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EXCLUSIVE

Nick Ut uncut

In-depth interview with the man who took **'Napalm Girl'**

It's time for T

The lasting legacy of the Canon T-series film cameras

Starry, starry night

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7days

A week in photography



Of all the functions on modern cameras, focusing must be the most complicated. For those of us who spent years using focus lock with a single AF point, the plethora of options these days is bewildering. If you aren't consistently nailing your AF it could be that you failed to set up one of the many parameters correctly. This week we ask three leading pros in one of the most challenging genres, wildlife, for their tips. Or, if you yearn for the simpler days of split image and microprism screens, you'll enjoy our look at classic Canons, like the iconic T90. Finally, when Deputy Editor Geoff Harris went on holiday to Vietnam recently he bumped into legendary lensman Nick Ut at a temple and cheekily asked him for an interview (we never really stop working!). See our fascinating exclusive on page 22. **Nigel Atherton, Editor**



COVER PICTURE © GUY EDWARDES

This week's cover image

This shot of a blue tit was taken by Guy Edwardes (guyedwardes.com). Check out his top focusing tips for wildlife on page 14.

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This week in **1930**

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TREASURES FROM THE HULTON ARCHIVE



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Clock Tower Cleaner by Fox Photos

THE Elizabeth Tower is probably the world's most famous clock tower. Its Great Bell or Big Ben sounded on the hour, every hour for 157 years before it was silenced in 2017 for essential repair works. The bell is scheduled to start bonging again regularly in 2021. This 90-year-old hair-raising image from 1930 shows one Mr Larkin, who has been lowered from a rope in order to clean the clock face. The passers-by underneath seem blissfully unaware of the precarious operation going on above their heads. The streets are relatively traffic-free, but there is some similarity to today to be seen in the open-top buses.

The **Getty Images Hulton Archive** is one of the world's great cultural resources. Tracing its origins to the founding of the London Stereoscopic Company in 1854, today it houses over 80 million images spanning the birth of photography to the digital age. Explore it at **www.gettyimages.com**.

NEWS ROUND-UP

By Geoff Harris and Andy Westlake



© GETTY IMAGES

Yarrow march to NEC

Leading fine-art nature photographer David Yarrow has been confirmed as a speaker on the main Super Stage at the Photography Show, to be held at the Birmingham NEC from 14-17 March. Other big photographers on the stage include documentary master Susan Meiselas and top rock shooter Ross Halfin.

Fast 60mm Voigtländer

Cosina, which owns the Voigtländer brand, has announced the Nokton 60mm f/0.95 lens for Micro Four Thirds. This new fast prime offers a 35mm equivalent angle of view of 120mm, a minimum focusing distance of 34cm and a 35mm equivalent magnification of 1:2. UK availability is still to be confirmed, but the price is likely to be at least £1,300.



Yongnuo and Laowa rally behind MFT

Two lens makers – Yongnuo and Venus Optics, the company behind Laowa – have joined the Micro Four Thirds Standard Group, which was set up by Olympus and Panasonic in 2008. The move gives the firms full access to the system's standards, which should allow them to develop lenses with autofocus and electronic aperture control in the future. No new lenses have been announced as yet.



Major Nikon Z series firmware update

Firmware updates for the Nikon Z 6 and Z 7 mirrorless cameras have been released, adding animal-detection AF along with other enhancements. The cameras can now identify and lock focus on the faces of cats and dogs, and this also works in video mode. Subject tracking with still-image shooting in AF-C mode has been modified too. Full details and downloads at downloadcenter.nikonimglib.com/en.

Wanted: shots of endangered oysters

ZSL (Zoological Society of London) has launched a photo competition to find the best images of the rare and endangered native European oyster (Ostrea edulis). The contest runs until 31 September, and the winner gets a one-day advanced photography workshop hosted at ZSL. Enter via www.zsl.org/motherthames.



© OLEG ERSHOV



BIG picture

International Landscape Photographer of the Year 2019 winning photo

AS REPORTED last week, the winners of International Landscape Photographer of the Year 2019 contest have been revealed. Here we showcase one of the stunning winning images by overall winner Oleg Ershov from Russia. Oleg is an amateur photographer, and works for a food distribution company in his day job. He took this superb image at Háifoss in southern Iceland.

Now in its sixth year, the prestigious competition invited professional and amateur photographers from across the globe to enter for a chance of winning from a cash prize pool of $10,000 (£7,700). Categories included the best photograph of the year, best photographer of the year as well as five special subject award categories – Wildlife in Landscape, Abstract Aerial, Snow & Ice, Lone Tree and Heavenly Cloud. Entrants for the overall title of International Photographer of the Year all had to submit a portfolio of at least four images.

All 11 winners received a copy of the annual awards book, printed by Momento Pro. To see more winning images and learn more about the competition, visit internationallandscapephotographer.com.

£4,000

The price of Leica's new APO-Summicron-M 90 f/2 ASPH Edition 'Safari' lens

SOURCE: LEICA

Words & numbers

"I make pictures, I don't take them, and that is core to the style of my photography. Authenticity is a driving emotion in all that I do"

David Yarrow
Wildlife and fine-art photographer



Sony's FE 20mm F1.8 G sports an aperture ring

Fast Sony 20mm wideangle prime

SONY has announced the FE 20mm F1.8 G, a large-aperture wideangle prime for its full-frame mirrorless system that should be ideal for subjects such as architecture, astrophotography and landscapes. It can also be used on APS-C cameras, giving a 30mm equivalent view. Optically it features 14 elements in 12 groups, including two advanced aspherical elements and three made from extra-low dispersion (ED) glass, in a bid to maintain high resolution across the frame. Nano AR coating minimises flare and ghosting.

Like the firm's other G-series optics, the 20mm sports an analogue aperture ring, along with an AF hold button and a physical focus mode switch. The barrel boasts dust- and moisture-resistant construction, while a fluorine coating on the front element helps repel raindrops and fingerprints. At 84.7mm in length and 73.5mm in diameter, and weighing 373g, it's also relatively compact for its type. It can focus as close as 19cm, and accepts 67mm filters. It's available to pre-order now for £949.



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Photoshop turns 30

THE WORLD'S most famous image-editing and manipulation software, Adobe Photoshop, marked its 30th birthday, on February 19th.

The big three-oh might not seem that old to many readers (and AP's venerable staff) but it's an age in digital technology terms. 'On this milestone day we celebrate the evolution that brought us here, from the first use of Photoshop (before Photoshop 1.0) to create visual effects for James Cameron's movie, *The Abyss* ... to the invention of the healing brush in Photoshop CS2 ... to the wizardry of Content-Aware Fill ... and all the amazing innovation in between,' said Adobe blogger Pam Clark. 'In 2019, Photoshop won an Academy Award, and we expanded it to new devices like the iPad.'

To celebrate its first three decades, Adobe has released some major updates to Photoshop on the desktop and the iPad. New desktop features include Content-Aware Fill improvements, enabling you to make multiple selections and apply multiple fills without leaving the workspace, more efficient lens blur tools and performance tweaks. The big news for iPad users is the inclusion of the Object Selection Tool. Full details at theblog.adobe.com/happy-birthday-photoshop/. You can get Photoshop and Lightroom as part of Adobe's monthly Photography package for just under £10 a month. See www.adobe.com/uk.



© ADOBE

The iPad version now has the Object Selection tool

Lomography releases new 'Simple Use' film cameras

LOMOGRAPHY has released the Simple Use Camera LomoChrome Metropolis, which comes preloaded with the company's new Metropolis colour print film. The camera features a fixed 31mm wideangle lens, with a fixed exposure of 1/120sec at f/9 and fixed focus; you can also reload the camera after using up the supplied 27-exposure roll, which makes it much more environmentally friendly. As you'd expect from Lomography, the film promises a retro grungy look, and there is a built-in flash unit, powered by a single AA battery. Three coloured filters can also be slotted over this flash for funky effects. The Lomography Simple Use camera range also includes cameras preloaded with black & white or LomoChrome Purple films. The new camera is on sale now for £21.90 from shop.lomography.com.



Film is reloadable in the new camera

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

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Fujifilm X-T4

Fujifilm's APS-C mirrorless flagship gains in-body image stabilisation and a fully articulated screen. **Andy Westlake** takes a close look



Bigger battery
The X-T4 gets a new, higher-capacity battery, with the 2200mAh NP-W235 providing an impressive 500 shots per charge.

USB charge
The battery can be charged via the USB-C port in approximately three hours using a 3A (or higher) supply.

Mode switch
The small switch beneath the shutter speed dial now selects between still and video recording, rather than changing the metering pattern.

Eyepiece
The viewfinder eyepiece has to be squeezed from the sides to remove it, which should mean it's less likely to get knocked off.

At a glance

£1,549 body-only

- 26.1MP APS-C X-Trans CMOS 4 sensor
- ISO 160-12,800 (ISO 80-51,200 extended)
- 15 frames per second shooting
- 5-axis in-body image stabilisation
- 3in, 1.62m-dot fully articulated touchscreen

FUJIFILM'S single-digit X-T series models have long been favourites of serious photographers, thanks to their enviable combination of superb image quality, robust weather-sealed construction and intuitive dial-led handling. Indeed in most respects the current X-T3 is one of the finest APS-C cameras on the market. About the only significant point against it is a lack of in-body image stabilisation (IBIS), which is increasingly being appreciated as invaluable for stills and video shooters alike. Fujifilm introduced IBIS two years ago on the X-H1, but its bulkier body never won quite the same acclaim.

Enter the X-T4. This new model takes most of the features that have made the X-T3 so popular, but adds 5-axis IBIS without dramatically increasing in size. It's just 2mm wider, 5mm thicker and 68g heavier than its predecessor, which is a small price to pay for gaining a claimed 6.5 stops of stabilisation when using Fujifilm's wide range of non-OIS lenses. Optically stabilised lenses can still be used, of course, with the OIS correcting angular shake as usual, and the IBIS taking responsibility for rotation around the lens axis, along with up/down and left/right movements. With OIS lenses Fujifilm specifies between 5 and 6.5 stops overall stabilisation, equating to an increase of up to a stop over the lenses alone.

Fujifilm's second big change is unlikely to be as universally welcomed, because the X-T4 has adopted a fully articulated side-hinged screen. This has the advantage of offering a broader range of angles, and in particular can be set to face forwards for selfies or video work. However it's slower to use than the X-T3's triple-hinged rear LCD, and incompatible with the L-brackets favoured by many tripod users.

Another key update is a new mechanical shutter that offers continuous shooting at up to 15 frames per second, which Fujifilm claims is the fastest of any mirrorless camera. It's rated to 300,000 actuations and is super-quiet, with 30% lower operational noise compared to the X-T3. The firm says that updated AF algorithms and a rapid 0.02sec focus



The X-T4 will be available in both silver and black versions

acquisition time should keep pace with the quicker frame rate, while face and eye detection and subject tracking have also been improved.

In imaging terms, through, the X-T4 offers no upgrade over the X-T3. It employs the same 26.1MP X-Trans CMOS 4 sensor and X-Processor 4, and offers the same sensitivity range of ISO 160-12,800, extendable to ISO 80-51,200. But this is still one of the best APS-C sensors you can get, complemented by Fujifilm's excellent film simulation colour modes.

Design evolution

Broadly speaking, the new model looks very similar to its predecessors, meaning that it's an SLR-shaped camera with an array of dials and switches on the top plate for changing exposure and operational settings. But Fujifilm hasn't stood entirely still in terms of body design, with a number of tweaks and updates in a bid to improve operability.

The three buttons on the upper back have moved around, with the net effect of providing a large, easier-to-reach AF-ON button beside the viewfinder. The switch below the shutter speed dial no longer controls the metering mode, but instead selects between stills and video shooting – a move that's sure to irritate some purist photographers, but reflects the X-T line's ever-increasing maturity as a video tool.

In fact the X-T4 promises to be just as capable at recording video as at shooting stills. It offers both 4K video at 60fps, and high-speed Full HD at 240fps. Flicking the switch to the Video position activates an optimised user interface that includes a movie-specific onscreen quick menu, along with entirely independent shooting settings. In this regard the camera can be instructed to ignore the positions of its control dials, allowing users to change settings silently using the touchscreen instead. There's a new Eterna Bleach Bypass Film Simulation mode too, which gives a high-contrast, desaturated look. Video files can be recorded to both of the camera's SD card slots simultaneously, and the card compartment cover can even be removed to facilitate use in a cage.

The X-T4 will be available in a choice of black or silver finishes for £1,549 body-only, with various lens kits also available (see right). Fujifilm says it doesn't replace the X-T3 outright, with the older model remaining on sale for those who prefer its blend of features. Interestingly the firm is also stressing that this isn't the end of the X-H line, either, with a new iteration potentially on the cards in the future.

First impressions

With the X-T3 already being one of our favourite cameras, the addition of IBIS naturally has us very excited indeed. In fact if Fujifilm had just done that and no more, we'd probably be even happier. But a few contentious design decisions, most notably the side-hinged LCD, bring some pause for thought. In the AP office, the majority of us would have preferred the existing screen design.

That said, the X-T4 still looks like a fantastic camera that will surely become the new class-leader among crop-sensor cameras. It'll certainly provide stiff competition to the likes of the Sony Alpha 6600 and Olympus OM-D E-M1 Mark III. The bad news is that we'll have to wait a while to try it out properly, as it's only due to hit the shops in late April or early May. As always, we'll bring you a full review the moment we can lay our hands on one.

Battery grip boosts shooting stamina

TO ACCOMMODATE the X-T4's larger footprint and bigger battery, Fujifilm has designed an all-new vertical battery grip, the VBG-XT4. Built to the same robust, weather-resistant standard as the camera's body, it accommodates two additional NP-W235 batteries that work in conjunction with the one in the camera to shoot 1,450 frames before a recharge is required.

Unlike the X-T3's battery grip, all three batteries can now be recharged simultaneously via the camera's USB-C port, in as little as three hours when using a 45W power supply. The grip includes a set of controls for shooting in portrait format, including front and rear dials and an AF joystick. There's a performance switch that provides the option to select economy, as well as normal and boost settings, and users of the grip also benefit from a dedicated headphone socket that's positioned beside the battery tray lock. The VGB-XT4 will be sold separately for £299.



Fujifilm's VGB-XT4 grip accepts two NP-W235 batteries

Pricing, availability and accessories

AS MENTIONED previously, the X-T4 will run alongside the X-T3 in Fujifilm's current X-series lineup, and will hit the market with a body-only price of £1,549. This works out at £200 more than the cost of the X-T3 when it was launched in 2018. The X-T4 will also be made available in two kit configurations. Purchasing the X-T4 with the XF 18-55mm f2.8-4 R LM OIS will cost £1,899, whereas choosing it with the XF 16-80mm f4 R OIS WR will cost £1,949.

Fujifilm will also produce a dual battery charger capable of charging two NP-W235 batteries at the same time, which will cost £60. Users of the X-T4 who'd like to purchase extra NP-W235 batteries for their camera will be able to do so for £65 each.

Other points worthy of note include the X-T4's strap that's now thicker, like those supplied with Fujifilm's GFX cameras, and that a USB Type C to 3.5mm adapter is supplied in the box for those who'd like to monitor audio when the battery grip isn't used.



The BC-W235 dual charger will employ a USB-C input



The work in *East Ended* certainly won't be to everybody's taste

East Ended
by Dougie Wallace



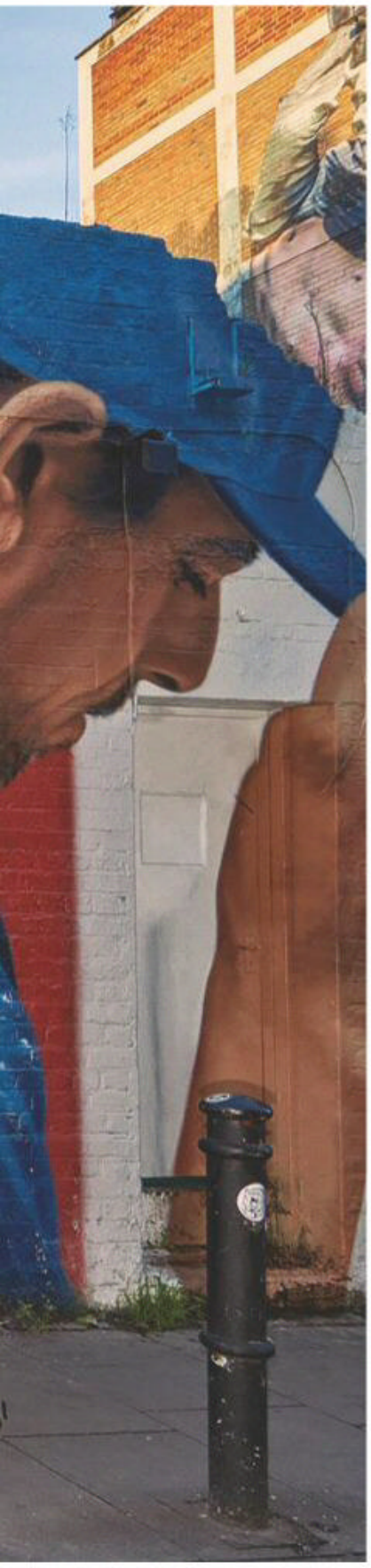
Brash, bold and vibrant, Dougie Wallace's photography isn't to everybody's tastes – but it certainly gets people talking. **Amy Davies** explores his new book

BOOK Dewi Lewis Publishing £35, hardback, 144 pages, ISBN 978-1-911306-60-3 ★★★★★

You almost can't fail to find something of interest if you head off, camera in hand, to the vibrant areas of London's Brick Lane and Shoreditch. It's with good reason that it's become a favoured destination of street photographers, who come from all over to snap the plethora of characters you'll find on its graffiti-laden alleys and roads.

Dougie Wallace, sometimes called 'Glasweegee', is known for his unashamedly bright, close-up, flash-filled frames that seek no permission, offer no apology and exposes the scenes in front of him with a warts-and-all approach for a heightened sense of reality that can sometimes be hard to take in.

Chances are you'll either love it or you'll hate it – you might have already made



ALL PICTURES © DOUGIE WALLACE



Pockets of resistance are captured by Wallace



Bright, bold and brash are the hallmarks of this book

'If you like your street photography with a side order of subtle, this isn't for you, but if you like it in your face it's worth a look'

your own mind up from the images displayed across this spread. Personally, I found myself wanting to dislike the work for its brashness, but being increasingly drawn in as the book went on. Sensitive and subdued, this isn't, but nobody can accuse of it being ordinary or pedestrian.

Throughout the book there's very little offered in the way of context. With no captions, you'll have to invent your own narrative as to exactly what each image portrays, while street signs appear in some to give you a geographical clue.

Wallace has spent the past 20 years photographing East London, bearing witness to increasing gentrification in the area. Yet, within these pages, you'll still find evidence of little pockets of defiance – the cheeky protests, climate change resistance and the people who arrived long before the likes of Gucci turned up with their Instagram-friendly murals to attract the rich kids and hipsters.

At the end of the book you'll find an essay by Paul Lowe, which gives you some background into the history of the area. At the end of the piece, Lowe describes Wallace as 'our modern Hogarth'. The 18th-century English painter and printmaker was well known for his satirical cartoons – which gives you an idea, perhaps, of Wallace's underlying intentions when he sets out to create his images.

This isn't a book that is as easy to universally recommend as some that pass through the AP offices, but it's certainly one that stands out. If you like your street photography with a side order of subtle, this isn't for you, but if you like it in your face it's worth a look.

Also out now

The latest exhibitions from the world of photography

EXHIBITION



© PIETER HUGO

Pieter Hugo: La Cucaracha

Runs until 14 March, Huxley-Parlour Gallery, London. Open Monday-Saturday 10am-5.30pm. Entry free.

THERE'S not too long left to see an exhibition of new photographs by South African photographer Pieter Hugo, which explore death, sexuality and spirituality in Mexico. The show is the first time the images have been displayed in the UK. This body of work is a result of four visits to Mexico over a two-year period. During the trips, Hugo travelled to the industrialised zone of Mexico City, the desert of Hermosillo and the mountainous regions of Ixtepec and San Cristobel.

From the collection, the images display a mixture of individual portraits, vibrant and visceral landscapes, interior studies and still lifes. The series reflects on a number of themes, including how history and environment can shape a culture and those living within it.

Deserving of a visit if you like travel, portraiture and landscape photography – it's also a good example of how a long-term, focused project can result in a strong set of images. **Amy Davies**

EXHIBITION

Arpita Shah: Nalini

Runs until 28 March, Impressions Gallery, Bradford. Open Tuesday-Thursday 10am-6pm, Friday-Saturday 10am-5pm. Entry free.

NALINI explores the connected histories of Arpita Shah's mother, her grandmother and the photographer herself through a set of thought-provoking images. The project is a personal journey for Shah, which has allowed her to reconnect with her own past through her maternal lineage and explore how migration, distance and loss have shaped their lives.

Shah lives in Scotland, but was born in India and grew up in Saudi Arabia and Ireland. The photographic project led her to discover previously forgotten old family photographs. The exhibition's title, Nalini, is named after Shah's grandmother, but also has a double meaning as the name comes from the ancient Sanskrit meaning 'lotus'. This iconic plant symbolises purity, femininity and fertility in Hindu culture.

This is a show which is well worth a visit if you're in the midst of carrying out your own personal project – it highlights that you can find projects in the closest of quarters. **Amy Davies**



Viewpoint
Richard Sibley

Richard Sibley explains how asking 'why?' and having a degree of empathy can make you a better photographer

It's 6pm. The little section of the internet reserved for photographers is wild with excitement anticipating the latest shiny new camera announcement. Details start to trickle through; the headline specs first, then those little details. How much is it? Are there two memory card slots? (There had better be or there will be trouble!) Will it be available in a metallic space grey finish?

Within seconds of digesting the specifications there are those who have been waiting all day to pick apart every perceived let-down in the specs. 'It's outrageous that this camera doesn't have two memory card slots' (I told you) 'How is a professional meant to use this camera all day with that battery life?'

Maybe if there are that many things about a camera that you don't like, then perhaps the manufacturer didn't have you in mind when designing it? It's the number one thing I always try to think about when I am reviewing a camera – 'who is this camera for?' and I then try to put myself in their shoes and see if it's up to the job. In the end it is still down to opinion, but hopefully an educated one that has considered the camera's target market rather than my own needs. Online there is little of such nuance in the comment sections, just shouty opinions without much thought.

Quick to criticise

And it happens when people post images too; 'I could have taken that!', 'Why is that the winning image? It's rubbish!', 'Why didn't they use f/11 to get more depth of field?'. The vocal minority is quick to criticise with little consideration for what the photographer was trying, and usually succeeding, to do.

And I've got to hold my hands up and say that I've been guilty of the above, particularly in my younger days. I occasionally need to remind myself to revert back to my default position as a journalist, or reviewer, and ask 'why?'.

It is such a simple question, but if you can ask 'why?' and try to reverse engineer what a manufacturer or photographer was aiming for, then you can gain a lot of understanding. All of a sudden, decisions make a lot more sense, or can at least be explainable. 'Why is that camera expensive?', 'Why is there only one memory card slot?', 'Why isn't it available in metallic space grey finish?'



When commenting on new models it's well worth considering the camera's target market

'If there are things about a camera you don't like, perhaps the manufacturer didn't have you in mind when designing it'

The same for images. 'Why has the photographer chosen that image?', 'Why have they shot in colour rather than black & white?', 'What exactly are they trying to show or tell me?' When you ask yourself the questions and apply some empathy, you get a better understanding. And when you begin to understand how and why photographers take pictures, you can then apply it to your own images, which will make you a better photographer, and hopefully resist that urge to be one of those 'shouty' people on the internet.

Richard Sibley was formerly Deputy Editor of *Amateur Photographer*. He now writes about cameras and photography as well as running the Photo Gear News YouTube channel. Find him on Instagram at **@richsibley**.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

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In next week's issue

On sale Tuesday 10 March



© ERICPARE.COM

Light painting

Painting with light can give great results. We ask six practitioners for their tips



Sigma fp
Andy Westlake reviews the world's smallest full-frame mirrorless camera

Canon Camera Connect
We continue our series on how to connect your camera to your smartphone

Canon 24-240mm F4-6.3
Michael Topham tests an all-in-one superzoom for Canon's EOS R range

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

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Wildlife in focus

One of the biggest challenges in bird, animal and insect photography is focusing, especially with shy, fast-moving creatures. Three experts in the field share their best tips with **Geoff Harris**



Guy Edwardes
Guy has been a professional landscape, nature and travel photographer for over 20 years. Based in Dorset, he has a range of clients, and runs a number of courses and workshops.
See **www.guyedwardes.com**.

Birds

WHEN it comes to capturing great images of birds, Guy Edwardes is one of the best in the business. As well as being in steady demand as a workshop leader, his images are marketed by several leading agencies including Getty Images. He also manages a library of over 250,000 images and has been widely published (including several AP covers). He tends to stick with tried and tested gear and techniques, rather than jumping on the latest bandwagon – he's definitely sticking with his Canon DSLRs, for example. 'Soft shots are a killer with bird photography, and I have learned through trial and error how to keep images sharp. I'm happy to share my hard-won tips banishing soft shots, both in terms of camera technique and gear.'



ALL PICTURES © GUY EDWARDES

EVFs *nein danke*

For bird photography, I am not convinced by the EVFs (electronic viewfinders) on mirrorless cameras. When I was in Costa Rica recently shooting hummingbirds, the workshop attendees with mirrorless cameras were getting some really weird stepping effects in their EVFs, which was very off-putting. The refresh rate of the viewfinder screen just wasn't fast enough. I prefer to use live view on the back of the camera, as the high-res screen looks like the scene are you looking at.



The eyes don't always have it

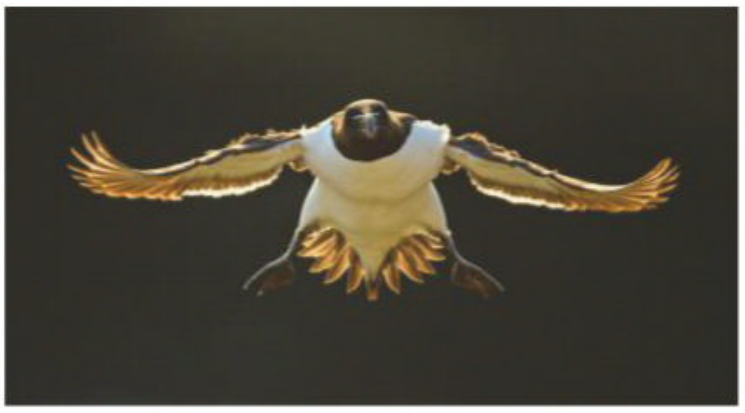
While it's good to try to focus on a bird's eye, this is not always possible, particularly if the subject is quite a distance away. So focusing on the birds' chest or neck can be easier for the camera and lens, particularly if bright colours or lighter tones contrast with the background.

Back-button focus lock

I always use Canon's AI Servo (continuous AF) for moving subjects. I don't use back-button focusing as I end up having to press two buttons with action shots; I simply don't get on with it. If I want to hold the focus, I will use back-button focus lock. So if a bird suddenly moves or perches I can hold focus, recompose and take the shot. This can make effective composition easier too.

Be careful with stabilisation

For low-light shots or portraits, or whenever I am shooting with big telephoto lenses, I will use a tripod. However, I shoot handheld for fast-moving subjects and with smaller lenses. In these cases, it's important that I set a shutter speed that is as high as possible. I also turn off image stabilisation when shooting over 1/1000sec. The stabilisation takes power away that could be used for tracking or other important AF features.



Make the most of central AF points

Remember that not all AF points are created equal and it's still the case that the central points tend to be the most sensitive for action and tracking shots, which is basically what a lot of bird photography involves. Again, using the focus and recompose technique via the back-button focus lock means I can make greater use of the central points.

Push the ISO as necessary

I will use higher ISOs for wildlife when necessary in order to cope with low light and keep up the shutter speed. On my Canon EOS 5D Mark IV and 1-D X I will push the ISO to 6400 and sometimes to 12,800 and still get good results. it is better to have a noisy, sharp shot than a soft, low-noise one.



Wait until the bird is right in the frame

When focusing on subjects in flight, I try to prefocus on the point that the bird is the right size in frame, carefully following it until it's in the correct position (even if it's coming from a long way off). When the bird is the right size in frame, I will then quickly focus so the AF snaps onto the bird without it accidentally focusing on the background. For static subjects, I like to use AF in live view, as it means I can magnify right in on the subject.

KIT LIST

Canon EOS-1D X Mark III



Guy is a committed Canon user, and while he swears by his EOS 5D Mark IV and 1D X, he is looking forward to using the new EOS-1D X Mark III. 'Moving AF points is more like using a mouse control, which will make focusing even faster.'

LensAlign

'With long lenses it's important to calibrate your lens,' says Guy. 'You can pay to get this done, but I use Lens Align. All the adjustments are done in camera and you can be sure you won't get front or back focusing by mistake.' See michaeltapesdesign.com.



Decent tripod and spikes

'It's all very well having a sturdy tripod, but if you set it up on spongy ground, you lose all the benefits and you'll be compromising the sharpness of your images. I use a set of 12cm long aluminium spikes that screw into the feet of my Really Right Stuff TVC-34 tripod.'





Ross Hoddinott
Ross Hoddinott is one of the UK's leading outdoor photographers. He is multi-award winning, and the author of eight books. Ross is recognised as a close-up specialist, and enjoys photographing insects and wild plants. Visit **www.rosshoddinott.co.uk**.

Insects

ROSS has been capturing great macro shots of insects, particularly butterflies and dragonflies, since he started taking pictures aged only ten. Within a few months he had won the first BBC *Countryfile* photography competition with a dragonfly close-up, kickstarting a career that is still going strong today. 'I don't think there's any subject more accessible than close-up wildlife photography,' he says. 'You don't have to go out hiking into a big landscape, you don't have to bait subjects or sit in a hide for weeks on end waiting for them to show. With macro you can find subjects in your garden, in the park, anywhere, and this accessibility is one of the things that makes macro so popular.'



Customise the zoom button

Macro insect photography is pretty unforgiving, so your images must be pin-sharp. You need to be able to check this as you shoot, so you can make adjustments to your focusing as necessary. The normal image preview is unlikely to reveal whether the image is critically sharp. So I set up the zoom function on my Nikon DSLR to enable me to check images on the screen at 100% or even higher magnification, at the press of a single button. Check your camera manual to find out how to do this, or online forums if you get really stuck.



Depth of field decoded

With macro, depth of field is very shallow, but rather than seeing this as a problem, go for wide apertures so you can manipulate it. A lens has one plane of focus, so it's vital to get your camera parallel to the subject, so as much of the subject falls within that plane to keep the critical areas sharp. Most DSLRs have depth of field preview, which is really handy for checking subject focus. I tend to shoot in aperture priority for control over depth of field.

Pick your day

It sounds like common sense, but for insect macro work, pick a day when the wind speed is no more than 12mph – anything much more and you'll have your work cut out as the subject will be blown around. Pick a day when it's still and you'll find life a lot easier. Or at the very least shoot from a sheltered spot and make sure your tripod is as stable as possible.



Manual for macro

For 90% of the time when taking macro shots of dragonflies and butterflies I will use manual. Pretty much everything I do with a tripod, I will manually focus. If I am stalking a dragonfly or butterfly or a larger subject, I am more likely to use AF. But a lot of my insect work is taken early in the morning or late in the evening when the creatures are roosting. So I set up to my tripod and focus via live view, manually adjusting my focus for extra precision by zooming in.

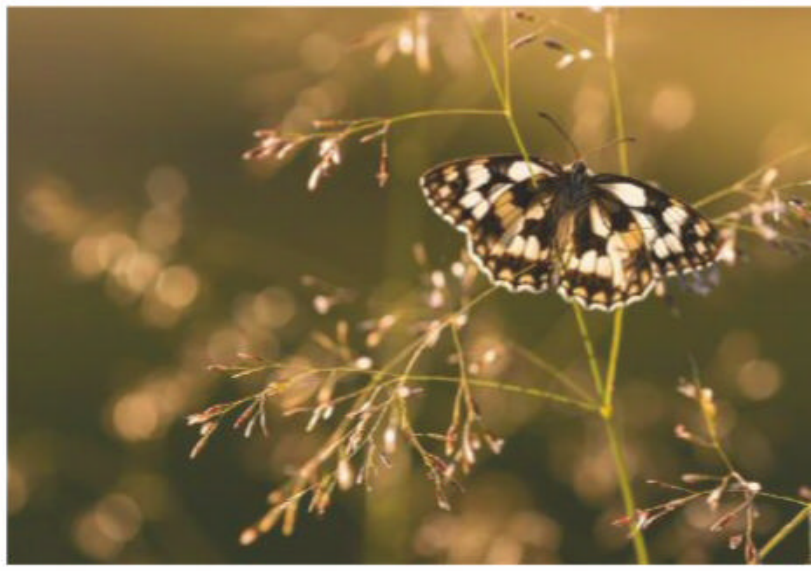
ALL PICTURES © ROSS HODDINOTT

'For insect macro work pick a day when the wind speed is no more than 12mph'

Use focus peaking

I find focus peaking very helpful and I definitely recommend using it if your camera supports it – most mirrorless cameras offer focus peaking, along with my Nikon D850 SLR. It helps me to see the extent of the depth of field. With macro work, the depth of field is very shallow, it tends to fall roughly 50/50 either side of the point of focus. Sometimes I am not necessarily even focusing on an insect's eye, perhaps it's the fluff or fur on the insect's body and front of their eye. Using focus peaking with a good lens enables this kind of selective precision focusing.





Back button focusing

When I am stalking an insect or larger wildlife, I will use AF with back button focusing (BBF). I will select a single focus point and move it over the abdomen or eye of the creature I am shooting, depending on the viewpoint and my creative intent. I can set up the joystick on my Nikon D850 so I can activate a small group of AF points to help me get exactly the right area in focus. BBF is not for everyone, but it enables me to focus on a point, quickly recompose if needed, and take the image.



ISO expertise

A few years ago I would have said keep your ISO as low as possible to minimise noise, but it isn't so much of an issue now. With a lot of my subjects, even though they may be stationary on grasses or flowers, even the smallest wind movement causes a huge amount of problems for close-ups. In order to freeze out that motion, especially early in the day or late in the evening when there isn't a huge amount of light, compensating through higher ISO, with the benefit of higher shutter speeds, is a great option. As long as the image is well exposed you can happily shoot macro at ISO 1600 and higher. It's also useful when shooting handheld to offset your own movement.

KIT LIST

Nikon D850



'I'm a big fan of this DSLR for macro work, as it offers such a fine degree of control. I can set up the AF joystick so a small group of AF points are selected, and it offers focus peaking when shooting with manual focus.'

Quality tripod

Ross uses a Gitzo Systematic series carbon tripod with a Manfrotto 405 geared head. Geared heads enable you to make very precise micro adjustments to composition, which suits the fiddly nature of close-up work.



Small LED

Small LED devices, like Manfrotto's Lumimuse range, are great lighting aids for macro wildlife work. They can be camera-mounted or handheld. With a continuous light source, you can preview the effect before triggering the shutter.





Andrew Fusek Peters
Andrew is a regular contributor to AP and a highly regarded wildlife and landscape photographer whose work regularly appears in national newspapers. He has been shortlisted twice for British Wildlife Photographer of the Year. **www.andrewfusekpeters.com**

Animals

WHILE capturing larger animals can sound somewhat easier than trying to capture distant birds or tiny, easily startled insects, there are also a lot of focusing challenges involved. Key principles include using continuous AF for moving subjects, or focusing carefully on the eyes and head with static subjects (if you can get close enough). Andrew reckons the sophisticated image stabilisation built into the Olympus camera bodies he uses gives him a big advantage when trying to capture fast-moving wildlife. 'The IS you get with Olympus is better than anything else I have tried,' he explains. 'I can regularly shoot at 1/30sec handheld and get sharp shots. Slower shutter speeds let in more light and mean I don't have to use higher ISOs. With the Olympus systems, I find the focus locks on really quickly.'



Use silent shutter speeds

I was out taking pictures of hares and had no idea this rabbit would make an aggressive display. I was in a hide and just kept on shooting, using the silent shutter mode to avoid disturbing the animals. So again, if your camera supports this feature, turn it on.



Always be ready

With larger animals, you have to be able to react fast. I was lying down shooting flowers when this bear wandered into my shot. I had to change settings as it reared up, and he was incredibly close. You can't waste time thinking what aperture do I need, what AF point, etc, you have to know your camera inside out and be able to react quickly.

Use more than one focus point

Focusing on sea otters and leaping whales while in a boat going up and down in the sea is another a huge focus challenge. For this kind of image I will select a group of nine or 25 AF points rather than just trying to do it with one. Image stabilisation also comes in really useful in this kind of situation, so if your camera or lens supports it, make sure it's turned on.





Focus on the eyes

Where possible with animals, focus on the eyes, as you would with any portrait. This may involve selecting a single AF point or a group, depending on how far you are away and whether the subject is still. If you can't make the eye, at the very least focus on the head. Don't miss the shot as you are obsessing about focusing on the eyes.

ALL PICTURES © ANDREW FUSEK PETERS

KIT LIST



Olympus OM-D E-M1X

Andrew swears by the advanced in-body stabilisation in Olympus cameras, along with features such as ProCapture – it allows images to be buffered and captured before the shutter is fully pressed.



Olympus 40-150mm f/2.8

'This compact and lightweight option will still give a decent telephoto zoom and the optical quality is very good indeed,' says Andrew. 'I also like the Olympus 300mm f/4 and the 12-100mm f/4.'



Olympus MC-14 1.4x Teleconverter

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LETTER OF THE WEEK

In defence of Olympus

AM I ALONE in being somewhat bemused by David Boettcher's letter(*Inbox* 8 February) in which he questions the future of Olympus Four Thirds sensors after apparently exhaustively comparing test data of Canon and Olympus cameras. His requirements seem to centre on photographing watch movements yet he seems to be obsessing on 'noise' at ISO 12,000 and 25,000.

I would have thought that photographing watch movements involves an environment where lighting is controlled, a tripod in use, and long shutter speeds perfectly usable. So why the requirement to use high ISO settings? I question the need for these high ISO settings in most forms of photography and looking at AP's 8 February issue I can find only one published image where the ISO was set at 1600. All the others are lower.

David Tipling's article in that issue is testimony to the excellence of the Olympus Four Thirds system and, as he makes clear, the superb in-body stabilisation system pretty much negates the need to use ISO values above 400.



Phil praises the benefits of using his Olympus Four Thirds system

I have no connection to Olympus other than being a happy amateur user of an OM-D E-M1 Mark II and its outstanding Pro lenses, having switched from a Canon APS-C set-up, which included the excellent 100-400mm L series zoom. My experience is that the images from the Olympus more than hold their own against those from the Canon, whilst the lens quality, weight and size benefits of using Four Thirds are priceless. I do get a bit tired of ill-informed and largely irrelevant criticism of a system that dares to be different from the mainstream. **Phil Heading**

LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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No love for gloves

I was interested to read *Gloves for photographers* (AP, 18 January). The gloves ranged from £33 to £120. Neither of the cheaper pairs reviewed compared particularly well to the more expensive items, which started at £65. I am not prepared to spend that sort of money for something I would not require that often and am very likely to lose! I found a pair on Amazon for £12.49 which received a 4-star review. They specifically mention the use of a camera with touchscreen. I have ordered a pair and hope that the reviews are correct. Come on AP, when you review items in your excellent magazine, please can you cover a more extensive range of prices?
Malcolm Gibbs

Personally I would never spend that kind of money on a pair of gloves, but I'm not a landscape photographer. If I was, like our reviews editor Mike, who spends a lot of his time standing in the freezing cold waiting for sunrise, I might consider it a worthwhile investment.

With almost every accessory review we do there are literally dozens of cheaper no-name brands imported from China available on the likes of Amazon and eBay. Virtually none are UK businesses with UK infrastructure (eg PR, distribution, customer service) they do not offer loan samples for review, and we lack the time, budget and storage space to buy and test them all.

Show me the way

I have an interest in social documentary and am looking for a piece of kit that will not only record where I am but will also show me which direction I'm facing (handy when returning to a place that has been substantially developed). If anyone there knows of such a device could they point me in the right direction?
David Richards

Why shoot film?

Why do people still shoot film? I can't understand it. You have to wait ages to see the results, you have to scan them if you want the wider world to see them, and you have to pay through the nose for film and processing every 36 shots. Thank heavens for digital cameras!
George Aldridge

Scanning film

I read the article, *Preserving your legacy*, by John Wade (AP, 18 January) with some interest, having tried several methods myself. I have colour and black & white slides and negatives, going back to the early 1960s, and I was

anxious to turn them into digital images without paying a fortune.

I started with an Acer ScanWit 2720s scanner back in the 1990s, which was a decent scanner but didn't have any way of removing the effects of scratches or dirt. Since then I have I tried a Plustek model, using Silverfast software (not very successfully), then an Epson Perfection V750 Pro – a flatbed scanner. At the time it was reckoned to be the best flatbed scanner available, but according to ScanDig.com, a German company that tests scanners, the high resolutions that the scanner was supposed to be capable of were not realised in practice. It said the best scanners were the Nikon ones, but they were no longer made.

After trying several other options I ended up corresponding with Ed Hamrick, the man who wrote the VueScan software, and he recommended the Nikon Super Coolscan 5000 ED.

I followed his advice and bought a second-hand one for £800 and I haven't regretted it. The scans are of very high quality, although slides have to be inserted one at a time, which is a distinct disadvantage. A slide feeder was made but they are not readily available and cost a small fortune. Without the feeder, it takes about an hour to scan 36 slides. Scanning negatives is quicker because a strip can be inserted. The free Nikon software, Nikon Scan, is still available for download, and can be made to work on Windows 10, but VueScan is better. I've still a way to go to digitise all my old slides and pictures, but I'm no longer looking for any other equipment.

Ken Vines



Emma Garvie would like to know more about her Arti-Six

Getting Arti

I was delighted to read your article *Rescuing old cameras* (AP, 8 February). I have a habit of 'acquiring' old cameras in need of a home, and have collected among others a 1974 Zenit-E, Halina 35X and a 1960s Konica EE Matic. However, I did recently acquire an Arti-Six 120 roll film camera and can find very little about this model at all online. I wondered if you or any readers have ever come across this camera before? I should add I paid only a couple of pounds for it. I cleaned it up and it works beautifully.

Emma Garvie

Age-old debate

As an 85-year-old still pursuing photography, I feel I must make a contribution to the debate opened by Dr Low (*Inbox* 11 January). I have been reading AP for 75 years. The 'debate' has been continuing for far longer than that but has never reached a conclusion and it never will. The reason? All of the proponents say similar things while embarking on a similar journey. They all start from the same point, their love of photography; they all 'master' their craft, as well as they wish while continuing that journey. But it's not the same journey! All artists take their own path and persuade others to follow them. Conviction becomes its own worst enemy because it leads to dissension. Seekers of a singular 'message' only lead others to oppose.

No solution is needed because there is no problem, argument is a fact of life. We could learn more if many of us changed our attitude to others of opposing views. Why not stop objecting to difference and welcome it?

I've used film and plate, single and twin lens reflex, rangefinders still have an attraction, flash powder and bulb plus electronic, monochrome and colour, oh, and digital. I've tried them all. I'm still on my journey and getting a little surer of my destination. I am sure that there are rules to photography but I know they are not immutable.

Malcolm Talbot



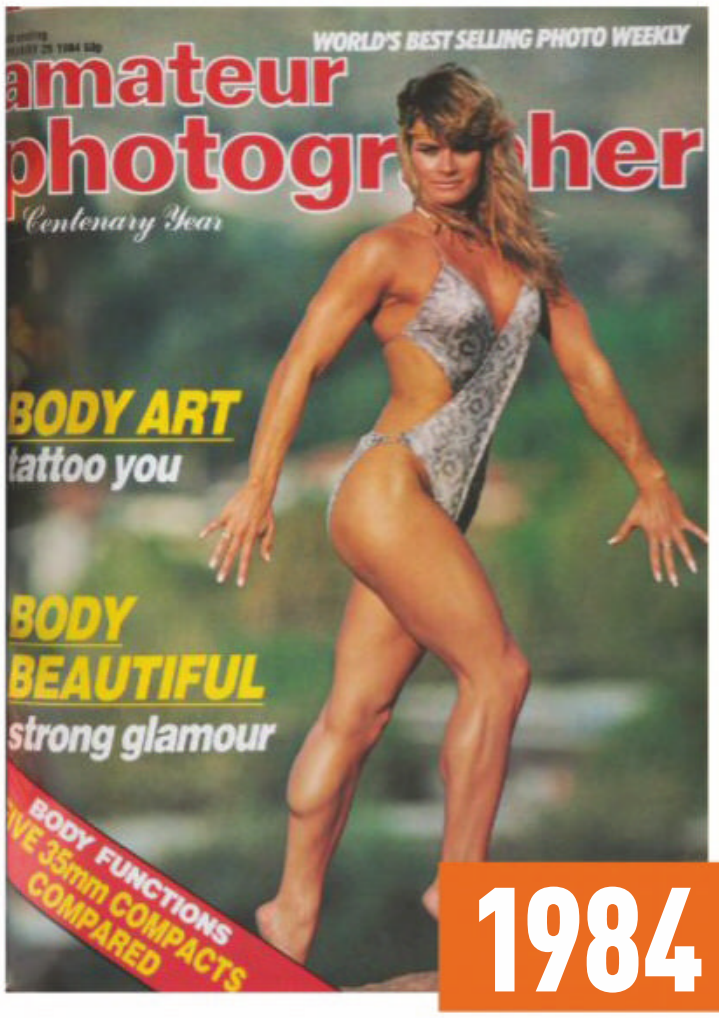
The Nikon Super Coolscan 5000 ED

Competition winners

Congratulations go to Hannah Brown who won a LEE100 Landscape Kit worth over £200 in our Wordsearch competition (AP's Christmas issue) and to Paul Buller from Manchester, who won a Sigma 135mm F1.8 DG HSM Art lens worth £1,400 in our Sigma competition (AP, 12 October 2019).

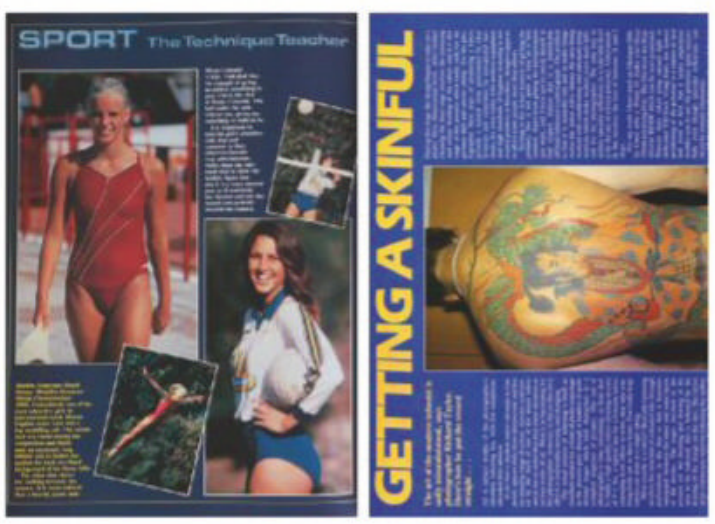
Back in the day

A wander through the AP archive. This week we pay a visit to February 1984



1984

YOU KNOW that feeling when you're desperate to go to the beach but you've just painted your nails and they're not dry yet? No, me neither. But I bet the cover model on this issue does. Sports pro Tony Duffy's guide to photographing sportswomen is less a tribute to female sporting achievement than a glamour feature for men with a penchant for athletic women, and focuses almost entirely on their attractiveness. Nice try, but no cigar from today's standpoint, that's for sure. But it's a lot better than the other cover story, on body art, in which artless snaps of tattoos that could have been shot on a single-use camera are inexplicably presented sideways on the page – as if someone out there might want to make a poster out of it. The fascinating article on Eugène Atget gets no mention at all on the cover. It's entirely his own fault, though – if only he'd spent more time photographing girls instead of Parisian shop fronts, things could have been so different for him.



These two stories were prominently featured on the cover

NICK UT

The man who shot ‘Napalm Girl’

Nick Ut, one of the most famous photographers of the Vietnam war, looks back on his dramatic and storied career with **Geoff Harris**

Nick Ut needs no introduction to anyone with an interest in documentary photography, or the often-traumatic history of the 20th century. Even if his name is not as familiar as it used to be, his image of screaming Vietnamese children running from a napalm attack in 1972 can never be forgotten. Nor should it be. Few photographs have helped to change history, but ‘Napalm Girl’ definitely did. While the Vietnam war had generated lots of shocking images before, including the summary execution of a Viet Cong suspect in downtown Saigon and the My Lai massacre, its publication finally exploded the ‘bright shining lie’ that the US had weighed in to somehow save the South Vietnamese population from communism. How could the US claim it was saving anyone when its weaponry was being used to burn local kids alive, and here was the photograph to prove it.

Ut’s image soon became a touchstone for international outrage about the war, and won the Pulitzer Prize in 1973, the same year as the Paris Peace Accord was signed between the US, the US-backed South Vietnamese regime and the communist north. Two years later the South Vietnamese government fell and the country was unified under communist rule. Along with





Left: Journalists photograph a body in the Saigon area in early 1968, during the Tet Offensive



ALL PICTURES © NICK UT/AP/SHUTTERSTOCK

many other southern Vietnamese linked to the US-backed government or Western media organisations, Ut fled his home country in 1975 for a new life in the US as a photographer with The Associated Press (the other AP).

Above: 'Napalm Girl' taken in 1972, is one of the few war images that helped to change the course of modern history

A chance meeting

Fast-forward 46 years, and in one of those wonderful coincidences that make travel so rewarding, I bump into Nick Ut at the famous Thien Hau temple in central Saigon/Ho Chi Minh city. He'd briefly stopped off in Vietnam on the way to Indonesia to give a talk for Leica, while I was there on holiday. With his mop of silver-white hair, piercing eyes and pricey rangefinders, Ut was instantly recognisable, at least to this jet-lagged camera nerd. Much to my delight, he agreed to chat, and even better, then spent a good 15 minutes taking pictures of my somewhat bemused girlfriend around the temple grounds. His passion for photography is very much still there, as is the old determination and steeliness; I pitied the temple jobsworth who got a withering stare and what I assume was a pithy putdown in Vietnamese when he asked Ut to stop blocking a path. This is a guy who'd probably been a permanent fixture on the Viet Cong's hit list, so good luck to any bureaucrat who takes him on.

Family tradition

Nick Ut was born Huynh Cong Ut in the Mekong Delta region in 1951, a couple of hours' drive from Saigon. 'My older brother was an AP photographer and he was my influence in wanting to become a photographer,' Ut explains, in still heavily accented English. 'Although he was killed while covering the war in 1965, I still wanted to become like him. It is through the grace of God that the editors at AP gave me a job as a 16-year-old, processing film and making prints. I learned from those editors and from looking at the images coming in from the war.

Given the tragic loss of his elder brother, Ut admits it was very hard at first, but fortunately for the history of documentary photography, the AP bureau in Saigon recognised his talent (originally, top AP photographer and editor Horst Faas refused to take him on, not wanting the blood of two brothers on his hands). 'It was something I had to do,' he explains. 'I very much wanted to be like my brother. I wanted to continue his relentless work showing the atrocities of war.'

Goya-esque horror

Eventually, Ut worked his way from the darkroom to battlefield, surviving several injuries until that fateful day in the town of Trang Bang in 1972, just off Highway 1. The area was full of insurgent Viet Cong guerrillas and North Vietnamese regulars, so the US-backed South Vietnamese forces dropped napalm on what they'd identified as groups of communist fighters. Just another day in the Vietnam war, then, but tragically the spotters failed to realise that there were a number of refugees taking shelter in a nearby temple. When the napalm hit, a group of local children were also caught up the strike. Amidst the chaos and horror of this Goya-esque scene, Ut had the presence of mind to get the shot of a lifetime, but then, in an act of utter heroism, put his camera aside to help a nine-year-old girl, Kim Phuc, whose clothes had been burned off.

'If I had not helped her, I believe she would died,' Ut recounts in a matter-of-fact way. 'Kim Phuc's injuries were very severe, so I had to act quickly and decisively. I immediately took her to a hospital in nearby Cu Chi where they first refused to help her, but once I showed my press pass, they took care of her. We've been friends ever since.'



Above: Youthful civil defence militiamen looking for ammunition caches, South Vietnam, 1969

We mentioned AP's Horst Faas, and this great champion of conflict photography became instrumental in getting Ut's image published across the world. 'As soon as I clicked the shutter, I knew I had something special. It took Horst







Faas to fight for it to be published, but fight he did… and the rest is history.' To recap, the first AP picture editor who saw the developed image rejected it, fearing Kim Phuc's nudity meant it could never be used in the US.



Unbelievably, the image was almost binned, but Faas, along with AP correspondent Peter Arnett, returned from lunch in the nick of time and realised they had something very special on their hands. On their orders, it then went from Saigon to Tokyo to New York by radiophoto transmitter, and soon was horrifying the world, much to the discomfiture of the US military and President Nixon's administration. Nixon even considered passing the picture off as fake news, and is heard speculating on one of the fateful White House tapes that the photo was 'fixed'.

Some kind of happy ending

Thankfully, the veracity of the image was proven, and even more thankfully, Kim Phuc survived her life-changing injuries and went on to be a UN Goodwill Ambassador (her brother, the sobbing boy to the left of the frame, also lived to tell the tale). Ut continued covering the war until 1975, racking up yet another injury when he returned to Trang Bang to follow up on the Kim Phuc story. 'I have many photos of the war,' he continues, with characteristic modesty. They are all very sad because most show how people suffer during wars… but I'm proud of my entire body of work.'

Following a stint in Tokyo, Ut settled in the US where he continued to work for the AP agency on all manner of projects. While some of them may have seemed a bit anticlimactic after his adventures in the Vietnam War, Ut is ever the practical professional. 'I began doing every type of photography that journalism encompasses. News, sports, celebrities… Everything was very hard work but enjoyable.' Ut eventually retired from AP in 2017, after 51 years behind the lens, but keeps up an exhausting travel schedule as part of his promotional work with Leica. 'I do get tired but I love it. It's something I never want to stop doing. I enjoy sharing my work and my experiences.'

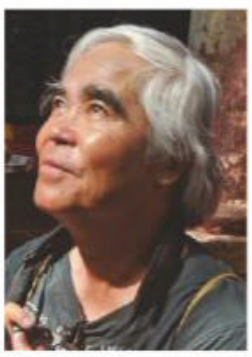
Before our conversation ended, Ut reveals much of the secret of his success: hard work. While some cynics say he was just in the 'right' place at the right time when it came to 'Napalm Girl', this totally fails to take into account his hard-won skill in getting exactly the right exposure, focusing and composition, in an unbelievably stressful situation. And all this without superfast AF, high ISOs and so on. 'It's very difficult to be a documentary photographer these days because the competition is fierce,' he concedes. 'But always do your best even if it's a small assignment. You will stand out when your work reflects the intensity and hard work you put in.'

With that, Nick Ut was off. He's said in previous interviews how, despite all his success, photography still inspires him, being his 'doctor and his medicine'. Long may he continue shooting.

GEAR THAT MADE HISTORY

Nick Ut took 'Napalm Girl' on his Leica M2 with a 35mm f/2 lens. Like many of his fellow photographers at the time, he hauled around a brace of Nikon and Leica camera bodies and prime lenses to cover a range of shooting situations in combat zones, from 20mm to 300mm. Inside the Leica was Kodak Tri-X film (the camera is now in the Newseum in Washington).





Born in Vietnam in 1951, Nick Ut took up photography after his elder brother was killed covering the war. After spending time learning the ropes in the darkroom of a top US news agency, he became a war photographer, taking the iconic 'Napalm Girl' image in 1972. Following the communist victory in 1975, he started a new life in the US.

Left: The funeral of Nick Ut's photographer brother, killed in 1965. Nick is the young man in a white headband, far left

Far left: A Cambodian soldier on operations in the field, September 1970

Love stories

Pieter Ten Hoopen's World Press Photo award-winning series documents those impacted by the global refugee crisis, as **Amy Davies** finds out

According to the UN Refugee Agency, we are facing an unprecedented refugee crisis. More than 70.8 million people around the world have been forced from home, with 29.5 million of those being refugees, over half of which are under 18.

Shocking statistics show a person is forcibly displaced from home because of conflict or persecution almost every two seconds.

To that end, the work of photojournalists such as Dutch photographer Pieter Ten Hoopen, have never been more important. For his series The Migrant Caravan he was awarded the World Press Photo Story of the Year in 2019. It's perhaps no coincidence that the winner of the single image category, 'Crying Girl on the Border' by US documentary photographer John Moore, was also associated with the migrant crisis. Plenty of other shortlisted images and stories at the awards also followed the same theme.

The new Story category was introduced in 2019 with the aim of honouring the skill of producing a story with excellent editing and sequencing that captured or represented an event or issue of great journalistic importance in the preceding year (2018). The category holds equal weight to the individual World Press Photo of the Year prize.

Overcoming stereotypes

Pieter has travelled to Turkey and Mexico with the aim of showing the ongoing love and strength of those who have been forced to flee their native countries. He wanted to use his photography to help overcome stereotypes and stigmas, showcasing the human side of those caught up in the crossfire.

By telling their love stories – something universally relatable – he shows how these people have used these relationships to drive them towards a better future. In short, these are individuals, not statistics.

Speaking about his work, Pieter says, 'In today's reporting of refugees, people often become numbers – facts and figures. I wanted to take a different view. What does it mean for people to flee their home and why? How can we understand what these people have been through? One of the most fundamental things we all have is love, and so I wanted to create a story around that, and how it is the motor in our lives to feel positive, feel hope and to help us through the dark times.'

For the work, Pieter uses a Nikon D850 and a Nikon Z 7. The latter camera, being small and lightweight, he believes to be particularly well-suited to situations that require a lot of walking, running and jumping.

The project documents the lives of migrants who escaped Syria and found protection in Istanbul, as well as refugees from the well-publicised and much-maligned migrant caravans travelling to the US-Mexico border, having fled from central America. Caravans are groups of refugees travelling together in large groups for safety.

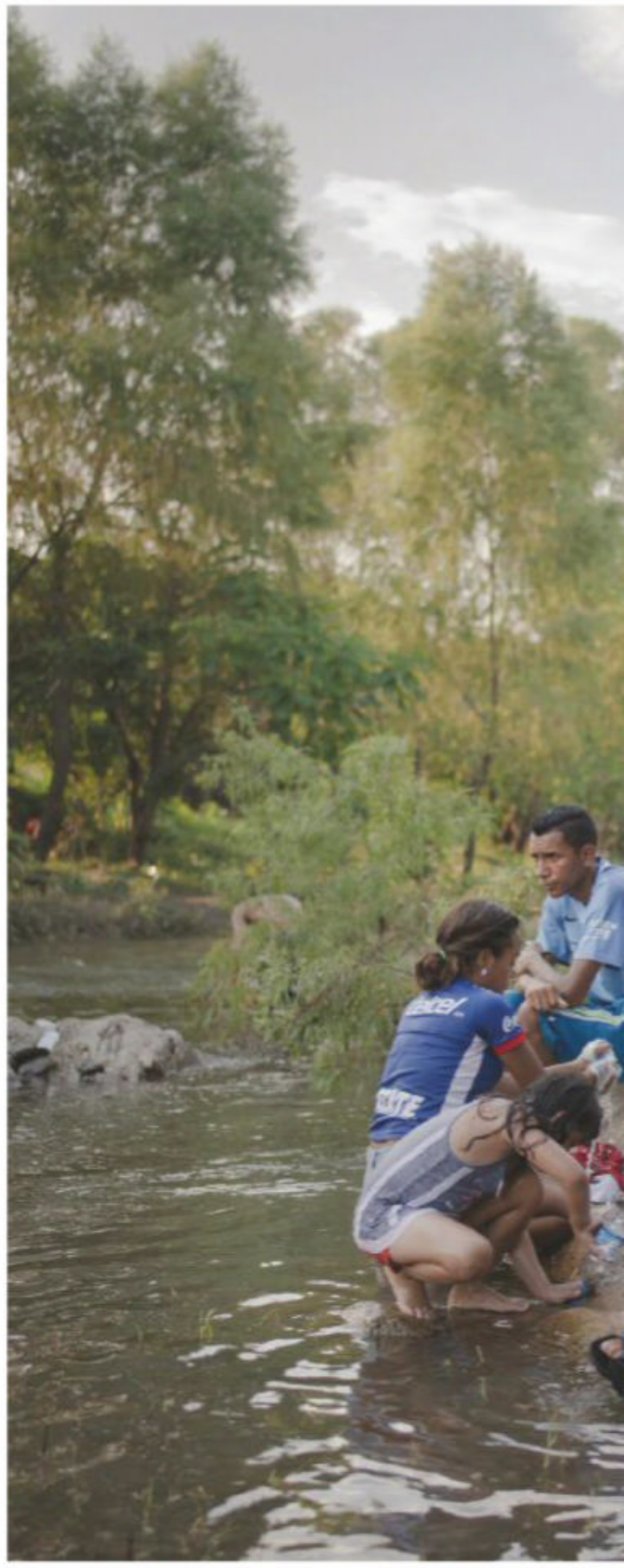
Safety in numbers

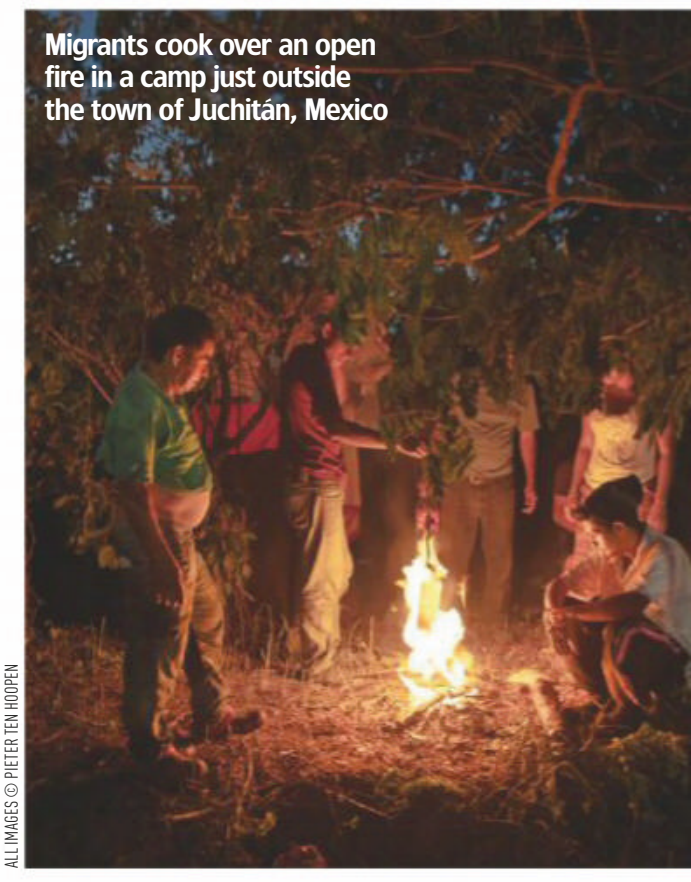
One such caravan seen in Pieter's photographs was assembled through a grassroots social media campaign and left San Pedro Sula, Honduras, on 12 October 2018. As word spread, it drew people from Nicaragua, El Salvador and Guatemala. Those who joined it were a mix of people facing political repression and violence, and those fleeing harsh economic conditions in the hope of a better life.

By travelling in this way, migrants hope for some semblance of safety. Previously on the same route, migrants have disappeared or been kidnapped – travelling together is a better alternative than paying high rates to people smugglers.

This particular caravan was one of the largest in recent memory. More than 7,000 people joined it, including at least 2,300 children. Conditions along the way were nothing short of gruelling, with people walking around 30km a day in temperatures exceeding 30°C. It drew condemnation – like other caravans – from President Donald Trump, who used the situation to call for tougher immigration policies and the building of the famous border wall.

In the images, we see persecuted couples from opposing gangs, parents hoping to secure a safe home for their children and everything in between. The images depict the sometimes very harsh realities of life as a refugee, while also showing that affection and human relationships remain vital.





Migrants cook over an open fire in a camp just outside the town of Juchitán, Mexico

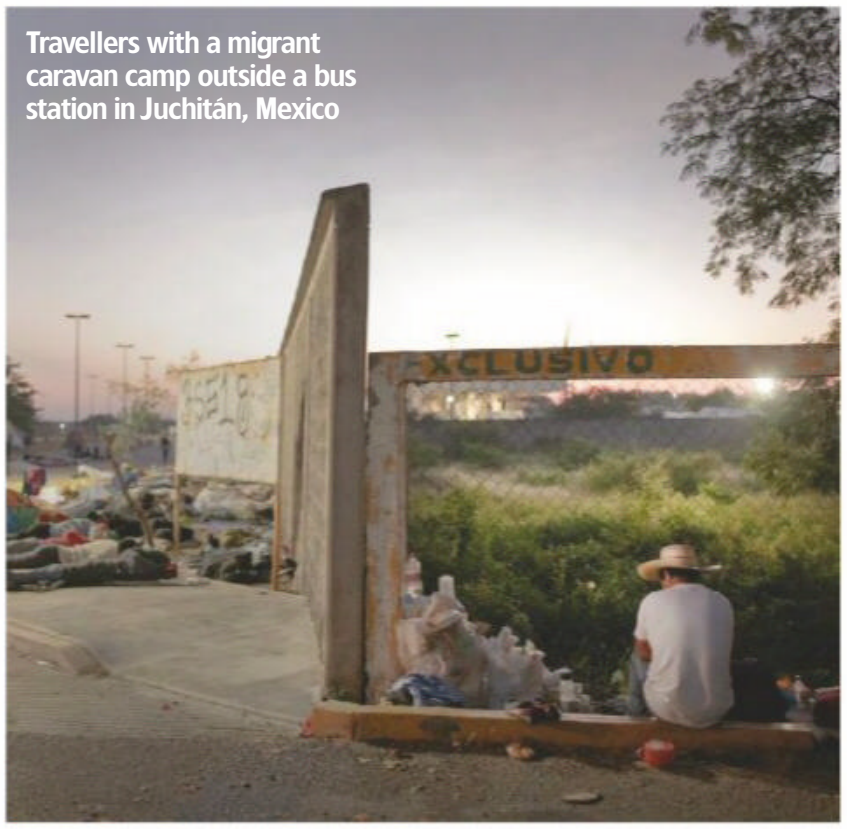
ALL IMAGES © PIETER TEN HOOPEN



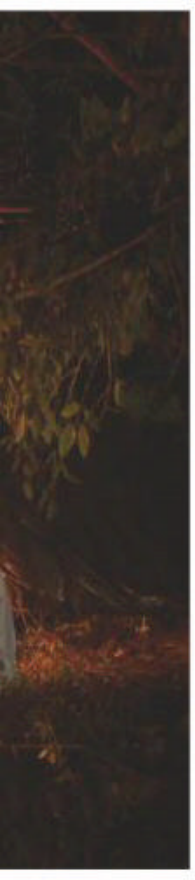
Families bathe, wash clothes and relax beside the Río Novillero, Mexico

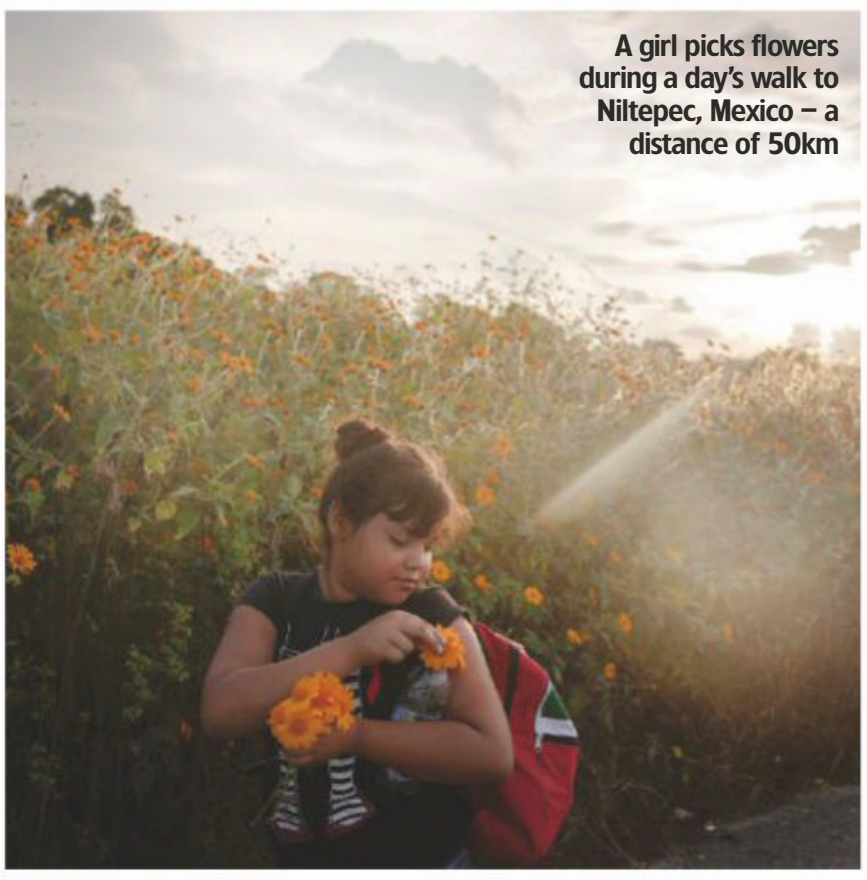


People run to a truck that has stopped to help, outside Tapanatepec, Mexico

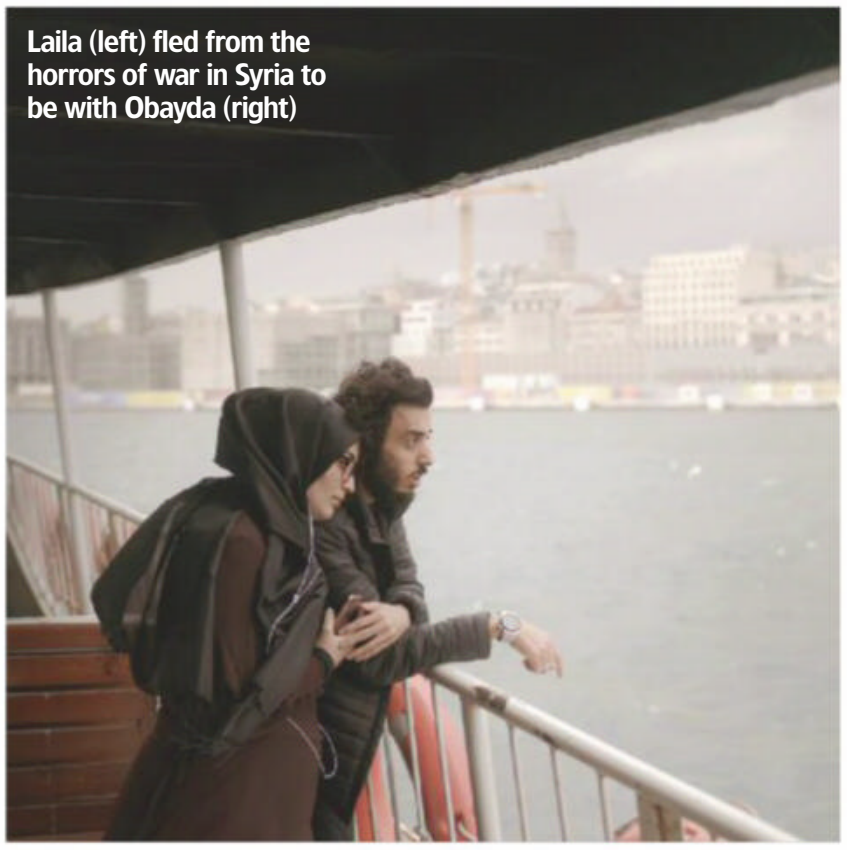


Travellers with a migrant caravan camp outside a bus station in Juchitán, Mexico





A girl picks flowers during a day's walk to Niltepec, Mexico – a distance of 50km



Laila (left) fled from the horrors of war in Syria to be with Obayda (right)



© KNUT KOIVISTO

Pieter Ten Hoopen

Pieter Ten Hoopen is an internationally acclaimed photographer and filmmaker based in Stockholm. He shoots editorial, personal and commercial assignments and has been published in *The New York Times Magazine*, *Le Monde* and for Plan International. **See pietertenhoopen.com**.

After sunset

From December to January, the sun never rises in Murmansk, Russia. **Peter Dench** chats to the photographer Amos Chapple about his time there

Surprisingly for a New Zealander, photographer Amos Chapple likes the cold. He has photographed Siberia's Ice Highway and Oymyakon, the coldest town on Earth in east Siberia where, in 1933, temperatures bombed to minus -90°F. Perhaps even more surprisingly, he doesn't particularly like his homeland. 'I left New Zealand for the first time and went to Russia aged 23, 24. New Zealand is not a pleasant place, it's socially oppressive somehow. In Russia no-one knew who I was or cared. I loved it there, I felt at home, I felt free.'

Continuing on the cold front, for his recent reportage, Forty Days Of Darkness, Prague-based Amos purchased a new iPhone 11 Pro and travelled to Murmansk, Russia – the biggest city inside the Arctic Circle. From December until January the sun never rises. With the iPhone almost exclusively in night mode, he shot life in the darkness for eight days, which equates to 16 as Amos explains, 'Usually you have just a few hours of soft light in the morning and evening, you have to work around that. When you're shooting a city that is always dark, time is irrelevant. I can get out of bed at 1am or 1pm and it's going to look the same. I was really able to hammer away at the assignment pretty much non-stop.'

Life changing

Amos found shooting with the phone life-changing, so will he return to using a 'proper' camera? 'When I walk out the door to take a walk with my wife, I never take my camera with me any more, I already have a great camera in my pocket. I recently did a shoot in Armenia, three nights at a Soviet-era cosmic-ray research station 3,100 metres above sea level. When shooting that story, I would mainly use my main camera, a Panasonic GX9, but there were a couple of situations and photographs that will end up being in the published story that I shot with the phone. The reason that it was so useful is because it's so discreet and even if you are noticed, people don't care – that action does not look consequential whereas if you pick up your camera, people think why is he doing that, where is this going?

'Another cool thing about the phone, when I'm shooting with a Micro Four Thirds camera in cold places, I'll have my main camera outside stuffed slightly into my jacket to preserve it from the cold a little bit. I'll then have a camera literally stuffed down my pants, to keep it warm so if I step inside somewhere, I can pull out the warm camera and start shooting immediately; otherwise you're without a camera for more than an hour until it warms up again. There is a transition period with a phone from shooting outside to shooting in the warm but it's a matter of minutes rather than hours.'

Atmospheric

The photographs from Murmansk show us tsarist-era boats frozen in moonlight, the Northern Lights rippling above a cemetery and shoppers going about their business in blizzards. They take us inside nightclubs and introduce us to locals in the church, firing range and bars. In one image, a shopkeeper fills large plastic bottles with beer, a weekend supply for a customer and his wife. Does Amos partake in a wintry tipple on assignment? 'There were situations in Murmansk where, if I was not knocking back beers with the local people, there is no way they would let me take the pictures I was taking. They're comfortable with me, I'm comfortable with them. Why would you exclude that advantage – when you start drinking with people, they let their guard down, you leave your guard down, cool situations happen. You want to be sharing the life of these people as best you can, everyone knows it's supremely rude to turn down a drink, especially in Russia!'

The Murmansk series is part of an impressive portfolio of assignments that include shooting 35 Unesco World Heritage Sites and a remarkable reportage, The Mammoth Pirates of Siberia. How does he find stories and keep inspired? 'The biggest advantage I have is that I'm going places and when you go places you find stories you would never find. With the mammoth hunters, I saw a blog post about ice road truckers, so I went with some guys about to go out on the road – the scariest story of my life. Because we shared these very intense situations we bonded and they said if I think what they do in winter is interesting, I should see their jobs in summer. One of those jobs was mammoth-tooth hunting.' There's no excuse not to go out and photograph, especially if it looks cold.

AP





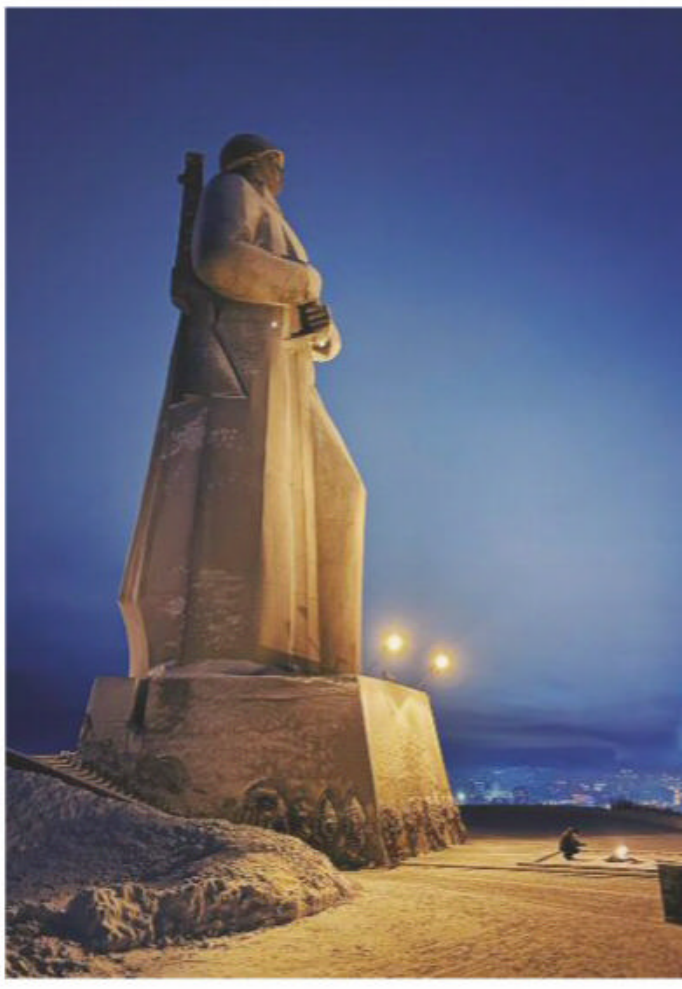


ALL IMAGES © AMOS CHAPPLE / RFE / RL



Left: A moonlit night in remote Teriberka

Below: The Alyosha Monument – dedicated to the Soviet servicemen who defended the city during the Second World War





Left: A woman waits for her bus in the warmth of a pharmacy

Below left: A man walks through a blizzard in central Murmansk

Below right: A shopper browses a stall selling boots, scarves and hats



Left: A car buried deep in snow during the bitter winter







Amos Chapple

Amos Chapple is a New Zealand-born news and travel photographer currently working for Radio Free Europe/Radio Liberty. You can visit the RFE/RL website to see the original Murmansk story here **bit.ly/amosmurmansk**. Chapple is represented at **rexfeatures.com**, the Getty collection and **stocksy.com**.

The milky star kid

Andi Campbell, recently named Wex Photographer of the Year, talks to **Geoff Harris** about his unique and dramatic landscapes-cum-starscapes

The Photographer of the Year competition organised by Wex Photo and Video via social media is one of the most interesting and challenging contests of the photographic year. To succeed you need to post images very regularly on social media, so it's not for the lazy or faint-hearted. The Wex Photographer of the Year 2020 is Andi Campbell from Devon, who specialises in beautifully composed landscapes (and seascapes) featuring the Milky Way. We caught up with Andi to get the full story.

We are all made of stars

'Astrophotography has always been an interest, but I noticed I was developing a specific style, whereby the stars were secondary to other aspects of the image – particularly the foreground,' Andi explained when we met him at the Wex Photo Video flagship store in London. 'That is why my most successful images feature the Milky Way behind St Michael's Mount, boats in the harbour, or other elements. When people look at my pictures they are surprised to see a "normal" landscape subject with the Milky Way behind it.'

A key influence on Andi was the noted astrophotographer Alyn Wallace, but Andi is much more than a tribute act. 'While he would capture the whole of the Milky Way or a nebula, I wanted to capture stars working with other elements in the frame.'

Andi is adamant that it's really important in this kind of photography to understand where the Milky Way is going to be and to work out the weather – in other words, to do a lot of planning in advance. 'Understanding the rule of 500 is crucial, so the stars are not overly blurred or moving in the image,' he explains. 'Put simply, you take the focal length of your lens and divide 500 by that number. This gives you the maximum amount of seconds you can keep your shutter open when capturing the shot. This has interesting implications for me, as I tend to shoot with less wideangle lenses, with 24mm and 50mm being my normal lens length. This is quite uncommon in astrophotography, as most people are shooting as wide as they can.'





ALL PICTURES © ANDREW CAMPBELL

Left: 'Day/Night Marker', Devon
Sony Alpha 7R, 14mm lens, 20sec at f/2.8, ISO 2500

Space Pirates

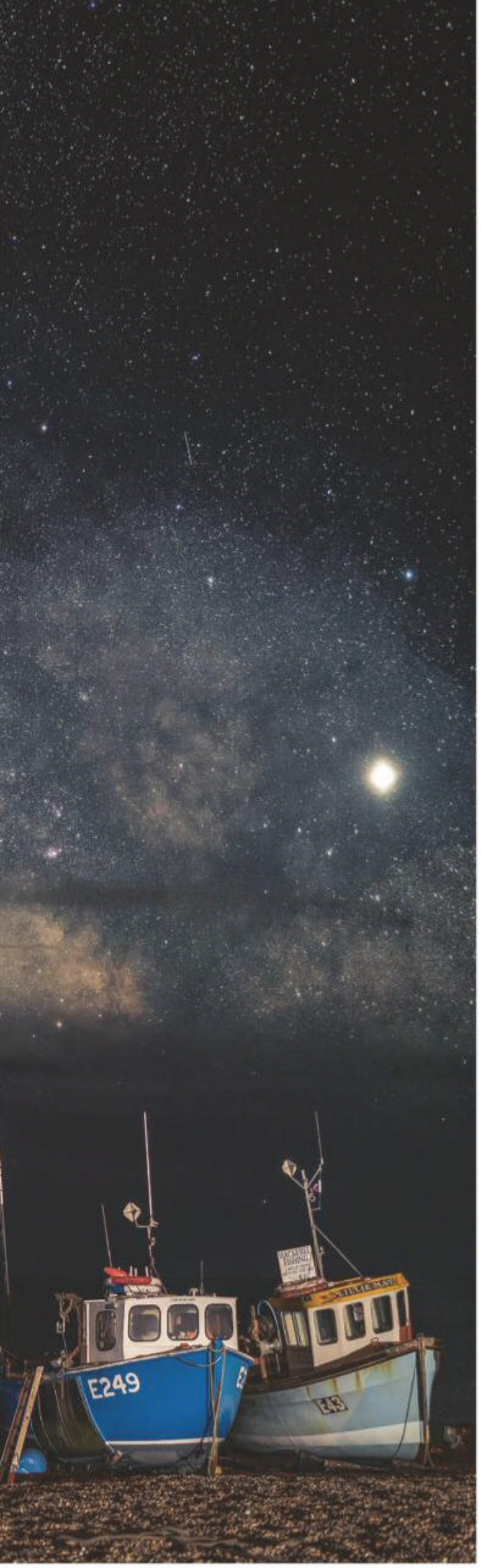
For 'Space Pirates', one of Andi's most popular images (above), he

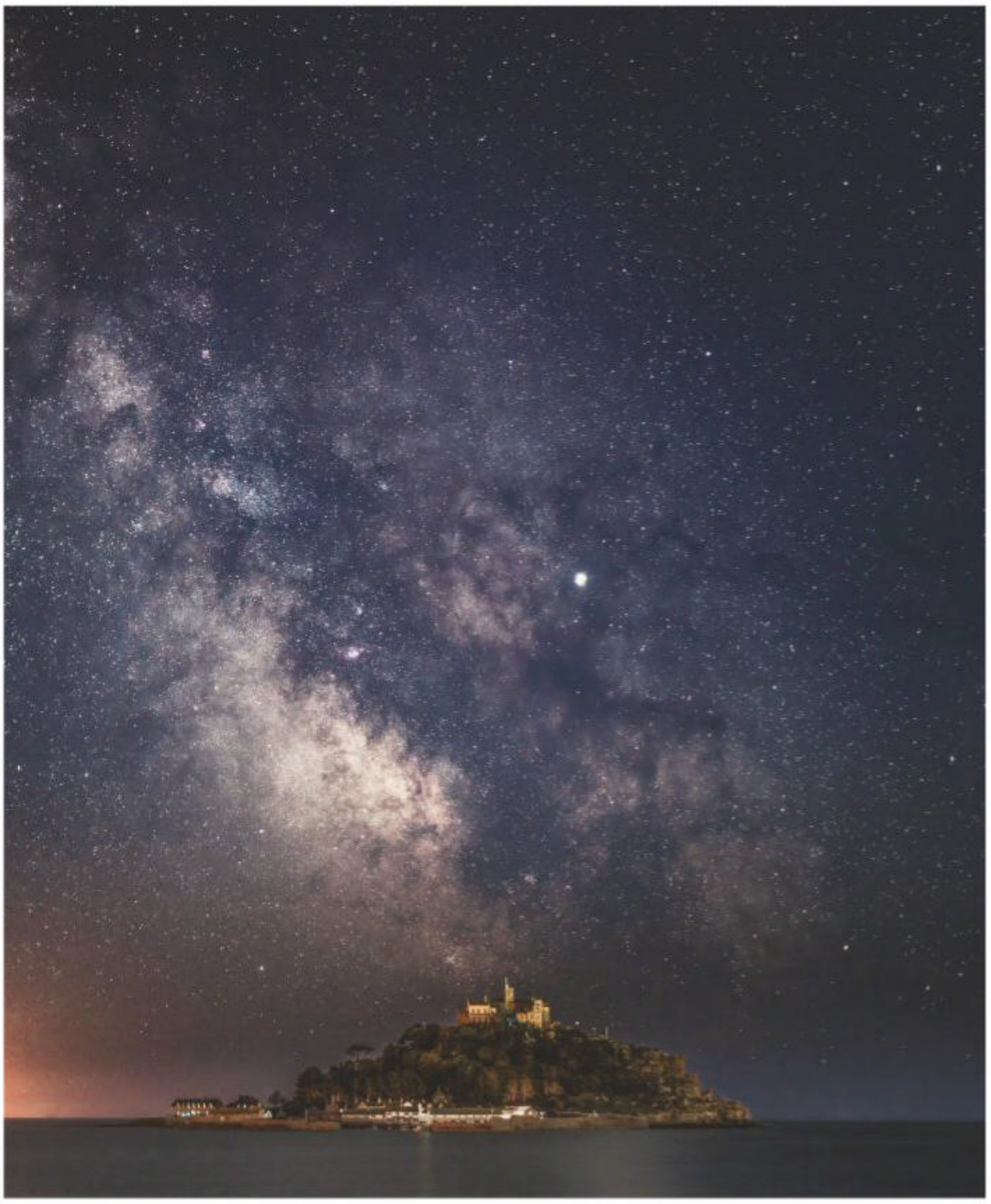
Reach for the stars

Andi's current camera of choice is a Sony Alpha 7R III. 'I have only ever shot mirrorless, as I only seriously got into photography around 2014–15, starting out with Samsung. I upgraded to the original Sony A7R, bought second-hand from Wex Photo Video. When the Sony A7R III came out, I felt it was time to upgrade. It's a great camera and does more than I need it to. I'd actually recommend the Sony A7 III as being better for my kind of work as the sensor generates less noise.'



For lenses, Andi mainly uses a Samyang 24mm f/1.8, a Samyang 14mm f/2.8, and a Sony 50mm f/1.8. 'Each lens cost lens than £400. I am a firm believer in sometimes buying second-hand. On "Space Pirates" I used a Kase Wolverine inverted 3 stop soft grad, and Kase Wolverine neutral night filter on the image of St Michael's Mount, as some ships were giving off orange sodium light.'





used a Sony 50mm lens with a fast aperture of f/1.8. 'The rule of 500 meant I could keep the shutter open for ten seconds, and the wide aperture really helped make the most of the available light.' For the final image, Andi took three vertical images at the same exposure and then merged them in Lightroom.

'Another shot that did well in the competition this year was of St Michael's Mount in Cornwall (above right). Again, 50mm was the right lens length to get the monument in the right balance; if you shoot too wide, the subject disappears. The Mount is the subject, and the stars complement it, so it didn't matter so much that the image was not so sharp at the edges, which tends to happen when using a prime lens at a wider aperture. Unless you are looking at the edges with a magnifying glass, does it matter?'

As mentioned, Andi will often take three vertical images if longer focal lengths mean he can't get the whole of the scene in one shot, and then merge them in software. 'If you capture the Milky Way in enough light and detail, software will happily merge the images for you. I don't feel the need for bespoke panoramic software or a star tracker, I just have a tripod and ball head. The only extra tools I use are filters.'

Andi is associated with Kase Filters, and swears by its neutral night filter for helping to control the effect orange sodium lights. He says, 'With "Space Pirates", the

Above left: 'Space Pirates', Beer, Devon
Sony Alpha 7R III, 50mm, 8sec at f/1.8, ISO 2500, Kase SGND filter

Above right: 'Milky St Michael's', Cornwall
Sony Alpha 7R III, 50mm, 10sec at f/1.8, ISO 1250, Kase Neutral Night filter

boats were illuminated so brightly that I had to use a graduated filter in reverse to capture the scene. I used a medium-edge grad upside down so I could expose for the boat and the stars at the same time.'

Gear aside, Andi also stresses the importance of location when trying to perfect his style of astrophotography. 'Being based in Devon is a big advantage,' he notes. 'In May onwards, the south Devon coastline is looking out towards the Milky Way with nothing until you get to France, so there is not much light pollution. You need virtually clear skies for this kind of phototography, as dark as you can get. In the UK the best locations for naturally dark skies include the South West, Snowdonia, the Brecon Beacons, the Scottish Highlands and Kielder Forest in Northumberland.'

More light, less noise

Returning to technical tips, Andi reckons the biggest challenge in his kind of scenic astrophotography is capturing enough light and fighting against noise. 'You have to balance the two. Because of the rule of 500 you know the maximum time you can expose the image for before the stars start to trail. Then I try to balance how much light I can capture for the shortest possible time, at the lowest possible ISO. I tend to use ISO 2500, which is as far as I like to push it on larger full-frame cameras not specifically designed for astrophotography. I have taken good images at ISO 3200, however. The more light the stars generate, the easier it is.'

When it comes aperture, Andi tends to work between f/1.8 and f/2.8, again to suck in as much light from the nocturnal scene as possible. 'I also shoot in manual focus and turn off image stabilisation – I shoot on a tripod, so I don't need it.'



Andi is a landscape photographer based in Devon. 'My passion is capturing a moment of time and turning that into art,' he says. The South West of England plays a major part in his portfolio of work. You can see more of Andi's work at andrewcampbell.co.uk

Right: 'Coastal Dream', Devon
Sony Alpha 7R III, 24mm, 20sec at f/2.8, ISO 2500



Below: 'Electric Skies', Iceland
Sony Alpha 7R, 16-35mm, 5sec at f/2.8, ISO 2000



A big mistake beginners make with this kind of photography is to try to capture too much and forget about foreground interest. 'They will see the Milky Way in the sky but forget that the way our brains are programmed is to look at an image from the bottom up, so you need an element to lead you into the image. All the best Milky Way images will have a mountain in, or a single tree, to provide context and extra visual interest. You can have a technically successful image of the Milky Way that just isn't very interesting to look at.'

Andi always shoots in raw to give maximum latitude at the editing stage, making sure the foreground interest is perfect and the core of the Milky Way really 'pops' out of the frame. As for the future, he is keen to visit Peru, Turkey and Oregon. 'My dream location is Easter Island, as you have the statues and there is no light pollution.' AP

How to do well in Wex POTY

'Because this contest is judged by so many people, you have to appeal to a lot of different eyes,' says Andi. 'Make sure your images are technically sound – you need to understand the rules of photography before you break them – and plan in advance. I entered 40 times in the year, and had more failures than winners, but entering made me a better photographer.' Andi reckons there is a great online community around the competition. 'A few of the other entrants have become friends, and the Twitter community is really helpful and encouraging. Twitter works better for me for than other social media as you get peer feedback.' See www.wexphotovideo.com/blog/competitions/wex-photographer-of-the-year.

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them





Chris Mummery, Bedfordshire



As a young boy Chris was given a Kodak Brownie 127 by his parents and he remembers the excitement of waiting for the prints to be developed. When the first digital cameras came out he reignited his passion for all things photographic. His job involved using an early version of Photoshop to create drawings of telecoms' sites. Now retired, he can enjoy his hobby. As he says, 'At the moment street photography has my attention. I love the random nature of it. You have no idea what you might get.'



Ambitious

1 Chris didn't wait around to see if this driver made the journey with his crates. He also had to be careful not to get run over while taking the shot.
Panasonic GX7, 14mm, 1/250sec at f/5, ISO 200

Old lady

3 This was taken in China and Chris noticed this lady on the busy streets minding her family's bikes while they shopped.
Panasonic GX7, 14mm, 1/160sec at f/5, ISO 200



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Street mahjong

2 By making the most of a great vantage point, Chris has managed to capture a real authentic flavour of the streets.
Panasonic GX7, 42mm, 1/80sec at f/5.4, ISO 320



Rough sleeper

4 This rough sleeper with all his worldly goods in a couple of bags caught Chris's eye. It's a nice touch to include his shoes placed neatly at the base of the bench.
Panasonic GX7, 37mm, 1/80sec at f/5.4, ISO 500

Kebab chef

5 By engaging with the subject, this image is also engaging for the viewer. It certainly brings the Chinese streets to life – you can almost smell the kebabs on offer.
Panasonic GX7, 14mm, 1/125sec at f/3.5, ISO 250





1



© DAVID MOREMENT

© ALAN WHEELER

2

1 An Ethereal Landing by David Morement A masterful use of tone, and the yellow beak provides a visual hook.

2 The Shard by Alan Wheeler ARPS Alan has really worked at getting a different perspective on an oft-photographed building.

Join the Club

This north London club works hard at attracting a good mix of people

When was the club founded?
Enfield Camera Club was formed in 1950. It is affiliated to The Photographic Alliance of Great Britain through the East Anglian Federation (EAF). The transition from traditional methods to digital was helped by a National Lottery Awards For All grant of £3,000, which led to the club buying a digital projector, laptop, software, projection screen, protective cases and other sundry equipment. Club members now range from beginners to the very advanced and experienced, several of whom have been with the club for over 25 years.

What does your club offer to new members?
New members are immediately welcomed with typical introductory conversations ranging from camera ownership to software used, would they be coming to the pub afterwards, etc. We attempt to stick to the tried-and-trusted programme of guest presentations, interspersed with digital and print competitions. For these, no distinction is made between traditional or digital methods of photography (although clearly the former format seems to be disappearing with the passing of older members).

Describe a typical club meeting.
General set-up occurs between 7.40pm and 7.55pm. The meetings begin with club announcements, including the all-important tea and coffee tallies! A tea break takes place around 8.50pm and at the end of proceedings, interested parties automatically head next door for 'light refreshments'.

Do you invite guest speakers?
Yes, this being facilitated through referral to the EAF recommended lists for both guest speakers and judges. We aim for a wide range of formats and personalities and it becomes quite evident which ones we would like to invite back!

Do members compete in regional or national competitions?
Our annual exhibition is held every November in the gallery of the Dugdale Centre, Enfield (www.dugdalecentre.co.uk). Aside from that, the club competes in local competitions on a regular basis, such as the local annual 8-Way Battle, the Loughton Anniversary Trophy, the Basildon Trophy, the Camera Craft Cup, the Barnet and Finchley Photographic Society annual Jubilee Cup. We also participate in the annual EAF Inter-Club PDI and print championships.

How many members do you have?
Currently 38.

Are any residential trips or outings planned?
Our events secretary organises a wide range of eclectic destinations, recent examples being The English School of Falconry, Woburn Safari Park, the Chihuly Nights Glass Exhibition at Kew Gardens, a Refractive Photography Day, Southwark Cathedral by Candlelight, summer evening walks around Lea Valley and St Albans, the Tram Museum and the Illuminated Rivers Walk.

Do you have any funny stories about the club?
One anecdote that certainly springs to mind concerns a DPI competition evening when after half an hour or so the member running the laptop/projector rig made a costly mistake by accepting a Windows 10 software update request. After some delay, with the update still in progress, it was agreed to abandon the evening's proceedings, with much egg on faces.

What are the club's goals for the future?
The environment for clubs is certainly challenging and it is quite difficult to attract younger members, although we have reached out via the many social media platforms. We have accounts across the board, namely Facebook (Enfield Camera Club, www.facebook.com/groups/10883151336/), Twitter (@enfieldclub), Instagram, tumblr, Pinterest (all enfieldcameraclub) and Snapchat (enfieldcameracl). We are also examining alternative ideas for club evenings, and although the regular advice sessions are most welcome, we need to go the extra mile to find that special something to attract younger members.

Want to see your club featured on these pages? Drop us a line for more information at ap@ti-media.com



3 Emperor Penguin Chicks by Christine Matthews By shooting this irresistible trio at eye level, Christine has really engaged the viewer



© CHRISTINE MATTHEWS

© TONY MEAD

4 Old Soldier by Tony Mead LRPS A well-framed portrait that provides a great deal of interest. The natural light has been used to great effect.

6 White Chihuly by Anne Johnson These glass creations by Dale Chihuly are stunning and Anne has captured their magical qualities.



© JOHN WALLINGTON



© ANNE JOHNSON

5 Moving the Goats by John Wallington You can almost hear the goats bleating as they go by in this shot. The colours are also well rendered.

7 Father and son by Jonathan Sasin It's all in the eyes – Jonathan has brought out a real warmth in his subjects. The bond between them is made absolutely clear.



© JONATHAN SASIN

Club essentials

Enfield Camera Club

Large Hall at Trinity Church, Gentleman's Row, Enfield, Middlesex EN2 6AN

Meets Every Thursday evening, September–June, 8–10 pm

Membership £45 per year (£1 visitor fee, refreshments £1)

Contact enfieldcameraclub@gmail.com

www.enfieldcameraclub.co.uk/make-contact

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AP's Reviews Editor adjusts the PolarPro Summit ND4-GR soft graduated filter during testing

PolarPro Summit Filter System

It's claimed to be the industry's most refined landscape filter system, but is it? **Michael Topham** put it to the test

There's a lot to factor in when it comes to choosing a filter system. Choose correctly and your filter system should provide many years of trouble-free use and serve to be one of the best accessories for your camera that you'll ever buy. Over the past couple of years we've seen many filter manufacturers return to the drawing board and work out ways to make their systems easier and more convenient for photographers to use. Some companies, such as LEE Filters, have modified their filter holder to offer better control out in the field, while others like Benro and H&Y Filters have taken the route of fitting filters within a frame that slots into, or attaches to, a filter holder. The advantage of the latter is that it gives your filters better life-long protection from knocks and drops, plus it reduces the amount of physical contact we have with our filters, saving us the hassle of having to clean them as frequently.

Best known for its premium DJI and GoPro accessories, American-based PolarPro is one of the latest manufacturers to launch a new filter system based around the idea of using filter frames. In this review we're taking a closer look at its Summit Landscape system, which on first glance appears to have a well-thought-out design and could tempt serious landscape photographers away from the alternatives.

The Landscape Kit

PolarPro sells items for its filter system separately, but for those who are looking to buy into a filter system from new it can be best to buy a kit with all the relevant things you need to get started. The Summit Landscape Kit we're looking at is extensive. With it you get what's known as the core (a posh name for the filter holder), two thread plates (77mm and 82mm), a ND64



Hood

The Summit core, or filter holder as it's better known, is rather unique in the way it has been conceived. It works with a custom hood designed to reduce any stray light and ghosting that may affect images. The hood, which is made from rubber, is extremely malleable and easy to fit. Once the two bronze locking screws have been fed through their respective holes in the hood it's simply a case of pulling the opposite side of the hood forward until the corners locate. Filters can still be inserted and removed when the hood is attached through a slit at the top.

Other filters

The Landscape Kit is a great starting point for photographers who plan to buy into the Summit system. For those who'd like to expand their kit, there's the choice of buying five thread plates (67mm, 72mm, 77mm, 82mm and 95mm), which cost £27 ($34.99) each. If you'd prefer different thread plates to the 77mm and 82mm sizes that come with the landscape kit it's possible to customise your kit at the time of order. In addition, there are currently four Neutral Density filters available for the system – an ND8 (3-stop), ND64 (6-stop), ND1000 (10-stop) and ND100K (15-stop) costing £154 ($199.99) each. As well as the ND4-GR soft graduated neutral density filter, an ND8-GR soft graduated filter is also available for £192 ($249.99) and hard grads are expected soon. Every filter for the system, including the circular polariser, is made from fused Quartz glass and features 16 layers of coatings in the manufacturing process.



Two filters can be used at the same time, excluding the circular polariser

(6-stop) filter, a ND4-GR (2-stop) soft graduated ND filter, a circular polariser filter, a hood and a practical carry case to keep it all together. Unlike some 100mm filter systems that allow you to slot your existing filters into a 100x100mm or 100x150mm filter frame, the Summit system is different. The core will only accept Summit filters that feature its own integrated filter frame. While this might put off some who've built up a large selection of glass or resin slot-in filters, it won't bother those making a fresh start or are looking to buy a filter system for the first time. The metal frames that surround the ND64 and ND4-GR filters, like the thread plates and the core, are made from lightweight aluminium that gives them a highly durable and hardwearing feel compared to plastic systems.

The core itself is precision machined and exquisitely finished in matte black with gold locking screws, a circular polariser release and circular polariser wheels on either side. With the circular polariser installed, the wheels can be turned from behind the camera to vary the amount of polarisation that's filtered without having to physically touch the filter. There's a fair amount of resistance, but this does mean it'll only move when you want it to with no risk of it shifting if the polariser wheels are brushed or knocked accidentally. The two gold locking screws that lock filters in place aren't captive so it's worth bearing in mind that they should only be loosened a few turns to allow the filters to slide into their respective slots, otherwise they could fall out and get lost. The other lock yet to be mentioned is



Aluminium frames are built around each filter for fingerprint-free installation



The circular polariser is attached and secured from the rear of the core



Sunrise at Bodiam Castle captured using the ND64 and ND4-GR filters supplied with the Landscape Kit
Canon EOS 5D Mark III, Canon EF 17-40mm f4 L USM, 20sec at f/16, ISO 100

the adapter lock. After screwing a thread plate (better known as an adapter ring) onto the front of the lens, the adapter lip at the bottom of the core engages and secures via the adapter lock.

The great thing about the adapter lock is that it can be loosened to safely rotate the core and your filters to the desired angle before it's tightened, while still giving you the option to remove the core instantly from the thread plate by lifting the top section of the lock upwards.

In use

The kit comes with a thorough installation guide and for anyone who has used a professional filter system before it only takes a matter of minutes before you're fully accustomed to it. The main thing to remember is that the neutral density (ND) slot is the one closest to the lens, with the gradient slot positioned ahead of it. Try sliding a graduated filter into the ND slot and you'll quickly realise it only goes so far. Dot indicators located on the side of the core help to distinguish which is which and by keeping the gradient lock tightened you're never at risk of slotting an ND filter into the gradient slot by accident.



Graduated filters have an end stop so there's no risk of them ever falling out

My real-world experience of using the system outdoors on a landscape shoot in freezing cold winter conditions with winter gloves revealed what a superb system it is to use. The ND64 (6-stop) filter helped create long exposures and iron out ripples on water to enhance a reflection and I was impressed by both how smoothly the filter frame drops into the core and how easy it is to pull out again while maintaining a light-tight seal. No issues with light leaks were experienced and colour was faithfully represented with no hint of any colour cast. The ND4-GR filter was used in combination with the ND64 filter and with its lifting tab being on the opposite side it meant there was no conflict when removing one filter before the other. Another good thing about the Summit Graduated ND filters is that they have an end stop, which prevents them being pushed all the way through the filter slot and falling out the other side. I found that you can use the system with lenses as wide as 16mm on a full-frame camera without dark corners appearing at the edge and this was with the ND64 and ND4-GR filters loaded and the malleable rubber hood fitted.



The Summit Core with the circular polariser and rubber hood attached

Verdict

There are some new products that are worthy of recognition for how well they're designed and the PolarPro Summit Landscape Kit is definitely one of them. With aluminium frames built around each filter for fingerprint-free installation, an ultra-lightweight core, superb low-profile circular polariser and hassle-free set-up, it's one of the most refined filter systems we've ever tested. The only real downsides to it are that you can't use existing filters, there aren't currently any medium or hard graduated ND filters and it's expensive (around £535 for the Landscape kit) even before you factor in shipping (£38), duties and taxes on top. If the price doesn't put you off and you're after a long-lasting filter system for your landscape work that'll provide excellent service, PolarPro's Summit Filter System should be on your radar and comes highly recommended.

Amateur Photographer Testbench Recommended ★★★★½



Right: The Canon T90, flagship of the T-series, fitted with a Canon 28-85mm f/4 zoom lens

FILM STARS

T total

Canon's revolutionary T-series was a big influence on future camera design, as **John Wade** reveals

Between 1983 and 1986 Canon launched a short series of 35mm single lens reflexes (SLRs), the style of which had not been seen before, or would be again. Today, the T-series is starting to look collectable, while still very usable. And because the cameras accept Canon's huge range of FD manual focus lenses, covering 7.5mm fisheye to 1,200mm super-telephoto, T-series SLRs are still capable of superb image quality.

So what was the thinking behind Canon (already at the top of its game with cameras like the A1 and F1) introducing a new series of strangely designed SLRs? Actually, it was to fill a gap in the market. During the previous decade, technological development had surged. Photographers, clamouring for the latest technology, kept buying and upgrading their cameras until the market reached saturation point. As a result, by the early 1980s, 35mm SLR sales had begun to decline.

The natural place to look for new SLR buyers was among 35mm-compact users. Unfortunately, the camera manufacturing industry had shot itself in the foot. By then compact cameras were so sophisticated that users saw little need for an SLR. Also, many looked at the latest SLR models and decided that, compared to the simple operation of their compacts, using an SLR was too intimidating. So they didn't make the compact-to-SLR move in the way previous generations had.



Left: The T90 from the back, showing the rear controls and the auto film loading mechanism

ALL PICTURES © JOHN WADE

If the market was to re-ignite, a new kind of camera was needed. Canon filled that gap in 1983 with the T50, which had all the advantages of an SLR – in particular a through-the-lens viewfinder and acceptance of interchangeable lenses – in a camera that was as easy and convenient to use as a compact. Similar thinking followed with the introduction of the T70 and T80 in 1984 and 1985 respectively, followed in 1986, by the T90. And that one turned out to be a truly iconic camera.

Canon T90

The T90 was the last manual focus SLR made by Canon before taking the autofocus route with its EOS cameras. Its modernistic design was thanks largely to Canon's association with German industrial artist Luigi Colani. He was known for far-out, futuristic products which took a stylistic, and sometimes impractical, look at the shape of everyday objects. The result was a camera with smooth curves around the pentaprism hump, continuing in a comfortable handgrip topped by the shutter release. Its design contrasted acutely with the sharp-edged angular look of most contemporary SLRs.

Inside, the technological advancements were equally revolutionary. The T90 boasted what Canon called a Multiple Metering System. Its various metering methods were not entirely new, but putting them all into one camera was something of an innovation. Here's what it offered: centre-weighted average metering; 13% partial area metering; 2.7% spot metering; multi-spot metering to measure and compare eight areas of the picture; highlight and shadow spot metering.



Right: Top plates of the T-series show the different controls for varying types of automation. Top to bottom in the order they were launched: T50, T70, T80, T90 and T60

Then there were the exposure modes: shutter priority and aperture priority, both with a selectable safety shift function; standard program; variable shift program with seven program options; stopped down auto exposure; stopped down with fixed index; fully manual; automatic flash control with Canon Speedlights.

All these functions were simply set by means of two buttons and a rotating wheel behind the shutter release that fell conveniently under the right index finger. Information on the settings was seen on an LCD panel on the top plate and LED shutter/aperture settings in the viewfinder. Continuing the automated ease of use, film loading, winding at up to 4.5 frames per second and rewinding were all automatic, controlled by three motors. Everything was powered by four AA batteries that slotted into the base of the camera.

Accessories available for the T90 included Speedlights, macro ringflash, lens hood, data memory back, command back, wireless controller, close-up lenses, bellows, right-angled finder, remote switch, interchangeable focusing screens and more.

The revolutionary look of the Canon T90 and how it was used became a strong influence on the way camera design progressed into the autofocus era and on into today's digital world. In 1986 it was a world beater. But in 1987 Canon launched the first of its autofocus EOS cameras with a new, incompatible lens mount and the T90 was consigned to history.



Buying a T-series camera

BUY THE T50 if you want simple, easy-to-use, fully-auto functions. Plump for the T70 if you need more control over the automation. Ignore the T80, which is now more of a collector's item than a practical camera today. For top-of-the-range versatility consider the T90 and if you're looking for good, basic SLR usage with no frills, buy a T60.

Be aware that the T90 is prone to sticking shutters, evident when pressing the shutter release results only in an 'EEE' error message on the LCD panel (pictured left) and the world 'HELP' lighting up in the viewfinder. The internet is awash with simple cures that can, but more often than not, don't work. The only real recourse is for an expensive professional repair job.

THE OTHER T-SERIES CAMERAS



The T50 fitted with a standard Canon 50mm f/1.8 Canon lens

Canon T50

The first of Canon's T-series presented a new style of SLR. Out went the attractive metal (or synthetic metal) bodies of the past, and in came a look that was unashamedly plastic. With any FD lens set to its 'A' position on the aperture scale, the T50 worked entirely in program mode. Changing the 'A' setting to any individual aperture automatically set the electronic shutter to 1/60sec, so a small degree of manual use was also possible. Film wind, but not rewind, was motorised.



The T70 with 50mm f/1.8 Canon lens

Canon T70

Extra automation came with the T70. It included through-the-lens centre-weighted average metering plus selective area metering with five exposure modes: normal program autoexposure, wide program which biased the automation towards smaller apertures, tele program which biased the automation towards faster shutter speeds, shutter priority and manual. Programmed flash automation was also possible and a dedicated data back was available. All functions were controlled via a sliding switch to select the metering preference or self-timer; three buttons to activate exposure modes, film speed or battery check; and two more buttons marked 'up' and 'down' for selecting the required exposure mode, or setting shutter speeds from 2 seconds to 1/1,000sec in shutter priority. Film loading, wind and rewind were all controlled by an in-built motor.

Guide prices
with standard lens

T50 £15-25

T70 £25-30

T80 £10-20

T90 £90-120

T60 £40-50



The T60, a far more conventional 35mm SLR, made for Canon by Cosina

Canon T60

The missing link between the T50 and the T70 wasn't launched until 1990 – three years after the introduction of Canon's autofocus EOS cameras. It looked nothing like the other T-series models, resembling much more a conventional SLR of the 1970s, and it wasn't even made by Canon. Cosina made the camera to take manual focus FD lenses and offered aperture priority and manual exposure modes. Film wind was also manual. In an age when autofocus was fast becoming the norm, it represented a good basic manual 35mm SLR for traditionalists.

Canon T80

Unexpectedly, the T80 was an autofocus SLR. It used Canon's AC lenses that included a 50mm f/1.8 standard, 35-70mm f/3.5-4.5 zoom and 75-200mm f/4.5 zoom. The autofocus mechanism was housed in an appendage to the lens, containing a motor that operated the focus, while a charged coupled device (CCD) detected sharp focus as the point where image contrast was at its maximum. Exposure modes included regular program, deep focus programme that favoured small apertures, shallow focus that favoured wide apertures, stop action that favoured fast shutter speeds and flowing mode that favoured long shutter speeds. Film loading, wind and rewind were all automated.

The T80 with its dedicated autofocus lenses: the AC 50mm f/1.8 fitted, plus the 35-70mm f/3.5-4.5 and 75-200mm f/4.5 zooms



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STC Fogrip

Andy Westlake tests a handy grip for Sony's full-frame mirrorless models

● £99.99 ● www.stcoptics.com

TAIWANESE company STC is primarily known for making filters, including a useful range that clips inside the camera, rather than screws onto the lens. It also makes filter accessories, such as adapters for fitting them onto wideangle zooms with large domed front elements. We've been very impressed by its products both in terms of build quality and cleverness of design. But the firm is restlessly inventive, and the device we're looking at here is completely different: 'Fogrip' is short for folding grip.

Sony's full-frame mirrorless cameras have become justifiably popular due to the way they squeeze all the requisite technology into impressively small bodies. But they suffer from having relatively low, cramped handgrips, which can be uncomfortable for photographers with larger hands, or when shooting with long lenses. Other camera makers employ strikingly taller grips on their high-end mirrorless models.

STC has tackled this problem by building an add-on grip which screws onto the base of Sony's second- and third-generation bodies. But unlike simple grip extensions, it employs an ingenious fold-down section that dramatically increases the area in contact with the palm of your hand. This radically improves handling while adding little to the camera's bulk, and without blocking access to the battery compartment.

Typically for STC, the design is deceptively simple. The grip extension is in two parts, and when it's folded out, the metallic orange section hinges inwards slightly, to lock it solidly in place and provide a comfortable curved grip. Then when you fold it back down again, it clips firmly flat, so won't flap around annoyingly. It's the kind of thing that looks straightforward, but requires impeccable engineering to work successfully. Thankfully the Fogrip benefits from top-quality materials and construction, being precision-engineered from aluminium alloy. This also has the benefit of only adding a little weight, at just 79g.

Verdict

While the Fogrip may be off the beaten track compared to the rest of STC's portfolio, it's just as cleverly designed and well-made. Indeed pretty much everything about it makes sense and works perfectly. The only negative point is that with the extension folded flat, the orange section protrudes past the camera's handgrip and digs uncomfortably into your hand. But then again, that's not really how it's supposed to be used. It may look pricey, but Sony's considerably less functional GP-X1EM extension grip costs even more, at £130. Alpha 7-series owners who appreciate their camera's compact size but find its handgrip too small may well find the Fogrip a godsend.

ALL PRICES ARE APPROXIMATE STREET PRICES

At a glance

- Handgrip extension
- Fits Sony A9 and select A7-series models
- Works as Arca Swiss tripod plate
- L-bracket add-on available

Compatibility
The Fogrip works with the Sony A9, A7R II, A7R III, A7 II, A7 III, and A7S II, but doesn't fit first-generation A7 models. A version for the latest A9 II and A7R IV is on the way.



Strap lug
This slot at the back of the grip provides an unexpectedly well-placed mounting point for a wrist strap.

Tripod socket
A standard 1/4in connector is positioned in line with the lens axis, behind the brass camera screw.

L-bracket
An optional side bracket allows mounting to a tripod in portrait format. It comes in a choice of black, orange or blue, and costs £10.





Amateur Photographer Testbench Recommended ★★★★½

OTHER OPTIONS

If you want to improve your Alpha 7's handling without adding the bulk of a full vertical grip, then a simple L-bracket might help; they can be found on Amazon for less than £20. Various imitations of the Sony GP-X1EM are also available, usually adding an Arca plate, for under £50. But these prevent the camera from sitting flat, and need to be unscrewed to change the battery. The Neewer GB-X1EM shown here costs £36.



Best Buys

Revisiting great kit from our test archives

Hahnel Modus 360RT

● £169 ● www.hahnel.ie



THIS compact, fully featured flash is a good match for SLR-styled mirrorless models. Unusually it employs a rechargeable lithium-ion battery rather than AA cells, which provides super-fast recycling times and more flashes per charge than its competitors. Its head can be set to almost any angle for bouncing light off a wall or ceiling, and zoom to cover 24-105mm equivalent lenses. TTL-Auto, manual and stroboscopic modes are all on offer, along with high-speed sync for daylight fill-in, and it's fairly easy to figure out how to set them all up. As a bonus, it works with Hahnel's 2.4GHz radio control system. It's a really smart little unit that provides a lot of capability for your money.

Andy Westlake, originally reviewed 14 September 2019

Amateur Photographer Testbench Recommended ★★★★½

Epson SureColor SC-P600

● £599 ● www.epson.co.uk

AIMED at photographers who demand high-quality prints, this A3+ printer uses nine UltraChrome HD pigment inks to give both vivid colour and neutral monochrome output. It offers three connectivity options, USB, Wi-Fi and Ethernet, which together enable easy printing from all kinds of devices including laptops, tablets and phones. Its tilting control panel plays host to a 2.7in colour touch screen, while the relatively compact footprint of 24.2x14.5x9in won't take up excessive amounts of desk space. Along with conventional photo paper, it's also capable of printing onto thicker fine-art media. Most importantly, print quality is first class.

Vincent Oliver, originally reviewed 15 April 2015

Amateur Photographer Testbench GOLD ★★★★★



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AP has teamed up with Photocrowd to host the contest. To enter, go to: **www.photocrowd.com/maestrouk**

The top three will be chosen by the AP team and published in a July issue of AP. The winner will receive a one-year subscription to AP and go forward to the international round of the contest.

INTERNATIONAL JUDGING: JUNE 2020
The winning entries from each of the 16 participating countries will be judged at EISA's AGM in June. The overall International Maestro Contest results will be revealed at the EISA Awards Gala in Berlin on 4 September 2020, attended by the top three winners, and published in a September issue of AP.

Results will be published in the September or October issues of all 16 EISA photo magazines/websites. All three winners will be invited to Berlin for the official EISA Awards ceremony on 4 September 2020

For further details, and terms and conditions visit www.eisa.eu/maestro

Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at **ap@ti-media.com** or on Twitter at **@AP_Magazine** and **#AskAP**

Can you still buy film for vintage cameras?

Q As the most passionate photographer in the family, I recently inherited several vintage cameras from my uncle who sadly passed away. I believe they are all in working order and would love to make use of them, rather than have them sat on a shelf collecting dust. I have to admit, however, that the photography bug only really bit me in the digital age, and I'm unsure as to what film is still available to buy for these devices. I believe a couple take 120 film and one takes 5x4. Any advice?
Jannette Taylor

A For the last few years, film photography has been through something of a resurgence, and you'll be pleased to hear that new high-quality film for many vintage cameras is now easier to get hold of than it has been for decades. Wex is proud to stock a wide selection of films (and new film cameras as well) in formats including 35mm, 120, 110, 8x10 and 5x4. These are produced by respected manufacturers such as Ilford, Fujifilm and Kodak. We also stock all the darkroom equipment, chemicals and materials you might need to develop your own films, and everything required to digitise it. So whether your vintage cameras become an occasional detox from your digital photography or your new favourite medium, we're confident we'll have what you need to keep them in your hand, and off that shelf.



Wex stocks a wide selection of film types

What camera bag would you recommend for a year of travelling?

Q One of my New Year's resolutions was to visit (and photograph) more of the world. Up until now, I've mainly photographed in local studios or family snaps, nothing that I've needed a decent camera bag for. As a result, I have a fairly small and basic camera pouch. With more travelling on the horizon, I'm planning to invest in something more substantial that can protect my camera on the go much better, stay with me on flights, and hold a few personal items. I own a Sony Alpha 7 III and several lenses of varying sizes. What would you recommend?
George Fenwick

A There's a perfect camera bag out there for every situation – it's the reason we stock over 1,700 items in our bags and cases department! Factors to consider when buying a bag to take travelling include whether it is small enough to meet the requirements of those frustrating airline restrictions; whether it remains large enough for the set-up you intend to take; and whether the bag is comfortable for you. With those three factors in mind, you can then drill down further into your choices by deciding how important additional features are. Here are three of our current favourites.

Our experts suggest



Think Tank Retrospective 7 V2 Shoulder Bag

Available in pinestone or black colour variants, this classic shoulder bag has enough space for a camera and two lenses, as well as a 13in laptop. Lightweight at 1.2kg, the Retrospective 7 V2 features padded dividers to protect your gear and an adjustable shoulder strap with a cushioned non-slip pad. Its design doesn't scream 'camera bag' to potential thieves targeting tourists, while a separately provided seam-sealed rain cover will help keep your devices safe from the elements.

£149

- Space for CSC/DSLR and a couple of lenses
- Compact form factor
- Area for 13in laptop



Peak Design Everyday Backpack 30L

It may be called the Everyday Backpack, but in truth, it's anything but! This mid-size bag can safely hold multiple devices and lenses as well as a 15in laptop. It allows for plenty of customisation so that you can dedicate more or less of the main compartment to personal items as needed. Its ergonomic shoulder and sternum straps mean all-day use remains comfortable, while a luggage pass enables easy and secure roller-top carry. Its nylon canvas shell is also 100% recycled.

£266

- Space for two CSC/DSLRs and several lenses
- Protective sleeve for 15in laptop
- One-handed top access via MagLatch hardware



Lowepro Pro Runner BP 350 AW II Backpack

Squeezing below the carry-on requirements of all but the harshest airlines, this spacious bag can take even the largest professional set-ups with space for multiple cameras, lenses, a laptop and two tablets. A heavy-duty build quality, numerous dividers and a rain cover, mean that the Pro Runner BP 350 AW II will take a battering so that your gear doesn't have to. Thick 3D mesh padding on the back panel and contoured shoulder straps deliver true comfort.

£164

- Space for multiple professional size DSLRs and multiple/larger lenses
- Protected space for laptop and up to two tablets
- Includes removable accessory case

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Buying Guide

719 cameras & lenses listed & rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

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. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras
These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



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.

AMOST 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 cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
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 M200	£499		Basic entry level viewfinderless model gains 4K video recording	APS C	24.1	Canon M	25,600	3840		143	6.1		•	•	3	•	•	315	108.2	67.1	35.1	299
Canon EOS M50	£649	4.5★	Very likeable and well specified entry level model with viewfinder	APS C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	3	•	•	235	116.3	88.1	58.7	387
Canon EOS M6 Mark II	£869	4★	Sports 32.5MP sensor and 14fps shooting, uses removable viewfinder	APS C	32.5	Canon M	51,200	3840	•	143	14		•	•	3	•	•	305	119.6	70	49.2	398
Canon EOS RP	£1400	4★	Compact and affordable but over simplified full frame camera ever	FF	26.2	Canon RF	102,400	3840	•	4779	5	•	•		3	•	•	250	132.5	85	70	485
Canon EOS R	£2350	4★	Canon's first full frame mirrorless uses the EOS 5D Mark IV's sensor	FF	30.3	Canon RF	102,400	3840	•	5655	8	•	•		3.2	•	•	350	135.8	98.3	84.4	660
Fujifilm X-A5	£549	3.5★	Budget model with tilting screen and phase detection AF	APS C	24.2	Fuji X	51,200	3840		91	6		•	•	3	•	•	440	119	67.7	41.1	320
Fujifilm X-A7	£699	3★	Sports large fully articulated LCD, but frustrating controls	APS C	24.2	Fuji X	51,200	3840	•	425	6		•	•	3.5	•	•	270	119	67.7	41.1	320
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS C	24.3	Fuji X	51,200	3840	•	325	5	•	•		3		•	350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5 axis in body stabilisation	APS C	24.3	Fuji X	51,200	4096	•	325	14	•	•		3	•	•	310	139.8	97.3	85.5	673
Fujifilm X-T100	£619	4★	Attractively designed entry level model gives excellent image quality	APS C	24.2	Fuji X	51,200	3840		91	8	•	•	•	3	•	•	430	121	83	47.4	448
NEW **Fujifilm X-T200**	£749		Decently specified entry level model with large 3.5in touchscreen	APS C	24.2	Fuji X	51,200	3840	•	425	8	•	•	•	3.5	•	•	270	121	83.7	55.1	370g
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	APS C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	3	•	•	350	118.4	82.8	41.4	383
Fujifilm X-T30	£849	5★	Update to the X T3 with same sensor as X T3 and refined controls	APS C	26.1	Fuji X	51,200	3840	•	425	8	•	•	•	3	•	•	380	118.4	82.8	46.8	383
Fujifilm X-Pro2	£1349	5★	High end model with unique optical/electronic hybrid viewfinder	APS C	24.3	Fuji X	51,200	1080	•	77	8	•	•		3			250	140.5	82.8	45.9	495
Fujifilm X-Pro3	£1799	4★	Employs unusual hidden rear LCD design that polarises opinions	APS C	26.1	Fuji X	51,200	4096	•	425	20	•	•		3	•	•	370	140.5	82.8	46.1	497
Fujifilm X-T3	£1349	5★	New sensor and improved autofocus make it the best APS C camera yet	APS C	26.1	Fuji X	51,200	4096	•	425	20	•	•		3	•	•	390	132.5	92.8	58.8	539
Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen	APS C	24.2	Leica L	50,000	3840		49	10	•	•		3		•	220	131	78	45	403
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS C	24	Leica L	50,000	3840		49	20		•		3.7		•	250	134	69	33	399
Leica SL	£5500	4★	Leica's full frame SLR style model has a superb 4.4m dot viewfinder	FF	24	Leica L	50,000	4096		49	11	•	•		3		•	400	147	104	39	847
Leica SL2	£5300	4★	Sports 47.3MP full frame sensor, in body stabilisation and 5K video	FF	47.3	Leica L	50,000	5120	•	225	20	•	•		3.2		•	370	147	107	42	835
Nikon Z 6	£2099	5★	Full frame mirrorless all rounder with 24MP sensor and 12fps shooting	FF	24.5	Nikon Z	204,800	3840	•	273	12	•	•		3.2	•	•	330	134	100.5	67.5	675
Nikon Z 7	£3399	5★	High resolution full frame mirrorless with in body stabilisation	FF	45.7	Nikon Z	102,400	3840	•	493	9	•	•		3.2	•	•	330	134	100.5	67.7	675
Nikon Z 50	£849	5★	Well specified APS C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	•	209	11	•	•	•	3.2	•	•	320	126.5	93.5	60	450
Olympus PEN E-PL9	£650	4★	Entry level model with built in flash and 4K video but no viewfinder	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus PEN E-PL10	£599		Near identical to the E PL9, entry level camera with no viewfinder	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	3	•	•	320	119.5	83.1	46.7	342
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range camera with simplified, easy to use interface	4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	3	•	•	330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		3	•		750	123.7	85	44.5	469
Olympus OM-D E-M5 III	£1100	5★	Places the sensor and AF of the E-M1 II in a smaller, lightweight body	4/3	20.4	Mic4/3	25,600	4096	•	121	10	•	•		3	•	•	310	125.3	85.2	49.7	414

ALL PRICES ARE RRPS, STREET PR CES MAY VARY

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

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled body with built in viewfinder	4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	3	•	•	330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	4/3	20.4	Mic4/3	25,600	3840	•	121	60	•	•		3	•	•	440	134.1	90.9	68.9	574
NEW **Olympus OM-D E-M1 III**	£1600		Gains AF joystick and advanced features from E M1X	4/3	20.4	Mic4/3	25,600	4096	•	121	60	•	•		3	•	•	420	134.1	90.9	68.9	580
Olympus OM-D E-M1X	£2800	4.5★	Pro spec high speed model with built in vertical grip	4/3	20.4	Mic4/3	25,600	4096	•	121	60	•	•		3	•	•	2580	144.4	146.8	75.4	997
Panasonic Lumix G9	£1499	4.5★	High speed, rugged photo centric flagship camera with in body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	SLR style model for enthusiasts with in body IS and 4K video	4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	330	128.4	89	74.3	505
Panasonic Lumix G90	£899	4.5★	Versatile SLR shaped stills/video hybrid with 4K video and in body IS	4/3	20.3	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	290	130.4	93.5	77.4	533g
Panasonic Lumix GX880	£400		Tiny easy to use pocket camera with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	3	•	•	210	106.5	64.6	33.3	270
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5 axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	3	•	•	900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video focused high end model with in body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3.2	•	•	410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi aspect sensor	4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		3.2	•	•	410	138.5	98.1	87.4	660
Panasonic Lumix S1	£2199	4.5★	24MP full frame mirrorless with exceptional viewfinder	FF	24.2	Leica L	204,800	3840	•	225	9	•	•		3.2	•	•	380	148.9	110	96.7	899
Panasonic Lumix S1H	£3600		Specialist full frame mirrorless model designed for pro level video	FF	24.2	Leica L	204,800	4096	•	225	9	•	•		3.2	•	•	380	151	114.2	110.4	1164
Panasonic Lumix S1R	£3399	4.5★	High resolution full frame mirrorless with in body stabilisation	FF	47.3	Leica L	51,200	3840	•	229	9	•	•		3.2	•	•	360	148.9	110	96.7	898
Sigma fp	£1999		Tiny full frame mirrorless camera based on the Leica L mount	FF	24.6	Leica L	102,400	3840	•	49	18				3.2		•	TBC	112.6	69.9	45.3	422
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	APS C	24	Sony E	25,600	1080		179	6		•	•	3	•	•	400	110	63	36	283
Sony Alpha 6000	£670	4.5★	A fine camera for its time, but now very much showing its age	APS C	24	Sony E	25,600	1080		179	11	•	•	•	3	•		310	120	67	45	344
Sony Alpha 6100	£830		Update to the A6000 with Sony's latest AF technology and 4K video	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	380	120	66.9	59.4	396
Sony Alpha 6300	£1000	4.5★	Improved version of A6000 with faster AF tracking and 4K video	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•		350	120	66.9	48.8	404
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	360	120	66.9	49.9	403
Sony Alpha 6500	£1500	5★	Technically hugely accomplished, with in body image stabilisation	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	350	120	66.9	53.3	453
Sony Alpha 6600	£1450	4★	Updated A6500 with real time subject tracking autofocus	APS C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	720	120	66.9	59	503
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	FF	42.4	Sony E	102,400	3840	•	399	5	•	•		3	•		290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840	•	399	10	•	•		3	•	•	650	126.9	95.6	73.7	657
Sony Alpha 7R IV	£3500	5★	Superb high resolution, full frame mirrorless with new 61MP sensor	FF	61.0	Sony E	102,400	3840	•	567	10	•	•		3	•	•	670	128.9	96.4	77.5	665
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	FF	12.2	Sony E	409,600	1080	•	25	5	•	•		3	•		380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	FF	12.2	Sony E	409,600	3840	•	169	5	•	•		3	•		310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super fast 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	650	126.9	95.6	63	673
Sony Alpha 9 II	£4800		A9 gains additional connectivity options and updated body design	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	500	128.9	96.4	77.5	678

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DSLR cameras

	NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
											SHOOTING					SCREEN				DIMENSIONS			
	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	95	•	•	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	95	•	•	2.7			500	129	101.6	77.1	436
	Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	APS C	24.2	Canon EF	51,200	1080	•	9	5	95	•	•	3	•	•	650	122.4	92.6	69.8	453
	Canon EOS 250D	£530	4★	Update to EOS 200D with 4K video recording but simplified controls	APS C	24.1	Canon EF	51,200	3840	•	9	5	95	•	•	3	•	•	1070	122.4	92.6	69.8	449
	Canon EOS 800D	£780	4.5★	Fine upper entry level DSLR with sophisticated 45 point autofocus	APS C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	99	76.2	532
NEW	Canon EOS 850D	£820		Replaces both EOS 800D and EOS 77D, adding 4K video recording	APS C	24.1	Canon EF	51,200	3840	•	45	7	95	•	•	3	•	•	800	131	102.6	76.2	515
	Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	APS C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	100	76.2	540
	Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	APS C	24.2	Canon EF	25,600	1080	•	45	7	100	•	•	3	•	•	960	139	105.2	78.5	730
	Canon EOS 90D	£1210	4★	Mid range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS C	32.5	Canon EF	51,200	3840	•	45	10	100	•	•	3	•	•	1300	140.7	104.8	76.8	701
	Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	APS C	20.2	Canon EF	51,200	1080	•	65	10	100		•	3			670	148.6	112.4	78.2	910
	Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•		3	•	•	1,200	144	110.5	74.8	765
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7 7	100	•		3.2		•	900	151	116	76	890
	Canon EOS 5DS	£2999		High resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			700	152	116.4	76.4	845
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			390	152	116.4	76.4	845
	Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100			3.2	•	•	1,210	158	167.6	82.6	1340
NEW	Canon EOS-1D X Mk III	£6499		Super fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	•	191	16	100	•		3.2		•	2,850	158	167.6	82.6	1440
	Nikon D3400	£399	4★	Entry level DSLR that includes Bluetooth smartphone connectivity	DX	24.2	Nikon F	25,600	1080	•	11	5	95		•	3			1,200	124	98	75.5	445
	Nikon D3500	£499	4★	Easy to use entry level DSLR with Bluetooth connectivity	DX	24.2	Nikon F	25,600	1080		11	5	95		•	3			1,550	124	97	69.5	415
	Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	•	•	3.2	•		700	125	98	76	530
	Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
	Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	•	•	3.2			1,100	135.5	106.5	76	765
	Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
	Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•		3.2	•	•	1,240	147	115	81	860
	Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		•	3.2	•		900	141	113	82	850
	Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	•	•	3.2	•		1,230	140.5	113	78	840
NEW	Nikon D780	£2199		Latest high spec all rounder adds mirrorless technology from the Z 6	FX	24.5	Nikon F	204,800	3840	•	51	7	100	•		3.2	•	•	2,060	143.5	115.5	76	840
	Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	FX	16.2	Nikon F	204,800			39	5.5	100			3.2			1,400	143.5	110	66.5	765
	Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		•	3.2			1,200	146	123	82	980
	Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
	Nikon D5	£5199		Nikon's top end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
NEW	Nikon D6	£6299		Latest pro level high speed sports camera boasts new AF system	FX	20.8	Nikon F	3,280,000	3840	•	105	14	100	•		3.2		•	3,580	160	163	92	1450
	Pentax K-70	£600	4.5★	Solid performer with fully articulated screen and in body stabilisation	APS C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
	Pentax K-3 II	£769	4.5★	Well featured enthusiast model with in body stabilisation and GPS	APS C	24.3	Pentax K	51,200	1080	•	27	8.3	100			3.2			720	131.5	102.5	77.5	785
	Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	APS C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
	Pentax K-1 II	£1799	4.5★	Well featured full frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010
	Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	APS C	19.6	Sigma SD	6400			9	3.6	100			3			N/A	147	95.1	90.8	703
	Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS H sensor	APS H	25.7	Sigma SD	6400			9	3.8	100			3			N/A	147	95.1	90.8	708
	Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	APS C	24	Sony A	25,600	1080	•	79	8	100		•	2.7	•		580	142.6	104.2	82.8	675
	Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS C	24.3	Sony A	25,600	1080	•	79	12	100	•	•	3	•		480	142.6	104	81	647
	Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	•	•	3	•	•	100	142.6	104.2	76.1	849

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NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G1 X Mark III	£1149	5★	Rewrites the rule book by fitting an APS C sensor in a compact body	APS C	24.2	24 72	25,600	1080		9	•	•	•	3in	•	•	200	115	77.9	51.4	399
Canon G3 X	£799	3.5★	Long zoom range, but let down by slow shooting and no built in EVF	1in	20.2	24 600	12,800	1080	•	5.9		•	•	3.2in	•	•	300	123.3	76.5	105.3	733
Canon G5 X	£599	5★	Useful large aperture f/1.8 2.8 zoom in a well designed SLR like body	1in	20.2	24 100	12,800	1080		5.9	•	•	•	3in	•	•	210	112.4	76.4	44.2	377
Canon G5 X Mark II	£849	4★	Handles well and gives great image quality, but sluggish AF in low light	1in	20.2	24 120	25,600	3840		30	•	•	•	3in	•	•	230	110.9	60.9	46	340
Canon G7 X Mark II	£549	4.5★	Pocketable body that handles well, with really useful zoom range	1in	20.1	24 100	12,800	1080		8		•	•	3in	•	•	265	105.5	60.9	42	319
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24 100	25,600	3840	•	30		•	•	3in	•	•	265	105.5	60.9	41.4	304
Canon G9 X Mark II	£449	4★	Slim, stylish, pocketable camera gives great image quality	1in	20.2	28 84	12,800	1080		8.2		•	•	3in		•	235	98	57.9	30.8	206
Fujifilm XF10	£449	3.5★	Small, attractive APS C compact, slightly let down by sluggish AF	APS C	24.2	28	51,200	3840	•	6		•	•	3in		•	330	112.5	64.4	41	279
Fujifilm X100F	£1249	5★	Beautifully designed premium compact gives fantastic image quality	APS C	24.2	35	51,200	1080	•	8	•	•	•	3in			390	125.5	74.8	52.4	469
NEW Fujifilm X100V	£1999		Replaces the X100F with new lens, tilting screen and weather-sealing	APS C	26.1	35	51,200	3840	•	20	•	•	•	3in	•	•	420	128	74.8	53.3	478
Leica C-Lux	£875		Customised, re badged version of the Panasonic TZ200	1in	20.1	24 360	25,000	3840		10	•	•	•	3in		•	370	113	67	46	340
Leica D-Lux 7	£1075		Customised, re badged version of the Panasonic LX100 II	4/3	17	24 75	25,000	3840		11	•	•		3in		•	340	118	66	64	392
Leica V-Lux 5	£1049		Customised, re badged version of the Panasonic FZ1000 II	1in	20.1	25 400	25,000	3840	•	12	•	•	•	3in	•	•	440	136.7	97.2	131.5	812
Leica Q	£3500	5★	Stunning full frame compact boasts optically stabilised f/1.8 lens	FF	24.2	28	50,000	1080		10	•	•		3in		•	N/A	130	80	93	640
Leica Q-P	£3600		Cosmetically redesigned, understated version of the Leica Q	FF	24.2	28	50,000	1080		10	•	•		3in		•	N/A	130	80	93	640
Leica Q2	£4250		Update to the Q with high resolution sensor and weather sealed body	FF	47.3	28	50,000	4096		20	•	•		3in		•	350	130	80	91.9	718
Panasonic FZ1000	£749	4★	Bridge camera with decent zoom range, but lacks touchscreen control	1in	20.1	25 400	25,600	3840	•	12	•	•	•	3in	•		360	136.8	98.5	130.7	831
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher resolution, touch sensitive screen	1in	20.1	25 400	25,600	3840	•	12	•	•	•	3in	•	•	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24 480	25,600	3840	•	12	•	•	•	3in	•	•	350	137.6	101.9	134.7	966
Panasonic LX15	£370	4.5★	Likeable advanced compact with ultra fast f/1.4 2.8 zoom lens	1in	20.1	24 72	25,600	3840		10		•	•	3in	•	•	260	105.5	60	42	310
Panasonic LX100	£400	5★	Engaging camera, but rather low resolution by current standards	4/3	12.8	24 75	25,600	3840		11	•	•		3in			300	114.8	62	55	393
Panasonic LX100 II	£600	4.5★	Fine camera with Four Thirds sensor, fast lens and analogue controls	4/3	17	24 75	25,600	3840		11	•	•		3in		•	340	115	66.2	64.2	392
Panasonic TZ100	£350	4.5★	Long zoom lens in pocket sized body makes for a fine travel camera	1in	20.1	25 250	25,600	3840		10	•	•	•	3in		•	300	110.5	64.5	44.3	312
Panasonic TZ200	£500	4.5★	Huge zoom range for a pocket camera, but telephoto images lack detail	1in	20.1	24 360	25,600	3840		10	•	•	•	3in		•	370	111.2	66.4	45.2	340
Ricoh GR II	£549		Fine pocket camera, but showing its age in terms of specifications	APS C	16.2	28	25,600	1920		4		•	•	3in			320	117	62.8	34.7	251
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in body image stabilisation	APS C	24.2	28	102,400	1920		4		•		3in		•	200	109.4	61.9	33.2	257
Sigma dp0 Quattro	£899	3.5★	One of four cameras with the same body design but different lenses	APS C	19.5	21	6,400			3.5				3in			200	161.4	67	126	550
Sigma dp1 Quattro	£899		Oddly shaped body, but logical control layout and clear user interface	APS C	19.5	28	6,400			3.5				3in			200	161.4	67	87.1	475
Sigma dp2 Quattro	£899	3.5★	Sports an excellent lens designed specifically for the Foveon sensor	APS C	19.5	45	6,400			3.5				3in			200	161.4	67	81.6	460
Sigma dp3 Quattro	£899		The Foveon sensor is excellent at low ISO but poor above ISO 800	APS C	19.5	75	6,400			3.5				3in			200	161.4	67	101.8	515
Sony RX0	£580		Tiny oblong bodied camera is shockproof, waterproof and crushproof	1in	15.3	24	12,800	1920	•	16		•		1.5in			240	59	40.5	29.8	110
Sony RX0 II	£730		Updated RX0 with tilting screen and internal 4K video recording	1in	15.3	24	12,800	3840	•	16		•		1.5in	•		240	59	40.5	35	132
Sony RX1R II	£3450	5★	Fabulous full frame compact with f/2 lens and pop up viewfinder	FF	42.4	35	102,400	1920	•	5	•	•		3in	•		220	113.3	65.4	72	507
Sony RX10	£829	5★	Excellent bridge camera with constant f/2.8 zoom lens	1in	20.2	24 200	12,800	1920	•	10	•	•	•	3in	•		420	129	88.1	102.2	813
Sony RX10 II	£1200	5★	Stacked CMOS sensor enables faster shooting and 4K video	1in	20.2	24 200	12,800	3840	•	14	•	•	•	3in	•		400	129	88.1	102.2	813
Sony RX10 III	£1400	5★	Much longer zoom than previous RX10 models, but also much larger	1in	20.1	24 600	12,800	3840	•	14	•	•	•	3in	•		420	132.5	94	144	1095
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24 600	12,800	3840	•	24	•	•	•	3in	•	•	400	132.5	94	144	1095
Sony RX100	£399	5★	The original 1in sensor compact now looks outdated in terms of features	1in	20.2	28 100	12,800	1920		10			•	3in	•		330	101.6	58.1	35.9	240
Sony RX100 III	£810	5★	Features fast f/1.8 2.8 zoom lens and pop up electronic viewfinder	1in	20.1	24 70	12,800	1920		10	•	•	•	3in	•		320	101.6	58.1	41	290
Sony RX100 IV	£896	4.5★	Improves on III with higher resolution EVF, faster shooting and 4K video	1in	20.1	24 70	12,800	3840		16	•	•	•	3in	•		280	101.6	58.1	41	298
Sony RX100 V	£900	4.5★	Includes super fast 24fps shooting and slow motion video up to 960fps	1in	20.1	24 70	12,800	3840		24	•	•	•	3in	•		220	101.6	58.1	41	299
Sony RX100 VI	£980	4.5★	Fantastic pocket travel camera with 24 200mm equivalent f/2.8 4 lens	1in	20.1	24 200	12,800	3840		24	•	•	•	3in	•	•	240	101.6	58.1	42.8	301
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840		20	•	•	•	3in	•	•	260	101.6	58.1	42.8	302



Lenses

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

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



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

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

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

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
CANON DSLR															
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•					•	15	n/a	78.5	83	540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•						24	77	83.5	89.8	385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•					•	28	n/a	108	132	1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•					•	20	n/a	80	94	645
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						35	72	81.6	87.5	575
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•					•	28	82	88.5	111.6	635
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•					•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•					•	28	77	82.6	112.8	615
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	820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•					•	28	77	83.5	96.8	500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•						35	77	83.5	110.6	645
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•						25	58	69	75.2	205
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						39	67	76.6	96	480
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•						39	67	77.4	96	515
EF-S 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	595
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	405
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•					•	25	77	83.5	86.9	650
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•					•	20	58	68.4	55.7	280
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•						16	52	68.2	22.8	125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•		•						13	49	69.2	55.8	190
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760
EF 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	130
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130
TS-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	945
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•						110	58	70	111.2	375
EF-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	335
MP-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	710
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310
EF 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	1490
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	•		•					•	120	77	88.8	199	1480
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705
EF 70-200mm f/4 L IS USM	£1210	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	•		•					•	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	•		•					•	120	67	80	145.5	710
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			•					•	150	58	71	122	480
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•		•					•	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565
TS-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			•					•	39	77	86.9	116.5	915
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750
TS-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	1110
EF 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	1090
EF 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	765
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250
NIKON DSLR																
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					•			•	16	n/a	77.5	83	485
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•				•				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					•				24	77	82.5	87	460
10.5mm 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	300
12-24mm 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	485
14mm 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	670
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					•			•	28	n/a	98	131.5	970
16mm 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	290
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•			•	28	77	82.5	125	685
16-80mm 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	480
16-85mm 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	485
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs					•				36	77	85.5	110.5	755
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs					•			•	28	77	83	95	385
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens					•				28	52	73	79.5	265
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens					•				25	55	64.5	62.5	195
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205
18-105mm 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	420
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560
18-300mm 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	830
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT										DIMENSIONS		
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions					•			•	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205
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	800
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305
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	205
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235
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	740
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 reproduction ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	1500	67	80	143.5	745
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•			•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400
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	415
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350
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	635
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	72	79	111	640
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	72	79	120	815
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		•	•		•	•		•	18	77	74.8	82.8	609
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			•		•			•	47	n/a	38	408	474
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•		•	17.3	n/a	65	82	400
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•		•	12	77	83.8	64.7	410
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•		•	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•		•	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		•	•		•	•		•	90	67	98.9	76	745

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PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						•			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						•			30	82	90	100	704
DA 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	430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 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	600
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214
FA 35mm f/2 HD	£399		Updated version of classic Pentax fast prime features new multi-layer HD coating						•		•	30	49	64	44.5	193
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•		•	40	72	80	106	910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring						•		•	45	49	63.5	38	220
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755
NEW **D-FA 70-210mm F4 ED SDM WR**	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						•		•	95	67	78.5	175	819
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	270
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	340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			•					•	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•		•	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•		•			•	20	n/a	90.5	95.6	485
14mm f/2.8 ED UMC	£363		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			•		•			•	90	77	88	72	485
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		•	•	•	•	•		•	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475
10-20mm 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	82	87.3	88.2	520
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150
12-24mm 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	670
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			•		•		•	•	26	n/a	96.4	135.1	1150
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470
18-35mm 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			•		•		•		28	72	78	121	810
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610
18-250mm 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	•	•	•		•	•	•		45	72	79	101	630
18-250mm 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	62	73.5	88.6	470
18-300mm 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		•	•		•	•	•		39	72	79	101.5	585
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665
24-35mm f/2 DG HSM | A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			•		•		•	•	28	77	82.8	107.1	TBC
30mm f/1.4 DC HSM | A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			•		•		•	•	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	•		•		•		•	•	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	•		•		•		•	•	120	82	94.2	202.9	1805
70-300mm f/4-5.6 APO DG Macro	£235		This telezoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•		•	•	•	•	95	58	76.6	122	545
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860
180mm 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	•	•	•		•		•	•	47	86	95	204	1640
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•		•	•	•	•	250	46	119	214.5	2400
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		•						•	28	77	83	114	900
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor		•							95	55	71.5	85	305
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730
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	406
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	440
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	1100
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weather-sealing and faster AF	•		•		•			•	28	n/a	98.4	145	1110
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile mega-zoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•		•				39	67	99.5	75	540
17-35mm f/2.8-4 Di OSD	£629	4★	Most compact and lightest full-frame ultra-wideangle zoom in its class			•		•				28	77	83.6	90	460
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•		•		•				29	72	79.6	94.5	570
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•		•				49	62	75	96.6	400
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	450
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	•		•		•				45	72	79	123.9	710
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	825
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	905
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	510
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	540
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens			•		•			•	30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•		•			•	20	67	80.4	80.8	480
35-150mm F2.8-4 Di VC OSD	£799		Unusual image-stabilised full-frame zoom designed for portraits, with large maximum aperture	•		•		•			•	45	77	84	126.8	796
45mm f/1.8 SP 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	940
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	400
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	1150
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•		•			•	130	77	85.8	188.3	1470
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•		•		•			•	95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing	•		•		•			•	95	67	76	176.5	860
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	142.7	765
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		•	•		•	•		•	95	62	76.6	116.5	435
85mm f/1.8 SP Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•		•			•	80	67	85	91	700
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		•	•		•	•		•	29	55	71.5	97	405
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•		•			•	30	58	115	76.4	550
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction	•		•		•			•	150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•		•			•	220	95	108.4	260.2	2010
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	•	•	•		•			•	270	95	105.6	257.8	1951
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		•	•		•	•		•	47	72	84.8	165.7	920
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			•		•				14	n/a	70	71.1	350
AT-X 11-16mm f/2.8 PRO DX II	£449		Popular large-aperture ultra-wideangle zoom with a handy focus-clutch mechanism to engage MF		•	•		•				30	77	84	89.2	550
ATX-i 11-16mm f/2.8 CF	TBC		Gains a new waterproof top coating for the front element and updated cosmetic design			•		•				30	77	84	89	555
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	560
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	600
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			•		•				28	82	89	106	725
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	950
Opera 16-28mm f/2.8 FF	£699	4★	This large-aperture wide zoom for full-frame DSLRs is an updated version of the AT-X 16-28mm f/2.8			•		•			•	28	n/a	89	133.5	940
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			•		•			•	28	82	89	94	600
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	1010
Opera 50mm f/1.4 FF	£900		Premium fast prime designed for high-resolution DSLRs, with dust and weather-resistant construction			•		•			•	40	72	80	107.5	950
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•				•			•	100	67	82	167.5	980
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•		•			•	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			•		•			•	25	82	95.2	123	1225
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•		•	25	67	73	98	600
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•		•	•		•	24	58	72.4	72	580
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•		•			•	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•		•			•	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•		•			•	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•		•			•	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•		•			•	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
CANON MIRRORLESS																	
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•								15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•								25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•								25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•								25	55	60.9	86.5	300
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•								15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•								9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view		•								23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•								100	52	60.9	86.5	260
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	•		•						•	28	82	88.5	126.8	840
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	•		•						•	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	•		•						•	45	77	83.5	107.3	700
NEW RF 24-105mm F4-7.1 IS STM	£460		Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	•		•						•	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800		Relatively affordable superzoom promises to be a versatile travel lens in combination with the EOS RP	•		•						•	50	72	80.4	122.5	750
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			•						•	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	•		•						•	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			•						•	80	77	89.8	108	950
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	•		•						•	70	77	89.9	146	1070
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			•						•	85	82	103.2	117.3	1195
RF 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect			•						•	85	82	103.2	117.3	1195
FUJIFILM MIRRORLESS																	
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	805
XF 10-24mm f/4 R OIS	£849		Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating	•						•			24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							•			18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•						•			13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							•			15	67	73.4	73	375
XF 16mm f/2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							•			17	49	60	45.4	155
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	195
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	655
XF 16-80mm f/4 R WR OIS	£769		Weather-sealed, constant maximum aperture zoom with an extremely useful focal-length range	•						•			35	72	78.3	88.9	440
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture							•			18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•						•			45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•						•			18	58	65	70.4	310
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture							•			28	62	72	63	300
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							•			22	43	60	51.9	180
XF 27mm f/2.8	£270		A high-performance single-focal-length lens							•			60	39	23	61.2	78
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	187
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							•			35	43	60	45.9	170
NEW XC 35mm f/2	£169		Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							•			35	43	58.4	46.5	130
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							•			39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•						•			100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•						•			110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•						•			110	62	118	75	580
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	405
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	405
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							•			26.7	39	64.1	70.9	215
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	750
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							•			60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•						•			175	77	94.8	210.5	1375
LAOWA MIRRORLESS																	
4mm f/2.8 Fisheye MFT	£249		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view				•						8	n/a	45.2	25.5	135
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				•						12	46	50	55	170
12mm f/1.8 MFT	TBC		Small, lightweight manual focus wideangle for Micro Four Thirds, with 24mm equivalent view				•						14	46	55	50	165
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				•						15	46	55	50	160
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		•		•	•		•			12	49	60	53	215
10-18mm f/4.5-5.6 FE Zoom	£899		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control			•		•	•			•	15	37	70	90.9	496
15mm f/2 FE Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion			•		•	•			•	15	72	66	82	500

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: CANON RF	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON Z	MOUNT: FUJIFILM X	MOUNT: LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
LEICA MIRRORLESS																	
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system								•		20	67	77	73	368
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	256
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus								•		30	39	61	21	80
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	153
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality								•		30	60	70	77	428
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality								•		100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification								•		16	60	68	89	320
NIKON MIRRORLESS																	
16-50mm f/3.5-6.3 VR Nikkor-Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	•					•				30	46	70	32	135
50-250mm f/4.5-6.3 VR Nikkor-Z DX	£379		Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	•					•				100	62	74	110	405
14-30mm f/4 S Nikkor-Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						•			•	28	82	89	85	485
NEW 20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						•			•	20	77	84.5	108.5	505
24-70mm f/2.8 S Nikkor-Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						•			•	38	82	89	126	805
24-70mm f/4 S Nikkor-Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						•			•	30	72	77.5	88.5	500
NEW 24-200mm f/4-6.3 VR Nikkor-Z	£849		Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	•					•			•	70	67	76.5	114	570
24mm f/1.8 S Nikkor-Z	£1049		Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						•			•	25	72	78	96.5	450
35mm f/1.8 S Nikkor-Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						•			•	25	62	73	86	370
50mm f/1.8 S Nikkor-Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						•			•	40	62	76	86.5	415
70-200mm f/2.8 VR S Nikkor-Z	£2399		Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	•					•			•	100	77	89	220	1360
85mm f/1.8 S Nikkor-Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						•			•	80	67	75	99	470
OLYMPUS MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				•						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				•						12	n/a	62	80	315
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	155
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•						20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•						20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8				•						20	62	69.9	84	382
NEW 12-45mm f/4 Pro	£599		Ultra-compact, lightweight weather-sealed zoom offers 0.5x magnification at all focal lengths				•						23	58	63.4	70	254
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom				•						20	52	57	83	211
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•			•						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				•						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				•						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				•						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				•						50	58	63.5	83	285
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing				•						30	n/a	56	9	22
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				•						20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•						25	46	57	35	120
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics				•						20	37	57	22	71
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				•						30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture				•						25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				•						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class				•						70	72	79.4	160	760
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				•						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				•						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				•						50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				•						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				•						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				•						84	58	64	69	305
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•			•						140	77	92.5	227	1270



Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (M)	FILTER THREAD (MM)	DIMENSIONS: DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				•						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				•						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				•						23	67	73.4	88	315
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				•						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				•						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•			•						20	37	55.5	24	70
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•			•						25	58	67.6	73.8	305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•			•						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•			•						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers				•						18	46	55.5	20.5	55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•			•						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•			•						30	52	60	60	195
G 14-140mm f/3.5-5.6 ASPH POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•			•						30	58	67	75	265
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	•			•						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				•						20	46	36	57.5	115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				•						20	46	25.5	63	100
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds				•						25	46	60.8	52	125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica				•						30	46	63	54.5	200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction				•						30	46	63	54.5	205
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•			•						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•			•						90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•			•						85	58	67.4	100	360
DG 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	•			•						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•			•						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•			•						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•			•						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•			•						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•			•						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•			•						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•			•						100	52	70	100	380
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality super-telephoto zoom with weather-sealed construction and Dual IS support	•			•						103	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•			•						115	77	87.5	174	1245
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction							•	•		25	77	85	99.6	500
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust and splash resistance, along with a focus-clutch mechanism							•	•		37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	•						•	•		30	77	84	118	680
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring							•	•		44	77	90	130	955
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	•						•	•		95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	•						•	•		92	77	84.4	179	985
SAMYANG MIRRORLESS																	
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				•						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•			•	•				30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•		•	•	•				20	67	72.5	59	245
21mm 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	290
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•		•	•	•				38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•		•	•	•				50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		•		•	•	•				65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•		•	•	•				90	58	73.7	64.5	320
14mm f/2.8 AF	£629		Autofocus wideangle prime, now available in Canon RF as well as Sony FE mount			•		•			•		20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					•			•		25	58	63.5	60.5	145
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					•			•		24	49	61.8	37	93
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF					•			•		30	67	75.9	115	645
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					•			•		35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					•			•		45	49	61.8	56.1	162
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless					•			•		45	67	73.5	97.7	585
85mm f/1.4 FE AF	£599		Large-aperture autofocus, short-telephoto portrait prime for Sony full-frame mirrorless					•			•		90	77	88	99.5	568
SIGMA MIRRORLESS																	
16mm f/1.4 DC DN | C	£450		Large-aperture wideangle lens with dustproof and splashproof design		•		•	•					25	67	72.2	92.3	405
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		•		•	•					30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		•		•	•					50	55	66.5	59.5	280
14-24mm f/2.8 DG DN | A	£1459		Ultra-wideangle zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					•			•	•	28	n/a	85	131	795
24-70mm f/2.8 DG DN | A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality					•			•	•	38	82	87.8	122.9	835
35mm f/1.2 DG DN | A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					•			•	•	30	82	87.8	136.2	1090
45mm f/2.8 DG DN | A	£549		Ultra-compact full-frame standard prime should be a perfect match for the Sigma fp camera body					•			•	•	24	55	64	46.2	215
SONY MIRRORLESS																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•				•					25	62	70	63.5	225
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					•					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation	•				•					25	40.5	64.7	29.9	116
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					•					33	67	73	100	494

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: CANON RF	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON Z	MOUNT: FUJIFILM X	MOUNT: LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (M	DIMENSIONS: DIAMETER (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT (G)
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•				•					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•				•					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•				•					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	•				•					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	•				•					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•				•					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•				•					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					•					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					•					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					•					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•				•					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	•				•					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	•				•					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	•				•					110	67	77	142	625
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					•				•	28	n/a	87	117.4	565
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					•				•	28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•				•				•	28	72	78	98.5	518
NEW FE 20mm F1.8 G	£949		Compact large-aperture wideangle prime featuring aperture ring and weather-resistant construction					•				•	18	67	84.7	73.5	373
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					•				•	38	82	87.6	136	886
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•				•				•	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	•				•				•	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•				•				•	50	72	80.5	118.5	780
FE 24mm F1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					•				•	24	67	75.4	92.4	445
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					•				•	29	49	64	60	200
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•				•				•	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	•				•				•	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					•				•	30	72	73	94.5	630
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					•				•	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					•				•	35	49	61.5	36.5	120
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy					•				•	45	72	83.5	108	778
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element					•				•	45	49	68.6	59.5	186
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					•				•	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					•				•	50	49	64.4	70.5	281
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•				•				•	100	72	80	175	840
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•				•				•	100	72	80	175	840
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•				•				•	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					•				•	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					•				•	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•				•				•	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•				•				•	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	•				•				•	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					•				•	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	•				•				•	240	95	111.5	318	2115
TAMRON MIRRORLESS																	
14-150mm f/3.5-5.8 Di III	£370	4★	Micro Four Thirds superzoom is a competent performer, and extremely compact				•						50	52	63.5	80.4	285
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•			•					50	62	68	96.7	460
20mm f/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					•				•	11	67	73	64	220
24mm f/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					•				•	12	67	73	64	215
35mm f/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					•				•	15	67	73	64	210
17-28mm f/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					•				•	19	67	73	99	420
28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics					•				•	19	67	73	117.8	550
TOKINA MIRRORLESS																	
Firin 20mm f/2 FE MF	£699	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring					•				•	28	62	69	81.5	490
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atx-m 85mm f/1.8 FE	£489		First in a new range of atx-m lenses for mirrorless cameras is a portrait prime for Sony full-frame					•				•	80	72	93.2	80	645
Firin 100mm f/2.8 FE Macro	£579		Relatively affordable autofocus 1:1 macro lens for Sony full-frame mirrorless cameras					•				•	30	55	74	123	570
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					•		•			18	67	82	68	270
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					•		•			15	52	75	91	290
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					•		•			23	52	72	76	200
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					•				•	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					•				•	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					•				•	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					•				•	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					•				•	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					•				•	24	67	91	93	361
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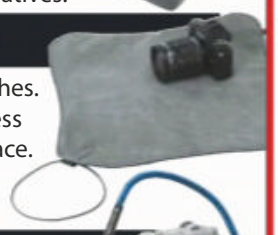
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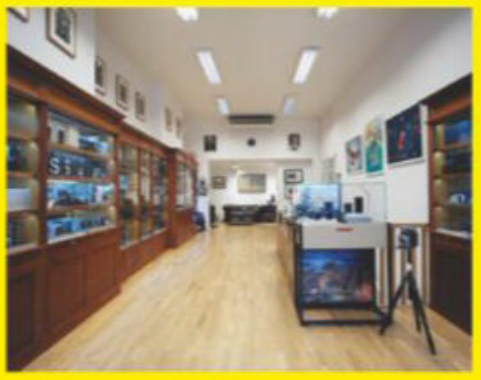
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CANON 14mm f2.8 USM "L" ..... EXC++ BOXED £599.00
CANON 24mm f1.4 "L" USM ..... MINT £499.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL ..... MINT BOXED £1,045.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ..... MINT- £595.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.. MINT BOXED AS NEW £699.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ..... MINT CASED £689.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER MK IIMINT+HOOD £599.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER ..... MINT CASED £599.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER ..... MINT BOXED £645.00
CANON 70 - 200mm f2.8 USM "L" ..... MINT BOXED £675.00
CANON 20mm f2.8 USM ..... EXC++ £245.00
CANON 28mm f2.8 EF ..... MINT £169.00
CANON 40mm f2.8 STM LENS & HOOD ..... MINT £129.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW) ..... MINT £129.00
CARL ZEISS 50mm f1.4 PLANNAR T* WITH HOOD ..... MINT £345.00
CANON 50mm f2,5 COMPACT MACRO LENS ..... MINT £165.00
CANON 10 - 22mm f3.5/4.5 USM ..... EXC++ £295.00
CANON 17 - 55mm f2.8 EFS IS USM WITH HOOD ..... MINT £445.00
CANON 17 - 85mm f4/5.6 EFS USM IS LENS + HOOD ..... MINT £125.00
CANON 18 - 55mm f3.3/5.6 STM VIBRATION REDUCTION ..... MINT £149.00
CANON 55 - 200mm f4.5/5.6 USM MK II + HOOD ..... MINT £60.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER ..... MINT £269.00
KENCO DG CANON FIT TUBE SET 12,20,36MM ..... MINT BOXED £99.00
CANON EF 2.0X EXTENDER MK I ..... MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II ..... MINT BOXED £165.00
CANON 580EX MK II SPEEDLITE ..... MINT-CASED £169.00
CANON 580 EX SPEEDLITE ..... EXC++CASED £99.00
CANON 580 EX SPEEDLITE ..... MINT-CASED £149.00
CANON 550 EX SPEEDLITE ..... MINT-BOXED £89.00
CANON 550 EX SPEEDLITE ..... EXC++CASED £65.00
KENCO DG CANON FIT TUBE SET 12,20,36MM ..... MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER ..... MINT CASED £99.00
SIGMA EX 1.4 TELECONVERTER ..... MINT £75.00
SIGMA 14mm f2.8 EX HSM ASPHERIC ..... MINT CASED £365.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II ..... MINT- £325.00
TAMRON 28 - 75mm f2.8 XR Di LENS LATEST ..... MINT £345.00
TAMRON 70 - 300mm f4/5.6 SP Di VC ULTRASONIC ..... MINT+HOOD £225.00
TOKINA 12 - 24mm F4 IF DX ASPH AT-X PRO + HOOD ..... MINT BOXED £299.00

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CONTAX T WITH 38mm f2.8 SONNAR T* (RARE) ..... MINT-CASED £495.00
CONTAX 90mm f2.8 SONNAR "G" HOOD,FILTER,CAP ..... MINT BOXED £179.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T* ..... MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2 ..... MINT CASED £65.00
CONTA AX BODY JUST SERVICED £400 REALLY NICE ..... MINT- £395.00
YASHICA ML CONTAX FIT 28mm f2.8 ..... MINT £99.00
CONTAX 50mm f1.4 PLANAR MM SUPERB SHARP LENS ... MINT BOXED £275.00
CONTAX 50mm f1.4 PLANAR MM SUPERB SHARP LENS ..... MINT £255.00
CONTAX 50mm f1.7 AE LENS ..... MINT £95.00
CONTAX 85mm f2,8 MM GREAT PORTRAIT LENS ..... MINT CASED £275.00
CONTAX 135mm f2.8 SONNAR WITH FILTER ..... MINT £175.00
YASHICA 135mm f2.8 CONTAX FIT ..... MINT- £95.00
YASHICA 200mm f4 CONTAX FIT ..... MINT- £90.00
CONTAX MAGNIFIER F2 ..... MINT BOXED £49.00
CONTAX TLA 30 WITH DIFFUSSER ..... MINT CASED £69.00
CONTAX TLA 280 FLASH ..... MINT- £59.00
CONTAX TLA 280 FLASH UNIT ..... MINT BOXED £75.00
CONTAX TLA 360 FLASH ..... MINT-CASED £65.00
CONTAX GD1 DATABACK FOR CONTAX T3 ..... MINT-BOXED £69.00

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MINOLTA 28mm f2.8 M ROKKOR FOR CLE / CL LEICA M ..... EXC++ £375.00
CANON 50mm f1.4 L39 SCREW WITH M ADAPTOR ..... MINT- £275.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS ..... EXC+++ £695.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR ..... MINT- £375.00
LEICA 90mm f2 SUMMICRON BLACK E55,SUPERB LENS ..... MINT- £895.00
LEICA 90mm f2.8 TELE ELMAR + HOOD ..... MINT- £395.00
LEICA 5cm f3.5 COLLAPSIBLE ELMAR ..... MINT- £225.00
LEICA 90mm f4 ELMAR C FOR CLE / CL LEICA M ..... MINT- £275.00
LEICA 90mm f4 ELMAR M MOUNT ..... MINT- £165.00
LEICA 135mm f2.8 ELMARIT M 11829 WITH CASE ..... MINT BOXED £375.00
LEICA 135mm f4.5 HEKTOR ..... EXC+ £75.00
LEICA 90mm FINDER ..... MINT £99.00
VOIGTLANDER BESSA R SCREW L39 ..... EXC++ £295.00
VOIGTLANDER 25mm f4 SKOPAR WITH FINDER ..... MINT- £325.00
VOIGTLANDER BESSA T WINDER ..... MINT BOXED £149.00
LEICA 5cm f2 SUMMAR SCREW ..... MINT- £175.00
LEICA 90mm f4 ELMAR CHROME SCREW ..... MINT-CASED £99.00
LEICA 90mm f4 ELMAR BLACK SCREW ..... EXC++ £145.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS ..... EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT ..... EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER ..... EXC+++ £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW ..... EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc ..... MINT BOXED £89.00
LEICA 14472 GRIP FOR M8/M9 etc ..... MINT BOXED £125.00
LEICA FONOR BLACK RANGEFINDER ..... MINT-CASED £175.00
LEICA R8 BLACK BODY WITH STRAP ..... MINT- £395.00
LEICA R7 BLACK BODY ..... EXC++BOXED £325.00
LEICA R7 CHROME BODY ..... MINT- £365.00
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LEICA CURTAGON 35mm f4 ..... MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 2 CAM ..... EXC+++ £299.00
LEICA 60mm f2.8 MACRO ELMARIT R+MACRO ADAPTOR ..... EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 2 CAM ..... MINT- £299.00
LEICA 560mm f6.8 TELYT LENS WITH CASE AND ..... EXC+++ £399.00
LEICA APO-EXTENDER 2 X ROM ..... MINT CASED £475.00

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HASSELBLAD 150mm f4 SONNAR CF ..... MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR SILVER ..... EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER ..... EXC+ £179.00
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BRONICA PLAIN PRISM FOR ETRS/ETRSI ..... EXC++ £59.00
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BRONICA 150mm F3.5 ZENZANON S ..... MINT- £165.00
BRONICA PLAIN PRISM FOR SQAi/SQA ..... MINT- £99.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ ..... MINT- £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ ..... MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ ..... MINT-CASED £365.00
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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METZ 45 CL4 FLASH WITH SCA 386 FOR BRONICA ..... MINT BOXED £150.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6 ..... MINT £199.00
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MAMIYA 180mm f4.5 SEKOR FOR C220/330 etc ..... MINT CASED £145.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE ..... MINT £365.00
MAMIYA M645J COMPLETE WITH 80mm f2.8 ..... MINT- £299.00
MAMIYA 50mm f4 SHIFT LENS FOR 645 ETC ..... MINT-CASED £365.00
MAMIYA 80mm f1.9 SEKOR C FOR 645 etc ..... MINT £299.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc ..... MINT £145.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6 ..... MINT £295.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ ..... MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ ..... MINT- £195.00
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MAMIYA 180mm F4.5 SEKOR FOR RB ..... MINT £169.00
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YASHICA 124G TELEPHOTO AUX LENS SET ..... MINT- £69.00

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NIKON 28mm f2.8 A/F "D" ..... EXC+++ £145.00
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NIKON 35mm f1.8 "G" DX AF-S LATEST ..... MINT+HOOD £115.00
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NIKON 50mm f1.8 A/F "D" WITH HOOD ..... MINT- £85.00
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NIKON 50mm f1.8 "G" AF-S WITH HOOD ..... MINT £139.00
NIKON 60mm f2.8 MICRO NIKKOR A/F "D" + HOOD ..... MINT BOXED £195.00
NIKON 85mm f1.8 A/F ..... MINT- £165.00
NIKON 85mm f1.8 A/F "D" + HOOD ..... EXC+++ £195.00
NIKON 10 - 24 mm f3.5/4.5 "G" ED DX AF-S ..... MINT- £399.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S ..... MINT BOXED £395.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S ..... MINT-CASED £365.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST ..... MINT-CASED £999.00
NIKON 16 - 80mm f2.8-4EAF-S VR ED DX + HOOD ..... MINT CASED £545.00
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NIKON 200 - 500mm f5.6 ED AF-S VR LENS LATEST ..... MINT-BOXED £899.00
NIKON 80 - 400mm f4.5/5.6 d EF ED VR LENS ..... MINT-BOXED £495.00
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NIKON TC-17E II TELECONVERTER ..... MINT BOXED £225.00
NIKON TC20E III 2X AF-S TELECONVERTER ..... MINT BOXED £285.00
NIKON TC20E II 2X AF-S TELECONVERTER ..... MINT-BOXED £175.00
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SIGMA 300 - 800mm f5.6 EX DG APO HSM ..... MINT-CASED £3,695.00
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TOKINA 11 - 16mm f 2.8 AT-X PRO DX WITH HOOD ..... MINT--HOOD £245.00
TOKINA 80 - 400mm f4.5/5.6 AT-X D ..... MINT BOXED £245.00
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Nikon Manual Focus

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NIKON F2 A BODY FULLY WORKING ..... EXC+ £199.00
NIKON F2 PGOTOMIC BLACK BODY ..... MINT- £399.00
NIKON F2 BODY FULLY WORKING ..... EXC+ £169.00
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NIKON F2 PHOTOMIC BODY CHROME ..... EXC+ £199.00
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NIKKORMAT FT2 BLACK WITH 50mm f2 LENS ..... EXC++ CASED £165.00
NIKON 18mm f4 AI WITH HOOD & CASE AS NEW ..... MINT £599.00
NIKON 20mm f2.8 AIS ..... MINT- £325.00
NIKON 24mm F2.8 AIS SUPERB SHARP LENS ..... MINT-- £199.00
NIKON 28mm f2.8 AI ..... MINT £165.00
NIKON 35mm f1.4 AIS REALLY SHARP LENS ..... EXC++ £299.00
NIKON 45mm F2.8 GN NIKKOR ..... MINT- £199.00
NIKON 50mm f1.4 Ai ..... MINT- £195.00
NIKON 50mm f1.8 AIS SHARP LENS ..... MINT £89.00
NIKON 55mm f2.8 MACRO AIS ..... MINT- £165.00
NIKON 105mm f2.5 AI SUPERB SHARP LENS ..... MINT- £165.00
NIKON 105mm f2.5 AIS FROM A COLLECTION ..... MINT BOXED £295.00
NIKON 135mm f2.8 AIS ..... MINT- £125.00
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NIKON MD4 MOTOR DRIVE FOR F3/F3HP ..... EXC+++ £99.00
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NIKON PK12 AUTO EXTENSION RING ..... EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING ..... MINT £49.00
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Olympus Manual

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OLYMPUS 50mm f1.8 ZUIKO LENS ..... MINT BOXED £49.00
OLYMPUS 80mm f4 ZUIKO MACRO LENS ..... MINT-CASED £175.00
OLYMPUS 135mm f3.5 ZUIKO LENS ..... MINT-CASED £69.00
OLYMPUS 2x TELECONVERTER ..... MINT-CASED £35.00
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Nikon

Z50



Z 50 + Adapter £989

Z 50 + 16-50mm	£1129
Z 50 + 16-50mm + 50-250mm	£1199

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Z 6 + Adapter £1699

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GH5 + 12-60mm Leica	£1699

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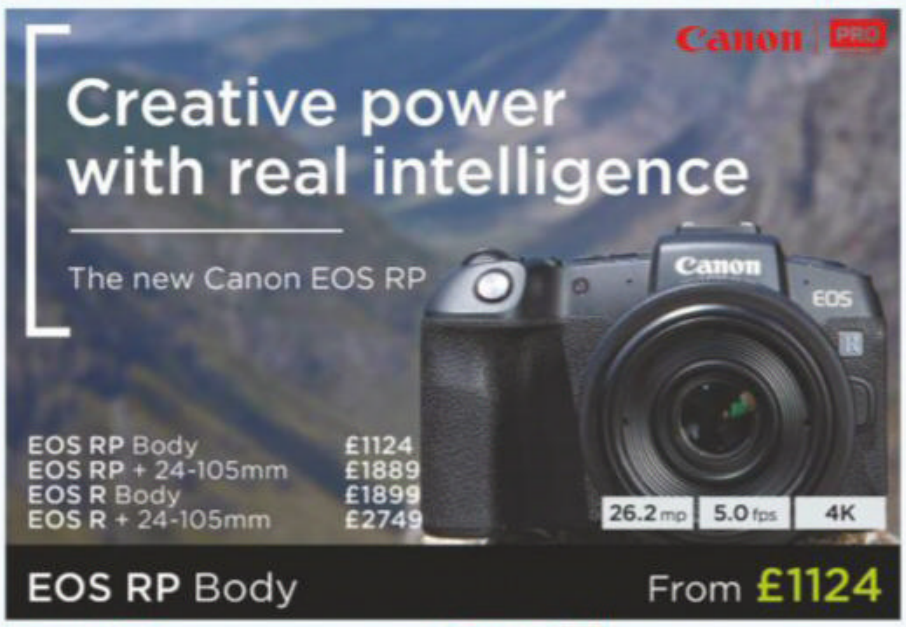
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17-35mm F2.8 ED AFS....E+ - Mint- £249 -499
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18-140mm F3.5-5.6 AF-S G ED VR DX....E++ £169
18-200mm F3.5-5.6 G AF-S DX ED VR II....E+ - E++ £189 -249
18-200mm F3.5-5.6 G AFS DX VR....E+ £159
18-300mm F3.5-5.6 G ED AFS DX VR....E+ £399
18-35mm f3.5-4.5 AFD....E+ - E++ £159 -169
18-35mm F3.5-4.5 AFS....E++ - Mint- £369 -429
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24-50mm F3.3-4.5 AFD....E++ £99
24-70mm F2.8 G AFS ED....E+ - E++ £599 -679
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24mm F1.4 G AFS ED....E++ £799
24mm F1.8 AFS G ED....E++ - Mint- £449 -479
24mm F2.8 AFD....E++ £229
24mm F3.5D ED PC-E....E++ £799 -899
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28-300mm F3.5-5.6 G ED AFS VR....E++ £469
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28-85mm F3.5-4.5 AF....E+ £49
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300mm F2.8 IFED AF....Exc - E+ £649 -699
300mm F2.8 IFED AF-i....E+ £989
300mm F4 AFS IFED....E+ £399
300mm F4 E PF ED VR AFS....Mint- £1329
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45mm F2.8 D PC-E ED Micro....E++ £899
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50mm F1.4 G AFS....E+ - E++ £189 -219
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60mm F2.8 AFS G ED Micro....E+ £279
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24-70mm F2.8 GM FE G Master ..Mint- £1389 -1399
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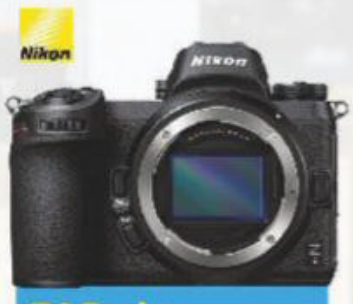
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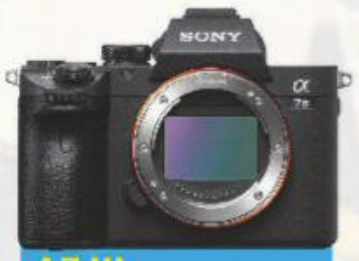
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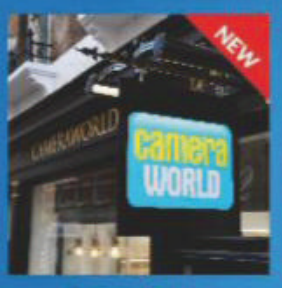
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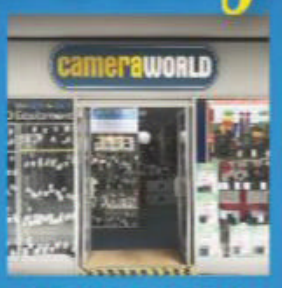


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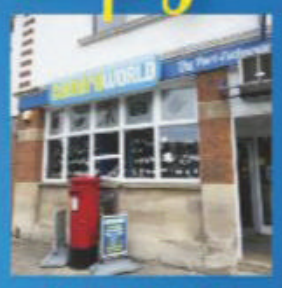
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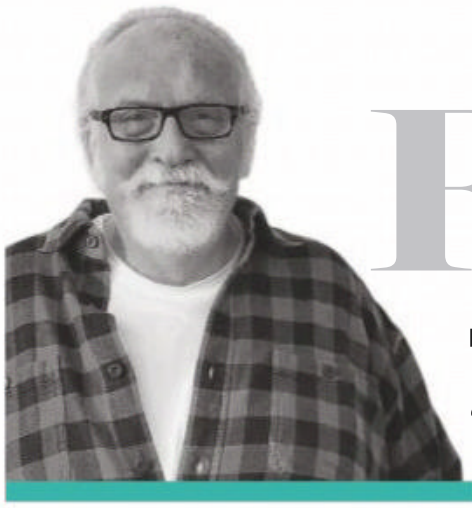
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Final Analysis

Tim Clinch considers...

'Little Rock, Arkansas', 2016, by Mark Power



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So... when I was originally offered a choice of pictures from Mark Power's upcoming exhibition to talk about I was distinctly unsure. Apparently, one of the other contributors to this excellent page had already turned down the opportunity, which only served to fuel my apprehension. I struggle with a lot of modern reportage photography as, in general, I find it so unremittingly bleak.

I will be the first to admit that I am, when it comes to photography, a 'bear of little brain' to quote A A Milne, and the appeal of expensive and exclusive 'artist photographers' such as Andreas Gursky is lost on me. This is no reverse snobbery on my part. I am as open-minded as the next man, especially in the world of artistic endeavour, but, possibly due to my age, I find myself aching to see beauty.

Which brings us on to Mark Power and his work. Mr Power is a well-respected photographer, exhibited in galleries worldwide and almost universally fêted. Some of his work I love. The early series of pictures in Poland, his inspirational project The Shipping Forecast and, more recently, the brilliant series Ice Breaker being highlights.

However, in this, his work in the US... and I realise that I must tread *very* carefully here as Magnum is almost beyond criticism... I am starting to notice a certain look, almost a 'brand' of photography. The photographs, almost random and seemingly with no technical skill required apart from the artist's 'vision', are rendered almost 'un-criticisable' as single images.

My shortcomings as a critic

In the series of pictures I was sent from which to choose, I decided on this one because I didn't understand its appeal. It seems too random to stand out as a single image. I can imagine it blown up to huge proportions and hung on the wall of a groovy Shoreditch loft beloved of hedge fund managers that I occasionally have to photograph for a glossy interiors magazine. But as a single, standalone image it is a cliché. One to which the brand name 'Magnum' has been fixed... just as that small-but-all-important red dot has been stuck onto a very, very expensive camera rendering it even more expensive.

And then... and then...

Slightly despairing of my shortcomings as a critic of modern photography and my cynicism in general, I began to Google Mark Power and came across a Ted Talk he had given back in 2012 about his work in Poland. He was brilliant. He talked charmingly and interestingly about his work and explained his feelings about shooting in this fascinating, but occasionally bleak, country.

Living as I do in Bulgaria, another Eastern European, ex-Communist country, I got it. The grim old disused factories are as much as a part of life here as the beautiful castles and fecundity, and they are something I now tend to overlook. But as a photographer, I understand why they would feature in someone's work.

Maybe the whole point of Power's work is that there are no iconic, single images, but there is a strong and interesting *story*. So I must apologise to him, and possibly to you, for the blinkers I have obviously been wearing and urge you to go and see his upcoming exhibition. It's been a tough one for me getting there about this and I'm still not convinced that I've reached my destination. But having spent some time with this fascinating photographer and his work, I feel at least that I'm on my way.

Good Morning America by Mark Power runs at the Magnum Print Room, London, until 3 April

Tim Clinch is an award-winning professional photographer with over 40 years' experience. Over the years Tim has worked in most areas of the profession, has had his work published in magazines worldwide, and has had more than 30 books published featuring subjects as varied as interiors, travel, food and portraits. To see his work, visit **www.timclinchphotography.com.**

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