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EXCLUSIVE HANDS-ON PREVIEW

Our first impressions of the new full-frame mirrorless **system** - the most important Nikon in a generation



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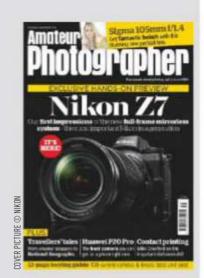












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A week in photography



This week we bring you what we believe is the first-ever hands-on report on the brand new Nikon mirrorless system of any photographic magazine in

the world. Being weekly has its advantages! The new Z6 and Z7 are a huge deal for Nikon. I would go so far as to say that they are make-orbreak cameras. Nikon's 1 system was an expensive, disastrous misreading of where the

Amoleur amateurphotographer.



Facebook.com/Amateur. photographer.magazine

future market for mirrorless cameras was going to be, and it carried none of Nikon's DNA. Meanwhile the likes of Sony have been chomping away at Nikon's global market share. If Nikon gets this new system wrong it could spell the end for the company. I am hugely relieved to say that

the early signs are very positive. Having handled

the Z7 it looks and feels every bit like a classic

Nikon camera. Read all about it on page 8. Nigel Atherton, Editor







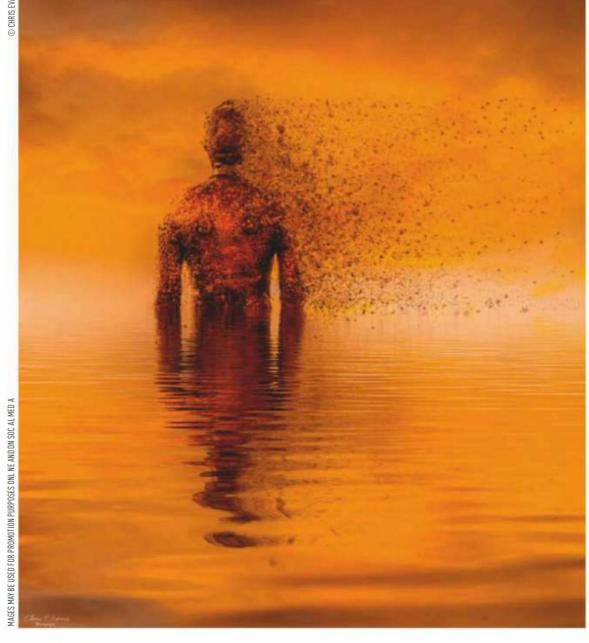
ONLINE PICTURE OF THE WEEK

Crosby **Beach Dispersion**

by Chris Evans

Canon EOS 70D. 24-105mm, 13sec at f/11, ISO 100

This apocalyptic beach scene was uploaded to Instagram with the tag #appicoftheweek. It was taken by photographer Chris Evans. He tells us: 'The original scene was not as good as I had hoped for and looked a little bit bland, so I added an orange photo filter and a different sky. I then experimented with a dispersion effect to give the image a more dystopian look. I created a reflection using the Gaussian Blur tool in Photoshop and a displacement map for the water in order to achieve the desired look 🖺 I was after.'





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.

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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 24. 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 24.



NEWS ROUND-UP

The week in brief, edited by Geoff Harris

Samyang 14mm for Nikon full-frame DSLRs

Samyang has announced its first AF
lens for full-frame Nikon
DSLRs, the AF 14mm
f/2.8 F. This
weathersealed
wideangle prime
features 15
elements in 10
groups, including
two aspherical
elements, four
high-refractive
(HR) elements and one
extra-low dispersion (ED)
glass element to minimise



Helping the homeless help themselves

Café Art, an organisation that connects homeless people with the wider community through art, has also launched in Brighton and Hove. Around 100 homeless people were given Fujifilm single-use cameras and asked to document what Brighton and Hove means to them, following on from the well-established project in London. A Kickstarter campaign has been launched to raise funds for a 2019 calendar based on the project. See kck.st/2MB0flj.



Sony dominates in the USA

Sony has taken the number one spot in the US full-frame interchangeable lens camera market. Four out of every 10 full-frame cameras sold during in the first half of 2018 were Sony branded. 'Much of the recent success has been driven by sales of the acclaimed A7R III and A7 III models, as well as the rapid adoption of the Alpha 9 camera amongst professional sports photographers and photojournalists,' said the company.

Budget tripod namechecks Patti Smith

3 Legged Thing has announced Patti – 'an ideal starter tripod for users of compact, bridge, mirrorless, and lightweight DSLR cameras' claims the company. Named after new wave legend Patti Smith, the tripod is designed from aircraft-grade magnesium alloy. It extends to 1.63m and has a removable and reversible single-section centre column, along with a 10kg payload. It will be on sale in September for £99.99.

Wellcome photo contest focuses on health

A major new photography competition has been launched by the Wellcome Foundation, seeking images that tell stories about health, medicine and science. The deadline for submissions is 17 December, and the winner of each category will receive £1,250, with the overall winner receiving a generous purse of £15,000. See wellcome.ac.uk/photoprize or @dwellcomephotoprize.



BUE

SINWP Bird Photographer of the Year 2018 winner is head-on picture of little owl ORGANISED in conjunction with the Royal Society for the Protection of Birds (RSPB), the Society of International Nature and Wildlife Photographers (SINWP) has revealed the winners and runnersup of its 2018 competition.

Simon Wantling from
Northamptonshire was awarded
first place for his image, 'Little Owl
Head on Flight,' taken on a Canon
EOS-1DX Mark II and Canon EF
600mm f/4L IS Mark II lens.
Simon captured this incredible
action shot during the last light in
the Bedfordshire countryside.





Simon, who is a passionate wildlife photographer, spent more than a month watching these little owls, slowly introducing himself into their environment and watching their habits before introducing the camera.

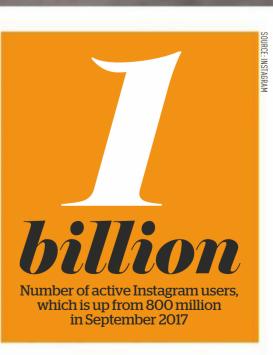
Simon has won the prestigious Bird Photographer of the Year trophy and £350 worth of prizes from sponsors. The RSPB received £1,673 from the minimum donation of £1 per entry for the competition, which will help them to continue protecting the countryside and wildlife.

Words & numbers

Instead of photographing what I saw, I photographed what the camera was seeing

Bill Brandt

British photographer and photojournalist (1904–83). See page 22





Leica releases M10-P with quiet shutter

LEICA'S new M10-P rangefinder camera will sit alongside the existing M10 in the premium camera manufacturer's line-up, offering customers the chance to choose between the two.

In essence, the two cameras are very similar, but the M10-P has been designed to be as discreet as possible for street-style photography. So, while it uses the same sensor, processor and outward body design, there have been a few upgrades to help achieve that aim.

First and foremost is the new quiet shutter – the quietest ever found on an M series, even analogue models.



The new M10-P has been designed to make the camera as discreet as possible

At the launch event in London, AP was treated to a playlist of various shutter noises from different models currently on the market – including the Nikon D850 and the existing M10 – and while not totally silent, it

is much less audible.

To keep things as subtle as possible, the iconic red Leica dot has been removed from the front of the camera, but just to make sure

everybody knows you've got one, a new name engraving is on the M10-P's top-plate. The M10-P uses the same brass and magnesium alloy body as the M10 and has the same weight and dimensions.

For the first time in an M series, a touch-sensitive screen has been incorporated. It can be used in both playback and when shooting in live view for various functions such as pinch to zoom, swipe navigation, and to choose magnification point.

A spirit level, or virtual horizon, is also incorporated that can be viewed on the screen or via an electronic viewfinder (available separately).

Compatible with Leica's range of M lenses, the Leica M10-P is available to buy now in either black or silver chrome, at a retail price of £6,500 (body only) – which compares to £5,850 for the standard M10.



Documentary celebrates Simon Marsden

A MOVIE about the celebrated and enigmatic infrared photographer and author, Simon Marsden, has been released.

Simon Marsden: A Life in Pictures had its global premiere at the British Film Institute on 16 August. It is directed by Irish documentary filmmaker Jason Figgis and produced by Gray Levett, founder of Grays of Westminster.

The movie is yet to go into general distribution but as Jason Figgis explains, 'There will be a special screening at the RPS HQ in Bristol early in 2019 with "video on demand" download planned for later this year.'

Figgis began gathering the material on Simon Marsden in 2001, but the real work on the film began after the photographer's death in 2012.



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M-series camera



Celebrating a giant of stereo photography

THE LONDON Stereoscopic Company, set up by Queen quitarist Brian May, has recently republished a book on the Scottish stereoscopic photographer George Washington Wilson, written by leading photographic historian, **Professor Roger Taylor** (no relation to the Queen drummer). Washington Wilson (1823-93) became the toast of Victorian society with his innovative landscape photography and was hired to work for Queen Victoria.

'Washington Wilson's cards always stood out to me as a collector,' Brian tells AP. 'They are always in wonderful condition as he got his processes so perfect, so they don't fade or get messed up with age.'

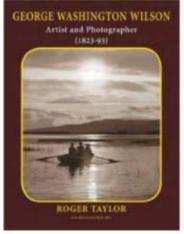
Washington Wilson was a great innovator, Professor Taylor explains. 'One of the things he did was to incorporate the sky and the ground in one single image. He introduced scenery that had water in the foreground, at sunset, so there was red sky, with lots of clouds reflected in the water, and he could balance everything up and point his camera directly at the sun – which was quite an innovation around



Stereoscopy enthusiast Brian May with Professor Roger Taylor (above) who are re-releasing this book (right)

1858/9. He also took very short exposures. With the collodion process of those days you had to make exposures of several seconds. He managed to get it down to about an eighth of a second, so he was able to take street scenes that looked realistic.'

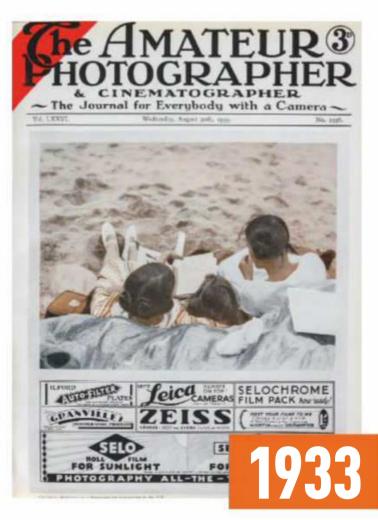
The duo hope the book will go some way to restoring Washington Wilson's reputation. 'There has been a sort of stigma associated with stereoscopic photography,



a kind of snobbish attitude towards it. For me, this is THE most evocative portrayal of life as it was in Scotland. It's much more real than flat photographs,' says Brian. The book is available now for £30. See www.londonstereo.com.

Back in the day

A wander through the AP archive. This week we pay a visit to August 1933



WE'RE not sure what the editor FJ Mortimer was on back in 1933, but he was certainly on good form. 'It is an old joke to advise photographers to make a noise like a nut when photographing squirrels or the noise of a bun when photographing bears at the zoo.' Oh-kay... To be fair to FJ, he was trying to make a serious point about the best ways for photographers to attract the attention of 'more challenging' subjects. He was also rather concerned by a recent survey in a London newspaper, which revealed the shocking news that photography was the sixth most popular pastime in the UK, languishing behind dancing and, er, sunbathing. FJ was not discouraged though. 'The participants are naturally prejudiced in favour of their own pet pastime or hobby; and the wiser among them compile their list with the sole aim of getting as near as possible to the popular vote.' Elsewhere there's an interesting piece on 'high angle' photography – shooting subjects from above or from other creative angles – a lot of the tips remain relevant today. More vintage fun next week.



The piece on high-angle photography is still relevant today

Lexar brand back from the dead

FOLLOWING the announcement last June that the Lexar brand of memory cards and memory card readers and other storage devices would be discontinued, the new Chinese owner, Longsys, has announced the revival of the brand. Shipments will recommence in the autumn. 'I'm extremely excited to re-introduce the Lexar brand to our worldwide customers,' says Lexar CEO Huabo Cai. 'Lexar is dynamic, has superior research and development capabilities, and has a deep understanding of our customers' needs.' Despite these positive noises, Lexar has also confirmed that it has delayed production of XQD cards, which are also used on the new Nikon Z7.



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



Nikon Z7 and Z6

Andy Westlake investigates Nikon's brand new full-frame mirrorless system

IT'S HERE! After a month of teasers and social media build-up, Nikon has taken the wraps off its brand new full-frame mirrorless system. Believe me, it's been well worth the wait; in almost every respect, the firm appears to have delivered exactly what its users have been asking for.

Nikon's new system will launch with two bodies and three lenses, based around a brand new, large-diameter Z-mount. There's no doubt where the firm's intentions lie: with twin bodies the Z6 and Z7 – that look like miniature versions of the firm's high-end DSLRs, sporting 24MP and 45.7MP sensors, respectively, it's going head-to-head with Sony's Alpha 7 III and Alpha 7R III. We've been lucky enough to see the Z7 and its initial set of lenses for real, and the firm has clearly come up with a very capable camera. As a result, Sony's near-monopoly on full-frame mirrorless has been blown apart, and Canon is going to have to make some pretty smart moves if it wants to avoid slipping behind.

Twin bodies

Much like Sony when it launched its Alpha 7 system, Nikon is kicking off with twin bodies that share the same physical

Stabilisation In a first for Nikon, 5-axis stabilisation is built into the cameras. With VR lenses, it complements their optical stabilisation by compensating in Large

design, but 3 axes. have different sensors and core specifications. The 45.7MP Z7 boasts

493 phase-detection AF points covering 90% of the frame area, a standard sensitivity range of ISO 64-25,600, and shoots at 9 frames per second. Its more affordable Z6 sibling will sport a 24.5MP sensor with 273 phase-detect AF points, while offering ISO 100-51,200 and

12fps shooting. Both cameras use the new EXPEED VI processing engine.

Nikon

NIKKOR

Other shared features include a stunning 3.6-million-dot EVF with a huge 0.8x magnification, that's capable of displaying comprehensive shooting information against a black

other full-frame mirrorless mount.

mount

At 55mm diameter, Nikon's

new fully electronic

Z-mount is larger than any

background on strips above and below the preview image. It features high-quality optics that give a clear view right into the corners even if you wear glasses, and looks considerably better than even the A7R III's excellent finder in side-by-side comparison.

Both bodies also feature a high-resolution

ALL-NEW Z-MOUNT

IN DESIGNING its new full-frame mirrorless system. Nikon has bowed to the inevitable and introduced a new lens mount. But not any old mount: the firm says that the fully electronic Z-mount has the largest opening of any full-frame system. In fact its 55mm internal diameter can accommodate f/0.95 lenses, with a 58mm f/0.95 Noctilux already on Nikon's roadmap; in comparison, the Sony E and Canon EF-M mounts both measure around 47mm. A 16mm flange distance from lens to sensor affords extra freedom to optical designers, while a set of 11 electronic contacts enables rapid data transfer for fast, silent autofocus.

existing DSLR users, who will be relieved to hear that Naturally this will support aperture control and in-lens VR operation; however only AF-S and AF-P lenses with built-in motors will autofocus.



Nikon fully understands that it has to appeal to its high-end SLRs, they can use their F-mount lenses via an adapter. status panel



2.1-million-dot tilting rear screen with an improved touch interface, including a fully customisable i-menu. There's also an SLR-like top-plate status screen, which displays key shooting info using an OLED display that adapts to the ambient light conditions.

Power is provided by an updated EN-EL15b battery, which is physically the same size as that used in the firm's high-end DSLRs. However, it now supports in-camera charging through the USB port. Nikon says that a vertical power grip is under development.

Wi-Fi and Bluetooth connectivity are built in, and Nikon says it's included a dedicated processor which should provide a more stable connection to devices running its Snapbridge app. The Wi-Fi isn't exclusively tied to Snapbridge any more, either, which means that the cameras should work with third-party Wi-Fi control programs.

As we'd expect, 4K video recording is available at 30 frames per second,

alongside Full HD at up to 120fps. Nikon has added plenty of advanced features including N-log gamma, focus peaking, and a zebra pattern exposure warning.

Familiar design

In terms of design, the new cameras will look instantly familiar to Nikon users. The body layout and control set-up is much like the firm's high-end DSLRs, with twin control dials and a joystick for moving the focus point, along with familiarly placed buttons. So new owners will be able to pick up the cameras and make the switch to mirrorless seamlessly.

Unlike Sony, Nikon hasn't been terrified of making the body large enough to be comfortable to use, so has added a really good-sized handgrip that feels like it should provide decent handling even when using heavy lenses. Build quality is everything we've come to expect from Nikon, too: indeed the firm claims the same level of weather protection as that on the D850.

First impressions

From the moment Nikon announced its intention to make full-frame mirrorless, the guestion has been whether it can build the right camera to tempt its existing user base to dip a toe into these exciting new waters. After even a short time with the camera, I'm confident that it's got most things right, and unlike the ill-fated 1 System, this new line feels entirely worthy of the Nikon name. The body design is excellent, the viewfinder is stunning, and even the most diehard of DSLR fans will surely be tempted to pick one up just to give it a try. Naturally it won't match Sony's third-generation models in every respect, but in certain areas it surpasses them already. The question for Nikon isn't going to be whether the cameras will sell, but whether it can build them fast enough.

A week in photograph

Three native **Z-mount 'S' lenses**

NIKON has also unveiled three native Z-mount lenses for its new mirrorless system. The Nikkor 24-70mm f/4 S, and Nikkor 35mm f/1.8 S will be available immediately, while the Nikkor 50mm f/1.8 S will appear a bit later. The core design philosophy is to provide compact lenses with superb image quality.

The lenses are a good match to the cameras in terms of size, and Nikon

claims that not only are the new optics considerably better than its F-mount f/1.8 Nikkors, they'll also exceed the image quality provided by Sony's equivalents. To achieve this, it's promising an exceptionally high level of quality control.

One neat feature is that the manual focus ring can be customised to control a number of alternative settings, when it's not being used for focusing.





Nikon's Z-mount 35mm f/1.8 S and 50mm f/1.8 S lenses

Nikon FTZ F-mount lens adapter

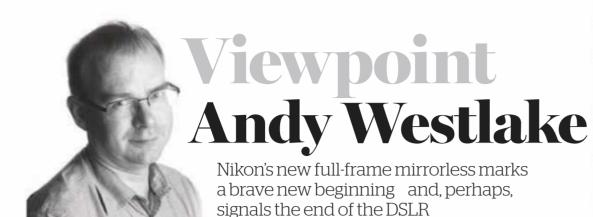
NIKON understands that the biggest market for its new mirrorless system is its huge existing DSLR user base. Hence, it's introducing an adapter that will let them use their existing lenses, and which it says is compatible with approximately 360 lenses. But as usual with the F-mount, the devil is in the detail. Only those with built-in focus motors – in other words, AF-S and AF-P type – will be fully compatible for both

equating to over 90 lenses, or almost the entire current range.

However the adapter doesn't have a focus motor built in, so won't offer AF with D-type lenses, although it'll still provide autoexposure. Manual focus will be available, of course, and considerably easier and more accurate in comparison to using a DSLR's optical viewfinder.



The FTZ adapter allows use of F-mount SLR lenses



hen you read this, it'll have been almost a month since Nikon first showed us, under the strictest secrecy, its brand new full-frame mirrorless system. And I'll have spent a week in Japan learning all about the firm's thinking from its top engineers and senior executives. This is, without doubt, the most important launch in the firm's recent history, and it's keen to explain exactly what it's trying to do.

However, the camera pretty much speaks for itself. It's designed and built like a mini SLR, and handles in much the same way as a D750 or D850. It's just smaller, and uses an electronic rather than optical viewfinder. The message to Nikon users couldn't be simpler: this is another tool that can sit within your existing set-up. The fact that it's mirrorless is almost incidental; ultimately it's a high-end Nikon that's designed to help you take great pictures. It has a new mount, of course, and new set of native lenses, but it can also use F-mount SLR lenses via an adapter. This is crucial because the biggest barrier to wider mirrorless adoption among serious photographers has always been about their deep investment in lenses. But for Nikon users, this barrier has now been broken down.

Of course, it's too early to say how well the system will perform when photographers take it out into the real world; doubtless guirks and flaws will surface. But even the earliest samples we were shown, running non-final firmware, came across as highly assured. I'm not sure the autofocus speed will quite match Sony's latest models, but at least Nikon has deigned to show you the AF point in the viewfinder.

Indeed Nikon seems to have addressed many of the criticisms of the A7 range in a way Sony has been oddly reluctant to do. It's given the camera a nice big grip and a proven control layout. There's a coherence to the system, too, with the initial lens set as a good match to the body in terms of size. The only obvious misstep is the decision to use a single card slot – and XQD at that. But I suspect users will grin and bear it, much like when Apple removed the headphone socket from the iPhone.

Death of the SLR?

So is this the end of the SLR? Of course not, at least not immediately: a huge number are still in regular use, and that's not going to change overnight. But ultimately, the SLR was an ingenious solution to the problem of composing, focusing and metering when film had to be kept dark until the point of exposure. However, that's a problem that no longer exists. With mirrorless cameras, the image sensor itself is used for all those tasks, with greater accuracy, while allowing smaller bodies that bring their own advantages such as full-time exposure preview and silent shooting. As Nikon users are about to find out in their droves, the future is bright – and it's mirrorless.

Andy Westlake is currently the Technical Editor of Amateur Photographer. For six and a half years he wrote for Digital Photography Review, writing numerous lens and camera reviews.



Nikon's new mirrorless camera will be able to use F-mount lenses via an adapter

In next week's issue

On sale Tuesday 4 September



Take full contro

James Abbott explains all you need to know about shooting manually



Chicago on my mind What happens if you take three systems on a city break? David

Extreme black & white

Martin Evening shows you how to push vour b&w conversions in Camera Raw

Cool couples

John Wade takes us into the fascinating world of coupled rangefinder cameras



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Technique travel portraiture





▼Eye AFenabled camera

The eyes are the most important feature in a portrait. Technology such as Sony's superb Eye AF accurately tracks and focuses on an eye, giving you the flexibility to compose the shot exactly as you wish.



A fast 24-70mm lens will let you work in low light, create beautiful bokeh and separate the subject from the background. The wide end is useful for capturing environmental portraits.





or travel photographers, the encounters you have with strangers can become some of the most rewarding, both personally and photographically. Through its people, you can witness and experience many facets of a country - from food and drink to how they celebrate, worship, earn a living or pass the time. What soon becomes apparent is that the differences between us aren't always as extreme as they appear on the surface. Armed with curiosity, you can open up your travel photography to a whole new genre of opportunity.

Unique photography

The internet has made the world a smaller place and we often hear photography being criticised for a perceived lack of creativity. This is perpetuated by the fact that the number of images being shared now are more than ever before. Or it is the 'Instagram effect' that leads to a lack of differentiation – the thought being that we are all influenced in some way by the style and location of photos that we see on social media.

Yet with over 7.5 billion people living on this planet,

photographing the people you meet is a great way to capture the stories and feelings that are unique to your experiences. While we may see pictures of the same faces or scenarios popping up from time to time – that photogenic Cuban lady with the big cigar, jumping Maasai Warriors or Myanmar monks in smoky rays of light, the most genuine interactions with the people you meet on your travels are unique picture opportunities.

Photographing strangers

Look beyond the obvious sights and attractions on offer and take a walk with your camera. Stop and chat with the people you meet and delve deeper into their culture. Sounds easy, yet one of the greatest challenges when photographing people is overcoming the nerves to ask a stranger if you can take their picture. Whatever your personality type, most people can be apprehensive at the thought of approaching someone specifically for this purpose. Language barriers and fear of rejection can discourage even the most experienced photographers.

Nonetheless, for those who are willing and able



Camera bag

A simple over-the-shoulder bag such as the LowePro Toploader Zoom 50 AW II or a small messenger bag is perfect when exploring, as it's light and holds your camera, lens and space for spare batteries, memory cards and a lens cloth.

Camera strap

The strap that comes with your camera isn't always the best for long days spent walking around with your camera. Third-party straps such as the excellent Peak Design Slide Lite offer a comfortable, secure and practical way to keep your camera ready for any shot.



■ Notes app

Use a notes app on your phone to record information on the people you meet: names, ages, facts about what you are seeing or doing, details of the subject and dates. These will help to create compelling captions when sharing your images.

to put their nerves to one side will find this a liberating and fun form of photography. It's amazing how much you can communicate with someone without speaking a word of each other's language, and finding out more about a person's life or culture can often be one of the most memorable and authentic experiences of your trip. While these encounters lead to your own personal memories, the pictures can form stories and imagery that many others will find compelling.

Breaking down barriers

What is the best way to approach 'people photography' when travelling? While this will always be dependent on the circumstance there are a few tips to consider. First, don't be afraid to acknowledge your camera. There is a case to be made for building a connection with someone before you bring out your camera, yet in my experience your camera can help to break down the barriers to communication and give you the confidence to approach and engage with people.

A smile and a simple nod towards your camera is a globally recognised indication that you would like to take a picture, and more often than not people will be happy to pose. Some people will find it curious that you want to take their picture and some may be willing but shy.

Think about your position; subtle movements can make a big difference Sony A7 III, 24-70mm, 1/160sec at t/2.8, ISO 160

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

Of course, there will be people who are uncomfortable and don't want their picture taken, so be polite and respect their wishes. Remember, if someone does decline, don't be offended or embarrassed – it is not the end of the world. And certainly don't let this stop you from interacting with that person as this can still lead to some wonderful situations, even if you don't get the shot. Whoever you photograph, offer to show them the picture on

your camera's live view screen and/or email a copy or post a print to them.

Build a rapport with your subject. If you have time, sit or take a walk with them for a while; share a drink or two. Try to find a common interest such as sport, family or the place you are visiting. Ask questions, listen and show an interest in what they are saying. This will make the whole experience more enjoyable and rewarding for you and your subject. Also,

that connection will often mean you can spend longer with them.

Don't forget to show them your personality, too. If you can get your subject to relax, smile and perhaps even laugh then your shots will look much more natural. If language barriers are an issue then a friendly smile and a relaxed and confident demeanour will go a long way.

You will need to manage your subject – to help them relax as well as direct them. Don't be afraid to reposition your subject if the light is not hitting them as you'd like or the background is too distracting. Or you can reposition yourself. Remember that even subtle movements can make a big difference in the quality of your final shot.

It also pays to keep your subjects in their comfort zone. While you may need to stray out of yours to get the shot, it can often help if you make your subject do something routine or familiar to them, especially if they are uncomfortable or awkward in front of the camera; if not then the resulting shots may look unnatural or forced.

Authenticity

As travel photographers we have a duty to represent the people and cultures we photograph in a faithful and accurate way. While we can always debate the merits and ethics of photography, image

MATT'S TOP TIPS FOR ENGAGING TRAVEL PORTRAITS



Shoot in bursts

There is nothing more frustrating than discovering your subject blinked in the millisecond the shutter fired. Shooting a continuous burst of 2 to 3 frames will help increase your chances of an eyes-open shot without the subject feeling uncomfortable.



Work the angles

Think about the type of images you want to achieve on location and always take more pictures than you will need. Mix up your focal lengths, angles, composition and camera orientation to give yourself as many options as possible when selecting the best one.



Shapes and shadows

People photography is all about the eyes.
While this is a good principle to follow it doesn't hurt to break the rules every now and then.
The shape or silhouette of a person or group can tell a story or intrigue the viewer more than the expression on someone's face.

Technique



Paying for pictures

This is one of the age-old conundrums and its prevalence varies from country to country. Some people will request/expect money in return, but you need to decide if that value exchange is one you are comfortable with.

From street performers to people who dress in traditional costumes, these transactions are now an ingrained part of the economy in some parts of the world. Similarly, if the person is selling something, they may expect you to make a small purchase in return. While transactional-based interactions can stifle the natural engagement that makes a portrait special, they can still lead to amazing images for those willing to negotiate a price.

manipulation and even the authenticity of some travel experiences, I believe that we should showcase the people we meet honestly and to the best of our ability.

Similarly, we need to be sensitive when doing so. You should be aware of any cultural sensitivities when photographing people, for example around religious ceremonies or sites or when photographing people's homes or families. It could be as simple as removing your shoes before walking somewhere. This respect and appreciation for the culture, religion and

wishes of your subject goes a long way.

Where to go

People photography on your travels shouldn't be restricted to far-flung, exotic destinations. While the differences of 'culture shock' destinations can make particularly interesting images, you should not overlook applying this approach to any trip you take. From fishermen in the Algarve to businessmen in Paris, there are peoplephotography opportunities everywhere you turn.

Nor should this form of photography be restricted to

'locals'. Many times, visitors can tell you as much about a destination as the people who live there, and are often just as photogenic as they bring with them their own idiosyncrasies and culture.

Similarly, there are a number of ways you can practise at home to build up your confidence. In fact, if you can ask a stranger for a picture in your own town or city then you will be able to do it anywhere! Perhaps set yourself a challenge to photograph strangers during your lunch break or at the weekend – a stranger per day or even target 10 strangers in

an hour. Projects like this really push you out of your comfort zone and can definitely boost your confidence as a photographer.

.....

People photography offers travel photographers a blend of visually different experiences beyond the cities, landscapes or iconic sights that primarily attract visitors to a region.

These experiences can be enhanced through engagement and interaction with the people you meet which can lead to interesting, insightful and memorable trips packed full of wonderful photo opportunities.



Be prepared

It is important for travel photographers to know their kit – the benefits and limitations and to be prepared before approaching a stranger. The moment may be fleeting and so you don't want them to get impatient waiting while you change lenses or settings.



Get help

A local guide can be a tremendous asset if you are short on time. They speak the language, know the destination and often have a great rapport with people. Another option is to reach out to local photographers through social media or sign up with a local photo tour.



Natural light

Lighting and reflectors are the staple kit of most portrait photographers, especially those working in a studio or with models. However, most travel photography relies on natural light, so avoid the middle of the day when the harsh light can cast unflattering shadows on a face.

Technique travel portraiture

Portraiture style

You can shoot travel portraits in a number of ways; it depends on the subject and environment and how you want to capture it



Environmental portraits

Unlike traditional head-and-shoulders portraits, taking an environmental portrait can capture the surroundings of the person being photographed to give both the person and the scene some context. It could be someone working, and by showing the background or including props, the person viewing the image should get a deeper insight or connection with the person in the image.

TOP TIP

Place the subject either off centre or with enough space around them to show the scene. Either take a step back to show more of the scene or use a wideangle lens and shoot at a narrower aperture of between f/4 and f/11 to keep some of the detail in the background.



Traditional portraits

On your travels you may encounter someone with a great face. By this I don't mean a stereotypically attractive person, but rather someone full of character – a face with lines that tell their own stories of a life lived. Perhaps the person has taken pride in their appearance so they stand out from the crowd. This could be interesting or extravagant clothing they are wearing or a cultural costume, hairstyle or accessories. All these details lend themselves to a unique head-andshoulders portrait.

TOP TIP

It is all about the eyes. Ensure you keep the eyes in focus (or the eye closest to you, if the person is not facing you directly). Try shooting in aperture priority mode with the widest aperture possible to ensure the background is out of focus as this helps ensure the viewer is drawn to the person.

Candid portraiture

Candid people photography requires the photographer to observe both the people and the environment they are in to capture scenes in unique, quirky or visually striking ways. As these are candid, unposed shots of people, the subjects are often unaware of the camera or that they are being photographed, while the scene or situation is equally important to the shot.

TOP TIP

Fractions of a second can make all the difference in capturing a gesture, placement or movement, so consider your own positioning and shoot in a continuous burst mode.





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TRAVEL PHOTOGRAPHY

Seeing your pictures in a National Geographic title is the ultimate fantasy for many photographers. Amy Davies finds out how some have made it happen

ounded in 1888 (four years after *Amateur Photographer*), National Geographic is one of the most iconic magazine brands in the world. For many wildlife and travel photographers, having their work published in such an illustrious publication is a lifelong dream. Its spin-off magazine National Geographic Traveler was launched in the USA in 1984, with a UK version following in 2010. It's easy to imagine that working on assignment for a publication like this is exotic, glamorous and exciting. We spoke to two regular contributors to the magazine, as well as its art director, to discover the realities.

Harry Skeggs

AP: How did you become a wildlife photographer?

HS: After some initial frustration [with photography], I began concentrating on capturing animals, particularly trying to encapsulate their emotions and how they interact with their environment. As an amateur I

started entering competitions, for fun really, and I started winning a number of them and suddenly this career unravelled in front of me.

I studied art history at university, but I used to actively dislike photography; I wanted to be a painter. However this wasn't a natural partner for travelling, taking far too long to be practical. As a result I first picked up a camera as a means purely for documenting



I have never been formally taught photography, so I am really a product of everything I got wrong!



A Bengal tiger photographed through the foliage of its hiding spot in the heat of the Indian sun Nikon D500, 500mm, 1/800sec at f/4, ISO 400



Harry had to crawl through heavy bushes for this shot to show the emotion and intelligence of the gorilla Nikon D500, 70-200mm, 1/800sec at f/9, ISO 800



AP: How did you start your relationship with NGT?

HS: I built up a body of work I was 'happy' with (this is a relative term – I am never truly happy with my work) and, having won a few prizes that I hoped would show I wasn't a time-waster, I reached out to NGT directly. It was nerve wracking as this job meant a lot to me.

AP: What are they like to work for?

HS: As leaders in their field, the bar is very high, and as true professionals they know exactly what they are looking for. What I didn't expect is that they are also a genuinely great team to work with, really enthusiastic – which of course shows in the standard of the magazine.

I think every nature photographer dreams of being in one of these magazines. My first double page spread was a highlight for me. We'd



Harry Skeggs is primarily a wildlife photographer. He has won several awards and leads photographic tours (more information over the page). He regularly contributes to National Geographic Traveller (NGT).

been in touch before, but I received an email saying they'd been following my social media and would like to print one of my shots, and could I get it to them today? Like they say, you never forget your first!

The only 'lowlight' I can think of was when I returned from Papua New Guinea and pitched some shots, to find that, through pure bad timing, a similar piece had been assigned the week before. At this level it's hugely competitive and there are increasingly few photographic frontiers, so it's bound to happen. It was just bad luck for me.

AP: What kind of challenges do you tend to face?

HS: The huge difference between working on a contracted assignment and normal travel shooting is the pressure. There are certain shots you know you need, and with

wildlife you just can't guarantee what's going to happen. You live on edge knowing that the moment might not materialise, and if it does you will likely have a fraction of a second to capture it. You need to know your camera inside out and be constantly prepared to not miss your moment, as it will likely not come again. It's about keeping a really open mind to what unfolds, even if it's not what you planned or you were looking for originally – often it can be better. On my recent Botswana trip for instance, my luggage never arrived, which meant I was missing some key gear, including battery chargers. Not coming back with the shots wasn't an option, so I had to improvise. This included jerryrigging battery chargers with paper clips (please don't try this at home), and a lot of handholding a monstrous 600mm f/4 (as I had no monopod). But in the



Huli tribesman in Papua New Guinea Nikon D5, 24-85mm, 1/400sec at f/11, ISO 800

end this pressure forced me to get the results I needed, and I learned a lot in the process.

AP: Is there anything in particular you need to bear in mind when shooting for NGT?

HS: When I used to shoot as a freelance photographer my only real thought while looking through the viewfinder was 'how do I make the most of this frame?' When shooting for a magazine, there is more at play as you are shooting a story, a collection of images that speak together. I find this means I step back a lot more. The old adage 'if you find your photos aren't good enough, get closer' doesn't apply, because much of the story about animals depends on their interaction with their environment, and including this in the frame contextualises them.

AP: Do you think it's as exciting to work for *National*

Geographic as people might assume it is?

HS: I remember as a young photographer looking at masters such as Tim Laman, Joel Sartore and Paul Nicklen and thinking that they must lead the most exciting lives. There is a lot of patience and frustration involved in this field of work. These days we don't often have long to shoot, so you have to work with what you've got. This means hard work and trying to spin things in your favour; you can't just sit it out. You need to get wet, get cold, get what you came for. It's exciting but far from glamorous.

AP: What's the best thing about working for NGT?

HS: To go into pretty much any magazine store in the country and see your work printed on those beautiful glossy pages is pretty humbling. I can't say I will ever get used to it, and I am hugely grateful.

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To learn more from these award-winning photographers, you can join bespoke tours that they are leading in 2019

Harry Skeggs

Kenya, February 2019 Exploring the Mara and Laikipia – two of Kenya's greatest wildlife areas, rich with photographic opportunities.

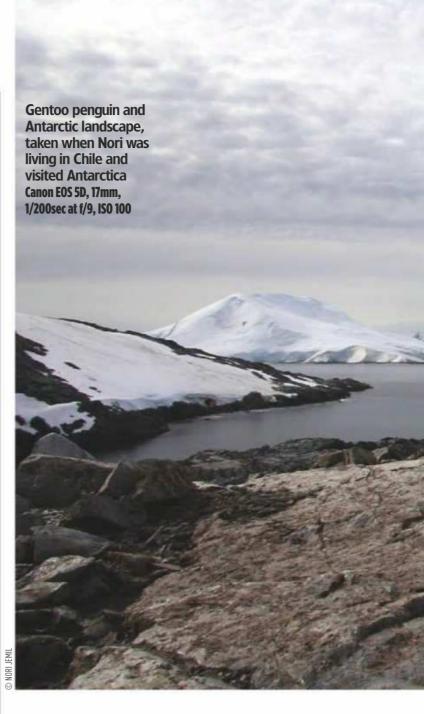
India, April 2019 The wilds of central India tracking the majestic Bengal tiger, as well as the other fantastic wildlife of the Indian interior, including sloth bears and Asiatic leopards.

Papua New Guinea, July 2019
Sensational birds of paradise and
mysterious tribes, through to volcanoes

and the photogenic mask festival. For details see skeggsphotography.com.

Nori Jemil

Patagonia and Cape Horn, February 2019 On board the *Australis*, which sails from Punta Arenas in Chile to Ushuaia in Argentina. As well as glaciers and penguins, there's the chance to explore the Darwinian range, Chilean fjords and Cape Horn, with on-board tuition between landings. See www. norijemil.com.



Nori Jemil

AP: Describe how you became a travel and landscape photographer?

NJ: I moved to South America, and within a few months, my old film SLR gave up the ghost and I replaced it with a digital model. Discovering a new continent with a brand new camera may have had something to do with it. I also entered a few different international photography competitions in 2008 and was runner-up in two, and shortlisted in a couple of others, so it gave me a push. I also won Wanderlust Magazine's Photograph of the Year in 2010 and got a commission to go to Australia – that was a turning point.

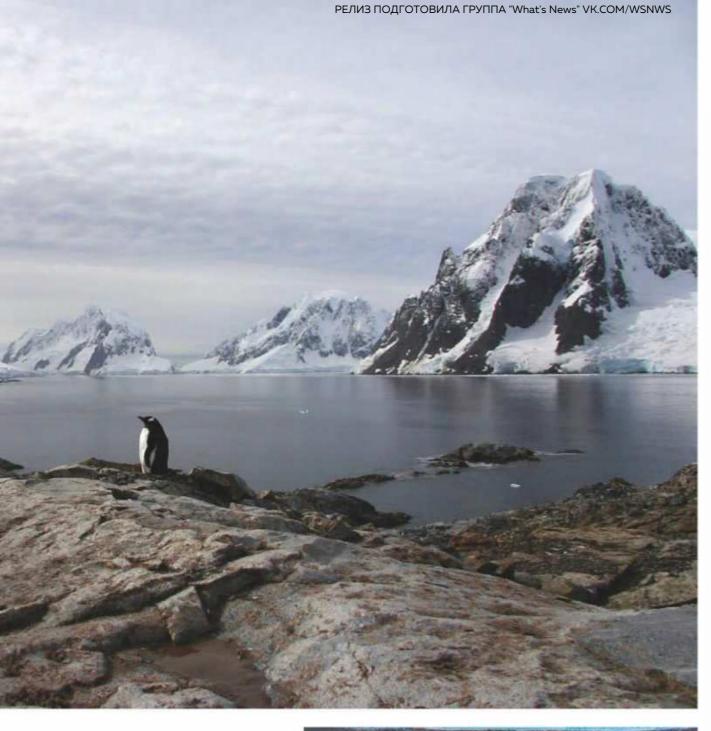
I studied English at university and did a Masters in Theatre at the Royal Academy of Dramatic Art (RADA), so it's fair to say I didn't set out to be a travel photographer.

AP: What is it like to work for NGT?

NJ: Fantastic. I've had a very good working relationship with the art editors, but equally I've come to know a number of the editorial and management staff there. Ultimately,



Nori Jemil regularly contributes to National Geographic Traveller and is a travel and landscape photographer. Her accolades include the British Guild of Travel Writers Photographer of the Year (2017) and Wanderlust Travel Photo of the Year (2010) awards.



they all love travel, and have a great passion for what they do.

AP: What kind of challenges do you tend to face?

NJ: Working as a freelancer means you're often pitching ideas in the dark, not knowing what's coming up in editorial meetings, so there's a lot of second guessing. You don't usually have the luxury of time if you're on a commission, so you're shooting to a brief and have to keep to schedule. I also work alone, so it's important to keep kit to a minimum, which is not easy if you need a variety of shots.

AP: Is there anything in particular you need to bear in mind when shooting for NGT?

NJ: Whichever publication you're working for, you have to be mindful of your audience and the house style. NGT has a particular look, and is about real travel, so getting to the heart of the story, rather than shooting a series of beautiful landscapes is really important – though the odd great environment shot goes down well too.

AP: Do you think it's as exciting to work for *National Geographic* as people might assume it is?



View of Francois Peron National Park, West Australia, taken during a light aircraft flight Canon EOS 5D Mark III, 35mm, 1/400sec at f/11, ISO 200

NJ: It's always a thrill opening the magazine to find one of my images or, even better, a whole feature. When I'm working and people ask where the photo I'm taking of them is going to end up, I love their faces. I usually only get as far as 'National Geo-' before their eyes have widened and they look very pleased indeed. And I'll never get tired of seeing that.

AP: If you could change anything about your work, what would it be?

NJ: Being able to be a fly on the wall at the NGT UK editorial planning meetings would be very helpful, thank you very much.



The latest issue of National Geographic Traveller (September 2018), is on sale now.

Chris Hudson

Chris Hudson is the art director for *National Geographic Traveller*. Here he explains what the magazine is looking for

AP: What are the qualities you expect from your photographers?

CH: They must be able to spot and capture a moment, while at the same time being able to frame and capture a location to make it look the most desirable a place as possible. They must be able to tell a story through their pictures.

AP: How do photographers build a relationship with NGT?

CH: There are different ways. From winning our annual photography competition, right through to being more aggressive with emailing and pitching. Above all, they mostly have gone off to shoot work that they can bring back and pitch. The least successful tend to be those who want to photograph, but don't have work to explain how they are a good fit.

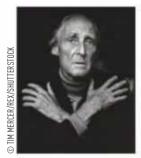
AP: How do you decide which locations to include in the magazine?

CH: Locations and stories are decided by our editor and features editor anything around a year in advance of publication date, and is often swayed by what our writers and photographers pitch. However, the world is an everchanging place and so quite often our features list changes too, often at the very last minute.

AP: What are you looking for in submitted images?

CH: Technical excellence should be a given, but saying that, some photographers are not as technically great but get themselves involved in a destination - getting up close and personal with locals, capturing real life moments, which kind of makes up for the less-polished standard. We pride ourselves on focusing on the people in a place - faces and names really help tell a story, and so we always encourage our photographers to really immerse themselves in the culture.





Bill Brandt

Inspired by surrealists and city streets, Bill Brandt was never afraid to experiment, says **Tracy Calder**

n 1927, a young man by the name of Bill Brandt arrived in Vienna to see a lung specialist. He was 23 and had spent the previous six years in a Swiss hospital recovering from tuberculosis. The city was much to his liking, and Brandt decided to stay, finding work in a portrait studio. In the early stages of his employment he took a photograph of American poet Ezra Pound, which marked the start of his 50-year career.

Pound was so pleased with the image that he urged Brandt to travel to Paris to work with the surrealist Man Ray. This latest post lasted just three months, but it had a huge impact on Brandt's work. (Ray exaggerated film grain for graphic effect, and was a fan of radical cropping – techniques that can be seen in Brandt's nude studies from the 1930s and early '40s.) While in Paris, he familiarised himself with the work of Eugène Atget, a

photographer who roamed the streets capturing reflections in shop windows and odd snatches of urban life.

Like Atget, Brandt was also a flåneur, and his idle wandering led to a fascination with street life, in particular night photography. In 1934, now married to Eva Boros, he moved to a small flat in Belsize Park, London (while Eva lived a short distance away). Less than two years later he produced his first book *The* English at Home, which is now regarded as a classic. As a new arrival to the capital, Brandt had the luxury of an outsider's view, which enabled him to see the contradictory nature of his adopted country: in particular the gap between those with wealth and those in poverty.

Clearly enthused by his subject matter, Brandt next turned his attention to capturing the streets after dark. His efforts culminated in the book *A Night in London*, comprising 64 photographs

taken from dusk to dawn – many of which were staged. The book was a homage to Brassaï's *Paris de Nuit*. Around this time picture-editor Stefan Lorant founded *Lilliput* and *Picture Post*, providing Brandt with two excellent outlets for his work.

In the lead up to World War II, Brandt's work took a darker (and arguably more political) turn, covering the effects of the Depression on north-east England, and commissions from the Ministry of Information. During the conflict he took to the streets again, often photographing London during the blackouts. He continued to work for, among others, Lilliput and Picture Post until the end of the 1940s, when he steadily began to turn his attention to landscapes, portraits and abstract nudes (which culminated into his book Perspective of Nudes in 1961). Brandt died in 1983, following a short illness.



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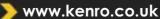


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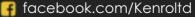


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Shutter speed conundrum

I have been taking photos of motorcycle racing and am struggling to get everything spot on. To capture a shot where the graphics on the bike are sharp while the wheels look as though they are revolving while the background is blurred is difficult. At say 100th second, the bike may move half a metre, and the circumference of the wheel moves further than the brake disk.

Perhaps Professor Newman could write one of his articles to explain the math. There is presumably a mathematical correlation between the speed of the bike, distance travelled by the wheel rim, distance from the camera, focal length and speed of the shutter across the focal plane, etc. Maybe the professor could calculate a formula so we can dial in the factors and get a speed. Great magazine!

Don Daws

Talent vs gear

The Panasonic Lumix DC-G9 is a most wonderful achievement, but the Lumix DMC G3 is probably the best of the series because it is the smallest and lightest – which is the whole point of Micro Four Thirds. Its technical specification is less than that of the G9, but so what? A great photographer with a Lumix G3 – or a Kodak Brownie – will produce better pictures than a less-talented photographer using a G9.

It might be worth reminding readers that they do not need to spend huge amounts on money on camera equipment. In 1921, for example, Edward Steichen borrowed a camera from the head waiter in his hotel in Athens to take a still photo of Maria–Thérèse Duncan on the Acropolis. (He had intended only to use movie film for the project and did not have a still camera with him). The result was, of course, a timeless example of his work.

Peter McKenzie

Mirrorless reflections

Congratulations to your editorial staff on the extensive range of articles on the subject of mirrorless cameras in the AP 18 August issue. The combination of timeline, details of current models from various manufacturers, comments by experienced users and forecasts by industry experts provided a comprehensive and interesting survey of the history and current status.

I found the article *Making the most of mirrorless* particularly interesting. Perhaps it should more accurately have been described as '24 reasons why you should switch to mirrorless'. Each of the points that Angela mentioned emphasised the advantages of this form of camera. I should admit that I'm already a convert.

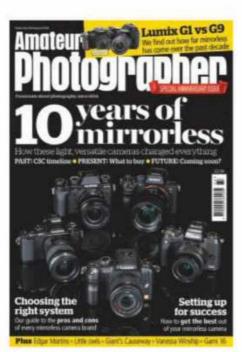
Coming, as it does, at a time when excitement is high about a new Nikon model, the timing of your special edition could not have been better.

Peter Flower

Money laundering

AP 18 August was a fantastic issue which clearly explained the growing popularity and steady progress of mirrorless cameras. Until I read this issue I found mirrorless systems bewildering and could not understand why pros and serious enthusiasts would desire one. Obviously the hobbyist would be attracted by the reduced weight and compactness, but after consuming every word about them in this issue, mirrorless seems to be the future.

While writing to you can you explain why the majority of women appear to know something that male and female photographers don't? Earlier this year I suggested to my wife that we replace our 14-year-old, top-of-the-range, trouble-free washing machine before it finally gave up the ghost. The replacement was another top-of-the-range machine by the same manufacturer.



AP 18 August – our special mirrorless issue – attracted a large postbag

Our new washing machine arrived in a large lorry after a 1.5-hour journey. The two delivery men replaced and plumbed in the new machine and took away the old one. Considering it is built overseas plus its size and weight, we got all this for just £289. No wonder my wonderful, longsuffering wife (regarding my obsession with photography for over 43 years) can't understand why cameras and lenses cost so much compared to household white goods. I never wanted a dream sports car, but my wife has also put her foot down when it came to my dream Nikon D850.

As you are an ex-pro and the editor of the best photography magazine I have ever read (which includes English-language titles from abroad), can you explain the justification?

John Heywood

Thanks for your kind words, John. That's a good question. I've been fortunate enough to visit a few camera and lens factories, and I'd say the main difference is that a camera is a precision instrument built to incredibly tight tolerances. I still struggle to comprehend the technology and cost involved in constructing a sensor smaller than the size of my thumb that manages to accommodate a grid of 24 million or more tiny light-sensitive receptors, each with its own lens and wiring. And the tolerances in modern lens design are measured in thousandths of a millimetre. A washing machine, on the other hand, is a comparatively crude and basic device - Nigel Atherton, editor

Do DSLRs have a future?

I refer to Neil Old's comment on the future of DSLRs (What's next?. AP 18 August) and that people 'with cameras worth well in excess of £2,000... [are] passionate about SLR photography and... always will be'. Ten years ago, I'd have said the same thing, but I'm now well into my 70s and the weight of my Canon EOS-1D X and L-series lenses had started to spoil my enjoyment. I bit the bullet and traded them all in earlier this year for an Olympus OM-D E-M1 Mark II kit. Everything now fits in a much smaller bag. I doubt I'm the only 'oldie' who feels this way. As for 'youngsters' thinking of upgrading, will they stick with what many now see as an outdated technology or will they migrate to what is increasingly seen as no longer an emerging new system but a very viable alternative, with more benefits than limitations? Food for thought.

Mike Dodman

Elements of surprise

Chester Willey is right when he says old versions of Photoshop Elements work in Windows 10 (Inbox, AP 18 August). Until recently I was running the very first version of Elements, on the latest updated Windows; it worked fine. Yes it was clunky, but usable. Recently I upgraded to Elements 13 and wish I had done it years ago. There are so many useful new features. The Shadows & Highlights sliders are now my go-to tool for improving dark areas of photos. It's worth the money for this feature alone, plus all the extra goodies that have been added over the years.

In fact I was so impressed that I put together a free eBook of tips! You can download it here: https://tinyurl.com/y8zehfle.

Chris Hester



Chris has compiled top tips on getting the best out of Photoshop Elements

LETTER OF THE WEEK



PurplePort: one of many websites for photographers and models

Some bodies to love

Rule 1: Be honest with your readers. Your response to Chris Glass's letter on boudoir photography (*Inbox*, AP 18 August) says 'no genres of creative photography should be off limits to AP.' The careful choice of words says it all. I've been reading AP since the 1980s, and AP has never majored on nudes. Until recently though, nor did it act like a sniggering schoolboy when commenting on its past articles and use of 'glamour' images.

Rule 2: Have the courage of your convictions. AP seems intent on pandering to some misguided idea of political correctness. It is neither sexist nor misogynistic to enjoy photography of the human body. It has been a mainstream subject in fine art since its inception. I also love life drawing classes, of which there are thousands in the UK including at the Royal Academy, and the artists who attend them are not subjected to insults or sniggering.

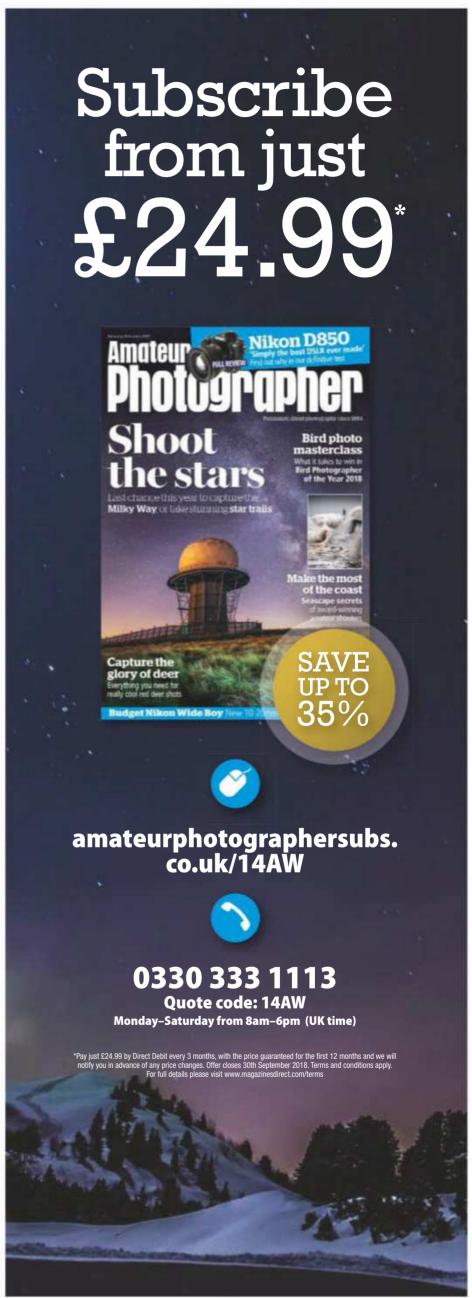
Rule 3: Don't be hypocritical. I'm a member of PurplePort as, I'm guessing, are many AP readers. It provides an excellent way to book shoots and view, show and get feedback on every type of people photography, but mostly fashion, glamour and art nudes. In Europe alone there were nearly 30,000 users online when I last checked, and about 800,000 image views per week.

Rule 4: Know who you care about. The AP team needs to think hard about its future readers. Members of PP and similar sites spend significant sums on photography. Your advertisers care about those people too and you should want them as readers. And for the benefit of readers like Chris Glass, if you want to take your people photography to new levels try working with professional models.

Andrew Matthew

I presume you are referring to our 'Back in the day' column which is a light-hearted look back at past AP issues, some from the era in which if you didn't have a scantily clad glamour girl on the cover your sales would suffer. Today the opposite is likely to happen. But let me rephrase: no genres ARE off limits in AP, including the human body, which has always been a valid photographic subject. But readers' tastes, morals and interests change over time, styles have evolved and AP needs to reflect this. We're open to publishing quality work in this genre if, as with other genres, we feel it's good and appeals to contemporary tastes – Nigel Atherton, editor





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Recording action and movement can be tricky, so be prepared to spend time experimenting. We are looking for shots of anything in the process of moving – from cars to animals, waterfalls or sportsmen. Alternatively, you might decide to move your camera up and down or from side to side during the exposure to create an Intentional Camera Movement (ICM) shot. The choice is yours. If you want to transform water into a milky blur, slow down your shutter speed and keep checking the results on screen. It can help to include a static object, such as a rock, in the shot, too. Capturing movement is largely about trial and error.

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 |
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ROUND 7: PHOTOGRAPHY TIPS

Make the most of movement with our handy tips



abstracts Look for blocks of colour that will create bold patterns and shapes when using intentional blur to show movement. Strong colours help an abstract to be very eye-catching.



strong lines

When using intentional camera movement to create painterly shots, keep an eye out for strong lines that will give your shot a good grounding, moving the eye from the top to the bottom of the frame.

her of the Year

petition for amateur photographers





In association with

SIGMA





SIGMA 24-35mm f/2 DG HSM Art and 82mm WR Ceramic Protector

The headline feature of this highly versatile wideangle zoom is the fast f/2 aperture that's available throughout its focal range. Its construction includes 18 elements in 13 groups, and a nineblade aperture, not to mention seven special-low-dispersion glass elements to guard against aberrations, and Sigma's multi-layer coating to counteract ghosting and flare.

With 10 times the strength of a conventional protective filter, the SIGMA 82mm WR Ceramic Protector is the ideal companion to the 24–35mm zoom, and will keep the front element safe from scratches. Together, the lens and protector are worth £1,055.



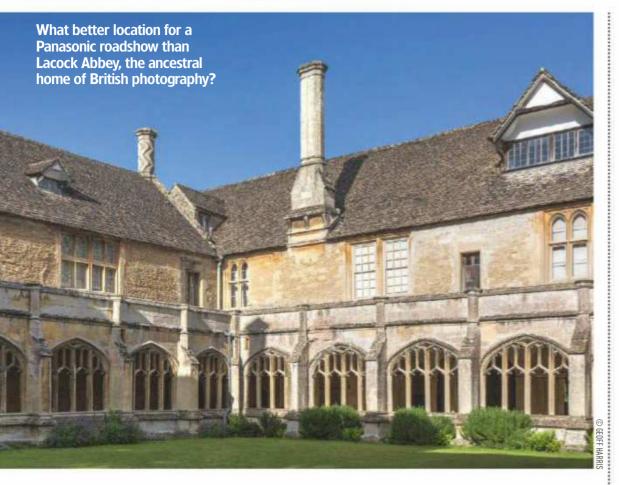
Freeze the moment

Using a fast shutter speed freezes the action and captures a moment in time. Where water (or mud) is involved, all the individual droplets of mud or water can work together for a high-impact shot.



E Capture nature differently

We're told to prioritise sharpness in wildlife photography, but blurred movement can make your work stand out. This effect works well when there is a clear definition between the subject and background.



BEHIND THE SCENES Lacock Abbey

Geoff Harris joined the Panasonic LUMIX Roadshow at Lacock Abbey; he spoke to visitors about their thoughts on the cameras

he description 'hot' doesn't do it justice. With recordbreaking temperatures broiling South West England, I slathered on high-factor sun cream and headed off to Lacock Abbey in Wiltshire to hook up with the latest leg of the Panasonic LUMIX Roadshow. It's hard to think of a more suitable venue for a camera roadshow and photo walk, as Lacock

Some beautiful atmospheric shots can be attained at the medieval cloisters

was the ancestral home of the hugely influential William Fox Talbot FRS, inventor of the salted paper and calotype processes that revolutionised 19th-century photography. Indeed, his image of the latticed window in the abbey is believed to be the oldest existing camera negative, dating back to 1835. Even without its photographic connections, the historic buildings and beautiful grounds of Lacock attract visitors from all over Britain and the world.

The Panasonic team was there to hand out a selection of the latest LUMIX cameras and lenses to visitors, who could also join expert LUMIX ambassador Esther Ling on a photo walk. The camera and lens testers, many of whom were AP readers, ranged from families who had never used a 'proper' camera, to experienced LUMIX users who were there for expert tips or thinking about upgrading. Each person was matched with suitable gear for their level and aspirations, so let's see how they got on.

READERS' LUMIX IMAGES

John Crew

Camera used: Panasonic LUMIX G80 with G-Vario 12-60mm lens

I found this nice to handle, with a vari-angle touchscreen and an automatically activated and well-shielded viewfinder both being a godsend in the very bright conditions. I stuck to mainly Aperture Priority mode at ISO 200, photographing in a wide range of light conditions inside and outside, and was impressed by the overall results. The set-up produced a good light balance when shooting from shadow into bright light with a minimum of editing needed. Overall, I was impressed with the



results I obtained on a first outing and will most certainly consider the G80 for my next camera purchase.



Peter Gillings

Camera used: Panasonic LUMIX G80 with G Vario 12-60mm lens

I am not that experienced a photographer but I found this camera very easy to use. My eyes are not great so being able to focus with the back screen made everything a lot easier. I was also impressed with how the picture came out 'just right': never too light or too dark. The G80 is light and portable, which is an important consideration for me as I suffer from various aches and pains associated with advancing age.



Alison Sackett

Camera used: Panasonic LUMIX G9 with Leica 12-60 lens

I am already a Panasonic/Micro Four Thirds user and wanted to try the G9 to see if it was worth upgrading to from a G7. As an amateur photographer who enjoys floral and handheld macro photography, the G9's superior stabilisation and weather proofing appealed to me. The camera didn't disappoint – the greater number of focus points and improved electronic viewfinder helped with getting good focus. The Leica lens was clear and sharp. Overall the camera was easy to use and produced good photos. I was worried that it would be too heavy but was pleasantly surprised with how well it fitted in my hand. The only downside was the very sensitive shutter release that caused a few errant photos, but this is something you would get used to with practice.



Jacqui Martin

Camera used: Panasonic LUMIX G7 with G-Vario 12-60mm lens

I have a Canon EOS 80D which I find rather big and heavy when I'm out hiking – I end up leaving it behind and regretting not having a camera with me, so I was thinking of buying a lighter second camera. Despite never having used the G7, or any mirrorless camera for that matter, it was very easy to use and find my way around. The G7 was a perfect size and weight for my needs. I particularly liked the articulated touchscreen and found the photo walk helpful. I liked the camera so much, I have since bought one, opting for the 12-60mm and 45-150mm lenses.

Cliff Whitely (and Ollie)

Camera used: Panasonic LUMIX G9 with Leica 50-20mm lens

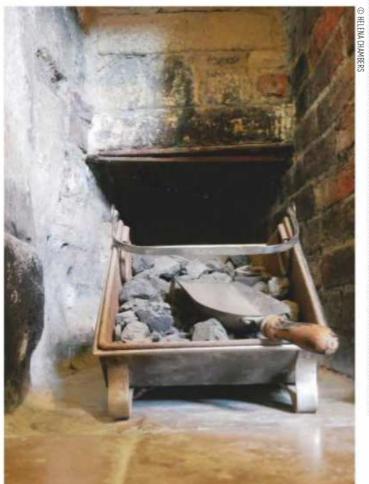
What a lovely surprise to meet someone from AP, as I subscribe! I went along with my grandson Ollie, 12, to try out some of the Panasonic gear. Ollie has a GX7, while I own a G9 and GX8. Once John from Panasonic had helped me clean my sensor, we joined Esther on the photo walk but then went back to the tent to try the G7 with a 100-400mm lens, and then the fisheye. I was very impressed with the Leica 50-200mm lens on my G9, and am thinking of buying one for my annual trip to South Africa. Esther was also good enough to explain Focus Peaking, so it was a great day for both of us.



Helena Chambers

Camera used: Panasonic LUMIX G80 with G-Vario 12-60mm lens

I fell in love with this camera! I took it off automatic mode to see how easily I could find my way around and although there were a few frustrating moments, it was fairly intuitive to use (and it was easy to get advice). The G80 is lighter than my Nikon D3300, and comfortable to hold. The touchscreen is a great way to set the focus point precisely, and the articulated screen is brilliant for low-level shots. When I reviewed the photos on the computer, I was very impressed with the quality of the images – so much so that I bought a G80 a few days later.



Esther Ling's top tips



Esther is a professional photographer and LUMIX ambassador whose main passions are

social, documentary, food and travel photography. Visit www.estherling. co.uk.

Most of the questions on the Lacock photo walk were 'What does "A" and "S" stand for and what is "iA"?' You need to spend time getting to know your camera and the various settings. If you do get stuck in a menu, simply half press the shutter button rather than turn the camera on and off, which might waste precious shooting time.

It was very sunny and contrasty at Lacock Abbey, but you have to find a way to work around it. In bright sunlight I sometimes change to spot metering so that I am sure to take the exposure reading from exactly where I want it to be. If you take it from too bright a place, it will give an average reading and the camera will make it darker, and if you take it from a darker place, the opposite will happen. Don't be afraid to experiment with the different metering modes.

There are old cloisters and atmospheric monastery rooms at Lacock. For darker interiors, I recommend using a wide lens aperture rather than a high ISO, in order to minimise noise. Take along a mini tripod to help with longer exposures/ slower shutter speeds in tougher light.

DATES FOR YOUR DIARY The Panasonic LUMIX Roadshow, in partnership with the National Trust, will be at Dunham Massey on 8/9 September. See www.nationaltrust. org.uk/panasonic-roadshows.

IN THE PURSUIT OF EXCELLENCE...

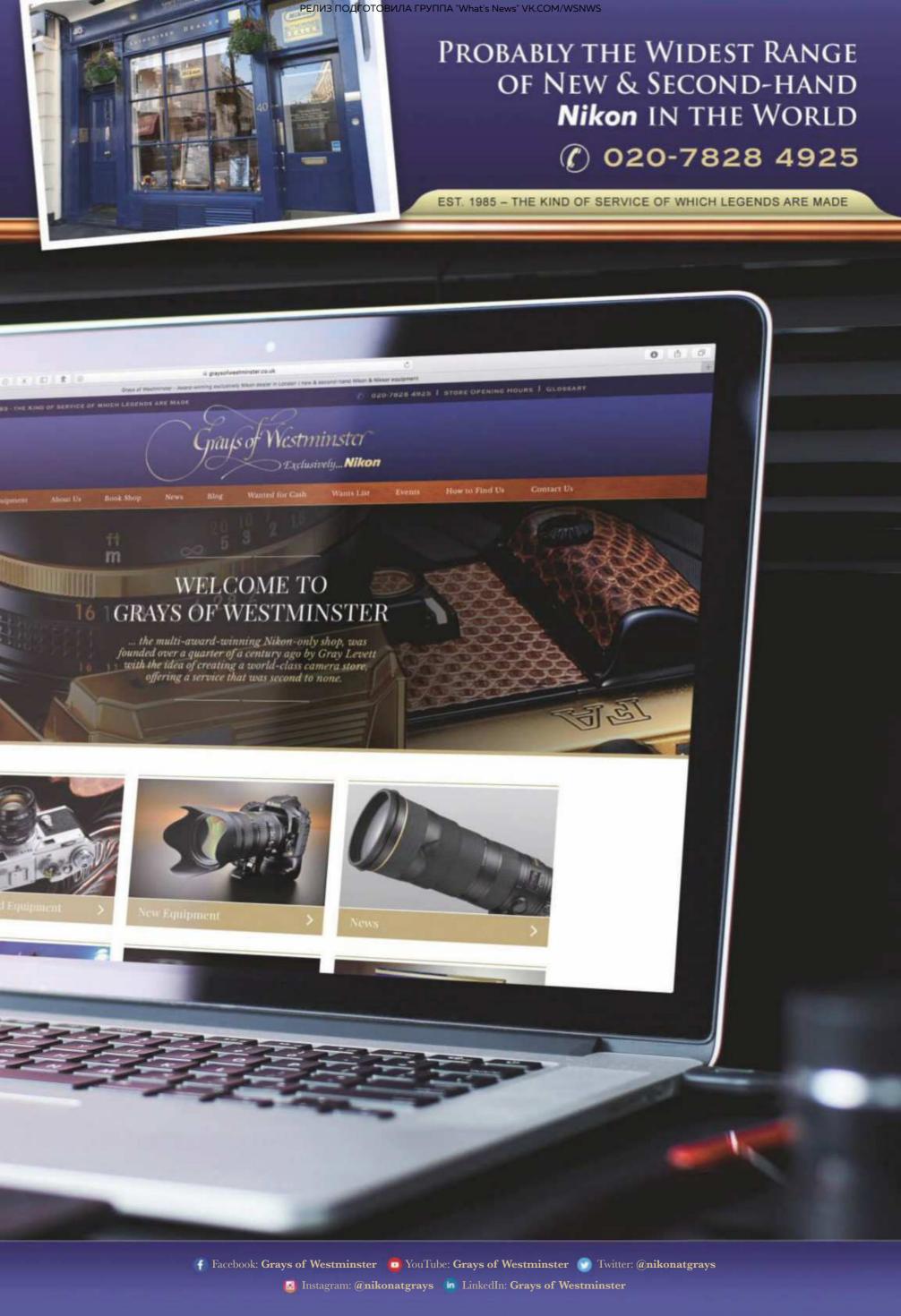
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-John Krish, Writer & Director





Technique film processing

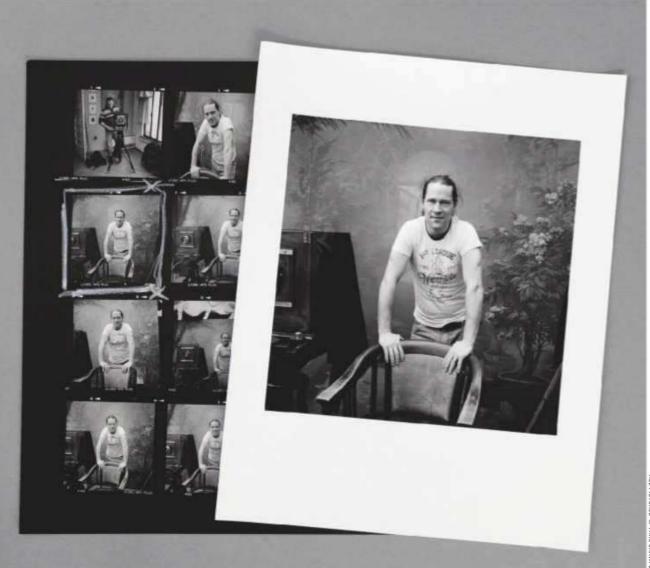


Mike Crawford

Mike Crawford is a London-based photographer and specialist printer working primarily in urban landscape and portraiture. His work has been exhibited widely in the UK and abroad. For over 20 years he has run Lighthouse Darkroom, one of the UK's premier photographic labs, working for many leading photographers on numerous exhibitions and publications. See www.mike-crawford.co.uk.

Come into contact

Making a contact sheet is one of the earliest, and simplest, methods of printing a negative. Mike Crawford explains all you need to know



An impromptu portrait of Wet Plate Collodion photographer Borut Peterlin. When making contacts, it is best not to print them too contrasty, as it will be easier to see more details in the frame



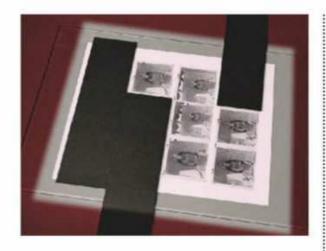
he contact is the earliest method of printing a negative in the darkroom and remains the most simple. The negative is sandwiched between glass and photographic paper, exposed to light and processed accordingly. Until roll films were introduced in the early 20th century, enlargements were very rarely made. While the technology did exist, the majority of large-format negatives in use, such as 8x10in, were contact printed.

A 19th-century process such as Albumen - one of the primary methods of printing prior to the introduction of silver gelatin in the 1870s – was so insensitive to light that contact printing was the only practical method of production. Large format cameras are still used today, and while most negatives will be printed with an enlarger, many photographs produce contacts as finished work. A more recent innovation is the ability to print digital files onto inkjet film to make a negative, which can then be contact printed: a ≥ hybrid process combining digital capture and traditional darkroom printing.

For photographers using 35mm and 120 film, contacting remains an essential part of the process, at least when shooting and processing in black & white. While it is often easier for colour film to be processed at a minilab, providing a



Technique FILM PROCESSING



Correcting contact sheets

AS A commercial printer, I ensure contact sheets for clients are presentable and tonally consistent. Inevitably, exposures will vary, so to correct contact sheets I keep a supply of black paper strips in the darkroom, cut to approximately 120 and 35mm film widths. Having assessed initial tests, I will then work out a series of additional exposures laying down the strips to give sections of the film more light. This also allows part of the sheet to be printed on a different grade if the contrast varies as well as exposure. Of course, a more simple method, which I often use for my own films, is to make two or three different contacts of the same film.

set of prints (and often low-resolution scans), the contact sheet is the best option to see what is on the film we have processed. There is something very complete and pleasing about a set of contacts from a freshly processed batch of film: sheets of images to edit and assess, reviewing each roll with a loupe or magnifying glass, and noting the best frames for possible printing. It also brings a degree of anticipation, that is, if what we saw framed in the viewfinder has the same merit when finally seen in black & white.

What you need

The procedure and equipment required is simple. An enlarger with a timer is the best choice of light source for creating contacts. Tests should be made to assess the exposure and grade of contrast, bearing in mind that parts of the film may need additional exposure, and subsequently processed, fixed, washed and dried. The other requirement is the glass. While there are contact-printing frames available that hold the negative strips in place, these can be quite cumbersome and can lead to the negatives being mishandled. It is worth ordering a heavy sheet of plate glass cut to size from a glazier, asking for the edges to be bevel cut, thus making them smooth

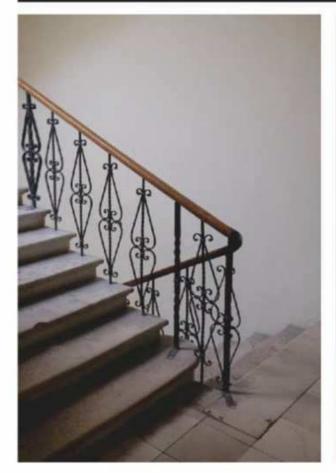
'Through time, seemingly insignificant photographs can take on importance as people and places change'

and safe for handling. The weight is important because if thin glass is used with 35mm film, still with an inherent curl from drying, it can slightly lift the glass from the paper producing soft, unsharp contacts.

Filing

I file all my negatives in clear archival sleeves, which not only protects the film from dust and pollutants, but also makes the contacting process quicker and easier as the whole sheet can be contacted without removing or touching the strips of film. A drawback is that the thin material of the sheet can slightly diffuse the positive image on the contact, but usually not enough to notice, even with a magnifying glass. However, if the negatives are particularly dense requiring long exposure times, this will certainly show as a stronger diffusion, so I would recommend contacting such films removed from the sleeve.

USING DIGITAL NEGATIVES FOR CONTACT PRINTING



1 The original digital image

Making a black & white darkroom print by contacting a negative digitally printed from a file is a relatively straightforward process. One benefit is that it can combine the qualities of a silver gelatin print and the many options we have in the darkroom with work shot and processed digitally.



2 Reversed and inverted

The negative is made by making an inkjet print onto clear film, such as Permajet Digital Transfer Film or Pictorico Transparency Film. After tonal correction, it is desaturated, inverted to negative and flipped horizontally. This ensures the paper and negative emulsions touch giving the sharpest result.



20 B / 45 CONTRAST



+++ CURVES 2





++ CURVES 1

3 Further contrast tests

For initial tests, it is useful to make several changes of contrast of a section of the image using adjustment layers, which can then be applied to the finished file. The file is prepared with each test appropriately titled. Always use the highest dpi printer setting consulting the film's instructions for further settings.

Benefits of contacts

I notice a tendency for some photographers, typically photographic students, to not bother with contacts as they say they can judge everything by looking at the negatives. I always take issue with this for several reasons. I simply don't believe anyone can get the same visual information from a negative rather than seeing the image in positive. Portraits in particular are very liable to slight changes, making the difference between a good and bad photograph. A slight change in expression, the direction of the sitter's gaze, or a slight smile compared to a smirk, for example, needs to be properly compared and considered.

The other advantage is that over the years, contact sheets build into an archive, even sometimes a diary, showing where we have been, whom we know and what we have seen. Through time, seemingly insignificant photographs can take on importance as people and places change. A further benefit is how useful it is to sometimes review older contacts. They may contain photographs which might have been initially overlooked, not seeming so relevant at the time of shooting, but which might later work well in a different context or in a different series of work.



Labelling, filing and storage

IT IS useful to keep contact sheets and negatives filed together, either in ring binders or archival storage boxes. It can be frustrating finding an image on a contact sheet to print and then be faced with several boxes or files of negatives to look through. While I try to keep to this rule, it is likely that some get separated, leading to the inevitable search.

Labelling negatives so the contact will also have a reference number makes it easier to find the correct film. I normally just use the date and if more than one film, a roll number, often adding the subject's name too if it's a portrait. Knowing the date a film was shot or processed is important for future reference.

Rotring Isograph pens are ideal for writing on the negative rebate. However, if using clear archival sleeves to print through when contacting, such as Print File, the information can be simply written on the top of the sleeve or a clear printed label attached instead.



4 Assessing the test print

The first contact should be made using a mid-grade filter such as a grade 2. If the test looks promising, we can decide which adjustment layer to use. We then additionally have all the tonal and contrast controls of darkroom printing when making the final print.



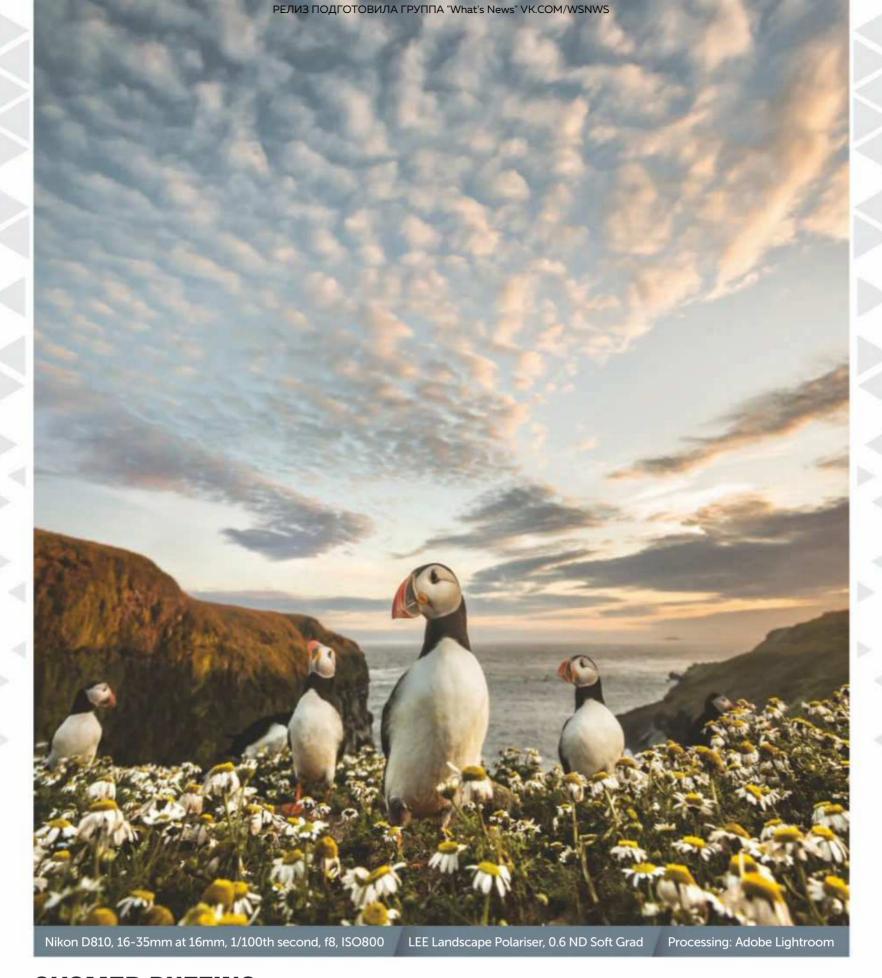
5 Adding borders

As the negative is printed onto clear film, any border will appear black. If a clean white border is required, one way is to prepare the file with a red border added to the required print size. In this instance, the negative, with border, was printed 8x10in on A4 film and trimmed to size.



6 The finished print

The print is then made as any other contact. It's also possible to dodge and burn for finer control. Inkjet negatives are delicate so are best kept in sleeves, ideally waiting a day before using so the ink has settled. This was printed on Ilford Warmtone paper with subsequent Thiocarbamide toning.



SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

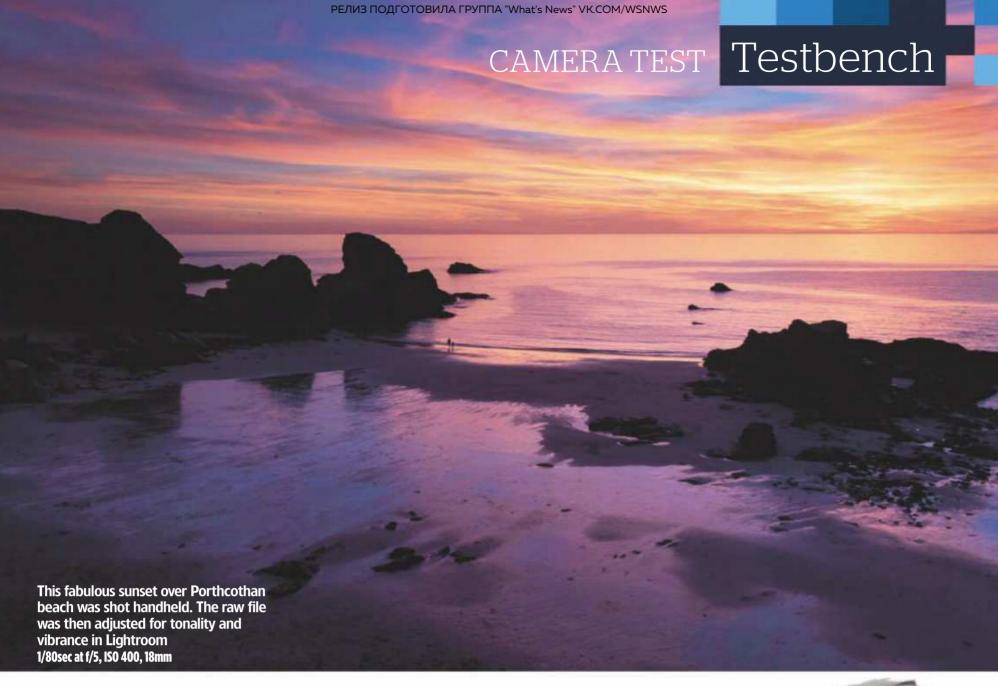
Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.



Matthew Cattell matthewcattellphotography.com





Canon EOS 4000D

The EOS 4000D is the most basic of Canon's three entry-level DSLRs. **Audley Jarvis** considers whether it's a good investment for first-time DSLR buyers

ntry-level DSLRs have faced stiff competition from mirrorless cameras in recent years, but Canon, Nikon and Pentax continue to make a range of entry-level DSLRs to tempt first-time buyers. Canon offers the EOS 4000D (£369 with 18-55mm IS III lens), the EOS 2000D (£469 with 18-55 mm IS II lens)and the EOS 200D (£559 with 18-55mm IS STM lens). Of these the 4000D is the cheapest and most basic, while the 2000D occupies the middle ground and the 200D is the most advanced.

Of course for many aspiring photographers, putting together a budget to invest in equipment can be a struggle. To this end the 4000D is not only Canon's cheapest current DSLR, but also the cheapest DSLR on the market. Well, almost. The Canon 1300D that came out in 2016 is still quite widely available for around £300 with an 18-55mm DC III kit lens.

So for those looking to buy their first DSLR on the tightest of budgets, does the 4000D do enough to warrant its £70 premium over the 1300D, and to what extent does its rock-bottom price lead to a compromise in features, build and image quality?

Features

The 4000D is built around the same 18MP APS-C CMOS sensor and Canon DIGIC 4+ image processor used by the two-year-old 1300D. While we can appreciate that Canon's chief priority with the 4000D is to keep costs to a minimum, the decision to stick with such a relatively low-resolution sensor is a bit disappointing, as is the decision to pair it with the now very dated DIGIC 4+ processor.

Native sensitivity ranges from ISO 100-6400 plus an extended setting equivalent to ISO 12,800. This is identical to both the 1300D and the 2000D, although the

200D can be extended to the equivalent of ISO 51,200 while the Nikon D3400 offers a maximum setting of ISO 25,600. As per the 1300D and 2000D, the 4000D's video recording abilities max out at 1080p Full HD capture at 30fps. This puts it behind both the EOS 200D and the Nikon D3400, both of which can record Full HD video at 60fps.

On the back the 4000D is fitted with a fixed 2.7in/230k-dot rear LCD display, which represents a significant downgrade on the 1300D's 3in/920k-dot display. Of all the compromises Canon has made with the 4000D, we have to report that this has by far the most detrimental effect on the camera's overall usability. While it remains perfectly functional for reviewing captured images or operating the camera in live view mode, display quality really isn't great when compared side-by-side with the 3in/920k-dot displays of the 1300D, 2000D and 200D.



Data file

| | Canon EOS 4000D |
|---------------------|----------------------------------------------------------------------------|
| Price | £369 (with EF-S 18-55mm f/3.5-5.6 IS III lens) |
| Sensor | 18MP APS-C CMOS |
| Output size | 5184 x 3456 pixels |
| Focal length mag | 1.6x |
| Lens mount | Canon EF / EF-S |
| Shutter speeds | 30-1/4,000sec |
| Sensitivity | ISO 100-6,400 standard ISO 12,800 expanded |
| Exposure modes | PASM, Scene Intelligent Auto, No Flash, Creative Auto, 6 Scene modes |
| Metering | Multi, Spot, Average |
| Exposure comp | ±5EV in 1/3EV or 1/2EV steps |
| Continuous shooting | 3fps |
| Screen | 2.7in, 230k-dot fixed LCD |
| Viewfinder | Pentamirror type, 95% coverage |
| Video | Full HD (1920x1080), HD (1080x720), |
| Memory card | SD, SDHC, SDXC |
| Power | LP-E10 Li-ion battery |
| Battery life | Approx 500 shots per charge |
| Dimensions | 129x101.6x77.1mm |
| Weight | 436g (with battery and card) |

Focal points

Despite its stripped-back feature set, the EOS 4000D provides a number of useful tools

Picture Styles

These JPEG processing settings are used to give your images a certain look. There are six to choose from: Auto, Standard, Portrait, Landscape, Neutral and Faithful. You can also adjust the sharpness, contrast, saturation and colour tone settings.

Auto Lighting Optimizer

This processing tool is designed to lighten shadow areas when the camera is faced with backlit subjects or high-contrast situations. As ever, there are four strength levels to choose from: Off, Low, Standard and High.

Creative Filters

The 4000D provides five Creative Filter effects: Grainy B/W, Soft focus, Toy camera, Miniature effect, and Fish-eye. However they can only be applied to images while the camera is in Playback mode.

> Wi-Fi Connectivity

Allows you to connect the camera to a smartphone and transfer images as well as control the camera remotely.



Scene Intelligent Auto mode

This fully automatic mode is programmed to recognise the type of scene in front of the camera, automatically adjusting the settings so as to gain the best possible image.

Built-in flash

With a guide number of nine metres at ISO 100, the 4000D's pop-up flash can be used to illuminate nearby subjects in poor light. The 4000D also gets a hotshoe, which allows you to attach more-powerful flashguns.



It's not just the lack of resolution that lets it down; colour and contrast are both lacking. There's no touchscreen functionality either.

Above the display the 4000D is fitted with a pentamirror optical viewfinder that provides 95% coverage at 0.50x equivalent magnification – the same as the 2000D. While this is bright and clear, it is very small compared to those found on more expensive Canon DSLRs. Unlike the 1300D, 2000D and 200D there's no dioptre adjustment wheel, which could be an issue for users who wear glasses.

In addition to PASM exposure modes, the 4000D provides a fully automatic Scene Intelligent Auto mode for point-and-shoot duties alongside a Creative Auto mode for simplified depth-of-field control. The mode dial also provides a Forced Flash Off mode and six individual Scene positions: Portrait, Landscape, Close-up, Sports, Food, and Night Portrait. In terms of shooting and processing features, the 2000D offers Canon's Auto Lighting Optimizer, along with the usual array of Picture Styles.

Body and design

As with Canon's other entry-level DSLRs the 4000D is housed within a shiny polycarbonate shell. While this provides some degree of protection it does leave the 4000D looking and feeling a bit plasticky. Compared side-by-side with the 2000D and 1300D you can see where Canon has cut corners. The lens mount is plastic, whereas the 2000D/1300D get a more durable metal one. Likewise, the mode dial looks to have been fashioned from a cheaper plastic

and doesn't have the knurled finish of the 2000D/1300D, while the thumb rest on the back lacks the textured finish of the other two models. As we'd expect, there's no weather proofing either.

In addition to its lower-resolution sensor, downgraded rear display and cheaper finish, another thing that sets the 4000D apart from the 2000D/1300D models is the removal of some physical buttons on the top plate. Whereas those cameras provide a dedicated on/ off switch along with a button to activate the pop-up flash, the 4000D incorporates the 'off' switch into the mode dial and removes the flash button altogether; if you want to use the camera's built-in GN9 flash you'll need to raise it manually. Elsewhere, the 4000D sports the same button configuration as the 2000D and 1300D, with the only difference being that there's a little more space between the buttons.

Build quality issues aside, the 4000D does sit quite nicely in the hand thanks to its relatively deep handgrip and sculpted thumbrest. With the 18-55mm kit zoom attached the camera also feels well balanced and easy to operate. The in-camera menu system has been stripped right back, so first-time users should be able to scroll through and find what they need without any issues.

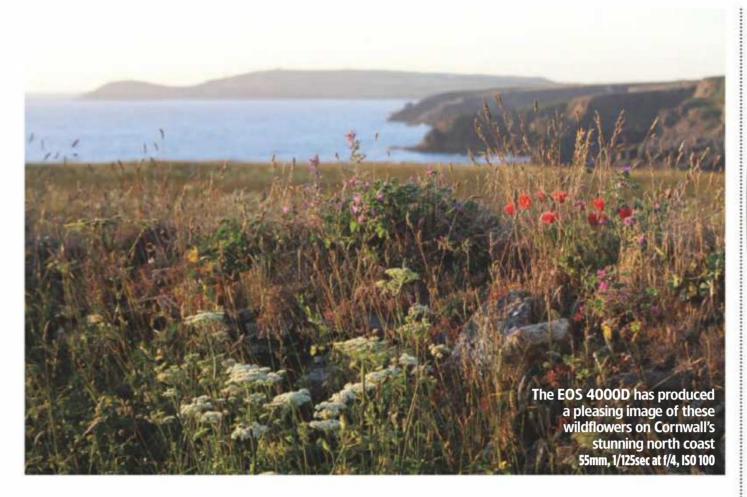
Performance

Autofocus through the viewfinder is taken care of via the same nine-point phase-detect AF module employed by the 2000D and 200D. This has been lifted straight from the 1300D and while it's functional enough, it does feel a bit basic next to some of the Hybrid AF systems employed by



This candid portrait of my son shows pleasing colour 55mm, 1/320sec at f/7.1, ISO 200

101.6mm



many mirrorless cameras. The nine AF points are arranged in diamond formation across a large portion of the viewfinder, and while focus is quick and accurate in good light, performance does take a hit when light levels drop, especially when trying to use one of the eight non cross-type AF points to lock-on to your subject. In live view the 4000D's contrast-detect AF system is painfully slow even when light is plentiful. So slow, in fact, that it actively discourages you from using it. Canon's clever Dual Pixel technology resolves these issues

and significantly improves overall focus performance in live view, however the cheapest Canon DSLR to offer it is the 200D.

Image quality is something of a mixed bag, with the bottom line being that while the 4000D's 18MP APS-C sensor is capable of delivering very good image quality in the right conditions, the 24MP APS-C sensors inside the 2000D and 200D are capable of better. The supplied EF-S 18-55mm f/3.5-5.6 IS III kit zoom is also highly susceptible to fringing on high-contrast borders. That said, first-time DSLR buyers upgrading

directly from a mobile phone or small-sensor compact are unlikely to be disappointed by the 4000D and will undoubtedly benefit from a noticeable step-up in image quality. Indeed, for anyone who's looking to primarily shoot JPEGs in one of the camera's many point-and-shoot modes, the 4000D routinely delivers the same punchy image quality associated with more-expensive Canon DSLRs higher up the line. Colour is certainly hard to fault, and can of course be tweaked as you like via Canon's various Picture Style settings.

Verdict



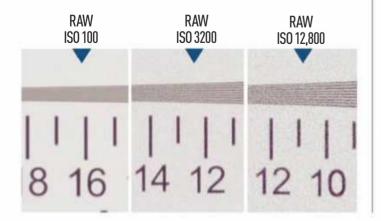
THE EOS 4000D provides a no-frills entry-point to Canon's DSLR ecosystem for those on the tightest of budgets. Aside from the now-discontinued EOS 1300D there isn't a cheaper DSLR on the market. In its favour the 4000D is very easy to use and capable of good image quality. That said, both the 2000D and especially the 200D provide better image quality and more growing space for first-time DSLR buyers to develop their skills.

The other issue facing the EOS 4000D is the older EOS 1300D model. For the additional £70 the 4000D offers no discernible image quality or performance benefits. We'd therefore be inclined to recommend the 1300D until the 4000D's price becomes heavily discounted or stock of the 1300D finally dries up. For those with a little more to spend the EOS 2000D is undoubtedly a better camera, while the slightly more expensive EOS 200D remains the stand-out option within Canon's trio of entry-level DSLRs.

Resolution



Below are details taken from our resolution test chart pattern (shown above) Set to ISO 100 and raw, the 4000D can resolve 3,200l/ph with careful processing. At its higher sensitivity settings, sharpness falls off rapidly, with ISO 3200 recording 2,400l/ph. The highest extended setting of ISO 12,800 resolves just 2,200l/ph. For JPEGs the results are generally around 200l/ph lower.



Noise

The 4000D provides clean results at low ISO settings, although a little noise creeps into shadow areas at ISO 800. By ISO 1600 fine detail starts to soften and at ISO 3200 image quality degrades much more noticeably accompanied by a muting of colour. At ISO 6400 this is more pronounced, while the top setting of ISO 12,800 produces soft, mushy images and is best avoided altogether if at all possible.



RAW ISO 3200 RAW ISO 6400 RAW ISO 12,800

For and against

- Cheap and easy-to-use
- Good image quality in the right conditions
- 1300D is better and cheaper
- Painfully slow autofocus in live view
- Poor-quality rear LCD display
- Build quality isn't all that great

| FEATURES | 5/10 |
|-----------------------------|------|
| BUILD & HANDLING | 5/10 |
| METERING | 7/10 |
| AUTOFOCUS | 6/10 |
| AWB & COLOUR | 7/10 |
| DYNAMIC RANGE | 7/10 |
| IMAGE QUALITY | 7/10 |
| VIEWFINDER/LCD | 7/10 |





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This prime boasts the longest focal length in Sigma's f/1.4 Art-series. Is it a portrait photographer's dream lens? **Michael Topham** gave it a stern test

ince introducing the 35mm f/1.4 DG HSM Art in 2012, Sigma has steadily increased the number of wideaperture f/1.4 primes in its line-up. The well-received 50mm f/1.4 DG HSM Art continues to be one of the most popular third-party lenses for full-frame users and after releasing the stupendously sharp 85mm f/1.4 DG HSM Art in 2017, it was only a matter of time before Sigma developed a fast Art-series lens with a longer focal length.

The so-called 'bokeh master', or 105mm f/1.4 DG HSM Art, as it's more commonly known, becomes the company's flagship in the

f/1.4 Art line. It falls into the wide-aperture, mid-telephoto-length category of lenses and has caused quite a stir among portrait and wedding photographers for whom it promises an amazing optical performance and topnotch build quality. It has competition from the likes of Nikon's AF-S 105mm f/1.4E ED, but it works out £500 cheaper. Canon users who'd like a premium portrait lens that fits the gap between the superb EF 85mm f/1.4L IS USM and the old EF 135mm f/2L USM are likely to be intrigued too, plus it will soon be available in E-mount for Sony's range of A7-series full-frame mirrorless cameras.

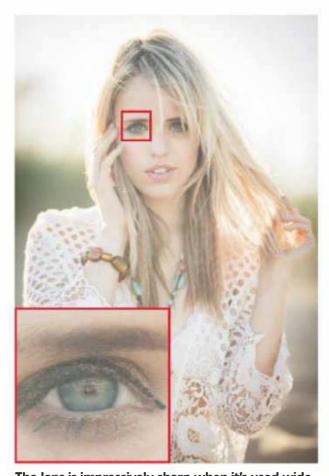
Features

If you think Sigma's 85mm f/1.4 Art DG HSM is big and heavy, this lens is a monster by comparison. It's not unusual for Sigma's Art lenses to be heavier than their rivals, but this optic goes further and then some. Compared to Nikon's AF-S 105mm f/1.4E ED, which protrudes 106mm from the camera body and weighs 985g, this optic measures 131.5mm in length and weighs a hefty 1.65kg. Part and parcel of its size and weight comes down to its complex optical design that sees 17 elements arranged in 12 groups – an uncommonly large number of elements for a prime lens. The grouping of three FLD glass elements, two SLD glass elements and one aspherical lens element is claimed to minimise chromatic aberration and deliver the highest resolution possible. In typical Sigma fashion, the lens features Sigma's Super Multi-Layer



Coatings to prevent flare and ghosting from causing issues when shooting directly towards the light. It's also equipped with the company's Hyper Sonic Motor (HSM), which performs autofocus duties and enables full-time manual focusing – a process whereby users can adjust focus manually at any time without being forced to flick the AF/MF switch to manual first.

The lens's nine-bladed aperture diaphragm offers settings from f/1.4 to f/16. Used at its



The lens is impressively sharp when it's used wide open at f/1.4 Canon EOS 5DS R, 1/1600sec at f/1.4, ISO 100

maximum aperture of f/1.4, these nine aperture blades are designed to create a very attractive rendition to out-of-focus backgrounds, with pleasing spherical bokeh in the highlights, hence its nickname the 'bokeh master'. Other features include a minimum focusing distance of 100cm and compatibility with Sigma's USB docking device that allows users to update firmware and perform various types of customisation and adjustment using the company's Optimization Pro software.

The good news for Sony E-mount users interested in this lens is that Sigma's MC-11 mount converter is no longer required. The E-mount version performs exactly the same functions as the converter, including in-camera lens aberration correction. In addition, the lens is fully compatible with Sony's continuous AF (AF-C) and Eye AF functions, which were not previously addressed by the MC-11 converter.

Build & handling

The huge front element has a filter thread the same size as its focal length. Unlike some large lenses that feature a rear filter slot or slip-in filter holder, this lens has neither. To use this lens with filters you'll need to buy a suitably sized adapter ring or purchase screw-in filters of the 105mm variety, which are neither as easy or as cheap to come by as 77mm, 82mm or 86mm examples.

In terms of the design, it gradually increases in diameter from the metal lens mount at the rear towards the large manual focus ring at the front. There's a rubber seal at the mount connection to prevent dust and moisture creeping between camera and lens, and the tripod collar that's designed to be compatible

'The huge front element has a filter thread the same size as its focal length'

with Arca-Swiss platforms and clamps, can be detached. Ahead of the tripod collar there's a focus distance window, and offset to the side of this is the unmistakable Art badge and AF/MF switch. The latter is easy to locate with your thumb when the tripod collar is inverted and the barrel is resting in your left hand. Though you do notice its heaviness as soon as you pick it up, the fact it's not as long as many telephoto zooms means it's not as unwieldy as you might think. Pair it with a full-frame camera that has a large-sized grip and you'll find it handles well.

The overall build quality is exemplary, just as we've come to expect from Sigma lenses that embellish the letter A in a silver circle on the barrel. The manual focus ring is rubberised to ensure you get a good grip of it when it's wet and offers a satisfying feel when it's rotated, functioning across its focusing range in just under half a turn. The carbon fibre reinforced plastic lens hood also has a rubberised tip, allowing users to rest the camera nose down on the floor much like a large telephoto zoom. The hood does a great job of protecting the front element from glare, flare and any accidental scratches and can be reversed to make it easier to transport. Just be sure not to lose it - a replacement will set you back £100.

Image quality

To get an impression of how it performs in the type of situations it'll see regular use, it was put through its paces on a demanding contre-jour



The lens proved to be fast and accurate at acquiring autofocus Canon EOS 5D Mark III, 1/200sec at f/1.4, ISO 1600

portrait shoot at the coast and at a wedding to capture a series of candid images. As is to be expected for a fast mid-telephoto prime, the fall-off in focus occurs incredibly quickly at f/1.4, forcing you to be very precise with your focusing technique in order to resolve sharp focus on a person's eyes, or your subject. As the sample images that support this review illustrate, shooting wide open at f/1.4 creates utterly gorgeous background blur that really accentuates subjects and sets them apart from their surroundings; beautiful circular bokeh is rendered. However using the lens wide open at f/1.4 did produce what's known as the cat's eye bokeh effect, whereby specular highlights are rendered more of an oval shape towards the edge. By stopping the lens down to f/2, I found it created circular bokeh of distant specular highlights right into the corners of the frame.

An inspection of our Image Engineering tests confirmed what I found from my real-world testing. A high level of sharpness is resolved in the centre at f/1.4, with the sweet spot between centre and edge sharpness found at f/5.6-f/8. Sharpness figures do start to tail off beyond f/11 though as the introduction of diffraction begins to soften finer details.

The way vignetting is controlled is a real strength of this lens. Shoot with the lens set to its maximum aperture of f/1.4 and you'll be hard pushed to notice that the edges are any darker than the centre in real-world images. Shading tests reveal the corners are 0.3EV darker than the centre at f/1.4, which reduces to less than 0.2EV by f/2.8. As is expected of a mid-telephoto prime costing in excess of four figures, the optical performance isn't compromised by distortion. I noticed a hint of green and purple fringing in real-world images along high-contrast edges in images taken at f/1.4, but this is only really noticeable under very close inspection at high magnification and was easily dealt with using the defringe sliders in Lightroom. Overall, the lens does a fine job of controlling chromatic aberrations.

Verdict

WITH the 105mm f/1.4 DG HSM, Sigma has created an astonishingly impressive lens that nestles its way into the company's Art line-up between the 85mm f/1.4 DG HSM and 135mm f/1.8 DG HSM. It'll find its way onto many Canon and Sony photographers' wish lists and will attract Nikon users who'd like to make a saving over the Nikon AF-S NIKKOR 105mm f/1.4E ED (Σ 1,949). While it's not the most inconspicuous of prime lenses, the quality of the bokeh it produces is very appealing, which is matched by excellent contrast and sharpness right across the frame, even when it's used at f/1.4.

It won't be perfect for everyone though. The fact it has no optical image stabilisation and the way the sheer size and weight takes its toll during long periods of handheld shooting will put some people off. While there are smaller, cheaper and lighter primes available, it remains one of the finest-performing portrait prime lenses we've reviewed. It is a true 'bokeh master'.



Data file

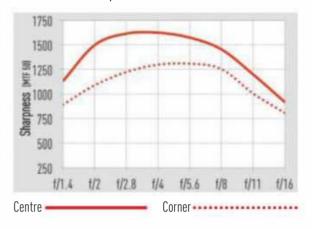
Price £1,499 Filter diameter 105mm Lens elements 17 **Groups** 12 **Aperture blades** 9 **Aperture** f/1.4-f/16 Minimum focus distance 100cm **Dimensions** 115.9x131.5mm **Weight** 1,645g Lens mounts Canon, Nikon, Sigma, Sony E-mount Included **accessories** Lens cap, lens hood, pouch

Amateur
Photographer
Testbench
Recommended
**

Sigma 105mm f/1.4 DG HSM Art

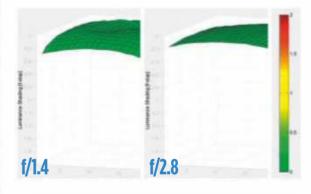
Resolution

The lens was coupled up to Canon's 50-million-pixel EOS 5DS R prior to carrying out our Image Engineering tests. Like Sigma's 85mm f/1.4 Art, this optic resolves a similar level of sharpness in the centre of the frame at f/1.4 as it does when stopped down to f/11. You'll notice that sharpness peaks in the centre at f/4, and the sweet spot between centre and edge sharpness is found by stopping the lens down to an aperture of around f/5.6 or f/8.



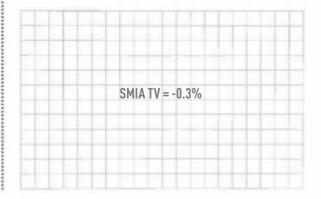
Shading

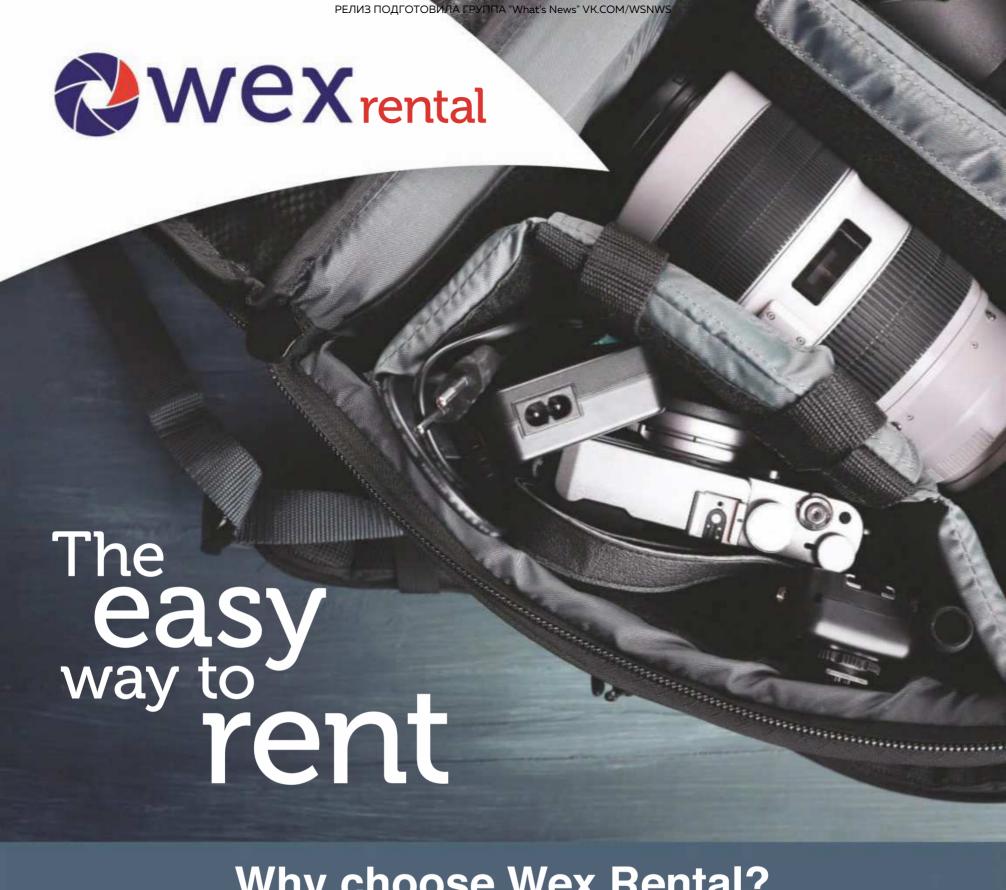
With such a large front element, the lens is able to deliver a significantly greater volume of peripheral light than other prime lenses. This result is an extremely impressive vignetting performance, with edges proving to be barely any darker than the centre of the image, even at its maximum aperture.



Curvilinear distortion

Users of the lens won't have any concerns about barrel or pincushion distortion and with a low -0.3 distortion figure it sits among some of the best lenses we've tested. The distortion chart below clearly shows that straight lines appear nice and straight on both the horizontal and vertical axis.





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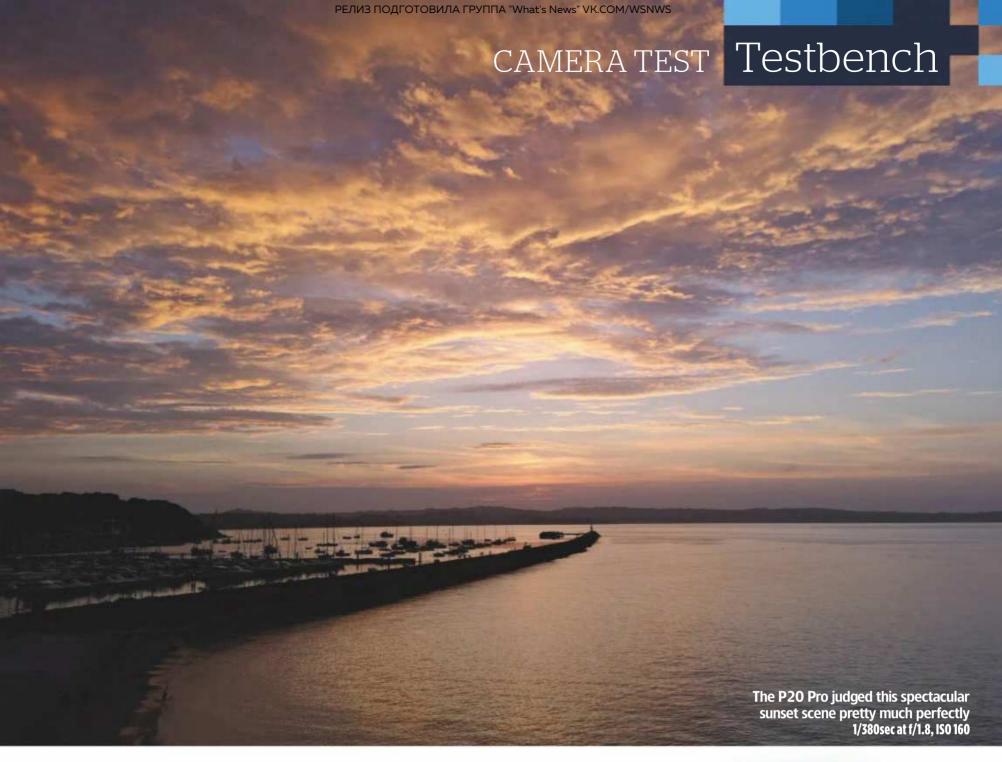
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Huawei P20 Pro

Andy Westlake takes a look at the latest high-tech, triple-camera smartphone with its Leica optics

ver the past couple of years, the imaging technology built into smartphones has improved in leaps and bounds. Huawei's most recent offering, the P20 Pro, is without doubt the most interesting yet. Not only is it the first to use three camera modules, it's co-developed with a 'proper' camera company - Leica, no less. Huawei has also invested heavily in a huge advertising campaign with the ambitious tagline 'A renaissance in photography.' Is this all just hype, or could the P20 Pro be the ideal carry-everywhere camera for serious photographers?

Design

Physically, the P20 Pro is a very attractive device. Its glass-andmetal body has smoothly curved edges, and is waterproof to the IP67 specification, meaning it should survive immersion in shallow water for 30 minutes. Three colour options are available, Black, Midnight Blue, and a very attractive metallic gradient finish known as Twilight. At £799, it's more affordable than competitors such as the iPhone X or Samsung Galaxy S9+.

Despite its large 6.1in screen, the P20 Pro can be held comfortably in one hand. However the super-smooth back makes it one of the most slippery devices I've ever used, and disconcertingly prone to sliding off almost any surface: you'll definitely need to use a case. The screen covers almost the entire front, with a now-fashionable 'notch' around the selfie camera. Thankfully Huawei provides an option to hide this, running a black background alongside it on which status icons are displayed in white, which looks much smarter. The sole connector is a USB-C port for charging and data transfer, or using headphones via a supplied adapter.

Biometric security comes from a fingerprint scanner that's mounted on the lower edge of the front. To be honest, on a device this size I much prefer one that's placed on the back, as on the firm's Mate 10 Pro that I reviewed last year. Face unlock is also available, using high-resolution subject recognition via the front-facing camera.

Features

Fundamentally, the P20 Pro is an incredibly capable high-end smartphone. It runs the latest version of Google's Android operating system, 8.1 'Oreo',



At a glance

£799

- Android smartphone
- Three-lens Leica camera
- 6.1in FHD+ screen
- Built-in artificial intelligence

with Huawei's EMUI user interface. It's super-quick and responsive, while being simple and intuitive to use.

The main camera pairs a 28mm equivalent f/1.8 wideangle lens with a 40MP 1/1.7in colour sensor, which is both larger and considerably higher resolution than those used in other phones. But it also adds in a 70mm telephoto lens with an 8MP sensor, along with Huawei and Leica's trademark 20MP monochrome camera module, which is great for lovers of black & white photography. By default, image files are output at an eminently sensible 10MP resolution.

Huawei has included built-in artificial intelligence technology, with the phone using the Kirin 970 processor that includes a 'Neural Processing Unit'. The idea is that this can work faster and smarter than conventional processors, which not only speeds up the device, but also conserves power. Indeed, I've found that the 4000mAh battery lasts a day's intensive use with ease. You get 128GB of on-board storage, which gives plenty of space for storing your photos, but there's no slot for a micro SD card.

Unlike conventional cameras, photos from the P20 Pro aren't made using just a single exposure from one sensor. Instead the device combines information from multiple exposures, potentially using all three camera modules. As a result the firm claims to offer up to 5x zoom with higher image



РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

quality than its competitors. This multi-exposure approach also allows some interesting computational photography tricks.

One main aim of the AI is to help novice photographers get good results. The device can supposedly recognise over 500 scenarios in 19 categories and try to optimise the image processing for each. In its automatic Photo mode, the camera app will quickly identify almost any subject, and alongside everyday concepts like 'greenery', 'dog' or 'blue sky', occasionally it'll surprise you with something more obscure. Unfortunately it usually reacts by bumping up the saturation and contrast to unrealistic levels, giving pictures that look like they've been drawn with fluorescent markers.

This generally isn't to my taste, but can sometimes give a welcome boost to your images on a dull day.

Thankfully, you can skip all this by jumping to the camera app's Pro mode. Here you get direct control of key exposure settings ISO, shutter speed and exposure compensation – as well as metering mode, focus mode and white balance. You can also record DNG raw files, but only when you're using the main 40MP sensor, and not when you're using the monochrome or telephoto cameras. However, it's worth bearing in mind that you sacrifice all of the device's clever computational-photography tricks when shooting in raw, so in many ways it's better to shoot JPEGs.

Unlike the Samsung Galaxy S9, the aperture is fixed, but Leica's optical engineers say the lens is sufficiently sharp across the frame that there would be no real benefit to stopping it down. You get plenty of depth of field anyway, equivalent to shooting at 28mm f/8 on a full-frame camera.

You can take photographs either by tapping the onscreen shutter button, or pressing one of the volume buttons, which usually allows you to adopt a more stable

AI Image Stabilisation

PERHAPS the P20 Pro's standout new feature is its 'AI Image Stabilisation' (AIS), which combines both electronic and optical image stabilisation. This enables a Handheld Night Shot mode that allows shooting at shutter speeds as long as 8 seconds while still giving sharp results. It works by taking a series of short exposures, aligning them, then adding them all together to give a single image. You can watch the exposure build up on the screen as you shoot, with the device balancing bright and dark areas as it goes along.

The results are remarkable. In fact, the P20 Pro can effortlessly produce images under conditions where you'd normally need to use a tripod. You'll see ghosting effects with moving subjects, but the results are often surprisingly interesting, rather than ugly.



The Handheld Night Shot mode has done a remarkable job with this twilight image, taken in extremely low light 4sec at f/1.8, ISO 640

CAMERA TEST

Testbench

The auto mode's vivid colourprocessing has lifted this shot taken on a grey, rainy day 1/900sec at f/1.8, ISO 50



hold. One neat feature is ultra snapshot mode, where double-tapping the volume down button takes the phone from screen-off to shooting a picture in a fraction of a second.

Performance

When assessing the P20 Pro's image quality, you first have to understand that its image processing is optimised for web and social-media use. Even in 10MP mode, you'll see obvious sharpening artefacts when viewing images close-up on a computer screen. Equally, while the main sensor may be larger than those in other smartphones, it's still a size that has been obsolete in enthusiast-level compact cameras for over five years. Don't expect it to rival a DSLR in terms of pixel-level detail.

That said, the P20 Pro makes images that look fantastic on the high-resolution screens of modern smartphones and tablets where they'll normally be viewed. It gives well-judged exposures and vibrant colours, with superb auto white balance. It's a great point-and-shoot for Instagram or Facebook.

Examination of 40MP DNG raw files reveals a strong performance from the main lens, with high levels of detail extending well out towards the edge of the frame, and only the extreme corners looking soft. You need to be careful when shooting into the light, though, because all of the lenses are rather prone to flare.

DNG files also show colour shading towards the corners that you'd need to correct, and a lot of pixel-level artefacts. Indeed, for the amount of work required to get usable results, raw isn't generally worth the effort.

One area where the P20 Pro absolutely excels is in shooting black & white. Because the dedicated monochrome sensor needs very little in the way of image processing, it produces remarkably clean and detailed images with lovely tonality. You simply can't get anything quite like it using a phone that makes mono images starting from colour.

The telephoto camera is the P20 Pro's real ace card, giving considerably more detailed results than you'd get from using digital zoom. The only thing to look out for is that if you try to shoot close–ups in low light, you'll often get a significantly cropped image due to the operation of the electronic image stabilisation. But for taking pictures of people or pets, it's a great option.

A portrait mode is on board to give synthetic background blur, which even has a slider to adjust the virtual aperture, starting at f/0.95. It's perfectly adequate for social-media use, but look too closely and the subject masking quickly starts to break up. I wasn't very convinced by the panorama mode either, which does a poor job of stitching together segments and can't deal with the phone being tilted while sweeping across the scene.



Verdict

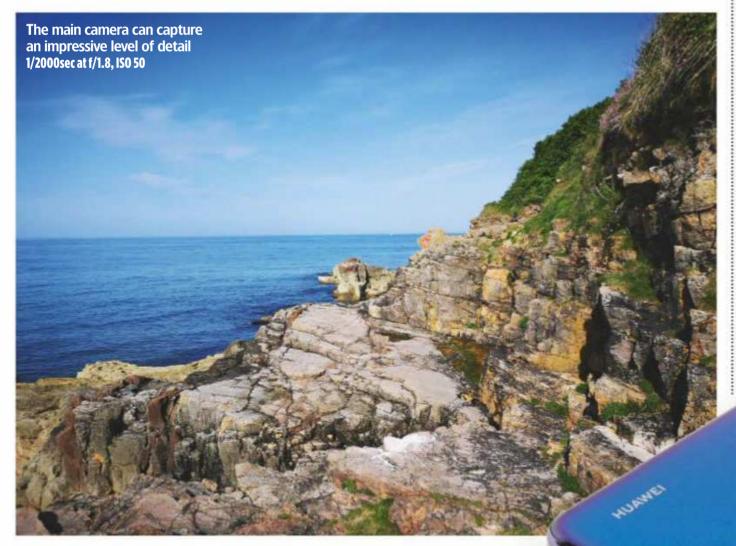
SMARTPHONES can be really useful photographic tools, as you're likely to have one with vou all the time. Huawei's P20 Pro is, in photographic terms, probably the best yet. With its telephoto and monochrome cameras and excellent Handheld Night Shot mode, it brings a unique combination of features that nothing else can match. I'm not a huge fan of its cartoonish processing in auto, but in Pro mode it can give really impressive results. If you're after a new phone and want the best camera, then believe the hype: this is it.

Data file

Cameras

28mm equiv. f/1.8, 40MP colour 28mm equiv. f/1.6, 20MP mono 70mm equiv. f/2.8, 8MP colour Display 6.1in 18:9 OLED, 2240 x 1080 Operating system Android 8.1 Storage 128GB Dimensions 73.9x155x7.8mm Weight 180g





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EXPERIENCE BETTER



Vanguard Alta BH-100 ball head

Spirit levels

Two small bubble levels on the quick-release platform assist with alignment in portrait and landscape formats.

Andy Westlake tests a well-featured and attractively priced tripod head

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IF YOU regularly use a tripod, you'll know that the head is critical to how well it works. It can be difficult to find a head from a reputable brand that will support a substantial load, while not itself being large, heavy or expensive.

Vanguard's Alta BH-100 aims to provide a solution, with a feature set that belies its relatively modest price. It offers the key features that serious photographers demand from a ball head, including friction adjustment, a separately locking panning base, and an Arca Swiss-compatible quick release. It purports to support loads of up to 10kg, yet weighs less than half a kilo and costs only £70. All this sounds too good to be true.

It's difficult to find fault with the head's design, though. The aluminium housing is neatly machined, although the gunmetal finish might not appeal to everyone. The three main controls – ball lock, pan lock, and friction – are arranged at 90° intervals, and are treated to textured, rubberized coatings. They're all different shapes and sizes, too, so you shouldn't confuse them while shooting. Likewise the release screw for the Arca Swiss-type camera clamp is large and easy to use, even when wearing gloves in the winter.

The release clamp accepts almost any plate that uses the Arca Swiss dovetail template. However there's a catch: it includes a security pin to stop the supplied plate from sliding off when the clamp is partially undone, and I've found this blocks most third-party plates from mounting. This pin can be retracted, but then you have to be extra-careful when attaching and removing the camera.

Perhaps the best feature for the price is the friction control. This lets you adjust the resistance of the ball movement to suit the camera and lens you're using, so you can tighten it to prevent the head flopping over with a heavy set-up, or loosen it to enable easy repositioning with a lighter camera. Once you get used to it, this is an invaluable option.

Verdict

l've been using the Alta BH-100 whenever I've needed to use a tripod for camera and lens testing over the past few months. Quite simply, it does a really good job of holding the camera absolutely securely. and glocking down without any change in position. For the price, it's an absolute steal.

Arca clamp

Accepts most quickrelease plates that use the Arca Swiss dovetail. There's a security pin to stop the camera from sliding off.

Panning base

The panning base includes markings at 5° intervals, and locks independently of the main ball using a smaller lever.

%in socket

Connects directly to tripods with standard %in **scre**ws, or to those with the smaller 1/4 in type via an adapter.

At a glance

- Ball-and-socket tripod head
- Arca Swiss-type quick release
- Weight 457g (including plate)
- Load capacity 10kg

LARGER VERSIONS

If you need to be confident of supporting heavy loads, Vanguard makes two larger Alta ball heads with a similar design and feature set. The Alta BH-250 and Alta BH-300 are rated to hold 20kg and 30kg respectively, at prices of £79.99 and £89.99.



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Avoiding harsh shadows in portraits

I quite often like to shoot stills and video during the summer while I have some free time (the rest of my year I'm at university). The problem is, especially this summer, the light has been incredibly harsh almost every single day, and so I am getting a lot of shadowing on my subjects' faces. Please can you recommend a very low-budget (under £50) portable solution?

Terry Stroud

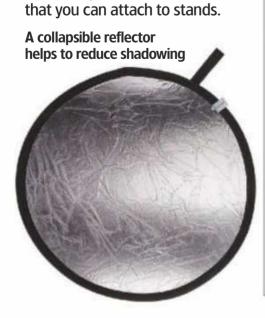
Shooting in the harsh summer sun can be incredibly difficult for the photographer and subject, as you have to balance shadowing on the face against having your subject squint into the bright light. One way to deal with this is to carry a collapsible reflector with you. There are many types available, varying in colour, size and shape, allowing you to get just what you need from the light on offer. To start with you could pick up a Lastolite 75cm Collapsible Reflector in silver or white. It is within your budget. This allows you to position your subject facing away from the sun, but fills in the harsh shadows with

reflected light for an evenly lit

could look into gold reflectors for

warmer light or different shapes

composition. From there you



A compact for my dream holiday

I will be going on a holiday of a lifetime soon and I would like to purchase a new compact camera to capture all my experiences. I already own a full DSLR kit but I don't want to take it with me as I want to focus on the holiday as much as possible, and just want to have a small camera, but of good and high quality, to keep with me at all times. I also plan to take videos, so nice video quality would be great as well as a little bit of zoom. I don't really mind what it costs as long as it does the job of capturing the

holiday. What can you guys recommend? **Andrew Mason**

Feature-packed compact cameras are becoming increasingly popular, as they can do all the things a smartphone can't, and are normally small enough to keep with you at all times. With the high-end models sporting slightly larger sensors for better noise ratios, the newest technology gives compact cameras the ability to shoot images of incredible quality.

Our experts suggest



Canon PowerShot SX740 HS

Newly released by Canon, the PowerShot SX740 HS is a mid-range compact that is competitively priced and the least expensive of the three cameras listed here. Its biggest selling point is its huge 40x optical zoom which allows you to get nice and close even if your subject is far away. A 180° tilting 3in LCD screen makes taking selfies and vlogging easy as you can see exactly what you are doing, and you can even shoot 4K 30fps video in camera.

£349

- Super-telephoto 40x optical zoom
- 4K 30fps and HD 60fps video available
- Pocketable size, weighing only 299g



Panasonic LUMIX DMC-TZ200

This camera is aimed at photographers and videographers looking for exceptional quality, zoom and portability. A 1.0in-type MOS sensor means you get enhanced quality as well as low-light performance, while the 15x optical zoom lens helps you get close to the action as you travel. The 5-Axis Hybrid Optical Image Stabilisation helps to make the 4K 30fps video look cinematic so that you can capture your memories in stunning high definition.

£729

- 1.0in-type 20.1MP MOS sensor
- 15x optical zoom
- 5-axis hybrid optical image stabilisation



Sony Cyber-shot DSC RX100 VI

The sixth iteration of one of the most highly rated compact cameras on the market, the RX100 VI features a stacked 1.0in-type CMOS sensor, which captures stunningly sharp images even in low light. A 24-200mm focal length means the RX100 VI has a smaller optical zoom (just over 8x) than other cameras, but it makes up for this with high-quality imagery. It can shoot 4K 30fps and has a High Frame Rate mode for shooting super-slowmotion video.

£1,149

- 1.0in-type 20.1MP stacked CMOS sensor
- Incredibly fast hybrid AF system
- Slow motion video up to 960fps



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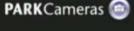
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Tech Talk



Professor Newman on...

Why do the mounts for different mirrorless camera brands have a varying number of contacts?

s I write this. Nikon's teaser videos for its new mirrorless camera are appearing on YouTube. By the time the article is published, you'll all know the identity and specification of the camera. For now, the publicity is concentrating on the lens mount Nikon's first new 'full-frame' system mount since the Nikon F appeared in 1959. One of the most noticeable features of the mount is its array of 11 contacts. While this is one pin fewer than the 12 pins Nikon used for the 1 system, or the similar number for the Micro Four Thirds mount, it's still a lot more than the seven (it has eight contacts, but two are commoned) of Canon's original 'Electro-Focus' (or 'EF') system, which is still in operation today and remains essentially unchanged in the mirrorless EF-M variant. The Canon mount set the pattern for all future mounts. The central part of an electronic mount is the communications between camera and lens. This invariably takes the

form of a serial link, where the data travels sequentially down a single wire. Generally a 'synchronous' communication technique is used, whereby another signal – a 'clock' – times the data from the transmitter to the receiver. Thus we end up with five contacts: one for data in each direction, one for the clock and a positive and negative power supply. The Canon mount adds another power supply, for the logic in the lens, making it up to seven. Given that the Canon mount has proven to be extremely effective, withstanding over 30 years of camera evolution, we have to question why four or five extra pins are necessary.

The Micro Four Thirds mount

After the Canon mount the next major mount to be introduced and that still exists (albeit in modified form) was the Four Thirds mount with nine contacts. This has a bi-directional data line, and two additional signals to initiate as camera-to-lens and lens-to-



A noticeable feature of the new Nikon lens mount is its array of 11 contacts

'There is a question as to why four or five extra pins are necessary'

camera communication, respectively. It saves a pin by having a common negative connection for the two power supplies, then adds one as a 'lens detect' pin. This pin allows the camera to detect the presence of a lens, even if it's a legacy one with no electronics. Also added is a 'reset' pin, which allows the camera to initialise the lens into a known state. The Micro Four Thirds mount adds two additional pins, the purpose of which is to act as 'acknowledge' signals in either direction, so that the lens or camera can signal that it has finished processing the last message and can accept another. This serves to speed up the operation of the protocol, which is important for a mirrorless camera. The Micro Four Thirds system relies on software correction of many lens aberrations. Rather than the cameras holding a database of possible lenses, the required correction data is transferred from lens to camera, resulting in much more data traffic than other mounts.

The Sony E mirrorless mount was the next one to be defined. It repeated the general pattern, though it used separate negative connections for the two power supplies and did without the extra acknowledge pins, giving a complement of ten in total.

In the fullness of time, the new Nikon mount will be reverse engineered. Until then we are left wondering why it needs so many pins.

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

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598 Guide & 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.

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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.

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| DSLR | ca: | m | eras | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VF COVEKAGE (%) BUILT-IN WI-FI | FLASH | SCREEN SIZE (IN) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT (G) |
|-----------------------------------|-------|------------|-----------------------------------------------------------------------|-------------|-----------------|------------|-------------------------|-------|-----------|-----------|------------------|--------------------------------|-------|------------------|-----------------|-------------|-------------------------|------------|-------------|--------------------|------------|
| NAME & MODEL | RRP | SCORE | SUMMARY | | | | | | | L | SHO | OTING | | SC | REE | N | | | DIMEN | SIONS | |
| 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 9 | 5 • | • | 3 | | | 500 | 129 | 101.3 | 77. <mark>6</mark> | 485 |
| Canon EOS 2000D | £469 | 3★ | Minor update to EOS 1300D gains 24.1MP sensor | APS C | 24.1 | Canon EF | 12,800 | 1080 | | 9 | 3 9 | 5 • | • | 3 | | | 500 | 129 | 101.3 | 77.6 | 475 |
| Canon EOS 4000D | £369 | 2.5 | Super cheap stripped back DSLR for budget conscious beginners | APS C | 18 | Canon EF | 12,800 | 1080 | | 9 | 3 9 | 5 • | • | 2.7 | | П | 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 9 | 5 • | • | 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 9 | 5 | • | 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 9 | 5 | • | 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 9 | 5 • | • | 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 9 | 5 • | • | 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 9 | 5 • | • | 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 10 | 00 • | • | 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 10 | 00 | • | 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 9 | 7 • | | 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 9 | 8 • | | 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 10 | 00 | | 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 10 | 00 | | 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 10 | 00 | | 3.2 | | ı | 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 10 | 00 • | | 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 10 | 00 | | 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 9 | 5 | • | 3 | • | | 1,200 | 124 | 98 | 75. <mark>5</mark> | 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 9 | 5 • | • | 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 9 | 5 • | • | 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 10 | 00 • | • | 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 <mark>,640,000</mark> | 3840 | • | 51 | 8 10 | 00 • | • | 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 1 | 00 • | | 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 10 | 00 | • | 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 10 | 00 • | • | 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 10 | 00 | | 3.2 | | П | 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 10 | 00 | • | 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 10 | 00 • | | 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 10 | 00 | | 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 10 | 00 • | • | 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 10 | 00 • | • | 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 10 | 00 | | 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 10 | 00 | • | 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 10 | 00 • | | 3.2 | • | | 760 | 136.5 | 110 | 85.5 | 1010 |
| Pentax K-1 II | £1799 | 4.5★ | Updated K 1 with higher maximum ISO and handheld pixel shift mode | FF | 36 | Pentax K | 819,200 | 1080 | • | 33 | 4.4 10 | 00 • | | 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 10 | 00 | | 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 10 | 00 | | 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 10 | 00 | • | 2.7 | • | | 580 | 142.6 | 104.2 | 82.8 | 675 |
| Sony Alpha 68 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 10 | 00 • | • | 3 | • | | 480 | 142.6 | 104 | 81 | 647 |
| Sony Alpha 99 II | £2999 | 4.5★ | | FF | 42.4 | | | 3840 | | | 12 10 | 7 | • | 3 | • | • | 100 | 142.6 | 104.2 | 76. <mark>1</mark> | 849 |

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| Mirrorl | <u></u> | SS | cameras | SENSOR SIZE | RESOLUTION (MP) | LENS MOUNT | SO | | NPUT | INTS MODE (TRES | BURSI MUDE (FPS) VIEWFINDER | BUILT-IN WI-FI | | SCREEN SIZE (IN) | ARTICULATED LCD | TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | HT (G) |
|-------------------------------------------------|--------------|----------------|---------------------------------------------------------------------------------------------------------------------------------|-------------|-----------------|------------------|------------------|--------------|-----------|---------------------|-----------------------------|----------------|-------|------------------|-----------------|-------------|-------------------------|----------------|-------------|--------------|------------|
| | | | | SENSC | RESOL | LENS | MAX ISO | VIDEO | MIC INPUT | AF POINTS | VIEW | BUILT | FLASH | SCREE | ARTIC | TOUC | SHOT | MIDT | HEIGH | DEPTH | WEIGHT (G) |
| NAME & MODEL | RRP | SCORE | SUMMARY | | | | | | | S | HOOT | ING | | SCR | REEN | | | | DIMEN | ISIONS | |
| | £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 1 | _ | • | ٠ | 3 | • | • | 235 | 116.3 | 88.1 | 58.7 | 387 |
| | £599 | 4★ | Mid range model with enthusiast controls but no viewfinder | APS C | | Canon M | | 1080 | • | 49 4 | .2 | • | • | 3 | • | • | 250 | 110.9 | 68 | 44.4 | 366 |
| | £730 | 3.5★ | Update to EOS M3 with faster autofocus and improved controls | APS C | 24.2 | Canon M | 25,600 | 1080 | | 49 | 9 | • | ٠ | 3 | • | • | 295 | 112 | 68 | 44.5 | 390 |
| | £1049 | 4★ | DLSR style mirrorless camera combines speed and good handling | APS C | | Canon M | | 1080 | | 49 | 9 • | ٠ | • | 3.2 | • | | | 115.6 | | 60.6 | 427 |
| | £500 | 4★ | Simple entry level CSC with tilting screen for selfies | APS C | | Fuji X | 25,600 | 1080 | | 49 (| | • | ٠ | 3 | • | | | 119.6 | | 1411 | 331 |
| | £599 | | Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor | | | Fuji X | 25,600 | 1080 | | 77 1 | 0 | • | • | 3 | • | | 410 | 116.9 | 66.9 | 40.4 | 339 |
| Fujifilm X-A5 | £549 | | | APS C | 24.2 | Fuji X | 51,200 | 3840 | | | 6 | ٠ | • | 3 | • | | 450 | 116.9 | 67.7 | 40.4 | 361 |
| Fujifilm X-E2S | £549 | 4* | Rangefinder style design with viewfinder and analogue controls | APS C | | Fuji X | 51,200 | 1080 | | | 7 • | ٠ | • | 3 | | _ | 350 | 129 | 74.9 | 37.2 | 350 |
| | £849 | 4.5★ | | APS C | | Fuji X | 51,200 | 3840 | | | 5 • | ٠ | | 3 | | | 350 | 121.3 | 73.9 | 42.7 | 337 |
| | £1699 | | | APS C | | Fuji X | 51,200 | 4096 | • 3 | | 4 • | • | | 3 | • | _ | 310 | | 97.3 | 85.5 | 673 |
| | £619 | 4★ | Attractively designed entry level model gives excellent image quality | _ | | Fuji X | 51,200 | 3840 | - | 91 { | | • | • | 3 | | - | 430 | 121 | 83 | 47.4 | 448 |
| Fujifilm X-T20 | £799 | 5 ★ | Small SLR style model with strong feature set including touchscreen | APS C | | Fuji X | 51,200 | 3840 | • 3 | | 8 | • | • | 3 | • | | 350 | | 82.8 | 41.4 | 383 |
| | £1100 | 5 * | Retro design based around analogue control dials and large EVF | APS C | | Fuji X | 51,200 | 1080 | | | 8 • | ٠ | | 3 | ٠ | - | 350 | 129 | 89.8 | 46.7 | 440 |
| • | £1349 | 5 ★ | High end model with unique optical/electronic hybrid viewfinder | APS C | | Fuji X | 51,200 | 1080 | | | 8 | • | | 3 | | | 250 | 140.5 | 82.8 | 45.9 | 495 |
| | £1450 | 5 * | Superb image quality and handling make it the best APS C CSC to date | | | Fuji X | 51,200 | 1080 | | | 4 • | ٠ | | 3 | • | - | 340 | 132.5 | | 49.2 | 507 |
| | £2250 | 4.5★ | | APS C | | Leica L | 50,000 | 3840 | | 49 1 | | • | | 3 | | | 220 | 131 | 78 | 45 | 403 |
| | £1350 | 1. | Stylish aluminium body and touchscreen led control | APS C | | Leica L | 12,500 | 1080 | _ | 195 5 | _ | • | • | 3.7 | | - | 400 | 134 | 69 | 33 | 384 |
| | £1700 | 4★ | Update to the TL with 24MP sensor and much faster operation | APS C | 24 | Leica L | 50,000 | 3840 | | 49 2 | | • | | 3.7 | | _ | 250 | 134 | 104 | 33 | 399 |
| | £5500 | 4★ | Leica's full frame CSC has an astonishing viewfinder | FF 4/2 | 24 | Leica L | 50,000 | 4096 | - | 49 1 | | • | | 3 | | - | 400 | 147 | 104 | 39 | 847 |
| | £399 | 1.4 | Retro external design hides serious specifications | 4/3 | 16.1 | Mic4/3 | 25,600 | 1080 | | 81 8. | | • | | 3 | | _ | 350 | | 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 | | 16.1 | Mic4/3 | 25,600 | 3840 1080 | | 121 8 | | • | • | 3 | • | | 350 | 117.1 | 68 83.1 | 39 | 380 |
| Olympus OM-D E-M10 II Olympus OM-D E-M10 III | | | Mid range model has a strong feature set and performs very well Excellent mid range CSC with simplified, easy to use interface | 4/3 | 16.1 | Mic4/3 Mic4/3 | 25,600 25,600 | 1080 3840 | | 81 8 121 8 | _ | • | | 3 | • | _ | 320 330 | 119.5 121.5 | | 46.7 49.5 | 342 410 |
| Olympus OM-D E-M5 II | £699 £900 | 4.5 ★ | Combines great handling and image quality with stylish looks | 4/3 | 16.1 16 | Mic4/3 Mic4/3 | 25,600 | 1080 | | _ | 0 | • | | 3 | • | _ | | 121.5 | | 44.5 | |
| | £1000 | 5 ★ | Lovely retro rangefinder styled CSC with built in viewfinder | 4/3 | 20.3 | Mic4/3 | 25,600 | 1080 | | 81 1 | _ | • | | 3 | | - | 330 | 123.7 | | 37.3 | 409 |
| | £1000 | 5 ★ | Superb AF system, super fast shooting and remarkable in body IS | 4/3 | 20.3 | Mic4/3 | 25,600 | 3840 | _ | 121 1 | | • | | 3 | | _ | 440 | 134.1 | | 68.9 | |
| | £679 | 5 ★ | 4K video capture in a relatively inexpensive SLR style CSC | 4/3 | 16 | Mic4/3 | 25,600 | | | | 8 | · | | 3 | | _ | 360 | 124.9 | | 77.4 | 410 |
| | £1499 | | High speed, rugged photo centric flagship CSC with in body IS | 4/3 | 20.3 | Mic4/3 | 25,600 | 3840 | _ | 225 | _ | i | | 3 | | - | 890 | 136.9 | | 91.6 | 658 |
| Panasonic Lumix G80 | £699 | | DSLR style model for enthusiasts with in body IS and 4K video | 4/3 | 16 | Mic4/3 | 25,600 | 3840 | | | 9 • | · | | 3 | | _ | 330 | 128.4 | 89 | 74.3 | 505 |
| | | 4.5 × | Tiny easy to use pocket CSC with tilting screen and 4K video | 4/3 | 16 | Mic4/3 | 25,600 | 3840 | _ | 49 5 | | i | | 3 | | | | 106.5 | | 33.3 | 269 |
| Panasonic Lumix GX80 | £599 | | | 4/3 | 16 | Mic4/3 | 25,600 | 4096 | | 49 8 | | | | 3 | | | 290 | 122 | 70.6 | 43.9 | 426 |
| | £1000 | 4.5 ★ | In body stabilisation and tilting viewfinder in a large rugged body | 4/3 | 20.3 | Mic4/3 | 25,600 | 3840 | _ | 49 8 | | • | | 3 | | - | 330 | 133.2 | | 63.1 | 487 |
| Panasonic Lumix GX9 | £699 | 4* | Compact body with tilting screen and viewfinder, and 5 axis stabilisation | | 20.3 | Mic4/3 | 25,600 | 3840 | | | 9 • | | • | 3 | | - | 900 | 124 | 72.1 | 46.8 | 450 |
| | £1299 | | | | 20.2 | Mic4/3 | 25,600 | 4096 | _ | 225 1 | | • | | 3.2 | • | - | | 138.5 | | 87.4 | 725 |
| | £2199 | | Professional video version of GH5 with 10.2MP multi aspect sensor | 4/3 | 10.2 | | 204,800 | 4096 | | 225 1 | | • | | 3.2 | | | | 138.5 | | 87.4 | 660 |
| | £420 | 4* | Simple, compact model aims to compete with entry level DSLRs | _ | | Sony E | | 1080 | _ | 25 3 | _ | • | • | 3 | • | - | | 110 | 63 | 36 | 296 |
| Sony Alpha 5100 | £549 | 4* | One of the very best entry level cameras for video and image quality | APS C | | Sony E | 25,600 | 1080 | | 179 | | • | • | 3 | • | _ | 400 | 110 | 63 | 36 | 283 |
| Sony Alpha 6000 | £670 | 4.5★ | | APS C | 24 | - | 25,600 | 1080 | _ | 179 1 | - | • | • | 3 | • | | | 120 | 67 | 45 | 344 |
| | £1000 | | | APS C | 24.2 | Sony E | 51,200 | 3840 | | 4 <mark>25</mark> 1 | | ٠ | • | 3 | • | _ | 350 | 120 | 66.9 | 48.8 | 404 |
| | £1500 | 5 ★ | Technically hugely accomplished CSC with in body image stabilisation | APS C | 24.2 | Sony E | | 3840 | • | 425 1 | 1 • | • | • | 3 | • | • | 350 | 120 | 66.9 | 53.3 | 453 |
| | £1300 | 4.5★ | One of the lightest, smallest full frame cameras | FF | 24.3 | Sony E | 25,600 | 1080 | • 1 | 117 5 | 5 • | ٠ | | 3 | ٠ | | 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 | • 6 | 693 1 | 0 • | ٠ | | 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 | e FF | 42.4 | Sony E | 102,400 | 3840 | • 3 | 399 5 | 5 • | ٠ | | 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 | • 3 | 399 1 | 0 • | • | | 3 | • | • | 650 | 126.9 | 95.6 | 73.7 | 657 |
| Sony Alpha 7S | £2259 | 4★ | Remarkable low light and video capabilities | FF | 12.2 | | 409,600 | 1080 | ٠ | 25 5 | 5 • | ٠ | | 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 | • 1 | 169 5 | 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 | • 6 | 693 2 | • 0 | ٠ | | 3 | • | • | 650 | 126.9 | 95.6 | 63 | 673 |

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BUYING GUIDE

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. Largeaperture 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.



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 ultrasonictype 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

DO

DX

- Nikon AF lenses driven from camera AF-S Nikon lenses with Silent Wave Motor
- **AF-P** Nikon lenses with stepper motors
- Pentax lenses with aspheric elements **APD** Fujifilm lenses with apodisation elements
- **APO** Sigma Apochromatic lenses
- **ASPH** Aspherical elements
- **AT-X** Tokina's Advanced Technology Extra Pro AW Pentax all weather lenses
- CS
- D Pentax lenses optimised for APS-C-sized sensors
- Samyang lenses for APS C cropped sensors Nikon lenses that communicate distance info
- Nikon defocus control portrait lenses DC Sigma's lenses for APS C digital DG Sigma's designation for full frame lenses Di Tamron lenses for full frame sensors
- Di-II Tamron lenses designed for APS C DSLRs **Di-III** Tamron lenses for mirrorless cameras Sigma's lenses for mirrorless cameras
 - Canon diffractive optical element lenses Sony lenses for APS C sized sensors Nikon's lenses for DX format digital
 - Nikon lenses with electronic apertures Sony lenses for APS-C mirrorless
- Extra low Dispersion elements
- Canon's DSLR lenses for full frame
- **EF-S** Canon lenses for APS C sized sensors
- Canon's lenses for its mirrorless M range
- Sigma's 'Excellent' range
- Pentax full frame lenses
- Sony lenses for full frame mirrorless Nikon lenses without an aperture ring G
- Sigma's Hypersonic Motor
- IF Internal Focusing IS
- Canon's Image Stabilised lenses Canon's 'Luxury' range of lenses
- Low Dispersion glass Fujifilm Linear Motor LM
- **MP-E** Canon's high magnification macro lens
- OIS Optical Image Stabilisation
- Sigma's Optically Stabilised lenses 08
- **PC-E** Nikon tilt and shift lenses
- Nikon Phase Fresnel optics
- **PRO** Tokina and Olympus Professional lenses
- Tamron Piezo Drive focus motor
- SAM Sony Smooth Autofocus Motor **SDM** Pentax's Sonic Direct Drive Motor
- Pentax Super Multi Coating
- Tamron's Super Performance range SSM Sony Supersonic Motor lenses
- STF Sony and Laowa Smooth Trans Focus STM Canon lenses with stepper motor
- **TS-E** Canon Tilt and Shift lens
- **UMC** Ultra Multi Coated
- **USM** Canon lenses with an Ultrasonic Motor
- USD Tamron Ultrasonic Drive motor VC Tamron's Vibration Compensation
- VR Nikon's Vibration Reduction feature
- XR Tamron Extra Refractive Index glass
 - Weather Resistant

DSLR Lenses

| | | | v | | SON | | NIKO | PEN | Ē | ₩. | 분 | | LENG | WEIG |
|-----------------------------------------------------------------|-------|-------|--------------------------------------------------------------------------------------------------------|---|-----|---|------|-----|---|----|-----|------|--------|-------|
| LENS | RRP | SCORE | SUMMARY | | | ١ | 10UN | ī | | | | DI | 1ENSIO | NS |
| 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 | | • | | Ш | | • | 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 | • | • | H | | | | 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 | | • | | Ш | _ | • | 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 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 zoom with new Nano USM focus technology and optional power zoom adapter | • | • | | | | | 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/1.4 L II USM EF 24mm f/2.8 IS USM EF-S 24mm f/2.8 STM | £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 |
| TS-E 24mm f/3.5 L II EF 24-70mm f/2.8 L II USM | £2300 | 5★ | Professional-quality standard zoom lens with a fast aperture | | | | | | • | 38 | 82 | 88.5 | 113 | 805g |

| DSLR Lens | es | ; | | IMAGE Stabilisation | SONY ALPHA | CANON | FOURTHIRDS | NIKON | PENIAX | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | |
|------------------------------------------------------------|---------------|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|------------|-------|------------|-------|--------|------------|-----------------------------------|--------------------|--------------|--------------|----|
| LENS | | SCORE | Y | | | | MO | UNT | | | | | | 1ENSI0 | |
| EF 24-70mm f/4 L IS USM | £1499 | | L series zoom said to be compact, portable and aimed at both professionals and amateurs | ٠ | | • | | 1 | | ٠ | 38 | 77 | 83.4 | 93 | 6 |
| EF 24-105mm f/4 L IS II USM | £1129 | 4* | Reworked workhorse zoom for full frame cameras uses an all new optical design | • | | • | H | | ۰ | • | 45 | 77 | 83.5 | 118 | 7 |
| EF 24-105mm f/3.5-5.6 IS STM EF 28mm f/1.8 USM | £479 | 3.5★ | A versatile standard zoom lens that's an ideal route into full frame photography | • | н | • | 4 | | | • | 40 | 77 | 83.4 | 104 | 5 |
| EF 28mm f/2.8 IS USM | £570 £730 | 3.5★ | USM motor and an aspherical element, together with a wide maximum aperture Lightweight and inexpensive lens, with a single aspherical element | | | • | Ŧ | + | | | 25 30 | 58 52 | 73.6 67.4 | 55.6 42.5 | 3 |
| EF 28-300mm f/3.5-5.6 L IS USM | £3290 | J.U 🗶 | L series optic with expansive range, image stabilisation and a circular aperture | | | | ł | | | | 70 | 77 | 92 | 184 | 16 |
| EF-S 35mm f/2.8 Macro IS STM | £399 | | Features an innovative built in dual LED light for close up shooting | | | | Ŧ | Т | т | | 13 | 49 | 69.2 | 55.8 | 1 |
| EF 35mm f/2 IS USM | £799 | | First 35mm prime from Canon to feature an optical stabilisation system | | | • | i | | | | 24 | 67 | 62.6 | 77.9 | 3 |
| EF 35mm f/1.4 L II USM | £1799 | 5 ★ | An outstanding addition to the L series line up | Т | | | Т | T | Т | | 28 | 72 | 80.4 | 104.4 | _ |
| EF 40mm f/2.8 STM | £230 | | A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting | | | • | | | | | 30 | 52 | 68.2 | 22.8 | 1: |
| ΓS-E 45mm f/2.8 | £1200 | | Tilt and shift lens designed for studio product photography | | | • | | | | • | 40 | 72 | 81 | 90.1 | 6 |
| F 50mm f/1.2 L USM | £1910 | | Very wide maximum aperture and Super Spectra coatings, and a circular aperture | | | • | ۱ | | | • | 45 | 72 | 85.8 | 65.5 | 5 |
| EF 50mm f/1.4 USM | £450 | 5★ | Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though | | | • | | | | • | 45 | 58 | 73.8 | 50.5 | 2 |
| F 50mm f/1.8 STM | £130 | 5★ | Lightest EF lens in the range, with wide maximum aperture and a Micro Motor | | | • | ۱ | | | • | 35 | 49 | 69.2 | 39.3 | 1 |
| S-E 50mm f/2.8L Macro | £2500 | | One of a trio of tilt and shift macro lenses, this replaces the TS E 45mm f/2.8 | | | • | | | | • | 27 | 77 | 86.9 | 114.9 | 9 |
| F-S 55-250mm f/4-5.6 IS STM | £265 | | A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies | • | | • | ı | | | | 110 | 58 | 70 | 111.2 | 3 |
| F-S 60mm f/2.8 Macro USM | £540 | 4★ | Great build and optical quality, with fast, accurate and near silent focusing | | | • | | | | | 20 | 52 | 73 | 69.8 | 3 |
| 1P-E 65mm f/2.8 1-5x Macro | £1250 | | Macro lens designed to achieve a magnification greater than 1x without accessories | | | • | | | | • | 24 | 58 | 81 | 98 | 1 |
| F 70-200mm f/2.8 L USM | £1540 | | Non-stabilised L series optic, with rear focusing and four UD elements | | | • | | | | ٠ | 150 | 77 | 84.6 | 193.6 | - |
| F 70-200mm f/2.8 L IS II USM | £1900 | 5★ | A great lens but also a costly one. Peak resolution at 0.4 cycles per pixel is simply amazing | • | | • | - | | | | 120 | 77 | 88.8 | 199 | 1 |
| F 70-200mm f/2.8 L IS III USM | £2150 | | Updates Canon's excellent pro workhorse zoom with water repellent fluorine coatings | ٠ | | • | | | | - | 120 | 77 | 88.8 | 199 | 1 |
| F 70-200mm f/4 L USM | £790 | F : | A cheaper L series alternative to the f/2.8 versions available | | | • | - | | | | 120 | 67 | 76 | 172 | H |
| F 70-200mm f/4 L IS USM | £1210 | 5★ | A superb option for the serious sports and action photographer | ٠ | | • | | | | ٠ | 120 | 67 | 76 | 172 | ľ |
| F 70-200mm f/4L IS II USM | £1300 | 45. | Upgraded premium telephoto zoom promises five stops of image stabilisation | • | | • | Ħ | | | | 100 | 72 | 80 | 176 | ı |
| F 70-300mm f/4.5-5.6 IS II USM | £499 | 4.5★ | Mid range telephoto zoom offers really good optics and fast, silent autofocus | • | | • | 4 | | | ٠ | 120 | 67 | 80 | 145.5 | - |
| F 70-300mm f/4-5.6 L IS USM | £1600 | 5 ★ | An L series lens with a highly durable outer shell | • | | • | Ŧ | | т | | 120 | 67 | 89 | 143 | 1 |
| F 70-300mm f/4.5-5.6 DO IS USM F 75-300mm f/4-5.6 III | £1700 | | Three layer diffractive optical element and image stabilisation | • | | • | ł | | | - | 140 | 58 58 | 82.4 71 | 99.9 122 | i |
| F 75-300mm f/4-5.6 III USM | £300 £350 | 2 5 📥 | Essentially the same lens as the 75 300mm f/4 5.6 III USM but with no USM Good but not outstanding. The inclusion of a metal lens mount is positive, though | | | | ۲ | | - | _ | 150150 | 58 | 71 | 122 | _ |
| F 85mm f/1.2 L II USM | £2640 | 2.5★ | A well crafted lens, with fast and quiet AF with good vignetting and distortion control | | | | ł | 4 | | • | 95 | 72 | 91.5 | 84.0 | 1 |
| F 85mm f/1.4L IS USM | £1570 | 5 ★ | Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation | | | | T | | 7 | | 85 | 77 | 88.6 | 105.4 | _ |
| F 85mm f/1.8 USM | £470 | 5 * | Non rotating front ring thanks to rear focusing system, as well as USM | | | | i | | | | 85 | 58 | 75 | 71.5 | ı |
| S-E 90mm f/2.8 | £1670 | | Said to be the world's first 35mm format telephoto lens with tilt and shift movements | Т | | | T | | | | 50 | 58 | 73.6 | 88 | T |
| S-E 90mm f/2.8L Macro | £2500 | | One of a trio of tilt and shift macro lenses, this replaces the TS E 90mm f/2.8 | | | | d | | | | 39 | 77 | 86.9 | 116.5 | - |
| F 100mm f/2 USM | £559 | | A medium telephoto lens with a wide aperture, making it ideal for portraits | Т | | • | Т | Т | Т | • | 90 | 58 | 75 | 73.5 | Ţ, |
| F 100mm f/2.8 Macro USM | £650 | 4* | A solid performer, but weak at f/2.8 (which is potentially good for portraits) | | | • | ı | | | | 31 | 58 | 79 | 119 | t |
| F 100mm f/2.8 L Macro IS USM | £1060 | 5 ★ | Stunning MTF figures from this pro grade macro optic | • | | • | Т | | Т | • | 30 | 67 | 77.7 | 123 | Τ |
| F 100-400mm f/4.5-5.6 L IS II USM | £1999 | 4.5★ | L series construction and optics, including fluorite and Super UD elements | • | | • | | | | • | 98 | 77 | 94 | 193 | 1 |
| F 135mm f/2 L USM | £1360 | | L series construction with two UD elements and wide maximum aperture | | | • | 1 | | | • | 90 | 72 | 82.5 | 112 | ŀ |
| S-E 135mm f/4L Macro | £2500 | | One of a trio of tilt and shift macro lenses, with 1:2 magnification | | | • | | | | • | 49 | 82 | 88.5 | 139.1 | 1 |
| F 180mm f/3.5 L Macro USM | £1870 | | L series macro lens with inner focusing system and USM technology | | | • | | | | • | 48 | 72 | 82.5 | 186.6 | 1 |
| F 200mm f/2.8 L II USM | £960 | | Two UD elements and a rear focusing system in this L series optic | | | • | | | | • | 150 | 72 | 83.2 | 136.2 | ı |
| F 300mm f/4 L IS USM | £1740 | | Two stop image stabilisation with separate mode for panning moving subjects | • | | • | | | | • | 150 | 77 | 90 | 221 | ľ |
| F 400mm f/5.6 L USM | £1660 | | Super UD and UD elements, as well as a detachable tripod mount and built-in hood | | | • | ı | | | • | 350 | 77 | 90 | 256.5 | 1 |
| VIKON DSLR | | | | | | | | | | | | | | | |
| -15mm f/3.5-4.5 E ED Fisheye AF-S | £1299 | | Fisheye zoom for full frame DSLRs that gives a circular view at 8mm and full frame coverage at 15mn | n | | | T | • | | • | 16 | n/a | 77.5 | 83 | Ť |
| D-20mm f/4.5-5.6 G VR AF-P DX | £330 | 3.5★ | Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics | • | | | | • | | | 22 | 72 | 77 | 73 | İ |
|)-24mm f/3.5-4.5 G ED AF-S DX | £834 | 4★ | MTF performance is good from wide open to f/11, only breaking down past f/22 | | | | | • | | | 24 | 77 | 82.5 | 87 | T |
| 0.5mm f/2.8 G ED DX Fisheye | £678 | | DX format fisheye lens with Nikon's Close Range Correction system and ED glass | | | | | • | | | 14 | n/a | 63 | 62.5 | İ |
| 2-24mm f/4 G ED AF-S DX | £1044 | 4★ | This venerable optic may be a little weak at f/4, but otherwise it's a good performer | | | | | • | | | 30 | 77 | 82.5 | 90 | I |
| 4mm f/2.8 D ED AF | £1554 | 5★ | A really nice lens that handles well and offers excellent image quality | | | | | • | | • | 20 | n/a | 87 | 86.5 | ۱ |
| 4-24mm f/2.8 G ED AF-S | £1670 | 5★ | A remarkable piece of kit, producing sharp images with little chromatic aberration | | | | - | • | | ٠ | 28 | n/a | 98 | 131.5 | - |
| 6mm f/2.8 D AF Fisheye | £762 | | Full frame fisheye lens with Close Range Correction system and 25cm focus distance | | | | | • | | • | 25 | n/a | 63 | 57 | ı |
| 6-35mm f/4 G ED AF-S VR | £1072 | 5 ★ | A fantastic lens that deserves to be taken seriously, with very little CA throughout | • | | | | 1 | | • | 28 | 77 | 82.5 | 125 | l |
| 3-80mm f/2.8-4E ED VR AF-S DX | £869 | 4* | This new standard zoom for DX format users is designed as a travel lens for APS C DSLRs | • | | | | • | | | 35 | 72 | 80 | 85.5 | ł |
| 3-85mm f/3.5-5.6 G ED VR AF-S DX | £574 | 4★ | Boasting Nikon's second generation VR II technology and Super Integrated Coating | • | | | - | • | | | 38 | 67 | 72 | 85 | ı |
| 7-55mm f/2.8 G ED-IF AF-S DX 3-35mm f/3.5-4.5 G ED AF-S | £1356 £669 | 4 ★ 5 ★ | A higher quality standard zoom for DX format DSLRs Wideangle zoom with instant manual focus override for full frame DSLRs | - | | | - | | | | 36 28 | 77 | 85.5 83 | 110.5 95 | ł |
| 3-55mm f/3.5-5.6 G II AF-S DX | £156 | 3.5★ | Entry level standard zoom lens | | | | - | | | | 28 | 52 | 73 | 79.5 | i |
| 8-55mm f/3.5-5.6 G VR II AF-S DX | £150 | J.J 🗶 | Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability | | | | | | | | 28 | 52 | 66 | 59.5 | _ |
| B-55mm f/3.5-5.6 G AF-P DX | £149 | | A compact, lightweight DX format zoom that's an ideal walk around lens | | | | | | | | 25 | | 64.5 | 62.5 | i |
| B-55mm f/3.5-5.6 G VR AF-P DX | £199 | | A compact, tightweight DX format zoom lens with Vibration Reduction | | | | | | | | 25 | 55 | 64.5 | 62.5 | ı |
| 8-105mm f/3.5-5.6 G ED VR AF-S DX | £292 | 4.5★ | Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction | • | | | | • | | | n/a | 67 | 76 | 89 | i |
| 8-140mm f/3.5-5.6 G ED VR AF-S DX | £579 | | A compact and lightweight DX format zoom, this lens is a great all rounder | • | | | - | • | | | 45 | 67 | 78 | 97 | T |
| 8-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX | | 4.5★ | Four stop VR II system, two ED and three aspherical elements in this DX superzoom lens | • | | | | • | | | 50 | 72 | 77 | 96.5 | t |
| 8-300mm f/3.5-5.6 G ED-IF VR | £850 | 4★ | DX format zoom lens with wideangle to super telephoto reach | • | | | | • | | | 45 | 77 | 83 | 120 | Ī |
| 8-300mm f/3.5-6.3 G ED VR | £849 | | New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens | | | | | | | | | 67 | 78.5 | 99 | Į |

| DCIDIONG | \sim | | | ATION | РНА | RDS | | | WE . | S (CM) | FILTER THREAD (MM) | (W) | MM) | |
|---------------------------------------------------------|----------------|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|------------|----------------------|-------|-----------------|------------|----------------------------------|--------------------|------------|--------------|---------------|
| DSLR Lens | U S | | | STABILISATION | SONY ALPHA | CANON FOUR THIRDS | NIKON | PENTAX SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER TH | WIDTH (MM) | LENGTH (MM) | WEIGHT |
| LENS | RRP | SCORE | SUMMARY | | | ١ | 10UNT | | | | | DIN | 1ENSIO | NS |
| 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 | | | 7 | • | 40 | • | 20 | 77 | 82.5 | 80.5 | 335g |
| 20mm f/2.8 D AF | £584 | | Compact wideangle lens with Nikon's Close Range Correction system | | | Ш | ٠ | | ٠ | 25 | 62 | 69 | | 270g |
| 24mm f/2.8 D AF | £427 | | Compact wide lens with Close Range Correction system | | | - | • | 4 | • | 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 | E.A. | 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 24-70mm f/2.8 E ED VR | £1565 £1849 | 5 ★ 5 ★ | An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens Nikon's latest pro-spec standard zoom looks like its best lens yet | | | + | • | - | • | 38 38 | 77 82 | 83 88 | 133 154.5 | 900g 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 | 3 4 | 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 | 200g |
| 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 | | 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 Al cameras | | | Ŧ | • | 40 | • | 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 | ٠ | | Ш | ٠ | ш | ٠ | 45 | 58 | 73.5 | 54 | 280g |
| 50mm f/1.8 D AF | £135 | | Compact, lightweight, affordable prime, will stop down to f/22 | | | # | • | 4 | • | 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 | • | | # | • | 4 | | 110 | 52 | 73 | 99.5 | 335g |
| 55-200mm f/4-5.6 G VR II AF-S DX | £251 | 0.4 | 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 58mm f/1.4 G AF-S | £378 | 3* | Offers a wide telephoto coverage, but better options available FX format full frame premium prime lens with large f/1.4 aperture | • | | + | • | - | | 140 | | 76.5 | 123 | 530g |
| 60mm f/2.8 D AF Micro | £1599 | 4 ★ 5 ★ | Nikon's most compact Micro lens, with Close Range Correction (CRC) system | | | | | | • | | 72 62 | 85 70 | 70 74.5 | 385g 440g |
| 60mm f/2.8 G ED AF-S Micro | £500 | 0 🗶 | Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass | | | + | | - | | 18 | 62 | 73 | 89 | 440g 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 | | | | | | - | | 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 | | 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 | | | | | | - | | 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 | • | | T | • | | | | 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 | • | | | • | | - | | 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 | | | | • | | | | 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 | | | 4 | • | | • | 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 | | - 11 | 4 | • | | | | 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 | ٠ | | | • | | • | 31 | 62 | 83 | 116 | 720g |
| 105mm f/2 D AF DC | £980 | | A portrait lens with defocus control | | | - | • | | • | | 72 | 79 | 111 | 640g |
| 135mm f/2 D AF DC 180mm f/2.8 D ED-IF AF | £1232 | | Defocus Image Control and a rounded diaphragm in this telephoto optic | | | | • | | _ | | 72 | 79 78.5 | 120 144 | 815g |
| 200mm f/4 D ED-IF AF Micro | £782 | | Useful telephoto length and internal focusing technology, together with ED glass 1:1 reproduction range in this Micro lens, with a Close Range Correction system | | | - | | | • | 15050 | 72 62 | 76 | | 760g 1190g |
| 200-500mm f/5.6 E ED VR AF-S | £1429 | | A super telephoto zoom lens compatible with Nikon FX format DSLR cameras | | | | | | | | 95 | 108 | | 2300g |
| 300mm f/4 E PF ED VR AF-S | £1179 | 5 ★ | Light, compact AF-S full-frame telephoto lens with ED glass elements | | | - | | | | | 77 | 89 | | |
| LAOWA DSLR | 11230 | ~ | בוקות, סטוווקטטנידוו ט ועני וועוווט נטנטאוטנט נטווט אונון בט ענטטט טנטווטוונט | | | | | | | 1-10 | 11 | 07 | 177.0 | , oog |
| | 1 | | | | | 1 | - | - | | | | | 60. | |
| 12mm f/2.8 Zero D | £899 | | Ultra wideangle lens for full frame DSLRs that exhibits minimal distortion | | • • | - | _ | • | | | 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 | _ | 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 | | • | | | • | ٠ | | 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 | | • | - | | • | | | 62 | 95 125 | 70 | 503g |
| 100mm f/2.8 2:1 Ultra Macro APO 105mm f/2 (T3.2) STF | TBC | 1. | Full frame macro lens with twice life size magnification and apochromatic design | | | _ | | • | | | 67 | 125 | 72 | 638g |
| 100111111 1/2 (13.2) 31F | £649 | 4★ | Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh | 17 | • | | • | 1 | • | 90 | 67 | 98.9 | 76 | 745g |

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| LENG | | 000 | r. | STABILISATION | SONY ALPHA | CANON FOLIR THIRDS | | | SIGMA FIII I ERAME | MIN FOCUS (CM) | FILTER THREAD (M | WIDTH (MM) | LENGTH (MM) | |
|-------------------------------------------------------------------------|--------------|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|------------|-----------------------|------|----|-----------------------|----------------|------------------|------------|-------------|---|
| LENS | RRP | SCORE | SUMMARY | Ш | | | MOUI | VT | | Щ | Ш | DIN | MENSIC | 0 |
| 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 | |
| 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 | |
| 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 | |
| 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 | | | | | • | • | | n/a | 98.5 | 143.5 | |
| 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 | |
| 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 | |
| DA 17-70mm f/4 smc AL IF SDM | £630 | | Featuring Pentax's Supersonic Direct drive (SDM) focusing system | | | | | • | | 28 | 67 | 75 | 93.5 | |
| 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 | П | | | | • | | 30 | 58 | 71 | 41 | |
| DA 18-55mm f/3.5-5.6 smc AL WR | £229 | 0.5.4 | A weather resistant construction and an aspherical element, as well as SP coating | | | | | • | | 25 | 52 | 68.5 | 67.5 | |
| DA 18-135mm f/3.5-5.6 DA ED DC WR | £600 | 3.5★ | A weather resistant mid range zoom lens | H | | | | • | - | 40 | 62 | 73 | 76 | |
| DA 18-270mm f/3.5-6.3 smc ED SDM DA 20-40mm f/2.8-4 ED Limited DC WR | £699 | | 15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements | | | | | • | | 49 | 62 | 76 | 89 | |
| DA 21mm f/3.2 smc AL Limited | £829 £600 | | With state of the art HD coating, a completely round shaped diaphragm, and weather resistant | | | | | | | 28 | 55 49 | 68.5 | 71 | |
| FA 24-70mm f/2.8 ED SDM WR | £1149 | | This limited edition optic offers a floating element for extra close focusing Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting | | | | | | | | 82 | 109.5 | 25 88.5 | |
| FA 28-105mm f/3.5-5.6 ED DC HD | £1149 | | Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8 | | | | | | | | 62 | 73 | 86.5 | |
| 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 | | | | | | | | 58 | 68.5 | 65 | |
| FA 35mm f/2 smc AL | £550 | | A compact wideangle lens that weighs a mere 214g | | | | | | | | 49 | 64 | 44.5 | |
| 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 | |
| DA 35mm f/2.4 smc DS AL | £180 | 4.5 ★ 5★ | A budget priced prime lens for beginners | | | | | | | 30 | 49 | 63 | 45 | |
| DA 40mm f/2.8 smc Limited | £450 | JA | Pancake lens with SMC coating and Quick Shift focusing system | | | | | · | | 40 | 49 | 63 | 15 | |
| DA 40mm f/2.8 XS | £325 | | The world's smallest fixed focal length lens shares the same optics as the Limited version | | | | | | | 40 | n/a | 62.9 | 9 | |
| 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 | | | | | | | 4.5 | 49 | 64 | 27 | |
| FA* 50mm f/1.4 SDM AW HD | £1200 | | Premium fast prime with dustproof, weather resistant design and electromagnetic aperture | | | | | | | | 72 | 80 | 106 | |
| FA 50mm f/1.4 smc | £399 | | Compact fast prime with film era double Gauss optics and traditional aperture ring | | | | | | | | 49 | 63.5 | 38 | |
| DA 50mm f/1.8 smc DA | £249 | 4* | Affordable short telephoto lens ideal for portraits | | | | | | | 45 | 52 | 38.5 | 63 | |
| DFA 50mm f/2.8 smc Macro | £550 | 7. | Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism | | | | | | | 4.0 | 49 | 60 | 67.5 | |
| 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 | | | | П | | | 100 | 67 | 76.5 | 136 | |
| DA 50-200mm f/4-5.6 smc ED WR | £210 | 17 | Weather resistant construction, Quick Shift focus system and an SP coating | | | | | | | n/a | 49 | 69 | 79.5 | |
| 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 | |
| DA 55-300mm f/4.5-6.3 ED PLM WR RE | | | Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor | | | | | • | | 95 | 58 | 76.5 | 89 | |
| DA 55-300mm f/4-5.8 ED WR | £399 | | Weatherproof HD telephoto lens featuring quick shift focusing system | | | | | • | | 140 | 58 | 71 | 111.5 | |
| 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 | |
| DA 70mm f/2.4 smc AL Limited | £600 | | Medium telephoto lens with an aluminium construction and a Super Protect coating | | | | Т | • | | 70 | 49 | 63 | 26 | |
| 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 | |
| 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 | |
| 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 | |
| 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 | | | | Т | • | • | 200 | 86 | 241.5 | 95 | |
| 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 | |
| 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 | |
| SAMYANG DSLF | R | | | | | | | | | | | | | |
| 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 | 1 |
| 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 | |
| 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 | |
| 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 | |
| AF 14mm f/2.8 | £649 | 4.5★ | Samyang's first AF SLR lens features very decent image quality and weather sealed construction | | | • | | | • | 20 | n/a | 90.5 | 95.6 | |
| 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 | |
| 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 | |
| 20mm f/1.8 ED AS UMC | £430 | | Large aperture manual focus wideangle lens for full frame DSLRs | | • | • • | • | • | • | | 77 | 83 | 113.2 | |
| 24mm f/1.4 AS UMC | £499 | | Fast ultra wideangle manual focus lens comprising 13 elements arranged in 12 groups | | • | • • | • | • | • | 20 | 77 | 95 | 116 | |
| 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 | | • | • • | • | • | • | | 82 | 86 | 110.5 | |
| 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 | | • | • • | • | • | • | 00 | 77 | 83 | 111 | |
| 50mm f/1.2 XP MF | £799 | | Premium quality ultra fast prime with manual focus operation, designed for 50MP sensors | | | • | | | • | 10 | 86 | 93 | 117.4 | |
| 50mm f/1.4 AS UMC | £299 | | Manual focus fast standard prime for full frame DSLRs | | • | • • | • | • | • | 40 | 77 | 74.7 | 81.6 | |
| 85mm f/1.2 XP MF | £899 | | High end manual focus lens sports an impressively fast maximum aperture | | | • | | | • | 80 | 86 | 93 | 98.4 | |
| AF 85mm f/1.4 EF | £599 | 3★ | Autofocus fast short telephoto portrait lens for use on Canon full frame DSLRs | | | • | | | • | 70 | 77 | 88 | 72 | |
| 85mm f/1.4 IF MC | £239 | | Short fast telephoto prime, manual focus, aimed at portrait photographers | | • | • • | • | • | • | 100 | 72 | 78 | 72.2 | |
| 100mm f/2.8 ED UMC Macro | £389 | | Full frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnifiaction | | • | • • | • | • | • | 30 | 67 | 72.5 | 123.1 | |
| 135mm f/2 ED UMC | £399 | | Manual focus portrait prime has fast aperture for subject isolation and background blur | | • | | • | • | | 80 | 77 | 82 | 122 | |

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| DSLR Lens | es | | NACE NAME OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF T | STABILISATION | SONY ALPHA | CANON FOLIP THIPDS | NIKON | PENTAX | SIGMA | FULL FRAME | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | |
|----------------------------------------------------------|---------------|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|------------|-----------------------|-------|--------|-------|----------------------------------|--------------------|--------------|---------------|----------|
| NS | RRP | SCORE | SUMMARY | | | | MOUN | ΝT | | | | DII | MENSI | ONS |
| SIGMA DSLR | | | | | | | | | | | | | | |
| 5mm f/2.8 EX DC HSM | £739 | | Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder | | | • | ٠ | | • | 13 | _ | 76 | 77.8 | 4 |
| nm f/3.5 EX DG | £799 | | The world's only 8mm lens equipped with autofocus also boasts SLD glass | Н | Н | • | • | - | | • 13 | | | 68.6 | 41 |
| 16mm f/4.5-5.6 DC HSM Imm f/2.8 EX DC | £800 | 4★ | Excellent performance at 8mm, which sadly drops at the 16mm end A Hyper Sonic Motor (HSM) and built in hood feature in this diagonal fisheye lens | | • | | ٠ | • | • | 13 | _ | 75 75.8 | 105.7 83 | 5! 4: |
| 1-20mm f/3.5 EX DC HSM | £650 | 5★ | An absolute gem of a lens that deserves a place on every photographer's wish list | | | | | | | 24 | | 87.3 | 88.2 | 5: |
| 2-24mm f/4 DG HSM A | £1649 | 5 ★ | Premium full frame wideangle zoom designed to have minimal distortion in its wideangle imagery | | | | • | | • | • 24 | _ | _ | 132 | 11 |
| ?-24mm f/4.5-5.6 II DG HSM | £649 | | Ultra wideangle zoom for full frame SLRs, available in all of the main mounts | | • | • | • | • | • | • 28 | n/a | 87 | 120.2 | 6 |
| mm f/1.8 DG HSM A | £1679 | | World's first f/1.8 ultra wideangle prime lens for full frame DSLRs | | | • | • | | • | • 27 | | 95.4 | 126 | 1 |
| -24mm f/2.8 DG HSM A | £1399 | 5★ | Pro specification fast ultra wide prime for full frame DSLRs includes weathersealed construction | | | • | ٠ | | | • 26 | _ | 96.4 | 135.1 | 1 |
| mm f/2.8 EX DG -50mm f/2.8 EX DC OS HSM | £629 | 4★ | This fisheye optic puts in a very solid performance — not to be dismissed as a gimmick! | | • | | • | | • | • 15 | | 73.5 83.5 | 65 92 | |
| -70mm f/2.8-4 DC Macro OS HSM | £449 | | FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation Compact redesign of this well received lens launches the 'Contemporary' range | | · | | i. | i | | 28 | _ | 79 | 82 | |
| -35mm f/1.8 DC HSM | £799 | 5★ | Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame | | Ì | | | | | 28 | _ | 78 | 121 | |
| -200mm f/3.5-6.3 DC OS | £449 | 4* | Excellent resolution and consistent performance, but control over CA could be a little better | • | П | | • | h | • | 45 | _ | 79 | 100 | |
| -250mm f/3.5-6.3 DC OS HSM | £572 | 4.5★ | A very capable set of MTF curves that only shows minor weakness at wide apertures | • | ٠ | • | • | • | • | 45 | 72 | 79 | 101 | (|
| -250mm f/3.5-6.3 DC Macro OS HSM | £500 | | Ultra compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras | • | • | • | • | • | • | 35 | _ | 73.5 | 88.6 | ŀ |
| 300mm f/3.5-6.3 DC Macro OS HSM | £499 | | Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens | | ٠ | • | ٠ | ٠ | • | 39 | _ | 79 | 101.5 | ı |
| mm f/1.4 DG HSM A | £799 | 5 ★ | An outstanding wideangle fixed focal length lens The latest addition to Grama's 'Art' line of high quality fact primes | | | • | • | | | • 27. | | 90.7 | 129.8 | ł |
| nm f/1.4 DG HSM A 35mm f/2 DG HSM A | £799 | 5 ★ 5 ★ | The latest addition to Sigma's 'Art' line of high quality fast primes The world's first large aperture full frame zoom offering a wide aperture of f/2 throughout the zoom range | | | | ٠ | | | 2828 | _ | 85 87.6 | 90.2 122.7 | ı |
| 70mm f/2.8 DG OS HSM A | £1399 | JA | Latest premium fast standard zoom for full frame includes optical image stabilisation | | | | | | | • 37 | _ | 88 | 107.6 | Ī |
| 105mm f/4 DG OS HSM A | £849 | 4.5★ | Serious full frame alternative to own brand lenses at a lower price, with no compromises in the build | • | • | | • | | | • 45 | _ | 89 | 109 | İ |
| nm f/1.4 DC HSM A | £360 | | Unique fast prime for APS C DSLRs that gives 45mm equivalent 'normal' angle of view | | • | • | • | • | • | 30 | | 63.3 | 74.2 | I |
| nm f/1.4 DG HSM A | £799 | 5★ | Superb large aperture prime; first lens in company's 'Art' series | | • | • | • | • | • | • 30 | 67 | 77 | 94 | ı |
| nm f/1.4 DG HSM A | £849 | 5★ | This lens has a unique design that pays off in truly excellent image quality | | ٠ | • | ٠ | | - | • 4(| _ | 85.4 | 100 | 1 |
| 100mm f/1.8 DC HSM A | £829 | 5 * | This APS C format lens aims to cover the focal lengths of three prime lenses in one | | | • | • | | • | 37. | | 93.5 | 170.7 | ľ |
| 500mm f/4.5-6.3 DG OS HSM nm f/2.8 DG Macro A | £1499 TBC | 4* | A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters The first macro lens in Sigma's Art lineup features an extending barrel focus by wire design | • | • | • | ٠ | · | • | 1826 | _ | 104.4 71 | 219 106 | ı |
| 200mm f/2.8 EX DG OS HSM | £1539 | | Two FLD glass elements, said to have the same dispersive properties as fluorite | | | | | | | • 14 | | 86.4 | 197 | ŀ |
| 300mm f/4-5.6 APO DG Macro | £235 | | This tele zoom lens has a 9 bladed diaphragm and two SLD elements | | • | | • | • | | 95 | | 76.6 | 122 | İ |
| 300mm f/4-5.6 DG Macro | £170 | 3★ | Generally unremarkable MTF curves, and particularly poor at 300mm | | ٠ | • | • | • | • | • 95 | | 76.6 | 122 | T |
| mm f/1.4 DG HSM A | £1199 | | Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users | | | • | • | | • | • 85 | | 95 | 126 | 1 |
| 0-400mm f/5-6.3 DG OS HSM C | £799 | 4.5★ | Relatively lightweight telezoom comes with weathersealing and choice of push pull or twist zoom | ٠ | | • | ٠ | | • | • 16 | _ | 86.4 | 182.3 | ľ |
| imm f/1.4 DG HSM A | £1499 | 4.5★ | Sigma's 'bokeh monster' super fast portrait lens is weathersealed and comes with a tripod foot | | Н | • | • | | | • 10 | | 115.9 | 131.5 | • |
| 5mm f/2.8 EX DG OS HSM Macro 0-300mm f/2.8 DG HSM S | £649 £3599 | 4.5★ | An optically stabilised macro lens, this super sharp lens is one of our favourites First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter | ٠ | • | • | • | | | 31.15 | _ | 78 124 | 126.4 291 | |
| 5mm f/1.8 DG HSM A | £1399 | 5 ★ | Super fast portrait prime designed to provide sufficient resolution for 50MP DSLRs | | ň | | | Ť | | • 87. | _ | 91.4 | 114.9 | ì |
| Imm f/2.8 EX DG OS HSM Macro APO | £999 | | A macro lens offering image stabilisation | • | | | • | | | • 38 | _ | 79.6 | 150 | i |
| 0-600mm f/5-6.3 DG OS HSM C | £1199 | | Budget 'Contemporary' version of Sigma's long range telephoto zoom is smaller and lighter | • | | • | • | | • | 28 | | 105 | 260.1 | ľ |
| 0-600mm f/5-6.3 DG OS HSM S | £1599 | | This portable, high performance telephoto zoom from Sigma's Sports line is dust and splashproof | • | | • | • | | • | • 26 | 105 | 121 | 290.2 | į |
| Omm f/2.8 EX DG OS HSM Macro APO | £1499 | 5★ | 1:1 macro lens featuring three FLD glass elements and floating inner focusing system | ٠ | ٠ | • | ٠ | | | • 47 | _ | 95 | 204 | ľ |
| Dmm f/2.8 APO EX DG HSM | £2899 | | Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor | | • | • | • | • | • | • 25 | 46 | 119 | 214.5 | ľ |
| ONY DSLR | | | | | | | | | | | | | | |
| -18mm f/4.5-5.6 DT | £609 | 3★ | A solid overall performance that simply fails to be outstanding in any way | | ٠ | | Т | | | 25 | 77 | 83 | 80.5 | ī |
| nm f/2.8 Fisheye | £709 | | Fisheye lens with a close focusing distance of 20cm and a 180° angle of view | | • | | | | | • 20 | _ | 75 | 66.5 | İ |
| 35mm f/2.8 ZA SSM II T* | £1999 | 4.5★ | High end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs | | ٠ | | | | | • 28 | _ | 83 | 114 | l |
| 50mm f/2.8 SSM | £569 | 4★ | Bright short range telephoto lens | | • | | | | | 10 | | 81 | 88 | ı |
| 80mm f/3.5-4.5 ZA T* 105mm f/3.5-5.6 DT | £709 | 4.5 ★ | Carl Zeiss standard zoom lens An ambitious lens that is good in parts, although quality drops off at 105mm | | • | | | | | 35 | _ | 72 72 | 83 | ı |
| 135mm f/3.5-5.6 DT SAM | £359 | J× | An ambitious tens that is good in parts, attnough quality drops off at 105mm A versatile zoom with Direct Manual Focus | | · | | | | | 45 | _ | 76 | 86 | ı |
| 250mm f/3.5-6.3 DT | £559 | 3.5★ | Good overall, but performance dips at longer focal lengths | | • | | | | | 45 | _ | 75 | 86 | i |
| mm f/2.8 | £559 | 3.5★ | Wideangle prime lens with rear focusing mechanism and focus range limiter | | • | | | | | • 25 | _ | 78 | 53.5 | Ī |
| nm f/2 ZA SSM T* | £1119 | | An impressively bright wideangle Carl Zeiss lens | П | • | | | | | • 19 | 72 | 78 | 76 | ı |
| 70mm f/2.8 ZA SSM II T* | £1899 | 5★ | Carl Zeiss mid range zoom lens with superb optics ideal for full frame Alpha DSLRs | | ٠ | | | | | • 34 | _ | 83 | 111 | 1 |
| 75mm f/2.8 SAM | £709 | | A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom | | • | | | | | • 38 | | 77.5 | 94 | ļ |
| nm f/2.8 DT SAM Macro | £179 | 4★ | Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor | | ٠ | | | | | 12 | _ | 70 | 45 | ı |
| nm f/1.4 G nm f/1.8 DT SAM | £1369 | | With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass Budget price indoor portrait lens | | | | F | | | • 30 23 | | 69 70 | 76 52 | ı |
| nm f/1.8 DT SAM | £179 | 4.5★ | A very useful lens that performs well and carries a rock bottom price tag | | • | | | | | 34 | _ | 70 | 45 | ı |
| nm f/1.4 | £369 | 4.5 ★ 5★ | While this lens performs well overall, performance at f/1.4 could be better | | i | | | | | • 45 | | 65.5 | 43 | ı |
| mm f/1.4 ZA SSM | £1300 | | Carl Zeiss design said to be ideal for quality critical portraiture and low light shooting | | • | | | | | • 45 | _ | 81 | 71.5 | İ |
| mm f/2.8 Macro | £529 | | A macro lens with a floating lens element | | • | | | | | • 20 | 55 | 71.5 | 60 | I |
| -200mm f/4-5.6 DT SAM | £219 | | Designed for cropped sensor cameras, with a Smooth Autofocus Motor | | ٠ | | | | | 95 | _ | 71.5 | 85 | ı |
| -300mm f/4.5–5.6 DT SAM | £309 | | Compact, lightweight telephoto zoom offering smooth, silent operation | | ٠ | | | | | 14 | | 77 | 116.5 | - |
| -200mm f/2.8 G SSM II | £2799 | 0.5.4 | High performance G Series telephoto zoom lens | | • | | | | | • 12 | _ | 87 | 196.5 | - |
| -300mm f/4.5-5.6 G SSM -400mm f/4-5.6 G SSM II | £869 | 3.5★ | G series lens with ED elements, Super Sonic wave Motor and a circular aperture Redesign of original features a new LSI drive circuit and promises faster autofocus | | • | | | | | 1215 | | 82.5 95 | 135.5 196 | 1 |

| DSLR Lens | es | | | IMAGE STABILISATION | SONY ALPHA | CANON FOUR THIRDS | NIKON | PENTAX | SIGMA FULL FRAME | MIN FOCUS (CM) | FILTER THREAD | WIDTH (MM) | LENGTH (MM) | |
|------------------------------------------------------------------------------|----------------|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|------------|----------------------|-------|--------|---------------------|----------------|---------------|-------------|---------------|----|
| LENS | RRP | SCORE | SUMMARY | | | М | OUN | ī | | | | DII | 1ENSIC |)N |
| 85mm f/1.4 ZA Planar T* | £1369 | | Fixed focal length lens aimed at indoor portraiture | | • | | | | • | 85 | 72 | 81.5 | 72.5 | ļ |
| 85mm f/2.8 SAM | £219 | | A light, low price portraiture lens | | • | | | | • | 60 | 55 | 70 | 52 | ١ |
| 100mm f/2.8 Macro | £659 | | Macro lens with circular aperture, double floating element and wide aperture | | • | | | | • | 35 | 55 | 75 | 98.5 | ı |
| 135mm f/1.8 ZA Sonnar T* | £1429 | | A bright, Carl Zeiss portrait telephoto lens | | • | | | | • | 72 | 77 | 84 | 115 | ľ |
| 135mm f/2.8 STF | £1119 | | Telephoto lens fitted with apodisation element to give attractive defocus effects | | • | | | | • | 87 | 80 | 80 | 99 | |
| TAMRON DSLR | | | | | | | | | | | | | | |
| 10-24mm f/3.5-4.5 SP AF Di II LD Asph IF | £511 | 3.5★ | Good consistency at 10mm and 18mm, but a steep decline at 24mm | | • • | | • | • | | 24 | 77 | 83.2 | 86.5 | 1 |
| 10-24mm f/3.5-4.5 Di II VC HLD | £580 | 4.5★ | Wideangle zoom of APS C with dust and splashproofing and optical stabilisation | • | | | • | | | 24 | 77 | 83.6 | 84.6 | ļ |
| 15-30mm f/2.8 SP Di VC USD | £950 | 4* | Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture | • | • • | | • | | • | 28 | n/a | 98.4 | 145 | 1 |
| 16-300mm f/3.5-6.3 Di II VC PZD Macro | £600 | 4★ | Versatile megazoom, a very good all in one solution, as long as you won't need to enlarge to A2 size | • | • • | | • | | | 39 | 67 | 99.5 | 75 | ۱ |
| 17-35mm f/2.8-4 Di OSD | £629 | / F A | Most compact and lightest full frame ultra wideangle zoom in its class | ш | | | • | | | 28 | 77 | 83.6 | 90 | ļ |
| 17-50mm f/2.8 SP AF XR Di II VC LD Asph IF 18-200mm f/3.5-6.3 AF Di II VC | £541 £169 | 4.5 ★ | Very strong performance at longer focal lengths but weaker at the other end Lightweight all in one lens for APS C DSLRs with Vibration Compensation | • | | | • | | | 29 49 | 72 62 | 79.6 75 | 94.5 96.6 | ł |
| 18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro | £663 | 3 ★ | The next generation incarnation offers a new form of ultrasonic engine | • | | | | | | 49 | 62 | 74.4 | 88 | |
| 18-400mm f/3.5-6.3 Di II VC HLD | £650 | 4 ★ | The longest ranging telephoto zoom yet made turns in a surprisingly decent performance | i. | | | | | | 45 | 72 | 79 | 123.9 | ı |
| 24-70mm f/2.8 SP Di VC USD | £1099 | 5 * | Fast zoom with image stabilisation for both full frame and APS C cameras | | | | | | | 38 | 82 | 88.2 | 116.9 | i |
| 24-70mm f/2.8 SP Di VC USD G2 | £1249 | | Upgraded fast zoom with improved image stabilisation and moisture resistant construction | | | | • | | | 38 | 82 | 88.4 | 111 | ı |
| 28-75mm f/2.8 SP AF XR Di LD Asph IF Macro | £460 | | Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm | | | | | • | | 33 | 67 | 73 | 92 | ı |
| 28-300mm f/3.5-6.3 Di VC PZD | £529 | | A new, full frame, high power zoom incorporating PZD (Piezo Drive) | • | | | • | | | 49 | 67 | 75 | 99.5 | Ī |
| 35mm f/1.8 Di VC USD | £580 | 4.5★ | Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture | • | | | • | | • | 20 | 67 | 80.4 | 80.8 | İ |
| 45mm f/1.8 Di VC USD | £580 | 4.5★ | A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation | • | | | • | | | 29 | 67 | 80.4 | 89.2 | Ī |
| 60mm f/2 SP AF Di II LD IF Macro | £550 | 5 ★ | Macro lens designed for APS C sensor cameras, with 1:1 reproduction ratio | | | | • | | | 23 | 55 | 73 | 80 | ١ |
| 70-200mm f/2.8 SP AF Di LD IF Macro | £817 | 4★ | No image stabilisation and no advanced AF system, but at this price it's a steal | | • • | | • | • | | 95 | 77 | 89.5 | 194.3 | ı |
| 70-200mm f/2.8 Di VC USD | £1099 | | Compact yet full size telephoto zoom with vibration compensation | • | • • | | • | | • | 130 | 77 | 85.8 | 188.3 | ı |
| 70-200mm f/2.8 SP Di VC USD G2 | £1350 | 5 ★ | Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction | ٠ | ١ | | • | | • | 95 | 77 | 88 | 193.8 | - |
| 70-210mm f/4 Di VC USD | £699 | 4.5★ | Lightweight telezoom promises high optical performance, image stabilisation and weathersealing | • | • | | • | | • | 95 | 67 | 76 | 176.5 | т |
| 70-300mm f/4-5.6 SP VC USD | £300 | 4* | Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation | • | • | _ | • | | • | 150 | 62 | 81.5 | | ļ |
| 70-300mm f/4-5.6 AF Di LD Macro | £170 | 3.5★ | Low dispersion glass and compatible with both full frame and cropped sensor DSLRs | H | • • | | • | • | • | 95 | | 76.6 | 116.5 | т |
| 85mm f/1.8 Di VC USD 90mm f/2.8 SP AF Di Macro | £749 £470 | 5 ★ | The first full frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant | · | • | - | • | | • | 80 | 67 | 85 | 91 | ł |
| 90mm f/2.8 Di Macro 1:1 VC USD | £579 | 4★ | A very nice macro lens that is capable of producing some fine images Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation | | | | • | | | 30 | 55 58 | 71.5 115 | 97 76.4 | ł |
| 100-400mm f/4.5-6.3 Di VC USD | £789 | 5 ★ | Relatively compact and lightweight telephoto zoom with moisture-resistant construction | i | | - | | | | 150 | 67 | 199 | 86.2 | ı |
| 150-600mm f/5-6.3 SP Di VC USD G2 | £1340 | J | Updated version of Tamron's popular long telezoom | | | | | | | 220 | 95 | 108.4 | 260.2 | _ |
| 150-600mm f/5-6.3 SP VC USD | £1150 | 4* | Longest focal length of any affordable enthusiast zoom on the market and produces excellent results | | | | | d | | 270 | _ | 105.6 | 257.8 | _ |
| 180mm f/3.5 SP AF Di LD IF Macro | £896 | 5★ | Two Low Dispersion elements and internal focusing system in this 1:1 macro lens | П | | | ٠ | ٠ | • | 47 | 72 | 84.8 | 165.7 | 7 |
| TOKINA DSLR | | | | | | | | | | | | | | |
| AT-X 10-17mm f/3.5-4.5 AF DX Fisheye | £550 | | Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass | П | | | • | | | 14 | n/a | 70 | 71.1 | Ī |
| AT-X 11-16mm f/2.8 PRO DX II | £449 | | Update to the popular 11 16mm f/2.8 lens, for slightly improved optical performance | | | | • | | | 30 | 77 | 84 | 89.2 | ١ |
| AT-X 11-20mm f/2.8 PRO DX | £499 | 4★ | Compact, ultra wideangle lens with a fast maximum aperture and decent optical performance | | • | | • | | | 28 | 82 | 89 | 92 | ı |
| AT-X 12-28mm f/4 PRO DX | £529 | | Replacement for 12 24mm f/4 wideangle zoom; for Nikon DX DSLRs | | • | | • | | | 25 | 77 | 84 | 90 | ı |
| AT-X 14-20mm f/2 PRO DX | £849 | | Wideangle zoom with super fast, super bright, constant f/2 aperture for shooting in very low light | | ١ | | • | | | 28 | 82 | 89 | 106 | 1 |
| AT-X 16-28mm f/2.8 PRO FX | £757 | 5 ★ | A pro end wideangle zoom aimed at full frame cameras | | | | • | | • | 26 | n/a | 90 | 133 | ı |
| AT-X 17-35mm f/4 PRO FX | £830 | 5 ★ | One of the most capable super wide zooms available, though only available in Canon and Nikon mounts | S | • | - | • | | • | 28 | 82 | 89 | 94 | l |
| AT-X 24-70mm f/2.8 PRO FX | £679 | | Three precision moulded all glass aspherical lens elements and a fast, constant f/2.8 aperture | | | | • | | • | 38 | 82 | 89.6 | 107.5 | т |
| AT-X 70-200mm f/4 PR0 FX VCM-S AT-X 100mm f/2.8 AF PR0 D Macro | £691 £360 | 4★ | Features a new Vibration Correction Module and ring shaped ultrasonic style autofocus motor Some weaknesses wide open, but reasonable MTF curves make this a decent optic | • | | | • | | • | 100 | 67 55 | 82 73 | 167.5 95.1 | ı |
| ZEISS DSLR | | | | | | | | | | | | | | 1 |
| 15mm f/2.8 Milvus | £2329 | | This super wideangle lens has an angle of view of 110° and uses an advanced retrofocus design | | | | • | | | 25 | 95 | 102.3 | 100.2 | i |
| 18mm f/2.8 Milvus | £1999 | | Compact super wideangle lens with premium optics including a floating focus system for close-ups | | | - | • | | • | 25 | 77 | 90 | 93 | i |
| 21mm f/2.8 Milvus | £1299 | | Premium wideangle lens with complex optics designed to be free of distortion | | | | • | | • | 22 | 82 | 95.5 | 95 | Ī |
| 25mm f/1.4 Milvus | £1999 | 5 ★ | Optically excellent, large aperture manual focus wideangle lens with weather-sealed construction | | | | • | | • | 25 | 82 | 95.2 | 123 | İ |
| 25mm f/2 Distagon T* | £1350 | | A landscape lens with a fast aperture | | | | • | • | • | 25 | 67 | 73 | 98 | Ī |
| 25mm f/2.8 Distagon T* | £738 | | Relatively small and light wideangle prime, available in Nikon mount only | | | | • | | • | 17 | 58 | 64 | 90 | ١ |
| 28mm f/2 Distagon T* | £850 | | For low light shooting the 28mm lens has plenty of potential | | • | | • | • | • | 24 | 58 | 72.4 | 72 | |
| 35mm f/1.4 Distagon T* | £1600 | | Promises to produce some stunning bokeh effects | | | | • | • | • | 30 | 72 | 78 | 122 | ١ |
| 35mm f/1.4 Milvus | £1699 | | Large aperture, premium quality manual focus prime with weather-sealed construction | | · | | • | | • | 30 | 72 | 84.8 | 124.8 | 4 |
| 35mm f/2 Milvus | £829 | | Compact, moderate wideangle manual focus prime | | | | • | | • | 30 | 58 | 77 | 83 | l |
| 50mm f/1.4 Planar T* | £559 | | Classic double Gauss design manual focus standard prime for full frame SLRs | | • | | • | | • | 45 | 58 | 71 | 71 | l |
| 50mm f/1.4 Milvus | £949 | 5 ★ | An exceptionally good lens offering sharpness, detail, clean edges and a great user experience | | • | | • | | • | 45 | 67 | 82.5 | 94 | ł |
| 50mm f/2 Milvus Macro | £949 | | Manual focus macro lens with half life size magnification and stunning optics | | • | | • | | • | 24 | 67 | 81 | 75.3 | ļ |
| 85mm f/1.4 Planar T* 85mm f/1.4 Milvus | £989 | 5-4 | Classic portrait prime designed to give smooth, rounded bokeh effects | | | | • | | • | 100 on | 72 | 78 on | 88 | ۱ |
| 100mm f/2 Milvus Macro | £1379 £1299 | 5 ★ | Fast 85mm manual focus prime lens that's perfect for portraiture A manual focus macro lens with absolutely superb optics and half life size reproduction | | | | • | | • | 88 | 77 67 | 90 80.5 | 113 104 | ľ |
| | 11/77 | | A manual rocus macro lens with absolutely supern optics and hatratile Size reproduction | | | | - | | | 0.0 | U/ | uu 3 | 104 | 41 |

| CSC Lense | ے 2 | | | STABILISATION | Σz | MICRO 4 THIRDS SONY E | NIKON 1 | - Tagari | FULL FRAME MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | I (MM) | _ |
|-----------------------------------------------------------------------------------------------|------------------------|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|---------|--------------------------|---------|----------|------------------------------|--------------------|--------------|----------------|---------------|
| LENS | | SCORE | SUMMARY | STABI | CANON M | | NEON I | LEICAL | FULL FRAME MIN FOCUS (CI | HIE | | (WW) NENSIO | WEIGHT |
| | KKP | JUKE | SUMMART | ш | | IV. | UUNI | | | _ | ווע | IEKSIU | NO |
| CANON CSC | | | | | | | | | | | | | |
| EF-M 11-22mm f/4-5.6 IS STM | £355 | | Ultra wideangle lens with a compact, retractable lens design | ٠ | ٠ | | | ш | 15 | 55 | 61 | 58.2 | 220g |
| EF-M 15-45mm f/3.5-6.3 IS STM EF-M 18-55mm f/3.5-5.6 IS STM | £249 £269 | | Collapsible standard zoom for EOS M series cameras that's less bulky than the 18 55mm Compact and versatile zoom lens | | • | | | - | 25 25 | 49 52 | 60.9 | 44.5 | 130g 210g |
| EF-M 18-150mm f/3.5-6.3 IS STM | £399 | | Wide ranging 29 240mm equivalent superzoom with surprisingly good image quality | i | i | | | | 25 | 55 | 60.9 | 61 86.5 | 300g |
| EF-M 22mm f/2 STM | £220 | | Small and bright wideangle pancake lens | | ٠ | | | | 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 | • | • | | | H | 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 | • | ı | _ | | | 100 | 52 | 60.9 | 86.5 | 260g |
| FUJIFILM CSC | | | | | | | | | | | | | |
| IEWI XF 8-16mm f/2.8 R LM WR | £1799 | | Premium ultra wideangle large aperture zoom lens with weather resistant construction | | | | • | | 25 | n/a | 88 | 121.5 | 805g |
| XF 10-24mm f/4 R OIS XF 14mm f/2.8 R | £849 | E . | Wideangle zoom lens, promising minimal ghosting with Fuji's HT EBC multi layer coating | • | | | • | - | 24 | 72 | 78 | 87 | 410g |
| XC 15-45mm f/3.5-5.6 OIS PZ | £729 £259 | 5★ | Wideangle prime with high resolution into the corners, its performance justifies the price tag Lightweight retractable power zoom that's set to be the entry level kit lens for X system cameras | | | | | | 18 | 58 52 | 65 62.6 | 58.4 44.2 | 235g 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 XF 18-55mm f/2.8-4 R LM OIS | £699 £599 | 4★ | Weather resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1 | • | | | | _ | 45 18 | 77 58 | 75.7 65 | 97.8 70.4 | 490g |
| XF 23mm f/1.4 R | £649 | | Short zoom lens with optical image stabilisation Premium wideangle prime lens with fast maximum aperture | | | | | | 28 | 62 | 72 | 63 | 310g 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 | | Ш | | • | _ | 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 XC 50-230mm f/4.5-6.7 OIS II | £1249 £315 | | A telephoto zoom with a constant maximum aperture and weather resistance The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation | | | | | _ | 100 | 72 58 | 82.9 69.5 | 175.9 111 | 995g 375g |
| XF 55-200mm f/3.5-4.8 R LM OIS | £519 | 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 | | | | | 49 | 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 XF 100-400mm f/4.5-5.6 R LM OIS WI | £699 R £1399 | 5 ★ 5 ★ | A classic portrait lens that's sharp, with gorgeous bokeh This superb zoom is both water and dust resistant, and can operate in -10°C temperatures | | | | | - | 60 175 | 62 77 | 75 94.8 | 105 210.5 | 540g 1375g |
| LAOWA CSC | | | | | | | | | | | | | ioreg |
| 4mm f/2.8 Fisheye MFT | TBC | | Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view | | | . | | 1 | 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 |
| 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 55-135mm f/3.5-4.5 APO-Vario-Elma | £1830 | | High end fast prime designed to give exceptional image quality Telephoto zoom that escheus image stabilisation in a hid for maximal entired quality. | | | | | | 30 100 | 60 60 | 70 68 | 77 110 | 428g |
| 60mm f/2.8 APO-Macro-Elmarit TL | £1920 | | Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality Macro lens for Leica's APS C mirrorless cameras offers 1:1 life size magnification | | | | | | 16 | 60 | 68 | 89 | 500g 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 8mm f/1.8 Pro Fisheye 9-18mm f/4-5.6 ED 9mm f/8 Fish-eye Body Cap Lens | £999 | 4.5★ | Super wideangle zoom lens that's dustproof, splashproof and freeze proof | | | | | | 20 | n/a | 78.9 | 105.8 | 534g |
| 8 8mm f/1.8 Pro Fisheye | £799 | 1.0 | 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 |
| | £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 12-50mm f/3.5-6.3 ED EZ | £899 | | Weather resistant standard zoom with top notch optics and a constant aperture of f/2.8 A weather resistant zoom lens with manual or electronic zoom | | _ | • | | | 20 | 62 | 69.9 | 84 | 382g |
| 12-40mm f/2.0 ED 12-40mm f/2.8 ED Pro 12-50mm f/3.5-6.3 ED EZ 12-100mm f/4 IS ED Pro | £349 £1099 | 5 ★ | A weather resistant zoom lens with manual or electronic zoom Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS | | _ | • | | | 20 15 | 52 72 | 57 77.5 | 83 116.5 | 211g 561g |
| = 12 100HHH 1/4 IJ LD FIU | L1077 | JX | outern manifering measurer-seasen suberzonin sens reasuring homerins in-sens 15 mist still 19 | (Carl | | | | | 10 | 1 Z | 77.0 | 110.0 | July |





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| CSC Lense | S | | MAGE | STABILISATION | CANON M | MICRO 4 THIRDS Sony e | NIKON 1 | FUJI X MOUNT Leica L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | |
|------------------------------------|-------|------------|---------------------------------------------------------------------------------------------------------|---------------|---------|--------------------------|---------|-------------------------|------------|----------------|--------------------|------------|-------------|----|
| NS | RRP | SCORE | SUMMARY | | | _ | IOUNT | | | | | | 1ENSI0 | _ |
| -42mm f/3.5-5.6 II R | £269 | | A redesigned variation of the standard kit lens | | | • | 1 | 1 | | 25 | 37 | 56.5 | 50 | 1 |
| -42mm f/3.5-5.6 EZ | £329 | | Compact kit lens for Olympus PEN and OM D models with powerzoom control | | | • | | | П | 20 | 37 | 60.6 | 22.5 | (|
| -150mm f/4-5.6 II | £550 | | High powered zoom for all your needs from wideangle to telephoto plus weather resistance | | | • | | | | | 58 | 63.5 | 83 | 2 |
| mm f/8 Body Cap Lens | £69 | | Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing | | | • | | | | | n/a | 56 | 9 | ı |
| mm f/1.2 ED Pro | £1300 | | High end, large aperture weathersealed prime designed for documentary or landscape work | | | • | | | | | 62 | 68.2 | 87 | Ŀ |
| mm f/1.8 MSC | £450 | 5★ | Wide aperture, wideangle prime boasting excellent peak sharpness and low colour fringing | | | • | | | П | | 46 | 57 | 35 | 1 |
| mm f/2.8 Pancake | £300 | 4★ | Tiny wideangle pancake prime with reasonable optics | _ | | • | | | | | 37 | 57 | 22 | L |
| mm f/1.2 ED Pro | £1099 | | High precision, high speed optic with a special lens system construction for edge to edge sharpness | | | • | | | | 30 | 62 | 70 | 87 | ŀ |
| mm f/1.8 | £370 | | Compact prime lens with ultra bright f/1.8 aperture | | | • | | | | 25 | 46 | 57.8 | 42 | ı |
| mm f/3.5 ED Macro | £249 | | New in the M.Zuiko Premium range, this macro lens features super fast AF and weighs only 128g | | | • | | | | 9.5 | 46 | 57 | 60 | ľ |
| -150mm f/2.8 ED Pro | £1299 | 4★ | This powerful 80 300mm 35mm equivalent focal length lens offers amazing portability for this pro class | _ | | • | | | | 70 | 72 | 79.4 | 160 | L |
| -150mm f/4-5.6 R | £309 | | This middle distance zoom lens has an 80 300mm 35mm equivalent focal length | | | • | | | | _ | 58 | 63.5 | 83 | l |
| mm f/1.2 ED Pro | £1200 | | Large aperture lens designed for portrait photography with premium optics | | | • | | | | | 62 | 70 | 84.9 | Ŀ |
| mm f/1.8 | £279 | 5★ | Fast aperture lens for taking portrait shots is sharp, quiet and has no colour fringing | | | • | | | | _ | 37 | 56 | 46 | ı |
| mm f/2.8 Macro | £450 | | High precision macro lens that's dustproof and splashproof | | | • | | | | 19 | 46 | 56 | 82 | L |
| -300mm f/4.8-6.7 ED II | £499 | | Update featuring Zuiko Extra low Reflection Optical coating said to reduce ghosting | | | • | | | | | 58 | 69 | 117 | ŀ |
| mm f/1.8 ED | £799 | 5★ | Ultra fast prime lens ideal for portraits and action shots | | | • | | | | | 58 | 64 | 69 | ı, |
| Omm f/4 IS Pro | £2200 | | Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS | ٠ | | • | | | | 140 | 77 | 92.5 | 227 | |
| ANASONIC CSC | | | | | | | | | | | | | | |
| '-14mm f/4 | £740 | 5★ | For a wideangle zoom, the overall level of resolution is very impressive | | | • | | | | 25 | n/a | 70 | 83.1 | Ī |
| 8mm Fisheye f/3.5 | £730 | | The world's lightest and smallest fisheye lens for an interchangeable lens camera | | | • | | | | 10 | 22 | 60.7 | 51.7 | ı |
| 8-18mm f/2.8-4 ASPH Leica | £1049 | | Splashproof, dustproof and freezeproof ultra wideangle zoom with premium optics | | | • | | | | 23 | 67 | 73.4 | 88 | Ι |
| 12mm f/1.4 Leica Summilux ASPH | £1199 | 4.5★ | Compact fast wideangle quality with excellent optics and built in aperture ring | | | • | | | | 20 | 62 | 70 | 70 | ı |
| 2-32mm f/3.5-5.6 MEGA OIS | £270 | | Very compact with a versatile zoom range and three aspherical lenses | • | | • | | | | 20 | 37 | 55.5 | 24 | Ι |
| (12-35mm f/2.8 OIS | £1095 | 5★ | Fast, high quality standard zoom for Micro Four Thirds cameras | • | | • | | | | 25 | 58 | 67.6 | 73.8 | i |
| 12-35mm f/2.8 OIS II | £880 | | Updated fast standard zoom with matte black finish and improved autofocus and aperture control | • | | • | | | | _ | 58 | 67.6 | 73.8 | Τ |
| 2-60mm f/3.5-5.6 OIS ASPH | £439 | 4* | Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design | • | | • | | | | 20 | 58 | 66 | 71 | ı |
| 12-60mm f/2.8-4 OIS Leica | £880 | | Premium standard zoom with useful focal length range and weather resistant construction | • | | • | | | | _ | 62 | 68 | 86 | T |
| 4mm f/2.5 II | £249 | | Wideangle pancake lens that should suit landscape photographers | | | • | | | | | | 55.5 | 20.5 | ı |
| (14-42mm f/3.5-5.6 X PZ POWER OIS | £369 | 4* | Powered zoom; impressive results in terms of both sharpness and chromatic aberration | • | | | | т | | _ | 37 | 61 | 26.8 | Τ |
| 4-45mm f/3.5-5.6 MEGA OIS | £189 | | A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation | • | | | | | | | 52 | 60 | 60 | İ |
| 4-140mm f/3.5-5.6 POWER OIS | £599 | | Metal bodied zoom featuring company's POWER OIS optical image stabiliser | • | | • | | | | _ | 58 | 67 | 75 | T |
| 15mm f/1.7 Leica SUMMILUX | £549 | 4* | High speed prime with a compact metal body, includes three aspherical lenses to cut down distortion | | | • | | | | | 46 | 36 | 57.5 | ı |
| 0mm f/1.7 ASPH II | £249 | | Ultra compact fast prime with excellent optics but slower autofocus than more modern options | | | | | | | | 46 | 25.5 | 63 | T |
| 25mm f/1.7 ASPH | £159 | 4.5★ | Inexpensive fast normal prime for Micro Four Thirds | | | | | | | | | 60.8 | 52 | İ |
| 25mm f/1.4 Leica SUMMILUX | £550 | 5 ★ | A fast aperture fixed focal length standard lens from Leica | | | | | | П | _ | 46 | 63 | 54.5 | T |
| 30mm f/2.8 Macro MEGA OIS | £300 | 3★ | Compact lens offering true to life magnification capability for better macro images | • | | | | | | | _ | 58.8 | 63.5 | İ |
| 5-100mm f/4-5.6 ASPH MEGA OIS | £300 | | Telephoto zoom equivalent to 70 200mm on a 35mm camera | | | | | | | 90 | | 55.5 | 50 | Ť |
| (35-100mm f/2.8 Power OIS II | £970 | | Premium fast telephoto zoom with matte black finish and improved autofocus and aperture control | | | | | | | | 58 | 67.4 | 100 | ı |
| 42.5mm f/1.2 Leica DG OIS | £1399 | 5★ | Mid telephoto high speed Leica DG Nocticron lens with 2 aspherical lenses and ultra wide aperture | | | | | | | | 67 | 74 | 76.8 | İ |
| 2.5mm f/1.7 Power OIS | £349 | | Mid telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect | • | | | | | | _ | 31 | 55 | 50 | Ť |
| 45mm f/2.8 OIS Macro Leica | £539 | | Tiny macro lens with 1:1 magnification and optical image stabilisation | • | | | | | | | 46 | 63 | 62.5 | t |
| 5-150mm f/4-5.6 MEGA OIS | £280 | 4★ | Compact, lightweight telephoto zoom comprising 12 elements in nine groups | | | | | | | _ | 52 | 62 | 73 | Ť |
| 45-175mm f/4-5.6 X PZ POWER OIS | £400 | 4* | A powered long focal length zoom lens | • | | | | | | | | 61.6 | 90 | i |
| 5-200mm f/4-5.6 MEGA OIS II | £380 | 4.4 | Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS | • | | | | | | _ | 52 | 70 | 100 | t |
| 50-200mm f/2.8-4 OIS Leica | £1600 | | Premium telephoto zoom that completes Panasonic's Leica f/2.8 4 series | • | | | | | | | 67 | 76 | 132 | i |
| 00-300mm f/4-5.6 MEGA OIS II | £570 | 4★ | Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS | • | | | | | | _ | 52 | 70 | 100 | t |
| 100-400mm f/4-6.3 OIS Leica | £1349 | 4 🗮 | Top quality supertelephoto zoom with weathersealed construction and Dual IS support | | | | | | | | 72 | 83 | 171.5 | i |
| 200mm f/2.8 OIS Leica | £2699 | 5 ★ | Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box | • | | • | П | | _ | _ | _ | 87.5 | 171.3 | ľ |
| AMYANG CSC | 1 | | | | | | | | | | | | | |
| mm f/3.5 UMC fisheye MFT | £253 | | Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting | | | • | | | | | | 48.3 | 60 | I |
| m f/2.8 UMC fisheye II | £249 | | Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction | | • | • | | • | | _ | n/a | 60 | 64.4 | ۱ |
| nm f/2 NCS CS | £330 | | Fast wideangle prime for APS C and Micro Four Thirds mirrorless cameras | | • | • • | | • | | | | 72.5 | 59 | l |
| nm f/2.8 FE AF | £389 | | Autofocus wideangle prime designed for Sony Alpha 7 series cameras | | | • | | | • | 20 | n/a | 85.5 | 97.5 | ı |
| nm f/1.4 ED AS UMC CS | £259 | 5★ | Manual focus low light lens for mirrorless cameras with APS C or smaller sized sensor | | • | • • | | • | | 28 | 58 | 54.3 | 67.9 | I |
| nm f/2.8 FE AF | £280 | | Small, lightweight autofocus wideangle prime for full frame mirrorless cameras | | | • | | | • | 24 | 49 | 61.8 | 37 | |
| mm f/1.2 ED AS UMC CS | £359 | | Standard angle manual focus lens for mirrorless cameras with APS C sensor size | | • | • • | | • | | _ | _ | 67.5 | 74.2 | T |
| mm f/1.4 FE AF | £600 | | Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF | | | | | | • | | | 75.9 | 115 | İ |
| nm f/2.8 FE AF | £279 | 4.5★ | Compact, lightweight, inexpensive autofocus prime lens for full frame CSCs | | | • | | | • | _ | _ | 61.8 | 33 | ſ |
| mm f/1.2 AS UMC CS | £299 | 5 ★ | Fast telephoto prime that can produce stunning results with a super shallow depth of field | | • | | | • | | | | 67.5 | 74.5 | İ |
| mm f/1.4 FE AF | £499 | 4.5★ | Excellent value for money fast prime for full frame Sony CSCs | | | | | | • | | | 73.5 | 97.7 | T |
| Omm f/6.3 ED UMC CS Reflex | = | | A compact reflex mirror lens dedicated for mirrorless compact system cameras | | | | | | - | | | 73.7 | 64.5 | İ |

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| CSC Lense: | S | | | IMAGE STABILISATION | CANON M | MICKO 4 I HIKDS SONY E | NIKON 1 | FUJI X MOUNT Leica L | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WFIGHT |
|------------------------------------------------|----------------|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|---------|---------------------------|---------|-------------------------|------------|----------------|--------------------|------------|----------------|--------|
| LENS | RRP | SCORE | 4 | | 3 3 | _ | IOUN | | 臣 | ₩ W | | _ | 至 1ENSIO | _ |
| SIGMA CSC | | | | | | | | | | | | | | |
| 16mm f/1.4 DC DN C | £450 | | Large aperture wideangle lens with dustproof and splashproof design | ı | ١. | | | | | 25 | 67 | 72.2 | 92.3 | 409 |
| 19mm f/2.8 DN A | £189 | | Metal bodied high performance wideangle prime lens | | | • | | | | 20 | 46 | 60.8 | 45.7 | 150 |
| 30mm f/1.4 DC DN C | £300 | 4★ | A prime for Micro Four Thirds and Sony E mount users, it's impressively sharp even at f/1.4 | | | • | | | | 30 | 52 | 64.8 | 73 | 140 |
| 30mm f/2.8 DN A | £189 | | Uses a high quality double sided aspherical lens for a performance that's worthy of Sigma's 'Art' line | | | • | | - | | 30 | | 60.8 | 40.5 | 14 |
| 60mm f/2.8 DN A | £189 | | Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body | | Ι. | ŀ | | | | 50 | 46 | 60.8 | 55.5 | 19 |
| SONY CSC | | | | | | | | - 7 | , | | | | | |
| E 10-18mm f/4 OSS | £750 | 4* | Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation | • | | ٠ | | | | 25 | 62 | 70 | 63.5 | 22 |
| FE 12-24mm f/4 G E 16mm f/2.8 | £1700 | | Compact, weather resistant super wideangle zoom with high quality optics | | | • | | # | • | 28 | n/a | 87 | 117.4 | 56 |
| FE 16-35mm f/2.8 GM | £220 | 4★ | Pancake lens for NEX system, with a circular aperture and Direct Manual Focus Premium G Master series fast wideangle zoom with weather resistant construction | | | • | | - | | 24 | 49 82 | 62 88.5 | 22.5 121.6 | 68 |
| FE 16-35mm f/4 ZA OSS Vario-Tessar T* | £1289 | 5* | Zeiss full frame wideangle zoom lens | | | | | | | 28 | 72 | 78 | 98.5 | 5 |
| E 16-50mm f/3.5-5.6 PZ OSS | £299 | J A | Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation | | | | | | i | | 40.5 | 64.7 | 29.9 | 1 |
| E 16-70mm f/4 ZA OSS Vario-Tessar T* | £839 | | A lightweight, versatile mid range zoom with a constant f/4 aperture | • | | • | | | | 35 | 55 | 66.6 | 75 | 3 |
| E 18-55mm f/3.5-5.6 OSS | £270 | | Optical SteadyShot, said to be silent during movie capture, and a circular aperture | • | | • | | | | 25 | 49 | 62 | 60 | 1 |
| E 18-105mm f/4 G PZ OSS | £499 | | Sony G lens for E mount cameras with a constant f/4 aperture | • | | • | | | | 45 | 72 | 78 | 110 | 4 |
| E 18-110mm f/4 G PZ OSS | £3300 | | Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS C cameras | • | ш | • | | 4 | | 40 | 95 | 110 | 167.5 | 11 |
| E 18-135mm f/3.5-5.6 OSS | £570 | | Lightweight, compact standard zoom designed to match Alpha 6000 series cameras | • | | • | | | | 45 | 55 | 67.2 | 88 | 3 |
| E 18-200mm f/3.5-6.3 OSS LE | £489 | | Smaller and lighter than comparable lenses, this is an ideal high magnification travel lens | • | | • | | 4 | | 50 | 62 | 68 | 98 | 4 |
| E 18-200mm f/3.5-6.3 PZ OSS | £999 | | Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies | • | | • | | | | 30 | 67 | 93.2 | 99 | 6 |
| E 20mm f/2.8 E 24mm f/1.8 ZA Sonnar T* | £309 £839 | | Pancake wideangle lens promises to be the perfect walkaround partner for E mount cameras | | | • | | - | | 20 | 49 | 62.6 | 20.4 | (|
| E 24-70mm f/2.8 GM | £1799 | 5 ★ | Top quality Carl Zeiss optic ideally suited to Alpha 6000 series bodies This pro grade standard lens for the Sony full frame FE mount gives exceptionally sharp results | | | • | | | | 16 38 | 49 82 | 63 87.6 | 65.6 136 | 8 |
| E 24-70mm f/4 ZA OSS Vario-Tessar T* | £1049 | | Compact lens with an f/4 maximum aperture across the zoom range and built in image stabilisation | | | | | - | | 40 | 67 | 73 | 94.5 | 4 |
| FE 24-105mm f/4 G OSS | £1199 | | Excellent full frame standard zoom with optical stabilisation and weather resistant design | | | | | | | 38 | 77 | 83.4 | 113.3 | 6 |
| E 24-240mm f/3.5-6.3 OSS | £929 | 3★ | Ideal for travel, landscapes and more, with built in stabilisation. Also dust and moisture resistant | | | | | | | 50 | 72 | 80.5 | 118.5 | 7 |
| E 28mm f/2 | £419 | 4* | This full frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness | | | • | | | • | 29 | 49 | 64 | 60 | 2 |
| FE 28-70mm f/3.5-5.6 OSS | £449 | | Built in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range | • | | • | | | • | 30 | 55 | 72.5 | 83 | 2 |
| E 28-135mm PZ f/4 G OSS | £2379 | | Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras | • | | • | | | • | 95 | 95 | 162.5 | 105 | 1 |
| 30mm f/3.5 Macro | £219 | | A macro lens for the NEX compact system cameras | | | • | | | | 9 | 49 | 62 | 55.5 | 1 |
| FE 35mm f/1.4 ZA Distagon T* | £1559 | 4* | Full frame ZEISS Distagon lens with large, bright f/1.4 aperture | | H | • | | # | • | 30 | 72 | 73 | 94.5 | 6 |
| E 35mm f/1.8 OSS FE 35mm f/2.8 ZA Sonnar T* | £399 | | Lightweight, versatile prime with Optical SteadyShot image stabilisation | • | | • | | _ | | 30 | 49 | 62.2 | 45 | 1 |
| E 50mm f/1.8 OSS | £699 | | When coupled with a full frame Sony E mount camera, this prime lens promises to deliver A handy, low price portrait lens for the NEX range | | | • | | - | • | 35 39 | 49 | 61.5 | 36.5 | 2 |
| FE 50mm f/1.4 ZA Planar T* | £1500 | 5* | Optically stunning premium fast prime, but huge and heavy | i | | · | | | | 45 | 72 | 83.5 | 108 | 7 |
| E 50mm f/1.8 | £240 | 4* | Features a new optical design with a single aspherical element | | | • | | | | 45 | 49 | 68.6 | 59.5 | 1 |
| E 50mm f/2.8 Macro | £500 | 4* | Sony's budget macro for full frame CSCs offers decent optics but is slow at focusing | | | • | | | | 16 | | 70.8 | 71 | 2 |
| E 55mm f/1.8 ZA Sonnar T* | £849 | | 35mm full frame prime lens with wide aperture allowing good images indoors or in low light | | | • | | | • | 50 | | 64.4 | 70.5 | 2 |
| 55-210mm f/4.5-6.3 OSS | £289 | | Lightweight telephoto zoom lens for the NEX range | • | | • | | | | 100 | 49 | 63.8 | 108 | 3 |
| E 70-200mm f/4 G OSS | £1359 | | G series telephoto zoom lens, dust and water resistant, with built in image stabilisation | • | | • | | | • | 100 | 72 | 80 | 175 | 8 |
| E 70-200mm f/2.8 GM OSS | £2500 | 5★ | Compact, lightweight telephoto zoom lens for full frame E mount bodies | • | | • | | 45 | • | 100 | 72 | 80 | 175 | 8 |
| E 70-300mm f/4.5-5.6 G OSS | £1150 | | Sony has added this lens to its growing range | • | | ٠ | | _ | ٠ | 90 | 72 | 84 | 143.5 | 8 |
| E 85mm f/1.8 | £550 | 4★ | Relatively inexpensive portrait lens includes dust and moisture resistant construction | | | • | | 4 | • | 80 | 67 | 78 | 82 | 3 |
| E 85mm f/1.4 GM E 90mm f/2.8 Macro G OSS | £1889 £1049 | | Stunning image quality from Sony's premium 'G Master' portrait lens Optically excellent dedicated macro lens for Sony's full frame E mount cameras | | | • | | | · | 80 28 | 77 62 | 89.5 79 | 107.5 130.5 | 8 |
| E 100mm f/2.8 STF GM OSS | £1700 | U X | Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh | | | | | 7 | | 57 | | 85.2 | 118.1 | 7 |
| FE 100-400mm f/4.5-5.6 GM OSS | £2500 | 5★ | Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9 | • | | • | | | • | 98 | _ | 93.9 | 205 | 1: |
| | | | | | | | | | | | | | | |
| TAMRON CSC 4-150mm f/3.5-5.8 Di III | £370 | 4★ | The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable lens cameras | | | | | | | 50 | 52 | 63.5 | 80.4 | 2 |
| 18-200mm f/3.5-6.3 Di III VC | £370 | 4 🐧 | Lightweight, compact, all in one zoom for mirrorless cameras, to cover practically any shooting situation | | | | | | | 50 | 62 | 68 | 96.7 | 4 |
| 8-75mm f/2.8 Di III RXD | £699 | 4.5★ | Fast zoom for full-frame mirrorless is relatively compact and has fine optics | | | • | | | ٠ | 19 | 67 | 73 | 117.8 | |
| TOKINA CSC | | | | | | | | | | | | | | |
| Firin 20mm f/2 FE MF | £800 | 5★ | Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring | | | • | | | _ | 28 | 62 | 69 | 81.5 | 1 |
| Firin 20mm f/2 FE AF | TBC | | Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor | | | • | | | • | 28 | 63 | 73.4 | 81.5 | 4 |
| ZEISS CSC | | | | | | | | | | | | | | |
| ouit 12mm f/2.8 Distagon T* | £959 | 5★ | Designed specifically for Sony NEX and Fujifilm X series CSC cameras. Very impressive performance | | | • | | • | | 18 | 67 | 82 | 68 | 1 |
| Batis 18mm f/2.8 | £990 | | The Batis range is for mirrorless full frame system cameras from Sony | F | | • | | | • | 25 | 77 | 78 | 95 | 3 |
| .oxia 21mm f/2 | £1230 | _ | Compact manual focus wideangle prime purpose designed for Sony Alpha 7 series cameras | | | ٠ | | | ٠ | 25 | 52 | 62 | 72 | 3 |
| Batis 25mm f/2 | £980 | 5 ★ | A wideangle lens for Sony full frame users offering unrivalled quality | | | • | | 4 | • | 20 | 67 | 81 | 92 | 3 |
| oxia 25mm f/2.4 | £1190 | | Gorgeous but ever so pricey compact manual focus prime, with absolutely stunning optics | | | • | | | • | 25 | 52 | 62 | 69.5 | 3 |
| Touit 32mm f/1.8 Planar T* Loxia 35mm f/2 | £700 £1015 | 4.5★ | Optimised for use with APS C format sensors, a fast standard lens for Fujifilm X series cameras Small wideangle manual focus prime intended for Sony Alpha 7 users | | | • | | • | | 23 30 | 52 52 | 72 62 | 76 59 | 2 |
| oxia 50mm f/2 | £740 | | Manual focus standard prime with premium optics and E mount for Sony Alpha 7 users | | | • | | | | 45 | 52 | 62 | 59 | 3 |
| Fouit 50mm f/2.8 Planar T* | £589 | | Macro 1:1 lens for extreme close ups, as well as shooting portraits or panoramas as a light tele lens | | | • | | | | 15 | 52 | 75 | 91 | 2 |
| Batis 85mm f/1.8 | £909 | 5 ★ | A high quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series | • | | • | | | • | 80 | 67 | 78 | 105 | 4 |
| Loxia 85mm f/2.4 | £1199 | | A compact, manual focus, short telephoto lens for the mirrorless Sony Alpha series | | | • | | | • | 80 | 52 | 62.5 | 108 | E |
| Batis 135mm f/2.8 | £1749 | 5 ★ | Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless | | | | | | | 87 | 67 | 84 | 120 | 6 |

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| TAMRON 28 - 75mm f2.8 XR Di LENS LATESTMINT £345.00 |
| TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED £375.00 |
| TAMRON 70 - 300mm f4/5.6 SP Di VC ULTRASONIC MINT+H00D £225.00 |
| TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST)MINT £299.00 |
| TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICALMINT BOXED £279.00 |
| |

Contax 'G' Compacts & SLR & Ricoh

| CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL | MINT CASED £295.00 |
|------------------------------------------------|--------------------|
| CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T* | |
| CONTAX TLA 140 FLASH FOR G1/G2 | MINT CASED £65.00 |
| CONTAX GD1 DATABACK FOR CONTAX T3 | |
| CONTAX TLA 200 FLAH FOR CONTAX "G" | |
| CONTAX TVS WITH VARIO SONNAR | MINT BOXED £199.00 |
| CONTAX 167 MT BLACK BODY | EXC++ £149.00 |
| CONTAX 137 MA QUARTX BODY | MINT BOXED £85.00 |
| CONTAX 137 MA QUARTX BODY | |
| YASHICA ML CONTAX FIT 28mm f2.8 | |
| CONTAX 50mm f1.7 AE LENS | MINT £95.00 |
| YASHICA/CONTAX 55mm f2.8 ML MACRO LENS | MINT £175.00 |
| CONTAX CARL ZEISS 85mm f2.8 AE | |
| CONTAX 300mm F4 TELE TESSAR MM | |
| CONTAX TLA 280 FLASH | MINT- £59.00 |
| CONTAX TLA 280 FLASH UNIT | MINT BOXED £75.00 |
| | |

| LEICA "M", "R", & SCREW & RANGEFINDER |
|------------------------------------------------------------------------------------------------------|
| LEICA M9 BLACK BODY ONLY 749 ACTUATIONS MINT- £1,875.00 |
| LEICA DIGILUX 3 COMPLETEMINT-BOXED £475.00 |
| LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP .MINT BOXED £1,275.00 |
| LEICA EVF2 ELECTRONIC VIEWFINDER 18753MINT BOXED £225.00 |
| LEICA M5 BLACK ,BODYEXC++ £575.00 |
| LEICA MDA BODY SER NO 12659XX CIRCA 1970 MINT- £425.00 |
| LEICA MDA BODY SER NO 14111XXCIRCA 1975-76EXC++ £399.00 |
| LEICA IIIG BODY WITH 5cm f2 SUMMITAR & CASEMINT- £1,195.00 |
| LEICA CL BODYEXC+ £365.00 |
| LEICA CM f2.4 SUMMARIT FILM COMPACT MINT- £399.00 |
| LEICA MINILUX DB EXCLUSIVE DATA BACK VERSIONMINT BOXED £465.00 |
| MINOLTA 28mm f2.8 M ROKKOR FOR CLE / CL LEICA MEXC++ £375.00 |
| ZEISS LEICA M FIT 35mm f2.8 ZM C BIOGON T* M FITMINT BOXED £465.00 |
| LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER MINT- £325.00 |
| CANON 50mm f1.4 L39 SCREW WITH M ADAPTOR MINT- £225.00 |
| LEICA 5cm f2.8 COLL ELMAR MINT- £295.00 |
| LEICA 90mm f2 COLLAPSIBLE SUMMICRONMINT £375.00 |
| LEICA 50mm f2 CLOSE FOCUS SUMM + SPECSEXC+++ £695.00 |
| LEICA 50mm f2.8 COLLAPSIBLE ELMAR MINT- £265.00 |
| LEICA 5cm f3.5 ELMAR RED SCALE |
| LEICA 90mm f4 ELMAR C FOR CLE / CL LEICA M MINT- £295.00 |
| LEICA 90mm f4 ELMAR M MOUNTMINT- £165.00 |
| LEICA 135mm f2.8 ELMARIT M 11829 WITH CASEMINT BOXED £375.00 |
| LEICA 135mm f4.5 HEKTOREXC+ £75.00 |
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| VOIGTLANDER BESSA L BODY CHROMEMINT £129.00 |
| VOIGTLANDER BESSA T WINDERMINT BOXED £149.00 |
| VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETCMINT BOXED £49.00 |
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| LEICA 5cm f2 SUMMAR SCREWMINT- £175.00 |
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Medium & Large Format

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| BRONICA 105mm f3.5 LENS FOR ETRS/i | |
| BRONICA 110mm F4 MACRO LENS PS | |
| BRONICA 150mm F4 E | |
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| BRONICA ETRSI 120 BACK | |
| BRONICA POLAROID BACK FOR ETRSI, ETRS ETC | |
| BRONICA AEII METERED PRISM | |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI | MINT £75.00 |
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| BRONICA MOTOR WINDER E | |
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| BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ | MINT_ 2100.00 |
| DROWIGA 40HIII 14 ZENZANUN 5 ULTRA WIDE FUR SU. | WINT- 2199.00 |
| BRONICA 50mm f3.5 PS LENS & CASE | |
| BRONICA 65mm F4 ZENZANON PS FOR SQ | |
| BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ | |
| BRONICA 150mm F4 PS ZENZANON FOR SQ | MINT-CASED £145.00 |
| BRONICA 180mm f4.5 PS LENS & CASE | MINT-BOXED £199.00 |
| BRONICA SPEED GRIP FOR SQA/SQAI | MINT- £69.00 |
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| HASSELBLAD 120mm f4 HC FOR H SYSTEM | EVC C1 105 00 |
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| HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER | |
| HASSELBLAD 150mm f4 SONNAR T* BLACK | EXC++ £195.00 |
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| MAMIYA 80mm f1.9 SEKOR C FOR 645 etc | |
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| MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6. | MINT £295.00 |
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| MAMIYA 250mm F4.5 LENS FOR RZ | |
| MAMIYA 210mm F4 SEKOR C FOR 645 | |
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| PENTAX 55mm F4 SMC FOR 6X7 | |
| PENTAX 55mm F2.8 FOR PENTAX 645 | MINT BOXED £199.00 |
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| YASHICAMAT 124G COMPLETE WITH HOOD + CASE | |
| | |
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Nikon Auto-Focus & Digital, Lenses Accessories

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|----------------------------------------------|--------------------|
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| NIKON 28mm f2.8 A/F | MINT £135.00 |
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| NIKON 17 - 35mm f2.8 D IF/ED AF-S SUPERB LENSMINT BOXED £599.00 | |
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| NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODELMINT BOXED £745.00 | |
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| NIKON 35 - 135mm f3.5/4.5 A/F + HOOD MINT- £129.00 | |
| NIKON 55 - 200mm f4/5.6 "G" ED VR II LATEST + FILTER MINT BOXED £145.00 | |
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Nikon Manual Focus

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Olympus Manual

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| OLYMPUS 35mm F2.8 ZUIKO | MINT- £69.00 |
| OLYMPUS 50mm F1.8 ZUIK0 | MINT BOXED £49.00 |
| OLYMPUS 50mm F1.8 ZUIKO | MINT £39.00 |
| OLYMPUS 50mm F3.5 MACRO | MINT- £119.00 |
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| OLYMPUS 35 - 70mm F4 ZUIKO | MINT- £75.00 |
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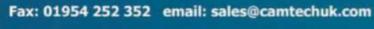
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K-70

| ١ | RECOMMENDED LENSES: |
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| | Pentax 28-105mm f3.5-5.6£529 |
| ı | Pentax 55-300mm f4.5-6.3£389 |



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| | 1080p movie mode | |
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|) | X-Pro2 Body X-Pro2 Silver + XF23mm | £1399 £1999 |

| FUJINON LENSES | |
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| Fujifilm 23mm f2 R WR XF | £409 |
| Fujifilm 56mm f1.2 R XF | £849 |
| Fujifilm 80mm f2.8 LM OIS | £1149 |
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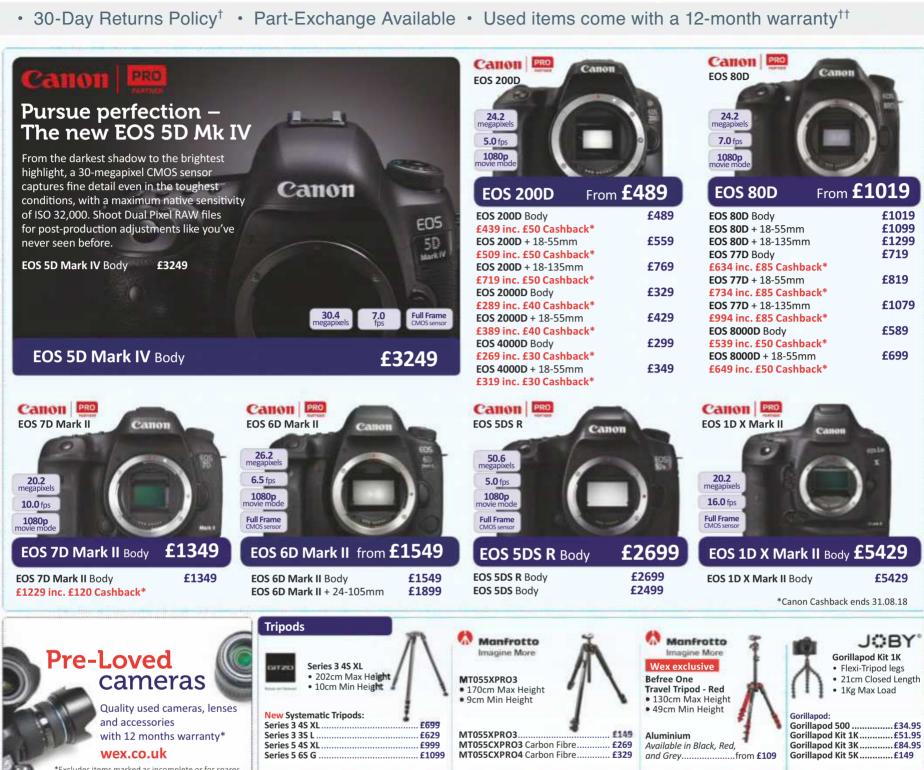
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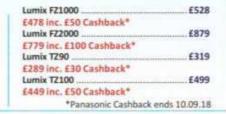
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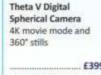


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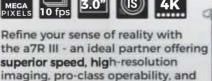
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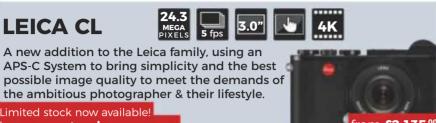
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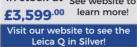
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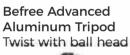
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£1.329.00

£1,429.00

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Fujifilm X Lenses

| 10-24mm F4 XF R OIS | E++ £649 |
|-----------------------------|----------------------|
| 12mm F2 NCS CS Samyang | E++ £219 |
| 16-50mm F3.5-5.6 OIS XC | E++ £129 |
| 16mm F1.4 R WR XF | Mint- £709 - £719 |
| 18-55mm F2.8-4 R LM OIS XF | E++ £279 |
| 18mm F2 XF R | E++ £249 |
| 35mm F1.4 XF R | E+ / E++ £319 - £349 |
| 35mm F2 XF WR - Silver | Mint- £289 |
| 56mm F1.2 R APD XF | E++ £849 |
| 60mm F2.4 XF R Macro | Mint- £329 |
| 100-400mm F4.5-5.6 R WR XF | E++ £1,389 |
| 500mm F8 MC Reflex Samyang. | E+ £89 |
| 1.4X Teleconverter TC XF WR | Mint- £259 |

Micro 4/3rds Lenses

Sony E-Mount Lenses

Canon EOS Lenses

| 8-15mm F4 L Fisheye USME++ / Mint- £749 |
|----------------------------------------------|
| 8mm F3.5 UMC Fisheye CSII Rokinon Mint- £189 |
| 10-22mm F3.5-4.5 EFS E+ / E++ £219 - £259 |
| 10-24mm F3.5-4.5 Di II LD Tamron E++ £239 |
| 11-16mm F2.8 DX ATX Tokina E++ £259 |
| 11-24mm F4 L USME++ / Mint- £1,949 - £1,999 |
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| 12-24mm F4 ATX PRO SDE++ £199 |
| 14mm F3.1 T ED AS IF UMC SamyangE+ £19 |
| 15-45mm F3.5-6.3 IS STM EF-M Mint- £119 |
| 15mm F2.8 EF Fisheye E+ / E++ £345 - £449 |
| 16-35mm F2.8 L USM IIIUnused £1,849 |
| 16-35mm F2.8 L USM MKII E++ £799 |
| 16-35mm F4 L IS USMMint- £719 - £749 |
| 16-50mm F2.8 ATX Pro DX Tokina E++ £28 |
| 16mm F2.8 MC Fisheye Zenitar Zenit E++ £129 |
| 17-40mm F4 L USME+ / E++ £349 |
| 17-85mm F3.5-5.6 IS USME+ / E+ £129 |
| 17-85MM F3.5-5.6 IS USIVIE+ £129 |

| 17mm F4.0 L TSE E+ / E++ £1,389 - £1,549 |
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| 1/mm F4.0 L TSE E+ / E++ £1,389 - £1,549 |
| 18-135mm F3.5-5.6 IS USM Mint- £319 |
| 18-200mm F3.5-5.6 IS EFS15 Days £129 |
| 10-20011111 F3.3-3.0 13 EF3 13 Days £129 |
| 18-55mm F3.5-5.6 EFS E++ £49 |
| 18-55mm F3.5-5.6 EFS IS E++ £79 |
| 18mm F3.5 ZE Zeiss |
| 1011111 F3.5 ZE Z6185E+ £039 |
| 19-35mm F3.5-4.5 MC Cosina E+ £59 |
| 20-35mm F2.8 ATX Pro TokinaE+ £229 |
| 20-35mm F3.5-4.5 USME++ £129 - £139 |
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| 21mm F2.8 Distagon ZE Zeiss E+ / Mint- £659 - £739 |
| 22mm F2 STMMint- £89 |
| 24-105mm F4 L IS USM 15 Days / E++ £299 - £429 |
| 24-10311111 F4 L 13 03W 13 Days / E++ £299 - £429 |
| 24-70mm F2.8 L USM IIE+ / Mint- £1,049 - £1,189 |
| 24-70mm F4 L IS USM E+ / Mint- £449 - £549 |
| 24-85mm F3.5-4.5 USM E++ £139 |
| 24-00111111 F3.5-4.5 USIVI E++ £139 |
| 24mm F1.4 L USM E+ / E++ £599 - £649 |
| 24mm F1.4 L USM MKIIE+ / Mint- £879 - £999 |
| 24mm F3.5 L TSE |
| 2411111 F3.5 L 15E15 Days £499 |
| 24mm F3.5 L TSE MkIIE++ £1,199 - £1,239 |
| 28-105mm F3.5-4.5 USM E++ £119 |
| 28-75mm F2.8 XR Di AF TamronE+ £159 |
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| 28-80mm F3.5-5.6 AF TamronE+ £25 |
| 35-135mm F3.3-4.5 Zeiss E++ £349 |
| 35mm F1.4 L II USMMint- £1,049 |
| 5511111 F 1.4 E II USIVIIVIIII E £1,049 |
| 40mm F2.8 STME++ / Mint- £109 - £129 |
| 45mm F2.8 TS-E E+ £649 |
| 50mm F1.4 USM E+ / E++ £179 - £199 |
| 50 Ft 0 FF II |
| 50mm F1.8 EF II Exc / Mint- £39 - £59 |
| 50mm F1.8 EF STM E++ £79 |
| 50mm F2 ZE Macro Zeiss E++ £699 |
| 50mm F2.5 EF Macro E++ £169 |
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| 55-250mm F4-5.6 EFS IS E++ £79 |
| 60mm F2.8 Macro USM EFSMint- £239 |
| 70-200mm F2.8 L IS USM II E++ / Mint- £1,299 - £1,369 |
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| 70-200mm F4 L IS USM E++ £569 |
| 70-210mm F3.5-4.5 USM E++ £99 |
| 70-300mm F4-5.6 IS USM E+ / E++ £179 - £199 |
| 70-300mm F4-5.6 L IS USME+ £739 |
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| 75-300mm F4-5.6 EF III E++ £89 |
| 75-300mm F4-5.6 IS USM E++ £199 |
| 85mm F1.2 L USM MkII E++ / Unused £999 - £1,249 |
| 0511111111.2 L 00W WKII L++ / 0110360 2555 - 21,245 |
| 85mm F1.4 L IS USMMint- £1,199 |
| 90-300mm F4.5-5.6 EF E++ £79 |
| 90mm F2.8 Tilt-Shift Lens E++ £679 |
| 100-300mm F4.5-5.6 USME+ £69 |
| 100-300111111 F4.3-3.6 USWE+ £69 |
| 100mm F2 ZE Macro ZeissE++ / Mint- £749 - £799 |
| 135mm F2 L USM E++ / Mint- £599 |
| 180mm F3.5 Di Macro AF Tamron E++ £399 |
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| 180mm F3.5 EF L Macro USM E++ £799 |
| 200-400mm F4 L IS USM with Internal 1.4x Extender Lens E++ £7,989 |
| 200mm F1.8 L USM15 Days £1,499 |
| 20011111 T T.O L USWI 13 Days 21,499 |
| 200mm F2.8 L USM II E++ £399 - £429 |
| 300mm F2.8 L IS USM E+ / E++ £1,989 - £2,479 |
| 300mm F2.8 L IS USM MKIIE++ / Mint- £3,999 - £4,189 |
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| 400mm F2.8 L IS USM E+ / E++ £3,689 - £3,889 |
| 400mm F2.8 L USME+ £2,449 |
| 400mm F4 D0 IS USM E+ / E++ £1,879 - £1,979 |
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| 400mm F5.6 L USM E+ £579 |
| 500mm F4 L IS USME+ £3,449 |
| 500mm F4 L IS USM MKII E+ / E++ £5,950 - £5,995 |
| 500mm F4.5 L USME+ £2,149 |
| 50011111 F4.5 L USIVIE+ £2,149 |
| 500mm F8 SP Reflex TamronE+ £179 |
| 800mm F5.6 L IS USM E+ £6,989 |
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| Contax SLR Lenses |
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Contax SLR Lenses

| 25mm F2.8 MM | E++ £349 |
|----------------------------|--------------------------|
| 28-70mm F3.5-4.5 MM | E++ / Mint- £249 - £279 |
| 28-80mm F3.5-5.6 AF | |
| 35mm F2.8 PC Shift AE | E++ £1,099 |
| 50mm F1.4 AF | |
| 70-200mm F3.5-4.5 AF | E++ £299 |
| 70-300mm F4-5.6 AF | E++ / Unused £349 - £649 |
| 100mm F2 AE | |
| 135mm F2 (60 Year Edition) | Unused £2,379 |
| 135mm F2.8 AE | E+ / Mint- £159 - £249 |
| 135mm F2.8 MM | E+ / E++ £169 - £199 |
| 180mm F2.8 AE | E++ £349 |
| 180mm F2.8 MM | E++ £349 |
| 200mm F3.5 AE | E+ / E++ £129 - £149 |
| 200mm F4 AE | |
| 300mm F4 MM | E+ £269 |
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Digital Mirrorless

| Canon EOS M + 18-55mm | Mint- | £199 |
|----------------------------|-------|------|
| EOS M3 + 15-45mm + EVF-DC1 | Mint- | £469 |

| EOS M50 Body Only | Mint- £44 |
|----------------------------------------------------------|----------------|
| FujiFilm X-E1 Black Body Only | E++ £17 |
| X-E2 Black Body OnlyE++ § | £259 - £279 |
| X-E2 Chrome Body Only 15 Days / E++ 9 | £189 - £27 |
| X-M1 + 16-50mm | |
| X-M1 Silver Body Only | |
| X-Pro2 Body OnlyE++ / | Mint_ £03 |
| X-T1 Black Body Only E+ / E++ 9 | 5380 - 530 |
| X-T1 Black Body Offly E+7 E++2 X-T1 Body + Vertical Grip | F \$110 |
| X-T1 Body + vertical drip | |
| X-T1 Body OffigE+ | . WIIIIL- £413 |
| X-110 black body OfflyE+ | / E++ £2/3 |
| X-T10 Silver Body Only | E+ £29 |
| X-T2 Black Body + Handgrip | |
| X-T2 Black Body + VPB-XT2 Vertical PB GripE++ / Min | |
| X-T2 Black Body Only | |
| X-T20 Body Only - Silver | |
| Nikon AW1 + 11-27.5mm | |
| J1 Black + 10-30mm E++ / | |
| V1 White Body Only | . Mint- £119 |
| Olympus E-M1 Silver Body + HLD-7 Grip | |
| E-M10 MkIII Black Body Only | . Mint- £469 |
| E-M5 MKII Body + HLD-8G Grip | E+ £579 |
| E-M5 MKII Body Only - Black | E++ £519 |
| Pen-F Silver Body OnlyE+ / Mint- 9 | £649 - £699 |
| E-P1 + 14-42mm | |
| Panasonic DC GH5 Body + BGGHG Battery Grip . | E++ £1.33 |
| DC GH5 Body OnlyE++ / Mint- £1,2 | 39 - £1 29 |
| DC GX9 Body Only - Black | Mint- £479 |
| G2 Body Only | |
| G3 Black Body Only | Mint_ £80 |
| G80 Body Only | Mint_ £10 |
| GF-3 Black Body | |
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| GH-2 Body Only | E+ £10 |
| GH4 Body Only | E+ £34 |
| GX7 Body OnlyE++ / | |
| GX8 Body Only | . Mint- £489 |
| GX80 Body OnlyE++ / Mint- 9 | |
| GX80 Body Only + Grip | |
| Sony A6300 + 16-50mm | |
| A6300 Body OnlyE++ § | £499 - £539 |
| A7 Body Only Exc / E+ § | £399 - £499 |
| A7 II Body + VG-C2EM Grip | |
| A7 II Body Only Exc / Mint- 9 | |
| A7R II Body Only | |
| A7S II Body Only | |
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Digital SLR Cameras

| Canon EOS 1D Mkll Body Only .15 Days / E+ £179 - £249 |
|---------------------------------------------------------|
| EOS 1D MkIII Body Only E++ £449 |
| EOS 1DS MkII Body Only E+ £449 - £479 |
| EOS 1DX Body Only15 Days £1,699 |
| EOS 350D Body Only15 Days / E+ £49 - £79 |
| EOS 400D + 18-55MM E+ £119 |
| EOS 40D + BG-E2 Grip E+ £129 |
| EOS 40D Body Only E++ £129 |
| EOS 450D Body Only E++ £119 |
| EOS 500D Body Only |
| EOS 5D + BG-E4 GripE+ £249 |
| EOS 5D + Bd-E4 GIIP E+ £249 EOS 5D Body Only E+ £229 |
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| EOS 5D Mkll Body OnlyE+ £599 |
| EOS 5D MKIII Body + BG-E11 GripE+ £1,449 |
| EOS 5D MKIII Body Only 15 Days / E++ £749 - £1,449 |
| EOS 5D MKIV Body Only E++ £2,399 |
| EOS 5DS Body + BG-E11 Grip Mint- £2,099 |
| EOS 5DS Body Only E+ / E++ £1,689 - £1,699 |
| EOS 5DS R Body Only Mint- £1,999 |
| EOS 60D Body OnlyE+ £249 |
| EOS 650D Infra Red Body Only E++ £429 |
| EOS 6D Body + BG-E13 GripE+ £699 |
| EOS 6D Body Only E+ / E++ £649 - £699 |
| EOS 760D Body Only E++ £449 |
| EOS 7D + BG-E7 Grip E+ £359 |
| EOS 7D Body Only Exc / E+ £299 - £349 |
| EOS 7D MKII Body OnlyMint- £799 |
| Nikon D3 Body Only 15 Days / E++ £379 - £799 |
| D300 Body Only |
| D3200 Black Body OnlyE+ £169 |
| D3200 Body Only E++ £159 |
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| D3300 Body Only |
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| D4S Body Only E++ £2,879 |
| D50 Body Only |
| D500 Body Only15 Days / Mint- £799 - £1,289 |
| D5100 Body OnlyE+ £159 |
| D5200 Body Only E++ £249 |
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| D600 Body Only | E++ £619 |
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| | E++ £719 |
| D70 Body Only | E++ £69 |
| D7000 Body Only | E+ / E++ £259 - £289 |
| D70S Body Only | E+ / E++ £69 - £75 |
| | E++ £449 |
| D7200 Body Only | E+ / Mint- £589 - £619 |
| D750 Body Only | E+ / E++ £989 - £1,089 |
| | E+ £99 - £109 |
| | . 15 Days / E++ £749 - £949 |
| , , | E++ £1,039 |
| | 15 Days £129 |
| | E+ £1,289 |
| | E++ £1,149 |
| | E+ £129 |
| | E++ £85 |
| | E++ £169 |
| • | E+ / E++ £119 - £129 |
| | E++ £189 |
| | E++ £89 |
| | E+ £145 |
| A350 Body Only | E+ £89 |
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Hasselblad H Digital

| H5D Complete (40MP) Inc 80mm E++ $£5,945$ H4D Complete with 60MP Digital Back E++ $£10,995$ |
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| H4D + Prism + 50MP Digital Back E++ £5,799 - £6,499 |
| H3D Body Only E++ £599 |
| H2 Body + Finder + 80mm F2.8 E++ £1,599 |
| H2 Body + P20 Digital BackE+ £1,449 |
| H2 Body + Prism + Mag E++ £1,250 |
| H1 Body + Prism + P30 Digital BackE+ £1,649 |
| H1 Body OnlyE+ / E++ £449 |
| H1 Complete + Phaseone P25 Digital back E+ £2,149 |
| HV + 24-70mm E+ £1,999 |
| 28mm F4 HCDE++ / Mint- £1,869 - £1,899 |
| 35-90mm F4-5.6 HC E+ / E++ £2,699 - £3,550 |
| 35mm F3.5 HC E+ / E++ £899 - £1,099 |
| 50-110mm F3.5-4.5 HC E+ £1,099 - £1,299 |
| 50mm F3.5 HC E+ / E++ £849 - £1,199 |
| 120mm F4 HC Macro Exc / E++ £879 - £1,299 |
| 150mm F3.2 HCE+ £1,049 |
| 1.5x HTS Tilt/Shift Converter E++ £1,750 |

Hasselblad V

| 903SWC Complete | E+ £2,299 |
|-------------------------------|-------------------------|
| Super Wide C Complete | Exc £849 |
| 205TCC body + WLF + Back | E+ £2,499 |
| 500CM Gold Edition Mint- | |
| 500ELM '20 Years in Space' Ed | dition Mint- £1,999 |
| 553ELX Black Body Only | E+ £399 |
| 553ELX Chrome Body Only | E+ £299 |
| 40mm F4 C Black | Exc £399 |
| 50mm F4 C Chrome | E+ £249 |
| 50mm F4 CF | 15 Days £249 |
| 50mm F4 Cfi FLE | |
| 60mm F3.5 CB | E++ £499 |
| 60mm F3.5 CF | |
| 120mm F4 CF Macro | Exc / E++ £349 - £499 |
| 120mm F4 CFE Macro | E++ £989 - £999 |
| 150mm F4 CFi | E++ / Mint- £749 - £799 |
| 160mm F4.8 CB | E++ £349 |
| 250mm F5.6 CF | E++ £349 |
| 250mm F5.6 Chrome | |
| 350mm F5.6 C Black | E+ £349 |
| 1.4x PC Mutar shift Converter | E++ £399 |
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Leica M

| M-P Black Body Only (Typ 240) | Exc £2,479 |
|---------------------------------------|---------------------|
| M-P Chrome Body Only | E++ £3,489 |
| M (240) Black Body Only E+ / E+ | ++ £2,449 - £2,749 |
| M (240) Chrome Body Only E- | ++ £2,699 - £2,749 |
| M9 Black Body Only | E++ £2,099 |
| MP 0.72x Ralph Gibson Edition | Mint- £5,899 |
| M5 Chrome Body Only | Mint- £999 |
| M4 M Black Body Only | Mint- £2,999 |
| M2 Chrome + 50mm F2.8 | Mint- £1,299 |
| M2 Olive Body Only | Mint £1,249 |
| MD2 Black Body Only | Mint £599 |
| 16/18/21mm F4 Tri Elmar + Finder E+ / | E++ £2,699 - £2,999 |
| 21mm F2.8 M BlackEx | c / E+ £689 - £939 |
| 21mm F2.8 M Black + Finder | |
| 21mm F3.4 Chrome | E+ £649 |
| 21mm F3.4 M Black 6bit | |









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|-----------------------------------------------------|
| 21mm F4 Chrome + FinderExc / E+ £749 - £799 |
| 24mm F1.4 Asph M - Black Mint- £3,289 |
| 24mm F2.8 Asph M Black Exc / E++ £899 - £1,099 |
| 24mm F2.8 Asph M Black 6bitE+ £1,049 |
| 24mm F3.8 Asph M BlackE+ £1,099 |
| 28mm F2 Asph M Black 6bitE++ £1,849 - £1,899 |
| 28mm F2.8 M BlackE+ £549 |
| 35mm F1.4 M TitianumnE+ £1,899 |
| 35mm F2 Asph M Black E++ £1,249 |
| 35mm F2 Asph M Black 6bit. E+ / E++ £1,599 - £1,699 |
| 35mm F2.4 Asph M Black 6bitMint £1,199 |
| 50mm F1.1 Artisans 7 E++ £299 |
| 50mm F1.4 Asph M Chrome 6bit E++ £1,949 |
| 50mm F1.4 ChromeMint- £1,499 |
| 50mm F2 M Black 6bit E++ £1,149 |
| 50mm F2.8 Elmar15 Days £289 |
| 50mm F2.8 M Black E++ £589 |
| 65mm F3.5 ElmarE++ / Mint- £179 - £299 |
| 75mm F2 Apo M Black 6bitE+ £1,599 |
| 75mm F2.4 M Black 6bit + Hood Mint- £999 |
| 75mm F2.5 M Black 6bit + Hood E++ £849 |
| 90mm F2 Apo M Black E+ / E++ £1,499 - £1,799 |
| 90mm F2 ChromeE+ / E++ £599 |
| 90mm F2.5 M Black 6bit E++ £749 |
| 90mm F2.8 M BlackE+ / Mint £649 - £999 |
| 90mm F4 Macro M Set 6bitE+ £1,749 |

Sigma - Sony AF fit

| 10-20mm F4-5.6 EX DC | |
|--------------------------------|-----------------|
| 12-24mm F4.5-5.6 EX DG | E+ £269 |
| 17-70mm F2.8-4 DC OS Macro HSM | |
| 17-70mm F2.8-4.5 DC | E+ £119 |
| 20mm F1.8 EX DG | E++ £219 |
| 24-70mm F2.8 IF EX DG HSM | E++ £349 |
| 28-200mm F4-5.6 | E+ £39 |
| 28-80mm F3.5-5.6 Asph | |
| 28mm F1.8 EX DG | E++ £149 - £199 |
| 30mm F1.4 EX DC | E++ £189 |
| 600mm F8 Reflex | E++ £179 |
| 70-210mm F4-5.6 | Exc £15 |
| 70-300mm F4-5.6 Apo II | Mint- £59 |
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Nikon AF Lenses

| 10-24mm F3.5-4.5 G AFS DXE++ / Mint- £429 - £449 |
|----------------------------------------------------------|
| 10.5mm F2.8 G AF ED DX FisheyeE+ £289 |
| 12-24mm F4 G AFS DX EDE++ / Mint- £349 - £399 |
| 16-85mm F3.5-5.6 G ED VR AFS DXE+ / Mint- £199 - £269 |
| 16mm F2.8 AFD FisheyeE+ / E++ £449 |
| 17-55mm F2.8 G AFS DX IFEDE+ £239 |
| 18-105mm F3.5-4.5 G AFS ED DX VRE+ / Mint- £119 - £129 |
| 18-140mm F3.5-5.6 AF-S G ED VR DX E+ / Mint- £229 - £259 |
| 18-300mm F3.5-6.3 AFS DX VRMint- £499 - £519 |
| 18-70mm F3.5-4.5 G AFS ED DX Exc / E++ £49 - £85 |
| 24-120mm F3.5-5.6 G AFS ED VR E++ £219 |
| 24-120mm F4 AFS G ED VRE++ / Mint- £499 - £549 |
| 24-70mm F2.8 G AFS EDE++ £849 - £889 |
| 24-85mm F3.5-4.5 G AFSExc £79 |
| 24-85mm F3.5-4.5 G AFS VR E++ £269 |
| 24mm F1.4 G AFS EDE+ £869 |
| 24mm F2.8 AFD E++ £239 |
| 24mm F3.5 ED PC-EE++ / Mint- £1,049 |
| 28-100mm F3.5-5.6 AFG E++ £59 |
| 28-300mm F3.5-5.6 G ED AFS VR E++ £499 |
| 28mm F2.8 AF E+ / E++ £139 - £149 |
| 28mm F2.8 AFN E+ / E++ £129 - £139 |
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| 35mm F1.4 G AFS E++ £799 |
| 35mm F1.8 G AFS DX15 Days / E++ £59 - £119 |
| 40mm F2.8 G AFS DX Micro E++ £179 |
| 45mm F2.8 D PC-E ED Macro E++ £1,049 |
| 50mm F1.4 AFDE+ £139 |
| 60mm F2.8 AF MicroE+ £159 |
| 70-200mm F2.8 G AFS ED VRE++ £699 |
| 70-210mm F4-5.6 AFE+ / E++ £59 |
| 70-300mm F4-5.6 AFG E++ £49 |
| 70-300mm F4-5.6 ED AFD E+ £89 - £109 |
| 70-300mm F4-5.6 G AFS VR E++ £299 |
| 75-240mm F4.5-5.6 AFD E++ £49 |
| 80-200mm F2.8 ED AF E+ £249 - £299 |
| 80-200mm F2.8 ED AFD E+ £249 - £449 |
| 85mm F1.4 G AFS E++ £949 |
| 85mm F2.8 D PC MicroUnknown £799 |
| 105mm F1.4 E ED AF-SMint- £1,499 - £1,589 |
| 105mm F2.8 AFS G VR Micro E++ £389 |
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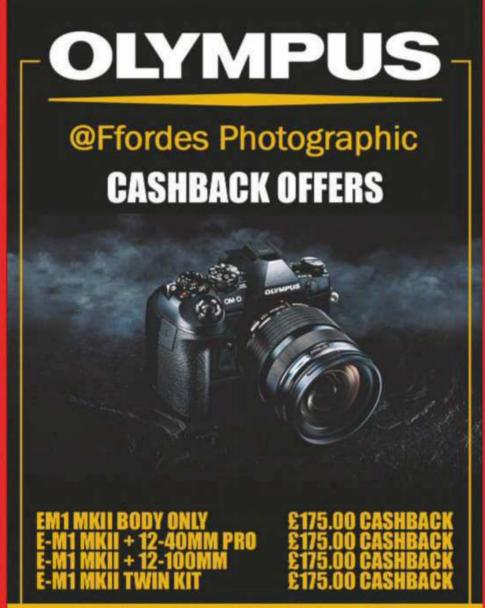
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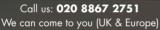
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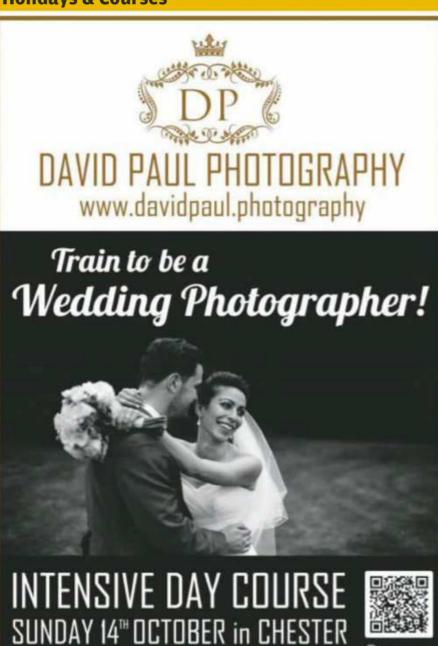
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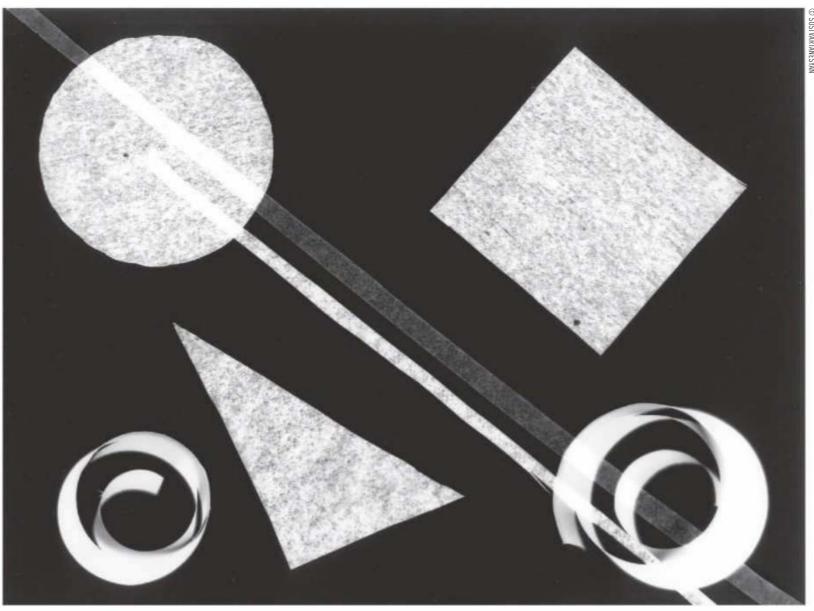
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Inal Analysis Roger Hicks considers...

'Geometric Photogram', 2017, by Sosi Vartanesyan



'As Sosi's work shows, the best photograms are works of art in their own right'

t first sight, few things could be much easier than photograms. Working in the darkroom, you set things down on a sheet of photographic paper; expose it to light; then remove the things and develop the paper. Once you have established the exposure by trial and error, you are limited only by two things. One is affording enough photographic paper. The other is your choice of objects, and the relationships in which you place them. This is where the difficulty comes in. As with any other form of photography, the challenge lies far less in the process of creation than in making pictures that others want to see.

Google 'photogram' and 'artists' and you will see some very well-known names, especially Man Ray, though he called his 'Rayographs' and claimed (without any justification whatsoever) to have invented

the art form. The name of Sosi Vartanesyan, likewise Paris based, may or may not come up - yet.

The 'wow' factor

As I have often said, it's a lot easier to look at a picture and say, 'Wow!' than to decide exactly why I like it; and this is one of the most difficult of all. I chose it because it is reminiscent of the glory days of photograms in the 1930s, but I was equally tempted by another consisting of washers and round-headed pins and another that... but you get the message. Photograms are probably the nearest you can get to 'pure' photography: the unparalleled subtlety of gradation of the silver halide process, without any real subject in a figurative sense. They are to photography what Jackson Pollock's 'pure paintings' are to painting.

Many years ago, a dear friend, now

deceased, advocated learning composition by cutting various simple shapes out of coloured card and arranging them in different ways on a large sheet of plain paper. Surprisingly quickly, you learn which shapes work together; about balance; and the relative merits of (apparent) simplicity and complexity. Photograms can be an equally useful tool. They remove the dimension of colour but, via shadows and varying opacity, add an illusion of depth.

And, as Sosi's work shows, the best are works of art in their own right. There are at least two or three I would love to have on my wall. The same is true for Frances, but we have very different favourites. As, I suspect, might you. To find out, go to www.sosivartanesyan.com or (if you can make it) to her exhibition at the WOPART (Works On Paper Art) festival, Lugano, 20-23 September.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Carol M Highsmith.

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