following year he was awarded a Kodak scholarship for social



Left: Corset shop window, Laisterdyke

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
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➤ documentation and cranked up what would become a lifelong study of the North's cultural and industrial heritage.

The south coast experience made him more determined to rectify what he saw as misguided representations of the north of England in photography and by photographers. 'When I started to look at the North and how heavy industry workers were portrayed, it didn't actually reflect my experience of being an industrial worker. I could see there was, like, a gap in the way I saw it and the way people who were often outsiders and who came from rich privileged backgrounds saw it.

'They'd come up to the North perhaps for a couple of days and photograph the natives. I found a lot of it either very patronising, very set up or that the photographers were attracted to the worst so didn't get a balanced picture.'

With a Leica M6, a 35mm lens and rolls of Ilford HP5 film



Above: Shipley fields horse fair, 1977



Above: Card fettlers, Bradford, 1980s



in his pocket and the influence of Robert Frank, Cartier-Bresson and Robert Doisneau in his head, Ian has spent over four decades trying to balance that picture of the collapse of industrial society in the north of England and its effect on communities. 'Certainly in the 1980s with Thatcher and all that, that's when the shit really hit the fan and you knew, loads of my friends and family knew, that they were facing redundancy, facing you know, the demise of the industries.

'I knew that were happening, certainly in the 1980s it was happening at such bloody speed it was almost impossible to keep up. In West Yorkshire, particularly when if you looked at textiles, the mills, they were closing every week, virtually. It becomes a very complicated thing, because some of them were archaic from lack of investment but when you started to dig deep, a lot of these companies were bought by investment banks or overseas investors. All they were doing were buying the order book and moving it to second and third world countries. It's globalisation.'

Ian's work developed from mills, factories and foundries to include artist-in-residence positions at sports clubs, medical and health institutions – Bradford City Football Club, Bradford Bulls Rugby League Club, Age Concern, Born in Bradford and the Bradford Institute of Health Research among others.

In 1994 he was appointed artist in residence at Lancaster Moor Psychiatric Hospital (formerly Lancaster County Lunatic Asylum and Lancaster County Mental Hospital) and spent a year working with long-term institutionalised people, running phototherapy sessions designed to stimulate memory. That's where he met and photographed Dolly (see page 10).

Ian remembers, 'We'd look at photographs and we were looking through this magazine and she saw this picture of a baby. She held it up to her face and started crying, saying, "I had a baby, I had a baby", and got really distressed about it and I took the photograph. When I spoke to the ward manager, they said Dolly was incarcerated in her teens for having an illegitimate child

Above: A game of piggy, Bradford, 1970s

Opposite page, top: George 'The Lion' Ellis, world champion of the sport of Knur and Spell, Barkisland, Yorkshire

Life Goes On is on show at Salts Mill, Saltaire, Bradford, West Yorkshire BD18 3LA until January 2025. Admission free. See www.saltsmill.org.uk. The book, *Ian Beesley: Life, A Retrospective*, is being reprinted by Bluecoat Press.

and she never left. She died about 18 months after I took that photograph.

'I didn't exhibit it. I did nothing with it for about 15 years because there were legal restrictions on it originally. After a certain point of time I got permission to use it. That picture was tweeted and it had 1.2 million views. Loads of people wrote in who'd worked in psychiatric hospitals and who knew of similar cases. My partner Angela, who was a nurse, worked in a psychiatric hospital in Bradford and she said there were two or three women there. Under the Mental Treatment Act 1930, basically a husband or a doctor could incarcerate anybody in the hospital if they said they were feeble-minded or degenerate.

'There were thousands of men and women put away for what we would now only class as learning difficulties or anti-social behaviour. They suspect that Dolly may have been in service and it could possibly have been the gentlemen of the house who was the child's father. There were cases of that. A tragic thing.'

Ian has travelled extensively during his career, but has always

especially enjoyed trying to interpret the communities where he lives. He says, 'When you're starting it's a hard profession to earn a living in and it can be an expensive carry-on. So I always say, you're better off finding something you're interested in, whether that's sports, the environment, architecture or the landscape. If you're doing it within a mile or two of where you live you've got lots of opportunities to go out in different weather conditions and different lighting conditions. Also if you become quite familiar in the area, people recognise what you're doing so you can build up and actually develop your practice.'

'You might think, well I want to go and photograph farmers in the Orkneys, but you go up there, you've spent a load of money and the weather's absolutely f*****g shit and when you get there nobody wants to be photographed. That's when it becomes a real test.'

People are at the core of Ian's work and flow through *Life Goes On*. There are kids playing in the street, adults drinking in the pub, men chanting



on the terraces and workers; it's a testament to the folk who grafted through their lives doing manual jobs or who endured ill health. There is also hope. Many of his images echo photographs by Paul Strand, with strength and dignity etched across stoic faces.

'Bradford suffered, is still suffering, it's got all sorts of major problems but it's a fantastic multicultural city,'

Below: Workers receive their redundancy notices, Thackrays, Leeds. The manufacturer of artificial knee and hip joints became part of the Johnson & Johnson group, with massive redundancies

he says. 'There's a lot of people with good hearts. I think you can probably find all sorts of things if you want to have a wander around. Keep looking.' As Strand himself said, 'the artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep.'

It's on his doorstep you're likely to find Ian Beesley.



Amateur Photographer

Your chance to enter the UK's most prestigious competition

Round three Urban Life

This category offers huge scope for creative, dynamic shots, whether you're drawn to grand, traditional structures or sleek, contemporary works of art. And don't forget that urban life isn't only about the buildings in the environment – the people are what make it, too. So you can also enter classic street photographs, where humans interact with their environment to create quirky moments that are here one moment, and gone a split second later. Anywhere people congregate to live, work and socialise is the perfect subject for this round.



Your guest judge

Your guest judge for Round Three, Urban Life, is Peter Dench. Peter is a UK-based photographer, writer, presenter, educator and curator – and frequent writer for AP. Accolades include a World Press Photo award for his reportage, *Drinking of England*. Solo books include *Alcohol & England* and *The British Abroad*. He has written for *The New Yorker*, *Telegraph Magazine* and a number of photography journals. Visit www.peterdench.com

Plan your APOY 2024 year

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

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

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Three - Urban Life

APOY48544273



Lloyd Hunt came eighth in last year's category with this engaging street scene

To enter, just

ALL ABOUT APOY 2024

The camera club award

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



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What you win

APOY prizes

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

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

Young APOY prizes

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

Camera club prizes

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

The Young APOY award

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



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APOY Inspiration

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



Sue Woodbridge, Lee-on-the-Solent

Fujifilm X100V, 23mm, 1/500sec at f/8, ISO 1000

Sue won last year's street photography round with this comical and well-seen moment. The judges said: 'Sue has placed herself in exactly the right spot to ensure maximum surreal effect, as even a few inches to the left or right would have rendered the vignette ineffective.'

Sue says: 'During August, a couple of years ago, there was a summer festival planned in my local seaside town of Lee-on-the-Solent. I thought it would be an ideal opportunity to

practise some street photography, which is normally something I would undertake in London. I was hoping to encounter some unusual and unique characters or scenes to photograph a little closer to home.

I chose on this occasion to use my Fuji X100V as it is an ideal camera for street and urban photography. It is very compact and relatively discreet, which allowed me to walk through the bustling crowds seamlessly, without being noticed too much, as I tried to capture some candid moments.

With my camera already set up and ready for action, I was able to just amble down the high street looking at the activities and

enjoying the atmosphere, just concentrating on finding anything unusual rather than being too concerned about camera settings.

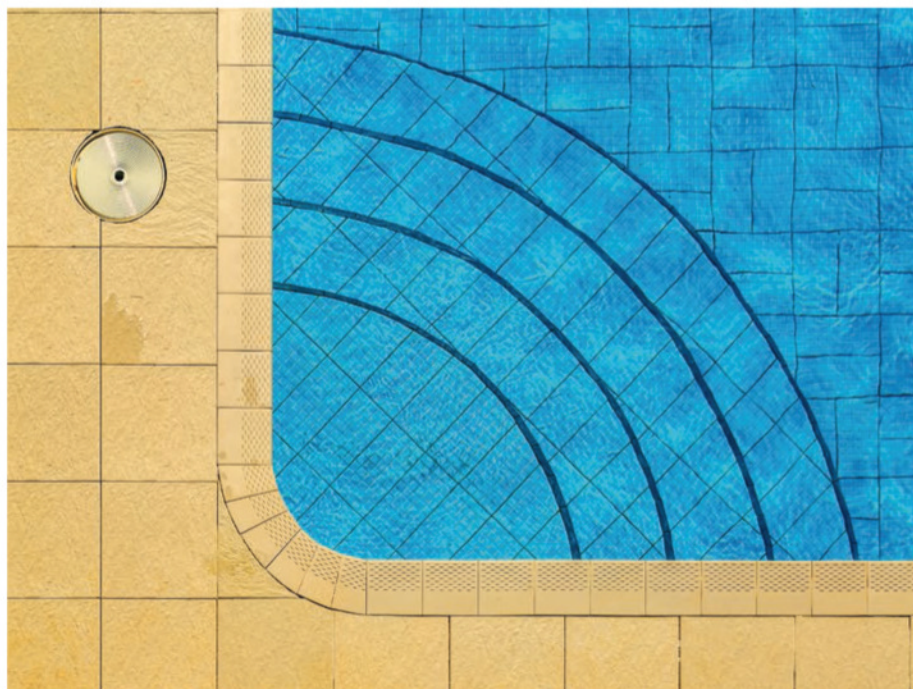
Among all the festivity, there were plenty of places where people could stop for refreshments and take a rest, and this is where I found the scene I captured. It was definitely a moment where I had to look twice to really appreciate what was in front of me. The ladies were so absorbed in ordering their food that they had no idea I had captured the moment. The knowing look from the young lad inside the café was an added bonus that I did not appreciate until I began the reviewing and minor editing process.'

Alan Edwards, Northampton

Fujifilm X100F, 23mm, 1/2400sec at f/5.6, ISO 400

Alan came fourth in last year's architecture round with this imposing black & white image. The judges said: 'Our eye goes straight to the model storks, and then around the image that is made up of little more than multiple triangles and rectangles. The stripe of light down the edge of the glass balconies to the left adds depth.'

Alan says: 'We were exploring Bristol Waterside, heading towards SS *Great Britain*. My eye was first drawn to the silhouette of two statues of storks on the topmost balcony of an apartment block, about 100 yards away. However, a set subject in one of my camera club competitions was "Triangles", and the repeating balcony shapes were perfect. I am always drawn to graphic shapes, and I knew I would be processing this image to monochrome. Backlighting also gave bright highlights where the glass panels met at the balcony tips, helping with contrast. From my low viewpoint and with the 35mm equivalent lens of my Fujifilm X100F, some distortion was inevitable, but correctable in post processing. I used Affinity Photo to process the raw file. Luckily the image won the club competition and that encouraged me to enter it into APOY.'



Cliff Spooner, Hereford

Canon EOS 5D Mark III, 24-105mm, 1/500sec at f/11, ISO 100

Cliff came sixth in last year's architecture round with this graphic and eye-catching study of a swimming pool. The judges said: 'We loved the simplicity of Cliff's shot, with just two opposing hues and its

combination of curves and rectangles. It's full of texture, too.'

Cliff says: 'Looking down from a terrace onto a sun-drenched swimming pool, the lines, textures, and complementary colours at one corner caught my eye. My position wasn't

directly over the corner but set back from the side of the pool, so, in order to capture the whole scene in focus, I used a narrow aperture of f/11 to have a broad depth of field. A wider area beyond the main zone of interest needed to be included as I knew I would have to crop and edit to remove the converging lines effect. A fast shutter speed of 1/500sec was required to avoid any significant burning out of highlights reflecting from bright surfaces.

I wanted to recreate how the pool would look if photographed from straight above, as if from a drone, so a little bit of transforming of verticals in Lightroom restored the regimentation of the tiles.

The blue of the water and the yellowish ochre-coloured tiles form the main blocks of colour, but, for me, it is the position of the silvery, circular inspection hatch cover that makes the image work as it breaks the regular tile pattern and creates an offset point of interest.

Ultimately, this photograph may straddle a range of genres, including architecture, abstract, geometrical, possibly travel, but "open" would certainly cover it.'

Urban light

Rod Lawton demonstrates two editing techniques to intensify and dramatise the light in your urban life photography for striking scenes

When you're photographing urban life in all its variety, you are naturally concentrating on angles, shapes, juxtapositions, and timing. It's all about camera technique and developing those visual skills and reflexes that can

make street photography so compelling.

But light plays a big part too. When you're shooting in urban environments, the light can change constantly, from the sunny side of the street to the shady side, from interiors to exteriors and from narrow alleyways to grand plazas.

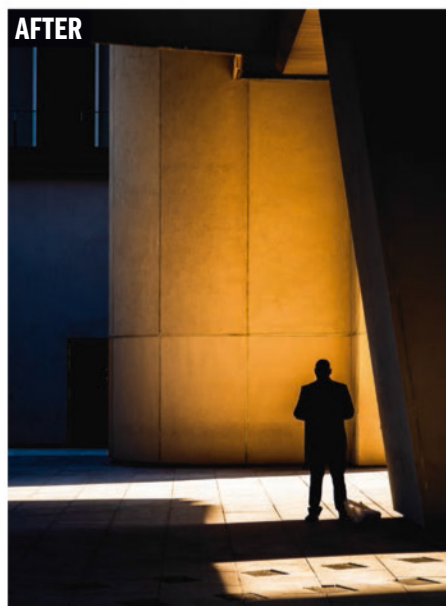
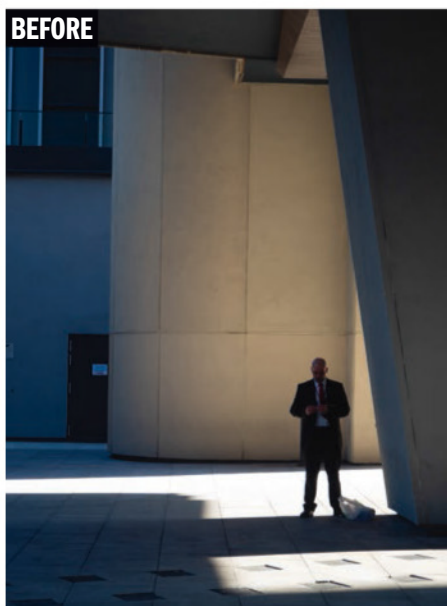
The light can be a key part of the composition, whether it's creating strong, graphic shapes that lend your images impact or whether it's setting the mood or the feel of the scene you're capturing.

Often, the camera will capture the scene just as you intended, with all its contrast, colours and impact intact. Sometimes, though, the results can look a little flat. Cameras are faithful recorders of reality, whereas we're often looking for a more dramatic or intensified version.

So here are two editing treatments that take opposite approaches. One intensifies contrast and colour to make a very rich and graphic image; the other creates the hard, brilliant light of a sunlit scene and perhaps recaptures some of the tonality we associate with classic black & white film.

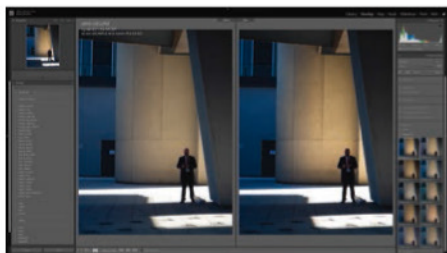
One is a very graphic, 'architectural' approach to urban photography, while the other is more in the style of classic photo reportage and street photography. There are many other techniques you can use to enhance your urban images – from cropping and perspective correction to object removal – but in these examples, we're just looking at the light. It's surprising what you can do with simple tone curve adjustments, but Lightroom has other tricks too.

We've used Adobe Lightroom Classic for these techniques, but they involve relatively straightforward processes that you can apply in most image editors.



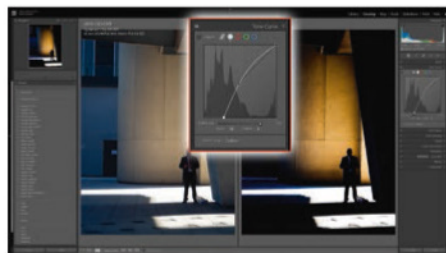
The dramatic architecture, shapes and lighting in this image only came to life after a little tonal work in Lightroom Classic

INTENSE AND DRAMATIC COLOUR



1 Pick a profile

This step is not essential, but try browsing Lightroom Classic's different Profiles in the Basic tab. This 'Modern 01' profile in the 'Modern' category instantly gives this image a contrast and colour boost. Profiles are like a pre-processing step ahead of the editing tools themselves. It's often useful to switch to Lightroom Classic's Before/After view to keep checking your edits against the original.



2 Tone Curve adjustments

There is a time and a place for worrying about histograms and shadow clipping, but sometimes you need to resort to extreme measures. Here, we've dragged the image's black point handle at the bottom left of the Tone Curve panel way over to the right to render whole swathes of the image as a solid black, while lifting the centre of the tone curve to maintain brightness.



3 AI subject masking

It would be better still if the man in the centre was a solid black silhouette, and we can do this using Lightroom's AI subject masking tool and then adjusting the levels for that mask. We have lost a little highlight detail in the sunlit pavement, but we can restore that with a Highlight adjustment in the Basic panel. (We've also used the Healing Brush to get rid of a couple of signs on the left.)

Classic analogue black & white films have a tonality and brilliance that you can recreate in Lightroom with some simple but effective techniques



BEFORE



AFTER

Using Lightroom's grain settings effectively

It's easy to dismiss grain effects as a cheap 'analogue' trick, but they can make a difference to an image when done well – and Lightroom does it very well indeed, once you understand what the sliders are doing. The Amount slider is easy – the higher the Amount value, the stronger the effect. The Size slider, however, feels like it has the wrong name. This slider actually controls the degree to which image detail is 'eroded' by the grain, and this is an important aspect of Lightroom's effective grain simulation. The default value of 25 provides just enough 'erosion' to look real without taking away too much fine detail. The Roughness slider does as you might expect, adjusting the grain from tight and hard to softer. Again, the default value is a good starting point.

BRIGHT AND HARD BLACK & WHITE



1 Tone Curve adjustments

We've already applied a black & white profile to this raw file – you can do this with the B&W button in the Basic panel or by choosing one of Lightroom's B&W profiles. Now we can use the Tone Curve panel to push up the centre of the curve to produce much brighter midtones and highlights. (You can use the sliders in the Parametric Curve mode for subtler adjustments if required.)



2 'Presence' adjustments

With black & white you can take your Clarity, Texture and Dehaze adjustments much further, and while the previous step took us some way towards the final effect, it's these sliders that make the difference. We've pushed the Clarity and Texture settings up to max to show the effect in full, though you'll probably want to reduce these values a little, depending on the image.



3 Finish with a Grain effect

Another way to make extreme black & white adjustments look more natural is to apply Lightroom's Grain effect. The sliders don't always do what you expect, so the approach used on this image is simply to push the Amount slider up to a value of 75. Adding grain will also add texture to any 'blown' highlight areas and make them look a lot more natural and 'analogue'.



At a glance

£6,729 (907X + CFV 100C)

- 100MP medium-format BSI CMOS sensor (43.8x32.9mm)
- ISO 64-25,600
- 907X body accepts XCD lenses
- CFV 100C back can also be used with 907X, V System (500C etc), Technical cameras
- Built-in 1TB SSD (high-speed), CFexpress Type B slot
- 294 PDAF zones (and CDAF)
- 3.2in, 2.36m-dot tilting touchscreen
- Built-in Wi-Fi (2.4GHz/5GHz)

Hasselblad 907X CFV 100C

This gorgeously designed modular medium-format camera system has a real wow factor, but how does it perform? **Joshua Waller** finds out

For and against

- ✚ Uniquely small medium-format camera
- ✚ Exquisitely designed
- ✚ Extremely detailed images
- ✚ Can be attached to 500C and other Hasselblad cameras
- ✚ Easy-to-use touchscreen
- ✖ Slow focusing
- ✖ Lack of video, in-body image stabilisation, or eye-detect AF
- ✖ Screen only tilts up, not down

Data file

Sensor	100MP BSI CMOS, 43.8x32.9mm
Output size	11656x8742
Focal length mag.	0.78x
Lens mount	XCD (via 907X body)
Shutter speeds	68min to 1/4000s with XCD lenses (mechanical) 68min to 1/800s or 1/2000s with HC/HCD Lenses (mechanical) 68min to 1/6000s (electronic)
Sensitivity	ISO 64-ISO 25,600
Exposure modes	PASM, Auto
Metering	Spot, centre weighted, centre spot
Exp compensation	+/- 5EV
Cont shooting	3.3fps (14-bit colour depth)
Screen	3.2in, 2.36m-dot tilting touchscreen
AF points	294
Video	None
Memory card	1TB SSD internal, CFexpress Type B
Power	VHB1 rechargeable Li-ion
Battery life	420 shots (CIPA)
Dimensions	102x92x84mm
Weight	Approx 850g including battery

The Hasselblad 907X CFV 100C is a unique medium-format camera that is as beautiful as it is expensive. It costs nearly £7,000, but it's easy to see why. It's based around the CFV 100C 100MP medium-format digital back, which is set up to work with both older Hasselblad cameras, and the 907X body that accepts XCD lenses. This provides a unique solution that can breathe new life into old medium-format cameras, while also allowing you to use Hasselblad's latest mirrorless optics.

The CFV 100C back is, like the older 50MP CFV 50C, compatible with most Hasselblad V System cameras from 1957 onwards (SWC excluded). This means you can use it on 500-series bodies, with popular models including the 500C, 500C/M,

and so on, up to the 503CW.

The camera back on its own is impressively small, measuring 91x92x61mm and weighing 572g with the battery installed. This is without a memory card, as there is 1TB of built-in high-speed storage. Add the 907X, allowing use with XCD lenses, and the setup remains impressively small and lightweight, at 732g. Add the grip and it weighs 963g, again without a lens.

Features

The heart of any camera is the image sensor, and inside the CFV 100C is a large 100MP back-side illuminated (BSI) CMOS sensor measuring 43.8x32.9mm. This is noticeably larger than full frame (35x24mm), but also notably

As you'd expect with a 100MP medium-format sensor, the level of detail that can be captured is very impressive
CFV 100C/907X, 28mm, 1/200sec at f/4, ISO 64



smaller than traditional medium-format film, which starts at 60x45mm (with a variety of other sizes available). The sensor size gives a 0.78x magnification factor so that, for example, a 90mm lens is equivalent to a 70mm lens on full frame.

RAW recording can be set to either 14-bit or 16-bit quality, and the sensor is said to give up to 15 stops of dynamic range. The camera also shoots at speeds up to 3.3fps when set to 14-bit. A vast array of crop modes is available, from 1:1 to 65:24 (XPan) and everything in between.

The Hasselblad Natural Colour Solution (HNCS) is a colour management system that's designed to give true-to-life colours, with 'smooth, detailed

transitions' as 'perceived by the human eye'. It's designed to give accurate colours whether you're shooting JPEG or raw images. Originally developed in 2004, it also promises 'uncompromising skin tone reproduction'.

This also means you won't find different colour profiles or the option to adjust the contrast, saturation, and other settings as you find on other cameras. In fact, there are no colour profiles or options on the camera, with the only real way to adjust the colour settings being to adjust the white balance. Hasselblad say this 'frees photographers from complicated preset colour profiles' and gives 'true-to-life colours by default'.

In practice, this does make the

camera incredibly easy to use, but at times it can feel a little bit like you're missing options and settings. For those that are used to shooting raw, then adjusting photo settings on a computer later may be preferable anyway, as you'll always get more control over adjustments in software.

The CFV 100C back features 294 PDAF (phase detection) auto-focus zones, as well as face-detection focus, which is new to Hasselblad cameras. However, if you're hoping for eye-detection focus, then unfortunately it's not available. Nor will you find any other advanced subject-detection autofocus options.

The tilting touchscreen boasts 2.36m-dot resolution. As well as sitting flush with the camera

body, it can also be tilted up into two positions – 40 degrees, or 90 degrees for waist-level shooting. Different angles between these are also possible, but it doesn't tilt down.

Tethered shooting

You can use Phocus Mobile 2 which is compatible with iPads and iPhones (Xs or above), with more than 3GB of RAM running on iOS 15.0 or later. Some of the benefits of this include the ability to work remotely or outdoors while having a larger screen to control the camera and review photos. The app can connect over Wi-Fi or USB-C.

In a studio environment, you can shoot tethered using Phocus for Mac/PC. This is



Colour reproduction is accurate, with good blue tones. Hasselblad CFV 100C/907X, 90mm, 1/800sec at f/4.8, ISO 64

➤ compatible with desktop or laptop computers with 8GB of RAM or more, running on either macOS 10.15 or later, or Windows 7 64-bit or later.

Pricing

Medium-format cameras don't come cheap. Digital medium-format cameras and digital backs from the likes of Hasselblad,

Phase One and Mamiya would have normally cost upwards of £20K before Hasselblad introduced the world's first medium-format mirrorless camera in 2016 with the 50MP X1D. This came with a price tag of £7,188.

So, with this in mind, the asking price of the CFV 100C is actually quite reasonable, at £6,729 for the back and 907X body. The CFV 100C can be used with the 907X body letting you use the XCD series of lenses designed for mirrorless cameras. If you want to add the 907X control grip, this will set you back a further £679.

Other alternatives in the XCD series include the Hasselblad X2D 100C priced at £7,269 body only. In terms of lens prices, the lenses I used in this review include the 90mm F2.5 II XCD lens (at £4,059), and the 28mm F4 P XCD lens (at £1,689).

Lenses and shutters

Like other Hasselblad cameras, the 907X CFV 100C doesn't have a focal-plane shutter. Instead, it uses leaf shutters built into the lenses. This means that shutter speeds available will vary depending on what lens you use with the camera. Shutter speeds range from 68min to 1/4000sec with XCD Lenses, and up to 1/800 or 1/2000sec with HC or HCD Lenses. Using an electronic shutter, the range is 68min to 1/6000sec.

There are currently 12 XCD lenses available designed for Hasselblad's mirrorless cameras. At the telephoto end, this includes a 135mm f/2.8, which can also be used with a 1.4x teleconverter for additional reach.

If you use Hasselblad 500-series cameras, and bodies compatible with 'C'/'CF' and V-system lenses, then



Noise is controlled well at high ISOs. CFV 100C/907X, 28mm, 1/60sec at f/4, ISO 6400

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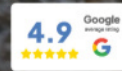


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➤ there is a vast array of used lenses to choose from, with the range starting at 24mm and going all the way to 500mm and even 1000mm.

In comparison, there are more new lenses available for the Fujifilm GFX medium-format mirrorless system. These include tilt-and-shift, zoom and telephoto optics, with 17 options available overall.

Thanks to the mechanical leaf shutter, flash can be used at all shutter speeds. So you don't need to worry about the flash sync speed as you would with other camera systems that use focal-plane shutters. In TTL flash metering mode, the camera is compatible with specific Nikon and Profoto flashes.

Build and handling

The 907X itself is essentially a lens adapter/body that lets you use XCD lenses designed for Hasselblad's mirrorless cameras with the CFV1 00C back. There's also an optional attachable grip which adds additional controls, and screws onto the bottom of the lens adapter.

An optional 907X optical viewfinder is available, designed for 28P/35P/55V lenses, priced at £489. I tested the camera without the viewfinder, instead using the screen.

On the left side of the body is a USB Type-C connection, which is of the USB 3.1 Gen2 spec with transfer speeds up to 10Gbit/s. Underneath you'll find a variety of ports including the shutter control port, flash sync input, flash sync output, and ELX output. On the right-hand side, a sliding cover keep the battery and memory card slot protected. On top is the body-release latch, which lets you remove the camera back, as well as removable blanking plates where you can attach additional accessories such as the flash hot shoe.

With the optional grip attached to the 907X, you can easily use the camera in portrait mode, with the grip at the top and the body at the bottom. However, unlike other cameras, you can't easily hold it the other way round with the grip at the bottom, and the body at the top, as it becomes unwieldy. Without the grip

attached, it's easy to use the camera in any orientation.

The grip screws into the bottom of the 907X body, and has a second peg that keeps it properly aligned with the body. There are electrical contacts that allow control of the camera, with the grip adding front and rear control wheels, a top shutter release button, four buttons (AF/MF, AF-D, MENU, and Playback), and a joystick multi-controller which you can also press in.

These buttons can all be customised, as can the lens control ring. On default settings, the lens control ring is used to adjust the aperture. But it can also be used to adjust ISO, shutter speed, and exposure compensation, switch between detected faces, or switched off altogether.

Without the grip attached, if you're using just the CFV 100C back and the 907X, then you'll either love the compact size, or you'll find the ergonomics particularly awkward. I found I rarely used the camera without the grip, and when I did, I ended up with an uncomfortable claw-like grip, and a fear of dropping the camera. This made for a relatively stressful shooting experience, and one I resolved by putting the grip back on.

This was more problematic with larger lenses, like the 90mm f/2.5, but less of an issue with smaller lenses like the 28mm f/4. Of course, if you're using the camera back with a different body then your experience will be different.

Menus

The menus are relatively straightforward, in fact, they're really easy to use, and with the screen being a touchscreen, you can simply press and select the options you want. It's not as fast as the latest smartphones, for example, but it's easily fast enough to feel responsive in use.

It can, at times, feel like there are a limited number of options, especially when compared to other camera systems which have pages and pages of options. But this also makes the camera easier to use, and help you focus on taking photos rather than adjusting settings. ➤

Focal points

This unique modular camera adds a nostalgic twist to medium-format mirrorless

Tilt screen

The 3.2in, 2.36m-dot touchscreen tilts up to 90 degrees upwards, but not down.

Storage

There is 1TB of built-in high-speed storage, as well as a CFexpress Type B slot.

Power

The battery is rated for 420 shots, and can be recharged in-camera via the hidden USB-C port.



Compatibility

The CFV 100C is compatible with Hasselblad V cameras, as well as the 907X body.

Focus

The camera features phase-detection autofocus, as well as face detection, but no eye detection nor continuous AF.

Menus

The menus on the camera are clearly laid out and easy to use, but they may seem limited compared to other cameras



Autofocus

When it comes to autofocus, there are 294 focus zones to choose from, with the camera using a combination of phase-detection (PDAF) and contrast detection systems (CDAF). The focusing is limited to S-AF (single) alone, and there is no continuous AF (C-AF) option available. There is, however, Touch AF, and the camera has face-detection focus, but no eye-detection.

You can easily change the focus point, either with the touchscreen, or by using the joystick on the grip. There's also the ability to zoom into the live view when needed to check focus, or use Focus Peaking when using manual focus.

Focus speed is a little bit slow at times, and noticeably slower than other camera brands, particularly in the mirrorless market. This isn't too much of an issue, but will of course depend on the types of subject and scenes you're shooting. If you're taking portraits, the speed is perfectly adequate with a mostly still model. Landscapes are another area where ultra-fast focus isn't essential. However, if you were looking to shoot sports

or high-speed action then the focus speed could be an issue.

While focus speeds were a little slow, the general accuracy of focus was very good.

Performance

The camera can be considered quite sluggish when compared to other camera brands, with roughly a three-second delay after pressing the on/off button, before the rear screen shows anything.

There's a nice shutter sound when shooting, which is unique to the leaf shutters found in the lenses this camera uses (and other cameras with leaf shutters). It's not as quiet as the one found in the Fujifilm X100VI, but the benefit here is that when shooting portraits, the model can hear the shutter sound, and will know when you've taken the shot.

Battery life is respectable at 420 shots (according to CIPA standard tests). With USB Type-C you can power the camera and keep shooting at the same time, or charge the battery in the camera, making it easy to top up when needed. There's a 30W power adapter included in the box, and this will charge the battery fully in 2 hours.

Exposure and metering are reliable with little adjustment required, with the only changes needed being due to personal preferences. There were times when images were darker than I would have liked to see, with the camera preserving highlight detail when bright whites were in the scene, and I used exposure compensation to adjust for this.

Raw image quality

Do you need to shoot raw to get the best results? In a nutshell, no. But, depending on the look you're going for, and how good you are at editing raw files, you may want to adjust raw files to achieve your own look. The raw files are extremely malleable. Even if you underexposed your shots by five stops, don't worry about it, you can recover them later!

The levels of detail, general colour reproduction, and dynamic range captured in JPEG images is impressive, and very good, generally. There are quite high levels of contrast, so potentially you may want to reduce this slightly when editing raw images. But even if you don't want to, you should still be satisfied with the results.

White balance, on auto settings, tends to be much cooler than other cameras' images, so this is one reason why you may want to adjust the white balance or edit raw files. However, the JPEG images do give some lovely looking blue skies, so this again, is likely going to be down to personal preferences and the shooting subject and scenario.

Vignetting can be noticeable with some lenses, particularly the 28mm f/4. However, this can easily be fixed later in image editing software.

Images are large, with the raw files being around 206MB in size, and JPEG images being between 24MB and 50MB. The 100MP image resolution gives you a lot to play with, for example, you can crop a 100MP image from vertical to portrait, as a 3:2 aspect-ratio crop, and you still have a 50MP image to use. Overall, the level of detail is impressive, and you can zoom in, and crop, to see all the fine detail to your heart's content.

At the lowest sensitivities of ISO 64 and ISO 100, there is a scarcity of noise, and it's difficult to find any visible grain or noise even in darker areas of the image. As you increase the ISO speed up to ISO 12,800 noise remains well-controlled with a fine grain, that does not look too displeasing on the image. It's not until you get to the highest ISO speed of ISO 25,600 that noise looks unpleasant, with random red and green dots.

Value for money

The 907X / CFV 100C is up against some stiff competition in the medium-format market. However, if you're looking for a back to use with a Hasselblad 500 series (or compatible) body, then there is no other choice, with this camera filling a unique gap in the market, that is only met either by this camera or the 50MP CFV II 50C. This makes the £6,729 price point seem very reasonable indeed.

If you're looking for alternative medium-format cameras, then the Hasselblad X2D 100C can be found for £7,269 and benefits from IBIS, while the Fujifilm GFX100 II can be found for £6,999 body only.

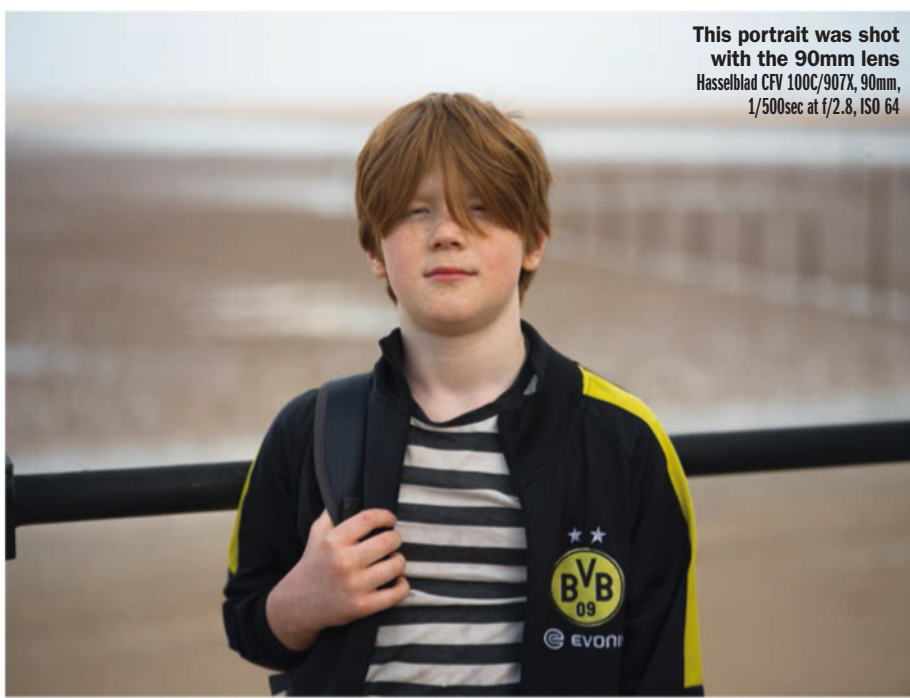


Using the 28mm lens can give some vignetting
Hasselblad CFV 100C/907X, 28mm,
1/500sec at f/4.8, ISO 64





Face detection works well for shooting portraits
CFV 100C/907X, 90mm,
1/320sec at f/2.5, ISO 64



This portrait was shot with the 90mm lens
Hasselblad CFV 100C/907X, 90mm,
1/500sec at f/2.8, ISO 64

Verdict



The Hasselblad 907X/CFV 100C is, without a shadow of a doubt, a unique and beautifully designed camera. In fact, it could be described as the best-looking digital camera ever made. It delivers extremely detailed 100MP images that are full of crisp detail, making it a real joy to look through your photos at all the different things going on in the scene. If you love looking at your images at 100% and spotting things you never noticed at the time of taking the photo, then you will love this camera.

If you've been using other modern cameras and are used to a certain level of speed and features (such as continuous AF, eye-detection autofocus, and video to name just a few), then you may find that you're going to have to change your expectations and how you use the camera. It's certainly not ideal for high-speed action, and the focus can feel slow at times, even with relatively slow-moving subjects.

However, there's something refreshing about the simplicity of the camera. Instead of spending hours going through menus and tweaking every last setting, this camera keeps it simple so that you can concentrate on enjoying the process of taking photos. You can shoot in 14-bit and 16-bit raw and edit the photos later, as the raw files are extremely forgiving and can be adjusted to the nth degree.

If you've got a compatible Hasselblad 500/200 series camera and lenses, then this camera could be just what you're looking for. If you want to use Hasselblad's latest XCD lenses for mirrorless, they have a range of incredible optics that deliver beautiful images.

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



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Thanks to the 1in sensor, a shallow depth-of-field effect can be created even when not using the Portrait mode
Xiaomi 14 Ultra, 23mm equiv, 1/35sec at f/2, ISO 500

Xiaomi 14 Ultra

With a large sensor, four lenses and Leica backing, is this the best smartphone for photographers?

Amy Davies finds out

Xiaomi is one of several Chinese smartphone makers vying for our attention alongside mainstream rivals such as Apple and Samsung. It has become well known for producing extremely capable phones, now working in partnership with German stalwart Leica.

Its latest flagship, the 14 Ultra, provides appealing specifications for photography enthusiasts that give those bigger names a massive run for their money.

Notably, we see high-end Leica Summilux lenses being used by Xiaomi for the first time. This doesn't come cheap, though. The Xiaomi 14 Ultra will set you back £1,299, putting it in the same realm as the likes of the Samsung S24 Ultra and the iPhone 15 Pro Max.

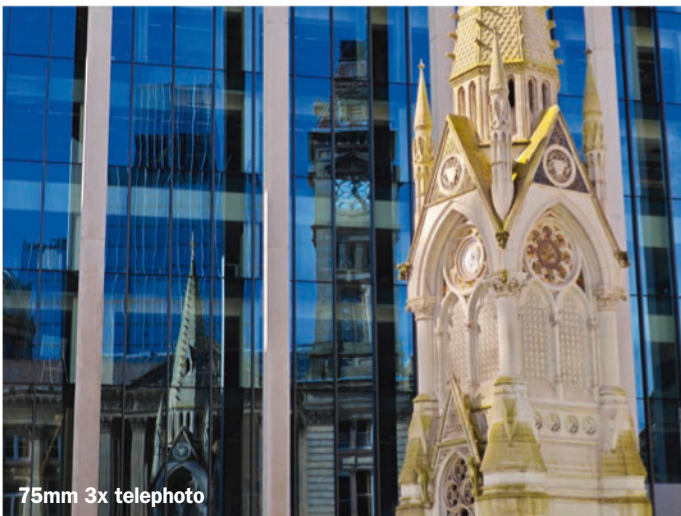
Features

A huge number of enticing photographic features are packed into this phone, helping it to earn the 'Ultra' in its name. ➤

At a glance

- 50MP, 23mm equiv, f/1.6 main camera, 1in sensor
- 50MP, 12mm equiv, f/1.8 ultra-wide camera
- 50MP, 75mm equiv, f/1.8 3x telephoto camera
- 50MP, 120mm equiv, f/2.5 5x telephoto camera
- 8K 30fps video, 4K up to 120fps
- 6.7in AMOLED screen
- HyperOS based on Android 14





This comparison illustrates the equivalent focal lengths and angles of view provided by the device's four camera modules

Let's start with the fact that it has four cameras, all of which have high-resolution 50MP sensors, and all of which are fronted by Leica Summilux-branded lenses. The main sensor is of the large 1in type, which is bigger than you'll get from Samsung, Apple or Google.

On top of that, the main lens has a variable aperture, giving you the option to choose from f/1.6 to f/4.0. This isn't something we often see. Macro photography is available from three out of the four lenses, so you can really get creative with your close-ups. Two further focal lengths are available losslessly, with 2x and 10x using the central portion of a sensor to create images (known as in-sensor zoom). You can extend digitally up to 120x zoom – beating the 100x of the Samsung S24 Ultra.

Other interesting specifications include the ability to shoot in raw format and 8K video recording. Once you add in software features such as a street photography mode and Master Portrait mode, and blend that

with computational photography wizardry, then the package for photographers really is something quite special.

If all of that isn't enough to entice you, consider that a Photography Kit can also be purchased separately. This includes a grip which transforms the phone into a more traditional camera shape and a 67mm filter adapter.

Handling and design

The Xiaomi 14 Ultra's design is rather different from most other phones. It's still a rectangular slab, but the back is covered by vegan leather, which is quite the departure from the super-shiny glass-backed phones we're used to seeing. It helps with grip and makes it less prone to slipping. Xiaomi says that this makes the 14 Ultra 6x better at resisting wear than its predecessor, and it looks attractive too. A case comes in the box, which emulates the look of the back and gives a little extra protection.

The front uses Xiaomi Shield Glass, which claims a 10x

improvement in drop resistance compared to the predecessor. The device is also IP68 rated, giving you water- and dust-resistance. At 6.7in, the phone is on the large side, but stays on the right side of manageable. It's the same screen size as the iPhone 15 Pro Max, and smaller than the Samsung S24 Ultra. You can buy the phone in either black or white.

The AMOLED display is nice and detailed, with a peak brightness of 3,000 nits and an HDR display. It also adjusts automatically in bright conditions, which is always a bonus.

For those who want to push the handling a little further, the Photography Kit can be purchased separately at £179. With this, you get a hand grip with a shutter button, command dial and a zoom ring. We've seen things like this before turn a pocket-friendly phone into a bulky monstrosity, but here it's implemented well and you can take it on and off with ease. Another bonus is that the grip has a battery inside which can

give your phone a power boost.

On the downside, I found on occasion the grip simply didn't work if it had been left on the phone for a while. But removing it and clicking it back on again solved the problem, so it's not the end of the world.

Camera app

We are used to seeing well-featured native camera apps from Android models, and the 14 Ultra is no different. As well as all the usual modes, there are some other useful options too.

The default mode is Photo, which is where you'll likely do most of your shooting. Here you can access all four of the lenses, plus the two focal lengths which use in-sensor zoom (2x and 5x). You can also pinch to zoom to 120x if you feel so inclined.

Tapping a small arrow at the top of the screen reveals some extra settings. The variable aperture can either be left to Auto, or you can choose between four settings from f/1.6 to f/4.0. You also have the ability to switch on features such as



The macro mode is fantastic
Xiaomi 14 Ultra, 75mm equiv. 1/100sec at f/1.8, ISO 100

super macro, Motion tracking focus and gridlines.

You can shoot in HDR, and switch between Leica Vibrant and Leica Authentic colour looks. You can add filters too, such as Leica BW Nat (black & white natural) and other film simulations. One downside is that you can't shoot in raw format here. For that you need to switch to the Pro mode, which also adds the option to change white balance, focus mode, aperture, ISO and exposure compensation.

Portrait mode further plays on the Leica idea, giving you the option to shoot in different focal lengths – 23mm, 35mm, 50mm and 75mm. Or, alternatively you can choose the slightly different Standard (23mm), Documentary (35mm), Swirly Bokeh (50mm), Portrait (75mm) or Soft Focus (90mm) options, which are packaged together as the 'Master Lens System'.

Night mode automatically activates should the phone detect low light levels and can be used across all of the lenses. It's also available to choose manually. The Supermoon feature seems to be a way of photographing the moon with the assistance of AI technology. Is it fake? Almost

certainly, but it's a bit of fun.

Similarly, macro focusing should automatically activate if you bring the phone close to a subject. If you switch to one of the zoom lenses, you can also decide whether you want to have a blurred background or keep a greater depth of field.

Street photographers may be drawn to the Fast Shot mode

which changes the user interface into a rangefinder style. You can see outside the frame to help capture unfolding events, and the lenses are listed by focal length (35mm, 50mm etc) rather than 1x, 2x and so on. You also have the option to manually focus and adjust exposure compensation. The aperture can be controlled here as well.

There are a few other shooting modes, notably time-lapse, long exposure, and 50MP capture. Video fans can choose between straightforward Video and more advanced Movie modes. Switching on MasterCinema in either of these modes enables HDR recording in 10-bit Rec.2020.

Performance

Xiaomi has been producing excellent smartphones for some time, but the 14 Ultra truly does sit at the top of its line-up in terms of quality of results. As we'd expect, the 1in sensor main camera is the best performer. Now that technology like this can be found in smartphones, it's no wonder that even premium compact cameras are dwindling in popularity.

Images from the Xiaomi 14 Ultra have lots of detail, while showing good colours and dynamic range. Thanks to the larger sensor you can get shallower depth-of-field effects without having to resort to using software recreations.

Having that large sensor also stands the camera in good stead when it comes to low-light work, with a good amount of detail, not too much smudging, and crisp results. The Leica lens really does seem to add an edge of sharpness, too.



The Leica Summilux-fronted, 50MP 1in sensor main camera produces wonderful images
Xiaomi 14 Ultra, 23mm, 1/160sec at f/2, ISO 50



Portrait mode produces very nice results. If you look closely there's some outlining around the hair
Xiaomi 14 Ultra, 75mm, 1/100sec at f/1.8, ISO 100

Of course, there isn't just one sensor/lens here, but three more, with all three producing good results in a range of scenarios. The fact that all four of the sensors are 50MP and all four are fronted by Leica Summilux lenses, is quite something.

The ultra-wide lens also puts in a very good performance, being free from distortion and producing good shots in low light. Both the telephoto lenses give good results too. Often a fourth lens is a marketing gimmick which seldom gets used, but in this case the results justify engaging the lens when you want to zoom in closer.

These two lenses are not quite so good in low light as the 1x and the ultra-wide, but for sharing on social media they do a good enough job. Further good news is that colours are well-matched between the four lenses.

Digital zooming is a useful option to have if you really do need to get close to the subject. As ever, 120x really is just a gimmick that nobody is likely to use for anything they actually want to keep and look at again. However, more reasonable

zoom levels of 10x, 20x and sometimes even 30x produce usable results in good light.

Portrait mode works well, too. There is some outlining around fine areas of hair if you examine closely, but it's less obvious than we might expect from a cheaper model, especially when viewing at social media sizes.

The selfie camera doesn't have AF, but it still does a good job. If you leave it on the default 'beauty' setting then you get slightly plasticky results, but that can always be switched off. You can also shoot in Portrait mode, leading to nice background bokeh.

Macro photography capability is something we're seeing as standard on high-end phones, but you get extra with the 14 Ultra. The results are very good, producing better images than we've seen from models such as the Samsung S24 Ultra. In fact, I'd say that this is one of the best smartphones for macro photography.

This is not the first camera to boast about its ability to shoot the moon, but the results are pretty good – notwithstanding the fact that they may or may

not be assisted using AI. Still, it's fun to experiment with on nights where the moon is bright and crisp.

Video results are great too, with a fair degree of flexibility available. You can record at up to 8K, but 4K or Full HD will be used by most people. You can use all four lenses while recording 4K, which is a nice bonus. Detail is very good and the stabilisation is pretty good too, even when shooting handheld. Sound is fairly decent but it is prone to picking up wind when recording outside.

Value for money

You'd be forgiven for wincing when you see a £1,299 price tag on a smartphone. But when something is highly priced and offers a huge amount for your money, we can still consider it good value. It's in the same bracket as the Samsung S24 Ultra, which also has four lenses. But it only has one high-resolution sensor and doesn't have a 1in sensor or Leica glass. The Xiaomi 14 Ultra is also cheaper than the equivalent iPhone 15 Pro Max, which costs £1,399 for the 512GB version.



Verdict

THOSE looking for the best smartphone for photographers have a lot of choice these days. Generally, though, we see the same three names being mentioned time and again – Samsung, Apple and Google. However, if you're happy to look outside those brands, then there are some fantastic alternatives to be had – and the Xiaomi 14 Ultra is one of them.

This is one of the best-performing smartphone cameras on the market, with its 1in sensor and four Leica Summilux lenses really setting it apart from its rivals. The images and video that it produces easily match and often surpass those from the bigger brands.

At £1,299 it's not cheap, but you get an awful lot for your money, so it can still be considered good value. It also seems likely that you wouldn't feel the need to upgrade this phone in the near future as it's already so good.

Overall, the Xiaomi 14 Ultra is a fantastic choice for anyone who prioritises the quality of the camera in their smartphone.

Specifications

Ultra-wide camera 50MP 1/2.5in sensor, 12mm equivalent f/1.8, PDAF	PDAF, OIS
Wide camera 50MP 1in sensor, 23mm equivalent f/1.6, PDAF, OIS	Selfie camera 32MP 1/3.1in sensor, 22mm equivalent f/2.0
Telephoto camera 50MP 1/2.5in sensor, 75mm equivalent f/1.8, PDAF, OIS	Display 6.7in LTPO AMOLED, 3200x1440 pixels, 120Hz, 3000 nits (peak)
Telephoto camera 50MP 1/2.5in sensor, 120mm equivalent f/2.5,	Operating system: HyperOS, based on Android 14
	Dimensions: 161.4x75.3x8.5mm
	Weight: 230g



Established in 1998, Carmarthen Camera Centre Ltd initially specialized in second-hand cameras and lenses, eventually taking over Francis Photographic in 2000, becoming the largest source for second-hand cameras in Wales with an extensive range, embracing online sales early, expanding their stock, and opening a beautiful new premises in May 2019, transforming a chapel into a display room and warehouse, ultimately becoming the premier destination for new and second-hand cameras, optics, and photo-related products in all of Wales. Renowned for their knowledgeable and enthusiastic team of staff, including experts in all types of photography, eager to provide expert guidance and exceptional service, inviting you to visit their store or call for assistance on your photography journey.



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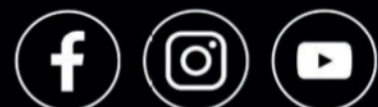


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Tenba DNA 16 DSLR backpack

Andy Westlake tries out a versatile dual-compartment camera backpack

● £200 ● uk.tenba.com

Most camera backpacks follow the same few formulae when it comes to accessing your kit. But the Tenba DNA 16 DSLR backpack is a bit different. Rather than having a conventional flap-type opening on the front, side or back, it unzips and pulls open from the front. This lets you get at your camera and lenses from above while the bag is upright.

The bag is a two-section affair, with the bottom half for your camera kit and the upper part for personal items. Its camera module measures 26cm wide, 20cm tall, and 13cm front-to-back, with plenty of repositionable dividers help make the best use of the available space. I've also used the lower section to carry a small shoulder bag instead.

Tenba suggests the bag can hold a camera and 4-6 lenses, which is true if we're thinking about relatively small optics. For example, I was able to carry the Fujifilm X-T5 with 10-24mm f/4, 16-80mm f/4 and 70-300mm f/4-5.6 zooms, plus 27mm f/2.8 and 56mm f/1.4 primes. But you probably won't be able to squeeze in three full-frame zooms side-by-side, as they're typically larger in diameter. The biggest lens that will fit is a telephoto zoom such as a 100-400mm or 70-200mm f/2.8, but don't expect to get much more than a camera and standard zoom alongside.

The top section is unpadded, which helps keep the bag relatively lightweight, at 1.36kg. It has a couple of handy open-topped pockets inside, and the roll top can either fold down snugly to minimise bulk, or expand to hold such things as a jacket, your lunch, or essentials for an overnight trip. There's also a useful organiser pocket on the front for small accessories.

Overall, the bag is very nicely constructed using sturdy TPU-coated water-resistant fabric. It has weather-resistant zips at the front as well, although not on the laptop compartment. A rain cover is also provided, which is silvered on one side to reflect heat on sunny days. Thanks to the generously padded back and harness, it's comfortable to carry even when fully loaded.

Verdict

I've used this backpack for a number of trips and events and have come to like it a lot. I prefer its unique mode of access compared to other similar backpacks, and I appreciate the versatility and sheer capacity of the roll-top upper section. It's a great choice if you're looking for this kind of bag.

Side pockets

On one side there's a stretchy mesh pocket for a water bottle, with a sturdier pocket for a tripod on the other.



Grab handle

A handle on top is perfect for grabbing the bag from luggage racks or overhead lockers and carrying it short distances.

Harness

The shoulder straps and back panel are mesh covered and decently padded. There's also a tuckaway unpadded waist belt.

Laptop

A separate, generously padded rear pocket holds a laptop with a screen size up to 16in.



At a glance

- 28x50x20cm (external)
- Holds a camera and 4-6 lenses
- Compartment for 16in laptop
- Weighs 1.36kg
- Available in black or blue

TROLLEY STRAP

A strap on the back allows you to slip the bag over wheeled luggage. That's not unusual, but this one is in two sections that stick together with Velcro, which means it can also be used to strap down the harness and stop the shoulder straps from flapping around. This can be really useful when taking the bag on a train or plane.





Professor Newman on...

Specs versus design

The 'rule of five' and why numerical data doesn't always translate to performance

It's a common ailment for a particular type of photographer to be obsessed by specifications.

I have to admit, I'm not immune from this. The camera review industry feeds this approach to camera selection, producing comparisons between products concentrating almost entirely on numerical data. For them there are two advantages of this approach. Firstly the numerical data is relatively simple and inexpensive to gather. Secondly, it's much easier for the reader to compare numerical values as against nuanced opinions.

The reality of complex products such as cameras is that performance aspects that can't be captured as simple numeric values are often central to the usability and usefulness of them. This became very plain to me last year when I bought my first action cam. It's a market I'm not familiar enough with, and suffer from the added problem that I know too much about what goes into this kind of product. It's a mass-produced image sensor, a ubiquitous 'system-on-a chip' processor and a simple moulded fixed-focus objective lens. I could buy all the parts needed one-off for less than £20.

In the technology industries there is a 'rule of five', which gives an estimate of how the parts cost of a product translates to final retail price. The first cost is the parts. Then add the parts cost again, to get the manufactured cost. Then add it a third time to cover the marketing and distribution costs. A fourth portion provides the profit for the manufacturer and the fifth the

costs and profit for the retailer. Of course, this is a very rough-and-ready estimate, but what it told me was that there was no way an action cam should be priced at more than £100. So I bought a reasonably well-reviewed model (which I won't identify) for that price.

The camera that I got certainly worked as advertised, but as I learned more about actually using action cameras, its shortcomings became more and more obvious. Some were to do with its ability to record useful content in anything other than benign lighting conditions. Others were simply about usability for the tasks that an action camera would be called upon to perform.

Specs vs usability

This year, I accepted the reality of the situation and spent nearly four times as much on a top-brand action cam. The one I selected was an Insta360 X3. Other brands and models are available, and this piece is not intended to be about the merits of this particular model, rather a realisation that formal specifications are not the be-all and end-all of equipment selection. My new action cam has a very similar specification to the old one. It has the same size sensor with the same pixel count. It can capture the same resolution images, and record the same definition video at the same frame rates. It has a lens with the same f-number, although a slightly wider field of view.

In terms of its usefulness for use as an action-cam, it is a different story. It can be relied on to produce good quality output,



Products at the top end of the market tend to be designed by experts in design, rather than engineers

within the capability of its small sensor and lens, and the user interface seems to have been designed by someone who has experience of the kind of tasks that will be required of an action cam. It is the design capability that is the key difference here.

I have consulted to several small companies producing technological products. In general their development staff consisted of a handful of engineers or draughtsmen. They are generally very competent in their role, but that role is to produce a solution to a given problem. When asked to pose the problem embedded in a vague idea they simply do what seems reasonable to them, whereas a designer would research the actual use cases for the equipment, deploy the science of ergonomics and conduct extensive usability trials. Of course, all this costs money – which perhaps explains why the rule of five doesn't always work.

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

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ALL PICTURES © ANDREW FUSEK PETERS

Fight club



A pair of male
bramblings face off
with a morning
bokeh backdrop
OM-1 Mark II, 150-400mm,
1/2500sec at f/4.5, ISO 2500

How to capture the key moments when garden birds take to the air and go to war. **Andrew Fusek Peters** shares his set-up and techniques which are crucial to capture both flight and fight action

Andrew Fusek Peters



Andrew is a wildlife and landscape photographer and an OM System Brand Ambassador. He is on commission to the National Trust on the Long Mynd and Stiperstones and his photos regularly appear in the national papers and in magazines. His five years of work on UK butterflies, *Butterfly Safari*, is out now, published by Graffeg. His book on garden wildlife is due to be published in spring 2025. See more of Andrew's work at www.fusekphotos.com

I began photographing garden birds in 2014 and was keen from the get-go to capture birds in flight but also battling scenes if the opportunity arose. My first method was pray and spray. I sat in the garden with feeders about 15 feet away. While keeping focus on the birds as they came to my feeders, I hoped that my trigger finger would be fast enough to respond to take-off, and then pressed the shutter fully down to capture a burst. The problem was that I was too close and too visible to the birds, who were often shy of my presence. When they did come in, my reaction time was rarely fast enough and most shots were out of focus.

Branching out and feeding time

Here are the changes that upped my game. First, visit a local wood or park and find a nice-looking dead branch. This is both to hang feeders off and to drill various holes in from above to put seeds into. Hidden holes are a breakthrough as it means that you can get a shot just with bird and branch. Also, by placing feeders well apart underneath the branch, you create negative space between with room for the birds to fly into so that feeders can stay out of shot.

To hide or not to hide

If the birds are aware of your presence, they are less likely to visit. Pop-up hides might feel silly on a lawn but why not treat our gardens as mini-nature reserves? If you want to stay warm and hidden, there is a more interesting solution. If you have a window looking onto a garden or even a patio, you can set the branch up on or above the opposite hedge or fence. In my case, this was by screwing my branch onto our tree house. However, you could even build a set in the middle of your garden as a long lens will blur out the



background. Shooting through glass, unless the sun is shining directly in, can work well as long as your window is clean, or double-glazing has not broken down. Set your branch parallel as birds tend to flare up in the direction they are feeding. If two siskins are feeding on the branch at right angles there is a chance to get both birds in focus as they flare and fight. Other options include using a shed or garden office with a window so you can set the feeders up in front for the perfect view.

Pre-burst and Pro Capture

The game-changer is buying into a system that has a pre-burst feature, which many modern mirrorless cameras now offer. My OM-1 Mark II takes 50 raw frames per second with full AF, saving them in a continually refreshing buffer. When the action kicks off, if I fully press down within ½ a second or so, all previous shots are saved. It really is time travel – as my eyes have seen a fight shot and then pressed the shutter. This type of shooting gives you an incredible tool and means if you work hard, you will never miss the decisive moment.

You need to spend time studying your camera's settings to understand how to work this feature. When a bird comes into feed, you not only have to keep focus on that bird, but you also need to watch carefully if another bird comes into frame. If you are lucky a squabble might ensue, and pre-burst is the tool to catch that. There are no shortcuts, and you can take many bursts and thousands of frames before getting a single decent shot.

Autofocus

Most modern mirrorless cameras have superb bird detection and tracking, and my OM-1 Mark II can easily keep



ANDREW'S TOP TIPS FOR SUCCESSFUL SHOTS



Consider the background

You are not just framing birds, you need to consider the background too. Take some test shots of your branch to see what lies out of focus behind it. If it is a boring fence, you could put some plants at the right height to create a green backdrop.



Drill some holes

When you drill your holes, widen them so that they turn into little hidden wells to pour sunflower seeds into. Your goal is always to hide the seeds so they don't appear in your photos. This gives your garden bird pictures more of a natural feel.



Watch the light

Always study the light and use exposure compensation. If the light is shining through the birds, you can go for an underexposed silhouette. But generally, you want to see feather, beak, and eye detail. If necessary, ratchet up exposure compensation.

The blackcap's first visit to my garden in ten years. It was very feisty and attacked this greenfinch

OM-1 Mark II, 150-400mm, 1/3200sec at f/4.5, ISO 3200



This pair of fighting siskins presented the perfect photo opportunity as their open wings were on full display OM-1Mark II, 300mm, 1/2500sec at f/4, ISO 6400



Andrew uses his kitchen as a hide by making the most of a window that looks out on to his garden where his branch set-up is in place



Focus on the eyes

Remember, birds are wild and there is no reason for them to take off and present a perfect aerial portrait to the camera. As with most wildlife, we want to see the eyes for an engaging portrait, so it's important that they're in focus.



Winging it

Even if the birds take off in focus and if they are fighting in mid-air, if the wings are down or not synchronised, the shot does not work as well. You want to see a full winged, full-on glorious battle. Putting in the hours will always pay off in the end.

10 Simple Steps

How to set your camera up to capture fast-action shots of garden birds

- 1** Set your shooting settings to raw. When working in an environment where the action can be fast and furious, you need flexibility in post processing.
- 2** Shutter priority is your friend. You need to control two settings instantly and with separate dials: shutter speed and exposure compensation.
- 3** Start with a shutter speed of 1/1600sec, but in better light go all the way up to 1/3200sec to freeze motion.
- 4** Make sure you have bird detection and tracking on. Modern mirrorless cameras are superb at locking on to fast-moving birds.
- 5** Set your AF target mode to cross or mid and keep that AF area on the birds as they come into feed.
- 6** Use your joystick! The joystick is very important. If birds are moving round on the branch, you need to move the AF target area to where they are.
- 7** Enable the pre-burst function on your camera. The name of this function varies by brand so check your manual. For my OM-1 Mark II it's called Pro-CapSH2, which buffers with continual AF at up to 50 frames per second.
- 8** Adjust your sequential settings. Max fps 50, Pre-Shutter Frames 25. If a bird takes off, this gives me half a second to fully press my shutter down and not miss the moment.
- 9** Set your frame count limiter to 35. By the time I have seen two birds take off and fight, I don't generally need shots after that. You can adjust both previous settings depending how fast your reaction time is.
- 10** Save this basic set-up to a custom button such as C1. This means you have super-fast access to a complete fight and flight capture mode.

KIT LIST

Camera with a pre-burst function

This technique requires a mirrorless camera model that has a pre-burst or 'pro capture' function in order to capture the action. Models such as the OM-1 Mark II, Panasonic Lumix G9 II, Canon EOS R8, Nikon Z 8 and Sony A9 III have this.

A fast lens

Depending on the distance between your set-up and your feeders, you need the fastest lens possible. I use the Olympus 300mm f/4 or the 150-400mm f/4.5. The lens needs to be fast as you need a fast shutter speed to freeze the action.

Tripod

I mostly work handheld but, for long sessions, holding a heavy lens can be tiring, so my Rollei C501i Carbon Fibre tripod does the trick and means I can spend a longer time focusing on the action in front of me.

Flexshooter ball head

This balanced ball head holds the weight of a long lens perfectly. With the simple knob adjustment the amount of movement can be adjusted very quickly if needed.



➤ focus on a feeding bird and then track it as it leaps away or gets into a claws-out situation. Pre-burst combined with superb AF means that you can get a high keeper rate. Always focus on the bird that appears to be dominant – a feisty siskin that bullies the other birds away or the majestic greenfinch who will take on all newcomers. It is that bird who won't be shy of a fight and who will end up giving you a great shot.

Fight for success

Regularly change branches and logs to create different backdrops and always check through your telephoto to see if the framing and background works. Use sunflower seeds in the hidden holes and put out fat blocks for the long-tailed tits and other birds. Once you are set up, it's about observing behaviour. If a lot of

hungry birds decided to visit at once, a squabble might ensue. There are no shortcuts and putting in the hours will pay off. Time spent observing garden birds is never wasted and you never know which species might turn up and what they will get up to.

Conservation and ethics

The RSPB states that feeding birds in spring and summer may help them to raise their chicks more successfully and studies have shown that the decline in what was a farmyard bird, the goldfinch, was reversed when they began to visit gardens.

Always remember to respect and do as little as possible to disturb the natural behaviour of birds and most importantly, clean your feeders regularly – because unhygienic feeding stations can transmit diseases between birds.

Above: Fighting siskins

OM-1 Mark II, 300mm, 1/2000sec at f/4, ISO 3200

Right: A pair of fighting greenfinches

OM-1 Mark II, 150-400mm, 1/2000sec at f/4.5, ISO 5000





Why it works

Sitting in my neighbour's garden, the morning light shone directly on the log I had balanced on my hedge with a hidden hole full of sunflower seeds. I was 15 feet away and sat quietly peering round the edge of a bush, so was partially invisible to the birds. When the first goldfinch came in, I had a good feeling. The light was warm and enabled me to have both a fast shutter of 1/4000sec and a low ISO of 1000. Pro Capture was the tool for the job and the extra depth of field of my OM-D E-M1 Mark III meant I had a chance of focus if a fight occurred. When a second goldfinch came in, they leaped up and the distant bushes in the background gave an Impressionist look to the frame. Eyes sharp, claws out, it's as close to an old master painting that I will ever achieve.



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LETTER OF THE WEEK

The long view

Last week, with some trepidation, I took the plunge and decided that the recently announced lightweight Nikon Z 24-400mm f/4-8 might take the place of my Z 24-120mm and 80-400mm with its FTZ adapter. Adding to my trepidation, no AP test has yet been published on this megazoom, and any focal length above 200mm would be subject to a minimum f/8 aperture.

Its slight wideangle limitation was no problem, as I have retained my Z 14-30mm S lens. But how limited would I be by the f/8 restriction? The answer? Very little, for the inbuilt five-stop vibration reduction is most effective. On reflection, under normal daylight conditions I habitually used the older lens at f/11 and, as the attached picture of the Prince of

The Prince of Wales aircraft carrier, shot with the Nikon Z 2 f4/8 28-400mm



Wales aircraft carrier in Portsmouth shows, the new lens appears to match its resolving power. The ability to travel all day with the one camera and lightweight lens in my medium-sized camera bag, together with a tabletop tripod, has been liberating. You last published a letter I wrote to Victor Blackman in 1966 about pushing FP3 film to 1600 ASA. What a distance we have since travelled!
Clive Thorp

Indeed! In 1966 some of the current AP team were toddlers, and the rest weren't even thought of. Anyway, after 57 years, you've been published again!

Win! SAMSUNG

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



Taking the Leeds

It was a pleasure to see Peter Mitchell's photographs of 1970s Leeds (7 May). By coincidence, BBC Four showed Sunset Across the Bay the night that I read the article. This is Alan Bennett's 1975 play about his parents' retirement from Leeds to Morecambe,

directed by Stephen Frears. Many of the shots of the terraced streets of Leeds being demolished to make way for high-rise flats and flyovers wouldn't have looked out of place in Peter's work. You could almost smell the brick dust. A wonderfully evocative time of great change that fortunately

has been documented forever.
Mark Peachey
We are glad you enjoyed

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it. With the world changing so fast, we should take the opportunity to record places close to us: in 50 years' time, somebody will be grateful we did.

Thinking outside the box

The 7 May issue was excellent - lots to read. Readers' best buys are always of interest to me. However, one accessory, I frequently use was not mentioned. I bet most of us have one. It's a large plastic box that houses all my must-have accessories that I don't use!

Going by the confessions of friends, I have made fewer mistaken purchases than most. But one example is a camera cage. I bought my first one and used it twice, finding it was of little use to my style of photography. A few years later, I bought another cage, albeit much more sophisticated. It was a superb design, with lots of holes to screw various items into. I don't use that, either! On a positive side, they take up little space in my box. The only reason I don't need a bigger box is that I gave a number of items to a charity shop. They are probably in someone else's big box now.

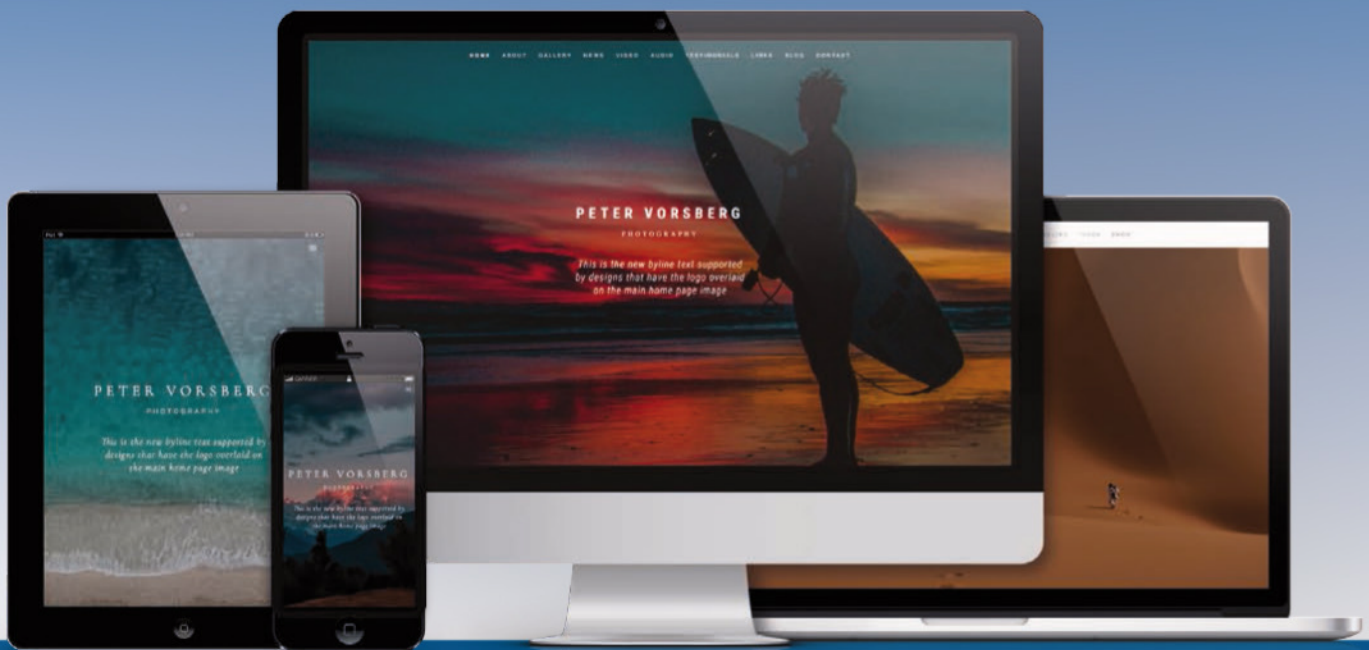
Derek Smith
Deputy Editor Geoff Harris replies. 'Derek, you are so right, I am looking at my 'big box' right now. A charity shop is a good idea, or even better, donate to the Disabled Photographers Society for their ever-popular 'jumble-sale' stand at The Photography Show.



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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

Fall Down, Spring Forward by Aden Howard

Canon EOS R5, Sigma 24-70mm F2.8 DG OS HSM Art, NiSi Ti Pro Nano Landscape Enhance Circular Polariser, 1/50sec at f/11, ISO 800 (six-image focus stack)

'A 3am wake-up call and drive from Cardiff to Gloucester was met with a worthwhile find of this forestry covered in a scented carpet of wild garlic, for as far as the eye could see. It was definitely worth the tired eyes the following day!'

Instagram: @aden_howard

#appicoftheweek

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Springtime in Naples by Abigail Pym

Sony Alpha 7R III, 20-70mm GM f/2.8, 1/1000sec
at f/2.8, ISO 200

'I don't normally take many pictures of flowers. This set in particular I photographed for my mum when we visited Naples in Italy. The bird of paradise is her favourite plant, and a park in the centre of the city had quite a selection. I used a wide-aperture lens to create the shallow depth of field, also to add focus and prominence to the beautiful orange flower centre. A simple subject, but always effective when you want to capture the springtime, warmth and radiance. But I know, out of all my photos from this great city, this will remind me the most of the time we spent there.'

Instagram: @the_designer_photographer_

Fiery Gazelle Daybreak by Aman Gandhi

Canon EOS 90D, Sigma 150-600mm F5-6.3 DG OS HSM Contemporary, 1/320sec at f/6.3, ISO 6400

'As dawn broke in the Maasai Mara, Kenya, I spotted this gorgeous male gazelle climbing up a sloping hill, watching its surroundings very carefully. The raging purple, orange and yellow sky behind the subject, made for a unique photographic opportunity and a silhouette of this gazelle and the hill, all prior to the sun rising shortly after. I've always dreamt of capturing a moment like this early morning on safari. With the hues of yellow and orange shining between the clouds, and the subject directly in between, I kept clicking the shutter until I achieved my dream photograph.'

Instagram: @amangandhitravels



We also liked...



Beacon of Dusk: A Lighthouse's Last Glow by Carwyn Roberts

Sony Alpha A7 II, Sony FE 28-70mm F4.5, 1/100sec at f/4.5

'I always go out to capture a sunset and the golden hour. I had been doing some drone photography and turned around to see the gold colours against the lighthouse, and had to capture the moment.'

Instagram: @coffeefueledadventure

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



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Karen McBride, Manchester



About Karen

Karen usually photographs musicians and, thanks to her parents, grew up with a love of music. See more of her work on Instagram @kazmcb2023.

Favourite subjects

I enjoy portraits, and the way they show the changing 'landscape' of someone's life. I love the images reproduced here, too; the decay on these old vehicles is stunning.

How did you get into photography?

A friend lent me his camera, but I accidentally broke it. He told me, 'If you can fix it, you can have it.' I couldn't get it mended, so I bought one. I was instantly hooked.

What do you love about photography?

That it gives me the same feeling now as it did when I was little. I love how you can turn around, see something, and your reflexes instantly lift the camera and capture that 1/60sec.

Favourite photographers

Jill Furmanovsky, Jane Bown, Annie Leibovitz.

Favourite photo books

Annie Leibovitz's *American Music*.

First camera

Nikon L35AF film compact. I still own it.

Current kit

Nikon DF, Nikon 50mm f/1.4, a Nikon 24-70mm f/2.8 and a Lomo recreation of the Daguerreotype Achromat 64mm lens in gold.

Favourite lens

My Nikon 50mm f/1.4. The depth of field this lens can capture is amazing.

Favourite accessory

Sounds lame, but imagination.

Dream purchase

A Leica Q2 Monochrom.

What software do you use?

Photoshop and Lightroom.

Favourite tips

Don't worry about what other people are photographing or how they are doing it. Follow your instinct and that will open up your own path.

Where do you find inspiration?

I get inspired by everything around me, there's a picture in everything we see.

Tell us about your pictures

I took a road trip through the deep south of America and borrowed a mate's old Nissan truck from the 1980s. I meandered down backroads, and found these beauties decaying in the woods. I chose to shoot at a low angle to emphasise the beauty of these old American classics.

American Beauty

1 This was taken somewhere between Memphis and Clarksdale; the roads had no names, and I doubt if I could find them again. The winter light was stunning and really helped to enhance the strong colours. Nikon D3, 17-35mm, 1/320sec at f/18, ISO 200



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

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Submit your images

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



Off the Beaten Track
2 I think this image tells its own story. Nikon D3, 14-24mm, 1/320sec at f/18, ISO 200

Lady in Red

3 This was deep down the beaten track; the biggest challenge to capturing the image was snakes and fighting through the undergrowth. Nikon D3, 17-35mm, 1/500sec at f/4.5, ISO 200

1976 Cadillac Eldorado Convertible

4 My dream car. Nikon D3, 14-24mm, 1/400sec at f/8, ISO 200

Ford Truck

5 I ended up trespassing in order to get to this truck, but didn't realise I was. The landowner came out to see what I was doing, and loved the shot! Nikon D3, 17-35mm, 1/250sec at f/18, ISO 200



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Buying Guide

405
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses

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

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Mirrorless Lenses

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

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 52 for details of our latest offer**

Mirrorless Lenses

IMAGE STABILISATION
CANON M
CANON RF
MICRO FOUR THIRDS
SONY
NIKON Z
FUJIFILM X
LEICA L
FULL FRAME
MIN FOCUS (CM)
FILTER THREAD (MM)
DIAMETER (MM)
LENGTH (MM)
WEIGHT (G)

LENS	RRP	SCORE	SUMMARY	MOUNT	DIMENSIONS
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NISI MIRRORLESS

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

OLYMPUS / OM SYSTEM MIRRORLESS

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

PANASONIC MIRRORLESS

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

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	CANON RF	NIKON Z	FUJIFILM X	LEICA L	SONY E	MICRO FOURTHIRDS	MIN. FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	-	-	-	-	-	-	-	150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	-	-	-	-	-	-	-	130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-	-	-	-	-	-	-	115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing	-	-	-	-	-	-	-	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction	-	-	-	-	-	-	-	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable	-	-	-	-	-	-	-	18	67	73.6	82	340
S20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view	-	-	-	-	-	-	-	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact	-	-	-	-	-	-	-	24	67	73.6	82	310
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism	-	-	-	-	-	-	-	37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-	-	-	-	-	-	-	30	77	84	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	-	-	-	-	-	-	-	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting	-	-	-	-	-	-	-	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring	-	-	-	-	-	-	-	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus	-	-	-	-	-	-	-	45	67	73.6	82	300
S 55mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes	-	-	-	-	-	-	-	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-	-	-	-	-	-	-	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-	-	-	-	-	-	-	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-	-	-	-	-	-	-	54	77	84	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification	-	-	-	-	-	-	-	20	67	73.6	82	298

SAMYANG MIRRORLESS

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

SIGMA MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON RF	NIKON Z	FUJIFILM X	LEICA L	SONY E	MICRO FOURTHIRDS	MIN. FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
10-18mm f/2.8 DC DN C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras	-	-	-	-	-	-	-	11.6	67	72.2	64	255
16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design	-	-	-	-	-	-	-	25	67	72.2	92.3	400
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation	-	-	-	-	-	-	-	12.1	55	61.6	76.5	295
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view	-	-	-	-	-	-	-	25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4	-	-	-	-	-	-	-	30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds	-	-	-	-	-	-	-	50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind	-	-	-	-	-	-	-	30	n/a	101.4	149.9	1170
15mm f/1.4 DG DN Fisheye A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view	-	-	-	-	-	-	-	38.5	n/a	104	157.9	1360
14-24mm f/2.8 DG DN A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds the weight of its DSLR equivalent	-	-	-	-	-	-	-	28	n/a	85	131	795
16-28mm f/2.8 DG DN C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8	-	-	-	-	-	-	-	25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction	-	-	-	-	-	-	-	12	55	64	48.8	225
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography	-	-	-	-	-	-	-	23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction	-	-	-	-	-	-	-	22	62	70	74.4	370
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder	-	-	-	-	-	-	-	25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics	-	-	-	-	-	-	-	24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification	-	-	-	-	-	-	-	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality	-	-	-	-	-	-	-	38	82	87.8	122.9	835
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom	-	-	-	-	-	-	-	19	67	72.2	101.5	470
35mm f/1.2 DG DN A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics	-	-	-	-	-	-	-	30	82	87.8	136.2	1090
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls	-	-	-	-	-	-	-	30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance	-	-	-	-	-	-	-	27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction	-	-	-	-	-	-	-	24	55	64	46.2	215
50mm f/1.2 DG DN A	£1399		Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable	-	-	-	-	-	-	-	40	72	81	108.8	745
50mm f/1.4 DG DN A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens	-	-	-	-	-	-	-	45	72	78.2	109.5	670
50mm f/2 DG DN C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring	-	-	-	-	-	-	-	45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur	-	-	-	-	-	-	-	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declippable aperture ring	-	-	-	-	-	-	-	65	77	90.6	205	1345
85mm f/1.4 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent	-	-	-	-	-	-	-	85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits	-	-	-	-	-	-	-	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-	-	-	-	-	-	-	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality	-	-	-	-	-	-	-	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	-	-	-	-	-	-	-	45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	-	-	-	-	-	-	-	58	95	109.4	263.6	2100
500mm f/5.6 DG DN OS S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	-</											

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS			
				IMAGE STABILISATION	CANON RF	NIKON Z	SONY E	FUJIFILM X	LEICA L	FULL-FRAME	MIN. FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)		
SONY MIRRORLESS																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	-	-	25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction	-	-	-	-	-	-	-	-	-	13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers	-	-	-	-	-	-	-	-	-	15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring	-	-	-	-	-	-	-	-	-	17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	-	-	-	-	-	-	-	-	-	24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	-	-	25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras	-	-	-	-	-	-	-	-	-	33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	-	-	-	-	-	-	-	-	-	35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	-	-	-	-	-	-	-	-	-	25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	-	-	-	-	-	-	-	-	-	45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	-	-	-	-	-	-	-	-	-	40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-	-	-	-	-	-	-	-	-	45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-	-	-	-	-	-	-	-	-	50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-	-	-	-	-	-	-	-	-	30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	-	-	-	-	-	-	-	-	-	20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	-	-	-	-	-	-	-	-	-	16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras	-	-	-	-	-	-	-	-	-	9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	-	-	-	-	-	-	-	-	-	30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-	-	-	-	-	-	-	-	-	39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-	-	-	-	-	-	-	-	-	100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-	-	-	-	-	-	-	-	-	110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-	-	-	-	-	-	-	-	-	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-	-	-	-	-	-	-	-	-	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-	-	-	-	-	-	-	-	-	25	n/a	83	99.8	460
NEW FE 16-25mm f/2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range	-	-	-	-	-	-	-	-	-	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	-	-	-	-	-	-	-	-	-	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing	-	-	-	-	-	-	-	-	-	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	-	-	-	-	-	-	-	-	-	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	-	-	-	-	-	-	-	-	-	23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	-	-	-	-	-	-	-	-	-	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price	-	-	-	-	-	-	-	-	-	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-	-	-	-	-	-	-	-	-	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	-	-	-	-	-	-	-	-	-	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range	-	-	-	-	-	-	-	-	-	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-	-	-	-	-	-	-	-	-	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	-	-	-	-	-	-	-	-	-	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-	-	-	-	-	-	-	-	-	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-	-	-	-	-	-	-	-	-	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	-	-	-	-	-	-	-	-	-	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-	-	-	-	-	-	-	-	-	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	-	-	-	-	-	-	-	-	-	30	40.5	67	45	167
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	-	-	-	-	-	-	-	-	-	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-	-	-	-	-	-	-	-	-	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-	-	-	-	-	-	-	-	-	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-	-	-	-	-	-	-	-	-	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-	-	-	-	-	-	-	-	-	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-	-	-	-	-	-	-	-	-	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-	-	-	-	-	-	-	-	-	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling	-	-	-	-	-	-	-	-	-	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class	-	-	-	-	-	-	-	-	-	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup	-	-	-	-	-	-	-	-	-	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	-	-	-	-	-	-	-	-	-	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	-	-	-	-	-	-	-	-	-	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	-	-	-	-	-	-	-	-	-	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	-	-	-	-	-	-	-	-	-	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	-	-	-	-	-	-	-	-	-	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	-	-	-	-	-	-	-	-	-	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	-	-	-	-	-	-	-	-	-	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	-	-	-	-	-	-	-	-	-	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	-	-	-	-	-	-	-	-	-	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-	-	-	-	-	-	-	-	-	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-	-	-	-	-	-	-	-	-	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-	-	-	-	-	-	-	-	-	28	62	79	130.0	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-	-	-	-	-	-	-	-	-	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-	-	-	-	-	-	-	-	-	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-	-	-	-	-	-	-	-	-	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-	-	-	-	-	-	-	-	-	240	95	111.5	318	2115

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS					
				IMAGE STABILISATION	CANON RF	MICRO FOURTHIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
TAMRON MIRRORLESS																			
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction												15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5 ★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation												19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation												50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3 ★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts												15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5 ★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus												19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range												30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build												11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5 ★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras												17	67	74.4	85.5	365
24mm f/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras												12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5 ★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics												19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics												18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4 ★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation												19	67	74	117	575
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes												15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4 ★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance												33	82	89	158	1165
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5 ★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm												25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5 ★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive												85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330		Updated large-aperture telephoto zoom gains optical stabilisation while staying compact												85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4 ★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts												80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts												60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																			
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro FourThirds with manual focus and aperture setting												17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture												15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings												17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production												37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro FourThirds cameras												23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view												34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black												17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts												18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view												25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras												35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor												30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification												16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring												39	58	63.9	49	310
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion												50	n/a	67.8	58.7	292
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters												30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras												25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation												20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video												30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements												30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses												35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh												35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Still Edition' version of this fast prime is smaller, lighter and more affordable												35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount												45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur												45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism												45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing												45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction												31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras												50	62	71.9	74	525
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics												35	58	78.4	99.7	771
ZEISS MIRRORLESS																			
Touit 12mm f/2.8 Distagon T*	£959	5 ★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance												18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5 ★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras												23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens												15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony												25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras												25	52	62	72	394
Batis 25mm f/2	£980	5 ★	A wideangle lens for Sony full-frame users offering unrivalled quality												20	67	81	92	355
Loxia 25mm f/2.4	£1190	5 ★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics												25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users												30	52	62	59	340
Batis 40mm f/2 CF	£1130	5 ★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability												24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users												45	52	62	59	320
Batis 85mm f/1.8	£909	5 ★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series												80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series												80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5 ★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless												87	67	84	120	614

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Table listing Canon R series mirrorless cameras and lenses with prices.

Used Canon

200-400mm IS USM £3999, 300mm F2.8 IS USM LII £2999, 400mm F4 DO II USM £3299, 500mm F4 IS USM LII £4999

Table listing Canon AF lenses with prices.

Used Canon

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Table listing Canon DSLR cameras and accessories with prices.

Used Nikon

Z9 body box £3499, Z8 body box £3199, Z7 body box £1299, Z6 MKII body box £1299

Table listing Nikon Z series mirrorless cameras and lenses with prices.

Used Nikon

200-500mm F5.6 E ED AFS £899, 500mm F5.6 E PF VR AFS £1999, 600mm F4 AFS VR £2999

Table listing Nikon AF lenses with prices.

Used Nikon

D4 body box £699, D850 body box £1499, D500 body box £999

Table listing Nikon DSLR cameras and accessories with prices.

Used Olympus

OM-1 body £1399, 8-25mm F4 Pro £749, 40-150mm F2.8 Pro box £799

Table listing Olympus cameras and lenses with prices.

Used Panasonic

G9 body box £499, 45-200mm F4/5.6 box £149, 42.5mm F1.2 DG £499

Table listing Panasonic cameras and lenses with prices.

Used Sony

A9 MKIII body box £4599, A7R MKV body box £3399, 12-24mm F2.8 GM £1999

Table listing Sony cameras and lenses with prices.

Large table listing various accessories like tripods, filters, and converters with prices.

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RF 24-70 F2.8 IS USM box	£1999
RF 24-105 F4 L IS	£1099
RF 50 F1.2 L USM box	£1699
RF 70-200 F2.8 IS U	£1199
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RF 85 F2 IS macro box	£499
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RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F11 IS STM box	£499
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CANON DSLR USED

1DX MKII body box	£1599
7D MKII body box	£499
6D MKII body box	£799
5D MKIV body box	£1299
5D MKIII body box	£599
90D body box	£899
80D body box	£399
760D body	£369
650D body	£299
BE-E20/16/14/13/11/9/8 grip ea.	£99

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£499
M3 + 15-45 F3.5/6.3 IS STM	£199
EF-M 11-22 F4.5/6.3 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 55-200 F4.5/6.3 IS STM	£199
EF-M adapter	£89

Used Canon



200-400mm IS USM
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300mm F2.8 IS USM LII
£2999



400mm F4 DO II USM
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500mm F4 IS USM LII USM
£4999

CANON AF LENSES USED

18-135 F3.5/5.6 IS STM EFS	£749
10-18 F4.5/5.6 IS STM EFS	£149
10-22 F3.5/4.5 USM EFS	£149
10-24 F4 L USM box	£1399
14 F2.8 USM LII	£799
15-85 F3.5/5.6 EFS	£199
16-35 F2.8 USM LII	£899
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1199
17-40 F4 L USM	£299
17-55 F2.8 IS USM box EFS	£399
18-55 F3.5/5.6 IS STM EFS	£399
18-135 F3.5/5.6 IS EFS	£149
18-200 F3.5/5.6 IS EFS	£299
24 F3.5 TSE II box	£1399
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM LII	£749

24-105 F4 IS USM L	£499
28-135 F3.5/5.6 IS USM	£199
35 F1.4 USM LII box	£1199
40 F2.8 STM	£149
50 F1.2 L USM box	£599
50 F1.4 USM box	£249
50 F1.8 STM	£99
55-250 F4/5.6 IS EFS	£149
60 F2.8 macro EFS	£349
70-200 F2.8 IS USM LII	£699
70-300 F4/5.6 IS USM II Nano	£499
70-300 F4/5.6 IS USM	£249
75-300 F4/5.6 G	£149
85 F1.2 USM LII box	£799
85 F1.8 USM LII	£299
100 F2.8 IS USM L macro box	£699
100 F2.8 USM LII box	£299
100-400 F4.5/5.6 LII box	£1499
135 F2 L USM	£499

Used Canon



5D MKIV body box
£1299



80D body box
£399



1DX MKII body box
£1599

180 F3.5 L USM macro box	£699
200-400 F4 IS USM	£3999
300 F2.8 IS USM LII	£2999
400 F4 DO IS II USM	£3299
400 F5.6 L IS USM box	£699
500 F4 IS USM LII	£4999
1.4x or 2x extender MKIII each	£199
12mm ext tube II	£59
25mm ext tube II	£99

SIGMA CAF USED

10 F2.8 EX DC HSM	£199
10-20 F3.5 EX DC HSM	£199
10-20 F4/5.6 DC HSM	£99
12-24 F5.5/6.11 DG	£399
14-20 F2.8 OS DC box	£249
20 F1.4 DG Art box	£399
24-105 F4 DG OS box	£399
50 F1.4 DG HSM Art box	£399
70-300 F4/5.6 DG	£139

OTHER CAF USED

TAM 16-300 F3.5/6.3 II VC	£399
TAM 70-300 F4/5.6 Di II	£99

FLASH/ACCESSORIES USED

ST-E3 transmitter box	£169
ST-E2 transmitter box	£69
MR14-EXII ringflash box	£449
430EXII	£199
430EX II	£99
580EX II	£99
600EX RT	£99
Angle finder C	£79
TC-80N3 remote	£79

Used Nikon



Z9 body box
£3499



Z8 body box
£3199



Z7 body box
£1299



Z6 MKII body box
£1299

NIKON Z MIRRORLESS USED

Z9 body box	£3499/4199
Z8 body box	£3199
Z7 MKII body box	£1999
Z7 body box	£1299
Z6 MKII body box	£1299
12-28 F3.5/5.6 PZ VR box	£279
14-24 F2.8 S box	£1699
17-28 F2.8 box	£999
24-70 F2.8 S box	£1699
24-70 F4 S	£699
24-120 F4 S	£899
35 F1.8 S box	£599
50 F1.2 S box	£1499
50 F1.8 S	£449
70-200 F2.8 VR S box	£1799
85 F1.8 Z box	£499
105 F2.8 VR macro box	£849
400 F4.5 VR S Mint box	£2299
FTZ adapter II box	£229
FTZ adapter box	£179

NIKON DSLR USED

D6 or D5 body	£ASK
D4 body box	£699
D850 body box	£1499/1999
D810 body box	£599
D800 body box	£399
D780 body box	£1599
D750 body box	£599
D700 body box	£299
D200 body	£199
D200 body	£129
D610 body box	£399
D500 body box	£999
D7500 body box	£799
D7200 body box	£499
D7100 body box	£399
D7000 body box	£299
MBD-18 (D850)	£249
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7000/7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-80 (D80/90)	£49

Used Nikon



200-500mm F5.6 E ED AFS
£899



500mm F5.6 E PF VR AFS
£1999



600mm F4 AFS VR
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NIKON AF LENSES USED

10.5 F2.8 fisheye box	£199
10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
14 F2.8 AFD	£499
16 F2.8 AFD fisheye	£299
16-35 F4 AFS VR box	£599
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18-35 F3.5/4.5 AFS box	£399
18-55 F3.5/5.6 AF VR DX	£199
18-105 F3.5/5.6 VR DX AFS	£499
18-140 F3.5/5.6 AFS VR box	£149
18-200 F3.5/5.6 VR DX MKII	£299
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£999
24-70 F2.8 AFS	£349
24-120 F4 AFS VR	£499
35 F1.4 AFS G box	£799

35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 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 F FL AFS box	£999
70-300 F4/5.6 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
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£899
500 F4 AFS VR (noisy AF)	£999
500 F5.6 E PF VR AFS box	£1999
600 F4 AFS VR	£2999
TC14-EIII box	£399
TC17-EIII box	£99
TC20-EIII	£149

Used Nikon



D4 body box
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D850 body box
£1499



D500 body box
£999

SIGMA NAF USED

10-20 F3.5 DC box	£199
10-20 F4/5.6 DC HSM	£99
10-24 F4/5.6/6.11 HSM	£399
24-105 F4 DG Art	£499
35 F1.4 DG Art	£399
50 F1.4 DG HSM Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£299
150 F2.8 EX DG OS HSM box	£399
150-600 F5.6/3 DG OS sport	£999
150-600 F5.6/3 DG OS contem.	£749
TC-1401 1.4x extender	£149
TC-2001 2x extender	£199

OTHER NAF USED

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

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SB-900	£149

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FM2A AIS	£199
35 F2 AIS	£269
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
80-200 F4 AIS	£199
105 F2.8 AIS	£299
180 F2.8 ED AIS	£299
200 F4 AIS macro	£399
300 F4.5 ED AIS	£399
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Used Olympus



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8-25mm F4 Pro
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40-150mm F2.8 Pro
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X-T2 body	£499
X-H1 body + grip box	£599
10-24 F4 XF R box	£349
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16-80 F4 WR	£449
18-55 F2.8/4.0 XF	£299
23 F1.4 XF	£399
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50-230 F4.5/5.7 MKII	£239
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56 F1.2 R	£449
100-400 F4.5/5.6 WR box	£899
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OM-1 body Mint box	£1399
7-14 F2.8 Pro box	£699
8-25 F4 Pro box	£749
9-18 F4.5	£299
12-45 F4 Pro	£399
12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro box	£599
30 F3.5 macro box	£149
40-150 F2.8 Pro box	£799
40-150 F4 box	£649
40-150 F4/5.6	£149
45 F1.2 Pro box	£599
45 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£379

Used Panasonic



G9 body box
£499



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G9 body box	£499
BGG9R grip box	£499
G7 body box	£299
7-14 F4	£399
14-28 F2.8/4 box	£299
12-60 F3.5/5.6	£299
8-18 F3.5/5.6	£99
15-45 F4.5	£149
24 F1.4 box	£299
35-100 F2.8 MKII box	£599
45 F1.2 DG	£499
45-175 F4.5/5.6	£249
45-200 F4.5/5.6 box	£199
100-300 F4/5.6 MKII	£349

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A9 MKII body	£2499
A9 body box	£1499
A7R MKIV body box	£1999
A7R MKIV box	£999
A7R MKIV A body box	£1999
A7 MKIV body box	£1699
A7 MKIII body	£1199
RX10 MKIV box	£1199
VG-C4 EM grip box	£299
VG-C3 EM grip box	£129
Sony F60M flash box	£299
Sony F58AM/F43/F56AM each	£149

Used Sony



A9 MKIII body box
£4599



A7R MKV body box
£3399



12-24mm F2.8 GM box
£1999

SONY FE MOUNT DIGITAL USED

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16-35 F4 ZA box	£599
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Final Analysis

Damien Demolder considers...
Martini, 2024, by Edward Fury

I used to think all photographers wanted to be original and to produce work that would really make them stand out from the crowd. With time I came to realise my assumption was just an assumption. Not all of us have that kind of burning desire, and many are very happy to follow in footsteps, to replicate ideas and measure success by how close they can get to pictures they've seen before. I also came to realise that that's quite okay, and not everyone needs to be breaking new ground to enjoy their photography. In fact, it's a lot less stressful that way.

Being new and original, fresh and exciting, is still the ideal for many of us though, and we constantly strive to formulate new ideas. Photography is getting on for 200 years old, but quite incredibly there are still things that haven't been done – or at least things that haven't been done for long enough that we can repossess them without everyone noticing. One of the hardest ways to come up with something new is to challenge the things that we do without really being conscious of them. We have so many routines and rules in our craft that some actions and thought processes are navigated with our brain on autopilot. Perhaps that's why so many great innovations in photography have come about via accidents and mishaps that have shown us what happens when we don't do things in the way we are supposed to.

Take a step back

Sometimes we need to take a step back to confront our routines and reasons, and to question how we might approach things differently. This mightn't be solely to impress our viewers, but very often just to prevent us becoming bored by what we do and the results we produce. Ruts are to be avoided, but the comfort of being in one can often lull us into such a stupor that we don't notice a rut exists.

It was to avoid a rut that photographer Edward Fury decided to change his lens. 'I shot this picture as part of a little project shooting on a wide lens,' he says. 'I was aware I had been shooting things on longer lenses for a while and wanted to make sure I wasn't falling into a rut. The wide lens gives us a perspective that feels new to the human eye, so I set my Canon 24-70mm f/2.8 EF lens to 35mm and positioned the camera a couple of inches off the tabletop surface for a low angle that still showed the foot of the glasses.'

Even at f/11 Edward wasn't able to get enough depth of field as he was so close, but he solved that



© EDWARD FURY

by stacking 11 images taken at different focus positions. He then shifted the camera to get more of the shadow, and stacked a new pile of images of that before sticking the two parts together.

On a technical level it's a remarkable picture, but the thing that caught my eye first was that wideangle perspective. As with portraits, we rarely question using a long lens for products and still life – and everyone else does the same. Just switching to an

alternative focal length will inevitably make your shots look different, and they will stand out from the crowd. Of course, this shot is about more than the use of a 35mm lens – it's about the concept, the careful arrangement, the lighting and the huge attention to detail that goes into something that looks as glossy as this does, but that angle of view really, really helps to get our attention.

See more of Edward's fabulous work at <https://edwardfury.com>



Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at www.damiendemolder.com.



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