

Tuesday 6 January 2026

Amateur



Leica Monopan 50

John Gilbey tries out Leica's first-ever film, an ISO 50 black & white emulsion

Photographer

Passionate about photography since 1884

Fashionista

The self-taught rise of up-and-coming young photographer **Amanda Akokhia**



Leica MP

23 years on, we revisit this classic 35mm rangefinder



Pure street

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© STEFANIE WABLINGER



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© HUGH MAXWELL



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© AMANDA AKOKHIA



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THIS WEEK'S CONTRIBUTORS



PETER DENCH
Acting Features Ed

Peter shows us the superb winning images in the Pure Street Photography Awards



ALIZ KOVACS-ZOLDI

AP contributor Aliz interviews Amanda Akokhia about her determination and rapid rise



JOHN GILBEY

John shares his verdict on the classic Leica MP film rangefinder and Leica's first film: Monopan 50



MICHAEL TOPHAM

In *Second-hand Classic* AP's former reviews editor revisits the full-frame Sony A7R IV



AILSA MCWHINNIE

As the final round, Open, launches, our APOY project manager shares hints on entering!



JESSICA MILLER
Dep Online Editor

Jessica selects some more of your stunning images in *It's Good to Share*

Welcome



Happy New Year! It isn't often that AP gets to review a new film, but this week John Gilbey tries a new 35mm

black & white emulsion from a brand more noted for its cameras. Takes me back to my early days on AP! We also look at an inspiring selection of street photography, and profile up-and-coming young photographer Amanda Akokhia, who is making waves in the competitive world of fashion. Amanda will be one of the speakers at our forthcoming Festival of Photography in Greenwich, on 31 January, along with the likes of Harry Borden, Drew Gardner and a star-studded cast of other top photographers. You can join a lighting workshop or photograph a fashion model in our photo studios, or test drive the awe-inspiring Fujifilm GFX100RF medium format camera on a photo walk around Greenwich. See page 23 to book your ticket.

Nigel Atherton, Editor



COVER PICTURE: © AMANDA AKOKHIA. INSET COVER PICTURE, BOTTOM LEFT: © GAVIN LIBOTTE

Our cover photo is by Amanda Akokhia. See our feature on page 18.

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Keenly priced lens converters from Viltrox



The Viltrox TC-2.0X teleconverter for Sony FE

The ever-industrious Chinese lens maker, Viltrox, managed to squeeze in some competitively priced lens converters at the end of last year.

First up is the Viltrox TC-2.0X, a 2x teleconverter for Sony FE mount that is compatible with full-frame Sony telephoto zooms as well as the Viltrox 135mm F1.8 lens. Aimed at wildlife, travel and sports photographers, the TC-2.0X doubles the effective focal length of supported lenses, while supporting autofocus and EXIF data transmission. It uses high-quality glass and multicoating to preserve sharpness, suppress ghosting, and maintain consistent colour reproduction across the frame, the company claims. The Viltrox TC-2.0X is out now, competitively priced at £255.

For Fujifilm X100 users, too

In addition, Viltrox has announced wideangle and telephoto converters for Fujifilm X100 cameras. The Viltrox WCL-X100VI gives a wider field of view, equivalent to 28mm, while the TCL-X100VI gives 50mm. They essentially do the same job as Fujifilm's WCL-X100 II and TCL-X100 II converters, but at a much lower price: £159 for wide, £180 for tele.

Other features include internal magnetic markers that allow the X100 camera to recognise which conversion lens is attached. The camera then applies the corresponding lens profile. Note that lens recognition is only supported on the fourth-generation model and later, namely the X100F, X100V, and X100VI. The converters are also said to resist water droplets and dust.

Full details of the new lens converters for Sony and Fujifilm are at bit.ly/viltroxtele



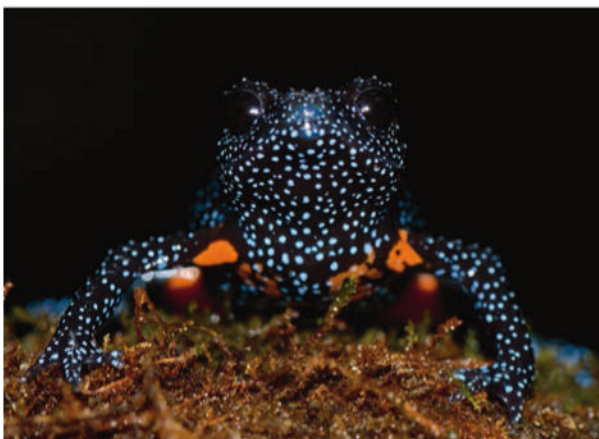
Tele and wide converters for X100 cameras

Rare frogs endangered by photo tours

Irresponsible photography tourism is posing a serious threat to a rare, star-studded frog in India, according to some recent research from ZSL (Zoological Society of London). ZSL noted how the population of threatened galaxy frogs is no longer detected in the organisation's study site in the Western Ghats.

An anonymous informant reported that several groups of photographers visited the area between June 2020 and April 2021, risking the frogs' health by handling them without gloves, stressing them out with flash guns and disturbing the ecosystem. 'It's vital that those wishing to photograph these unique frogs don't inadvertently contribute to their extinction,' said a ZSL spokesperson.

'We need wildlife photographers to consider how they can minimise the disturbance they cause during shoots, and for those arranging or promoting such trips to ensure that photography has minimal negative impacts on wildlife and habitats.'



Galaxy frog in the Western Ghats, India



© THE RICHARD AVEDON FOUNDATION

James Story, coal miner, Somerset, Colorado, December 18, 1979

Major Avedon show in London

Richard Avedon: Facing West, an exhibition of rare prints from his major series In the American West (1979-84), is taking place at the Gagosian gallery in Grosvenor Hill, London, from 15 January to 14 March.

From 1979 to 1984 Avedon visited 21 states for the project, finally producing 126 editioned images, 21 of which are on view in London. He selected a wide variety of people to photograph, representing a range of professions and rural pastimes, and depicting often-overlooked subjects, from drifters to coal miners.

See gagosian.com/exhibitions/



A still from the promo *For when it clicks*

World gets an Instax hit

Fujifilm has teamed up with top US advertising agency McCann New York on a major global campaign to promote its popular range of Instax cameras. A new movie, 'For when it clicks', has been released to mark the launch of the eponymous campaign, directed by award-winning filmmaker Jaron Albertin.

By the end of last year, more than 100 million Instax units had been sold globally, with the brand dominating the instant camera market across Japan, the U.S., Europe, China, and more. See the YouTube movie at bit.ly/fujimovie



That's quite a back story...

■ This stunning portrait by David Thatcher, a Japanese antiques dealer, armour restorer and self-taught photographer, is inspired by 'Hoichi the Earless' – a creepy old tale immortalised in the 1964 movie, *Kwaidan*. To protect a priest who performs rituals for the ghosts of fallen samurai, monks write a sacred Buddhist text on his back, but things don't quite go to plan... David took the portrait in his home studio, using a Hasselblad X2D II camera with the 55V lens at f/6.8 and ISO 400. 'I used three Profoto B10 lights, with one positioned overhead as the key light and two additional lights feathered at waist height to shape the figure. In post-production, I added textures from flypaper and incorporated an image of an old Japanese screen.' David plans to make prints from his upcoming book (*Noh Noir*, late 2026) available for sale via davidthatcher.co.uk



Viewpoint Jon Stapley

Regular AP contributor Jon Stapley reckons he's found the perfect film-photography accessory

A lot of younger photographers, myself included, really enjoy analogue photography. So, I am both blessed and cursed to own many old film SLRs – and there's one cheap camera accessory I want to praise, as it has helped me keep them working more than anything else.

I said 'blessed and cursed' because while I love shooting film and I love the smooth mechanical action of a proper old SLR – boy, do the things break.

I mean, you can hardly blame them. My beloved Pentax ME Super would have been manufactured somewhere between 1979 and 1984. For all I know, it photographed the fall of the Berlin Wall. Even so, its mechanical parts are all still in perfect working order, and it shoots and winds on as well as it ever did. However, the one part that has failed is the electronic metering system.

The ME Super had an electronic meter that shows you green lights when you are correctly exposing, and red lights when you are not – I say 'had' because mine no longer does.

In my experience, it's always the electronics that go. Many of my other SLRs are in the same boat.

And unfortunately – as a nice man at CameraWorld explained to me in the soothing tones of a vet approaching a beloved family pet with a big syringe – it's not really cost-effective to get them repaired. Often, the cost of doing so is equivalent to or even higher than the cost of getting another one second-hand.

Riding the TT hard

But what if, like me, you don't want to do that? You like your old camera, and you don't like waste. Well, let me introduce you to the cheap accessory that saved my cameras from the scrapheap – the TTArtisan Hotshoe Light Meter.

It slips onto your hotshoe and you can



Jon swears by the TTArtisan light meter

find it for around £60. While this might seem a lot to some, you'd easily pay that buying and developing a few rolls of decent film, so it soon pays for itself. Point it in the direction you're shooting, plug in your settings, tap the button on the rear, and it'll tell you if you're over, under, or just right. And just like that, your beloved Pentax is alive again.

It's not perfect, for sure. The TTArtisan meter's dials are clickless and can be a bit slippery, so you need to get into the habit of checking they haven't moved out of position every time you take your camera out of your bag (especially the ISO dial. Trust me). The tiny jewellers' screws that keep the battery and hotshoe mount in place are also very easy to lose – I ended up buying a big pack of spares on Amazon.

Still, I can't complain. This brilliant bit of kit has given many of my SLRs a new lease of life. And I've only got the first-gen version – AP's technical editor Andy Westlake tells me the updated Mark II has click-step dials. If you have any money left after Christmas, this light meter should definitely be one of your first accessory purchases of 2026.

An avid film photographer, Jon is a freelance journalist who has been writing features and reviews for AP for over a decade, as well as for many other photo titles.

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



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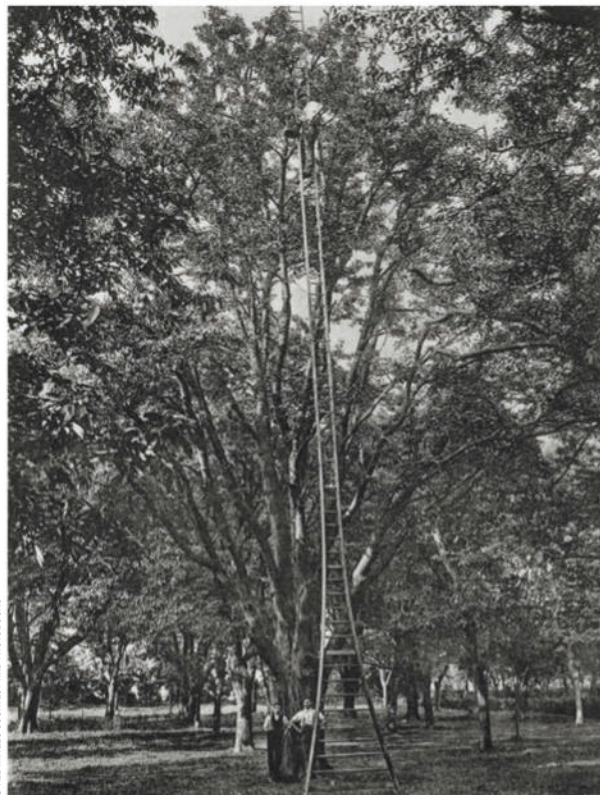


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Trees of Britain & Ireland

Taken from The Trees of Great Britain and Ireland 1906-1913

by Henry John Elwes and Dr Augustine Henry

£35, RRB Photobooks, Softcover, ISBN: 9781068386732



Over a century ago, Henry John Elwes and Dr Augustine Henry set out to catalogue every notable tree across Britain and Ireland. A very Victorian endeavour, this new publication breathes fresh air into their monumental undertaking. *Trees of Britain & Ireland* revisits the seven-volume epic of 1906-1913. This time the focus shifts from the science to the photography.

You can confidently describe Elwes and Henry's original work as ambitious: 2,022 pages, 412 primary photographs and over 500 species documented. Yes it was visually rich but the photographers themselves remained largely anonymous – their contributions buried beneath the project's taxonomic fervour. This new edition, produced with the familiar care and scholarship of RRB

Photobooks, faithfully reproduces 64 photographs using litho printing to preserve the tonal subtlety and depth of the original collotypes. Photographic historian Michael Pritchard provides an essay that repositions the images within the broader history of Victorian and Edwardian photography.

Pritchard's context is one of the book's strengths. We are reminded that the tree was a central motif in early photographic practice, celebrated both for its steadiness, crucial in an era of long exposures and for its connection to the picturesque tradition. Twisted trunks, seasonal change and that very Victorian appetite for cataloguing the natural world all converge in the book. The photographers, whether credited or not, worked under Elwes's direction to produce objective, typologically consistent images. A human figure often anchors the image,

providing scale, executed with the clarity demanded by both science and aesthetics.

Facsimile editions of the original volumes have appeared before but none has paid meticulous attention to the photographic plates themselves like we see here. This edition feels as if it's a celebration as much as a restoration. The book delivers a chance to see the tree as an important chapter in early landscape photography beyond a botanical record.

The postscript by Björn Andersson and a choice between standard and special editions (the latter including a collotype print), means *Trees of Britain & Ireland* will appeal equally to dendrophiles and photographic historians. If you're fascinated by the intersection of discovery, artistry, and Victorian ambition I'd find a space for it on the shelf. It's beautifully judged as a revival of a once-sleeping giant.



Clockwise from
far left:

Cherry at George's
Green, Slough

Weeping White
Lime at Hatherop
Castle

Tall Ash at
Cobham Park

White Lime at
Albury



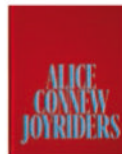
Books & exhibitions

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



Joyriders by Alice Connew

£45.00, Gloria Books, Hardback,
ISBN: 9781068730009



I came across *Joyriders* at a book festival and was instantly charmed. Perhaps because photographer Alice Connew had never straddled a motorbike before hitching herself to the Petrolettes, Europe's all-female

motorcycle collective. and speeding off full throttle into their world. Connew's innocence gives the book an outsider's humility. Flicking through the pages there's a sense of someone gripping on for dear life while photographing everything whirling around. What she's absorbed is a scene too often left in the exhaust fumes of the male-dominated motoring myth. The motoring world has long overlooked women, and Connew's photographs subtly push back.

Her lens follows the Petrolettes through industrial ports, iron graveyards and tree-lined backroads. Instead of machismo and mid-life crisis, she finds women who ride with conviction. Their physical presence, the boots, jackets, the inventive, sometimes anarchic fashion, becomes a statement in itself. These riders are unshowy, they don't simply sit on bikes, they take up space on their own terms.

Connew is interested in what it feels like to be in the picture. She doesn't fetishise. She isn't seduced by the chrome or horsepower. On a bike you're not observing the world but living in the thick of it – a sentiment echoed by Petrolettes founder Irene Kotnik.

The design is modest and intimate: 48 photographs, small format, a limited edition of 300. It suits the subject. *Joyriders* gives a long-overlooked community its due and it does so with power, grit and grace.





© LORENZO TUGNOLI

Kabul, Afghanistan February 2019. Most of the people in the Hussain Khail informal settlement come from the northern province of Kunduz. Almost two-thirds of the Afghan population lived in areas directly affected by conflict, and many families made the tough decision to relocate to refugee camps near urban centres.

It Can Never Be The Same

by Lorenzo Tugnoli, Essays by Habib Zahori and Francesca Recchia

RRP £45, GOST, 116 pages, ISBN: 9781805980025



It's fair to say, *It Can Never Be the Same* isn't a conventional photobook about Afghanistan. It's not a simple story of a country during its years of political rupture. What it is, is

a deeply introspective work. An attempt by a seasoned photojournalist to reassess his own visual language and challenge the limits of representation.

Created between 2019 and 2023, during peace negotiations, the collapse of the Afghan Republic and the Taliban's return to power, the photographs eschew the certainties of reportage. Tugnoli worked in Afghanistan for over ten years. He uses the book to examine the mechanics of looking: the images we elevate, the ones we ignore and the well-worn tropes that can shape an outsider's understanding of a place. He writes

candidly and questions whether he is truly observing events or merely reproducing familiar visual scripts. It's an honest admission and adds to the reflective tone.

Working alongside researcher and long-time collaborator Francesca Recchia, Tugnoli revisited his archive, searching for pictures that told a different story from the familiar cycle of news. What emerges is a cinematic sequence in black & white, rich in shadow and ambiguity. Sweeping aerial views are positioned alongside intimate fragments – domestic interiors, weapons, gestures and textures. The choice of black & white is deliberate which challenges the perceived neutrality of photojournalism. The images are difficult to place in time, freeing them from the immediacy of breaking news.

Essential to Tugnoli's method and approach is the ambiguity. The photographs resist easy

interpretation. The viewer is forced to speculate with uncertainty. This mirrors the photographer's own experience navigating a landscape layered with history, trauma and misapprehension. The decision to position captions at the end of the book encourages immersion rather than instruction.

A moving text by Afghan writer Habib Zahori neatly complements the images. It's centred on everyday family life, providing a counterbalance to media narratives that often overlook individual experience. Recchia's essay adds intellectual and historical depth, framing the project within broader debates about storytelling, occupation and the aftermath of foreign intervention.

Not always an easy book, it is nevertheless elegant, thoughtful and necessary. An unflinching meditation on seeing, ethics and the responsibilities of bearing witness.



**Roosting Starlings, Ham Wall, the afternoon of 2 December 2023.
Number 2**



**Roosting Starlings, Ham Wall, the afternoon of 2 December 2023.
Number 13**

ALL PICTURES: © JEM SOUTHAM

Starlings

by Jem Southam

Essay by Mark Cocker

£38, RAFT, Softcover, 64 Pages, ISBN: 9781068386749



Throughout his career, Jem Southam has photographed the slow shifts of the British landscape from rising rivers, collapsing cliffs and winters unspooling across seasons. In

this first book for his new imprint Raft, *Starlings* is a surprising and beautiful departure. Instead of returning to a site over months or years, Southam planted himself on one patch of Somerset wetland for one December afternoon in 2023. From there he watched the sky as hundreds of thousands of starlings came home to roost.

Ham Wall, on the Avalon Marshes, is one of the great starling stages of Europe. Up to a million birds settle here in winter, some resident all year, others flown in from colder corners of the continent. The starlings spend their days feeding across a broad radius of fields, dumps, roadsides and return an hour before sunset. Southam was ready, in that lull before the murmuration, when the light is thin and reeds are still.

When the first flickers of movement appeared like static on the horizon, Southam started collecting his images.

The book isn't the picture postcard murmuration but something more attentive. Southam records the gathering with the patience of a storyteller, 'streams of still pictures', as he puts it. The flocks build and disperse, assemble and fall, until darkness blots everything out. The photographs hover between description and wonder. They have that Southam quality of looking long and hard. This changes something utterly familiar to feel new and strange.

Nature writer Mark Cocker provides an accompanying essay which reinforces this sense of rediscovery. He reminds us how astonishing starlings are and how easily we fail to notice them precisely because they live so close. The text acts as a nudge to look again.

Starlings sets out Southam's intention for Raft, to create small, closely observed books that tap into overlooked corners of the natural



Roosting Starlings, Ham Wall, the afternoon of 2 December 2023. Number 35

world, supported by writers who know how to contextualise. A modest publication in scale, but rich in patience and soaked with atmosphere and attention. We are reminded that even the ordinary can astound if we just give it an afternoon and the willingness to stand still. (Available from RRB Photobooks)

New year inspiration

In the gloom of a British winter, the Pure Street Photography Awards reminds us there's a trove of inspiring and unfiltered moments waiting to be captured. Bringing together 147 standout images from 34 countries, it celebrates the art of seeing the world as it truly is, says **Peter Dench**

Street photography has never been short of ambition. The Pure Street Photography Awards remind us what the genre does best: celebrate the everyday with honesty, patience and curiosity. The most recent edition drew 1,160 entries from 34 countries. Committed photographers turning their lenses towards the world and stating, 'This moment matters.'

What makes PSPA distinctive is its scale: it is intimate enough to feel personal, big enough to feel global. Every image gets seen and, as the judges emphasise, each entrant is treated with respect.

The judging panel was a formidable pairing of writer, curator and ICP creative director David Company alongside internationally acclaimed street photographer Dimpy Bhalotia. Together they sifted through work from across continents and cultures that shared a common instinct for something fleeting, surprising or profound.

Their winning selection of 147 photographs in total go on show at Mumbai's Jehangir Art Gallery on 22-27 January 2026 (11am-7pm). It's a landmark exhibition for India and the first time a street photography award of this scale has been hosted in the country, bringing together photographers from 34 nations under one roof. For many exhibitors, it marks their first piece of international recognition. For visitors, a rare chance to see such a cross-

section of global street practice in one space.

Dimpy Bhalotia, who co-founded Pure Street Photography with Kamal Kumaar Rao in 2020, says, 'Street photography is the reminder that the world is worth looking at, in all its layers and depth.' What began as an Instagram initiative has grown into a community of more than 270,000 followers and 144 members across 40 countries. Bhalotia insists it's a platform built on fairness, energy and a deep belief in the human eye over the algorithmic one.

This year's Grand Winner is Germany's Stefanie Waiblinger with 'Who is Next', a photograph that lingers long after the first glance. First place goes to the UK's Cazerella Tavs for 'Meeting in the Middle', a study in choreography and chance; second to Chris Yan from China for 'Mirror'; and third to Germany's Nicole Prüm for the haunting 'Phantom of the Past'. These headline images are joined by dozens more that witness moments that are playful, tense, tender and at times, absurd.

In a photographic landscape increasingly defined by speed and simulation, the Pure Street Photography Awards plant their flag firmly in the real world. This gallery brings together a selection of winning and finalist images: moments plucked from streets across the globe – reminders that the ordinary still has an extraordinary capacity to surprise.



Grand Winner: Stefanie Waiblinger, Germany



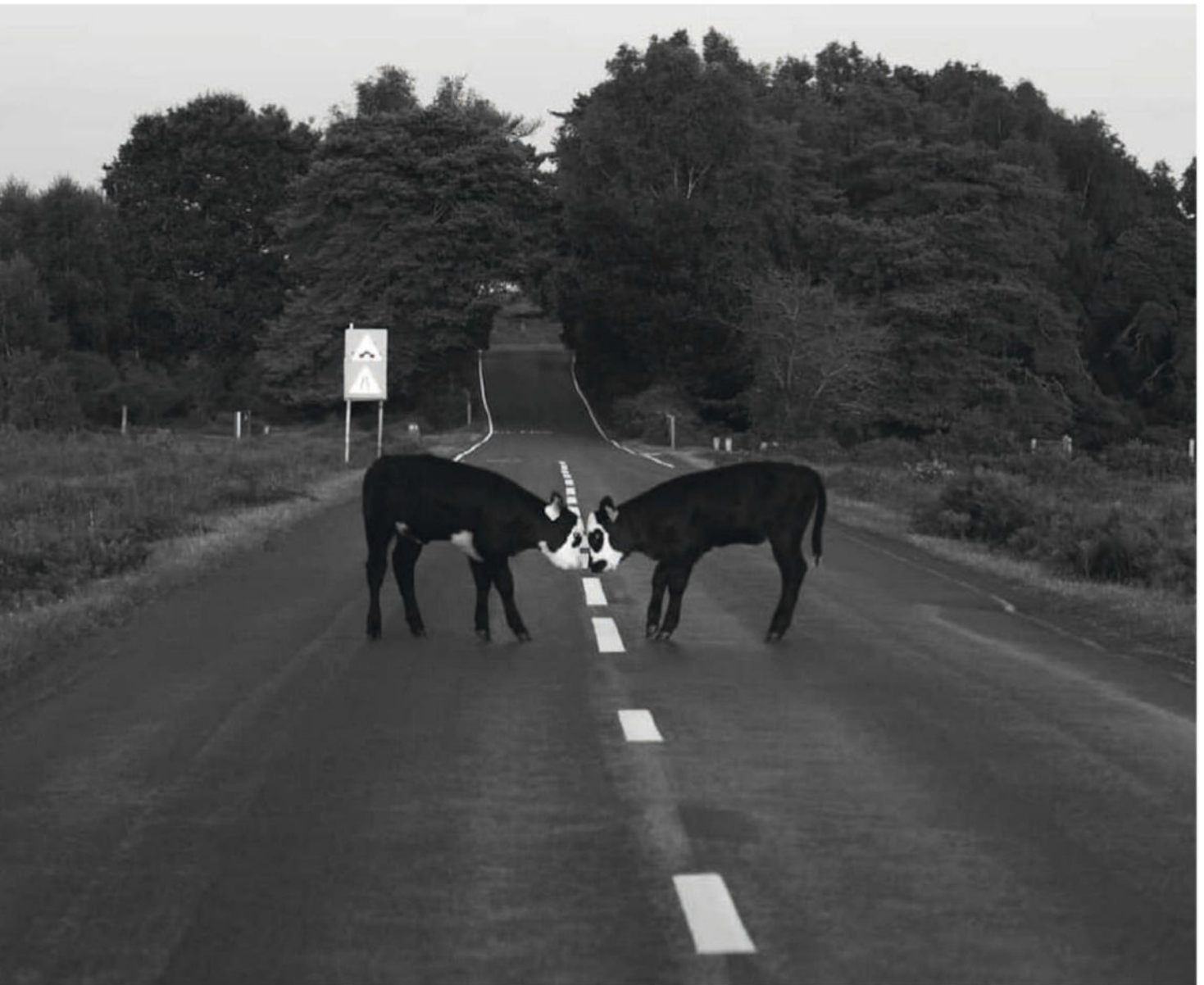
'The Galata Bridge in Istanbul – a place full of life, tradition and spectacular scenery – became the stage for a very special moment. Against the backdrop of the Istanbul skyline, between mosques and minarets, the bride throws her bouquet into the air – a spontaneous, lively moment full of joy and symbolism.'



Left:
Photo by
Adriana-Palermo

Right:
Photo by Omkar
Karpe





1st Place Winner: Cazerella Tavs, UK

‘There is always an element of surprise to photography and a thrill in capturing a candid moment that can never be replicated. This was one of those moments. An unexpected standoff in the middle of a quiet rural road, where two cows pause as if negotiating the right of way. It emphasises form, symmetry, and contrast. What might otherwise be a fleeting roadside encounter transforms into a playful reflection on standstills, stubbornness, and the gentle comedy of rural life – a reminder that even traffic jams can be charming when left to cows!!’



Left:
Photo by Cristiano
Bartoli

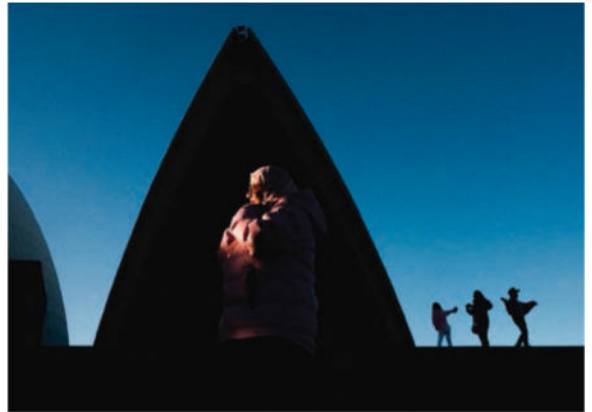
**Opposite
clockwise from
top left:**

**Photo by France
Leclerc**

**Photo by Jignesh
Chavda**

**Photo by Gavin
Libotte**

**Photo by Eric
Davidove**



2nd Place Winner: Chris Yan, China

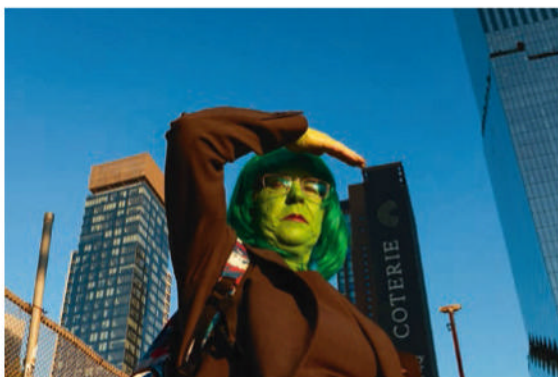
✓ 'This photo was taken in a market in Beijing. Two girls passed by me on an electric bike. One of the girls was holding a large mirror, and her figure was reflected in the mirror. The figure in the mirror merged with the girl in front, which looked very interesting.'

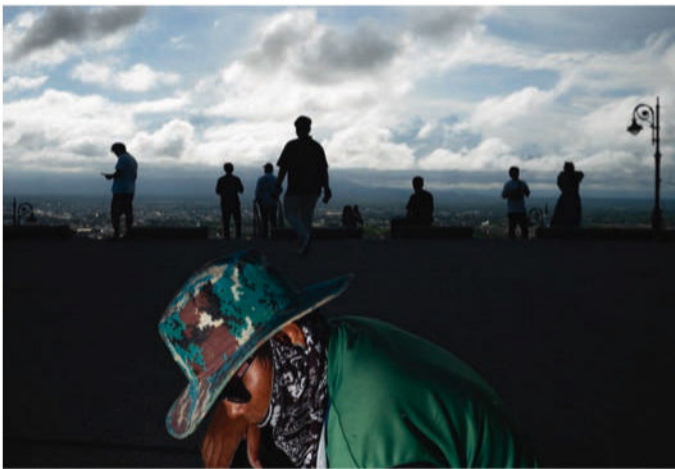




**3rd Place Winner:
Nicole Prüm,
Germany**

‘This shot was taken spontaneously during a walk through New York City 2023. It captures a figure whose profile and attire – fedora and suit – immediately call to mind the appearance of Al Capone. The actual humour lies in the pure chance of the moment: the classic, historical allusion stands directly in front of a modern NYPD Police SUV in the background. The irony of this scene – the unprompted confrontation between the spirit of Prohibition and today’s street police – is what defines the image. It is a quiet, humorous moment of street photography that transports a historical jest into the present day.’





This page
clockwise
from top left
– photos by:

Marika Poquet

Mona Singh

Nick Grinder

Mariana Basurto

Sakulchai
Sikitikul

Opposite page:
clockwise from far
left – Photos by:

Judith Krasinski

Kaustav
Gangopadhyay

Marco Cajazzo

Liliana Ranalletta



Work your passion

From self-taught beginnings to major brand campaigns, Amanda Akokhia's rapid rise proves what happens when talent meets determination.

Alíz Kovács-Zöldi finds out more

Amanda Akokhia is an accomplished London-based photographer with a portfolio spanning from high-end fashion editorials to dazzling beauty shoots and major brand campaigns, working with clients such as Disney, Warner Bros and BBC. But as a self-taught photographer her success is a real testament to what can be achieved with persistence, dedication and the courage to pursue your calling.

Her fascination with capturing beauty began during her childhood in Nigeria. Watching beauty pageants she was mesmerised by the contestants' elegance, clothes and hairstyles. She remembers the moment when Miss Nigeria won Miss World and she immediately sketched her outfit – a creative impulse that later would evolve into photography.

After moving to the UK she began taking pictures of friends using her father's camera phone. 'I used to invite my friends home, and dress them up in my mum's clothes, and my mum's makeup, and take pictures of them in my back garden. It's what we did for fun, instead of, I don't know, going to parties.'

She excelled in art and photography during her college years, but the ingrained Nigerian cultural view that didn't regard creative careers such as photography as a 'serious' profession meant she initially chose a safer, academic path, studying English Law.

Growing up, she recalls, 'I never in

Right: Christala, Jessica and Farah from Amanda's shoot profiling the Alopecia community

Below: From Amanda's portrait portfolio

a million years' thought that she would actually get paid to do photography.

Despite entering the corporate world, photography remained a constant passion. She was always planning the next session, even using her lunch break to do test shoots. She shared her work on Flickr, Facebook and the early photographer-friendly days of Instagram, which helped to secure her first paying clients.

But splitting herself between her work and passion, she didn't feel fulfilled. 'My boss, she pulled me to the side one day, she was like,

Amanda, you don't look like you want to be here – and I said to her, well, I actually don't.'

Leaving her job prompted her to reconsider what she really wanted to do, and the answer was clear. 'For maybe six months, I was learning – I already knew about photography, but I was learning even more, I was learning more about retouching, and I just immersed myself more into the world, and the business of photography.'

And aged just 24 she took a leap of faith and opened her own studio in London. 'All I knew is that I had rent to pay, and I had a







dream that my image would be on a billboard in London.' Within a year she achieved that dream and went on to open her second studio in west London during the pandemic. Five years on and she is nowhere close to slowing down.

High-profile clients

Achieving that first billboard was not just a professional milestone but also a personal dream materialised; and it fuelled her even more to spare no effort. She found success through consistency, networking and, as she puts it: 'Making as much noise as possible in London.'

Above: Malaysia, from Amanda's Mirror Mirror... exhibition

Right: Boxer, Chris Eubank Jr.

This dedication landed her high-profile clients and opportunities to photograph celebrities such as Jared Leto, Chris Eubank Jr. and Jodie Turner-Smith, with her work featured on the covers of British *Vogue*, *Harper's Bazaar* and *Cosmopolitan*. She views that first year and its pivotal shoots such as the one with boxer Chris Eubank Jr., as key to her momentum.

Amanda's philosophy is simple: 'If there's something I wanted to see in the world, I'd create it.' This led to a natural hair campaign with British singer Jamelia and her daughters, designed to inspire young black girls

'to embrace their natural hair, and see that, you know, they don't have to wear wigs, or they don't have to relax their hair to feel beautiful.'

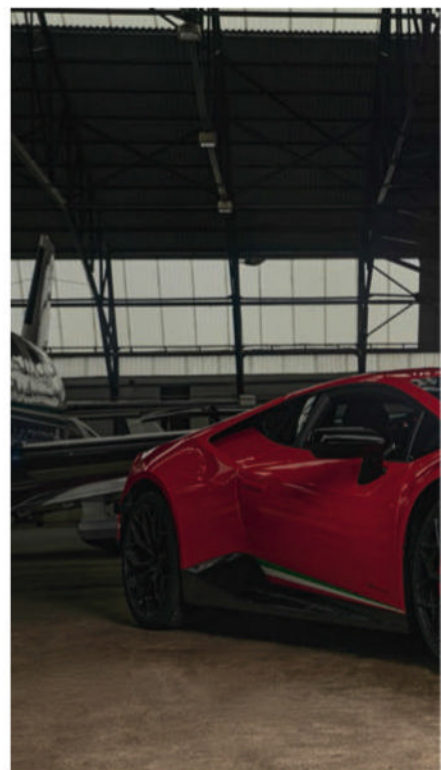
Advocating for inclusivity

However star-studded her portfolio might be, Amanda is driven to ignite change and inspire people to reconsider what beauty means. As her career took off she noticed the homogeneous casting in fashion, where campaign after campaign you would see the same looks; and she began questioning where people like her brother, who has Down syndrome, fit into this space.

To advocate for the inclusion of people with visual differences in the beauty industry, she started working on a personal project: 'Mirror, Mirror on the Wall, we are all beautiful after all.'

She photographed eight models with conditions such as alopecia, vitiligo, and Down syndrome, wanting to make the participants 'feel the same way the model felt when she saw their picture.' Amanda employed her expert lighting skills and team of hair and makeup artists to ensure they received the same high-profile treatment as a paid campaign.

Curating the images into an exhibition, Amanda invited



creatives, editors, decision makers and activists alongside the models to start a conversation about representation in the fashion and advertising industry, and spark change in future casting decisions.

The participating models saw their images at the end of the event, and Amanda tells me, 'There were tears everywhere... because some of these models, they'd never seen themselves like that, in that light before.'

Amanda's message is clear. 'Everybody's beautiful, and everybody deserves to be seen,' not only a certain part of society.

By expanding the conversation about what beauty is and advocating for normalising a disabled presence in campaigns, the goal is to change the way we see differences – not as something that separates us, but instead to start seeing them as part of being human.

Sustaining success

As a self-taught photographer YouTube was key in Amanda's learning process. She would watch new videos as soon as they came out from Lara Jade and Rosie Hardy. Sue Brice's inspirational and educational content as well as Pratik Naik's retouching tips and Prince Meyson's insights were invaluable.



Above: Author, journalist and TV presenter Candice Brathwaite

Right: Tyrique Hyde and Ella Thompson who finished third in TV's Love Island Season 9 (2023)



But she admittedly gravitated more towards female creators, and is vocal about the need to see women in these roles, 'So that we can say: Oh, I can do it too! I can aspire to be where you are as well.'

Asking her about the trick to running a successful photography business and securing clients, Amanda cites Lara Jade and emphasises that photography is about 20% of the work that you do, while marketing is 80%. She confirms, 'It's not just your creativity. You need to have things in place, like marketing, and branding, and sales.'

Your work ethic is another key aspect. As you might have expected, managing a large team and ensuring a smooth shooting day all comes down to meticulous organisation. She plans, writes, sketches and puts together mood boards and call sheets, to prepare and schedule for a photoshoot, so when the team arrives on set, they all know where they need to be and what they need to do in order to achieve the vision. To lead and encourage her team effectively, she even took a course in project management.

We briefly touch on her current kit, as Amanda has come a long way since shooting with her dad's phone. She proudly admits that now she's a 'Canon girl' and likes to pair her R6 with practical zooms like a 24-70, 70-200, or either a 50 or 85mm prime as her go-to lenses. Many of her portraits are studio based, where she expertly sculpts light and shadow with multi-light setups, usually featuring a bold colour that dominates the background. Her aesthetic feels

elegant and refined, just like those beauty pageants she once admired.

What's next?

As the interview progresses, I am ready to sign up for a masterclass with Amanda, because her energy, enthusiasm and passion for photography is seriously contagious. Then she lets me in on a project she's working on, her first photography book *Light Maps*, showcasing her portraits accompanied by lighting diagrams.

The book will mix together what you would expect from a luxurious coffee table photo book, but also including a commentary about the process of making the images, with a special focus on lighting. The book will touch on topics that stand close to her heart, such as inclusivity and representation in the industry, and is expected to hit the shelves in April 2026.

AP



From top right: Elena, Alexandra and Laura from Amanda's inclusive beauty work



Amanda Akokhia

Amanda's tips for aspiring photographers

- **Utilise free resources:** There are countless free resources like YouTube tutorials on all aspects of photography.
- **Master one setup:** Using artificial lighting can feel daunting, so Amanda's advice is to, 'Pick one [lighting setup] that you like the look of and absolutely master it.'
- **Network constantly:** Leverage social media, as, 'We don't have to pay to post' and share your images, don't let them sit on your hard drive and 'network through the people that are around you already.'

Listen to Amanda's tips on how to make it in the fashion industry, at our next Festival of Photography event on 31 January at the University of Greenwich, London. Get your tickets here: kelsey.events/FestivalofPhotography

Amateur
Photographer

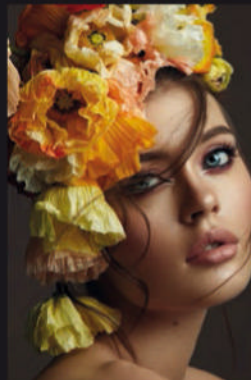
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At a glance

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Charismatic and capable – at a price

John Gilbey puts the classic Leica MP 35mm film rangefinder through its paces

Sometimes, strange things happen. I was having a conversation with the PR folk for Leica UK, and they'd offered to send a couple of rolls of their new Monopan 50 film for evaluation. Almost as an afterthought, they then wondered whether I'd like to borrow a Leica to shoot the film with. It would seem appropriate, after all. It turned out that *Amateur Photographer* had never reviewed the MP, so were in the market for a write-up if I was interested. Well, what would you have said?

After carefully – very carefully – checking my insurance policy, I agreed, and a Leica MP and Summicron 35mm f/1.4 lens were dispatched by courier from a fashionable address in London. As I hovered expectantly near the front door, I wondered what sort

of courier makes a delivery from Leica HQ. My overactive imagination pictured a late model European SUV with darkened windows drawing up in the lane, then a tall, smartly suited figure in dark glasses emerging with an aluminium briefcase chained to his wrist and striding purposefully up the path...

It turned out to be Dave, our regular courier, in his beat-up white van – but I did notice that he took extra care to get a phone picture of me holding the parcel. Opening the carefully wrapped package, I discovered that the Leica was additionally protected by a rather nice Billingham camera bag, which became my constant companion for the next week or so.

I'd already downloaded and studied the manual for the Leica MP but I was still feeling very

cautious when I first handled it. The replacement cost of the camera was eye-watering – about what I paid for my car. What if I broke it? How would I ever live it down? More to the point, what if someone saw me with it, beat me up and nicked it?

When I examined the MP in more detail, I was able to relax slightly. This was clearly 'the loaner', a camera set aside for evaluation purposes and loans for projects. It had clearly been around the block a few times, and not all the users had been as careful as I intended to be with it. As a result, the MP had a feeling of active use, with the black paint of the body nicely worn to show just a hint of brassing in the edges of the top plate. It was, in fact, a soundly used tool – and everything I believe a Leica ought to be.

Form and function

After a century of continued development, I think I can safely say that the Leica 35mm film camera is a mature design. The Leica MP is the embodiment of the traditional 35mm rangefinder camera, with an impeccable pedigree and truly exceptional properties. The layout of the camera is, as you would expect, familiar to most folk who have used a 35mm camera of any sort, but especially a rangefinder. A few uniquely Leica design features, however, may need some explanation.

When I first picked up the Leica MP my first impression was of solidity rather than weight. At 585g, the body is about half the weight of a professional DSLR, and is much more compact. But the heft of the largely metal design seems appropriate. The





front panel is dominated by the long-standard Leica M bayonet mount, which gives a range of options for truly impressive optics of different focal lengths, including a good number of third-party lenses for those whose pockets aren't quite deep enough for the Leitz equivalents.

Above the lens mount, three optical windows form the basis of the combined viewfinder and rangefinder system. Seen from the front, on the right is the viewfinder itself, in the middle is the window which illuminates the bright-line frames for different lenses, and the small opening on the left is the rangefinder.

Naturally, all these need to be unobstructed in order to work effectively – something that actors in blockbuster films featuring Leica cameras really ought to be told.



**This foliage was captured nicely
using Leica Monopan 50 film**
Leica MP, Summilux-M 35mm F1.4



➤ To the right of the lens mount, a small lever allows you to manually select a viewfinder frameline other than the one the lens itself chooses. Predictably, the viewfinder image is bright and sharp, even in bad light – a major bonus of a rangefinder system – and the viewfinder frameline automatically adjusts to account for parallax error. The second image projected by the rangefinder is clear and very well defined, making this by far the best rangefinder system I have ever used.

Below the rangefinder window, there is a rewind tab to release the clutch on the film transport and below this is a small battery cover guarding the two SR-44

batteries for the exposure meter. This is really the only nod to the 21st century in the design, and it's a subtle nod at that. The Leica MP is wholly mechanical and can operate perfectly well without the batteries in place. But the exposure meter adds useful assurance and removes the absolute necessity for a hand-held light meter, although this is still my preference for a variety of reasons.

The meter is a simple but effective silicon photodiode model which integrates the film speed, shutter speed and aperture you have selected, displaying a basic LED 'over', 'correct' or 'under' indication at the base of the viewfinder. Film speed is set with a dial on the

rear panel – you will find no DX coding contacts here. Similarly, there are no options for aperture, shutter or programme priority modes, it is just a basic light meter. This is an unobtrusive addition which many people will appreciate, but it still feels to me slightly out of place.

The top panel has few surprises, and hosts the self-resetting frame counter, the film advance level with shutter release at the core, shutter speed selector, accessory hot shoe and rewind knob. These mostly operate as you'd expect, but they reinforce that this is a truly mechanical camera. The shutter release is two-stage: the first press switches on the light meter; the follow-through releases the shutter.

Some users of modern cameras will find the long length of travel of this shutter release takes some getting used to. It isn't just an electrical switch, it is a complex mechanical system doing real work to move cams, springs and levers, and once you have grasped this you can nod and move on. The same applies to the shutter speed dial: it takes mechanical effort to move it, but a change of position takes place with a pleasingly tactile 'snick'. The shutter is of the focal plane type, with fabric blinds, and has mechanical timings between 1sec and 1/000th, plus brief time. The top speed for flash synchronisation is only 1/50th of a second, which is taking tradition to its limits.

Past the standard hot shoe, the gentle script of the Leica logo leads you towards the rewind knob, which has a special Leica trait. To rewind the film, first you move the rewind tab to the 'R' position, where it latches, and then pull the rewind knob upwards and begin to turn it. This action will open the back of many film cameras, so may take some getting used to for some of us. However, the back of the Leica MP is another story.

Tradition, but at a cost

One traditional aspect of the Leica MP that I'd be happy to lose is the method of film loading. Unlike most 35mm cameras, the

Leica M series has a removable base plate to facilitate loading. This, combined with a fold-down panel in the back plate hinged to allow access to the film gate, provides somewhat restricted access for loading. The film cassette is inserted through the open base and the film leader drawn across to seat in the three-pronged take-up spool on the opposite side. A diagram engraved on the inside of the camera base illustrates this clearly. The action of replacing the base plate pushes the film firmly into the take-up spool where it should latch.

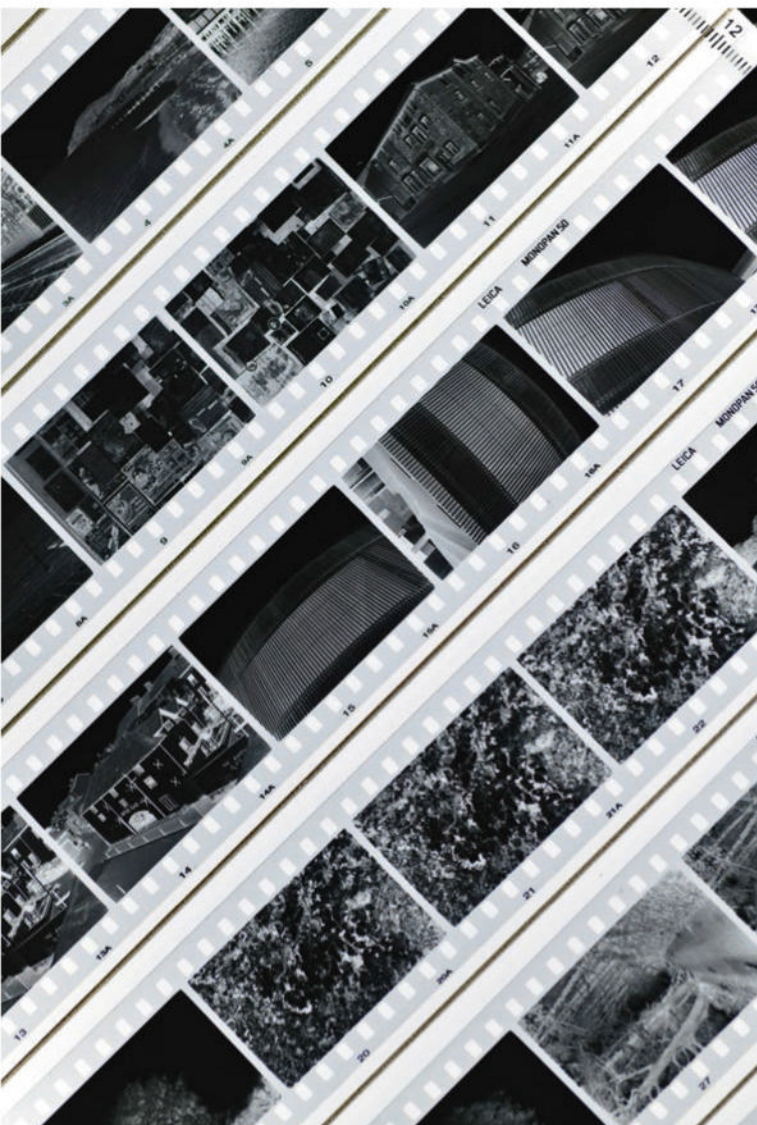
As always with traditional 35mm cameras, it is important to check the film is actually advancing when you wind it on. The rewind knob includes an indicator to show this. When you replace the baseplate, it clicks into place with the satisfying 'pop' of perfectly machined and aligned components.

The other traditional feature worth noting is that the tripod screw is not at the centre of gravity of the camera, but immediately beneath the take-up spool. In design terms this makes sense, but it's a real pain when using the MP on a tripod, as it has a huge desire to tip over to one side. Where it is useful is when using a monopod, as the socket is directly beneath the shutter release, and you are pushing directly into it for solid support.

The Leica MP is a truly excellent camera, which I have found a delight to use as a daily choice for location photography. Everything beyond that is just detail, but some of the detail is significant and may influence whether the MP is right for you.

Practicalities

The MP is deliberately understated, lacking as it does the round red logo badge found on other models. Yes, it says 'Leica' in its design, and in the panel engraving, but is too polite to shout it at passers-by. This is probably a useful security feature in certain robust environments, but you would be fooling yourself to think that folk won't recognise the camera for what it is.



Perfectly spaced film frames from the Leica MP



Barmouth Bridge shadows
Leica MP, Summilux-M 35mm F1.4,
Ilford XP2 Super

On one quiet autumn afternoon in an almost empty seaside resort, two people visibly noted the presence of the Leica. One, an elderly gentleman of military bearing, raised one bushy eyebrow in recognition – followed by a curt nod of acknowledgement. Shortly afterwards, a 20-something bloke wandered past. “Wow! Did you see that? That’s a Leica! I’m having one of those one day...” he blurted to his bewildered companion. So, ‘red dot’ or not,

it is irrefutably a Leica.

In terms of handling, the Leica MP is up there with the very best cameras I have used, and I found myself comparing it with the operation of the almost equally manual Nikon FM3A. Both cameras have an almost perfect user interface, although with slightly different uses in mind. The MP sits in the hands as though it is an extension of your body, and you quickly forget that you have ever used any other camera.



Verdict

The Leica MP is a worthy flag-bearer for the traditional style of Leica rangefinder film camera, and it has done everything I have asked of it while it has been in my care. A loan, however, is very different from ownership.

So, here is the question: Would I buy one with my own money? If you’d asked me before I had spent a week with the Leica MP I would almost certainly have said ‘no’, just on the grounds of cost, nothing else. Having now used one, my view has changed – if only for certain scenarios.

I would buy a Leica MP if I was able to negotiate commissions for any of a range of projects. These would include a (second) major roadtrip across the western USA travelling light by train and bus; recording a world tour with back-stage access to a major rock band – or an orchestra for that matter – or joining an off-grid polar research trip to chronicle environmental issues.

Maybe it’s just me, but this is the way using a truly impressive camera starts to make you think about your work. Why not? All that remains for me to do is convince various commissioning editors. You are all reading this, right?



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Grain is almost absent
from Monopan 50
Leica MP, Summilux-M 35mm f/1.4



Celebrating a century – with film

John Gilbey tries out Leica's first-ever film: Leica Monopan 50

2025 was a big year for Leica, marking as it did the 100th anniversary of the innovative Leica 1 being launched at the Leipzig Spring Fair. Designed to make use of 35mm cine film as a medium for high-quality photography, the designer Oskar Barnack defined the concept of

the Leica camera as 'small negative – big picture', placing the emphasis firmly on providing a quality product. Since then, Leica has continued to develop and the brand is now synonymous with desirable, beautifully engineered and – let's be frank here – hugely expensive cameras. Amid a swirl of



centenary celebrations for the camera around the world, one in particular caught my attention: the announcement in June of Leica's very first 35mm film – the Leica Monopan 50.

When I enquired about the film, Leica helpfully sent me some review samples to evaluate. – which arrived in a stylishly

black cardboard box, with the film sitting in a nest of crushed black tissue paper. This may seem extreme, but it certainly protected the film – as well as giving support to the statement in Leica's press release that the film's launch was intended to 'pay homage to 35mm photography'.



Complex textures are rendered well
Leica MP, Summilux-M 35mm f/1.4

First impressions

The attractively retro packaging – of which there are four versions in circulation – is clearly designed to play to the heritage aspects of the product, and I suspect that more than a few Leica fans will obtain some of the film just to keep and display as a collector's item. Happily, however, there is much more to this film than the PR-friendly artwork of the boxes.

The specification of Leica Monopan 50 is fairly straightforward. It is a black &

white film, hence the 'mono' part of the name, and panchromatic – 'pan', and the ISO sensitivity of the film is 50. Beyond these bland basics, however, there are some intriguing aspects.

Even for a slow monochrome film, the specified resolution is very impressive, with Leica quoting a figure of up to 280 line pairs per millimetre. The film has a broad sensitivity to different wavelengths of light – which Leica calls 'superpanchromatic' – and this extends strongly up to 780nm, right to the edge of the

visible red wavelengths and on the slightly blurry border with the infrared.

The film cassette is fairly standard, although it is also in a stylish black with the famous 'red dot' Leica logo sitting just next to the light trap. The film is, unusually, not DX coded, but that coding would not help anyway if you are using it in classic Leica cameras, which lack the contacts. The film itself has a fairly thin base 0.1mm thick and feels somewhat delicate, especially when handling it in the darkroom. Not that you should ever handle film robustly, but you are likely to be rewarded for using extra care with Monopan 50. As you would probably anticipate, there is an anti-halation layer beneath the film emulsion to prevent light bouncing back into the emulsion from the film base or pressure plate, which can give a halo effect and reduce the effective resolution.

Family resemblance

I found myself wondering about the logistics of a camera

company producing a film of this type for the first time. The range of processes and activities involved in producing a film base, coating it and packaging the final product is complex in the extreme – especially with the overarching requirement to deliver a very high-quality film. It seems an awful lot of effort for what might be viewed as a promotional item. So... if a hardware company needs a software product, who might they go to for help?

In conversation, I found that I wasn't the only one who had wondered about this – and brighter minds than mine had hinted at a possible solution. The data sheet for Monopan 50 helpfully provides a diagram of its sensitivity at different wavelengths of light. This graph is like a signature or fingerprint for a film emulsion, and in the case of Monopan 50 it closely resembles the spectral response of Adox HR50 – which also shares similar reciprocity failure figures and other characteristics. This is not to suggest that Monopan 50 is Adox HR50, more that they may



That font looks familiar!



The White Horse, Aberystwyth Leica MP, Summilux M 35mm f/1.4

have a common ancestor from which both films were developed. Further clues exist in the form of the processing advice for Monopan 50, where four of the six suggested developers are Adox products. This all makes perfect sense from Leica's point of view, as Adox is another German company with a well-established reputation for producing quality films. Why reinvent the wheel?

In the field

To go with the sample film, Leica also offered me a loan camera to try it out with – of which more in another article. Naturally, this was for a limited time and I could only choose a single theme for study. As it was now firmly into autumn, the availability of good light was a serious consideration for a 50 ISO film. The camera, a Leica MP came equipped with a Summilux-M 35mm f/1.4 lens. So landscape and street photography, rather than my style of portraiture, seemed appropriate.

With this in mind, I took myself off on a roadtrip to a variety of out-of-season seaside resorts along the coast of west Wales to see what, as they say, was occurring. I even managed a bag of chips and a pint along the way.

On my return, I processed the film with Adox Atomal – as a stock solution, 8.5 minutes at 20°C – followed by a plain water stop bath and 5 minutes in a 1+9 solution of Ilford Rapid Fixer. Adox Atomal was chosen as it was the first on Leica's list of recommended developers, and Bristol Cameras happened to have it in stock. After drying, the images were scanned with a Nikon D850 DSLR with PB-6 bellows and a Micro-Nikkor 55mm lens at f/16, using the camera's built-in scanning and inversion software.

The results I achieved from Monopan 50 impressed me very much. I have always been a fan of slow, fine-grained film and often use Ilford Pan F for landscape work and urban infrastructure – all the while bemoaning the sad loss of Kodachrome 25. A slow film, I find, helps you think more about the image you are capturing. The craft you use in your preparation is directly rewarded in an image that is sharp, well exposed and with the appropriate depth-of-field. With Monopan 50 I found I needed to assess exposure more carefully than with a medium speed film – the latitude for error is very slight, especially the risk of blowing out the highlights.

Even when using a Leica

camera, I would strongly recommend the use of a hand-held exposure meter in potentially problematic lighting. Having said that, a correctly exposed negative scans well and has a very impressive tonal range, together with very high resolution and an almost complete absence of grain. The film base is very clear, which helps keep the contrast high, and the edge markings identify it as 'LEICA MONOPAN 50' in the famous Leica font.

In its marketing material, Leica emphasises that Monopan 50 is 'particularly suitable for Leica high-performance lenses', and I'm sure this is right. One use-case in particular is pressed forward by the exposure recommendations on the technical data sheet, which offer typical exposures for the film based on a shutter speed of 1/1000th of a second. This gives suggested apertures from f/2.8 for bright sun, down to f/0.95 for deep shade – figures which will clearly remove any risk of camera shake but imbue the image with a startlingly shallow depth-of-field. I can see the creative logic, with the current fashion for pin-sharp eyes and bokeh-ed everything else, but as a suggestion for standard operation it did give me a smile or two.



Verdict



LEICA Monopan 50 is an excellent, very fine-grained 35mm film which delivers superior contrast and resolution. Exposure calculation needs the care you would expect for a slow-speed monochrome film. The solid sensitivity to the top-end of the visible spectrum, and perhaps a little bit beyond it, gives very interesting foliage effects. I will be using the film again for both landscape and architectural work, where Monopan 50 shows excellent promise. Reviews are, of necessity, done in a hurry, and one aspect I am keen to try in future is the use of colour filters which, while they would reduce the effective ISO speed still further, may add even more versatility to the product.

Overall, I consider that Monopan 50 is definitely worthy to bear the Leica badge. But whether you are a Leica camera user or not, this film certainly deserves a look – and is a welcome addition to the film marketplace.

At a glance

- £10 for 36 exposures
- Leica-branded film
- ISO 50 speed
- Very fine grain structure
- Broad spectral response
- Great for landscape work

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SECOND-HAND CLASSIC

Sony Alpha A7R IV

We revisit the fourth model in Sony's high-resolution full-frame A7R series

When Sony revealed the A7R IV in 2019, we quickly knew we were looking at a special camera. It was the first model to boast a 61MP BSI full-frame chip, and what an astonishing sensor it proved to be, with a wide ISO 50-102,400 sensitivity and impressive 15-stop dynamic range. Capable of shooting at 10fps with full AF/AE tracking, there are 567 phase-detection and 425 contrast-detection points as well as 5-axis IBIS that works with practically any lens. There's 4K 30/24fps video with full pixel readout, a clever pixel-shift multi-shot mode to create super-high resolution (19,008 x 12,672 pixel) images, and a larger handgrip for an assured feel. Elsewhere, there's twin SD card slots, a high-speed USB-C interface and 5.76m-dot EVF with a 3in, 1.44m-dot tilt-angle screen below.

What we said

- 'It's the finest example of any EVF we've used on an A7 model'
- 'Dynamic range is astonishing at the low end of the ISO range, with the ability to pull out immense detail from shadows'
- 'One drawback of the large pixel count and high-resolution output is that memory cards do fill up quickly'
- 'The A7R IV is an incredibly powerful mirrorless camera that sets a new benchmark'

How it fares today

It's perhaps no surprise the A7R IV remains extremely popular with keen enthusiasts and pros today. Its specification remains sought-after six years on from its release, although saying that, it does lack the more powerful Bionz XR processor, more advanced video spec and clever 4-axis LCD screen of its A7R V successor, released in October 2022.

What to pay

There's good stock of used A7R IV's on the second-hand market. Excellent condition examples with only light signs of use tend to cost between £1,289-£1,479 depending on shutter count. The rated shutter life expectancy of the camera is 500,000 clicks. Mint and like new examples with virtually no visible marks tend to fetch slightly more, so you'd need to budget closer to £1,600.

New alternatives

Like every 'R' series camera, the A7R V is one for those who want maximum image detail. It brags the same 61MP sensor as the IV, but advances in key areas, notably subject detection autofocus, the resolution of its EVF, enhanced in-body image stabilisation, 8K video recording and a side-hinged fully articulating 3.2in, 2.1m-dot screen. It costs £3,399 new.



As to be expected from a camera designed for professional use, the A7R IV features weather-sealing in all the key areas to keep dust, dirt, sand and moisture from reaching the internals



The EVF can be set to a display speed of 60fps or 120fps, with the latter rendering fast motion better at the expense of higher power consumption



The multi-selector (better known as the joystick) is larger than previous models and plastic port covers are replaced by more durable rubber ones with seals

At a glance

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- 61MP full-frame CMOS sensor
- ISO 50-102,400 (expanded)
- 10fps continuous shooting
- 5.76-million-dot EVF
- 655g (with battery and card)

For and against

- + Sensational detail and dynamic range performance
- + Useful 26.2MP output in APS-C crop
- + Autofocus firmware updates are made accessible
- + Vastly improved handling over older models
- Convoluted menu system
- Touchscreen control is limited
- Huge RAW files take up a lot of storage space
- Lacks a fully articulating screen

See over to find out what Sony Alpha A7R IV owners have to say

What the owners think

Three Sony A7R IV users give their verdict

Kevin Teerlynck

About five years ago, I upgraded from my trusty Nikon D750 DSLR setup to a Sony mirrorless camera. As a dedicated landscape photographer, I went for the big megapixel monster: the A7R IV. From the beginning, I was impressed by the 61MP sensor, as the detail it captures is nothing short of astonishing. Textures, tones, and micro-contrasts all come through with stunning clarity. The 15-stop dynamic range is another blessing, reducing the need for exposure bracketing.

Of course, the large RAW files fill cards fast and require decent computing power. Still, the creative flexibility is worth it. Beyond image quality, the button

Kevin finds the camera to be robust and reliable
Sony A7R IV, Sigma 60-600mm at 600mm, 1/1600sec at f/8, ISO 320



configuration and menu customization make it a pleasure to use. The battery life easily keeps up during long days, and the dual SD card slots provide peace of mind. A main reason I chose Sony was its compatibility with high-quality third-party

lenses, especially Sigma's Art series, which pair beautifully with this sensor. After years of use, the A7R IV continues to impress: robust, reliable, and capable of delivering extraordinary results.

Kevin can be found on Instagram @kevin_teerlynck

For and against

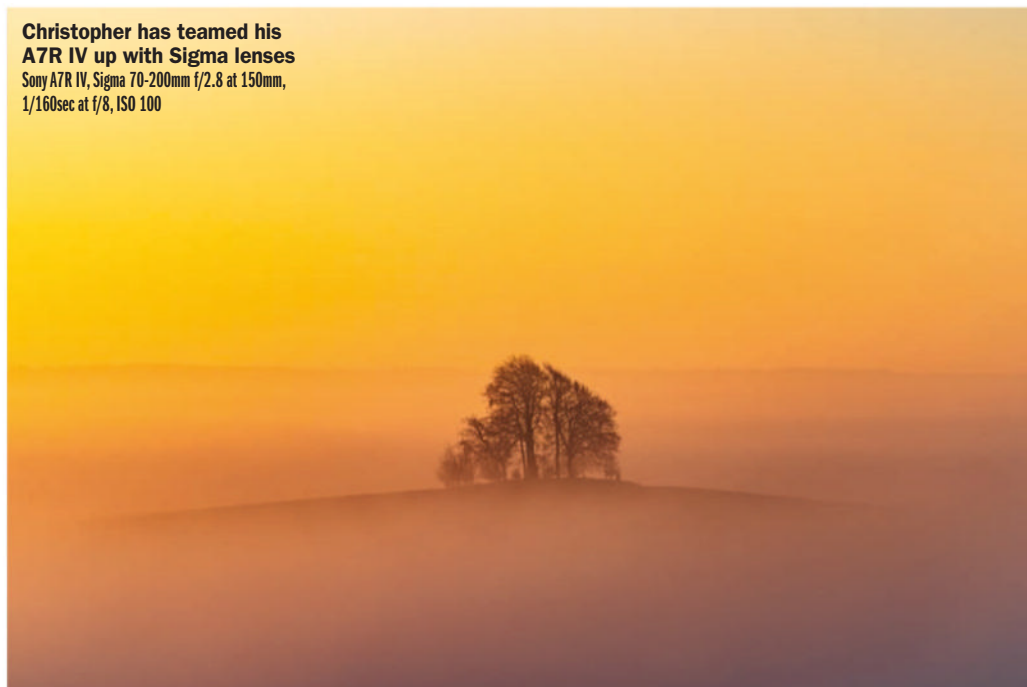
- + Durable body and customizable buttons
- + Detail and dynamic range
- + Battery life
- Very large file sizes

Christopher Harrison

The A7R IV has been my workhorse for two years now. It's a camera with which I've really grown my photography skills. I've paired it with three third-party lenses, all from Sigma: the 14-24mm f/2.8 Art, 24-70mm f/2.8 Art and 70-200mm f/2.8 Sports, giving me the 'holy trinity' on a reduced budget compared to the Sony equivalents. I've used it across a vast range of landscape photography, from frozen winter scenes in the Cairngorms, misty mornings in British woodland, cold nights under the stars, to the 45° heat of Morocco.

The standout feature is its sensor. I tend to expose for the highlights, and the RAW files let me recover the shadows almost without fail. The 120MB files do make my computer sweat, but it's worth it, especially when printing large, letting that 61MP shine. I've only ever had one battery, and it seems to last all day.

Christopher has teamed his A7R IV up with Sigma lenses
Sony A7R IV, Sigma 70-200mm f/2.8 at 150mm, 1/160sec at f/8, ISO 100



I can see myself using it for many years to come, and I'd certainly recommend it.

Christopher is on Instagram @charrison.photography and online at charrison.photography

For and against

- + Third-party lens compatibility
- The A7R V has a better rear screen

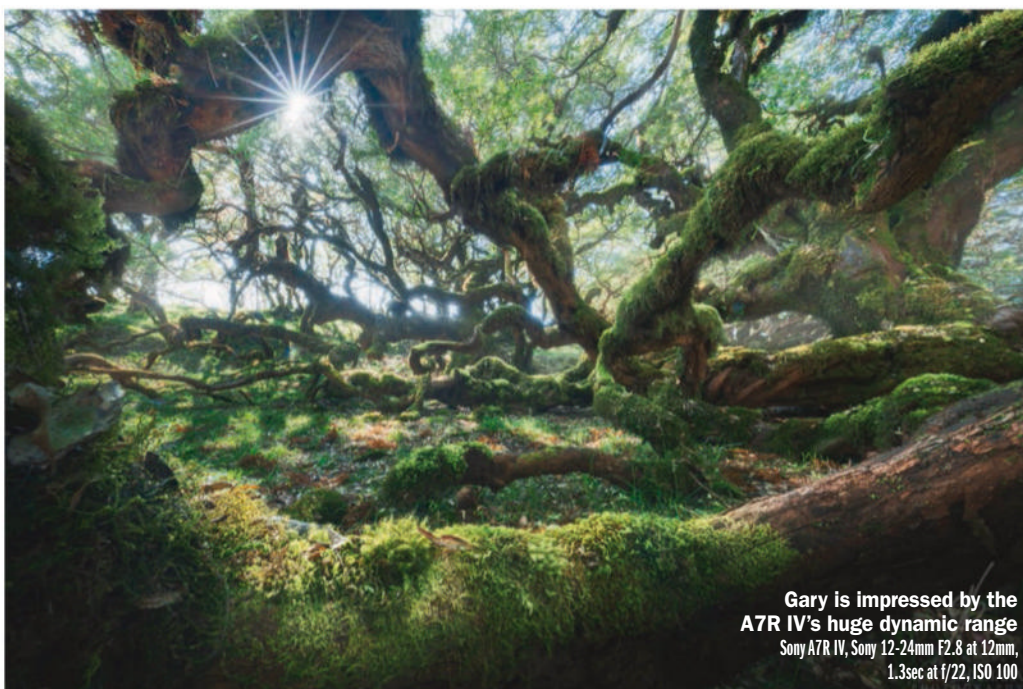
The 61MP sensor makes the
A7R IV ideal for landscapes
Sony A7R IV, Sigma 14-24mm f/2.8 at 15mm,
1/6sec at f/14, ISO 100



Gary Bhaztara

Between the art of photography and nature, there is light created by god himself and I'm a firm believer of using the light that's made available to us rather than opting to introduce artificial light sources. Using natural light can sometimes create too much contrast between shadows and highlights though, so I need a camera that can capture a wide dynamic range and give me excellent scope when editing. The Sony A7R IV has a dynamic range of up to 15 stops, providing excellent detail in both shadows and highlights. This is achieved through its sensational 61MP back-illuminated sensor, which I can't praise highly enough. I can produce sharp and detailed photos even when cropped or challenged by low-light conditions.

The weather-sealing is very good too. For someone who likes shooting seascapes from extreme angles, this is hugely



Gary is impressed by the
A7R IV's huge dynamic range
Sony A7R IV, Sony 12-24mm F2.8 at 12mm,
1.3sec at f/22, ISO 100

important and I'd say its weather-resistance is far superior to previous A7R models. Overall,

I've been using this camera for three years and am very satisfied with its performance.

For and against

- + Weather-resistance
- Large files take up a lot of storage space

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Round ten Open

A new category in last year's competition, it was so successful, we decided to bring it back this year. This is where anything goes. You might have an image that doesn't quite fit into one of our other categories, or you might simply want to save your absolute best shots for this one. Whether you make still lifes or salt prints, create abstracts or fine art, shoot cars, cats, landscapes, people or architecture, there are no restrictions on subject matter here. Perhaps you even had an image you wanted to enter into one of our previous rounds, but had already uploaded the limit of four? Whatever the content of your composition and whatever your reason for shooting it, all styles and subjects are welcome. Enjoy!



Your guest judges

Your guest judges for Round Ten, Open, are Maria Falconer and Ben Brain. Maria, a contributor to *Final Analysis*, is a photographic practitioner, teacher and writer. A Fellow of the RPS, she runs photo workshops across the UK and Europe: visit mariafalconer.co.uk. Photographer and journalist Ben combines his personal practice with writing about photography and leading workshops, and is regularly asked to judge contests such as the BPA and IGPOTY. He travels internationally to give talks on photography and sits as chair on the Distinctions panel for the RPS. See benedictbrain.com



Plan your APOY 2025 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

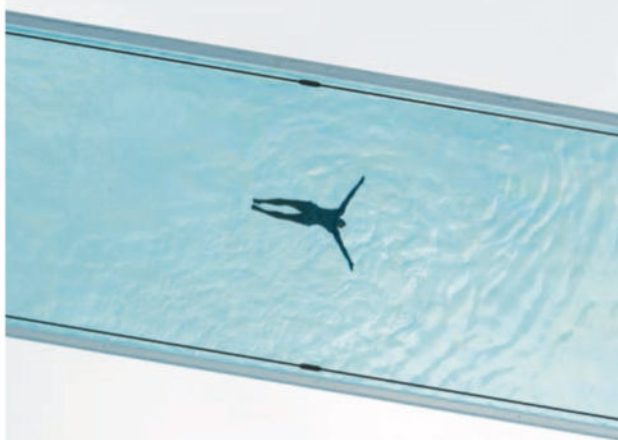
THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	22 July 2025	18 Aug 2025	3 September	18 Sep 2025
Celebrating Colour	19 August 2025	15 Sep 2025	1 October	16 Oct 2025
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	14 October 2025	10 Nov 2025	26 November	11 Dec 2025
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
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Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

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The camera club award

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her of the Year

petition for amateur photographers



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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. 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 voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

*PLEASE NOTE THAT ANY WINNERS OF CAMERA CENTRE VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

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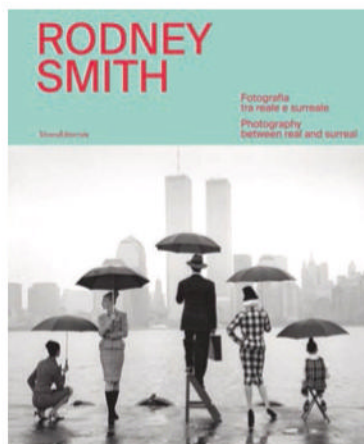
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Write to the Editor at ap.ed@kelsey.co.uk and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Replies are from the Editor unless otherwise stated

LETTER OF THE WEEK

Outside London

I greatly enjoyed the AP Festival of Documentary Photography back in August but I can quite understand Roger Samuels's wish that there should be such events outside London (*Inbox*, 9 December). It's excellent that you are in negotiations with two venues in different regions of the UK. In the meantime it's also encouraging that you give publicity to events for we readers outside the M25, a good example being the current exhibitions of Rodney Smith's fascinating work in Rovigo, Italy and Mexico City. **Andrew Spackman**



Rodney Smith's fascinating images were featured in our 9th Dec issue

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The Google Pixel 8 Pro

More phones please

I have been an AP reader for the past 60 years or so and have been through a considerable number of cameras. I transitioned to digital with the professional Nikon D2H but eventually downsized

to a Panasonic FZ18 bridge camera, which was ideal for carrying in a small camera bag and had a very good 18x zoom lens that proved ideal for my railway and landscape photography. My old, heavy cameras gathered dust on a shelf.

I continued to use the FZ18 until 2022 when, to my mind, smartphone cameras came of age with the Google Pixel 8 Pro. This has turned out to be the best camera to carry everywhere as it's small, light and the image quality so good that I've not used either my bridge camera or my last DSLR, the Nikon D7000, since 2023.

Unfortunately, AP hasn't kept up-to-date with articles about smartphone photography, other than an occasional review of a new smartphone. This needs to change, to better reflect the vast numbers of people using these devices rather than those clinging on to film cameras or heavy DSLRs.

There surely must be a place for a regular series on 'how to get the best out of your camera app'? And it could even boost AP's circulation if the front cover specifically stated that you cover smartphone photography.

What would be ideal for me, personally, is a digital

mobile size camera *without* all the phone facilities which I really do not need. If such a device ever became available, I would likely buy several so that one could be devoted to stills and the other to video filming. Food for thought, maybe?

Brian Abbott

Fewer phones please

Yet another issue of AP wastes valuable pages writing about the latest smartphone. Phones are not cameras, and people who use them are not photographers, they are snapshooters. Proper cameras have interchangeable lenses, though I will accept the inclusion of certain compact models that are aimed at serious users. While I'm on the subject, video has no place in AP either. Please focus on real photography.

Gerald Buxton

The most frequent complaint we receive from readers is that there is too much smartphone coverage, and indeed we're about to publish a **Smartphone bookazine** containing 132 pages of features previously published in AP over the past couple of years. We know that most people use smartphone cameras these days, but also many of our readers hate them. Getting the balance right is one of our biggest challenges.

Thank Godox for flash

I enjoyed your review of the Godox retro flashguns (AP 11 November). While it's fun to pretend to be an old-fashioned flashbulb, I wouldn't want to have to go back to the real thing. I got a couple of serious burns from them back in my youth, and still bear the scars!

Bill Berryman

THIS WEEK WE ASKED...

Which brand would you choose for a mirrorless camera?



Richard Napthen

If switching from a DSLR you're probably best off sticking with the same brand if you can get a mount adapter. Especially if you have lenses that you love using.



Will Rogers

I picked Sony because at the time it was the only viable full-frame mirrorless system and my Canon DSLR had died. Looking at the camera systems now, I would probably go with Sony again purely because they're not blocking third-party lenses.



@iamburnphoto

Sony – excellent images, great AF and superb third-party lenses to keep costs down.



@shropshirewandering

Sony, spent too much on lenses to go anywhere else.



Per Kristoffersson

If money was not an object? Canon for the eye-control AF. Nikon is looking interesting. Sony? Not so much these days, might as well stay with my SLTs/DSLRs.



Allan Jamieson

Just choose whichever camera feels best in your hand. In real terms there isn't a huge difference in image quality between Canon, Nikon or Sony these days. I use Nikon but pretty sure I could get much the same results from other makes too.



@luke.smith.photography

Sony or Fujifilm.



Michael Collins

I'll stick with my Fujis. Best out-of-camera color of any brand. And I have shot Nikon and Canon. Sony never appealed to me.



@its.a.lumix.moment

Panasonic Lumix. They pioneered the mirrorless camera and I love the colour science in their sensors.



Gilberto Del Toro II

Remember, we marry our lenses. Camera bodies are just dating.



@finnland1976

Fujifilm. Love the look and easy to work.



Andrew Lindop

Lumix GH6 is my own favourite. It adapts very well to vintage lenses, is great with anamorphic and has heavy emphasis on video which for me is brilliant. Plus it has some seriously gorgeous colours from that thing. The autofocus has been surpassed but I started with an MTL-3, so what's autofocus, lol.

Share your photos and comments with us on social!

See page 3 for how to contact us

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

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#appicoftheweek

Commencing The Commute Home by Giles Thurston

Sony A7 IV, Sony FE 85mm F1.8, 1/1250sec at f/14, ISO 200

'The light, shapes and textures you find in our urban environments are a photographer's dream, especially when the evening light casts deep shadows and highlights. This shot of the London skyline is one such example, which I captured on one of my first photowalks around the UK capital.'

Social media: @gilesthurston

Website: giles.fyi







It's good
to share

Frozen in Motion by Jay Anthony

Canon EOS 4000D, Canon
70-200mm, 1/2000sec at f/5.6,
ISO 400

'I took this photo in North Devon during a quiet moment as a robin took off from a bird table. I liked how the light and background came together, keeping the focus on the bird's shape and movement. It's a simple shot that captures a calm, everyday wildlife moment.'

Instagram: @jayshoots.21



We also liked...

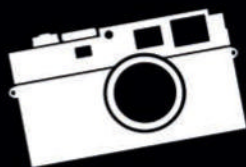


Glass Embrace by Eduardo Salvador

Canon EOS 250D, Kuangren
K150 wideangle lens +
Godox V350 flash with AK
diffuser, 1/50sec at f/5.6, ISO
400

'I was exploring the Costa Rican jungle in Drake Bay when I came across this beautiful scene, a pair of Cascade glass frogs (*Sachatamia albomaculata*) in amplexus. Their pretty yellow spots and eyes meant they looked like they came from another planet, and at the same time conveyed how fragile they are.'

Instagram: @thebugvoice



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E+ £12 Extension Tube 16
E+ £12 Extension Tube 16E
E+ £12 Extension Tube 21
E++ £9 Extension Tube 32E
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Extension Tube E42
Extension Tube E42
Extension Tube E42
Lens Hood 40-50mm E/PE
Lens Hood 75mm E/EII/PE
Lens Hood E 105-250mm
M Bracket
Pro Shade E
Waist Level Finder E
GS -2.5 Correction for WLF G
-3.5 Correction for WLF G
-4.5 Correction for WLF G
+1.5 Correction for WLF G
AE Rotary Finder G
G18 Extension Tube
G18 Extension Tube
G36 Extension Tube
GS 120 Magazine
GS 120 Magazine
GS 120 Magazine
Lens Hood 100mm G
Lens Hood 150mm G
Lens Hood 200-250mm G
Lens Hood 65mm G
Prism Finder G
Speed Grip G
Speedlight G1 Flash
SQ -3.5 Correction for Prism Finder S
-3.5 Correction for Waist Level Finder S
-4.5 Correction for Waist Level Finder S
Waist Level Finder S
45DS Prism Finder
ME Prism Finder S
Auto Bellows S
Auto Bellows S
Electric Release SQAM/GS1
Lens Hood 200-250mm S/PS
Pro Shade S
Proshade S
Rapid Focus Lever S
SQA 120 Mag
SQA1 Winding Crank
Tripod Mount S

Contax 645 Accessories

E+ £35
E+ £49
E++ £59
New £159
E+ £79
E++ £159
Exc £199
E++ £149
Cable Switch LA50
GB74 Hood
MF-2 Waist Level Finder
MFB-1A 120/220 + Film Insert
MFB-1B 220 + Film Insert
MP1 Battery Grip
Quickshoe Adapter AT-1

E++ £15 Rolleiflex Accessories
E+ £15 Bay 1 Diffuser
New £79 Bay 3 KR1.5
E++ £59 Bay 1 Green Filter
Mint- £49 Bay 1 Blue 80B
New £79 Bay 1 Light Yellow
Mint- £49 Bay 1 Yellow
E+ £25 Bay 1 Duto 0
E+ £25 Bay 1 Green
E+ £25 Bay 1 Light Blue
E+ £25 Bay 1 Rolleinar 1
Mint- £49 Bay 1 Rolleipar 2
E+ £15 Bay 1 Micro Tube
E++ £99 Bay 1 Plastic Cap
E++ £35 Bay 2 Blue B1
E++ £35 Bay 2 Light Blue
E++ £35 Bay 2 R1 Amber
E++ £35 Bay 3 Green & Bay 3 UV
E++ £279 Bay 2 Yellow
E++ £79 Panorama Head
New £149 Panoramic Head
Mint- £149 Bay 1 Metal Hood
E++ £149 2x Cut Film Holders
Mint- £179 3.5 E3 Nameplate Plate
E+ £119 T Nameplate Plate
Mint- £49 Camera Case for 4.0FT
Mint- £49 Leather Pouch Case for 4.0FT
E+ £45 Leather Pouch for 4.0FT
E++ £35 Leather Scissor Strap
£149 Mikro Prism + Micro Tube Microscope
E++ £129 Flash Adapter
E+ £149 Penta B Prism Finder Eyepiece
E++ £25 Pistol Grip
E++ £25 Plate Holder + Screen
E++ £25 Plate Holder + Screen + 2x Holders
E++ £149 Rollei Flash
E++ £249 RolleiFlash 6ft Ext Cable
Exc £99 Rolleiicord 16 on Kit
New £399 Rolleiin 35
E++ £149 Rolleiometer 3.5
E++ £29 Rolleiipar for Proxar 1
E+ £20 Split image focus screen
E++ £29 Stereo Head
E+ £35 Tropical Case

Mamiya 645 Accessories

E++ £59
E++ £75
E++ £25
E+ £25
E+ £29
E++ £349
E++ £199
E++ £199
E++ £249
E+ £25
PE702 External Battery Case
Quick Shoe AQ702
Tripod Adapter N
120 Insert
135N Super Mag
Auto Extension Tube 3S (645)
M645 Connecting Ring CN-67
M645 Focusing Screen No
Pistol Grip
Polaroid Mag (645)
Power Drive WG402

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Hugh Maxwell, East Ayrshire



About Hugh

Hugh is a full-time carer based in East Ayrshire, UK. See more of his photography at

hughmaxwell.co.uk and www.facebook.com/HughMaxwellsPhotography

How did you get into photography?

Many many years ago when I was a teenager, I always enjoyed being outside exploring the countryside; and photography gave me a way to capture and share many of the beautiful views that I saw. More recently, in late 2022, I took a break from my job of 21 years working in a banking call centre, and this gave me

much more time to enjoy photography. Being outdoors when the light was at its best made all the difference but around the same time I also became a full-time carer for my mum. She suffers from dementia and limited mobility. Photography helps my mental and physical well-being by providing that much-needed escape from the daily routine, stresses and challenges of caring for someone.

What do you love about photography?

It's so much fun, it can be challenging and is hugely rewarding. The camera gives you a purpose, a reason to be outdoors where you will witness and experience so many beautiful things. I also love being able to share my images with others.

Lone Tree

1 The dawn colours created the perfect background to capture this bare and exposed tree. It was really chilly so I had to wear gloves, but the stillness of this morning was wonderful. And to think, it's only five minutes' drive from my house.

Pentax 645Z,
Pentax-DA 28-45mm
@ 33mm, 2 sec at
f/13, ISO 100

What are your favourite subjects?

Landscape photography at dawn is my passion when it's so peaceful and the light is truly magical. Reflections on water, waterfalls, trees, ruined castles and wildflowers are all favourite subjects.

How and where do you find inspiration?

Most of my inspiration comes from reading photography books and magazines, browsing online and seeing other photographers' images.

What was your first camera?

It was a plastic, bright red compact camera, with a fixed lens, that took slightly 'out of focus' panoramic images. It was a gift from my

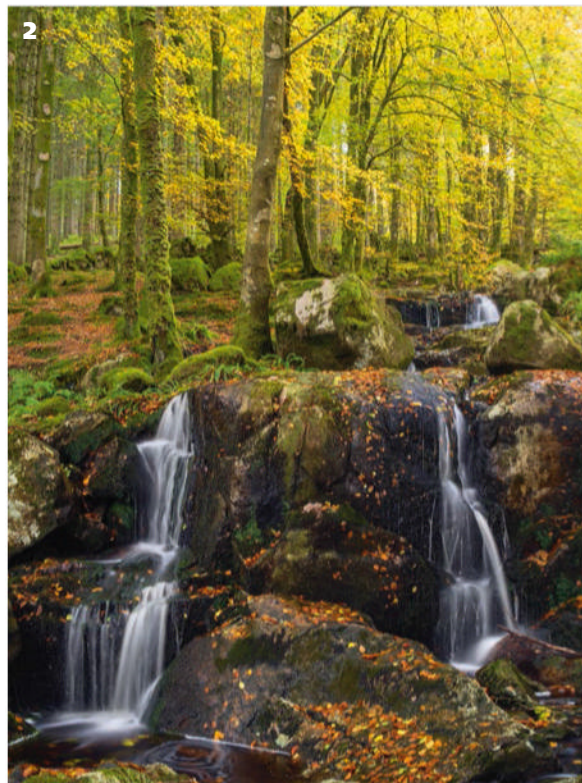


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Submit your images

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.



Lowran Burn Waterfalls

2 This was my first time visiting the Lowran Burn on the banks of Loch Ken in Dumfries and Galloway. I timed my visit perfectly to coincide with the peak display of autumn colours. The noise of the water cascading down the falls was pure tranquillity.

Pentax 645Z,
Pentax-FA 45-85mm
@ 50mm, 15 sec at
f/19, ISO 100

Morning Light

3 I managed to photograph the morning light catching the edge of the trees and the mist on the River Ayr near Failford, East Ayrshire. The exposed rocks lead the eye into the scene.

Pentax 645Z, Pentax-FA 45-85mm @ 55mm,
1/8sec at f/22, ISO 100

Sunrise

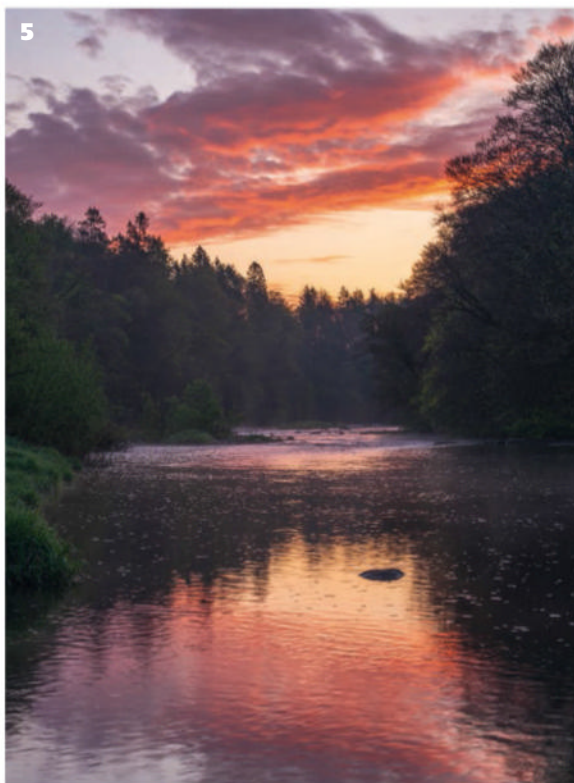
5 The dawn chorus lifted my spirits on this particular morning as I waited patiently on the riverside for the light to develop. Greys became pinks and reds followed by shades of orange and yellows. A sunrise to remember on the River Ayr at Failford in East Ayrshire.

Pentax 645Z,
Pentax-FA 45-85mm
@ 85mm, 1/6 sec at
f/16, ISO 100

Rock Fern

4 Taken on the River Doon as it flows through the narrow Ness Glen near Dalmellington, East Ayrshire. I chose a slightly elevated viewpoint to isolate the small fern surrounded by the fast-flowing water of the river. The broken frond also creates a sense of movement.

Pentax K-1, Tamron 70-200mm @ 160mm,
10sec, f/16, ISO 100



▶ parents who had collected tokens from a number of cigarette packets; and it's the only time I've ever been grateful for my parents' smoking. My first proper camera was a Pentax ME Super with a bashed pentaprism and, despite its dishevelled appearance, it worked perfectly for many years.

Current kit

Pentax K-1 and Pentax 645Z.

Favourite lens

SMC Pentax-FA 645 45-85mm F4.5.

Favourite accessory

Circular polarising filter, as it's my most used filter and I'd be totally lost without it.

Dream purchase

An A2 printer from Epson or Canon.

What software do you use for editing?

Photoshop Elements.

Favourite photographers

My favourite photographers are Peter

Watson, Joe Cornish, Colin Prior, Tim Fitzharris, David Ward and Lee Frost.

Favourite photography books

Mountain Light by Galen Rowell and *Highland Wilderness* by Colin Prior.

Favourite tips

Focus on having fun and don't worry about the equipment you use. Practice, practice and practice. Once you've mastered the technical basics just go and shoot what you want. Print some of your best images every now and again to show others and to put on display at home.

About your pictures

I was never a morning person but since becoming a carer dawn shoots have now become the norm for me, and I absolutely love it. Nothing beats experiencing the start of a new day with the incredible light, colours and tranquillity. I admit that sometimes it is a real struggle getting up so early, but just getting out there at this time of day has transformed my photography.



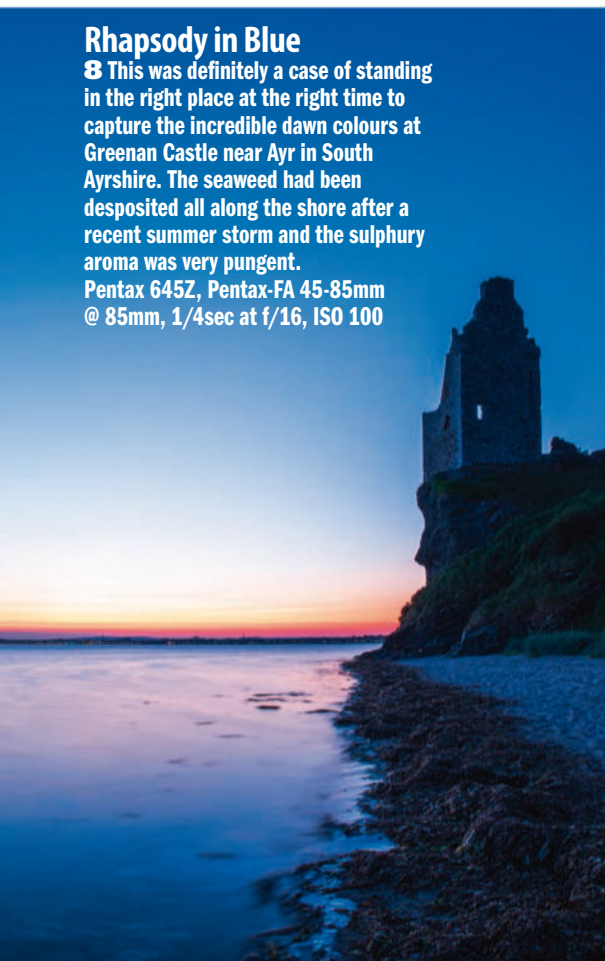
Clearing Mist

6 On this misty morning driving to the location was really difficult due to the reduced visibility. I took this shot at the exact moment the blue hour mist began to disperse, revealing a wonderful view along the reservoir towards the distant hills. I centred the composition to keep it simple and make the most of the reflections at Glengavel Reservoir in Lanarkshire. Pentax K-1, 20mm, 30sec at f/16, ISO 100

Rhapsody in Blue

8 This was definitely a case of standing in the right place at the right time to capture the incredible dawn colours at Greenan Castle near Ayr in South Ayrshire. The seaweed had been deposited all along the shore after a recent summer storm and the sulphury aroma was very pungent.

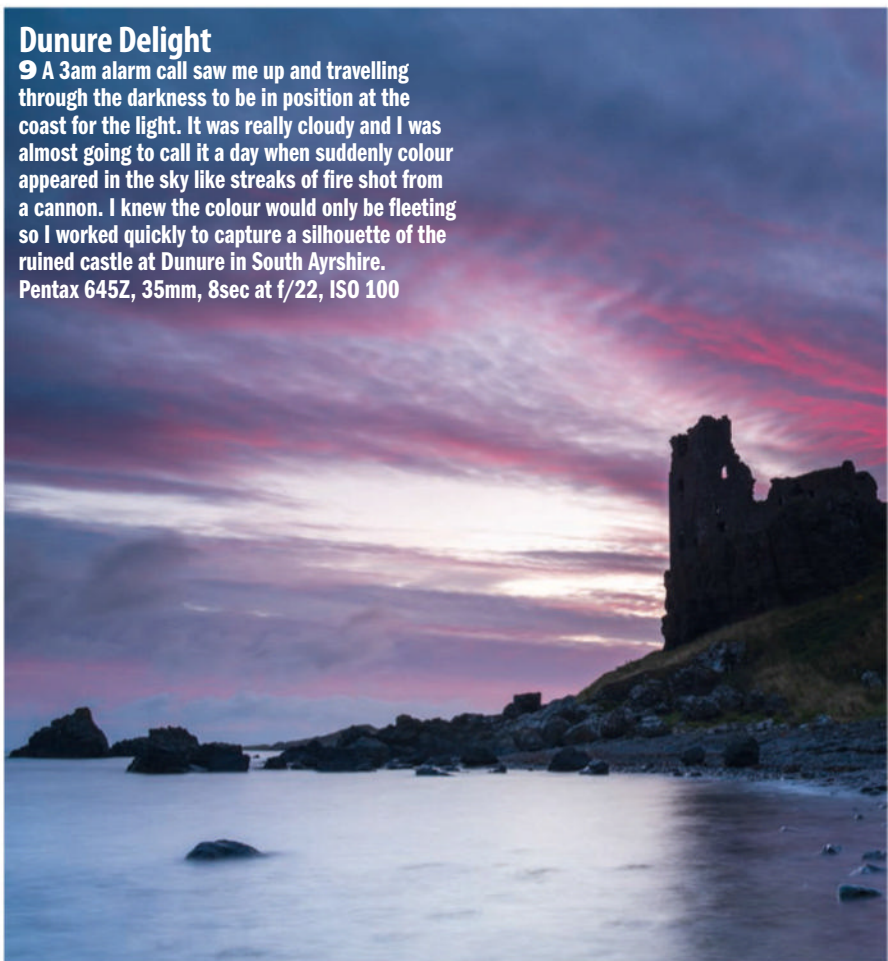
Pentax 645Z, Pentax-FA 45-85mm @ 85mm, 1/4sec at f/16, ISO 100

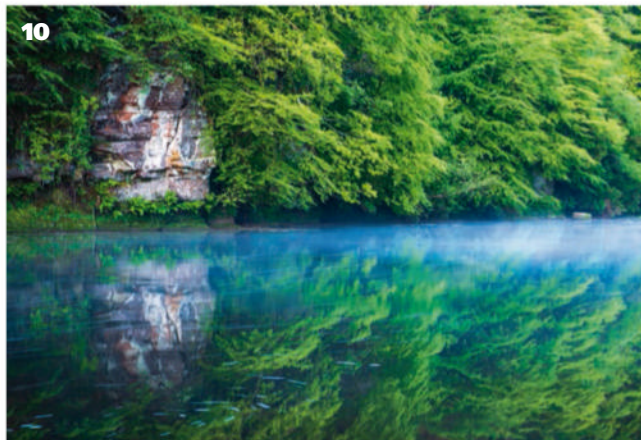


Dunure Delight

9 A 3am alarm call saw me up and travelling through the darkness to be in position at the coast for the light. It was really cloudy and I was almost going to call it a day when suddenly colour appeared in the sky like streaks of fire shot from a cannon. I knew the colour would only be fleeting so I worked quickly to capture a silhouette of the ruined castle at Dunure in South Ayrshire.

Pentax 645Z, 35mm, 8sec at f/22, ISO 100





Stepping Stones

7 A rare evening shoot for me. I used the rocks as stepping stones leading the eye to the distant island of Ailsa Craig. It was getting dark and a long exposure blurred the incoming waves, creating an ethereal effect in keeping with the post-sunset colours. Pentax 645Z, 45-85mm @ 70mm, 87sec at f/19, ISO 100

River Reflections

10 Colours and shades of emerald green were reflecting on the river's surface like the light shining through the facets on the precious gemstone. The serenity of the morning was only broken momentarily by the mechanical click of the camera's shutter when I took the photograph. The River Ayr flowing through this wooded gorge near Failford in East Ayrshire is a location I visit frequently during the year. Pentax K-1, 24-70mm @ 53mm, 4sec at f/16, ISO 100

Eglinton Loch

11 Another really early alarm call at 2am to be greeted by a perfect morning for photography with no breeze. My patience was rewarded with some beautiful sunrise colours reflected in the water of Eglinton Loch, North Ayrshire. I used the reeds in the foreground to give a sense of depth. Pentax 645Z, 45-85mm @ 70mm, 1.5sec at f/16, ISO 100

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Buying Guide

172
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DG Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	Di Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di-II Tamron lenses designed for APS-C DSLRs	EF-M Canon's lenses for APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-III Tamron lenses for mirrorless cameras	EX Sigma's 'Excellent' range	PC-E Nikon tilt-and-shift lenses	TS-E Canon Tilt-and-Shift lens
APO Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Ultra Multi Coated
ASPH Aspherical elements	DO Canon diffractive optical element lenses	FE Sony lenses for full-frame mirrorless	PZD Tamron Piezo Drive focus motor	USM Canon lenses with an Ultrasonic Motor
AW Pentax all-weather lenses	DT Sony lenses for APS-C-sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypesonic 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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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGNIA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4 ★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•							22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4 ★	A good performer, with solid MTF curves and minimal chromatic aberration		•							24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4 ★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•							35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•							25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•							39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4 ★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•							16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•							110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•						•	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5 ★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•						•	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•						•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4 ★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•						•	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4 ★	Designed to match the needs of demanding professionals - and does so with ease		•						•	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•						•	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5 ★	Professional-quality standard zoom lens with a fast aperture		•						•	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4 ★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•						•	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5 ★	An outstanding addition to the L-series line-up		•						•	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•						•	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5 ★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though		•						•	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5 ★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•						•	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	•	•						•	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	•	•						•	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5 ★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	•	•						•	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM		•						•	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5 ★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	•						•	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5 ★	Non-rotating front ring thanks to rear-focusing system, as well as USM		•						•	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5 ★	Stunning MTF figures from this pro-grade macro optic	•	•						•	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5 ★	L-series construction and optics, including fluorite and Super UD elements	•	•						•	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements		•						•	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•						•	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•						•	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•						•	39	77	86.9	116.5	915

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.**

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DSLR Lenses

DSLR Lenses																	
LENS	RRP	SCORE	SUMMARY	IMAGE	STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA DSLR																	
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	•	•			•	•			•	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			•		•				•	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4 ★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras			•	•	•	•			•	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4 ★	The world's widest-angle shift lens offers +/-11mm movement in any direction			•		•				•	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			•		•				•	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			•		•				•	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			•		•				•		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•			•	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5 ★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro			•	•	•	•			•	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•			•	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4 ★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh			•	•	•	•			•	90	67	98.9	76	745
180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus from infinity to 1.5m and electronic aperture setting			•						•	30	62	67.6	88.4	484
200mm f/2 AF FF	£1999		Remarkably lightweight and affordable ultra-large aperture telephoto lens with autofocus			•						•	150	105	118	148.3	1588
NIKON DSLR																	
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•					•				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22						•				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•					•				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens						•				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens						•				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts						•				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•					•				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm						•			•	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration						•			•	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•					•			•	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight						•			•	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic						•			•	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers						•			•	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•					•			•	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	•					•			•	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•					•			•	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions						•			•	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers						•			•	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range						•			•	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight						•			•	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5 ★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•					•			•	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22						•			•	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs						•			•	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture						•			•	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•					•			•	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•					•			•	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•					•			•	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focusing system and rounded diaphragm						•			•	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5 ★	Rear-focusing system and distance window in this medium telephoto lens						•			•	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture						•			•	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•					•			•	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•					•			•	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography						•			•	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture						•			•	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture						•			•	25	77	82.5	112	740

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DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY				MOUNT				DIMENSIONS				
PENTAX DSLR															
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood								14	n/a	70	67.5	317
DA* 11-18mm f2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp								30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements								18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood								28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control								30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh								35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc ALWR	£229		A weather-resistant construction and an aspherical element, as well as SP coating								25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens								40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant								28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor								18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing								20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting								38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8								50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings								30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating								30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners								30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use								14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system								40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use								45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture								40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design								45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'								45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits								45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism								19	49	60	67.5	265
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating								n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly								45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor								95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing								110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating								70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition								120	77	91.5	203	1755
D-FA 70-210mm f/4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction								95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring								70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing								85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction								30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DCAW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images								200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside								120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass								140	77	83	184	1070
SAMYANG DSLR															
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors								30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion								26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood								24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs								20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture								28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction								20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring								28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors								20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs								20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups								25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£499	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings								20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics								34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain								30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution								45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs								45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture								80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs								90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked								110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification								30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur								80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

DSLR Lenses																	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY										MOUNT						DIMENSIONS										
SIGMA DSLR																													
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery													•	•	•	•	24	n/a	101	132	1150					
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs													•	•	•	•	27	n/a	95.4	126	1170					
14-24mm f/2.8 DG HSM A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction													•	•	•	•	26	n/a	96.4	135.1	1150					
18-35mm f/1.8 DC HSM A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame													•	•	•		28	72	78	121	810					
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens													•	•		•	27.6	n/a	90.7	129.8	950					
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes													•	•	•	•	25	77	85	90.2	665					
24-70mm f/2.8 DG OS HSM A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation										•		•	•	•	•	•	37	82	88	107.6	1020					
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build										•	•	•	•	•	•	•	45	82	89	109	885					
28mm f/1.4 DG HSM A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs													•	•	•	•	28	77	82.8	107.1	865					
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series												•	•	•	•	•	30	67	77	94	665					
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality												•	•	•	•	•	40	77	85.4	100	815					
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one													•	•	•		37.4	82	93.5	170.7	1490					
70-200mm f/2.8 DG OS HSM S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration										•		•	•	•	•	•	120	82	94.2	202.9	1805					
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users													•	•	•	•	85	86	95	126	1130					
105mm f/1.4 DG HSM A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot													•	•	•	•	100	105	115.9	131.5	1645					
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites										•		•	•	•	•	•	31.2	62	78	126.4	725					
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter												•	•	•	•	•	150	105	124	291	3390					
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs													•	•	•	•	87.5	82	91.4	114.9	1130					
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter										•		•	•	•	•	•	280	95	105	260.1	1930					
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof										•		•	•	•	•	•	260	105	121	290.2	2860					
VOIGTLANDER DSLR																													
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction														•		•	15	52	66.3	32.8	205					
40mm f/2 Ultron SL II-S	£470		Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs														•		•	25	52	66.3	37.5	260					
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring														•		•	45	52	69	48.1	365					
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras														•		•	45	52	67.6	45.5	320					
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime														•		•	90	52	66.3	41	260					
ZEISS DSLR																													
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design													•	•		•	25	95	102.3	100.2	947					
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups													•	•		•	25	77	90	93	721					
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion													•	•		•	22	82	95.5	95	851					
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction													•	•		•	25	82	95.2	123	1225					
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction													•	•		•	30	72	84.8	124.8	1174					
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime													•	•		•	30	58	77	83	702					
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs													•	•		•	45	58	71	71	380					
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience													•	•		•	45	67	82.5	94	922					
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics													•	•		•	24	67	81	75.3	730					
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects													•	•		•	100	72	78	88	670					
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture													•	•		•	80	77	90	113	1280					
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction													•	•		•	88	67	80.5	104	843					
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography													•	•		•	80	77	129	132	1123					

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902870	Canon 135mm f2L USM EF
908977	Canon 15-85mm f3.5-5.6 IS USM EF-S
908664	Canon 16-35mm f4L IS USM EF
908789	Canon 18-135mm f3.5-5.6 IS USM Nano EF-S
909143	Canon 22mm f2 STM EF-M
908970	Canon 24-105mm f4L IS USM EF
907559	Canon 24-70mm f2.8L USM EF
908590	Canon 24mm f2.8 STM EF-S
907179	Canon 28-300mm f3.5-5.6L IS USM EF
907840	Canon 38-76mm f4.5-5.6 EF
908652	Canon 50mm f1.4 USM EF
909134	Canon 50mm f1.8 STM EF
908777	Canon 55-200mm f4.5-6.3 IS STM EF-M
909116	Canon 75-300mm f4-5.6 III EF
907532	Canon 80-200mm f4.5-5.6 EF II
908711	Canon 85mm f1.8 USM EF
909133	Canon EOS 2000D & 18-55mm IS
909057	Canon EOS 250D & 18-55mm IS
909105	Canon EOS 5D Mark IV Body
908196	Canon EOS 5Ds Body
909115	Canon EOS 600D & 18-55mm
908907	Canon EOS 6D Mark II Body
908873	Canon EOS 750D & 18-55mm IS lens
908976	Canon EOS 7D Body
909128	Canon EOS 80D Body
909099	Canon EOS 90D Body
908716	Canon EOS M & 18-55mm
909102	Canon EOS R10 & 18-45mm
81910	Canon EOS R5 Mark II Body
909048	Canon EOS R6 Mark II Body
908953	Canon EOS R6 Body
908390	Canon EOS R7 & 18-150mm
908663	Canon EOS R7 Body
909068	Canon EOS R8 & 24-50mm
908213	Canon EOS RP Body
908509	Canon RF 15-30mm f4.5-6.3 IS STM
908530	Canon RF 24-105mm f4L IS USM
909185	Canon RF 50mm f1.8 STM
908733	Canon RF 600mm f11 IS STM
906675	Canon RF 70-200mm f2.8L IS USM
908948	Canon RF 85mm f2 Macro IS STM
908316	Canon RF-S 10-18mm f4.5-6.3 IS STM
908392	Canon RF-S 55-210mm f5-7.1 IS STM

Used Fujifilm

908567	Fujifilm 10-24mm f4 R OIS XF
907983	Fujifilm 35mm f2 R WR XF
909126	Fujifilm 55-200mm f3.5-4.8 R LM OIS XF
909127	Fujifilm 70-300mm f4-5.6 R LM OIS WR XF
908706	Fujifilm X-H2 Body
909098	Fujifilm X-Half (Charcoal)
907982	Fujifilm X-T4 Body
909175	Fujifilm X100VI Compact (Silver)

Used Nikon

907809	Nikon 105mm f2.8G ED DX Fisheye
907369	Nikon 16-85mm f3.5-5.6G ED AF-S DX VR
909090	Nikon 17-35mm f2.8D AF-S
909085	Nikon 18-70mm f3.5-4.5G ED-IF DX AF-S
909136	Nikon 200-500mm f5.6E ED AF-S VR
907549	Nikon 24mm f1.8G ED AF-S
908480	Nikon 28mm f1.8G AF-S
907851	Nikon 35mm f1.8G AF-S DX
907286	Nikon 500mm f5.6E PF ED AF-S VR
907570	Nikon 50mm f1.4G AF-S
909037	Nikon 50mm f1.8G AF-S
909083	Nikon 55-300mm f4.5-5.6G ED DX AF-S VR
909073	Nikon 70-300mm f4.5-5.6G IF-ED AF-S VR
908090	Nikon 80-400mm f4.5-5.6D ED VR
908128	Nikon Coolpix P100
909076	Nikon Coolpix P950
909091	Nikon D3500 & 18-55mm VR
908659	Nikon D500 Body

£119	908986 Nikon D7000 Body
£499	907289 Nikon D7200 Body
£199	907550 Nikon D750 Body
£1,099	909078 Nikon D80 & 18-105mm
£499	908301 Nikon Z 14-30mm f4 S
£159	908969 Nikon Z 24-200mm f4-6.3 VR
£499	908121 Nikon Z 24-70mm f2.8 S
£199	908876 Nikon Z 24-70mm f4 S
£149	909096 Nikon Z 24mm f1.7 DX
£329	908639 Nikon Z 28mm f2.8 SE
£769	906417 Nikon Z 35mm f1.8 S
£99	900412 Nikon Z 85mm f1.8 S
£999	909094 Nikon Z fc Body
£49	908986 Nikon Z50 Body
£149	908887 Nikon Z6 II Body
£89	

Used Panasonic

£199	908721 Panasonic 45-200mm f4-5.6 OIS
£129	908365 Panasonic 8-18mm f2.8-4.0 Leica
£69	908568 Panasonic Lumix FZ2000
£229	909077 Panasonic Lumix FZ330
£329	908901 Panasonic Lumix FZ82
£475	908535 Panasonic Lumix G10 & 14-42mm
£999	908839 Panasonic Lumix GH6 Body
£649	908720 Panasonic Lumix GX7 & 14-42mm
£279	908112 Panasonic Lumix GX80 & 12-32mm
£649	907554 Panasonic Lumix S 24-105mm f4 Macro OIS
£379	908872 Panasonic Lumix S5 & 20-60mm
£179	902963 Panasonic Lumix S9 & 20-60mm (Blue)
£399	907401 Panasonic Lumix TZ90 Compact
£749	
£279	
£779	

Used Sigma

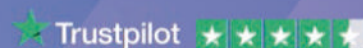
£3,499	909050 Sigma 10-18mm f2.8 DC DN C (Canon RF-S)
£1,399	902609 Sigma 14mm f1.8 DG HSM ART (Sony FE)
£1,249	908612 Sigma 16mm f1.4 DC DN C (Nikon Z)
£1,499	907407 Sigma 17-50mm f2.8 EX DC HSM (Nikon DX)
£949	907657 Sigma 20mm f1.4 DG HSM ART (Nikon FX)
£1,199	908140 Sigma 24mm f1.4 DG HSM ART (Nikon FX)
£579	909020 Sigma 30mm f1.4 DC DN C (Canon EF-M)
£431	908097 Sigma 35mm f1.4 DG HSM Art (Nikon FX)
£999	909070 Sigma 50mm f1.4 EX DG HSM (Canon EF)
£149	909019 Sigma 56mm f1.4 DC DN C (Canon EF-M)
£549	90941 Sigma 70-300mm f4-5.6 DG MACRO (Nikon FX)
£1,999	908139 Sigma 85mm f1.4 DG HSM ART (Nikon FX)
£479	909108 Sigma 85mm f1.4 DG HSM ART (Sony FE)
£259	
£339	

Used Sony

£1,399	909093 Sony 100-400mm f4.5-5.6 GM OSS FE
£119	908699 Sony 16-50mm f3.5-5.6 E PZ OSS
£299	909132 Sony 16-70mm f4 ZA OSS T*
£349	908925 Sony 18-135mm f3.5-5.6 E OSS
£599	909039 Sony 20mm f1.8 G FE
£159	908957 Sony 28-70mm f3.5-5.6 FE OSS
£549	908302 Sony 35mm f1.4 ZA Distagon T* FE
£399	908699 Sony 50mm f2.5 G
£159	909053 Sony 55-210mm f4.5-6.3 OSS E
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£899	903432 Sony 85mm f1.4 GM FE
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£849	908680 Sony A7 III Body
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£649	909131 Sony Cyber-Shot RX10 II
£399	908172 Sony ZV-1 Vlog & GP-VPT2BT Shooting Grip
£399	908884 Sony ZV-IF Vlog & GP-VPT2BT Grip

Used Tamron

£499	909044 Tamron 17-70mm f2.8 Di III-A VC RXD (Sony E)
£99	908577 Tamron 18-200mm f3.5-6.3 Di LD Macro (Nikon DX)
£649	908092 Tamron 70-200mm f2.8 Di VC USD G2 (Nikon FX)
£79	908922 Tamron 70-300mm f4-5.6 Di LD Macro (Canon EF)
£359	907515 Tamron 70-300mm f4.5-6.3 Di III RXD (Sony FE)



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909098

£499



Used Sony A9 II
Camera

907259

£3999



Used Canon EOS R7
& 18-150mm

908390

£1499



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f2.8 Sony E

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RF 15-30 F4.5/6.3 IS STM.....	£999
RF 15-35 F2.8 L IS USM box.....	£1399
RF 24-70 F2.8 L IS USM box.....	£1799
RF 24-105 F4 L IS.....	£899
RF 35 F1.8 IS macro.....	£399
RF 50 F1.2 L USM box.....	£1299
RF 70-200 F2.8 L IS USM box.....	£1699
RF 70-200 F4 L IS USM.....	£1299
RF 85 F1.2 L USM DS box.....	£2399
RF 85 F2 macro box.....	£499
RF 100-500 F4.5/7.1 L IS USM.....	£1999
RF 600 F11.....	£599



NIKON Z MIRRORLESS USED	
Z9 body box.....	£2999
Z8 body box.....	£2399
Z7 MKII body.....	£1799
14-30 F4 S.....	£799
20 F1.8 S box.....	£799
24 F1.8 S box.....	£599
24-70 F2.8 S box.....	£1299
24-70 F4 S.....	£749
24-120 F4 S.....	£749
24-200 F4.6/3 VR.....	£699
35 F1.8 S box.....	£599
50 F1.8 S.....	£449
70-200 F2.8 VR S box.....	£1499
85 F1.8 S.....	£599
180-600 F5.6/3 VR box.....	£1499
800 F6.3 VR S box.....	£4399
TC 1.4x extender.....	£449
FTZ adapter II box.....	£1199
FTZ adapter.....	£149
MB-N1 grip (fit 26/7).....	£229
MB-N10 grip (fit 26/7).....	£129

Fujifilm Used



FUJI X DIGITAL USED	
X Pro 1 body.....	£429
16-55 F2.8 WR box.....	£349
16-55 F2.8 XF.....	£499
16-80 F4 WR.....	£399
18-55 F2.8/4 XF.....	£299
23 F1.4 XF WR.....	£349
27 F2.8 XF.....	£349
35 F2 XF WR.....	£299
50-140 F2.8 WR box.....	£799
50-230 F4.5/5.7 MKII.....	£239
55-200 F3.5/4.8 R box.....	£349
56 F1.2 R.....	£399
60 f2.4 R.....	£399
70-300 F4.5/6 R.....	£249
1.4x XF conv.....	£299
X500 flash.....	£249
EF-42 flash.....	£99

Olympus Used



OLYMPUS MICRO 4/3 USED	
OM-1 MKII body box.....	£1499
16 F1.4 WR box.....	£899
E-M10 MKII body.....	£379
7-14 F2.8 Pro.....	£699
9-18 F4 Pro.....	£749
9-18 F4.5/6.....	£349
12-200 F3.5/6.3.....	£599
14-150 F4.5/6 ED MKII.....	£1499
25 F1.8.....	£249
40-150 F2.8 Pro box.....	£899
40-150 F4 Pro box.....	£649
45 F1.2 Pro ED.....	£599
60 F2.8 macro.....	£349
75-300 F4.8/6.7 MSCII.....	£349
100-400 F5.6/3 IS box.....	£699
HL-D10 grip box.....	£299

Used Canon



FLASH/ACCESSORIES USED	
ST-E3 box.....	£149
ST-E2 box.....	£69
MR14-EXII ringflash box.....	£399
MR-14 ringflash.....	£249
270EX.....	£79
320EX.....	£79
430EXII.....	£199
430EX II.....	£69
580EX.....	£49
580EX.....	£149
580EXII.....	£179
600EX RT.....	£199
600EX RTII box.....	£349
RS60E remote.....	£20
RS-80N3 remote.....	£30
TC80-N3 remote.....	£79
Angle finder C.....	£79



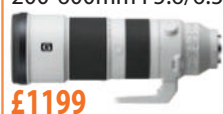
NIKON AF LENSES USED	
10-20 F4.5/5.6 AF-P DX VR.....	£239
10-24 F3.5/4.5 AFS box.....	£349
12-24 F4 AFS DX.....	£199
14-24 F2.8 AFS.....	£599
16-35 F4 AFS VR box.....	£399
16-80 F2.8/4 VR DX.....	£199
16-85 F3.5/5.6 AFS VR.....	£199
18-35 F3.5/4.5 AFS.....	£299
18-105 F3.5/5.6 VR DX AFS.....	£199
18-140 F3.5/5.6 AFS VR.....	£299
18-200 F3.5/5.6 VR DX MKII.....	£299
18-200 F3.5/5.6 VR DX.....	£149
18-300 F3.5/6.3 VR DX.....	£449
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.....	£199
24-70 F2.8 AFS VR.....	£499
24-120 F4 AFS VR.....	£599
28-300 F3.5/5.6 AFS VR box.....	£199
35 F1.8 AFS DX.....	£149

Panasonic Used



PANASONIC MICRO 4/3 USED	
GH5 body.....	£599
G9 body box.....	£499
BG9 grip.....	£399
7-14 F4.....	£399
8-18 F2.8/4 box.....	£599
12-35 F2.8.....	£449
12-60 F2.8/4.....	£399
12-60 F3.5/5.6.....	£199
14 F2.5.....	£149
14-42 F3.5/5.6.....	£99
14-140 F3.5/5.6.....	£299
25 F1.4 box.....	£399
45 F2.8.....	£399
45-175 F4.5/5.6.....	£299
45-200 F4.5/5.6 box.....	£179
100-300 F4.5/6 MKII.....	£429

Sony Used



SONY FE MOUNT DIGITAL USED	
A7 MKII body.....	£799
16 F1.4 G box.....	£649
24-70 F2.8 GM.....	£999
24-105 F4 G OSS.....	£1099
24-240 F3.5/6.3 OSS box.....	£499
35 F1.8 Art.....	£349
50 F1.2 GM.....	£1299
50 F1.4 ZA EYE.....	£1199
70-200 F2.8 GM OSS box.....	£1199
70-200 F4 G.....	£699
85 F1.4 GM.....	£999
100 F2.8 GM.....	£999
200-600 F5.6/6.3 box.....	£1199
Sigma 35 F1.2 Art.....	£699
Tamron 150-500 F5.6/7.7 VC.....	£799
Voigtlander 50 F2 APO MF.....	£499

Used Canon



CANON AF LENSES USED	
8-15 F4 USM.....	£699
10-18 F4.5/5.6 IS STM EFS.....	£149
14 F2.8 USM LII.....	£699
15 F2.8 fisheye.....	£299
15-85 F3.5/5.6 EFS.....	£199
16-35 F4 USM L I box.....	£499
17-40 F4 L USM.....	£199
17-55 F2.8 IS USM box EFS.....	£349
18-135 F3.5/5.6 IS EFS nano.....	£299
18-200 F3.5/5.6 IS EFS.....	£249
24 F1.4 USM box.....	£799
24 F2.8 IS USM.....	£199
24 F3.5 USM LII TSE box.....	£1399
24-70 F2.8 USM LII box.....	£999
24-70 F4 IS USM L.....	£599
24-105 F4 IS USM L.....	£399
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SIGMA NAF USED	
8 F3.5 DC.....	£399
10-20 F3.5 DC.....	£229
12-24 F4.5/5.6 II HSM.....	£349
18-300 F3.5/6.3 DC OS.....	£299
20 F1.4 DG HSM Art.....	£499
24-105 F4 DG OS.....	£499
35 F1.4 Art.....	£499
50 F1.4 Art.....	£499
70-200 F2.8 Sport box.....	£799
105 F2.8 EX DG HSM OS.....	£299
150-600 F5.6/3 DG OS sport.....	£999
150-600 F5.6/3 DG OS contem.....	£699
180 F2.8 OS macro.....	£699
TC-1401 1.4x extender.....	£149
TC-2001 2x extender.....	£199

Canon FD Used



CANON 35MM USED	
EOS 3 body.....	£499
A1 body box.....	£199
AE-1 body silver.....	£129
AE-1P body black box.....	£299
AE-1P body silver.....	£299
FD 200 F4 macro.....	£299

Cambo Used



LEICA USED	
Voigtlander 50 F3.5 Heliar.....	£369
Televid 77 + 32x eyepiece.....	£599
5x4 MONORAIL USED	
Cambo Master 6x4 monorail.....	£499
Cambo bag bellows.....	£149
Wista 6x9 roll film holder.....	£149
Wista 6x9 roll film holder.....	£149
GITZO USED	
GH3382 QD ball head.....	£329
GT3541LS.....	£499
GT5540LS.....	£599
GT5541LS.....	£699
GT5543LS.....	£699
G2220 Explorer.....	£199
G2380 Fieldhead.....	£239
GM5561 monopod.....	£249

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BRONICA ETR 645 USED	
ETRSi body.....	£299
40 F4 PE.....	£429
50 F2.8 E MC.....	£199
100 F4 PE macro.....	£299
100 F4 PE.....	£349
135 F4 PE.....	£299
50 F3.5 PE.....	£299
50 F3.5 E.....	£179
250 F5.6 E.....	£199
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135W back.....	£599
135N back.....	£249
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AEIII prism.....	£349
Rotary or plain prism E.....	£149
Macro bellows E.....	£149

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SQB, 80, WLF, 120 back.....	£799
50 F3.5 S.....	£199
150 F3.5 S.....	£299
150 F4 PS box.....	£299
1.4x converter PS box.....	£299
2x converter PS box.....	£149
SQA1 120 back late.....	£149
SQA1 120 back early.....	£149
SQA1 waist level finder.....	£169
SQA1 prism AE late.....	£399
Plain prism S.....	£199
Prism AE early.....	£249
SQA speed grip.....	£99

BRONICA GS 6x7 USED	
Speed grip G.....	£139
AE prism.....	£199

Hasselblad 6x6 USED	
SWC/M c/w viewfinder.....	£1999

PENTAX 645 AF USED	
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35 F3.5 F4 HD.....	£699
45-85 F4.5 FA.....	£499
55 F2.8 FA.....	£599
55-110 F5.6 FA.....	£499
150 F2.8 FA.....	£599
150-300 F5.6 FA ED box.....	£399
200 F4 FA.....	£399
300 F5.6 FA.....	£499
400 F5.6 FA.....	£499

PENTAX 6x7 USED	
35 F4.5 late.....	£699
45 F4 early box.....	£399
55 F4 late.....	£599
75 F4.5 shift box.....	£499
75 F4.5 macro.....	£499
100 F4 macro.....	£499
120 F3.5 soft focus.....	£299
135 F4 macro.....	£299
165 F2.8.....	£199
200 F4.....	£299
400 F4 early.....	£399
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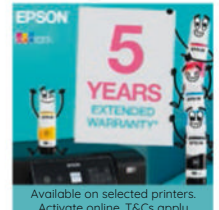


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Final Analysis

Damien Demolder considers...

'Between Earth and Stars', La Caldera de Taburiente, La Palma, by Abby Moule



© ABBY MOULE

I've been watching the BBC's *Kingdom* recently. While it's on we are taken from sofas and firesides all around the country and transported to the South Luangwa National Park. Having never been to this part of Zambia, my wife and I didn't realise we'd be in for more death, terror and trauma than had we selected *The Texas Chain Saw Massacre*. The photography is amazing of course, and through close-ups, tracking cameras and clever angles we are made to feel as though we are there to such an extent we were checking our slippers for termites.

One of the purposes of photography is to show someone who wasn't there what it was like to be there, so other people can share in our own experiences. The camera, and the person behind it, can take the viewer anywhere in the world. It really is a wonderful thing.

If, like me, you have never before seen a sky like the one shown here, you have now. Through her extremely clever

technical skills, practice, experience and preparation, astro photographer Abby Moule is able to take us to this isolated spot in La Palma and show us what we would have seen had we been there with her in the middle of the night. I suspect that had I actually been there at the time I might have seen what she shows us here, but my pictures would not have looked quite the same. She knows what she's doing, like the BBC Wildlife crew, and she knows how to get the most from the scene, what needs to be shown and the technical tricks that will draw those elements to our attention.

I've not yet been to space, and that isn't what Abby is showing us. She's isn't trying to take us out of this world, but to show us the parts of another world visible from ours. Including herself in the frame is the neat trick that keeps us down to Earth and gives us a connection with the place from which she's viewing rather than what she's viewing. That makes it easier for us to feel right there 2,349m above sea level on the

edge of the Caldera de Taburiente at the darkest part of the night.

This shot just won Abby first place in the Low Light section of the British Photography Awards – and rightly so. The effort that has gone in to the shot – before, during and after – amazes me. The sky is made of seven images stitched together in a panorama, and each of those is made of 20 frames of ten seconds each, while the foreground is seven images made from seven frames of 210 seconds each – and then a 20-second frame of herself – mistress of land and sky – heroically sliced in half by the horizon and dropped in at the end. All that had to be carefully stacked together. In all honesty I have no idea where I would start to get such a shot, but I don't need to, I suppose. Looking at this picture I feel like I'm there and have got the shot already.

AP

You can see more of Abby's work, and learn about her workshops, at www.astroabbyphotography.co.uk

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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