Tuesday 27 January 2026

Amateur Photographer

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Canon EOS R6 III

'An extraordinarily accomplished all-rounder' that won't disappoint

Martin Parr

The photography world pays tribute to one of the all-time greats

Sony 100mm F2.8 Macro GM

Finally, a G Master lens for macro fans, and it's a corker!

David Bowie

An intimate new book by Denis O'Regan spanning a 20-year period of his life

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Plus *The Edge of Ruin*: Marc Wilson seeks out the traces of Britain's industrial past

Trade the camera you don't use for one you will.

Or take the cash.

Time to change gear.

mpb

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MARTIN AND SUSIE PARR, 1983 WALLASEY © PETER FRASER

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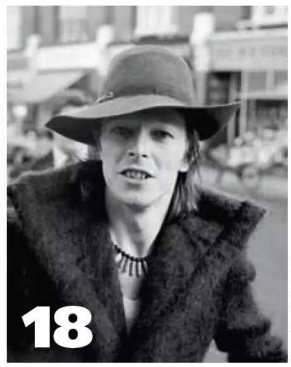

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THIS WEEK'S CONTRIBUTORS

PETER DENCH
Acting Features Ed

Martin Parr left an incredlble legacy. Peter brings you tributes from the photography world

STEVE FAIRCLOUGH

Steve talks to top photographer Denis O'Regan about his new David Bowie book

ANDY WESTLAKE
Technical Editor

Andy tests the Canon EOS R6 III, a full-frame camera for enthusiast photographers

ANDY NICHOLSON

Former AP technical editor Angela tests Sony's FE 100mm F2.8 Macro GM OSS

AILSA McWHINNIE

Our APOY project manager highlights the Best of the Rest in the APOY Movement round

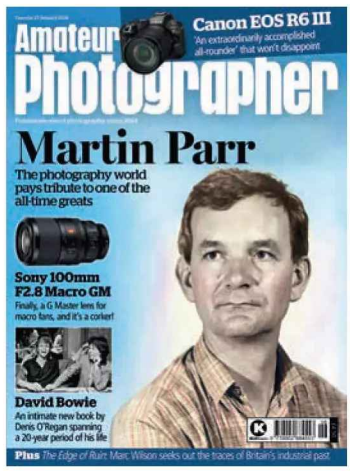
JESSICA MILLER
Dep Online Editor

Our social media manager selects more stunning reader images on page 42

Welcome

The number of photographers that the average person in the street could name could be counted on one hand, with fingers to spare, but there is no doubt that Martin Parr was one of them. His unique eye for the quirks of modern culture (especially but not exclusively in Britain) gained him millions of fans but also rubbed more than a few people up the wrong way. His visual style inspired legions of imitators but Parr was also a passionate and generous supporter of the work of others. This week the photography world pays tribute to a true icon of the medium. Speaking of icons, we also talk to Denis O'Regan about his 20 years working with David Bowie. We also review two outstanding new products from Canon and Sony that both, in their own way, take imaging technology to the next level.

Nigel Atherton, Editor



COVER PICTURE: HAVANA, CUBA, 2000. FROM THE SERIES AUTOPORTRAIT' © MARTIN PARR COLLECTION. COVER INSET PICTURE. BOTTOM: © 2025 DENIS O'REGAN

Our cover image is a Martin Parr self-portrait taken in 2000 in Cuba, from his book Autoportrait. *Read our tribute starting on page 10*

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New Ricoh compact for black & white fans

Ricoh has officially released the GR IV Monochrome, the latest addition to the company's popular GR range of compact cameras. Based on the Ricoh GR IV, it features a 25.7MP APS-C CMOS sensor that's been stripped of its sensitivity to colour. This promises sharper detail and reduced noise compared to shooting black & white images with a conventional camera. Instead of the switchable ND filter in the stock GR IV, it has a red filter, which allows owners to darken blue skies for more dramatic black & white landscapes.

The Ricoh GR IV Monochrome uses the same 28mm equivalent f/2.8 lens as the standard Ricoh GR IV, but has a sensitivity range from ISO 160 all the way up to ISO 409,600. Other features remain the same as the GR IV, including 4fps continuous shooting, a 3in, 1.04m-dot fixed touchscreen LCD, Full HD 60p video recording, and in-body image stabilisation enabled by a 5-axis sensor-shift shake reduction (SR) unit.

It will be available from mid-February for £1,599, making it the cheapest monochrome camera released so far by a major brand.

The Ricoh GR IV Monochrome

Apple Creator Suite takes fight to Adobe

Apple has unveiled Creator Studio, a direct challenger to Adobe's dug-in dominance of the photo and video editing market. Key features for photographers include Pixelmator Pro on iPad, which offers non-destructive layer editing, smart selections, and AI-powered removal tools.

This is the first time that Pixelmator Pro has been available for the Apple tablet, following the firm's acquisition of the Pixelmator team last February. The iPad version is also optimised for Apple Pencil, supporting hover, squeeze, double-tap, and pressure-sensitive brushing.

Pixelmator Pro's colour editing tools in action

The Final Cut Pro video editing suite is another key constituent of Creator Studio, available for both Macs and iPad. The Logic Pro digital audio workstation, Motion video effects editor, Compressor video and audio encoder, and MainStage live audio manager are Mac only, however.

While Apple will have a tough time dislodging Photoshop, Lightroom and Premiere Pro from their market dominance, Creator Studio can strongly compete on price. A one-year subscription costs £12.99 a month, or £129 a year after a one-month free trial, while Adobe's Creative Cloud Pro costs £32.66 a month. See apple.com/uk

© EDGAR SU | WORLD SPORTS PHOTOGRAPHY AWARDS 2026

Game, set, match

'Carlos's Shadow Hits a Ball' by Edgar Su has been named the winner of the latest World Sports Photography Awards competition, sponsored by Canon. The beautifully timed image captures Spain's Carlos Alcaraz in action during his fourth-round tennis match against Britain's Jack Draper at the 2025 Australian Open. The contest attracted a record-breaking 23,130 images from 4,120 photographers representing 123 countries. Categories included American Football, Athletics, Baseball, Equestrian, Golf, Racquet Sports, Winter Sports, Football and more. See worldsportsphotographyawards.com

Edgar Su's sublime photograph of Spain's Carlos Alcaraz was the overall winning image in the World Sports Photography Awards 2026

Voigtländer 75mm lens for Nikon, Canon

Voigtländer has announced the 75mm Portrait Heliar F1.8 lens for Nikon Z and Canon RF mounts – this manual focus glass is already available for Sony E mount. The Portrait Heliar incorporates a spherical aberration control mechanism that covers the full-frame image circle, with an optical design optimised for Nikon and Canon sensors. Other features include nine aperture blades, a control ring for experimenting with different bokeh effects and an all-metal lens barrel. It is available now for £749 from robertwhite.co.uk.

The Nikon Z version

Another highlight of our forthcoming festival

Connor Baker, Club Culture category winner, Abbey Road Music Photography Awards

Our third Festival of Photography takes place at the University of Greenwich on 31 January, with a great line-up of speakers and photo walks. The event will also feature a pop-up exhibition featuring all 40 of the Abbey Road Music Photography Awards 2025 finalists and winning images. As well as the chance to meet award-winning photographers, you can get them to review your portfolio – sign up will be available on the day, so come prepared with your work. More information about the festival is at amateurphotographer.com/events

The Instax printer that thinks it's a movie camera

The mini Evo Cinema camera showing the 'Eras' dial

Fujifilm has announced the instax mini Evo Cinema, a new model in the Instax hybrid instant camera Evo series. The mini Evo Cinema can capture still images and videos. It generates a QR code for a recorded video and creates an Instax print together with a still image cut out from the video, allowing users to 'hand over a video,' as the firm puts it.

In practice, this means users can capture videos up to 15 seconds long with simple controls – you press and hold the shutter button to record, release to pause, and shoot multiple cuts.

Recorded videos can be reviewed instantly on the rear monitor, and users can select their favourite scenes to print as Instax prints with a QR code for immediate sharing. By scanning the QR code with a smartphone, the video can be replayed with an Instax frame or downloaded for posting on social media and sharing with friends and family.

Effects from different eras

An interesting new feature is the 'Eras' dial, which enables users to add ten different effects from the past, including '1960,' inspired by 8mm film cameras.

Audio is processed with Eras Dial effects, adding distinctive sound characteristics, while certain effects even play nostalgic sounds – such as the whir of a film reel – during shooting.

The mini Evo Cinema also features a vertical grip design inspired by Fujifilm's Fujica Single-8, an 8mm camera introduced back in 1965.

There is a dedicated app too, which enables users to edit videos by combining clips and adding cinematic opening and ending templates. The app features a Direct Print Function that lets users turn any image on their smartphone into an Instax print.

Returning to the camera hardware, this appears to be the same as the Instax Mini Evo stills camera. The lens is marked identically, being a 28mm equivalent f/2 optic with a closest focus of 1m. The sensor is the same tiny 1/5in 5MP chip, offering 1920 x 2560 resolution for stills. In most of the Era modes, video resolution is just 600 x 800 pixels at 30fps, although in the highest-quality 2020 position, it's 1080 x 1440 at 30fps.

The instax mini Evo Cinema will be available at the end of January, for £329.

Portrait winners go nationwide

The *British Journal of Photography* and JCDecaux UK have announced the winners of the Portrait of Britain Vol. 8 competition. Selected winning images will appear on digital displays in high streets, rail stations, transport hubs and shopping centres across the country until 8 February. In addition, the 200 shortlisted images will appear in a photobook published by Bluecoat Press and sponsored by WePresent, the arts platform of WeTransfer.

'This year's collection highlights that the most compelling stories of Britain emerge not from geography or ideology, but from the extraordinary variety of people who inhabit it,' said the organisers. 'These portraits include veterans, scientists, fishmongers, ballerinas, and farmers.'

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Portrait of Britain Vol.8

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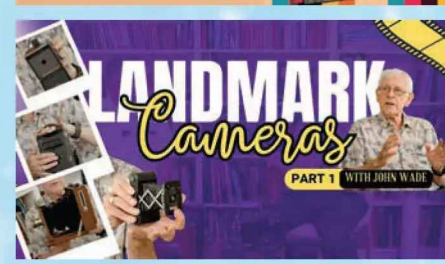

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Clockwise from left:

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Penrhyn Slate Quarry Conway 009

Coldberry Lead Mine Durham 2 007

The Edge of Ruin
by Marc Wilson

£45 Standard Edition, two&two press, Oversized Hardback case, 136 pages, ISBN: 9781838023676

For *The Edge of Ruin*, Marc Wilson turns his lens toward the traces of Britain's industrial past, says Peter Dench

The Edge of Ruin documents locations where human ambition once tore open the Earth and where nature now attempts, imperfectly, to knit it back together. The 56 images spread across 136 pages are subtle. The three elegant throw-outs, draw the viewer into landscapes that appear benign at first glance. Look harder and you see the residue of extraction, labour and upheavals of history.

Wilson's journey was physically and emotionally extensive. Beginning in October 2023, he walked more than 1,000km in search of overlooked spoil heaps softened by grass, ghostly tracks fading into the ground and hillsides carved by industry then left to weather into abstraction. Perhaps surprisingly, many of his sites are found within national parks and Areas of Outstanding Natural Beauty. There's a disconnect between their natural beauty and industrial scars. This tension runs through the book. The book avoids nostalgia or romanticism which history tends to come tethered with. These images are unsentimental, measured and observant.

The Edge of Ruin is a book of absence. Wilson asked, what remains when the machinery is gone and the workers have long dispersed? The photographs suggest that erasure is never complete. These scarred terrains are not dormant, they continue to leach into rivers and soils, shaping not only our understanding of the past but our perception of what the future might hold. Wilson's accompanying texts reinforce a sense of reckoning. There's a hint that these remnants are warnings as much as historical artefacts.

This book is a beautifully made object. Production matters to Wilson, and his fans won't be disappointed. Swiss-bound, printed on Munken and Materica papers, the oversized hardback carries his hallmark of meticulous craft. It's self-published under his two&two press imprint and available in standard, signed, and special print editions.

From *The Last Stand* to his monumental Holocaust project *A Wounded Landscape*, Wilson has long worked at the intersection of landscape and memory. *The Edge of Ruin* feels like a continuation of that commitment. Overall a thoughtful, often haunting, chapter to Britain's visual record.

Books & exhibitions

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

Pirates, Cowboys and Jokers by Jon Nicholson

£8, RRB Photobooks, Softcover, 36 pages, ISBN: 9781068386763

Creativity, community and chaos come crashing through the pages of *Pirates, Cowboys and Jokers* – the opening chapter of Jon Nicholson's long-term exploration of the UK's banger-racing scene. Nicholson beams a light on an overlooked subculture highlighting the people who build, paint and ultimately destroy their lovingly customised cars week after week, from January through November.

It's not a study of sport, here Banger racing is a family ritual. Knee-high children learn mechanical know-how from parents and grandparents. Makeshift social hubs are created among the metal, complete with barbecues. It's a buzzy book packed with a camaraderie that feels increasingly rare in a fractured Britain when economic frustration and political division dominate headlines. Nicholson shows us a place where people create their own form of freedom. An arena where on your own terms, you can make something, smash it up and start again.

The images are timeless. The stripped-down workshops, battered cars and DIY paint jobs could belong to almost any decade. However, the faces, fashions and subtle cultural cues root the project firmly in the present. Nicholson captures both the continuity and the evolution of an enduring scene.

Nicholson's 40-year career spanning Formula 1, Olympic sport, UN assignments and major commercial clients, brings a seasoned eye to this grassroots world. His hallmark combination of empathy, craft and access is evident throughout.

Pirates, Cowboys and Jokers is a banging portrait of a community that thrives on noise and colour. It's a neatly packaged antidote to cynicism and a celebration of the creativity that can be found away from the mainstream. **PD**

© MARTIN PARR COLLECTION

Martin Parr remembered

AP honours **Martin Parr**'s life and work, as **Peter Dench** curates tributes to the extraordinary English documentary photographer

The reaction to news of Martin Parr's passing on 6 December 2025 was immediate and overwhelming. Social media, often accused of flattening emotion and amplifying noise, briefly became something else, a collective space of respectful remembrance.

Photographers, editors and curators, as well as students and casual admirers, reached for their phones to articulate what Parr had meant to them. The responses weren't polished, they were from the gut.

These first reactions are revealing, unfiltered and instinctive, arriving before legacy has been neatly summarised. They remind us how widely Parr and his photography resonated. The shared sense of cultural loss wasn't too dissimilar to the spontaneous outpouring that followed the death of Queen Elizabeth II. Parr was photographic Royalty after all.

AP has curated a selection of those early tributes. Collectively they build a portrait of Parr, how his humour, empathy and insightful eye affected individuals right across the globe.

These tributes tell us something vital, that Parr didn't just document the world as it was – he changed how people looked at it and in some cases, he changed how we look at ourselves.

● *See also 'Final Analysis' on page 66.*

Julia Fullerton Batten
@julia_fullertonbatten
Fine Art and Commercial Photographer
So sad to hear today about the passing of Martin Parr. He was always everywhere and the most active photographer I have ever met. Always enjoyed bumping into him at Arles. Only recently did I go to his talk at the V&A. I wish we had more time with you. Martin, you will be greatly missed. RIP

Jonny Nolan @jonny_nolan_
Events/Portrait Photographer & Assistant, Chester/London, UK
Martin Parr to me, like many other photographers, was a profoundly influential figure. Particularly when I started to take my photographic education more seriously at 16, when I began my BTEC at South Cheshire College in Crewe. Few photographers have left such a towering legacy and rightly will be remembered and renowned alongside fellow @magnumphotos alumni such as Henri Cartier-Bresson and Eve Arnold. I subsequently got to meet him a handful of times during university and witness some of the first talks and exhibitions at his foundation (@martinparrfdn) in Bristol. Still some of the finest I've been lucky enough to attend in my life so far. RIP Martin Parr (1952-2025)

COURTESY MARTIN PARR FOUNDATION.

Left: New Ming Chun Photo Studio, Singapore, 2007. From the series 'Autoportrait'

Above: Martin Parr at the Martin Parr Foundation, Bristol, 2025

Simon Hill @scirebroc
Editorial & Documentary Photographer; President & Honorary Fellow, Royal Photographic Society; Fellow, Royal Geographical Society
Incredibly sad to hear of the death, yesterday, of Martin Parr (aged 73) – one of the most well-known and uniquely talented of contemporary British documentary photographers. A great friend and supporter of the @royalphotographicsociety Martin was awarded an RPS Honorary Fellowship (HonFRPS) in 2005, and the RPS Centenary Medal in 2008. He established the @martinparrfdn Martin Parr Foundation in 2017 and, since then, it has been a personal pleasure of mine to have shared so many conversations with Martin about photography, the future of the British documentary tradition, and of course his views on the role and purpose of the RPS. Diagnosed with cancer in 2021, Martin remained active to the end. On behalf of everyone at

the RPS, I offer our deepest condolences to his wife Susie, his daughter Ellen, his sister Vivien and his grandson George.

Simon Roberts @simoncroberts
Photographer and Director of @post_creatives
It's difficult to add anything to the wonderful tributes paid to Martin over the past 24 hours. Just to say that this is how I'll remember him: driving around Brighton on an open-top bus earlier this year with his beloved Susie, looking at photographs and entertaining us all with a big smile on his face. Most recently he generously supported our new photography endeavour (POST), which we are eternally grateful for. He celebrated his love of photography and life to the end, and will be sorely missed.

Rammy Narula @rammynarula
Photographer
I met Martin Parr for the first time this year (2025) in Ireland at the Dublin Street Photography Festival. My talk was scheduled before his and when I saw him in the audience my heart pounded. It had been pounding for months anyway before that because I knew he might be in the audience. This was a giant in the world of photography. An inspiration. An influence. Here I am over a decade after seeing his work for the first time speaking in front of him. It was a surreal and nerve wracking moment. Martin was attentive, asked me a question about my work. I am not surprised he was so loved and appreciated. He clearly loved photography and cared about photographers. Martin Parr's *Life's a Beach* was one of my first inspirations to go shoot at the beach, no question about it. A huge influence. That work of mine never became a book and may never, but there's no questioning who inspired it. RIP to the legend.

Pete and Sharon / Photo North Festival @photonorthfest
We are deeply saddened to hear of the passing of Martin Parr. We were honoured to be loaned his iconic exhibition, Chew Stoke: A Year in the Life of an English Village in 2024. His accompanying talk delivered in his trademark witty, incisive and unmistakably human style, captivated visitors creating a lasting festival highlight. His involvement didn't end there, checking-in from time to time

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Above: Mayor of Todmorden's inaugural banquet, Todmorden, West Yorkshire, England, 1977

Left: O'Connell Bridge, Dublin, Ireland, 1981. From 'Bad Weather'

© MARTIN PARR / MAGNUM PHOTOS

Left: Glenbeigh Races, County Kerry, Ireland, 1983. From 'A Fair Day'

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© MARTIN PARR / MAGNUM PHOTOS

Left: New Brighton, England. From 'The Last Resort' 1983-85

Above: New Brighton, England, From 'The Last Resort' 1983-85

Below: Gourock Lido, Inverclyde, Scotland, 2004

with messages of encouragement and support. He has left an indelible mark on us and the festival. Martin made an extraordinary contribution to photography and organisations like Photo North. We will mourn his loss and look to continue to honour his work in future editions.

Jillian Edelstein @jillianedelstein
Photographer

'I don't really like being shot with a camera, too corny!' Martin wrote, in our last correspondence. Quite right. I guess Daniel had his so we gave it a go. During the shoot as we walked across the car park at Bristol when he showed Daniel Meadows the building he'd acquired to continue, to widen the scope, the work of the Foundation. He never stopped working for the photo community, never gave the work a beat, a moment to take a breath… that's how it seemed. Continuous devotion. When someone like Martin affirms your work it means so much. In Bristol back in July I think he felt I wasn't getting 'the shot' when I was struggling in the location. He had the last laugh, as he apparently muttered to Daniel that I was a 'swisher' … I love that… it's true. Maybe he felt my hair was distracting me from getting the perfect shot. Either way, I like and am proud of the result.

Sian Davey @siandavey1
Photographer

I want to write something today for Martin because I feel so sad but also incredibly privileged to have known him. I never imagined 12 years ago when I began taking pictures that Martin Parr would ring me one day to ask if he and Susie his wife could come to my house for the day to visit the garden where I was making The Garden series. Martin and Susie arrived and we were sitting down having lunch with my kids and my friend Alice Zoo when I could see from the corner of my eye that someone had opened the garden gate. I left the table with my camera and immediately so did Martin with his camera to join me. I had previously spoken to friends and said that I wondered if Martin would mind if I captured him in the garden and they said of course he wouldn't mind he's Martin Parr. Sure enough they were right, I photographed him and he photographed me, we photographed everything that moved. We played all day with our cameras, whilst Susie sat on the garden bench knitting a cardigan for their beloved Grandchild. I loved his

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passion he was unstoppable. I will miss his face at the art fairs at The Foundation in fact Martin was everywhere, celebrating all of life and all of photography. I am sure Martin hasn't really left he will remain close by keeping an eye on it all.
My heart today is with Susie and their family and all at the Foundation.
Martin Parr you were amazing.

Marc Wilson @marcwilsonphoto
Photographer
I first met Martin Parr 11 years go when he invited me to his house in Bristol. He asked if I could (and if I would like to) hand deliver my first book after he bought it online from my website. Over an hour of coffee, cakes and inspiring conversation from Martin followed, where I leant much about 'being' a photographer that I have tried to put into practice over the last decade. A selfless individual who gave more to the Photography community than a thousand elitist institutions ever could. He will be sorely missed by so many.

John McMurtrie @johnmcmurtrie666
Iron Maiden's official photographer and a noted music and portrait

Clockwise from above:

Sedlescombe, England, 2000. From 'Think of England'

Ramsgate, England, 1996. From 'Common Sense'

Chowpatty Beach, Mumbai, India, 2018. From 'Death by Selfie'

Mona Lisa, Louvre, Paris, France, 2012

© MARTIN PARR / MAGNUM PHOTOS

photographer in his own right. Martin encouraged him to go pro
Martin was a bloody genius photographer who captured a body of work that will be admired and used by generations to come. He had many critics who didn't understand his work, mostly because a lot of his photos were unflattering for the subjects and our society. His work was immensely important and will live on as a historic document of our times. He was also massively supportive of new photographers and he gave me a lot of advice over the years, mostly to have your own style and not try and jump on the latest trend. A little known fact is he was born in Epsom, Surrey (where I live) and agreed to be an ambassador for the Epsom Arts Festival, to hold an exhibition and judge a national photography competition. Sadly the organisers of the now defunct festival had never heard of Martin

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Parr and turned him down. That was very embarrassing as he was the Head of Magnum Photos at the time and probably the greatest living photographer in the UK. I did see him several times over the years and he was always very friendly and encouraging of making photography a career. Bless you Martin and may your photos live on to inspire a whole new generation!

Tiffany Tangen @tiffanytangen
Head of Content and Production at Wex Photo Video
Today, we lost a truly great human being, and I lost a great friend. I am heartbroken to hear the news. I first met Martin in 2017 eating croissants at the Remote Scottish Postbox exhibition. We spent hours talking about who was doing interesting work. I wouldn't be where I am today without him. He was funny, kind, intelligent, satirical, generous and wonderful to be around. From dinners at the foundation, to drinks with good friends, looking at vintage prints. Because of our friendship, I have had some of the greatest memories of my life. It was an honour to call you a friend. To you, Martin. And to everything you gave to the world.

Nigel Atherton
Editor at Amateur Photographer
I had the pleasure of meeting Martin many times. I didn't always find his work easy to like but I admired his unique way of seeing the world and his ability to create an instantly recognisable signature style. The man himself was always charming and he was a great friend to *Amateur Photographer*. His influence on photography was immeasurable, the platform he gave to new talent incalculable and his encyclopaedic knowledge of photographic history and culture unparalleled.

JJ Waller @jj.waller
Photographer
Parr Martin love & thanks for so much, but thanks most of all for your friendship. So very proud to have known you, worked with you and been inspired by you. Was hoping to see you in the Lidl Christmas jumper but glad to know you got it ok. You gave the world so very much ….R.I.P.

Tracy Marshall Grant @tracymarshallgrant1
Arts Producer/Director, specialising in development of arts organisations, festivals, archive, exhibitions and cultural projects
I can't quite put into words yet how heartbreaking this loss today is for me and for our photography family. I'll consume it and do a more appropriate post in the coming days on the decade of my work, projects, life and adventures that were with, or because of Martin. Suffice to say he was one of the most important people in so many ways in so much of my last 12 years of work and life. I will miss him in so many ways.

Kevin Mullins
Documentary Wedding Photographer
Yesterday I learned that Martin Parr had died at home in Bristol, aged 73, after a long illness. It feels strange even writing that. Martin has been a presence in my photographic life for so long I'd started to believe he'd always be there, turning up with a camera and finding something sharp and funny in the most ordinary corners of Britain.

I was lucky enough to meet him several times. The last time I saw him was a few months ago. He was clearly

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All images on this page: New Brighton, England, 1983-85

not in perfect health, but he was engaged and still full of that familiar mischief. You always had the sense that even as you were chatting, he was composing pictures in his head.

One of the privileges of my career was interviewing him for The Fujicast. He didn't need to say yes or give up his time, but he did, and he did it graciously, with that dry humour that was so 'Martin'.

I've also been a supporter of the Martin Parr Foundation in Bristol. I've spent hours there wandering, looking at prints, nosing through books and soaking in the breadth of what he cared about. It isn't just a gallery; it feels like a living notebook of British and Irish photography.

Martin's influence on me is enormous. From the early Hebden Bridge work through to The Last Resort, his pictures gave me permission to point the camera at the 'unimportant' stuff – the bad food, the funny expressions, the details most people would tidy away. He showed that those things are the story.

As a wedding photographer, I've always talked about light, composition and moment, but underneath that is something I owe to him: the belief that real life is enough. You don't need to beautify or flatter it into something else; you just need to see it clearly and be honest about what you've seen.

I take comfort in knowing that the Martin Parr Foundation and Magnum will look after his archive and legacy. But on a personal level, I'll miss simply knowing he's out there somewhere in Britain, pointing a camera at something most of us would walk past.

For what it's worth, I'm grateful for his work and for the way he nudged me to trust the ordinary moments in front of me. Martin Parr has gone, but the way he taught us to look at the world is not going anywhere.

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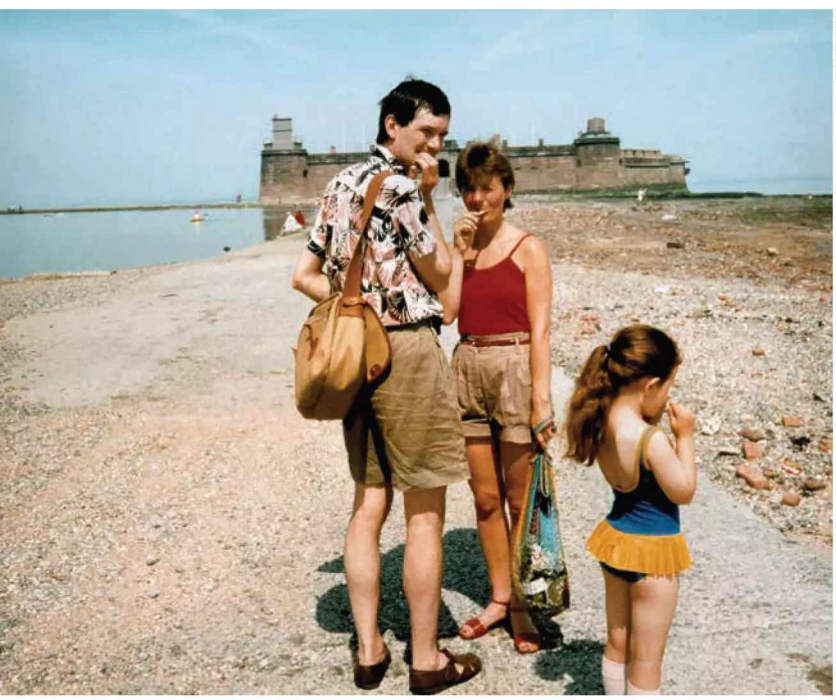
It is a massive and near-impossible undertaking to express in a single post what Martin meant to us and to the world. He was a visionary, a renegade, and an absolute creative force. But more importantly he was a husband, a father, a mentor, and our friend. We should all consider ourselves so lucky to be able to revisit life through his eyes whenever we pick up one of his books or see one of his photographs, and we are so proud of the work we've made with him over the past 25 years. DMB will continue to do all we can to uphold his immense legacy.

Mark Power

Photographer

Goodbye, my dear friend. 💔



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Martin and Susie Parr, 1983 Wallasey

© MARTIN PARR / MAGNUM PHOTOS

Previously unpublished image Martin Parr took while making 'The Last Resort'. New Brighton, England, 1983-85

© MARTIN PARR / MAGNUM PHOTOS

Previously unpublished image Martin Parr took while making 'The Last Resort'. New Brighton, England, 1983-85

© MARTIN PARR / MAGNUM PHOTOS

Martin Parr contact sheet from 'The Last Resort'

Martin Parr's seminal series, The Last Resort, will be exhibited at the Martin Parr Foundation **@martinparrfdn** 20 FEB – 24 MAY 2026 - 316 Paintworks, Bristol, UK, BS4 3AR. (+44) 0117 329 3270 **www.martinparrfoundation.org**

Rocking all over the world

Denis O'Regan documented the tours of major rock stars including David Bowie, Thin Lizzy, the Rolling Stones, Queen, and Duran Duran. Steve Fairclough met him to discuss his career and new Bowie book

Just seconds after I've rung the doorbell Denis O'Regan smiles as he opens the door of his London gallery. It's situated in a tall building which was easy to find due to huge photographic posters of Freddie Mercury, Bob Marley and David Bowie dominating its frontage. Although he's almost 72, he sports a mop of curly black hair and has an infectious energy about him. He ushers me inside where huge photographic prints of Bowie, Bon Jovi, Kiss, Duran Duran, Queen and other top stars hang on the walls and windows.

After a brief interruption from a small kitten O'Regan has recently adopted, we settle down inside and begin by discussing where it all started. 'My interest in music came first. I got my mother to take me to see The Beatles as a child. After I left school I went to see The Who, the Rolling Stones, Elton John, Alice Cooper and Led Zeppelin at Alexandra Palace. I was standing way back and when Jimmy Page hit the guitar with a violin bow he'd wait for the echo then gesture towards the audience… dust came up from the spotlight and I thought, "God, I'd love to capture that".'

O'Regan was born in west London to Irish parents and his local venue was the Hammersmith Odeon. He recalls, 'I went to see David Bowie at the Hammersmith Odeon in 1973. When they say "that moment that changed your life", well it did. I liked taking pictures of whatever happened to be around me, but I thought, "this is what I want to photograph and it's him". Two days later I saw the headline DAVID BOWIE QUITS. I thought I'd discovered him one day and lost him the next. I thought that was that, not knowing he'd only retired Ziggy Stardust.'

The following year O'Regan was working in a shop in Barnes to earn money to go around Europe interrailing. 'Two very excited girls came into the shop to buy pens and paper. I said, "What's going on?" and they said, "David Bowie's over at the studio". I shot home, got my little camera, came back and waited with them for him to arrive. I had to go back a second day because I slightly missed him the first day. Bowie said, laughing, "Oh, you should work for *NME*". I then went around Europe and became hooked on travel. I decided I'd combine touring with photography and music – that's what I ended up doing… going on tour, photographing rock bands.'

Above: Bowie on-stage at the Milton Keynes Bowl, Serious Moonlight tour, 1983

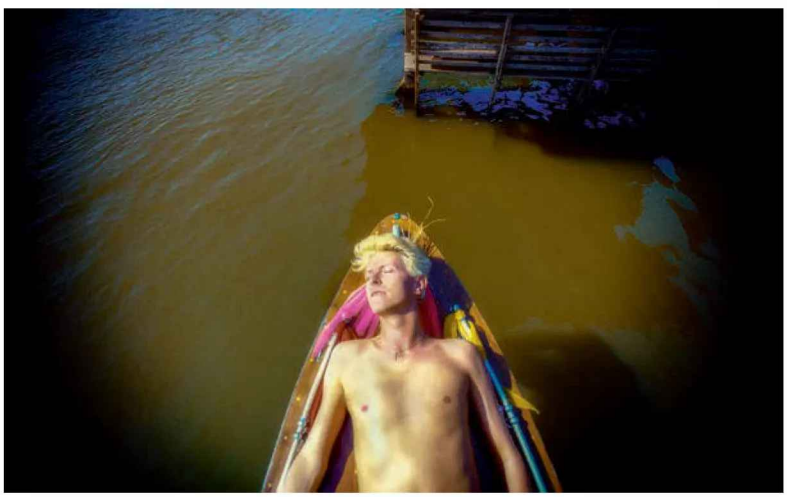
Denis O'Regan

Denis O'Regan was born in London, England, in 1953. He is a self-taught photographer who smuggled a camera into the Hammersmith Odeon to shoot Queen and Paul McCartney and Wings. He documented the punk era and worked for *NME* before carving out a career as a music tour photographer with the Rolling Stones, David Bowie, Queen, Duran Duran and others. His concert images have featured on the covers of live albums by Queen, Sting, The Cure, Thin Lizzy, Pink Floyd and the Rolling Stones. He is based in the Denis O'Regan Gallery in west London. **www.denis.uk**

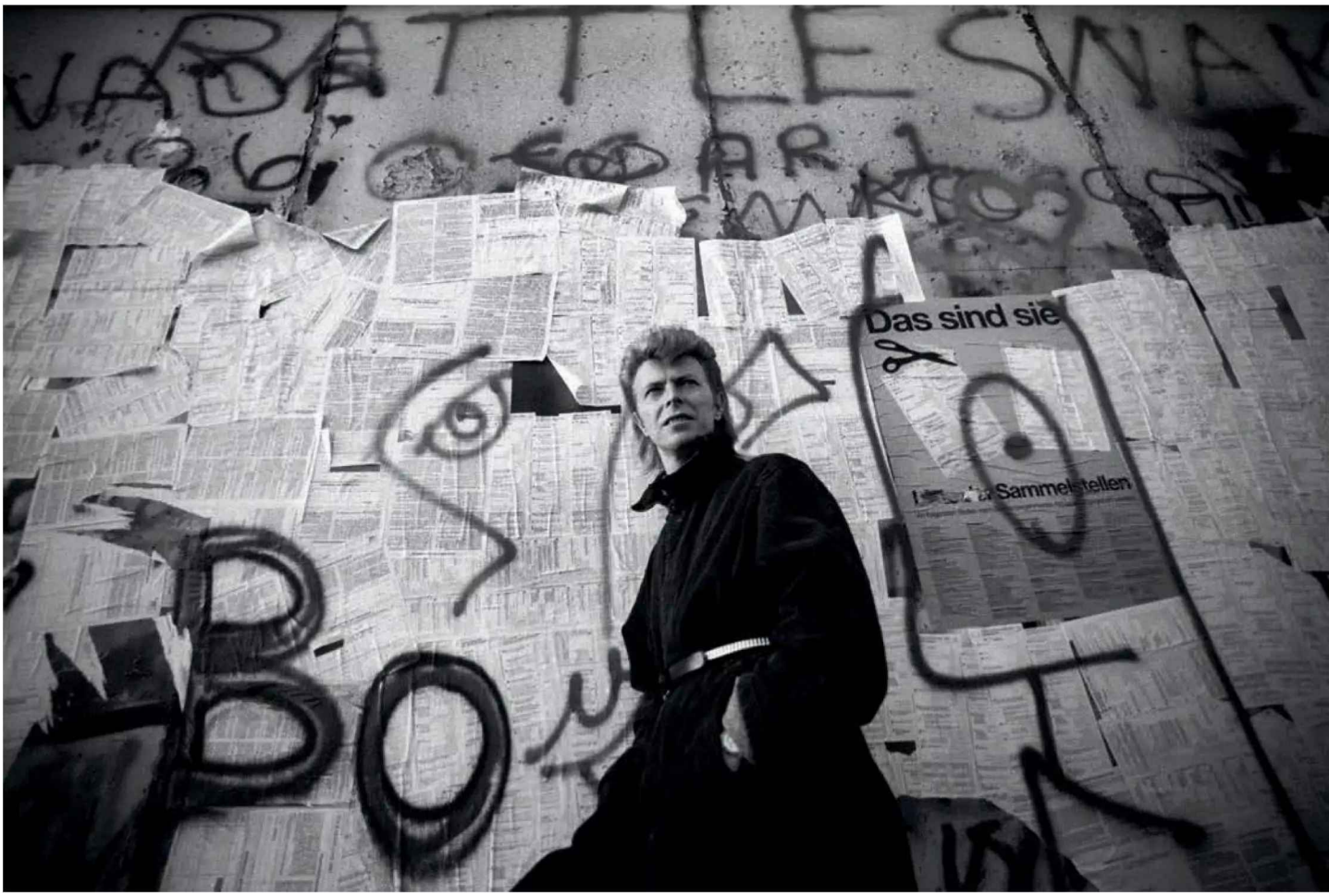
ALL IMAGES © 2025 DENIS O'REGAN

Punk gives access

Although he had already photographed Bowie and Wings, for a couple of years O'Regan found getting access to bands tricky, until the punk era arrived in 1976. He explains, 'Suddenly I had access to the bands that the music papers wanted the most. I went to photograph The Damned at only the second gig they'd ever played.' However, he'd forgotten to bring a flashgun and had to borrow one from another photographer, Chalkie Davies, who admitted he didn't really like punk and advised O'Regan to send his pictures into *NME*, which he did.



Left: Bowie asleep on a boat, Bangkok, 1983



Bowie at the Berlin Wall, 1987

Back in those days O'Regan would shoot the punk bands, go home, develop the films, do a contact sheet, print up a couple of his selected shots and then drop the prints off at the *NME* office in Carnaby Street at lunchtime the following day.

His connection, and later friendship, with Chalkie Davies was to prove pivotal. Davies lodged with Thin Lizzy's guitarist Phil Lynott and, in 1978, O'Regan visited Davies at Lynott's house. He remembers, 'By that time, I'd done a lot of photography for *NME* and Phil Lynott said, "We're off to Scandinavia next week". I just went, "take me along"… and he did.'

The Serious Moonlight tour

O'Regan's cheeky manner later earned him the slot as the official photographer for the Rolling Stones' eight-week 1982 European tour. The accountant for the Stones was a music industry professional called Bill Zysblat. O'Regan reveals, 'Bill's a very clever guy – he saw that huge Stones tour from the inside and thought, "I'll replicate that and offer it to David Bowie", and that's what happened. He's still huge in the music business and runs the Bowie estate.'

Zysblat told him he'd have to come up with a business plan if he wanted to cover Bowie's Serious Moonlight tour. O'Regan pitched the idea of producing a book and admits, 'There weren't loads of photographers vying to do it, because tour photography wasn't a big thing. I put together a business plan: they pay for everything, I sold the approved images to the press, David has approved images going out, and the magazines love it because they're getting the kind of pictures they'd never get themselves. It was a win, win.'

But, first off, O'Regan had to meet Bowie. 'They asked me down to rehearsals. Each day David would train for the tour by going to the gym and boxing. He asked me along

Bowie on-stage in Newcastle, 1978

and I photographed that. I think he got the feel of what I was like, which was someone who wasn't ever going to hassle him. He was actually very normal, very funny and very personable. I think he found me to be the same thing, so we got on really easily.'

He continues, 'David loved the idea of doing a book. He'd never done anything like that and he'd never taken anyone on tour, so off we went.' With the explosion of Bowie's *Let's Dance* album the tour, which started off as only a few weeks, was extended and eventually ran for more than eight months around the world.

O'Regan explains, 'At the time [in 1983], I'd have two cameras so I'd shoot both colour and black & white. I love black & white and I've also turned a lot of digital stuff into black & white. At the end of the Serious Moonlight tour I had about 10,000 pictures, but a lot of them had been dumped – anything that was out of focus, David didn't want or I didn't like, got dumped.'

Tour logistics

Having shot his films on tour, O'Regan would get them developed at labs in major cities along the way. He'd sometimes have to wait several weeks for the developed films to be flown to another city later on in the tour. He'd then do an edit to present to Bowie for approval or rejection.

The upside of the delay was that, unlike in today's digital age when most bands and PRs expect to see an image edit the next day, this freed O'Regan up to go out to dinner with Bowie and his friends or just hang out with Bowie so he could capture the iconic musician in off-guard and private moments.

He reveals, 'We'd have a slideshow in my hotel room. I'd do a carousel's worth of slides. David was fine with me curating the pictures and didn't want to see too many. Then he decided which ones we would use. The two of us would sit either side of the projector and it'd be, "yeah, I like that" or "save that for the book; it's unique". I was never given a brief, but David would say, "let's do this", or "why didn't you get that?", which was the opposite of what I expected.'

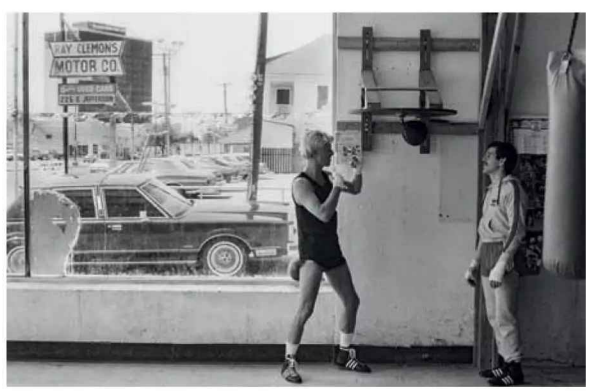
Glass Spider tour

After the Serious Moonlight tour O'Regan toured with Duran Duran, Spandau Ballet, Neil Diamond, the Bee Gees and Queen, amongst others. He was also the official photographer for the London leg of Bob Geldof's giant 1985 Live Aid concert.

In 1987 he was back on tour with Bowie for the Glass Spider tour, which supported the singer's *Never Let Me Down* album. He notes, 'There was no book deal that time, but I'd supply the press stuff. I didn't get married till I was 44, so I was having a great time. I thought I might as well be on tour with David Bowie for a year than staying in the UK. Instead of having to find different things to do, there was just one client that I could do for a year.'

In 1990 Bowie embarked on his Sound + Vision tour, but Denis O'Regan only shot occasional shows. 'I just hung out with David and went out to dinner… things like that. It was a lot more relaxed because I would just come and go. I'd already done two years with him.' He also shot 'a tiny bit' of Bowie's band project Tin Machine, but thereafter his work with Bowie was minimal.

'David loved the idea of doing a book. He'd never done anything like that and he'd never taken anyone on tour, so off we went'



Top: David Bowie and Mick Jagger, Soho, 1987. Jagger tweeted this picture after Bowie's death in January 2016

Above middle: Bowie during boxing training, 1983

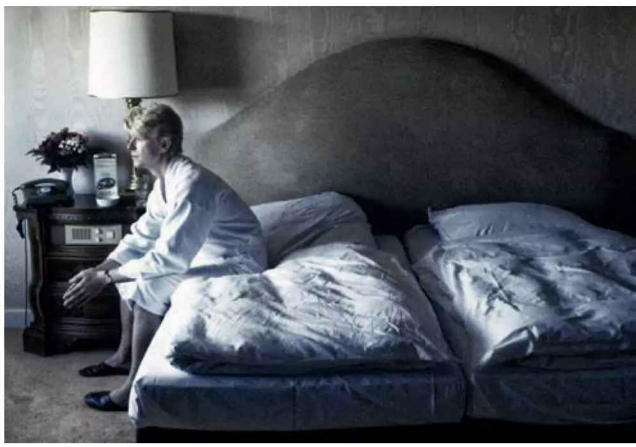
Above: Bowie being measured at Madame Tussauds, 1983

Technology trailblazer

After some 'intense' years between 1980 and 1988, in the late 1980s O'Regan decided to shoot celebrity portraits for the likes of *HELLO!* and *OK!* magazines. He also set up one of the UK's first legal music download companies. 'I wanted to move away from music photography for a while. I was a bit fed up with it. Then you move into a new era and along come Blur, Oasis and grunge, which I did photograph a chunk of, but it sort of moved on.'

He was also an early embracer

David Bowie arriving at Olympic Studios, London, to record *Diamond Dogs*, 1974



From a photo shoot in Bowie's hotel bedroom with fashion photographer Helmut Newton, Berlin, 1983

Bowie waiting in an airport, 1983

of imaging technologies. 'It began with Minolta who brought out the first autofocus [SLR, the 7000] and I used that in 1987. In '87 I started working with a Mac and in '89 I got Photoshop when it first came out, so I've been using that for 36 years. I now use Peakto software and it pulls in all of my images from different drives.'

O'Regan says he has used Nikon cameras for 'a long time' and I spy a D5 DSLR lying on one of the sofas in his gallery. He notes, 'Digital is free. Beforehand, if I went on tour I'd have to buy all the film in advance and pay to have it developed. Now you can buy one [memory] card and do everything on it. It costs you nothing. Some 40 years ago it often cost me £150 to shoot a show.'

New Bowie book

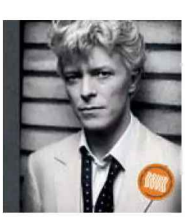
O'Regan's latest book, titled *David Bowie by Denis O'Regan*, showcases his iconic photographs of the rock legend across a 20-year period. In 2018 he produced the photography book *Ricochet*, which only focused on images from the Serious Moonlight tour. Originally, O'Regan wanted this new book to be based on the Glass Spider tour, but Bill Zysblat 'wasn't nuts on it'. Instead, it features a mixture of all of Denis O'Regan's Bowie pictures.

He describes the new book as, 'David by Denis. It's just my selection of pictures of him across the period I photographed him. There are the pictures outside Olympic Studios at the beginning, when he didn't know me from Adam, to '94, after I'd spent two years on tour with him. There are things like a one-off show at The Dominion Theatre that he did, and little bits and pieces.'

The 276-page book beautifully demonstrates the unprecedented access that Denis O'Regan had to Bowie. It includes pictures like Bowie in a Berlin hotel room (a Helmut Newton shoot for *Vanity Fair* that Bowie insisted O'Regan be included in), Bowie having a cigarette in an airport, Bowie being measured for Madame Tussauds and dozens of other scenarios. He explains, 'this is the kind of access I wanted. I wanted to follow David Bowie around and shoot him hanging out, rather than just do three songs for the rest of my life, which a lot of photographers still do.'

As his 19-year-old son Rory enters the gallery I take it as my cue to leave, but Denis O'Regan looks at me and says, 'Believe it or not I'll tour tomorrow. I loved a lot of it, but a lot of it was boring. Now you've got iPads and mobile phones, so you can stay in touch and it's a lot easier now. I toured more than people in bands did because they would tour and go home and I'd go off on another one, which is why I never got married till after I'd finished touring. The same with having a child and, when that happened, I wanted to spend time with him. I think every life goes through a lot of chapters and I'm in another one now.'

AP



The book *David Bowie by Denis O'Regan* (ISBN: 9781788842846) is published by ACC Art Books and has an RRP of £60.
www.accartbooks.com

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At a glance

£2799.99 body only
£3149.99 with 24-105mm F4-7.1 IS STM
£3899.99 with 24-105mm F4 L IS USM

- 32.5MP full-frame sensor
- ISO 100-64,000 (standard)
- Up to 40fps shooting
- 3.69m-dot, 0.76x OLED viewfinder
- 3in, 1.62m-dot articulated screen
- 7K 60p, 4K 120p video recording
- 8.5-stop in-body image stabilisation

Canon EOS R6 Mark III

Andy Westlake tests Canon's latest camera for enthusiast photographers, with its new 32.5MP sensor

For and against

- ✚ 33MP sensor gives increased detail and flexibility
- ✚ Superb autofocus system
- ✚ Excellent control layout and handling
- ✚ Super-fast continuous shooting
- ✚ Works well with EF lenses via mount adapter
- ▬ No third-party full-frame autofocus lenses available
- ▬ Doesn't work with older LP-E6-type batteries

Data file

Sensor	32.5MP CMOS, 35.9 x 23.9mm
Output size	6960 x 4640
Lens mount	Canon RF
Shutter speeds	30-1/8000sec (mechanical), 30-1/16,000sec (electronic)
Sensitivity	ISO 100-64,000 (standard), ISO 50-102,400 (expanded)
Exposure modes	PASM, Fv, B, S&F,Scene, Auto
Metering	Evaluative, partial, spot, centre-weighted
Exposure comp	+/-3EV in 0.3EV steps
Continuous shooting	12fps (mechanical), 40fps (electronic)
Screen	3in, 1.62m-dot, fully articulated
Viewfinder	3.69m-dot, 0.76x OLED EVF
AF points	6097
Video	7K 60p, 4K 120p, 2K 180p
External mic	3.5mm stereo, Multi-Function shoe
Memory card	CFexpress Type B, UHS-II SD
Power	LP-E6P, LP-E6NH, LP-E6N
Battery life	390 with EVF; 620 with LCD
Dimensions	138.4x98.4x88.4mm
Weight	699g with battery and card

The Canon EOS R6 Mark III is a full-frame mirrorless camera that's designed for serious enthusiast photographers. It employs a near-identical body design to its predecessor, the EOS R6 Mark II from 2023, but gains a new, higher-resolution 32.5MP sensor, rather than 24MP. With an impressive all-round spec sheet, it's capable of tackling almost any task, for both photography and video.

Costing £2,799.99 body-only, £3,149.99 with the basic Canon RF 24-105mm F4-7.1 IS STM kit zoom, or £3,899.99 with the premium Canon RF 24-105mm F4 L IS USM, the Canon EOS R6 Mark III will be going head-to-head with some pretty formidable competition. This includes the Nikon Z6III, Panasonic Lumix S1II, and the Sony A7 V. The existing Canon EOS R6 Mark II will also remain on sale for at least the whole of 2026. But as we'll see, the new model brings enough to the table to move straight to the top of its class.

Features

Let's look at the EOS R6 Mark III's specs in more detail. The new sensor provides a maximum still image size of 6960 x 4640, representing a 16% increase in linear resolution over the Mark II's 6000 x 4000, and 27% over the original 20MP EOS R6. One point worth noting is that unlike its more expensive EOS R1 and R5 Mark II siblings, Canon doesn't describe the sensor as stacked.

While the resolution has received a handy boost, this does comes with a small drop in high-ISO range. The sensor offers

ALL PRICES ARE APPROXIMATE STREET PRICES

The new 32.5MP sensor is great for scenic subjects
Canon EOS R6 Mark III, RF 24-105mm F4 at 24mm, 1/80sec at f/11, ISO 100

ISO 100-64,000 as standard, plus extended settings covering ISO 50-102,800 (the upper limits were ISO 102,400 and 204,800 before). I don't think this counts as a significant step back, though; you'll rarely, if ever, need such high settings in practice.

In many other respects, though, the major photographic specifications remain much the same. Using the mechanical shutter, you get shutter speeds of up to 1/8,000sec and continuous shooting at up 12 frames per second. Switch to the silent electronic shutter, and those figures increase to 1/16,000sec and up to 40 frames per second. That's as fast as most photographers are ever likely to need – in fact, probably considerably faster.

Like a lot of recent cameras, you also now get a pre-capture mode for moments when you otherwise wouldn't have time to react. In this case, it continuously buffers 20 frames while the shutter button is half-pressed, and then records them when it's fully depressed. I find that this can be particularly useful for shooting such things as sports and wildlife.

Autofocus employs Canon's Dual Pixel CMOS AF II system, with no fewer than 6,097 selectable points covering all but the extreme edges of the frame. Canon's usual subject detection system is available, covering humans (eyes, face, head, and body); animals (dogs, cats, birds, and horses); and vehicles (racing cars or motorbikes, airplanes, and trains). An Auto option is also available, so you don't have to select your subject type in advance. One thing that you don't get, though, compared to Canon's higher-end models, is eye-control focus.

Other features are inherited from last year's Canon EOS R5 Mark II. This includes the in-body image stabilisation system, which promises up to 8.5 stops of shake reduction at the centre of the image, and 7.5 stops at the periphery. You can also register faces for the camera to prioritise focusing on. It can recognise 10 at any given time, and you can save 10 groups (so up to 100 faces in total). This could be useful for applications such as sports or weddings.

It's the video specs that get the most eye-catching boost, though. The R6 III can record raw video internally at 7K resolution and 60fps in 17:9 aspect ratio, or 30fps in Open Gate mode that capture the full sensor area. Alternatively, 4K can be shot at 120fps using the full sensor width, and Full HD at 180fps, for slow-motion playback. The camera can also output ProRes RAW to external recorders at 7K30. It provides false colour and waveform displays to help judge exposure, and includes Canon's C-Log2 and C-Log3 modes that produce neutral footage for colour grading in post-production.

Wi-Fi and Bluetooth connectivity is on board as usual, and with all the typical features via Canon's free Camera Connect app (although annoyingly, you now have to create an account to use it). You can use your phone as a simple Bluetooth shutter release, or a comprehensive remote control via Wi-Fi. Naturally, it's also possible to copy your images to your camera

The articulated screen helps with low-angle shooting
Canon EOS R6 Mark III, RF 24-105mm F4 at 24mm, 1/50sec at f/8, ISO 100

for sharing.

One small irritation comes if you also want to use a Bluetooth remote control, such as the Canon BR-E1 or a third-party clone, alongside your phone. The camera can only pair with one device at a time, so you have to switch back and forth in the menu all the time. I just left my phone paired instead.

Build and handling

In terms of its physical design, the new camera is externally almost indistinguishable from the EOS R6 Mark II, with all the same controls in all the same places. That means it's also very similar in operation to the EOS R5 II and R1. It's also directly evolved from the firm's older DSLRs, meaning that existing Canon users should be able to pick it up and feel right at home, more-or-less straight away.

Thanks to a large, sculpted handgrip, the camera feels great in your hand. The body is absolutely covered with buttons, giving direct access to all the most important shooting settings, often in more than one way. Three electronic dials provide control over the main exposure settings, and most of Canon's lenses have a control ring, too. Personally, I particularly like how Canon gives you a dedicated ISO dial that lets you temporarily shift the setting when using Auto ISO, which I find very useful.

New users might find the layout slightly overwhelming at first, though. For example, there are no fewer than ten controls placed for operation by your right thumb. Thankfully, though, you're only likely to be using three or four of these at any given time.

In one notable change, the 'Rate' button on the camera's shoulder is also now labelled 'Color'. This allows you to select between the different types of colour mode, namely Picture Styles, Color Filters (which can't be used when shooting raw), and Custom Picture settings (which are only available in video). Pressing the info button then allows you to select between the different styles or filters.

You also get some useful extra functionality in playback. Pressing the record button toggles between viewing still images and videos, while the M.Fn button works as a shortcut for sending the displayed image to a smartphone. These are small changes, you have to give Canon credit for adding them.

There are a couple more significant developments under the covers. Firstly, rather than taking two SD cards, the EOS R6 III gains a CFexpress Type B slot to keep up with high-speed, high-resolution stills shooting and faster video recording bitrates, with a single UHS-II SD slot alongside. Secondly, its hybrid credentials are bolstered by the adoption of a full-size HDMI socket for connecting an external video recorder or monitor. Both of these are sensible updates, but if you've been using two SD cards in backup mode in a Mark II, you'll now need to buy some expensive CFexpress cards.

Viewfinder and screen

Canon has used essentially the same viewfinder and screen as before. You get a 3.69m-dot OLED EVF with 0.76x magnification, meaning it's a good size and nicely detailed. It's decently bright too, working well on sunny days.

Meanwhile the screen is a 3in, 1.62m-dot LCD touchscreen with Canon's usual side-hinged articulation, which allows it to face almost any direction for shooting at awkward angles, or for filming yourself. I find this works very well. However, Sony's '4-axis' unit on the A7 V is even nicer, as it can also tilt up and down behind the camera.

Out of the box, Canon previews colour and exposure, with a press of the button on the front plate required to activate depth-of-field preview. But you can change this so you either get DOF preview by default, or engage exposure preview only when pressing the DOF button. Canon has also included its obscurely titled 'OVF sim. view assist' option, which aims to give a neutral view that replicates the experience of using a DSLR.

Pressing the info button cycles through display modes with

different levels of overlaid information. You can tailor these views independently for the viewfinder and LCD. I particularly like the way Canon allows you to view both an unobtrusive dual-axis level and a small RGB live histogram simultaneously.

Autofocus

On paper, there's not much difference between the Canon EOS R6 Mark III's autofocus system and its predecessor's. It can focus pretty much anywhere within the frame, aside from the extreme edges, with Canon's signature Dual Pixel CMOS AF enabling phase detection from every single pixel. Subject detection is available, with settings for people, animals, and vehicles, plus auto.

Using the conventional AF system, you have a choice of focus area sizes, including three custom options where you specify the height and width. This can be useful if you know that everything you're interested in will take place within a specific space – a stage or a racetrack, perhaps. Single-area options all come with two different modes: one where the AF point stays fixed where you put it, and another where a press of the SET button activates tracking, so the camera will follow your subject if it moves or you recompose.

These AF area modes are selected by first pressing the AF point button on the camera's shoulder, and then repeatedly pressing the tiny M-Fn button beside the shutter release (which, yet again, is much too small). If you only use a few of the 12 available options, you can minimise this button pressing by disabling the others.

Using single-shot AF mode with static subjects, the autofocus is fast, decisive and consistently accurate. But of course, the bigger test comes when tracking fast, erratic subjects in continuous AF mode (which Canon calls 'Servo'), especially during high-speed burst shooting. For this, I generally used subject detection set to auto, and combined it with the full-screen AF area mode.

To stress-test the autofocus, I photographed local wildlife using the Canon RF 100-500mm F5-7.1 L IS USM telezoom, and was extremely impressed by how well the camera performed. For example, it was perfectly able to maintain focus on a pigeon flying directly towards me at high speed while shooting at 20fps. It also did a great job tracking an extended burst of a swan taking off – something that requires a long runway and a lot of effort.

It's difficult not to see this camera as being another step forwards from its predecessors, and on essentially the same level as its peers such as the Nikon Z6III and Sony A7 V.

Autofocus has no trouble with fast-moving subjects
Canon EOS R6 Mark III, RF 100-500mm at 500mm, 1/2000sec at f/8, ISO 1000

Focal points

Canon has re-used the same body as the EOS R6 II, but with some significant changes internally

Vertical grip

The camera accepts the same BG-R20 vertical grip as the EOS R5 II. The BG-R20EP variant will work too, but its built-in ethernet port won't function.

RF mount

Canon now has 44 full-frame lenses in its RF lineup, covering 10mm to 1200mm. You can also use EF-mount SLR lenses via an adapter. However, there are no third-party RF autofocus lenses.

Hot shoe

Canon's proprietary multi-function shoe supports both external flash units and some digital audio accessories.

Storage

There's one CFExpress Type B card slot and one UHS-II SD slot, rather than dual SD slots as before.

Power

The camera comes with the LP-E6P battery. It can also be used with the LP-E6NH and LP-E6N variants, but it won't work with the original LP-E6.

Connectors

Users of external monitors and recorders will be pleased by the inclusion of a full-size HDMI socket. There are also USB-C, headphone and microphone, and 2.5mm remote release ports.

Once you work out how you want to set it up and use it, it'll track focus on pretty much anything.

Performance

In practical use, the EOS R6 Mark III never gets in the way of you shooting. It powers up near instantly, being ready to go almost the moment you flick the power switch. That switch is, perhaps, a little awkwardly placed compared to having one around the shutter button, but its size makes it easy to operate. The camera also responds immediately to all the physical controls and the touchscreen. The shutter noise is soft and unobtrusive, and if you need to shoot silently, you can switch to the electronic shutter with relatively little risk of subject distortion.

I've been perfectly happy with the battery life, which is rated for 390 frames using the EVF, and 620 with the LCD. That seems like a reasonable reflection of what I'd consider normal use, and you'll get many more frames than that if you shoot a lot of bursts. Canon engages in some pretty aggressive power-saving when you're not actively using the camera, including dimming the screen and slowing its refresh rate right down, which helps to conserve the battery.

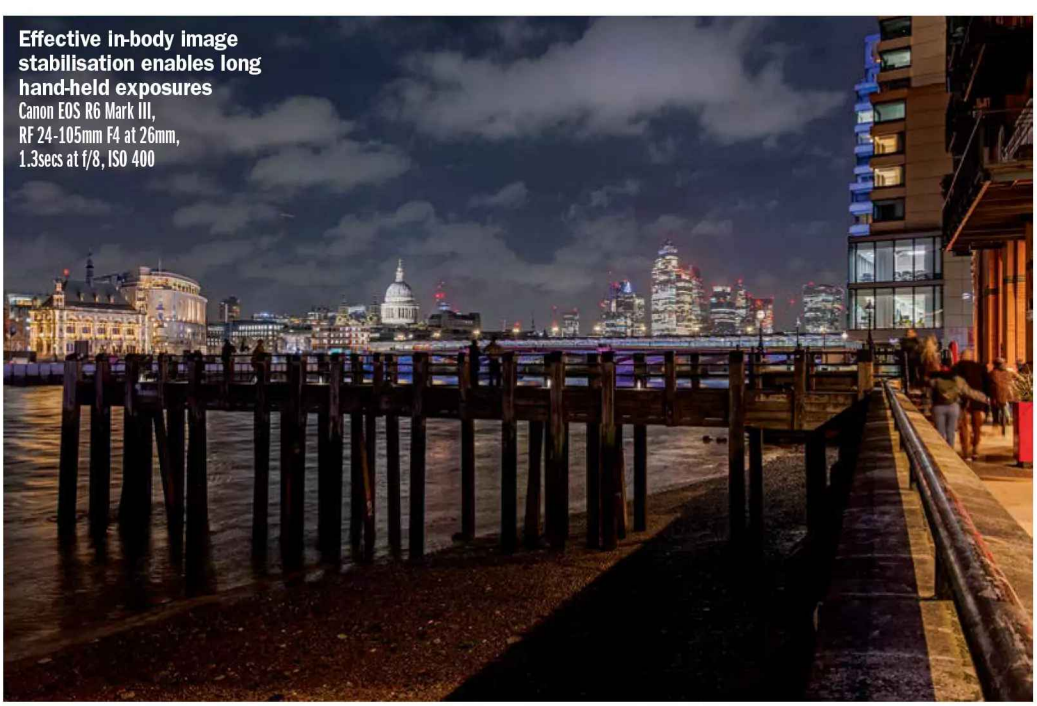
This stamina is welcome as, at least in the UK, spare LP-E6Ps are obscenely expensive, costing about £110 apiece (they're quite a lot cheaper in the US, at $80). You can top up the battery via the USB-C port, but Canon is quite picky about the charging source and you'll need to use a 3V USB-C output, at least. Unlike some other cameras, you can't just plug in any small powerbank in an emergency.

You might think the higher resolution would put a dent in the continuous shooting performance, but that's not really true. You will, however, need to use a CFexpress card to get the most from it. But then, the performance is phenomenal. In my tests, using the mechanical shutter at 12fps, and shooting in raw + JPEG, the camera just kept on going indefinitely until I ran out of card space (using a CFexpress Type B with a 1600MB/s rated write speed).

To get the fastest 40 frames per second rate, you have to take a trip into the menu to engage the electronic shutter – annoyingly, you can't just access it as a faster drive mode. The camera will then shoot for about 3 seconds, before pausing to write to card. Drop the speed down to 20fps, and the camera will keep going for 11 seconds before slowing down. That should be more than enough for most purposes. By the way, at no point does the camera indicate the frame rate for the drive mode you've selected – you just have to remember what it will be.

One significant update comes with the inclusion of a proper pre-capture mode, in place of the R6 II's Pre-Burst Shooting. The difference is that the camera now records normal image files, rather than requiring you to extract your favourite frame after shooting. When you half-press the shutter, the camera continually buffers a half-second's worth of frames, and then records them to card when you fully press the button. Other brands offer much more customisation of the pre-capture time, but if we accept that the fundamental aim is to overcome the typical human reaction time of about 0.3 seconds, Canon's implementation works just fine.

Again, though, the main irritation is that by default, you have to dive into the menu to enable pre-capture. What's more, you can only do so if you've already selected the H+ continuous shooting mode and electronic shutter. For a function that's all about being able to react quickly, that's infuriating. If I were using it frequently, I'd set up a Custom shooting mode specifically for the purpose.



Effective in-body image stabilisation enables long hand-held exposures
Canon EOS R6 Mark III, RF 24-105mm F4 at 26mm, 1.3secs at f/8, ISO 400

I've been especially impressed by the EOS R6 Mark III's image stabilisation system, which I've found to be very effective with both telephoto and wideangle lenses. Using the RF 100-500mm F5-7.1L IS USM at its long end, I was able to get some perfectly sharp hand-held shots at just 1/50sec. Meanwhile with the RF 24-105mm F4L IS USM, I frequently got usable images at 1 second. And while it's the ability to shoot at these extremes that's most eye-catching, the bigger picture is that you don't really have to worry about image blur due to camera shake in most situations (subject motion blur is a different matter, of course).

One point worth noting is that, like all EOS R cameras, the R6 Mark III works perfectly with EF-mount lenses, via the EF-EOS R mount adapter (or cheaper third-party clones). I tested it with my EF 100mm f/2.8 Macro and EF 70-300mm f/4-5.6 IS USM and they worked every bit as well as they previously did on DSLRs. This means that photographers

Subject detection is ideal for quick grab shots
Canon EOS R6 Mark III, RF 24-105mm F4 at 105mm, 1/25sec at f/8, ISO 100

who are still using Canon DSLRs can upgrade to mirrorless but continue to use their existing lenses. It also goes some way to offsetting the fact that there are no full-frame autofocus RF lenses available from third-party makers.

Canon's evaluative metering is very strongly linked to where you place the focus point. So it's worth paying attention to this and applying exposure compensation if there's a risk of highlights blowing out. Auto white balance is generally well judged, though. This means you don't often get unpleasant colour casts in JPEGs, and have a reliable starting point for raw processing, too.

Image quality

Out-of-camera image files (JPEG or HEIF) tend to be bold and punchy, with bright, warm, and saturated colours. As a result, I'd be quite happy to share the camera's files without much further editing. If you want to print them large, I'd recommend using the Fine Detail picture style, which offers essentially the same colour rendition as Standard, but uses more refined sharpening settings. I also like to copy those sharpening settings to other picture styles.

Chances are, though, that most users will be shooting and processing raw files. Thankfully the EOS R6 Mark III's are very good indeed, with the 32.5MP sensor giving just that bit of extra detail compared to its predecessor. That gives you scope to print a little larger, or crop tighter, than before.

There's no significant penalty for the increased resolution in terms of high-ISO performance. I saw very little drop in quality from ISO 100 to ISO 3200, and I was perfectly happy shooting at up to ISO 12,800, especially with AI noise reduction such as Adobe Denoise. As with most full-frame cameras, I'd say ISO 25,600 is probably the limit of usability, but with a noticeable fall-off in quality. Personally, I'd avoid going any higher.

I've found the files also stand up well to significant tonal manipulations during raw processing. For example, when shooting at sunrise or sunset, I was able to expose to retain highlights and then use shadow adjustments to bring up dark foregrounds, without being unduly concerned by noise. I'm not convinced there's quite as much latitude here as with the best of the R6 III's peers, though, with maybe 4 stops of additional usable shadow detail, rather than 5. But it's pretty rare that you even need that.

It's also worth noting that if you use Canon's space-saving CRAW mode, you can see some artefacts in very deep shadows, that appear to be due to noise reduction and/or compression. This means it's better to use the standard raw format for subjects where you might be making extreme tonal adjustments in raw processing.

Verdict

Amateur Photographer Testbench GOLD ★★★★★

REVIEWING the Canon EOS R6 Mark III has felt very much like a case of déjà vu. As with its predecessors, it's an extraordinarily accomplished all-rounder that can do pretty much anything you ask of it. But now, it comes with even higher resolution to go with its blisteringly fast speed. As a result, it's just as much at home shooting detail-rich landscapes as it is with fast-paced, unpredictable action. For many potential buyers, those extra pixels may well help alleviate any residual longing for the pricier 45MP EOS R5 II.

Naturally, the EOS R6 III faces stiff competition from the likes of the Nikon Z6III, Panasonic S1II, and Sony A7 V. Each of these cameras has its strengths and weaknesses, and I don't think any of them can be declared an outright winner. But even in this exalted company, it's a very strong contender. Each buyer's choice is likely to narrow down to any established brand preference and a few specific, relatively niche features.

For existing Canon users, though, the EOS R6 Mark III is an easy recommendation. It's a massive step up in capability for anyone who is still using a DSLR, while owners of older full-frame mirrorless models such as the EOS R and R6 will find plenty to tempt them, as well. And I can't imagine that anyone who buys it will be disappointed.

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

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This is a macro lens that's practical to use hand-held
Sony A7R V, 1/100sec at f/9, ISO 4000

Sony FE 100mm F2.8 Macro GM OSS

Sony finally gives macro fans a G Master lens and it goes beyond life-size. **Angela Nicholson** gets in close to see how it performs for our review

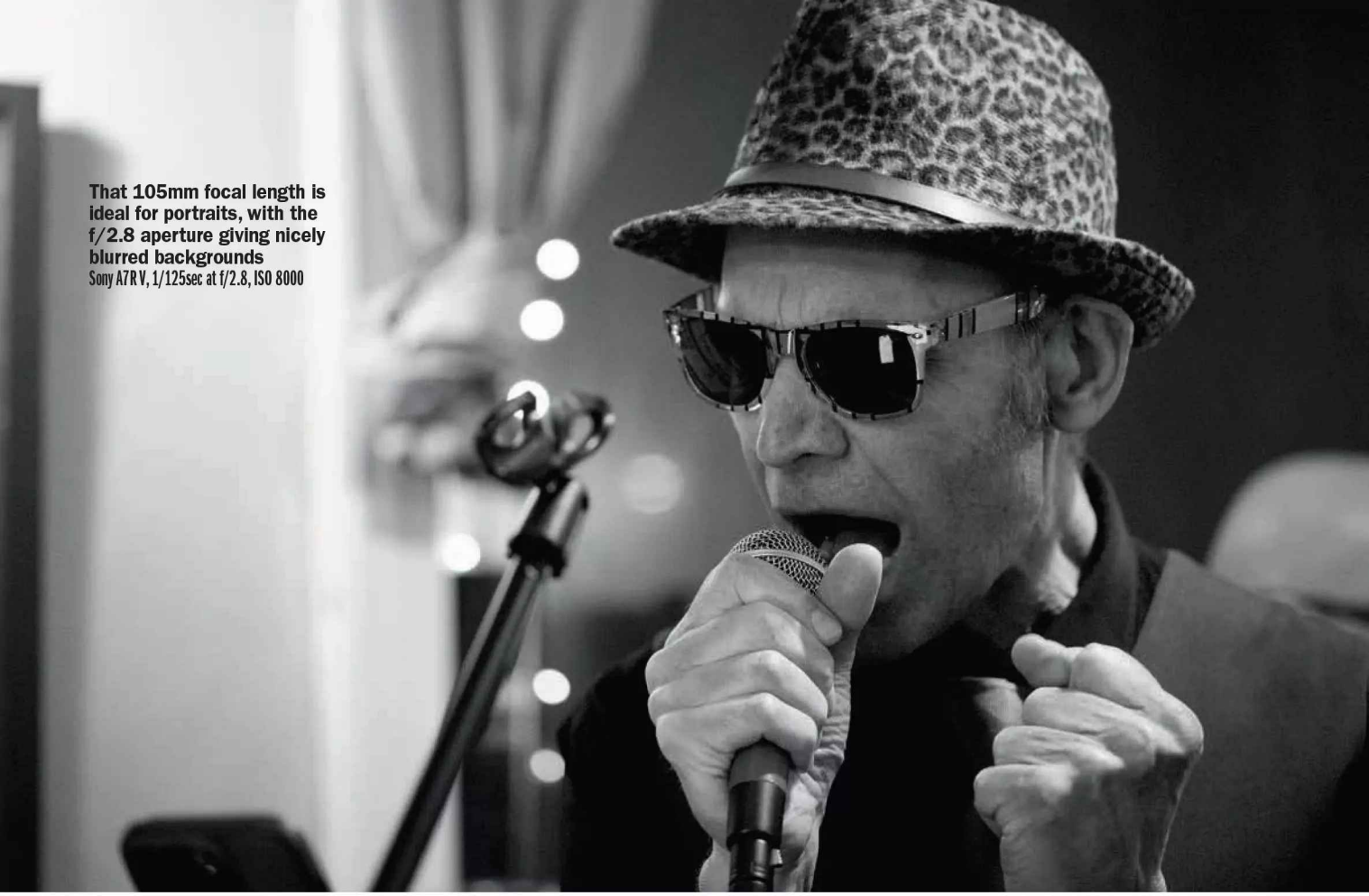
Sony's G Master lenses are designed for photographers who demand top-notch performance, and now macro shooters have one to call their own. The Sony FE 100mm F2.8 Macro GM OSS builds on the popular FE 90mm F2.8 Macro G OSS, but it brings a bit more to the table – a longer focal length, 1.4x magnification, an aperture ring and enhanced autofocus.

This new lens promises excellent image quality, weather-resistant build and extra flexibility in the field – complete with teleconverter compatibility for even closer shooting. It's aimed at photographers who want to get in close and capture every little detail. But its focal length and aperture range mean it's also suitable for still life, portraits and fine art photography. In short, it's more than just a macro lens.

Features

One of the headline features of this 100mm F2.8 Macro is its 1.4x magnification at its closest focusing distance of 26cm. That's more than the standard 1:1 ratio you get with most macro lenses, so it lets you fill the frame with even smaller details. Pair it with Sony's 1.4x or 2x teleconverters and you can further push that magnification to 2.8x, which opens up even more creative possibilities. Helpfully, the closest focusing distance doesn't change much when a teleconverter is mounted. But it's only a few centimetres from the end of the lens hood, so you need to be careful about casting shade on your subject.

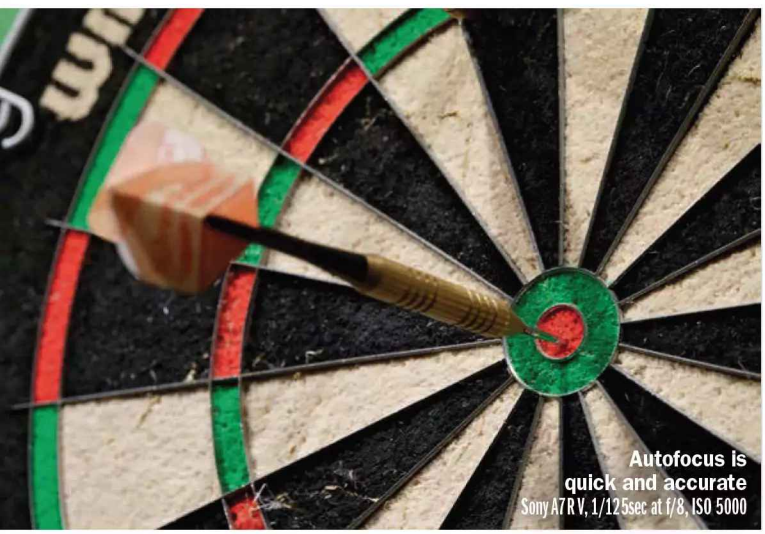
The optical design uses 17 elements arranged in



That 105mm focal length is ideal for portraits, with the f/2.8 aperture giving nicely blurred backgrounds
Sony A7R V, 1/125sec at f/2.8, ISO 8000

13 groups, with two XA (extreme aspherical) and two ED (extra-low dispersion) elements to tackle chromatic aberration and distortion. A floating focus design helps keep sharpness consistent throughout the distance range, and Sony's Nano AR Coating II reduces flare and ghosting, which is handy when shooting backlit subjects. The f/2.8 maximum aperture, combined with an 11-blade diaphragm, should ensure it produces smooth, blurred backgrounds to isolate your subject.

Sony has paid special attention to the OSS II (Optical SteadyShot) system, tailoring it for macro shooting. It now provides '6-axis' stabilisation when paired with a compatible camera, including compensation for front-to-back movements that can be an issue when you're shooting very close to a subject and at high magnification.



Autofocus is quick and accurate
Sony A7R V, 1/125sec at f/8, ISO 5000

Meanwhile, the autofocus is handled by four XD (extreme dynamic) linear motors. Sony claims it's up to 1.9x faster than the system in the older 90mm macro, and it certainly feels quicker and more confident. Further good news is that it's designed to keep up with fast-moving subjects and even track at 120fps on the Alpha 9 III.

Build and handling

Despite its solid build and feature set, the Sony FE 100mm F2.8 Macro GM OSS weighs just 646g. It measures 147.9mm in length and is 81.4mm in diameter, so it's a bit larger than the 90mm macro, although it's still very manageable. It balances nicely on full-frame Sony bodies like the A7R V and the manual focus ring is in the perfect position for supporting the lens while making quick tweaks to the focus.

Sony has tailored the lens controls for macro photography. Firstly, like the 90mm macro lens, there's a sliding focus clutch ring that switches between autofocus and manual focus, with physical end stops and a distance/magnification scale. In addition, there's an AF/MF switch that activates focus-by-wire which will feel more familiar to modern lens users. You also get full-time DMF (Direct Manual Focus), which is useful for fine-tuning after the autofocus system has done the heavy lifting.

Other controls include a focus limiter with three ranges, two customisable focus hold buttons, and an aperture ring with click and de-click options – ideal if you're switching between stills and video. The lens is weather-sealed to G Master standards and has a fluorine coating on the front element to help repel dirt and moisture.

The lens feels great in use. The clutch-style focus ring works well, just pull it back to switch into manual focus and push it forward to return to AF. With physical end stops and a distance scale, this option (rather than using the AF/MF switch) offers a predictable and repeatable manual focus experience, which is especially helpful when shooting close up.

I find the manual focusing ring's movement smooth and easy to control, with just the right amount of resistance. Whether you're

With 1.4x magnification, extreme close-ups are possible
Sony A7 V, 1/160sec at f/8, ISO 8000

making big moves or subtle tweaks, the ring responds nicely. The DMF switch means you can also make quick manual adjustments while the lens is set to AF, which is something I find really helpful, especially when paired with the Auto Magnifier setting in the camera.

The focus limiter switch (with full, infinity to 0.5m or 0.7m to 0.25m settings) lets you narrow the focusing range to suit your subject, which can reduce hunting in cluttered scenes. It's another feature that makes a difference when you're working quickly or trying to nail focus in a busy composition.

The aperture ring feels well-made and gives satisfying clicks, but can be de-clicked for smooth, silent adjustment if you're shooting video. The layout of switches and buttons is logical, and everything falls to hand nicely.

Autofocus

I've used the Sony FE 90mm F2.8 Macro G OSS a lot over the years, and while it's a good lens, it's never been the fastest when it comes to focusing. Thankfully, the 100mm F2.8 Macro is a step forward. Autofocusing feels quick and positive, and the lens helps the camera make more confident decisions.

Even with fast-moving subjects, the lens tracks well. I used it in a low-lit pub to photograph a band, and it coped surprisingly well considering the conditions. Naturally, it's also fully compatible with Sony subject detection technology.

For most macro work, I use a small focus area and often activate DMF to fine-tune. It's a great system. The autofocus gets you close, and then you can refine with manual focus.

Image quality

The Sony FE 100mm F2.8 Macro GM OSS delivers excellent image quality. On the 61MP Sony A7R V, it produces very sharp images with loads of detail. Its centre sharpness is strong at f/2.8 and improves slightly at f/4, peaking at around f/5.6. Sharpness holds well to f/11, and while there's a bit of diffraction at f/16 and f/22, it's not too troubling at normal viewing sizes.

As usual, the corner sharpness isn't quite as strong with the aperture wide open, but it catches up quickly as you stop down. Chromatic aberration is well controlled, and I didn't notice any fringing, even in high-contrast areas. Distortion is also very well corrected, and I couldn't spot any issues in my test shots.

There is a hint of vignetting at f/2.8, but it improves at f/4 and clears up by f/5.6. It's mild enough that you might not even notice it unless you're specifically looking for it.

The bokeh produced by the lens is very pleasant, with soft, rounded highlights and smooth transitions. Small highlights in out-of-focus areas look clean and round in the centre, with just a trace of a soap bubble effect. As usual, they turn slightly cat's-eye shaped towards the edges, but it's not a major issue.

Stabilisation is another strong point. While a tripod still gives the best results, especially when you want to keep a specific part of your subject framed just right, I found I could get usable hand-held shots too. About 25% of my images at 1/13sec were sharp at 100% on screen, and this rose to 40% at 1/25sec. That's pretty handy when you're shooting more spontaneously or don't have a tripod to hand.

Finally, the lens works brilliantly with Sony's 1.4x and 2x teleconverters. Even at 2.8x magnification with the 2x converter, image quality holds up well. It's great to have that extra reach when you want to get in even closer without disturbing your subject. AP

Verdict

SONY has done a great job with the FE 100mm F2.8 Macro GM OSS. It builds on the success of the 90mm and adds useful upgrades that macro enthusiasts will appreciate. The 1.4x magnification opens up creative opportunities that go beyond what's possible with a 1:1 lens, and the option to add a teleconverter further increases its versatility, making it one of the most adaptable macro lenses that I've used.

The autofocus performance is another big improvement. It's noticeably faster and more confident than its predecessor, which makes a real difference when photographing moving subjects. The combination of autofocus speed, DMF control and a clutch mechanism for manual focusing gives you the flexibility to approach subjects however you like, whether that's hand-held or with a tripod.

Most significantly, the image quality is excellent across the board, with strong sharpness, nicely rendered bokeh and well-controlled aberrations and distortion. Handling is also spot on, with controls that are easy to use and features that make sense for real-world macro work. It's a well-thought-out lens that delivers on its promises and feels reliable in the field. For Sony users, it's a very attractive option for macro photography and more.

Data file

Price: £1,399
Filter Diameter: 67mm
Lens Elements: 17
Groups: 13
Diaphragm blades: 11
Aperture: f/2.8-22
Min focus: 0.26m
Length: 147.9mm
Diameter: 81.4mm
Weight: 646g
Lens mount: Sony E (full frame)
Included accessories: Hood, caps

Amateur Photographer Testbench GOLD ★★★★★

Vallerret Senja Mitt

Angela Nicholson braved the cold to test these winter mitts

● €119.95 (around £103.95) ● photographygloves.com

Vallerret's Senja Mitt is a heavy-duty winter photography mitt designed to provide exceptional warmth and practical camera control in severe cold. Sitting between the Skadi Zipper Mitt PSP and the Alta Arctic Mitt in Vallerret's warmth hierarchy, the Senja is a high-performance mitt aimed at serious outdoor shooters.

The gloves combine DWR-treated goat leather, laminated twill and a faux leather palm with Polartec fleece and dual 5oz insulation to deliver warmth without making your hands feel like flippers. While they're not quite as toasty as the Alta Arctic Mitts, they're impressively snug, especially when paired with the matching Senja Liners (sold separately). I tested them in windy, chilly conditions and found them reliably warm. They're overkill for the average UK winter day, but perfect for extreme cold snaps and alpine adventures.

Getting your fingers on your camera is straightforward thanks to Vallerret's Flip-Tech design. A waterproof zip opens the main mitt section, and the top folds back to reveal your fingers. Meanwhile, the thumb cap pulls back independently. Magnetic closures hold the flaps securely, though you may need to guide them into place due to the bulky insulation.

In practice, I usually unzip and open only the right mitt for operating my camera, keeping my left hand fully covered for warmth. The zipped opening is generous and the long pull tab is easy to grasp – though, as with other Vallerret mitts, I occasionally used my teeth to pull it open.

The over-cuff gauntlet is deep enough to fit comfortably over even my thick Fjällräven parka sleeves, creating a windproof seal. The included storm leash and elastic wrist strap are especially useful when you want to drop the gloves quickly and get your camera to your eye, but they can be removed if you prefer. I find them beneficial when I want to act quickly with my camera.

Unopened, the mitts are, inevitably, a bit bulky when holding a camera between shots, so a strap is a must. But once open, you get decent freedom of movement for your fingers and thumb. The fit is forgiving, and the sizing guide on Vallerret's website proved accurate for my hands.

Verdict

Vallerret's Senja Mitts are a superb choice for photographers who brave deep-winter conditions. They strike an excellent balance between warmth and functionality, with thoughtful details that cater specifically to photographers. While not quite as warm as the Alta Arctic Mitts, they offer more dexterity, better fit and a less cumbersome feel.

Amateur Photographer Testbench GOLD ★★★★★

At a glance

- Goat leather and DWR-laminated twill
- Polartec fleece and dual 5oz insulation
- Flip-Tech thumb and mitt section with magnets
- Over-the-cuff gauntlet design
- Storm leash and wrist strap included

LAYERING OPTIONS

The Senja Mitt is designed to be paired with the Senja Liner (€34.95), a Polartec glove that adds warmth and preserves dexterity. Buying both gives you the flexibility to adapt to changing conditions, and the liner can also be used on its own for lighter duties.

ALL PRICES ARE APPROXIMATE STREET PRICES

Professor Newman on...

Infographics

Professor Newman concocts and explains a new infographic about dynamic range (DR) performance

In my most recent article, I talked about extended DR modes. The Google algorithm took my searches as a cue to suggest content on the topic. One, entitled something like 'What the pros won't tell you about DR', included a misleading infographic. I started thinking about whether a better one could be concocted. It could serve as a useful underpinning for subsequent discussions. This article explains the resultant infographic, shown in the figure.

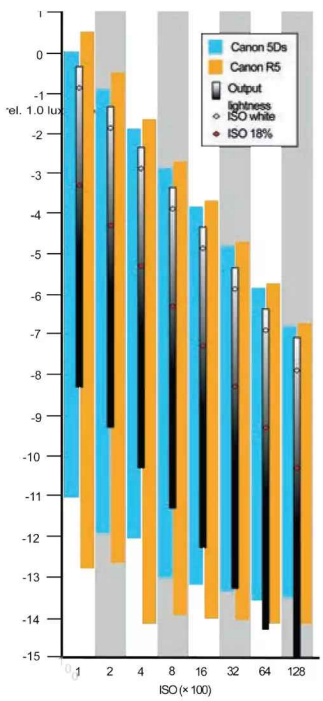
In that article, I made a distinction between DR measured using the input, and that determined from output tonality. The input represents exposure. It's important to be clear about definitions. Exposure is the luminous energy density at the sensor, and is measured with an SI unit, the lux second. Describing it as 'brightness' or 'amount of light' is imprecise and can lead to propagation of misconceptions. The Y-axis on my infographic shows exposure on a logarithmic base two (i.e. 'stops' or 'EV') relative to 1 lux seconds.

The output tonality of an imaging system is not an amount of light. It is a range on a perceptual scale ranging from 'black' to 'white'. Whatever the dynamic range, the output cannot be whiter than white, or blacker than black. The scale always runs from 0% (black) to 100% (white). Many people call it 'exposure' but it's clearly a different thing, and I will use the term 'lightness'. In the infographic, output lightness is represented by vertical bars, shaded from black to white. The vertical size of the bars indicate that they cover an eight-stop range of 'brightness' between 'black' and 'white', about normal for most output devices.

ISO relates exposure to lightness, the formula being that the ISO exposure index is given by 10/H, where H is the exposure that produces 18% lightness in the output. On each bar, this point is shown by a red diamond. The white diamond shows the exposure expected from a reflected white object. It's not 'white' because room needs to be allowed for objects that are brighter, such as lamps and specular highlights. Objects that reflect white will instead be rendered as a light grey. As the ISO setting increases, the bar moves down the chart, indicating that the same output tonality is being produced by a smaller exposure – exactly what ISO is expected to do.

The turquoise and orange bars represent the input-referred dynamic range of two cameras with a similar pixel count and the same manufacturer. The data comes from DxOMark, the only commonly available source that provides DR referenced to absolute exposure. The top of the bar shows the largest exposure the camera can record in a raw file. The bottom extent shows the smallest exposure that can be distinguished from noise. Comparing them side by side shows the comparative DR of the two cameras, and where on the exposure scale it is available.

Both provide some headroom in the raw file over the largest exposure necessary to produce a normally-toned image at that ISO.



DR performance of the Canon EOS 5Ds and EOS R5 compared

The R5 generally offers more headroom than the 5Ds, but that will only be delivered if there is a large enough exposure to utilise all of the headroom. To get all of the DR, both cameras will need to be overexposed relative to ISO correct exposure, with the R5 being more overexposed.

At the lower end, at the low ISO settings both cameras' noise floor is well below the level needed to provide clean blacks in a normally-rendered image. They both give out at 6400 ISO, the R5 by less. Using normal rendering both cameras will look very similar. It is only if specialised tone curves are used that a difference will be seen.

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

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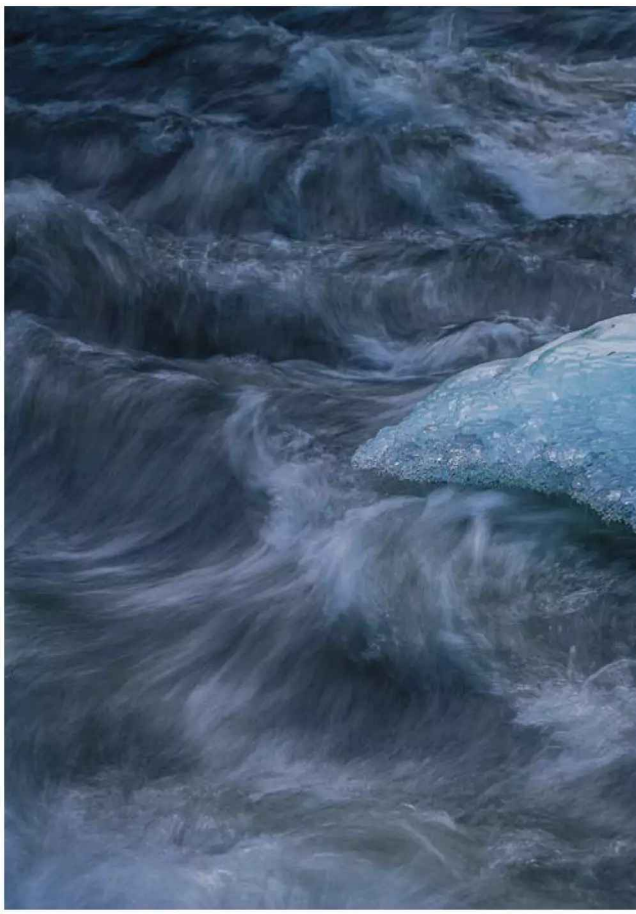
Round Eight: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our Movement category

Ailsa McWhinnie, APOY project manager, chooses
U-Bahn, Berlin by John Seager, Bristol

Canon EOS R5, 24-70mm at 24mm, 1/20sec at f/5.6, ISO 500

Ailsa says: 'The movement in this image by regular entrant John isn't restricted only to the blurred yellow strip of the underground train as it passes through the station – and the frame – though of course that's the scene's focal point. There's dynamism in the composition too, thanks to the jagged red railing that takes our eye down the steps from right to left, and also to the blue ovals that take our eye round and round, and also frame the solitary figure. John has controlled what could have been a chaotic scene very well indeed, including plenty of information about the noisy, intense environment without the end result being overpowering. His timing is perfect too, exemplified by the front train carriage almost – but not quite – heading out of frame. Excellent seeing and storytelling.'



Jessica Miller, deputy online editor, chooses **Myllykoski Rapids by Mats Carduner, Paris**

Nikon Z7II, 24-120mm at 104mm, 1/5sec at f/8, ISO 31

Jessica says: 'This photo by Mats is a close-up taken on the Kitkajoki river in Finland, located in the Oulanka National Park, near the Myllykoski mill.

'Mats has captured the frantic energy of the water really well. The exposure is long enough to capture some of the shape, speed and force of the water moving around the ice, which sits sharp and still to the right of the image. Between the moving rapids and the stillness of the ice, this incredibly dynamic image is almost alive with tension.

'Alongside the different tones of blue, I love that this has been cropped into a square intimate landscape to exclude any other clutter or distraction. The way that the colours, shapes and textures work together makes this also look and feel like an abstract painting, matching the energy of the water overall.'

Nigel Atherton, editor, chooses **Flying the Colours by Bill Hall, Cornwall**

OM Digital Solutions OM-1, 300mm, 1/4000sec at f/5.6, ISO 1000

Nigel says: 'Nobody is more surprised that I have chosen an airshow photo than me. Many people for whom photography is a second, complementary hobby to a main interest (such as aircraft) find an interesting example of the thing they're into (be it planes, cars or even birds) and then take an artless record shot of it and think that's enough. That the mere presence of the subject (be it a Spitfire, a Ferrari or a blue tit) will be enough to carry the day. It isn't. As someone who is not especially into these things I need to see a *great* photo of a Spitfire, a Ferrari or a blue tit. It's about the photographer's unique stamp, otherwise it's just another boring record shot to add to the pile. Bill has taken an exceptional photo of the Red Arrows where everything has come together perfectly. The circle of smoke has created a great frame around the formation and the sidelighting is lovely. I don't know how many frames per second Bill was shooting at, but the timing was spot on too. Well done.'

Geoff Harris, deputy editor, chooses **Dancers at Bhutan's Sacred Tschechu Festival by Erika Howard, London**

Canon EOS R6, 24-70mm at 31mm, 1/800sec at f/3.2, ISO 100

Geoff says: 'Having photographed traditional Tibetan dancing (in India, rather than Tibet), I know how tricky it can be to get right. The photographer needs to stay focused – pardon the pun – and not get distracted by the colour and spectacle, while also watching out for background distractions. I think this is a super image, which really captures the dynamism of the ceremonial dancing while also evoking a strong sense of place. The shot is beautifully timed, the colours are not oversaturated, everything is kept sharp and the rain adds to the atmosphere. A great travel/documentary image that makes me want to visit Bhutan.'

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USA annual subscription price: £440.12
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LETTER OF THE WEEK

Head start

© MALCOLM GEE

Malcolm took this in Bergen, Norway, with the 12-100

In his review of the Sigma 20-200mm f3.5-6.3 DG lens (30 Dec) Damien Demolder states, 'I sometimes shudder at the thought of the congelation of compromises that go into creating a superzoom – there's nothing super about them – and I go out of my way to avoid letting one get close to my camera.' However he changes his mind at the end of the review saying, 'I never dreamt I'd be saying anything remotely like …. It's actually very good indeed.'

Interestingly, seven years ago, Andy Westlake said in his review of the Olympus M.Zuiko Digital ED 12-100mm f/4 IS Pro lens (10 March 2018) 'the result is probably the best superzoom ever made'. He continued: 'I was really impressed when I first used it … and a year on I can't believe how good it is.'

My wife and I have been using this lens since 2018. The angle of view is similar to the Sigma lens, and the results are stunning. Olympus/OM System seems to have had a considerable head start on its competitors in designing superzoom lenses! **Malcolm Gee**

Olympus lenses are almost as impressive as your encyclopaedic recollection of our reviews, Malcolm!

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Morvien sent us this picture of his Canon kit

Return to analogue

I was really interested in 'Go analogue this year' (AP 13 January). My first camera in the 1980s was a Canon AE-1 and then I upgraded to a Canon T70, an EOS 600 and an EOS 50E, which I still own. You inspired me to get some films and use my 35mm cameras again.
Morvien R Lloyd

People bias

Peter Dench's 'Greatest Photographers' feature (AP 16 December 2025) mentions many of my own favourite photographers, but also demonstrates a bias which makes me wonder whether the panel included too many of those with photography degrees, who seem only to value images with people, preferably making some sort of socio-political point. Where are the landscape photographers, like Ansel Adams? Or even a brilliant still-life photographer like Edward Weston? Where are the nature and wildlife photographers? Nature features strongly amongst your readers' interests, and it's a shame that the article reflected so strongly the dichotomy that seems to exist between the various branches of photography in this country.
Paul Graber

Missing names

Why were there no photographers of the natural world in your list? No Eric Hosking, who pioneered bird photography, no David Doubilet, no Frans Lanting? No Ansel Adams, whose Zone system was so influential! Has he gone out of fashion?

Don McCullin was rightly included, but where was Larry Burrows? Robert Capa? My own personal choice would have to include Charles E Brown, whose aviation photography was outstanding, not least under the hugely difficult conditions of wartime. Can I suggest that next time you run a review like this you also ask folks outside the arts and journalism disciplines?
Steve Thomas

Readers may be pleased to hear that we will be repeating this exercise as a public poll. It will be interesting to see how our readers' choices differ from those of our panel. The details will be announced soon.

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Describe your photography style in two words

You said...

Harry Baker
Bombastic sideeye.

@apcatoe_
Everyday beauty.

Karen Moran
Mostly blurred.

@oh.me.nerves_photography
Passionately floundering.

Dean Johnson Photography
Creative captures.

Simon Richardson
Distinctly average.

@brockley98
Pot luck.

Jason Wetherell
Wildly erratic.

@joe.osullivanphotography
Observational Cinematic.

Ross MacWhinnie
Random Monochrome.

Ben Burchell
Organised chaos.

@daviskautko
Claude Monet.

Adam Rhodes
Forever evolving.

@dronearttravels
Abstract aerials.

Amanda Dawn
Preserving memories.

Richard Napthen
Lucky hopeful.

Danny Roberts
Candid King.

Meriç Aktar
Chasing light.

@sallybrakephotography
Retro colourful.

Tim Rose
Passionate wildlife.

Andy McDonald
Moody architecture.

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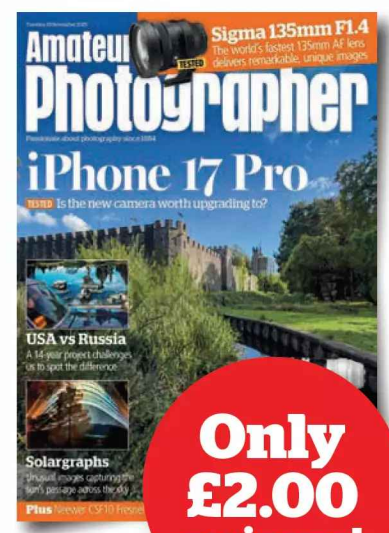

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Our favourite photos posted by readers on our social media channels this week

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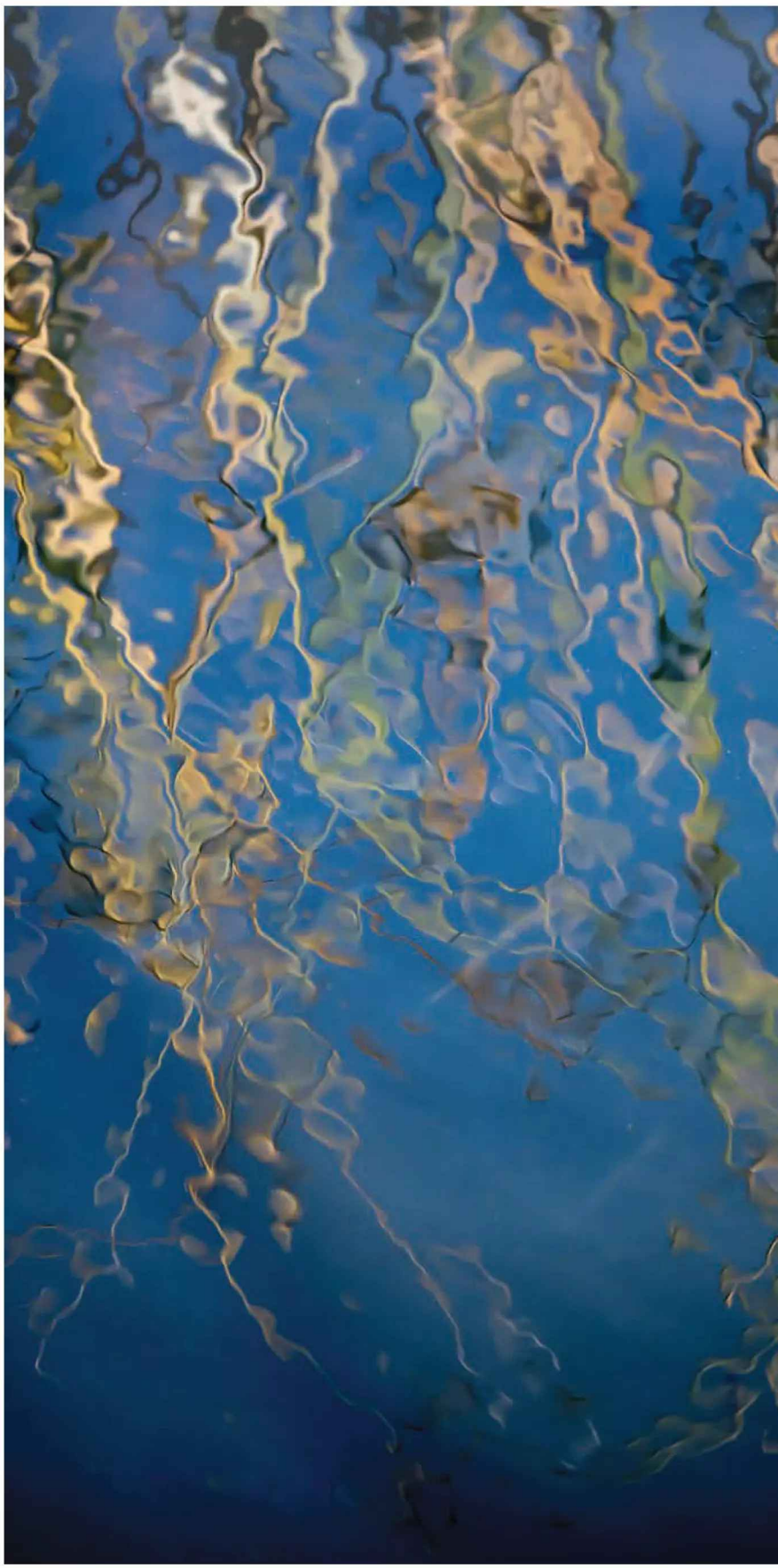
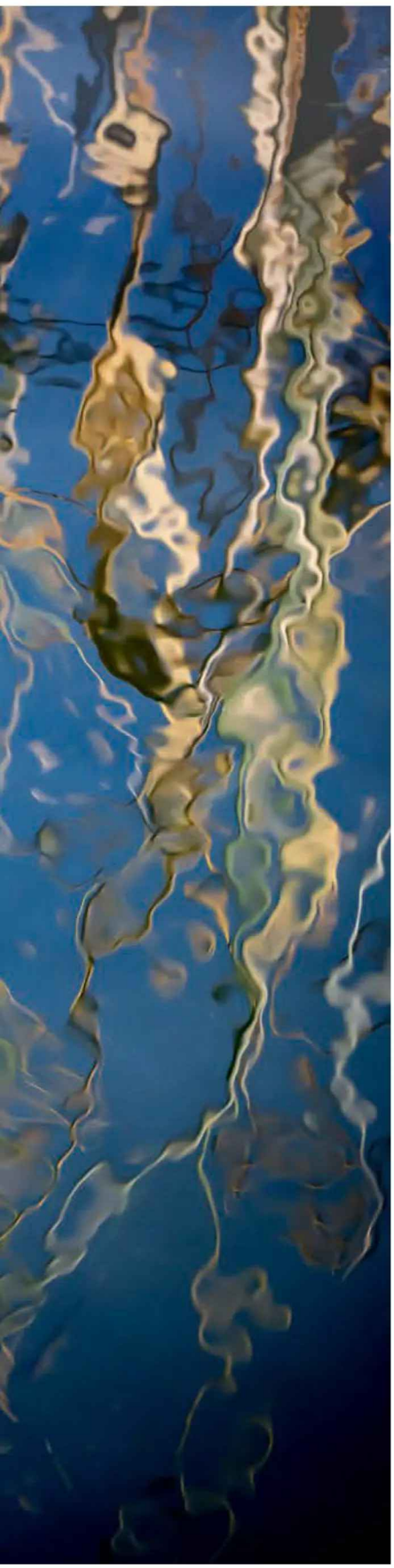


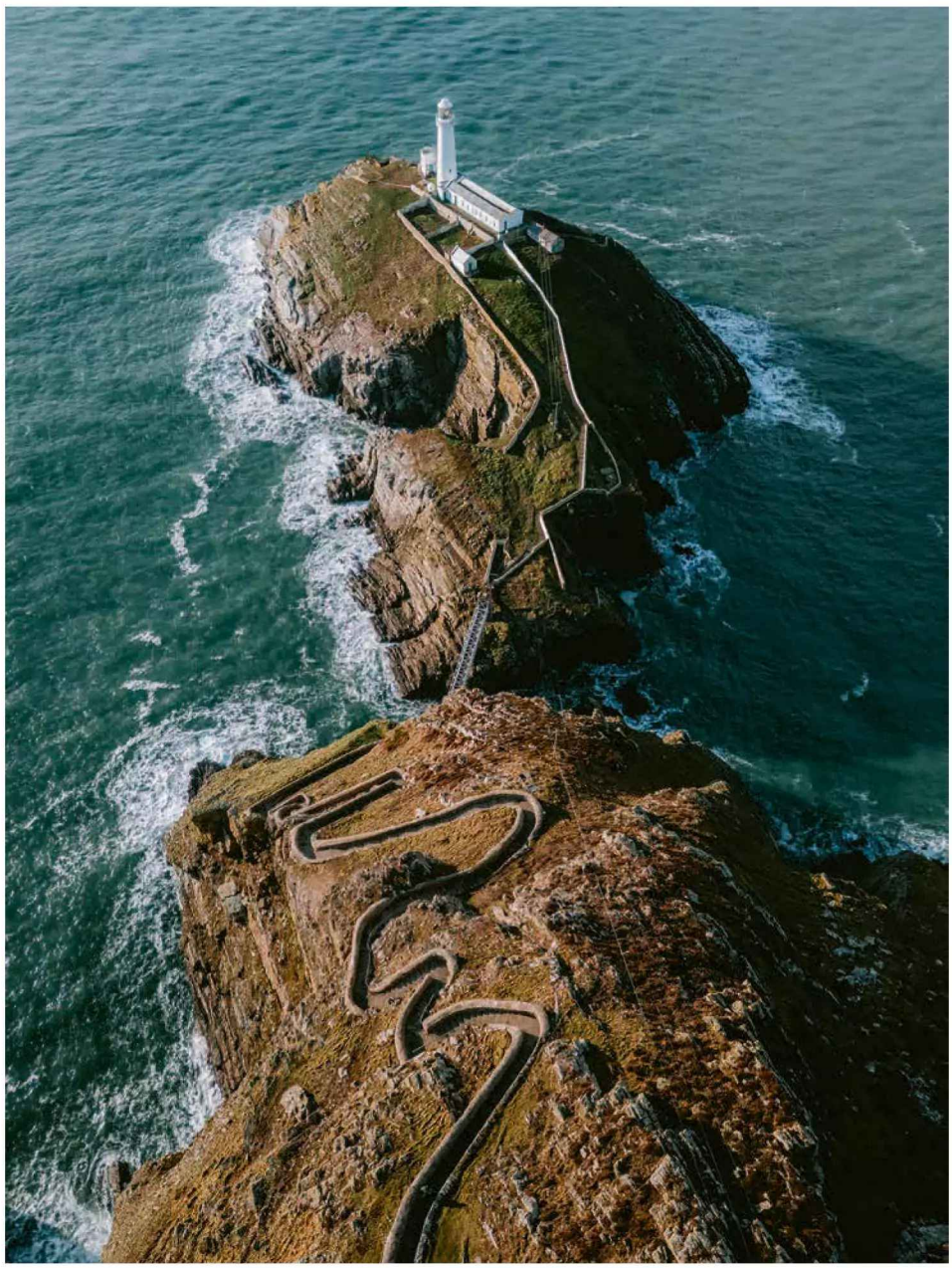
River Abstract
by Grant Bulloch

Nikon Z8, 24-200mm, 1/400sec at f/6.3, ISO 1400

'We were on a family walk beside the river in Abingdon with no thoughts of photography. As we crossed over a walkway which passed above a small weir, some reeds nearby were waving in the breeze but I looked down and it was their reflections which caught my eye. The shimmering patterns changed as the wind picked up and died down, and as I stood taking multiple shots I gathered quite a crowd as people stopped to see what strange river creature I must be photographing.'

Instagram: @grantbullocharch
bluesky: @bulloch.photography
Website: www.bulloch.photography





South Stack Lighthouse in Winter by Daniel Kennedy

DJI FC3582, 1/800sec at f/1.7, ISO 140

'I was on a road trip around Anglesey when I stopped at the South Stack Lighthouse. In between all the rain and the snow. I managed to fly the drone to showcase the snaking pathway to the lighthouse while the sun was going down. Got incredibly lucky on the day!'

Instagram: @mrdanielkennedy
Foto: @danielkennedy

It's good to share

We also liked...

A Record of Nature's Hidden Beauty
by Bernice Bradley

Canon EOS R5 Mark II, Sigma 105mm Macro lens, SmallRig RM 03 Macro Photo LED, 6sec at f/9, ISO 100, 105mm

'Photographed in my garden at -4°, this image captures a naturally formed ice bubble, a mystery of nature. Each bubble traps air and is shaped by the cold, movement and chance. What existed only for a moment becomes a quiet record of nature's hidden beauty.'

Website: www.bernicebradleyphotography.co.uk
Instagram: @Bernice_Bradley_Photography
Facebook and Linkedin: Bernice Bradley Photography

PDA: Pigeon Display of Affection
by Hattie Eason

Panasonic Lumix DMC-G10, 45-200mm, 1/320sec at f/5.2

'Roaming Tenby with my family, a place close to my grandad's heart, we gathered to say cheerio to one of the most charismatic men I knew. New to photography, I noticed two pigeons touch heads, forming a heart – an unplanned tribute to the love that carried us there that weekend together.'

Instagram: @thepicshire

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

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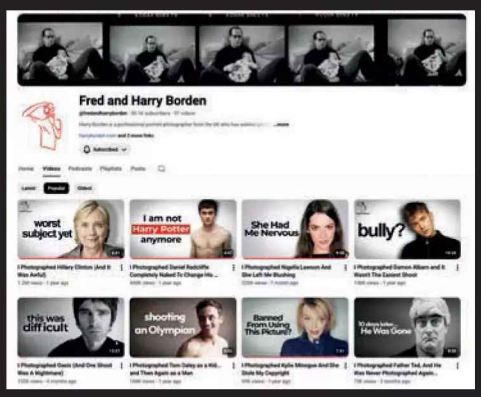

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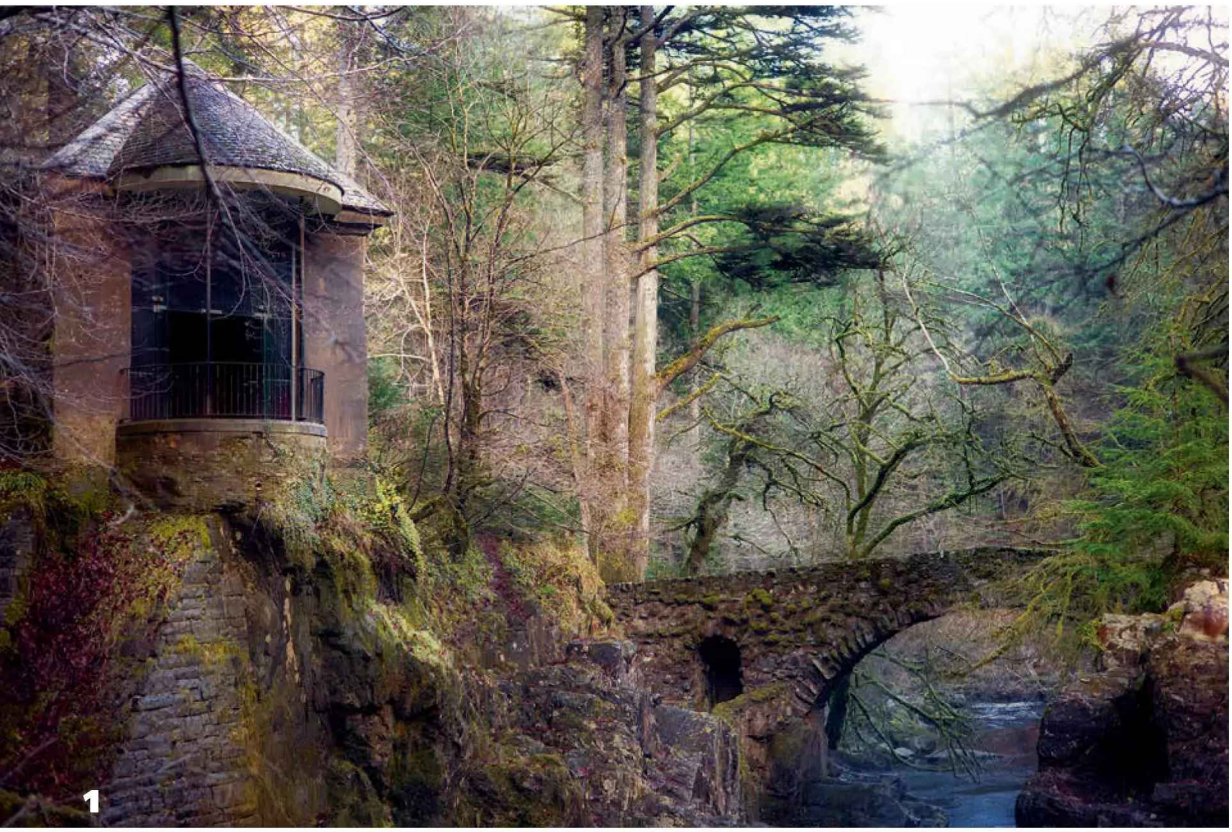
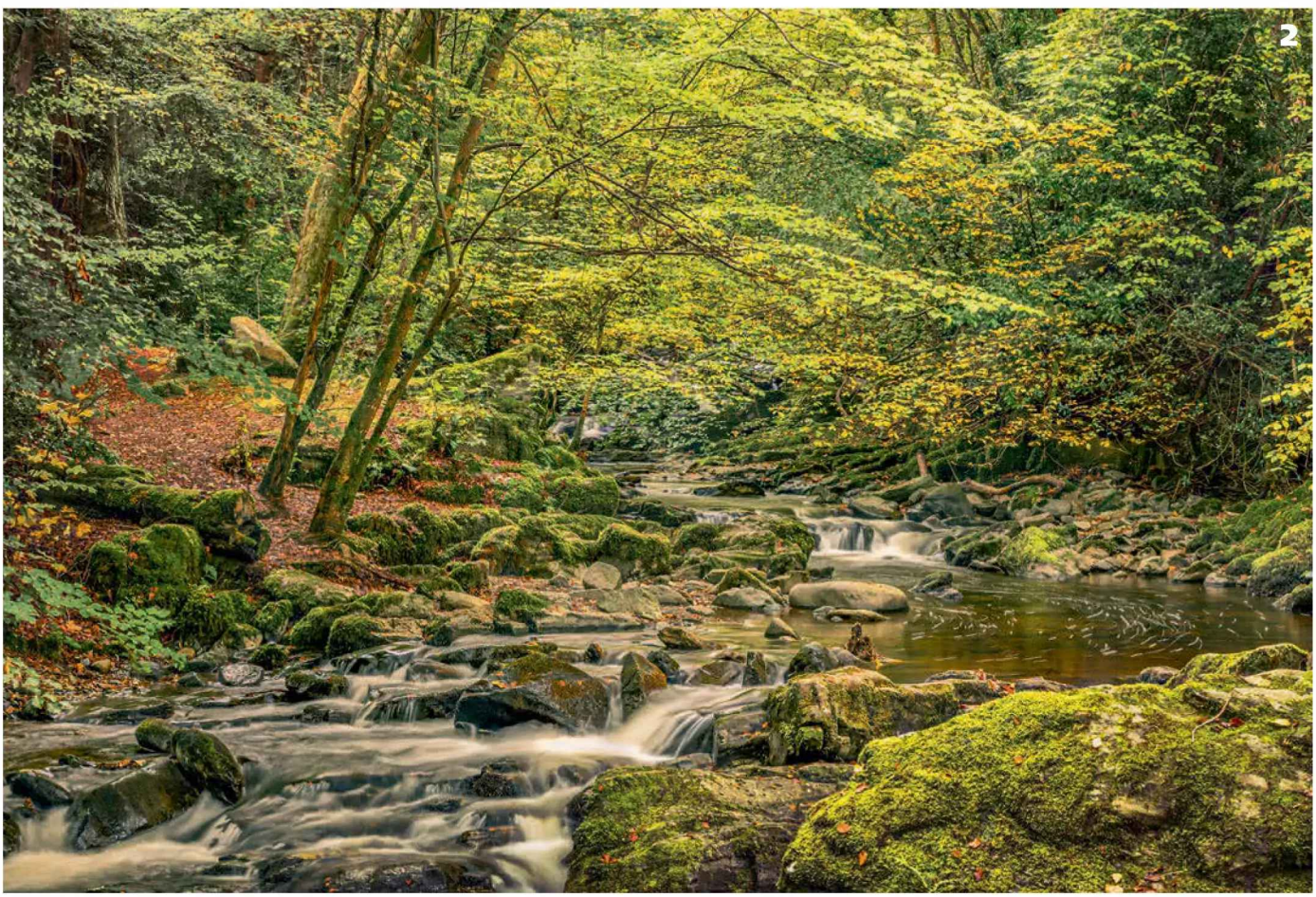


1 The Hermitage by Sam Dearlove

2 Lower Birks by John Carracher

3 Puffins by Sally Wood



Join the Club

Catering to all photographic levels, Carnoustie Photo Group is a supportive and sociable club

When was the club founded?
Carnoustie Photo Group was founded in 1997 and has been an active part of the local photographic community ever since, supporting photographers across Angus and beyond.

What does your club offer to new members?
We offer a warm welcome to photographers of all levels – from complete beginners to experienced professionals. New members can expect encouragement, practical learning, and the chance to develop their skills through workshops, image-sharing evenings, and friendly critique sessions. It's a supportive and social environment where everyone's photography can flourish.

Describe a typical club meeting
Our weekly meetings usually include image-sharing sessions, themed challenges, practical evenings, and talks by members or guest speakers. There's always plenty of chat and laughter, and we take pride in the friendly, informal atmosphere that helps everyone feel part of the group from day one.

Do you invite guest speakers?
Yes – we regularly invite guest speakers from across Scotland and beyond. Recent talks have covered topics such as creative portraiture, drone photography, and wildlife work. Notably, our member Samantha Dearlove, who is also the Events and Engagement Officer for RPS Scotland, helps us connect with inspiring speakers and photographic events.

Do members compete in regional or national competitions?
As a group, we focus more on creativity and enjoyment of photography than on competition. However, we do take part in the Angus Cup, and

several members have achieved success in international exhibitions. Our aim is to celebrate creativity and personal expression rather than chasing trophies – although it is always lovely when any of our members' work is recognised!

How many members do you have?
We have around 25 active members. While we're small in size, the quality and variety of work produced by our members are exceptional.

Are any residential trips or outings planned?
We enjoy organising local outings throughout the year and have spoken about planning a trip to Aviemore at some point – though we haven't quite got round to booking it yet! Our outings are always great fun and a brilliant chance to learn from each other in the field.

Do you have any funny stories about the group?
One story that's become a firm favourite among members is about John, one of our keen photographers. During a riverside shoot, he once slipped and fell into the water – but managed to keep his camera held high and dry! But a fortnight later, he returned to the same spot, slipped again, and this time the camera didn't escape – it went under and cracked the back of the screen. We've been teasing him ever since that 'things always happen in threes', so he's kept a safe distance from that river since then!

What are the group's goals for the future?
Our goals are to continue growing our membership, deepen our connection with the local community, and showcase our members' photography through exhibitions, collaborations, and social media. We also aim to keep encouraging creativity, learning, and friendship through photography. AP

Club essentials

Carnoustie Photo Group

Carnoustie, Angus, Scotland

Meets: Weekly, Thursday evenings, September to April, at Carnoustie Royal British Legion

Membership: Annual £30 plus £1 per meeting which includes tea, coffee and biscuits. Visitors and potential members are welcome to attend for a couple of weeks before making a commitment

Contact: Margaret Cook - President

Website: www.carnoustiephotogroup.com

4

6

9 Fungus Face by Graeme Cook

10

5

4 The Boat by Andy Pearson

5 Whizzer by Neil Hutton

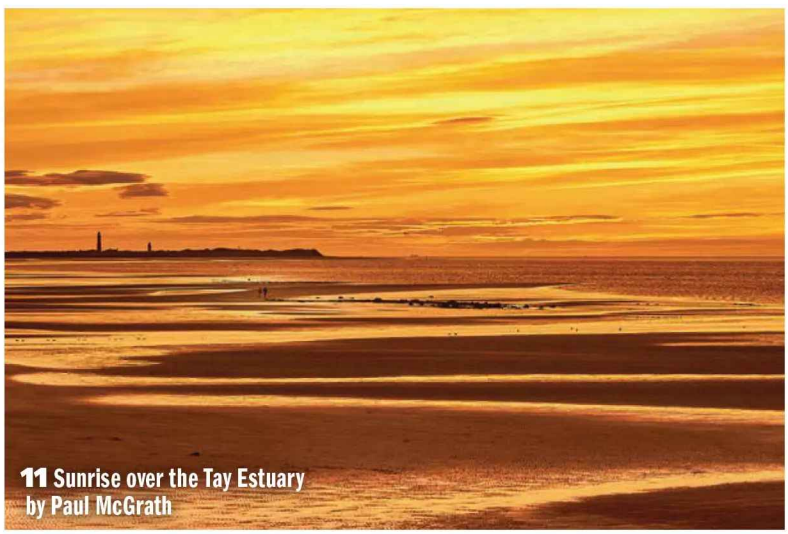
6 Last Pickings by Margaret Cook

10 Skye Highlands Games by Claire Medand

7 Gone Fishing by Graeme Cook

8 Goldfinch by Gordon Baird

12 8 Second Snot by Sam Dearlove


11 Sunrise over the Tay Estuary by Paul McGrath

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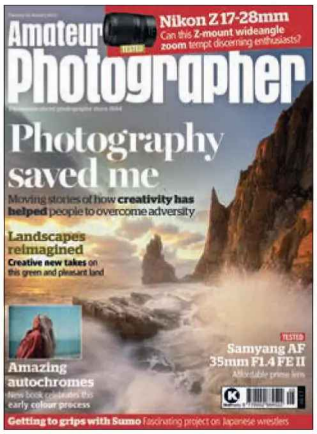

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Buying Guide

172 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

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

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

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

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

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

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT										DIMENSIONS		
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

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

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DSLR Lenses

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

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·				30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

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

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f/2.8

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909418	Nikon 16-80mm f2.8-4E AF-S DX ED VR Lens	£349
909363	Nikon 18-105mm f3.5-5.6G ED AF-S DX VR Lens	£99
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907549	Nikon 24mm f1.8G ED AF-S NIKKOR Lens	£349
908480	Nikon 28mm f1.8G AF-S Lens	£269
909365	Nikon 35mm f1.8G AF-S DX NIKKOR Lens	£99
907285	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens	£2,159
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens	£2,159
907509	Nikon 50mm f1.8 AF-D NIKKOR Lens	£99
909207	Nikon 70-300mm f4-5.6G AF Lens (Silver)	£69
909425	Nikon Coolpix P900 Bridge Camera	£379
909454	Nikon D300 DSLR Camera & 18-70mm Lens	£249
906901	Nikon D3500 DSLR Camera & 18-55mm VR Lens	£499
909401	Nikon D40x DSLR Camera & 18-55mm Lens	£199
909416	Nikon D500 DSLR Camera Body	£599
907289	Nikon D7200 DSLR Camera Body	£439
907550	Nikon D750 DSLR Camera Body	£599
908301	Nikon Z 14-30mm f4 S Lens	£999
906969	Nikon Z 24-200mm f4-6.3 VR Lens	£549
908121	Nikon Z 24-70mm f2.8 S Nikkor Lens	£1,699
908952	Nikon Z 24-70mm f2.8 S Nikkor Lens	£1,699
909433	Nikon Z 24-70mm f4 S Lens	£299
909286	Nikon Z 2x Teleconverter	£419
900412	Nikon Z 85mm f1.8 S Lens	£649
908687	Nikon Z6 II Mirrorless Camera Body	£899
909290	Nikon Z7 II Mirrorless Camera Body	£1,399

Used Panasonic

908902	Panasonic Lumix FZ82 Bridge Camera	£309
908720	Panasonic Lumix GX7 Mirrorless Camera & 14-42mm Lens	£399
909420	Panasonic Lumix LX1 Compact Camera	£159
909398	Panasonic Lumix S5 Mirrorless Camera Body	£549
902963	Panasonic Lumix S9 Mirrorless Camera & 20-60mm Lens	£1,499

Used Sigma

906867	Sigma 1.4x Teleconverter TC1401 (Nikon FX)	£99
909072	Sigma 10-20mm f4-5.6 EX DC HSM Lens (Nikon DX)	£79
907356	Sigma 100-300mm f4.5-6.7 DL Lens (Nikon FX)	£49
902609	Sigma 14mm f1.8 DG HSM ART Lens (Sony FE)	£749
907407	Sigma 17-50mm f2.8 EX DC HSM Lens (Nikon DX)	£179
909385	Sigma 18-250mm f3.5-6.3 Macro OS Lens (Canon EF-S)	£149
907657	Sigma 20mm f1.4 DG HSM ART Lens (Nikon FX)	£444
908140	Sigma 24mm f1.4 DG HSM ART Lens (Nikon FX)	£599
909020	Sigma 30mm f1.4 DC DN Contemporary Lens (Canon EF-M)	£229
909070	Sigma 50mm f1.4 EX DG HSM Lens (Canon EF)	£149
909019	Sigma 56mm F1.4 DC DN Contemporary Lens (Canon EF-M)	£259
908139	Sigma 85mm f1.4 DG HSM ART Lens (Nikon FX)	£629
909108	Sigma 85mm f1.4 DG HSM ART Lens (Sony FE)	£579

Used Sony

909413	Sony 24-105mm f4 G OSS FE Lens	£649
909395	Sony 24-70mm f4 Vario Tessar T* ZA OSS FE Lens	£399
908302	Sony 35mm f1.4 ZA Distagon T* FE Lens	£549
909372	Sony 50mm f1.4 GM FE Lens	£999
909414	Sony 50mm f1.8 FE Lens	£119
905699	Sony 50mm f2.5 G Lens	£399
909328	Sony 70-200mm f2.8 GM OSS FE Lens	£1,299
909204	Sony 70-350mm f4.5-6.3 G OSS E Lens	£549
903432	Sony 85mm f1.4 GM FE Lens	£899
909415	Sony 90mm f2.8 Macro G OSS FE Lens	£569
908993	Sony A6700 Mirrorless Camera & 16-50mm Lens	£1,199
909396	Sony A6700 Mirrorless Camera Body	£999
909402	Sony A7 III Mirrorless Camera Body	£899
909412	Sony A7 V Mirrorless Camera Body	£2,399
907259	Sony A9 II Mirrorless Camera Body	£3,999
909131	Sony Cyber-Shot RX10 II Bridge Camera	£649
909462	Sony ZV-E10 Mirrorless Camera & 16-50mm Lens	£479

Used Tamron

909419	Tamron 150-600mm f5-6.3 Di VC USD G2 Lens (Nikon FX)	£649
909044	Tamron 17-70mm f2.8 Di III-A VC RXD Lens (Sony E)	£499
909422	Tamron 70-180mm f2.8 Di III VXD Lens (Sony FE)	£599
908092	Tamron 70-200mm f2.8 Di VC USD G2 Lens (Nikon FX)	£649
909438	Tamron 70-300mm f4-5.6 Di LD Macro Lens (Canon EF)	£79
909403	Tamron 70-300mm f4.5-6.3 Di III RXD Lens (Sony FE)	£299

Used Compact Cameras

909447	Canon IXUS 185 Compact Camera	£249
909442	Canon Powershot S80 Compact Camera	£99
909424	Fujifilm X100F Compact Camera	£749
909463	Leica X1 Compact Camera	£599
909169	Panasonic Lumix FX55 Compact Camera	£129
909420	Panasonic Lumix LX1 Compact Camera	£159
909464	Ricoh GR IIIx HDF Compact Camera	£799

Used Fujifilm X100F Compact
909424
£749

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908993
£1199

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RF 24-105 F4 L IS £899
RF 35 F1.8 IS macro £399
RF 50 F1.2 L USM box £1299
RF 70-200 F2.8 L IS USM box £1699
RF 70-200 F4 L IS USM £1199
RF 85 F1.2 L USM DS box £2399
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RF 100-500 F4.5/7.1 L IS USM £1999
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6D body box..£499 5Ds body ... £899
5D MKIV body £999/1399
5D MKIII body box £499
80D body box £599
70D body £399
BG-E21/20/16/14/13/11/9/8 ea £WEB

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M3 + 15-45 ..... £249
EF-M 11-22 F4/5.6 IS STM £249
EF-M 18-55 F3.5/5.6 IS STM £99
EF-M 18-150 F3.5/6.3 IS STM £349
EF-M 32 F1.4 STM box £399
EF-M 55-200 F4.5/6.3 IS STM £249
EF-M adapter £89

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ST-E2 box £69
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430EXIII £199
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580EXII £179
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RS-80N3 remote £30
TC80-N3 remote £79
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10-18 F4.5/5.6 IS STM EFS £149
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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
24 F1.4 USM box £799
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
45 F2.8 TSE box £499
50 F1.4 USM box £249
60 F2.8 macro EFS £349
65 F2.8 MP-E macro box £599
70-300 F4/5.6 IS USM L £699
70-300 F4/5.6 IS USM II Nano £499
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 £999/1299
135 F2 USM L £599
180 F3.5 L USM macro £699
200 F2 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 II USM £3699
400 F5.6 USM L £599
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Used Canon

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12-24 F4.5/5.6 II DG £349
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18-300 F3.5/6.3 DC OS box £299
35 F1.4 Art £499
50 F1.4 Art £499
105 F2.8 EX DG HSM OS £299
150-600 F5/6.3 DG OS sport £999
150-600 F5/6.3 DG OS contemp £699
TC1401 1.4x extender £149

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10-24 F3.5/4.5 DiII £179
16-300 F3.5/6.3 II VC £399
18-400 F3.5/6.3 DiII VC £549
90 F2.8 Di £199
180 F3.5 SP Di £299

Used Nikon

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Z9 body box £2999
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Z7 MKII body £1499
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24 F1.8 S box £699
24-70 F2.8 S box £1199
24-70 F4 S £399
24-120 F4 S £749
24-200 F4/6.3 VR £699
35 F1.8 S box...£599 50 F1.8 S... £449
70-200 F2.8 VR S box £1499
85 F1.8 S £599
180-600 F5.6/6.3 VR box £1499
400 F4.5 VR S £1999
800 F6.3 VR S box £3999
TC 1.4x tele converter £449
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35 F1.8 AFS DX £149
35 F1.8 AFS ED £299
35 F2.8 AFD £299
50 F1.4 AFS G box £249
50 F1.8 AFS box £99
50 F1.8 AFD £69
55-200 F4.5/5.6 AFS VR DX box £99
55-300 F4.5/5.6 AFS DX VR £229
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 DC £699
105 F2.8 AFS VR macro £399
200-500 F5.6 E ED AFS VR box £699
300 F2.8 AFS VRII £1999
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TC14-EIII £349
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105 F2.8 EX DG HSM OS £299
150-600 F5/6.3 DG OS sport £999
150-600 F5/6.3 DG OS contem.. £699
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55 F2.8 AIS micro £199
100-300 F5.6 AIS £199
105 F1.8 AIS £499
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50-230 F4.5/5.7 MKII £239
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40-150 F2.8 Pro box £899
40-150 F4 Pro box £649
45 F1.2 Pro ED £599
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12-35 F2.8 II £449
12-60 F2.8/4 ..... £399
12-60 F3.5/5.6 ..... £199
14 F2.5 ..... £149
14-42 F3.5/5.6 ..... £99
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Final Analysis

John Wade considers...
Margate, England, 1986 by Martin Parr

© MARTIN PARR / MAGNUM PHOTOS

I was sitting down to write this week's *Final Analysis* when news reached me that Martin Parr had sadly died. I never met Martin, but I had been in conversation with him via email the previous week when I requested, and he granted, permission for me to use this photograph.

You can read about his prodigious output and lasting legacy elsewhere in this issue of AP, but I want to concentrate on one picture which I enjoy because it reminds me of a peculiarity I first encountered early in life, and which has continued to fascinate me.

Genuine affection

It's something with which so many of Martin's pictures empathise, as they deal with themes of leisure and communication, explored with a mix of satire and genuine affection for his subjects. I'm referring to the Great British Holiday and the way we like to convince ourselves of its delights.

I'm always amazed at how people on British beaches, before anything else, set up windbreaks to shield against what is often a lot more than a stiff breeze. Then they sit fully clothed in deckchairs, maybe removing shoes as a token nod towards being on holiday; as opposed to being similarly attired, but with shoes, at an office desk.

I have this dreadful memory, aged about eight, of being in a seafront bus shelter, wearing a mac made of some material so stiff that I couldn't get my hands in the pockets, while the rain poured down outside and I attempted to enjoy playing with some damp sand that my mum had braved the elements to bring from the beach to the shelter in my toy bucket. Then when the sun did shine I ended up in an agony of sunburn in places I didn't even know I had places. And don't get me started on picnic sandwiches, so-called I'm convinced because their main constituent did indeed seem to be sand.

This is something Martin Parr, clearly enamoured by Britain's seaside resorts, summed up so well in this picture. Look at this lady, from her stout shoes and sensible stockings, through her woolly cardigan and up to one of those foldable rainhats that I'm sure she always kept in the handbag clutched to her bosom. She's on holiday, she's got her deckchair, she's going to find a patch of sand to plonk it on and don't let anyone say she isn't going to enjoy herself.

Now look at the other people in the background. Apart from a couple of brave souls on the right daring to reveal their pallid bodies, everyone else is fully dressed. The sky might be blue, but Margate is on the east coast and even at the height of summer it can be decidedly chilly. Believe me, I speak from childhood experience.

So, did Martin snap this as a candid picture while the subject walked past, or did he purposely and perfectly pose his subject for maximum impact? On the website of Magnum Photos, of which he was a member, Martin is quoted as saying, 'With photography, I like to create fiction out of reality. I try and do this by taking society's natural prejudice and giving this a twist.'

So is this picture actual reality, or is it a form of reality that has been twisted into fiction? My answer: I don't care. Whichever it is, however it was taken, it's simply a great picture. That's what I think, anyway. Now, all together: 'Oh, I do like to be beside the seaside...'

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

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