

Tuesday 7 November 2023

# Amateur Photographer

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**Canon RF 24-105mm**  
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**alternative** to Canon's premium L-series zoom

## Moonlight magic

How the **full moon** can make night landscapes look like daylight

### A Nikon made by Mamiya?

John Wade explains all



### Patrick Ward

Sixties Britain through the  
eyes of a documentary master

*This image was  
shot at midnight!*

### The Nik knack

Our guide to the latest  
version of Nik Collection



**Plus** Daniel Meadows 50 years on • When Harry Borden met Sinéad O'Connor





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## Inside this week's issue

- 3** 7 days
- 10** It's good to share
- 14** Moonlight photography technique
- 22** Revisiting a classic: Patrick Ward
- 28** When Harry met
- 33** Inbox
- 34** Nik Collection 6.3
- 40** Brighter and better
- 43** Canon RF 24-105mm F4-7.1 IS STM
- 46** Film stars
- 50** Accessories
- 53** Buying Guide: Mirrorless lenses
- 66** Final analysis



## Welcome



A nice thing about moving into winter is the opportunity to shoot on clear, moonlit nights. So this issue, James

Abbott shares his tips for getting moonlight-assisted shots, revealing techniques that can make the scene look like it was shot in the day. To help in all areas of photography, not just landscape, Rod Lawton then explains how to get more from the tools in the superb new Nik Collection. Looking back, we also celebrate the documentary work of Patrick Ward, while John Wade untangles Mamiya's relationships with other camera makers back in the day. We also test the Canon RF 24-105mm F4-7.1, an affordable alternative to the L-series zooms. Finally, we always love hearing your views – email your letters to [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk)

**Geoff Harris, Deputy Editor**



COVER PICTURE © JAMES ABBOTT. INSET PICTURE © PATRICK WARD

Our cover shot was taken by James Abbott. Read his tips in our feature on pages 14-20.

## THIS WEEK'S CONTRIBUTORS



**JAMES ABBOTT**

The top pro shows you how to achieve a stunning technique for moonlit landscapes



**PETER DENCH**

The AP regular finds out about documentary photographer Patrick Ward's revisited classic



**HARRY BORDEN**

The top portrait photographer looks back on a shoot with the influential star Sinéad O'Connor



**ROD LAWTON**

Rod tests Canon's RF 24-105mm F4-7.1 and guides you on creative effects of the new Nik Collection 6.3



**JOHN WADE**

Our expert columnist on vintage cameras and photo heritage looks at Mamiya cameras



**JOSHUA WALLER**

Online Editor

Joshua puts the Samsung Portable SSD T9 storage drive through its paces

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# Leica M11-P introduces Content Credentials



LEICA has introduced an updated version of its 60MP full-frame rangefinder camera, in the shape of the M11-P. This is the first camera to employ secure metadata that can show when images have been modified, and describe the changes that have been made. It's compliant with the Content Authenticity Initiative (CAI), an open-source standard originally developed by Adobe. The Leica Content Credentials feature is enabled by a special, newly added chipset, which means it can't be retro-fitted to older models via a firmware update.

Elsewhere, the Leica M11-P is a relatively minor update to the current M11. It gains 256GB of internal memory, compared to 64GB before, and boasts a tougher sapphire glass cover to the rear touchscreen. Cosmetically, Leica's signature 'red dot' logo has been left off in favour of a top-plate engraving, which makes the camera appear more discreet from the front.

As before, the M11-P employs a 60MP full-frame BSI-CMOS sensor with an ISO range of 64-50,000. Both JPEG and DNG raw files can also be recorded at reduced 36MP or 18MP resolution. It can shoot at up to 4.5 frames per second, but video recording is not available. Focusing is manual only, via an optical rangefinder in the direct-vision

**The Leica M11-P is available in a choice of black or silver finishes for £8,000 body-only**

viewfinder. Traditional top-plate dials for shutter speed and ISO complement the mechanical focus and aperture rings on Leica's M-mount lenses.

## Updated 28mm f/2

Leica has also revealed an updated M-mount Summicron-M 28 f/2 lens. It appears to use exactly the same 9-element, 6-group optical design as its predecessor, but can now focus as close as 40cm rather than 70cm before. This extended range isn't coupled to the camera's rangefinder, though, so needs to be used in live view. The lens also employs an integrated circular hood. It's due to be available from 30 November for £4,400.



**The updated 28mm f/2 lens will be available soon for £4,400**

## Moving image wins wildlife contest

THE WINNERS of the Mangrove Photography Awards, which raise awareness of the people and wildlife that rely on mangrove forests, have been announced. Soham Bhattacharyya won the top title with his photo of a young Royal Bengal tigress surrounded by her natural mangrove habitat at the Sundarbans Biosphere Reserve in India.

'The solitary figure of the tiger, standing amidst the lush green mangrove forest vegetation, poignantly underscores the isolation it must endure in an ever-shrinking habitat,' said judge

Daisy Gilardini. The contest has six categories – People, Landscape, Underwater, Threats, Wildlife, and Stories (a portfolio category) plus

Young Mangrove Photographer of the Year – see all the winners in the World Mangrove Day Gallery at [mangroveactionproject.org](http://mangroveactionproject.org)



**Soham Bhattacharyya's winning image**



**OM System's competition is about nature**

## OM System anniversary

TO MARK two years since the arrival of the OM System brand, the company has announced that it's shifted its brand direction to emphasise its connection with nature, and how photographers can take inspiration and joy from the beauty of the natural world.

It's also offering the chance to win a voyage for two to Iceland from 10-15 August 2024 and an OM-5 camera kit. You need to write, in 100 words or less, what nature means to you. The competition is open until Monday, 13 November. To enter, and for full details about the competition and the prize, see [bit.ly/omcruise](http://bit.ly/omcruise)

**The Alta PRO 3VL tripod with levelling base and video head**



## New Vanguard Alta Pro 3VL video tripods

VANGUARD has introduced a pair of new video tripods, said to be its tallest and most stable yet. In place of a centre column, they use a levelling system that allows 15° tilt adjustment in any direction. Both provide a maximum height of 1.8m and come with the new VEO PV-18 Video Head which can support up to 15kg. The aluminium tripod kit costs £349.99 and weighs in at 3.26kg, while the carbon fibre version is £449.99 and 2.92kg.



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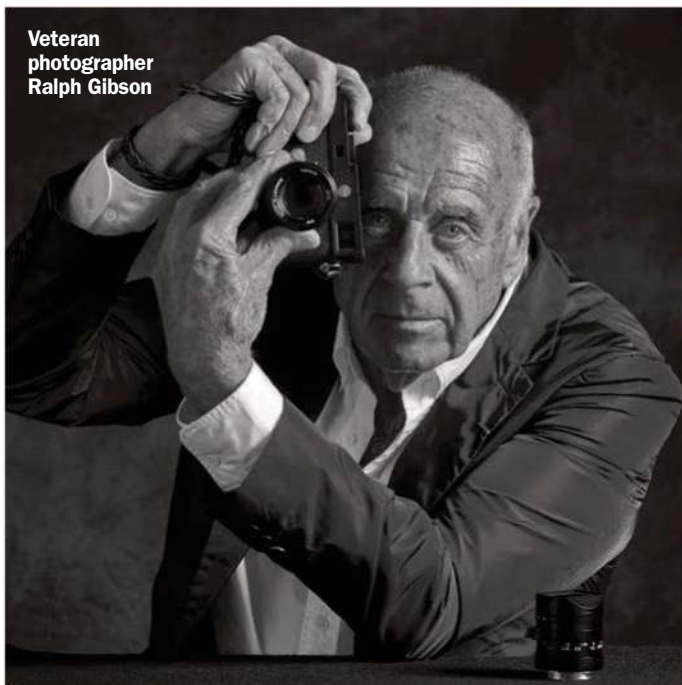


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Veteran  
photographer  
Ralph Gibson



© BOB TURSACK

## Latest RPS award winners

THE RECIPIENTS of the Royal Photographic Society Awards for 2023 have been announced, with veteran US photographer and long-time Leica user Ralph Gibson receiving The RPS Centenary Medal and RPS Honorary Fellowship.

Gibson was recognised for his outstanding contribution to the art of photography over more than 50 years. 'He is best known for his fine-art images that explore the surreal visual nature of the subconscious,' said the RPS. 'Rather than rewarding a single image, The Awards celebrate the photographers and recipients themselves; highlighting significant

achievements, showcasing new and emerging talent and recognising notable contributions from RPS members across a range of categories.'

The Side Gallery and photography archive in Newcastle won the RPS Eastlake Model (previously the RPS Award for Outstanding Service to Photography), while the award for Environmental Responsibility went to Yan Wang Preston, who explores landscape representation, its relationship to national and personal identities, migration and the environment. Italian-Australian photographer Raphaela Rosella won the RPS Award for Social Impact. See [rps.org/awards](https://rps.org/awards)

## Will EU charger rule finally kill the DSLR?

FROM 28 December 2024, an EU directive will come into effect, meaning that electronic devices that cannot be charged via USB-C won't be sold in the EU. The directive was first made in 2022 and manufacturers have already been taking this into account (Apple swapped its Lightning cable for USB-C on the iPhone 15 to comply).

Older digital cameras will also be affected, including the Nikon D850, D6 and D7500 DSLRs; the Sony RX100 VI and Sony RX100 VII; and the Olympus Pen E-P7 and OM System OM-5. 'With Europe accounting for 20-25% of shipments recently, the EU requirements may just be enough to trigger the camera

companies towards retiring DSLRs,' speculated DSLRbodies.com. We have contacted affected camera makers and the EU for clarification and comment.



The Nikon D850 is one of the DSLRs affected by the EU directive

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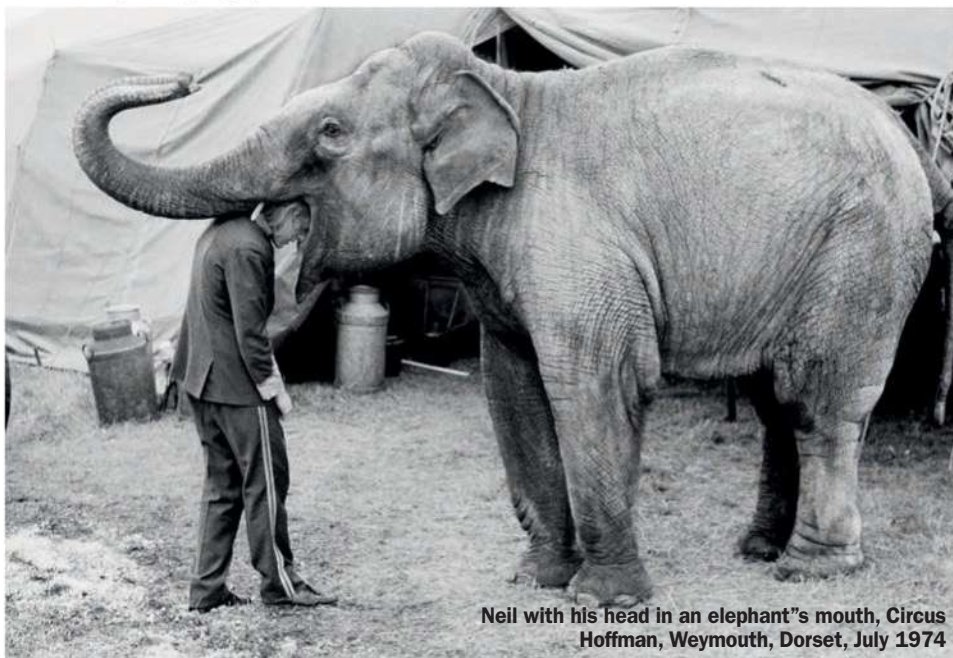
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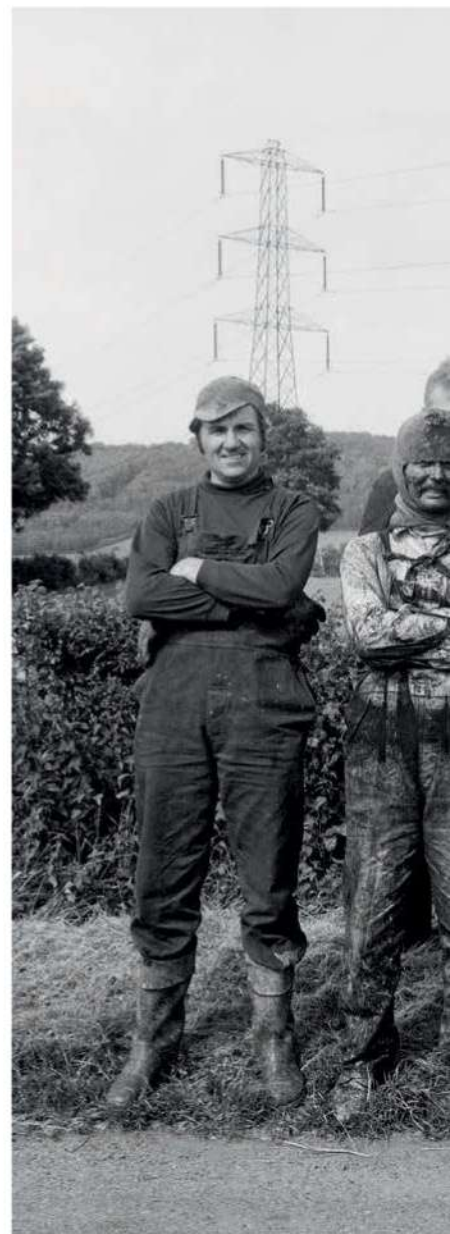


Neil with his head in an elephant's mouth, Circus Hoffman, Weymouth, Dorset, July 1974



Above: Brighton, Sussex, May 1974

Left: Ken Emery and Ed Murphy (right), Southampton, May 1974



ALL PICTURES © DANIEL MEADOWS

# Book of the Road by Daniel Meadows

£45, Bluecoat Press, Flexibound hardcover, 220 pages,  
ISBN: 9781908457783

It's been 50 years since the notorious Free Photographic Omnibus project, but this book shows it's as fresh as ever, says **Amy Davies**

Widely considered to be one of the UK's foremost documentary photographers, Daniel Meadows has seared himself into the consciousness of all those with a passion for the genre.

That's in no small part thanks to the pioneering Free Photographic Omnibus, which toured Britain from 1973-1974 and now reaches its half-century anniversary year.

Aged just 21 at the time, Daniel drove over 10,000 miles in a double-decker bus to map the length and breadth of England, photographing a total of 958 people and offering a free print to each of his subjects.

Mostly working on instinct, he met a huge array of characters, including chance encounters with the likes of Led Zeppelin's Robert Plant while travelling



**Pylon painters. Every 12 years the pylons have a fresh coat of paint, July 1974**



around the Black Country.

Now it's very ordinary, almost expected, that photographers might accompany their work with multimedia additions such as audio and video, but back in 1973 this kind of approach was unheard of. During the bus tour, Daniel used a hodge-podge of techniques that helped him to capture a greater story than just a camera alone would allow. For example, he remembers sewing a tape recorder into an old tweed jacket so that he could photograph while also capturing audio.

The bus had a makeshift darkroom so that subjects could collect their free prints the following day – a process which proved enormously popular at a time when we didn't all photograph ourselves endlessly and might otherwise

not see too many pictures of our own faces, much less taken by a professional photographer.

Accompanying an exhibition currently on display at the British Centre for Photography, the *Book of the Road* is a fascinating creation. Its size and shape mimics the design of the 1967 edition of *The Reader's Digest AA Book of the Road* – a smart choice that helps the book to stand apart from previous monographs by Daniel.

An excellent choice for anyone with an interest in the history of British documentary photography, which has been positively enriched by Daniel's contributions. To read more about his influence as part of the famous Newport Documentary Photography course, see next week's issue (AP 14 November).

## Books & exhibitions

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



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### **Julia Margaret Cameron - A Poetry of Photography by Nichole J Fazio**

£50, Bodleian Library, hardcover, 256 pages, ISBN: 9781851245840



One of the most famous pioneers of photography, Julia Margaret Cameron is perhaps most well-known for her portraits of eminent Victorians, including John Herschel, Alfred

Tennyson, Henry Taylor, George Frederic Watts, Ellen Terry and Julia Stephen. This book looks at how she considered the poetic possibilities of the new medium, working with it in a suggestive, rather than literal capacity. In doing so, she went against the commonly-held norms of the aesthetic for the time – she might arguably have been considered a rebel.

The book draws from over 100 items held in the photographic collections at the Bodleian Library and Ashmolean Museum at the University of Oxford, where the author of the book received her doctorate for specialising in 19th century British photography.

Well worth a look for anyone who is interested in early photography.

### **Devotion by Steve McCurry**

£50, Prestel, hardcover, 208 pages, ISBN: 9783791380124

One of the most famous living photographers in the world, this latest tome by Steve McCurry collects together his images depicting human spirituality in all its special diversity and beauty.

Spanning the entirety of his 40-year career travelling across the globe for Magnum Photos and *National Geographic* and reproduced stunningly in this coffee-table book, it'd make a great gift for anyone interested in the world's best photography.

Look out for an extended interview with Steve McCurry by Damien Demolder in our special Christmas issue (AP 19-26 December 2023).



# It's good to share

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

## AP picture of the week

### Morning Haze Over Seceda by Leighton Head

Fujifilm X-T3, Sigma 16mm F1.4, 1/250sec at f/8, ISO 160

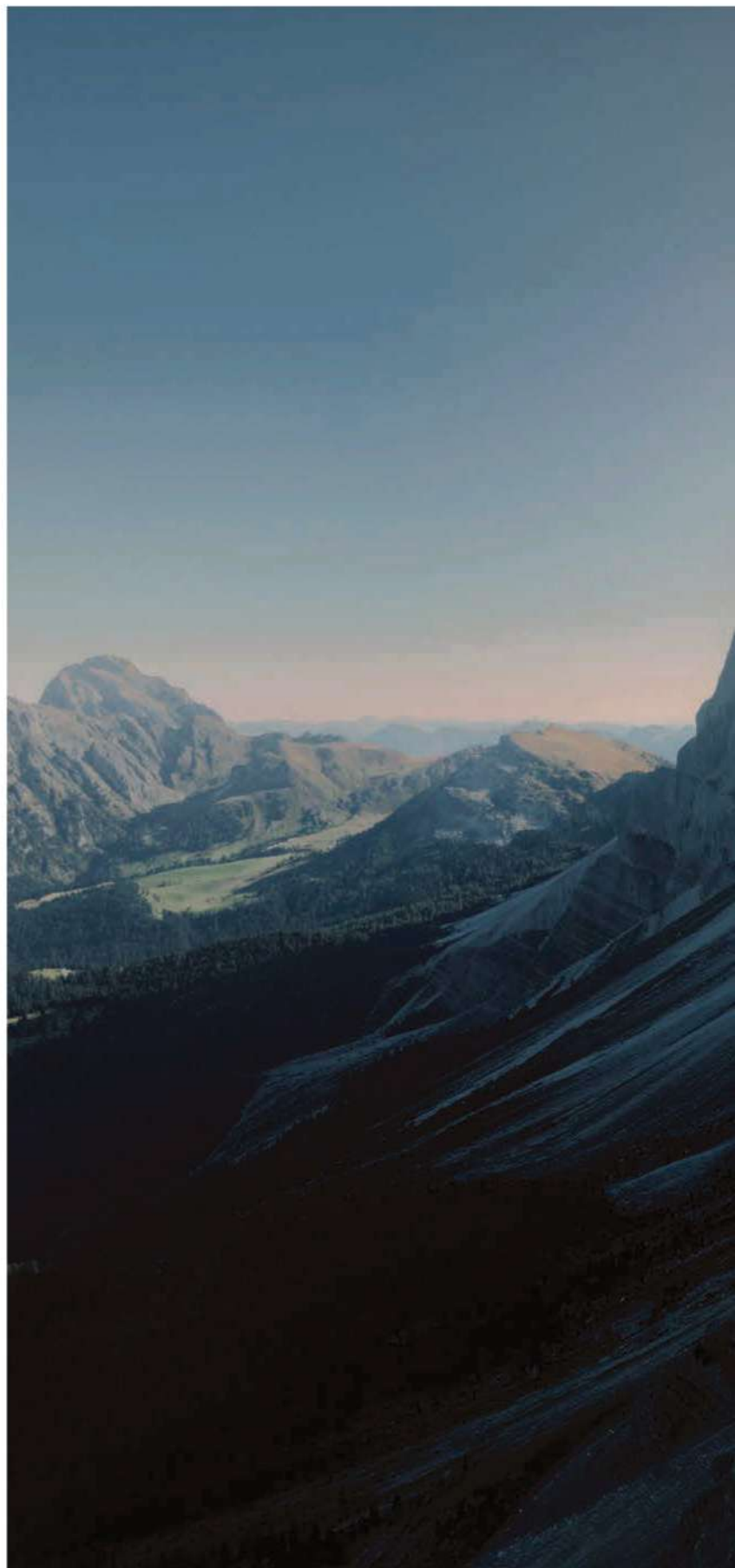
'How could I possibly capture such a beautiful landscape in just one photo? The contrast of sunlight, against the cold desolate shadows on the mountain, continuing into the morning haze, left me in awe. This is my attempt at capturing a snippet of what I was blessed with that day.'

Instagram: @by.leighton

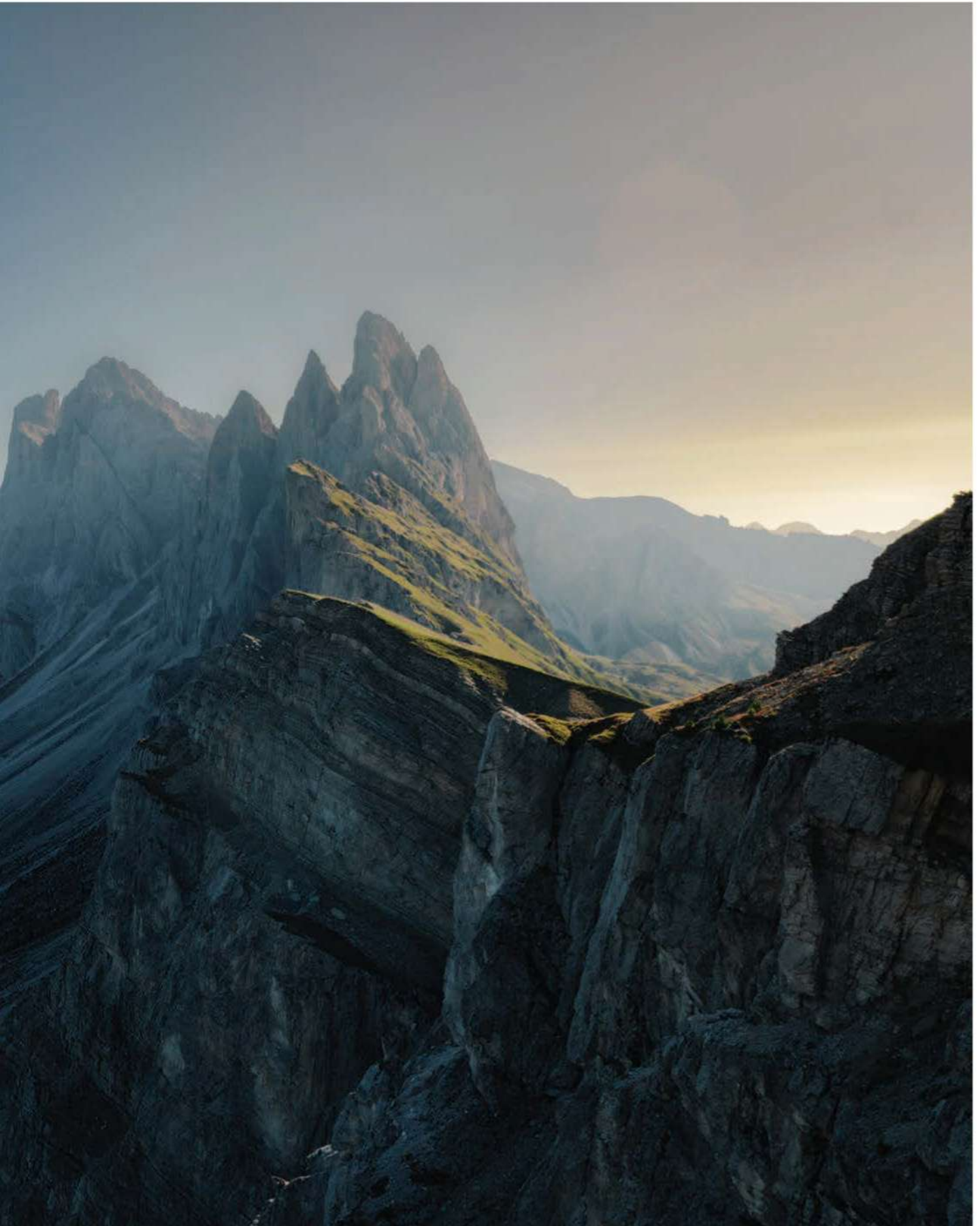
## #appicoftheweek Win! 3 LEGGED THING

The AP Pic of the Week winner currently wins a 3 Legged Thing Travis 2.0 tripod kit worth £169.99! This versatile magnesium-alloy tripod is a real all-rounder. Its 4-section legs and single section column can support up to 18kg, and it folds up to a compact 46cm. With 3 detachable legs and a removable/reversible centre column, this tripod offers configurations including monopod, and tabletop tripod. It comes with an Arca-Swiss compatible ball head and padded protective carry bag.

[www.3leggedthing.com](http://www.3leggedthing.com)







## Gannet Formation by Daniel Toal

Nikon Z 6II, Sigma 150-600mm Contemporary with Nikon FTZ adapter, 1/4000sec at f/6.3, ISO 800

'Northern gannets are an amazing species of bird, and watching them fly and dive around the Isle of Mull was just amazing. I captured this image when out on a boat trip to photograph white-tailed eagles – their formation caught my eye and I knew I had to capture it. An eagle showed up as I took this image meaning I missed them all diving together, although it was incredible to watch.'

Website: [www.danieltoal.com](http://www.danieltoal.com)

Instagram/Twitter/Facebook: @danieltoalphoto



We also  
liked...



## Clevedon Spring Tide by Jon Rees

Sony A7 IV, Sony FE 24-70mm F4, Kase Circular Magnetic 10-stop ND, 3 Legged Thing Winston, 110sec at f/16, ISO 50

'The Bristol Channel has the second highest tidal range in the world – a 13.7m high tide coinciding with sunrise gave the perfect opportunity to photograph Clevedon Marine Lake as the sea "over topped" the wall. A long exposure allowed the swimmers to move through the scene without a problem! The beautiful Victorian pier is seen in the background.'

Website: [www.drjonreesphotography.com](http://www.drjonreesphotography.com)

Instagram: @drjonrees

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# Shoot for the **moon**

The light of a full moon is astonishingly bright on clear nights, and with a little exposure wizardry, it can illuminate the landscape like daylight. **James Abbott** shows you how to achieve this stunningly surreal technique





**Shot under a full moon, this image is made up of a shorter exposure for the sky and a longer stopped-down exposure for the foreground**  
Sony A7R III, 20mm f/1.8, 6sec at f/1.8, ISO 640 (sky);  
5min at f/11, ISO 400 (foreground)

**A**fter the sun has set and you've taken your final image during twilight, packing away and beginning the long trek back to your car is the typical order of events for landscape photographers. But once darkness has set in, depending on the moon phase and how clear the sky is, a whole new view of the world can reveal itself; one where nighttime scenes can be captured in such a way that they look as if they were taken in daylight. The main giveaway that something else is afoot is the stars nestled in the bright blue sky.

For this effect to work, you ideally need to shoot on or within a few days of a full moon. However, you can shoot during first quarter or third quarter moon phases (a half-illuminated moon as seen from Earth). The only downside here is that you have to roughly double the ISO compared to a full moon, but modern cameras, even entry-level models, are excellent performers up to ISO 1600 which is the highest setting you'll ever need if you're using the right type of lens. It's a unique approach to night landscape photography, so let's take a look at how it's done...

## KIT LIST

### Tripod

With exposures ranging from 5 seconds to more than 10 minutes, depending on your approach to this type of photography, a sturdy tripod, ideally not a travel model, is an absolute must to keep the camera still during long exposures.

### Fast prime lens

Fast, wideangle prime lenses are the perfect option because they often provide better edge sharpness than zoom lenses and their fast maximum aperture of f/1.8, f/1.4 or f/1.2 is essential for astrophotography.

### Shutter remote

A shutter remote is much quicker and more convenient for releasing the shutter than the camera's self-timer. Plus, if you're shooting one exposure for the sky and another longer exposure for the foreground, you'll need a shutter remote to shoot in Bulb mode.

### PhotoPills app

The PhotoPills app is one of the best smartphone apps available for planning landscape and astrophotography shoots. For this technique it's particularly useful because it shows you when and where the moon will rise, travel and set.

### Headtorch

Headtorches are essential for landscape photographers because they leave your hands free for navigating to and from locations in the dark, as well as adjusting camera settings etc. Just make sure you switch it off during exposures.

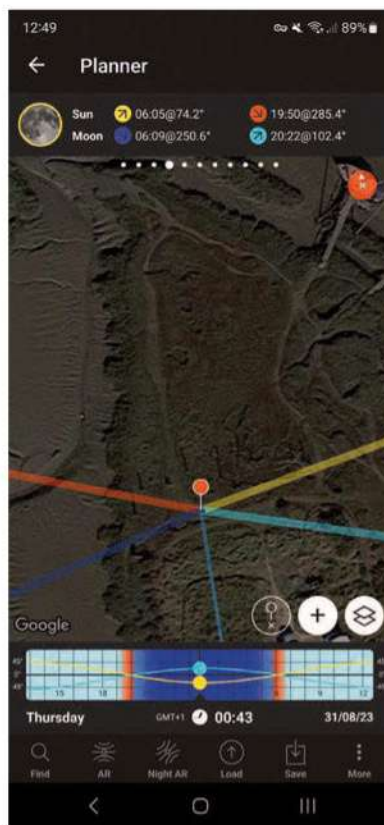
➤ Capturing images of this type is tricky, it can't be denied. Not only do you have to shoot using standard astrophotography settings, which involves manually focusing on the stars, but you also need a bright enough moon, a mostly clear sky and a location that doesn't suffer from too much light pollution. This doesn't sound like much, but for these variables to fall into line you need a lot of luck alongside a solid shooting plan. And when they do, it's always well worth the effort because the resulting images are unlike any other style of landscape photography.

## Exposure considerations

If you'd like to capture the best quality images, at the lowest ISO setting possible, you'll need to shoot using a wideangle prime with a fast maximum aperture such as a 20mm, 24mm or 35mm f/1.8. If you have an f/1.4 or an f/1.2, even better. Then, before you begin shooting, you have to decide whether you'd like to shoot a single exposure that captures the stars and foreground subjects 20-30m away from the camera and beyond perfectly, or if you need to shoot a second longer exposure at a lower ISO setting and narrower aperture to make sure any closer foreground interest is sharp and in focus. These two exposures can then be merged in Photoshop for sharpness throughout the entire nighttime scene. This is a fairly simple process in editing terms, and the result is much closer to how the eye saw the scene except for the foreground and sky being captured almost as brightly as daylight.

## Apps for planning

As with standard astrophotography, this is a technique where several variables need to align, so meticulous planning is essential. First and foremost, you need to know the moon phase, when it will rise and fall and where it will travel across the sky relative to your chosen location and shooting direction. Ideally, it needs to be to the side or behind you, but you do have to watch out for your own shadow creeping into the shot. The best app for planning most of this is PhotoPills. You also need a mostly clear sky, and Clear Outside provides detailed information about cloud cover.



## SHOOTING STEPS



### 1 Focus on the stars

Attach your camera to a tripod and compose the shot. Switch on live view and zoom in to the brightest star you can see in the frame. Set the lens to manual focus and rotate the focus ring until the star is at its smallest and sharpest. And if you'd like an additional focusing aid, switch on focus peaking set to red to show a ring around the star when it's in focus.



### 2 Expose for the stars

Exposure requires experimentation because it depends on the brightness of the moon and the maximum aperture of your lens. In manual mode, start at a shutter speed of 10 seconds with ISO set to 1000 and the lens at the maximum aperture – ideally f/1.8 or wider. Then adjust ISO and shutter speed as required, but ideally keep the shutter speed below 10 seconds.

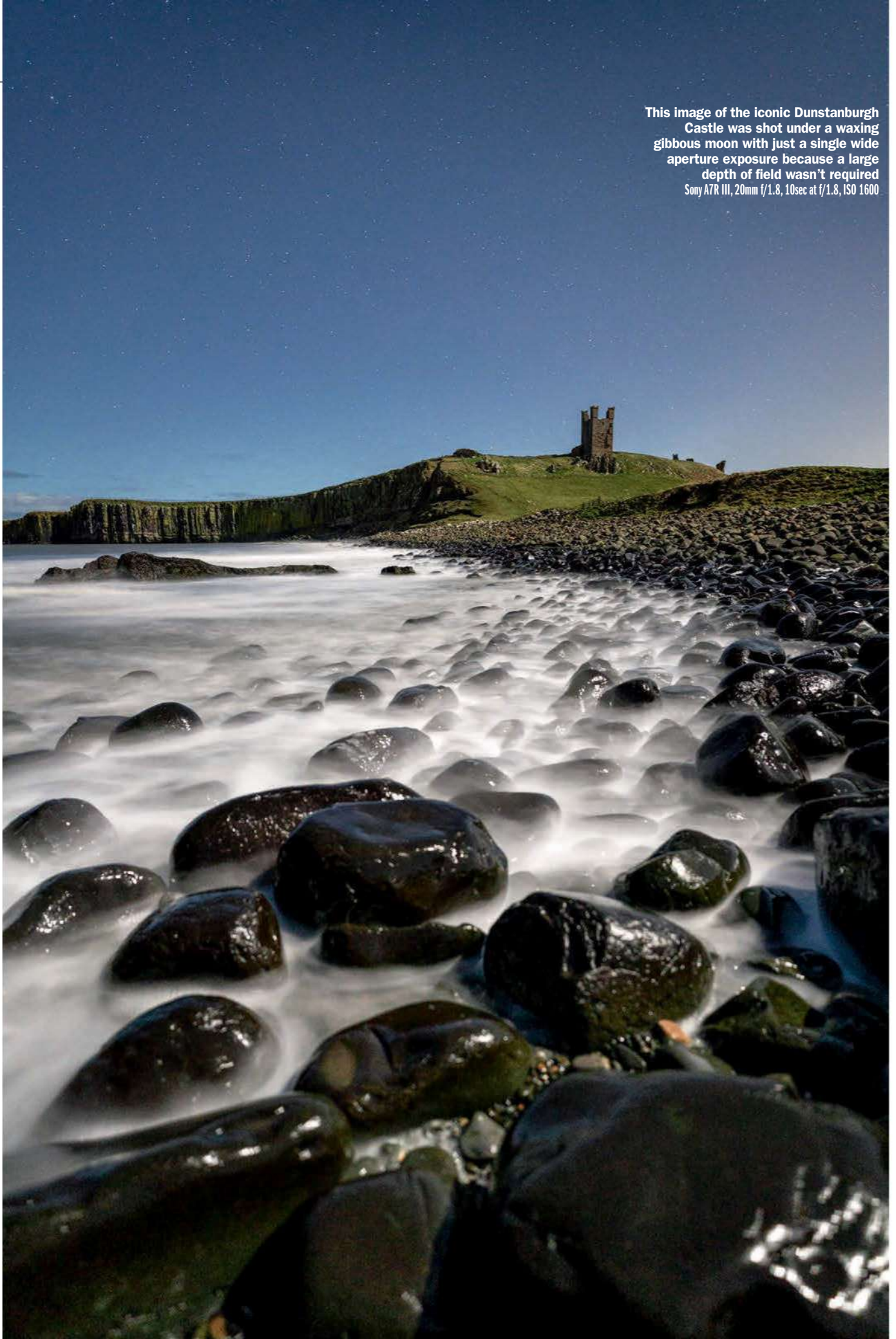


### 3 Focus and expose for the ground

This step is only necessary if you're shooting a scene where there's foreground interest fairly close to the camera. For this, stay in manual mode with ISO at 400-800, aperture at f/1.1 and use Bulb mode to manually time an exposure of around 10 minutes. You'll also need to refocus 1/3 of the distance into the scene beyond the foreground.



This image of the iconic Dunstanburgh  
Castle was shot under a waxing  
gibbous moon with just a single wide  
aperture exposure because a large  
depth of field wasn't required  
Sony A7R III, 20mm f/1.8, 10sec at f/1.8, ISO 1600





# Technique MOONLIGHT PHOTOGRAPHY

## Ensuring perfection

Sharpness is just as important for moonlit landscapes as it is any other, and the high ISO settings required can be 'fixed' in Lightroom during processing thanks to the amazing Denoise feature within the Enhance controls. So, as long as you've focused on the stars correctly and the exposure time is short enough to capture the stars as dots, everything will fall into place. This is important whether you're shooting a single exposure or a dual exposure for blending, and there's a simple way to guarantee pinpoint stars.

Without going into the 500 rule, which is a calculation that can be made to determine the longest exposure you can make, depending on the focal length of the lens used, before movement of the stars is captured, simply keep shutter speed below 15 seconds but ideally at 10 seconds or less. This will capture stars as dots rather than teardrops or worse, as trails. Of course, if you shoot a longer exposure for the foreground, this will capture star trails because of the long exposure time, but this isn't a problem because the shorter, higher ISO/wide aperture exposure for the stars will be used for the sky.

AP



**A different approach to this technique is to find a large and tall subject that can be shot against the sky to capture more stars behind the moonlit object. This is, of course, less of a moonlit landscape image and falls more into the realm of astrophotography, but the shooting technique is identical and it provides an alternative compositional approach that can produce interesting images Sony A6300, 20mm f/1.8, 10sec at f/1.8, ISO 500**



## Adding light

The only time you'd ever need to add artificial light to a moonlit scene is if and when the moon is obscured by cloud. This can be frustrating when the weather forecast has suggested a clear night, but it does unfortunately happen. In this situation, the best course of action is to shoot a single exposure with standard astro settings to capture the stars and use a torch or headtorch to illuminate the foreground interest. This is exactly what happened with this shot, and although the technique used is different from the one intended, it guarantees an image despite the less-than-ideal conditions.



Painting with light is always hit and miss, which means you have to shoot multiple frames where you adjust and refine your lighting technique to achieve the desired lighting effect. The two examples here were taken before the main image, with the left image being too bright in the foreground and the right image being too dark and unevenly lit





ROTOLIGHT

ANOVA PRO III



# ANOVA PRO 3

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SYNC FLASH



[ROTOLIGHT.COM/KICKSTARTER](https://rotolight.com/kickstarter)

Shot under the blue moon at the end of August 2023, the full moon was extremely bright and it perfectly illuminated this salt marsh scene  
Sony A7R III, 20mm f/1.8, 10sec at f/1.8, ISO 800 (sky);  
10min at f/11, ISO 640 (foreground)



## EDITING STEPS



### 1 Apply basic adjustments

Process your f/1.8 exposure, or the first of the two exposures you took, as you would a standard landscape using the controls in the Basic tab, the Tone Curve and Lens Corrections. The latter is especially important for the shot taken at f/1.8 or wider to remove the inevitable vignette.



### 2 Use localised adjustments

Lightroom's Masking Tools are ideal for localised adjustments. Here, a Radial Gradient was applied and inverted for a subtle vignette. If you're working with just an f/1.8 exposure, you could omit Lens Corrections in step one to maintain the vignette, but this is the best option for the dual-exposure approach.



### 3 Denoise the image

For single f/1.8 exposures, this is the final step. In the Detail tab, click Denoise to open the Enhance dialogue. Select an area of stars and adjust the Amount so that noise is reduced but fainter stars aren't lost. For this image, 40 worked perfectly. Click OK and then Sync all adjustments to the second exposure.



### 4 Open images as Layers

Manually adjust Exposure in the second shot to match the first and apply the same Denoise settings. Next, with both exposures selected, right-click on the thumbnails and go to Edit In>Open as Layers in Photoshop. Select both layers, go to Edit>Auto Align Layers and then crop out any space at the image edges.



### 5 Blend the two exposures

Select the top layer and go to Select>Sky. Add a mask and the area of ground in this layer will be hidden. The image layer at the top of the stack needs to be the exposure for the stars. If it's the ground exposure you'll need to press Ctrl/Cmd+I to invert the mask that will be active by default.



### 6 Refine edges

The AI-powered sky selection may need some manual mask refinement. Parts of the boat and the jetty posts have ghosted. Carefully paint black over these edges to reveal the sharper bottom layer. Switch to white to paint out any mistakes. If you inverted the mask, use white to reveal and black to hide.



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# Revisiting a classic

Photobook publishing sees the return of a master and they're back with a classic about the grievances of late 1960s Britain. **Peter Dench** finds out more

In September 1969 *The Architectural Review* launched *Manplan*: eight special issues that are unique in the history of architectural publishing. Each issue was devoted to an individual area of human activity that was considered affected by design and planning choices. Guest editors were invited together with specially commissioned photojournalists to articulate the theme of each issue. Pages of human drama often in bleak situations were a radical departure from large-format photography of architectural gems published across bright clean pages that readers had come to expect.

*Manplan 1* was arguably the most impactful of the set and made a strong case for looking at planning and architecture in a more holistic way that put society first. Titled *Manplan: Frustration*, photographer Patrick Ward, then in his early 30s, was given a relatively open brief by series editor Tim Rock and his team to document breaking points within British society: failed infrastructure, industrial unrest, dilapidated housing and issues relating to education, transport, religion, health and leisure.

'As far as I remember I just set out – this is before computers and sat nav and everything – and worked my way around the country. It was done in a very intense rush. Suddenly a 70-page magazine came out of a month or six weeks' work. I wouldn't necessarily say 70 good pages. The overall flow worked and I was helped enormously by wonderful terse captions, you can feel the passion and anger running through the magazine,' recalls Ward.

The opening spread of commuters

**Left: Kids in an alley of back-to-back homes in Workington, Cumbria**

cramming onto a train set a dark, gritty, grainy, oppressive, pessimistic tone. A specific matt-black ink was used that devoured light. Several pages comprised a small black & white image in a border of blackness. 'I'm quite surprised by all the fuss that was made about it to be honest, though for me it was a very exciting assignment and to get 70 pages was an absolute dream but it faded away,' adds Ward.

Decapitated, eyeless heads and skulls featured on the cover of all the issues of *Manplan*. Ward's cover was a phrenological head with a camera lens jammed in the right eye socket and the word *Frustration* featured prominently across the forehead. 'Disappointing in a way to have the whole magazine and then have the designer's creation on the cover.

**Below: Commuter traffic, London**



There was quite a stink about it, even as it was appearing; both advertisers and architects felt this wasn't what their magazine should be about. I assumed that the cover to some extent was a compromise so they wouldn't have too much of a shock when they picked it up off the doormat,' says Ward.

## City swap

*Manplan* has recently been brought back into the spotlight with a 2023 exhibition at the Royal Institute of British Architects and Ward's images are published in a new book, *Frustration*, by Colin Wilkinson, winner of AP's 2022 Chris Cheesman Memorial Award for Outstanding Contribution to the Photography Industry. Founder of Bluecoat Press, in 2022 Wilkinson sold it to 1854 Media. After 50 years in the creative sector he swapped the city of Liverpool for the dales of Yorkshire and a hearty life of long walks and bike rides but when the rain came and the mist dropped, Wilkinson was left frustrated. 'I thought, why not go back into publishing?

'There was quite a lot of unfinished business, books I wanted to publish that I didn't get around to. I just felt I could do it but would have to do it in a different kind of way that was manageable,' explains Wilkinson.

Wilkinson's new imprint, Image & Reality, aims to publish a maximum of three crowdfunded books a year, small print runs of around 500 copies. The biggest departure



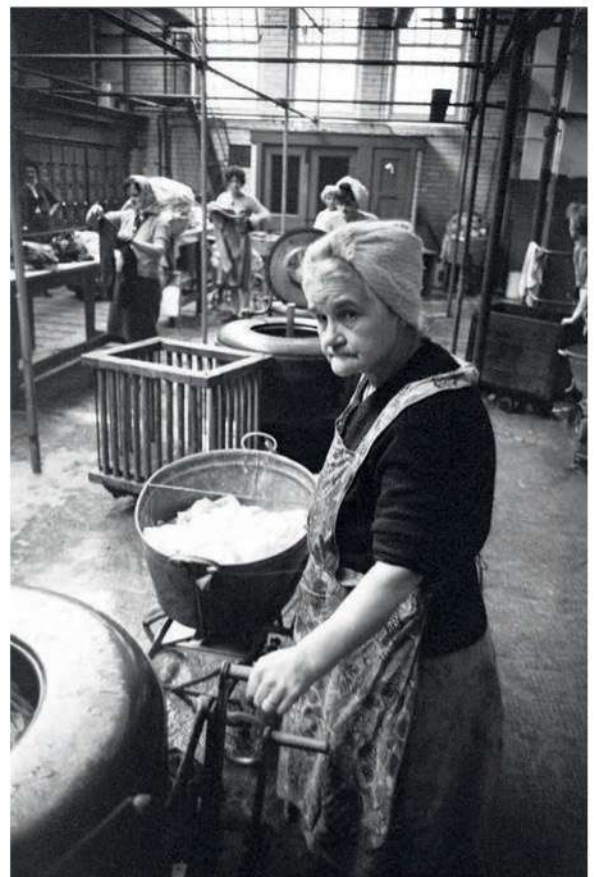
Above: Police at a Trade Unions protest rally, London



Left, top: Women on their way to work, London



Left, below: Men on the dole, Greenock, Scotland

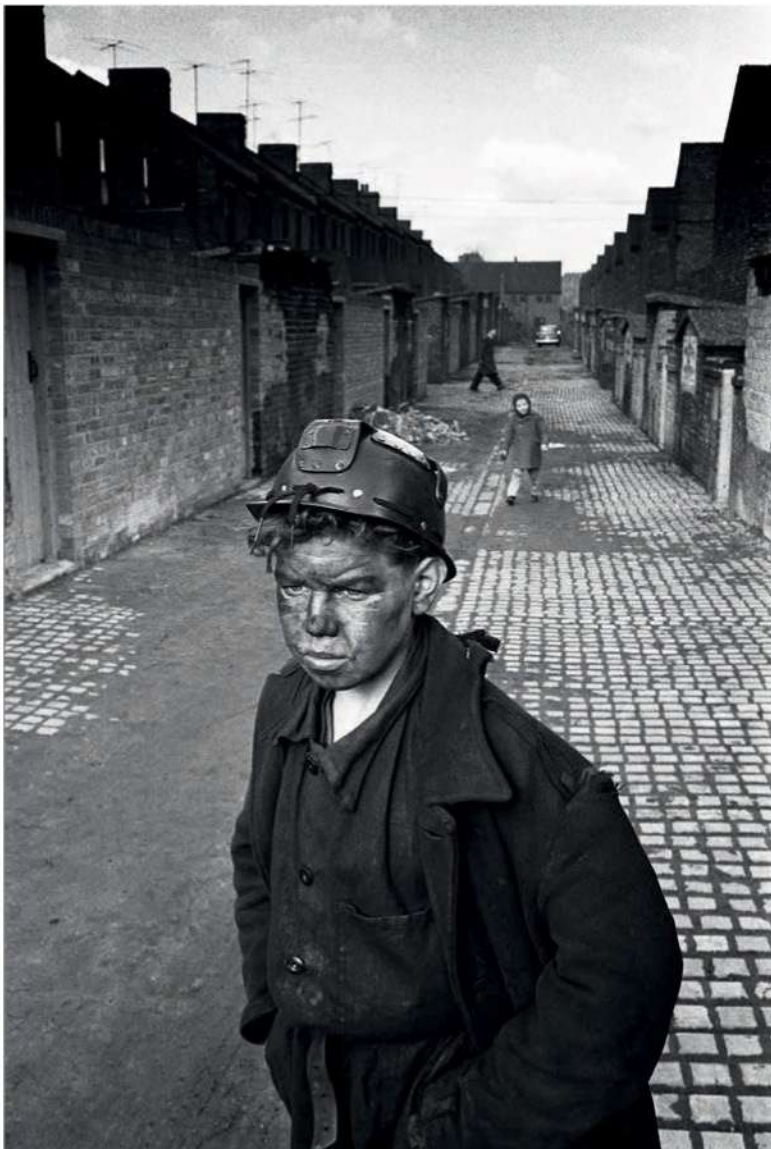


Right: Public laundry in east London





Above: Miners in the Horden colliery, County Durham



Right: Teenage coal miner in Horden, County Durham

will be the move to digital printing. 'I'm not 100% sure this will be the direction but I think all books will be printed digitally rather than offset litho [a method of mass-production printing in which the images on metal plates are transferred to rubber blankets or rollers and then to the print media] which is a big decision to make in one respect but I've seen a lot of good digital publishing now and think it matches up. The difference is when you get over a 500 print run, offset becomes more economically feasible; but below 500, digital is probably most cost-effective. The advantage of digital is I can print 500 but if I wanted to reprint 100 or 200 copies I can do it at a relatively low cost. Whereas offset you effectively have to reprint 500-plus each time which will start creating issues with storage and other things.'

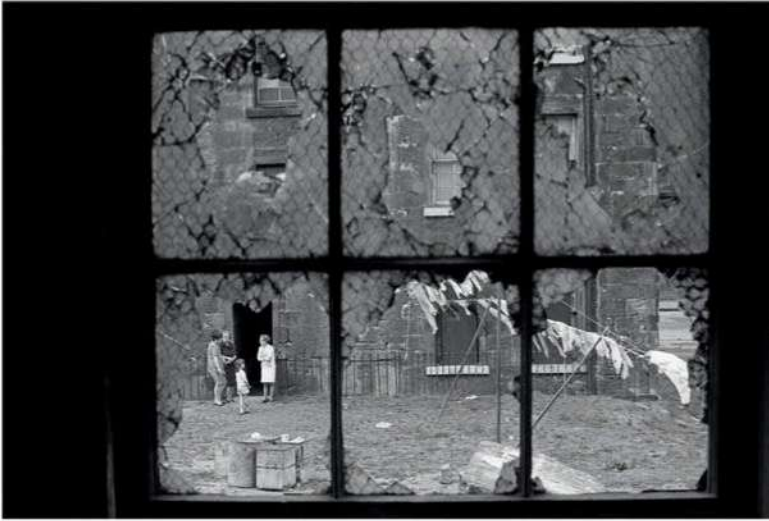
### New generation

*Frustration* will be Wilkinson's third collaboration with Ward after *Being English* (2014) and *The Golden Thread: The River Thames from Source to Sea* (2018). 'Patrick is one of my favourite photographers and was a key member of a new generation of humanist photographers including Ian Berry, John Bulmer, Don McCullin, Philip Jones Griffiths and David Hurn who burst through in the early 1960s and established an international reputation for British documentary photography,' enthuses Wilkinson.

The first 70 pages in *Frustration* reproduce what appeared in the 1969 *Manplan*. Then it comprises four photo-essays shot on other assignments: The Gorbals, Glasgow, a poor and densely populated area of largely tenement housing; Greenock on the Clyde, a shipbuilding hub in decline; the mining town of Workington, Cumbria; and Horden Mining Village, Co Durham. 'As it stood I don't think a 70-page book would've been enough. We've expanded it without it looking like it's padded. I think the individual pictures in the second half are probably stronger,' says Ward.

'In the 1960s the *Sunday Times* sent me to Greenock in Scotland and Workington in Cumbria to photograph for an article to be called Depression Towns. Well, they may have sent the wrong photographer... I returned with mostly cheerful pictures,' writes Ward in the





A view through a broken window, Gorbals, Glasgow



A mother with her three children at home in the Gorbals, Glasgow

book. While the situations he visited were often bleak, his approach often found positives, capturing the essence of humanity. 'I think I was blessed with the curiosity of youth. For me living in Holland Park [an affluent area in Kensington, west London], suddenly being dropped into Horden and being taken underground with these amazing men, I was so knocked out I couldn't help but take pretty good pictures because it was so thrilling. A life so totally different to my own. All these guys wore cloth caps indoors, I was kind of a long-haired Beatles type, very skinny, probably quite effete-looking. I became good at hiding behind my Leicas [M2 and M3 fitted with 28mm and 50mm lenses]. They always got the feeling that this was a guy in his own way working, even though they thought he was this strange-looking creature who'd never been down a mine.'

'Lewis Hine, the pioneering

American documentary photographer, wrote about his work: "Ever the human document to keep the present and future in touch with the past." To me, this sums up the importance of social documentary photography. It allows us to reflect on the human condition and challenges our thinking about the world we live in and how much or little has changed over the decades. Ward's photographs are an excellent example and the reason why I publish. His photographs for *Manplan* are well within my lifetime, a stark reminder of why it's important to invest in society and in the built environment. The message of 1969 is a message that has been largely unheeded, do we learn from the mistakes of the past? A 2023 version of *Frustration* would be an interesting project but at least we have Patrick's important photo essays that still resonate today,' concludes Wilkinson.



Four friends in the Gorbals, Glasgow



Confederation of British Industry gathering, London



Strike meeting, Coventry



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# Sinéad O'Connor

**Harry Borden** looks back on a memorable 2012 shoot with the late Irish singer, songwriter and activist

In order to shoot great pictures, you ideally need an aesthetic sense, an understanding of light and a visual language of your own. However, a lot of the time getting memorable images is more about having the front to get into the right place than the right time, as my experience photographing Sinéad O'Connor shows.

In March 2012, I was commissioned to shoot portraits of Sinéad to accompany an article about her in *Stern* magazine. That day, she was due to perform at St George's Hall in Bristol after suffering a breakdown in the preceding months. She was publicising her first new album for five years, *How About I Be Me (and You Be You)*?

People often ask me what the celebrities I've photographed were really like in person, and although I can give my impressions of how someone appeared on the day, the truth is I often only get a very limited time with them, and I have a job to do. But in Sinéad's case I do remember that she seemed very vulnerable and really raw emotionally. She was quite shy, introspective and difficult to read, but at the same time firm and sort of fierce as well.

Having said that, she was experienced enough in the music business to know that being photographed by me was all part of getting her album noticed and she was willing to go along with my requests. Equipment-wise, I was

**Left: Harry chose this interesting area behind the venue where Sinéad was due to perform and liked the atmosphere of those pictures**

**Below: Harry used a softbox for this informal shot of Sinéad in her dressing room with a relaxed smile on her face**

using my Canon EOS 5D Mark II and took all the shots with an EF 50mm lens.

*Stern's* picture editor had largely given me a free hand for the shoot but had asked for a portrait of her against a white background which could potentially be used on the magazine's cover. However, when looking around St George's Hall, which was originally a Georgian church, I was excited to find an area that was essentially a neglected and overgrown graveyard at the rear of the building and asked her if I could photograph her there first.

Sinéad was willing to do that, and I really liked the atmosphere of those pictures. All the time, at the back of my mind I knew I had to get the shot against a white



**'I suddenly wanted to photograph her performing, but only had my 50mm lens. So, I got out of my seat, walked up to the stage and took a few quick shots'**



➤ background but wanted to try several different locations in the same area. In a way, I shot myself in the foot by doing this, because when we'd finished outside Sinéad psychologically felt that she had given me all I needed, but I still hadn't got that 'white background' shot.

One of the little frustrations you have as an editorial photographer shooting portraits of someone well-known is that you might think

that you've done a great job and got a set of interesting images, but you're still essentially a gun for hire and if a picture editor asks for something specific, you have to give it to them.

However, this wasn't going to be easy. The atmosphere was getting more tense as the concert approached and a sound check had to be done. I knew I wouldn't be able to photograph her after the concert as she would be travelling back

**Above: Harry's favourite picture of the day. He loves her expression, and its spontaneity was also a factor**

home and I was starting to feel a growing sense of panic as time was running out. Just before she went on stage, I had one last try and asked to photograph her in her dressing room. This was slightly overstepping the mark, but Sinéad had the good grace to put up with it.

The lighting was poor, so my assistant and I set up a softbox which took up most of the dressing room. I took one informal shot of her sitting at a small table with an





ashtray and a relaxed smile on her face, looking quite demure, then moved closer. I literally took just two head-and-shoulders shots of her and luckily she was very photogenic so I got all I needed in those two frames. After snatching victory from the jaws of defeat I could relax and enjoy the concert.

Although Sinéad had seemed small and vulnerable when I was photographing her earlier in the day, on stage she was an extraordinary

**Above right: Stern had requested a 'white background' shot and though Harry had left it late for this, luckily Sinéad was still willing, and very photogenic**



and spellbinding presence. The fact that she was performing in a former church gave the gig a spiritual quality that was very different from the gigs I usually went to at that time. I suddenly had the feeling that I wanted to photograph her performing, to show that different side of her, but only had my 50mm lens.

So, I got out of my seat, walked up to the stage and stood probably five feet away from her and took a few quick shots. She was totally in the groove, and I don't think she even noticed me. One of these images (shown left) is my favourite of those I took on the day.

I love her expression, and the fact that the picture was taken with a 50mm lens gives it a different and more intimate appearance than other concert shots taken on long lenses. Its spontaneity was also a factor; sometimes there's an energy in just responding to things organically that you don't get when

you over-think things.

Which brings me back to the point I was making at the start of this article – if I hadn't had the nerve to walk up to the front while Sinéad was singing, stick a camera in her face and briefly obscure others' view, I would never have got that picture. And, especially now she's gone, I'm glad I did.

**As told to David Clark**



## Harry Borden



Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999), and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His new book, *On Divorce: Portraits and Voices of Separation*, is published by The School of Life.



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## LETTER OF THE WEEK

### Lucky day

I am an autistic film photographer, and began my journey during the 2020 lockdown. I started out with an Olympus Trip and I now own an Olympus OM-10 and a Soviet Zenith camera. I actually started out as a digital photographer professionally, many moons ago when I was 17.

My Instagram account is Analogvulture\_Photography but I would like to share this photo that I recently took in Leicester city centre. The graffiti artist is called SMUG and he is an Australian now based in Glasgow. I used my Olympus OM-10 with 50mm lens, and Kodak T-Max 400 film. It was taken on Friday, 13 October.

**Kerri Larkin**

You've won our star letter prize so



**Kerri took this on film with an OM-10**

obviously Friday 13th was an auspicious day for you after all. It's great to hear that you are enjoying your photography, and as regular readers will know, we always like to hear from people who are finding that image-making helps them to cope with a range of physical and mental health challenges.

# Win!

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### Bagging a pouch

I was interested to read the recent letter from Andy Finn about the free filter

on an old copy of AP I too remember many great 'freebies' with the magazine, and I attach a photo of two lens pouches that I got many years ago. There was no choice of pouch, it was pretty much pot luck; some issues had the standard pouch attached to the cover, and some had the telephoto

one. I was lucky to find two magazines on the shelf with one of each so bought both. I took the photo today and as you can see, I still use the pouches, and have some of my Fujifilm X-mount kit in them. Great magazine, by the way, and I am happy to be a subscriber.  
**John D Ryan**

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disappointed with an image from Amy Shore in the section on motor sport photography of the silver Ferrari number 24, printed on the bottom of page 39.

In my book, having a car disappearing out of the frame in a panning shot is a no-no; you must always have space in front of the car so you can see where it is going, and if I had taken this shot I would have binned it.

However, I am now an old codger with possibly outdated views, so maybe younger folk prefer Amy's kind of shots, and I'd be interested to know if this is the case. I've attached a shot of my own taken at Harewood Speed Hillclimb in Yorkshire in July of this year as examples of what I look for in a good motor sport photograph.

**D Thomson**

Below is D Thomson's shot, with Amy Shore's below that. When images are run off the page like that there's always a small part of it that gets lost to the guillotine. But it's also fair to say that photographers today are less hung up on 'rules' that can result in pictures that all look the same. Some people may prefer the sense of speed conveyed in Amy's image to your more classically 'correct' composition.



### Panning panned

Your Premium edition on 'Action' (26 September) contained some super photographs, but as a motor sport enthusiast for over 60 years I was

# Nik Collection 6.3 highlights and new features part 2: Creative effects

Nik Collection 6.3 has four pretty exceptional creative plug-ins. **Rod Lawton** takes a quick tour through the things they can do

In part 1 of our round-up of the Nik Collection 6 plug-ins (AP 10 October) we looked at the four 'corrective' plug-ins. In this second part we cover its creative plug-ins: Analog Efex, Color Efex, HDR Efex and Silver Efex.

These plug-ins offer tools, effects and inspiration for photographers of all types. Analog Efex, for example, doesn't stop at replicating old film styles and darkroom processes but adds in-camera effects like double exposure, bokeh, borders and more. Color Efex is like a bag full of camera filters

and effects which you can use individually or in combination, for a practically limitless range of effects. Silver Efex Pro hardly needs any introduction, since it is one of the best-known and best-loved black & white tools for photographers, while HDR Efex is a remarkably good HDR tool which can produce both subtle and spectacular results.

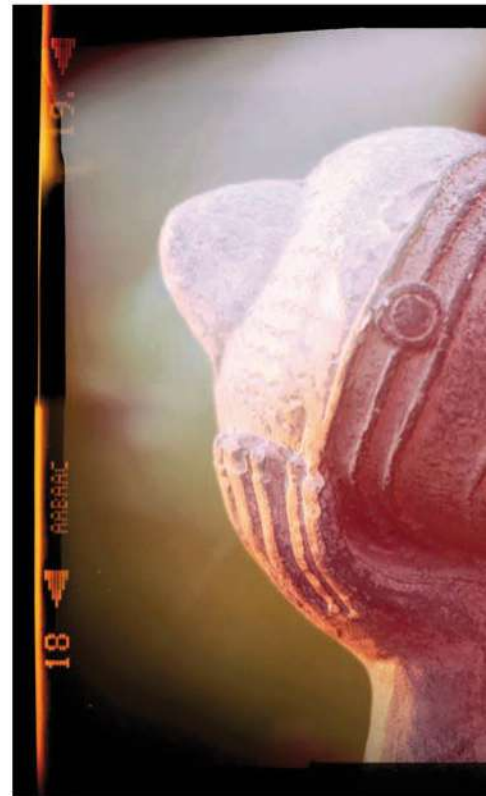
There isn't enough space here on these four pages to show everything these plug-ins can do, but we can at least give you an idea.



### Nik 6 local adjustments

Nik Collection 6 has brought a number of changes, enhancements and additions to the local adjustment tools in its plug-ins. These include a new Control Line option which works rather like a gradient mask but with an eyedropper to select the colours and tones you want to modify. There are now colour selectivity sliders to

fine-tune your masks, new diffuse and invert options and the ability to rename your local adjustments so that you can quickly identify them and what they do. It's even possible to save local adjustments within your own custom presets now.



## CREATING A CUSTOM RETRO LOOK IN NIK 6 ANALOG EFEX



### 1 Analog Efex presets

You can get started quickly in Analog Efex by choosing one of the preset effects in the left sidebar. This one is called Classic Camera 2 and creates a fairly subtle retro effect – but there are plenty of presets that go much, much further, both for colour effects and black & white. You can add motion blur, wet plate effects, textures, dust and scratches, double exposures and more.



### 2 Using the Camera Kit

The Analog Efex presets combine different adjustments, but you can add these manually too by swapping to the 'Camera Kit' tab in the sidebar. Here, you can select an effect and it's added to the adjustment panels displayed in the right sidebar. We've added a Light Leak effect set to Dynamic mode. You'll see there are lots to choose from and they can be moved and resized on the image.



### 3 Adding Frames

We've finished off the retro effect by enabling Frames in the Camera Kit list and then choosing one from the Filmstrip category to simulate the effect of an old-fashioned negative border. The tools used on this image are highlighted with an amber bar in the left sidebar and you can use as many or as few of these as you like. There's also a fixed Basic Adjustments panel.



## Nik 6 Analog Efex

✓ Analog Efex was added by Google during its ownership of the Nik Collection, and it is definitely one of its key plug-ins for fans of retro, analog-style imagery. Where other tools like DxO FilmPack (a separate product not included here) concentrate on technical accuracy with its film simulations, Analog Efex goes for broke by adding a host of antique camera effects, from highly controllable zoom/twist blur, through texture and wet plate effects, motion blur to multi-lens images. It's not always subtle, but it is often spectacular, and its presets and its tools can propel your images in directions you might never have thought of.

**Nik 6 Analog Efex is designed to recreate not just analog films and processes, but all the flaws, idiosyncrasies and unpredictability of old cameras**



**Nik 6 Color Efex has more than 50 photographic filters which can be used singly or in combination. The range of effects you can achieve is huge**

## Nik 6 Color Efex

⤿ You can approach Nik 6 Color Efex in one of two ways. You can simply select one of its many filters to achieve the effect you want, or you can use one of its presets (previously called 'Recipes') which combine multiple filters. Color Efex does not have as many presets as some of the other Nik plug-ins, but it will give you an idea of what can be achieved. It's also straightforward to add and combine filters yourself and save your own custom presets.

Every filter you activate in the left sidebar will display a tools panel in the right sidebar. The controls vary according to the filter selected, but they also have local adjustment tools for masking the filter effect in different areas of the image. These include the control point adjustments that long-time Nik users will already be familiar with and DxO's new Control Line too.

It's also worth mentioning the Nik Collection's optional non-destructive workflow at this point. Color Efex is very good at adjustments and effects not available in programs in Lightroom, for example, but the usual penalty with plug-ins is that you can't go back later and change your mind about the adjustments you made – these are baked into the new image.

But DxO has a solution for the Nik Collection. If you send a TIFF image to the plug-in it will offer you the option of working with a 'non-destructive' TIFF file. This effectively contains two images – your original 'start' image and the edited version – plus the editing instructions used to achieve the second image.

You can re-open the TIFF file in that plug-in and the adjustments will still be 'live' so that you can change them if you need to. The only downside is that these TIFFs are twice the size of regular TIFF images, which are already pretty large compared to JPEGs and even raw files.

## COMBINING FILTER EFFECTS IN NIK 6 COLOR EFEX



### 1 Choosing filters

Nik 6 Color Efex is like a Swiss Army knife of effects filters. This dusk shot had a bright sky and a darker foreground, so we've used the Graduated Neutral Density filter to even them up. This offers separate brightness adjustments for the top and bottom of the picture and a moveable gradual transition in between. Here you can see our photo in the split-screen before-and-after view.



### 2 Contrast Colour Range

This is one of a number of filters you won't find in regular photo editors. Contrast Colour Range separates the brightness values and saturation of different colours to produce stronger colour contrasts, and you can move the Colour slider to see which colour contrasts work best. In this shot it's given us much richer sky tones and better separation between the blue sky and clouds.



### 3 Levels and Curves

Color Efex Pro doesn't just apply weird and wacky camera filters. It also has regular photo enhancement tools including a new Hue/Saturation/Luminance filter and as here, Levels and Curves filters. This is useful for any last-minute adjustments and we've used it here just to brighten up this twilight image. You can use control point local adjustments with all these filters.





**Nik 6 HDR Efex has all the power of a standalone HDR tool, and can create spectacular effects both from merging bracketed exposures and from single files**

## Nik 6 HDR Efex

HDR imagery divides opinion. Some relish its over-saturated hyper-reality while others prefer a natural look and think HDR is best used simply for managing wide tonal ranges, not creating wild effects.

HDR Efex can achieve both, though its presets are geared more towards more-exaggerated HDR looks. It can level out a wide tonal range in a more natural way but you'll probably need to spend more time with the manual controls to achieve this.

HDR Efex can be used both as a standalone program and as a plug-in. In fact, all of the Nik creative plug-ins can work as standalone applications. You can use it to merge a series of bracketed exposures in the traditional HDR fashion to produce a single tone-mapped HDR image.

Alternatively, you can launch it from within Lightroom to apply tone mapping and HDR effects to single images. The process is slightly different from the other plug-ins in that it has to be launched from the Export

menu rather than the Edit in menu, and then wait for Lightroom to import the edited image.

Using HDR on single images can be very effective if you're starting from a raw file, as these often have sufficient dynamic range already, and it's just the tone mapping effect that you need to level up the brightest and darkest parts of the scene.

HDR Efex is perhaps not the best tone mapping/HDR tool on the market, veering more towards spectacle rather than subtlety, but it's useful and powerful nonetheless.

## CHOOSING AND MODIFYING NIK 6 HDR EFEX PRESETS



### 1 Choose a preset

HDR Efex offers a range of HDR tone mapping processes which can cause brain fog, so it's generally easier to browse the presets in the left sidebar and click on one that's close to your desired effect. Then you can make your own adjustments using the manual tools in the right sidebar. This is the 'Deep 1' preset, which has a striking but still natural look.



### 2 Local adjustments

HDR Efex combines HDR tone mapping tools with regular adjustments for fine-tuning your results; these can be applied locally using Nik 6 control points. Here, the trees in the top left corner looked a bit bright and it was easy to add a control point to reduce the brightness. The control point will mask only those tones that match the point where you click.



### 3 Creating your own look

The HDR Efex presets are useful for choosing the basic HDR 'look', but you can then modify this. Here, the overall saturation was reduced but added back on the red motorcycle via a control point placed on the tank. Control points have a circular outline which you can drag inwards or outwards to alter the distance they operate over, so we only needed one.



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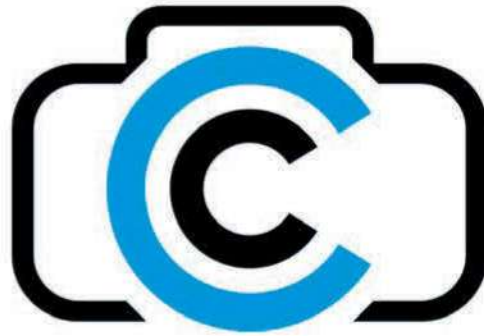
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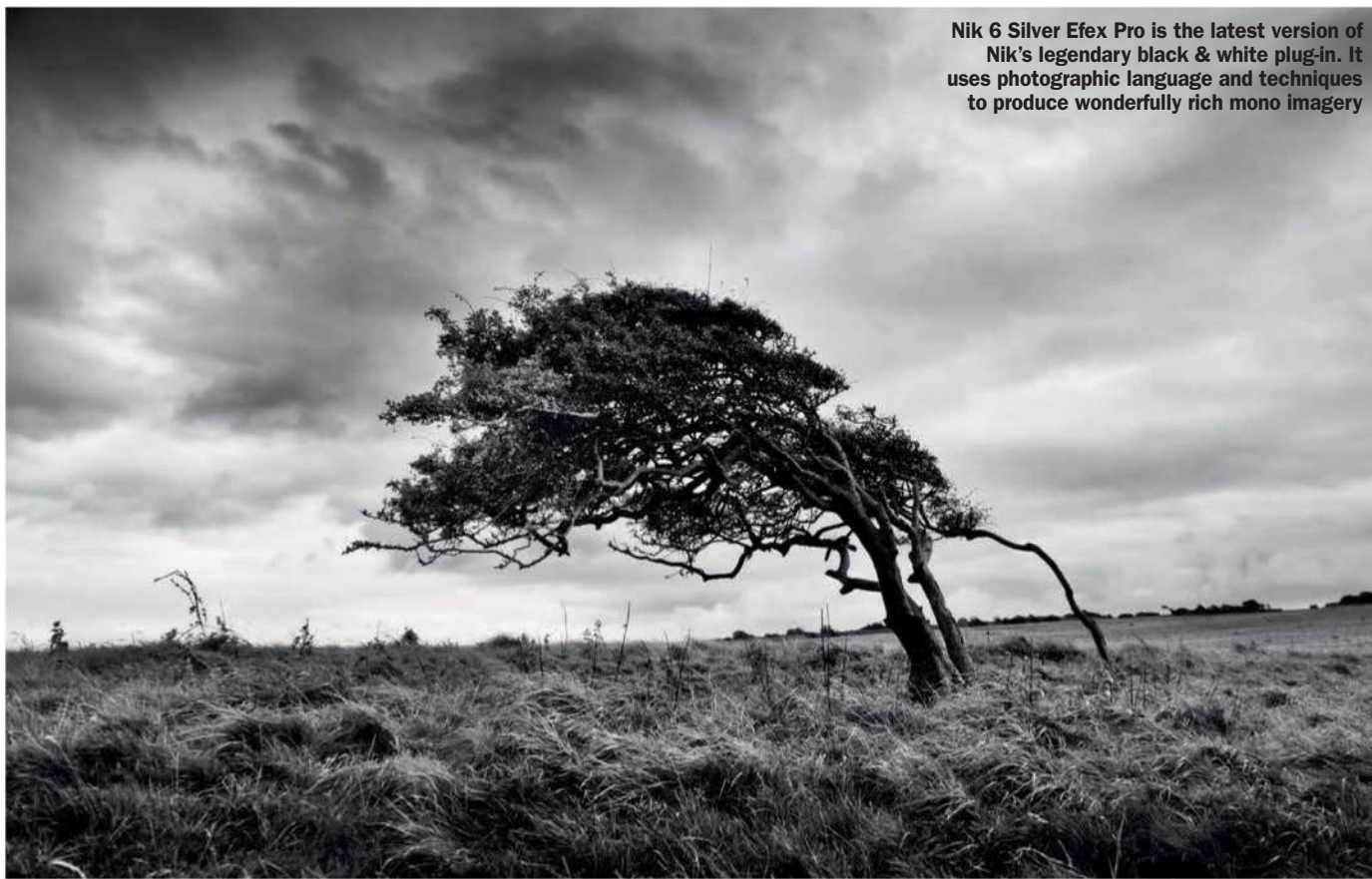
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Nik 6 Silver Efex Pro is the latest version of Nik's legendary black & white plug-in. It uses photographic language and techniques to produce wonderfully rich mono imagery



## Nik 6 Silver Efex

Programs like Lightroom, Photoshop, Affinity Photo and others already have plenty of tools for converting colour images into black & white, so why would you need a dedicated plug-in like Nik 6 Silver Efex?

First, Silver Efex has tools and controls you don't find in other programs, such as 'Amplify Blacks', 'Amplify Whites', 'Soft Contrast' and more. These tools adjust the tonality of black & white images in a way that regular levels

and curves adjustments don't.

Second, it comes with a large collection of very striking and very different-looking presets. Lightroom black & white profiles, by contrast, can look somewhat similar, and while there are plenty of black & white preset packs, the limited scope of the Lightroom editing tools means they cannot match the variety available in Silver Efex.

Third, Silver Efex has DxO's fast and powerful control point and control line

adjustments for very effective 'dodging and burning'.

Silver Efex isn't completely without flaws. Its Structure slider gives image details real punch, but can leave visible edge effects around high-contrast outlines and DxO's decision to add local adjustment sliders to the sidebar does make it a more confusing place to work. Nevertheless, Silver Efex is a wonderful tool for rediscovering and recreating the magic of black & white.

## DRAMATIC LANDSCAPES WITH NIK 6 SILVER EFEX



### 1 Using Silver Efex presets

Just like the other Nik 6 plug-ins shown here, Silver Efex offers preset effects in the left sidebar and manual adjustment tools on the right. Our start image looked pretty flat, but the 'Full Dynamic (Harsh)' preset has levelled up the tones in the sky and foreground and added structure and 'bite' to the textures in the grass and tree: see the before/after split.



### 2 Dodging and burning

A Nik 6 control point is in action here. It's centred on the tree and has been used to add brightness, contrast and structure. You can group multiple control points and adjust the control point sensitivity to tighten up or spread the masking effect. You can either drag the sliders on the control point to make tweaks or use the sliders in the right toolbar.



### 3 Finishing Adjustments

Nik 6 Silver Efex has 'Finishing Adjustments' which are quite deep. For example, you can darken the top/bottom/left/right edges of the shot, so here we've made the sky darker and more brooding and darkened the base of the photo to balance up the tones. This section also has a wide selection of rich and subtle toning effects that are well worth exploring.



# Putting The Fun Back Into Competitions

Camera competitions gives the opportunity of winning high end camera gear with low odds, a set number tickets and a great price.

Camera competitions was set up by local Wells Camera Shop DH James as a way to compete with changing buying trends and remain relevant in an ever changing world. Set up in 2021, they have gathered over 7,500 members with prizes over £250,000 in the last 2 years.

With prizes such as Canon R3, Nikon Zf and a selection of lenses. They almost always offer cash alternative prizes so that there is always great offers regardless of your camera preference.

They also add instant wins with competitions, so that you can win gear and cash even before the competition ends.

They draw the competitions live on You Tube and Facebook every Wednesday at 17.45 and are very transparent about how competitions are drawn. Each competition has a set end date, so it is drawn on that date regardless of how many tickets have been sold and all prizes come with full manufacturer's warranty and no grey imports.

"Transparency, trust, great odds and community are important to us and we love interacting with our members. We have even set up a

community group on Facebook where members can share work and ideas. Just go to Camera Talk UK."

You can currently win £10,000 in Cash, or a Canon R6 II with 4 lenses, including the 24-105mm, 14-35mm, 70-200mm and 100-500mm. There are also £4,000 of instant wins. It is just £3.99 to enter.

To look at the competitions and enter yourself just head to [cameracompetitions.co.uk](http://cameracompetitions.co.uk).

**Right now get 30% off your first order with code AP33** (expires 09/12/23).

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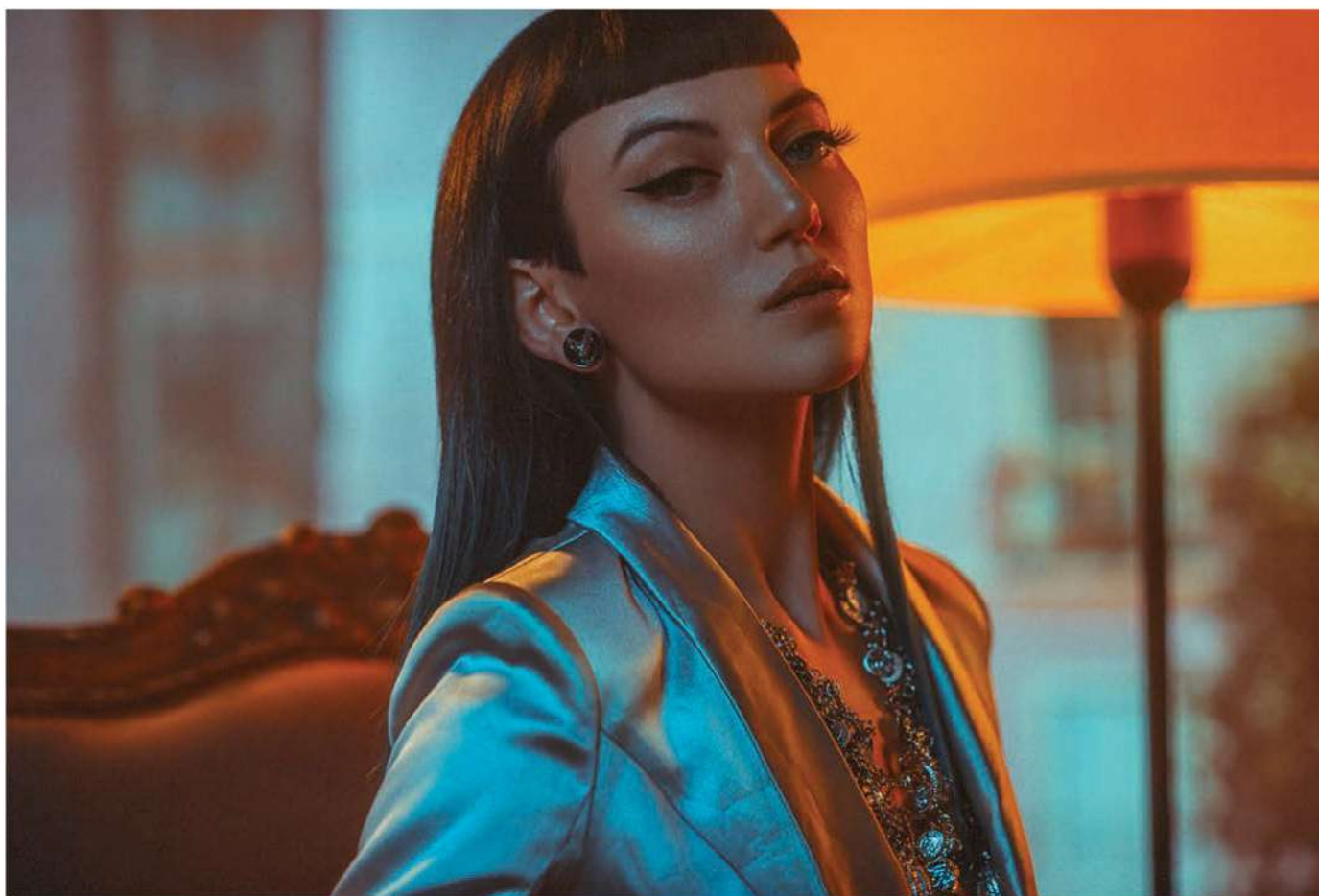
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# Brighter and better

A top fashion and portrait shooter reveals how the Rotolight Anova PRO 3 is transforming his work

A regular AP contributor, Jake Hicks is a well-known fashion and portrait photographer based in London. As he is a keen user of Rotolight lights, we caught up with Jake to find out how the new Anova PRO 3 portable LED light is helping him on a day-to-day basis.



Above: The Anova PRO 3 with barn doors

**AP: Which of the features in the new light are making the biggest differences to your photography?**

JH: As a studio portrait photographer, brighter is always better and the new Anova PRO 3's 22,000 lux means that it's double the brightness of its predecessor and even double the brightness of the new AEOS 2 PRO which I already love.

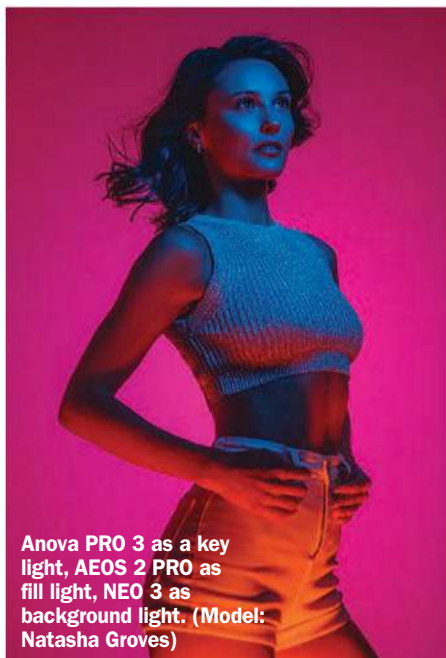
The Anova PRO 3 is one complete unit, meaning it doesn't need to be cabled to an external power supply unit as the two standard v-mount batteries simply slot on the back. LEDs with this much power are typically cumbersome and require additional cabling to get them running. The Anova PRO 3 weighs less than 3.5kg so it can even be mounted on regular light stands, making it very handy for smaller studio spaces, too.

**AP: Have you made much use of the new Magic Eye optical light sensor?**

JH: I've already used the Magic Eye feature on my AEOS 2 PROs as it's part of the Rotolight app, but having the feature built directly into the light saves a ton of time. Essentially, the Magic Eye is a way for the light to look at its surroundings and match the colour of the light around you. You can use it to match lights to products in-shot, for example. If you have a specific brand colour, for example, you can point the Magic Eye at it and 'boom' – you now have that same brand colour translated to RGB values as an output that you can then shine onto the background.

Having it built into the light will make it far easier to use and I can see it being very useful on location. For example, I've had to match light colour to daylight in the past,

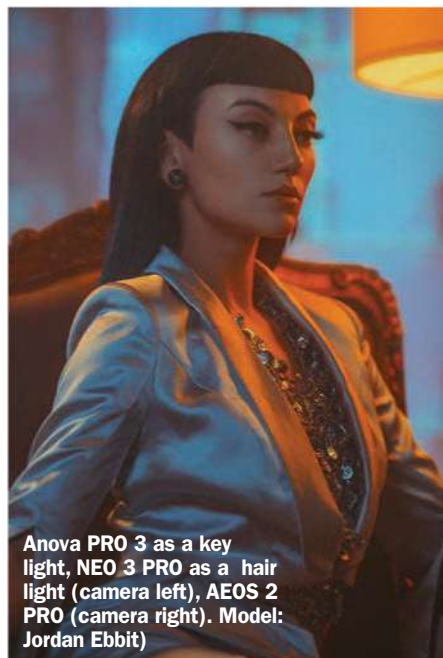




Anova PRO 3 as a key light, AEOS 2 PRO as fill light, NEO 3 as background light. (Model: Natasha Groves)



1/125sec at f/2.8, ISO 200. A Lensbaby Edge 80 is creating the blurred area



Anova PRO 3 as a key light, NEO 3 PRO as a hair light (camera left), AEOS 2 PRO (camera right). Model: Jordan Ebbitt

but contrary to what many people think, daylight is not one Kelvin value. That value can change a lot, through morning light, noon and even evening light. They will all give varying Kelvin values that you need to match during the shoot. Even a bank of heavy clouds can change the daylight temperature, and having the Magic Eye instantly onboard to match ever-changing colours will be super-useful.

**AP: In your YouTube video about getting the cinematic look, you used Anova PRO 3 as a key light? Will you also be using it in other ways?**

JH: I mentioned earlier that I love the extra brightness from the Anova PRO, but that also comes in the form of a bigger light.

The larger surface area of this light means it's able to produce an incredibly clean and even quality of light. One of the main reasons I switched from flash after 20 years was the incredible quality of light these Rotolights provide, and the new larger Anova PRO 3 light is even cleaner thanks to its larger size.

So it makes an ideal key-light, as that's the light on the model's face, but these larger lights will also mean that when they're used as edge lights, they'll also produce a far larger area of even light without any hot-spotting.

**AP: The Anova PRO 3 also offers high-speed sync flash (1/8000sec). How can you see yourself using this?**

JH: Another big reason for switching to Rotolight from flash was ease-of-use. Using LEDs like this on set is so simple – what you see is what you get. No more guessing what the flash will look like through this modifier versus the modelling bulb, no more guessing what power the flash will give you on this particular shutter press and no more guessing what the Kelvin of this flash is compared to the modelling bulb I'm currently looking at.

That said, I do still use the flash function on these lights fairly regularly as I still shoot a ton of long-exposure work that

requires the integration of flash. Rotolights are still the only lights available that can flash in the full RGB spectrum, which is a huge plus for me, and I think the benefits of an LED light that can flash are underappreciated. The flash duration on the Rotolights can be as short as 1/8000th of a second and you dictate the exact flash duration you want.

So if you're doing a shoot with a lot of hair blowing in the wind, switching to flash mode can help to freeze that motion. More importantly, I don't think many people realise just how clean the flash from these LEDs is. Regular strobes have xenon gas that ignites and dissipates which can leave ghost trails of the object in motion as the flash fades.

**AP: There's the weather-proofing as well. Will you find this helpful too?**

JH: Yes, that IP65 rating is a godsend. That's just a fancy way of saying these lights are storm-proof! They'll withstand any amount of sand, snow and British weather you can throw at it and short of submerging the Anova PRO 3, it'll simply keep going. I'm old enough to remember assistants flying across the room after switching on studio lights on a particularly damp morning, so these lights have certainly come a long way since then!



1/125sec, f/2.8, ISO 200. (Model: Libby Anne)

## About Jake Hicks

Jake has been shooting commercially for nearly two decades and is known for his vibrant, colourful style. As a lighting expert, both in the studio and on location, he's also become well known for his engaging educational content, via video tutorials and international workshops. See [jakehicksphotography.com/about](http://jakehicksphotography.com/about)







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The RF 24-105mm F4-7.1 IS STM produces extremely crisp-looking fine detail and textures  
 Canon EOS R8, 52mm, 1/250sec at f/10, ISO 100



# Canon RF 24-105mm F4-7.1 IS STM

This lightweight variable-aperture zoom looks like a cheap and cheerful kit lens, but **Rod Lawton** thinks there's more to it than that



**T**he RF 24-105mm F4-7.1 IS STM is a kit lens option for full-frame Canon EOS R-series cameras. It's commonly bundled with the EOS RP, EOS R6, and EOS R6 Mark II models, but is also sold separately.

Lenses of 24-105mm are popular as more versatile, longer-range standard zooms for full-frame cameras, and most camera makers offer them. In

fact, Canon makes two. There is a more expensive and heavier constant-aperture RF 24-105mm F4 L IS USM lens that's similar to offerings from other camera brands. But the RF 24-105mm F4-7.1 IS STM reviewed here is unusual in being a lot lighter and a lot cheaper, at £359. As such, it's designed for users who want the same focal length range, but don't want to pay professional-lens money.

## Features

There is one very obvious compromise in the design of the Canon RF 24-105mm F4-7.1 IS STM to keep down the weight and the cost, and this is the variable maximum aperture, which shrinks from f/4 at the 24mm end of the zoom range to f/7.1 at 105mm.

This means you have less control over depth of field and background blur at longer zoom settings, and you may also have

to use slower shutter speeds or higher ISO settings to compensate for the smaller available lens apertures. This isn't necessarily a problem, especially in regular outdoor lighting, where you will often be shooting at smaller apertures anyway.

What you gain is a smaller and lighter lens that balances much better on compact Canon mirrorless bodies like the





**Having a kit lens with a longer focal length means you can get more creative with your compositions**

Canon EOS RP, 105mm, 1/3200sec at f/8, ISO 200

➤ EOS RP and EOS R8. With a length of 88.8mm and a weight of just 395g, the RF 24-105mm F4-7.1 IS STM is much easier to handle and carry around than a conventional 24-105mm zoom. In comparison, the F4 L version is 107mm long and weighs 700g.

Canon's lower-end mirrorless bodies don't have in-body stabilisation, but Canon typically incorporates optical stabilisation into its lenses, including this one. Canon says its IS mechanism

offers up to 5 stops of shake compensation.

The RF 24-105mm F4-7.1 IS STM also has a customisable control ring, a standard feature on Canon RF lenses. This can be used either for focusing or to control one of several camera settings. I set it to control the aperture. There's a sliding Focus/Control switch on the side of the barrel to swap between the Focus and Control modes.

The front of the lens has a 67mm filter thread, which is a

common size. The lens has an internal focus mechanism, and the front of the lens doesn't rotate during focusing, so you won't have any trouble using graduated filters or polarisers.

### Build and handling

The RF 24-105mm F4-7.1 IS STM doesn't seem an especially small lens, until you compare it to a typical 24-105mm f/4 standard zoom, including Canon's own. It's then that you see just how much weight and bulk has been saved with its variable-aperture design. If you still think it's too large, then the only real alternative is the retracting RF 24-50mm F4.5-6.3 IS STM kit lens, but that's a lot more limited in its zoom range.

Although it's one of Canon's cheaper 'consumer' lenses, the RF 24-105mm F4.5-7.1 IS STM actually feels very well made. The finish feels good, the zoom ring has even resistance across its fairly short throw, and there's no zoom creep due to the weight of the lens if you tip the camera forward. When you choose a zoom setting, it stays there.

The Focus/Control ring has a very nice feel to it too. It's a focus-by-wire system so there's

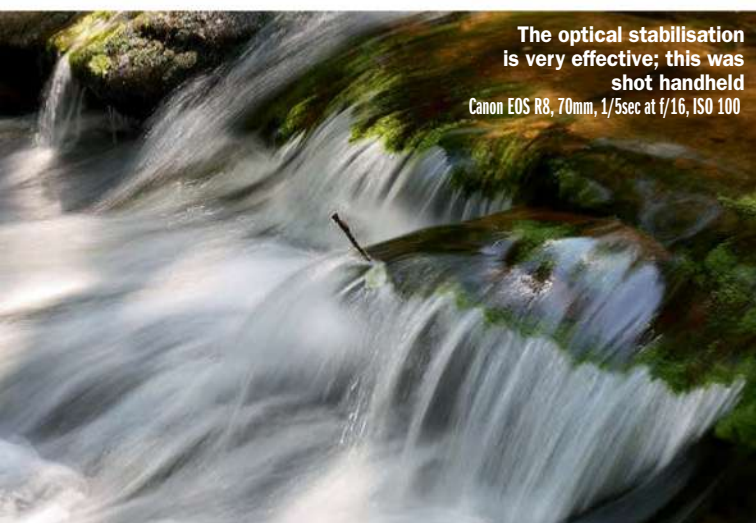
no distance scale and no hard end stops to the focus travel, but it's smooth and light and has no play or 'slop'. It's perfect for manual focusing, but the lack of a click action does make it feel a little vague for controlling camera settings, such as the aperture. Most RF lenses have dual control rings, but not this one, so this single ring has to do both jobs.

The overall feeling of quality extends to the metal mounting plate on the rear (the cheaper RF 24-50mm F4.5-6.3 IS STM lens has a plastic plate). This might be one of Canon's cheaper lenses, but it has a real feeling of quality both in the materials used and the way it handles.

One small annoyance is that there's no AF/MF switch on the lens barrel. If you want to focus manually you have to set the MF mode on the camera body before you can use the control ring for focusing.

### Autofocus

Canon's STM autofocus system is very fast and effectively silent. It takes a fraction of a second to travel from furthest to nearest focus even at maximum zoom, and in normal use it's practically



**The optical stabilisation is very effective; this was shot handheld**  
Canon EOS R8, 70mm, 1/5sec at f/16, ISO 100



You can sometimes see slight softening of edge detail at the 24mm setting  
 Canon EOS R8, 24mm, 1/320sec at f/9, ISO 100



instantaneous. It moves smoothly from one focus point to another with no hesitation or 'hunting' when it gets there. Autofocus performance depends a lot on the camera used, of course, but it's clear from testing it on the EOS R8 that this lens can keep up with Canon's latest and fastest bodies extremely well for a non-professional lens.

The same applies to video, where the RF 24-105mm F4-7.1 IS STM offers extremely smooth and progressive focus shifts. Here its silent operation is even more valuable, especially if you're using the camera's on-board mic, which will be very prone to picking up any operational sounds.

It may seem as if the focus shifts in video can be a little too leisurely, but the answer lies in the camera settings, where you can adjust the speed at which the camera refocuses. Many videographers prefer slower, more 'cinematic' focus changes, but you can speed them up – it's not a limitation of the lens.

### Performance

Some of Canon's consumer-level RF lenses rely heavily on digital lens corrections, and this is one of them. Uncorrected, any images shot at the shortest 24mm focal length will have such strong barrel distortion that

## 'Results are really impressive for a lens with this focal range and price point'

the corners of the image turn black. However, corrections are applied automatically to in-camera JPEGs and most raw processing software – Lightroom and Adobe Camera Raw included – will automatically apply a lens correction profile. The only time these necessary lens corrections become an issue is when you use raw software that doesn't have a matching correction profile – at the time of writing, Capture One does not.

The question is whether this combination of optical and digital corrections produces better images, and the results from the RF 24-105mm F4-7.1 IS STM are really impressive for a lens with this focal length range and price point.

In fact, JPEGs straight from the camera are corrected so well that they are effectively aberration-free. There's no distortion, no chromatic aberration and no corner shading. What's more, they show impressive edge sharpness, though the definition at the extreme edges can fall away a little at 24mm.

With longer range zooms like these, especially inexpensive ones, you might be used to

avoiding the longest focal lengths where possible or expecting some softness. Not here. Images shot at 105mm on the RF 24-105mm F4-7.1 IS STM look as crisp as those shot at 24mm. If there is some fall-off in quality, it's so slight that only the most determined pixel-peepers will care.

In fact, compared against Canon's pro-level RF 24-105mm F4 L IS USM lens, this one actually looks more consistent for edge-to-edge sharpness.

The image stabilisation is extremely impressive too. Canon claims up to 5 stops of shake compensation, and this lens gets pretty close to that in everyday shooting. You can't always say that about manufacturers' stabilisation claims. If you choose a Canon EOS RP or EOS R8 you might be worried about their lack of in-body-stabilisation, but with this lens, you can stop worrying.

It also does a good job of stabilising handheld video, or at least, the micro-jitters caused by handholding. It's less effective at smoothing out jerky camera movements, but then that's why so many videographers use gimbals.

## Verdict

IF YOU judge this lens solely on its specifications, you might be expecting a cheaply made lens of average performance and limited usefulness for serious photographers. But that's not what you get. Canon's use of software corrections produces a lens that punches well above its weight for image quality. You might choose the more expensive Canon RF 24-105mm F4 L IS USM for its constant maximum aperture and build quality, but you'd be unwise to expect better images than this lens provides.

There are some disadvantages, notably the slow, and variable maximum aperture. This means that the further you zoom, the more you'll be forced towards slower shutter speeds or higher ISO settings. But aside from that, as an affordable, portable, walkaround standard zoom, this lens is pretty exceptional. Its autofocus is silent, smooth and very fast, and its optical stabilisation is impressive. For video, the variable maximum aperture might be a nuisance, but the smooth and silent focus transitions are a real bonus.

Very often, 'consumer' lenses are built down to a price and are no better than they have to be. However, the Canon RF 24-105mm F4-7.1 IS STM might indeed be built down to a price, but it's way better optically and operationally than its modest price might suggest.

### Data file

<b>Filter diameter</b>	<b>Length</b> 88.8mm
67mm	<b>Diameter</b> 76.6mm
<b>Lens elements</b> 13	<b>Weight</b> 395g
<b>Groups</b> 11	<b>Lens mount</b>
<b>Diaphragm blades</b> 7	Canon RF
<b>Aperture</b>	<b>Included accessories</b> Front and rear caps
f/4-7.1 - f/22-40	
<b>Minimum focus</b>	
20-34cm	





Variations on a Mamiya theme: Rear, Mamiya Prisma NP and Nikkorex F; centre, Argus 35; front, Ricoh Singlex and Reflexa

## FILM STARS

# The secret life of Mamiya

When is a Mamiya not a Mamiya? When it's a Nikon, or a Ricoh, etc. **John Wade** investigates

**L**et's begin with Nippon Kogaku. In 1959 the Japanese company introduced the Nikon F, a 35mm single lens reflex (SLR) that became so popular so quickly that the manufacturers struggled to keep up with demand. The Nikon F, however, only really appealed to professionals. What was required next was a camera aimed at advanced amateurs. The eventual answer was the Nikkormat, but that wouldn't be introduced for another six years. An interim model was needed and, with little time or opportunity for the development of such a camera, the company turned to Mamiya for help. The result was a slightly odd, and these days largely unknown, SLR.

The camera that started it all: the Nikon F



The similarity in top plates on the five cameras, top to bottom: Mamiya Prisma NP, Argus 35, Nikkorex F, Ricoh Singlex and Reflexa



## Nikkorex 35

In 1960, with design input from Nikon and Mamiya, and with assembly undertaken at the Mamiya factory, the Nikkorex 35 made its debut. The camera has a fixed 5cm f/2.5 lens and a shutter made by Citizen, best known then as a manufacturer of watches and business machines. A large selenium cell mounted above the lens feeds a meter to control a needle in a tiny window in the top plate, moved by juggling shutter speeds and apertures by rings around the lens to align the needle with an even tinier index mark.

In place of a pentaprism, reflex viewing is supplied by mirrors in a porro prism design. The result is a dimmer than usual image but whose focus is aided by a split-image rangefinder. There is no instant return mirror, so the viewfinder blanks out after exposure until the film is wound. Add-on supplementary lenses turn the fixed lens into a 35mm wideangle or 90mm telephoto, but reduce the maximum aperture to f/5.6. Shutter speeds run 1-1/500sec.

Attempts to improve on the Nikkorex 35 with a new model that used a shutter made by Seikosha and, some time later, the Nikkorex Zoom 35 with a fixed 43-86mm zoom, failed to make the cameras any great success. It was clear that a different approach was needed, and luckily Mamiya had just the thing up its sleeve.

**Guide price for collectors:** £25-40.

**User tips:** The cameras are heavy, unwieldy and prone to shutter failure.



**Nikkorex 35 with its 90mm telephoto adapter**



**Nikkorex 35 top view with tele adapter fitted**



**Mamiya Prisma NP, the starting point for so many other SLRs**

## Mamiya Prisma NP

Mamiya Koki Seisakusho was launched in 1940 by Tsunejiro Sugawara and Seichi Mamiya, the former a businessman and the latter an engineer.

The company's first products were folding medium format cameras, 35mm coupled rangefinder models, well-specified 16mm subminiature cameras and Mamiyaflex twin lens reflexes. In fact the only camera type Mamiya failed to produce was a 35mm SLR. That was remedied in 1960, by which time the firm was known as the Mamiya Camera Company. Its first SLR was called the Prisma and it was distinguished by the way the Mamiya name was stylishly curved across the front of the pentaprism. In 1961, the logo was straightened into the more traditional style and the camera relaunched as the Prisma NP. And that's where this story really starts.

The Prisma NP is usually found with a Mamiya-Sekor 58mm f/1.7 standard lens, interchangeable with others that include a 35mm, 48mm and 135mm all f/2.8 lenses. At a time when Germany, rather than Japan, was the major player in the SLR market, it wasn't unheard of for a Japanese camera manufacturer to improve the versatility and sales potential of its own cameras by using a modified version of a German maker's lens mount. The Prisma's mount is very similar to that used by Exakta.

The difference is that Exaktas have a shutter button on the side of the lens which first stops it down to the required aperture before moving on to fire the shutter. The Mamiya has a shutter release in the conventional place on the top plate which activates a small bolt that emerges from the body to operate the stop-down lever on the lens as the exposure is made. It is opened manually to full aperture for viewing with a sprung lever on the side. There's no metering but an accessory meter clips



onto the pentaprism and mates with the shutter speed dial which is speeded 1-1/1,000sec.

Mamiya didn't seem to be particularly possessive about the Prisma NP because the company remade the camera with a unique bayonet lens mount for Argus, who badged it with its own name. Sears, the famous American department store, also rebadged versions of the Prisma NP as the Sears 32A and 32B, as well as the Tower 32B. So when Nikon came knocking, Mamiya had the perfect starting point for yet another version of the Prisma NP.

**Guide price for collectors:** £80-120.

**User tips:** A good, basic manual SLR, but watch out for sticking mirrors.



The Exakta-influenced lens mount and aperture stop-down coupling used on the Prisma NP

## Nikkorex F

Launched by Nikon and made by Mamiya, the Nikkorex F arrived in 1962. At its heart the camera is a Mamiya Prisma NP beefed up with a few improvements. The horizontally-travelling cloth focal plane shutter has been exchanged for a vertically-running metal shutter, which maybe accounts for the camera being perhaps a millimetre taller. The shutter was made by Copal, with the usual 1-1/1,000sec speeds.

Like the Prisma NP, this is a totally manual camera but one with its own selenium cell meter that slips into an accessory shoe mounted on the front of the body beside the lens. This mates with, and therefore hides, the shutter speed dial, which it duplicates with a second similar dial. It also couples with the fork-like appendage found on the aperture ring of early Nikkor lenses. In this way, the meter knows exactly what shutter speeds and apertures are being set. The meter drives a needle across a scale on the top of the accessory which is matched to an arrow on a dial that rotates as the secondary speed dial and aperture ring are operated. When the arrow coincides with the needle the correct exposure has been set.

Perhaps the most important improvement that the Nikkorex F has over the Mamiya Prisma NP, however, is its Nikon F bayonet lens mount. The camera is usually found with a Nikkor-H 50mm f/2 standard lens, but the mount opens the camera up to the vast range of high-quality, interchangeable Nikkor lenses available in a huge variety of focal lengths. Unlike the Prisma NP, the lens automatically opens to its widest aperture after exposure.

While all this was going on of course Nippon Kogaku had not been idle. The company had been busy perfecting its own stripped-down version of the Nikon F to produce a reliable camera body compatible with Nikkor lenses, but at a price readily affordable for the keen amateur photographer. The result was the Nikkormat (also known as the Nikomat in Japan), which was launched in 1965. Mamiya meanwhile obviously saw the writing on the wall as far as its association with Nikon was concerned, but recognised that there was still life left in the old Prisma NP – and flogged the design to Ricoh.

**Guide price for collectors:** £40-50.

**User tips:** It's not as versatile as the Nikon F, but it provides an inexpensive way to shoot with top-quality Nikkor lenses.

## Ricoh Singlex

During the 1950s, Ricoh had seen success with a range of twin lens reflexes but was caught short when, thanks largely to Nikon, the public suddenly demanded 35mm SLRs. With nothing ready on the design front, Ricoh turned to good old Mamiya – and there are no



The Argus 35 variation of the Mamiya Prisma NP



The Nikkorex F, a new version of the Prisma NP, now with a Nikon F lens mount



prizes for guessing which Mamiya camera was quickly rebadged and made in the Mamiya factory for Ricoh. It was called the Singlex and launched in 1962.

In fact, the Singlex isn't so much a rebadged Mamiya NP, but more a rebadged Nikkorex F with its various improvements on the original camera. It uses the same Copal metal, vertically-running focal plane, shutter speeded 1-1/1,000sec and the option of a clip-on meter, though different from the Nikkorex F one. The standard lens is a Rikenon 55mm f/1.4 and the mount is very similar to, though not quite the same as, the Nikon F. This gives the advantage of being able to mount Nikkorex lenses on the Singlex, although Rikenon lenses are less likely to happily mount with a Nikon. Automatic aperture stop-down and re-opening after exposure is retained from the Nikkorex F.

The Singlex, with its metal focal plane shutter, was also rebadged by the Sears department store and sold as the Sears SLII. When Ricoh took back the manufacturing reins to build new Singlex SLR models like the TSL and II, an M42 screw mount was introduced.

**Guide price for collectors:** £50-80.

**User tips:** If you want the option of using Nikkor lenses, stick with the first model of the Singlex.



**First version of the Ricoh Singlex, very much a rebadged version of the Nikkorex F**

**Add-on meters on the Nikkorex F and Singlex cameras**



## The Reflexa

The final Prisma NP lookalike was obviously built by Mamiya but, unlike the others, it wasn't made under the name of another well-known manufacturer. The camera was launched in 1961, the year after the Prisma NP and the year before the Nikkorex F. Its design went back to the original Prisma NP, complete with horizontally-travelling cloth focal plane shutter, quasi Exakta lens mount and manual aperture opening after exposure.

The camera was originally sold with a Mamiya-Sekor 58mm f/1.7 standard lens. But for marketing reasons, it

was thought that a more prestigious name might be an advantage. In those days, Mamiya cameras were handled in Japan by a trading company called Osawa, that also handled sales for Canon, which was a minority owner of Mamiya. A collaboration between the two companies resulted in this version of the Prisma NP being fitted with a Canon OM 50mm f/1.9 standard lens. (The OM acronym probably stood for Osawa/Mamiya and had nothing to do with the later Olympus designation.) Then, for export purposes, the camera was renamed the Reflexa.

It seemed that Mamiya had spent so much time designing, manufacturing and rebadging cameras for other makers that there was little confidence in using the company name on its own 35mm SLR.

**Guide price for collectors:** £50-70.

**User tips:** It's just like a Prisma NP only cheaper and with a more prestigious lens.



**The Reflexa with Canon lens and the Exakta-style mount used on the original Prisma NP**

## Which one is right for you?

If you're a collector rather than a user, the Mamiya Prisma NP is the landmark. However, if you are a user, the camera is a bit basic and commands unexpectedly high prices. The Reflexa variation is just as basic in its spec, but it's a more interesting collector's camera: a renamed Mamiya with a Canon lens in an Exakta-type mount – what more could you want?

The Nikkorex F is cumbersome and heavy, but it's a great camera, especially in its ability to mount the superb range of Nikkor lenses. It's fully manual of course, but the accessory meter can prove useful provided that the selenium cell isn't dead. Dodgy shutters are not unknown either.

By the time the camera had been rebuilt yet again as the Ricoh Singlex, the shutter problem seems to have been ironed out. It's still fully manual, unwieldy and heavy, but the add-on meter is neater than the one on the Nikkorex F. That said, of the five cameras covered here, the Singlex is probably the most practical. But remember that only the first model accepts Nikkor lenses. After that, it's M42 all the way.

As for the Nikkorex 35, it's an interesting collector's item. But for users, its dim viewfinder, clumsy lens adapters and often unreliable mechanics, make it one to avoid.

# Samsung Portable SSD T9 2TB

**Joshua Waller** reviews a fast and rugged SSD drive

- £117.49 (1TB), £199.99 (2TB), £362.79 (4TB)
- [www.samsung.com/uk](http://www.samsung.com/uk)

If you're looking for external storage, or a fast external drive for recording high-resolution video, then a portable solid-state drive (SSD) may well be the best choice. They're often smaller than traditional portable hard disk drives (HDDs), definitely faster, and they use less power. Samsung's Portable SSD T9 is the latest, and possibly one of the fastest SSD drives out there.

Samsung's T-series drives have been around for a long time, and the firm is well known for making high-speed and high-quality drives for use both inside and outside of computers. This latest version has a most stylish-looking, almost carbon fibre, design. There's also built-in hardware encryption available if needed. Password protection uses AES 256-bit hardware encryption, and is compatible with Windows, MacOS and Android devices. But if you do enable this, then you won't be able to use the drive to record video from external recorders.

In principle, the drive offers rapid performance of up to 2000MB/sec. But the catch is that you're going to need a device that can match those speeds. Unless you've got a computer bought in the last 12-18 months that supports the USB 3.2 Gen2x2 standard, it's likely that you'll be limited to around 1000MB/s instead.

On a PC with a motherboard from 2019, with USB 3.2 Gen 2 Type A ports, I was able to measure 780MB/s read/write speeds. On a laptop from 2021, with a USB 3.2 Gen 2 Type C port, I recorded 1075MB/s read/write speeds. You will need a newer or higher-spec system, whether that's a PC, laptop, or a Mac, to get the maximum possible speeds. If you've got a PC with a spare PCIe slot, you could add your own USB 3.2 Gen 2x2 card.

If you don't need these higher speeds, or you have a computer that can't support USB 3.2 Gen2x2, then you can save money by looking at the Samsung T7 or T7 Shield drives, which offer up to 1000MB/s via USB 3.2 Gen 2.

## Verdict

The Samsung T9 Portable SSD offers extremely rapid performance, with a stylish design that adds additional protection. It's small and offers a good amount of storage, meaning you could easily take it with you without worrying about the extra weight. If you have a machine capable of taking advantage of the rapid speeds on offer, then it's a great choice.

### Multi-device

Designed to work with Windows and Mac PCs, Android, iOS, and for direct video recording from cameras.

### Tough

The Samsung T9 is drop-proof, and tested to withstand falls from up to 3 metres.



### Speed

The T9 SSD is rated for speeds up to 2000MB/s, which is twice as fast as those offered by the T7 Shield.

### Cables

In the box you'll find a USB-C to USB-C cable, as well as USB-C to USB-A for use with older computers. However both are relatively short.



## At a glance

- USB 3.2 Gen2x2 NVMe SSD
- Up to 2000MB/sec read/write speeds
- 88x60x14mm, 122g
- 1TB, 2TB and 4TB capacity
- 5-year warranty

## USB 3.2 GEN 2x2

Among the bewildering array of USB standards around, USB 3.2 Gen 2x2 isn't all that widely supported. It requires Type-C connectors, so if your computer is too old to have one, you'll be out of luck in terms of getting the drive's full speed potential. On the other hand, the latest machines that support the newer and even faster USB4 standard may not necessarily be fully back compatible either, again limiting the speed to 1000MB/s. If in doubt, check with your computer manufacturer.



Established in 1998, Carmarthen Camera Centre Ltd initially specialized in second-hand cameras and lenses, eventually taking over Francis Photographic in 2000, becoming the largest source for second-hand cameras in Wales with an extensive range, embracing online sales early, expanding their stock, and opening a beautiful new premises in May 2019, transforming a chapel into a display room and warehouse, ultimately becoming the premier destination for new and second-hand cameras, optics, and photo-related products in all of Wales. Renowned for their knowledgeable and enthusiastic team of staff, including experts in all types of photography, eager to provide expert guidance and exceptional service, inviting you to visit their store or call for assistance on your photography journey.



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Images: Johannes Hulsch

# SIGMA

Introducing the world's smallest and lightest ultra-wide-angle zoom for APS-C mirrorless cameras. The lens combines supreme optical sharpness, a constant F2.8 aperture, well-controlled flare and rich colour rendition. Available for L-Mount, Sony E-mount and FUJIFILM X Mount systems.

## C Contemporary 10-18mm F2.8 DC DN

Designed exclusively for mirrorless cameras

Petal Hood (LH706-02), Front Cap (LCF-67mm III),  
Rear Cap (LCR II) supplied.

Available mounts: L Mount, Sony E-mount, FUJIFILM X Mount.

L-Mount is a registered trademark of Leica Camera AG.





# Buying Guide

**394**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for mirrorless lenses

## Lenses

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

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



### Lens mounts

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

### Built-in focus motor

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

### Filter thread

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

### Maximum aperture

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

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

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

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Mirrorless Lenses			IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	M4/3	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAPHRAGM (MM)	LENGTH (MM)	WEIGHT (G)						
LENS	RRP	SCORE	SUMMARY										MOUNT					DIMENSIONS				
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-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	-	-							20	49	69	44.3	130						
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	-	-							17	55	69	84.5	310						
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	-	-							73	55	69	135	270						
RF 10-20mm f/4 L IS STM	£2580		World's widest angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	-	-							25	n/a	83.7	112	570						
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	-	-							20	77	84.1	99.8	540						
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	-	-							28	67	76.6	88.4	390						
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 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics	-	-							13	43	69.2	40.1	165						
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	-	-							14	52	74.4	63.1	270						
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	-	-							30	58	69.6	58	210						
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						
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	-	-							34	67	76.6	88.8	395						
RF 24-240mm f/3.5-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	-	-							50	72	80.4	122.5	750						
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras	-	-							23	55	69.2	24.7	120						
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/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	-	-							30	43	69.2	40.5	160						
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 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	-	-							60	77	83.5	119	695						
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						
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	-	-							35	67	78	91	500						
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	-	-							26	67	81.5	148	730						
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	-	-							88	67	79.5	164.7	635						
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	-	-							90	77	94	208	1530						
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	-	-							70	82	89.2	130.3	935						
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	-	-							450	82	93	200	930						
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	-	-							600	95	102	282	1260						
FUJIFILM MIRRORLESS																						
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters	-	-				-			18	62	68	52.8	215						
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 WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	-	-				-			24	72	77.6	87	385						
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	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	-	-				-			35	72	78.3	88.9	440						
XF 18mm f/1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction	-	-				-			20	62	68.8	75.6	370						
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	-	-				-			18	52	64.5	40.6	116						
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 18-120mm f/4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally	-	-				-			60	72	77.3	123.5	460						
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 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	-	-				-			28	62	72	63	300						
XF 23mm f/1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design	-	-				-			19	58	67	77.8	375						
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 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction	-	-				-			34	39	62	23	84						
XF 30mm f/2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification	-	-				-			10	43	60	69.5	195						
XF 33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing	-	-				-			30	58	67	73.5	360						
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						
XC 35mm f/2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring	-	-				-			35	43	58.4	46.5	130						
XF 50mm f/1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography	-	-				-			70	77	87	103.5	845						
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	75	118	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						



# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMETER (MM)	LENGTH (MM)	WEIGHT (G)
				MOUNT									DIMENSIONS				
XF 56mm f/1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing										50	67	79.4	76	454
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 70-300mm f/4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	-									83	67	75	132.5	580
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
XF 150-600mm f/5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	-									240	82	99	314.5	1605
LAOWA MIRRORLESS																	
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view										8	n/a	45.2	25.5	135
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
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion	-									12	49	60	53	215
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera										12	46	54	41	125
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics										10	37	59.8	25	130
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
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price										25	62	71	86	570
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing										35	62	71.5	83	590
50mm f/2.8 2x Ultra Macro APO MFT	£409		Manual-focus macro lens for Micro Four Thirds with electronic aperture setting and 2x magnification										13.6	49	53.5	79	240
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification	-									17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount										12	n/a	62.4	66	350
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control										15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters										19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control	-									15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless										27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion										15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction										20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion										25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras										50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras										50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective										50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification										18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification	-									16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless										20.5	67	74	120	619
LEICA MIRRORLESS																	
NEW 14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture										28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras										38	82	88	123	856
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO										24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount lens is half the weight of the premium APO alternative										45	67	74.5	83	402
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	-									110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	-									19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	-									30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	-									20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras										18	46	70	40	135
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
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood										28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters										28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8										19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images										20	77	84.5	108.5	505
24-50mm f/4-6.3 VR Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5										35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial										38	82	89	126	805
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system										30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1999	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range										35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	-									70	67	76.5	114	570
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh										25	72	78	96.5	450
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras										20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc										19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling										19	67	75	120.5	565
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance										25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality										29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'										45	82	89.5	150	1090
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness										40	62	76	86.5	415
50mm f/2 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification										16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable										27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	-									100	77	89	220	1360
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
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography										85	82	102.5	141.5	1160
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	-									75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	-									29	62	85	140	630
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	-									130	95	110	315.5	1955

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Mirrorless Lenses				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	MIN FOCUS (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY														
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			•		•	•	•			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			•		•	•	•			13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				•						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				•						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				•						23	72	77	88.5	411
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
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				•						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				•						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•							15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				•						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				•						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				•						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance				•						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				•						20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•						25	46	57	35	120
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				•						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				•						30	62	70	87	410
25mm f/1.8	£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 high-quality 80-300mm equivalent lens offers amazing portability for this pro class				•						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				•						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				•						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				•						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				•						50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				•						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				•						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				•						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	•		•							22	62	69.8	136	453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters	•		•							130	72	86.4	205.7	1120
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•							140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				•						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				•						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				•						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				•						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				•						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				•						20	62	70	70	335
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		Fast standard zoom with premium optics and weather-resistant construction	•		•							25	58	67.6	73.8	305
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Updated fast standard zoom with reduced focus breathing and smoother aperture operation for video	•		•							15	58	67.6	73.8	306
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 II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	•		•							30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion	•		•							20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options	•		•							20	46	25.5	63	87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality	•		•							25	46	60.8	52	125
DG 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
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7	•		•							28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•		•							10	46	58.8	63.5	180
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 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	•		•							85	58	67.4	99.9	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Notticon lens with 2 aspherical lenses and ultra-wide aperture	•		•							50	67	74	76.8	425
G 42.5mm f/3.5-5.6 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•							37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•							15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•							90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•		•							90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•							100	52	70	100	380

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



# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	-									75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	-			-						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-			-						130	72	83	171.5	985
<b>NEW</b> DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	-			-						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-			-						115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								-	-	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								-	-	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								-	-	18	67	73.6	82	340
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								-	-	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								-	-	24	67	73.6	82	310
S 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 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								-	-	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								-	-	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus								-	-	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								-	-	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-							-	-	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-							-	-	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-							-	-	54	77	84	148	790

## 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
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		-	-	-	-					38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		-	-	-	-					50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		-	-	-	-					65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		-	-	-	-					90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E and X mounts				-		-				19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras				-			-			20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras				-			-			25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography				-						19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras				-						24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture				-						35	82	88	128.5	1027
35-150mm f/2-2.8 FEAF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features				-						33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring				-						29	67	75	115	659
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring				-						29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras				-						35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless				-						45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design				-						40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount				-				-		69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch				-						85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography				-						69	82	93.4	129.6	772

## SIGMA MIRRORLESS

<b>NEW</b> 10-18mm f/2.8 DC DN   C	£600		Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras			-	-	-					11.6	67	72.2	64	255
16mm f/1.4 DC DN   C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		-	-	-	-	-				25	67	72.2	92.3	405
18-50mm f/2.8 DC DN   C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation				-	-	-				12.1	55	61.6	76.5	290
23mm f/1.4 DC DN   C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view				-	-	-				25	52	65.8	76.9	340
30mm f/1.4 DC DN   C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		-	-	-	-	-				30	52	64.8	73	140
56mm f/1.4 DC DN   C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		-	-	-	-	-				50	55	66.5	59.5	280
14mm f/1.4 DG DN   A	£1399		World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind				-	-	-	-			30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN   A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent				-	-	-				28	n/a	85	131	795
16-28mm f/2.8 DG DN   C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8				-	-	-				25	72	77.2	100.6	450
17mm f/4 DG DN   C I-series	£550		Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction				-	-	-				12	55	64	48.8	225
20mm f/1.4 DG DN   A	£859		Bright wideangle prime that includes an array of features designed for astrophotography				-	-	-				23	82	87.8	111.2	635
20mm f/2 DG DN   C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction				-	-	-				22	62	70	74.4	370
24mm f/1.4 DG DN   A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder				-	-	-				25	72	75.7	95.5	520
24mm f/2 DG DN   C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics				-	-	-				24.5	62	70	74	360
24mm f/3.5 DG DN   C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification				-	-	-				10.8	55	64	48.8	225
24-70mm f/2.8 DG DN   A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality				-	-	-				38	82	87.8	122.9	835
28-70mm f/2.8 DG DN   C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom				-	-	-				19	67	72.2	101.5	470
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
35mm f/1.4 DG DN   A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls				-	-	-				30	67	75.7	109.5	645
35mm f/2 DG DN   C I-series	£550		Everyday walkaround prime that promises premium optical performance				-	-	-				27	58	70	65	325
45mm f/2.8 DG DN   C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction				-	-	-				24	55	64	46.2	215
50mm f/1.4 DG DN   A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens				-	-	-				45	72	78.2	109.5	670
50mm f/2 DG DN   C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring				-	-	-				45	58	70	68	350
65mm f/2 DG DN   C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur				-	-	-				55	62	72	74.7	405
85mm f/1.4 DG DN   A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent				-	-	-				85	77	82.4	94.1	630
90mm f/2.8 DG DN   C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits				-	-	-				50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS   C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	-			-	-	-				112	67	86	199.2	1140
105mm f/2.8 DG DN Macro   A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality				-	-	-				29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS   S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	-			-	-	-				45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS   S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	-			-	-	-				58	95	109.4	263.6	2100

# Mirrorless Lenses

													IMAGE STABILISATION	CANON RF	CANON RF	MICRO 4/3 THRUSS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MINI FOCUS (CM)	FILTER THREAD (MM)						
LENS	RRP	SCORE	SUMMARY										MOUNT										DIMENSIONS						
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 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction																				13	62	69.8	55	178		
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers																				15	55	66	57.5	181		
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring																				17	55	66.6	69.5	219		
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus																				24	49	62	22.5	67		
E 16-50mm f/3.5-5.6 PZ OSS	£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		
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture										-										35	55	66.6	75	308		
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture										-										25	49	62	60	194		
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture										-										45	72	78	110	427		
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras										-										40	95	110	167.5	1105		
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras										-										45	55	67.2	88	325		
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens										-										50	62	68	98	460		
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies										-										30	67	93.2	99	649		
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras																				20	49	62.6	20.4	69		
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies																				16	49	63	65.6	225		
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras										-										9	49	62	55.5	138		
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation										-										30	49	62.2	45	155		
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range										-										39	49	62	62	202		
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless										-										100	49	63.8	108	345		
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation										-										110	67	77	142	625		
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality										-										28	n/a	97.6	137	847		
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics										-										28	n/a	87	117.4	565		
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters										-										25	n/a	83	99.8	460		
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction										-										28	82	88.5	121.6	680		
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing										-										22	82	87.8	111.5	547		
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality										-										28	72	78	98.5	518		
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation										-										23	72	80.5	88.1	353		
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction										-										18	67	84.7	73.5	373		
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price										-										30	72	78.7	99	488		
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction										-										24	67	75.4	92.4	445		
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction										-										24	49	68	45	162		
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results										-										38	82	87.6	136	886		
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly										-										30	82	87.8	119.9	695		
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation										-										40	67	73	94.5	426		
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design										-										38	77	83.4	113.3	663		
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant										-										50	72	80.5	118.5	780		
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness										-										29	49	64	60	200		
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C										-										30	40.5	67	45	167		
FE 28-70mm f/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	78.5	112	630		
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor										-										27	67	76	96	524		
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies										-										22	55	65.6	73	280		
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver										-										35	49	61.5	36.5	120		
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build										-										28	49	68	45	173		
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling										-										40	72	87	108	778		
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class										-										45	72	83.5	108	778		
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup										-										38	67	80.6	96	516		
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus										-										45	49	68.6	59.5	186		
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation										-										35	49	68	45	174		
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing										-										16	55	70.8	71	236		
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light										-										50	49	64.4	70.5	281		
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies										-										96	77	88	200	1480		
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls										-										40	77	88	200	1045		
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation										-										100	72	80	175	840		
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature										-										26	72	82.2	149	794		
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom										-										90	72	84	143.5	854		
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction										-										80	67	78	82	371		
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens										-										80	77	89.5	107.5	820		
FE 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		

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# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FLUORITE (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
TAMRON MIRRORLESS																
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction				•					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5 ★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	•			•	•				19	67	74.6	119.3	525
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
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3 ★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts	•			•	•				15	67	75.5	125.6	620
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
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range				•				•	30	67	74.8	114.4	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
20-40mm F/2.8 Di III VXD	£879	4.5 ★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras				•				•	17	67	74.4	86.5	365
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
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
28-75mm F/2.8 Di III VXD G2	£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics				•				•	18	67	76	118	540
28-200mm F/2.8-5.6 Di III VC RXD	£800	4 ★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation				•				•	19	67	74	117	575
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
35-150mm F/2.0-2.8 Di III VXD	£1599	4 ★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance				•				•	33	82	89	158	1165
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5 ★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	•			•				•	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5 ★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive				•				•	85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330		Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	•			•				•	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4 ★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts				•	•			•	80	67	77	148	545
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	•			•				•	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				•					17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				•					15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				•					17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				•					37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				•					23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				•					34	77	82.5	87.7	860
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts				•	•				18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view				•		•			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras				•		•			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor				•	•				30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification				•	•				16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring				•		•			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion				•		•			50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters				•	•				30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras				•					25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation				•					20	52	62.8	39.9	230
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video				•					30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements				•					30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses				•	•				35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh				•	•				35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Still Edition' version of this fast prime is smaller, lighter and more affordable				•					35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF and Nikon Z-mount cameras		•		•					45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur				•					45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism				•					45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing				•	•				45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction				•	•				31	67	78	91.3	625
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics				•					35	58	78.4	99.7	771
ZEISS MIRRORLESS																
Touit 12mm f/2.8 Distagon*	£959	5 ★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•	•				18	67	82	68	270
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
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
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
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•					45	52	62	59	320
Batis 85mm f/1.8	£909	5 ★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•			•					80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•					80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5 ★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•			•					87	67	84	120	614

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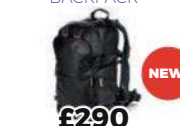


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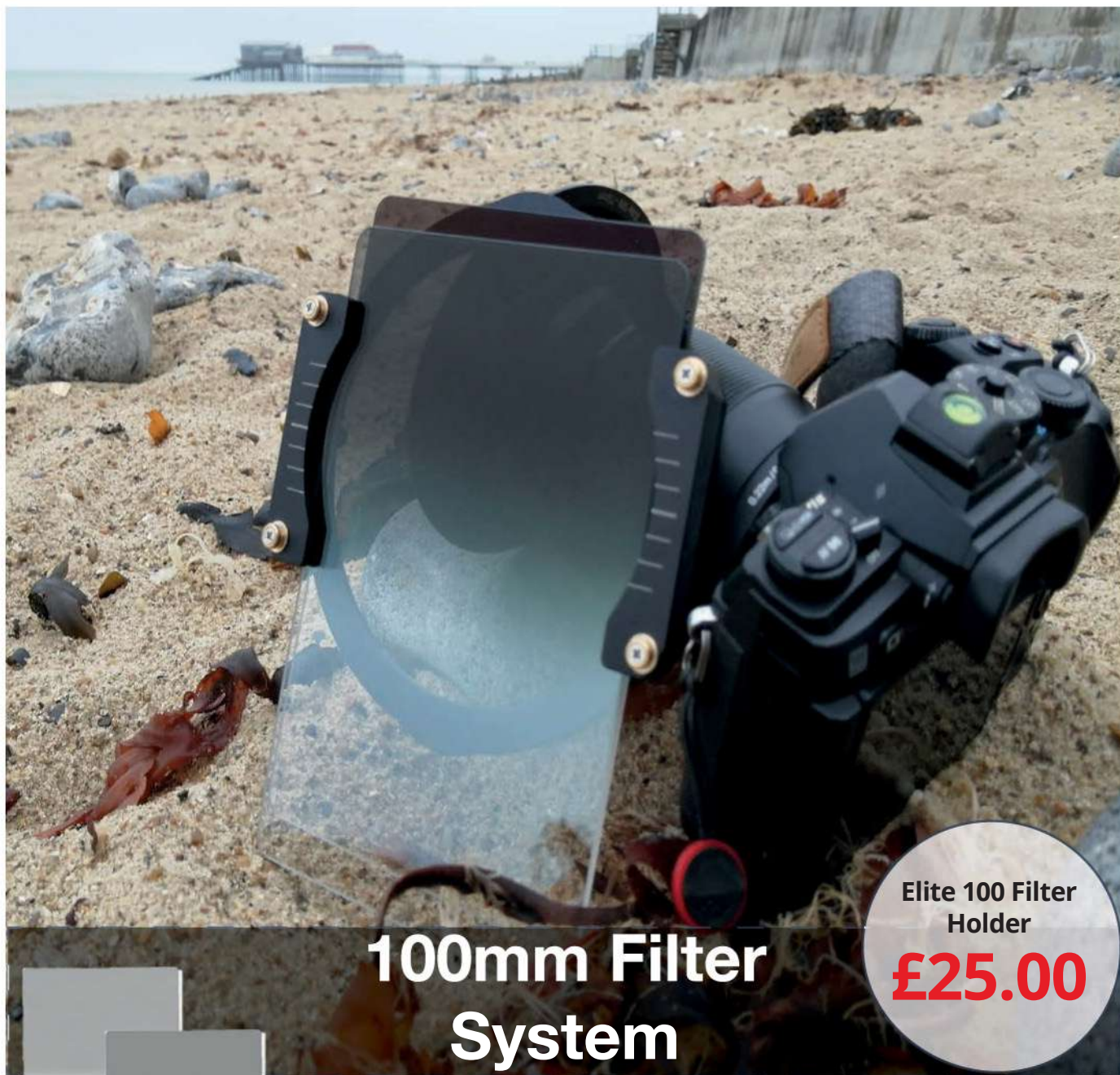
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# Final Analysis

**Maria Falconer considers...**

**Trump mug shot by the Fulton County Jail, 2023**

**W**e all know a mug shot when we see one! Its characteristically stark and reductive representation of a person is both instantly recognisable and heavily loaded. In recent years this sub-genre of photography has become a battleground where individuals and organisations wrestle for power and control. When you look at this mug shot what do you see, the power of the institution or the charisma of the accused?

As far back as the mid 1800s, when a person was arrested, they would have their photograph taken for identification purposes. These pictures – which we now refer to as ‘mug shots’ – were also hung in ‘rogues’ galleries’, to both amuse the public and encourage them to look out for serial offenders. From the outset, the mug shot was associated with wrongdoing and shame.

These days, the purpose of the mug shot remains much the same although more consistent photographic practices have evolved. The specific technical and aesthetic criteria involved in making a mug shot varies between institutions, but includes prescriptive framing, lighting, background and even pose. Interestingly, but not surprisingly, this standardised formulaic approach, designed to capture an unambiguous likeness, also has the effect of masking individuality and reducing a person to a ‘type’, the ‘criminal type’. Often a mug shot will bear the institution’s stamp, which serves to further depersonalise and identify an individual with the criminal institution.

This reframing of identity, this image manipulation and labelling, presents an authoritative message – a clear signal that the Criminal Justice System is in control.

When the former president of the USA, Donald Trump, was arrested and ‘booked’ at the Fulton County Jail he was subjected to a series of undignified procedures that included having a mug shot taken. For many this would be a humiliating process, but Trump, who has an uncanny way of shape shifting, somehow transformed this into a photo opportunity.



It must be said that the photographic procedures adopted by the Fulton County Jail played right into Trump’s hands. If, like many institutions, they had insisted on subjects adopting a neutral facial expression and straight head angle, Trump would have been deprived of the chance to inject this image with his personality. Instead, with a slight tilt of the head and an almost imperceptible rotation of the shoulders, Trump glowers at the camera and instantly wrestles back some control.

So the frame has become an arena, where law and order wriggles uncomfortably between fake news and alternative facts. The players jostle for your attention, objectifying, emoting and saturating the

**‘The jail didn’t insist on a neutral expression and straight head angle’**

image with highly coded messages.

But the mug shot image no longer holds the power that it used to, associated as it was with the establishment and authority. In this modern world of post-truth, images hold little sway. When you look at this mug shot then, some of you will see a criminal, and others a hero. But that opinion is unlikely to be based on anything this image has to offer; it’s much more likely to be a simple validation of your beliefs.

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AP

Maria Falconer MA, MSc., FRPS, is a photographic practitioner, teacher and writer. A Fellow of the Royal Photographic Society, Maria lectures at De Montfort University and runs various photography workshops across the UK and in Europe. For more on her latest workshops and to book your place, visit [www.mariafalconer.co.uk](http://www.mariafalconer.co.uk)



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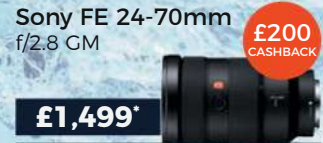
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