

Saturday 2 June 2018

Amateur Photographer

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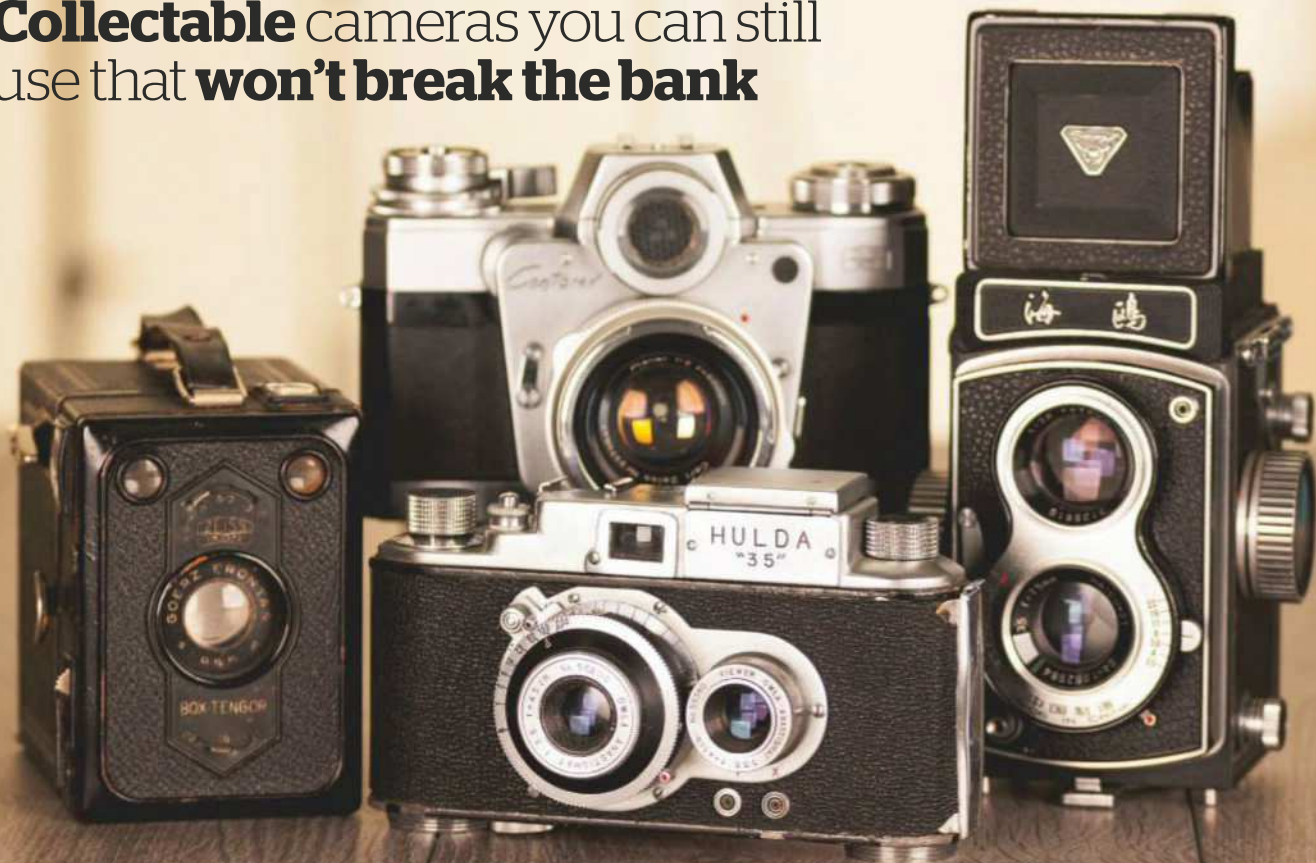
**12-page
BUYING
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593 cameras
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& rated

Affordable classics

Collectable cameras you can still
use that **won't break the bank**

Straight talk

How to fix distortion
with Photoshop's
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COVER PICTURE © ANDREW STODENHAM



We've all heard stories of vintage Leicas or rare cameras costing more than a penthouse in Knightsbridge, but relax: you don't need to be loaded to own a still-usable classic. On page 40, vintage camera expert John Wade reveals a tempting choice of oldies that can deliver quality photos and retain their value. Using older 'manual' cameras can help your digital photography

skills, as we're too reliant on electronics and micro-computers doing a lot of the work.

Lest anyone accuse AP of living in the past, we also bring you a practical guide to social media platforms for photographers – they're not about showing off, but building audiences for your work. And don't miss the chance to win yourself a fantastic new Sigma macro lens (page 30). It's all happening in this week's issue. **Nigel Atherton, Editor**

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amateurphotographer magazine

ONLINE PICTURE OF THE WEEK



© MARK MCNEIL

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Blackpool Central Pier by Mark McNeill

Nikon D810, 24-70mm, 8secs at f/11, ISO 100

This long-exposure sunset shot was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Mark McNeill. He tells us, 'I had planned to capture the sun setting over the Isle of Man from Blackpool, but unfortunately some clouds appeared and blocked

the view. As I turned around to look for something else to photograph I noticed all the colours reflecting in the pools the sea had left behind. I set up my camera and used the 5sec self-timer and set an 8sec exposure to capture the movement of the ferris wheel.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 54.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 54.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



© MATTHEW T. OVERALL WINNER HISTORIC PHOTOGRAPHER OF THE YEAR 2017

Historic Photographer of the Year 2018

Open to amateurs and professionals, the second annual Historic Photographer of the Year competition launches on 12 June, celebrating historic places and culture sites worldwide. The winner will receive £1,000 and have their work displayed on the competition website. For more details see photographer.triphistoric.com.

Epson launches new printer models

Epson has announced a series of all-in-one printers, suited for home printing, as well as those working remotely or running a small business. The XP-5100, XP-5105, WF-2860DWF and WF-2865DWF are affordable printers compatible with XL inks, which enables up to 2.5x more pages than other inks. Prices start from £99.



Latest OnePlus smartphone revealed

Another competitively priced smartphone has been announced. Starting from £469, the OnePlus 6 features a 16 and 20 megapixel dual camera set-up, with optical image stabilisation and f/1.7 lenses.

Other features include a Portrait Mode and the ability to shoot in super slow motion for up to one minute.

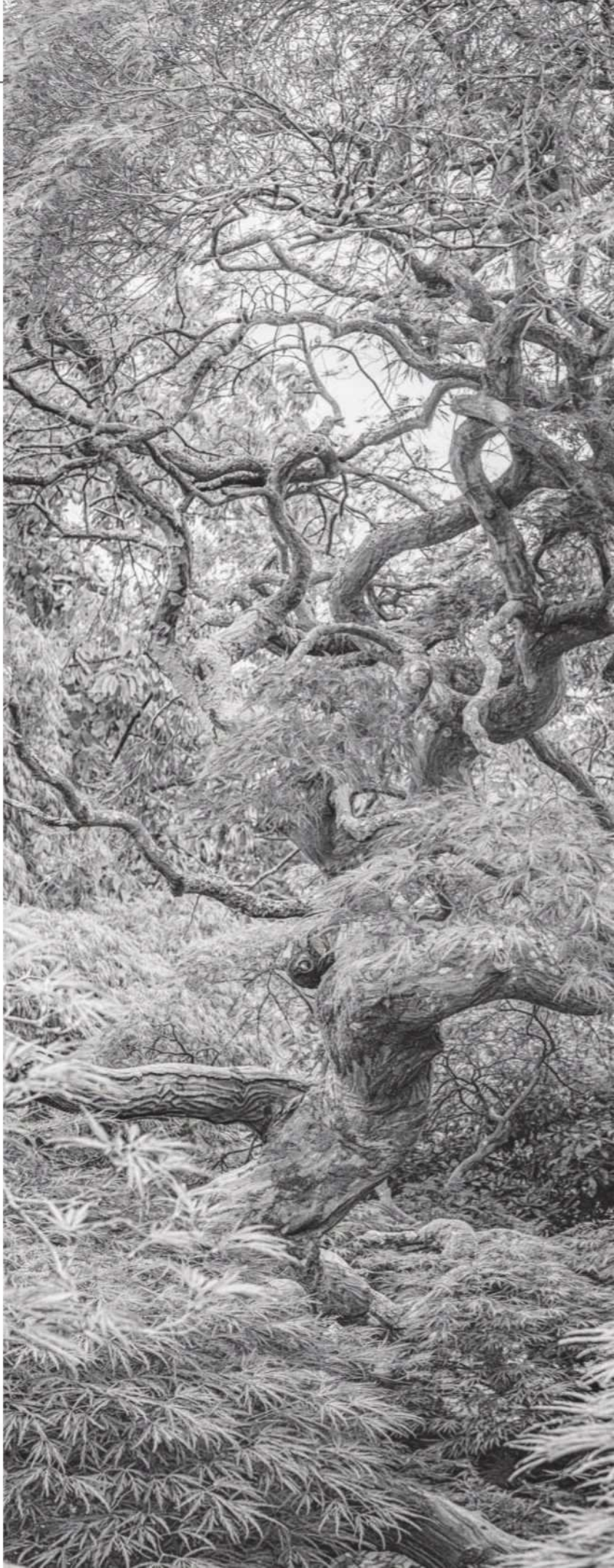
The Honor 10 dual-camera smartphone

Honor's latest smartphone sees some high-end camera technology. There's dual 24 and 16 megapixel artificial intelligence (AI) cameras on the rear, while more than 500 scenarios can be recognised for applying the optimum settings. The phone can even recognise multiple subjects in one frame to apply localised optimisation. RRP starts from £399.99.



Version 4.0 Fujifilm firmware causes problems

Malfunctions caused by version 4.0 of Fujifilm's X-T2 firmware have led the company to withdraw it. A version 4.01 is available that resets your camera to version 3.0 settings. Planned updates to the X-Pro2, X-H1 and GFX 50S have also been delayed for further testing.





BIG picture

Windsor's Savill Garden is the winning subject of IGPOTY's Black & White Photo Project

THE INTERNATIONAL Garden Photographer of the Year (IGPOTY) calendar began with the brilliant Competition 12 - Black & White Photo Project. Photographers were asked to be creative, explore different botanical shapes and take advantage of the texture, patterns and shapes emphasised by the increased contrast of black and white. The winners were announced last

month and in first place was Simon Hadleigh-Sparks, a multi award-winning, London-based amateur photographer.

His winning image 'Jumping over Karma' was shot in the Savill Garden at Windsor. The image features intricate and magnificent detail of a twisted maple. Simon said: 'Maples are ideal subjects for a black & white photograph. Their twisted trunks and multitude of angular leaves create detail, interest and immersive character.'

Tyrone McGlinchey, IGPOTY's managing director said: 'Simon's image utilises the medium of black & white perfectly. The character of the maple becomes amplified, communicating a unique sense of subject and identity, connecting us with the plant and expanding our understanding.'

The Photo Projects offer an opportunity to focus on specific skills and black & white is a significant skill to master, particularly within the genre of garden photography. To see more superb garden images, visit the IGPOTY website at www.igpoty.com.

© CAROLYNE BARBER




This weeping willow in Regent's Park taken by Carolyn Barber was placed second

Words & numbers

Only photograph
what you love

Tim Walker

British fashion photographer



Size of the world's first 24-hr time-lapse panorama, the image combines 6,240 raw photographs

SOURCE: OPERAFIX

© SIMON HADLEIGH-SPARKS



Jessops is placing more emphasis on printing

over the next 12–18 months. With the forecast growth in the market and with Sony riding high on the back of its mirrorless range, you've got to think that Canon and Nikon will join the fray to protect their position. It's not a question of 'if', but 'when'.

Is printing a good way to keep your customers interested in photography and coming back to Jessops?

Whether you're using a camera or smartphone, there'll probably be four or five opportunities every year where you need to print. So in terms of deepening customer relationships, that's going to come from print. The basic print – 6x4 or 7x5 – is where the journey starts, and our job then is to open customers' eyes. There's more to it than this – you can print on acrylic, you can print on canvas, you can print a poster, you can print multiple images on one piece of paper. We can frame it for you, we can gift wrap it for you, we can create a photobook, calendar, gift card – whatever you want. It's all about cherishing those moments that meant so much that they were worthy of a photograph, and helping customers to enjoy those photographs time and again.

Jessops' print revival

Five years after Jessops was rescued by *Dragons' Den* star Peter Jones, it's now revamping its stores. Andy Westlake talks to chief executive Neil Old about the photo industry and his company's plans

We do see some people switching. People with entry and mid-level SLRs who haven't invested a lot of money in lenses are potentially less loyal to the SLR format. But clearly when you talk to people with Canon 5Ds or Nikon D850s and the glass to go with them, they're passionate about SLR photography, and I think, they always will be.

How can Jessops mark itself out from the online competition?

You've got to give people a reason to come to your shop. For me it's about our people, their expertise and knowledge. Our staff are all photographers in their own right, and they're passionate about it. I'll always recruit a photographer and train them with sales skills, rather than take a salesperson and get them to bluff about photography. I'm genuinely proud of the people we've got at Jessops.

come in, get advice, buy from Jessops and remain loyal. Five years ago the business was in trouble, but I think customers feel a responsibility now and respect what we're trying to do. We've got a very loyal base of customers who visit us repeatedly.

Are more people switching from DSLR to mirrorless?

Do you think Canon and Nikon will introduce high-end mirrorless soon?

It will be interesting to see how they play the mirrorless market

So you have to embrace smartphone users and get them printing.

Of course you do. What's exciting and different about a smartphone is that it's always there. Now we're a nation of photographers – we've all got a camera in our pocket. We've all got photographs that we love. The question is have we printed them?

One of our business philosophies is around service-led sales. The advice might not be about buying a new product; it might just be about how to take a photograph in difficult conditions. If a customer comes in and has a dozen conversations with our staff about how to get the best from their camera, chances are when it's time to upgrade, they'll come back to us.

Do you find that people come in to get advice from your staff, and then buy online?

At Christmas, they will. But for 48 weeks of the year, people will



Jessops' CEO Neil Old spoke to AP following the refurbishment of the Jessops store in Bromley



The Instax Square SQ6 is Fujifilm's first fully analogue square-format instant camera

Fujifilm reveals first analogue square camera

FUJIFILM has now launched the Instax Square SQ6. Although the square-format film has been used previously in the SQ10 – a basic digital camera with an in-built Instax printer – the SQ6 is completely analogue. The square Instax film has also been used by Fujifilm for its Instax Share SP-3 printer. While the SQ6 may be the first Instax-branded analogue camera to use its square-format film, it's not the first time that the square film has been used in an analogue-only camera. The Lomography

Lomo'Instant Square supports both the square and mini Instax formats. A few different shooting modes can be used with the SQ6. There's double exposure, which can combine two exposures on the same piece of film, and a macro mode that can be used to capture selfies and close-ups as near as 30cm, while the landscape mode allows long-range shooting from a minimum of two metres. Other features include a 10-second timer delay, an LED light display, a selfie mirror and a tripod socket. The SQ6 uses two CR2/

DL CR2 lithium batteries, and the battery life is said to last for approximately 30 of the 10-shot packs. A pack of Instax Square film will usually set you back around £9. The Instax SQ6 will be available in three colours: Pearl White, Blush Gold and Graphite Gray. To celebrate the launch, Instax is also releasing black instant film, which will feature a new black frame. Several users have called for Fujifilm to introduce a monochrome variant of its square-format film. Available to buy now, the SQ6 is priced at £124.99.

Leica launches limited edition collaboration with Terry O'Neill

LAUNCHED at this year's Photo London, the Leica MP 'Terry O'Neill' Set is a special edition of the Leica MP film camera, with a top cover and bottom plate painted in British racing green.

It comes with a silver Summilux-M 50mm f/1.4 lens and a matching cognac leather strap. An engraving of the iconic celebrity photographer's signature has been added to the top plate.

AP spoke to Terry O'Neill at Photo London and he said, 'I started with a Leica and I always thought they were the best cameras, so it's really an honour... I told them everything I wanted: it's film, which I



The 'Terry O'Neill' Set includes a signed Audrey Hepburn print

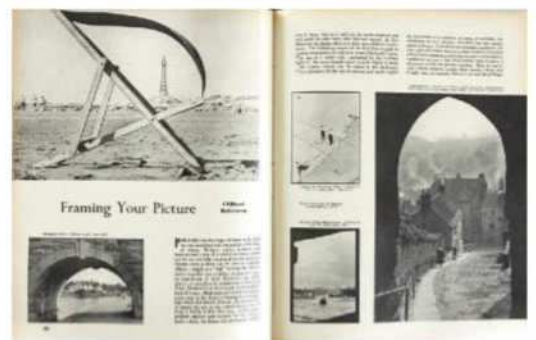
think is coming back. It's a proper photographer's camera.' Limited to just 35, the set includes a never-before-seen signed print of Audrey Hepburn and has a price of £10,500.

Back in the day

A wander through the AP archive. This week we pay a visit to May 1956



IT'S 28 May 1956, and you don't need to be a skilled social anthropologist to see the influence of Diana Dors on our cover. Puzzlingly, it says 'three feet' on there, but our model only seems to have two (boom boom!). Anyway, the expertly coiffured blonde may have quite a 'come hither' look for the buttoned-up 1950s, but at least she is covering her modesty with a swimsuit. Look inside, and all sorts of naked shenanigans are going on, including a fine-art nude photo shoot of curvaceous models on the floor. With apples! It is fascinating to see how female nudity, rarely seen elsewhere at the time in respectable publications, was perfectly acceptable in AP, so long as the editors protected their reputations with the fig leaf of 'art.' Cynics might suggest our predecessors also realised it was a good way to get naked women in the magazine and sell more copies, but we'd never think such a thing. Putting the nudes on the back-burner for the moment (ouch), there's also a good article on framing skills; despite the rather stilted and instructional writing style, readers would still find it useful today. That deckchair trick never gets old



Forget framing with arches/doorways, use an old deckchair

For the latest news visit www.amateurphotographer.co.uk

Exhibition

Life in Motion

Egon Schiele/ Francesca Woodman

Tate Liverpool presents a joint show of two of the arts most intriguing outsiders. **Oliver Atwell** discovers more about the intersection of their lives and themes

'Life in Motion: Egon Schiele/ Francesca Woodman' runs at Tate Liverpool until 23 September 2018. Advance tickets are £10. For more details, www.tate.org.uk

On 19 January 1981, a young female photographer fell angel-like from the loft window of a building on New York City's East Side. She fell several stories until she landed on the pavement below where she died on impact. The death of photographer Francesca Woodman, then just 22, perhaps felt inevitable, though perhaps we can only say that through the filter of speculative retrospect. Just the year before, Woodman, following several unsuccessful attempts to have her work recognised and the breakdown of a relationship, attempted suicide. After his daughter died, Francesca Woodman's father, George Woodman, suggested that Francesca had finally been tipped over the edge by the National Endowment for the Arts refusing her application for funding.

What's so ultimately tragic about all this is that, in death, Woodman's influence grew and grew. Her images – she produced around 800 works in her short

life – have become instantly recognisable and her place within photography circles is assured. This has led to much recent analysis and thought-pieces concerning the overarching themes and ideas of Woodman's work. Much has been made, for example, of the feminist slant of Woodman's images, though her mother, Betty, suggests this is something that has been read into the work and, instead, much of her daughter's work was created in the spirit of humour.

Visit any university photography class and you are guaranteed to find striking traces of Woodman's work present in more than one student project. The strange and fragile nature of Woodman's work makes her instantly attractive to young students getting to grips not just with the possibilities and parameters of creative photography, but also with themselves as living, breathing, autonomous individuals. Woodman tried to push the boundaries of experimental photography by playing with the camera function, such as shutter speed and exposure, as well as her use of the body as a compositional and thematic device. You can see these ideas, particularly, the latter in big contemporary names such as conceptual artist Sophie Calle and the photographer Cindy Sherman. '[Woodman] had few boundaries and made art out of nothing: empty rooms with peeling wallpaper and just her figure,' said Sherman when asked about the influence of Woodman on her own work. 'No elaborate stage set-up or lights... Her process struck me more the way a painter works, making do with what's right in front of her, rather than photographers like myself who need time to plan out what they're going to do.'

Woodman's work is appearing at the Tate Liverpool as part of a joint show with another artist whose influence has been thoroughly noted and who also employs the body as a strange and uncanny thing.

Francesca Woodman
Eel Series, Venice,
Italy 1978



© NATIONAL GALLERY OF SCOTLAND AND TATE

Untitled figure and door by Francesca Woodman

Austrian-born Egon Schiele is considered one of the major figurative painters of the 20th century and with good reason. His confrontational yet beautiful paintings are intense and rawly sexual. The figures in his images seem to twist, turn and contort on the canvas yet stop just short of rendering themselves as the kind of hideous, visceral grotesqueries found in the images of Francis Bacon.

Schiele's nudes are, ultimately, striking and honest; the intimate fleshy spaces of his models are rendered so utterly visible and alive. However, Schiele didn't restrict himself just to painting others. Like Woodman, he used his own body as a device to explore notions of identity and humanity. As a photography magazine, this obviously isn't the space to get into the details of Schiele's paintings but it is certainly interesting to compare and contrast Schiele's works with Woodman's



'Standing male figure (self-portrait)' by Egon Schiele from 1914

and look at the ways in which they differed in the use of the gaze – Schiele projected his gaze outwards to explore the bodies of others; Woodman turned the gaze inwards.

Woodman is one of many artists who have found themselves posthumously romanticised (as her father pointed out in a 2014 interview with *The Guardian*, 'People like to mythologise artists'.) Note the opening line of this review and the description of Woodman falling 'angel-like' to her death. That's a fairly typical description and it's something that seems to be the want of writers detailing the lives of creative women, particularly those who died by their own hand. What's good about this exhibition and the recent reassessment of Woodman's work is that it cuts through this mythologising and manages to get through to the genuinely unique and progressive quality of her work. Woodman's influence on contemporary photography is not only assured, it's deserved.



Also out now

The latest and best books from the world of photography.



© CAMILLE SEAMAN

The Big Cloud

By Camille Seaman, Princeton Architectural Press, £30.00, 176 pages, hardcover, ISBN 978-1-61689-663-8



IN OUR 21 April issue, we featured the incredible work of US-based photographer Mike Olbinski who has made a well-deserved name for himself as one of America's leading

storm chasers. However, the genre of storm photography is a busy field (also check out Mitch Dobrowner's incredible black & white images) and now there's one more name that is well worth your attention: Camille Seaman. Seaman became known as a photographer who dedicated herself to creating epic images detailing the shifting landscapes of the polar regions. In this volume, she turns her attention to the landscape of the skies and presents a series of images of storms across the US. These images are no less impressive than her previous works and communicate the tumultuous vastness of our awe-inspiring world. ★★★★★ **Oliver Atwell**

© NATIONAL GALLERIES OF SCOTLAND AND NIACE

The Month Before Trump

By Harvey Benge, Dewi Lewis, £26.00, 64 pages, hardcover, ISBN 978-1-911306-33-7



FROM atmospheric storms to political ones. Sometimes the most interesting perspectives of a society are born from an outsider's experiences. In this typically excellent book from Dewi Lewis, we find a view of the USA through the eyes of New Zealand photographer

Harvey Benge. The book consists of 59 images and, quite simply, acts as a time capsule of October 2016 – just before the US presidential election. Benge's photography has always been notable as being a kind of personal and subjective journal. Taken as single images, they can often feel nondescript and mundane. However, as a whole Benge's blend of street photography, visual diarism and photojournalism creates a perfect encapsulation of a society in the moments before everything about it changed. There's a strange melancholy that pervades the pages of the book. It's hard to turn away from Benge's strangely beautiful and silent images. ★★★★★ **Oliver Atwell**



Viewpoint David Clapp

The days of 'wandering lonely as a cloud' are long gone, particularly in popular photo workshop destinations. What's it all about?

When I first began touring Norway back in 2009, most accommodation was closed during the winter months. We would arrive in a blizzard, looking for keys left in a box on the wall of a boarded-up reception. Now, the hotels are like military barracks, filled with battalions of 'F-stop warriors', clad in luminous clothing, globally positioned into their own augmented reality of weather updates, webcams and smartphone apps.

Last year at Flakstad beach, seven workshop minibuses docked at once for an evening shoot. I felt an immense sense of loss that day, but there I was with my own workshop contributing to the despair that everyone else was surely feeling. Yet when you analyse it, perhaps it's not as bad as you think. Perhaps it's an Arctic communion.

Let's have a look at why things seem worse than they are. Most people come to Lofoten as photo friends or workshop participants. They all book their adventures around the moon phases. Most photographers are not comfortable walking far, which supports the humorous theory that 'no good images are found more than 500m from the car park'. Easy car park access to photogenic beaches in Lofoten is only really found on three or four beaches, which focuses photographers into key spots at peak times. The same concentration occurs on north-facing 'aurora beaches', where

compositions are easy, and access to a car or van in -10c is an absolute necessity.

But what of the growing madness in popular photogenic villages like Reine and Hamnøy? On one occasion I decided to do the maths. Prior to sunrise I calculated that we had four minibuses (7 people x 4 buses = 28), four car groups (4 x 4 = 16) and as many as 10 photographers, who made it to the location without a car. Instead of adopting blank self-absorption, I talked to people, I connected with the brethren - I opened up instead of adopting an eyes-forward urban mentality and it actually felt good to be part of a community sharing the same idea.

From iPhone to DSLR, from close friends to new friends, from travel writers, bloggers and vloggers, to the semi pros, and seasoned pros - there's room for all of us, and what's wrong with that?

The photo-tourist economy is booming. Camera technology has opened the door to adventure alongside cheaper airfares. The interest in Lofoten as a world class destination remains strong - let's just hope the walkways and bridges continue to support us and all our photographic endeavours. Now, stop flashing your head torch in my shot.

Landscape and travel photographer **David Clapp** began his creative journey with music. His transition to cameras and Photoshop was second nature. He works for various magazines and teaches workshops for Light and Land.

An Arctic communion? Where do you see yourself in all this: happy to share the moment or shudder at the thought?



THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR THE ICP

© DAVID CLAPP

In next week's issue

On sale Tuesday 5 June



© GERT HARRIS

Give me a break

Going on a city break this summer? Get the best shots in a short space of time

Pentax K-1 Mark II

Andy Westlake tests this updated, fully-featured 36MP full-frame flagship



Portrait Professional 17

A beauty-retouching software that's more subtle than Photoshop? We find out

Capture and edit on the go

20 tips to help you get to grips with Lightroom CC for mobile devices

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was an exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.

M Bauer

Mark Bauer
markbauerphotography.com



0.9 Reverse ND (3 stops)
1.2 ProGlass IRND (4 stops)
Fuji GFX 50s, Fuji GF 23mm f/4,
ISO 100, 2.1 seconds at f/16

The Reverse ND range available for the
Seven5, 100mm and SW150 systems



0.6 Reverse
ND filter
(2 stops)

0.9 Reverse
ND filter
(3 stops)

1.2 Reverse
ND filter
(4 stops)

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Jon Devo

Jon Devo has been a photographer for 16 years, and a journalist and digital marketing professional for the past decade. Combining his love of technology and cameras, Jon travels the world testing out the latest gadgets and cars for consumer technology website gadgetsboy.co.uk. Check out his extensive gear collection, work and travels at www.instagram.com/gadgetsjon.

Social engagement

Social media, particularly Instagram, can really help build an audience for your images. **Jon Devo** shares his social secrets

Love it or hate it, social media is one of the most powerful tools for getting your work seen, building a community and gaining new customers. But with competition for attention nearing saturation point and so many different platforms, it is easy to waste your time online.

The social media landscape

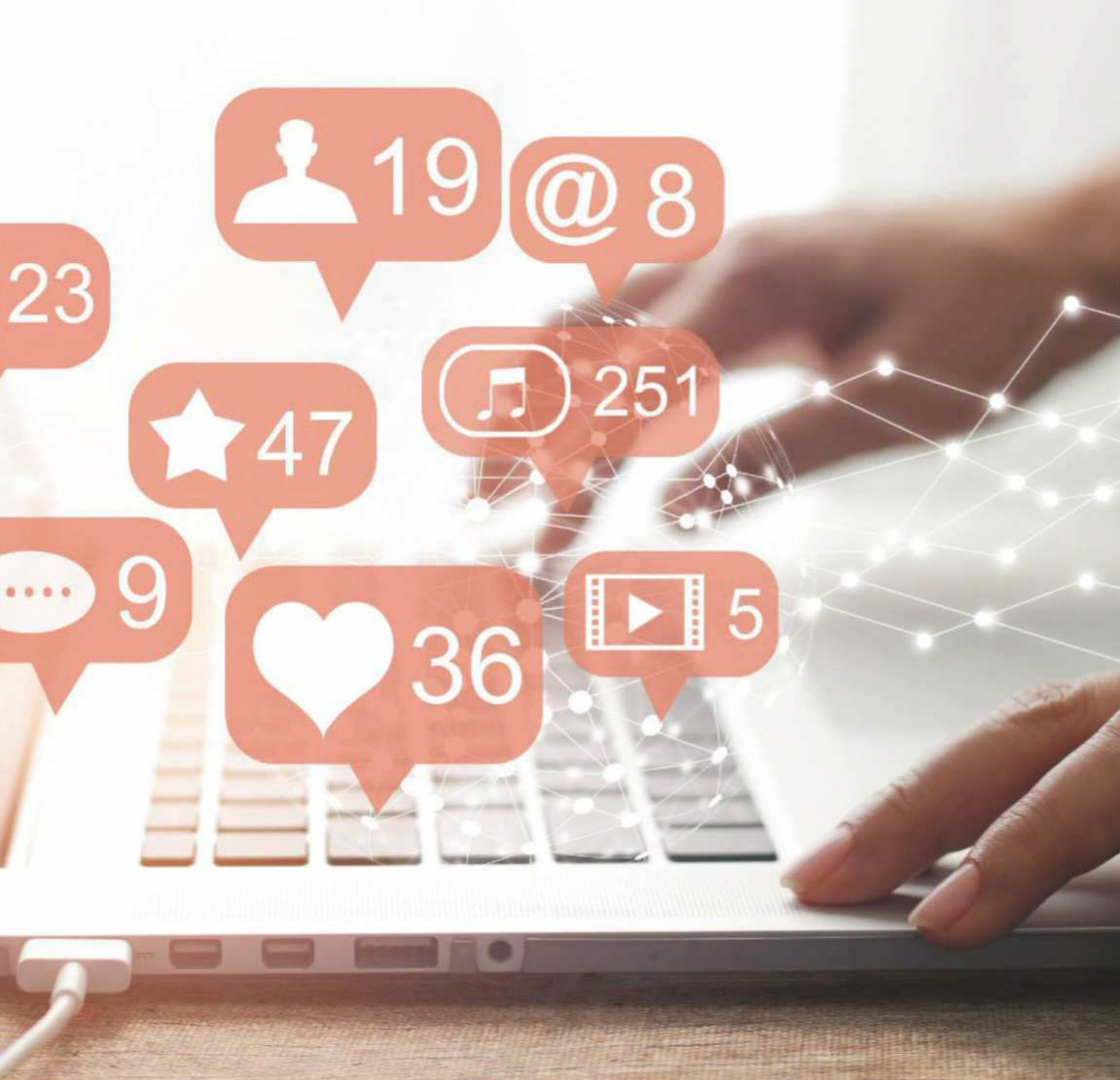
For a number of years, Flickr was the go-to online platform for photographers and visual creatives; it was a fantastic source of community and inspiration. Aside from its 1TB of free storage, one of the major strengths of Flickr was that it took the support-group feel of photography forums and provided a gallery-style layout that let the images take centre stage. The ability to upload full and

hi-resolution samples made Flickr an ideal platform to pixel peep and compare camera and lens performance. In addition, it allowed us to curate online portfolios of our most popular images to share with potential clients, as well as friends and family. Deviant Art was another similar platform, although it tended to lean more towards those interested in graphic design, illustration and retouching.

Photography as a craft and a passion lends itself to club-like communities. One of the major differences with today's most popular social media platforms is that while it's much easier to find specific interest groups – thanks to hashtags and Facebook – the communities we find are often too big for us to develop meaningful connections. For many



Being shared by other accounts can help grow your following

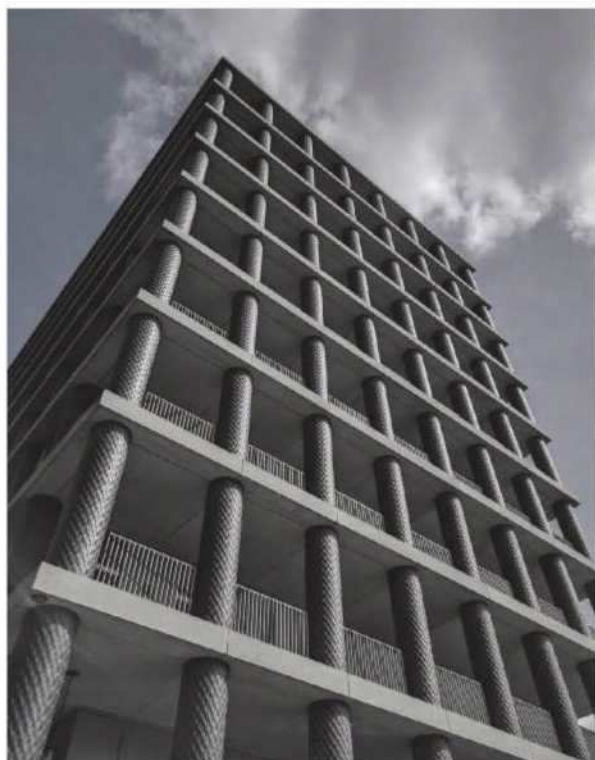


photographers who have been developing their craft for a number of years, social media in its current form can be a frustrating, fruitless and occasionally disheartening affair. Where you could once share an image on a forum or Flickr group and get constructive feedback from a group of peers whose work you knew and opinions you valued, today, uploading your images to platforms like Twitter and Instagram can feel like throwing pennies in an ocean-sized well. It's much more difficult to get constructive feedback for your work and for it to be seen by people whose opinions you respect. For many photographers, the whole experience is a huge turn-off.

Other social media platforms that have grown in popularity in the wake of Flickr's stuttering, such as 500px,

have made a lot of photographers wary due to questionable terms of service that threaten their image rights. For these and many other reasons, utilising social media as a photographer can be a minefield.

Considering the current social media landscape, retreating to closed Facebook groups and clinging on to Flickr is a fair response. However, it's worth exploring the world of opportunity beyond certain familiar digital stomping grounds – a world where many people who never even thought about taking pictures before they got a smartphone have now discovered a passion for photography. It also offers enthusiasts and professional photographers the opportunity to build an engaged fan base that can be converted into customers and clients.



346 likes

gadgetsjon 4 of 7. #bwchallenge
 #monochrome #blackandwhite #settings #architecture
 #tones #ohyoufancyhuh #London #detail #London
 #LookUp #photography #HuaweiNexus6P #perspective

Left: Take part in social media contests and challenges to get exposure for your work

gadgetsjon
NFL at Wembley

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gadgetsjon Looking forward to shooting some more NFL this weekend at Twickenham stadium.

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f2dot8smith Great Composition! 📸

Right: Be creative with your hashtags and avoid using the same ones in every post

Instagram 101

- 1 Make the most of your 150 character 'profile' when setting up an account, including your website URL.
- 2 Don't forget to link your Instagram to your Facebook, Twitter accounts, etc. in your settings.
- 3 Save photos to online storage for easy uploading to Instagram; there's also a Lightroom plug-in.
- 4 Always try to write compelling, informative captions so you can engage with your audience.
- 5 Add a location to your image, which helps to categorise it and direct users to your feed.
- 6 Tag brands and people who feature in your content, too
- 7 Start an engagement group of 8–20 people and notify members whenever you post.
- 8 As well as posting to Instagram regularly, try to respond to a follower's comments and tag them; it shows you value your growing audience.
- 9 Get into the habit of liking photos (tap the heart icon or double-tap the image). It can help build your following, but don't get too carried away.
- 10 However skilled you are at Instagram, content is king. Only show your best work and try and find a niche or theme which reflects you and your particular interests. It all helps build your audience.

Where to concentrate your efforts

Flickr is still a great place to upload full-resolution samples and there really isn't anywhere that offers the same features for free, but it's not really a place to engage with your audience. Right now, there are two major players when it comes to the most popular social media platforms for photographers: Twitter, Facebook and Instagram. I say two because Facebook owns Instagram. Of the two, Instagram is the natural home of imaging creatives, owing to its photography-focused layout.

However, one of the things that makes Twitter a great platform is that many companies use it to run photography competitions. Regularly participating in social media contests will help you challenge yourself and gain exposure. You may even win some great prizes. The added benefit of link sharing on Twitter posts, also makes it easier to share content and access articles and tutorial content.

The time taken maintaining a website and juggling social media accounts and apps is one of the main reasons why photographers simply

can't invest much energy into social media. But if you carefully and consistently share your latest work to your social media network of preference, it can be a decent substitute for running a website portfolio. In fact, since focusing on Deviant Art in my early years, Flickr and now Instagram, I haven't needed to maintain a web page for my photography. I include my contact information within my profile pages and my social media information is printed on my business cards.

The distinct advantage of using these tools in this way is that it's free and up-to-date with my latest work. And with some careful curation, you can ensure that your potential fans and clients are given a great impression of your creativity and skill as soon as they click on your page.

Growing your audience

Best practise is to focus on two to three social media platforms, treating one as your main outlet. You'll find that from among the biggest channels – YouTube, Instagram, Facebook, Twitter – one of them will stand out for you. For me it's currently Instagram. Your Instagram page



Left: Tag brands, locations and people to improve reach without hashtags



Right: Include further useful information in your captions, such as specific camera and lens models used

Curate and communicate

Create a specialised page to encourage followers

DECIDE what you want your page to be about, being focused and specialising is the best way to acquire a dedicated following. People are more likely to engage with your content if they know what to expect. You wouldn't subscribe to any service that was intermittently good. Why should anyone else?

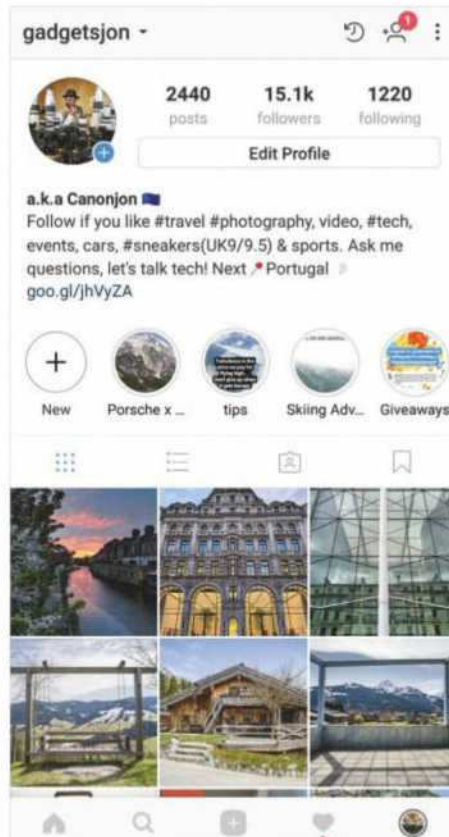
- Communicate with other users and ask them if they are part of an engagement group. If they are and you've built a rapport with them, ask if they can get you an invite to join. Or, if you have good connections with other users already, invite them to join your own engagement group.

- Curate your page so that it makes a clear and positive impression of your photographic skill and style. People will decide whether to follow you based on the first three to six images they see.

- Take part in social media contests and challenges. They are a really great way to test yourself and it also puts your work on the radars of other users who are taking part, as well as the brands who host the competitions.

- Avoid using the same hashtags with every post, doing so may see your content hidden from other people's feeds as your account may be wrongly flagged as spam. It's worth taking some time to be creative and specific with the hashtags you use.

- Develop your networking. Use your audience in one area to drive attention to your other online activity. Cross-pollination of your audiences is a great way to grow your following and reach. Start by telling friends and new people you meet how and where to see your latest images and encourage them to follow.



Jon Devo's Instagram homepage

will do best if you are consistent in the types of images you share and if the audience for that style of content can easily find you.

Being seen on social media is a challenge for a number of reasons – many accounts are artificial, which can be frustrating for many working photographers. Algorithms are responsible for the visibility of our posts, but YouTube, Instagram and Facebook are sketchy on how exactly these algorithms work. Having managed a number of Instagram pages, taking them from hundreds, to tens of thousands of followers, there are a couple of ways to encourage the algorithms to favour your content. I've shared some useful tips on page 14 of this feature, but ultimately three things will increase your audience; post quality work, post consistently, and have frequent engagement with other users.

Another way to build a loyal following is to share your tips, your techniques and images of your photography set-ups. If you can become a trusted voice and a helpful resource for people who enjoy your images, they will keep coming back and they will tell others about you. Photographers like Hannah Couzens, Peter McKinnon, Jessica Kobeissi and Jared Polin have all grown their professional profiles by discussing their techniques and the equipment they use.

Shareable and engaging

Posting images that others are likely to share with their friends and followers, as well as creating posts that encourage a lot of engagement are the best ways to let social media algorithms know that your content is worth showing to a broader audience. Think of it like a points-based system – users are prioritised according to how popular their content is. If a lot of people interact with the content that you post, Instagram, for example, will then ensure that your post appears higher up the feeds of other people who follow you. Occasionally, when everything falls into place, your posts may even appear in the 'Explore' section of the app, which highlights recommended content.

Appearing in Explore will expose your images to new accounts that may be unaware of your work. For this reason, people who are serious about growing their social profile, join or start engagement groups. Whenever you post a new image, you can then send a message to notify the members of your private engagement group and they will comment and like your picture. It's a quick way to let social media algorithms know that your content is popular. The way to achieve this on YouTube is to encourage your subscribers to click on the notification bell, that way they will be updated immediately as soon as a new video is uploaded.

gadgetsjon
Notting Hill



© JON REVO

679 likes
gadgetsjon 2 of 7. #bwchallenge
#monochrome #blackandwhite #SonyAlpha #citylife

To hashtag or not to hashtag

You may have been told that using hashtags can be a good way to gain visibility, but in its bid to combat spam accounts, Instagram punishes users who post the same text repeatedly. This counter-intuitive approach penalises users who specialise in specific types of content, which is something Instagram has encouraged users to do. If, for example, you're a landscape photographer, you may use the same hashtags frequently. But this can have you flagged for spamming, which will see Instagram restrict your reach. Some people refer to this punishment as 'shadow banning', where your posts will not be visible under the hashtags you use, even if they are hashtags you yourself originated. Try to mix it up by using a hashtag generator app like Leetags or Focalmark. Whatever you do, don't copy and paste your hashtags from old posts, and try to keep them specific to each post and location. Alternatively, some Instagram users swear by using hashtags (up to 20) in the first comment after posting your image, rather than in the image caption.

You may have noticed that some users acquire thousands of likes and plenty of comments using no hashtags whatsoever. I've experimented posting similar images with and without hashtags and the results are inconsistent. The variation in results suggests that hashtags are not a necessary tool but can be helpful. Instagram also gives users the ability to follow hashtags, which can help your visibility if you can avoid being shadow banned. It's also a great way to stay connected and up to date with specific interest areas.

Even if you don't use hashtags, social media sites like Instagram use computer learning to 'see' what's in your image and will also take into account your description, location tag information and account tags. So being descriptive in your captions, tagging locations, as well as brands and people featured in them is definitely a good way to improve your reach without the use of hashtags.



Above: Peter McKinnon's engaging YouTube page



Above: Hannah Couzens's popular Twitter page

Other social media platforms

Recommendations and inspirations

Instagram app

Vero app

Leetags app

Photoshelter website

EyeEm website

500px online community

jjcommunity

Instagram account

#WexMondays Twitter

Peter McKinnon

YouTube account

@HannahCouzens

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Clay shooting

Photographer Steve Schapiro's new book *Ali* showcases his portraits of the young Cassius Clay, later Muhammad Ali. **Steve Fairclough** talks to him about these memorable images

In the early 1960s Steve Schapiro was carving out a career for himself as a photojournalist when he got an assignment from *Sports Illustrated* magazine to shoot a 21-year-old boxing phenomenon, who was then simply known by his birth name Cassius Clay. Schapiro recalls, 'He was living at his parents' house [in Louisville, Kentucky] so

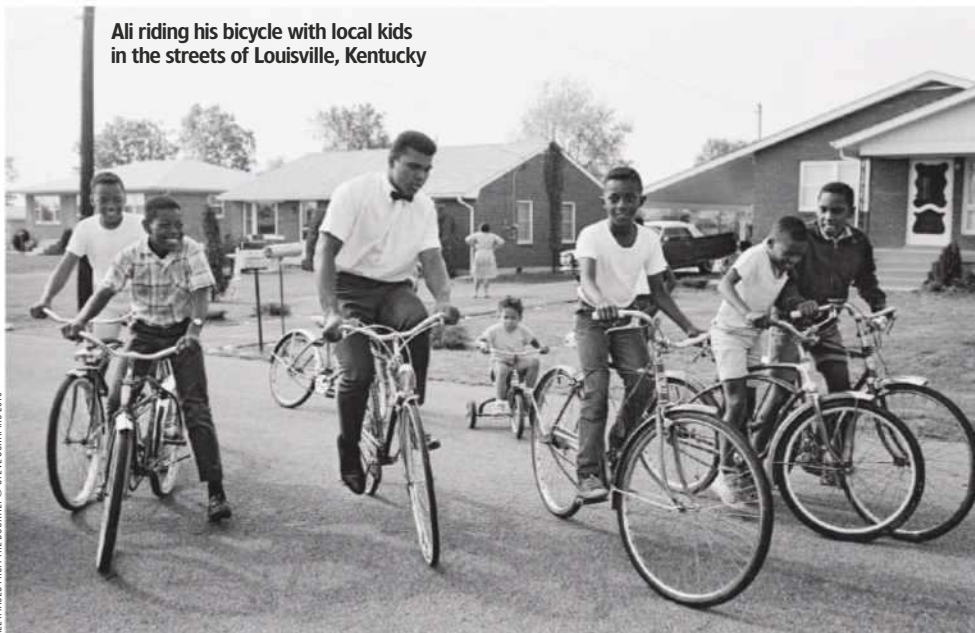
they sent me there to photograph him. That's how I started photographing Muhammad Ali.'

The assignment was a five-day shoot, during which Schapiro hung out with Clay in Louisville and also accompanied the rising star on a road trip to New York City. All of this is showcased in the new book *Ali*, which includes intimate images of 'The Greatest' at home and on the

Ali pulls a 'muscle' pose at home in Louisville, Kentucky



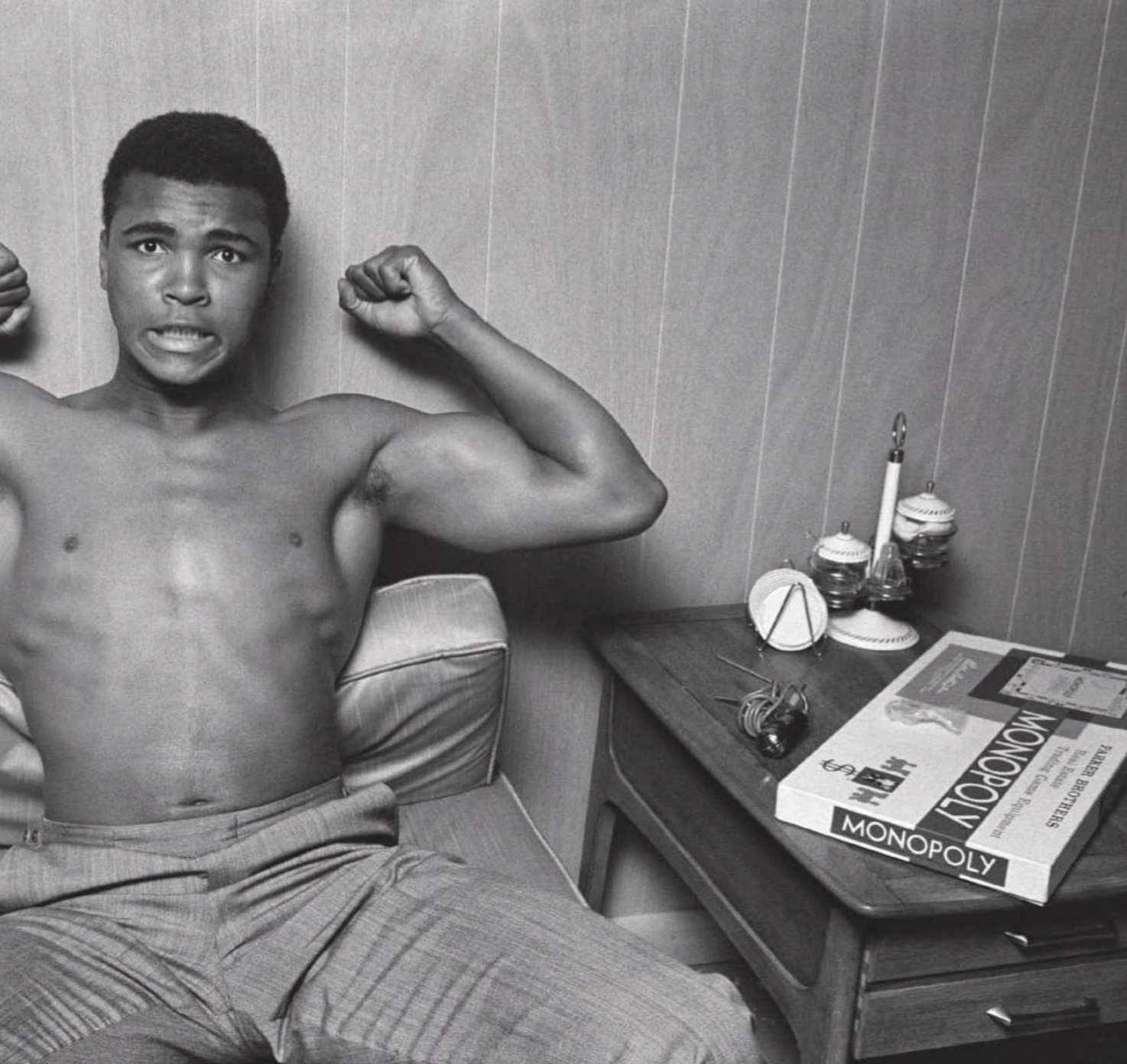
Ali riding his bicycle with local kids in the streets of Louisville, Kentucky



road, as well as a unique image of Ali with one of his future wives.

Of the shoot Schapiro remembers, 'It just turned out to be a very photographic situation. I would be with him all the time, every day. He was getting ready to go to London where he was going to fight [Henry] Cooper and if he won that fight, which he did, he then would meet [Sonny] Liston [for the World Heavyweight Championship], so that was a big thing.'

Despite being commissioned by *Sports Illustrated*, Schapiro had few precise plans for the shoot. He admits, 'I rarely have a plan going into something because I have no idea what I'll find when I start something. I didn't have a real plan going into it and I had certainly never met him before, so it was like a whole, new experience.'



A poignant picture

Unsurprisingly, Schapiro quickly discovered that Ali was a local hero. 'All the kids in the neighbourhood loved him and he used to ride his bicycle with them all the time. They loved to come to the house and start punching at him, pretending to be fighting with him. He loved the kids and he used to sit on the front steps of the house just talking and kidding around with them.'

One of the images in the book is particularly poignant. In February 2012, Steve Schapiro received a letter from Ali's wife Lonnie. She had been in a hair salon in Scottsdale, Arizona, and noticed the book *Schapiro's Heroes*, which included an image of her brother with Ali in 1963. Later that same week Lonnie was at the funeral of Ali's legendary trainer Angelo

Dundee where she met photographer Howard Bingham, who also wrote Ali's biography, and asked him about Schapiro's images of Ali. Bingham, who died in December 2016, was able to confirm that Schapiro had shot the pictures and also that he knew Schapiro and had met him recently in Los Angeles.

Schapiro explains, 'I got this message from Lonnie Ali, in which she said I'd gotten a picture of her near Muhammad Ali sitting on the steps and she never knew who the photographer was. Now she'd found out it was me and asked, "Do you have any other pictures of

Muhammad Ali looking into a store window while carrying his ever-present Monopoly box around the town of Louisville, Kentucky



me?” She said that at that time (in 1963) she was a six-and-a-half-year-old girl and he [Ali] was 21-years-old.’

He continues, ‘So I went through my contact sheets and I found this picture (below), which I never would have done anything with if I hadn’t gotten her phone call or email. It’s this incredible picture, which is in the book, of Lonnie Ali at the age of six-and-a-half and Muhammad [Ali] with their eyes absolutely locked on each other. There were other kids around but you just see this emotional contact between them. That picture is the exact moment when they first met and when their eyes locked on each other.’

In 1986, 23 years after their first meeting on Ali’s front porch, Lonnie Ali became Ali’s fourth wife and was with him and cared for him up until his death in June 2016, at the age of 74.

A trip to New York

The shoot also involved a memorable road trip to New York City, during which Ali was scheduled to meet his boxing hero, the legendary Sugar Ray Robinson. Schapiro reveals, ‘All the time while we were travelling [from Louisville to New York] he was a very quiet guy and he was very quiet at home. It wasn’t all the “I’m Muhammad Ali! I’m here! I’m the greatest!” all of that (laughs).’

Ali had an appointment to meet Robinson at Sugar Ray’s gym but

A sequence of shots of Muhammad Ali shadow boxing in the lounge of his home in Louisville, Kentucky



there was no sign of him when they arrived. ‘He was very excited all the way into New York and then when we got to Sugar Ray’s gym he became very quiet because it was a big let down,’ notes Schapiro. ‘We finally gave up and got in a car and drove to 125th Street in Harlem; suddenly we saw Sugar Ray going from his club into his office. He then did meet with Sugar Ray and there are pictures in the book of him and Sugar Ray which I don’t think have ever been published before.’



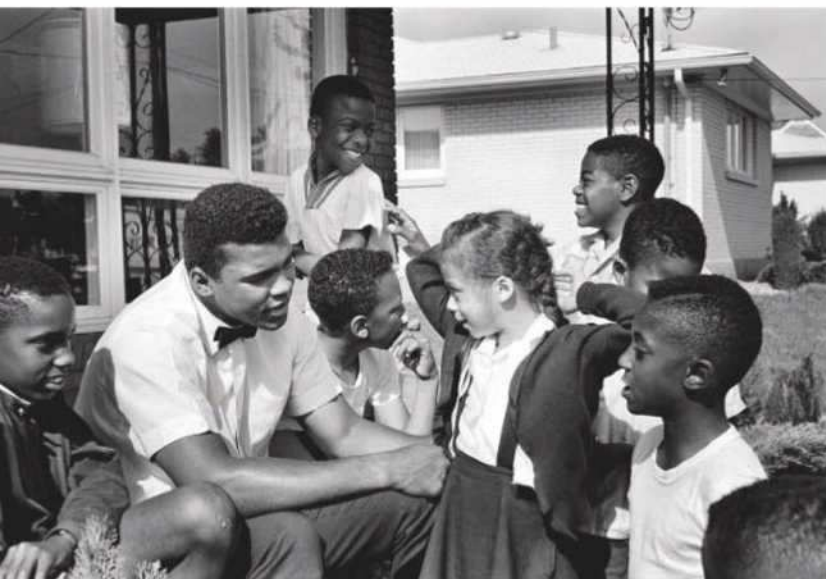
Steve Schapiro is a US photographer known for his photojournalism and his work photographing major films and musicians. His work has been on the covers of magazines such as *Life*, *Vanity Fair*, *Sports Illustrated* and *Time*. Many of his iconic images have been used on poster campaigns for films and have also been published in eight books. In 2017 Schapiro received the Achievement in Photojournalism Award at the Lucie Awards. To find out more go to www.steveschapiro.com

Cameras and films

During the 1963 Ali shoot Schapiro was working with his trusty Nikon cameras – indeed he remains a Nikon shooter to this day. ‘At that point they would have been rangefinder cameras – the S2 and S3 – with black-and-white [Kodak] Tri-X film. I was probably using a 35mm and a 105mm – the two lenses I used the most. I might have used a 180mm for something and I also had a 28mm.’

Schapiro confesses that he always tended to wait for the moment, rather than taking a scattergun approach to shooting. ‘I don’t tend to “speed shoot”. I usually go for one image, so each image is separate or there are four or five of the same

‘That picture is the exact moment when they first met and when their eyes locked on each other’



Left: Ali pictured with local kids on the porch of his house in Louisville, Kentucky, in May 1963. The then six-year-old girl looking at him is his future wife Lonnie



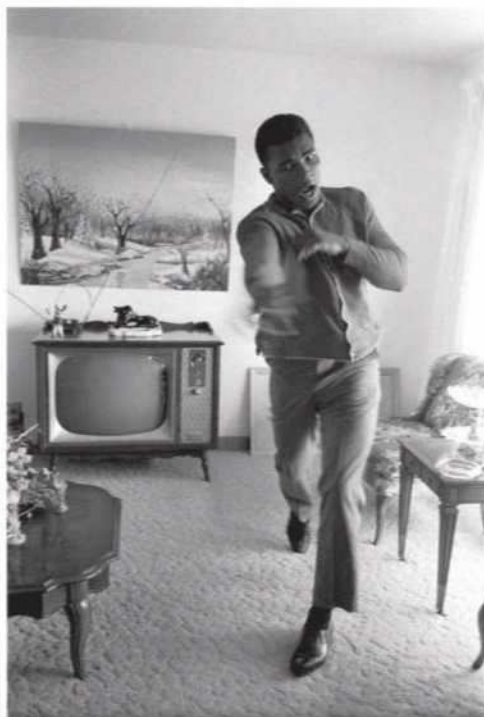
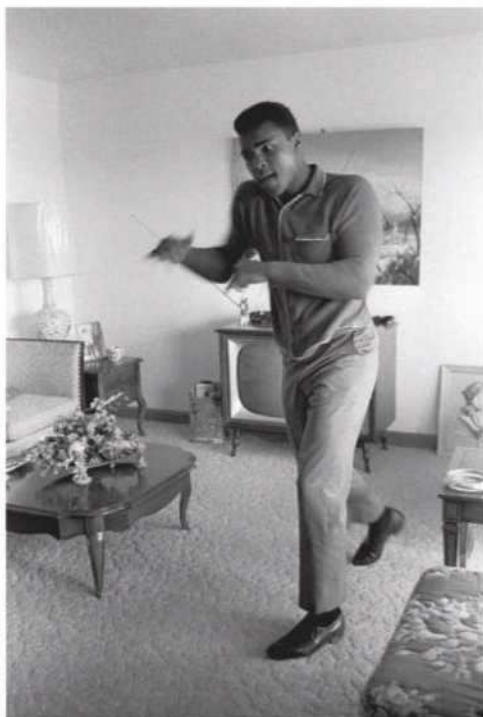
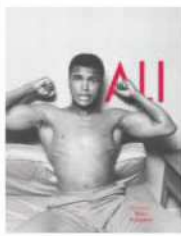


image. I didn't use a motor on anything so there's a limit [to how much you can shoot]. But there are certainly quite a number of contact sheets.'

As to how many images he captured during the five-day Ali shoot Schapiro admits, 'I don't know exactly but it had to be a number of hundreds of images. I shot a number of rolls and there were 36 images on each roll, so that's a fair amount. I would say 1,000 or 2,000 images, but I'm really not sure.'

A final meeting

In 2014 Schapiro was to meet Ali for a final time at a hotel in Chicago, 'Lonnie asked me to come over and he wasn't doing too well at that



The book *Ali* is now available, published by powerHouse Books, with text by Jack Olsen (ISBN: 978-1-57687-839-2). RRP £50. To find out more go to www.powerhousebooks.com.

point. He was very cognisant of what was happening but he really wasn't talking. He was having good days and bad days and this wasn't his best day.'

He recalls, 'We exchanged prints but he hadn't been signing prints at all at that point. One day Lonnie went out and when she came back he'd signed a whole bunch of prints. He really liked the picture of him with the Monopoly set and he really liked the sequenced pictures of him doing shadow boxing in the living room.'

Of the new book Schapiro says, 'I think it shows a different side of Ali. It's not a boxing book per se. It's a book that really gives you a sense of his personality. You see all the

pictures with his mother, who was very close to him at the time, and you see him with Sugar Ray [Robinson] – you can see how excited he was and how well they got on together.'

As for his relationship with Ali, Schapiro recalls, 'We got along just fine. He was a very well-bred boy. His manners were excellent and there was no side to him that was in any way difficult. He loved fried chicken and there are pictures in the book of his mother giving him fried chicken (below). There's one in which he is "punching" her and there's even a story that when he was four-years-old he punched her and knocked out one of her teeth!' AP



Left: Ali pictured comparing clothes with his boxing hero Sugar Ray Robinson. Ali's brother Rahman is on the far right of the picture



Right: The then Cassius Clay pictured at home in Louisville, Kentucky, with his mother Odessa Grady Clay, who is serving him fried chicken

Striking compositions of the abbey ruins can be obtained by stepping back and including foreground interest



PHOTO ROADSHOW

The simple life

Fountains Abbey and Studley Royal Water Garden offers peace, beauty and photo opportunities, says **Justin Minns**

Fountains Abbey was founded in 1132 by 13 Benedictine monks from York who were looking for a simpler existence. The ruins of the abbey are the largest of their kind in England, and viewing them offers a glimpse into what life must have been like all those years ago. The beauty of the abbey is equalled by the landscape: in the 18th century, the ruins were incorporated into an elegant water garden of ponds, statues and follies, created by John Aislabie and his son William. Today Studley Royal Park including the Ruins of Fountains Abbey is a UNESCO World Heritage Site, and rightly so. This combination of abbey ruins, sweeping lakes, riverside walks, avenues of trees and a deer park is more than enough to keep any photographer happy.

Justin's top tips

- 1** Fountains Abbey sits in a beautiful setting of lakes and woodland so there are plenty of opportunities to venture away from the crowds and look for views of the ruins in the wider landscape. Try framing a distant view of the ruins through the trees.
- 2** Include people in your compositions to add a sense of scale. Positioning them backlit in an archway will make them the centre of attention, while including a figure among a line of repetitive arches will add a focal point and break up the pattern.
- 3** Position key elements according to the rule of thirds. It's a simple but effective way to achieve a balanced image. Try not to follow it too religiously though as rules are made to be broken.

Fact file

Fountains Abbey and Studley Royal Water Garden

Location Fountains, Ripon HG4 3DY, North Yorkshire. The abbey is 12 miles north of Harrogate, off the B6265, signposted from the A1. Parking is free at the visitor centre. Pay and display parking is available at Studley Royal deer park.

Cost Free to National Trust and English Heritage members. Refer to the National Trust website for full ticket prices: www.nationaltrust.org.uk/fountainsabbey.

Opening times The abbey and water garden is open 10am-6pm until 27 October, and 10am-5pm thereafter. The deer park opens 6am-6pm. Last entry one hour before closing.

Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted). Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Shooting advice



Justin Minns

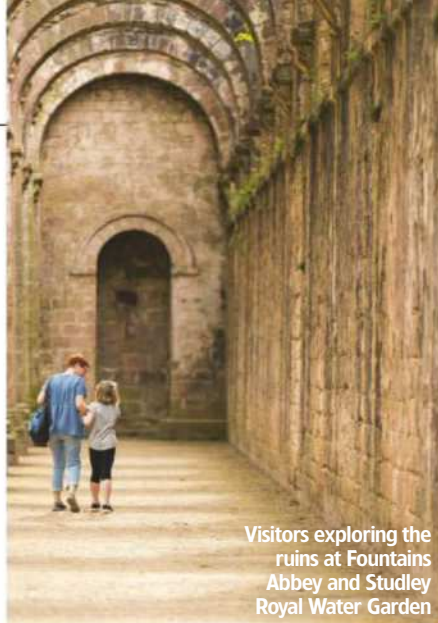
Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk

Live on the edge

Arguably the main attraction at Fountains Abbey and Studley Royal Water Gardens is the abbey ruins, but many visitors restrict themselves to shooting the structures up close. With a bit of walking, however, there are views waiting to be discovered from the edges of the grounds, and as Fountains Abbey sits in a picturesque setting of lakes and woodland, it's worth exploring the less trodden paths in search of views through the trees, or views of the ruins at the end of the lake. A camera with a versatile zoom is ideal for this: as views are revealed you will have the flexibility to zoom out to include overhanging foliage or tree trunks to frame the view, or zoom in to compress the distance and show the ruins peeping out from behind the trees.

Perfect balance

Composition is something many photographers struggle with, but while there are those who have a 'natural eye' for it, the rest of us can use techniques to help us achieve balanced pictures. One such technique is the rule of thirds. If you imagine a grid dividing the image into thirds vertically and horizontally, positioning key elements on these lines or, better still, on the intersections of these lines, is following the rule of thirds. Many cameras have the option to display this grid on the rear screen or even in the viewfinder itself. The image of the temple and statue of Neptune (below) is a great example of the rule of thirds. The temple is centred on the intersection of the top and left thirds, the statue is positioned on the right-hand third, while the shore line of the lake is roughly on the bottom third. This simple arrangement has a sense of balance, and as the temple appears to be facing the statue with one positioned higher than the other, there is an implied diagonal connection between the two.



Visitors exploring the ruins at Fountains Abbey and Studley Royal Water Garden

Add scale

The grand scale of the abbey ruins with their rows, arches and columns hold unlimited interest for photographers. One of the challenges, however, is waiting for people to move so you can get a clear picture. The best solution is to embrace the human presence and include people in your images to add a sense of scale. Our eyes are drawn to the brightest part of a picture where there is the most contrast, so positioning your model in a bright doorway or archway where their shape will be silhouetted creates impact, even if they are small in the frame. Using a wideangle lens will add to the sense of scale. What's more, the further away the model is from the camera, the more dramatic the effect will be. Many of the arches in the abbey ruins, particularly in the cloisters, are arranged in rows, so as well as adding a sense of scale, including a figure in your shot will provide a point of interest that will break up the pattern. Zooming in to reduce the distance between arches and fill the frame with the pattern works well for these shots.



The statue of Neptune with the Temple of Piety in the background

© NATIONAL TRUST IMAGES/CHRIS LACEY

KIT LIST



▲ Panasonic LUMIX DC-FZ82

With its incredible ultra-wide to telephoto 20-1200mm (35mm equiv) zoom lens, this bridge camera is the ideal lightweight choice for wandering in search of distant views.



▲ LUMIX DC-GX800

Lightweight and stylish with a 24-64mm (35mm equiv) kit lens, this compact system camera is perfect for photographing people among the ruins. It even has a 180° selfie screen for when you also have to perform modelling duties.



▲ LUMIX G Vario 35-100mm f/4.0-5.6 lens

This compact 70-200mm (35mm equiv) lens is a great companion to the GX800's kit lens for tighter shots of people among the ruins.



▲ LUMIX DMC-LX100

With a fast 24-75mm (35mm equiv) lens, large sensor and manual operation, this compact camera offers an excellent level of control. The viewfinder grid is useful for the rule of thirds.

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Visitors at the Temple of Fame on the grounds of Fountains Abbey and Studley Royal Water Garden

© NATIONAL TRUST/IMAGES/CHRISTIANEY

Join Panasonic LUMIX at Fountains Abbey and Studley Royal Water Garden

Come along between 10am-4pm on 16/17 June

AS PART of its long-standing relationship as official photography partner for the National Trust, Panasonic will be holding events around a variety of stunning National Trust locations over the coming months. The team will be at Fountains Abbey and Studley Royal Water Garden on 16/17 June. This picturesque location has been inspiring visitors for centuries, and offers a plethora of photographic opportunities. The ruins, riverside paths, ancient trees, ponds and deer make this a real one-of-a-kind place.

It's a site where history, beauty, and elegant gardens combine.

On the weekend of 16/17 June Panasonic LUMIX will be offering visitors to Fountains Abbey and Studley Royal Water Garden the chance to try out its latest cameras and lenses, and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 22. To find out more, see www.nationaltrust.org.uk/fountains-abbey; call 01765 608888; or visit nationaltrust.org.uk/panasonic-roadshows.

How to get there

- **By car:** Off B6265 to Pateley Bridge, signed from A1, 12 miles north of Harrogate (A61). Satnav: use grid reference SE 271 687.
- **By bus:** Mondays, Thursdays, Saturdays: service 139 from Ripon; Sundays and Bank Holidays (May-September): Fountains Flyer service 822 from York, Ripon; Nidderdale Rambler service 825 from Ripon, Brimham Rocks and Pateley Bridge. Daily connections to Ripon on service 36 from Leeds and Harrogate. Details of all buses at: www.dalesbus.org/ fountainsabbey, or call traveline 0871 200 2233.



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National Trust photo competition

Capture nature at its best this summer for the chance to be featured on the cover of the 2019 National Trust Handbook or membership card. The theme is 'Our space to explore', and the closing date is 2 September 2018. For details (including full terms and conditions) see nationaltrust.org.uk/photography-competition.



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Other events coming up

Bodiam Castle	East Sussex	23/24 June
Lacock Abbey	Wiltshire	30 June/1 July
Knole	Kent	7/8 July
Mount Stewart	NI	18/19 August
Giant's Causeway	NI	1/2 September
Dunham Massey	Cheshire	8/9 September

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LETTER OF THE WEEK

Adapting to a new world

The letter by Graham Ashton (*Inbox*, AP 19 May) echoes the concerns of many photographers about the potential problems and costs of changing from their existing make of camera to another. Switching to a different camera body is one thing, but replacing a collection of legacy lenses could involve considerable cost. However, there are ways of minimising the penalties.

Reference was made, in particular, to the Sony Alpha range because of the threat to sales of conventional DSLRs from other manufacturers. Although it isn't the best solution, there is the possibility of using existing lenses, such as those from Canon and Nikon, with adapters. They may not be the ideal solution for pros with demanding requirements but are likely to satisfy the needs of serious amateurs.

With regard to the general dilemma facing photographers I would refer to Canon's history. In 1973 I purchased an EF model, and then an A-1 a few years later. These cameras used the FD lens with a mechanical control link to the body. Then, in 1987, Canon introduced its new EOS range and EF lenses with electronic control. This made the old lenses redundant overnight. I had to bite the bullet and invest in new equipment.

I'm glad to say that the old lenses have now found a new



Peter's Panasonic GX8 fitted with a Canon 50mm f/1.4 lens, together with his Tokina 24mm f/2.8 lens

lease of life. With the use of a simple adapter I am able to use them on my Panasonic Micro Four Thirds camera. There are benefits as well that I find useful. The Canon FD lenses had manual aperture and focus controls, missing from most modern lenses. But perhaps the best feature is that the prime lenses have much wider apertures, giving exposure benefits and beautiful control over depth of field.

Peter Flower

A great letter, Peter, and you're right, more and more digital photographers are discovering the benefits of older prime lenses – video makers too. Learning some of the skills of manual exposure and manual focusing can be highly valuable as well. We have become a bit spoilt with all of these fancy electronics – Geoff Harris, deputy editor

Buying guide

The listing in the *Buying Guide* [published in the first issue of every month] does not easily identify the format of cameras, that is APS, DX, etc. Could this be included in the list of attributes?

Keith Ratcliffe

Thanks for pointing this out Keith. That was something of an oversight on our part. If you take a look at this month's *Buying Guide*, we've now included a new 'Sensor Size' column – Andy Westlake, technical editor

Feeling affinity

I have read John Heywood's letter (*Inbox*, AP 12 May) and also agree that AP is a very good read. A range of photographic subjects is covered giving a broad view of photography. An area where I would like some more emphasis is on alternative image-editing software. I know this has been covered in a number of review features, but still Adobe Lightroom and Photoshop are referenced continually in different articles, and I believe there are alternatives which may be more economical, especially for amateurs.

One that I have heard good reports about is Affinity Photo, for example. It would be nice to see some articles where these packages are put through their paces and rated, just like the camera and lens reviews that appear in the magazine.

Mark Gilbert

We are indeed reviewing Photo Affinity very soon – look out for a full test in July. What do other readers think? Have we got the balance right with our software tutorials and reviews, or are we too Lightroom- and Photoshop-centric – Geoff Harris, deputy editor

Ghouls out, forever

Reading *Inbox* in AP 12 May, I noticed the response to the letter titled 'Hypocritical' from Erica Moser regarding the image of the victim being attended to after the Westminster Bridge attack. I was left uncomfortable by these words in your reply 'but there's a big difference between the work of a pro photojournalist and some ghoul with a smartphone taking footage of an accident to share it with friends'. What difference?

Looking at this coldly – one is obviously exploiting the situation to make a living? The other assumed by some stereotype to be doing something worse for free?

What about the amateur with a 'proper' camera rather than a smartphone – are they somehow a bit 'better' than one but still 'worse' than the other? So, seriously, if that image had been snapped by an amateur on a smartphone, in what way would it have been any more ghoulish than the professional with a Nikon D850? Are you saying you wouldn't have published it?

Andrew Cruickshank

I think you should refer to the original letter to which I replied – the writer was reporting their disgust at somebody who was filming a woman in distress, rather than helping her, presumably to impress their friends or post online in the hope of it going 'viral'.

As for your wider point, I don't think many AP readers would generally agree with the implication that professional documentary photographers are 'exploiting the situation to make a living'. Nobody seriously accused Sir Don McCullin (see above right) of ghoulishly exploiting shell-shocked US marines or dead civilians in the Vietnam War just to get his *Sunday Times* pay cheque, or Robert Capa joining in with the D-Day landings in order to earn a few quid. The world's best documentary photographers still believe they play an important role in recording significant events for posterity, and often put themselves in danger, usually for not particularly great money.

The camera/smartphone discussion is also a bit of a red herring here, but I do agree with you that photojournalists can find themselves in a morally complicated position. Should they help their subjects or simply record their suffering? Or both? Are the newspapers and websites who publish gruesome images simply doing it to increase circulation and traffic, or are they doing a valuable public service by telling the world what's really going on, for example, in Syria?

Again, Don McCullin has written and spoken on this

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readers think about this or the value of photography society distinctions – Geoff Harris, deputy editor

Making it clear

The latest AP (dated 19 May) has two *Advertisement Features* and two *In Association With* articles. Some issues carry *Sponsored by* articles too. Can you explain what these terms mean, and if we can trust their contents to be reliable? **Chester AP (via AP Forum)**

Articles like this are growing in popularity as companies increasingly want to provide content that people will read and offers some information or other benefit to readers, instead of (or in addition to) traditional advertisements. The degree of influence they wield over that content determines its name. For example:

- **Advertisement Feature or Advertorial:** these are provided by the advertiser, or written for them. The advertiser has full control over the content.
- **In Association With:** content produced by the editorial team about, or featuring, the client's products or services, but the product is usually peripheral to the main topic. The client has limited input over the content besides fact-checking and ensuring it conveys the agreed message.
- **Sponsored by:** the 'advertiser' is paying to be associated with an article but has no say over the content, which we would have produced anyway. For example, this *Inbox* page is sponsored by Samsung memory cards.

Some readers may be suspicious of these kinds of content but I would argue that a feature explaining how to produce Rembrandt lighting using Rotolights (other lights are available) is of more value to readers than straight display advertisements, and the paging for this kind of content mostly comes out of the ad page allocation, not the editorial.

We would never compromise our integrity by lying about or promoting products we did not think were any good, and here it all comes down to the trust that our readers have in the independence of the AP brand, which is not for sale – Nigel Atherton, editor

Recording history or exploiting bad situations to make a living?

thorny subject, so it's worth checking out his many interviews online. I'm sure other readers will have an opinion on this long-running debate – Geoff Harris, deputy editor

Battle Royal

I read Geoff Harris' feature on the RPS distinctions process (*A day of distinction* in AP 10 February) with dismay. I've been a photographer for nearly 60 years and have also taught it, nurturing a number of now successful professionals who are in demand for interesting, eye-catching images, full of original ideas.

A portfolio or an assignment product for a prospective client, which are hampered by the mantras of RPS distinction panellists, will not put food on the table. Most professionals I know would shun the stifling judgements of RPS panellists. For those who are egotistical, trying to achieve letters after their name is certainly a way to spend money.

Meckle Hausman

As I said in my piece, the RPS is not the only game in town, but I'd argue its distinctions process is still a good way for amateurs to get feedback and pointers on their work, which of course they can take or leave. Pros tend to gravitate towards professional bodies, such as the Society of Wedding and Portrait Photographers (SWPP). As for pros shunning the RPS, many big names, such as Martin Parr, give regular talks to the RPS and support its activities. We are interested to hear what

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Plan your APOY 2018 year

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

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue



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Advice and ideas to help you on your way to prize-winning macro photography



Pay attention to the background
A poor backdrop can destroy an otherwise excellent image. Here the wash of colour gives an indication of the butterfly's environment. The choice of aperture (f/6.3) is spot on.



Select perfect specimens
When you're shooting a close up every blemish will be magnified. Buy individual blooms, or grow your own. Time spent in preparation will reduce the time spent in front of the computer.

her of the Year

petition for amateur photographers

APOY 2018

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This month's prize

Win a superb Sigma APO
Macro 150mm f/2.8 DG OS
HSM lens

The Sigma APO Macro 150mm f/2.8 DG OS HSM lens incorporates Sigma's original Optical Stabilizer function, and uses SLD glass elements to correct all types of aberration. This large aperture telephoto macro lens offers 1:1 (life-size) reproduction and features a Hyper Sonic Motor (HSM) to ensure quiet and high-speed autofocus, as well as full-time manual focusing capabilities. The lens has a longer working distance than traditional macro lenses, allowing you to keep your distance from flighty subjects such as butterflies. The prize value is £999.99.



Nature provides wonderful colours and textures for macro photography



Focus with care
Take care when focusing as depth of field is extremely limited when you're so close to your subject. Many lenses will struggle to lock on using AF, so switch to Manual and use the focusing aids provided by your camera for sharp results.



Head out early
Many close-up subjects, including spiderwebs and plants, look attractive when coated in dew. Head out early and make the most of the conditions. You can fake it with plants by giving them a squirt with a plant mister.

LOCATION GUIDE

Botallack, Cornwall

Explore the dramatic remains of Cornwall's once great tin and copper mines along the clifftops, says **Jeremy Walker**

KIT LIST

▼ Lenses

Wideangle lenses will be very useful but there is also plenty of opportunity for using longer lenses, such as a 200mm or above, to dramatically isolate and capture a mine teetering on its clifftop perch with crashing waves below.



▼ Tripod and filters

Long-exposure techniques are also a favourite at this location, so a tripod and a Lee Filters Big Stopper are needed, as will a few ND grads for controlling the exposure difference between the sea and sky.



THE VILLAGE of Botallack on Cornwall's North Atlantic coast is not pretty or photogenic, but thankfully this is not the reason to visit. The main reason is to explore and shoot the remnants of Cornwall's once thriving tin and copper mining industries, the dramatic remains of which are scattered across the clifftops throughout the Botallack area.

Since 2006 the area has become a worthy inclusion within UNESCO World Heritage site Cornwall and West Devon Mining Landscape – and will no doubt be familiar to some from the TV series *Poldark*.

The centrepiece of the mine workings at Botallack are the remains of the Crown engine houses perched precariously on the cliffs just above the sea. There is an official path leading down to the engine houses, but they can be viewed from all around the clifftops. There is also an unofficial path leading across a narrow causeway and onto a rocky promontory, which has superb views; it's not for the faint-hearted and one should exercise extreme care here.

As an alternative to the Crown mines you can take a short walk along the clifftop path to the

Wheal Owles mines and engine houses. Here there are excellent vantage points to photograph the engine houses and wide-open views along the cliffs toward the Crown mine ruins. A 500-metre walk further along the cliffs will bring you to more ruins and views towards Cape Cornwall.

One of the great advantages of shooting at Botallack is that it is a west-facing coast, and hence, great for catching warm evening sunlight on the ruins or for shooting at sunset with colourful skies and silhouettes. If the weather turns grey and stormy, this is still a suitable location for dramatic and moody pictures.

This part of Cornwall has many scenic locations and it's worth spending a few days exploring. Apart from the mines of Botallack, the Levant mine just a mile or two along the road has more dramatic ruins and engine houses. Porth Nanven is well worth a visit and so is Cape Cornwall. And only a 30-minute drive away is Penzance and, of course, St Michael's Mount. I would probably give Land's End a miss though.

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AWARD-WINNING
COLLECTIONS
FROM VANGUARD



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Shooting advice

When to go

Early summer is a perfect time to shoot as the summer season hordes haven't hit Cornwall and the sun is setting in the perfect position. The bright yellows of the Gorse will also be in flower – great for foreground interest. Botallack is situated between the villages of St Just in Penwith and Pendeen on the B3306. The car park is poorly signed so look for a gravel track between a cottage and an old farmhouse at the northern end of the village. This track will lead to a pay and display National Trust car park with a tea room and a visitor centre.

Food and lodging

For a snack, the National Trust tea room next to the car park is adequate, and they also have a restroom. The Queens Arms in Botallack is the nearest pub that serves food. If you want something a little different try Cape Cornwall Golf and Leisure. The rooms are modern and spotless, and the breakfast is very good. This hotel is brilliantly located for both Botallack and Porth Nanven (Dinosaur Egg Beach) – another great location for long exposures.

Word of warning

Exploring old mining areas can be dangerous and extreme care should be taken. Likewise shooting near crumbling clifftops with uneven paths and long dangerous drops requires extreme care. Keep to the official paths and always exercise extreme caution.



Using a wideangle lens you can capture the ruined engine houses and surrounding coastline
Nikon D850, 24-70mm, 1/50sec at f/11, ISO 80

The west-facing coast is ideal for catching warm evening sunlight on the ruins
Nikon D850, 24-70mm, 1/100sec at f/8, ISO 64



Shoot the ruins at sunset to capture colourful skies and stunning silhouettes
Nikon D850, 21mm, 1/13sec at f/11, ISO 80



Jeremy Walker

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people around the world for more than 25 years for advertising, design and corporate clients. See more of his work at www.jeremywalker.co.uk



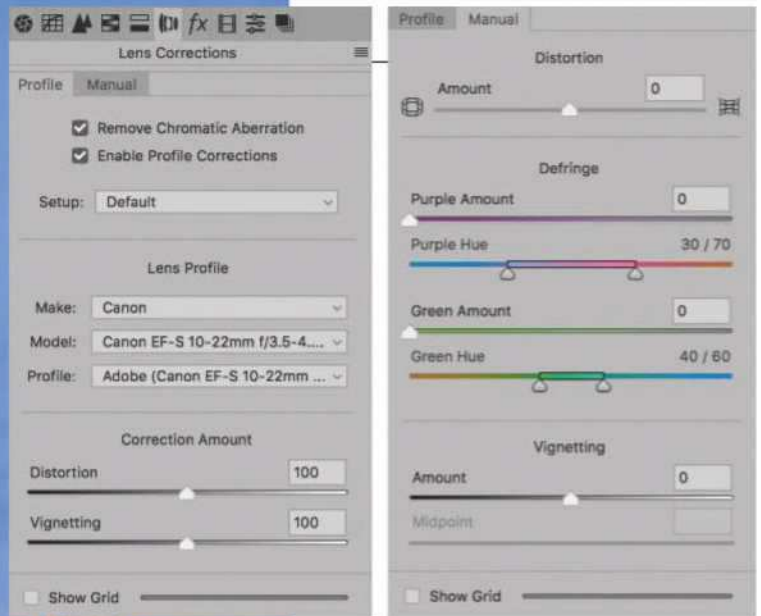


ALL PICTURES © MARTIN EVENING

Perfectly cor

We all want to get excellent performance from our lenses, but even the very best glass requires a little helping hand in post-production. **Martin Evening** explains how

Use the Lens Corrections panel in Camera Raw at the beginning of your raw processing workflow



We all want to get the best performance from our lenses. You can do so by selecting the optimum lens aperture for best image sharpness and careful focusing, but neither of these strategies can help you combat the effects of vignetting, optical distortion or chromatic aberrations. As with everything, you mostly get what you pay for. With the more expensive lenses you should expect to achieve more or less distortion-free results with limited vignetting, but even the best lenses can use some help at the image-processing stage to perfect the optical image quality.

When the Lens Corrections filter was first introduced in Photoshop, you could make manual slider adjustments to visually correct an image. This filter then got updated when Camera Raw and Lightroom introduced the concept of profiled lens corrections, which allow you to correct either in Camera Raw, or later in Photoshop. These days it makes most sense to apply lens corrections as early as possible in the image-editing pipeline. Therefore, when processing your raw captures it is best to use the Lens Corrections panel in Camera Raw. However, there are times (such as in the video file example on page 36), when the Photoshop Lens Corrections filter can still prove useful.

Correcting a raw image is mostly quite simple. All you have to do is open the photo in Camera Raw and click 'Enable Profile Corrections' in the Lens Corrections panel Profile tab section. Providing there is a lens profile in the Camera Raw database that matches the lens used to take the photo, Camera Raw automatically corrects the image. Lens profile corrections consist of two main components: a 'Distortion' correction to correct for barrel or pincushion geometric distortion and a 'Vignetting' correction to correct for light falloff toward the corners of the frame. When you apply

rected

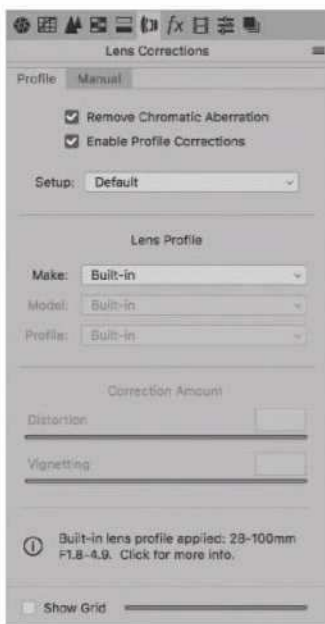


Martin Evening

Martin is a photographer with a commercial background in beauty photography. He is known for his in-depth knowledge of Photoshop and Lightroom and as an author on digital imaging. In 2008, Martin was inducted into the NAPP Photoshop Hall of Fame in Las Vegas. His recent books include *Photoshop CC 2018 for Photographers* and *The Adobe Photoshop Lightroom Classic CC Book*. Visit www.photoshopforphotographers.com.

an auto lens correction to an image, the EXIF metadata information is used to automatically select an appropriate lens profile in the Lens Profiles section below. For this to happen the EXIF camera and lens metadata must be present. If not, you can manually enter the details in this section. If there are none available it may mean that Adobe have yet to add a lens profile for your lens to the Camera Raw database. But failing that, it is always possible to create your own (see 'Creating your own custom profiles' on page 37). Lens profiles can contain the information needed to correct for lateral chromatic aberrations, but Camera Raw now ignores such data. Therefore, when the 'Remove Chromatic Aberration' box is checked this applies a correction based on an analysis of the image, rather than referencing the profile data. The lens Corrections panel Manual tab controls provide backward compatibility, as well as providing controls to counter the effects of axial chromatic aberrations.

There aren't any downsides to applying lens corrections to your images. The only time when you might not want to do so is if you wish to preserve the geometric distortion characteristics, such as when using a fisheye lens. Or, perhaps you might prefer the lens vignette darkening towards the edges of the frame? It is not just Adobe software that can be used to apply lens corrections. DxO was one of the first companies to offer lens correction controls using DxO Viewpoint.



For lenses with built-in profile corrections, an alert message will appear

Built-in profile corrections

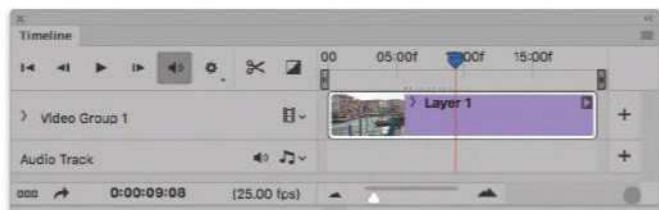
Some cameras have built-in lenses that apply lens profile corrections automatically, which Adobe is obliged to respect. In these instances Camera Raw reads the camera manufacturer's own embedded lens correction metadata and applies a lens profile correction behind-the-scenes by default (an example of this is the Sony RX-100 camera, and if you could see a raw image without the correction you would notice quite a difference). Therefore, if the lens used is one that applies a profile correction automatically, you will see an alert message like the one shown here. Checking the Enable Lens Profile Corrections box will make no difference, because lens corrections are applied automatically so there is no need to apply a profile correction, hence the information message.

LENS CORRECTION OPTIONS



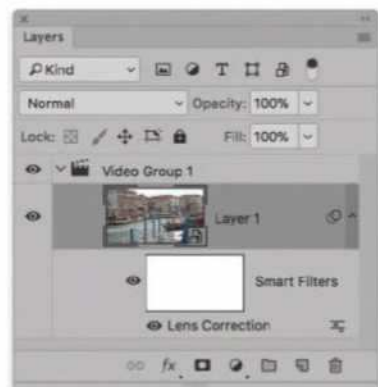
Setting new lens profile defaults

You can fine-tune an auto lens correction using the Amount sliders. For example, if you have a lens profile correction that is correct for lens vignetting but not for a fisheye lens distortion, drag the Distortion slider to the left to effectively disable the geometric lens correction component. On the other hand, if an auto lens correction is too strong or not strong enough, you can compensate the amount by dragging these sliders left or right. As you customise the Lens Corrections settings use the Setup menu to select the 'Save new Defaults...' option. This lets you set new Lens Correction settings as the default to use when an image with this particular EXIF lens data setting is selected. After you do this, in future, the Setup menu will show 'Default' as the selected option in the Setup menu.



Video file Lens Corrections

You can apply the Lens Correction filter to video clips by opening a video file in Photoshop and applying the Lens Correction filter as a Smart Object. This can greatly improve the appearance of your video footage, providing, that is, you have a lens profile for the lens used. To do this, select a video file and open via Photoshop. The file will appear opened as a Video Group layer. Next, use the Filter menu to Convert the video group layer to a Smart Filter. You can then apply the Lens Corrections filter as a non-destructive filter to the entire smart filter video clip.





BEFORE

In this image you can see green and purple fringing along the window edges



AFTER

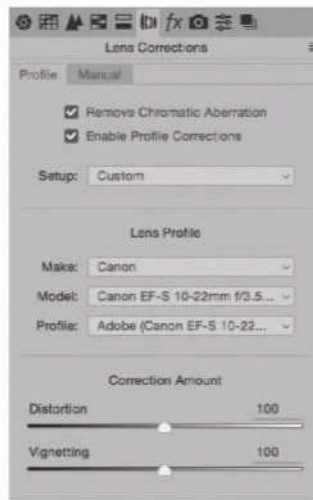
The fringing has been reduced using the chromatic aberration correction

Chromatic aberration

If you inspect an image closely towards the edge of the frame, you may notice colour fringing where the different colour wavelengths are not all focused at the same point. This is noticeable in digital images as the camera sensor records three discrete colour channels of information. Known as lateral chromatic aberration, it will be most apparent around areas of high contrast and more noticeable when shooting with wideangle lenses at a wide lens aperture. To correct for this check the 'Remove Chromatic

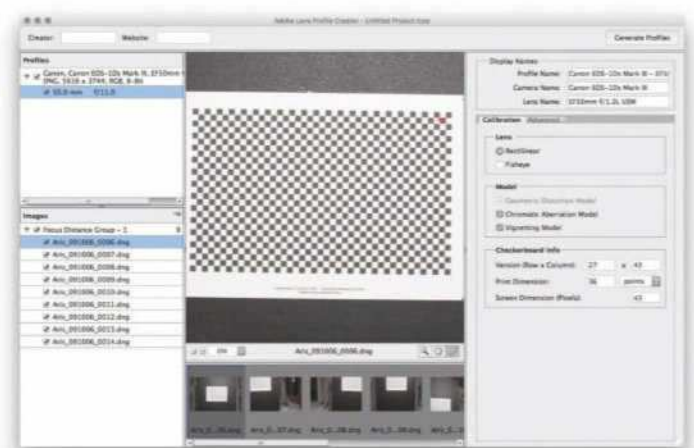
Aberration' box in the Profile tab section. When using the latest Process Versions 3 or 4, the chromatic aberration correction data contained in a lens profile is ignored and Camera Raw carries out an auto correction based on an analysis of the image. The advantage is that Camera Raw chromatic aberration lens corrections can now be just as effective when using tilt-shift lenses where the central axis has been tilted.

While lateral chromatic aberration occurs towards the edges of the frame, axial chromatic aberrations can appear anywhere. This is something that affects fast lenses and is most noticeable when shooting at the widest lens apertures. These typically appear purple/magenta when they're in front of the plane of focus, and green when they're behind. Even at the exact point of focus you may see purple fringes (especially along high contrast or backlit edges). As you stop down the lens these types of aberrations should become less noticeable. You can correct for this by increasing the Purple and Green Amount sliders in the Manual tab and adjusting the associated Hue sliders as necessary.



Lens Correction profiles and Auto-Align

The Edit menu > Auto-Align Layers and File > Automate Photomerge features utilise the same lens correction profiles as those used by the Lens Correction filter dialog. Photoshop is therefore able to successfully stitch/align photos together by referencing the known lens profile characteristics. Auto-alignment also works well for fisheye photos that have been shot in portrait mode. However, for this to work properly it is necessary that all the source images are shot using the same camera, lens, image resolution and focal length. If these above criteria are not met, you will see a warning message that explains why.



Creating your own custom lens profiles

Use the Adobe Lens Profile Creator 1.04 program to build custom lens profiles that characterise the specific geometric distortion, lateral chromatic aberration and vignetting optical aberrations. It is available as a free download via the Adobe website (tinyurl.com/kg538r7). Go to the Lens Profiles fly-out menu and choose 'Browse Adobe® Lens Profile Creator Online.' It includes documentation that explains how to photograph the supplied calibration charts and generate custom lens profiles. Custom lens profiles should be saved to the correct system folder, where they can be accessed by Camera Raw and Lightroom.

The beauty is in the detail

Bewitched by beautiful buildings, **Allan Mena** talks to AP about telling your own story through pictures

What appeals to you the most about architecture?

All my family members are architects, so the passion for architecture is in my blood. I love to seek out patterns, lines, textures and minimal shapes. I feel a sense of satisfaction when I take a picture and people can't quite tell what it's of, but they love it anyway.

When did you first take up photography?

I bought my first camera (a Canon EOS 70D) in 2016, just before going on holiday to Asia. Since then I have been posting my pictures online and have received very positive feedback. This boost from friends and family has encouraged me to dig deeper and take my photography further.

What is your preferred method of learning?

I attended a two-day photography workshop at university, but I learn new techniques from magazines like *Amateur Photographer*, and watching tutorials online.

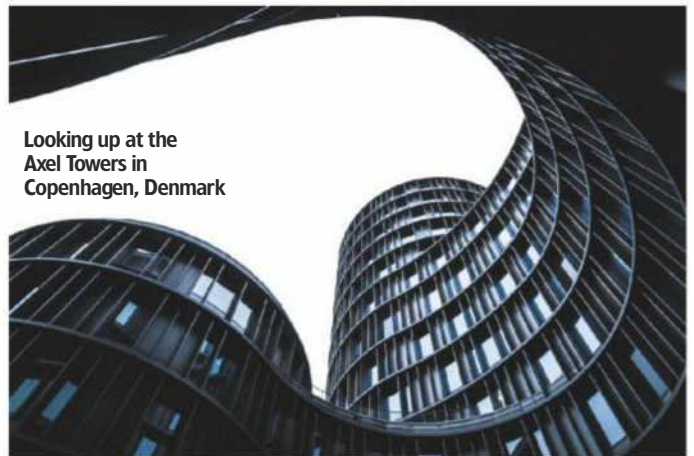
What should photographers consider when shooting architecture?

Find your perspective: Use the lines, shapes, patterns and designs of a building to tell your story. Where relevant, keep lines vertical and perpendicular to the horizon.

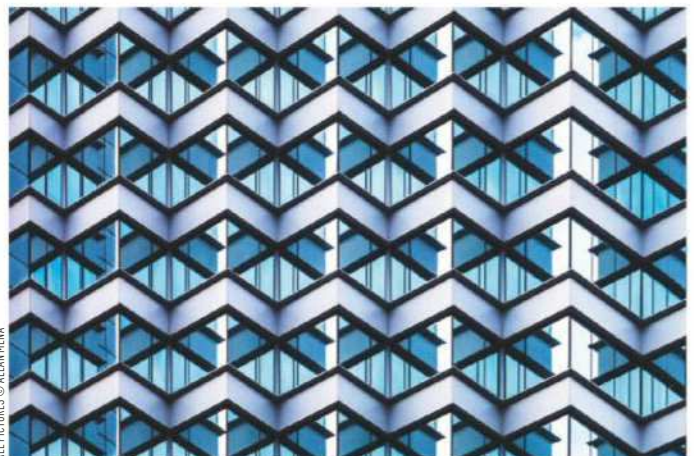
Do your research. Use Google, Flickr or Instagram to look at how a building or piece of architecture has been photographed before. I look at about 100 different pictures before visiting a location, so I know what to expect. Some buildings are closed to the public, so I sometimes contact photographers to seek their advice about access. Once I am on site, I try to take a picture that I haven't seen before.

If you want your work to stand out from the crowd you need to invest in decent equipment. The best lenses for architecture are tilt-shift or wideangle lenses, which can be expensive, but there are some wideangle lenses on the market that will do the job for less of an outlay. If money is no object I would also recommend adding a drone to your kit bag.

Take your time. With architecture there are many surfaces and materials that react differently to light and climate. You don't always need



Looking up at the Axel Towers in Copenhagen, Denmark



ALL PICTURES © ALLAN MENA

Allan spotted this skyscraper as he came out of a Metro Station in Hong Kong



**IET Engineering and Technology
Photographer of the Year 2018**



Open to any photograph of an engineering-related subject that captures the dynamic, creative and progressive face of engineering and engineers today.



This staircase is located on the upper part of CaixaForum in Madrid. It's covered in a steel shell decorated with panels of different shapes



Allan looked at many pictures of Pierre and Marie Curie University, Paris, before composing his own unique image



A unique perspective of Hong Kong's Innovation Tower by Zaha Hadid

a clear sunny day to get a striking shot – stormy and cloudy days can help create drama. Once on site, take your time and explore the area around the building as well as the building itself. Observe how the light and shadows affect the composition.

Look for the beauty in the details – when it comes to architecture everything is there for a reason. Search out small details. Look at the ceiling, windows, staircases, shadows, lights, and so on.

How do you seek permission to shoot individual buildings?

It varies, but once I've found a building I'm interested in I tend to make myself known once I am there. I explain to everyone that I am taking photographs for my personal use, and most of the time people will say 'go for it, but be quick.' To photograph a private building, I will send an email or telephone the appropriate person for permission.

What are the obstacles in architectural photography?

Obtaining permission; the best perspectives are found sometimes on, or inside, private property, which would

require special permission.

Also buying gear. Equipment for shooting architecture can be expensive. Ideally you need a DSLR, tilt-shift, wideangle, and fisheye lens; a tripod and some lighting equipment.

Be aware of forbidden gear. Generally, when you're shooting inside a museum or public building you won't be allowed to use a tripod, Speedlite or drone.

What has been your most memorable shoot so far?

I love the architecture of Zaha Hadid and Santiago Calatrava Valls. When I see work by these architects I am always amazed by the level of perfection.

What equipment are you currently using?

I use a Canon EOS 70D; Canon 10-18mm, 16-35mm and 18-135mm lenses; and Opteka 6.5mm f/3.5 HD Aspherical Fisheye lens. I also have a GoPro and a DJI Mavic Air drone. If I could, I'd buy an EOS 5D Mark IV and TS-E 17mm and 11-24mm lenses.

What would be your dream assignment?

I would love to travel with my wife, discovering new places and helping others in some way.



Allan Mena is a keen amateur photographer who includes architecture and design and travelling amongst his passions. He is fortunate enough to spend a fair amount of time pursuing his personal projects, and is a regular contributor to Instagram [instagram.com/allanmenac](https://www.instagram.com/allanmenac) and Facebook [facebook.com/allanmenac](https://www.facebook.com/allanmenac).



Enter by 28 September 2018 at www.theiet.org/photo-competition #IETPhotoComp



Exakta Varex IIb with Domiplan standard lens

Exakta Varex IIb

- Launched 1963
- Guide price £30-£40

Maybe you fancy the idea of a 35mm single lens reflex (SLR). There are plenty of Prakticas and Zenits around for less than £50, but what about a more prestigious name like this Exakta? It sports a 50mm f/2.8 Domiplan lens, interchangeable with a vast range of different focal lengths. Accessories include eye-level or waist-level viewfinders. The camera also shares an interesting feature with other Exaktas: the ability to couple the shutter speed dial with the delayed action control to produce slow speeds up to 12 seconds.

Vintage cameras

Collectable, usable

Don't assume classic cameras cost a bomb. **John Wade** reveals some great vintage buys you can shoot with today

News earlier this year that a Leica had sold at auction for a record-breaking €2.4 million (around £2.1 million) might make you think you need to be super-rich to buy vintage cameras. Not so. This was an extremely rare pre-production prototype. Back in the real world you can find vintage cameras to suit every pocket, whether you are a collector, a user, or a little of both. Collectors buy cameras for their historic value or unusual features. Photographers buy cameras to shoot pictures. But there is a place where the two worlds meet. Here's a selection of the kind of affordable vintage cameras that collectors collect and users use.



Retina II folding 35mm camera

Kodak Retina II

- Launched 1936
- Guide price £35-£45

When Kodak introduced the Retina in 1934, it made expensive 35mm photography more affordable for the masses. By the time the Retina II was launched two years later, it had developed into a quality 35mm camera that folded into a pocket-sized package and stood its ground against the likes of Leica and Contax. There were several variations. This one is the Type 142, with coupled rangefinder, Kodak Ektar 5cm f/3.5 lens focusing from 3.5ft to infinity and Compu-Rapid shutter speeded 1-1/500sec.

ALL PICTURES © JOHN WADE. GUIDE PRICES BASED ON RECENT eBay SALES AND CURRENT DEALER PRICES. VARIABLE ACCORDING TO LENSES SUPPLIED WITH CAMERAS

FED and Zorki

- **Launched** 1934 and 1948
- **Guide price** £25-£40

Do you fancy a Leica? Unfortunately, you won't find one for under £50, but you can buy affordable Russian Fed or Zorki Leica copies. When Leitz introduced the Leica, it failed to patent the designs in Russia, hence FED and Zorki cameras, which were legally made copies. Each looks and operates like a Leica II with similar specifications: focal plane shutters, coupled rangefinders, f/3.5 lenses and shutter speeds of 1/20-1/500sec. Mechanically and optically they might not meet the high standards of the German originals, but they are usually reliable and their lenses have a reputation for quality.



Fed Ic (left) and Zorki Id – both copies of the Leica II

Under £50

and affordable



Zeiss Ikon Box Tengor, Type 54/2

Zeiss Box Tengor

- **Launched** 1934
- **Guide price** £10-£15

Box cameras were once a family favourite. You can pick one up for less than a pound at boot fairs. But if you want something with more than a basic specification, take a look at the Box Tengor range made by Zeiss Ikon. This 54/2 model has a focusing Goerz Frontar f/11 lens, fixed shutter speed, and three adjustable apertures, and it takes big 6x9cm images on 120 film.

Choosing and using

Without specialised testing equipment on hand, there are a few basic checks you can still make to discover if a vintage camera is right for you and to get a general idea of its functionality.

- For ease of use, stick to cameras that take 35mm or 120 rollfilm.
- Some older cameras have very small viewfinders – make sure the one you have chosen is easy and practical to use.
- Check that shutter speeds sound accurate, especially the slow speeds that tend to stick on older cameras.
- Make sure the aperture and focusing controls turn easily and smoothly.
- Try out built-in meters, to see if they react appropriately in a variety of different light levels.
- If the camera has a rangefinder, make sure the images coincide correctly at infinity.
- Examine the lens for serious scratches, cloudiness or signs of fungus on the internal elements. A few light scratches on the front surface won't affect pictures too much.
- Look for signs of deterioration in bellows, particularly at the corners.
- With folding cameras, check that the front lens panel remains parallel to the film plane when it is unfolded.
- Make sure glass focusing screens are not cracked, or even missing.

£50-£100

Seagull 4B

- Launched 1972
- Guide price £85-£95

Think twin lens reflex (TLR) and thoughts turn to the prohibitively expensive Rolleiflex. Even the Rolleicord, a stripped-down version of the Rolleiflex, still commands big money today. But the Rolleicord was copied by manufacturers around the world, and those copies are far more affordable. This version comes from China. It's a good, traditional TLR with twin lenses for shooting and viewing, a large 6x6cm focusing screen on top of the body to match the size of the images on 120 rollfilm, a 75mm f/3.5 taking lens and a 1-1/300sec shutter speed range.



Seagull 4B, Chinese Rolleicord copy

Foca PF3

- Launched 1955
- Guide price £75-£90

Vintage 35mm rangefinder cameras are epitomised by German or Japanese manufacturers. But the French were active in this area, too, most notably with Foca cameras. This is the Foca PF3 (PF stands for Petit Format). While not an actual Leica copy, it shows Leica influences, with an Oplar 5cm f/3.5 lens that extends from the body for shooting, a top-mounted speed dial from 1/25-1/1000sec and a separate slow speed dial for 1-1/25sec on the front.



Foca PF3, French 35mm rangefinder camera



Kiev 6C, fitted with its eye-level TTL viewfinder

Kiev 6C

- Launched 1980
- Guide price £70-£90

Move into this price range and you can afford a medium-format rollfilm reflex such as the Russian-made Kiev. It's big, it's heavy and it shoots 12 6x6cm exposures on 120 rollfilm, or 24 exposures on 220 film. Usually found with a waist-level viewfinder, the addition of the TTL viewfinder gives eye-level, through-the-lens metering. The 90mm f/2.8 Vega standard lens is known for its sharpness, and the camera accepts accessory lenses via a mount that it shares with the Pentacon Six. The left-hand shutter release is a bit awkward and vibration from the huge mirror slapping up means it is best used on a tripod when shooting under 1/125sec.



Praktina IIA fitted with its metered viewfinder

Praktina IIA

- Launched 1958
- Guide price £60-£80

The Nikon F, launched in 1959, is generally recognised as the first system 35mm SLR. But three years earlier, the East German Praktina FX was launched as part of a large system, and that was upgraded to the Praktina IIA a year before the Nikon F arrived. The camera sits at the centre of a huge range of accessories that includes waist-level, eye-level and high-magnification viewfinders; close-up devices; replaceable focusing screens; electric and clockwork motor drives; a stereo attachment and a huge film back that holds 17m of film. It's seen here with its metered pentaprism viewfinder and Carl Zeiss Jena Flexon 50mm f/2 standard lens.

£100-£250

Contax IIIa

- Launched 1951
- Guide price £200-£220

Prior to the Second World War, Zeiss Ikon made the Contax I, II and III in Dresden. After the war, the company split and production was resumed in Stuttgart, where the cameras were relaunched as the Contax IIa and IIIa. The IIIa is the best of the five. A selenium meter mounted on top gives readings that are set manually. Focusing is by a small thumbwheel protruding from the top-plate and there's a coupled rangefinder to ensure accuracy. The post-war Sonnar lenses usually found with the camera are superb.



Contax IIIa, made by Zeiss Ikon after the Second World War

Robot II

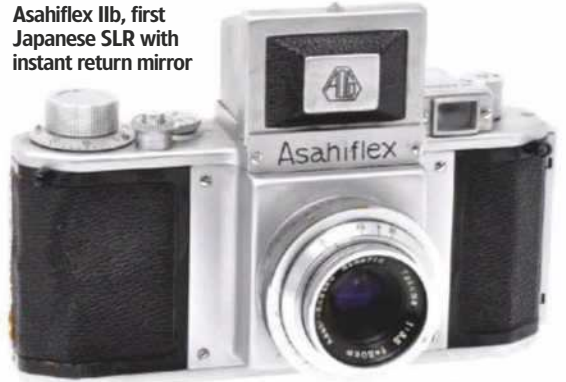
- Launched 1939
- Guide price £100-£150

In 1934, the Robot I brought built-in clockwork motor drives to 35mm cameras. That first model is the landmark that interests collectors, but non-standard film cassettes make it difficult to use today. The second model takes normal 35mm cassettes, producing more than 50 exposures 24x24mm to a roll. The motor is wound by a large knob on the top plate, after which the film automatically winds after each exposure. That makes it great for candid photography, which is further aided by a viewfinder that can be switched for use at 90° to the subject. A range of lenses includes the prestigious Tessar name.

Robot II, with clockwork motor drive built in



Asahiflex IIb, first Japanese SLR with instant return mirror



Asahiflex IIb

- Launched 1951
- Guide price £150-£180

What makes this camera collectable is the fact that it was the first Japanese SLR with an instant return mirror. What makes it usable is that it takes normal 35mm film and offers an interesting and different way of shooting. Unlike most popular SLRs, it has a waist-level viewfinder, the screen of which is a bit small for general use. But that is backed by an eye-level optical finder. Usually found with a 50mm f/3.5 Takumar lens, it offers a shutter speeded 1/25-1/500sec. The camera also has its place in history as the predecessor of the Pentax.

Noviflex, first of the 6x6cm rollfilm reflexes



Noviflex

- Launched 1934
- Guide price £190-£210

This was the first medium-format rollfilm reflex that was made to take 12 exposures of 6x6cm on 120 film. Get hold of a Noviflex in good condition and it's a delight to use, with a big waist-level viewfinder screen under a hood on top of the body, a wire-frame viewfinder that flips up for eye-level use, a 7.5cm f/3.5 lens focused by a knob on the side and a focal plane shutter speeded 1/50-1/1,000sec. The first model has a fixed lens, while later models had interchangeable lenses.

£250-£500



The Hulda is an unusual TLR that's collectable and usable

Hulda 35

- Launched 1955
- Guide price £450-£500

Not every TLR takes rollfilm and positions its lenses one above the other. This is one of a very few that takes 35mm film, and places the shooting and viewing lenses side by side. That's what makes it so collectable and its rarity makes it expensive. But it's perfectly usable, too, with the viewing lens reflecting its image to a small screen on top of the body, beside an eye-level optical viewfinder. The Owlta 4.5cm f/3.5 lens focuses in tandem with the viewing lens and shutter speeds run 1-1/200sec. The camera was originally launched in Japan as the Toyoca 35; Hulda is a rare name variant.

Voigtlander Bessa II

- Launched 1950
- Guide price £375-£400

This is one of the best folding cameras around. A drop-down bed unfolds from the body as the lens self-erects for immediate use. The Color-Heliar 105mm f/3.5 lens is renowned for its excellence, and quality is enhanced even more by the large 6x9cm image on 120 rollfilm. Turning a knob on the top plate focuses the lens, aided by a coupled rangefinder. A lever that emerges from the bed as the camera is unfolded releases the shutter. Pay a little less with the Color-Skopar lens and a lot more with an APO-Lanthar.



Bessa II: a quality medium-format folding camera



Zeiss Ikon Contarex, alias the Bullseye

Contarex

- Launched 1960
- Guide price £300-£350

Made by Zeiss Ikon, this camera has earned the nickname of the 'Bullseye', owing to the round meter cell above the lens. Apertures are shown in a window above the meter, controlled by a thumb wheel beside the lens. Speeds of 1-1/1000sec are set on a ring around the film advance lever, as match-needle metering indicates correct exposure in the viewfinder and a top-plate window. The body accepts an interchangeable film back and the available bayonet-mount lenses include Planars, Distagons, Sonnars and Tessars from 21mm to 500mm.

Leica IIIf

- Launched 1950
- Guide price £300-£350

The last screw-lens camera produced by Leitz, before the completely revamped Leica M3, offers a coupled rangefinder, slow speeds down to one second and compatibility with all Leica screw-fit lenses and accessories. This is the early version defined by its black flash-sync dial. A new version in 1952, with a red dial, features a lighter shutter and new speeds that conform more to international standards. The Leica IIIg, the very last of the screw-lens models, arrived three years after the M3 and commands up to three times the price of a IIIf.

Leica IIIf, one of the last screw-lens cameras from Leitz



£500-£1,000



Leica M3

Leica M3 with its
Leica M meter fitted

- **Launched** 1954
- **Guide price** £800-£950

This camera represented a total design rethink for Leica. Out went screw lenses, in came a new bayonet mount; a longer rangefinder base offered more accurate focusing; and bright frames for 50mm, 90mm and 135mm lenses appeared in the viewfinder. It's a manual camera, but a Leica M meter slips into the accessory shoe and couples with the shutter speed dial to measure exposure. Early cameras need two lever strokes to wind the film; later models require only one. It's a top-quality camera surrounded by a huge range of lenses and accessories.



Pentax 6x7, handles
like a big 35mm SLR

Pentax 6x7

- **Launched** 1969
- **Guide price** £650-£700

If you're looking for a top-quality medium-format SLR that handles like a 35mm camera, only a lot bigger, this is the camera for you. It uses 120 or 220 film to shoot 10 or 20 images at 6x7cm. Available lenses range from 35mm fisheye, through 90mm standard, to 1,000mm telephoto, as well as 55-100mm and 90-180mm zooms. Eye-level metered and non-metered viewfinders plus a waist-level type are available. The camera is best used on a tripod.

Wrayflex II with 135mm
telephoto fitted, plus 90mm,
50mm and 35mm lenses



Wrayflex II

- **Launched** 1959
- **Guide price** Camera: £600-£750; lenses: £150-£300 each

The Wrayflex was England's only attempt at producing a 35mm SLR. The Wrayflex I and Ia in 1951 and 1953 used mirrors in the viewfinder that laterally reversed the image. But that problem was corrected in the Wrayflex II with a more conventional pentaprism. Wray made 50mm f/2 and f/2.8 standard lenses, a 35mm wideangle, 90mm portrait and 135mm telephoto for the camera's unique screw mount, and the focal plane shutter offers 1/2-1/1000sec speeds. All this makes it an interesting collectable that is usable today. Back in 1959, its star was eclipsed by the arrival, the same year, of the Nikon F.

Hasselblad
500CM,
high-quality
rollfilm SLR



Hasselblad 500CM

- **Launched** 1970
- **Guide price** £80-£1,000

Unlike earlier Hasselblads that used focal-plane shutters, the CM has a leaf shutter, speeded 1-1/500sec, built into each of its lenses. The camera uses a modular design that breaks down into a body, lens, viewfinder and film back. Operation is entirely manual and a wide range of accessories is available. The CM is notable for the ease with which its focusing screens can be exchanged. It's worth seeking out one that has had the special bright screen fitted, increasing screen brightness by at least one, maybe two, stops.

Where to buy

Classic camera auctions

- Aston's Auctioneers and Valuers: www.astonsauctioneers.co.uk
- Flints: www.flintsauctions.com
- Special Auction Services (SAS): www.specialauctionservices.com
- More auctioneers listed at www.the-saleroom.com

Classic camera dealers

- Collectable Cameras: www.collectablecameras.com
- MW Classic Cameras: www.mwclassic.com
- Peter Loy: www.peterloy.com
- The Real Camera Company: www.realcamera.co.uk
- Google classic camera dealers for more.

Online

- www.ebay.co.uk
- auction.catawiki.com
- www.i-bidder.com

Camera Fairs

- Good list of fairs across the UK at www.nanites.co.uk/camera-fairs-2018.html



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Stopping down from f/2.8 to f/5.6 sees a noticeable improvement in edge-to-edge sharpness
 Canon EOS 5DS R, 1/180sec
 at f/5.6, ISO 100



Sigma 14-24mm f/2.8 DG HSM Art

Does Sigma's latest zoom deliver on its promise of being the definitive wide-aperture, ultra-wideangle zoom lens? **Michael Topham** finds out

The beginning of each year usually brings with it an influx of new cameras. Having tested most of these, we're turning our attention to the interesting lenses that have entered the market. The Sigma 70mm f/2.8 DG MACRO | Art, the 105mm f/1.4 DG HSM | Art and the 14-24mm f/2.8 DG HSM | Art are all on their way, and it's the widest of the three that has shown up first. It sits alongside Sigma's 12-24mm f/4 DG HSM Art in the company's line-up, and though not quite as wide, is a stop faster.

The optic has some excellent wideangle full-frame competitors. Nikon's AF-S 14-

24mm f/2.8 G ED (£1,719) and Tamron's 15-30mm f/2.8 SP Di VC USD (£929) are two rivals, with Canon's closest offering being the EF 16-35mm f/2.8L III USM (£2,049).

At £1,399, this ultra-wideangle zoom is anything but cheap, and with its promise of delivering near-zero distortion and top-level image quality at every focal length, it sets our expectations extremely high.

Features

The lens we're looking at is a bit of a brute, and Sigma hasn't held back from making it as big and heavy as it needs to be to ensure the finest

optical performance. The lens is optimised for a wide range of cameras, including those that have a 50-million-pixel resolution. Speaking to Sigma's CEO, Mr Kazuto Yamaki, last year, I was told the company's latest Art lenses are capable of being used with sensors higher than 50-million pixels. Although it hasn't been confirmed, I'm led to believe the 14-24mm f/2.8 DG HSM Art is one such example.

In terms of optical construction, the lens is made up of 17 elements in 11 groups, with three 'F' low-dispersion (FLD) glass elements, three special low-dispersion (SLD) glass elements, and three aspherical lens elements, including one large-diameter aspherical element. The low-dispersion glass is used to curtail chromatic aberration, which is known for being problematic in large-aperture ultra-wideangle lenses. To prevent flare and ghosting when

The lens was tested on the southeast coast, close to Dungeness nuclear power station
Canon EOS 5DS R, 1/500sec at f/4.5, ISO 100



shooting towards the light, Sigma has also employed its Super Multi-Layer Coatings. The nine-bladed aperture diaphragm can be set between a maximum aperture of f/2.8 and a minimum aperture of f/22. For smooth, quiet operation, the lens features Sigma's Hyper Sonic Motor (HSM). In addition to driving the autofocus system, this offers full-time manual focusing, allowing users to adjust the focus manually at any time without the need to flick the AF/MF switch to manual first.

At the 24mm end of the zoom range, the lens has a minimum-focus distance of 26cm. The diameter is 96.4mm at the widest point and with a length of 135.1mm, it's stubbier than Tamron's 15–30mm f/2.8 SP Di VC USD. The lens is also compatible with Sigma's USB docking device, allowing users to update firmware and refine focus settings manually using the company's Optimization Pro software.

At the time of writing, this lens is available in Canon, Nikon and Sigma mounts, but hopefully as the company introduces new E-mount Art lenses moving forwards, it'll also recognise the demand for wideangles in E-mount and make this one available for Sony's A7 series, too. Nothing is guaranteed, however.

Build and handling

The lens is similar in design to Sigma's 12–24mm f/4 DG HSM Art. Both weigh 1,150g and feature a bulbous front element that's protected by a fixed lens hood. Such a large front element requires a push-fit lens cover and this has a felt lining to prevent it slipping off.

Assessing the build quality of the lens from the rear looking forwards, there's a metal lens mount around which a rubber seal compresses against the camera mount to prevent moisture and dust creeping in. The barrel tapers out

'The lens does an admirable job of keeping fringing under control'

slightly to the zoom ring, which offers good grip and operates across its range in just under a quarter turn. The motion is consistently smooth through the zoom range, but as is to be expected of a lens that features large, heavy glass elements, it requires a little effort to shift the zoom from 14mm to 24mm and vice versa. Ahead of the zoom ring is a focus window, and offset from this is the only switch on the barrel. The AF/MF switch offers a satisfying click and a white background is shown behind the switch when it's set to AF, which acts as a useful visual reference in low light. The diameter of the barrel widens beyond the focus distance window. Like the zoom ring, the manual-focus ring provides plenty of grip for those who might use it with gloves, and it operates fluidly across its focusing range of 0.26m to infinity.

To use the lens with filters you'll need a specially designed ultra-wideangle system such as the Lee Filters SW150 Mark II. At present, a custom adapter hasn't been made by Lee Filters for this lens, but we expect one in the near future. One of the first manufacturers to offer filter support for the lens is NiSi, who've recently released a new S5 filter kit (from £309), which can hold up to two 150mm filters, as well as an integrated circular polariser.

Image quality

Sigma sent out our review sample in Canon fit, so to test it we paired it up with the 50-million-



Centre sharpness at f/2.8



Edge sharpness at f/2.8



Centre sharpness wide open is excellent, but sharpness drops off towards the edge
Canon EOS 5DS R, 1/1250sec at f/2.8, ISO 100



A test shot taken at the longest end of the zoom range
Canon EOS 5DS R, 1/200sec
at f/5.6, ISO 100

pixel Canon EOS 5DS R. Shooting a variety of scenes, then analysing them closely alongside our laboratory tests, revealed that barrel distortion is present when the lens is used at the widest end of the zoom. That being said, this distortion isn't as severe as one might expect for a lens so wide. Zoom in from 14mm and it soon disappears, and there's virtually none between 18mm and 24mm. The lens is supported by an Adobe profile, so if you find yourself shooting at the wide end, correcting for distortion is a one-click fix: simply place a tick in the Enable Profile Corrections box in Lightroom CC or Adobe Camera Raw.

Our Image Engineering tests, which are carried out at each aperture setting at three focal lengths, reveal the lens to be at its sharpest in the centre at the wide end. Corner sharpness at 14mm peaks around f/8, where it's similar to that in the centre. Zooming in to 18mm sees corner sharpness peak at around f/6.3 and the sharpness figure wide open at 18mm is slightly higher than that recorded at 14mm. Inspecting results at the long end of the zoom (24mm) tells us that centre and edge sharpness isn't quite as good as it is at the wide end, but again, it improves by f/5.6 or f/8. The compromise of being able to shoot so wide at f/2.8 is the level of sharpness at the edge. The sweet spot of sharpness at any given focal length is between f/5.6 and f/8.

An inspection of images at 100% magnification revealed that the lens does an admirable job of keeping fringing under control. It was only in the brightest areas of a few test shots that I became aware of some green and purple fringes of colour, which were quickly dealt with by selecting the Remove Chromatic Aberration box from the Corrections tab in Lightroom CC. Vignetting does appear in images shot at f/2.8, but it gradually becomes less obvious as the aperture is closed down to f/5.6. Adobe's Profile Corrections are very effective at alleviating vignetting from photographs taken at wide apertures.



Verdict

By releasing this lens into the Art series alongside the company's 12-24mm f/4, we can see that Sigma is committed to making a wideangle lens for all types of users. Photographers who'd rather shoot wider than they would faster are more likely to settle for the Sigma 12-24mm f/4 DG HSM Art. However, if that extra stop is essential, and 14mm is wide enough, this lens offers an attractive saving over alternatives such as the Nikon AF-S 14-24mm f/2.8 G ED – a lens that costs £320 more.

The way distortion is handled is a key strength of this lens. The lens is a little soft at the edges when it's wide open, but this improves quickly when stopped down. It backs up its sound optical performance with quiet autofocus and a robust build quality.

To answer my earlier question, this is one of the finest wide-aperture, ultra-wideangle zoom lenses for full-frame. The only pitfall for Sony A7-series users is that it's not currently available in E-mount, but this may soon change.



Data file

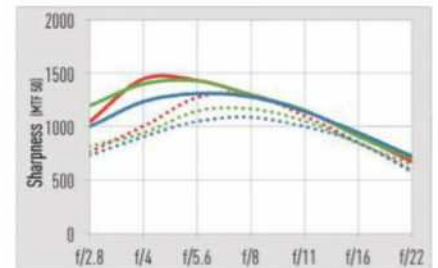
Price £1,399
Filter diameter N/A
Lens elements 17
Groups 11
Aperture blades 9
Aperture f/2.8-f/22
Minimum focus distance 26cm
Dimensions 96.4x135.1mm
Weight 1,150g
Lens Mount Canon, Nikon, Sigma
Included accessories Lens cap, lens pouch



Sigma 14-24mm f/2.8 DG HSM Art

Resolution

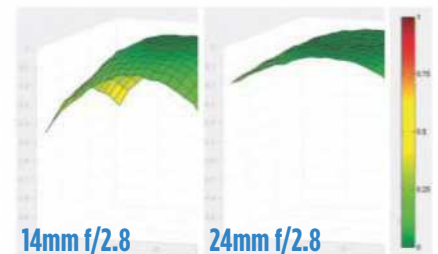
Our Image Engineering MTF50 results reveal the corners of images are noticeably softer than the centre at maximum aperture, with both centre and edge sharpness improving by stopping down. The sharpest results in the centre are found at the wide end of the zoom between f/4-f/5.6, with the sweet spot located closer to f/8. Diffraction-induced softening becomes obvious at f/16 and f/22.



14mm centre ——— 14mm corner
18mm centre ——— 18mm corner
24mm centre ——— 24mm corner

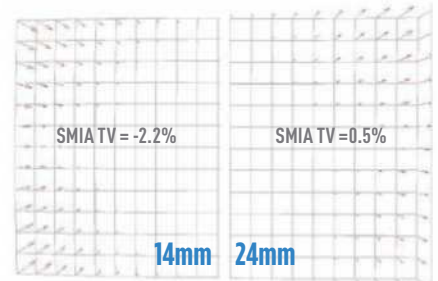
Shading

Use the lens at the widest point at f/2.8 and you'll notice images exhibit rather strong vignetting. This reduces considerably by stopping down to f/4, and is all but eliminated by f/5.6. It isn't as severe in the middle to far end of the zoom range, but is still obvious in images taken at f/2.8.



Curvilinear distortion

With no optical corrections applied, the lens shows barrel distortion at the widest point in the zoom range. It isn't as harsh as with some ultra-wideangle lenses, though. At 18mm, there's no trace of distortion and the level of pincushion distortion at 24mm is so minor you'll be hard pushed to notice it.





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Photo Boards

Michael Topham tests a useful still-life accessory

● From £18 ● www.photoboard.org

A common issue faced by all photographers specialising in still-life and tabletop photography is finding the perfect backdrop or surface on which to shoot. Solid pine, thick marble and heavy bricks all work well, but they're often expensive, difficult to source and tricky to move. Photo Boards are designed to be the perfect solution and have been specially made for those who'd like a true 1:1 scale background of wood, stone, metal or fabric textures. Unlike an average printed photo that has a tendency to look flat, Photo Boards are created using 3D scanning technology to emulate the correct shadow depth in typical lighting conditions. There's a large range of different backgrounds to choose from, with the 40x40cm (£18) Photo Boards being an ideal size for photographing smaller items like jewellery or flowers, and the larger 60x60cm (£30) designs offering better space for more complex still-life set-ups. The boards can be butted up against each other on a flat surface to create a larger space on which to work, but beware that the point at which they join together can be seen in some images. The good news for photographers who might require more space than the current largest 60x60cm boards provide is that a larger format version is going to be launched later this year.

I found they are best used under typical daylight conditions or next to diffused window light. There's nothing to say you can't get good images using them within the confines of a studio, but ideally you'll want softly diffused, daylight-balanced continuous lighting that's not too harsh. The smooth, lustre finish of the boards lets you wipe them clean of dirt or moisture and the print quality is of a high standard. Provided you don't shoot too close, you're unlikely to notice that your subject is photographed on a printed faux-backdrop. At 3mm thick, they are durable enough to survive regular use, and being lightweight it's not difficult to take them to different locations or stack them away when not in use.

Verdict

Photo Boards are recommended for photographers who'd like to create small scene still-life set-ups at relatively low cost. They capture the texture of the original surface, which translates to a highly effective and realistic backdrop when lit evenly by natural light. Food and still-life photographers who often shoot small tabletop images are likely to build up their own collection, which can then be stored and used as and when required. They save you the time and hassle of sourcing the perfect still-life surface or backdrop.

Material
Each Photo Board is made from 3mm-thick PVC and is supplied in a polypropylene recyclable wrapper.

At a glance

- 40x40cm and 60x60cm sizes
- Smooth lustre finish
- Portable and lightweight
- Over 60 backdrops available

Stockists

Photo Boards are stocked by various photo retailers including WEX and Calumet.

Delivery

A flat delivery fee per order (£4.95 in the UK) is applied automatically at checkout. Worldwide delivery is also available.



Photo Boards are a very easy way to create small scene still-life set-ups

AVAILABLE RANGE OF BACKDROPS

There are currently 61 different backdrops available to buy on the Photo Boards website, each one mimicking a different texture. As well as some effective-looking wood styles, there are some subtle plaster-effect backdrops, which can work particularly well for food and flower still-life images. You'll also find a good number of black, white and grey backdrops to choose from under the Monochrome option. To view all the backdrops visit www.photoboard.org/collections.





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The right bag for the job

Q I particularly like landscape photography because it encourages you to get out and about, and I've always favoured a shoulder bag. However, my neck and shoulders have started to suffer. I currently use a Canon EOS 5D Mark III with a 24-70mm lens as my main set-up, but tend to carry a 70-200mm and a 50mm prime as well. Can you recommend a bag that will reduce strain and provide an altogether more comfortable experience?

Greg Simmons

A Shoulder, neck and back problems are common issues for photographers who regularly carry heavy gear long distances. Choosing a rucksack with good support is essential. The Tamrac Anvil 23 Professional Backpack is a front-opening bag with room for your equipment and includes easy-to-navigate pockets for memory cards and spare batteries. Most importantly, it has thick, padded adjustable waist straps to allow the bag to rest comfortably at the bottom of your back. The shoulder straps are comfortable and the cross-chest harness removes pressure on the shoulders. Hidden straps for attaching a tripod can prove useful when shooting landscapes, and a 15in laptop sleeve is also available.

The Tamrac Anvil 23 Professional Backpack is a comfortable option



Mirrorless recommendations

Q I have been using a DSLR for a few years now, but am looking to go mirrorless for the smaller form factor, fast AF and 4K video capabilities. I have been saving for a while and have a budget of £3,000, for both camera and lenses. Ideally I'd like to buy a 24-70mm and 35mm prime (equivalent), but cannot decide on what camera body to go for. Could you recommend a few systems?

Les Fellowes

A The mirrorless market is expanding all the time, with manufacturers investing in smaller systems to avoid the limits of DSLR bodies for video and autofocus. Some of the bodies that are now available can rival even top-end DSLRs for speed and quality. If you are used to a DSLR in your hands, it might be worth visiting one of our stores to handle a few mirrorless bodies, to make sure you are happy with the feel of the camera you go for.

Our experts suggest



Sony Alpha 7 III

The recent Sony Alpha 7 III has a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Autofocus is quick and accurate with 693 phase-detection points, and 425 contrast-detection AF points that cover 93% of the sensor. Video can be shot in 4K HDR in Hybrid Log Gamma and S-Log3 profiles, and 5-axis in-body image stabilisation helps keep everything steady, even when using slow shutter speeds.

£1,999

- 24.2MP full-frame Exmor R CMOS sensor
- 93% sensor coverage with 693 phase-detection and 425 contrast-detection AF points
- 4K HDR video



Panasonic LUMIX DC-G9

This mirrorless body has a 20.3MP Micro Four Thirds live MOS sensor and a Venus processing engine that allows for excellent ISO performance and super-quick AF drive. Burst mode of 20fps with AF-S and AF-C is available with 5-axis Dual IS II giving 6.5-stops of stabilisation. In addition, 4K video can shoot up to 60p, and 6K Photo Mode means you never miss a moment and are able to extract 18MP stills.

£1,499

- 20.3MP live MOS sensor with no low-pass filter
- 5-axis Dual IS II with 6.5-stops of stabilisation
- 4K 60p and Full HD at 180fps video



Fujifilm X-H1

A 24.3MP X-Trans CMOS III sensor delivers beautifully sharp images from the X-H1's redesigned body, which features a larger grip and a top LCD screen – something that will no doubt appeal to those familiar with the feel of a DSLR. Continuous shooting at 14fps is available with 5-axis IS giving 5.5-stops of stabilisation, and the minimum aperture focusing range has been increased to f/11. The features are rounded off with 4K 30p and FHD 120p (both available in-body).

£1,699

- 24.3MP X-Trans CMOS III sensor
- Redesigned body for easier use
- 4K 30p and FHD 120p video



Tony Kemplen on the ...

Cosina CX-2

You don't have to worry about too many settings - the beauty is in this camera's simplicity

At first sight, the Cosina CX-2 looks like just another mid-range fully automatic camera from the 1980s, which is indeed what it is. Yet unwittingly it proved to be the trigger for a renewed interest in film photography, just at the time when digital looked set to take over completely.

In Soviet-era Russia, scant regard was paid to patents and copyrights, with all manner of goods from cameras to aircraft shamelessly copied from the decadent West. In the world of cameras, numerous examples exist - near copies of Leica, Contax and Minox models to name but a few. The Soviet versions, while looking like their Western counterparts, tended to have poorer build and quality control than the originals. A tragic example of this was the Tupolev Tu-144 aircraft, nicknamed 'Concordski'; it superficially resembled the Concord supersonic airliner, but crashed spectacularly at the Paris air show in 1973.

Why all this talk of Russian cameras, given that this is a Japanese one? While most people have probably not heard of the CX-2, a lot of photographers, particularly, dare I say it, the hipster crowd, will have heard of the Lomo LC-A. This Russian clone of the CX-2 was what launched the Lomography movement 25 years ago, when a group of students in Vienna fell in love with the imperfections of its Soviet-made lens, and turned its supposed shortcomings to their aesthetic advantage. Spontaneity and creativity were prized ahead of technical perfection, and a range of quirky own-brand cameras was created to cater for these needs.



Embracing the hipster spirit with this shot using the CX-2 and cross-processing

The Cosina's specifications are similar to those of the Olympus XA series from the same era. A fully automatic exposure system and simple zone focusing leave the user free to concentrate on choosing their subject and composing the shot, without the need to worry about too many settings. An unusual twisting front to the camera rotates to protect the lens and cover the viewfinder when not in use, as well as switching the power off. This arrangement effectively does away

'Its Russian clone led the Lomography movement'

with the need for a case, so long as you are reasonably careful. At 35mm, the lens is a useful focal length for street photography, and while there is no manual override, the auto-exposure system can deliver anything from 2secs at f/2.8 to 1/500th at f/16, covering most conditions you're likely to encounter. Film speed can be set from 25 to 400, but if there's one thing I wish the Soviets hadn't copied on the LC-A, it's the fiddly little wheel used to select the ISO.

I picked this one up for a few pounds in a car boot sale some 20 years ago. It's in excellent condition, still in its original presentation box, complete with flash gun and a very neat motor drive. This may not be a Lomo camera, but I entered into the lo-fi spirit, and by cross-processing very expired Tungsten balanced ISO 640 slide film, managed to produce a grungy, grainy image of an angel in my local cemetery.



Lo-fi inspiration - the Cosina CX-2

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Cosina CX-2: www.flickr.com/photos/tony_kemplen/sets/72157627195875222/

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 **WHITE WALL**

Buying Guide

593
cameras
& lenses
listed &
rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing



Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BUSH MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	DIMENSIONS			
																			SHOOTING	SCREEN	WIDTH (MM)	HEIGHT (MM)
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi-Fi	APS C	18	Canon EF	12,800	1080		9	3	95			3			500	129	101.3	77.6	485
Canon EOS 2000D	£469		Minor update to EOS 1300D gains 24.1MP sensor	APS C	24.1	Canon EF	12,800	1080		9	3	95			3			500	129	101.3	77.6	475
Canon EOS 4000D	£369		Super cheap stripped back DSLR for budget conscious beginners	APS C	18	Canon EF	12,800	1080		9	3	95			2.7			500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	APS C	24.2	Canon EF	51,200	1080		9	5	95			3			650	122.4	92.6	69.8	453
Canon EOS 700D	£750	4.5★	Likeable entry level DSLR, but sensor is now looking dated	APS C	18	Canon EF	12,800	1080		9	5	95			3			440	133	100	79	580
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	APS C	24.2	Canon EF	25,600	1080		19	5	95			3			440	131.9	100.7	77.8	555
Canon EOS 760D	£649	5★	Higher end version of EOS 750D with improved control layout	APS C	24.2	Canon EF	25,600	1080		19	5	95			3			440	131.9	101	77.8	565
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	APS C	24.2	Canon EF	25,600	1080		45	6	95			3			600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	APS C	24.2	Canon EF	25,600	1080		45	6	95			3			600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	APS C	24.2	Canon EF	25,600	1080		45	7	100			3			960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	APS C	20.2	Canon EF	51,200	1080		65	10	100			3			670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi-Fi and GPS	FF	20.2	Canon EF	102,400	1080		11	4.5	97			3			980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080		45	6.5	98			3			1,200	144	110.5	74.8	765
Canon EOS 5D Mk III	£2999	5★	Great all round DSLR for serious enthusiasts and professionals	FF	22.3	Canon EF	102,400	1080		61	6	100			3.2			950	152	116	76	950
Canon EOS 5DS	£2999		High resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080		61	5	100			3.2			700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080		61	5	100			3.2			390	152	116.4	76.4	845
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840		61	7.7	100			3.2			900	151	116	76	890
Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	FF	20.2	Canon EF	409,600	3840		61	14	100			3.2			1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	DX	24.2	Nikon F	25,600	1080		11	5	95			3			1,200	124	98	75.5	445
Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080		23	5	95			3.2			700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080		39	5	95			3.2			970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	DX	24.2	Nikon F	25,600	1080		51	6	100			3.2			1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840		51	8	100			3.2			950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840		153	10	100			3.2			1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080		39	6	100			3.2			900	141	113	82	850
Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	FX	24.3	Nikon F	51,200	1080		51	6.5	100			3.2			1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	FX	16.2	Nikon F	204,800			39	5.5	100			3.2			1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100			3.2			1,200	146	123	82	980
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840		153	7	100			3.2			1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840		153	14	100			3.2			3,780	160	158.5	92	1405
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	APS C	20.2	Pentax K	51,200	1080		11	5.4	100			3			410	122.5	91	72.5	678
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	APS C	24.2	Pentax K	102,400	1080		11	6	100			3			410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well featured enthusiast model with in-body stabilisation and GPS	APS C	24.3	Pentax K	51,200	1080		27	8.3	100			3.2			720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	APS C	24.3	Pentax K	819,200	1080		27	7	100			3			390	131.5	101	76	703
Pentax K-1	£1599	5★	The first Pentax full frame DSLR is excellent value for money	FF	36	Pentax K	204,800	1080		33	4.4	100			3.2			760	136.5	110	85.5	1010
Pentax K-1 II	£1799		Updated K-1 with higher maximum ISO and handheld pixel shift mode	FF	36	Pentax K	819,200	1080		33	4.4	100			3.2			670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	APS C	19.6	Sigma SD	6400			9	3.6	100			3			TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	APS H	25.7	Sigma SD	6400			9	3.8	100			3			TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi-Fi	APS C	24	Sony A	25,600	1080		79	8	100			2.7			580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS C	24.3	Sony A	25,600	1080		79	12	100			3			480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840		79	12	100			3			100	142.6	104.2	76.1	849

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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



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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN W-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	APS C	18	Canon M	25,600	1080		49	4.6				3			255	108	66.6	35	301
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	APS C	24.2	Canon M	25,600	1080		49	6.1				3			295	108.2	67.1	35.1	302
Canon EOS M50	£649	4.5★	Very likeable and well specified entry level model with viewfinder	APS C	24.2	Canon M	51,200	3840		143	10				3			235	116.3	88.1	58.7	387
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder	APS C	24.3	Canon M	25,600	1080		49	4.2				3			250	110.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	APS C	24.2	Canon M	25,600	1080		49	9				3			295	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR style mirrorless camera combines speed and good handling	APS C	24.2	Canon M	25,600	1080		49	9				3.2			295	115.6	89.2	60.6	427
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies	APS C	16.3	Fuji X	25,600	1080		49	6				3			350	119.6	67.4	40.4	331
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	APS C	24.2	Fuji X	25,600	1080		77	10				3			410	116.9	66.9	40.4	339
Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF	APS C	24.2	Fuji X	51,200	3840		91	6				3			450	116.9	67.7	40.4	361
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls	APS C	16.3	Fuji X	51,200	1080		49	7				3			350	129	74.9	37.2	350
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS C	24.3	Fuji X	51,200	3840		325	5				3			350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5 axis in body stabilisation	APS C	24.3	Fuji X	51,200	4096		325	14				3			310	139.8	97.3	85.5	673
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	APS C	24.3	Fuji X	51,200	3840		325	8				3			350	118.4	82.8	41.4	383
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	APS C	16.3	Fuji X	51,200	1080		49	8				3			350	129	89.8	46.7	440
Fujifilm X-Pro2	£1349	5★	High end model with unique optical/electronic hybrid viewfinder	APS C	24.3	Fuji X	51,200	1080		77	8				3			250	140.5	82.8	45.9	495
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date	APS C	24.3	Fuji X	51,200	1080		325	14				3			340	132.5	91.8	49.2	507
Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen	APS C	24.2	Leica L	50,000	3840		49	10				3			220	131	78	45	403
Leica TL	£1350		Stylish aluminium body and touchscreen led control	APS C	16	Leica L	12,500	1080		195	5				3.7			400	134	69	33	384
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS C	24	Leica L	50,000	3840		49	20				3.7			250	134	69	33	399
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder	FF	24	Leica L	50,000	4096		49	11				3			400	147	104	39	847
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	4/3	16.1	Mic/4/3	25,600	1080		81	8.5				3			350	117.1	68.3	38.4	374
Olympus PEN E-PL9	£650	4★	Entry level CSC with built in flash and 4K video but no viewfinder option	4/3	16.1	Mic/4/3	25,600	3840		121	8.6				3			350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	4/3	16.1	Mic/4/3	25,600	1080		81	8.5				3			320	119.5	83.1	46.7	342
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface	4/3	16.1	Mic/4/3	25,600	3840		121	8.6				3			330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic/4/3	25,600	1080		81	10				3			750	123.7	85	44.5	469
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder	4/3	20.3	Mic/4/3	25,600	1080		81	10				3			330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	4/3	20.4	Mic/4/3	25,600	3840		121	18				3			440	134.1	90.9	68.9	574
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC	4/3	16	Mic/4/3	25,600	3840		49	8				3			360	124.9	86.2	77.4	410
Panasonic Lumix G9	£1499	4.5★	High speed, rugged photo centric flagship CSC with in body IS	4/3	20.3	Mic/4/3	25,600	3840		225	9				3			890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video	4/3	16	Mic/4/3	25,600	3840		49	9				3			330	128.4	89	74.3	505
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video	4/3	16	Mic/4/3	25,600	3840		49	5.8				3			210	106.5	64.6	33.3	269
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder	4/3	16	Mic/4/3	25,600	4096		49	8				3			290	122	70.6	43.9	426
Panasonic Lumix GX8	£1000	5★	In body stabilisation and tilting viewfinder in a large rugged body	4/3	20.3	Mic/4/3	25,600	3840		49	8				3			330	133.2	78	63.1	487
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5 axis stabilisation	4/3	20.3	Mic/4/3	25,600	3840		49	9				3			900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording	4/3	20.2	Mic/4/3	25,600	4096		225	12				3.2			410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi aspect sensor	4/3	10.2	Mic/4/3	204,800	4096		225	11				3.2			410	138.5	98.1	87.4	660
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry level DSLRs	APS C	20.1	Sony E	16,000	1080		25	3.5				3			420	110	63	36	296
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	APS C	24	Sony E	25,600	1080		179	6				3			400	110	63	36	283
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor	APS C	24	Sony E	25,600	1080		179	11				3			310	120	67	45	344
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	APS C	24.2	Sony E	51,200	3840		425	11				3			350	120	66.9	48.8	404
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation	APS C	24.2	Sony E	51,200	3840		425	11				3			350	120	66.9	53.3	453
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	FF	24.3	Sony E	25,600	1080		117	5				3			340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	FF	24.3	Sony E	25,600	1080		117	5				3			350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840		693	10				3			610	126.9	95.6	73.7	650
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	FF	36.4	Sony E	25,600	1080		25	4				3			340	127	94	48	465
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	FF	42.4	Sony E	102,400	3840		399	5				3			290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840		399	10				3			650	126.9	95.6	73.7	657
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	FF	12.2	Sony E	409,600	1080		25	5				3			380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	FF	12.2	Sony E	409,600	3840		169	5				3			310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840		693	20				3			650	126.9	95.6	63	673

Up to **£265 CASHBACK** on selected Canon cameras this Summer!



See website for details. Offer ends 31.08.18. T&Cs apply.

Up to **£175 CASHBACK** on selected Olympus cameras this Summer!



See website for details. Offer ends 31.07.18. T&Cs apply.

Lenses

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

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



Lens mounts

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

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

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.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

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

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FEELER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon		•						•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes	•	•						•	22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration	•	•						•	24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long awaited by Canon full frame users, this is the world's widest-angle rectilinear zoom lens		•						•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•						•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						•	35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•						•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel		•						•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras	•	•						•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings		•						•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals and does so with ease		•						•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture	•	•						•	35	77	83.5	110.6	645g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation	•	•						•	25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS C EOS DSLRs, with compact design and updated optics	•	•						•	25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four stop image stabilisation, and automatic panning and tripod detection	•	•						•	45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						•	39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•	•						•	39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•						•	45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor		•						•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•						•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•						•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry everywhere size and a highly competent imaging performance	•	•						•	16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•						•	21	82	88.5	106.9	780g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS					
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
19mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography								•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX format prime lens that's compact and lightweight								•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close Range Correction system								•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close Range Correction system								•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic								•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX format lens that aims to appeal to landscape, interior, architecture and street photographers								•	23	72	77.5	83	355g
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture								•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens								•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro spec standard zoom looks like its best lens yet		•						•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX format standard zoom with Auto Tripod detection and VR		•						•	38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens		•						•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions								•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers								•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm								•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'		•						•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX format DSLRs, a great standard prime lens								•	30	52	70	52.5	205g
35mm f/1.8 G ED AF-S	£479		Fast FX format prime lens with bright f/1.8 aperture. Versatile and lightweight								•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide aperture settings this optic achieves respectable resolution, which decreases with aperture								•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal coated lens designed for the FX range								•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget priced macro lens that delivers the goods on multiple fronts								•	20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC E) standard lens used in specialised fields such as studio and architecture								•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry level prime puts in a fine performance while offering backwards compatibility with AI cameras								•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D series 50mm f/1.4		•						•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22								•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut price standard lens for FX shooters or a short telephoto on DX format DSLRs								•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX format cameras, with Vibration Reduction and SWM technology		•						•	110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra compact design, perfect for smaller DX-format DSLRs		•						•	110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available		•						•	140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX format full frame premium prime lens with large f/1.4 aperture								•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system								•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass								•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths		•						•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control		•						•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70 200mm offers third generation VR and weight savings over its more expensive f/2.8 cousin		•						•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature packed optic, with a VR II system, 9 bladed diaphragm, SWM and ED glass								•	1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full frame lens to feature a stepper motor for autofocus		•						•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space saving collapsible design								•	110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto		•						•	110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80 400mm f/4.5 5.6D ED VR, focusing is excellent at tracking fast moving subjects		•						•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass								•	28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid tele lens with an internal focusing system and rounded diaphragm								•	85	77	86.5	84	595g
85mm f/1.8 G AF-S	£470	5★	Rear focusing system and distance window in this medium telephoto lens								•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC E) telephoto, designed to be ideal for portraits and product photography								•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX format prime lens with bright f/1.4 aperture, ideal for portraiture								•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results		•						•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control								•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus Image Control and a rounded diaphragm in this telephoto optic								•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass								•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close Range Correction system								•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super telephoto zoom lens compatible with Nikon FX format DSLR cameras		•						•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements		•						•	140	77	89	147.5	755g

LAOWA DSLR

12mm f/2.8 Zero D	£899		Ultra wideangle lens for full frame DSLRs that exhibits minimal distortion		•	•	•	•	•	•	•	18	77	74.8	82.8	609g
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra close up shooting, with magnification from 2.5x to 5x		•	•	•	•	•	•	•	17.3	n/a	65	82	400g
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•	•	•	•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all in one option for normal portrait photography as well as ultra macro		•	•	•	•	•	•	•	18.5	62	95	70	503g
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full frame macro lens with twice life size magnification and apochromatic design		•	•	•	•	•	•	•	24.7	67	125	72	638g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•	•	•	•	•	•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT								DIMENSIONS					
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGNIA	FULL-FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
PENTAX DSLR																	
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus										14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom										30	77	83.5	87.5	430g
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra low dispersion elements										18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather resistant ultra wideangle zoom with fast maximum aperture and fixed petal type hood										28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)										30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather resistant, this zoom features a round shaped diaphragm to produce beautiful bokeh										35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct drive (SDM) focusing system										28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super thin standard zoom that's weather resistant and features a round shaped diaphragm										30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather resistant construction and an aspherical element, as well as SP coating										25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather resistant mid range zoom lens										40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements										49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state of the art HD coating, a completely round shaped diaphragm, and weather resistant										28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited edition optic offers a floating element for extra close focusing										20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting										38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8										50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye										30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g										30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use										14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget priced prime lens for beginners										30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system										40	49	63	15	90g
DA 40mm f/2.8 XS	£325		The world's smallest fixed focal length lens										40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi layer coating										45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full frame format										45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits										45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism										19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid range action subjects										100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather resistant construction, Quick Shift focus system and an SP coating										n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly										45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor										95	58	76.5	89	442g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system										140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing										110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating										70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high performance Star (*) series developed for best image rendition										120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'										70	49	48	64	270g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full frame coverage										30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super telephoto lens with weather resistance, designed to produce extra sharp, high contrast images										200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside										120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass										140	77	83	184	1070g
SAMYANG DSLR																	
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS C sensors										30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti reflection coating system and embedded lens hood										24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full frame DSLRs										20	n/a	77.3	70.2	500g
14mm f/2.4 XP MF	£899		High end ultra wideangle prime with premium optics and large maximum aperture										28	n/a	95	109.4	791g
AF 14mm f/2.8 EF	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather sealed construction										20	n/a	90.5	95.6	485g
14mm f/2.8 ED UMC	£279		Ultra wideangle manual focus lens; bulb like front element means no filters can be used										28	n/a	94	87	552g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS C sensors										20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large aperture manual focus wideangle lens for full frame DSLRs										20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra wideangle manual focus lens comprising 13 elements arranged in 12 groups										25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt and shift wideangle lens for a fraction of the price of Canon and Nikon's offerings										20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real world use, making it something of a bargain										30	77	83	111	660g
50mm f/1.2 XP MF	£799		Premium quality ultra fast prime with manual focus operation, designed for 50MP sensors										45	86	93	117.4	1200g
50mm f/1.4 AS UMC	£299		Manual focus fast standard prime for full frame DSLRs										45	77	74.7	81.6	575g
85mm f/1.2 XP MF	£899		High end manual focus lens sports an impressively fast maximum aperture										80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers										100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full frame compatible, the Samyang 100mm is a close up true Macro lens										30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur										80	77	82	122	830g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
				IMAGE STABILISATION	CANON M	MICRO FOUR THIRDS	SONY E	NIKON 1	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)
CANON CSC															
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra wideangle lens with a compact, retractable lens design	•	•						15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M series cameras that's less bulky than the 18 55mm	•	•						25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•						25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide ranging 29 240mm equivalent superzoom with surprisingly good image quality	•	•						25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	•	•						15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built in LED lights for illuminating close-up subjects	•	•						9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•						100	52	60.9	86.5	260g
FUJIFILM CSC															
XF 10-24mm f/4 R OIS	£849		Ultra wideangle zoom lens, promising minimal ghosting with Fujii's HT EBC multi layer coating	•							24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag		•						18	58	65	58.4	235g
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry level kit lens for X system cameras	•							13	52	62.6	44.2	135g
XF 16mm f/1.4 R WR	£729	5★	Weather sealed fast prime for X system users		•						15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X series offers 24 75mm equivalent zoom range	•							30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather resistance		•						60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture		•						18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•							45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•							18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture		•						28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather resistant wideangle prime lens		•						22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high performance single focal length lens		•						60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens		•						28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather resistant lens that feels great and has the performance to match		•						35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather resistant short telephoto prime lens that's ideal for shooting portraits		•						39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather resistance	•							100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fujii's mid range CSCs, and this lens has optical image stabilisation	•							110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built in optical image stabilisation plus aperture control ring	•							110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide aperture portrait lens for X series cameras has great sharpness and detail and is great value		•						70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur		•						70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half life size magnification		•						26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long awaited 1:1 macro includes weather resistance and optical image stabilisation	•							25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh		•						60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•							175	77	94.8	210.5	1375g
LAOWA CSC															
NEW 4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view		•						8	n/a	45.2	25.5	135g
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	170g
9mm f/2.8 Zero D	£499		Compact manual focus prime for APS C mirrorless cameras promises very low distortion		•						12	49	60	53	215g
NEW 10-18mm f/4.5-5.6 FE Zoom	TBC		The world's widest zoom for full frame Sony mirrorless, with manual focus and aperture control								15	37	70	90.9	496g
15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion								15	72	66	82	500g
LEICA CSC															
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS C mirrorless system								20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non retractable zoom for APS C mirrorless								45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus								30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS C CSCs								30	52	63.5	38.1	153g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full frame standard zoom with really useful zoom range								30	82	88	138	1140g
35mm f/1.4 Summilux TL	£1830		High end fast prime designed to give exceptional image quality								30	60	70	77	428g
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality								100	60	68	110	500g
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS C mirrorless cameras offers 1:1 life size magnification								16	60	68	89	320g
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL								50	67	73	102	720g
OLYMPUS CSC															
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	534g
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	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms								25	52	56.5	49.5	155g
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	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system								20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather resistant standard zoom with top notch optics and a constant aperture of f/2.8								20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather resistant zoom lens with manual or electronic zoom								20	52	57	83	211g
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	561g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens								25	37	56.5	50	112g

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Fujifilm X Lenses

Table listing Fujifilm X lenses with columns for lens type, focal length, and price.

4/3rds Lenses

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Micro 4/3rds Lenses

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Table listing Canon manual lenses with columns for lens type, focal length, and price.

Canon Manual Lenses

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Nikon Digital SLR

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Nikon AF

Table listing Nikon AF lenses with columns for lens type, focal length, and price.

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18-300mm F3.5-6.3 AFS DX VR.....	E++ £499
18-35mm F3.5-4.5 AF-S G ED.....	Mint- £449
18-55mm F3.5-5.6 AFS II.....	Mint- £49
18-55mm F3.5-5.6 G AF-P DX.....	Mint- £59
18-55mm F3.5-5.6 G AF-P DX VR.....	Exc £49
18-55mm F3.5-5.6 G AFS VR II.....	E++ £89
18-70mm F3.5-4.5 G AFS ED DX.....	E+ / E++ £59 - £85
20-35mm F2.8 AFD.....	E+ £349
24-120mm F3.5-5.6 ED AFD.....	E++ £149
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £249
24-120mm F4 AFS G ED VR.....	E++ / Mint- £679 - £749
24-70mm F2.8 Di VC USD Tamron.....	E++ / Mint- £489
24-70mm F2.8E AFS VR ED.....	E+ £1,449
24-85mm F2.8-4 AFD.....	E++ £269
24-85mm F3.5-4.5 G AFS VR.....	E++ £269
24mm F1.4 G AFS ED.....	E+ £869
24mm F2.8 AFD.....	E- £189
28-100mm F3.5-5.6 AFG.....	E+ £39
28-300mm F3.8-6.3 Di VC PZD Tamron.....	E++ £429
28mm F1.8 G AFS.....	E++ £399
28mm F2.8 AF.....	E- £149
28mm F2.8 AFN.....	E+ / E++ £129 - £139
35-105mm F3.5-4.5 AF.....	E+ £69
35-135mm F3.5-4.5 AF.....	E+ £59
35mm F1.4 AE AS UMC Samyang.....	E- £239
35mm F1.4 G AFS.....	E++ £849
35mm F2 AFD.....	E++ £199
50-100mm F1.8 DC HSM A Sigma.....	E++ £749
50mm F1.4 AFD.....	E+ / E++ £139 - £179
50mm f1.8 AFD.....	E++ / Mint- £79
55-200mm F4-5.6 AFS DX G.....	E++ £69
55-200mm F4-5.6 G AFS DX VR II.....	Mint- £129
55-300mm F4.5-5.6 G AFS VR.....	E++ £39
60mm F2.8 AFD Micro.....	E++ £189
70-200mm F2.8 G AFS ED VR II.....	E+ £999
70-300mm F4-5.6 AFG.....	E++ £59
70-300mm F4-5.6 Di VC USD Tamron.....	Mint- £199
70-300mm F4-5.6 ED AFD.....	E+ / E++ £89 - £109
70-300mm F4-5.6 G AFS VR.....	E++ £299
75-240mm F4.5-5.6 AFD.....	E++ £79
75-300mm F4.5-5.6 AFN.....	Unknown £59
80-200mm F2.8 ED AF.....	E+ £299
80-200mm F2.8 ED AFD.....	E+ £249
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £359 - £399
80-400mm F4.5-5.6 G AFS ED VR.....	E+ £1,199
85mm F1.4 AFD.....	E+ £499
85mm F1.4 AS IF UMC Rokinon.....	E++ £179
85mm F1.4 G AFS.....	E++ £949
85mm F1.8 AF-S G.....	E++ £339 - £379
85mm F1.8 AFD.....	Mint- £279
85mm F2.8 D PC Micro.....	Unknown £799
85mm F3.5 G AFS Micro VR DX.....	E- £269
105mm F1.4 E ED AF-S.....	Mint- £1,589
105mm F2 AF DC.....	E+ £479
180mm F2.8 ED AF.....	E+ £249
200-400mm F4 G VR AFS IFED+ / Mint.....	£1,849 - £2,099
300mm F2.8 IFED AF.....	E- £979
300mm F4 AF ED.....	Unknown £239
500mm F4 AFS IFED.....	E++ £2,499
600mm F4 AFS IFED DII.....	E++ £3,949

70-300mm F4-5.6 DG Macro.....	E++ £49 - £59
70mm F2.8 EX DG Macro.....	E++ £179
85mm F1.4 DG HSM Art.....	Mint- £849
105mm F2.8 EX DG Macro.....	E++ £159
180mm F3.5 EX Macro APO.....	E++ £349

Olympus OM

OM2SP Black + Winder.....	E+ £119
OM1 Chrome Body Only.....	E+ £79
OM10 Chrome Body Only.....	E+ £39
OM30 Chrome Body Only.....	E+ £35 - £39
21mm F3.5 Zuiko.....	E+ £249
24mm F2.8 Super Wide Sigma.....	E++ £39
24mm F2.8 Zuiko.....	E+ / E++ £89 - £99
250mm F2 Zuiko.....	Mint- £3,499
28mm F2.8 MC Vivitar.....	E+ £15
28mm F2.8 Zuiko.....	Unknown £39
28mm F3.5 Zuiko.....	E+ / E++ £49
35-105mm F3.5-4.5 Zuiko.....	E+ £59
35-70mm F3.5-4.5 Zuiko.....	E+ £39
50mm F1.4 Zuiko.....	Unknown £29
50mm F1.8 Zuiko.....	E+ £29
50mm F2 Macro Zuiko.....	E+ £389
50mm F3.5 Macro Zuiko.....	Unknown / E+ £39 - £89
55mm F1.2 Zuiko.....	E++ £299
55mm F2.8 Macro Vivitar.....	E++ £59
65-200mm F4 Zuiko.....	Unknown / E+ £45 - £99
70-210mm F4.5 Vivitar.....	E++ £15
75-150mm F4 Zuiko.....	Exc / E+ £29 - £39
80mm F4 Macro Zuiko.....	E++ £149 - £199
80mm F4 Macro Zuiko + Close-up Attachment.....	E++ £149
85-250mm F5 Zuiko.....	Unknown / E+ £79 - £129
100-200mm F5 Zuiko.....	Unknown £99
100-300mm F5.6-6.7 MC Vivitar.....	E++ £19
100mm F2.8 Zuiko.....	E++ £129
135mm F3.5 Zuiko.....	Unknown £15
135mm F4.5 Macro Zuiko.....	E+ £149
135mm F4.5 Macro Zuiko + 65-116 Tube.....	E++ £179
180mm F2.8 Zuiko.....	E+ £249
200mm F3.0 Series 1.....	E+ £99
200mm F4 Zuiko.....	E+ / E++ £59 - £69
350mm F2.8 Zuiko.....	E+ £1,950
400mm F5.6 RMC Tokina.....	Unknown £49

Pentax AF Lenses

10-17mm F3.5-4.5 DA Fisheye.....	E++ £239
10-20mm F4-5.6 EX DC Sigma.....	E++ £189
12-24mm F4 DA ED AL (IF).....	E++ £459
14mm F2.8 DA ED IF.....	E+ £349
14mm F2.8 SMC DA.....	E++ £399
15mm F2.8 EX DG Fisheye Sigma.....	Mint- £339
16-45mm F4 DA ED AL.....	E++ £169 - £179
16-50mm F2.8 A* DA SDM.....	E++ / Mint- £399 - £549
16-85mm F3.5-5.6 ED DC WR.....	Mint- £349
17-70mm F2.8-4 DC Macro HSM C Sigma.....	Mint- £219
17-70mm F4 DA AL (IF) SDM.....	E++ £239
18-135mm F3.5-5.6 SMC-DA AL WR.....	E++ £179
28-105mm F3.2-4.5 FA.....	E++ £85
28-70mm F2.8 SMC AL FA*.....	E- £549
35mm F2.8 DA Limited Edition.....	E++ £249
40mm F2.8 SMC DA XS.....	Mint- £169 - £179
43mm F1.9 FA Limited Edition.....	E++ £319
50-135mm F2.8 DA* ED SDM.....	Mint- £399 - £499
50-200mm F4-5.6 DA ED WR.....	Unknown / E++ £49 - £79
55-300mm F4-5.8 DA ED.....	E+ £129
55-300mm F4-5.8 ED WR HD.....	Mint- £239
60-250mm F4 ED (IF) SDM.....	E++ / Mint- £699
80-200mm F4.7-5.6 SMC F.....	E+ £49
85mm F2.8 SMC FA Soft Focus.....	E++ £349
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8-16mm F4.5-5.6 DC HSM.....	E++ £399
12-24mm F4.5-5.6 EX DG HSM.....	E++ £279
15-30mm F3.5-4.5 EX DG.....	E+ £149 - £159
17-50mm F2.8 EX DC OS HSM.....	E++ £239
17-70mm F2.8-4 DC OS Macro HSM Contemporary.....	E++ £239
18-200mm F3.5-6.3 DC OS HSM.....	Mint- £179
20mm F1.8 EX DG.....	E+ £249
24-105mm F4 DG OS HSM.....	Mint- £449
24-60mm F2.8 EX DG.....	E++ £239
28-300mm F3.5-6.3 DL.....	E++ £59
28-80mm F3.5-5.6 D.....	E++ £49
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11 fps
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SONY A6000



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11 fps
1080p movie mode

A6000 From £429

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The Sony A7 III, with newly developed 24.2MP full-frame sensor

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 Lens available separately

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20.8 megapixels
12.0 fps
4K Video

D5 Body £5389

D5 Body £5389

Nikon D500



20.9 megapixels
10.0 fps
4K Video

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D500 Body £1799
 D500 + 16-80mm £2599

Nikon D850



45.7 megapixels
6.0 fps
4K Video

D850 Body £3499

D850 Body £3499

Nikon D750



24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

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9.0 fps
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Panasonic 42.5mm f1.7£299	Panasonic 45 175mm f4.0 5.6£349
Panasonic 200mm f2.8 DG£2699	Panasonic 100 300mm f4 5.6 II£549
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20 megapixels
60 fps
4K Video

OM-D E-M1 II From £1499

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17.2 megapixels
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6.4 fps
Full Frame CMOS Sensor

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24.2 megapixels | 7.0 fps | 1080p movie mode

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EOS 7D Mark II Body £1349

EOS 7D Mark II Body £1349
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EOS 5DS R Body £3449

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Canon PRO PARTNER

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58mm f1.4 G AF S	£1459
60mm f2.8 D AF Micro	£429
60mm f2.8 G AF S ED	£529
85mm f1.8 G AF S	£469
105mm f2.8 G AF S VR IF ED Micro	£779
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500mm f4.0E FL AF S ED VR	£899
600mm f4.0E FL AF S ED VR	£1099

8-15mm f3.5-4.5E ED Fisheye	£1299
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16-80mm f2.8-4E ED AF-S DX VR	£909
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SONY

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30.0x optical zoom

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EOS 1DX MKII, 5DMK4, 6D MKII, 80D, 77D



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EOS 1DX II	£5,429	£5,429
EOS 5D Mk IV + Free Grip	£3,249	£3,249
EOS 5Ds	£3,279	£3,279
EOS 5DsR In Stock	£3,449	£3,449
7D MkII Body	£1,349	£1,349
EOS 6D MKII In Stock	£1,729	£1,729
EOS 80D In Stock	£1,029	£1,029
EOS 80D + 18-55 IS STM	£1,099	£1,099
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EOS 77D + 18-55mm STM	£819	£819



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D500 Body	£1,799	D3400 + AF-P18-55 VR	£374	200-500mm f5.6E ED VR
D500 + 16-80mm f2.8-4 VR	£2,599	10-24mm f3.5-4.5 DX	£769	20mm f1.8 G
D810 Body	£2,589	14-24mm f2.8G	£1,599	24mm f1.4 G
D810 + 24-120mm f4	£3,578	16-35mm f4 VR	£1,016	28mm f1.4 E
D810 + 24-70mm f2.8 VR	£4,438	16-80mm f2.8E VR	£909	35mm f1.8 G
D810 + 14-24mm f2.8	£4,188	18-35mm f3.5-4.5	£659	35mm f1.4 G
D750 Body	£1,699	18-140mm f3.5-5.6 VR	£479	50mm f1.8 G
D750 + 24-120mm f4	£2,399	18-200mm f3.5-5.6 VR II DX	£659	50mm f1.4 G
D610 + 24-85mm VR	£1,749	18-300mm f3.5-5.6 VR DX	£889	58mm f1.4 G
NEW D7500 Body	£1,199	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G
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 SL body + 24-90mm
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 TL2 Body Black
 TL2 Body Silver
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 Camera Black
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 Leica Sfort Mint or White
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 24mm f3.8 Elmar M
 2mm f2 Summicron M
 50mm f2 Summicron M
 New 28mm f2 and 28mm f2.8 Phone
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 New 8x42 Trinovid HD
 New 10x42 Trinovid HD
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 8x42 Ultravid HD - Plus
 8x50 Ultravid HD - Plus
 10x42 Ultravid HD - Plus
 10x50 Ultravid HD - Plus
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 10x32 EL Field Pro
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 10x42 EL Field Pro
 10x50 EL Field Pro
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 ATX 80 HD Angled + 25-Six scope
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 18-250mm f3.5-6.3 DC
 18-300mm f3.5-6.3 DC Art
 24-70mm f2.8 DG OS Art
 24-105mm f4 DG Art
 50-100mm f1.8 DG Art
 70-200mm f2.8 DG OS
 150-600mm f5-6.3 DG C
 150-600mm f5-6.3 DG S
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 CLT103
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 CLT403
 CLT404

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 GT204
 GT303
 GT304

100MM SYSTEM
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 DSLR Starter Kit
 Deluxe Kit
 Professional Kit
 Universal Hood
 Standard adapter
 Wide adapter
 Landscape Pole
 Circular Polarizer
 Front/hood ring
 ND Grad set Hard
 ND Grad set Soft
 ND Grad set Med
 0.3 ND Grad
 0.6 ND Grad
 0.9 ND Grad
 Reverse Grad
 Little Stopper
 Big Stopper
 Super Stopper
 Super Stopper
 Circular Polarizer
 Front/hood ring
 ND Grad set Hard
 ND Grad set Soft
 ND Grad set Med
 0.3 ND Grad
 0.6 ND Grad
 0.9 ND Grad
 Reverse Grad
 Little Stopper
 Big Stopper
 Super Stopper
 Super Stopper
 Circular Polarizer
 Front/hood ring
 ND Grad set Hard
 ND Grad set Soft
 ND Grad set Med
 0.3 ND Grad
 0.6 ND Grad
 0.9 ND Grad
 Reverse Grad

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 Fiber Holder
 Starter Kit
 Deluxe Kit
 Adapter ring
 Lens Hood
 Little Stopper
 Big Stopper
 Super Stopper
 Super Stopper
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 Out of Town set
 Black + White
 ND Grad set
 Individual Grad
 Reverse Grad
 SW150 SYSTEM
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 Adapter rings
 Polarizer
 Stopper
 Stopper
 Individual Grad
 ND Grad Set
 Reverse Grad

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Canon EOS 100D Body 300,000 shots	£1395	Fujifilm X2 Body	£899	Nikon AF-S 15.35mm f4.5G DX	£362	Leica 21mm f2.8 Elmar M + Vewitrider	£1295
Canon EOS 50D Body 50,622 actuators	£1195	Fujifilm X2 Kit	£1160	Nikon AF 16mm f2.8	£425	Leica 24mm f2.8 Elmar M + Vewitrider	£1495
Canon EOS 5D Body 8,335 actuators	£1695	Fujifilm X16-55mm f2.8 R LM WR	£979	Nikon AF-S 50mm f1.8D	£395	Leica 25mm f2.5 Summicron 6bit HSW	£1999
Canon EOS 70D Body 60,000 actuators	£1695	Fujifilm X20	£979	Sigma 18-35mm f1.8 DC Nikon	£595	Leica 25mm f2.5 Summicron SL 6bit	£1599
Canon EOS 65M5 + 18-150mm	£395	Fujifilm X20	£979	Nikon 20mm f2.8AF	£295	Leica 16-21.35 M 16 Elmar M	£1495
Canon EF 1124mm f4	£395	Fujifilm X20	£979	Nikon 24mm f2.8AF	£295	Leica 30mm f2 Apo-Anit M	£1495
Canon EF 100mm f2.8 L IS II	£1795	Fujifilm X20	£979	Nikon AF-S 70-300mm f4.5-5.6G ED VR	£975	Leica 50mm f2.8 Elmar M	£895
Canon EF 50mm f1.4 DC IS II	£879	Fujifilm X20	£979	Zeiss 25mm f2.2 ZF - Nikon	£425	Leica 50mm f2.8 Elmar M	£895
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Canon EF 50mm f1.2 L USM	£795	Fujifilm X20	£979	Nikon AF-S 60mm f2.8G Micro	£295	Leica Q Black	£2500
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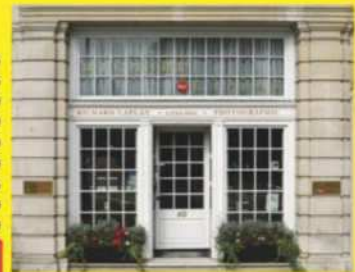
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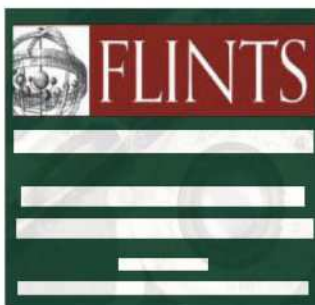
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Final Analysis

Roger Hicks considers... 'Orville and Katharine Wright aboard Wright Model HS', 1915, unknown photographer



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'The more distant the time frame, the more vague we must be about possible future scenarios'

reliably at how things will look in even a decade's time, let alone 50 or 100 years.

Brave new futures

With this in mind, I have been looking at many of my books on photography with a new eye. They show what was happening when the pictures were taken, or sometimes, remnants from the more- or less-distant past: even as far back as the Pyramids. Now, though, their future is our past. We know about Sopwith Camels and Avro bombers; about jet liners and space flight. How did Orville and Katharine envision the future when this picture was taken? They'd have known more about aviation than Frances's grandfather; but how much more? Think of all the brave new futures, Socialist, National Socialist, Neo-Liberal. How much can we guess about anything, at least remotely accurately; and how far ahead?



A common reaction to old photographs is: 'Look at those funny old clothes [aeroplanes, cars, hairstyles, whatever]. Now come at the picture from the other direction: still, 'Look how far we've come since then,' but with new definitions of 'then' and 'now'. In 2018, 1915 is 103 years ago. With 1915 as 'now', 103 years ago is 1812.

We've all seen the famous pictures of Wilbur Wright, prone in the Wright Flyer at Kitty Hawk in 1903; like this one, part of an archive given by the Wrights to the US Library of Congress. This is only a dozen years later, the year that

Orville sold the Wright aircraft company after winning a long and vicious patent battle with their deadly rivals Curtiss; with which Wright merged in 1929. Yes, the Model HS is still very primitive: spruce, wire and fabric, with twin pusher propellers chain-driven from a single engine. It is however a two-seater (with actual seats) capable of carrying Orville and Katharine: their brother Wilbur had died of typhoid three years before.

Flying across the Atlantic

Now for a First World War story. My wife's late mother was born in upstate New York in 1911. One day in 1917 or 1918,

an aeroplane flew overhead. She ran to her father in tears: 'The Germans might come over and bomb us!' He gathered her up in his arms and comforted her: 'Don't be silly, Marion! They will *never* be able to fly across the Atlantic!' In her lifetime, she flew across the Atlantic eight times.

So much for futurology. We can make a few vague guesses about possible future scenarios, but the more distant the time frame, the more vague we must be. We can say some things with absolute mathematical certainty: for example that infinite growth is impossible with finite resources. We cannot, however, guess at all



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