

Tuesday 13 January 2026

Amateur Photographer



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Welcome



This issue's cover story is all about minimalism in photography, and why less is often more in a photo.

Much of the rest of the issue is dedicated to helping you get more kit for less money, with a range of features on buying second-hand. With the current state of the economy it's one of the most sensible ways to continue to enjoy our hobby without breaking the bank. We also test the Nikon ZR, which also has a money-saving angle due to its exceptional value for money for the features that it offers to budding videographers and content creators. Finally, on the subject of saving money, don't miss our January sale on tickets for our Festival of Photography at the end of the month (see page 14) and you can also make big savings on an AP subscription with our current offer on page 42.

Nigel Atherton, Editor



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Our cover image, 'Approaching Shadow', by Fan Ho, 1954, is taken from *The Minimalist Photographer* by Antony Zacharias. See our feature on page 18

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THIS ISSUE'S CONTRIBUTORS



ANTONY ZACHARIAS

Photography tutor and author Antony on how he crafts compelling minimalist images



ANGELA NICHOLSON

Should you buy a high-spec camera with a cheap lens, or vice versa? Angela reveals all



JON STAPLEY

The AP regular rounds up quality bargain film SLRs, and our best-buy bargain second-hand lenses too



RICHARD SIBLEY

AP's former deputy editor tests the Nikon ZR, Nikon's RED-branded compact cinema camera



MATTY GRAHAM

Top photographer tests Canon's RF 75-300, a zoom that won't weigh you down... or your wallet



GEOFF HARRIS
Deputy Editor

Geoff meets the author of a new book featuring images of London from 1870 to 1945

Major events planned for photography's 200th birthday

Back in 1826, Frenchman Nicéphore Niépce took the world's oldest surviving photograph, titled 'View from the Window at Le Gras'. The French Ministry of Culture has therefore announced a series of celebrations to mark this bicentenary, over this year and the next.

The celebrations kicked off with an event entitled '200 Years of History, Paper, Ink and Debate' at the Grand Palais in Paris, which explores the development of photography from Niépce's pioneering work right through to our AI age. Additional events are scheduled throughout the year, including a major retrospective at the Nicéphore Niépce Museum in Chalon-sur-Saône.

While details of all the celebrations won't be announced until spring, France is ideally placed to be hosting them, given its major photographic collections and long-standing commitment to photographic culture – not to mention the country's pantheon of great photographers, including such pioneers as Henri Cartier-Bresson and Eugène Atget.

It was a fix

The French Minister of Culture has announced the establishment of a scientific committee to assist with the celebrations, led by Dominique de Font-Reaulx, an art historian specialising in the 19th century



'View from the Window at Le Gras' by Nicéphore Niépce

and photography and a curator at the Louvre Museum. A committee spokesperson said, 'The celebration of the first photograph is a wonderful opportunity to retrace the major stages in the evolution of this art. 'Photography has gradually become one of the most democratic artistic expressions. For 200 years, it has been writing our common history.'

While scholars believe that 'View from the Window at Le Gras' was not the first photograph taken by Niépce, it was the first to be permanently fixed, and can be viewed at the University of Texas in Austin. (Fun fact: the term 'photography' was not coined by English scientist John Herschel until the early 1840s – Niépce referred to his process as 'heliography,' or writing with the sun.)

Astronomy Photographer of the Year now open

The 18th 'edition' of the Astronomy Photographer of the Year competition is now open for entries, with the closing date set as midday on 2 March.

Up to ten images can be entered into eight main categories: Skyscapes, which includes landscapes and cityscapes; Aurorae, featuring images of the Northern and Southern Lights; People and Space, featuring photographs of the night sky including people or a human-interest element; Our Sun; Our Moon; Planets, Comets and Asteroids; Stars and Nebulae; and Galaxies.

There are also prizes for the best entries taken by photographers under the age of 16, the best newcomer, and the best photograph processed using any form of astronomical data (the Annie Maunder Open Category). Images processed with AI are also allowed in this category, although

AI-generated images are excluded.

You can enter Astronomy Photographer of the Year 18 at apy.rmg.co.uk, where details of entry fees and prizes can also be found.



Tom Rae won the Skyscapes category last year with this image, 'The Ridge'



Be quick – there's just one week left to enter and any photographic genre is acceptable

Last call for night photography contest

The Honor Night Photographer of the Year competition, organised by the leading Android smartphone maker and Amateur Photographer, closes for entries at midnight on Sunday, 18 January. You can enter images taken on any smartphone or camera. Each entrant is invited to send us up to five of your best photos taken at night. The top prize is Honor's new flagship phone, the Magic 8 Pro – see the next issue of AP for full details about the phone – plus a city break to Barcelona in March, with the opportunity to attend the Mobile World Congress show. The competition is free to enter, and is only open to residents of the UK and Ireland. Enter at bit.ly/nightPOTY



Fujifilm Instax film-production facilities are being boosted

Fujifilm boosting Instax film production

With Instax instant cameras proving to be a valuable cash cow for Fujifilm, the company has announced that it's investing 5 billion yen (around £23 million) to boost Instax film-production facilities at its factory in Kanagawa, Japan. All the new production facilities should be up and running by the autumn. 'On top of previous investments announced, this is a 50% capacity increase compared to our production capacity in 2022,' commented Fujifilm's Andy Ross.



© PAUL SANDERS

The art of still



This moody but meditative winter landscape image by Paul Sanders features in his new book *Still: A Mindful Practice For Photographers*.

Published by Ilex Press on 5 February,

the book shows photographers how they can find calm, clarity and creative depth in their work, and is born from Paul's own experience of overcoming burnout and stress.

A former picture editor of *The Times*, Paul

suffered from a nervous breakdown in 2011, and he has since gone on to build a strong reputation as one of the UK's leading exponents of 'mindful' photography.

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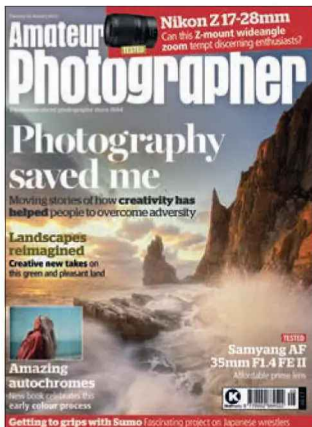
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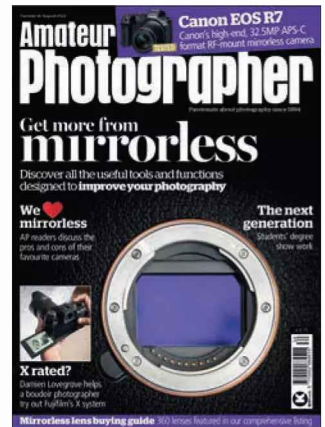
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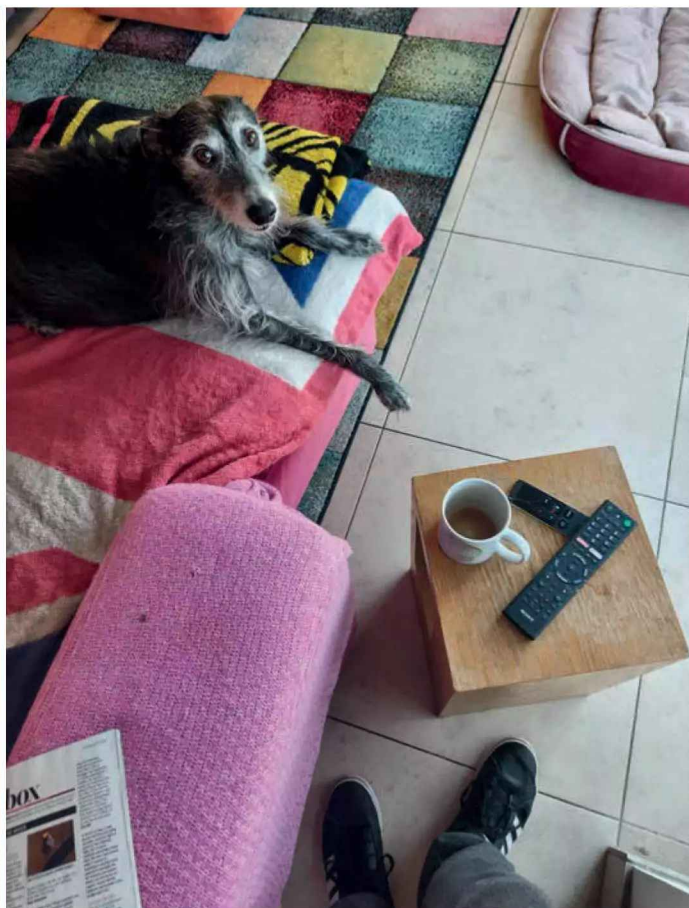
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Quality photography is dead, says Instagram chief

Blurry photos and shaky videos are the future, says Adam Mosseri. **Nigel Atherton** begs to differ

You may have been too busy watching the fireworks on New Year's Eve to have noticed the post by Adam Mosseri, head of Instagram, in which he shared his views on the future of photography on his personal channel (@mosseri). The traditional Instagram feed of polished photos and beautiful landscapes is dead, he declared. In a world where AI can generate flawless imagery, traditional photography can't compete, so photography is now about a more raw and less polished aesthetic: 'Blurry photos and shaky videos of daily experiences. Shoe shots

and unflattering candid.' In other words, if a picture looks too good (sharp, well composed and exposed) people will think it's AI.

He argues that camera firms are 'betting on the wrong aesthetic' in their pursuit of image quality. 'They are competing to make everyone look like a pro photographer from 2015,' he says. 'But in a world where AI can generate flawless imagery, the professional look becomes the tell.' He went on to assert that 'Flattering imagery is cheap to produce and boring to consume. People want content that feels real. Savvy creators are leaning into unproduced, unflattering images. In a world

Above left: a 'boring' polished photo of a dog

Above right: a more 'authentic' picture of a dog

where everything can be perfected, imperfection becomes the signal.' He adds, 'Rawness isn't just aesthetic preference any more, it's proof. It's defensive. A way of saying: this is real because it's imperfect.'

I wonder where that leaves the craft of photography, and photographers who have strived to perfect their technique? Well, according to Mosseri, it seems the 'craft' is old hat.

The Photoshop haters who believe images should be made in-camera and not edited to the nth degree on the PC might have some sympathy with his comments about overly perfect photos, but Mosseri goes further in eschewing camera craft altogether. Presumably he considers artful lighting, shallow depth of field and slow shutter speeds to

► be examples of the kind of photographic elitism that needs to be purged from the feed.

You might say it's easy to dismiss the opinions of one individual, but when that individual is in charge of what is still the world's biggest platform for sharing images, he has the power to turn opinion into fact through Instagram's algorithms, and what it chooses to amplify.

Perhaps he isn't setting the agenda, merely reflecting a natural trend in a world where AI content dominates. Competence and quality will be viewed with suspicion, so you should abandon your expensive mirrorless camera in favour of a single-use disposable film camera. Or just forget bourgeois activities like focusing, or getting the horizon level.

No reason to exist

Either way, it appears Mosseri sees photography merely as 'content' and the only reason for it to exist is to help Mark Zuckerberg buy another Hawaiian island. But there is a whole world of photography that exists outside social media.

Most of the world takes photos to record their families, friends and important moments for their own private consumption. Mosseri's vision of the future will have little impact on this – indeed one can argue that this group already follows the 'raw, unedited' aesthetic.

If Mosseri is correct, and this new aesthetic bleeds into wider society, commercial and wedding pros may find their slick high-quality work eschewed in favour of rough and ready snapshots – which, let's face it, wedding guests can take themselves.

Then there are the journalists and documentary photographers who use a camera to record history, tell stories and shine a light on social issues. They need people to see their work, otherwise what is the point of it? AI can't replace photojournalism



Left: Instagram chief Adam Mosseri posted his thoughts about photography on New Year's Eve

but it can fake it. Spotting the real from the fictional will become the challenge but if you follow Mosseri's logic the solution is to make real photos look amateurish. His logic favours 'citizen journalism' over professional photojournalism.

Creating magic

Finally there are the pictorialists, who make up the bulk of AP's audience. This seems to be the group Mosseri most has in his sights. If you spend your evenings creating beautiful images to share with the world, you may be increasingly wasting your time. But it depends on your motive. If you're trying to build a profile and a reputation, maybe turn pro one day then yes, good luck. But for many enthusiasts the joy is in the process – the pleasure of using cameras old and new, looking through a viewfinder, shutting out the world and all its problems while you concentrate on creating magic within that tiny rectangle. These users may care slightly less about how many people see their results, but they still care.

By now you may have spotted a couple of big flaws in Mosseri's argument. ChatGPT can now write perfectly good essays and articles

that even college professors can struggle to identify as AI. Books written entirely by AI are increasing in number. If I asked ChatGPT to write me a Jack Reacher novel in the style of Lee Child, set in my hometown and with my mother-in-law as the arch villain, it would probably do a reasonable job that would fool a casual reader. But no one is suggesting to writers that, in order to 'signal authenticity' to readers that they are human, they should start mis-spelling words and use poor grammar and punctuation. That would be ridiculous. So why should that logic apply just to photography?

Swamped

There is also the obvious point, which Mosseri makes himself, that as AI is merely a copying algorithm that regurgitates what it sees, it will eventually start aping this snapshot aesthetic itself; so it will no longer look 'authentic' and human. Creators will soon have to find some other visual distinction.

Where I agree with Mosseri is in his admission that Instagram needs to be able to identify and flag AI content so consumers know what they're looking at, but he admits that social media will soon be so swamped with AI images that 'it will be more practical to fingerprint real media than fake media.' But will the public be happy to consume all this synthetic content? Well, the evidence so far suggests they already are. Truth and authenticity will still be a thing but creators will have to work harder to gain the public trust. Perhaps by unlearning their craft and lowering their quality?

Photography as a hobby is in decline but Meta must take a share of responsibility for that for turning Instagram into a video-first platform filled with spammy ads. But AI could be its death knell. If there are not enough people left who care about 'quality photography' to sustain a global camera industry it will either become a cottage industry producing small volumes of new cameras at very high prices ('Leicafication', if you will) or will fold altogether. In that doomsday scenario the dedicated 'real' photographers who remain will have to focus on keeping the pool of existing cameras going for as long as possible, like in some dystopian Mad Max wasteland.

Below: The traditional Instagram feed of polished photos and beautiful landscapes is dead, says Adam, who wields enormous power over what gets seen on the platform



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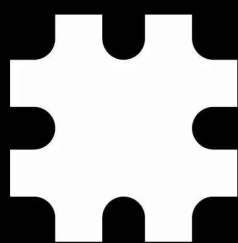
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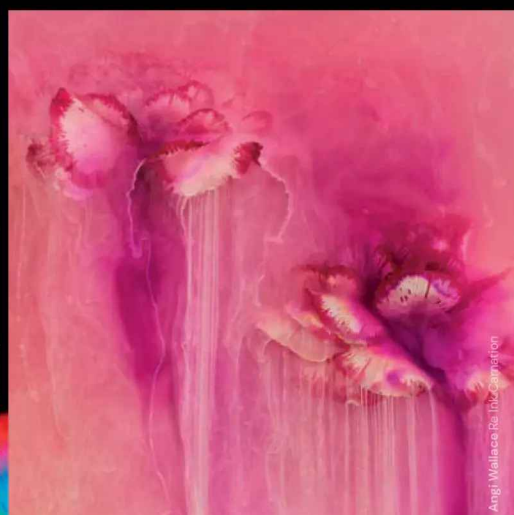
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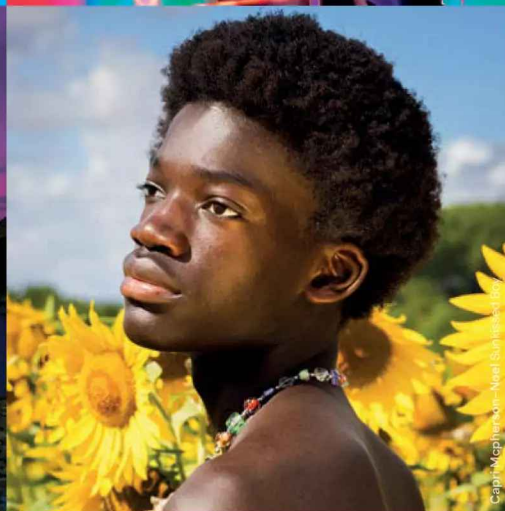
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Helen Levitt

edited by Joshua Chuang

£50, Thames & Hudson, Hardback, 304 pages, ISBN: 9780500030974

An important study of street photography's subtle master, says Peter Dench



Can you be Levitt? Probably not but this book may help. Few photographers have shaped the language of street photography with such authority, intuitiveness and grace. Helen

Levitt had the ability to turn the mundane into the remarkable. This new book is one of the most comprehensive surveys of her work to date and a reminder why she remains one of the geniuses of photography. Studying these pages, after thinking I would never be Levitt, instead I went out with my camera to try.

For over half a century, Levitt wandered the streets of her native New York with a small

Leica and dollop of human curiosity. Although influenced by Cartier-Bresson, her vision was distinctly her own. The images are warm without being sentimental, and comic without being cruel. Small dramas unfold on stoops, sidewalks and fire escapes, all fodder for Levitt's lens. James Agee once called her photographs the 'pure spontaneity of true folk art.' This book proves him right, frame after frame.

This volume has depth, drawing from Levitt's complete archive, bringing together beloved classics with early experiments. There are the rarely seen pictures from her first year with the Leica. All 50 images from

the original edit of her 1965 photobook *A Way of Seeing* are reproduced from her own preserved record prints. It's a gift for anyone who knows how tight Levitt's editing always was.

The essays are welcome, offering illuminating insight without getting in the way. They trace her lesser-known phases: the Mexican trip of 1941; the pioneering colour work of the 1950s; the late pieces from the 1980s where her eye remained as sharp as ever. To me, her colour photographs in particular feel revelatory. They're not simply an extension of her black & white practice but a reinvention, bold, witty and cinematic.

Levitt once said she photographed 'characters I happen to meet'. The genius is that she saw character everywhere. This elegant, authoritative book gathers a lifetime of those encounters and makes you grateful that she carried a camera at all.

Clockwise from left:

Helen Levitt, New York, 1976
Dye transfer

Helen Levitt, New York, 1971
Dye transfer

Helen Levitt, New York, c. 1939
Gelatin Silver Print

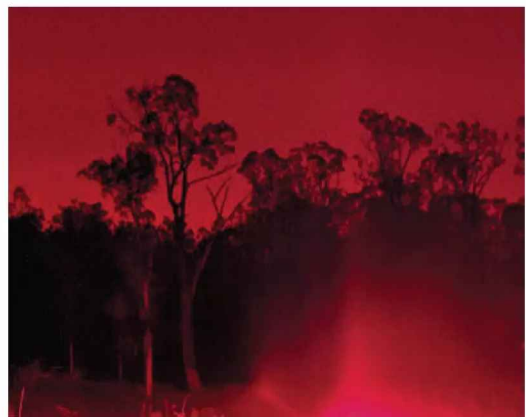
Helen Levitt, New York, c. 1942
Gelatin Silver Print

Helen Levitt, New York, c. 1940
Gelatin Silver Print



Books & exhibitions

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



ALL IMAGES: © FROM 'INVISIBLE SUN' BY AMANI WILLETT PUBLISHED BY DUST COLLECTIVE

Invisible Sun, by Amani Willett

£50, Dust Collective, 124 pages, Hardback, ISBN: 9798989335060



Amani Willett's *Invisible Sun* attempts to visualise an inner life most of us never put into words. It's a rare kind of photobook. Deeply personal and psychologically exploratory. It traces how childhood medical trauma can

resonate through adulthood, resurfacing at moments of physical or emotional crisis. As a child, Willett survived two life-threatening medical events – they left an impact and shaped how he moved through the world. Willett builds a visual language around them rather than recount these experiences literally.

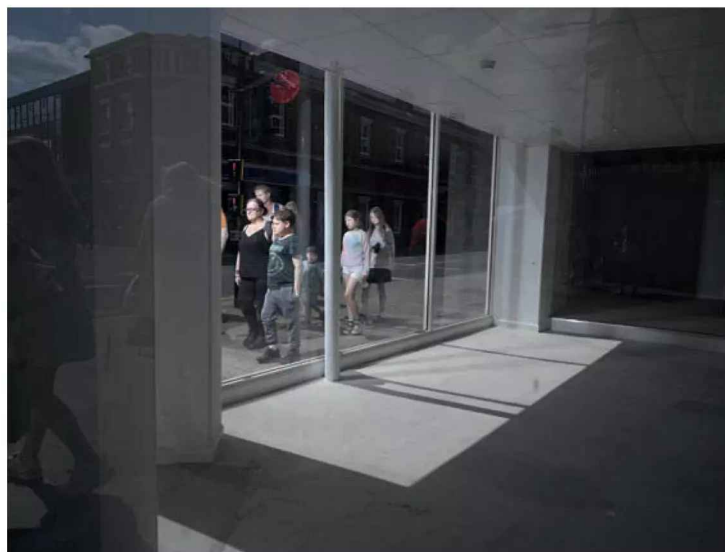
The book seems as much for Willett as for an audience. It shifts between memory, imagination and the physical world. He photographs his children who act as stand-ins for Willett's younger selves encountered during intensive therapies, including ketamine-assisted psychotherapy. There are experimental processes that distort and fragment the frame. Dark, almost mythic landscapes suggest the subconscious terrain where fear and resilience compete. AI-generated visions hover uneasily between revelation and hallucination. The result is a book that feels suspended between clarity and fog.

Collectively the images in *Invisible Sun* are compelling. It refuses to settle into a single tone. It's not a book about trauma so much as one about the aftershocks. It attempts to show how the body remembers what the mind has learned to refuse and how parenthood can reopen old wounds while offering new forms of grounding. Vulnerability sits alongside invention, and the experimental form never feels gratuitous – it arises naturally from the subject.

Willett's work is expansive, experimental and intimate. It offers a visual vocabulary for states that are usually private, wordless and unresolved. *Invisible Sun* doesn't necessarily provide answers but may, if you persevere, deliver understanding.



Crowds Crossing - Lincoln High Street



People Passing By Shop Window - Lincoln High Street

ALL IMAGES © RICHARD ANSETT 2025

Liminal Presence

(A Street Photography Experiment)

by Richard Ansett

Lincoln Museum, Usher Gallery, Danes Terrace, Lincoln, LN2 1LP until Sunday 15 February 2026, open Thursday to Monday from 10m to 4pm. Free entry

Richard Ansett's latest exhibition at the Usher Gallery is street photography but not as we've come to expect it. It's not discreet or observational, the photographer silent and melting into the crowd – it's a full-blown intervention. On one fine day in August 2025, Ansett stalked Lincoln High Street armed with a waist-level camera and an assistant wielding a 10ft flash pole. With the curiosity of an outsider Ansett hoped to make himself briefly, visibly present.

The result is an immersive series that celebrates the beauty, drama and unpredictability of Lincolnshire life. Ansett and his lighting rig drew glances, stares, double-takes from shoppers. In an intriguing twist in this often suspicious nation, they accepted him. This unexpected rapport, what creative director Jason Baron describes as 'baffling synchronicity', gives the pictures their heartbeat. The images feel both spontaneous and strangely choreographed. People fall into step with the performance.

Ansett's acclaimed portraiture sits in celebrated institutions including the National Portrait Gallery, The Smithsonian and the Bibliothèque Nationale de France. His project marks a departure, describing it as an

experiment in method and in mindset. After 'hundreds of thousands' of pictures taken in pursuit of the elusive perfect image, this time he stopped trying to control the outcome. He let the pavements serve up their theatre, trusting chance, rhythm and a little cosmic generosity. 'I don't feel consciously responsible for these pictures,' he says. 'They are a document of me in the street with everyone else on the way to somewhere.'

His decades-long volunteer work with the Samaritans helps anchor the work emotionally. Lincolnshire was home to the charity's founder, Chad Varah, a link Ansett only discovered during the project. Though he rarely speaks of it, listening in the deepest, human sense, has shaped his approach to photographing people. Ansett's empathy gained through that work seems to thread through these large-scale images.

Liminal Presence is a monumental and ambitious installation, and one of the largest solo street photography exhibitions by a living artist. It's performance, intuition and community entwined into a single day's collaboration. A reminder that ordinary streets can spark extraordinary connections when we meet them with openness.



Family Outside Iceland - Lincoln High Street



Girl With Primark Bag - Lincoln High Street



ALL PICTURES: © CLAIRE BECKETT

Defense Language by Claire Beckett

RRP £45, GOST, 192 pages, Hardback, ISBN: 9781915423986



The photographs in *Defense Language* show costumed role-players, elaborate Hollywood-inspired sets and staged tableaux on military bases across America. It's a book that has you shifting

in your chair. Not out of reverence but because the world it reveals is a bizarre one. For nearly two decades, Beckett embedded herself within the sprawling simulation industry of the American military to explore the depiction of Arabs and Muslims during counterinsurgency training for the wars in Iraq

and Afghanistan.

The mock villages, costume departments, Hollywood-grade sets is a world designed to feel realistic. It's anything but. Beckett produces portraits and tableaux that are quietly surreal. Combat veterans play enemy combatants. Iraqi and Afghan immigrants are hired to wander prefab bazaars on bases in California. Local civilians improvise their way through scripted cultural encounters. This theatre of war is performed thousands of miles from any battlefield. A place where America rehearses its understanding of 'the other' and perhaps rehearses its prejudices

too.

Weaved in alongside the photographs are language guides, pocket booklets and cultural primers scooped from eBay, some dating back to the 1960s and '70s. This approach underscores how deeply rooted institutional assumptions are. It's clever, even damning.

At the project's heart is Beckett's own biography which gives the work its moral footing. Her Peace Corps years in Benin forced her, as she puts it, to reckon with 'the disproportionately large influence we have as Americans.' The book views as an extension of that reckoning. An attempt to understand how power is imagined, taught and performed.

Defense Language is substantial without slipping into self-importance. It's sharp and unsettling. A 192-page, 136-image document of the strange machinery behind America's global posturing. Beckett shows us the rehearsal room. What we do with that knowledge is the real test.



Above left: Army Specialist Gary Louis Sims playing the role of Safah Mehdi Faris, member of Al-Qaeda in Iraq, 2009

Above: Lead insurgent Sargent Ariel Combs, 2017

Far left: Joint Command Center, 2009

Left: Army Specialist Gary McCorkle playing the role of Jibril Ihsan Hamal, member of the Sunni Islamist militant organisation Islamic Army of Iraq, 2009

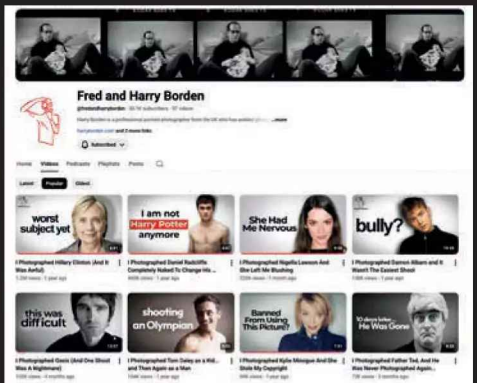
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LETTER OF THE WEEK

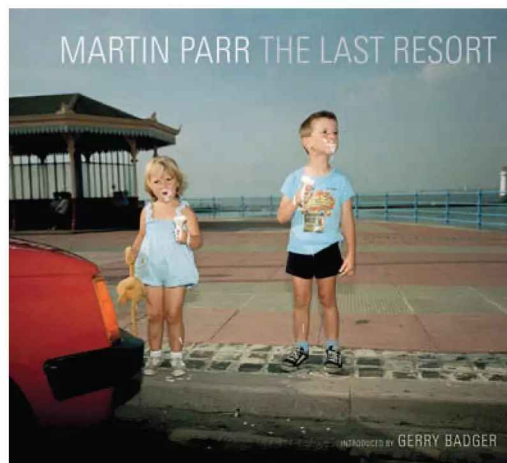
Martin Parr

You wrote very movingly in this issue's AP (16-29 Dec) about Martin Parr.

I did not know him well but have followed and admired his photography for years. I met Martin once at a friend's house and told him I was compiling a book of my photos of my native island, Islay. He gave me some memorable advice, as follows.

Take pictures of people as well as scenery. The people will go but the scenery will remain. If you take photos of the people, they will be remembered.

I took the advice and half my little book, *Islay – a personal portrait of the Island* by Lord George Robertson, had dozens of people portraits alongside the fabulous scenery of a remarkable island. It sold well and the people



Martin Parr has left a rich legacy

who featured in the book loved it.

Martin left a rich legacy of picturing the folk of our land. He, and they, will be remembered.

**Rt Hon Lord Robertson of Port Ellen
KT GCMG HonFRSE PC**

Martin's death caught us by surprise on the eve of going to press. A more comprehensive tribute will be published in our 27 January issue.

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Where's Ansel?

I read the top 10 greatest photographers lists in AP December 16 with interest. But I was surprised and disappointed to find no one had included Ansel Adams in their list. I suspect he is in many AP readers' top ten. He is arguably the single most

influential and inspirational photographer in history. He has probably inspired more photographers than most, with his images and techniques. He has probably sold more photography books than most other photographers.

I am sure an Ansel Adams exhibition would be up there in drawing

attendances. The only reasons for his omission are that to nominate Adams is maybe not seen as being fashionable in 2025. **Andy Tye**

Dreadful snobbery

I just had to write to congratulate you on your forthright response to Keith Barber's polemic

(Inbox, 16 Dec). This sort of bitter and nonsensical bile needs challenging at every turn, as it still rears its head in so many ways: pro v. amateur, full frame v. MFT, male v. female (yes, there are still those who think that we females really shouldn't be trying to use 'proper' cameras, but we put our big girl pants on and tell them to naff off), 'real' camera v. smartphone, print v. PDI – the list goes on!

It is a shame these voices are so loud, as the vast majority of photographers are, in my experience, very welcoming and accepting, seeing photography as an art, not a kit-based competition. I am so pleased that you chose not to humour Mr Barber or give any credence to his dreadful snobbery.

Ali Wright

I read the letter from Keith Barber (AP 16 Dec) with some irritation and felt your response was quite apt. I've been collecting cameras for over 50 years and have taken good and bad pictures with Leicas, Nikons, Canons and many other makes of camera.

I recently visited Llandaff Cathedral and the most convenient camera I had available was on my iPhone 16. I took as much trouble assessing the scenes and composing the pictures as I would with my current Fuji or Olympus gear. Some of us are maintaining high standards whatever camera we use.

Glenn O'Brien

Mr Barber's letter was possibly tongue-in-cheek mischief making; it's hard to tell because there are still people who think like that. Either way he certainly stirred the pot – we had over a dozen letters in response.

THIS WEEK WE ASKED...

What are your photography goals for 2026?

You said...

Charlie Jobson
Catch up with the backlog of photos waiting to be edited. (Like that's actually going to happen!)

Hugh Maxwell Photography
Get out as often as I can with the camera, especially when the light is nice around dawn and dusk, explore some new locations and take part in competitions. Overall, it's to continue having fun and enjoy my photography.

@photographybycraigblackley
To be more consistent with getting out and taking photos!

Alan Tinsley
Get my LRPS. I first applied over 40 years ago but circumstances changed. I only recently got back into photography and would like to achieve it.

@mattwilloughbyfilm
Finish my 'in yer face' series and turn it into my first zine!

@tintoftina
To find my own unique style!

Cheryl Valdez Doran Lyons
To purchase a dedicated monochrome camera and test out some silver gelatin prints.

@alanjames_photography
To actually shoot more often.

@luke.smith.photography
To meet people who are into photography and keep on learning new skills.

Alec Murrell
Spend nothing on gear and get out for more trips and events.

Khandie Khisses
To write my third book.

Owen BD
Complete my first motorsport event with media accreditation.

Matthew McLernon
Take the camera everywhere I go.

Andy Markwell
To have fun with photography and ignore those who tell me I should only use a full-frame sensor to get great pics!

@shropshire wandering
Take the lens cap off and not lose it.

Share your photos and comments with us on social!

See page 3 for how to contact us

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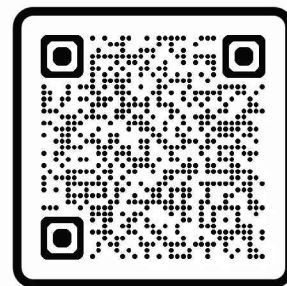
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Minimalist master

Minimalism isn't emptiness, it's intention. **Antony Zacharias** explores how clarity, space and careful composition can transform everyday scenes into compelling photographs

Minimalist photography is often mistaken for empty or overly simple images. In reality, it is about simplicity through clarity and intention. Instead of filling the frame with excess, minimalist photography removes distraction so the viewer can focus on what truly matters. Shape, light, colour, space, and selective detail work together to tell the story. When nothing unnecessary competes for attention, the result is calm, focused, and quietly powerful imagery.

Minimalism is not about including less for the sake of it. It is about making deliberate decisions. Each element in the frame must earn its place. This means thinking carefully about composition, spacing and the relationships between subjects. A single line, a gentle curve of light, or an isolated object can hold strong visual and emotional weight when presented with clarity. With fewer competing elements in a frame, subtle moments and meaning become easier to see and feel.

This way of working encourages patience, observation, and precision. It teaches us to slow down, study the scene, and refine our viewpoint until only the essential remains. Whether photographing architecture, landscapes, street scenes, portraits or everyday objects, the principles remain the same: simplify, isolate what matters, and let space work for you. When used effectively, minimalism does not reduce a photograph but can result in images that are not only beautiful to look at, but visually engaging and purposeful.

Minimalism is more than a style. It is a way of seeing – one that gives space to emotion, clarity and intention through simplicity. Sometimes the strongest photographs are the ones that say more by showing less.

The Minimalist Photographer by Antony Zacharias (Laurence King, 2025) explores this approach in a practical and accessible way. The book introduces 50 techniques, examples, and clear guidance to help photographers refine their eye, simplify their process, and build confidence in creating images with greater impact through restraint and thoughtful composition.





BALANCE AND VISUAL WEIGHT: Get the balance right

◀ The relationship between the elements in a minimalist composition requires careful consideration. The way they complement one another helps to create a sense of visual stability and harmony, which determines how much impact an image will have. Balance is a compositional cornerstone that refers to how the elements sit with one another, and where they are placed and arranged within the frame to create an image that is visually pleasing. It is important to consider whether the elements in a photograph work together to bring about a sense of coherence, or detract from the overall feel of the image.

Visual weight refers to the significance of elements in the frame and how much attention they attract. With careful consideration you can use this to guide the viewer through the scene and give them a clear focal point. Larger subjects, high-contrast elements and those with more detail and texture (or brighter colours) carry more visual weight. Conversely, elements with less visual weight have more of a secondary or supporting role in an image. These are often smaller parts of a photograph, but they may also have a less pronounced presence due to muted colours or softer contrast.

Balance can unify an image or create a disjointed feel. Once you have identified your subject, think about where you will place it in the composition. Next, look at the smaller elements scattered throughout the frame and think about whether they help tell the story or just clutter and confuse the scene. Experiment with camera positions and framing to see how this alters the overall feel of the image.

CURIOSITY: Suggest more than you reveal

◀ Inspiring curiosity in a minimalist photograph will help captivate an audience as they seek to interpret your image; the human mind is naturally inquisitive and enjoys trying to find meaning and understanding. Curiosity ties in directly with minimalist photography, as the restraint and simplicity in a composition can infer complex narratives, rather than presenting them outright. A lack of information or detail naturally leaves a lot of room for interpretation, especially compared to other types of photography where the message is clearly defined. This invites the audience to use their imagination to complete the story; and because they are drawing on their own feelings and experiences while interacting with the image, it becomes more personal. These emotions are heightened by the simple minimalist composition, which encourages the viewer to create their own narrative based on the vague, yet compelling elements in the frame.

The absence of any obvious narrative or context in a minimalist image will naturally evoke curiosity. But you can also include subtle suggestions that will tempt the viewer to look harder and think more if they want to understand what they are looking at. Accordingly, you need to consider what you choose to photograph and how you frame your composition – the aim is to leave just enough clues to pique the interest of your audience so they want to look further.

Minimalist compositions that suggest more than they reveal will inevitably lead to more memorable images. The viewer will not just look at the image, but actively explore it, seeking to understand it. In doing so, the audience will engage on a deeper level and the strong emotional connections that they make will create a lasting impression.

Above: Drifting, Antony Zacharias, 2016

Left: Colorado Springs, Robert Adams, 1968-70

DETAILS: Give clues about what we can't see

➤ The small details in a composition can be powerful in how they draw us into a more immersive experience as we search the scene for more information. This creates a natural engagement with the audience on an emotional and intellectual level and these suggested feelings of intrigue and mystery help establish a meaningful connection between the viewer and the photograph.

The concept of simplicity that is associated with minimalist photography usually involves reducing the visual elements in an image. Accordingly, when composing such a photograph, it may initially seem strange to pay too much attention to the details.

However, these details are the integral components that contribute to a minimalist photograph's overall impact and meaning. They are often what attracts the viewer's attention and draws them into the image.

Details can play a crucial role in conveying depth, narrative and feeling, but it is essential to consider what details the image should contain, as there may be limited visual clues elsewhere in a minimalist scene. Ultimately, you should seek out details that will narrate and explain the image and guide the viewer as they explore and consider it further. These



are vital for communicating a specific aspect of the subject or setting, contributing to the image's overall meaning and adding information, context and direction to the story.

Details can also reveal how elements in the composition are connected and have been

arranged with reason and thought by the photographer. This is especially true when your image is more abstract, or focuses only on the essence of the subject, rather than presenting a more obvious or straightforward composition.



FOCAL POINT: Place focus to draw the eye

⬆ In a minimal image, it is vital to consider the importance of each element and decide on the hierarchy. Once it is clear what is of paramount importance, think about how best you can emphasise

its significance in the frame.

Here, the subject's eyes are such a powerful focal point that they create a strong and unavoidable emotional connection. It goes beyond just seizing attention and draws us directly into the scene. It also clarifies part of the visual narrative and invites us to think

more about the overall story that we are seeing a small part of.

The focal point is generally the main point of interest in an image; the area where you choose to place visual importance and where you want your viewers to focus their attention. Your choice of focal point is not only determined by the story you want to tell in your image, but also how you chose to convey it. It is vital in a minimalist composition to pay careful attention to all the elements, and the clarity and impact of the message should be clear. What you include and choose to exclude is critical. Thoughtful consideration of how everything interacts in the composition will ensure that the focal point serves its purpose effectively and will ultimately control how you guide the viewer through the frame.

Bear in mind that the key focal points aren't the only areas for your viewer to focus on and that the image should work in its entirety. Every element in the frame should help direct the viewer towards the most important areas, while simultaneously providing information or posing questions about the story of the image. Consider using focal points to add depth and dimension, in combination with other elements that create a visual pathway through the composition. Colour, contrast, position and focus – including shallow depth of field to blur the background – can all be highly effective ways of drawing attention to your focal point.

MYSTERY: Use light and shadow to create intrigue

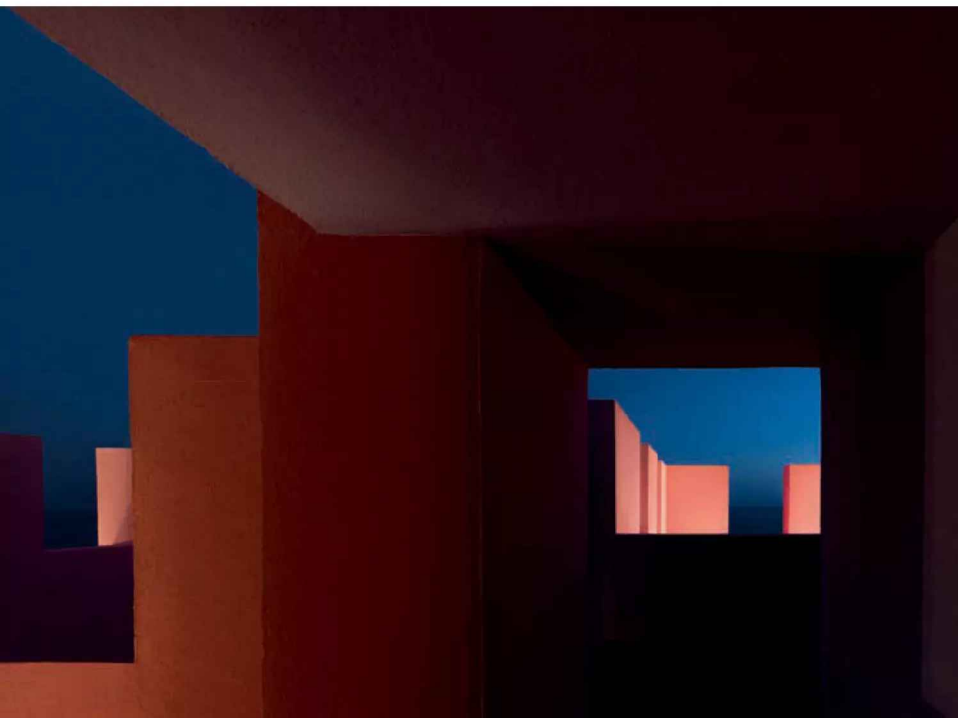
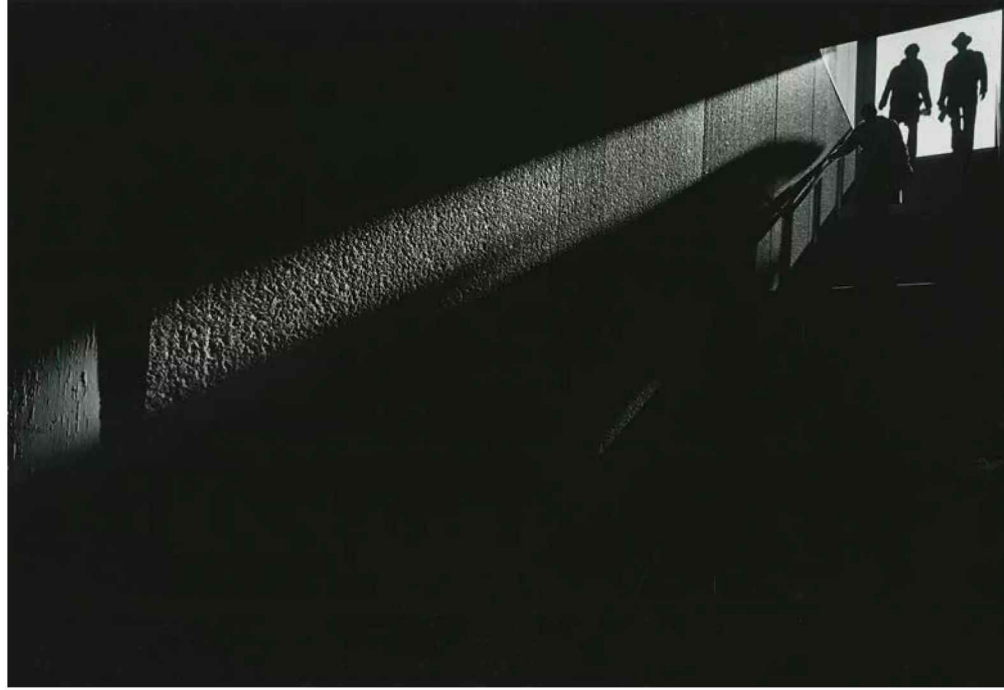
➤ The power of mystery in a minimalist image lies in its ability to engage the viewer's imagination. It is about the power of suggestion and implication in a narrative that is only partially revealed. The human mind is naturally drawn to feelings of anticipation, so the invitation to try to interpret something thought-provoking is guaranteed to provide the viewer with a visually immersive experience.

Composition is crucial in evoking a sense of mystery, as it is the thoughtful arrangement of the elements in the frame that will help suggest a narrative and control your viewers' journey. The strategic placement of subjects, careful framing and the use of negative space are all effective ways you can build intrigue. Lighting is another critical aspect where the interplay of light, shadow and silhouette can create a mysterious atmosphere.

Creating a sense of mystery requires you to choose your subject with care. A simple subject – perhaps one that is isolated,

partially revealed or even a little abstract and unclear – can become a powerful focal point. In a minimalist context this will inevitably engage the viewer's curiosity and encourage them to explore further. However,

simplicity doesn't have to equate to the absence of content or limit narrative; it is the ability to use a few key elements with restraint, so you direct the viewer's imagination with more precision.



NEGATIVE SPACE: Embrace emptiness

➤ Negative space refers to the empty or open areas that surround the subject in an image. In a minimalist photograph, this compositional space plays a crucial role. It is not merely an area that is absent of any content, but a powerful element that helps shape the way we perceive an image. It is a deliberate and integral part of the composition, and the careful arrangement of

elements within this space can enhance visual appeal, create balance and direct the flow and narrative of a photograph.

You can use negative space in several ways to intensify the impact of an image. For a start, it provides breathing room around a subject, helping it stand out and creating a sense of stability and simplicity. However, this space should not compete with the main subject but complement it. It should provide a neutral area of calm that helps to enhance

the scene. Your aim should be to encourage the viewer to pause and reflect, providing them with a space in which they can engage with the elements and composition as a whole. When you are composing an image, consider positioning the key elements away from any nearby distractions, so as to create a sense of space. Changing your camera position or angle of view can substantially alter how an element appears in relation to others and provide larger areas of negative space in the frame.

In a minimalist composition, negative space is a great way to direct and guide your viewer through your photograph, naturally drawing attention to your primary subject and the other, ancillary elements.

Opposite page, top: 'Curtains', Fred Herzog, 1972

Opposite page, below: 'Teresa', Marta Bevacqua, 2024

This page, above; 'City Whispers', Ray Metzker, 1981

This page, left: 'Muralla Night Study No.4', Antony Zacharias, 2022



Left: 'Lisa with a Turban', Horst P Horst, 1939

PORTRAITS: Focus on simplicity for timeless elegance

⬆ The perfect portrait will capture the essence of its subject, not only conveying the likeness of the model, but revealing some of their character, identity or personality. A minimalist portrait will transform the subject into a powerful focal point, free from the distractions of a busy background or overwhelming details.

A minimalist portrait is a narrative

condensed into its purest form, where every element in the frame serves a purpose. However, this doesn't mean the portrait has to become sterile or lack feeling. It is vital to think about each element individually and decide whether to include it or omit it; does a particular element add to the overall look and feel of the image or its story?

The considered use of negative space in a minimalist portrait can play a crucial role in helping to emphasise the subject, by creating

a sense of isolation and adding balance to the image. Having empty areas around your subject can offer the viewer a visual position to rest and reflect on the overall aesthetic of the image. It is also important to think about where you place your subject in the frame. Will an off-centred composition allow for the effective use of negative space? Will it help settle the mood of the image or detract from it, perhaps creating an unsuitable emotion that doesn't benefit or represent the subject?



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About The Author

Antony Zacharias is a London-based photography tutor and author recognised for his refined, minimalist approach to image-making. His work has been exhibited internationally and he was named Architecture Photographer of the Year 2024 at the ND Awards. He has twice been shortlisted for the Hasselblad Masters and is the author of six photography books, including *Mastering Long Exposure* and *The Minimalist Photographer* (Laurence King, 2025). Antony also teaches both private and group workshops, covering creative vision, composition, and long-exposure techniques. You can see more of Antony's work at www.antonyz.com, antonyzacharias.com and on Instagram @antonyzphoto

VISUAL IMPACT: Make that first glance count

Visual impact is the immediate effect that an image has on a viewer. That first glance – irrespective of the subject or genre – will often be decisive and will usually determine how a visual and emotional connection is made. If the connection is strong, the audience will continue to be drawn into a contemplative journey as they explore the scene further.

Visual impact and minimalist photography are closely linked concepts, and you can use impact to reveal something immediately, with simplicity and clarity. This doesn't automatically mean you need something with great drama or seemingly explosive energy, though – it is often just as effective when the subject is subdued or full of grace or beauty.

Think about what you choose to include in the frame and whether it will resonate with and directly captivate the viewer. Everyone is different and visual interest is subjective, but if an image has a strong initial impact it

will inevitably entice an audience to want to investigate further. Impact will not only capture attention, but also draw curiosity as your audience tries to decipher the story or meaning behind your image. As the audience delves deeper, they will create an individual connection with your photograph.

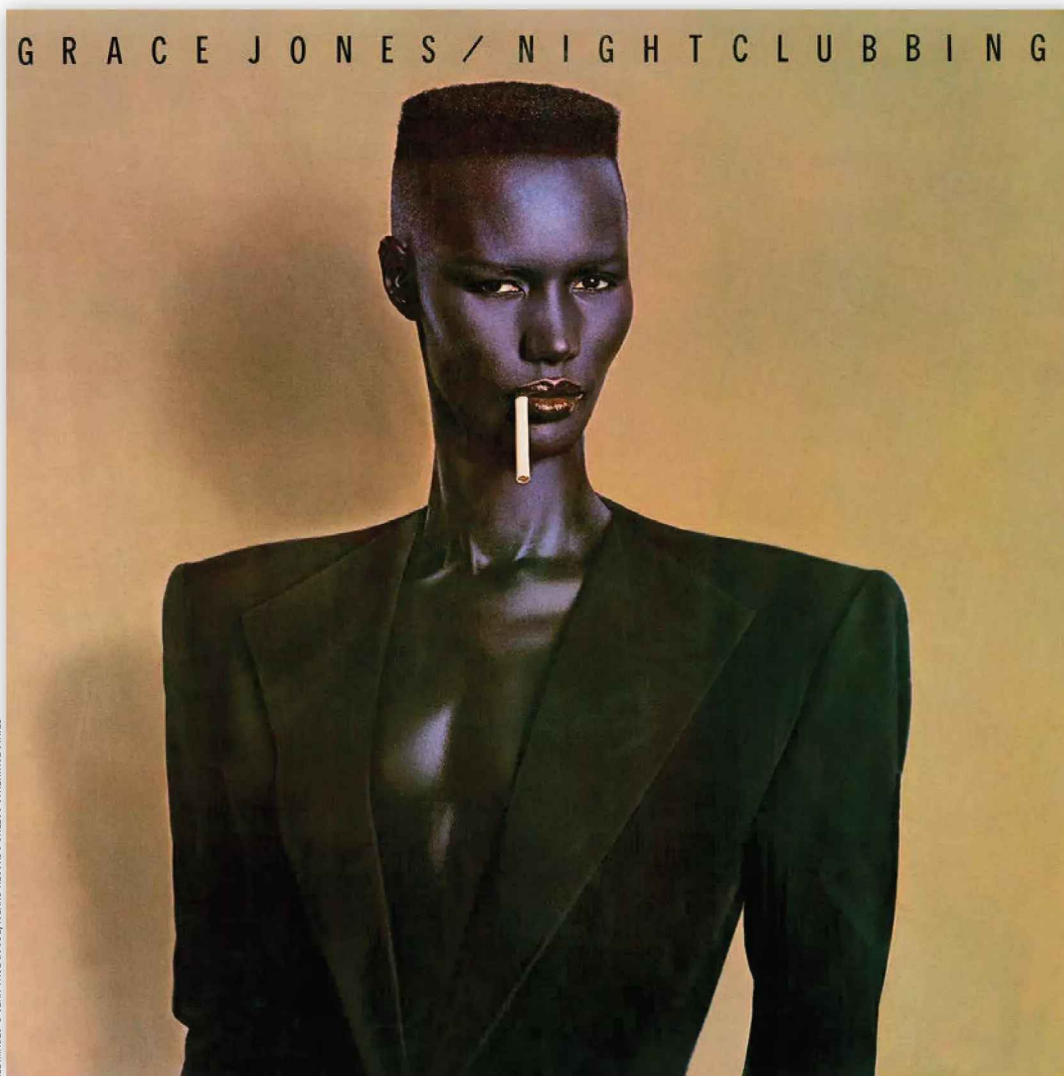
Minimalist images tend to be open to interpretation, which allows viewers to project their own feelings and thoughts onto the photograph. When this dynamic is combined with intense visual impact, the effect is often arresting and deeply personal.

A powerful way to increase visual impact is by isolating an element within the frame. When you combine this with a simplistic composition you will bring the chosen element's significance to the fore, which will attract the viewer's attention and invite them to engage with your photograph in a more direct and immediate way.

Above: 'Blaze #17, Lake Pamamaroo, Menindee', Murray Fredericks, 2022



The Minimalist Photographer (Laurence King), £16.99, is available now.



FACT FILE

Grace Jones's *Nightclubbing*

Musicians: Grace Jones, Wally Badarou, Monte Brown, Mikey Chung, Masai Delon, Tyrone Downie, Sly Dunbar, Jack Emblow, Barry Reynolds, Jess Roden, Robbie Shakespeare, Mel Speller, Uziah Thompson

Released: 4 February 1981 (Island)

Best chart performance: No. 2 in the Dutch Album Top 100 chart

Sales: Over 400,000 certified US sales

Fascinating fact: The cover gained many plaudits, ranging from *NME*'s top 20 album covers of 'actual works of art' to *American Photo*'s top 30 album covers of all time. Simon Russell, writing for *DIY*, claimed the cover as one of the greatest of all time, highlighting Jones' 'smouldering noir-bisexuality'. *Time Out* described Jones as a 'Work of Art: a statue' adding that it considered *Nightclubbing* the 'sexiest album cover of all time'

Nightclubbing

By Jean-Paul Goude

The epitome of androgynous cool, the effortlessly stylish cover of *Nightclubbing* helped to catapult singer Grace Jones to superstardom, writes **Steve Fairclough**

Before starting her recording career, the Jamaica-born Grace Jones was a striking fashion model who became a well-known figure on the disco scene, centred around the Studio 54 nightclub in

New York City. Jones had modelled in Paris and New York and posed for legendary photographers such as Guy Bourdin, Helmut Newton, Hans Feurer and Jean-Paul Goude. It was Goude who would become her friend, lover and creative partner.

Above: The front cover of *Nightclubbing* featured Jean-Paul Goude's painted photograph, 'Blue-Black in Black on Brown'

Jones had a hit single in 1975 with the disco funk track *I Need a Man* (on the French label Orfeus) and she soon caught the interest of Chris Blackwell, the founder of Island Records. It was her 1977 rendition of Edith Piaf's *La Vie en Rose* that became a major international hit. Jones's first three albums for Island – *Portfolio* (1977), *Fame* (1978) and *Muse* (1979) – were heavily influenced by disco and helped to build a large, gay following for her. The artwork and design for those three album covers was by Richard Bernstein, who worked as an artist for Andy Warhol's *Interview* magazine. They had established a style in that all three featured closely cropped, colourful images of Grace Jones's head.

After Jones's *Muse* album garnered scant chart success, Blackwell took over as her co-producer. Blackwell said he sought to 'treat her not as a



'Blue-Black in Black on Brown', painted photo, New York 1981



This promotional poster for the *Nightclubbing* album sold at Omega Auctions for £460 in 2023

model, but to involve her as a musician. [I wanted] her to feel as though she were a member of a band, and record her the way bands used to make albums, with the singer and the players doing their thing all at once.'

Bahamas sessions

In early 1980 Blackwell assembled a set of seasoned session musicians at his Nassau studio, Compass Point, in the Bahamas. The band included drummer Sly Dunbar and bassist Robbie Shakespeare (also known as Sly and Robbie), French keyboardist Wally Badarou, guitarists Mikey Chung and Barry Reynolds, and percussionist Uziah Thompson. Grace Jones has described the group as 'the United Nations in the studio'.

Blackwell recounted that the recording sessions 'moved with disarming speed and ease. If Grace or the group hadn't nailed a song by the third take, it was dropped and they'd move to the next number.' Although the band was initially working on a single album, they ended up recording far more material than was required for one LP. Thus, the sessions resulted in two



© PHILIPPE BAUMANN

Jean-Paul Goude was born in Paris in 1940. He has carved out a career as a graphic designer, photographer, illustrator, advertising film director and event designer. His ad campaigns have included Perrier, Kodak, Chanel and Cacharel. As well as his work with Grace Jones he is famous for his Kim Kardashian 'break the internet' images for *Paper* and his unique avant-garde style. jeanpaulgoude.com

studio albums – *Warm Leatherette* (1980) and *Nightclubbing* (1981).

Nightclubbing – the fifth studio album by Grace Jones – was subsequently released on 11 May 1981 by Island Records, with co-production by Alex Sadkin and Chris Blackwell. The album blended a variety of genres, including reggae, R&B, dub and funk. Notably, it had cover versions of songs by Bill Withers (*Use Me*), Iggy Pop and David Bowie (who co-wrote the track *Nightclubbing*), and Sting (who wrote *Nightclubbing*'s lead single, *Demolition Man*, and would later record it with his then group, The Police). It also had original songs, three of which were co-written by Jones – *Pull Up to the Bumper*, *Art Groupie* and *Feel Up*.

Live performance

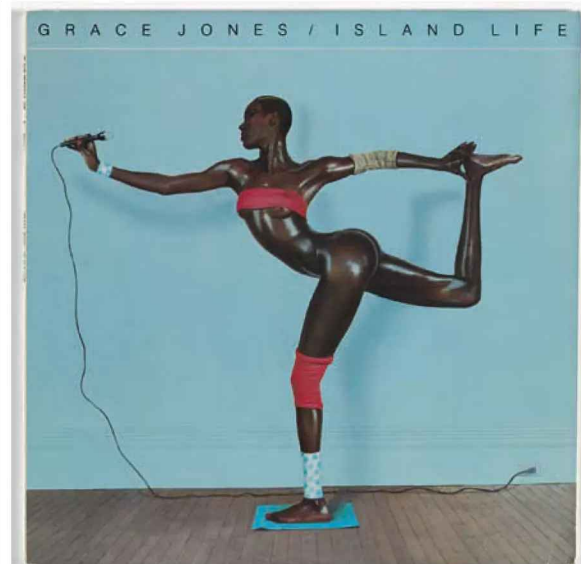
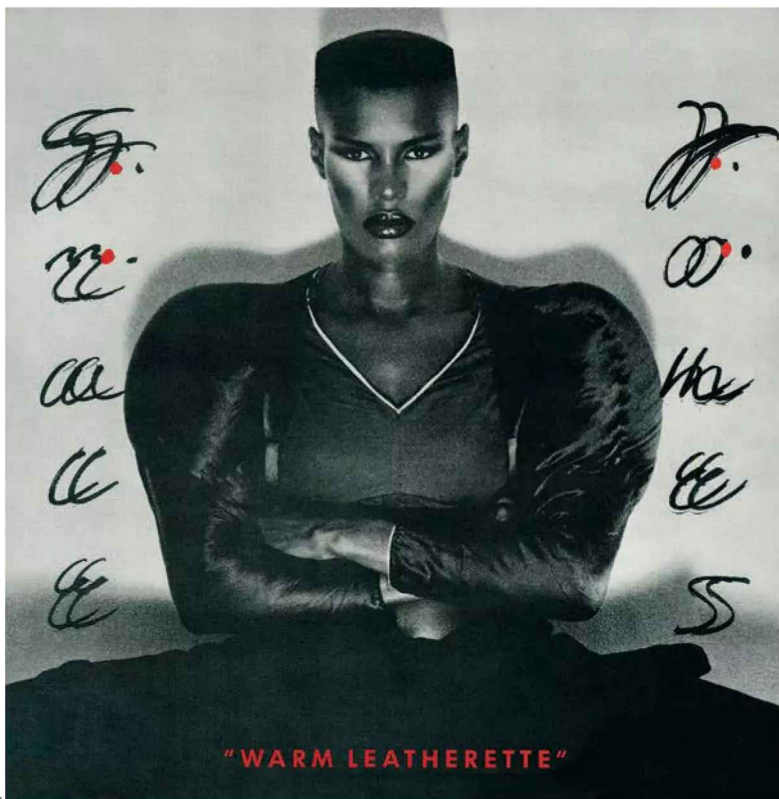
Jean-Paul Goude, who was art director for *Esquire* magazine when he first met Grace Jones, had first seen Jones singing at Les Mouches, a gay bar in New York, in '1974 or 1975'. Although he was already aware of her modelling work, Goude hadn't known she could sing and has admitted that he was 'agreeably surprised' by this.

In a 'My best shot' interview with *The Guardian* in 2018, Goude revealed, 'I was preparing a boxing movie that Andy Warhol was going to produce and I kept telling Grace that I wanted a musical number with all the boxers boxing in rhythm – that terrible, dangerous dance they do. She came back [in her next performance] with two boys, very gay and not at all boxers, wearing big boxing gloves. They didn't have the moves at all; they danced like chorus boys. It looked stupid and tacky... and I told her so. I said "If you're going to copy me, why don't you do it properly? Why don't I get involved?" And she said "Sure!" I got so involved, I eventually did everything in the show.'

That show would become the *A One Man Show*, from which emerged the celebrated 1982 VHS video release of the same name. It was a stunning montage of still photography, concert footage and music videos, which was nominated for Best Long Form Music Video at the 26th Annual Grammy Awards, held in 1984 – it lost out to Duran Duran's self-titled video album.

The photo shoot that produced the cover of





© JEAN-PAUL GOUDE/ISLAND RECORDS

Left: A bold image by Jean-Paul Goude graced the cover of the 1980 Grace Jones album *Warm Leatherette*

Above: The cover of Grace Jones' 1985 Greatest Hits album, *Island Life*, was created by cutting up 6x6 Ektachrome film and painting in between

image to be black on black in black – the background, the outfit and Grace Jones – with just a touch of white in the cigarette.' However, he decided to change the background colour to beige. He revealed, 'I gave Grace's lips a shade of dark brown or prune and dusted her cheekbones and torso with blue pigment to bring out the volume. The cigarette was all about colour and composition. I subsequently used it in other images, too, on her eye and below her nose. Of course, it also suggests something rebellious.'

He added, 'People thought she

➤ *Nightclubbing* was the first fruit of the *A One Man Show* production. The image on the cover of the *Nightclubbing* album also graced the cover of the video release of *A One Man Show*. Goude told *The Guardian*, 'I wanted to focus on Grace's masculinity – to use what other people thought an embarrassment, and turn it around to her advantage. I wanted to create – with her, of course – a new character. It went beyond just a haircut, it was an attitude. It was new and strong and ambiguous. You didn't know if it was a man trying to be a girl or a girl trying to be a man. It was a revolution. I remember the A&R guys at Island saying, "Are you fucking crazy? This is never going to work." And, of course, it did.'

Iconic artwork

Nightclubbing's front cover artwork is actually a painted photograph, titled 'Blue-Black in Black on Brown', which was created in New York in 1981 by Jean-Paul Goude. This was the singular image that accompanied the original LP, as it was concealed in a plain, black inner sleeve, with no lyrics and no photograph on the album's back cover. Goude was credited on the sleeve notes as 'Cover painting by JEAN PAUL

GOUDE', as well as for hair and make-up.

The original photograph showed Grace Jones cut to the waist, bare-chested, and dressed in an Armani man's wide-shouldered suit, with an unlit cigarette aiming downward from her lip. She was photographed with her signature flat top haircut and her chest bones showing.

Jean-Paul Goude explains, 'This very simple portrait I had done of Grace was shot in my Union Square [New York] studio, at the time we lived together, before Chris Blackwell, the legendary owner of Island Records, decided to use it for the cover of *Nightclubbing*, her then upcoming album.'

He adds, 'I had hoped that with Grace's complicity, I would be able to create a character whose unique beauty would transcend both her gender and her morphology. I saw her as a strange, threatening "blue-black in black-male-female-erotic menace", that would be in complete contradiction with the predictable "disco" imagery of the period.'

Colour changes

Jean-Paul Goude explained to *The Guardian*, 'I had initially wanted the

THE PANEL ON NIGHTCLUBBING



Dr Andy Earl

This was before Photoshop! Through cutting up pictures, and masking, Goude exaggerated Jones' sharp shoulders and sculpted head. Then the nod to Bailey's Michael Caine cigarette shot to personify Jones's cool image. Quirky, beautiful, disturbing – it captures Grace Jones's music and surreal personality.



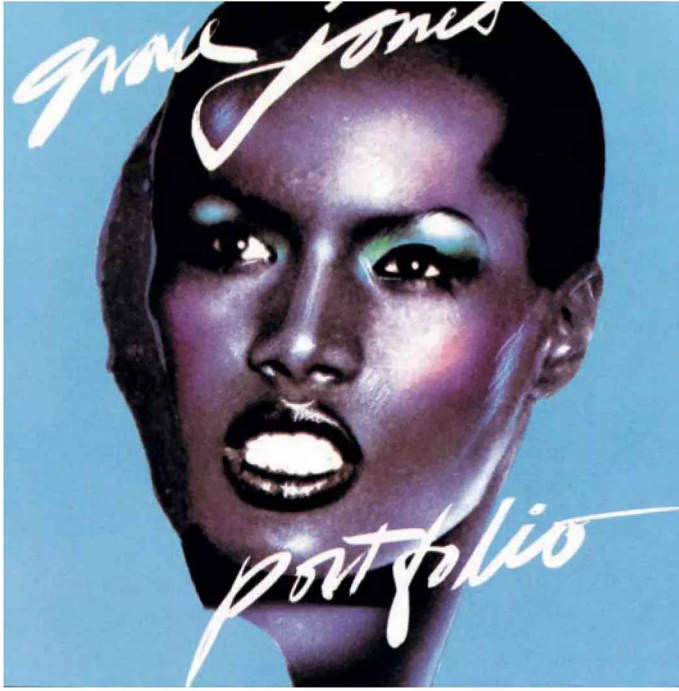
Michel Haddi

When I was 19, I was a waiter at a gay restaurant. One night, a beautiful model in a flower dress was singing *I Need a Man...* Grace Jones. She started dating a very influential artist and photographer, Jean-Paul Goude. Becoming a creative duo, they created this incredible album cover together.



Emily Smeaton

Like a Modigliani portrait, a carved figure from Oceania, or a sculpture by Henry Moore, Goude's portrait of Jones emanates the same kind of beauty and strength as a self-portrait by Frida Kahlo. Jones is his active collaborator. Such a striking image, so much a product of them. Just iconic.



© RICHARD BERNSTEIN/ISLAND RECORDS



© RICHARD BERNSTEIN/ISLAND RECORDS

looked outrageous, alien even. But it wasn't just for show. I wanted this character to have great dignity. I wanted it to be a slap in the face to all the entertainment of the day, the Diana Rosses and other stars, all made up like stolen cars, with windswept hair. This was pure rigour, a girl being perfectly serious. I wanted the audience to be intimidated by this person, who wasn't doing things like anyone else – the show, the look, the way of speaking, the music... it was all entirely new.

'And that's what the *A One Man Show* was about,' Goude continued. 'It was Grace saying goodbye to disco and cheap decadence, and hello to a radiant future, with me! It had a lot to do with a love story, really. In the end, enthusiasm is what makes you create.'

Goude admitted, 'Most people since – young singers and big stars alike – have helped themselves to the Grace/Jean-Paul pool of ideas. They take stuff willy-nilly – the hairstyle, the look, the gestures, the mise-en-scene, the choreography. And it's true that this character we created is much more spectacular than wearing big hats or designer outfits. It was completely original, a look that influenced fashion – that influenced the world.'

Incredible legacy

That influence around the world that Goude spoke to *The Guardian* about rings very true. The legendary

Above: The cover of Grace Jones's debut studio album, *Portfolio*, was designed by Richard Bernstein. Photography was by Francis Jug and Antonio Lopez

Above right: The cover of Grace Jones's 1978 album, *Fame*, was designed by Richard Bernstein. Photography was by Francis Jug and Sonia Moskewitz

Right: The artwork for Grace Jones's 1979 album, *Muse*, was designed by Richard Bernstein – Bernstein's name appears on the bottom right of the cover

late, graphic designer Storm Thorgerson (co-founder of the design agency Hipgnosis) included the artwork in his 1999 book, *100 Best Album Covers*. The NME included it in its list of *20 Original Album Covers That Are Actually Works of Art*, with the entry reading, 'Can any other artist boast as many iconic album covers?'

Despite all of the fanfare about the cover of *Nightclubbing*, Goude

remains charmingly humble about it. He reveals, 'It was shot in a very simple setting, before, as I always do, cutting up a print of the picture to emphasise her silhouette and painting it to slightly highlight her skin tone in blue. The cigarette being the only white element in the picture. Needless to say, I am more than pleased that such a vision became, and has remained, so successful.'

AP



© RICHARD BERNSTEIN/ISLAND RECORDS



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London: a photo trip back in time

A remarkable new book features over 300 expertly restored photographs of London, taken from 1870 to 1945. **Geoff Harris** meets the author

‘When a man is tired of London, he is tired of life,’ wrote Dr Johnson back in 1777, and our capital city continues to inspire, excite and sometimes infuriate. London has been photographed since the dawn of the medium, and there are lots of photo collections already out there, but a new book, *Panoramas of Lost London*, is particularly interesting. It features images from 1870 to 1945, which was a period of massive change – from the high watermark of Victoria’s reign to the devastation of WW2 bombing. Many of the images come from the collection of the former Greater London Council Historic Buildings Division, and have been carefully restored and digitised. The book’s author, Philip Davies, is an expert on historic buildings, having worked for English Heritage as Planning and Development Director for London. We caught up with Philip to find out more. ➤



Clockwise from far left:

Midland Grand Hotel, Euston Road, Camden

Regent Street, 4 August 1914

Archer Street, Soho, 20 May 1908

Covent Garden, c1895

Leicester Square, Underground Station, Cranbourn Street 1916



A forgotten world

'I had a remarkable collection of photographs of historic buildings in my office at English Heritage,' Philip explains. 'We'd talk about publishing them, but nobody took it up, so I thought I'd do it myself. I worked my way through the collection and the images were just jaw-dropping.'

My first book, *Lost London* (2010), was very successful, and since then there has been such an upsurge in interest in people's personal histories and the areas where they lived.

Panoramas of Lost London contains about 60 images which have already been published. What's really changed with this book, however, is the scanning and reproduction technology, which now reveals an incredible level of detail – like opening windows onto a forgotten world. As well as the buildings in the book, I find the people in the photographs really fascinating, their faces frozen in time, captured forever.'

How modern scanning helped

Choosing the images was quite a challenge, as you can imagine, but Philip's experience with his previous books, not to mention his immense expertise, made the task somewhat easier. 'The images in *Panoramas of Lost London* are organised by four themes – work, wealth, poverty and change,' he explains. 'My favourite section is the one on poverty, as you can see the ordinary people in the city as well as the many buildings which have now been swept away. It's very evocative.'

When it came to preparing the images for publication, Philip notes many of them were in remarkably good condition. 'Some required repair, but new developments and techniques scanning historic material really helped. Once the images were scanned and enhanced, you could see so much more detail, some of which you don't notice in the prints – newspaper placards outside shops, even the time on clocks inside a shop!'

The impact of photography

Philip ended the collection in 1945



as it seemed logical to stop there. 'It's really shocking when you look at images of parts of London we know well today and see the level of devastation when the war ended, places like Piccadilly or some of the churches... areas totally gutted by fire, not just around St Paul's Cathedral. For people who weren't around at the time, it's hard to comprehend what happened to London but you can see the destruction in the images. My goal was to try to capture "lost" London, places which have gone forever, or could still be recognised but have changed a lot.'

One of Philip's previous books, *Lost England*, included old photographs of the rest of the country so no further books on London are planned for the time being. Philip ends our chat with reminding us how much photography revolutionised society in the 19th century. 'It was one of the wonders of the age. The first photograph of London was taken in 1839, and within 15 years, photography became mainstream. As well as high street photographers, photography also revolutionised scientific enquiry, social reform and more.'



Panoramas of Lost London by Philip Davies is published by Atlantic Publishing with a foreword by art historian and broadcaster, Dan Cruikshank. It is available now in hardback for £40 – get it while stocks last.



Left: The Royal Albert Hall, Knightsbridge, c1890

Below: St Georges Hospital, Hyde Park Corner, c1910

Top left: Bank of England, Threadneedle Street, c.1895

Left: 34 Albury Street, Deptford, 30 April 1911



Left: The Old Dick Whittington Inn, Cloth Fair, 16 May, 1904



At a glance

£2199 body only

- 24.5-million-pixel full-frame sensor
- 6K 60p RAW video recording
- 4in, 3.1m-dot, 1000-nit touchscreen
- 7.5EV in-body stabilisation
- Up to 120fps burst shooting
- Internal 32-bit float audio
- No electronic viewfinder

Nikon ZR

Nikon's RED-branded cinema camera offers 6K RAW recording and a 4-inch screen at an entry-level price.

Richard Sibley discovers what it means for creators

For and against

- ✚ 6K 60p RAW at entry-level price
- ✚ Excellent 4-inch 1,000-nit screen
- ✚ Internal 32-bit float audio
- ✚ Compact, gimbal-friendly design
- ✚ Based on proven Z6III technology
- ✖ No electronic viewfinder
- ✖ Electronic shutter only
- ✖ MicroSD backup slot can't handle 6K RAW video
- ✖ Micro HDMI connector
- ✖ 12-bit RAW (not 16-bit like RED cinema cameras)

Data file

Sensor:	24.5MP CMOS, 35.9mm x 23.9mm
Output Size:	6048 x 4032
Focal Length mag:	1x
Lens Mount:	Nikon Z
Shutter Speeds:	1/16000 to 30sec (electronic); extendable to 900s in M mode
Sensitivity:	ISO 100-51,200 (standard); ISO 50-204,800 (extended)
Exposure Modes:	P, A, S, M, Auto
Metering:	Matrix, centre-weighted, spot, highlight-weighted
Exposure Comp:	±5 EV in 1/3 or 1/2 EV steps
Cont Shooting:	Up to 120fps
Screen:	4.0in, 3.07m-dot touchscreen
Viewfinder:	N/A
AF Points:	299 (photo); 253 (video)
Video:	6K 60p; 4K 120p; Full HD 240p
External Mic:	3.5mm stereo; accessory shoe
Memory Card:	CFexpress Type B; microSD UHS-I
Power:	EN-EL15c Li-ion
Battery Life:	Approx. 380 frames, 90 min video
Dimensions:	133x80.5x48.7mm
Weight:	630g (with battery and card)

The story of the Nikon ZR all started when RED Digital Cinema sued Nikon for copyright infringement in May 2023. The case centred on the compressed raw video option in the Nikon Z9, which RED claimed infringed its patents. In the end, the lawsuit was dismissed after the two firms reached an agreement. But no one expected that, in April 2024, Nikon would go on to acquire RED. The move would give Nikon access to RED's highly regarded cinema camera technologies.

Roll on to September this year, and the first fruits of the merger have been born in the form of the Nikon ZR – a Z-mount cinema camera with joint Nikon and RED branding on its body. But there is much more to the ZR than merely a marketing exercise.

Although the specification of

the ZR is similar to the Nikon Z6III, there are some very significant differences. The ZR can shoot RED R3D NE 6K raw footage, it has a large 4in 1,000-nit rear LCD screen, and it can record audio with 32-bit float. All these features are packed into a small cinema-style camera body that costs just £2,199, making it the most competitively priced cinema camera on the market.

For the price and features, the Nikon ZR is a very compelling camera, at least on paper. For photographers, it offers the same image quality as the Z6III, but with the big caveat that it uses an electronic shutter. But, as we will see, it isn't without its flaws. However, many initial criticisms of the camera stemmed from expectations of what a RED cinema camera should be, not what the Nikon ZR actually is.

Nikon has built the ZR using the same excellent 24MP partially stacked sensor as the Z6III
Nikon ZR, Z 14-30mm f/4 at 24mm,
1/40sec at f/13, ISO 100



Features

At its heart, the ZR uses the same 24.5MP partially stacked CMOS sensor as the Z6 III. It's a full-frame sensor measuring 35.9mm x 23.9mm, with Nikon claiming a dynamic range of up to 15+ stops. When shooting photos, it has a sensitivity of ISO 100-51,200, extendable to ISO 204,800. The sensor has dual-native sensitivity, so the base ISO settings for video are ISO 800 and ISO 6400.

As mentioned, the camera has an electronic shutter with a maximum shutter speed of 1/16,000sec, but a flash sync speed of just 1/60sec. At the fastest standard shooting rate of 20fps, images can be saved in raw format. There is even the capability to shoot up to 120fps, but with image size reduced to less than 11MP and the

images saved as JPEGs.

There is 5-axis in-body image stabilisation, with Nikon claiming an ambitious 7.5 EV reduction. Digital stabilisation is available too, with the usual caveat that it relies on a cropped portion of the image, so it cannot be used when shooting in 6K modes, which depend on the full sensor width.

The autofocus system is the same hybrid phase-detection setup as the Z6III, with up to 299 AF points in photo mode and 253 in video mode. Subject detection is available for people, animals, vehicles, and planes, and the AF detection range spans an impressive -10 to +19 EV.

Where the ZR truly distinguishes itself is in video recording. The camera offers an almost bewildering array of codec and resolution options. In RAW, you can shoot 6K (6048 x 3402)

at up to 60p in either R3D NE or N-Raw, with data rates ranging from around 780Mbps for N-Raw Normal quality up to 3780Mbps for R3D NE High quality. Apple ProRes RAW HQ is limited to 6K 30p but offers the highest data rate of up to 5000Mbps.

For those who don't need RAW, the ZR shoots excellent 10-bit H.265 footage. At 6K, you're looking at 370Mbps for 60p, whilst 4K 60p is 300Mbps. The camera can also shoot 4K at up to 120p (with a 1.5x crop), and Full HD at an impressive 240p for slow-motion work.

The audio capabilities are equally impressive. The ZR features Nokia's OZO spatial audio technology with a directional microphone system. Multiple patterns are available, including a super-directional mode for isolating dialogue and a

stereo surround mode for ambient sound. Crucially, the camera can record 32-bit float audio internally – a first for any mirrorless camera. In practice, it means that you should be able to avoid audio clipping, as long as you aren't shouting directly into the microphone.

Other video-friendly features include shutter angle control (a first for Nikon out of the box), time codes, waveform display, breathing compensation, Hi-Res Zoom, and preset user settings for Cinematic Video and Slow-motion Video. The camera can also record Full HD proxy files simultaneously with RAW shooting, which helps with editing workflows.

For still photography, the ZR shoots 14-bit NEF RAW files, alongside both JPEG and HEIF formats.



Focal points

Nikon has repackaged technology from the Z6III into a much smaller, video-optimised body

Audio

As well as a 3.5mm headphone and mic sockets, the hotshoe is digital, allowing for compatible Nikon microphones, such as the ME-D10 shotgun mic, to be used without connecting to the analogue sockets.

Screen size

The 4in 3.07m-dot vari-angle touchscreen with 1,000 nits brightness is one of the camera's standout features, offering excellent visibility even in bright sunlight.

No EVF

The lack of an electronic viewfinder will disappoint photographers, but keeps the body compact and price down for the video-focused target audience.



Battery

Uses the familiar EN-EL15c battery with approximately 90 minutes of video recording time. The camera is compatible with older EN-EL15b and EN-EL15a variants, though these offer reduced capacity.

Tally light

A small tally light on the front of the camera lets you know when you are recording.

No mount points

Unlike the Sony FX series cameras, the ZR has no additional mounting points aside from the tripod thread.



Autofocus tracking works seamlessly

Nikon ZR, Z 24-70mm f/2.8 at 24mm, 1/320sec at f/2.8, ISO 100



Build and handling

The first thing you notice about the ZR is its compactness. At just 630 grams with battery and card, and measuring 133mm wide by 80.5mm tall by 49mm deep, this is a small camera – especially given the sensor size and feature set. It's basically a Z6III that's been stripped of its viewfinder and reshaped into a more video-centric form factor.

The body is constructed from fibre-reinforced plastic, which keeps the weight down whilst still feeling solid. The grip is minimal, and as a photographer, I noticed this immediately. However, for video work, especially when mounting the camera on gimbals or in tight spaces, that compact body is precisely what you want.

The standout physical feature is the screen. It's a 4in vari-angle touchscreen with 3.07 million dots and a peak brightness of 1,000 nits. To put that in context, the latest iPhones offer around 1,000 to 1,500 nits by default, and popular external monitors like the Atomos Ninja range are also in that 1,000 to 1,500 nit bracket. The screen is genuinely excellent – bright enough for use

in direct sunlight, with a 16:10 aspect ratio that's perfect for video framing. You quickly become accustomed to the size, and going back to a standard 3in screen afterwards makes you realise just how much of an advantage that extra real estate provides.

The screen is fully articulating, hinging out from the side of the camera, which is essential for vlogging and solo shooting. As a photographer who still prefers using a viewfinder, I did miss having an EVF for stills work. But its absence keeps the body compact and the price down.

A CFexpress Type B slot handles storage, but the backup is just a microSD UHS-I slot. Realistically, the MicroSD is more for separating video from stills; you can't record 6K raw footage to it, so the camera doesn't have any backup for professional videographers. Also, the cards are accessed via the battery compartment, making access when using a tripod annoying.

Port-wise, you get USB-C, 3.5mm headphone and microphone jacks, and micro HDMI. The micro HDMI has drawn

some criticism, as it's more delicate than full-size HDMI. But with the ability to record RAW internally and that excellent screen, there's very little need to plug in an external monitor.

Controls are straightforward and typical. There's a mode dial on top, a shutter/record button, and the usual array of buttons you'd expect. The touchscreen is responsive, making it easy to shift focus points or access the quick menu. Overall, the camera is easy to pick up and use.

Autofocus

Backed by Nikon's AI, which helps subject detection and tracking, I found that the ZR autofocus worked well in both stills and video. Photographing my son on a beach, splashing in the waves, the AF tracked him flawlessly, which was made trickier as he often had his back to the camera, and the sun was going down. Birds in the park were tackled just as easily, with the camera quickly identifying the bird's eye and switching to the bird's body if the eye disappeared from shot.

It was a similar story when shooting video. During an attempt at vlogging, the camera stayed locked onto my face as I walked and moved around it at arm's length, with no noticeable autofocus wobble or bounce. Without side-by-side comparisons, the Nikon ZR autofocus feels on a par with its peers, though I didn't test it on challenging, fast-moving subjects.

Performance

I used the ZR for a couple of weeks, including on a family holiday, when I captured some photos and video of my son at sunset on the beach. It's been a good test of how the camera handles in real-world situations.

For video, the in-body image stabilisation works well for static shots and gentle movement. However, there was often noticeable motion in the corners of the video. Vlogging with the camera in 4K benefits from the additional digital stabilisation, but then you do get micro jitters on each step. As usual, a faster shutter speed, say 1/125s when at 25fps, does improve the look. That said, if you want to make the most of 4K, and especially 6K, you will need a gimbal for any serious work. For photos, I had no issues shooting hand-held.

I shot comparison footage in both R3D NE and N-Raw during a beach sunset. After converting both to Rec 709 colour space, there wasn't much between them. The R3D footage showed a slightly smoother highlight roll-off, but it was marginal. The real difference is in file sizes: at 60p, R3D NE is around 472.5MB per second, whilst N-Raw Normal is roughly half that. Either way, you will need a significant amount of card and hard drive space if you plan to shoot 6K raw regularly.

All of the different recording combinations are complex, with 5.4K also an option for non-raw codecs. For casual shooting, I

think 5.4K H.265 10-bit will get the most use, delivering good image quality with manageable file sizes. 6K RAW makes most sense for studio work where you want flexibility in post, or when you need to punch in without losing 4K quality.

The shutter angle feature is a welcome addition, and it's the first Nikon camera to have it out of the box. For those unfamiliar, shutter angle lets you set your exposure time relative to your frame rate, with 180 degrees being the favoured setting. It's a small thing, but really useful when you're regularly switching between different frame rates.

The Nikon ZR doesn't have an active cooling fan like other cine cameras have. However, with only a 64GB CFexpress card, I was limited in how long I could record continuously in 6K RAW. That said, I had no heating issues shooting shorter clips.

I found that metering performs well, producing a nice balance between highlight and shadow detail. With a recognisable subject in shot, be it a bird or a human, the exposure remained confidently locked, which worked well for vlogging.

Colours have the familiar Nikon look, which I think works particularly well for landscape shots. It is worth noting that for video, you can download RED creative LUTs. Just make sure they are in the Rec 709 colour space for correct display on the screen.

Verdict



THE NIKON ZR isn't the RED cinema camera that the branding might lead you

to believe. It shoots 12-bit RAW rather than 16-bit, it has a micro-HDMI port rather than full size, and it lacks dual fast card slots. But these are the trade-offs that allow it to cost just £2,199.

What Nikon has created is an entry-level cinema-style camera that has reset expectations for what we should get at this price point. The combination of 6K 60p RAW recording, internal 32-bit float audio, that brilliant 4-inch 1000-nit screen, and excellent autofocus, all in a compact, gimbal-friendly body, represents remarkable value.

There aren't many alternatives at this price. The Blackmagic Cinema Camera 6K lacks in-body stabilisation and the autofocus isn't as good, whilst Sony's cinema cameras around £2,000 only shoot 4K. The Panasonic S1 II can shoot 5.8K at 30fps in raw internally, but for £2,899. If you want 6K RAW internally with built-in IBIS at a little over £2,000, the ZR is your only option.

For photographers, it produces images with a lovely colour and dynamic range, matching the Nikon Z6III. However, I did miss having a viewfinder. The camera's size and shape make it great for throwing in a bag to shoot photos and video, particularly when paired with a small lens.

For content creators, YouTubers, aspiring filmmakers, and videographers who want to learn RAW video workflows without spending a small fortune, the Nikon ZR is an excellent entry point. It's not perfect, but it's very good for what it's designed to do.

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

Colour rendition is great for landscapes
Nikon ZR, Z 24-70mm f/2.8, 1/800sec at f/2.8, ISO 100



From the makers of Amateur Photographer magazine

THE NEW MUST-BUY FOR ANY PHOTOGRAPHER



Everyone is a portrait photographer these days, thanks to selfies and smartphones, but to do it properly is an entirely different matter. In this packed, 132-page guide, we cover all the essential skills involved in taking great people shots.

We reveal the best lenses to use, how to get your subject to relax and be themselves, and how to expand your creative repertoire with easy but effective studio lighting. Lots of pro portrait shooters share their tips and insights, and if you are interested in making money from your images, you'll find masterclasses on wedding, maternity and boudoir photography. To ensure your portraits look their best, editing skills are also covered in-depth, along with more creative and experimental approaches.

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SCAN ME

This budget lens could be good for photographing garden wildlife
 Canon EOS R6, 300mm, 1/800sec at f/6.3, ISO 2500



Canon RF 75-300mm F4-5.6



Getting close to your wildlife subjects doesn't mean you have to spend big. **Matty Graham** tests a Canon RF telezoom that won't weigh down you or your wallet

Newcomers to photography may well outgrow their basic kit zooms rather quickly, especially if they are interested in sports or wildlife photography, with both genres lending themselves more towards longer focal lengths. Typically, telezooms cost a sizeable amount of cash, but there are more budget-friendly

alternatives out there. One of the most affordable is the Canon RF 75-300mm F4-5.6.

Launched back in April 2025, this optic offers a versatile focal length range with a 4.3x zoom, yet it retails for less than £300. It's clearly intended to be paired with the firm's more affordable APS-C cameras such as the EOS R50. On these models, the

equivalent focal length switches up to 110-480mm thanks to the 1.6x crop, further enhancing this optic's credentials as a value-for-money wildlife photography lens. So, what are the positives, and where are the compromises?

Features

Optically, the lens employs 13 elements in 9 groups. That's the

same set-up as the older EF version of this lens, which dates right back to 1991. So it's far from a cutting-edge design.

That may sound like a lot of glass, but in reality, this is a compact optic, measuring just 146mm in length and tipping the scales at only 507g. When paired with a smaller Canon mirrorless like the EOS R50, it delivers a combo that comes in at less than 1kg. That will make for a portable set-up that will appeal to newcomers or to those looking to lighten their load.

There really aren't many





The lens is capable of delivering some pleasing images
Canon EOS R6, 85mm, 1/1600sec at f/4, ISO 250

▶ bells and whistles to talk about, although the 75-300mm does feature a 7-bladed aperture, with the aim of delivering pleasant background blur – something that can be enhanced thanks to the compressed field of view offered by the 300mm maximum focal length. The lens offers a minimum focusing distance of 1.5m at 300mm, which is decent and will allow users to make more of smaller subjects in the frame.

Thanks to the relatively small filter thread of 58mm, UV filters or circular polarisers will be affordable. The lens accepts Canon's ET-60 lens hood, but this is an accessory you'll need to fork out an extra £20 for, as it isn't included in the box.

Despite the budget-friendly price and the featherlike weight, the 75-300mm benefits from Canon's Super Spectra Coating, which aims to enhance image quality by reducing ghosting and flare. On the flip side, the lens doesn't have Fluorine coating to protect the front element against water or fingerprints. Be aware, too, that this lens won't offer the

same levels of weather protection or durability as those from Canon's pro-level L-series lineup.

More importantly, given its longer reach, there is no image stabilisation, either, which is an important feature for getting sharp images with a lens this long. This will be mitigated to a degree if you are using a camera body with in-body stabilisation, but that's only found in more expensive models such as the

Canon EOS R7.

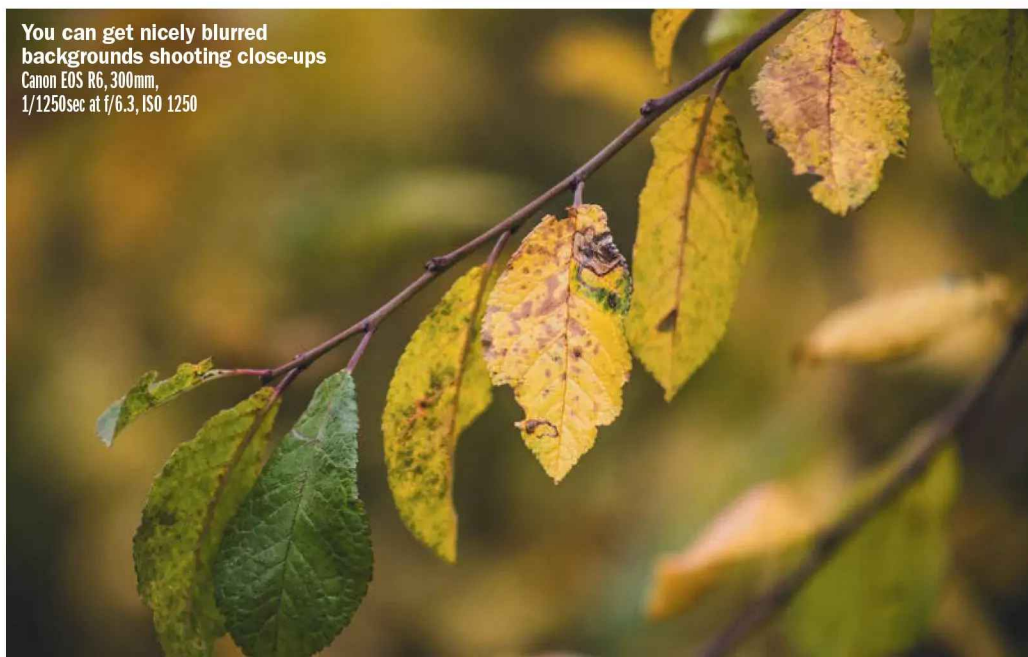
Wildlife photographers may bemoan the absence of a tripod collar, so this is not a lens you can pair up with a monopod. But in truth, the lightweight and compact build means you really don't need a support to share the payload. However, I often pack a small beanbag cushion to rest between the ledge in a wildlife hide and the lens to protect the lens barrel.

Build and handling

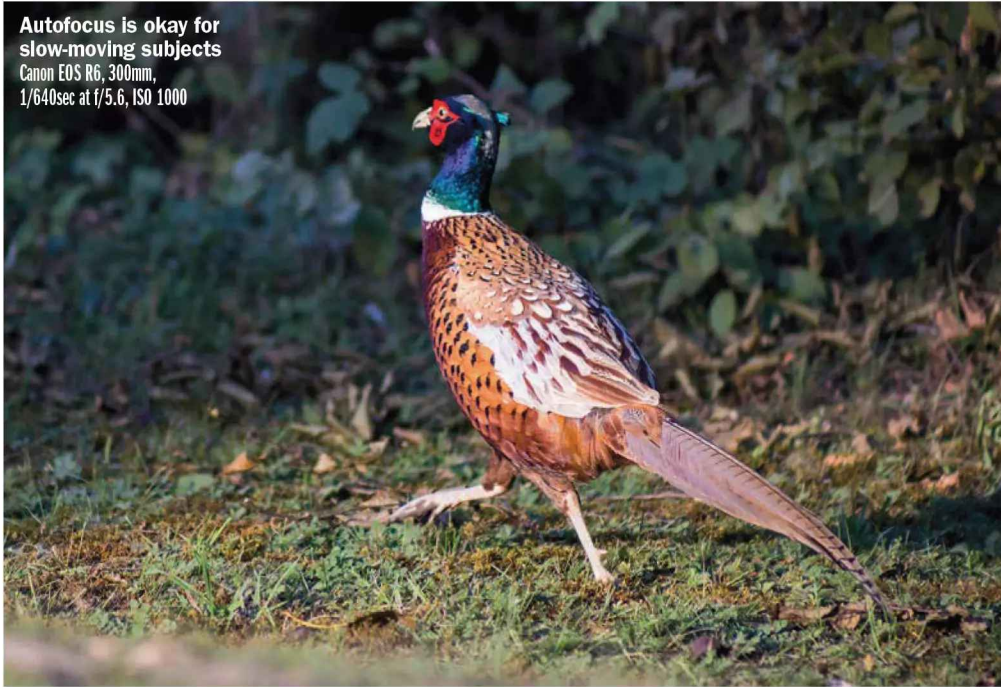
Many compare the RF 75-300mm F4-5.6 to its older Canon EF counterpart, and there's more than an element of fairness to that. The build reflects the budget-friendly price: the barrel is mostly polycarbonate, with a distinctly plasticky feel to it. However, the mount is metal and feels robust enough for whatever the user would demand from this optic. The flip side of such

You can get nicely blurred backgrounds shooting close-ups

Canon EOS R6, 300mm,
1/1250sec at f/6.3, ISO 1250



Autofocus is okay for slow-moving subjects
 Canon EOS R6, 300mm,
 1/640sec at f/5.6, ISO 1000



materials is that it makes for a super-lightweight build, and this can be welcome when moving around out in the field.

The zoom ring is plenty wide enough, with a textured feel, giving good purchase even if the user is wearing winter gloves. However, the AF/MF switch found on the upper side of the barrel is fairly small. The manual focus ring at the front of the lens is significantly smaller than the zoom ring, too. Users should be aware that the zooming isn't internal, so the lens does extend when you twist and zoom in. This isn't generally an issue, though, as because the lens is so light, it doesn't become front-heavy.

Little more than a quarter of a turn of the zoom ring is required to run through the entire range, and this means you can adjust to wildlife situations more quickly. Additionally, while there is no zoom lock function, the barrel doesn't slip forward due to the zoom mechanism. So you won't have to worry about the barrel moving either during transit, or when the lens is tilted down towards the floor.

Autofocus

Another compromise due to that low price-tag is the focus motor, which is of the slower DC type, rather than the faster STM or

'The best optical results come at mid-range apertures of between f/8 and f/11'

USM alternatives found in many other Canon telezooms. Even in bright light, photographers may find the AF operation a little sluggish for everyday wildlife photography, while in lower light, the performance drops off further. When it locks on, the autofocus can deliver sharp imagery of static subjects, but the AF performance is not ideal for fast-moving subjects, especially those moving toward or away from the camera.

Another compromise is that the operation is distinctly audible. This makes using this lens for recording video tricky, as the hum would likely be picked by the camera's microphones.

Performance

I tested the RF 75-300mm F4-5.6 with my Canon EOS R6 – a 20MP full-frame mirrorless camera with a 5-axis in-body image stabilisation (IBIS) system, which is important given the lack of stabilisation in the lens. I captured imagery and video under a mix of lighting conditions – from overcast to sunny, to reflect the environments a typical photographer would encounter

when using this lens.

I reviewed images up close through the viewfinder, zooming in to check the results. Back at the computer, loading up the files and editing them in Adobe Lightroom confirmed that the 75-300mm is more than capable of delivering pleasing results. While it can be tempting to stick with using the largest aperture (f/4 at 75mm rising to f/5.6 at 300mm), the best optical results come at more mid-range apertures of between f/8 and f/11. However, this could mean you needing to raise the ISO levels if you are shooting in lower light conditions.

One area where the design shows its age though is with colour fringing, where purple outlining can be clearly visible around high-contrast edges. But there was better news with vignetting which, while visible, isn't a huge issue that can't be corrected in post-processing software such as Adobe Lightroom. While it is possible to capture sharp images, the files do of course lack the same sort of clarity you'd expect from more expensive Canon telezooms.

Verdict

Amateur Photographer Testbench
 ★★ ★

THE CANON RF 75-300mm F4-5.6 is best seen as an entry point into

longer-lens photography, affording newcomers the ability to test the waters of wildlife or travel photography without stretching their bank balances. While it's true the performance, autofocus operation and general build of the lens are reflective of the price, the 75-300mm is still capable of delivering pleasing images that punch slightly above its weight.

Those seeking a higher standard of build or who need quicker (and quieter) autofocus will need to reach deeper into their pockets and seek an alternative. In fact, one option many may well also weigh up purchasing is the Canon RF 100-400mm F5.6-8 IS USM, which offers a longer range, and built-in IS (image stabilisation), but also costs twice the price. However, if you are a weekend photographer and your priorities are price and lightweight, compact dimensions, then you could well find a friend in this RF 75-300mm.

Data file

Price £289	Length 146.1mm
Filter diameter 58	Diameter 71.2mm
Lens elements 13	Weight 507g
Groups 9	Lens mount Canon RF
Diaphragm blades 7	Included accessories Front and rear caps
Aperture f/4-5.6	
Minimum focus 1.5m	



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From the makers of Amateur Photographer magazine

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY

Bored of the same old digital images? Transform your photography by rediscovering film

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY



Choosing the right film • Colour or b&w? • Tips from top film shooters

The film photography revival goes from strength to strength, so we celebrate the joys of analogue shooting in this packed, 132 page special. If you're new to film photography, we help you get started quickly, and there are also lots of tips for more experienced film shooters. From choosing the right film to getting your negatives scanned or printed, here is all you need to know. Top film shooters also reveal how to add mood and atmosphere and there's a detailed guide to getting the film look digitally, using popular photo-editing software. The future for film photography has never looked brighter!

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SCAN ME

**Bi-colour**

LED head offers warm-to-cool variable colour temperatures of 2700-6500K, as well as a collection of pre-set values.

Powerful

When set to full power we can expect up to f/11 at 2m, with 1/125sec and ISO 100.

Control

The kit comes with a separate power pack that controls the head and which allows the mounting of V-Lock batteries.

At a glance

£1499.99

- Powerful COB LED light
- Bowens mount
- Mains or battery power
- neewer.com

Neewer AS600B

With 600W of power, the AS600B is the brightest LED light in Neewer's range, and probably the most flexible, says **Damien Demolder**

It's not unusual for photographers to be slightly nervous of flash. You don't know what it's going to look like until you've shot it, and then you might need to fiddle around getting it right before you take the next shot. That's okay when you're shooting objects and products, but when there's a person sitting in front of you, there's more pressure to get things right the first time. Continuous lights allow us to see what we are going to get just by

looking, and so things are a whole lot more predictable.

However continuous lights – at least within the budget of the enthusiast – just haven't been powerful enough for a lot of things, unless you are happy to crank your ISO up to 800 or so. But progress is constant and LED lights seem to get brighter and less expensive by the minute. Not long ago, I reviewed the 500W Zhiyun Molus 500B heads, which at the time marked the pinnacle of the power/cost

balance. But with this AS600B, Neewer shifts the dial a little.

Zhiyun were very pleased with themselves that they had managed to incorporate the power supply into the head of the 500B. But when a light reaches 600W it needs an external power pack, and the kit gets a whole lot bigger. This dramatic physical growth might seem at first to be a bit of an inconvenience, but while there are undoubtedly some downsides, there are also a number of valuable advantages.

Features

The Neewer AS600B is a COB type LED light with a maximum power output of 600W and a quoted maximum illumination of 9900lux/1m. Being a COB (Chip-On-Board) type light means that its light emitters are closer together than those used in a standard (or SMD – Surface-Mounted-Device) LED, meaning the illumination is smoother and without hotspots or multiple shadows. COB lights though use more energy for the same light output, need better heat control and are more expensive to produce – but it's the smoother light that we'll be interested in as photographers.

A kit of two parts, we get the lighting head itself and the power pack that controls what the head does. The head itself is quite featureless, having only its Bowens S mount, a modifier



This light and its power pack are both hefty units. Here you can get an idea for their size compared to the Lumix S5IIX camera



release switch and the power-in port as notable facets on the exterior of the housing. The power pack is where it all happens. Here we can plug the kit into the mains when shooting indoors, and when we are away from a regular power supply, we can attach V-Lock batteries to run the show. We can use full sized V-Lock batteries or the mini-versions, and as the pack has mounting points on both sides, we can connect two at the same time.

The light is a bi-colour type and gives us temperature options between a very warm sunset

2700K and an extremely cool blue-sky 6500K. But there's no green/magenta shift, as Neewer reserves this for its full-colour lights denoted with a 'C'.

As well as the usual CCT (Correlated Colour Temperature) cool-to-warm adjustment mode the AS600B offers us the chance to select one of 11 pre-set colour temperature settings that are designed to match standard lighting fixtures – such as Daylight (5500K or 6500K), Incandescent Lamp (3200K) and various studio lamp types, as well as one called Dawn that gives us 5000K. There are also 12 flicker-box effects to

pick from, such as Lightning, Fireworks, Candlelight and Paparazzi. When you find a combination of CCT or FX and a brightness level you like and will want to use again, you can save it to your favourites menu. If you are using the light in a fixed set-up that requires the same settings each time, you can activate Studio mode so those settings will be locked in every time you switch the light on.

With built-in Bluetooth and Wi-Fi, the AS600B offers us the option to control the head from a smartphone/tablet app as well as via a DMX (Digital Multiplex) desk. We have DMX 'in' and 'out', so the AS600B can be controlled either on its own, or in a series alongside other lights. There's also a fan for keeping things cool and a means for controlling the fan speed and noise.

The lighting head is quite big in itself, and the power pack is even bigger, so this isn't a compact kit – and it weighs a lot. The head weighs 5kg and the power pack 3.74kg. But that doesn't include the cables, the clamp for attaching the power pack to a stand, or the rolling case it all comes in. It ends up being about 18kg in all – that's your holiday suitcase allowance right there.

Build and handling

The head and the power pack are both made very well, and appear as though they will survive a good deal of use and a certain amount of rough handling. The yoke for the head is solid and well able to hold the head in any position, even with large and heavy modifiers attached. The yoke is also large enough that the light can rotate inside it without the lamp, rear handle or the power cable colliding with the frame – so we really can position the lamp at any angle.

At the rear of the head we have a large handle that makes carrying and positioning the light much easier, while vents top and bottom allow air to be drawn through the body. Four legs on the base keep the light about 15mm off the ground, so the light can be placed on a flat surface as well as on a stand and still remain ventilated.

The cable used to connect the lamp to the power pack locks at both ends, so it won't be pulled out by accident, and the power cable to the power pack offers the same precaution. The power pack can just rest on the ground, or we have a clamp to attach it to a light stand at any height.

While the idea of a separate



Three buttons and a dial on the power pack control the settings



Here the AS600B was used to create the 'splash' across the background, holding its own against the six flash units trained on the subject

power pack might appear complicated, it is actually just as easy to use as a head that has all the controls on its body. From an access point of view, it is very often easier to control a head from a pack at ground level, than it is to see the controls on a head that's mounted high up on a stand. Everything we need on the pack is controlled via three buttons and a dial, and it's all pretty straightforward.

The buttons cycle us through the fan settings, the modes and the menu system, and we can scroll, click and select using the dial. It's that simple. Shifting from one mode or menu item is about as convenient as it can be, but as useful as it is to have the accuracy of 0.1 increments in the brightness range, it makes getting from 10.2% to 98.5% a bit of a drag. We have four Dimming Curves to choose from, to define how the dial responds to our turning of it – I found Expo(nential) the most intuitive.

The Neewer Studio app is very good for controlling the light, or a group of Neewer lights, especially if the power pack is some distance from your shooting position. It also opens additional features, such as Colour Match where the app uses your phone's camera to match the colour of a second light.

In use and colour

There are some extra processes involved with using this light. You don't just take a head out of a box and plug it in – you have to plug in the power pack and attach

that to the head as well, and the rolling case it all comes in doesn't just fit under your arm. But boy is it worth the effort! I've used this light quite a lot now, and am stunned by its power every time I use it. Even when I don't need a massively bright light, I'll dial it up to 100% just to remind myself of how bright it is!

I thought the novelty would wear off after a while, but it hasn't. The power means we can do so much more with the light – it can produce 'sunlight' through a window, create immense fill for a whole room and pass through two or three layers of diffusion and still deliver a decent aperture.

I found that using the supplied reflector dish, I could get f/11 and 1/125sec at ISO 100, with the colour temperature set to 5500K and the light 2m away from the light meter. Dialling the temperature to 2700K drops the brightness to about f/7.1, while 6500K gives us f/9. Switching to battery power means we can only get about 85% power from the kit with two batteries attached, although the screen tells us it's 100%. Using one battery drops the output further, to about 75% of what we'd get with the mains power supply.

Although this is a powerful light, the size of the body, and the vents and fan inside it, mean it doesn't get too hot. I was worried to put it inside a lantern diffuser and some of my smaller softboxes, but it was fine. It certainly got warm and I left it to cool off before putting it away, but

it never felt really hot. And the fan isn't actually very noisy. I left it in Auto mode most the time, and it never got to disturbing levels. We have a Mute mode of course, but that instantly drops quite a lot of the light's brightness.

The colour temperatures I got from this light aren't always quite as advertised, with the tones being very slightly cool compared to the temperature dialled in. The warmer temperatures seem more balanced. Set to 3200K, the AS600B produced a nice neutral result with the camera set to the same temperature, but even when the 5500K results were a touch blue/red, the shift was only very minor and not really noticeable in all but the most scientific tests. Compared to other LED lights I've reviewed recently, I'm very happy with these results.



Verdict

I'M shying away from saying this is a low-cost light, because there's not much that is low-cost about £1,500 (though as I write Neewer has 40% off the AS600B, making it 'only' £840). Compared to other lights of around the same power though, we have to part with significantly less money to own one. Even at £840 – Neewer lights are rarely without some discount – this will still be a considered purchase. But if you need a continuous light that's as powerful as this, there are few other or better options.

This is the first continuous light I've been able to use frequently instead of flash, safe in the knowledge I'll be able to get comparable apertures. It's also the first continuous light I haven't had to think twice before passing through a couple of layers of diffusion, if I wanted to avoid high ISO settings. Yes, the kit is big and heavy, but that comes with the territory. It's well made though, it's well thought through and very nice to use – and you can do so many things with it.



The AS600B is bright enough to create fill for an entire room

Peak Design Form Rope Crossbody Strap

Andy Westlake tries out a neatly designed, minimalist cross-body camera strap

● £44.99 ● peakdesign.com

While Peak Design is now well established as a maker of premium accessories, it first made its name producing camera straps. These have since become extremely popular and much imitated, with the firm's distinctive quick-release Anchor Links adorning many a camera. I must admit I didn't see the attraction at first, but now I use the firm's Leash and Slide Lite straps all the time.

While these flat fabric straps are great for relatively large mirrorless or SLR cameras, they're less well-suited to smaller kit, such as compacts, APS-C or Micro Four Thirds mirrorless, and many film cameras. But Peak Design has spotted the popularity of simple rope or leather straps for these types of cameras, and decided to make its own.

The result is the Peak Design Form range, which comprises cross-body straps in three lengths, a neckstrap, and a wriststrap. All are available in either rope or leather, and in a variety of colours. I tried out the Standard cross-body rope strap in Kelp, which is 118.5cm long. It also comes in Black or Ocean, and Short (103.5cm) or Long (134cm).

Firstly, I have to say that £44.99 is ridiculously pricey for a rope strap. But this is Peak Design, a company that has no idea how to make anything without massively over-engineering it. The result is colour-coordinated connector clips that are seamlessly and elegantly moulded onto the rope itself, with the overall construction rated for a frankly ridiculous 82kg of force. No matter how hard I pull, there's no hint it might come apart.

It's not just a simple strap either, with Peak Design offering several ways of attaching it to your camera. You can fit it conventionally to both strap lugs, of course, but you also get a mount for fixing one or both ends to your camera's tripod socket. Or you can turn the strap into a loop and attach it to your device at one point only. That could be good for carrying a compact camera or a smartphone.

Verdict

I've used the Form Rope cross-body strap to carry various relatively small cameras, including the Leica M EV1 with 35mm f/1.4 lens, and the OM System OM-3 with 12-45mm f/4 zoom. In typical Peak Design fashion, it's really well designed and made. The rope is soft and flexible, with a nice degree of stretchiness that makes your camera feel lighter. So yes, it's pricey – but it's also ridiculously good.



Anchors

The strap attaches to your camera using Peak Design's familiar anchor links, with four supplied in the box.

Split rings

A pair of particularly small and neat oval split rings are supplied, complete with a special tool to fit them.

Loop

By attaching one anchor link to a sliding metal lug on the rope, you can turn the strap into an adjustable loop.

Anchor mount

You can attach one or both ends of the strap to a mount that screws into your camera's tripod socket.



Amateur Photographer
Testbench
GOLD
★★★★★



At a glance

- Cross-body rope camera strap
- Choice of three lengths: 103.5, 118.5cm, or 134 cm
- Available in Black, Kelp (green), or Ocean (blue)
- Neck and wrist straps are also available

OTHER FORM STRAPS

As well as the cross-body strap reviewed here, Peak Design is offering a 78.5cm-long neck strap for £39.99 and a simple loop-style wrist strap for £34.99. All these straps are available in leather versions, too, in a choice of Black, Tan or Amber colours, but at higher prices.



The leather wrist strap



Tony Kemplen on the ... Zeiss Ikon Baby Ikonta

Dating from the 1930s, and the smallest model
in a series of classic folding cameras

This year sees the centenary of Zeiss Ikon (ZI), a major player in European camera making for the 50 years or so it was in business, until it went bust in 1972. To mark this momentous anniversary, I've set myself a project I'm calling '26 in 26' in which I will use a different Zeiss Ikon camera each fortnight throughout the year. It's not quite as challenging as my initial '52 Cameras in 52 Weeks' project from 2010, but I'm hoping to get match-fit to reprise that idea 20 years on in 2030, so I might as well get in training now. I reckon I've got between 40 and 50 ZI cameras, and although some of them no longer work, I'm confident I can muster 26 functioning cameras to get me through the year.

As far as I'm aware, ZI never made any 16mm or 110 format cameras, so this Baby Ikonta is probably the smallest ZI camera ever made, and almost certainly the smallest 127 format film

camera in existence. When folded, the Baby Ikonta is smaller than a cigarette pack. For the benefit of younger readers, cigarettes were the predecessors of vapes, rather like film was the forerunner of digital. Both can be highly addictive, and while I've never been tempted by the former, I get through a lot of the latter. Of course, I could stop if I really wanted to (he says, speaking like a true addict!).

The Ikonta name was used for a number of different cameras made by ZI. The 120 format Ikontas came in three sizes, which would shoot 8, 12, or 16 frames per roll. The Super Ikontas were more sophisticated versions featuring coupled rangefinders and better-quality lenses. Ikontas with various combinations of lenses and shutters were made right up until 1959, but the Baby of the family was only made between 1931 and 1937. My example has one of the more basic specifications, with a three-speed Derval shutter and a 5cm f/4.5 Novar Anastigmat lens. The viewfinder is a primitive pop-up frame, and is best regarded as an approximate guide.

Although it's clawed its way back from the brink of extinction,



Probably the
smallest
camera
Zeiss Ikon
ever made

127 film is not always easy to come by, and is quite expensive. One way around this is to cut down widely available 120 film to the requisite 46mm that is 127. The internet suggests various ways of doing this, but the method I tried involving a cigar cutter ended in failure, so I invested in a custom-made slit from www.camerhack.it. This is a clever 3D printed design, but is quite complicated to use, involving several distinct stages. Nevertheless, if you follow the instructional video assiduously, the results are worthwhile.

I put some expired film through the slit and went for a local wander. This photo shows Holy Trinity church in Sheffield, where my mother was christened in the early 1930s, around the same time that this camera was made.



Expired film gives this photo
a suitably vintage look

See more of Tony's photos on [Instagram @tonykemplen](https://www.instagram.com/tonykemplen) or at [flickr.com/tonykemplen](https://www.flickr.com/photos/tonykemplen)

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

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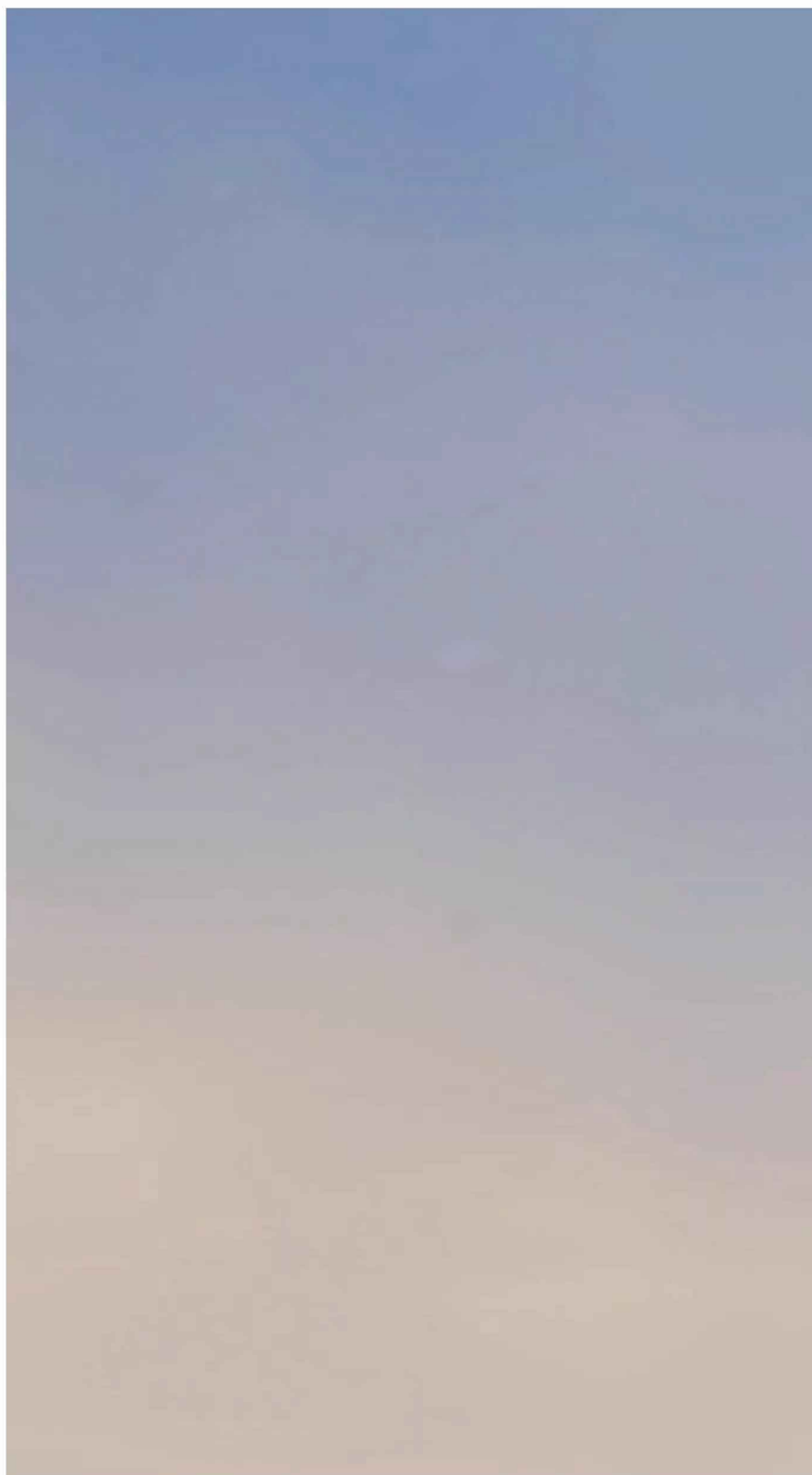
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Battling Shorties by Carly-Ann Haxby

Canon EOS R6 Mark II, Canon RF100-500mm F4.5-7.1 L IS USM with RF1.4x extender, 1/1600sec at f/10, ISO 16000, 700mm

'I was out photographing a local barn owl when two short-eared owls turned up. It was my first time seeing a short-eared owl in the wild so was absolutely ecstatic and couldn't believe my luck when two made an appearance.'

Instagram: [@carlyannhaxby_photography](https://www.instagram.com/carlyannhaxby_photography)







**It's good
to share**

Flightless at Dusk by Arianna Vranas

Canon EOS Rebel T6i, Canon EF-S 55-250mm f/4-5.6 IS STM, 1/1600sec at f/14, ISO 400, 250mm

'Silhouetted seabirds gather on Bird Island at Point Lobos State Natural Reserve, framed by a golden Pacific horizon. This tranquil scene captures the essence of the reserve's rich avian diversity, where over 200 species thrive amid rugged coastal beauty and dramatic sunsets.'

Instagram: @madetoloveall

Website: www.ariannavranas.com

We also
liked...



Grapes by Marta Steinke

Sony Alpha 7 III, Sony FE 24-105mm, 1/4sec at f/13, ISO 100, 68mm

'November morning light filled the room, creating an intricate dance of shadows through the lace curtains on my wooden coffee table. I composed a simple scene, choosing varied patterns (metal plate), textures (self made background), and colours (red grapes against green) to achieve a still life composition with a feel of a classic Dutch Master.'

Instagram:

@marta_s_photostories

Facebook:

Marta S. Photography

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APOY 2025

IN ASSOCIATION WITH...



Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Eight, Movement, with comments by the AP team and our guest judge

Round Eight Movement

Action is one of the trickier rounds in APOY to judge, perhaps because it encompasses so many subjects. Everything from sports to wildlife to street photography can make a great action shot, but imbuing the image with imagination and creativity is where the challenge lies. We want to see more than just great panning technique coupled with an ultra-fast shutter speed. As with every round in APOY, we want something memorable that fuses technical skill and originality – be that shooting from an unusual angle, a treatment of a subject that we may not have seen very often, or glorious light that lifts a shot out of the ordinary. Narrowing down the images to create this top ten was no mean feat, but we hope you enjoy the images.



1 Azim Khan Ronnie, France Leap of Faith 100pts

Canon EOS R5, 16-35mm at 16mm, 1/1250sec at f/11, ISO 200



Guest judge Jon Nicholson says:

'For me this picture says it all. When choosing images I always ask myself whether I would put it on the wall, and this image is a clear yes. It's graphic, the person is perfectly positioned and more importantly the photographer is working a situation. To capture the fleeting moment needs

agility and concentration; it's all too easy to just take lots of images and hope for the best.

'The theme of movement is obvious to see in the image, but it is also calm, and almost motionless, before the boy crashes down on the train – it's like watching a pole vaulter as he lets go of the pole, pushes it away and falls to the mat. Split-second failure or success.

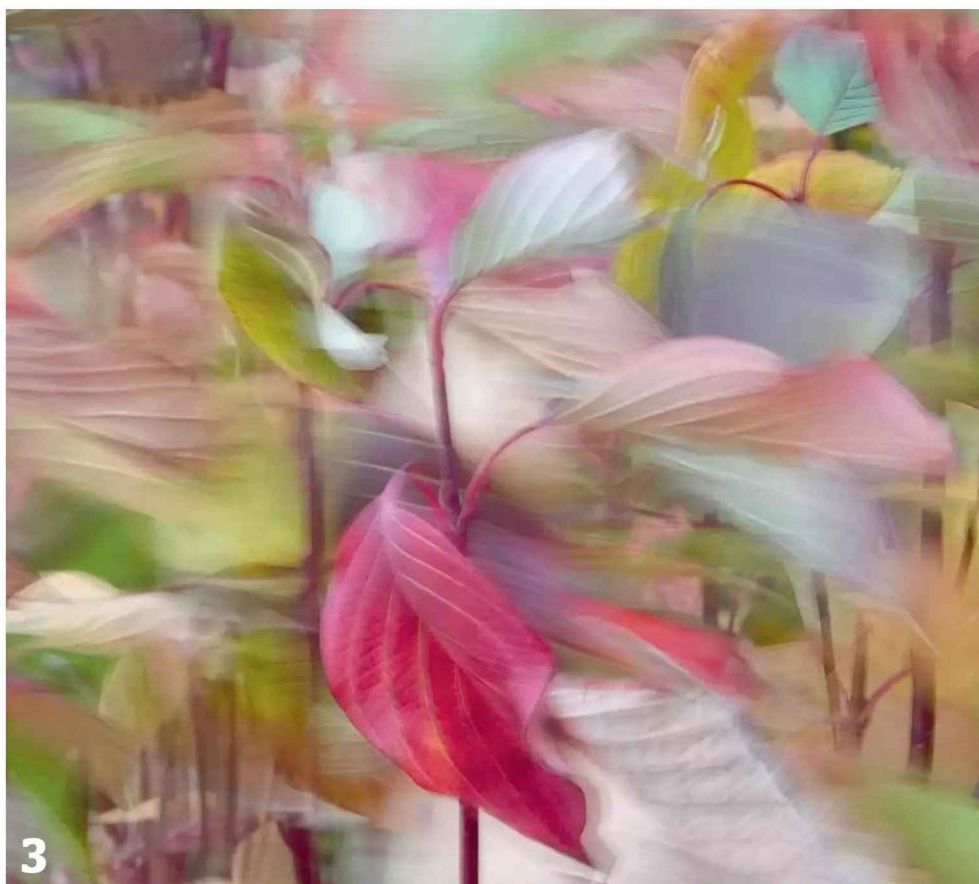
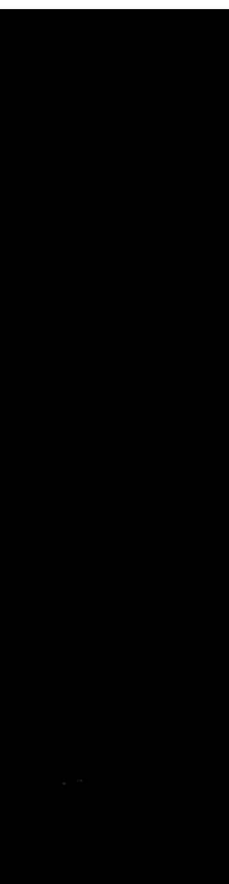
'I think this image is made stronger thanks to the heavy contrast – it's much more powerful. There are no identifying clues to where it was taken (I didn't even think it was taken in Bangladesh) – it sings on its own merit and is a clear winner for me.'



2 Phil Tomlinson, UK Tug of War 90pts

Canon EOS R, 24-70mm at 70mm, 1/250sec at f/2.8, ISO 250

Phil has captured the intensity and focus on the face of the main competitor in this women's tug-of-war match in Hanoi extremely well. The diagonals created by the ropes and the lines of women only serve to increase what is already a frame that is full of energy. The proximity of the spectators and the expressions on their faces run the gamut of emotions and the viewer here can almost hear the roar of the crowd. Although Phil added the motion blur in postproduction, he has done so with skill and sensitivity.



3 Sara Williams, UK Leaves on a Breezy Day 80pts

Sony RX10 IV, 24-600mm at 60mm, 1/10sec at f/11, ISO 100

Photographs that make you feel as well as see are few and far between, but Sara's shot achieves this – the viewer can imagine how that strong breeze would feel on their face, and can also conjure up with ease how it might sound. That's before you even get to the gorgeous tones – the jewel-like red is the main focal point, with hues of green and yellow forming the backdrop. Sara combined a slow shutter speed with movement of the camera to create her image, and has ably demonstrated how successful this kind of experimentation can be. There's a strong chance that she had to delete a few, but that doesn't matter because all you need is one successful shot, and this is certainly it.

Best of the clubs

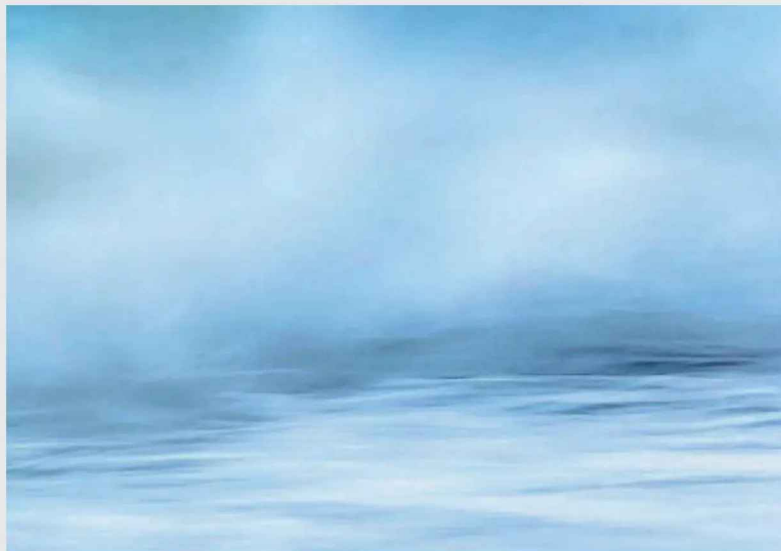
Each round, we shine a spotlight on a selection of excellent entries from the many camera clubs that enter APOY



Gary Clements, Mid-Somerset Camera Club Squirrel Kit

Canon EOS R6 Mark II, 70-200mm at 200mm, 1/5000sec at f/2.8, ISO 3200

We see a lot of action photographs of squirrels, but this one stands out for the excellent use of the reflections – and, of course, the timing, which is spot on.



Jane Jones, Stafford Photographic Society Stormy Waves

Google Pixel 9, 6.9mm, 1/2500sec at f/1.7, ISO 21

This image is pleasingly monochromatic, and the softness of the clouds melting into the waves is well seen and nicely captured.

CAMERA CLUBS LEADERS

1	Plymouth Camera Club	360
2	Launceston Camera Club	220
3	London: Hampstead Photographic Society	195
4	Mid-Somerset Camera Club	190
5	Stafford Photographic Society	160



Annette Murty, Visions Photography Club Head First

Nikon Z7, 28-400mm at 400mm, 1/320sec at f/11, ISO 320

A well-balanced composition, thanks to the triangle the three surfers create. The upside-down one adds comedy value!



Pedro Landers, Launceston Camera Club Changing Course

Canon EOS-1D X Mark II, 100-400mm at 400mm, 1/320sec at f/40, ISO 400

An image that's about slow movement, as opposed to being action packed. The B&W treatment makes it timeless.



Rachel Domleo, Bristol Photographic Society Samba

Camera details not supplied

An image that fizzles with energy and wildness. Despite being almost entirely one colour, it's clear and coherent.



4 Vernon Katz, Israel Zoom 70pts
 Canon EOS 5D Mark III, 150-600mm at 205mm, 1/1000sec at f/9.5, ISO 1000
 Vernon has made superb use of the zoom-burst technique here, and has managed to get it absolutely right, with a pin-sharp capture of the rider's face (you can

actually see his laser-focused eyes) and the rest of the frame telling us everything we need to know about the speed and dynamism of the moment. Composing from a low viewpoint enhances the power of the shot, and the kick of sand behind the rear wheel is the perfect finishing touch.

5 Roy Egloff, Switzerland Leap into the Abyss 60pts
 Canon EOS R5, 35mm, 1/1600sec at f/4.5, ISO 500

An apt title, where Roy's perspective means it's impossible for the viewer to tell just how far the woman has to dive. The tension of her tightly controlled shape contrasts entertainingly with the more relaxed spectators behind.



6 Norman Raine, UK Crosby Birds 50pts

Fujifilm X-T2, 16-80mm at 80mm, 1/10sec at f/8, ISO 200

Norman has captured a breathtaking moment, full of movement and beauty, and balanced with the perfect stillness of the bird on the post. The softness of the gorgeous watery light sets everything off to perfection. Lovely.

CAMERA CLUB HIGHEST SCORE



Winning kit from Camera Centre UK

What gear did our top ten photographers use?

In first place, Azim Khan Ronnie used a Canon EF16-35mm f/4L IS USM for his excellent action shot. When reviewed in AP, it was described as 'light and narrow, and for the architectural or landscape photographer, it provides a very useful focal range', as well as being 'designed to withstand the rigours of constant use in all conditions'. It features 4 stops of image stabilisation and Canon's Ultrasonic Motor (USM), for quick, accurate and near-silent autofocus operation. This lens can be purchased at Camera Centre UK for £1,099.

Taking sixth place, Norman Raine shot with a Fujifilm XF16-80mmF4 R OIS WR lens. Receiving four stars when reviewed in AP, this versatile lens is constructed of 16 elements in 12 groups, and features up to 6 stops of image stabilisation. The review concluded that it is 'robust enough to endure daily use and it'll serve to be a great long-term partner for Fujifilm's weather-sealed X-series cameras.' Find it at Camera Centre UK for £539.

Bircan Harper's seventh-placed shot used a Nikon Z9. In its five-star review in AP it was said to 'set new standards for full-frame mirrorless cameras', thanks to its extraordinary continuous-shooting ability, excellent image quality in both JPEG and raw, groundbreaking AI subject-detection autofocus, robust build quality and pro-level handling. This camera can be bought at Camera Centre UK for £4,149.

**To see the full range, visit
www.cameracentreuk.com**



7 Bircan Harper, UK Rhythms of the Plains in Botswana 45pts

Nikon Z9, 400mm f/2.8, 1/2500sec at f/9, ISO 2500

There's something slightly surreal about this superb image by Bircan, where the pin-sharp clarity of the flying flock against the softness of the elephant in the background almost verges on being disconcerting. We are accustomed to seeing safari images of either birds or elephants separately, but combining both in the same frame with intelligence and originality means this image really stands out. Shooting in low light has only served to increase the three-dimensionality of this excellent photograph. Well done, Bircan.

8 Louise Norris, UK A Surprise Flight 40pts

Canon EOS R6 Mark II, 100-500mm at 363mm, 1/800sec at f/5.6, ISO 20,000

Louise has captured one of the most impressive and dramatic acts that nature has to offer – an osprey capturing its prey. Her technique is impeccable, with pin-sharp focus on the bird of prey's incredible eyes, and her timing is superb, too, with those splashes of water helping to tell the story of the osprey and its hapless catch. She took a bit of a risk with the 1/800sec shutter speed, but it paid off, with the slight movement in the wing tips revealing something about the power required for the bird to move away from the water. Any slower, and the detail of the head would have been lost, and the image would only have been suitable for the delete button. The result is an excellent balance of craft and creativity.



9 Lucas Pereira, Czechia Shower Time 35pts

Fujifilm X-T3, 18-55mm at 20mm, 1/250sec at f/5.6, ISO 160

The APOY judges are always looking for original interpretations of the category briefs, and that's why Lucas's image stands out. The low viewpoint, the high-contrast black & white and the composition – with the wooden post on the left and the disembodied arm on the right – all come together extremely effectively. The actual movement part – the arc of water hitting the horse's neck – only takes up a small part of the frame, but it's no less successful for that. This image was taken when Lucas visited his home in southern Brazil, and we hope this is just one from a full set that documents the life of the gauchos there.



10 David Read, UK Boy in the Bubble 30pts

Sony A6300, 114mm, 1/1600sec at f/8, ISO 1000

A photograph that makes the viewer stop, ponder, question and ultimately potentially be left unsure of what it is they're actually looking at – and that's a big part of why it made this

round's top ten. There's strength and dynamism in the boy's pose, intrigue at what he's doing, and the split between cool and warm colours works very well to enhance the slight unease of the frame. The boy is in fact inside a sphere that allows him to travel across water – but we didn't need to know that, did we? We'll leave you to decide!

ROUND EIGHT WINNER, YOUNG APOY



Matteo Botta, Switzerland The Flying Horse 100pts

Canon EOS 2000D, 24-70mm at 27mm, 1/400sec at f/2.8, ISO 1600

What a spectacular shot Matteo – a regular entrant to Young APOY – has captured. The stillness of the rider against the frenetic emotion – possibly even fear – of the horse has been captured with assuredness and confidence. It's almost as if the spectators are reacting with some kind of religious fervour to the rearing animal, which only adds to the overall intensity of this image.

The 2025 leaderboards

We have a bit of a fight on our hands at the top of the leaderboard this month, with Bircan Harper, who has led for the past two months, being ousted by regular contestant Azim Khan Ronnie. Philip Tomlinson and Erika Howard aren't too far behind, so there's plenty still to play for with two rounds to go. In Young APOY, Ben Hancock-Smith is edging away, so we can't wait to see whether he retains his lead as we head into the final rounds of this year's competition. In camera clubs, Plymouth CC's lead is significant but not unassailable. Watch this space!

APOY

1	Azim Khan Ronnie	280
2	Bircan Harper	265
3	Philip Tomlinson	210
4	Erika Howard	195
5	Sara Jane Williams	180
6=	Ales Krivec	160
6=	Lynn Fraser	160
6=	Matteo Strassera	160
9=	John Seager	130
9=	Mats Carduner	130
9=	Sirsendu Gayen	130

YOUNG APOY

1	Ben Hancock-Smith	335
2	Charlie Gil	265
3	Matteo Botta	260
4	Hary Hammad	250
5	Edward Lee Davies	160
6=	Phoenix Ogilvie Robertson	120
6=	Zachary Beguin	120
8	Jake Randazzo	110
9=	Hamish Herridge	100
9=	Jack Cavanagh	100
9=	Lucy Monckton	100
9=	Valentin	100
9=	Youssef Ahmed	100

To see more images from APOY Round Eight and Young APOY, visit amateurphotographer.com/APOY



1 Sapphire Blue Lily by Bev Springer

2 Fall Colours by John Bark

3 In the Spotlight by Naomi Furnace

4 Bad Hair Day by Ian Waterman



4



Join the Club

WDPS in Walthamstow has
engaging activities and a
friendly WhatsApp group

When was the club founded?

The Walthamstow Photographic Society, founded in 1894, has a rich history of over a century, with its roots tracing back to the Walthamstow Literary and Scientific Institute founded in 1882.

What does your club offer to new members?

New members are invited to attend up to three meetings for free before deciding to join – a great chance to see what we're all about. We have a supportive WhatsApp community of like-minded enthusiasts that are always willing to share knowledge and offer advice. In addition, we run a popular six-week Summer Photography Course, ideal for beginners or anyone looking to improve. Participants learn new techniques, meet fellow enthusiasts and gain confidence behind the camera. Plus, anyone who joins the course gets free club

membership until the end of the year!

Describe a typical club meeting

A typical club meeting takes place most Mondays at 8pm at the Quaker Meeting House on Jewel Road. Our evenings follow a varied annual programme that includes guest speakers, themed competitions and relaxed members' nights. Most sessions are also streamed live online, making it easy for members to join us remotely if they can't attend in person. We're a friendly and sociable group and every meeting includes a 15-minute tea and biscuit break, giving us the opportunity to catch up and chat informally. For those who fancy continuing the conversation, we often head over the road, to the Rose & Crown for a pint.

Do you invite guest speakers?

Yes, we regularly invite guest speakers to our meetings



➤ throughout the year. Their talks cover a wide range of topics – from sharing their personal work and experiences to more structured, educational sessions on specific subjects. Some speakers join us in person, while others present live online, giving us access to a broader and more diverse range of voices. This variety helps to keep our programme fresh, engaging and informative.

Do members compete in regional or national competitions?

Yes, members take part in a range of competitions throughout the year. These include internal competitions, as well as inter-club contests against other local societies. Categories are generally open in terms of subject matter, but we also run themed events like Portrait and AV (audio visual). Entry requirements may be digital or printed and are judged by independent experts, offering valuable, unbiased feedback to help members grow their skills.

How many members do you have?

We currently have 34 members.

Are any residential trips or outings planned?

There are two club outings organised in our annual programme; but also smaller groups may link up through our WhatsApp community and arrange additional excursions.

Do you have any funny stories about the club?

I can't think of any funny stories... unless you count the chairman's jokes, which always get a laugh – even though they really should belong in a Christmas cracker.

What are the club's goals for the future?

Our goal is to grow our community while continuing to provide a fun, supportive and social environment for our members both to enjoy themselves and their photography with like-minded people.

AP 5



11

Club essentials

Walthamstow and District Photographic Society

Quaker Meeting House, Jewel Road, Walthamstow, E17 4QU

Meets: We meet most Monday evenings throughout the year from 8pm to 10pm, upstairs at the Quaker Meeting House, Jewel Road, Walthamstow, E17 4QU

Membership: £80 per calendar year and we offer a discounted student rate

Contact: info@wdps.org

Website: WDPS.org or you can follow us on Instagram @wdps.photography

5 Fox by Thom Russell

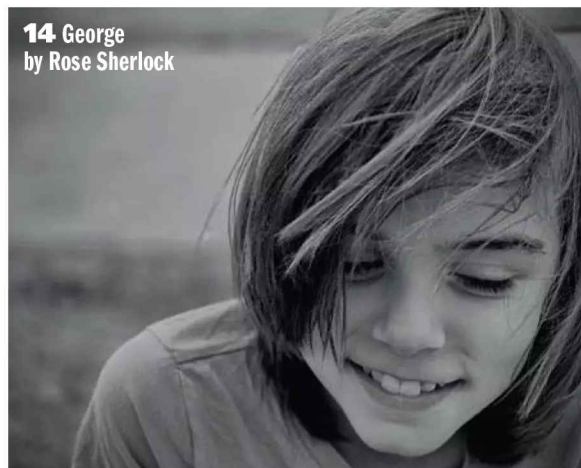
11 Pillars by Aisha Aslam

13 I'm Down Here by Clare Sydenham



13

14 George by Rose Sherlock





6



7



8



9



12



10

6 Waiting for the Train by John Cross

7 Lady in Red by Jawad Saleem

8 The Long Road To Nowhere by Ben Myall

9 Great White Egret by Thomas Barry, associate member of the RPS

10 Solace by Fionn Travers-Smith

12 Approaching Menace by Stewart Monk



15 Udal Peninsula by Giulia Hetherington



Harry Williams

Harry is a rising star who loves observing wildlife behaviour and feels privileged to photograph them

When and why did you start taking photographs?

My first interest in photography came over a decade ago, snapping pictures on my iPod Touch. In 2015, I got my first real camera – a Sony HX50 point-and-shoot – and fell in love with the process. Growing up in rural Cornwall, surrounded by nature and wildlife, there was always something to photograph. I drifted away from it in my teens, but after upgrading to a Nikon D3300 I picked it up again with more passion than ever. I've never thought of myself as artistic – I can't draw at all – but photography became the outlet where I could let creativity flow.

Which genre do you work mostly in?

Wildlife photography, almost exclusively. I occasionally try landscapes, but 99% of my time is spent with wildlife.

What draws you to wildlife?

Living in the countryside gave me easy access to wildlife. The thrill of

searching for hours and finally spotting an animal is addictive. Spending one-on-one moments with these creatures, observing their behaviours up close, is special – and capturing those behaviours in still images feels like a real achievement.

Tell us about your photographic training

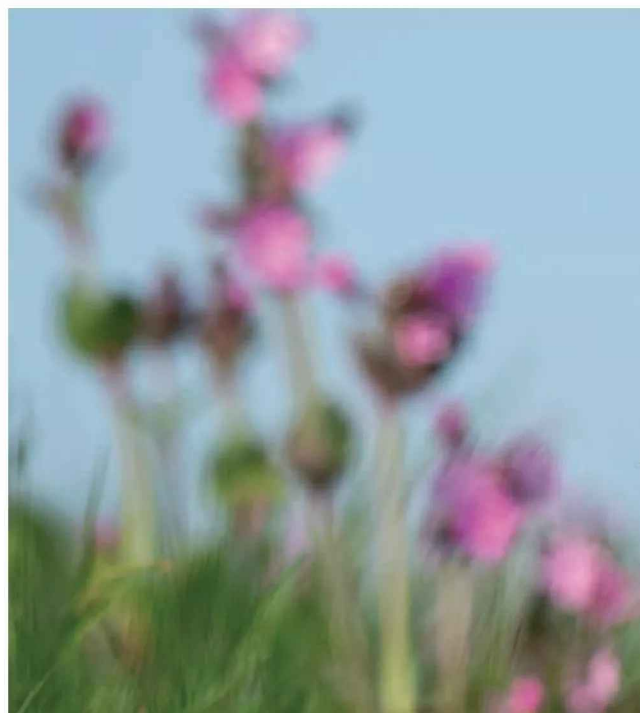
I'm entirely self-taught. I learned from photography magazines, online videos, and lots of practice.

Biggest obstacle?

Myself. I've always been critical of my own work. That drive to improve is useful, but it can also be paralysing. I even stopped shooting for a couple of years, thinking I'd never make it. Eventually, I realised enjoyment mattered most, and that brought me back.

Biggest influences?

Morten Hilmer for his compositions, and Rachel Bigsby for her focus on natural artistry. Rachel's use of light and colour inspired me to bring a

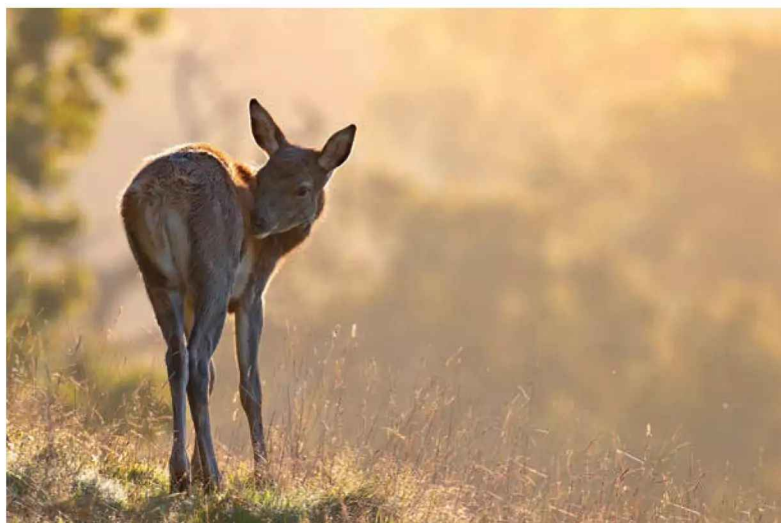


Top:
A Moment of Intimacy

Above:
Splash of Pink

Right:
Across the Breakwater

Left:
Feeling Shy





fresh approach to my own images.

What equipment do you use?

Since August 2024 I've been using a Nikon D500 with a Nikkor 200-500mm lens – ideal for wildlife. I keep kit minimal and shoot handheld, though I may add a monopod soon.

Dream kit?

A Nikon Z8 or Z9 with a Nikkor Z 600mm f/4 TC VR S. I've never used mirrorless or full-frame, so it would be fascinating to see what's possible.

Career highlight so far?

Having my photos published in a magazine for the first time was huge – a childhood dream realised. A personal highlight was a trip to Bempton earlier this year, photographing gannets, puffins and razorbills in stunning weather.

Hopes for the future?

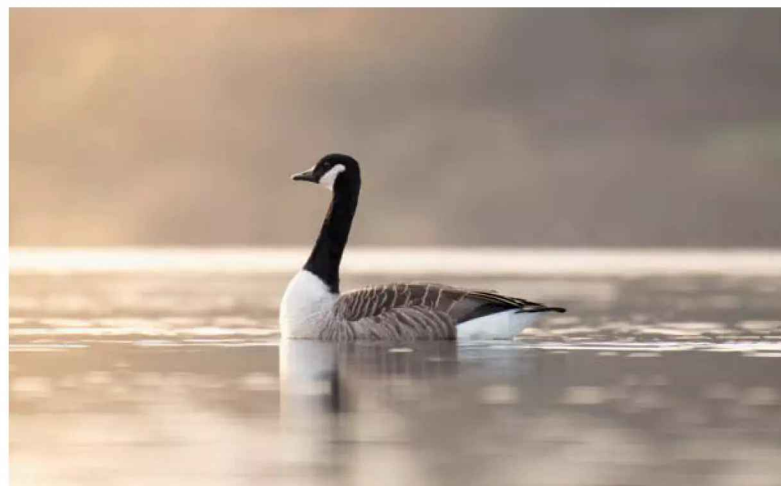
To make wildlife photography my full-time career. It's not easy, but I want to spend my life chasing that moment when you just know you've taken an image to be proud of.

Dream assignment?

Photographing in the Arctic — polar bears, arctic foxes, snowy owls. The snow and cold would be a challenge, but a thrilling one.

Advice for aspiring photographers?

Don't stress about finding your 'style' right away. It will develop naturally over time. Shoot what you enjoy, even if it doesn't seem to fit a particular style – enjoyment should always come first.



Top:
The Early Bird

Above:
Marsh Harrier

Left:
Morning Light

Nikon Z5 and Sony A7 IV side by side



© ANGELA NICHOLSON

Should you buy a pricey camera with a cheap lens, or vice versa?

Angela Nicholson weighs up whether your money goes further with a cheaper body and great lens or a high-spec camera and modest zoom, using Nikon and Sony kits

With film photography, it's often said that you should buy the best lenses you can afford. That's sensible advice because, assuming the focus and exposure are good, the image quality is determined by the quality of the lens and the choice of film emulsion. Put the same roll of Portra or Tri-X into anything from a bargain-basement SLR to a pro level body and the character of the final image is still largely defined by the film and the optics in front of it. The camera itself matters for reliability and

handling, but not so much for the look of the negative.

Digital technology has changed all of that. Sensors and image processors are not interchangeable like film. They vary in resolution, noise control, dynamic range and colour. Lenses are still vital, but the camera matters more than it ever does with film photography.

So when your budget will not stretch to both a top-end body and a top-end lens, where should the money go? To explore that, we'll compare two realistic approaches.

Option one: an affordable camera

body with premium glass, represented here by the Nikon Z5 (£1,249) paired with the Nikon Z 24-70mm f/2.8 S (£1,999). Total price: £3,248.

Option two: a higher-spec body with a more modest lens, represented by the Sony A7 IV (£2,149) with the Sony FE 24-70mm F4 ZA OSS Vario-Tessar Carl Zeiss T* (£699). Total: £2,848.

Both kits are full frame and include a standard zoom lens, but they offer different balances of body performance and optical quality.

Nikon Z5 with Nikon Z 24-70mm f/2.8 S

Now superseded by the Z5II, the Z5 is still available to buy new as Nikon's entry into full-frame mirrorless photography. It has the solid ergonomics and ease of use that Nikon owners love, with a 24MP sensor, five-axis in-body stabilisation, dual SD card slots and a good electronic viewfinder paired with a tilting rear screen. Its shooting speed tops out at 4.5 frames per second and its autofocus is competent rather than cutting-edge, but the image quality at the base ISO is excellent with plenty of dynamic range.

On its own the Z5 feels reliable, straightforward and good value. Mount the Z 24-70mm f/2.8 S and the whole character of the kit changes, it seems much beefier. Nikon's f/2.8 S line is known for outstanding optical performance and this lens is no exception. It is sharp throughout the zoom range, handles backlighting cleanly and produces high-contrast images.

The bright aperture helps both autofocus and low-light performance, and it gives a level of depth of field control that makes the kit feel like a more expensive setup.

Right: Nikon Z5 and Sony A7 IV side by side



© ANGELA NICHOLSON

Sony A7 IV with Sony FE 24-70mm f/4 ZA OSS

Sony's A7 IV has a 33MP back-illuminated sensor, fast and intelligent autofocus with subject recognition and tracking, 10 frames per second shooting and deep buffers with the right cards. The updated menus and deeper grip improve usability in comparison to older Sony cameras and the variangle screen makes it more

flexible when shooting from awkward angles.

The Sony FE 24-70mm f/4 ZA is a neatly sized zoom lens, much smaller than the Nikon Z 24-70mm f/2.8 S, and it's perfectly acceptable for everyday photography. Its sharpness is very good, but it drops towards the corners and the f/4 maximum aperture limits low-light flexibility and subject separation.



Right, and right below: Both cameras capture a good level of detail, but the higher resolution of the Sony A7 IV gives more scope for cropping and making larger prints



© ANGELA NICHOLSON

Below: Nikon Z5 and Sony A7 IV side by side



© ANGELA NICHOLSON



© ANGELA NICHOLSON

Handling

Size-wise, there's not a huge difference between the Z5 and A7 IV, but the Sony camera is a fraction smaller at 131.3 x 96.4 x 79.8mm (W x H x D) compared to 134 x 100.5 x 69.5mm for the Nikon camera. And with a battery and memory card installed, the Sony camera (658g) is only 17g lighter than the Nikon Z5 (675g). However, the Z 24-70mm f/2.8 S weighs 805g, which means the kit comes up at 1.48kg. That's 396g more than the Sony A7 IV weighs with the Sony FE 24-70mm f/4 ZA mounted, and it's immediately apparent when you're using the cameras. So if you're looking for a relatively compact and lightweight setup, the Sony kit is a clear winner.

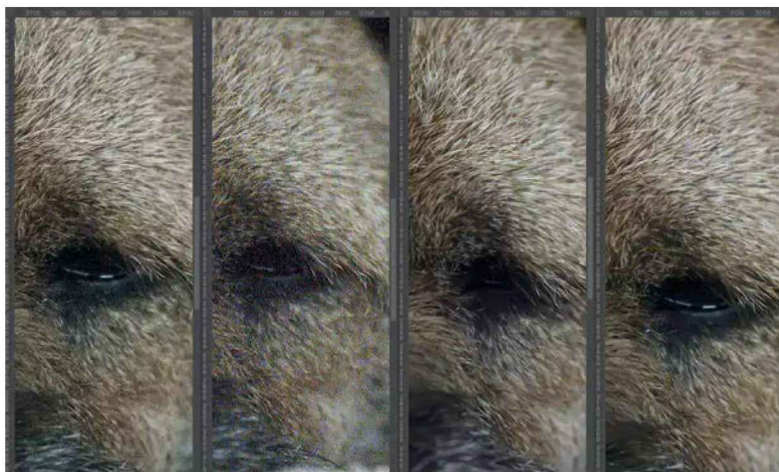
Image size and detail

Thanks to its 33MP sensor, the A7 IV produces images that are 7008 x 4672 pixels in size. At 300ppi, these images create prints that measure 59.99 x 39.56cm, which is almost A2 size. Meanwhile, the more modest 24MP Nikon Z5 creates 6016 x 4016 pixel images, resulting in prints that measure 50.94 x 34cm, which is still larger than A3 size, but not quite so impressively-large as those from the A7 IV. However, it's worth asking yourself how often do you print images larger than A3 size? For many of us 24MP is an ample pixel count and it means the camera doesn't eat through storage capacity quite so quickly. I compared the file size of some of my raw images from the two cameras when photographing an identical scene at the highest quality and while the Nikon Z5's files are over 30MB in size, the Sony A7 IV's are over 70MB – more than double the size.

The crucial question is, do those extra pixels and that extra size mean the Sony A7 IV captures more detail with the FE 24-70mm f/4 ZA mounted compared to the Nikon Z5 with the Z 24-70mm f/2.8 S? The answer is sometimes, but it's very close and the main advantage is that the detail is visible at a larger size so there's more scope to crop or create bigger prints.

The smaller maximum aperture available with the Sony lens naturally impacts upon the depth of field the A7 IV captures. The fall-off in focus is a little more rapid with the Nikon f/2.8 lens and the distant

Right: All images shot as raw files at ISO 51,200. The first image is from the Sony A7 IV showing its default noise reduction; the second, with Adobe Camera Raw Denoise applied. The third shows the Nikon Z5's default noise reduction; the fourth with Adobe Camera Raw Denoise applied.



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Above: The Sony's AF coped better with the low-light conditions and more readily found the subject's eye in the scene (left). The Nikon image is on the right

background looks much softer than with the f/4 lens.

Low-light autofocus capability

For my first comparison test, I took the two cameras with their respective lenses to a gig at a local pub knowing that the lighting would be poor. Sony's autofocus systems are some of, if not the best around, but I wanted to see if the difference in the maximum apertures of the lenses would give the Nikon Z5 an advantage over the Sony A7 IV. Within a few minutes it was apparent that even though the

Sony camera only had an f/4 lens, its focusing and subject recognition is streets ahead of the Nikon Z5's.

There were a few times when both cameras failed to spot the eyes of the performers, but generally, the Sony A7 IV had the upper hand and focused more confidently in the gloomy conditions.

High ISO noise control

I set the cameras to Auto ISO control when I was photographing the band and shot in aperture priority mode with the aperture at the maximum available setting. Because the



subjects were moving and the lighting on them changed with their movement, it's not possible to make precise direct comparisons, but as we might expect with the smaller maximum aperture available to the Sony A7 IV, it generally used higher ISO settings than the Nikon Z5. Consequently, some of my images from the Nikon Z5 have less noise and a little more fine detail visible than those from the Sony A7 IV.

However, when I compare images shot at the same high ISO setting, ISO 51,200, the Sony camera comes out on top with less colour noise visible in the raw files than in the Nikon files. Things dramatically improve when Adobe Camera Raw's Denoise technology is applied, with both sets of images looking much cleaner, but the images from Sony's A7 IV still have the upper hand.

Cost and thinking ahead

The Nikon kit is the more expensive option by roughly £400, but most of that difference is in the lens. Invest in the 24-70mm f/2.8 S now and you

Above: The smaller aperture of the Sony meant that the camera was forced to use higher ISOs than the Z5 did, and this resulted in noisier images

Below left: The f/4 lens creates a pleasing amount of fall-off on the Sony

Below right: The f/2.8 lens coupled with the Nikon Z5 has more dramatic fall-off in sharpness, which is particularly noticeable in the red berries in the background. It's ideal for separating a subject from its surroundings

are investing in a lens that will stay relevant for a long time and happily serve on future Nikon bodies.

The Sony kit is cheaper upfront, but the lens is the part you are likely to replace. If you later add a Sony 24-70mm f/2.8 GM or similar, your total outlay rises quickly and ends up above the Nikon route.

So going for the cheaper lens on a more expensive body spreads the spend over time, while going for an expensive lens with a more affordable body front-loads the overall spend.

Which option is better overall?

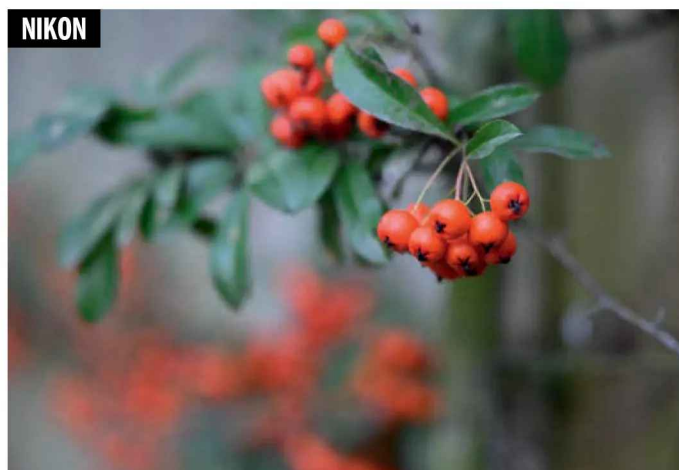
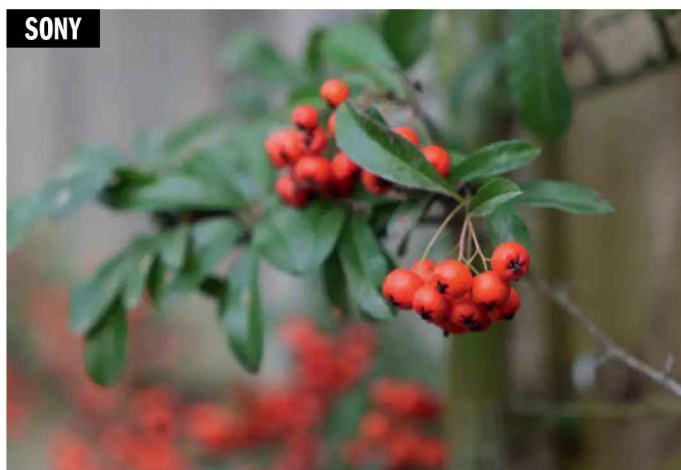
The answer to this really depends on your budget, the type of photography that you do and your ambitions. If your subjects are generally still or slow-moving, and you care most about outright image quality in the long term (particularly in low light), the Nikon route makes sense – especially if you plan to upgrade the camera in the future. The Z 24-70mm f/2.8 S opens up creative opportunities for the Z5 and

helps maintain image quality in low light. It gives great results and the lens will outlast several future camera upgrades.

However, if you photograph anything that moves quickly, or you simply want the reassurance that your camera will grab focus swiftly and stay with a subject, the Sony kit is the safer choice. Even with the f/4 lens, the A7 IV's autofocus performance and higher resolution give you more flexibility and a higher keeper rate. You are compromising a little on optical quality in the short term, but you are buying into a body that has plenty of room to grow once you add better glass.

In other words, neither approach is universally 'correct'. One prioritises the best lens today, the other prioritises the best camera. The right answer is the one that fits the way you shoot. If you value optical excellence above all else, start with the lens. If you value speed, accuracy and versatility, then start with the body.

AP





January is a popular time to trade in your camera, notes Park Cameras

Buying second-hand or trading in – what's hot?

A range of specialist used retailers tell us what pre-loved kit is particularly in demand at the moment, spotting some interesting trends

Whether you are looking to buy a second-hand camera or lens after Christmas, or get the best price for gear you are selling or trading in, it's good to know which models are fetching the best prices at the moment. We've spoken to a range of specialist used retailers to get a market snapshot.

Park Cameras **www.parkcameras.com**

According to spokesperson Andy Steel, prices of the Fujifilm X100V, X-T5 and Sony Alpha 7S III cameras are holding up

well, along with the Canon EOS 1300D DSLR (proving that it's not all about mirrorless kit). Lens-wise, prices are also solid for the Canon EF 70-300mm f/4-5.6 IS II USM, the Canon RF 28mm f/2.8 STM and the Sony FE 40mm F2.5 G.

'In terms of when people trade-in with us, the pattern generally follows the release schedule with customers looking to trade-up to the latest products,' Andy notes. 'This isn't necessarily a straight jump (for example from EOS R6 Mark II to R6 Mark III), but often skips a generation – for example, Z6 to Z6III. We find that January is a popular time for trade-ins – people

might have received a new camera as a gift, for example, or want to pass on a present that doesn't suit their needs.'

WEX Photo Video **www.wexphotovideo.com**

According to marketing director Paul Wareham, demand for Canon's EOS R6 Mark II remains unexpectedly strong, despite the release of the Mark III. 'Sales are buoyant, stock turns quickly, and used prices remain high,' he notes. Another used top-seller is the EOS R5: 'Demand remains very steady, driven by customers looking for high-end performance without the



WEX sees steady demand for used EOS R5 models and interest in EF lenses too

premium price-tag of the R5 Mark II. This model attracts strong trade-in values and quick resale cycles.' Popular lenses include the Canon EF 24-70mm f/2.8 L II USM – 'it remains popular with DSLR users who value optical quality and affordability. We're seeing renewed interest in EF glass as customers look for strong performance at a better price point.'

MPB (www.mpb.com)

This big international used retailer cites the popularity of the Canon EOS R8, released in 2023 and now established as the most affordable route into Canon's RF system. 'Steady demand has pushed up the price we pay up by £160* since January 2025.' Other hot-button camera bodies include the Fujifilm X-T5. 'Demand for lightweight, high-performance bodies has strengthened, and our buy price has risen

around £165 to reflect the ongoing popularity of this line.'

Then there is the Canon PowerShot G7 X II, released in 2016 but proving a lasting favourite. 'With compacts back in fashion, the used market has seen notable growth in demand, driving the price we pay sellers for the G7 X II up by some £120.' Another hit is the Sony A7R V – 'its 61MP performance has proven very popular and means we've increased the price we pay by £95 since January 2025' – and the Canon RF 24-70mm f/2.8 L IS USM lens. 'As more shooters move fully into the RF ecosystem, this lens continues to be one of the first additions to any kit, pushing our buy price up £195 since January 2025 to keep pace with demand.'

*These quoted prices all relate to kit in 'Excellent' condition and may have changed since this issue went to press.



The long-serving Alister Bowie of Ffordes with an Amateur Photographer Good Service Award

London Camera Exchange www.LCEgroup.co.uk

'The second-hand market is becoming increasingly dominated by newer mirrorless models, reflecting a clear shift in photographers' preferences,' notes commercial director Sean Smith. 'We are seeing a significant influx of Canon and Nikon DSLR cameras, in particular, traded in as users upgrade to the latest technology. This is also creating excellent opportunities for those looking to start their photography journey with great-value used gear.'

CameraWorld www.cameraworld.co.uk

'Compact digital cameras are incredibly popular,' says the retailer's Lewis Brock. 'They seem to have taken over from film cameras as a trend. I think the appeal is the nostalgic early 2000 look, compact size and cheaper than film.'

'Popular models are the Panasonic Lumix TZ series and Canon's PowerShot series. It seems that the particular sweet spot is cameras that take SD memory cards for ease of use and have a CCD sensor, which provides nicer colours.'

Ffordes Photographic (www.fffordes.com)

According to Alister Bowie from Ffordes, the best used sellers of the last year include such perennially popular mirrorless models as the Canon EOS R5, Nikon Z7 and the Sony Alpha A7 II. Popular DSLRs include the Canon EOS 5D Mark IV and EOS 90D, while 35mm film cameras also sell well. 'We pay the best prices for digital compacts, Canon EOS R and Sony Alpha mirrorless cameras, and any film equipment – along with specialist items such as the Bronica ETRSi, the Hasselblad 500CM, Mamiya and Leica rangefinders, and the like.'



MPB founder Matt Barker (centre)

Best cheap second-hand lenses

Here are our best-buy bargain second-hand lenses to buy, as selected by the AP team and contributors

Forget the January sales – if you want cheap photo gear, the best place to go is always second-hand! The photo market has a vibrant and buzzing second-hand sector, and unless you're buying something that's just been released, it should always be your first port of call when sussing out where to buy.

So, to help you shake off those January blues and get back out shooting, I've compiled a list of the AP team's absolute favourite second-hand lens bargains. These are lenses that our team and contributors have recommended in our

buying guides and reviews, many of which are available for absolute knock-down prices.

I've divided the guide up into sections, covering first a couple of telephoto zooms, then wideangle zooms, then fast primes, and lastly a few standout macros. With options for a range of mirrorless and DSLR mounts, there should be something here to tempt you no matter what system you use.

All prices are correct at the time of writing – but of course, these things go fast. So if you see something you like, don't delay!

Where to buy?

Here are the well-established and trusted retailers we've used to compile this list and check prices. While you can often get a lower price through eBay and other private selling platforms, using one of these retailers listed below will guarantee you a warranty for your lens, ensuring peace of mind in the event of mechanical failure.

- cameraworld.com
- castlecameras.co.uk
- cliftoncameras.co.uk
- ffordes.com
- lcegroup.co.uk
- mpb.com
- pantilescameras.co.uk
- parkcameras.com
- wexphotovideo.com

Telephoto zooms

Panasonic Lumix G X Vario 35-100mm F2.8 II Power OIS



Construction: 18 elements, 13 groups
Weight: 357g
Mount: Micro Four Thirds (MFT)
Used price: £340-530

Remarkable for its small size, the Panasonic Lumix G X Vario 35-100mm F2.8 II Power OIS delivers a focal range equivalent to that of a 70-200mm f/2.8 professional lens on a full-frame camera. This is a lens that really brings home the advantages of the MFT format, being small and cheap enough for practically any

photographer to have in their camera bag, while offering the level of professional performance that serious shooters demand.

The focal range of 70-200mm is beloved by professionals for a reason – it's useful for a huge range of subjects. Pair this with an f/2.8 maximum aperture that allows you to keep working even when the light gets low, and you have a lens that's pretty much ready to go in all situations. And as an MFT lens, it'll work with Olympus and OM System mirrorless cameras as well as Panasonic Lumix G bodies.

If you don't mind a 'Well Used' condition, you can currently pick this lens up for as little as £349. Otherwise, you're probably looking at spending at least £426, which is still a significant saving on this lens's new price of almost £900.

Sony E 70-350mm F/4.5-6.3 G OSS



Construction: 19 elements, 13 groups
Weight: 625g
Mount: Sony E (APS-C)
Used price: £450-599

This 70-350mm f/4.5-6.3 delivers serious telephoto reach for Sony APS-C cameras, with an equivalent focal range of 105-525mm, which puts it practically into super-telephoto territory. It has optical stabilisation built in, which is handy given that most Sony

A6000-series bodies don't, and while the f/6.3 maximum aperture at the long end of the zoom range might sound limiting, it's still perfectly usable in good light – and the long focal length means you won't have a problem getting a crisp separation of subject and background.

The lens's build is weather-resistant, making it well-suited to outdoor wildlife work. Focusing is reliably snappy, with solid tracking of fast-moving subjects. At 625g, this isn't the lightest of lenses, but compared to some of the multi-kilo optics that comprise the professional end of wildlife photography, it feels positively feather-like.

The new price of around £769 is not especially tempting, but on the used market I've seen this lens go for as little as £459 for 'Excellent' condition, which is much more inviting. Remember that this lens is for Sony's APS-C cameras only, not the full-frame Alpha models.

Wideangle zooms

Canon EF-S 10-22mm f/3.5-4.5 USM



Construction: 13 elements, 10 groups
Weight: 385g
Mount: Canon EF-S
Used price: £85-150

This wideangle zoom is designed for Canon cameras with an APS-C sensor, such as the Canon EOS 90D or EOS 250D – bear in mind that it isn't compatible with full-frame, though you can adapt it to RFS mirrorless cameras like the EOS R50. It gives an equivalent view of 16-35mm, meaning you can go wide for big expansive scenes, or zoom in to

a slightly more naturalistic field of view for reportage-style images. A compact and lightweight lens, measuring only 83.5x89.8mm and weighing just 385g, it's a great choice for landscape photographers who're doing a lot of hiking and don't want to carry too much weight.

This doesn't come at the expense of image quality though, with the lens using a Super Spectra coating that combats ghosting and flare to keep images clear and contrasty. As a bonus, its minimum focusing distance of 24cm means you can also get close to subjects to explore textures and details.

This lens is plentiful on the used market. 'Good' condition examples currently go for some £89, and even an 'Excellent' or 'Like New' specimen isn't going to run you up more than £145.

Panasonic 8-18mm f/2.8-4 ASPH Vario



Construction: 15 elements, 10 groups
Weight: 315g
Mount: Micro Four Thirds
Used price: £350-600

Proper wideangle lenses can be tougher to find on the mirrorless Micro Four Thirds system, as the 2x crop factor doubles the effective focal length of lenses. The Panasonic 8-18mm f/2.8-4 therefore covers an equivalent focal range of 15-36mm, which still provides enough of a wide view for landscapes and cityscapes.

It embodies many of the

advantages of the MFT system – despite its sophisticated optical construction, weather-sealing and generous variable maximum aperture of f/2.8-4, it weighs just 315g and measures only 73x88mm.

The aforementioned optical construction consists of 15 elements in 10 groups with one aspherical extra-low dispersion, three regular aspherical, two extra-low dispersion and one ultra-high refractive index elements in the light path, all of which adds up to some beautifully sharp and distortion-free results. The lens also sports a minimum focal distance of 23cm, making it a solid option for close-ups and detail shots.

A bit more expensive than DSLR wideangles, this lens can nevertheless be picked up for as little as £354 in 'Good' condition – which is less than half the cheapest new price of £799.

Nikon AF-S 16-35mm f/4G ED VR



Construction: 17 elements, 12 groups
Weight: 680g
Mount: Nikon F (FX)
Used price: £150-350

This wideangle zoom for Nikon's full-frame DSLRs has some historical pedigree – it was the world's first ultra-wideangle zoom to offer optical stabilisation. Rated at 4 stops, this system can be very useful when shooting handheld in low light, allowing longer shutter speeds to be used without causing

image-compromising blur. Elsewhere, you get a constant f/4 aperture throughout the zoom range, giving the lens more versatility and a premium feel.

The lens provides excellent sharpness and distortion-free images thanks to its 3 aspherical and 2 extra-low dispersion elements, while Nikon's legendary Nano Crystal Coating ensures superb clarity.

It has a diaphragm with nine rounded blades to give softer and more natural rendering to details and highlights, and at 680g and 82.5x125mm it still takes up less room in a backpack compared to larger, heavier and more expensive lenses like Nikon's 14-24mm f/2.8. And this one still offers great build and weather-sealing!

The new price is four-figures, but don't even think about it – there are loads of used options, with 'Good' condition models for as little as £154, and even top-end 'Excellent' examples going for less than £350.

Fujifilm XF 10-24mm F4 R OIS



Construction: 14 elements, 10 groups
Weight: 410g
Mount: Fujifilm X
Used price: £200-310

A good hack when looking for a cheap lens is to search out older versions of current lenses, as they'll often be significantly discounted. The Fujifilm XF 10-24mm F4 R OIS has been superseded by an upgraded version, which came out in 2020 and boasts weatherproofing,

improved image stabilisation and an aperture ring. If you can live without those, this lens offers brilliant value for money for a lens of its type.

Delivering excellent image quality across an equivalent focal range of 15-36mm, this is a capable lens for Fujifilm shooters. That constant f/4 maximum aperture provides real shooting versatility, and the image-stabilisation system works pretty well in its own right, giving you that extra bit of latitude in low light that can be the difference between nailing and missing the shot.

The lens has been discontinued in favour of the newer version. Used examples are not hard to find, with the cheapest in 'Good' condition going for £204 – frankly, an incredible bargain. Even top-condition examples don't nudge much beyond £300, so you won't have to work hard to get this lens at a wallet-friendly price.

Fast primes

Fujinon XF 50mm F2.0 R WR



Construction: 9 elements, 7 groups
Weight: 200g
Mount: Fujifilm X
Used price: £214-290

Everyone is obsessed with f/1.8, f/1.4 and even f/1.2 prime lenses these days, but if you take a step back and consider an f/2 lens instead, you can save hugely in terms of both size and price.

The Fujinon XF 50mm F2 is a compact, affordable and

oh-so-neat prime, weighing in at just 200g and measuring a scant 60mm along its longest edge. With an equivalent focal length of 75mm, it's a very effective little portrait lens; it won't blur backgrounds quite to the level of Fujifilm's 56mm f/1.2, but it will give attractive results at a far lower price.

The 'WR' in the name denotes weather-resistance, meaning you can use it outdoors without fear if your camera is similarly protected. As it's an XF lens, it has a lovely aperture ring that complements the tactile operability of Fujifilm's X-series cameras.

Price-wise, it starts on the used market at around £214, which is almost half the lowest price you'll pay to get it new. The most I've seen it go for is £289 for a 'Like New' specimen, which is pretty impressive for such a lovely portrait lens.

Panasonic Lumix S 85mm F1.8



Construction: 9 elements, 8 groups
Weight: 355g
Mount: L-mount
Used price: £310-410

L-mount isn't as venerable a system as the likes of Sony E or Fujifilm X, so there aren't as many bargain used lenses to be found. With that said, there are still savings to be had – we like this neat f/1.8 prime, one of a

set produced by Panasonic that also includes 50mm, 35mm, 24mm and 18mm versions.

Quite stubby and compact for an 85mm, the Panasonic Lumix S 85mm F1.8 has a 67mm filter thread and weighs a slender 355g, balancing well on full-frame Panasonic cameras like the S5II or the S9. It may not have the glitzy appeal of an f/1.4 prime, but all things considered it's not much of a drop in maximum aperture for a huge drop in price, especially when you buy second-hand.

Prices start at £310 for a lens in 'Very Good' condition, with various options available until you get to 'Like New' at £409. This is less of a remarkable saving over the list price of £499, so I'd be tempted to make a small compromise on condition and get the cheapest one you can find. The others in the f/1.8 set can also be picked up for similarly tempting prices, which makes it a great way to build out your lens collection.

Sony Sonnar T* FE 35mm F2.8 ZA



Construction: 7 elements, 5 groups
Weight: 120g
Mount: Sony FE
Used price: £250-300

The Sony Sonnar T* FE 35mm F2.8 ZA lens is a charmingly small lens that has been made with the street photographer in mind – it almost qualifies as a pancake lens! It's equipped with many appealing features such as a 120g lightweight design and anti-reflective coating that minimises unwanted lens flare.

The lens is fast to react and accurate to focus, making it ideal

for shooting street scenes. While it's a full-frame lens, it's small enough that it can easily be used with Sony's APS-C E-mount range of cameras, on which it will produce an equivalent 52.5mm focal length.

The 35mm view on a full-frame camera will appeal to traditional street photographers. Also, for those with an E-mount APS-C mirrorless camera, the lens provides an equivalent 52.5mm view, which frankly is also great for street photography – 50mm producing a nice and naturalistic field of view.

Prices on the second-hand market for this lens are very tasty indeed, starting at around £254 for a 'Good' condition example, and not really climbing above around £299. Whatever Sony E-mount camera you're using, this prime lens could be an ideal inexpensive kit-bag addition for day-to-day shooting – especially if you enjoy street photography.

Sigma 17mm F4 DG DN Contemporary



Construction: 9 elements, 8 groups
Weight: 220g
Mount: Sony FE, L-mount
Used price: £290-440

Like the other Sigma I Series lenses, the 17mm is designed for full-frame mirrorless cameras, and is offered in L-mount and for Sony E-mount bodies. Sigma designed this for landscapers and street photographers: its small size and light weight make it very portable. Even more impressive given its size is its

103.7° angle of view, which allows you to cram plenty into the wide frame.

Sigma has used 2 Super Low Dispersion (SLD) elements and 3 aspherical elements in the 9-element design of this lens. These help to keep the unit small while at the same time tackling chromatic aberrations and improving general resolution. The iris uses seven blades to form the aperture. Other models in the I Series tend to have f/2 or f/2.8 maximum apertures, but to keep this wideangle to a portable size, a smaller maximum aperture was required in this case.

The Sony version tends to be cheaper, with prices as low as £289 and going up to about £429. L-mount users are probably looking at spending £420 to £440. In both cases, you're getting a versatile, well-made lens for a very friendly price.

Macro lenses

Sigma 105mm F2.8 EX DG Macro



Construction: 16 elements, 11 groups
Weight: 725g
Mount: Canon EF, Nikon F, Pentax K, Sony A, Sigma SA
Used price: £95-210

Another old version of a lens that was later updated with image stabilisation and improved autofocus (the 'OS HSM' version), the Sigma 105mm F2.8 EX DG Macro can be picked up for various DSLR mounts very cheaply indeed. Dating back to

2004, it can be used with old film cameras as well as DSLRs.

Although the front element doesn't rotate during focusing, the lens extends by a few centimetres in use, which means you need to be careful to not position the lens too close to a subject. It uses a push-pull mechanism to switch between auto and manual focusing, and there's a separate focus scale for each. The minimum focus distance is 31.2cm at which the magnification ratio is 1:1.

If you're one of the few Sony A users left, you can pick up this lens for a two-figure sum – I've seen it for £95. Those on the more popular DSLR mounts will be paying £109-£209, depending on mount and condition. Nikon versions are more plentiful and thus cheaper than Canon ones; the Pentax K version appears to be something of a unicorn anywhere other than eBay.

Sony FE 90mm F2.8 Macro G OSS



Construction: 15 elements, 11 groups
Weight: 602g
Mount: Sony FE
Used price: £430-580

This lens dates back to 2015, but still provides solid value for money for Sony shooters. It's a 'true' macro lens, capable of 1:1 image reproduction at its closest focusing distance of 28cm, and it has an entirely internal focusing system. This means

that the lens doesn't change length and the front element doesn't rotate, which is handy when you're working at very close distances from your subject.

There's a focus limiter switch to set the focus range to full, infinity to 50cm, or 50cm to 28cm. On review, we have found that the lens is a little prone to hunting when the subject is close – but you can always switch to manual focusing by pulling the focus ring back towards the camera. In both cases, you'll get impressively sharp results right the way across the frame – it highly impressed our studio manager at the time when he shot the resolution charts for our review.

This is a more expensive lens than some of the others on our list, with a starting used price of around £430 for a specimen in 'Good' condition, and running up the gamut to about £574 for 'Like New'.

Panasonic Leica DG Macro-Elmarit 45mm F2.8 ASPH Mega OIS



Construction: 14 elements, 10 groups
Weight: 225g
Mount: Micro Four Thirds
Used price: £255-299

At 62.5mm in length and 63mm in diameter, the Panasonic Leica DG Macro-Elmarit 45mm F2.8 ASPH Mega OIS is a dinky little macro lens for Micro Four Thirds cameras. It offers a 90mm equivalent focal length, and has a minimum focus distance of

15cm for life-size reproduction. And of course, when this is scaled to full-frame equivalent terms, it equates to 2x life-size reproduction – allowing you to get up close to those tiny details.

Constructed in consultation with top optics manufacturer Leica, this lens has 14 elements in 10 groups, with 1 aspherical element and 1 ED (extra-low dispersion) element. All this adds up to impressively sharp results, even when the lens is used wide open. Panasonic's Optical Image Stabilizer is also onboard, making the lens usable as a handheld telephoto too.

You can generally find a used example for about half its listed new price. Used prices start at about £259 for 'Good' condition; even the top-end barely-touched examples don't cross the £300 threshold. That's great value for such a charming lens, and it's a very worthwhile investment for MFT shooters.

How to check a used lens for faults

While reputable retailers will always inspect a lens for faults before listing, it can be worth doing your own inspection upon receipt. This will mean any issues will become evident within the warranty period, allowing you to organise a refund or repair. This goes double if you're taking your chances on eBay or privately – though if a fault does appear, you may have limited recourse.

1. Visual inspection

Look for signs of damage or scratches on the elements and/or barrel. Look for signs that the lens coatings have eroded – extensive missing patches will mean flare may be an issue. Peer through the lens; bubbles or discolouration in the elements means the cement between two elements may have degraded.

2. Fungus and mold

Marks on the front element that don't disappear after cleaning are a sign of fungal growth. Use

a torch to view the lens elements and check for internal fungus.

3. Aperture blades

Check that the aperture closes and opens across its full range. Use the camera's DOF-preview control to close the aperture down as far as possible while looking and listening to ensure it snaps down and re-opens quickly.

4. Zoom action

Rotate or push and pull the zoom ring and feel for any sloppiness, grittiness or stiff points in the movement and see if it works across the full focal-length range.

5. Focus

Mount the lens on a camera and take a few shots with it focused at the closest point, at infinity and at several points in between. Inspect the images. Test the focus across the focal range. Rotate the focus ring manually to see if it moves smoothly without any loose or sticking points.

Go analogue this year with these bargain film SLRs

If your resolution is to start shooting film (or return to it), you'll need a good SLR. **Jon Stapley** rounds up quality examples that won't break the bank

Right, that's it. No more excuses: 2026 is the year you're finally going to get into film photography. Or rediscover its joys after exploring digital cameras; each have their attractions and pros and cons.

If you've made a resolution of this kind and are wondering where to start, I'm here to help with my round-up of the best bargain film SLRs you can buy right now.

While point-and-shoots have the advantage of convenience, if you're serious about going analogue, you can't beat an SLR. With full settings control and a range of interchangeable lenses, these cameras are your best bet for getting the best shots possible from your film – and with film costs remaining stubbornly high, there's a lot to be said for that.

And on the subject of cost, the good news

is that you really don't have to spend a lot to get a great film camera. The second-hand market is well-populated with cameras of yesteryear, from the all-metal, all-manual SLRs of the 1970s to the lightweight plastic electronic SLRs of the 1990s, and many can be picked up for a temptingly low price.

Read on for my best film SLR bargains, some tips on how and where to buy – and the one film SLR accessory I can't live without.



At a glance

- Lens mount: Pentax K
- Battery: LR44 x2
- DX coding: No
- Used price (approx): £50-200

Pentax ME Super

A delightful film SLR – one of my personal favourites. The Pentax ME Super is a small-ish but robust-feeling 1970s metal-bodied camera, with the Pentax K-mount giving it access to a huge range of lenses. It features full manual mode, with the shutter speed selectable via the buttons on the top plate, but for my money this is a lovely camera for shooting in aperture-priority.

Metering is via a lights-based system in the lovely big

viewfinder: green means correct, yellow means almost there, red is over or under. Note that if this system stops working – which, I'll be honest, it has been known to do – auto and manual modes won't function, as you can't select shutter speed. However, Pentax has come up with a clever solution in the form of the '125X' position on the dial. This locks the shutter at 1/125sec, so the camera can always get a shot, even when the electronics are bust or batteries are dead – as long as you have a means of metering. The ideal beginner SLR if you want to jump straight into proper film photography.



At a glance

- Lens mount: Minolta A-mount
- Battery: 2CR5
- DX coding: Yes
- Used price (approx): £40-100

Minolta Dynax 500si

You probably haven't heard of this one, but I think people are sleeping on it. Quietly, the Minolta Dynax 500si is one of the best beginner film SLRs you can buy – incredibly easy to use, lightweight and fantastically cheap. An electronic film SLR from the mid-1990s, the 500si is a plastic affair, but it comes with the PASM modes that any DSLR user will recognise, as well as full auto scene modes and exposure compensation.

Generally available for two-figure prices with a lens included,

the 500si uses the A-mount so there are a fair number of lenses available. I picked up a 35-80 f/4-5.6 Power Zoom and a 100-300 f/5.6 for next to nothing. The 500si uses DX coding, meaning it can automatically detect and set the ISO of DX-coded film – though this can be overridden if you want to over- or under-expose for pushing or pulling. It takes the 2CR5 double battery pack, which is a bit more expensive than other batteries but plentifully available online – currently at Wex for £11.99.



At a glance

- Lens mount: M42 screw thread
- Battery: LR44 x2
- DX coding: No
- Used price (approx): £50-120

Fujica ST605 / ST605N

I've got a real soft spot for my trusty old Fujica ST605N. A relatively lightweight metal-bodied SLR (though next to something like a Fujifilm X-T30 III it still feels like a brick), it hails from the late 1970s. The ST605 and ST605N are basically identical except that the ST605N has a shutter-speed setting readout in its viewfinder. If in your film SLR research you've come across people extolling the virtues of the Pentax K1000, but that's beyond your budget, then the ST605 is in many ways a cut-price version.

It uses a needle-based metering system that a K1000 user would find instantly familiar. Simply depress the button by the lens mount, and the needle on the right-hand side of the viewfinder will jump between the plus and minus symbols – adjust settings until it's nicely in the middle. It uses readily available LR44 batteries, and the M42 mount means you've got loads of budget lenses to choose from.

My only small bugbear with the ST605N is that the shutter speed maxes out at 1/700sec, rather than 1/1000 as on other SLRs.



At a glance

- Lens mount: Canon EF
- Battery: CR123A x2
- DX coding: Yes
- Used price (approx): £40-90

Canon EOS 500

There's one big advantage to using a Canon-made electronic SLR from the 1990s like the EOS 500 – the EF lens mount. That's right: this affordable, beginner-friendly SLR uses the same lenses as Canon's DSLR range, so you have loads of affordable lenses at your disposal, many of which you can buy brand-new.

Small and light, with reliable metering and autofocus, the EOS 500 has provided one of the easiest film photography

experiences I've had. Sure, its focusing isn't a patch on modern digital cameras, but when you've previously been laboriously twisting the focus ring of a K-mount 50mm f/1.2, it feels like you've travelled 20 years into the future. Which, to be fair, you have.

As with so much of what was produced in the 1990s, the EOS 500 is full plastic, and is a pretty weedy affair because of it. My own EOS 500 met a sad demise after an unexpected encounter with the floor smashed the back door clean off – an impact that I'm pretty sure my Pentax ME Super or K1000 would have survived. Still, it was cheap then, and it's cheap now.



At a glance

- Lens mount: Nikon F
- Battery: AA x4 (optional battery pack available)
- DX coding: Yes
- Used price (approx): £200-300

Nikon F100

Maybe the last great pro film SLR, the Nikon F100 was introduced in 1999 – and it has the advantage of the great Nikon F-mount, giving it access to the incredible range of Nikon F lenses. While it's at the upper echelon of our price band, its matrix metering system is a heck of a lot more sophisticated than pretty much anything else on this list, with centre-weighted and spot metering options.

It's powered by four AA batteries, and you can employ an additional grip to boost that to

eight. The autofocus is a five-area system offering different modes for different situations, including a close-subject priority, and it's also one of the few cameras on our list capable of serious burst photography. Granted, with film as expensive as it is, you may not want to be chewing through 4.5 frames per second – but if you do, the F100 can do it, and that speed can even be upped to 5fps with the optional battery grip.

The body is constructed from magnesium alloy, and while it's not as tank-like as subsequent Nikon DSLRs like the legendary D4, it still feels very robust.



At a glance

- Lens mount: Canon FD
- Battery: 4LR44 x1
- DX coding: No
- Used price (approx): £90-300

Canon AE-1

One of the most popular SLR cameras ever, the AE-1 was made in vast quantities, so used examples are not hard to find. Metal on the outside and plastic within, the AE-1 savagely undercut its rivals on price when it was released. Offering manual and shutter-priority exposure modes, with automatic aperture control, it's easy to use.

While I'm a bit more lenient on buying from eBay and private sellers with film SLRs than when it comes to other gear – often it's just necessary – I'd say you

should try to buy the AE-1 from a reputable retailer. It's notorious for developing small mechanical faults due to its plastic construction, so the reassurance of a warranty and a professional check-over is recommended.

Also, a fun bit of trivia: the AE-1 is responsible for a sound you've likely heard many times – the camera click sound that Apple devices make when you capture a photo or a screenshot. It was originally recorded by Apple sound designer Jim Reekes, using the AE-1 he'd acquired in high school. So, you'll be owning a real piece of tech history!



At a glance

- Lens mount: Pentax K
- Battery: 1.5V (LR44, SR44, etc) x1
- DX coding: No
- Used price (approx.): £100-300

Pentax K1000

The Pentax K1000 is one of the first cameras brought up when people ask about beginner film SLRs. Its simple design, robust build and huge range of lens options make it pretty much perfect for anyone serious about learning the ropes – that means you're going to pay a bit more than for some others on this list.

Still, if it's in your budget, the K1000 absolutely whips. It's fully manual, but sports an easy-to-understand needle-based electronic metering system,

which is powered by a single 1.5V battery. This is the only electronic system in the camera, so if you have another means of metering (or are willing to eyeball it), the K1000 can capture shots without a battery inserted. In contrast, the plastic electronic SLRs of the 1990s like the EOS 300 can do absolutely nothing without a battery inserted.

Note that many Pentax K1000 cameras have been made over the years. Ideally you want one with the 'Asahi' branding on the pentaprism above 'Pentax' – these are the originals that were manufactured in Japan, rather than China, and are a bit heavier and sturdier.



At a glance

- Lens mount: Canon EF
- Battery: CR2 x2
- DX coding: Yes
- Used price (approx): £30-80

Canon EOS 300

The camera I picked up after my EOS 500 had its fatal encounter with the floor, the EOS 300 is a similarly unfussy and plasticky film SLR that you can find very cheaply – I've heard stories of it showing up in charity shops for single-digit prices, sometimes even with a lens attached. It uses the EF lens mount, so you'll never be short of lens options.

A command dial on the top plate gives you access to regular exposure modes (P, Tv, Av, M), full

auto and a few 'scene modes' that you will likely ignore. It has a basic assemblage of 7 AF points in the viewfinder. It takes CR2 batteries, which are available online for £10 or so, and in my experience it seems to hold onto the charge pretty well.

Like the EOS 500, the EOS 300 runs film backwards – when film is loaded, it immediately unspools the whole roll, then loads it back into the canister as you advance frame-by-frame. This means that its exposure counter runs backwards, not forwards, which can be confusing if you're running it concurrently with a camera that works the other way.



At a glance

- Lens mount: Nikon F
- Battery: 1.5V (LR44, SR44, etc) x1
- DX coding: No
- Used price (approx): £150-300

Nikon FM

No, it's not the legendary Nikon FM2 – but if we're going to keep this budget-friendly, we're going to have to make some compromises. The Nikon FM is a fully manual SLR camera that kicked off a minor revolution following its introduction in 1977, inspiring the design of plenty of other legendary models, including not just the famous FM2, but also the FE and the FA.

The Nikon FM is an SLR like the K1000 that is completely capable of shooting without batteries – its only electronics are in the metering system. This

is an LED system that works in the viewfinder; essentially it's a light-based version of the needle LED to illuminate means a correct exposure.

It may not quite have the cachet of the FM2, but the FM is a nice-looking camera nonetheless, and is definitely worth consideration if you find one in decent condition. It's available in silver and black trim versions – personally I prefer silver-trim SLRs, but the black one is still a stylish object. Plus, once again you've got the Nikon F-mount, so there's no shortage of modern and ultra-sharp lenses to work with.

Get this one lifesaving accessory

On old film SLRs, there's one system that tends to break more than any other – the metering. Relying on electronics rather than mechanics, metering systems in my experience are almost always the first thing to go, leaving you with a camera that can shoot and wind on, but can't provide you with accurate settings information.

Repairing film SLRs is often not very cost-effective – the price tag can be considerably more than what you paid for the camera in the first place – but there's one accessory that can neatly bypass the problem, and that's a good old light meter.

I love my cheap TtArtisan Light Meter so much that I wrote a whole column about it for AP online, but I'm going to shout about it again, so get on board. For about £60, this hotshoe-mounted device has given many of my knackered old SLRs a new lease of life. It has paid for itself many times over, and if you can't afford the superior £247 Voigtlander VC Meter II (which I cannot), then it's a brilliant affordable alternative.





At a glance

- Lens mount: Olympus OM
- Battery: 1.5V (LR44, SR44, etc) x2
- DX coding: No
- Used price (approx): £80-200

Olympus OM10

This is one of the most popular beginner-friendly film cameras of all time, to the point where Olympus kept the '10' naming convention for its digital mirrorless OM-D E-M10 series. With an aperture priority setting, it offers a greater depth of control than point-and-shoot cameras – manual shooting is possible but requires an extra manual adapter, and honestly who needs that? Stick with aperture priority; the camera does a fine job of picking shutter

speeds. The OM10's ease of use and relatively small build meant it spent many years as a beloved holiday and travel camera before digital took over. The used market offers a huge choice of OM lenses, many of which can be picked up quite cheaply – just ensure you get a proper OM lens and not an OM System Micro Four Thirds lens, as these will not work.

The OM10 is very commonly available, though this is another case like the Canon AE-1 where it's probably worth going with the reputable retailers to ensure that you get some decent warranty and assurances that the camera has been checked over.



At a glance

- Lens mount: Pentax K
- Battery: 1.5V (LR44, SR44, etc) x1
- DX coding: No
- Used price (approx): £100-200

Pentax MX

A similar all-manual option to the Pentax K1000, the Pentax MX isn't as readily available, but can be picked up for a similar price, and is in some ways superior. It's smaller and noticeably lighter than the K1000 – perhaps a little less rugged, but still metal-bodied and solid.

Like the K1000, it only requires batteries for the light meter, and can shoot perfectly well without them. The light meter works via LEDs rather than the good old needle – green light for correct, orange for close, red for a stop or more off. However, as with the Pentax

ME Super, this is the system that most commonly stops working (it has on mine). So you may need to find your own metering solution.

The MX adds a few extra features that the K1000 lacks, such as a self-timer function and a bigger, clearer viewfinder that was added to compete with Olympus, who had stuck a whacking great viewfinder on its popular OM-1.

You may have to exercise patience to find one in a way that you don't with a K1000, but if you're not in a rush, it could well be worth the wait.



At a glance

- Lens: 50mm f/10
- Battery: None
- DX coding: No
- Used price (approx): £30

Lomography Konstruktor F

Fancy a challenge? The Lomography Konstruktor F is a film SLR that costs around £30 or so, brand new, and can be picked up easily from most reputable camera retailers in the UK. The catch? You have to build it yourself.

Coming as a complete plastic kit that will look familiar to anyone who's ever had a go at a model aeroplane, the Lomography Konstruktor F is a lo-fi solution to bypassing the second-hand market entirely. Of course, it's not really a substitute for a proper SLR, given that it

doesn't have any manual settings control and the only lens available is the 50mm f/10 it comes with. However, it's a fun project for anyone who wants to learn a little more about how cameras work, and could be a great one to try with kids.

Lomography reckons the construction process takes one to two hours – though that will almost certainly vary depending on your individual competence and patience. Once finished, the camera itself is all-plastic and isn't going to stand up to much punishment; due care is needed.

Where and how to buy?

While it is always best to buy a camera from a reputable seller like MPB, Wex or CameraWorld, they just don't tend to have the selection of film SLRs we're after. But the used analogue market does have a few bad actors, who are infamous for poor customer service and misrepresentation of goods. So, here are my golden rules of buying used film SLRs:

Google and similar platforms.

3. Be cautious on eBay

eBay can be a great place to get used film SLRs – but use sellers with a lot of previous sales and lots of positive feedback. There are established analogue camera sellers who operate only through eBay, so there are bargains to be had. Just be careful.

1. Use known camera retailers

Buy from a known retailer, if possible. I bought my first film SLR from CameraWorld; it developed a fault within the 6-month warranty period, so they fixed it for free. You are unlikely to get such good service if you buy privately.

2. Check reviews

Just because it looks like a reputable seller, doesn't mean it is one. If you're buying from an online store you've never heard of, check reviews on Trustpilot,

4. Go in-person if you can

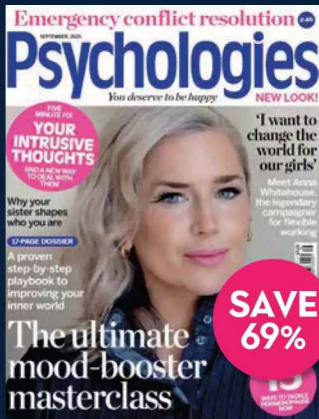
If you have a local second-hand camera shop, like the legendary Clock Tower Cameras in Brighton, an in-person visit is a great way to see if you like the physical feel of a camera, and chat over your choice with an expert.

5. Accept that breakage is likely

These are cameras made 30-50 years ago. So don't spend cash on a film SLR that'd leave you lost if it broke. Sendean Cameras repairs is a good option if your camera breaks though.

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Buying Guide

451
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses			IMAGE STABILISATION	CANON II	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FEEL RANG	FULL FRAME	MINI POCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
LENS	RRP	SCORE	SUMMARY										MOUNT					DIMENSIONS		
CANON MIRRORLESS																				
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	-	-								14	49	69	44.9	150			
RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	-	-								15	58	69.6	62	181			
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-								20	49	69	44.3	130			
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	-	-								17	55	69	84.5	310			
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	-	-								73	55	69	135	270			
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	-	-								25	n/a	83.7	112	570			
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-								20	77	84.1	99.8	540			
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-								28	67	76.6	88.4	390			
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-								28	82	88.5	126.8	840			
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-								13	43	69.2	40.1	165			
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	-	-								20	67	76.5	91	445			
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture	-	-								20	67	76.5	99.3	519			
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing	-	-								24	67	76.5	99.3	515			
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	-	-								14	52	74.4	63.1	270			
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	-	-								30	58	69.6	58	210			
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-								38	82	88.5	127.7	900			
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-								45	77	83.5	107.3	700			
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-								34	67	76.6	88.8	395			
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-								50	72	80.4	122.5	750			
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	-	-								23	55	69.2	24.7	120			
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-								39	95	103.8	139.8	1430			
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	-	-								28	67	76.5	92.2	490			
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus	-	-								28	67	76.5	99.3	555			
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-								17	52	74.4	62.8	305			
RF 45mm f/1.2 STM	£479		Ultra-large aperture standard prime that's surprisingly small and light, and comes at a remarkably low price	-	-								45	67	78	75	346			
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-								80	77	89.8	108	950			
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring	-	-								40	67	76.5	99.3	580			
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-								30	43	69.2	40.5	160			
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-								70	77	89.9	146	1070			
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-								60	77	83.5	119	695			
RF 75-300mm F4-5.6	£289		Extremely affordable telephoto zoom, but with no stabilisation and based on a very old optical design	-	-								150	58	71.2	146.1	507			
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-								85	82	103.2	117.3	1195			
RF 85mm f/1.4L VCM	£1680	4.5★	Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring	-	-								75	67	76.5	99.3	636			
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-								35	67	78	91	500			
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-								26	67	81.5	148	730			
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-								88	67	79.5	164.7	635			
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-								90	77	94	208	1530			
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	-	-								70	82	89.2	130.3	935			
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	-	-								80	95	102.3	314.1	2050			
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-								450	82	93	200	930			
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-								600	95	102	282	1260			
FUJIFILM MIRRORLESS																				
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters										18	62	68	52.8	215			
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction										25	n/a	88	121.5	805			
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-								24	72	77.6	87	385			
XC 13-33mm F3.5-5.3 OIS	£329		Lightweight standard zoom lens, with unusually wideangle view and mechanical zoom operation	-	-								20	49	61.9	37.5	125			
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-								18	58	65	58.4	235			
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-								13	52	62.6	44.2	135			
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-								15	67	73.4	73	375			
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-								17	49	60	45.4	155			
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction	-	-								24	58	65	71.4	240			
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor	-	-								30	72	78.3	95	410			
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-								35	72	78.3	88.9	440			
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-								20	62	68.8	75.6	370			
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-								18	52	64.5	40.6	116			
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-								60	72	77.3	123.5	460			
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	-	-								45	77	75.7	97.8	490			
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-								19	58	67	77.8	375			
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-								22	43	60	51.9	180			
XF 23mm F2.8 R WR	£399	4.5★	Ultra-small, weather-resistant pancake prime with 35mm equivalent view	-	-								20	39	61.8	23	90			
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-								34	39	62	23	84			
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	-	-								10	43	60	69.5	195			
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-								30	58	67	73.5	360			
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-								28	52	65	54.9	187			
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-								35	43	60	45.9	170			
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-								35	43	58.4	46.5	130			
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-								70	77	87	103.5	845			
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-								39	46	60	59.4	200			
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	-	-								100	72	82.9	175.9	995			
XC 50-230mm F4.5-6.7 OIS II	£315		Entry-level telephoto zoom with optical image stabilisation, but no aperture ring or weather resistance	-	-								110	58	69.5	111	375			
XF 55-200mm F3.5-5.6 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-								110	62	75	118	580			
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing	-	-								50	67	79.4	76	454			
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification	-	-								26.7	39	64.1	70.9	215			
XF 70-300mm F4.5-6.7 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-	-								83	67	75	132.5	580			
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	-	-								25	62	80	130	750			
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	-	-								60	62	75	105	540			
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	-	-								175	77	94.8	210.5	1375			
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	-	-								240	82	99	314.5	1605			
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	-	-								275	95	104.5	255.5	1335			

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON RF	CANON RF	MICRO FOUR THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA MIRRORLESS																	
6mm f/2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				*						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				*						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				*						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				*						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				*						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				*						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				*						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				*	*	*				8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		*		*	*	*				20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		*	*	*	*	*				12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics		*	*	*	*	*	*			10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		*	*	*	*	*	*			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing		*	*	*	*	*	*			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		*	*	*	*	*	*			17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount		*	*	*	*	*	*			12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions		*	*	*	*	*	*			12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control		*	*	*	*	*	*			15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters		*	*	*	*	*	*			19	62	63.5	58	254
12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts		*	*	*	*	*	*			14	72	77	76.5	377
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control		*	*	*	*	*	*			15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless		*	*	*	*	*	*			27	52	58	59	228
15mm f/2 Zero-D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion		*	*	*	*	*	*			15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction		*	*	*	*	*	*			20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion		*	*	*	*	*	*			25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras		*	*	*	*	*	*			50	62	68.5	106.3	569
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras		*	*	*	*	*	*			50	72	76.8	103	755
35mm f/2.8 Zero-D Tilt-Shift 0.5x Macro	£1269	4.5★	Specialist perspective-control macro lens designed for architecture, landscape and product photography		*	*	*	*	*	*			22.8	77	104.9	148.9	1350
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective		*	*	*	*	*	*			50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification		*	*	*	*	*	*			18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification		*	*	*	*	*	*			16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless		*	*	*	*	*	*			20.5	67	74	120	619
180mm f/4.5 1.5x Ultra Macro APO	£499	4.5★	Unique long telephoto macro includes autofocus to 1.5m and electronic aperture setting in E and Z mounts		*	*	*	*	*	*			30	62	67.6	134.4	522
200mm f/2 AF FF	£1999		Remarkably affordable large-aperture telephoto lens, also available in Canon EF mount for adapting to RF		*	*	*	*	*	*			150	105	118	174.8	1588
LEICA MIRRORLESS																	
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								*	*	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								*	*	38	82	88	123	856
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system								*	*	19	67	73	102	572
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								*	*	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount prime is half the weight of the premium APO alternative								*	*	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters								*	*	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter								*	*	110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	*				*					19	67	72	63.5	205
16-50mm f/2.8 Nikkor DX VR	£778		Lightweight large-aperture standard zoom with optical image stabilisation for DX cameras	*				*					15	67	74.7	88	330
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	*				*					30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	*				*					20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras	*				*					18	46	70	40	135
35mm f/1.7 Nikkor Z DX MC	£399		Versatile DX macro lens with large aperture, 0.67x magnification, and dust- and drip-resistant design	*				*					16	52	70	72	220
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	*				*					100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood	*				*					28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters	*				*					28	82	88	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8	*				*					19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images	*				*					20	77	84.5	108.5	505
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh	*				*					25	72	78	96.5	450
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5	*				*					35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial	*				*					38	82	89	126	805
24-70mm f/2.8 S Nikkor Z II	£2599	5★	All-new pro-spec standard zoom with lightweight design, internal zoom, and declippable control dial	*				*					24	77	84	142	675
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system	*				*					30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range	*				*					35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	*				*					70	67	76.5	114	570
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras	*				*					20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc	*				*					19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling	*				*					19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	*				*					20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction	*				*					30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	*				*					27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance	*				*					25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality	*				*					29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'	*				*					45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	*				*					37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness	*				*					40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification	*				*					16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable	*				*					27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	*				*					100	77	89	220	1360
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography	*				*					85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh	*				*					80	67	75	99	470
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	*				*					75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	*				*					29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return	*				*					82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	*				*					130	95	110	315.5	1955

Mirrorless Lenses																	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	RED PRIME	MINI FOCUS (CM)	FEELER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS		RRP	SCORE	SUMMARY										MOUNT						DIMENSIONS										
NISI MIRRORLESS																														
9mm f/2.8 ASPH		£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras																		20	67	74	78	364				
15mm f/4 ASPH		£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars																		13	72	75.6	80.5	470				
OLYMPUS / OM SYSTEM MIRRORLESS																														
7-14mm f/2.8 ED Pro		£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof																		20	n/a	78.9	105.8	534				
8mm f/1.8 Pro Fisheye		£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof																		12	n/a	62	80	315				
8-25mm f/4 ED Pro		£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters																		23	72	77	88.5	411				
9mm f/8 Fish-eye Body Cap Lens		£89		Stimline lens in a body cap with 140° angle of view																		20	n/a	56	12.8	30				
9-18mm f/4-5.6 ED II		£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding																		25	52	56.2	49.3	154				
12mm f/2.0 ED		£739	5★	A wideangle fixed lens for the Micro Four Thirds system																		20	46	56	43	130				
12-40mm f/2.8 ED Pro II		£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge																		20	62	69.9	84	382				
12-45mm f/4 Pro		£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths																		23	58	63.4	70	254				
12-100mm f/4 IS ED Pro		£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS										-								15	72	77.5	116.5	561				
12-200mm f/3.5-6.3 ED		£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics																		22	72	77.5	99.7	455				
14-42mm f/3.5-5.6 II R		£269		A redesigned variation of the standard kit lens																		25	37	56.5	50	112				
14-42mm f/3.5-5.6 EZ		£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control																		20	37	60.6	22.5	93				
14-150mm f/4-5.6 II		£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance																		50	58	63.5	83	285				
17mm f/1.2 ED Pro		£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work																		20	62	68.2	87	390				
17mm f/1.8 II		£479		Updated version of this classic small prime lens, now with weather-sealed construction																		25	46	57.6	37.6	112				
20mm f/1.4 ED Pro		£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label																		25	58	63.4	61.7	247				
25mm f/1.2 ED Pro		£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF																		30	62	70	87	410				
25mm f/1.8 II		£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction																		25	46	59.4	42	156				
30mm f/3.5 ED Macro		£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g																		9.5	46	57	60	128				
40-150mm f/2.8 ED Pro		£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class																		70	72	79.4	160	760				
40-150mm f/4 ED Pro		£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction																		70	62	68.9	99.4	382				
40-150mm f/4-5.6 R		£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length																		90	58	63.5	83	190				
45mm f/1.2 ED Pro		£1200		Large-aperture lens designed for portrait photography with premium optics																		50	62	70	84.9	410				
45mm f/1.8		£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing																		50	37	56	46	116				
50-200mm f/2.8 ED IS Pro		£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters										-								78	77	91.4	225.8	1075				
60mm f/2.8 Macro		£450		High-precision macro lens that's dustproof and splashproof																		19	46	56	82	185				
75-300mm f/4.8-6.7 ED II		£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting																		90	58	69	117	423				
75mm f/1.8 ED		£799	5★	Ultra-fast prime lens ideal for portraits and action shots																		84	58	64	69	305				
90mm f/3.5 Macro ED IS Pro		£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation										-								22	62	69.8	136	453				
100-400mm f/5-6.3 ED IS II		£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support										-								130	72	86.4	205.6	1125				
150-600mm f/5-6.3 ED IS		£2499	4.5★	Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range										-								280	95	109.4	264.4	2065				
300mm f/4 IS Pro		£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS										-								140	77	92.5	227	1270				
PANASONIC MIRRORLESS																														
G 7-14mm f/4		£740	5★	For a wideangle zoom, the overall level of resolution is very impressive																		25	n/a	70	83.1	300				
G 8mm Fisheye f/3.5		£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera																		10	22	60.7	51.7	165				
DG 8-18mm f/2.8-4 Leica ASPH		£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics																		23	67	73.4	88	315				
DG 9mm f/1.7 Leica Summilux ASPH		£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view																		9.5	55	60.8	52	130				
DG 10-25mm f/1.7 Leica ASPH		£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range																		28	77	87.6	128	690				
DG 12mm f/1.4 Leica Summilux ASPH		£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring																		20	62	70	70	335				
DG 12-35mm f/2.8 ASPH OIS Leica		£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video										-								15	58	67.6	73.8	306				
DG 12-60mm f/2.8-4 OIS Leica		£880		Premium standard zoom with useful focal-length range and weather-resistant construction										-								20	62	68	86	320				
G 12-60mm f/3.5-5.6 OIS ASPH		£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design										-								20	58	66	71	210				
G X 14-42mm f/3.45-5.6 X PZ POWER OIS		£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration										-								20	37	61	26.8	95				
G 14-140mm f/3.5-5.6 ASPH POWER OIS II		£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens										-								30	58	67	75	265				
DG 15mm f/1.7 Leica Summilux		£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion										-								20	46	57.5	36	115				
G 20mm f/1.7 ASPH II		£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options										-								20	46	25.5	63	87				
DG 25mm f/1.4 Leica Summilux II Asph		£580	5★	Lovely fast standard prime with dust- and splash-resistant construction										-								30	46	63	54.5	205				
G 25mm f/1.7 ASPH		£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality										-								25	46	60.8	52	125				
DG 25-50mm f/1.7 Leica ASPH		£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7										-								28	77	87.6	127.6	654				
G 30mm f/2.8 Macro MEGA OIS		£300	3★	Compact lens offering true-to-life magnification capability for better macro images										-								10	46	58.8	63.5	180				
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit		£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings										-								85	58	67.4	99.9	360				
G 35-100mm f/4-5.6 ASPH MEGA OIS		£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera										-								90	46	55.5	50	135				
DG 42.5mm f/1.2 Leica DG OIS		£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture										-								50	67	74	76.8	425				
G 42.5mm f/1.7 Power OIS		£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect										-								37	31	55	50	130				
DG 45mm f/2.8 OIS Macro Leica		£539		Tiny macro lens with 1:1 magnification and optical image stabilisation										-								15	46	63	62.5	225				
G 45-150mm f/4-5.6 MEGA OIS		£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups										-								90	52	62	73	200				
G X 45-175mm f/4-5.6 X PZ POWER OIS		£400	4★	A powered long-focal-length zoom lens										-								90	46	61.6	90	210				
G 45-200mm f/4-5.6 MEGA OIS II		£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS										-								100	52	70	100	380				
DG 50-200mm f/2.8-4 OIS Leica		£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series										-								75	67	76	132	655				
G 100-300mm f/4-5.6 MEGA OIS II		£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS										-								150	67	73.6	126	520				
DG 100-400mm f/4-6.3 OIS II Leica		£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility										-								130	72	83	171.5	985				
DG 200mm f/2.8 OIS Leica		£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box										-								115	77	87.5	174	1245				
S 14-28mm f/4-5.6 Macro		£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing										-								15	77	84	89.8	345				
S Pro 16-35mm f/4		£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction										-								25	77	85	99.6	500				
S 18mm f/1.8		£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable										-								18	67	73.6	82	340				
S 18-40mm f/4-5.6-3		£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera										-								15	62	67.9	40.9	155				
S 20-60mm f/3.5-5.6		£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view										-								15	67	77.4	87.2	350				
S 24mm f/1.8		£799	4.5★	Wideangle prime that's relatively lightweight and compact										-								24	67	73.6	82	310				
S 26mm f/8		£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture										-								25	n/a	67.1	18.1	58				
S 24-60mm f/2.8		£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images										-								19	77	84.0	99.9	544				
S Pro 24-70mm f/2.8		£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism										-								37	82	90.9	140	935				

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO FOURTHIRDS	SONY E	MOUNT	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (MM)	FLUKE THRU (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-									30	77	84.0	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	-									14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting										24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring										44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus										45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes										80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-									95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-									92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-									54	77	84.0	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification	-									20	67	73.6	82	298
S 100-500mm f/5-7.1 OIS	£1799	4.5★	Impressively compact ultra-telephoto zoom, with excellent optics and superb stabilisation	-									80	82	92	196.1	1285

SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting										9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction										30	n/a	60	64.4	290
12mm f/2.8 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras										20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size										38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field										50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras										65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras										90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts										19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras										20	n/a	85.5	97.5	505
14-24mm f/2.8 FE AF	£1050		Remarkably small and lightweight weather-sealed ultra-wideangle zoom that accepts 77mm filters										18	77	88.8	98.6	445
16mm f/2.8 P FE AF	£348		Extremely affordable and lightweight weather-sealed ultra-wideangle prime for Sony full-frame cameras										12	62	69.8	70.5	207
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras										25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography										19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras										24	49	61.8	37	93
24-60mm f/2.8 FE AF	£636		Large-aperture standard zoom that's dramatically lighter than the firm's previous 24-70mm f/2.8										18	72	78	126	494
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture										35	82	88	128.5	1027
35-150mm f/2.8-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features										33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring										29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates										30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring										29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras										35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless										45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design										40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount										69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch										85	72	83.4	99.5	507
85mm f/1.8 P FE AF	£348		Small, lightweight and affordable short telephoto prime that doesn't skimp on features										80	62	69.8	71.5	272
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portrait and astrophotography										69	82	93.4	129.6	772

SIGMA MIRRORLESS

10-18mm f/2.8 DC DN C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras										11.6	67	72.2	64	255
12mm f/1.4 DC C	£519		Ultra-wideangle large-aperture prime for APS-C cameras, with aperture ring (control dial on RF)										12.2	62	68	69.4	225
16mm f/1.4 DC DN C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design										25	67	72.2	92.3	405
16-300mm f/3.5-6.7 DC OS C	£599	4★	All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range										17	67	73.8	121.4	615
17-40mm f/1.8 DC A	£779	4★	Ultra-large-aperture 25.5-60mm equivalent zoom for APS-C cameras, with aperture ring/control dial										28	67	72.9	117.9	525
18-50mm f/2.8 DC DN C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation										12.1	55	61.6	76.5	290
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view										25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4										30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds										50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind										30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN A	£1459	5★	Super ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent										28	n/a	85	131	795
15mm f/1.4 DG DN Fisheye A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view										38.5	n/a	104	157.9	1360
16-28mm f/2.8 DG DN C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8										25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction										12	55	64	48.8	225
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography										23	82	87.8	112.1	635
20mm f/2 DG DN C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction										22	62	70	74.4	370
20-200mm f/3.5-6.3 DG C	£799	4.5★	World's first full-frame all-in-one superzoom lens with a 20mm ultra-wideangle setting										16.5	72	77.2	115.5	550
24mm f/1.4 DG DN A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder										25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics										24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification										10.8	55	64	48.8	225
24-70mm f/2.8 DG DN II A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring										17	82	87.8	120.2	745
28-45mm f/1.8 DG DN A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range										30	82	87.8	151.4	960
28-70mm f/2.8 DG DN C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom										19	67	72.2	101.5	470
28-105mm f/2.8 DG DN A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end										40	82	87.8	157.9	995
35mm f/1.2 DG DN A	£1459		Ultra-large aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics										30	82	87.8	136.2	1090
35mm f/1.2 DG II A	£1299	5★	Second-generation f/1.2 lens promises improved image quality in a significantly smaller size										28	72	77.2	115.5	550
35mm f/1.4 DG DN A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls										30	67	75.7	109.5	645
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance										27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction										24	55	64	46.2	215
50mm f/1.2 DG DN A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable										40	72	81	108.8	745
50mm f/1.4 DG DN A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens										45	72	78.2	109.5	670
50mm f/2 DG DN C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring										45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur										55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and deddicable aperture ring										65	77	90.6	205	1345
85mm f/1.2 DG DN A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent										85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits										50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation										112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality										29.5	62	74	133.5	715
60-600mm f/4.5-6.3 DG DN OS S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm										45	105	119.4	281.2	2485
135mm f/1.4 DG A	£1649	5★	Unique portrait lens that's the world's longest focal-length f/1.4 autofocus optic										110	105	111.7	135.5	1430
150-600mm f/5-6.3 DG DN OS S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package										58	95	109.4	263.6	2100
200mm f/2 DG OS S	£2999	5★	Large-aperture telephoto prime with optical stabilisation and dust/splash-resistant design										170	105	118.9	201	1820
500mm f/5.6 DG DN OS S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build										320	95	107.6	234.7	1370

Mirrorless Lenses										IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MINI FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)			
LENS	RRP	SCORE	SUMMARY										MOUNT										DIMENSIONS			
SONY MIRRORLESS																										
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation										-	-	-	-	-	-	-	-	25	62	70	63.5	225	
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction										-	-	-	-	-	-	-	-	13	62	69.8	55	178	
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers										-	-	-	-	-	-	-	-	15	55	66	57.5	181	
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring										-	-	-	-	-	-	-	-	17	55	66.6	69.5	219	
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus										-	-	-	-	-	-	-	-	24	49	62	22.5	67	
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second										-	-	-	-	-	-	-	-	25	40.5	66	31.2	107	
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras										-	-	-	-	-	-	-	-	33	67	73	100	494	
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture										-	-	-	-	-	-	-	-	35	55	66.6	75	308	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture										-	-	-	-	-	-	-	-	25	49	62	60	194	
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture										-	-	-	-	-	-	-	-	45	72	78	110	427	
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras										-	-	-	-	-	-	-	-	40	95	110	167.5	1105	
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras										-	-	-	-	-	-	-	-	45	55	67.2	88	325	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens										-	-	-	-	-	-	-	-	50	62	68	98	460	
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies										-	-	-	-	-	-	-	-	30	67	93.2	99	649	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras										-	-	-	-	-	-	-	-	20	49	62.6	20.4	69	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies										-	-	-	-	-	-	-	-	16	49	63	65.6	225	
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras										-	-	-	-	-	-	-	-	9	49	62	55.5	138	
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation										-	-	-	-	-	-	-	-	30	49	62.2	45	155	
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range										-	-	-	-	-	-	-	-	39	49	62	62	202	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless										-	-	-	-	-	-	-	-	100	49	63.8	108	345	
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation										-	-	-	-	-	-	-	-	110	67	77	142	625	
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality										-	-	-	-	-	-	-	-	28	n/a	97.6	137	847	
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics										-	-	-	-	-	-	-	-	28	n/a	87	117.4	565	
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters										-	-	-	-	-	-	-	-	25	n/a	83	99.8	460	
FE 16-25mm f2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range										-	-	-	-	-	-	-	-	18	67	78.4	91.4	409	
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction										-	-	-	-	-	-	-	-	28	82	88.5	121.6	680	
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing										-	-	-	-	-	-	-	-	22	82	87.8	111.5	547	
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality										-	-	-	-	-	-	-	-	28	72	78	98.5	518	
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation										-	-	-	-	-	-	-	-	23	72	80.5	88.1	353	
FE 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring										-	-	-	-	-	-	-	-	15	67	73.8	75	304	
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction										-	-	-	-	-	-	-	-	18	67	84.7	73.5	373	
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price										-	-	-	-	-	-	-	-	30	72	78.7	99	488	
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction										-	-	-	-	-	-	-	-	24	67	75.4	92.4	445	
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction										-	-	-	-	-	-	-	-	24	49	68	45	162	
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range										-	-	-	-	-	-	-	-	33	67	74.8	92.3	440	
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results										-	-	-	-	-	-	-	-	38	82	87.6	136	886	
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly										-	-	-	-	-	-	-	-	30	82	87.8	119.9	695	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation										-	-	-	-	-	-	-	-	40	67	73	94.5	426	
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design										-	-	-	-	-	-	-	-	38	77	83.4	113.3	663	
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant										-	-	-	-	-	-	-	-	50	72	80.5	118.5	780	
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness										-	-	-	-	-	-	-	-	29	49	64	60	200	
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C										-	-	-	-	-	-	-	-	30	40.5	67	45	167	
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size										-	-	-	-	-	-	-	-	38	86	92.9	138.8	918	
FE 28-70mm f/3.5-5.6 OSS II	£429		Lightweight optically stabilised entry-level standard zoom. Updated 'II' version supports 120fps shooting.										-	-	-	-	-	-	-	-	30	55	72.5	83	293	
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras										-	-	-	-	-	-	-	-	95	95	162.5	105	1215	
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture										-	-	-	-	-	-	-	-	30	72	78.5	112	630	
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor										-	-	-	-	-	-	-	-	27	67	76	96	524	
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies										-	-	-	-	-	-	-	-	22	55	65.6	73	280	
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver										-	-	-	-	-	-	-	-	35	49	61.5	36.5	120	
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build										-	-	-	-	-	-	-	-	28	49	68	45	173	
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling										-	-	-	-	-	-	-	-	40	72	87	108	778	
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class										-	-	-	-	-	-	-	-	45	72	83.5	108	778	
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup										-	-	-	-	-	-	-	-	38	67	80.6	96	516	
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus										-	-	-	-	-	-	-	-	45	49	68.6	59.5	186	
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation										-	-	-	-	-	-	-	-	35	49	68	45	174	
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing										-	-	-	-	-	-	-	-	16	55	70.8	71	236	
FE 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography										-	-	-	-	-	-	-	-	40	95	102.8	200	1340	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light										-	-	-	-	-	-	-	-	50	49	64.4	70.5	281	
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies										-	-	-	-	-	-	-	-	96	77	88	200	1480	
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls										-	-	-	-	-	-	-	-	40	77	88	200	1045	
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation										-	-	-	-	-	-	-	-	100	72	80	175	840	
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature										-	-	-	-	-	-	-	-	26	72	82.2	149	794	
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom										-	-	-	-	-	-	-	-	90	72	84	143.5	854	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction										-	-	-	-	-	-	-	-	80	67	78	82	371	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens										-	-	-	-	-	-	-	-	80	77	89.5	107.5	820	
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design										-	-	-	-	-	-	-	-	85	77	84.7	107.3	642	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras										-	-	-	-	-	-	-	-	28	62	79	130.5	602	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh										-	-	-	-	-	-	-	-	57	72	85.2	118.1	700	
FE 100mm f/2.8 Macro GM OSS	£1400		High-end macro lens that provides 1.4x magnification, with an aperture ring and optical stabilisation										-	-	-	-	-	-	-	-	26	67	81.4	147.9	646	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9										-	-	-	-	-	-	-	-	98	77	93.9	205	1395	
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh										-	-	-	-	-	-	-	-	70	82	89.5	127	950	
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design										-	-	-	-	-	-	-	-	240	95	111.5	318	2115	
FE 400-800mm f/6.3-8 G OSS	£2549	4.5★	Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters										-	-	-	-	-	-	-	-	170	105	119.8	346	2475	

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS				
TAMRON MIRRORLESS																		
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction		*	*							15	67	73	86.2	335	
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	-		*	*	*	*					19	67	74.6	119.3	525
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in Canon RF, Fujifilm X, Nikon Z and Sony E mounts	-	*	*	*	*	*					15	67	75.5	125.6	620
16-30mm F/2.8 Di III VXD G2	£849		Second-generation ultra-wideangle f/2.8 zoom with moisture-resistant construction, fits Nikon Z and Sony E			*	*			*				19	67	74.8	101.8	440
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus			*	*			*				19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range			*	*			*				30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build			*	*			*				11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras			*	*			*				17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras			*	*			*				12	67	73	64	215
25-200mm F/2.8-5.6 Di III VXD G2	£729		Updated 'G2' superzoom lens with an unusually large aperture and close focusing capability			*	*			*				16	67	76.2	121.5	575
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics			*	*			*				18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation			*	*			*				19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	-		*	*			*				19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes			*	*			*				15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance			*	*			*				33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	-		*	*			*				22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	-	*	*	*	*	*	*				25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	-	*	*	*	*	*	*				85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts			*	*			*				80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction			*	*			*				23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	-		*	*	*	*	*				60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																		
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting			*	*							17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture			*	*							15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings			*	*							17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production			*	*							37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras			*	*							23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view			*	*							34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black			*	*			*				17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts			*	*			*				18	46	59.3	43.8	214
27mm f/2 Ultratron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view			*	*			*				25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras			*	*			*				35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor			*	*			*				30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultratron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification			*	*			*				16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring			*	*			*				39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion			*	*			*				50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters			*	*	*	*	*				30	58	66.4	62.3	294
21mm f/1.4 Nokton Aspherical	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras			*	*	*	*	*				25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation			*	*	*	*	*				20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control			*	*	*	*	*				28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video			*	*	*	*	*				30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements			*	*	*	*	*				30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses			*	*	*	*	*				35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			*	*	*	*	*				35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable			*	*	*	*	*				35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			*	*	*	*	*				45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur			*	*	*	*	*				45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism			*	*	*	*	*				45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing			*	*	*	*	*				45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction			*	*	*	*	*				31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			*	*	*	*	*				50	62	71.9	74	525
75mm f/1.8 Portrait Heliar	£899		Unusual short-telephoto portrait lens with spherical aberration control to manipulate out-of-focus blur			*	*	*	*	*				70	62	70	88	515
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics			*	*	*	*	*				35	58	78.4	99.7	771
ZEISS MIRRORLESS																		
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance			*	*	*	*	*				18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras			*	*	*	*	*				23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens			*	*	*	*	*				15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony			*	*	*	*	*				25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras			*	*	*	*	*				25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality			*	*	*	*	*				20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics			*	*	*	*	*				25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users			*	*	*	*	*				30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability			*	*	*	*	*				24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users			*	*	*	*	*				45	52	62	59	320
Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users			*	*	*	*	*				50	67	77	100	677
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	-		*	*	*	*	*				80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series			*	*	*	*	*				80	52	62.5	108	594
Otus ML 85mm f/1.4	£2350		Premium manual-focus large aperture short-telephoto portrait prime for Canon, Nikon and Sony users			*	*	*	*	*				80	77	88	113	1033
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	-		*	*	*	*	*				87	67	84	120	614

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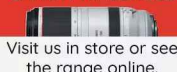
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TAMRON 25-200MM

f/2.8-5.6 Di III VXD G2

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SIGMA 28-200MM F/3.5-6.3 DG | C SONY E / L MOUNT



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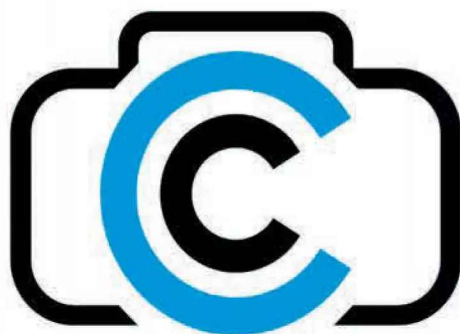
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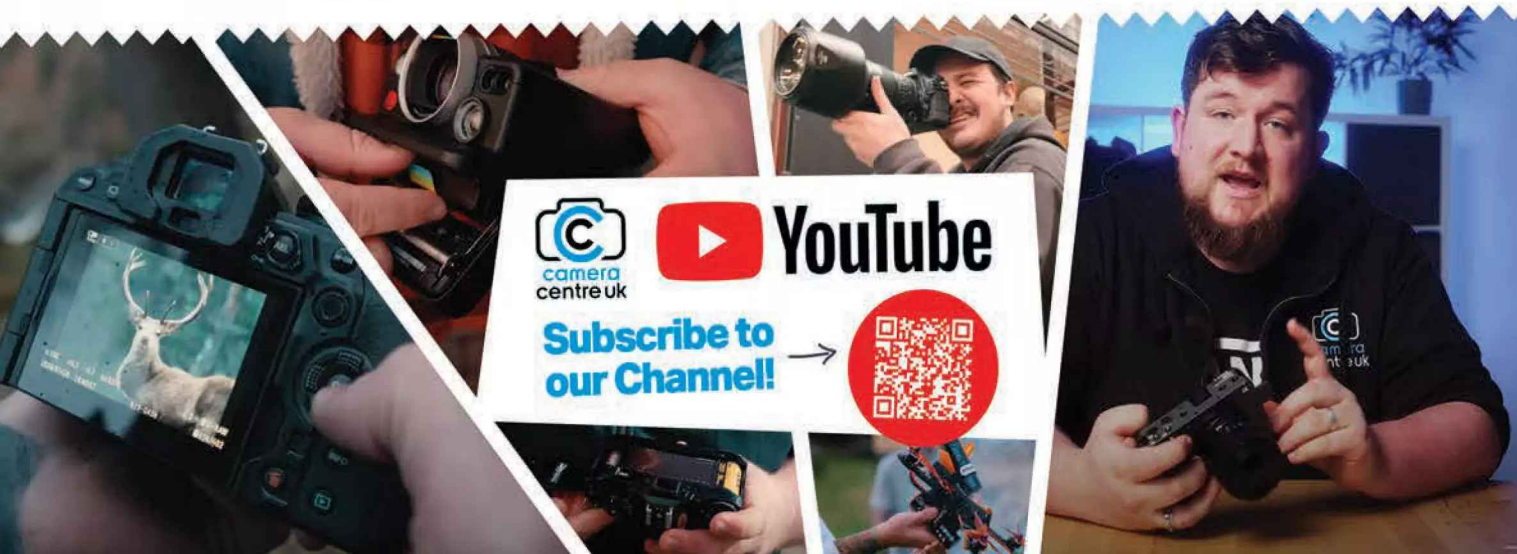
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RF 15-35 F2.8 L IS USM box.....	£1399
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RF 50 F1.2 L USM box.....	£1299
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RF 70-200 F4 L IS USM.....	£1199
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6D body box.....	£899
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5D MKIII body box.....	£499
80D body box.....	£599
70D body.....	£399
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CANON M MIRRORLESS USED	
M50 MKII + 15-45 box.....	£449
M3 + 15-45.....	£249
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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
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24 F2.8 IS USM.....	£349
24 F3.5 USM LII TSE box.....	£1199
24-70 F2.8 USM LII box.....	£999
24-70 F4 IS USM L.....	£599
24-105 F4 IS USM L.....	£399
35 F1.4 USM LII box.....	£899
35 F2 IS USM box.....	£449

Used Canon

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65 F2.8 MP-E macro box.....	£599
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70-300 F4.5/5.6 IS USM II Nano.....	£699
85 F1.2 USM LII.....	£699
100 F2.8 IS USM L macro.....	£699
100 F2.8 USM macro.....	£299
100-400 F4.5/5.6 LII box.....	£999/£299
135 F2 USM L.....	£1299
180 F3.5 L USM macro.....	£699
200 F1.2 IS USM L.....	£2999
200-400 F4 IS USM L.....	£4999
300 F2.8 IS USM LII.....	£3499
300 F4 IS USM L.....	£599
400 F4 DO IS.....	£3699
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14-24 F2.8 Art DG HSM box.....	£799
18-300 F5.6/3 DG OS box.....	£299
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TC1401 1.4x extender.....	£149
TAMRON CAF USED	
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Used Nikon

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24-70 F4 S.....	£399
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800 F6.3 VR S box.....	£4199
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D7100 body box.....	£399
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MBD-17 (D500).....	£199
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MBD-15 (D7100/7200).....	£99
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SB-700 box.....	£149
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SB-910.....	£199
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Used Nikon

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£1999 £1499 £3499

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16-35 F4 AFS VR box.....	£399
16-80 F2.8/4 VR DX.....	£499
16-85 F3.5/5.6 AFS VR.....	£299
18-35 F3.5/4.5 AFS.....	£199
18-105 F3.5/5.6 VR DX AFS.....	£199
18-140 F3.5/5.6 AFS VR.....	£199
18-200 F3.5/5.6 VR DX MKII.....	£299
18-300 F3.5/5.6 VR DX.....	£149
18-300 F3.5/6.3 VR DX.....	£449
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24 F1.4 G AFS Mint box.....	£599
24 F2.8 AFD box.....	£249
24-70 F2.8 AFS VR box.....	£1199
24-70 F2.8 AFS box.....	£499
24-120 F4 AFS VR.....	£499
28-300 F3.5/5.6 AFS VR box.....	£599
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35 F2.8 AFS.....	£299
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50 F1.8 AFD.....	£69
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70-200 F2.8 E FL AFS box.....	£1299
70-300 F4.5/5.6 E AF P VR.....	£499
70-300 F4.5/5.6 AFS VR.....	£299
85 F1.8 AFS box.....	£299
105 F2.8 D.....	£699
105 F2.8 AFS VR macro.....	£399
200-500 F5.6 E ED AFS VR box.....	£699
300 F2.8 AFS VRII.....	£1999
300 F4 E PF VR box.....	£899
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500 F5.6 E PF VR AFS box.....	£1499
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TC14-EIII box.....	£199
TC17-EIII box.....	£99
TC20-EIII box.....	£199
TC20-EIII.....	£199

Used Nikon

D850 body D500 body D5 body



£999 £999 £1599

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18-300 F3.5/6.3 DG OS.....	£299
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35 F1.4 Art.....	£499
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150-600 F5.6/3 DG OS sport.....	£999
150-600 F5.6/3 DG OS contemp.....	£699
180 F2.8 OS macro.....	£1499
TC-1401 1.4x extender.....	£149
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90 F2.8 Di.....	£199

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35 F2 AIS.....	£349
35-105 F3.5/4.5 AIS.....	£149
50 F1.4 AIS.....	£199
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100-300 F5.6 AIS.....	£199
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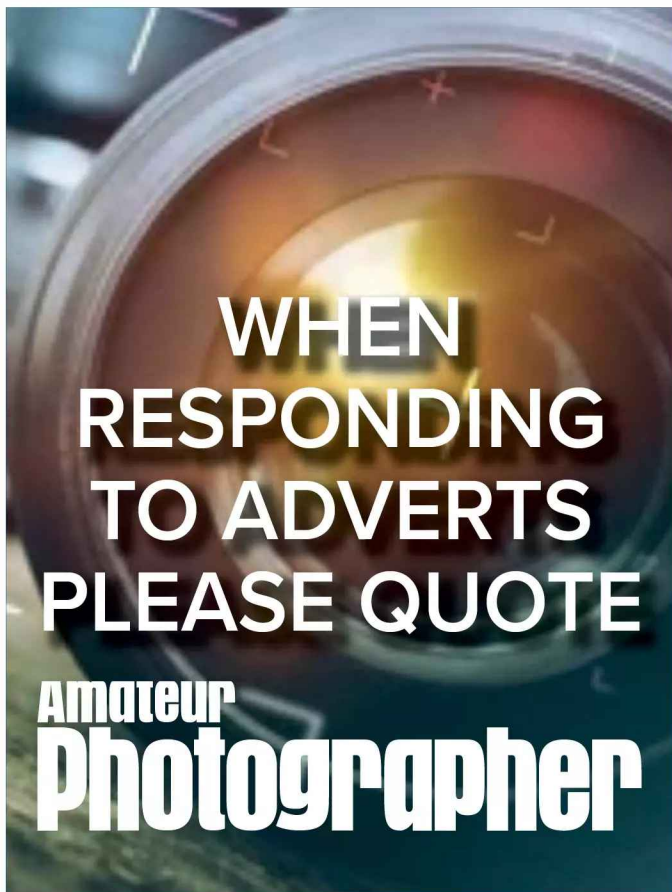
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Final Analysis

Paul Hill considers...

Marcus, age 31, in his first ever home at Christmas
by Margaret Mitchell

Is it me, or is it time we got rid of the conventional photographic genres? You know, landscape, street, nude, portraiture, still life, abstract, documentary and so on. They, of course, were mostly nicked from the art world, who then added 'movements' like Impressionism, Post Impressionism, Dadaism, Fauvism – the list is almost endless. Photographers, who were rather self-conscious about making images with a machine, created Pictorialism 100 years ago so their images looked more like paintings than 'straight' photographs.

Photography is unique and it is the approach we take that is important, not the generic compartment we think we should be photographing in. Compartments are for trains, not photography.

Affecting

These thoughts were floating around in my head when I was looking at the wonderful and affecting photographs of Margaret Mitchell from her projects *Family* (1994), *In This Place* (2017) and *Passage* (Bluecoat Press 2021). Most are photographs of her relatives and could be called portraits. There are also images she made of where they live that could be labelled urban landscapes. Although that could confirm the flaccidity of visual 'compartments', of course, her work more accurately reflects something else – the human condition. I connect emotionally with her bodies of work because my response is visceral. I feel them before I 'read' them.

The backdrop in these projects is a council estate in Scotland where the family lives and is 'this place' in the mental as well as the physical sense. As Margaret says: 'A place we put ourselves and where we are put, sometimes by others and sometimes by circumstances. Being told what we can and cannot do, what we can and cannot achieve.'

Her mission is to ask the viewer to consider how society operates, how choice



is related to opportunity and environment, but not in an overtly polemical or academic way, but from the standpoint of feeling about being in the same situation as the family. However, her images do not manipulate the viewer. Though the housing charity Shelter has used them, the subjects reflect telling aspects of social deprivation rather than illustrate it.

Above all, you engage with the subjects and also 'this place' because the images are not documentary interpretations – they are beautiful photographs that exude humanity rather than record sink estate 'victims'.

In this photograph from *An Ordinary*

Eden (2023) of Marcus, Margaret has obviously spotted the Santa Claus sticker as he settles into the first home he has had since he was 15. He left home a teenager and drifted for the next 16 years living in homeless hostels, emergency shelters, mental health facilities and jail.

You wouldn't know that history from the photograph, but you would possibly feel his vulnerability and recognise the irony of the 'birth mark' of the festive symbol of beneficence on his face.

For me it transcends what is in front of the camera and negates facile generic categorisation.

See: margaretmitchell.co.uk

AP

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. hillonphotography.co.uk.



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