

Tuesday 24 March 2026

Amateur

Photographer

Passionate about photography since 1884

Bob Carlos Clarke

20 years on, we reappraise the life and work of the troubled genius

Nikon Nikkor Z DX 16-50mm f/2.8 VR

A compelling everyday lens for Nikon's APS-C camera users



Small World

Martin Parr's seminal work gets updated and reprinted

Plus Who is on the shortlist for the £30,000 Deutsche Börse Photography Prize?



Leica Q3 Monochrom
'Worth every penny of its quite significant cost'. Find out what's so special about it





**Trade the camera you
don't use for one you will.
Or take the cash.**

Time to change gear.



Inside this week's issue

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FROM 'SMALL WORLD' © MARTIN PARR / MAGNUM PHOTOS. WWW.DEWILEWS.COM



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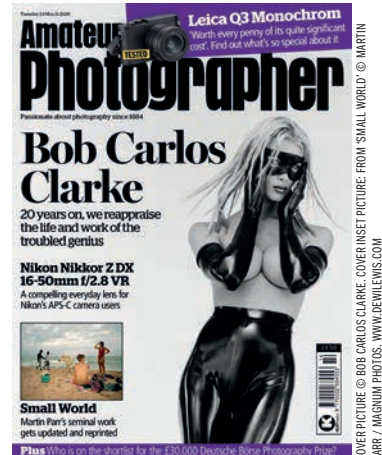
Welcome



Back in the 1990s, when I joined AP, Bob Carlos Clarke was one of our biggest celebrity contributors. He

was charming and charismatic and his intelligence and wit made his monthly columns a must-read. He seemed to have it all – talent, fame, success, money, and a procession of supermodels passing through his huge and impressive London studio – so his death by his own hand 20 years ago this week came as an enormous shock. Two decades on we look back at his work and his legacy in a feature that I found deeply moving. I hope you do too. One of Martin Parr's last acts before he died back in December was updating his seminal 1996 work *Small World*, about global tourism. We take a look at what's new. Finally we test a camera that must surely be on every b&w fan's wish list – the gorgeous Leica Q3 Monochrom.

Nigel Atherton, Editor



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THIS WEEK'S CONTRIBUTORS



DAMIEN DEMOLDER

AP's former editor tests the Leica Q3 Monochrom; and pays tribute to Bob Carlos Clarke



AMY DAVIES
Features Editor

Amy tests the Nikon Z 16-50mm f/2.8, a versatile, lightweight and sharp zoom lens



PETER DENCH

Street photographer Peter talks to the publisher of a new edition of Martin Parr's influential *Small World* book



RICHARD SIBLEY

Our former deputy editor tests the SmallRig RF10C Portable LED Video Light, for photo and video



PROFESSOR BOB NEWMAN

In Tech talk, Prof Newman looks at the patents behind Nikon's dispute with Viltrox



JESSICA MILLER
Dep Online Editor

Jessica shares another selection of great photos from AP readers in *It's good to share*

Our cover photo is one of Bob Carlos Clarke's many now-iconic images. Read our unmissable tribute on page 12

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YOUTUBE: [youtube.com/@AmateurPhotographerTV](https://www.youtube.com/@AmateurPhotographerTV)



The Nikon Comedy Wildlife Awards is calling for entries

Win big with the world's funniest wildlife photo contest

One of the best-loved photography competitions in the calendar, the Nikon Comedy Wildlife Awards is now open for entries. The competition celebrates the funniest and most heartwarming images from across the globe, but you don't need to jet off to an exotic destination, as many winning images in previous rounds have been taken in the UK.

As with previous years, the Nikon Comedy Wildlife Awards is free to enter and you can use any camera brand. For the 2026 leg, the categories are: Mammals; Birds; Reptiles, Amphibians and Insects; Fish and Other Aquatic Species; Portfolio; and Video.

There are also prizes for the Nikon Young Photographer (open to entrants aged 25 years and under), the Nikon Junior Category

(16 years and under) and a People's Choice Award. Prizes include a selection of Nikon cameras and lenses for the Nikon-sponsored categories, along with the chance to win a once-in-a-lifetime safari in the Maasai Mara, Kenya, hosted by Alex Walker's Serian. All category winners will also receive a premium camera bag from ThinkTank and a professionally designed website from Amazing Internet.

This year's judging panel includes top wildlife photographers Will Burrard-Lucas and Jamie Smart, the ten-year-old who won the Young Wildlife Photographer of the Year contest. The competition also supports international wildlife charity Born Free.

The closing date is 30 June and full entry details are at comedywildlifephoto.com

Leica announces its new CEO

Leica Camera has announced the appointment of Andreas Voll as its new Chief Executive Officer, effective from 1 April. He replaces Matthias Harsch, who will remain associated with Leica in an advisory capacity on selected projects.

Voll has extensive experience in leadership roles with several big international businesses, including the Swiss luxury watch manufacturer IWC Schaffhausen. Matthias Harsch definitely isn't leaving the CEO role under a cloud, as Leica chalked up some strong financial results under his watch. In the 2024/5 financial year ending 31 March, Leica reported revenue of €596 million, a record-breaking 7.6% increase.

Andreas Voll is the new CEO



Nothing fishy about this competition winner

Sophia Spurgin has been named overall winner of the London Camera Exchange (LCE) Photographer of the Year contest for this quirky and atmospheric image, taken in Hoi An, Vietnam. 'The photo shows a Vietnamese fisherman,' explains Sophia, a retired teacher. 'I had been taking photos of him fishing, and this was the playful end of the photo session.' She used a Canon EOS R5 II and 24-105mm lens, and bags £3,000 in LCE vouchers as the overall winner and Travel category winner. See the full list of winners at poty.lcegroup.co.uk/

'Fish Eyes' by Sophia Spurgin – the
overall London Camera Exchange
Photographer of the Year 2026 winner



End of an era for iconic Canon DSLR

 We recently reported that there were only seven DSLRs left on the market available to buy new; and Canon Japan has now classed the EOS 5D Mark IV as 'officially discontinued' on its website. The 5D Mark IV was a ground-breaking DSLR when it was introduced in 2016, boasting a 30MP full-frame sensor, 4K video, and built-in Wi-Fi, NFC, and GPS. However, it has now been superseded by Canon's mirrorless camera range. Starting from the original EOS 5D in 2005, the Canon 5D series revolutionised the camera market.



The ground-breaking 5D Mark IV DSLR

New AI-powered binoculars

 Do you love wildlife and bird photography? Matata Xplore has announced the release of the Solvia ED 8x32 Plus and Pro AI-powered binoculars, aimed at birdwatchers and wildlife lovers. As well as AI wizardry for identifying species, the binoculars feature an 8MP 1.27in sensor and 2.8in touchscreen.

The Solvia ED 8x32 Plus will be available for £429, while the Pro version, which offers extra battery life, high-accuracy GPS, e-compass, red/white light and a polarising filter, will cost £529.

For more information, visit matataxplore.com



Solvia 8x32 Plus

© MATATA XPLORE



Viewpoint Gavin Stoker

What's behind the recent drought of new cameras, wonders our regular columnist?

I've been observing the ebb and flow of the photographic industry since the turn of the millennium. The early 2000s felt like the boom times – even if those in the photography trade more senior than me insisted the 1980s were the truly good times. In the 'noughties' it was common for major players to launch six new cameras at Christmas, another six in the spring and a further six in September.

Okay, so a lot of the time it might be a compact zoom in a different colour with a different focal range, all to maximise market share, but, flicking back through my notebooks to 2004, some months I wrote as many as ten camera reviews.

My flat resembled a retailer's stockroom; one I'd occasionally escape if accepting the two or three overseas press trips each month – each month! – that unveiled another new camera.

Fast forward to now and it's a rather different, sobering picture. As Bjork might sing, 'it's oh, so quiet.' Or, to misquote a KLF/Justified Ancients of Mu-Mu album title: '2026: What the *** is going on?'

Calm before the storm?

Yes, okay, we've witnessed the appearance of the Ricoh GR IV Monochrome (and GR IV HDF) this year – but that model's development was announced in 2025. We've also had a play with Fujifilm's rather Marmite Instax Mini Evo Cinema; but that's not really aimed at photographers.

So why nothing new three months into the year? Well, it surely stands to reason that reduced camera announcements directly correlate with reduced demand.

And yet, if it's true that 2025 was the best year for camera sales since 2019 (even if camera shipments were almost half what they were in 2019), how can that be the case? Fixed-lens compact camera sales alone were up 30% year



Okay, we've had the Ricoh GR IV Monochrome but otherwise it's been a bleak landscape for new camera releases

on year. It remains to be seen whether demand in this sector lasts – and certainly Canon, Nikon et al appear to be approaching with scepticism. Hence no new announcements.

What is true is that gaps between wholly new models, as opposed to minor updates, have widened in recent years. And what is released tends to be priced at a premium, therefore restricting appeal to an increasingly niche, if loyal and engaged, audience.

Given the cost of a photo enthusiast-targeted mirrorless camera these days, whoever buys it has factored in that they're going to be using it for a long time. Hence a three, four or even five-year gap between updates of that same camera is no issue for them at all.

Inevitably, the second I submit this piece some joker is going to unveil a spectacularly exciting new camera that sets TikTok ablaze.

But, even so, it's very unlikely I'm going to witness a boom time like the early 2000s again in my lifetime. At least if the wheels really have come off, I was there and enjoyed the ride.

And yet what I'm really hoping is that all we're experiencing at the moment is the calm before the storm.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

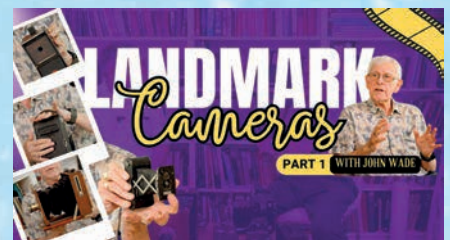
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Deutsche Börse Photography Prize

The Photographers' Gallery, London. £10/£7 concessions (all exhibitions included), see thephotographersgallery.org.uk for opening times

Some unusual projects - but only one can win the £30,000 top prize. Amy Davies finds out more

The annual Deutsche Börse Photography Prize is awarded for an exhibition or book that has been deemed to have made a significant contribution to photography in the previous 12 months. The overall winner – which will be announced in May – takes home a hefty £30,000 prize, while the other shortlisted artists will each receive £5,000.

In the running for this year's award are: Jane Evelyn Atwood for *Too Much Time / Trop de Peines*, which is a revised bilingual reprint of works originally published in 2000 and 2024. Stemming from a ten-year investigation into women imprisoned in 40 facilities across nine countries in the 1990s,

her work documents the lived realities of female inmates and their often lack of access to hygienic facilities, adequate healthcare and vast inequalities compared to male inmates. It is a cause Atwood is passionate about – especially as the global female prison population has risen dramatically since 2000.

Next on the shortlist is Weronika Gesicka, for *Encyclopaedia*, published in November 2024 by Blow Up Press. This work explores the occurrence of fake entries intentionally inserted into encyclopaedias, dictionaries and lexicons. Originally intended to catch copyright violations, or for editors to have fun with a text, these false facts have over time eroded

trust in once-thought-of trustworthy sources. Gesicka interprets the fake entries by using manipulated stock photos and AI-generated imagery, to highlight the tension between truth and invention, as well as the blurred line between fact and fiction. It's a reminder that 'knowledge' isn't always as stable and objective as it should be.

Amak Mahmoodian is shortlisted for the exhibition *One Hundred and Twenty Minutes* which took place at the Bristol Photo Festival at the end of 2024. Created over six years, the work spans poetry, text, drawing, video and photography and looks at the emotional and psychological landscapes when in exile. Mahmoodian worked with 16 collaborators from 14 countries. She is from Iran but has been based in the UK since 2010, unable to return to her homeland. For that reason, she has a personal connection to the work – with the concept of 'dreams' offering a vital connection to a lost home and a lost family. The show's title refers to the amount of time it's said that people dream per night.

Lastly, Rene Matic is shortlisted for the exhibition *As Opposed To The Truth*, shown at CCA Berlin in late 2024 and early 2025. It uses snapshot, diaristic photography to capture everyday moments. Matic combined the images with film, sound, and collected objects to build a portrait of contemporary life.

Clockwise from left:

Feelings Wheel,
2024-2025
Installation of
glass-framed photo
series and sound
piece, Dimensions
variable

One Hundred and
Twenty Minutes,
2019-2024

Exercise class in the
yard of the prison.
Maison D'Arrêt de
Femmes, Rouen,
France, 1990

Lipid therapy. From
the series
'Encyclopaedia',
2023-2025

© JAMA MAHMOUDIAN, COURTESY OF THE ARTIST



© JANE EVELYN ATWOOD



WERONIKA GESICKA, COURTESY OF THE ARTIST AND JEDNOSTKA GALLERY

Books & exhibitions

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



© DONNA GOTTSCHALK

Photobooth portraits, 1966-1971

Courtesy of the artist and Marcelle Alix, Paris

We Others: Donna Gottschalk and Hélène Giannecchini

The Photographers' Gallery

£10/£7 concessions (all exhibitions included)

Also on display at TPG (both are included in your ticket price) is this beautiful exhibition of Donna Gottschalk's exhibition of tender portraits of queer life, supported by texts by Hélène Giannecchini.

The pair – an American photographer and a French writer – met for the first time in January 2023, and despite a 40-year age difference, formed an immediate bond via shared stories and archives.

Photographer Gottschalk was born in 1949 and grew up in the tenements of New York, spending much of her time on the streets. Active in the early lesbian, trans and gay rights movements, her photographs show the daily lives of her chosen family – friends, lovers, siblings and fellow activists.

All in all, these are beautifully realised portraits of people living on the margins of society – and they're especially poignant when you consider both the facts that gay relationships were illegal at the time in the US, and the current erosion of the rights of many similarly marginalised groups.



Lesbians Unite, Revolutionary Women's Conference,
Limerick, Pennsylvania, October 1970

COURTESY OF THE ARTIST AND MARCELLE ALIX, PARIS © DONNA GOTTSCHALK

After London

by Simon Roberts

£35, Hoxton Mini Press, Hardback, 112 pages, ISBN: 9781917719100



This is a book which is sure to divide opinion, especially among our readers.

These large-scale photographs of an

out-of-focus London are an attempt by the art photographer Simon Roberts to show us very familiar scenes in a new and unnerving light.

They're designed to help us imagine a future after the climate crisis, where the land is empty of people, and the landmarks take on an eerie quality, a relic of time past.

Or, you could simply say they're blurry photographs of London landmarks – they're certainly unusual and original. They won't be to everybody's tastes, but there is something quite striking about looking at them – after all, how many perfectly in-focus shots of Tower Bridge and the Shard does the world need? This offers something completely different.

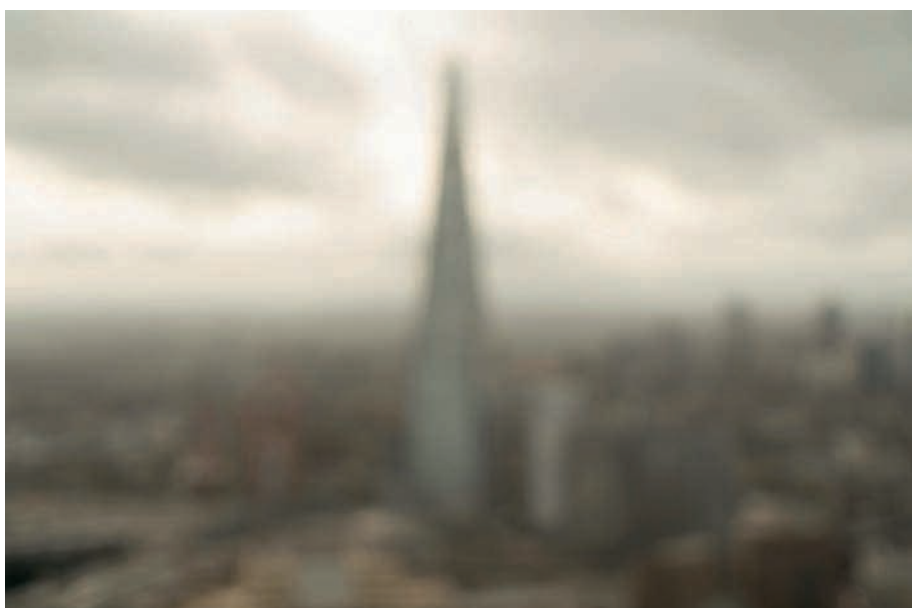
The book itself is a thing of beauty too, with a cloth spine, foiling and the use of fine-art paper.

Simon Roberts is based in Brighton and is an internationally recognised art photographer, known primarily for his large-format tableaux images which examine the socio-political in Britain. His work has been exhibited and published many times across the world.

We'll be interested to know what you think of the work – let us know via the usual methods on page 3.



Tower Bridge © Simon Roberts



View from The Sky Garden (known as the walkie talkie), London 25 January 2024



Battersea Power Station and The Grosvenor Bridge, London

From Feathered Elegance,
teNeues 2026



ALL PICTURES © MORENO MONTI AND MATTEO TRANCHELLINI, FEATHERED ELEGANCE, TE NEUES 2026

Feathered Elegance – A Photographic Celebration of Chickens by Moreno Monti and Matteo Tranchellini

£59.95, teNeues, Hardback, 224 pages, ISBN: 9783961717248



And now for something else completely different – yes, chickens. I can't say I ever imagined we'd put a book of chicken photography on these

pages, but we do live in strange times.

These pictures celebrate the common domestic chicken, something that I hadn't quite appreciated the beauty of until I came across this book.

As well as the stunning portraits – and I do mean stunning – the book explores themes of biodiversity, sustainability and a growing trend for keeping your own chickens. Evidently, it's the latest celebrity trend, becoming a new object of desire, to keep your own chicken.

I've learned many interesting things about chickens thanks to this book – just to give you a taster, chickens can see a much broader spectrum of colours than humans, and can see in much higher resolution. Seems like they'd make the perfect camera reviewers, but I'm not exactly convinced they'd be able to type as well as the members of the AP team.

In the book there are over 100 breeds of chickens shown (again, who knew?). Each of the portraits is astonishing, being beautiful, dramatic and just a little bit cheeky.

This is almost certainly the best book about chickens you'll ever own – and even if until now you had no idea you needed this, I implore you to consider adding it to your shelf, you won't regret it.

The Poland Chicken



From Feathered Elegance,
teNeues 2026



Too fast to live, Too young to...

On the 20th anniversary of Bob Carlos Clarke's death, **Damien Demolder** looks back on Bob's life with his wife, his agent and a photography historian

I can't tell you that I know how Bob Carlos Clarke felt when he hit 55, but by all accounts he never planned to age gracefully or to fade away into the sunset. If he wasn't at the top of the game, he didn't want to play, and it was at this age he took himself out of the equation – perhaps while he was still ahead. He had been afflicted with bouts of dramatic depression for a long time, and his life seemed full of his own anxieties, so reaching an 'old-age' on top of that probably didn't help.

It's 20 years this month since Bob Carlos Clarke (24 June 1950 – 25

March 2006), at the youthful age of 55, walked out of the treatment centre and took his own life. Having been on suicide watch when he arrived he'd convinced staff that he was now fine and was just popping out. He'd 'turned a corner' and was due to go home the next day.

'He was so clever,' says his wife at the time, Lindsey, adding 'he could manipulate people and talk himself out of any situation.'

'I'd not be telling the truth if I didn't say I always thought that was, for him, a way out of whatever was going on in his head. Many years before, he'd said we were going to

Right: Joanna Lumley

Below: Adult Females Attack Without Provocation

take pictures of ourselves every week in front of the mirror in the kitchen, and when we looked too old in the pictures we'd just have a suicide pact and do ourselves in. I was 26 and thought it was terribly funny, but there'd been other suicides in that family, and Bob was fascinated by people who'd done it. I think it was just in him. Tim, my daughter Scarlett's husband, asked the other day whether I think in the final moment, when it was already too late, Bob questioned what he was doing. I do think about that, but I don't think he did. He was so confused, unhinged, at the time. He didn't realise the damage it would do to the people he left behind.'

Dramatic lighting

It is still quite hard for me to hear that Bob had this dramatic dark side and suicidal thoughts, but I suppose the clues – devils, graveyards, sexy demons and gothic make-up – were there all along in his work. Bob Carlos Clarke had been our hero in the late '80s when I was at college. We thought his book *The Dark Summer* was astonishing – we all wanted to be him. We tried to recreate his look wrapped with black bin bags, dramatic lighting and long, slow processes in acutance film developer.

I was lucky enough to interview him for AP (11 December 1999) and found a gentle man quite unlike the 'Devil's Advocate' persona he adopted for the trouble-making column he wrote in the magazine. I'd hoped to see half-naked



© BOB CARLOS CLARKE



© THE ESTATE OF BOB CARLOS CLARKE



IFORD HIPS PLUS

but was disappointed to find him printing pictures of rocks and driftwood he'd found near his beach house. I was a young hack and Bob treated me very well. I liked him a lot, and was thrilled to meet an icon of my teenage years and be shown around his stainless steel darkroom. But, I suppose, I didn't have to live with him.

Lindsey Carlos Clarke (now Rudd), was Bob's girlfriend for a long time and eventually became his wife when they were advised that, while

living unmarried and having a daughter together was cool, it left Lindsey in a precarious position. Sitting in the bright upstairs sitting room of her home in London, with Bob's prints lining the walls, she tells me a good deal of Bob's issues came about from his childhood. He was sent to a boarding school that he hated, and was visited by a father so much older than his mother that friends assumed it was his grandfather. This possibly gave him a complex about getting older and

**Above: The Agony
The Ecstasy**

**Below left: Sarah
Kneeling**

Below: Love

appearing old. 'We were very friendly with a lot of the models Bob would shoot,' explains Lindsey, 'and they would pop into the studio whenever they were in the area. They'd come to chat and have lunch at our big table in the kitchen. After a while though it got to a stage where they'd want to call him 'Uncle Bob', and he really didn't want to be that. He wanted to be Peter Pan, and to be forever young. He had a real thing about capturing someone at a moment in time, saying that they'd get old and fade away, but that he'd have them forever at that age in his photograph.'

'Of course the models didn't think of him as old, but he felt he was and was conscious when he was no longer the same age as the girls he was photographing. One time he told me to get rid of the hair and make-up people. We had a great team, who really knew what they were doing, but he said they were all too old – "we all look old." Our great friend Terence Donovan had the same problem about his age. One time Terry was in our studio and Bob said to me, "Terry thinks he's getting off with that girl, but he's not. She just wants him to take some pictures of her." The camera gave them such power to get people to do what they wanted, but they could misunderstand what it meant.'

'Bob could be so excited on a Monday about some girl who been in to see him in the morning – "oh she's amazing, she's this and she's

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© THE ESTATE OF BOB CARLOS CLARKE

© BOB CARLOS CLARKE



© BOB CARLOS CLARKE

that" – but by Friday he'd think she was a nightmare. He could be quite childlike, and I'd end up being the mother and picking up the pieces. It was quite exhausting. He didn't have a way of balancing what was important in an emergency. There was no hierarchy of things – what was more urgent, that your mother has had an accident or that you can't find the chocolate? There was a lot of chaos when Bob was around. He was a terrible liar too – a compulsive liar. I mean he'd lie about things he didn't need to lie about – he couldn't just be going to the library, it had to be a greater mystery than that.'

Greener grass

Despite what appeared to be a very successful career and a portfolio of genre-shifting images it seems Bob was constantly anxious that he wasn't doing as well as he should have been, that everyone else was having a better life and making more money. He rarely felt he was living the life he deserved. Celebrity agent, and also Bob's agent from the late '90s, Ghislain Pascal says Bob was convinced even Ghislain was having a better time. 'For Bob the grass was always greener on the other side,' he

says. 'Because I was managing all these glamorous girls Bob thought I was leading this crazy life and making shitloads of money. He'd say "How come Ghislain is making so much money and I'm not?" And I'd have to remind him that he had a massive studio, a massive house in Fulham, a beach house and that I lived in Wandsworth – how is my life better than yours? Once I was taking a client to a film premier. Driving down the Kings Road in a blacked-out Mercedes I saw Bob coming the other way in his van, so I rolled down the window and gave him a wave. He was outraged, and sent a text asking how I had all the money. He couldn't see that it was just a car hired for the event. In his mind everyone else was doing much better than he was. It was weird.'

'I wasn't working with Bob in his heyday in the 1980s, and by the end of the '90s he was struggling with his identity, and what he should be doing because he wasn't getting the big ad campaigns any more. It wasn't because he wasn't talented any more, but because creative people often want to work with the young, trendy new photographers that are coming up. I didn't become

Above left: Dita Doll

Above: Courtesan

his agent to get him more commercial work, but to reposition him in the market. He wasn't happy with the work he'd been doing. He was also doing shoots for *Loaded* magazine which I didn't think he should have been doing, but they were paying good money. He didn't want his name on the work, so he'd been using a pseudonym that was so bad I can't remember what it was now. I told him that if he didn't want to put his name to work then he shouldn't be shooting it, but he was quite pigheaded about it because the money was coming in. So instead we set up an agency together where we'd get a girl in, he'd photograph her and the pictures could be syndicated and credited to the agency. That was the early 2000s, and it was a crazy time for men's magazines. As well as *Loaded* and *FHM* there were *Esquire* and *GQ* and if there wasn't a naked girl on the cover she was definitely half naked. Then *Nuts* and *Zoo* came along. *Nuts* wanted the pictures of Nell McAndrew for the cover of their first issue. They didn't know Bob had shot them, as they came to the agency. I think they paid £8,000 for the cover shot. You'd



be lucky to get £80 today. "Things worked out very well, as magazines and the tabloids had lots of money to throw at people, and we steered into some nice advertising campaigns as well. In the early 2000s hair straighteners were a big thing and Bob was commissioned to shoot GHD's advertising campaign. It was a proper campaign too, with billboards, magazine ads, the whole works. They were a big company that paid very well, but it was the last major campaign that Bob shot. GHD also had a magazine, and the very last celebrity shoot Bob did was for that – of Dita Von Teese. His last exhibition was *Love Dolls Never Die*, which showed at Eyestorm and then I toured it in Spain. When it finished he said "Well, that was a disaster!". I said "No Bob, that was not a disaster – you cleared £150,000 in sales!"

But he just couldn't get his head around it. He was always chasing something, but didn't like the fact he was getting older, that the industry was changing and he wasn't in his heyday. It would be wrong to say he was at the end of his career. Things were going spectacularly in terms of him as an artist creating a market and having successful exhibitions. It was all going really well until he killed himself. Then we all went into shock.'

No winning

Lindsay also said work hadn't dried up for Bob, but he was never really satisfied with the way things were working out for him. 'Bob had a problem. He wanted to take the pictures he wanted to take. But if he was working on a commercial job, he'd say, "I hope it's over soon because I've got lots of pictures to take." The moment there wasn't a job, he'd be like, "I can't do this project because I haven't got any work." So you couldn't win.

'There was no winning with Bob on any level at all. I'd just say, "Alright, okay, whatever," because there was always work. He was also very good at creating things. You know, he'd suddenly say, let's do a calendar for somebody and he'd barge into their office and extract money out of them. He was very good at getting what he wanted. He had a way of dealing with things. Very persuasive. He could undermine you quietly without you

really realising it. He had a way with people – he could be so rude, but people almost enjoyed it.'

LBG

'Two years after his death Lindsey, Tamara (Beckworth) and I set up the Little Black Gallery in memory of Bob,' says Ghislain, 'and we ran it for ten years, with a permanent Bob exhibition downstairs. Since the rise of the Me Too movement in 2017 the photography market has gone through a weird phase and sexy girls aren't cool any more, but Bob has a

Above: Masked Blonde

lot of fans, so his work still ticks over nicely. We don't flood the market with prints so interest hasn't peaked and it hasn't dipped. A couple of years ago we were approached by Yves Saint Laurent and Anthony Vaccarello, who's the YSL creative director – and a massive fan of Bob's work. So he curated an exhibition for the Paris store and the stores in Los Angeles. I don't think you can underestimate Bob's influence. It's kind of ironic because everybody who's a fashion photographer wants to be a fine art photographer and



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everybody who's a fine art photographer wants to make money like a fashion photographer. Bob kind of slid between the two worlds because he was not a fashion photographer – he was never commissioned to do a fashion shoot. Bob used to tease Helmut Newton, saying, "Your pictures date so quickly because you've got clothes on the girls. My pictures don't date because they're not wearing any clothes." And it's kind of true.'

'Of course Bob wasn't all about naked girls,' Ghislain reminds us. 'His pictures of chef Marco Pierre White for Marco's *White Heat* book are still hugely influential. That book was published in 1990 and sold 200,000 copies. They came to me in 2015 to ask if they could do a 25th anniversary publication. I asked them how many they expected to sell. They hoped for 10,000, but in the end it sold 85,000. Bob's pictures were a big part of the success of that book. No one in the street knew who Marco Pierre White was in those days, but the pictures brought a lot of attention.'

'Those pictures were amazing,' says Lindsey. 'I'd said before to Bob that he could do very well taking portraits of men, but he said he didn't want to take pictures of men. If an agency called to say they were sending a man round he'd say "Please don't. I don't want to see any men." Marco was different though.



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Top: For Dolls That Do Dishes

Above: Marco with Meat Cleaver

Left: The *White Heat* book cover

He asked Bob to shoot the pictures for his book, but Bob said he wasn't a food photographer and that it wasn't his thing. Eventually though Bob went to the restaurant in Wandsworth to have a look. He took a ring flash and some other bits, and said "I'm just going to see what's going on." He came back very late smelling terrible from the cooking and said, "It's fascinating – it's like a war zone in that kitchen." He agreed to do the pictures but had clear vision for how he wanted them to look. Polaroid's Polapan was available then and Bob loved it – it was very easy to screw-up as it was very fragile, but it really worked well for this project. The two of them plunged into the book, but keeping them on track was a nightmare. Neither of them could behave. I remember going to the restaurant one day and Marco had just thrown his interior designer through the window. There were a lot of times I thought we'd never get it over the line. I thought it would just be a few sessions, but some nights nothing would happen that he hadn't already shot, so it took two years.'

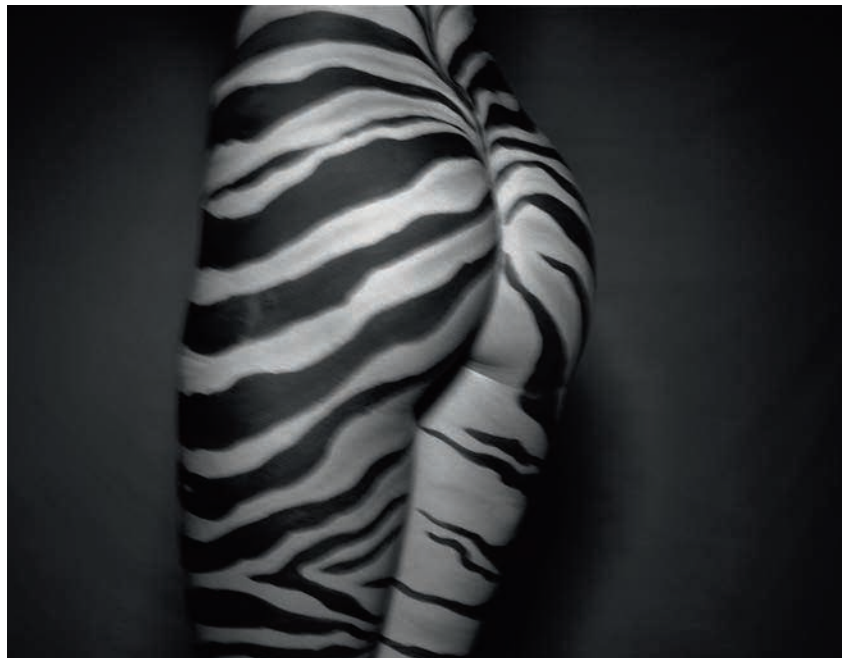
Bob today

The era in which Bob was working in the 1980s is so different from today's environment, it's hard to imagine how he would have developed or changed to suit the times had he lived in 2026. I ask Lindsey how he would have coped. 'I was going to say that he wouldn't have, and that he wouldn't have liked it, but Bob was very clever and extremely bright. He had an edge on his brain and he would probably have been amazing if he'd put his mind to it. Things are so unsexy now, aren't they? It's terrible, puerile. What I don't understand is everyone is so uptight about everything now, but we have these little pop stars sitting with their legs open being very sexual. And I'm thinking, hang on what's okay and what isn't? Why were the '80s and '90s so bad, if this is okay? The idea that we ever had to persuade girls to take their clothes off is mad – they couldn't wait. One time there was a girl in the studio walking around just in these very high shoes and the bike courier rang the bell with some test rolls that were coming back from the lab. Bob said to her "Oh, get that would you". She had nothing on at





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all, but opened the door to collect the film. She thought it was great fun, and the motorbike guy loved it. When I did Page 3 I worked with such nice photographers. We used to sit drinking coffee most of the time and chat. It wasn't at all sordid – it was terrific fun.'

As a man so wedded to film and his fabulous darkroom I wonder how Bob would have coped in the digital world of 2026, and whether he'd still be shooting film. 'There are some photographers who never stopped shooting film,' says Ghislain 'but there aren't many of them. Film is an additional cost. He probably would have embraced digital photography, but it would have taken some time. There was a job for which he was given a digital camera and asked to use it for a shoot. He just gave it to his assistant and said "Here, you take the pictures." It wasn't anything important, but he didn't want to shoot with a digital camera. After he died people asked, "Is that why he killed himself, because of digital photography?" No, it was because his glass was always half empty.'

Perspective

Photography auctioneer and historian Philippe Garner was a friend and advisor to Bob, and Bob trusted him to critique his work and give him some direction. 'I admired Bob's commitment to photography and the process of making pictures,'

he tells me, 'and he distinguished himself with his perspective. Bob brought a lot to the visual erotised subject, and was a million miles away from the cheesy pin-up. There was always something disturbing, dark and beyond the conventions of the time in his work, but he was a complex character. Each image he made expresses something about his world, and while some people could be offended by his pictures he took that in his stride – he never set out to offend. He was a man of his time, and in those times people had a more open mind about eroticism – it was in fashion, art and photography – and there was an appetite for the more discerning visual eroticism. Bob rode that wave, but it was much bigger than him. He is often compared to Helmut Newton. They are more marked by their differences than their similarities, but they both enjoyed being provocative and pushing against the edge of what was acceptable.

'Today there isn't a natural forum for what he and Newton were doing then. Culture and media has been diluted. Everyone can take pictures now, and can cheat so easily, so photography has less integrity and there's less respect for the skill. Magazines, posters and books had a slower cycle and people looked at pictures for longer; now you can scroll hundreds in a minute without taking the time to consider them. Digital photography has been a

Above left:
Love Doll

Above: Zebra Arse

major turning point, in the past decade in particular.

'Self-doubt plagues all creatives, and Bob was consumed by anxieties and worried that he hadn't given his best. Did he feel he'd done all he'd set out to do, had he run out of ideas, was he burnt out? I don't know, but it was a sad and tragic end that has its own logic. He sent me a postcard once with "Too fast to live, too young to die" written on it, and seemed to live with the thought "I hope I die before I get old." It's a shame – older people get a better sense of perspective and have fewer pressures, and he missed that. His work has staying power because of its singularity, though it has slipped off the radar of a lot of people. Whether everyone likes it or not, the striking quality of Bob's photographs mean he's an important part of British photographic history.

'I do miss him,' says Lindsey 'because for 20 years I've had to make decisions about what we're doing and pictures. I think, what would he say? And sometimes I say to Ghislain, don't tell him we've done this. We won't say anything because I still feel he's there looking, with that beady eye. He could see everything, you know.'



The Last Dolls by Bob Carlos Clarke is published 25 March and available to order from **thelittleblackgallery.com**

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Small World, big legacy

Finished just days before Martin Parr's death, a new edition of *Small World* marks the end of a long and close collaboration with publisher Dewi Lewis. **Peter Dench** finds out more...

When the finished copies of *Small World* arrived in the UK in December it should have been a joyous occasion. Sadly Martin Parr was no longer alive to see them. The boxes of books landed just over a week after his death on 6 December. It brought to an end a collaboration that had lasted almost three decades and a working relationship that stretched back

more than 40 years.

In October, Dewi Lewis and his wife Caroline had travelled to meet Parr at the Martin Parr Foundation, where the three amigos gathered to finalise the edit for a new 2026 edition of *Small World*. 'It had become almost a tradition, that with every reprint of the book we would change the cover and add in a number of new photos that Martin had rediscovered or taken recently,'

Lewis says. 'I had no sense of it being the last collaboration,' he adds.

First published in 1995, *Small World* is one of Parr's most enduring and influential books. It's a sharp, funny and unsettling satire on global tourism and the creeping sameness of consumer culture. Over the years, Lewis and Parr produced six editions, each reflecting small shifts in how the world and tourists behaved. 'Each one was slightly different. A



Left: Thailand. Hua Hin. 2012



ALL IMAGES FROM 'SMALL WORLD' © MARTIN PARR / MAGNUM PHOTOS. WWW.DENISELEWIS.COM

new cover, sometimes new images, but always respecting the core of the book,' states Lewis.

Eight new photographs were added for this most recent edition: five taken in 2025 and three rediscovered earlier images. Once the selection was agreed, Lewis returned home to Stockport to rework the sequence. 'If you pull new images in, you can't just drop them in. You need to rethink the whole flow of the book,' he says. The revised sequence was sent to Parr for approval. He suggested one small change, then later asked if another

image could be worked in. 'So we found a way of getting that in. Then it was approved, and I sent it off to the printers in Italy.'

Parr never saw the final object. 'Somehow, I think I believed that Martin would always be there. He had the most extraordinary drive and energy, and such an enthusiasm for everything he was involved in. He was such a force of nature,' admits Lewis. That energy never diminished. Even in the final months, Parr was travelling, signing books, and shooting commissions. He wasn't slowing down; if anything

**Above: INDIA.
Goa. From 'Small
World'. 1993**

he was quickening. A few days before he died he was in the Italian Alps shooting on assignment for *Vogue Italia*.

The Lewis - Parr relationship, built on trust and creative friction, evolved over decades. In the early days, edits were slow, physical and tactile. Parr would lay small work prints across the floor and the two would argue what mattered and what didn't. 'We'd work through which images were essential, what might sit together,' Lewis recalls. In later years, the process became faster, more instinctive. ➤



‘Martin knew exactly what he wanted. Sometimes I agreed, sometimes I didn’t but it was always collaborative.’

That collaboration is key to understanding *Small World*’s longevity. While the book’s most iconic images have remained constant, each edition is open to absorbing cultural shifts. One major revision came in 2018, when smartphones and selfies reshaped the tourist experience. ‘That was the point where the mobile phone had really taken over,’ Lewis remembers. ‘So we added images that reflected that, people experiencing places through their phones.’

The book’s core thesis remains intact. *Small World* reveals a paradox at the heart of tourism. That craving for difference that ultimately produces uniformity. Bewildered tourists are both willing participants in consumer culture and victims of it. Trapped in a loop of spectacle, consumption and displacement. In an era of climate crisis and carbon accounting, Parr’s observations perhaps feel more prescient now than they did 30 years ago.

Lewis first encountered Parr’s work in the 1970s, later publishing many of his most important books. ‘Martin was immensely loyal,’ he says. ‘Friendships stretching back years. He always had time for others, time to look at people’s work, to give advice, to chat, to let anyone take a selfie with him. And almost always with warmth and a smile, no matter what pressure he was under.’

Lewis witnessed that generosity at Parr’s funeral. ‘It sounds strange to say it, but it was very good,’ he says. ‘Obviously sad, but it was also celebratory.’ The funeral was intended to be small, for family and close friends. Word got out and around 200 people turned up. A photographer was specifically assigned to document it, so very Parr. ‘People were sitting around talking about experiences with Martin, some very funny stories emerged. Someone at the Foundation said, “I hate to say it, but it was actually fun.” And that felt right,’ reflects Lewis.

For now at least, Lewis considers *Small World* complete. Future

CROATIA. Zadar. Roman Ruins. 2025

reprints may come, but this feels like a natural pause. He notes that Parr was never precious about the book in the way he was with others like *The Last Resort* (Lewis has a special 40th anniversary facsimile edition planned). The absence of Parr during our call is palpable. ‘It’s the model of relationship I want with photographers. Being engaged in the whole process. Without that, publishing would be incredibly boring,’ he says.

Martin Parr has dearly departed, but *Small World* endures. Leafing through my 1995 edition it’s still restless, distinctly funny, uncomfortable and unerringly sharp. As Lewis puts it simply, ‘Martin has gone, but his work, and his commitment to photography and photographers, will live on for many generations.’

AP



Martin Parr: Small World 2026 Edition by Dewi Lewis Publishing (www.dewilewis.com) is available via: bit.ly/smallworld-2026
£36, hardback, 112 pages, 86 colour plates, 240mm x 300mm, ISBN: 978-1-916915-00-8

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At a glance

£5800

- 60.3MP monochrome sensor
- ISO 100-200,000
- Up to 15fps
- C8K 30p, C4K 60p, FHD 120p
- MOV, MP4 and ProRes
- 5.76m-dot, 0.79x EVF
- 130 x 80.3 x 92.6mm

Leica Q3 Monochrom

Damien Demolder tests Leica's latest monochrome-only camera: a fixed-lens compact that can produce 60MP images and 8K video, and which comes with a collection of niceties and new features

The camera's face and eye detection system performed very well in this close-up
Leica Q3 Monochrom, 1/640sec at f/4, ISO 3200

For and against

- + Exceptional image quality
- + Great lens that's sharp wide open
- + Very good AF system
- + Efficient menu system
- The price
- Ideally the screen would flip out on a vari-angle hinge

Data file

Price	£5800
Sensor	60.36MP full-frame CMOS
Output size	9520 x 6336
Lens	28mm f/1.7 ASPH Summilux
Shutter speeds	60 min - 1/2000sec mechanical; 60 seconds - 1/16,000sec electronic
Flash sync	Up to 1/2000sec
Sensitivity	ISO 100 - 200,000
Exposure modes	PASM
Metering	Spot, Centre-weighted, highlight-weighted, multi-field
Exposure comp	+/-3EV in 0.3EV steps
Continuous drive	Up to 15fps
Screen	3in, 1.8m-dot, tilt up and down
Viewfinder	5.76m-dot, 0.79x, 120fps
Video	C8K 30p, C4K 60p, FHD 120p
External Mic	Via USB-C port
Memory card	UHS-II SD
Power	2200mAh Li-ion
Battery Life	302 shots
Dimensions	130x80.3x92.6mm
Weight	746g

Despite its name, the Leica Q3 Monochrom is not the third Leica Q compact camera the company has introduced that shoots only in black & white. For clarity, it is in fact the black & white version of the Leica Q3, but it's only the second Q model to dispense entirely with colour. While the idea of a 2025 camera that only shot black & white images will be surprising to a lot of people for many years to come, Leica has some form with this concept. It has been practising making Monochrom-series cameras for 14 years, and with each new model the company gets better at it.

In its relatively small form, this latest Q brings almost all that we get in the firmware-updated colour version of the Q3, including some impressive

resolution and the chance to shoot smaller files when appropriate. Using a sensor with a 60.36MP pixel count instead of the 61MP sensor used in the regular Q3, this Monochrom variant does away with the little colour filters that impede the passage of light to the photodiodes, so we should get cleaner – if less colourful – images in low light as a result.

Monochrome-only cameras are still a novelty (though Ricoh is doing its best to make them more common) and the market is somewhat smaller for them than it is for colour models – which goes only a short distance towards explaining the extraordinary £5,800 price of this camera. I wouldn't usually mention price until the end of a review when we've already examined what it can do, but in



the case of the Leica Q3 Monochrom readers might feel it rather has to justify its cost right from the beginning.

Features

The Leica Q3 Monochrom is a compact camera sporting a 60.36MP full-frame sensor and a non-interchangeable 28mm f/1.7 Summilux lens that uses 11 elements in 9 groups and which includes 3 aspherical elements. Of course, the headlines are about what it doesn't have – which are the coloured filters that would usually cover each of those 60 million pixels. This black & white-only camera has no use for them.

While having no filters takes away our ability to record colour pictures, it also gives us the ability to better resolve detail and tonal transitions, as each pixel

can speak with its own voice rather than having to blend its opinion with a committee of others to deliver any decision. The additional light that will reach each pixel should also, with all other things being equal, offer us images with improved noise performance at all times, but especially in dim conditions when we need to push our ISO ratings upwards. Our ISO range is a pretty impressive 100-200,000.

Regular cameras can shoot in black & white with red, yellow, orange and green filter effects by making use of the colour information they naturally collect. This Q3 Monochrom cannot do that, but we can still use coloured filters over the lens to achieve the same effects, as we would with black & white film.

A lack of phase detection autofocus pixels is a further

feature of this monochromatic imaging sensor. The colour version of the Q3 uses PDAF, but we don't get it in the Monochrom model. Exactly why this is the case isn't clear, but it could be that the basis of the sensor is shared with the Leica M Monochrom – which, as a manual focus camera, has no need for focusing points at all. Or it could be that with the Maestro IV processor, Leica believes it has enough read-out and processing speed to really make the most of the DFD contrast detection focusing system it has borrowed from Panasonic.

Alternatively, it could be that Leica wanted to keep the image quality from this model as pure and clean as possible. Having no pixels in the array distracted from the gathering of image-forming light avoids the visual

interference that can often come about as a result of the interpolation required to hide their presence. Or perhaps Leica just hasn't worked out how to do it yet. It may or may not matter.

As much as it's great to have 60MP images, users will soon find that there are occasions on which all that resolution is more than is really needed – storage begins to fill and software begins to slow down. Usefully then, we can opt not to shoot at the full resolution all the time. What Leica calls Triple Resolution Technology allows us to downscale to 36MP or 18MP in the shooting menu. Crucially these aren't just crops of the full-resolution sensor that will alter the effective focal length of the lens, but images that use the full area of the sensor but which are reduced via





Exposing for the sky gave deep blacks and rich cloud detail
Leica Q3 Monochrom, 1/2000sec at f/16, ISO 100

➤ internal processing. It's a very useful feature to have, and not as simple as it sounds to incorporate into a camera.

For those occasions when a 28mm focal length is just a bit too wide, the Q3 Monochrom offers a digital zoom feature that delivers the effects of 35mm, 50mm, 75mm and 90mm lenses by cropping into the full-resolution image. From 28mm with the full 60MP of the sensor we can get 35mm with 38MP, 50mm with 19MP, 75mm with 8.4MP and 90mm with a still-useful-for-some-things 5.8MP. The crop applies to the JPEG images, so if you shoot RAW you'll preview the crop in Camera Raw but can undo it afterwards. The camera stores its raw files in the DNG format, so Adobe knows exactly what to do with them.

This is the first Leica Q to offer Content Credentials in-camera, which helps users ensure their images are traceable on-line and allows potential buyers to know the extent to which they have been altered or added to. This isn't something we all need especially, but it makes the camera more useful for documentary/press shooters as

the system helps picture buyers determine the content of the image is authentic.

The camera is powered by a 2200mAh battery that Leica tells us is good for 302 shots and which can be recharged while still inside the body using the USB-C that also allows us to shoot while charging. The HDMI port, that allows video recording to an external device, is compatible with HDMI Micro cables, and we have WLAN, Bluetooth 5.0LE and GPS for wirelessly connecting to the world.

Remarkably the Q3 Monochrom also offers us the chance to shoot 10-bit C8K video directly to a 300Mbps SD memory card or out through the HDMI port at frame rates of up to 29.97p. We have quite a collection of video options, including C4K at 60fps, H.264 and H.265 choices, HLG and Log shooting, and a 120fps frame rate for FHD in 4:2:2 'colour'. We can even shoot in Adobe ProRes in the FHD codecs.

Whether Q3 Monochrom users will take advantage of these generous options remains to be seen, but with the digital zoom settings this fixed-lens compact camera can shoot 8K video with

a 28mm, 35mm, 50mm, 75mm or 90mm focal length effect. It really does offer an interesting proposition for those who'd like to make black & white movies.

Viewfinder and screen

The Q3 Monochrom comes with the upgraded electronic viewfinder that we saw on the colour Q3, and it features a 5.7-million-dot display for top-class resolution. It can run at 120fps as well, so it's responsive when monitoring changes in the subject and in the camera position, and movement is rendered very smoothly.

Our rear screen has a 1.8-million-dot resolution spread across its 3in panel, and refreshes, I assume, at 60fps. We can adjust the frame rate for the EVF to 60fps to save battery, but there are no options for the back screen. It's very nice though that the rear screen is on the same hinge system as we see in the regular Q3, so it flips up and down for low and high viewpoints. It doesn't come away from the body in these positions, but as the EVF housing is only small we retain a good clear view of the screen all the time.

A word of warning to black & white fundamentalists though – the rear screen and EVF are both capable of showing colour images. To avoid burning your artistically sensitive eyes ensure there are no stray colour JPEG or



High-ISO image quality is remarkable, especially with AI denoising, as used here
Leica Q3 Monochrom, 1/6400sec at f/16, ISO 200,000

DNG files on your memory card before inserting it into the camera. In seriousness, seeing a colour image pop-up when you scroll your images in the wrong direction does break the black & white spell somewhat, and can take us out of the monochromatic bubble we need to use this camera successfully – and it can take a while to get back into it.

Build and handling

This may be listed as a compact camera in Leica's inventory, and it may indeed be relatively small, but it is also a solid chunk that weighs more than its looks suggest. This is the kind of camera body that will last for ever, even if what's going on inside mightn't.

Of course a solid and rugged build is what Leica is all about so that is what we should expect, but if you are somehow unfamiliar with the brand be warned. The weight won't be prohibitive for everyone, but if you are looking for a small camera you can take everywhere the Q3 Monochrom may fit the bill but also ruin your pocket (in more ways than one).

How you'll feel about holding the Leica Q3 Monochrom is something you won't know until you try it. That weighty body has

no finger grip on the front of the camera to help support it, and the smooth surface offers little purchase. There is a small but very well-formed thumb rest on the rear though, the indentation of which allows us to dig-in a little for a better holding position. You will want a strap, whether neck or wrist, or to hold it with two hands.

I rather like the layout of buttons and dials, and found what I needed very quickly and without having to resort to an instruction manual. I have some experience of Leica bodies though, going back to the M4 film cameras to the digital M1.1 and frankly in the hand this Q3 Monochrom is very much like any other Leica I've used. It's very simple, with just a shutter speed dial and an aperture dial on the lens – and the shutter button with a screw-thread for a traditional cable release. There's a thumb dial on the top right that we can customise, but which I used for exposure compensation, a couple of custom buttons on the rear, and a four-way rocker for menu navigation.

The camera comes with the company's updated menu design, which I rather like. It takes a moment to get used to, and to understand that we can whizz

Focal points

The Q3 Monochrom uses the same body as the colour version, just with a black & white sensor

Built-in lens

The camera comes with a 28mm f/1.7 Summilux lens that is attached permanently to the body. The hood screws off to make way for E49-sized filters.

Macro shooting

Turning a ring on the lens activates macro focusing optical configuration that allows us to focus at just 17cm. When the ring turns an alternative focusing scale slides into place so we can also focus manually if we want to.

Cable release

This might be a modern camera that can be controlled via the Leica Fotos app for iPhones, but we also have a screw-thread in the shutter button that takes a traditional cable release.



Power

Leica's BP-SCL6 Li-ion battery slots directly into the base and is specified 302 shots per charge. It charges via USB-C or the optional HGF-DC1 Wireless Charging Handgrip.

Storage

A single UHS-II SD card slot is found in the base of the camera, behind a hinged door that's right beside the tripod socket.

Connectors

There's a micro-HDMI port for video output, along with USB-C for power delivery, battery charging, and direction connection to an iPhone / iPad.



through the menu pages simply by pressing that same menu button. The home screen lets us switch between still and video settings and modes with a touch on the screen, and a Quick Menu display lets us get to the oft-used settings without having to go into the main menu.

It's all very well considered, and with moderate practice you'll find you can get to the options you want very quickly. The simplicity of course is partly a function of the Q3 Monochrom not having all the features offered by a camera like the Sony A1, but all camera GUI designers would benefit from an hour or so in its company.

It wasn't all plain sailing though, and for a good while the Auto Review option was greyed out in the menu and I couldn't get it to switch on. It came on later, but I have no idea how or why.

Autofocus

With no phase detection AF points, the Leica Q3 Monochrom relies entirely on its contrast detection system. Modelled on Panasonic's DFD (Depth From Defocus) system, the Q3 Monochrom's success in focusing relies on the speed the processor can work through all the information it has gathered to help find and track the subject. Historically this system has been fast and accurate for stills when there's lots of contrast at the subject, but somewhat less capable when it comes to tracking moving subjects.

Fitted with the newest Maestro IV processor though, I found the AF system really very good indeed, and it is able to shift from distant subjects to close-up in an instant. I was impressed with the way the camera can detect a person, hold on to them and then have them in focus at the time of the shutter releasing. I wasn't asking the camera to shoot continuous bursts most of the time, but it's really useful when a green box around a subject lets you know in advance that the camera knows what you are aiming to shoot.

I was surprised how well it performed with subjects passing close to the camera, and in

situations in which many other cameras, contrast or phase detection, would have focused on the background. I'm a big fan of this DFD technology for the street photography that I love, and have found it more successful than PD systems for a long time – and the Q3 Monochrom seems to have taken it even further. I'm very happy.

Performance

We're used to Leicas being well made, producing great images and also having a decent menu system, so what has pleased me most with this Q3 Monochrom is that it operates quickly as well. There are no processing delays, no lag when changing settings, waiting for an image to appear or when starting the camera up.

It just works smoothly, quickly, and its bodily functions don't get in the way of the image-making process. I used the perspective correction feature quite a lot and found the effect just happens immediately, as does shooting a cropped image with the longer-focal-lengths emulator switched on.

I found the exposure metering a little more difficult to judge than usual, as the camera seemed to be showing me images that were brighter than I wanted, but which proved to be more technically correct when I brought them into Photoshop. However, with this sort of camera, it's taste rather than histograms that should lead the way. I shot both in a way that gave me what I wanted on the back screen as well as the way the camera suggested. Neither is more consistently 'right' than the other, but I found the dark and almost-black tones so attractive I spent a lot of time in those shady regions.

Image quality

This is the important bit – when people look at your pictures, they don't care about how hard it was to find the exposure bracketing feature in the menu, they just care about how good the picture looks. As a photographer too, the quality of the image you can expect will also determine how much inconvenience you are prepared to put up with from the

camera in the process of making that picture. When I first got to see what the Leica Q3 Monochrom had produced, the image quality was so pleasing I think I'd have put up with the camera giving me a little electric shock every time I pressed the shutter release, or a little squirt of lemon juice each time I put my eye to the finder.

Firstly I really loved the general look of the images, and secondly things only got better when I started magnifying and looking at the details. The pictures are full of detail, delightful tonal transitions and a very pleasant texture. I only shot at the top ISO setting of 200,000 because this is a test and that's expected, but was so amazed by the quality that I immediately regretted having not shot at that speed before. Images shot beyond ISO 3200 will feature grain that is clear to see when you look at 100%, but at ISO 6400 we get the sort of noise you'd expect at ISO 1600 in any other camera. The noise pattern is neat, crisp and sharp, so we don't lose detail or suffer any of that horrible blending that camera manufacturers often use to hide noise.

Consequently, we actually can shoot all the way to ISO 200,000, and Adobe's clever Denoise tool in Camera Raw smooths it all away with minimal detail destruction. These images are so big anyway when printed even at 30x20in none of that will show.

The noise performance gives us lots of latitude for pulling the images around, as shadows lift very nicely and we can make significant transformational decisions after the images are recorded.

The moderate contrast this camera produces lends itself to the injected drama of the clarity slider, and it's easy to recreate the look of Agfa APX 400 film processed in the high acutance developer Rodinal, and then printed onto the long-gone Agfa Record Rapid paper. Yes, you can shoot nice black & white pictures with a colour camera, but sadly they'll look nothing like those the Leica Q3 Monochrom produces.

The large-aperture lens can give good subject separation
Leica Q3 Monochrom,
1/250sec at f/1.7, ISO 6400





I was impressed that the AF found the subject in this low-contrast scene
Leica Q3 Monochrom, 1/640sec at f/1.7, ISO 1600

Verdict



**Amateur
Photographer
Testbench
GOLD**
★★★★★

BEFORE this camera had even arrived, I'd planned that the verdict would include some discussion on how buying a monochromatic camera in this age of colour defies logic in the same way that buying records or driving a vintage car does. Then I was going to say that satisfaction in photography is not always a matter of convenience, as we enjoy the experience as much as looking at the pictures, and what motivates us to buy a camera isn't the same as buying an iron.

But now I've reviewed this Leica Q3 Monochrom, have shot with it and have scrutinised the images, I can say that in fact, it's a completely logical purchase. If black & white street/travel/documentary photography was all I ever did, there wouldn't be another camera that was half as suitable or half as good. I really have loved using it, and have found that having a camera that deals only in black & white is less of a hair shirt, and more of a liberation. The lack of choices and distraction freed my mind in a way that previous models haven't quite managed, because this one works so incredibly well.

A 28mm lens wouldn't be my first choice for street, but I completely forgot about that because I was enjoying myself so much. I will, however, be in a whole world of trouble if/when Leica brings out the 43mm lens version – I will find that extremely hard to resist. The price may save me though. Not that the camera is over-priced or priced too high, but because it's beyond the reach of my spending power. This Leica Q3 Monochrom is actually worth every single penny of its really quite significant cost.

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

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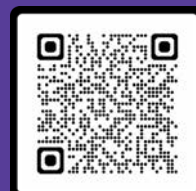
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SCAN ME



This is a lens which suits a wide variety of subjects, including travel and documentary
Nikon Z50II, 35mm, 1/60sec at f/3.5, ISO 500

Nikon Nikkor Z DX 16-50mm f/2.8 VR

Amy Davies tries out a versatile, lightweight and sharp everyday lens for APS-C format Nikon Z cameras

Designed as a 'do-it-all' lens, the Nikkor Z DX 16-50mm is Nikon's first f/2.8 constant aperture lens for its DX-format mirrorless cameras such as the Z50II or Zfc. With an equivalent focal length of 24-75mm and a large aperture, it should work well for a wide variety of different subjects, as your only or main lens for your camera.

For a DX lens, it's got a fairly high price-tag of £799. But considering how versatile it should be and the wide range of applications it offers, then it could easily be considered good value for money, too – especially if it's the only lens you use for most of your shots.

Features

Many photographers like to have

a 24-70mm standard zoom in their kit bag, and this is sort of what this lens offers to DX users thanks to the 1.5x crop factor. In fact at 75mm at the telephoto end, you get a touch longer.

The f/2.8 constant aperture is useful for a variety of things. It means you can use it in low light without having to ramp up ISO, but also means you can blur backgrounds nicely, making it



suitable for a wide range of different subjects.

A combination of the classic zoom length and the wide aperture means that it's great for landscapes, portraits, street, events, still-life and





The lens is useful for capturing portraits and family moments
Nikon Z50II, 43mm, 1/60sec at f/2.8, ISO 125



Detail is nicely rendered
Nikon Z50II, 23.5mm, 1/40s at f/2.8, ISO 200

➤ probably more besides. I've been using it for a few weeks and crossed off many different genres, and could, conceivably, use it quite happily as my only lens if I was short on space, or perhaps budget.

The lens construction consists of 12 elements in 11 groups, including 1 ED element and 2 aspherical elements. It's not the most complex of designs, but it's about what I'd expect for a lens of this nature and price, and should still yield good results.

It is dust and drip resistant, making it useful for shooting outdoors. There's a metal lens mount, which helps provide a good feeling of high quality.

For video users, there's the promise of fast and quiet autofocus, reduced focus breathing, a silent control ring and 'Hi-Res Zoom', where you can in effect extend the length of the lens by 2x when recording



The background bokeh is very pleasing
Nikon Z50II, 34mm,
1/400sec at f/2.8, ISO 100

video. That could be useful for travel vloggers and so on.

Build and handling

At just 330g, this is a very lightweight lens for what you get. Attached to a Z50II, you're looking at a combined weight of just 880g. Now compare that with full frame, a Nikon Z6III plus a 24-70mm f/2.8 S II lens, for example. Here the weight would be 1.4kg.

This is a far more friendly option for travel or everyday use than full-frame, which is a major selling point of crop factor cameras and their accompanying lenses. In my experience, it's certainly a much more pleasant experience to carry this around with you for a few days than a bulkier full-frame equivalent – while the pictures are still great.

The outward design isn't hugely complicated. There are no switches or buttons (I'd probably like to see an AF/MF switch if I had the choice), but there is a control ring which you can use to adjust a limited number of settings, comprising focus, aperture, exposure compensation and ISO.

Just over half of the lens is taken up by the zoom ring, which is marked in the 16, 24, 35 and 50mm positions for quickly jumping to the most commonly

used focal lengths.

The lens can be used with 67mm filters and comes supplied with a HB-118 lens hood in the box. You can reverse the lens hood when not in use, or take it off altogether if you prefer.

Autofocus

Focusing is very quick in most situations. In very low light it can sometimes take a little longer to lock onto the intended subject, but it's not a huge problem in most situations.

Pleasingly – especially for video work – it's also very quiet at focusing. You can only just about hear it if you put the lens up to your ear in a silent room. Switching on silent mode when in discreet situations, such as in a museum, church or at an event, means that you can shoot unobtrusively.

Image quality

Pleasingly for a lens at this price point, the 16-50mm performs very well indeed, making it a superb addition to your APS-C camera for a range of different shooting tasks.

The images are nicely sharp, with a fantastic overall impression, which is maintained if you examine them closely on a computer screen.

Edge-to-edge sharpness is very good throughout the focal lengths as well as across the aperture range.

Being able to focus fairly closely means you can fill the frame with the subject, or leave room around it for different compositions. The f/2.8 maximum aperture results in some nicely rendered out-of-focus areas (bokeh), which is nicely soft and natural looking.

Lens profiles are applied automatically, and appear to be unable to be switched off in camera raw. There's very little in the way of vignetting even with the aperture wide open, and you can correct this further if it proves to be any kind of issue.

Distortion also appears to be kept to a minimum via lens profile correction, with some very natural-looking results for the most part.

There is a slight hint of chromatic aberration in some cases when shooting very high contrast scenes, but it's only really by zooming in on some parts of the image that you can really see it. It's not obtrusive when looking at images at normal printing or web sizes.

On the whole, this zoom lens is capable of taking great pictures and is very versatile indeed.



Verdict

FOR those who have a DX-format camera, such as the Nikon Z50II or the Nikon Zfc, the Nikkor Z DX 16-50mm f/2.8 VR is simply a fantastic lens to pair it with. It can be used in a huge variety of different situations and setups, and would make sense as your only lens. For More Mags Check Soft.ac perhaps paired with a nice large-aperture prime lens for those times when you want to stop down even further.

A great travel companion, the broad range of different subjects it can cope with make it very suitable for everyday work, and always having on your camera or in your kit bag.

As far as DX lenses go, this is quite an expensive option, it's true. But, considering you get great image quality, a lovely large aperture and something which can be used for almost every subject, then it's easy to consider it good value for money.

If you're buying into the Nikon DX format for the first time, I'd be tempted to eschew the standard kit lenses and look at this lens. It proves that shooting with a crop-sensor camera doesn't always have to be a compromise.

Data file

Price: £799	Length: 88mm
Filter diameter: 67mm	Diameter: 74.5mm
Lens elements: 12	Weight: 330g
Groups: 11	Lens mount: Nikon Z
Diaphragm blades: 9	Included accessories: Front and rear caps, HB-118 Lens Hood
Aperture: f/2.8-f/22	
Minimum focus: 0.15m – 0.25mm	



SmallRig RF10C Portable LED Video Light

Richard Sibley tests a portable spotlight for photo and video

● Around £45 ● smallrig.com

The SmallRig RF10C Portable LED Video light is essentially a torch. Its metal design feels reassuringly solid in hand, and whilst you could use it for light painting or as a fill-light for video outside, where it really comes into its own is in a studio or interior scene.

The light is designed to be a small studio spotlight, with a push-pull mechanism that moves a lens at the front, allowing the beam to be focused. As a photographer or filmmaker, this allows you to light very specific parts of a scene, use it as a light for product photography, as a hair light for portraits or to add some light to a background.

At 10W, it isn't the most powerful light, offering 1,570 lux at 50cm. But for the purposes listed previously, it is satisfactory, especially for those working in a small home studio environment.

The light itself has four LEDs: white (5,600k), Sunset Orange, blue, and red, which is a useful selection. If you need any further colours, you can always cut filter gels and place them in the included gobo holder. This is like a rubber lens hood that slides onto the end of the light, letting you use one of the 20 pre-cut gobos included with the kit. A few of these are useful, such as the usual window or Venetian blind gobos, as well as a small circle for an even smaller spotlight effect. However, most are just novelties, and unlikely to be used by any discerning photographer or filmmaker.

I have been using the light with the Venetian blinds or window gobos to help add some interest to my studio wall when shooting videos. I've also used the bare light as a spotlight for product photography. By adding some discreet security camera mounts to my ceiling, I have semi-permanent fixtures for the RF10C light, so it is always ready to use as a spotlight when I need it. The only thing I think would assist the kit is the addition of a diffuser, as whilst this would obviously reduce the brightness of the lights, it would make it less harsh for lighting objects or portraits directly.

Verdict

Whilst you shouldn't expect to be using the SmallRig RF10C portable LED video lights as the main light source for shooting video or portraits, its price and size mean it is a brilliant option to have one or two, or even three, of these in your lighting kit to use as highlight or accent lights.

Built-In battery

A built-in 7500 mAh lithium-ion battery is quoted to provide up to 3 hours of light at full power. It is charged via USB-C.

Power switch

Press the power button for a second to turn on. Rotating the switch adjusts power over 10 brightness levels.

Mounting options

Three 1/4in tripod mounts are on the body of the light - two on opposite sides of the barrel, with a third on the rear.

Amateur
Photographer
Testbench
GOLD
★★★★★



At a glance

- Focusable Spotlight
- White, Amber, Blue, Red colours
- 1,570 lux @ 0.5m (5600K)
- CRI >96
- 154x52x49mm, 422g

ALSO IN THE RANGE

SmallRig also makes the bi-colour RF05B light (£36.90). This isn't as powerful, offering 5W with an 8W over-boost from a 2,600mAh battery, but it does have a colour temperature range of 1200-8000K for matching other light sources. It comes with 10 Gobos, 10 pictorial filters, 3 coloured gels, and a diffuser, and barn doors to shape the light. It also has a range of effects, including strobe, lightning and TV.





Professor Newman on...

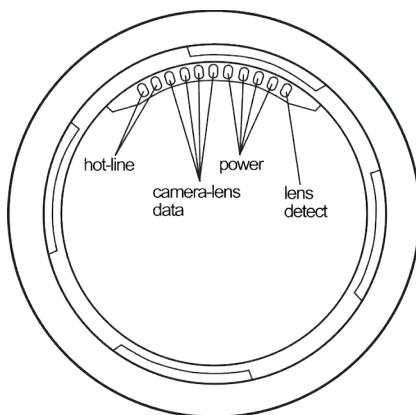
Patently obvious

Professor Newman investigates the patents behind Nikon's dispute with Viltrox

Recently, there has been a lot of online discussion about Nikon taking a case against Viltrox in China's patent court. One of the interesting aspects of this is the court. There are no international patents, so had Nikon wanted to effectively stop Viltrox selling Z-mount lenses, the case would most likely have been taken in the USA and Europe. It might be that the aim is to gain some royalties in the Chinese marketplace, where the Viltrox price advantage is even larger than in other markets.

It's worthwhile clearing up some of the misapprehensions that have appeared concerning this case. One is that Nikon has sued Viltrox for infringing the 'Z-mount patent'. But there is no singular 'Z-mount patent'. Patents protect an invention or idea, not a particular product. A patent is a contract between an inventor and a state, whereby a monopoly of use of an invention is given for a period of time, in exchange for making public how it works. The idea is that the common good is served by this disclosure, which would not happen were the inventor to simply keep the idea secret.

For the inventor to gain the privilege of a monopoly, the invention must be original, significant and not an 'obvious' development that would occur to any competent practitioner. A patent is granted once an examiner is convinced of this. However, the examiner can be bamboozled by obfuscatory language – leading to many patents being anything but clear



The Nikon Z mount has two separate camera/lens communication channels. The second, so-called 'hot-line' is the topic of most of the patent protection for the Z-mount.

to read. If sued for patent infringement, the defendant can win the case by showing that the patent was wrongly granted, for instance that the invention was not original, significant, or that it was obvious – in which case the patent becomes void and anyone can use this 'invention'.

A patent consists of three main parts. Firstly, a summary of the invention, which explains the purpose and originality of the invention and the state of the art from which it was developed. Second is a description of some embodiments of the invention, illustrating its usage. Finally are the 'claims', the important part, which define precisely what is the novel part that will be protected.

I have looked at 13 Nikon patents relating to the Z-mount. One relates to a detail of the physical design of the mount, and I would be surprised if that withstood court scrutiny. The others cover the communications between camera and lens, and all but one to an unusual feature of the Z-mount – that it has two serial communication channels.

In itself this is not original. It occurred in the Micro Four Thirds mount, where a second channel was added for proprietary lens functions. In the Nikon case the extra channel is dubbed the 'hot-line', and is a high-speed channel used for feedback of focus and image stabilisation functions. These were precisely the usages made of the extra channel in Micro Four Thirds, so also by themselves, not original.

Reading the Nikon claims, in general they relate to the fact that the second channel is synchronous (whereas the prior art was asynchronous), and the precise order of interplay between the two channels. Whether these differences are significant or obvious will be for the court to decide. That is assuming that Viltrox decides to defend the case. It might be simpler for them to come to an arrangement with Nikon. In the recent case in which RED sued Nikon, using a patent that likely could have been voided, Nikon's response was simply to purchase them wholesale!

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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Ming enjoyed shooting his favourite building, The German Pavilion, at the blue hour

Why I think this is the best phone for city breaks

Ming Cheng, the winner of the HONOR Night Photographer of the Year contest, reveals how he got on in Barcelona with his prize, the HONOR Magic8 Pro phone

We recently announced the winners of the HONOR Night Photographer of the Year competition, a unique night and low-light photo contest organised in partnership with the major smartphone maker and AI pioneer.

The overall winner was Ming Cheng from London, who attended the recent MWC mobile phone show in Barcelona as part of his prize (as well as getting to keep the flagship HONOR Magic8 Pro handset that was sent to him during the shortlisting process).

In addition to visiting the show, Ming had plenty of time to enjoy Barcelona, and used the opportunity to take some more memorable

pictures with the Magic8 Pro. Here, he shares more of his impressions of the phone.

Powerful yet unobtrusive

'I have been to Barcelona before, but discover new things each time, and really enjoy taking photos of urban life,' Ming explains. 'The HONOR Magic8 Pro was great for taking pictures around this very vibrant city because I didn't want to draw attention to myself with a big camera or disturb the scene.'

'The choice of shooting options on the phone, from the 50MP Ultra Wide Camera to the 200MP Ultra Night Telephoto Camera, also gave me a lot of flexibility.'

Strong telephoto performance, particularly in low light or at night,



Above: Ming at the HONOR stand at the MWC show, with the Magic8 Pro phone



Right: The phone's rear camera array



Clockwise from top left:

Ming was impressed with the phone's night performance

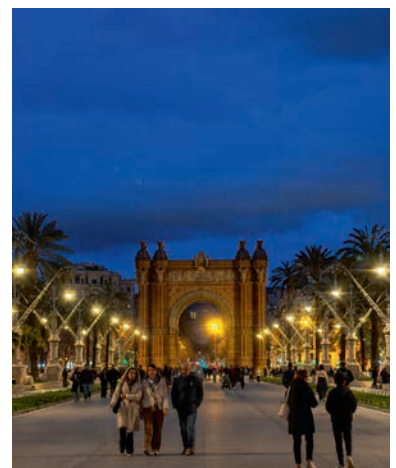
Strong night telephoto performance also helped Ming to capture the buzz of Barcelona after dark

Colours were punchy and attractive without looking oversaturated

Night photography is one of the Magic8 Pro's key strengths

Beyond architecture, Ming found the Magic8 Pro great for candid close-ups around Barcelona

The fast and accurate autofocus also really came into its own on Ming's trip



is a big attraction of the Magic8 Pro, and Ming was very happy with the results.

'It was really useful to be able to zoom in to something across the street and capture the moment, and the phone was great for night photography – particularly architecture. I am an architect in my day job, so I am always attracted to buildings!'

Building on success

Ming was delighted to discover that his number-one favourite building in the world is located close to an HONOR event he attended as part of his trip. 'The German Pavilion, built for a world expo back in 1929, was designed by a famous architect called Mies van der Rohe,' he explains.

'I enjoyed getting up early and capturing it in the blue hour, before the sun fully rose – the images taken

with the Magic8 Pro were of exceptionally good quality.

'Indeed, the Magic8 Pro was great to use around Barcelona as it's so small and light and offers excellent image stabilisation. As seen with my winning image in the competition, I do sometimes mount the phone on a tripod when taking long exposures, but my Barcelona shots were taken handheld – and the phone nailed the exposure and focus every time.

'The colours of the JPEG shots are punchy without being oversaturated. I took a couple of the shots into Lightroom for some simple colour editing but most of them were fine straight from the phone.'

For more of Ming's photography, see [Instagram.com/architectming/](https://www.instagram.com/architectming/) Also check out all the current deals on the HONOR website at honor.com/uk



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LETTER OF THE WEEK

Get the kids involved

If you want to keep photography alive and refreshed then get the younger generations involved. Our scout group got a grant from the National Lottery to involve our members (6 to 14 years old) in photographing aspects of life in our village. Our cub scouts took part in an evening photography challenge – using mainly old DSLRs – and their enthusiasm and creativity blew me away. In this image (shown here) they had to photograph a figure in a tank of water, using food dye to create an effect.

Jim Fanning



Jim sent in this shot by local cub scouts

Thanks for your letter, Jim. I hope the cub scouts will be pleased to see their effort published in AP and winning you a memory card.

Win! SAMSUNG

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit www.samsung.com/uk/memory-storage-devices/



I use AI

You asked if AP readers use AI. Indeed I do. ChatGPT is great for creating free Adobe Lightroom presets. Got a city image taken on a rainy night? Ask for a Lightroom preset to reflect the mood of *Bladerunner*. Similarly I may ask for a preset to make my image look like a William Eggleston photograph and it will generate all the settings and give me a file to download or to copy into a blank file for importing. The AI also gives a little bit of background as to

what made *Bladerunner* so iconic, or the printing process Mr Eggleston favoured. Like any preset it is just a start – but it is a lot of fun.

Ian Livesey

Tempted by the GFX100RF

I've owned many excellent Fujifilm film cameras over the years, from 35mm compacts to medium format, including the GF670 and 670W, GX617 and GX680 III. Will the GFX100RF cover all the above, and make me

switch to it? I'm eagerly awaiting the opportunity to try one at The Photography Show and, hopefully, buy one.

Charles Tim Patrick

Anti-video

There have been letters complaining about AP reviewing video features in mirrorless cameras. Usually along the lines of: video should never feature in AP I recently came across a copy of AP dated 28 June 1961. It had 33 pages dedicated to articles, tips and advice. The other 77 or so pages

were advertisements. But as a riposte to those who complain about AP daring to mention video, easily a third of the advertising pages in 1961 AP were for cine products. There were also reviews of a cine camera, and a cine lens.

Perhaps it is a reflection of the impact of the internet that 2026 AP carries less than 20 pages of advertisements. So, 2026 AP wins hands down for full-colour articles, reviews, tips and letters. Also there is less nudity in the 2026 AP I wonder what the readers of 1961 AP would think of 2026 AP? Would they be impressed, or would they be dismayed by the lack of reviews of video/cine features? **David Price**

Reader antipathy towards the moving image is relatively recent. For most of AP's life it has been part of the mix and for over ten years from 1928 AP was called *The Amateur Photographer and Cinematographer*. Up until the 1970s AP dedicated a section to cine, with columns like 'Make Mine Movies' and 'Movie Monitor'. In the 1980s cine coverage gave way to video, with VHS, Hi8 and other formats. We write less about video now than at any time in our history, which is ironic given that the hardware has now merged and the same cameras can now be used to shoot both.



The 15 March 1933 cover

THIS WEEK WE ASKED...

Which photographer is inspiring you the most right now? (Famous or not)

You said...

Steven Laws

Lee Miller. Her exhibition at the Tate was inspiring. I also visited Farleys last summer. Joel Meyerowitz is also another favourite of mine as is Ando Fuchs.

@exploring.with.tom

Joe Cornish, Alex Nail, Colin Prior.

@meatballmedia.uk

Jared Polin.

John Barnes

The Japanese photographer Ash Shinya Kawaoto. His street images are wonderful, and seem to reference the great Daido Moriyama and Bruce Gilden while feeling completely fresh and new.

Jade Murphy

Shelby Grant – even as a teenager he is out there perfecting his skills while capturing the beauty of our wildlife.

@rawedge

Mike Taylor.

Hugh Maxwell Photography

Paul Sanders with his words and images from his new book *Still* – a mindful practice for photographers. What a beautiful little book, which I bought after reading about it in the recent premium issue of the magazine.

Roger Lush

A chap called Huw Alban who does YouTube videos on landscape photography, promoting what he calls emotional landscapes, photographing what you see but what it means and feels like to you personally – always inspiring and thought-provoking.

@on_a_third

@petermaddernphotos.

Keith Wilson

Jillian Edelstein. The greatest portrait photographer working today. And a superb photojournalist too.

@trwy_lygad_gwdyr

Molly Hollman.

Mali Davies

Michael Shainblum is without a doubt one of the finest photographers creating right now! I have no problems saying that. Always an inspiration.

@jaymakesamess

Tish Murtha.

@ghaliben.jpg

Ben Thouard.

Richard Tippett

Andrew Banner, an excellent photographer and YouTuber.

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

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St Paul's Symmetry by Rachel Smith

Sony A7 IV, Sony 24-70mm F2.8 GM II, 1/100sec at f/8, ISO 3200, 24mm

'Taken at the end of a long day photographing in London, this shot of St Paul's Cathedral was captured as the light faded. I pushed the ISO to record the evening tones and shopfront glow, then used the Adamski method in Photoshop to subtly soften the surrounding city.'

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

Website: racheldeesmithphotography.com







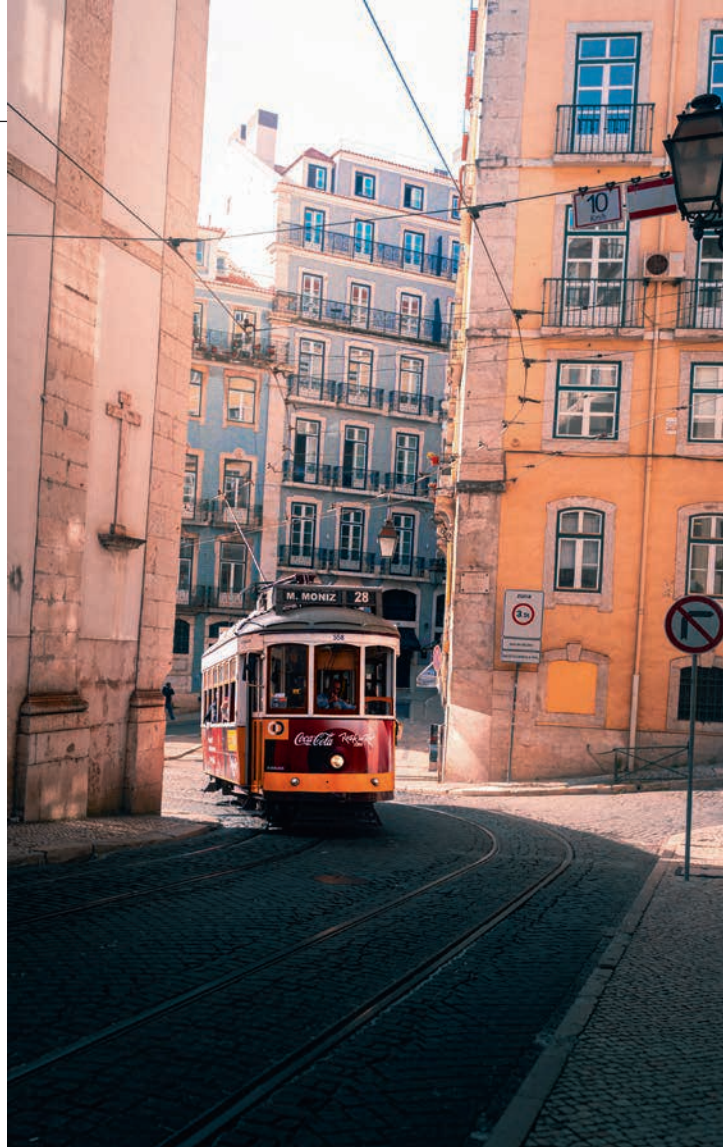
**It's good
to share**

Tram 28 Retreating Lisbon Sun by Zaheer Khaled

Sony Alpha 7C II, Tamron 20-40mm f/2.8, 1/160sec
at f/4, ISO 160

'Lisbon's iconic Tram 28 winds through the Alfama district, its warm amber paintwork catching the late afternoon light against centuries-old facades. I was drawn to the curve of the cobblestone street, the contrast from the light behind into the shade and the way the architecture framed the tram perfectly – a fleeting moment that captures the city's timeless, unhurried character.'

Instagram: @stillsby_zee



We also
liked...



Nesting Robin by Carrie Saxby

Nikon D5100, Sigma 150-600mm, f/5-6.3, 1/250sec at f/6.3, ISO 1600

'After patiently watching my little robin carefully build their nest outside my lounge window, Mr Robin finally decided to let me take a few snaps. I was absolutely elated with how this photograph turned out. From the horsehair to the delicate cobwebs, every tiny detail of the nest-building process is there.'

Facebook: Carrie Ann Saxby
Instagram: @carriesaxby

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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5



1 Jousting Elephants
by Peter Yendell

2 Pedal Power
by Norman Marsh

3 Corfe Castle, Misty March Morning
by Saleem Taibjee

4 Grey Heron with Eel
by Tim Downton

5 Vulnerability by Jane Lee

Join the Club

This welcoming club celebrates its 90th anniversary this season and is active in its community

When was the club founded?

The first mention of Dorchester Camera Club can be found in an article published in the *Western Gazette* in early 1935. For more mags check Soft .ac and the club is using its 2025/2026 season to celebrate its 90th anniversary. This includes a series of events.

members' work at the Shire Hall Museum Dorchester, from 16 to 29 April, alongside publishing a commemorative book. The club is using these events to raise money for the West Dorset Branch of the MNDA.

What does the club offer to

First and foremost, the club aims to offer a friendly and social environment through which members can discuss, learn and practically engage with their photography amongst like-minded people. We aim to offer something both to those who are relatively new to photography, as well as more

experienced photographers. There is a mix of meetings – online and in person – and learning events and excursions.

Describe a typical club meeting

There is no such thing as a typical meeting. The club's formal meetings are on a Monday evening. These are used to host internal and external speakers, hold competitions, practically themed 'club nights', and social occasions.

In addition, the club has four Special Interest Groups (SIGs) focused on Creative, Nature, Street and Landscape photography. The SIGs meet monthly via Zoom and arrange ad hoc field trips locally.

The club holds regular exhibitions to show and sell members' prints and has a long history of community work and engagement. For example, in the ten years following the Chernobyl nuclear incident, the club initiated photographic orientated activities



for Ukrainian and Belarusian children who were staying in the area. In recent times, the club has provided framed prints of members' work to GP surgeries around Dorchester and, working with the charity 'Arts in Hospital', it regularly provides prints to help brighten the corridors of Dorset County Hospital. Members have also donated no-longer-needed camera equipment to Budmouth Academy Photography Department in Weymouth.

Do you invite guest speakers?

Yes, external speakers regularly attend our club meetings in person, and we also use Zoom to host national or international speakers.

Do members compete in regional or national competitions?

It would be fair to say that the club is not competition-centric. There is no club points league, and internal contests are as much about sharing one's work as winning a certificate.

Members do, however, progress with their photography in several ways. Many in the club have gained distinctions or awards with the Royal Photographic Society, the Photographic Association of Great Britain (PAGB) or through the Guild of Photographers. Many also enter salons on an individual basis, although we do coordinate club entries for some competitions, such as the PAGB's Masters of Print.

The club also has an External Competitions team who select our entries in regional, national and international competitions. The camera club has had success in Western Counties Photographic Federation (WCPF) events and has represented the region in PAGB competitions. Internationally, the club has had five top ten finishes in the FIAP World Cup of Clubs in recent years. This success has not come from a concerted focus, more the byproduct of having some talented photographers who have a focus on authentic image-making.

How many members do you have?

About 90, and weekly attendance is usually between 40 and 60.

Are any residential trips or outings planned?

Some members work together to arrange their own residential photography trips on a social basis,

and the club organises day outings and events, mainly through the SIGs, occasionally with input from a professional photographer.

Do you have any funny stories about the club?

Undertaking research into the club's history has thrown up a few interesting facts and memories. For example, in 1938 the club held a Fancy-Dress Ball with 300 people attending – it is hard to envisage such an event today.

One member remembers meetings in the 1980s held in a local school, hired based on the provision of residual heat only. This led to members attending meetings in full outdoor clothing during periods of colder weather. The club moved to a local pub the following year!

The address of our 90th Anniversary Exhibition at Shire Hall Museum is High West Street, Dorchester. In researching the locations where club meetings were previously held, the name 'Bijou Hall' came up as the club's first home on High East Street, just a short distance away from the planned exhibition. It is a small world!

What are the club's future goals?

In addition to planning for the 90th anniversary celebration, the club's goals, as we move into our 10th decade, are to remain relevant to our existing members, while encouraging others to join and enhance their own photographic journey. The regular Monday meetings will be a cornerstone of delivery, but the huge success of our Special Interest Groups offers the opportunity for a good degree of focus and specialisation. New technology is always embraced, with talks arranged on subjects such as phone photography and digital editing, or how to use apps to enhance landscape photography.



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Club essentials

Dorchester Camera Club

Brownsword Hall, Poundbury, Dorchester

Meets: Weekly meetings at 7.30pm on Monday nights till about 9.45pm

Membership: £55 for the 2025/2026 season with no extra meeting fees.

Contact: dorcamlclub@gmail.com

Website: www.dorchestercameraclub.co.uk



7



8



9



10

6 Passing Through
by Penny Piddock

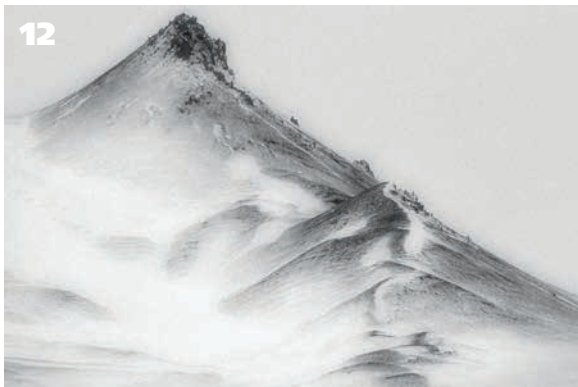
7 Down by Carol
Zimmerman

8 Shadowland
by Val Brierley

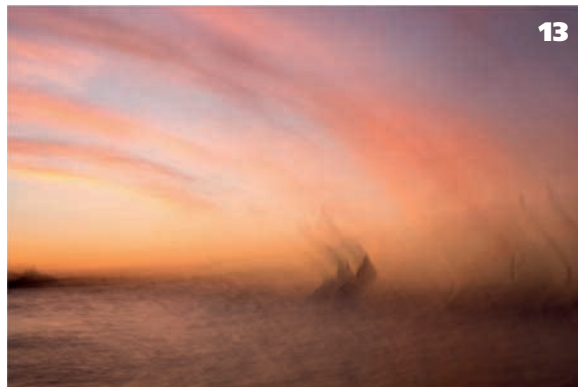
9 Technicolor by
Helen Jones

10 Contemplation
by Maggie Lawrence

11 Rolling Mists
by Sarah McNulty



12



13

12 The Ridge
by Di Tilsley

13 Fire in the Sky
by Helen Gibson

14 Kora Master
by Stephen Jones

15 Little Egret by
Jill Bramley

16 Whatcombe in
Spring by Tony Gill



15



16



THE EISA PHOTOGRAPHY MAESTRO CONTEST 2026

This year's theme: Travelling

Scope and Contest Rules:

The competition has two categories.

Single: You may submit one picture based on the theme of 'Travelling'.

Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Travelling'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2023 are excluded.

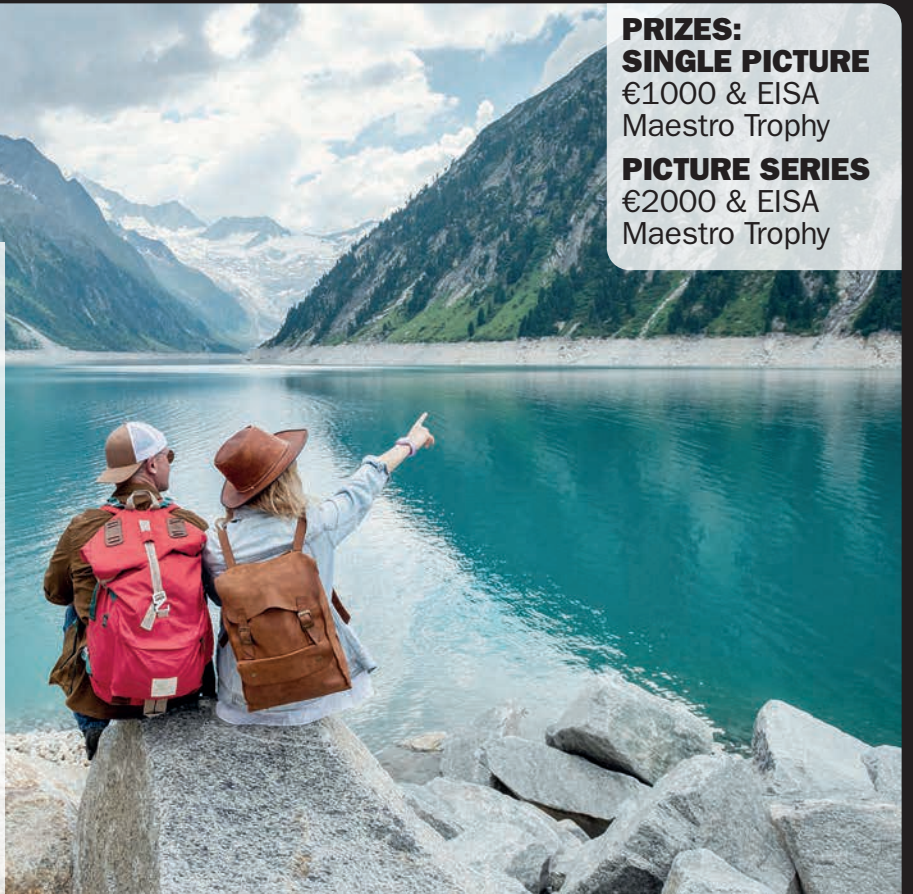
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NATIONAL DEADLINE: MAY 15TH 2026

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500



INTERNATIONAL JUDGING: JUNE 2026

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2026. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2026 and revealed, online, alongside the EISA product Awards on August 15th 2026.

The winning photographs will be published in the Sept/Oct issues of all 15 EISA photo magazines/websites.



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Buying Guide

459
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MINI FOCUS (CM)	FLUOR. HEAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY														
CANON MIRRORLESS																	
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	-	-									14	49	69	150
RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	-	-									15	58	69.6	181
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-									20	49	69	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	-	-									17	55	69	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	-	-									73	55	69	270
NEW RF 7-14mm f/2.8-3.5L Fisheye STM	£1720		Fisheye that offers a 190° angle of view and zooms from giving a circular image to covering the entire frame	-	-									15	n/a	76.5	476
NEW RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	-	-									25	n/a	83.7	570
RF 14mm F1.4 L VCM	£2400		Large-aperture ultra-wideangle prime lens that's remarkably small for what it offers	-	-									24	n/a	76.5	578
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-									20	77	84.1	590
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-									28	67	76.6	340
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	-	-									28	82	88.5	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-									13	43	69.2	165
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	-	-									20	67	76.5	91
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture	-	-									20	67	76.5	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing	-	-									24	67	76.5	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	-	-									14	52	74.4	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	-	-									30	58	69.6	58
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	-	-									38	82	88.5	127.7
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	-	-									45	77	83.5	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-									34	67	76.6	88.8
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-									50	72	80.4	122.5
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	-	-									23	55	69.2	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture	-	-									39	95	103.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	-	-									28	67	76.5	92.2
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus	-	-									28	67	76.5	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	-	-									17	52	74.4	62.8
RF 45mm f/1.2 STM	£479		Ultra-large aperture standard prime that's surprisingly small and light, and comes at a remarkably low price	-	-									45	67	78	75
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance	-	-									80	77	89.8	108
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring	-	-									40	67	76.5	99.3
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-									30	43	69.2	105
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	-	-									70	77	89.9	146
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-									60	77	83.5	119
RF 75-300mm F4-5.6	£289	3★	Extremely affordable telephoto zoom, but uses an outdated optical design and has no stabilisation	-	-									150	58	71.2	146.1
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless	-	-									85	82	103.2	113.7
RF 85mm f/1.4L VCM	£1680	4.5★	Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring	-	-									75	67	76.5	99.3
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-									35	67	78	91
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-									26	67	81.5	148
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-									88	67	79.5	164.7
RF 100-500mm f/4.5-8 IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-									90	77	94	208
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	-	-									70	82	89.2	130.3
RF 200-800mm f/6.3-9 IS STM	£2300	4★	Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	-	-									80	95	102.3	314.1
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-									450	82	93	200
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-									600	95	102	282
FUJIFILM MIRRORLESS																	
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							-				18	62	68	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							-				25	n/a	88	121.5
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-					-				24	72	77.6	87
XC 13-33mm F3.5-5.3 OIS	£329		Lightweight standard zoom lens, with unusually wideangle view and mechanical zoom operation	-	-					-				20	49	61.9	37.5
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	-	-					-				18	58	65	125
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	-	-					-				13	52	62.6	44.2
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	-	-					-				15	67	73.4	37
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime	-	-					-				17	49	60	45.4
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction	-	-					-				24	58	65	71.4
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor	-	-					-				30	72	78.3	95
XF 16-80mm F4 R LM WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-					-				35	72	78.3	88.9
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-					-				20	62	68.8	75.6
XF 18mm F2.8 R	£430	4★	A compact wideangle lens with a quick aperture	-	-					-				18	52	64.5	40.6
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-					-				60	72	77.3	123.5
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	-	-					-				45	77	75.7	97.8
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-					-				19	58	67	77.8
XF 23mm F2.8 R WR	£419	5★	Compact weather-resistant wideangle prime lens	-	-					-				22	43	60	51.9
XF 23mm F2.8 R WR	£399	4.5★	Ultra-small, weather-resistant pancake prime with 35mm equivalent view	-	-					-				20	39	61.8	23
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-					-				34	39	62	23
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	-	-					-				10	43	60	69.5
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-					-				30	58	67	73.5
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	-	-					-				28	52	65	54.9
XF 35mm F2.8 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	-	-					-				35	43	60	45.9
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-					-				35	43	58.4	46.5
XF 50mm F1.8 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-					-				70	77	87	103.5
XF 50mm F2.8 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	-	-					-				39	46	60	59.4
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather resistance	-	-					-				100	72	82.9	175.9
XC 50-230mm F4.5-6.7 OIS II	£315		Entry-level telephoto zoom with optical image stabilisation, but no aperture ring or weather resistance	-	-					-				110	58	69.5	111
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	-	-					-				110	62	75	118
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing	-	-					-				50	67	79.4	76
XF 60mm F2.4 R Macro	£599		A short lens designed for macro work with half-life-size magnification	-	-					-				26.7	39	64.1	70.9
XF 70-300mm F4-5.6 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-	-					-				83	67	75	132.5
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistant and optical image stabilisation	-	-					-				25	62	80	130
XF 90mm F2.8 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	-	-					-				60	62	75	105
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	-	-					-				175	77	94.8	210.5
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	-	-					-				240	82	99	314.5
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	-	-					-				275	95	104.5	255.5

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FLUKE HEAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT								DIMENSIONS					

LAOWA MIRRORLESS

6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				-						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				-						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				-						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				-						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				-						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				-						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				-					13.6	49	53.5	79	240	
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				-	-	-	-		8	n/a	45.2	25.5	135	
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price				-	-	-	-		20	86	88.4	88.5	463	
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion				-	-	-	-		12	49	60	53	215	
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics				-	-	-	-	-	10	37	59.8	25	130	
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control				-	-	-	-	-	34	62	71.5	81	575	
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing				-	-	-	-	-	35	62	71.5	83	590	
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification				-	-	-	-	-	17	52	57	100	335	
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount				-	-	-	-	-	12	n/a	62.4	66	350	
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions				-	-	-	-	-	12	77	82	70.8	420	
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control				-	-	-	-	-	15	37	70	90.9	496	
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters				-	-	-	-	-	19	62	63.5	58	254	
12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts				-	-	-	-	-	14	72	77	76.5	377	
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control				-	-	-	-	-	15	77	69.4	93.6	497	
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless				-	-	-	-	-	27	52	58	59	228	
15mm f/2 Zero-D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion				-	-	-	-	-	15	72	66	82	500	
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction				-	-	-	-	-	20	n/a	79	103	597	
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion				-	-	-	-	-	25	82	91	95	747	
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras				-	-	-	-	-	50	62	68.5	106.3	562	
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras				-	-	-	-	-	50	72	76.8	103	755	
35mm f/2.8 Zero-D Tilt-Shift 0.5x Macro	£1269	4.5★	Specialist perspective-control macro lens designed for architecture, landscape and product photography				-	-	-	-	-	22.8	77	104.9	148.9	1350	
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective				-	-	-	-	-	50	72	76.8	110	835	
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification				-	-	-	-	-	18.5	67	74	117	595	
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification				-	-	-	-	-	16.3	46	53	81	291	
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless				-	-	-	-	-	20.5	67	74	120	619	
180mm f/4.5 1.5x Ultra Macro APO	£499	4.5★	Unique long telephoto macro includes autofocus to 1.5m and electronic aperture setting in E and Z mounts				-	-	-	-	-	30	62	67.6	134.4	522	
200mm f/2 AF FF	£1999		Remarkably affordable large-aperture telephoto lens, also available in Canon EF mount for adapting to RF				-	-	-	-	-	150	105	118	174.8	1588	

LEICA MIRRORLESS

14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture							*	*		28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras							*	*		38	82	88	123	856
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system							*	*		19	67	73	102	572
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO							*	*		24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount prime is half the weight of the premium APO alternative							*	*		45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	*						*	*		65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	*						*	*		110	82	198	88	1530

NIKON MIRRORLESS

12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	*				*					19	67	72	63.5	205
16-50mm f/2.8 Nikkor DX VR	£778	4.5★	Lightweight large-aperture standard zoom with optical image stabilisation for DX cameras	*				*					15	67	74.7	88	330
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	*				*					30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	*				*					20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras					*					18	46	70	40	135
35mm f/1.7 Nikkor Z DX MC	£399	4.5★	Versatile DX macro lens with large aperture, 0.67x magnification, and dust- and drip-resistant design					*					16	52	70	72	220
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	*				*					100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood					*					28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters					*					18	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8					*					19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images					*					20	77	84.5	108.5	505
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh					*					25	72	78	96.5	450
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5					*					35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial					*					38	82	89	126	805
24-70mm f/2.8 S Nikkor Z II	£2599	5★	All-new pro-spec standard zoom with lightweight design, internal zoom, and declickable control dial					*					24	77	84	142	675
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system					*					30	72	77.5	88.5	500
24-105mm f/4-7.1 Nikkor Z	£529		Relatively compact and lightweight weather-sealed standard zoom, gives 0.5x magnification for close-ups					*					20	67	73.5	106.5	350
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range					*					35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	*				*					70	67	76.5	114	570
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras					*					20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc					*					19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling					*					19	67	75	120.5	565
28-400mm f/4-5.6 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	*				*					20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction					*					30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras					*					27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance					*					25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality					*					29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'					*					45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	*				*					37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness					*					40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification					*					16	46	74.5	66	260
70-180mm f/2.8 S Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable					*					27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	*				*					100	77	89	220	1360
70-200mm f/2.8 VR S Nikkor Z II	£2999		Professional telephoto zoom that's smaller and lighter than its predecessor	*				*					38	77	90	208	998
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography					*					85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh					*					80	67	75	99	470
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	*				*					75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	*				*					29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return					*					82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	*				*					130	95	110	315.5	1955

Mirrorless Lenses				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FLUET F/NUMBER (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY														
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			*		*	*	*			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			*		*	*	*			13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			*							20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			*							12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters			*							23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			*							20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding			*							25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			*							20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge			*							20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths			*							23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	*		*							15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics			*							22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			*							25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control			*							20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance			*							50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work			*							20	62	68.2	87	390
17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction			*							25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label			*							25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF			*							30	62	70	87	410
25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction			*							25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g			*							9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class			*							70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction			*							70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length			*							90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics			*							50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			*							50	37	56	46	116
50-200mm f/2.8 ED IS Pro	£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters	*		*							78	77	91.4	225.8	1075
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			*							19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			*							90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			*							84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	*		*							22	62	69.8	136	453
100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	*		*							130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499	4.5★	Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	*		*							280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	*		*							140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive			*							25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			*							10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics			*							23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view			*							9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range			*							28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			*							20	62	70	70	335
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	*		*							15	58	67.6	73.8	306
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	*		*							20	62	68	86	320
DG 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	*		*							20	58	66	71	210
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	*		*							20	37	61	26.8	95
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	*		*							30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			*							20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			*							20	46	25.5	63	87
DG 25mm f/1.4 Leica Summilux II ASPH	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction			*							30	46	63	54.5	205
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality			*							25	46	60.8	52	125
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7			*							28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	*		*							10	46	58.8	63.5	180
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	*		*							85	58	67.4	99.9	360
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	*		*							90	46	55.5	50	135
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	*		*							50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	*		*							37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	*		*							15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	*		*							90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	*		*							90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	*		*							100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	*		*							75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	*		*							150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	*		*							130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	*		*							115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing	*		*							15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction	*		*							25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable	*		*							18	67	73.6	82	340
S 18-40mm f/4-5.6-3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera	*		*							15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view	*		*							15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact	*		*							24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture	*		*							25	n/a	67.1	18.1	58
S 24-60mm f/2.8	£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images	*		*							19	77	84.0	99.9	544
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism	*		*							37	82	90.9	140	935

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

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT										DIMENSIONS			
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3	FUJIFILM X	LEICA	NIKON Z	MINI FOCUS (mm)	FLUORITE (mm)	DIAPHRAGM (mm)	LENGTH (mm)	WEIGHT (g)
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-									30	77	84.0	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5 ★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	-									14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5 ★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting										24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring										44	77	90	130	955
S 50mm f/1.8	£429	4 ★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus										45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes										80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-									95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-									92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-									54	77	84.0	148	790
S 100mm f/2.8 Macro	£999	5 ★	Unusually small and lightweight short-telephoto macro that offers life-size magnification										20	67	73.6	82	298
S 100-500mm f/5-7.1 OIS	£1799	4.5 ★	Impressively compact ultra-telephoto zoom, with excellent optics and superb stabilisation	-									80	82	92	196.1	1285

SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting										9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	-									30	n/a	60	64.2	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	-									20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	-									38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5 ★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	-									50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras	-									65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	-									90	58	73.7	64.5	320
12mm f/2 AF	£402	4 ★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts	-									19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras										20	n/a	85.5	97.5	505
14-24mm f/2.8 FE AF	£1050		Remarkably small and lightweight weather-sealed ultra-wideangle zoom that accepts 77mm filters	-									18	77	88.8	98.6	445
16mm f/2.8 P FE AF	£348		Extremely affordable and lightweight weather-sealed ultra-wideangle prime for Sony full-frame cameras	-									12	62	69.8	70.5	207
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras	-									25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography	-									19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5 ★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras	-									24	49	61.8	37	93
24-60mm f/2.8 FE AF	£636		Large-aperture standard zoom that's dramatically lighter than the firm's previous 24-70mm f/2.8	-									18	72	78	126	494
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture	-									35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features	-									33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5 ★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring	-									29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates	-									30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring	-									29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5 ★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras	-									35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5 ★	Small standard prime for Sony full-frame mirrorless	-									45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5 ★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design	-									40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5 ★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount	-									69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch	-									85	72	83.4	99.5	507
85mm f/1.8 P FE AF	£348		Small, lightweight and affordable short telephoto prime that doesn't skimp on features	-									80	62	69.8	71.5	272
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography	-									69	82	93.4	129.6	772

SIGMA MIRRORLESS

10-18mm f/2.8 DC DN C	£600	4.5 ★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras										11.6	67	72.2	64	255
12mm f/1.4 DC C	£519		Ultra-wideangle large-aperture prime for APS-C cameras, with aperture ring (control dial on RF)	-									17.2	62	68	69.4	225
15mm f/1.4 DC C	£449		Successor to 16mm f/1.4 lens, but with much smaller and lighter design	-									17.7	58	64	64.8	220
16mm f/1.4 DC DN C	£450	4.5 ★	Large-aperture wideangle lens with dustproof and splashproof design	-									25	67	72.2	93.3	405
16-300mm f/3.5-6.7 DC OS C	£599	4 ★	All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range	-									17	67	73.8	121.4	615
17-40mm f/1.8 DC A	£779	4 ★	Ultra-large-aperture 25.5-60mm equivalent zoom for APS-C cameras, with aperture ring/control dial	-									28	67	72.9	117.9	525
18-50mm f/2.8 DC DN C	£430	4.5 ★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation	-									12.1	55	61.6	76.5	290
23mm f/1.4 DC DN C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view	-									25	52	65.8	76.9	340
30mm f/1.4 DC DN C	£300	4 ★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4	-									30	52	64.8	73	140
56mm f/1.4 DC DN C	£400	4.5 ★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds	-									50	55	66.5	59.5	280
14mm f/1.4 DG DN A	£1399	5 ★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind	-									30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN A	£1459	5 ★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent	-									28	n/a	85	131	795
15mm f/1.4 DG DN Fisheye A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view	-									38.5	n/a	104	157.9	1360
16-28mm f/2.8 DG DN C	£750	4.5 ★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8	-									25	72	77.2	100.6	450
17mm f/4 DG DN C I-series	£550	4 ★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction	-									12	55	64	48.8	225
20mm f/1.4 DG DN A	£859		Bright wideangle prime that includes an array of features designed for astrophotography	-									23	82	87.8	111.2	635
20mm f/2 DG DN C I-series	£650	5 ★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction	-									22	60	70	74.4	370
20-200mm f/3.5-6.3 DG C	£779	4.5 ★	World's first full-frame all-in-one superzoom lens with a 20mm ultra-wideangle setting	-									16.5	72	77.2	115.5	550
24mm f/1.4 DG DN A	£799		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder	-									25	72	75.7	95.5	520
24mm f/2 DG DN C I-series	£550	5 ★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics	-									24.5	62	70	74	360
24mm f/3.5 DG DN C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification	-									10.8	55	64	48.8	225
24-70mm f/2.8 DG DN II A	£1179	5 ★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring	-									17	82	87.8	120.2	745
28-45mm f/1.8 DG DN A	£1299	4 ★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range	-									30	82	87.8	151.4	960
28-70mm f/2.8 DG DN C	£760	4.5 ★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom	-									19	67	72.2	101.5	470
28-105mm f/2.8 DG DN A	£1399	4.5 ★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end	-									40	82	87.8	157.9	995
35mm f/1.2 DG DN A	£1459		Ultra-large aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics	-									30	82	87.8	136.2	1090
35mm f/1.2 DG II A	£1299	5 ★	Second-generation f/1.2 lens promises improved image quality in a significantly smaller size	-									28	72	77.2	115.5	550
35mm f/1.4 DG DN A	£750	5 ★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls	-									30	67	75.7	109.5	645
35mm f/1.4 DG II A	£1299		Large-aperture prime that's smaller and lighter than its predecessor, with improved optics and faster AF	-									28	67	73	96	525
35mm f/2 DG DN C I-series	£550		Everyday walkaround prime that promises premium optical performance	-									27	58	70	65	325
45mm f/2.8 DG DN C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction	-									24	55	64	46.2	215
50mm f/1.2 DG DN A	£1399	5 ★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable	-									40	72	81	108.8	745
50mm f/1.4 DG DN A	£849	5 ★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens	-									45	72	78.2	109.5	670
50mm f/2 DG DN C I-series	£620	4.5 ★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring	-									45	58	70	68	350
65mm f/2 DG DN C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur	-									55	62	72	74.7	405
70-200mm f/2.8 DG DN OS S	£1499	5 ★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and dedlicable aperture ring	-									65	77	90.6	205	1345
85mm f/1.4 DG DN A	£999	5 ★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent	-									85	77	82.4	94.1	630
90mm f/2.8 DG DN C I-series	£550	4.5 ★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits	-									50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS C	£899	5 ★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-									112	67	86	199.2	1140
105mm f/2.8 DG DN Macro A	£700	5 ★	Weather-sealed 1:1 macro lens that delivers superlative image quality	-									29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	-									45	105	119.4	281.2	2485
135mm f/1.4 DG A	£1649	5 ★	Unique portrait lens that's the world's longest focal-length f/1.4 autofocus optic	-									110	105	111.7	135.5	1430
150-600mm f/5-6.3 DG DN OS S	£1200		Large-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	-									58	95	109.4	263.6	2100
200mm f/2 DG OS S	£2999	5 ★	Large-aperture telephoto prime with optical stabilisation and dust/splash-resistant design	-									170	105	118.9	201	1820
500mm f/5.6 DG DN OS S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	-									320	95	107.6	234.7	1370

Mirrorless Lenses				Image Stabilisation	Canon M	Canon RF	Micro 4/3rds	Sony E	Nikon Z	Fujifilm X	Leica L	Full Frame	Min Focus (cm)	Filter Thread (mm)	Diameter (mm)	Length (mm)	Weight (g)
Lens	RRP	Score	Summary														
Sony Mirrorless																	
E 10-18mm f/4 OSS	£750	4.5★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	-			-						25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction	-			-						13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers	-			-						15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring	-			-						17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus	-			-						24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	-			-						25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras	-			-						33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	-			-						35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	-			-						25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	-			-						45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	-			-						40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	-			-						45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	-			-						50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	-			-						30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	-			-						20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies	-			-						16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras	-			-						9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	-			-						30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	-			-						39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	-			-						100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	-			-						110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality	-			-						28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics	-			-						28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters	-			-						25	n/a	83	99.8	460
FE 16-25mm f2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range	-			-						18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction	-			-						28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing	-			-						22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	-			-						28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation	-			-						23	72	80.5	88.1	353
FE 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring	-			-						15	67	73.8	75	304
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction	-			-						18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price	-			-						30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction	-			-						24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction	-			-						24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range	-			-						33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	-			-						38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly	-			-						30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	-			-						40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	-			-						38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	-			-						50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	-			-						29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C	-			-						30	40.5	67	45	167
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size	-			-						38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS II	£429		Lightweight optically stabilised entry-level standard zoom. Updated 'II' version supports 120fps shooting.	-			-						30	55	72.5	83	293
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	-			-						95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	-			-						30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor	-			-						27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies	-			-						22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	-			-						35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build	-			-						28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling	-			-						40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class	-			-						45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup	-			-						38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus	-			-						45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation	-			-						35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	-			-						16	55	70.8	71	236
FE 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography	-			-						40	95	102.8	200	1340
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	-			-						50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	-			-						96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	-			-						40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	-			-						100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	-			-						26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	-			-						90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	-			-						80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	-			-						80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design	-			-						85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	-			-						28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	-			-						57	72	85.2	118.1	700
FE 100mm f/2.8 Macro GM OSS	£1400		High-end macro lens that provides 1.4x magnification, with an aperture ring and optical stabilisation	-			-						26	67	81.4	147.9	646
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	-			-						98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh	-			-						70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	-			-						240	95	111.5	318	2115
FE 400-800mm f/6.3-8 G OSS	£2549	4.5★	Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters	-			-						170	105	119.8	346	2475

Mirrorless Lenses

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70-300 F4.5/5.6 IS USM II Nano.....£499	
85 F1.2 USM LII.....£599	
100 F2.8 IS USM L macro.....£699	
100-400 F4.5/5.6 LII box.....£999	
135 F2 USM L box.....£499	
180 F3.5 L USM macro box.....£599	
200 F2 IS USM L.....£2499	
200 F2.8 L USM MKII box.....£399	
300 F2.8 IS USM L box.....£5499	
400 F4 DO IS II USM.....£3699	
500 F4 IS USM LII.....£4799	
1.4x or 2x extender MKII each.....£299	
1.4x ext MKII.....£99	25 ext tube MKII.....£99

SIGMA CAF USED	
4.5 F2.8 DC fisheye box.....£299	
10-20 F3.5 EX DC HSM.....£169	
12-24 F4.5/5.6 II DG.....£349	
18-300 F3.5/6.3 DC OS box.....£299	
35 F1.4 Art DG.....£499	
50 F1.4 Art DG.....£499	
105 F2.8 EX DG HSM OS.....£299	
150-600 F5.6/6.3 DG OS sport.....£999	
150-600 F5.6/6.3 DG OS contemp.....£749	
TC1401 1.4x extender.....£149	
TC2001 2x extender.....£299	

Used Nikon



Z8 body £2299 Z7 MKII body £1299 70-200mm F2.8 S VR £1499

NIKON Z MIRRORLESS USED	
Z8 body box.....£2999	
Z8 body.....£2299	
Z7 MKII body box.....£1299	
Z6 MKIII body box.....£1499	
14-24 F2.8 S box.....£1399	
24 F1.8 S box.....£749	
24-70 F2.8 S box.....£1099	
24-70 F4 S.....£399	
24-120 F4 S.....£749	
24-200 F4.5/6.3 VR.....£599	
35 F1.8 S box.....£599	
50 F1.8 S.....£399	
50 F2.8 S macro.....£439	
70-200 F2.8 VR S box.....£1499	
85 F1.8 S.....£599	
100-400 F4.5/5.6 VR S box.....£1699	
180-600 F5.6/6.3 VR box.....£1499	
800 F6.3 VR S box.....£3999	
TC 2x tele converter box.....£479	
FTZ adapter II box.....£199	
MB-N11 grip.....£199	MB-N10 grip.....£99

Used Nikon



200-500mm F5.6 500mm F5.6 E ED AFS VR £749 500mm F5.6 E PF VR AFS £1799 500mm F4 E FL ED VR £2999

NIKON AF LENSES USED	
10-20 F4.5/5.6 AF-P DX VR.....£199	
10-24 F3.5/4.5 AFS DX box.....£199	
12-24 F4 AFS DX.....£199	
14-24 F2.8 AFS box.....£699	
16-35 F4 AFS VR.....£399	
16-80 F2.8/4 VR DX.....£499	
18-35 F3.5/4.5 AFS.....£299	
18-55 F3.5/5.6 DX VR.....£99	
18-105 F3.5/5.6 VR DX AFS.....£199	
18-140 F3.5/5.6 AFS VR DX.....£199	
18-200 F3.5/5.6 VR DX MKII.....£299	
18-200 F3.5/5.6 VR DX.....£149	
18-300 F3.5/5.6 VR DX box.....£449	
20 F1.8 AFS box.....£499	
24 F2.8 AFD box.....£249	
24-70 F2.8 AFS VR box.....£1199	
24-70 F2.8 AFS box.....£499	
24-120 F4 AFS VR.....£499	
28-300 F3.5/5.6 AFS VR box.....£499	
35 F1.8 AFS DX.....£149	
MC-36A rem.....£199	MC-30A rem.....£79

Used Nikon



D850 body £999 D500 body £599 D5 body £POA

SIGMA NAF USED	
8 F3.5 DC.....£299	
10-20 F3.5 DC.....£169	
12-24 F4.5/5.6 II HSM.....£349	
18-300 F3.5/6.3 DC OS.....£299	
20 F1.4 DG HSM Art.....£499	
24-105 F4 DG OS.....£499	
35 F1.4 Art DG.....£499	
50 F1.4 Art DG.....£499	
85 F1.4 Art DG.....£699	
100-400 F5.6/6.3 DG OS.....£599	
105 F2.8 EX DG HSM OS.....£299	
150-600 F5.6/6.3 DG OS sport.....£999	
150-600 F5.6/6.3 DG OS contemp.....£749	
180 F2.8 OS macro.....£199	
TC1401 1.4x extender.....£149	
TC2001 2x extender.....£299	
TAMRON NAF USED	
16-300 F3.5/6.3 DiII VC.....£349	
70-300 F4.5/6.3 VC USD.....£229	
90 F2.8 Di VC.....£299	
100 F2.8 Di.....£199	

NIKON 35MM BODIES/LENSES USED	
F5 body box.....£699	
F801/F601 body each.....£99	
F3HP body.....£499	
F2 + DP-1 black.....£599	
F + plain prism.....£499	
FM2N body.....£399/599	
FE2 body.....£499	
28-35 F3.5/4.5 AIS.....£199	
35 F2 AIS.....£349	
35-105 F3.5/4.5 AIS.....£149	
50 F1.2 AIS micro box.....£449	
50 F1.4 AIS.....£299	
85 F2 AIS box.....£349	
100-300 F5.6 AIS.....£199	
105 F1.8 AIS.....£499	
105 F2.8 micro box.....£299	
135 F2 AIS.....£399	
180 F2.8 AIS.....£399	
200 F4 AIS macro.....£199	
PB-6 bellows.....£199	
PB-4 bellows.....£199	

Fujifilm Used



XT-4 Body Blk £799 16-55mm F2.8 XF £499

FUJI X DIGITAL USED	
XT-4 body black.....£799	
X Pro 1 body.....£399	
10-24 F4 OIS XF.....£299	
16 F1.4 WR.....£349	
16-55 F2.8 XF.....£499	
16-80 F4 WR.....£399	
18 F2 XF box.....£299	
18-55 F2.8/4 XF.....£299	
23 F1.4 XF WR.....£349	
27 F2.8 XF.....£349	
30 F2.8 XF WR macro.....£479	
55-200 F3.5/4.8 R box.....£349	
60 F2.4 box.....£299	
90 F2 XF WR.....£399	
X500 flash box.....£199	EF-42 flash.....£69
XT-2/XT-3/XT-4 grip each.....£69	

Olympus Used



OM-1 Body £799 40-150mm F2.8 Pro £899

OLYMPUS MICRO 4/3 USED	
OM-1 body.....£799	
E-M10 MKII body.....£379	
7-14 F2.8 Pro.....£599	
9-18 F4/5.6.....£299	
12-40 F2.8 Pro.....£399	
12-200 F3.5/6.3.....£599	
14-150 F4.5/6.3 ED MKII.....£349	
25 F1.8.....£249	
30 F3.5 macro box.....£199	
40-150 F2.8 Pro.....£899	
40-150 F4 Pro box.....£649	
45 F1.2 Pro ED.....£599	
60 F2.8 macro.....£349	
75-300 F4.8/6.7 MSCII.....£349	
HLD-10 grip.....£299	
HLD-9 grip.....£99	

Panasonic Used



G9 Body £499 8-18mm F2.8/4 £599

PANASONIC MICRO 4/3 USED	
G9 body box.....£499	
G6 body box.....£239	
7-14 F4.....£399	8-18 F2.8/4 box.....£599
9 F1.7 DG.....£439	
12 F1.4 Summilux DG.....£599	
12-35 F2.8 II.....£449	
12-60 F3.5/5.6.....£199	
14 F2.5.....£149	
14-42 F3.5/5.6.....£99	
14-140 F3.5/5.6.....£299	
25 F1.4 box.....£399	
45-175 F4.5/5.6.....£249	
45-200 F4.5/5.6 box.....£149	
100-300 F4.5/5.6 MKII box.....£429	
Samyang 12 F2 man focus.....£179	
Penta 16 F1.4 DC DN.....£299	

Sony Used



A7R MKV Body £2499 100-400mm F5.6/6.3 GM OSS £1799

SONY FE MOUNT DIGITAL USED	
A7R MK V body box.....£2499	
A7C 11 body silver box.....£1499	
16-35 F2.8 GM.....£1069	
16-35 F4 P/B box.....£849	
20 F1.8 G box.....£649	
24-105 F4 G OSS.....£599	
24-240 F3.5/6.3 OSS box.....£499	
50 F1.2 GM.....£1199	50 F1.4 ZA.....£699
70-200 F2.8 GM OSS MKII box.....£1899	
85 F1.4 GM box.....£799	
100-400 F4.5/5.6 GM OSS box.....£1799	
200-600 F5.6/6.3 box.....£1199	
Sigma 35 F1.2 Art.....£599	
Tamron 150-500 F5.6/7.1 VC.....£699	
Voigtlander 50 F2 APO MF.....£499	

SONY A6100 + E SERIES SEE WEBSITE

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BRONICA ETR 645 USED

ETRSi + 75 + WLF + 120 back.....£699	
ETRSi body.....£299	
50 F2.8 E MC.....£199	
100 F4 PE macro.....£199	
100 F4 E macro.....£199	
135 F4 PE.....£349	
150 F3.5 PE.....£299	
150 F3.5 E.....£179	
250 F5.6 E.....£199	
120 back RWC late.....£199	
135N 35mm back.....£249	
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AEII prism.....£199	
Rotary or plain prism E.....£149	
Macro bellows E.....£149	

BRONICA SQ 6x6 USED

SQA, 80 F2.8, WLF, 120 back.....£699	
SQB, 80 F2.8, plain prism.....£699	
SQB, 80, WLF, 120 back.....£199	
50 F3.5 S.....£299	
80 F2.8 PS.....£299	
150 F3.5 S.....£299	
150 F4 PS.....£299	
1.4x converter PS box.....£299	
2x converter PS box.....£149	
SQAII 120 back late.....£149	
SQA 120 back early.....£99	
SQAII waist level finder.....£169	
SQAII prism AE late.....£399	
Plain prism S.....£199	
Prism AE early.....£249	
SQA speed grip.....£99	
Accessories.....SEE WEB	

503CW, 80mm F2.8, CFE, A12, WLF £3999

HASSELBLAD 6x6 USED	
503CW, 80 F2.8 CFE, A12, WLF.....£3999	
503CX, 80 F2.8 CFE, A12, WLF.....£499	
501C, 80 F2.8, A12, WLF.....£2699	
501C body black.....£999	
501C prism.....£369	
WLF chrome.....£399	
A12 magazine.....£199/499	
Winder CUV box.....£299	
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501C, 80mm F2.8, A12, WLF £2699

HASSELBLAD 6x6 USED	
40 F4 CFE.....£1699	
40 F4 CFE.....£999	
120 F4 CF macro.....£599	
135 F4 CF.....£599	
150 F4 CFI.....£899	
150 F4 CF.....£499	
150 F4 Black T*.....£399	
180 F4 CF.....£699	
250 F5.6 CF.....£499	
250 F5.6 black T*.....£299	

PENTAX 645 AF USED

33-55 F4.5 FA.....£499	
35 F3.5 FA HD.....£699	
45-85 F4.5 FA.....£599	
55 F2.8 D FA.....£599	
55-110 F5.6 FA.....£499	
150-300 F5.6 FA ED box.....£499	
200 F4 FA.....£399	
300 F5.6 FA.....£499	400 F5.6 FA.....£399

PENTAX 67 USED

67 II, AE prism, 105 F2.4.....£2299	
45 F4 early box.....£499	
55 F4 late.....£599	
75 F4.5 shift box.....£399	
90-180 F5.6.....£399	
120 F3.5 soft focus.....£299	
135 F4 macro.....£299	
165 F2.8.....£199	
165 F4 leaf.....£379	
200 F4 latest.....£249	
300 F4 latest.....£199	
400 F4 early.....£299	
1.4x or 2x converter each.....£199	
Helicoid ext tube.....£149	
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WLF.....£199	Chimney.....£149
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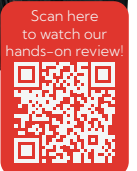
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Incredible 45-megapixel resolution meets breath-taking speed up to 30fps and up to 8K 60p RAW video. The result is a camera that excels in every genre of visual story telling. DIGIC Accelerator technology powers Dual Pixel Intelligent AF - now with next-generation Eye Control AF and Action Priority mode.

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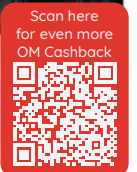
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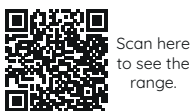
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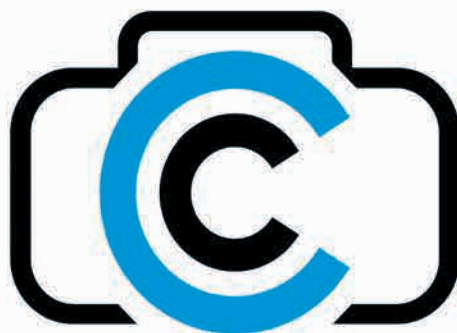
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To be in for a chance of winning simply validate your entry ticket on arrival at the show each day and you'll be added to that day's prize draw!

*Ts & Cs apply. Prizes subject to change. One entry per attendee per day. Winning tickets will be drawn after the Wales & West Photography Show and announced live on social media (30.6.26).



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Final Analysis

Tracy Marshall-Grant considers...

Project: St Agnes Place Squat: Off the Grid (2003–2007), by Janine Wiedel

Janine Wiedel's *St Agnes Place Squat: Off the Grid* is, for me, one of those bodies of work that quietly insists on making its presence felt. Though it does not dramatise, it observes, listens, makes you think.

Between 2003 and 2007, Wiedel documented the final chapter of London's longest-running squat, a semi-autonomous street that had existed for over 30 years before its eviction and demolition. What she produced is a layered portrait of a community that had built its own processes of care, belief and survival.

The Victorian terraced houses of St Agnes Place were built for servants of Buckingham Palace and later left derelict by the council. Over time, the street became home to migrants, artists, former prisoners, travellers, families.

A refuge

For some their children were born and raised there. Many had fallen through the structures of formal housing and welfare. For some the choice to live there was political, for others it was a need, a refuge. For many, it was all of these. Having worked in homeless service provision in my early working life I know how many such scenarios existed.

At first glance the photograph is unassuming. An adult man leans in close to a child at a table covered in vivid pink fabric. Their heads touch gently, almost protectively. Another child sits alone at a separate table draped in gold, absorbed in drawing or writing. The walls are lined with handwritten



texts, historical images and political references. Paintings and artwork sit around and a sunflower in a vase on the windowsill speaks of a pull to environment and nature. Outside we can see greenery or a garden – another nod to nature in the urban landscape these children are in.

What strikes me is the stillness. The image is quiet in a way that feels deliberate on Wiedel's part. There is none of the disorder so often projected onto narratives of squatting. Instead, there is learning, concentration, care. The pink and gold tablecloths divide the space almost ceremonially, creating two zones: intimacy and independence.

I keep returning to the gesture between the man and the child.

It is tender without being theatrical. In a body of work that records forced removal and the dismantling of homes, this softness carries enormous weight for me. It reminds us too that these rooms were more than refuge, they were classrooms, kitchens, places where knowledge and love were shared. The materials on the walls are as significant. They suggest that learning here was embedded in lived experience – perhaps Rastafarian teachings, activist history or personal memories. Education outside institutional, conventional or traditional structures.

I am particularly moved by Wiedel's approach in this series. She does not take the hardship and romanticise it. The image feels well earned by Wiedel, the

result of time spent with people, of trust built and relationships developed.

In the broader story of St Agnes Place this photo becomes a quiet counterargument to the language of regeneration and governmental policy in city councils. In contrast to such descriptions as 'unlawfully occupied', we see in Wiedel's photos a domesticity with learning taking place, families and relationships unfolding. There is great power in this image – presenting normal within the abnormal. It reminds us that community and family is built on much more than bricks and mortar.

St Agnes Place Squat: Off the Grid, RRB Photobooks. £25. See rrbphotobooks.com/products/st-agnes-place-squat

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



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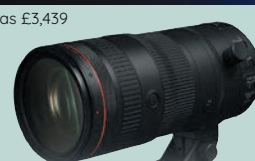


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