

Saturday 6 February 2021

# Amateur Photographer



TESTED

## Nikon Z 7II

Nikon's flagship mirrorless body  
fixes all the flaws of its predecessor

Passionate about photography since 1884

# Money-saving DIY hacks

**10** simple projects to aid your  
photography and save cash



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## London Calling

The story behind the cover of  
a classic from **The Clash**



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## Cheetahs in danger

Wildlife photographers  
rally to save another  
threatened big cat

**Taylor Wessing prize** Alys Tomlinson's award-winning portraits



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## This week's cover image

This beautiful photo of cheetahs in Kenya's Maasai Mara National Reserve was taken by Graeme Purdy



Let's face it, photography can be expensive – not just the cameras but the accessories too. But some photographers – the ones who paid attention to *Blue Peter* when they were kids – are great at coming up with DIY alternatives to common photographic items. This week we ask two such people to share a selection of simple projects, none of which involve sticky-back plastic. Also this week

we report on the efforts of wildlife photographers to help yet another threatened species – the magnificent cheetah; we talk to Alys Tomlinson about her topical, Taylor Wessing Prize winning portrait project; and our series on the greatest album cover photos of all time tells the story behind a punk classic by The Clash. If you're looking for a new camera perhaps Nikon's new mirrorless flagship, reviewed this week, is the right one for you. **Nigel Atherton, Editor**

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**SOMETHING TO SAY?** Write to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) with your letters, opinion columns (max 500 words) or article suggestions.

**PICTURES** Send us a link to your website or gallery, or attach a set of low-res sample images (up to a total of 5MB) to [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk).

**JOIN US ONLINE** Post your pictures into our Flickr, Facebook, Twitter or Instagram communities.

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## This week in 1952

gettyimages

### TREASURES FROM THE HULTON ARCHIVE

#### Dog and Owner at Crufts by Thurston Hopkins

A mastiff type dog and its owner at Crufts dog show, held at the Grand Hall, Olympia in London on 8-9 February, 1952. This picture was taken by the well-known photographer Thurston Hopkins as part of a story in the *Picture Post*, where Hopkins worked exclusively from 1950 onwards. Crufts was formed in 1891 and has been held at the National Exhibition Centre in Birmingham since 1991. Usually it is held in March each year, but owing to the ongoing Covid-19 crisis, this year it is scheduled to take place in July.



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

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**SUBSCRIBE AND SAVE!**

See page 38 for details





# It's good to share

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

## AP picture of the week

### Fantasy Gulls by Carolyn Barber

Nikon D7000, 300mm, 1/13sec at f/18, ISO 100

'I took this picture in my local park,' says Carolyn, a nurse who works at a hospice. 'Gulls are often overlooked but are so photogenic. I deliberately used a slow shutter speed to give a more painterly feel. The blue sky reflecting on the lake made a perfect palette for the background.' This is a lovely image, evocative of the Impressionists, and really captures a sense of the emotion of being there. 'Photography has been my hobby for over ten years,' adds Carolyn. 'I love the outdoors and spend as much time as possible there. Caring for people who often can't go outdoors brings it home to me how lucky I am. When I get the opportunity I share my pictures with the patients – it's like bringing the outside in.' Carolyn will now be able to show them a lovely big print, courtesy of PermaJet. You can find her on Twitter: @CBARBERPHOTO.

## #appicoftheweek

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# We also liked...

## **The Savage Hunter** by Paul Browning

Sony A7R III, 90mm, Raynox 250 magnifier, Godox V860II flash, 1/200sec at f/20, ISO 80

'I spend nearly every early morning and evening of spring and summer exploring meadows and countryside around Surrey looking for insects and spiders,' says Paul, who shoots everything from bugs to snowboarders. 'This was a first find for me: a dagger fly. I use different diffusers, depending on how awkward the shot is – for this I needed to reach into a bush and my homemade Pringles can diffuser was perfect.' Paul has clearly created a great set-up and his DIY diffuser has worked a treat here. Check out Paul's bug photos on Instagram @macro.paul.



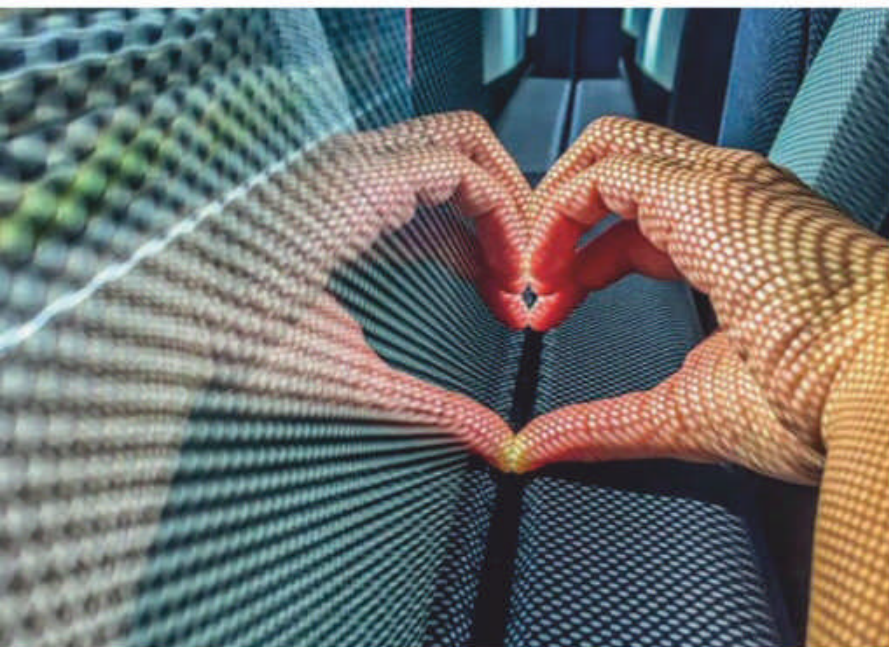
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find us.



## Avonmouth by Simon White

Panasonic Lumix G9,  
Sigma 30mm, 1/3200sec  
at f/4, ISO 200

Simon is a truck driver from Devon and took this picture from the platform of St. Andrews Rd railway station on Avonmouth docks. He tells us: 'This imposing structure is a coal silo that can apparently load a 1,750-ton train in less than 40 minutes! It is a brutal piece of industrial architecture that I just had to photograph. I kept the camera low to emphasise the scale of it.' It's a nice shot and the low angle really helps convey the scale of the structure. 'This will be the first picture I've ever had published,' he adds. 'I bought my first proper camera in 2018, a Lumix G7, and I've now upgraded to a G9 which is fantastic.'



## Two Halves Make a Whole by Freya Batra

Apple iPhone

How could we not publish this well spotted and cleverly conceived reminder that Valentine's Day is just around the corner? 'I was on a bus ride through Spain enjoying the views from the window,' Freya tells us, 'when I noticed the patterns on the glass from the "perforated window vinyl". I held my hand against the window in a half-heart position so the reflection made it whole. The geometric patterns were a great bonus to the photo, which I took by leaning my phone against the glass.' This is an excellent example of the visual potential of shadows, reflections and geometric shapes. Freya is on Instagram: @freypics.



## Beckoning by Richard Neale

Nikon D850, 16-35mm f/4, Vanguard Alta Pro 2+ tripod, 1/10 sec at f/16, ISO 64


'With all our holidays in 2020 cancelled, my family and I decided to visit the Lake District for the first time,' says Nottingham-based Richard. 'On day one I found this composition with the Warnscale Beck leading you through the valley, down to Lake Buttermere below. I precariously set up my tripod on a rock at the top of a cascade. After a few shots, I realised I wanted more of this beautiful landscape in my image so I decided to take this nine-shot panorama.' This broody, well-composed vista is a reminder that one upside of Covid-19 is that it has enabled many of us to discover places closer to home that we may not otherwise have visited. Instagram: @richardaneale.






Esteemed author Frances Schultz

## RIP Frances Schultz

 We are very sad to report the death of Frances Schultz, an accomplished author, photographer, and partner of late AP contributor, Roger Hicks. Frances Eugenia Schultz was born in Rochester, New York (both her father and uncle worked for Kodak) and came to the UK to be with Roger in 1982. Together they co-authored many books, such as the one shown right.



## Leica M10-P Reporter goes green

 Leica has launched the M10-P 'Reporter,' aimed at press and reportage photographers. Its specifications are identical to the Leica M10-P, but it sports a handsome dark green finish, and a Kevlar camera trim – 'an extremely high-strength synthetic fibre frequently used in the production of ballistic-protective clothing', according to the company. Yours for £7,100 from the official Leica store.

# Nikon doubling down on mirrorless as red ink rises

 NIKON has confirmed it is to concentrate its efforts on mirrorless cameras in a revealing interview with a Japanese business magazine. The *Toyo Keizai* reports that for the financial year ending in March, Nikon is expected to post a loss of 75 billion yen (about £529 million) – a dizzying fall considering it posted a surplus of 6.7 billion yen in the previous fiscal year. The company's operating loss for the April to September 2020 period, meanwhile, fell to a deficit of 46.6 billion yen compared to a 17.5 billion yen surplus for the same period in 2019. While some of this is put down to the disruption caused by Covid-19, Nikon executive Hirotaka Ikegami also admitted in a separate interview that the company underestimated the appeal of mirrorless cameras, particularly at the serious amateur/pro end of the market.

'I wasn't looking at the market calmly and objectively,' he says, in a translation from the Japanese. 'I was most concerned about how much the performance of the electronic viewfinder can be improved, and how much the number of shots [per battery charge] can be increased.'

While Nikon hesitated, wondering whether EVFs and fewer shots per charge would put off pros, Sony and Canon charged hard to acquire market share. Ikegami is adamant that the success of the Z range is very


Hirotaka Ikegami, Nikon's Managing Executive Officer



© TOYO KEIZAI

encouraging, however; investment is also a priority, despite the punishing financial losses and imminent corporate restructuring. 'We are not in a situation where we have to cut investment as part of cost reduction... For the time being, we will concentrate on mirrorless cameras.' See the full interview at [bit.ly/ikegamiinterview](https://bit.ly/ikegamiinterview).

## Restructuring at Fujifilm UK

 FUJIFILM UK has announced a consolidation of its Photo Imaging, Electronic Imaging and Optical Devices business divisions into a new Imaging Solutions business unit, called Fujifilm Imaging Solutions – UK.

'This strategic change and new future direction for Fujifilm UK's photography business will combine the teams behind Instax, X Series, GFX, Fujinon and other photo operations – and has been as a result of significant change and consolidation in recent years in the UK and global photo market, accelerated by Covid-19,' said the company.

'Over the last year, the UK market for mirrorless cameras declined for the first time after recent years of growth, and according to CIPA, in general, the global demand for digital cameras has dropped by 40% since the start of April 2020. In the optical market, with many shows, events and films being postponed or cancelled due to the pandemic, pressure has been put on the sales of cinema and broadcast lenses. At the same



Theo Georgiades with AP's Nigel Atherton

time, lockdown restrictions and the unprecedented shift to online across the consumer photography business has also created a greater opportunity to directly engage customers with a joined-up approach to sales and marketing.'

The new General Manager of Fujifilm Imaging Solutions – UK business division will be Theo Georgiades, who has been with Fujifilm since September 1999. The new UK business division will be in place as of 1 April.





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Sony FE 24-105mm f4 G OSS Lens	£614

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This image, taken by Ksystof Mozyro, was chosen as the overall winner

# UK shooter wins big mono competition

THE SEVENTH annual Monochrome Photography Awards winners have been revealed, with over 7,000 images from 91 countries submitted to this year's competition. The overall winner of the professional category is UK-based Ksystof Mozyro, who triumphed with his image, 'Opponents,' which shows a standoff during a Black Lives Matter protest. 'These photographs were taken on 6 June 2020, during the London protest,' he explains. 'I found myself in the centre of the gathering,

experiencing the whole range of human emotions and observing the uncommon behaviour... Just around 11pm, after many hours of standing in the crowd, I was taken for the police investigation. The officer interviewed me and checked the ID. Finally, I was able to leave but was advised not to return to the city centre within 24 hours as this would result in being arrested.'

For the full winners' gallery, and details on how to enter the 2021 competition, see [monoawards.com](http://monoawards.com).

## Young POTY contest is full steam ahead

THE YOUNG Railway Photographer of the Year competition is now open for entries, with all aspiring railway photographers aged 25 and under invited to submit images. Organised by the Rail Camera Club, the competition has attracted a number of big-name sponsors including Network Rail and the National Railway Museum. There are several attractive prizes on offer including an opportunity to photograph from the top of the Forth Bridge (Network Rail), a Nikon Coolpix P900 (Jessops), and numerous vouchers for railway-related magazines and an opportunity to take part in a photographic railway experience. The theme of the competition is 'The Railway Seen,' using images with a railway connection that have been taken since 1 January 2019. According to the organisers, 'Pictures should illustrate



Trains offer tons of inspiration

the diversity of the current railway scene in the UK and the variety of subject matter available such as steam, electric and diesel traction, contemporary railway vehicles, architecture, people, landscapes, design features and abstract images.' Closing date is 1 November 2021 and there are two age categories: 18 and under, and 19-25. Full details can be found at [bit.ly/railwaycompetition](http://bit.ly/railwaycompetition).

## Books

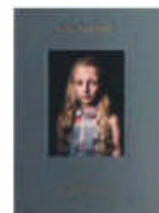
The latest and best books from the world of photography



Carolyn Mendelsohn interviewed over 90 girls for her project

### Being Inbetween by Carolyn Mendelsohn

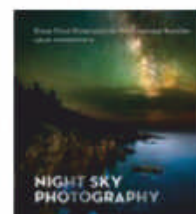
£28, Bluecoat Press, hardback, 168 pages, ISBN: 9781908457592



This moving, touching and poignant series by the photographer Carolyn Mendelsohn has culminated in a beautifully put-together book consisting of more than 90 portraits of girls aged between ten and 12. Exploring the complex transition between childhood and young adult, Carolyn's own experiences got her thinking about the 'Being Inbetween' age and the project was born. After each portrait was taken, Carolyn interviewed the girls. Using the same set of questions for each sitter, she found that they were amazing, fearless, funny and smart individuals, getting ready to take on the world. You can buy the book direct from the Bluecoat website. A supporting exhibition will also be at the Impressions Gallery until 24 April. Check local restrictions before visiting.

### Night Sky Photography by Adam Woodworth

£24.99, Ilex Press, 208 pages, softback, ISBN: 9781781577509

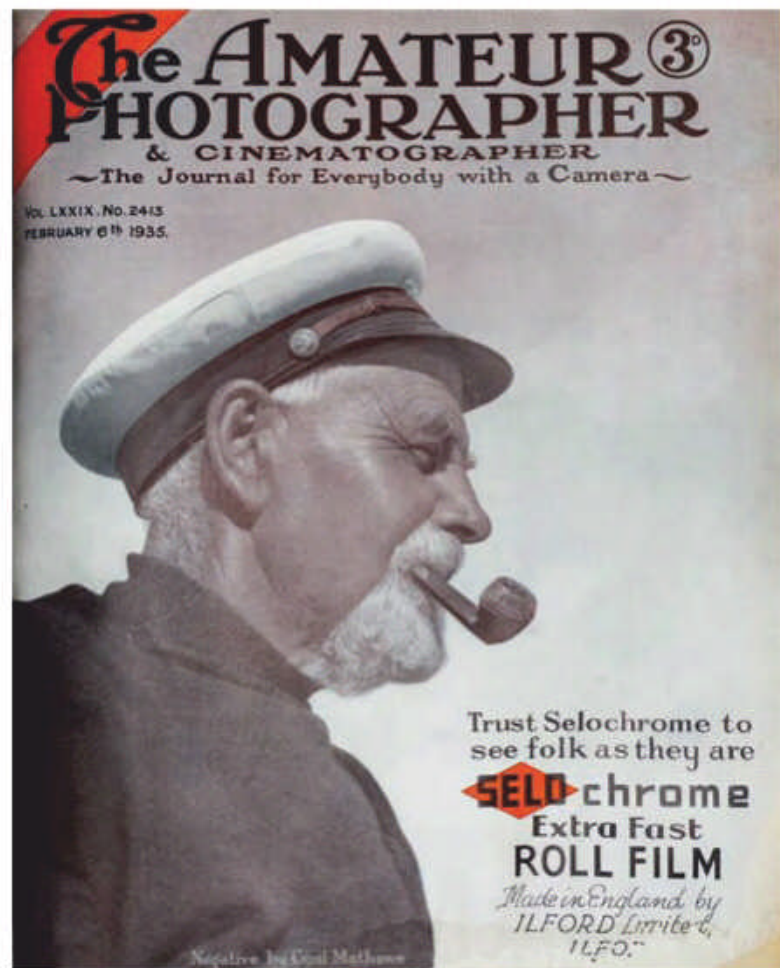


With daylight hours still in short supply, getting night shots doesn't necessarily require a late bedtime (or early start). This complete course aims to combine the classic beauty of landscapes with the vast, exotic universe of astrophotography. You'll find out what gear you need and how to make the most of it, while there are also clever tricks for tweaking your images to get the best from every scene as well as straightforward post-production workflow ideas. If 2021 is the year you've decided to try a new genre, this book could be a great start. Adam Woodworth has been photographing for more than 20 years, with his focus being on landscape and astrophotography for the past 13. He is based in Maine, USA.



# From the archive

Nigel Atherton looks back at past AP issues

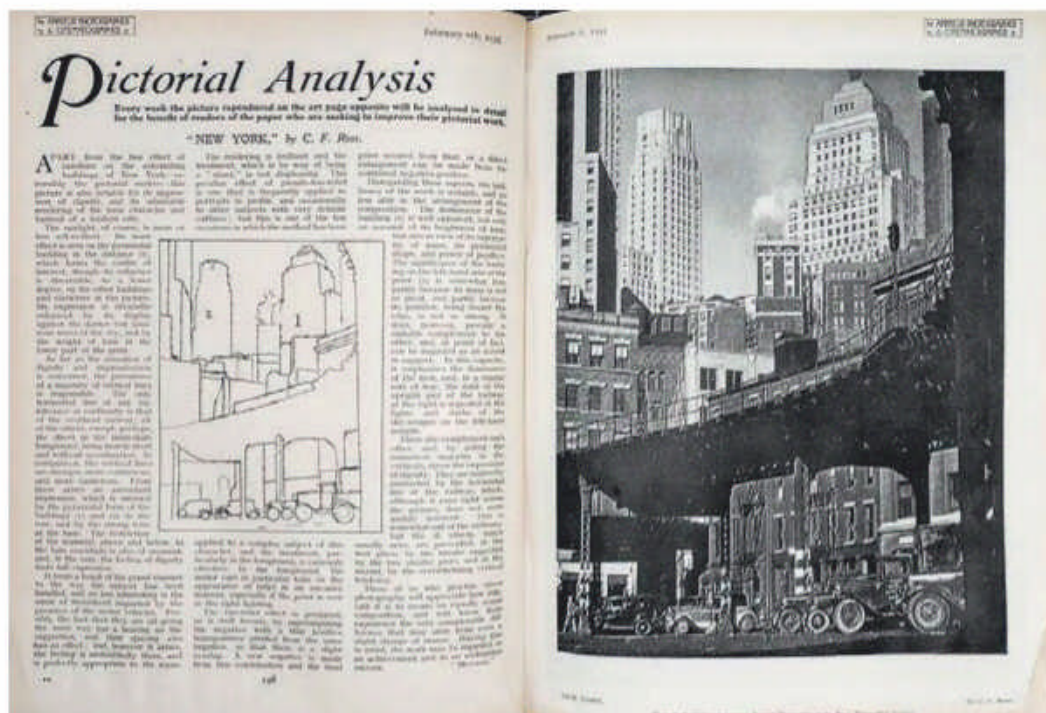


## 6 February 1935

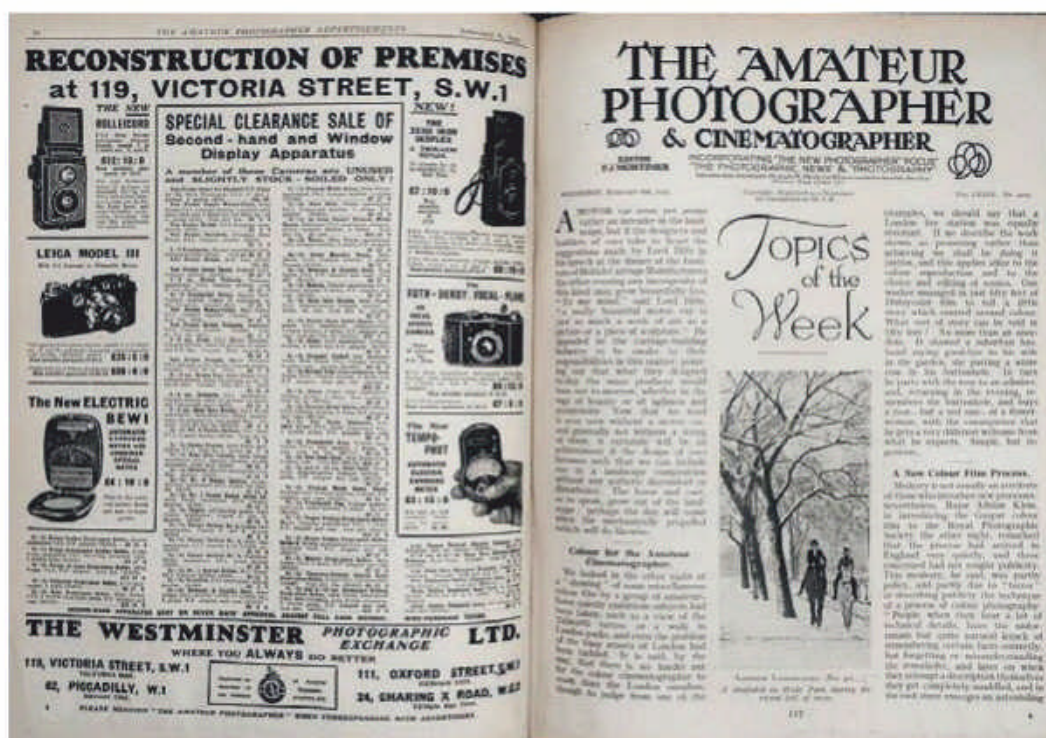
TRUST Selochrome to see folk as they really are: a strange shade of bluish brown, in the case of the salty sea dog on the cover of the 6 Feb 1935 issue. Between 1928 and 1938 AP was called *The Amateur Photographer and Cinematographer*, one of several different titles that AP used in its early days as it consumed or merged with rivals and added their name to its own. This week the Editor, FJ Mortimer, reported on a speech made by Lord Iliffe at a dinner of the Institute of British Carriage Manufacturers. 'To my mind,' he said, 'a really beautiful motor car is just as much a work of art as a picture or a piece of sculpture.' As Mortimer reported: 'He appealed to the carriage building industry to be awake to their responsibilities in this matter, pointing out that what they designed today the mass-producer would turn out tomorrow, whether in the way of beauty or of ugliness and eccentricity.' Why did this matter to Mortimer? Well because 'now that no road is ever seen without a motor car... it certainly will be an achievement if the design of cars becomes such that we can include one in a landscape composition without any aesthetic discomfort or disturbance.' One can only imagine what Mortimer would have thought about the rise of the ubiquitous white transit van. Bargain hunters were spoiled for choice with many retailers still in January sale mode. Westminster Photographic Exchange were offering a new Rolleicord for £12: 15s (£920 today) or the Leica Model III for £35: 5s (£2,540) with a collapsible F/2 Summar.



Washing, 1935 style, provided the subject for this tutorial about creating a narrative



Pictorial Analysis deconstructed a bas-relief street shot taken in New York City



Editor FJ Mortimer made an appeal to the motor trade for more attractive cars



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# Easy DIY hacks

You don't need to spend a fortune to make great photos. **Ian Pack** and **Rich Sibley** share their favourite hacks utilising materials available from DIY and hobby stores



Location portrait using a lightweight portable flash kit



To aid stability, use two bottles of fizzy water in a shopping bag tied to the base of the light stand





### Ian Pack

Ian is a seasoned photographer based in Sussex. He works across a number of industries and runs a creative studio. To see his work visit [www.winephotos.uk](http://www.winephotos.uk) or Instagram @packs.hacks.

## Stability hacks

### Shopping bags and drink bottles

Sandbags and counterweights are used extensively in commercial photography, video studios and on location for stabilising light stands and booms, especially with heavy mono bloc flash heads and larger flash modifiers. However, you can use readily available household objects to stabilise light stands.

If you have a reusable shopping bag, preferably with long handles, and a couple of 2 litre water or fizzy drinks bottles, you have 4 kilos (8lb 13oz) of instant ballast to attach to the base of

your light stand, which is sufficient to stabilise most Speedlite to 200Ws flash set-ups with a 60cm softbox/beauty dish.

Water bottles are just one solution. Carry a few tote or shopping bags in your kit and use whatever else is available as ballast – rocks, logs, books, magazines. Along with a tote bag in your EDC (Every Day Carry) kit, it's also worth carrying a small carabiner clip and length of cord clipped to your camera backpack or shoulder bag to attach to a light stand. You can also slide your camera bag handles over the light stand riser to provide stability.



You can create a 4kg ballast with a shopping bag and fizzy water

### Ankle weights

Ankle weights, the kind used for fitness training, are a great alternative to steady lighting grip. They are inexpensive and available from many online sellers. They wrap securely around light stands or lighting booms using hook and loop tapes. They're ideal for use on booms, and are available in varying weights so you can fine-tune the counter-balance weight and also slide along the boom.



Ankle weight used to steady a lightweight tripod when shooting a look-down close-up



Fitness ankle weights can be added, removed and slid along a heavy lighting boom for optimum balance with your heavier lights





**Left:** Finished image where a cookie has cast a shadow from a hard undiffused light on the background

**Right:** Cookie cut from an A2 sheet of black foam core board

## Diffusion and reflection hacks

### Foam core sheets

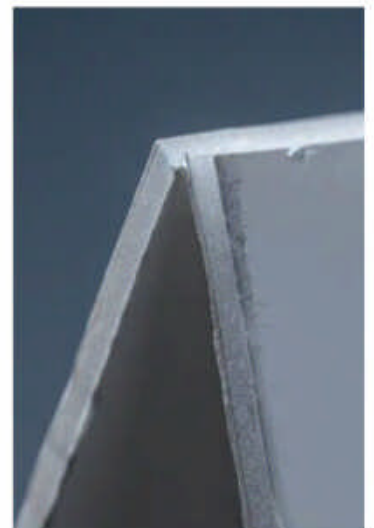
The ability to control light, for many, is a revelation – whether by diffusing a light to soften it, bounce to redirect, flag to reduce or remove it from part of a set, or even create patterns.

All these things can be achieved with inexpensive materials available from hobby and craft suppliers. It's worth having an assortment of white, black and grey foam core sheets which are lighter, easier to cut and more rigid than cardboard sheets.

White foam core sheets can be used as reflectors either flat or joined to make v-flats. Black foam core sheets can be used as flags to control light spill or as

cookies to create patterns with light – Venetian blind slats and leaf-like break-ups are typical examples. Don't confuse cookies and flags with gobos. Gobos (GOes Between Optics) are used with optical spotlights to create patterned light and are made from heat-resistant glass or stainless steel.

Diffusion can also be achieved with white Ripstop nylon, the textile used to make kites and sails, or white Perspex. Both offer varying degrees of diffusion. Ripstop nylon is easy to work with. It can be clipped to a simple boom made from wooden dowel or plastic pipe. For more control it's possible to make a frame from plumber's plastic waste pipe.



**Cut a foam core board and fold to create a v-flat reflector**

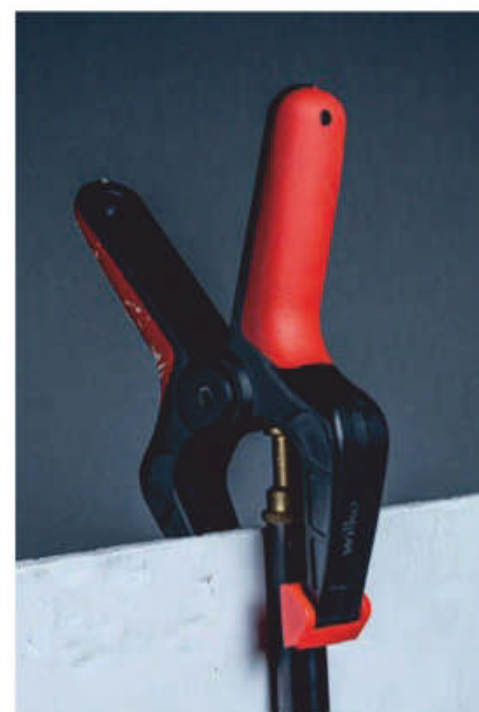


**Above:** Grey, white and black sheets of 6mm foam core board have a multitude of uses in any studio

**Right:** Small-scale diffusion frame cut from an A4 sheet of black foam core board with Ripstop nylon taped in place to provide diffusion. This is ideal for small tabletop sets where larger diffusion panels would be impractical







**A-clamp holding foam core board to light stand**

## Must-have accessory

The humble a-clamp is available in many sizes and is one of the most useful accessories to have in a studio. They are commonly available from household and DIY stores. You can use them for holding backdrops to stands, clamping cookies to frames, keeping reflectors in place, controlling unruly mains cables and to pull in badly fitting garments. You can never have enough clamps!



**Clamps come in all different sizes and are incredibly useful**



## Diffusion and reflection hacks

### Water pipe frame

The water pipe diffusion frame can be made from a couple of lengths of 21.5mm plastic pipe, four 90° connectors, two T connectors, two swept elbow connectors, a length of 3mm elastic shock cord and wall-mounting clips to hold the diffusion material in place. Total cost is about £20. Remember that if you have access to a plumber's merchant, the materials will be less expensive than at a retail hardware or DIY store. The frame used for this feature is 80x65cm. It is possible to make larger frames but do bear in mind that when used outside they make great sails!



Without diffuser

Direct undiffused hard light from a portable battery flash with an open face reflector. Notice the hard shadow edge transition and bright highlights



With diffuser

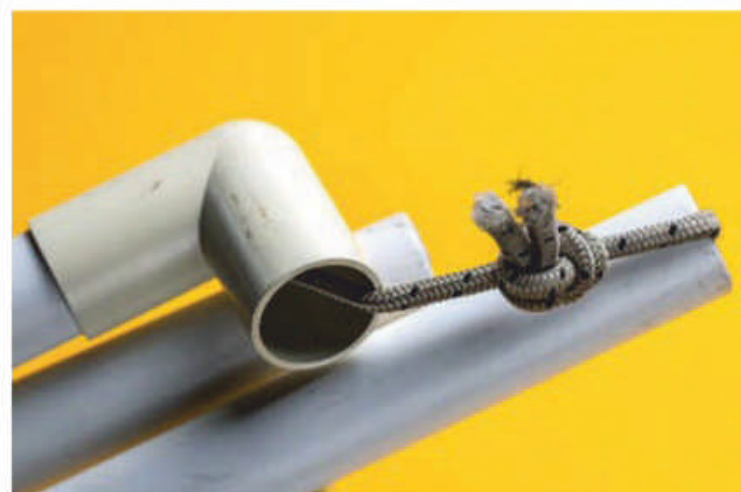
By placing a diffusion panel between the model and light, the lighting quality is improved. The light is softened – see how the shadow edge transition is longer and less hard and highlights softened, reducing specular shine



Diffusion panel made from solvent weld water waste pipe and RipStop nylon. The quality of light is as good as off-the-shelf products costing up to ten times more



The diffusion material is held in place with waste pipe wall fixing clips

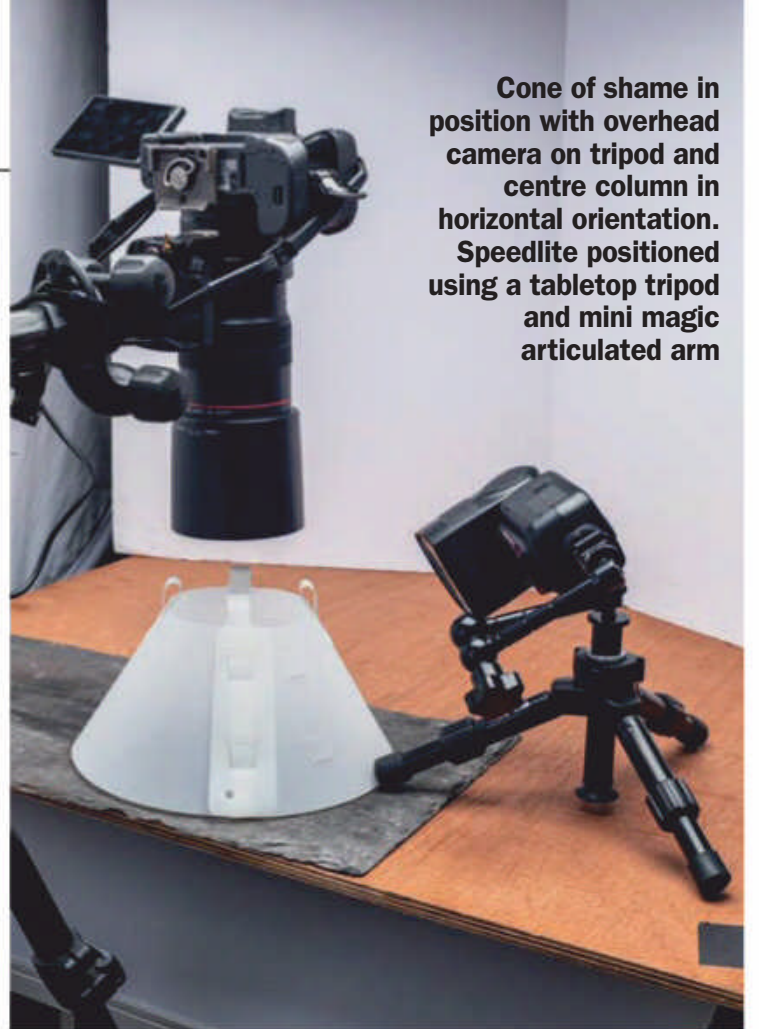


The waste pipe scrim frame components are held together with a length of elastic bungee/shock cord





Portrait shot in a draughty barn using a water pipe framed scrim diffuser panel to soften the light from an undiffused 48cm octa reflector on a portable battery flash



Cone of shame in position with overhead camera on tripod and centre column in horizontal orientation. Speedlite positioned using a tabletop tripod and mini magic articulated arm

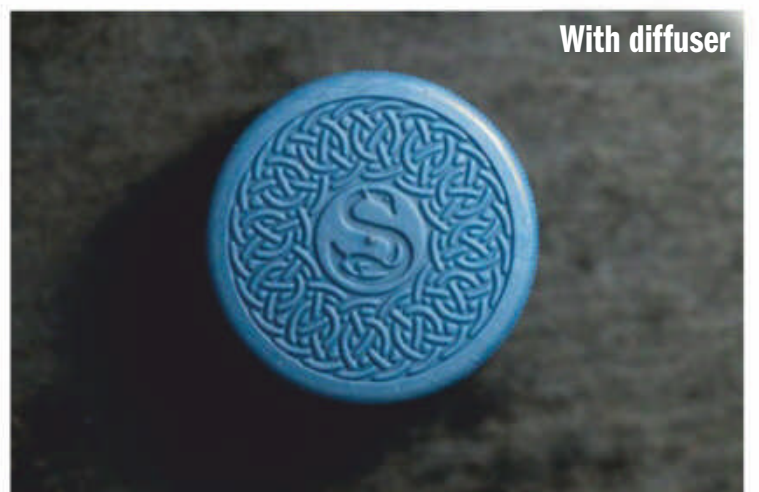
## Cone of shame

If your pet has been unfortunate enough to need a 'cone of shame', don't recycle the cone once they've healed. The translucent plastic type makes ideal light tent style diffusers for close-up and macro photography projects – diffusing the main light source and filling shadows giving more even lighting from daylight, off-camera hotshoe flashes or even a household table lamp.



Without diffuser

Bare undiffused Speedlite flash gives hard-edge dense shadow and bright specular highlights



With diffuser

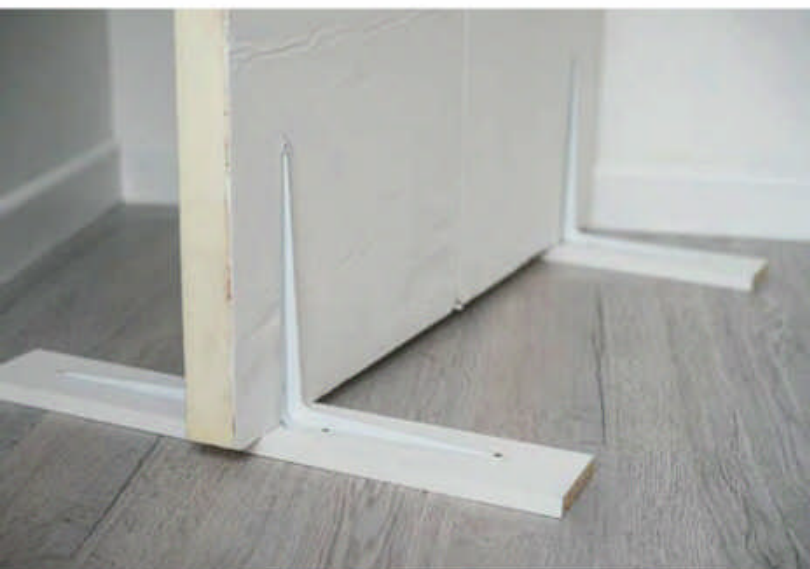
Speedlight flash diffused with veterinary cone of shame. This softens the light with similar characteristics to a white textile diffusion panel whilst maintaining bright specular highlights





## Richard Sibley

Richard Sibley is a freelance writer, photographer, journalist and reviewer, and former Deputy Editor of *Amateur Photographer* magazine. See [Richardsibleyphotography.co.uk](http://Richardsibleyphotography.co.uk) or find him on Instagram at [@richsibley](https://www.instagram.com/richsibley).



## Flat stand

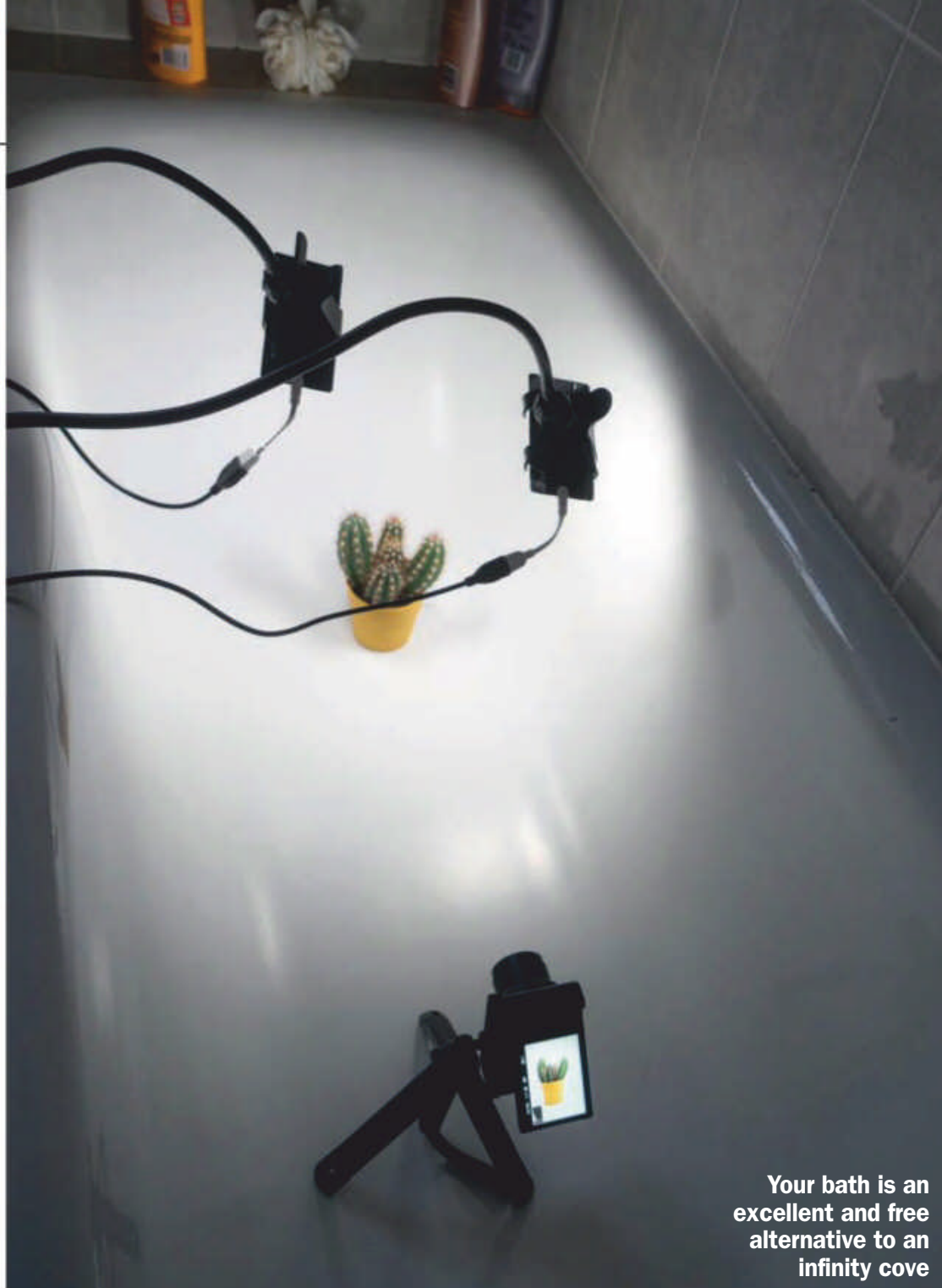
Flats are great for backgrounds, shaping light or even to act as an acoustic barrier when shooting video. However, being lightweight and portable also means they need a little help to stand up. Whilst there are commercially available stands for 'flats' a simple solution is to use a bike stand, which will cost between £10 and £20, and you'll most likely need a pair.

A simple DIY solution that may cost less than £5 for a pair is to use a scrap length of wood to act as a base, then two cheap shelf brackets to act as the upright supports.

Simply screw the brackets to the wood as though they were bookends. Make sure the gap in between is slightly bigger than the width of your flat and you will be good to go!



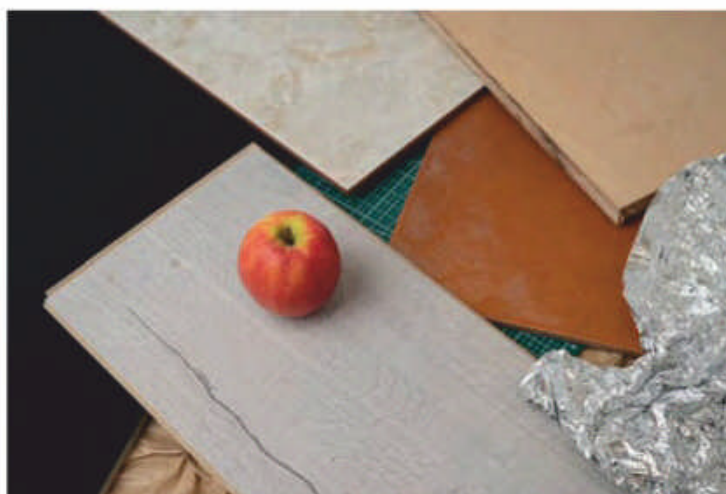
A couple of pieces of wood and two shelf brackets make great stands



Your bath is an excellent and free alternative to an infinity cove



The possibilities are endless when it comes to using scrap materials for still-life backgrounds



## Backgrounds

Scrap materials can make for interesting backgrounds for portraits or still-life shots. Painted cardboard or old sheets or curtains, can make ideal portrait backdrops, whilst scraps of wooden flooring or metal sheets can make for interesting still-life backgrounds. Many DIY stores have a scrap bin of discounted wood, discontinued ceramic tiles or other interesting materials. Check your shed or garage for old tins of paint you can experiment with too. And if a neighbour is renovating a house there may be some interesting old flooring or wooden panels from wardrobes you can use. Open your eyes and see what you can find.





**A bath is a great location to set up still-life shots**

## Infinity cove

Using paper or card to create a background curve is simple, but what if you want an infinity cove so you have more flexibility shooting from the side? Well, chances are you already have one in your house, albeit a small one – your bath! Give it a good clean, add some lighting (you may need to get creative here) and you have a tiny, although slightly awkward to use, infinity cove for still-life objects.



**Small magnets are useful for mounting accessories**

## Must-have accessory

Many smaller accessories, such as action cameras and small tripods, now come with built-in magnets. These make it easy to mount cameras or small lights on to metal surfaces. It's quite easy to make your own such accessories using small but powerful neodymium magnets. Simply add a magnet using glue or even Velcro. You may even find that you can find magnetic spots under plaster in your house; metal strips are often used to support plaster corners!



**Get the correct white balance using PTFE plumber's tape**

## White balance tool

Getting the right white balance is especially important for getting skin tones correct when shooting portraits. Setting a custom white balance is always the best option when colour integrity is vital, but dedicated white balance cards may not be cheap, and you can't rely on random pieces of white paper to be totally neutral – pick up a few different pieces of white paper to see for yourself.

A simple solution is to use PTFE plumber's tape. Polytetrafluoroethylene tape reflects nearly all of the visible colour spectrum, meaning it is perfect for taking a white balance reading.

The catch is that PTFE is also known under the trademark Teflon, so as you can imagine it isn't the easiest of materials to stick. The solution is to wrap it around a pencil eraser. Do this four to five times as the tape is slightly opaque. It can then be used to set an in-camera white balance reading or used as a reference in post-production. For more on this see <https://www.fastrawviewer.com/blog/diy-white-balance-reference>.

**Left: Wrap PTFE tape several times around a small object such as a pencil eraser**





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## LETTER OF THE WEEK

### Age cannot wither them

Every village throughout the land has a dear little white-haired old lady that can always find a home for a poorly hedgehog or abandoned kitten. Although I am not a white-haired old lady (I am in fact a white-haired old man) I perform a similar village function: namely, the locals know that they can always find a home for unwanted cameras and lenses with me. In a recently delivered collection I unearthed a dead Fujifilm S602 Zoom of 2002 vintage which, after cleaning the battery contacts, revealed a good working camera. More-sensitive readers should now turn the page to a less problematic item, since I am about to tell you that this camera has only 3 million pixels, a humble 35-210mm (equivalent) zoom range, and an ISO range that would not allow shots of a black cat in a coal cellar. But a series of comparative test shots with my 18MP Lumix provided me with an interesting insight into the

standards of 18 years ago. I took four identical scenes with both cameras and printed them to A4. The dynamic range was nearly identical and only close examination with a loupe showed the Lumix shots to be sharper than the S602, but for normal day-to-day photography the results were excellent.

Looking at the current cost of these vintage devices on eBay I found two, both on offer at £15. Sadly for the vendors there was no interest so I suspect that £10 might just acquire one. In this household, I may need to get financial approval from the good lady wife to spend £1,000, but £10 is not worth a mention.

In these troubled times a top quality camera and lens is still a very expensive purchase; however, AP has always made the wise observation that previous models can be bought for a far more affordable sum. Although you may desire 40MPs, only a few years ago 20MPs would

produce contest-winning images. To echo John Wade's comments in *Blast from the Past*, a camera's age does not stop it producing fine images.

**Mike Rignall**



**Mike's 18 year old Fujifilm S602 zoom still produces good images**

**Win! SAMSUNG**

A Samsung 64GB EVO Plus microSDXC with SD adapter Class 10 UHS-1 Grade U3 memory card supports 4K UHD. Offering R/W speeds of up to 100MB/s / 20MB/s and a 10-year limited warranty. [www.samsung.com/uk/memory-cards](http://www.samsung.com/uk/memory-cards).



### No sympathy

I have little sympathy with Roger Braga (*Inbox*, 14 Nov). Yes, modern cameras are extraordinarily complicated but the beauty is that it is generally safe to disregard the vast majority of the settings for almost every use. The manual for my Nikon D850 is 374 pages long, most of which I have never read, yet for about 90% of my pictures it is set on P, with automatic white balance. But because the technology is so sophisticated, the results are excellent, and with rather less work than on my film cameras – taking light readings, setting aperture, shutter speed and focusing.

**Michael Becket**

### The joy of reading the manual

One of the joys of receiving a new camera is reading the manual, usually before the camera is unpacked. Modern cameras are complex and regular forays into the manual are an essential part of ownership. Flicking through pages can never be done satisfactorily on a screen, though electronic manuals are handy for checking details on your smartphone or PC when you do not have your camera with you.

**Richard Fletcher**

The world seems to be divided into those who enjoy reading instruction manuals and those who do not.

### AI is better than you

I am 63 and have had all the cameras most of us have had to date, but I realised that you don't have to be burdened by a DSLR any more so I bought a Panasonic TZ100 compact for a trip to Kenya. Relaxing alongside the Indian





**Peter Kay notes that churches are excellent opportunities for mono images**

Ocean with a cold beer I realised that the camera has a lot of options to select. Despite being a compact it is very advanced. The feeling that I'd spent a lot of money on a camera which I didn't understand, but which was no problem before, started to sour my experience. Then the revelation: don't try to use the camera like those of the last 40 years, use it as it was designed: in Auto. Then you realise that AI is better than you are. I'm only there to press the button. The Panasonic software programmers who wrote the code for it must be very clever people. After this change in attitude, I've decided to get a Fujifilm set-up to replace my Nikon DSLR kit. What did Canute say?

**John McLester**

### Go to church

Thank you for your article by Derek Forss on photographing churches – a passion of mine. The accompanying YouTube

video was inspiring but I feel the need to add a couple of points. Derek advocates using an EVF to acquire the best exposure – DSLR users can get the same effect with live view. My second point is that churches present wonderful opportunities for mono. The ambient light can create glorious moods and textures. Third, talk to the priest, explain what you are doing, and it may even lead to you getting access to areas generally unseen. Thanks again for the recent issues. You have helped keep me sane during lockdown. **Peter Kay**

### Coincidence

I recently bought a Fujica GW690 camera off eBay as I wished to give medium format a whirl and experience those big negatives. I ventured out with my son, armed with his Pentax Spotmatic.

We opted for lunch first, at Betty Pie Hole, before facing the weather in the hills on the Isle of Man. There was a photo to be

had on the way out, of leather armchairs surrounding an ancient trunk, in front of a window overlooking a mountain. My first photo will be blank as I left the cap on – being a rangefinder you can see through the viewfinder whether the lens cap is on or not. Joseph pointed at the trunk, bearing the name of my late father, strangely on the fourth anniversary that he and my mother were buried. It was good to see it being put to good use, but it was obviously an emotional step back in time for me. I almost felt that the return to medium format had been confirmed by my father, a traditional man from that age. It might just be a coincidence but then it would not make for a half-decent story.

**Michael Tait**

### Cost of Flickr

Having just received my Flickr subscription renewal, I decided against it because of a massive more than 50% increase on 2019 prices. When I joined Flickr in 2016 it was free to host your photos to show to the world. I was wondering what readers have been thinking about this price increase, and if they can recommend any cheaper or free alternatives?

**David Cook**

**John realised his TZ100 had a lot of options**



## In next week's issue



© VASSILIS TANGOUSSIS

# Master B&W

A host of tips, tricks and ideas to improve your monochrome photography



© JAMES ABBOTT

### Convert to monochrome

Convert like the pros in Photoshop CC, Lightroom and Elements

### Mary Ellen Mark

A mammoth book project celebrates the work of the late Mary Ellen Mark

### Fujifilm XF 50mm F1.0

It's a pioneering lens, but is Fujifilm's XF 50mm F1.0 R WR practical to use?

On sale every Tuesday





**1 Into the Ocean by Euan Ross** This beautiful scene has really benefited from both the square crop and the long exposure



**2 Lockdown by Fiona Smith** An intriguing macro abstract shot that leaves you wondering what exactly you're looking at



**5 Biker Heaven by Adam Law** Captured at just the right moment, the panning skills required for this type of shot are not easy to pull off – fantastic work

**6 Almost There by Susan Miller** An intriguing scene that captures a moment in time which won't be repeated – a great angle and mono conversion, too



# Join the Club

This club has enjoyed many moments of shared laughter

## When was the club founded?

East Kilbride Camera Club began life as part of Rolls Royce social club in the late 1950s when they were one of the largest employers in the town and it's thought that its founding members were Tommy McGinn and Victor Heath. The club entered many competitions and won several awards during its time.

## What does your club offer to new members?

We offer the first few nights free to allow people to decide whether they wish to join. We took the club online during the Covid crisis, so it is a bit more difficult over Zoom to welcome people properly and have a chat with new members, but we seem to be doing okay. We are a friendly club, and offer talks, practical nights, days out (when Covid restrictions allow), competitions, a quiz at

Christmas, members' nights, and Q&A sessions if people want to learn about something specific, and we are constantly trying to improve what is offered.

## Describe a typical club meeting

Our 'new normal' meetings are held online using Zoom. We start at 7:30pm with an update on upcoming events, and an introduction to what's happening that evening. We have a tea break halfway through.

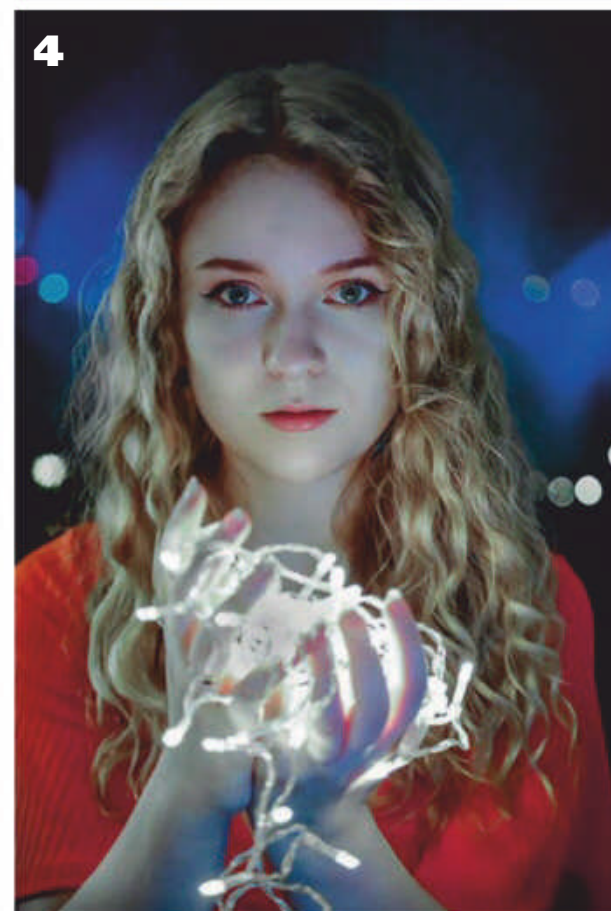
## Do you invite guest speakers?

Speakers are invited along to about a third of our nights and can cover a variety of subjects, not necessarily totally on photography. Recent speakers include the official photographer for Scottish Athletics, Bobby Gavin, renowned landscape photographer Colin Prior, and the very successful David Gilliver amongst others.



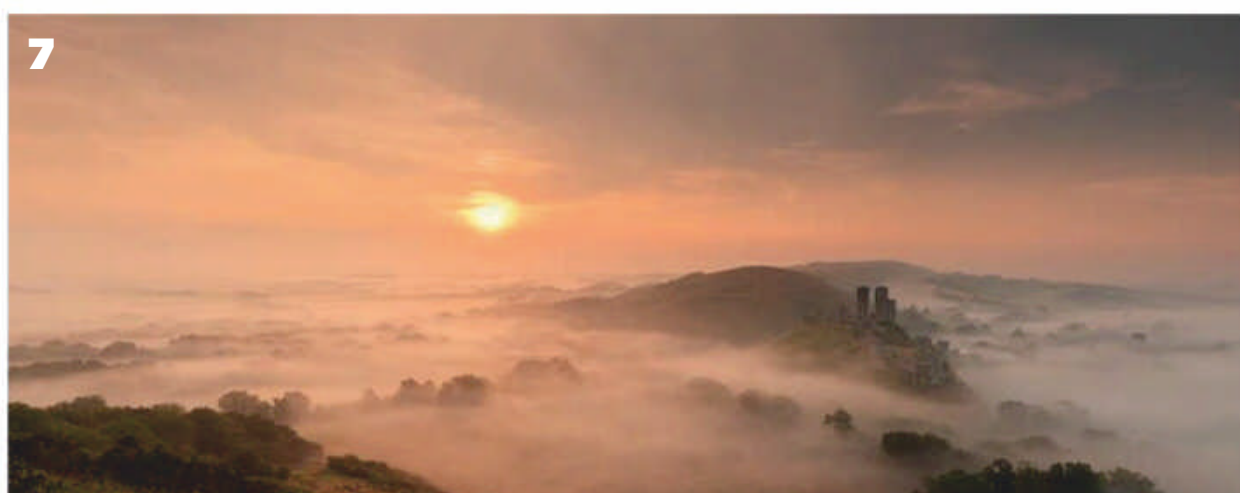


**3 Corkscrew by Brian Watson** Timed to perfection, this dramatic shot benefits from an equally dramatic sky. The square crop was a smart choice as well



**7 Corfe Castle Dawn by Duncan Chisholm** A beautiful atmospheric shot with a gorgeous colour palette. It looks like something that could easily be hanging on a wall

**4 Magic Moments by C Nash** Fantastic eye contact makes for a striking and compelling portrait. The rounded bokeh in the background is also a nice touch



7

### Do members compete in regional or national competitions?

Internal and external competitions are held throughout the season covering a multitude of subjects such as fun one-day challenges to natural history and landscape. We take part in the Glasgow District Photographic Union competitions, coming fifth in last year's League. We recently rejoined the Scottish Photographic Federation, and we hope to be taking part in their competitions soon.

### Are any trips or outings planned?

Day trips, weekend outings and even full weeks have been organised by the club and by individual members and this coming season will be no exception. In 2018 an excellent trip to the Lofoten Islands was organised by one of the members. This season we have obviously been restricted,

but we have managed some day trips to local spots for macro wildlife.

### How many members do you have?

Around 35. For competition purposes, members are split between beginners and experienced, and separate trophies are presented. Separate training nights and outdoor tuition is also included for beginners.

### Do you have any funny stories about the club?

We had invited a specific judge to look over a competition for which the theme was 'Film and TV'. We duly sent him the images that we wanted him to mark on and a few weeks later he arrived on the due night. After about five minutes into the judging and the odd comment to the judge explaining what film the image portrayed, he quite freely

## Club essentials

### East Kilbride Camera Club

Calderglen Sports Club, Strathaven Road, East Kilbride G75 0QZ

**Meets** Mondays 7:30-9.30pm

**Membership** £80, or £70 for over 60s

**Contact** [contact@eastkilbridecameraclub.com](mailto:contact@eastkilbridecameraclub.com)

**Website** [www.eastkilbridecameraclub.com](http://www.eastkilbridecameraclub.com)

announced that he never went to the cinema or watched any television!

### What are the club's goals for the future?

It is the club's intention to continue for at least another 50 years and to continue embracing the new technologies which will no doubt come. Those members who were brought up with using film cameras, very soon caught up with digital and it shouldn't be any different for the younger members when the technology of today is superseded by more advanced systems. This is where the newer or younger members can reverse the situation of being taught by the older members! With photography being a shared hobby, the future looks rosy as most members also enjoy the social side of the club and it helps to bring people of all ages and backgrounds together on an even footing.



# Grays of Westminster®

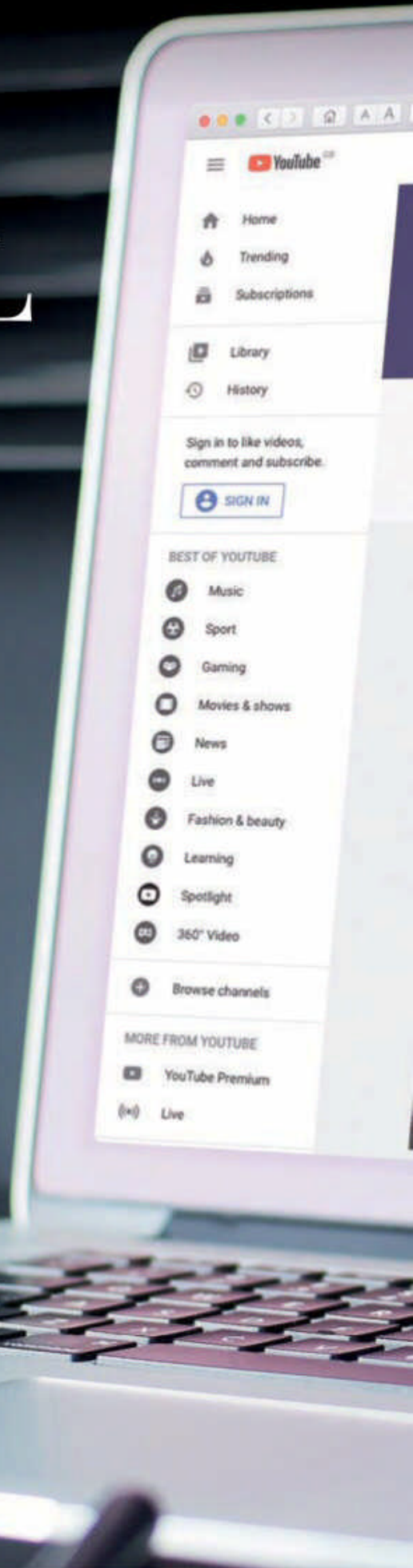
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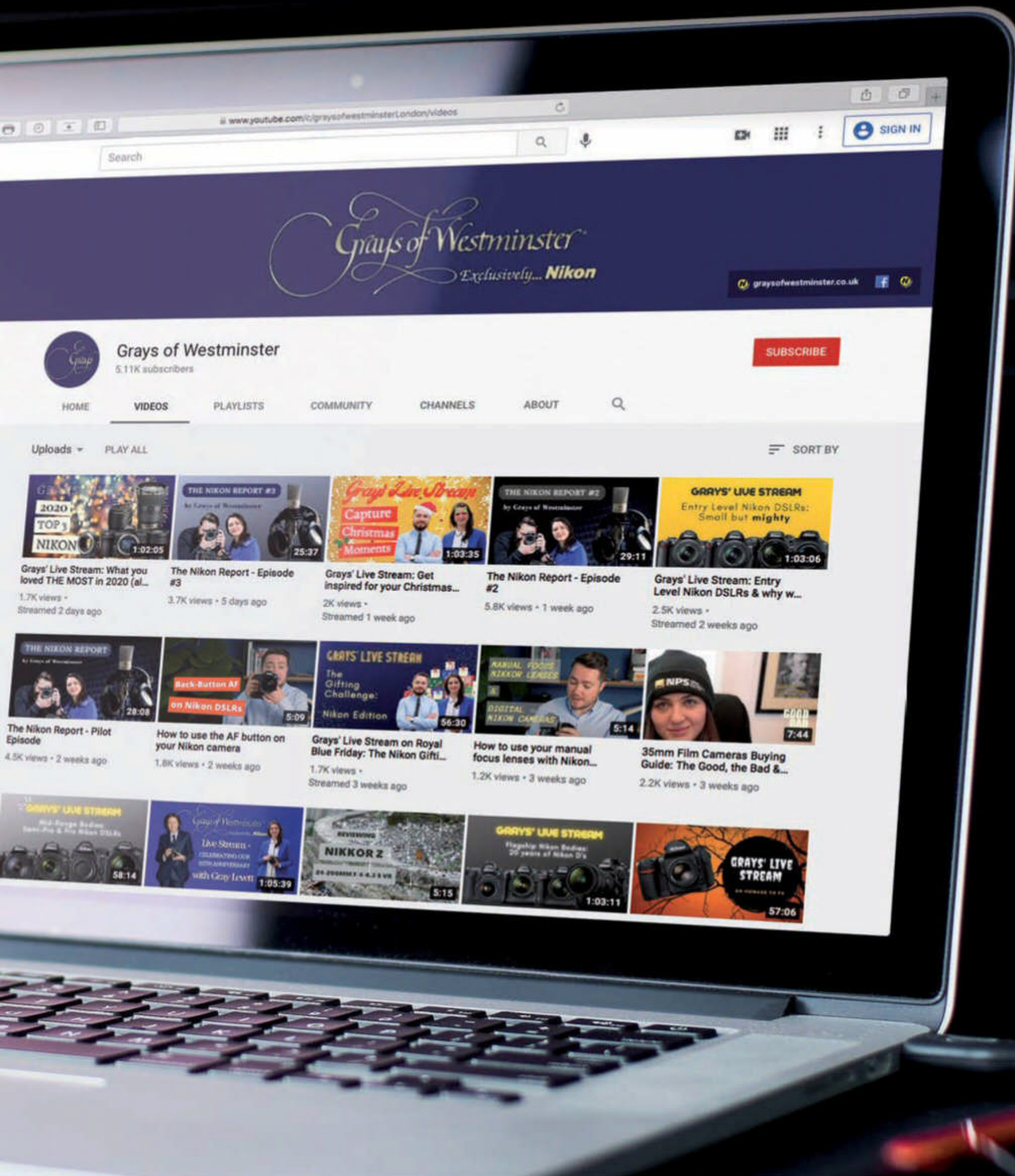




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# Not on my watch

The Remembering Wildlife series has raised over \$1m. But how do you decide which animal to help next? Founder Margot Raggett talks to **Tracy Calder**

**O**n a dark morning in November 2014 wildlife photographer Margot Raggett was jolted awake by a cackle of hyenas 'going absolutely crazy' close to camp. She was in the final days of a trip to Laikipia in northern Kenya – a region that boasts more endangered species than anywhere else in Africa. At first light she set off with her campmates to see what had been going on and was horrified to find a male elephant, no more than 14 years old, lying dead on the ground. 'He still had his tusks in him, but obviously he had started to be eaten,' she recalls. 'I said to the guys "what the hell happened? How is this possible?"' Her campmates pointed to an arrow embedded in the animal's body. 'They said poachers would have tried to kill him with the arrow, but he must have bolted and it would have taken four or five days for him to die from the poison,' she explains. 'He would have been alone, scared and in pain.' The sight of this magnificent mammal reduced to hyena food left her overwhelmed. 'I felt so angry, upset and impotent,' she confirms. 'Also, the smell was unbelievable – I had to throw away all of the clothes I was wearing that day, because I just couldn't get rid of it.'

Most people would have had a rant on social media, and tried to put the incident behind them, but not Margot. For 20 years this tenacious woman had worked in PR, managing accounts for the likes of Coca-Cola, so she's accustomed to coming up with creative solutions

for seemingly impossible problems.

After leaving her position as chief executive of a big PR firm in 2010, she had decided to spend three or four months every year in Africa honing her photography skills. 'I felt disillusioned with the PR world, and I was looking for a kind of purpose in my life,' she admits. Her quest led her to a lodge in the Maasai Mara, where she became a photographic guide. 'I loved that time, absolutely loved it,' she enthuses. 'I spent so much time with the wildlife.'

During these extended visits Margot became friendly with some of the other wildlife photographers out in the field, including Angela and Jonathan Scott. It was these friends that she turned to in 2014 after seeing the lifeless elephant. 'I told Ange that I was thinking of hosting an exhibition or making a book, and I asked if she would be willing to give me an image if I could get lots of other people to donate,' recalls Margot. Naturally, Angela thought it was a great idea and heartily agreed.

But it took Margot another six months to finalise her plans. 'I hesitated because I knew that the minute I wrote that first email to a photographer saying I was going to do a book, and asking for an image, I was committing myself for the next 18 months,' she explains. By June 2015 she had found someone to help her develop the idea and advise on the basics and the costs involved. 'So in June I was back in the Mara and I can remember sitting in my tent and just starting to write these emails,' she laughs. 'As soon as the



**Above: Cheetahs in the Maasai Mara National Reserve, Kenya, by Graeme Purdy**

**Right: A cheetah in the Serengeti National Park, Tanzania, by Paul Joynson-Hicks**

first photographer said yes, we were under way!' Margot decided to use the crowdfunding platform Kickstarter to help her secure £20k, which would enable her to make 1,000 books and sell them to raise awareness and funds for conservation projects. 'I thought we'll aim for £20k and if we don't hit it then it just won't happen,' she says. But within six hours she had received pledges amounting to £8k. 'I was like wow that's great, but we've still got £12k to go, and that felt like a mountain,' she admits.

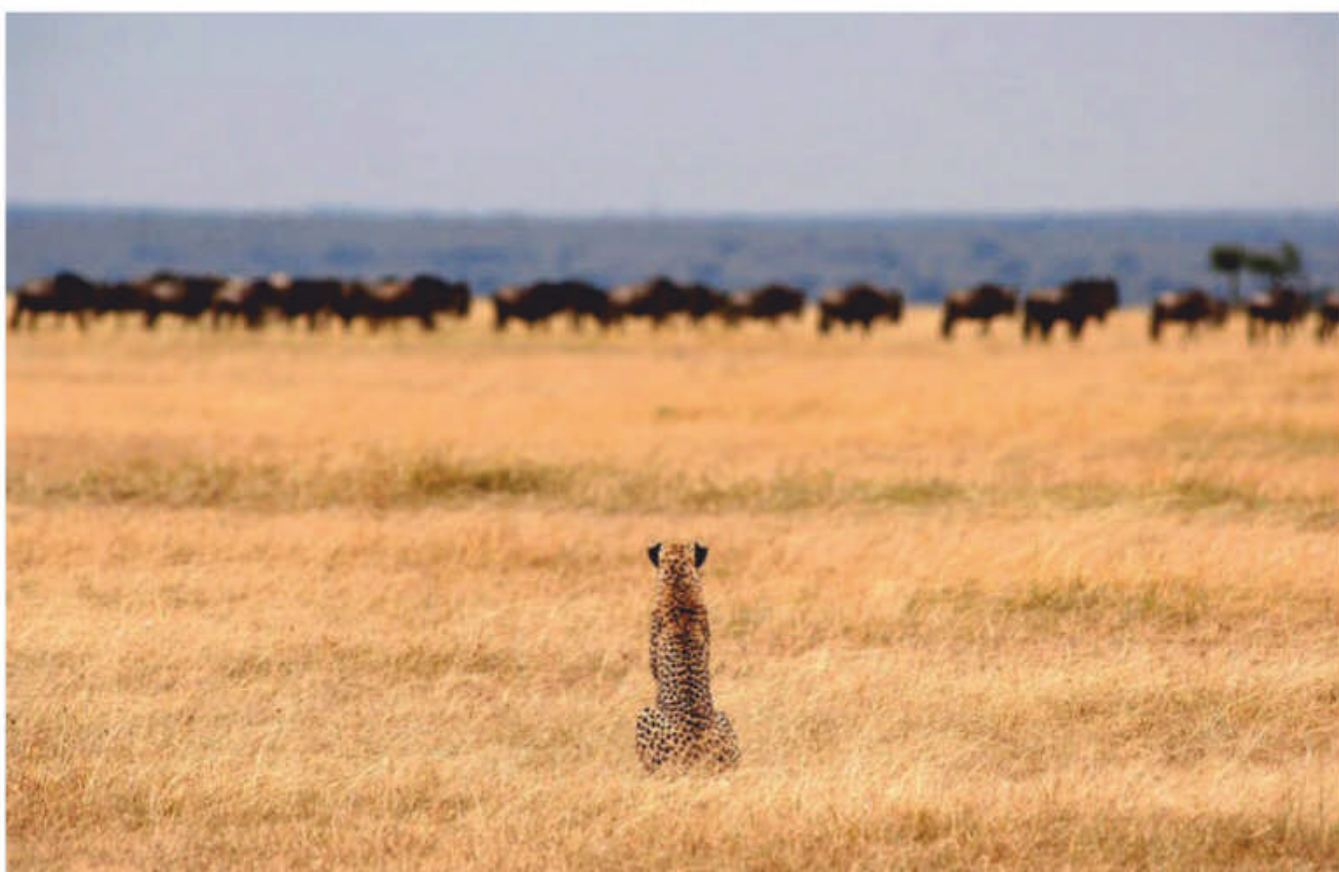
From the outset, Margot decided to team up with animal welfare charity Born Free, and it proved a sensible move. 'I felt like I could raise the





© GRAEME PURDY

money, but I didn't know enough about Africa to know how to spend it. It's easy for money to go astray there – end up in someone's pocket, not on the cause you want.' As the campaign gathered pace, Born Free emailed its database, suggesting that its supporters get involved and pre-order a copy of the book. 'It set the whole thing alight,' laughs Margot. 'I had an alert on my phone every time someone pledged on Kickstarter and it was flashing away like a fruit machine!' Feeling a touch overwhelmed, she poured herself a glass of wine and settled down in front of the computer. 'I just refreshed the same page for about two hours,' she admits.



© PAUL JOYNSON-HICKS





©PAUL GOLDSTEIN

By 9pm on that first day Margot had met her £20k target. (The record for a Remembering Wildlife book is now £20k in 20 minutes!)

*Remembering Elephants* features work by the likes of Frans Lanting, Angela and Jonathan Scott, Art Wolfe, David Lloyd and, of course, Margot herself. It's now on its fourth printing and has raised in excess of £135k. Five years on and there are now five books in the series, highlighting the plight of rhinos, lions, great apes and, most recently, cheetahs. 'Launching the Kickstarter is an exciting moment,' says Margot. 'Some people set their alarms and get up in the middle of the night in different parts of the world to take part. I never anticipated that. I think it's wonderful there are so many people that feel a real sense of ownership and involvement in the project.' I put it to Margot that she has created an easy way for people to support conservation efforts, while receiving something beautiful and tangible in return. 'Yes,' she confirms. 'I've supported various charities for years, and had direct debits coming out of my account, but it can be unsatisfying when you donate to a big organisation and you

**Above: Cheetahs in the Maasai Mara National Reserve, Kenya, by Paul Goldstein**



*Remembering Cheetahs* is the fifth book in the highly acclaimed Remembering Wildlife series and features work from more than 70 wildlife photographers. To order a copy (or other titles from the series) visit [www.buyrememberingwildlife.com](http://www.buyrememberingwildlife.com).

don't really get a sense of how your money is being used.'

When it comes to sharing out the money, Margot is happy to bow to the experts. 'In the first year, I wanted to stop poachers, so I wanted to give guns to rangers and they could shoot the poachers – job done,' she confides. 'But I have learnt a lot in the last five years, and now I know that conservation is much more complex. It's about working with communities and proving that wildlife has a value to them and they need to work to preserve it.' But with so many endangered, vulnerable and threatened species, it must be hard to know which animal to focus on next. After she was interviewed on Australian TV, Margot recalls a boy sending her a letter urging her to help kangaroos. 'I get suggestions from people all over the world,' she says. But often her decision leans towards apex species, for good reason. 'If you support a project in a park in Kenya where there are anti-poaching patrols to protect elephants these patrols benefit the other animals too,' she explains. Most of her contacts are in Africa, so she tends to focus her efforts there, but intends to broaden out.

Occasionally, Margot will come across a story that simply needs to be told, as was the case with *Remembering Rhinos*. Shortly after launching Remembering Elephants she returned to Kenya to see how some of the money she had raised was being spent by Born Free. On the way back to Nairobi she couldn't resist stopping off to visit Sudan (the last male northern white rhino) at Ol Pejeta Conservancy in Laikipia. 'He was quite old and tired by this point, so we were able to sit with him quietly,' she recalls. 'Looking into his eyes I felt the same anger and upset I'd felt with the poached elephant, and I thought here is a story I want to tell.' Sudan died in March 2018, but thanks to this brief encounter Margot went on to raise over £200k for rhino protection projects. *Remembering Cheetahs* is another great example of Margot's nose for a story. In 2019 six cheetah researchers working for the Persian Wildlife Heritage Foundation (PWHF) were given prison sentences ranging from six to ten years after accusations of spying. 'I read an article about it and I thought I need to tell this story,' she reveals. 'It was one of the tipping points that made me decide on cheetahs.'







© ARNFINN JOHANSEN

## What's next in the series?

African wild dogs are one of the world's most endangered animals, and yet few people are aware of their plight. 'There are about 5-6,000 left – their major issues are habitat loss, but they also catch canine distemper from domestic dogs,' explains Margot. 'What's more, they are incredibly good hunters – I have heard of them killing maybe 50 goats in a day – and this can make humans want to retaliate. But they are such a charismatic species...I think we can learn a lot from wild dogs – there is definitely a story to be told.' The Kickstarter campaign is due to launch at the end of February, but may be subject to change.

chat, Margot was contacted by a group monitoring cheetahs in the Serengeti. Without her donation they'd have been forced to stop working. 'That kind of response makes it worthwhile,' she says.

But Margot hopes to raise more than just money with the Remembering Wildlife series. For her, raising awareness is equally valuable. 'Man's ever-increasing population and automatic assertion that it has the right over every other species to dominate the planet has got to change,' she urges. 'I think these books are part of a journey to educate people in that way, but there's still so much to do. And then, there's climate change. We are right at the frontline of it all – change has got to happen now, otherwise it will be too late and we will just be remembering these animals.' It's a sobering thought.



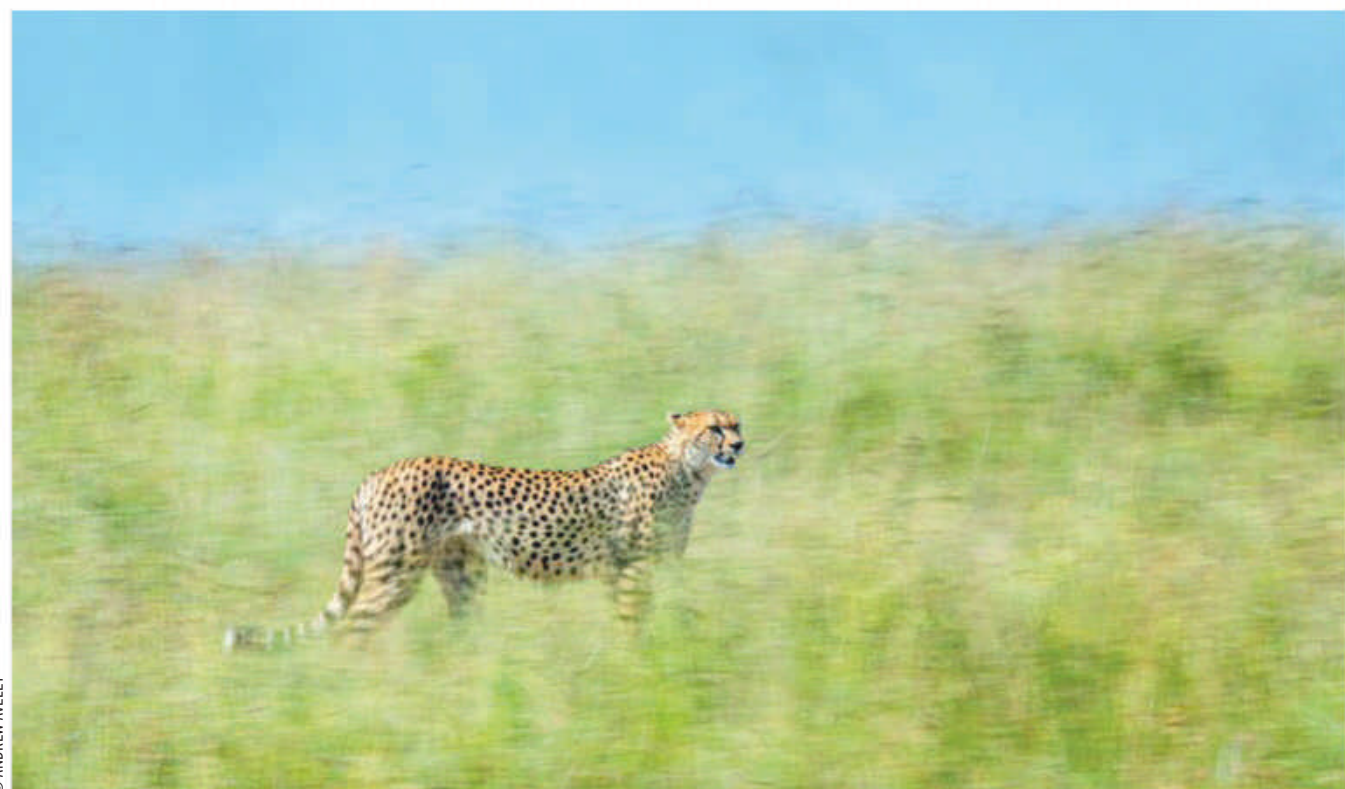
The books in the Remembering Wildlife series celebrate individual species, which leads me to ask Margot why she chooses not to feature some of the more graphic and distressing pictures of wildlife crime we so often see in print and online. 'We know that humans can be absolutely horrific in so many ways, and I don't think we necessarily need to see that in the pictures,' she argues. 'I'm glad that there are people out there taking those kinds of images, to document what's going on and to hold the world to account, but I feel that I can be more effective with our series by having mass appeal with the most beautiful pictures.' But Margot doesn't shy away from less palatable truths: the pictures may be beautiful, but they are accompanied by essays that highlight the challenges faced by each species. 'I try to slip in the education and cover all the issues so that people understand.'

It's a formula that obviously works. Despite all the problems posed by a global pandemic, the campaign for *Remembering Cheetahs* (featuring images by photographers such as Greg du Toit, Art Wolfe and Marsel van Oosten) received more than £129k in pledges. 'In March, as we

were about to launch the Kickstarter campaign, everything went into pandemonium,' recalls Margot. It led her to question whether she should go ahead with the project at that time. 'I wasn't sure if it was appropriate, or whether anyone would actually support us.' But the team pushed on, and the funds they raised have already proven to be a lifeline for some projects affected by Covid. Just a few days before our

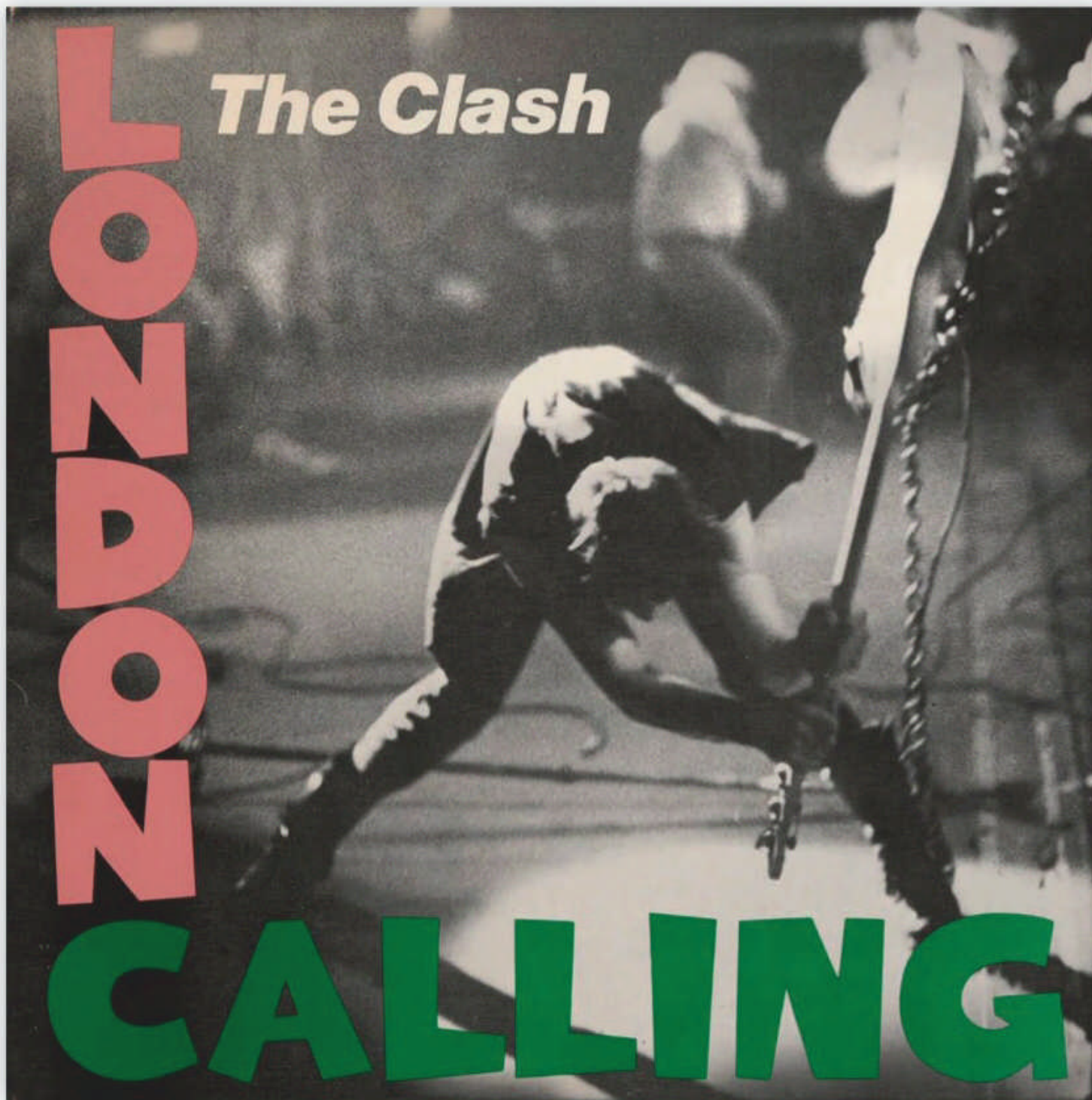
**Above: Cheetahs in the Maasai Mara National Reserve, Kenya, by Arnfinn Johansen**

**Below: A cheetah in the Mara Triangle, Kenya, by Andrew Aveley**



© ANDREW AVELEY





**FACT FILE**

## The Clash's *London Calling*

Musicians: Topper Headon, Mick Jones, Paul Simonon, Joe Strummer, Mickey Gallagher, Ray Bevis, John Earle, Chris Gower, Dick Hanson

Released: 14 December 1979 (CBS/Epic)

Best chart performance: No. 2 in the Swedish Albums Chart, No. 4 in the Norwegian Albums Chart and No. 9 in the UK Albums Chart

Sales: Over five million. It was certified platinum in the US

Fascinating fact: In 2010 the cover of *London Calling* featured on a set of ten GB Classic Album Covers stamps. The other nine: Pink Floyd *The Division Bell*, Blur *Parklife*, Led Zeppelin IV, Coldplay *A Rush of Blood to the Head*, the Rolling Stones *Let It Bleed*, New Order *Power Corruption and Lies*, Mike Oldfield *Tubular Bells*, Primal Scream *Screamadelica* and David Bowie *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*.

# London Calling

## By Pennie Smith

**Steve Fairclough** discovers the story behind the iconic photograph that adorns the cover of The Clash's *London Calling*

A spontaneous, blurry photograph shot from the side of the stage at the Palladium in New York in 1979 has become one of rock and roll's most enduringly rebellious images. Shot by Pennie Smith, who was documenting an eight-week US tour with The Clash, it froze the moment when the band's bass guitarist, Paul Simonon, decided to

take out his frustration by smashing his Fender Precision Bass onstage, but it was a moment that could easily have been missed...

Smith had originally planned to go out to dinner with some friends that night but, instead, decided to shoot the gig. Also, she usually stood at the other side of the stage, close to The Clash's lead guitarist Mick Jones. She explains, 'I decided to stand on



Pennie Smith was born in England in 1949 and attended Twickenham Art School. She started *Friends* magazine with friends, honed her photo skills and did her first sleeve for Pink Fairies' *Never Never Land*. Commissioned to shoot Led Zeppelin's 1970 tour, she went on to be a staff photographer for *NME*. Smith lives and works in London and freelances in b&w reportage photography. [www.snapgalleries.com](http://www.snapgalleries.com).

Paul's side of the stage, which I didn't usually... it was generally more cluttered as Paul usually had the sound desk. But, just because there wasn't a hindrance with the sound desk, I went round to Paul's side and he looked a bit fed up.'

She continues, 'I watched Paul and thought things didn't look very good. I'm rubbish at standing around not taking snaps so I had my camera up at my eye and suddenly realised his bass was upended and wasn't really in the normal position. Then he took about three strides towards me with this thing coming down towards the ground and I just automatically, as a defensive thing, started taking pictures.'

Of Simonon, she recalls, 'He is probably one of the world's coolest people, normally just keeps his calm and sort of glares. Something got up his nose – I think the audience wasn't really putting their weight behind the gig and I think he just





© RAY LOWRY ESTATE/SAMUEL LOWRY



© RAY LOWRY ESTATE/SAMUEL LOWRY

The back cover of The Clash's *London Calling* album

got pissed off, but Paul and I never really discussed it. It was getting towards the end of the gig and it seriously wasn't staged because that's Paul's favourite bass... to this day he wishes he hadn't bugged it.'

The picture was shot by Smith from 'about six or eight feet away' with a 35mm Pentax ES II SLR on Kodak Tri-X film. She was a long-time devotee of shooting in black & white, only using colour if it was requested for publicity purposes. The photograph captured Simonon's pure rage in grainy black & white and Smith adds, 'You can't really tell it's Paul, but I guess that's the point.'

Despite Smith's protests the out-of-focus shot of Simonon was chosen for the album cover. She reveals, 'On the next leg of the tour we got out the contacts and sort of looked at them and Ray [Lowry] started bawling out – Ray was the "war artist" on the same Clash tour. He said, "that's the one for the cover".'

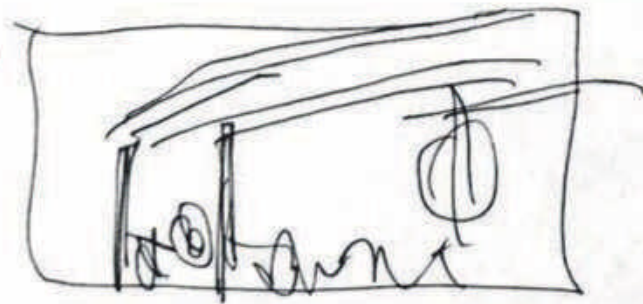
I said, "You must be joking, it's completely out of focus. You know it's 35mm [format], once it's blown up to album [cover size] you've had it." [The Clash's] Joe Strummer huffed and puffed and said, "It's the one we want on the cover". So I said, "Well, you're the boss I suppose." So, that's how it ended on the cover.'

### Inspired by Elvis

Once Smith's photo had been selected it was over to artist Ray Lowry (who died in 2008) to develop the album cover. Lowry took his artistic inspiration from the cover of Elvis Presley's first album, which combined a black & white image of Elvis with ELVIS PRESLEY in bold pink and green lettering on the left-hand side and bottom of the sleeve.

Ray Lowry's son Samuel recalls, 'He told me the story about buying the Elvis Presley

An early sketch of the *London Calling* album cover design by Ray Lowry, believed to have been done before the iconic Pennie Smith photograph was taken

WESSEX STUDIOS  
HILGURRY WOOD PARKRay Lowry preliminary sketches of the proposed back cover of *London Calling*

## THE PANEL ON LONDON CALLING



### Kevin Cummins

I like the cover for its simplicity and for Ray Lowry's cultural referencing. It was genius to use Elvis's debut LP as a template. Pennie Smith's photo works superbly with the heavy graphics and captures the thrill of a live gig. You know how exciting the record will sound before you play it so it does a perfect job.



### Jill Furmanovsky

A classic photograph with a paradox. For Pennie it wasn't a cover contender as it was out of focus, yet that's its greatest strength. The shudder of the camera reflects the energy in Simonon's mighty swing of the axe. The power of it couldn't be frozen by a fast exposure. What could reflect the spirit of punk more?



### Peter Neill

I love this because of the energy. It's the feel of the photo that makes it feel like it was grabbed at the last moment. As a concert photographer, this image reminds me of those epic moments you have to act at lightning speed to catch! That's a big part of capturing live music atmosphere in a photo.





© RAY LOWRY ESTATE/SAMUEL LOWRY

album – he actually bought a copy of it when he was on that [Clash] tour and then the idea kind of grew from that. He once said to me that The Clash were just as important as Elvis had been at the time, hence the homage [to Elvis's record sleeve].'

The former keeper of Ray Lowry's archive, former See Gallery owner Julian Williams, explains, 'Ray admits that it was a straight lift off of the Elvis Presley cover in terms of the design. He thought it was the most down and dirty record sleeve that had ever been thrown together. What Ray recognised within the photograph was Elvis with the open mouth, the closeness of the picture, the black and white... he felt that image captured everything that rock and roll was about. It was a moment, and what Ray saw in Pennie Smith's photo was

that same moment. He always felt that design should be handed down generation to generation and it was summed up by a band that knew what rock and roll was all about – that passion, that spirit.'

Once he'd chosen the image, with Joe Strummer's input, Lowry quickly sketched up his Elvis-inspired treatment and also sketched ideas for the back cover of what ended up as a double album. Julian Williams recalls, 'The interesting thing is Pennie Smith didn't want it [the photograph] used but Ray thought it just had to be the one. He said, in one of his publications, "perhaps history will prove me right", and it has done. Pennie Smith once said it was the worst picture she ever took but it's dominated her life and she's done financially well out of it.'

In 2002 the music magazine *Q* named Smith's image as the best

**A sketch of the proposed *London Calling* album cover design by Ray Lowry, based on Pennie Smith's photograph of Paul Simonon smashing his bass guitar**

rock and roll photograph of all time. She admits, 'It could be anybody when they lose their rag. I'm pleased I took it, but it's a bit of a weight around my neck. It keeps coming back to whack me on the back of the head – nicely in some instances, but aggravatingly in others.'

AP

Special thanks to the BBC, SHOWStudio, Julian Williams and Samuel Lowry for their help with this article

## OUR PANEL OF JUDGES

Some of the finest names in music and photography chose the series' covers

Janette Beckman  
Jason Bell  
Ed Caraeff  
Andy Cowles  
Kevin Cummins  
Andy Earl  
Jill Furmanovsky

Christie Goodwin  
Peter Hook  
Simon Larbalestier  
Gered Mankowitz  
Dennis Morris  
Peter Neill  
Aubrey 'Po' Powell

Rankin  
Jamel Shabazz  
Mat Snow  
Howard Wakefield  
Kirk Weddle  
Rachael Wright

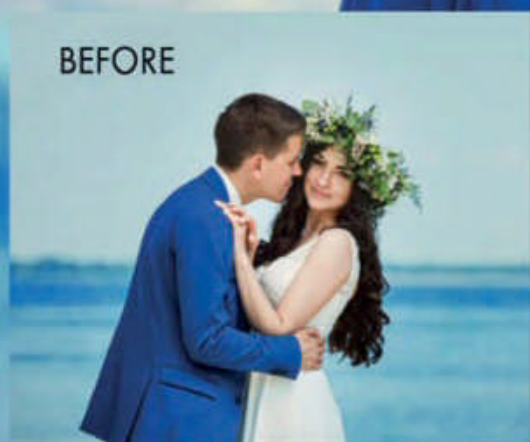




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# Prom queen

**Peter Dench** talks to Alys Tomlinson about her portraits of school leavers in their prom outfits for the award-winning project, *Lost Summer*

**L**ike many photographers and creatives in 2020, owing to the Covid-19 pandemic, Alys Tomlinson's projects and travel plans had to be shelved, commercial assignments decreased and the immediate future reevaluated. 'I was getting very frustrated not making work. I then thought why do I have to rely on going away to make work and stories, why don't I work more locally? I started thinking about sections of society who had been hit hardest by the situation we were in. I thought about photographing the elderly because I used to volunteer for a charity called North London Cares but didn't really have a hook or concept. Then I thought about how younger people must be feeling.'

Alys was born and grew up in Brighton. School proms – a celebration and party for pupils who have finished their GCSEs and A Levels, weren't as significant when she was a teenager – but she remembers what a big event leaving school and sixth form college was. 'We'd have leaving do's and signed each other's shirts, put together a yearbook and it felt like there were all these significant moments that marked this time in your life before you went to find work or went off to university, and this wasn't happening. This year all exams had been cancelled, the kids didn't really know what was going on, there was this whole debacle with A Level results, they didn't know when or if school would start again, a lot of them had gone into school and told not to return. I started thinking about what they were missing out on.'

After a conversation with a friend whose daughter was devastated when the opportunity to wear her prom dress was cancelled, Alys started approaching teenagers in the culturally diverse area of north London where she now lives. Her first idea was to photograph them dressed in what they would've worn to prom in their bedrooms – their personal curated space in the family home. This was dismissed, deciding she didn't want the viewer to make judgements about their backgrounds, how wealthy they were – some lived in small flats, others grand houses. Alys chose to photograph them in

more democratic outdoor spaces, places that had become increasingly important during lockdown: backyards, gardens or if they didn't have one, the local park.

On a wet Sunday morning in June, Alys photographed an intense-looking Jack wearing a tuxedo, then his girlfriend Nancy in a silk dress that used to belong to her mum. Forty-two more portraits of teenagers aged 15-19 followed over 12 weeks, nearly all of them within half an hour's walk from her home. There was no casting or styling. The only instruction was to wear what they would've worn to prom. Alys typically spent one to two hours with each teenager producing four black & white shots on her Chamonix large-format camera with Schneider 150mm lens. There was no assistant; she measured the available light with a meter before disappearing under the dark cloth.

'I loved meeting all the teenagers. They were different in their approaches, what they wore and attitude to the whole situation they were in. We'd have a conversation about how they were feeling and what they were going through, their plans for the future. A lot of them had never seen this type of camera, so they were interested and excited. I gave everyone a print – it felt like a collaboration.' The images are timeless and of a time. For momentum, Alys chose to self-publish 750 copies in a book, *Lost Summer*. Everyone photographed is included. Though she feels some portraits are stronger, it didn't feel right to edit any out, 'partly because they've had such a tough enough time already,' she says.

Alys has survived financially in photography for 20 years working as a commercial photographer. Five years ago, she began to worry she was falling out of love with her craft and made a commitment to producing more personal projects. Ex-Voto, her photographic journey to Catholic pilgrimage sites in Ireland, Poland and France, won her the Photographer of the Year award at the 2018 Sony World Photography Awards. With the *Lost Summer* project having just won the Taylor Wessing Photographic Portrait Prize 2020, and another significant project in production, Alys's crown is not about to slip.



Jameela

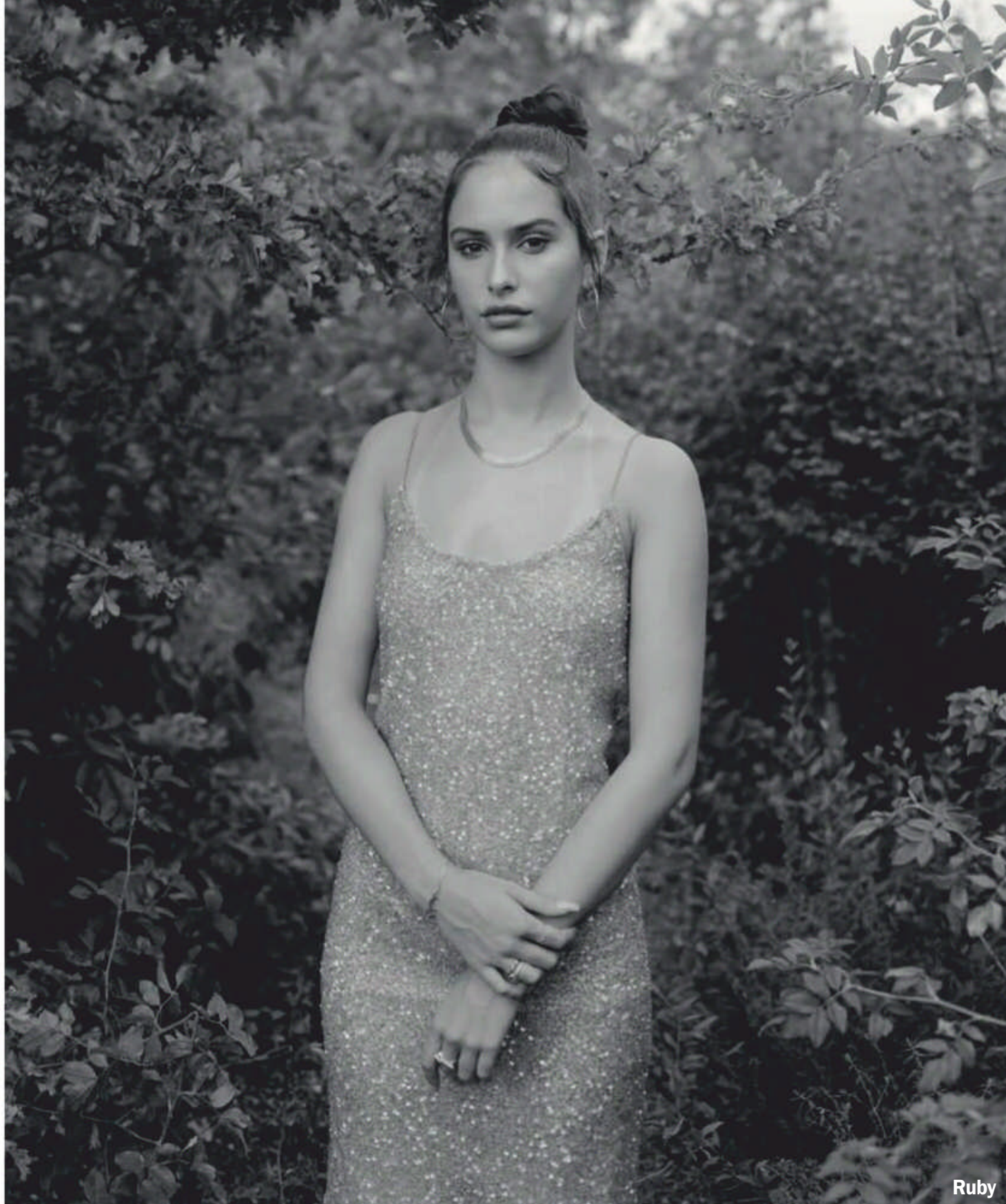


*Lost Summer* is available to purchase here [www.alystomlinson.co.uk/books](http://www.alystomlinson.co.uk/books).





Samuel



Ruby



Jack



Nancy



## Alys Tomlinson

Alys is an award-winning editorial, commercial and fine art documentary photographer. She studied photography at Central Saint Martins College of Art and Design and recently completed a part-time MA in Anthropology of Travel, Tourism and Pilgrimage (Distinction) at SOAS, University of London.



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### At a glance

£2,999 (body only)

- 45.7MP full-frame BSI CMOS sensor
- Nikon Z mount
- Dual EXPEED 6 image processors
- ISO 64-25,600 (expandable to ISO 32-102,400)
- 5-axis in-body image stabilisation
- 10fps continuous shooting
- 4K/60p video
- Dual card slots

# Nikon Z 7II

Is the Z 7II the camera the Z 7 should have been?  
**Michael Topham** tests Nikon's latest high-resolution mirrorless camera and reveals his verdict

## For and against

- Features a much improved buffer performance
- Introduces dual card slots for backup and overflow
- Superb handling and incredibly intuitive to use
- More affordable than the original Z 7 at launch
- Face, eye and animal detection is easier to access and use
- A 1.08x crop is applied to 4K/60p video
- Viewfinder resolution doesn't match its closest rivals
- Extended shutter speeds only available in manual mode
- Tilting screen doesn't work for portrait format shooting

## Data file

Sensor	45.7MP BSI CMOS, 35.9x23.9mm
Output size	8256x5504 pixels
Focal length mag	1x
Lens mount	Nikon Z
Shutter speeds	30-1/8000sec
Sensitivity	ISO 64-25,600 (standard) ISO 32-102,400 (extended)
Exposure modes	PASM, Auto
Metering	Matrix, centre-weighted, spot, highlight weighted
Exposure comp	±5 in 0.3EV steps
Burst shooting	10fps (9fps in 14-bit raw)
Screen	3.2in, 2.1m-dot tilting touchscreen
Viewfinder	3.69m-dot, 0.8x magnification
AF points	493 phase detection
Video	4K 60p, Full HD up to 120p
External mic	3.5mm stereo
Memory card	1x UHS II SD, 1x CFexpress/XQD
Power	EN-EL15c rechargeable Li-ion battery
Battery life	420 shots (LCD), 360 shots (EVF)
Dimensions	134x100.5x69.5mm
Weight	705g (with battery and card)

Doesn't time fly. It feels like yesterday Nikon entered the full-frame mirrorless market with the Z 6 and Z 7, yet here we are two years on looking at the sequel to its high-resolution specialist camera. Activity in the full-frame mirrorless sector has been rife these past few years, with most camera manufacturers expanding their line-ups beyond a pair of models. The release of the Z 5 increased the number of full-frame cameras in Nikon's Z-series to three. This number has since been bolstered to five with the introduction of the Z 6II and Z 7II.

The Z 7II follows the popular Z 7 and becomes the new flagship model in the Z-series. It's virtually identical in terms of design and as those who digested our first impressions will

know, sets out to address the shortcomings of the original. But can it entice those who haven't already switched to mirrorless to do so and is it worthwhile upgrading to from the Z 7? These are questions I intend to answer.

## Features

The Z 7II is an update to the Z 7, not a replacement. The original will continue to be sold beside the Z 7II for the foreseeable, giving photographers choice over which is better suited to their needs. The Z 7II costs £680 more at the time of writing, so what does this extra get you?

In terms of resolution, the Z 7II adopts the same 45.7MP back-illuminated full-frame sensor from the Z 7, which is different from the 24.5MP sensor used in the Z 6 and Z 6II in the way it does without an anti-aliasing





**For this portrait the Z 7II's highly effective eye detection was used in combination with its wide-area AF (L) mode**  
Nikon Z 7II, Nikkor Z 50mm f/1.8 S, 1/160sec at f/2, ISO 32

filter. With an identical sensor there's no change to its sensitivity, which can be set across ISO 64-25,600 (expandable to ISO 32-102,400).

Rather than pairing the sensor with a single processing engine as on the Z 7, the Z 7II boasts dual Expeed 6 image processors, enabling it to shoot faster for longer. It shoots at up to 10fps and the size of its buffer has improved significantly. It can now rattle out 77 raws (12-bit), or 200 JPEGs. By comparison, the Z 7 could only manage 25 JPEGs at 9fps, or 20 raw files at 9fps. To aid with the vast amounts of data and ensure a fast readout, the Z 7II features a CFexpress/XQD card slot, but this time Nikon has added a second UHS-II SD card slot. This update will be well received by those who don't like the thought of having all their

eggs in one basket and not being able to backup, overflow or segregate to a different card.

The hybrid autofocus system, which combines contrast and phase detection points across 90% of its sensor's surface area, is similar, although there are a few refinements. In total there are 493 phase detection points, with the option to select every other point for faster AF point repositioning. The detection range of the AF system is wider than the Z 7's, allowing it to focus more effectively in darker scenes. It spans from -3EV to +19EV, or -4EV to +19EV when it's used in its low-light AF mode. Pinpoint AF helps with precise focusing on small subjects in the frame and unlike the Z 7, face, eye and animal detection can be used in the larger of the two wide-area AF modes, as well as Auto-area AF.

Nikon has made face, eye and animal detection settings available from the iMenu too and rather than being limited to stills only like the Z 7, they're available when shooting video too.

This leads us nicely to the Z 7II's video capabilities. It's equipped with 4K recording, but unlike the Z 7 that was limited to 30fps, the highest frame rate has increased to 60fps. It's worth noting that 4K/60p 8-bit video can be recorded internally, but a small crop (approximately 93% of the FX frame width) is applied. Full HD at up to 120fps is available too and for long shoots or lengthy time-lapse sequences there's the option to provide constant power to the camera (or charge the battery) via a powerbank and USB Type-C cable. Videographers also get 3.5mm microphone and headphone

ports, the option to output ProRes raw over HDMI to an external recorder and the option to refine autofocus speed and the tracking sensitivity.

The move to Nikon's EN-EL15c Li-ion battery has resulted in increased battery life. Capable of shooting 420 shots using the LCD, or 360 shots using the EVF, it surpasses the 330-shot stamina of the original Z 7. In most other respects, very little has changed. The Z 7II benefits from the same effective 5-axis in-body stabilisation system, has a shutter speed range of 30secs to 1/8000sec with a top speed of 1/2000sec using its electronic first-curtain option and provides TTL metering with 5-stop exposure compensation control. The only other minor change is to Nikon's SnapBridge app, which lets users update







**The Z 7II's in-body stabilisation makes it easy to shoot sharp handheld shots at slow shutter speeds without a tripod**  
Nikon Z 7II, Nikkor Z 24-70mm f/2.8 S, 1/6sec at f/4, ISO 2000

➤ firmware on the camera from their smartphone using the power of Wi-Fi connectivity.

### Build and handling

If it wasn't for the badge at the front you could be easily mistaken for thinking the Z 7II is identical to the Z 7. Take a closer look at the pair from above and you might say the Z 7II is slightly chunkier. This isn't an illusion; the Z 7II is fractionally larger and has a body 2mm thicker to accommodate the new SD card

slot. You may also notice the memory card door is larger.

The minor difference in depth has no impact on the way the camera feels in the hand and it preserves the fantastic handling characteristics of the original. It's built around a magnesium alloy chassis like the Z 7, which is fully weather-sealed. It didn't flinch at being subjected to rain showers and performed well in cold environments, with no changes in operational behaviour. If you do want to access the USB port to

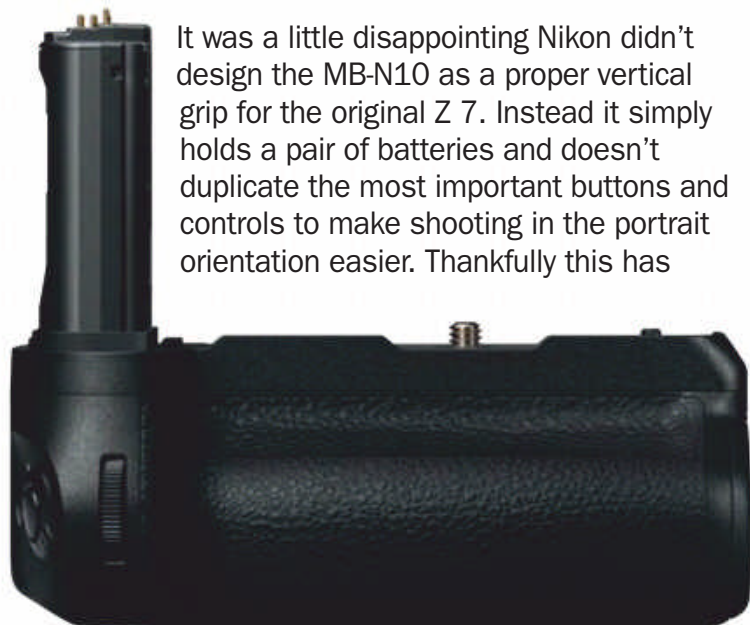
charge or power the Z 7II in foul weather, it's worth remembering that this will expose the HDMI and accessory terminals though.

Having tested and used such a wide variety of cameras there's something special about how comfortable Nikon's full-frame mirrorless cameras feel in the hand. The Z 7II is no exception and its superbly sculpted rubberised handgrip and chunky thumb rest combine to give it a solid and secure hold. If I had to pick between the Canon EOS R5,

Nikon Z 7II and Sony Alpha 7R IV based on handling alone I'd choose the Z 7II every time.

We were very complimentary about the positioning of buttons, dials and controls on the Z 7. All the controls on the Z 7II are in exactly the same place. Nikon DSLR users who transition to the Z 7II will also find there's not much new to learn, with buttons sensibly located across the body where you'd expect to find them. All-important buttons are within reach of your right hand, except

## MB-N11 vertical grip



It was a little disappointing Nikon didn't design the MB-N10 as a proper vertical grip for the original Z 7. Instead it simply holds a pair of batteries and doesn't duplicate the most important buttons and controls to make shooting in the portrait orientation easier. Thankfully this has

been addressed with the introduction of the MB-N11 vertical grip, which is also compatible with the Z 6II. Loading it with a pair of batteries increases the battery stamina to over 300 shots, however you'll need to use either EN-EL15c or EN-EL15b batteries if you'd like to charge them via the built-in USB-C port. The grip allows hot-swapping of batteries without losing power to the camera, and the benefit of it having its own USB port is it frees up the camera's USB port for other uses and lets users charge two batteries one after the other when it's disconnected from the camera. In terms of controls, it has a shutter button, front and rear dials, AF-ON button and an AF-area joystick. Dust- and drip-resistant, the MB-11 adds 290g to the weight of the camera (without batteries) and costs £359.

**An action shot taken while testing the Z 7II's improved buffer performance** Nikon Z 7II, Nikkor Z 70-200mm f/2.8 VR S, 1/800sec at f/3.2, ISO 4000





the playback and delete buttons that are positioned out of the way to the left of the EVF to prevent accidental presses.

The mode dial is located from the top left shoulder and needs the central lock button to be depressed as it's rotated. Instead of getting a drive dial beneath, drive modes are selected from a dedicated button below the menu button using the d-pad rather than the front/rear thumb dials like on the Z 7. Users get a joystick that falls naturally under the thumb and the focus point can be shifted diagonally across the frame as well as up/down, left/right to get it where you need it as fast as possible.

Like many of the buttons across the body, the movie-rec button can be assigned to different stills and video functions from the main menu. I found it useful setting it to 'Choose Image Area' in stills mode to quickly access the Z 7II's various crop modes, which include DX (19.5MP), 5:4 (37.9MP), 1:1 (30.3MP) and 16:9 (38.3MP).

Unlike the Nikon Z 5, the Z 7II benefits from a square top plate display that reveals all the key shooting information you might want to glance down at such as shutter speed, aperture, ISO, battery power, drive mode and the remaining capacity of the memory card. It displays information white on black and there's no way of inverting the display like on some cameras, however it is intelligent

enough to adapt to the ambient light conditions and switch off when the camera goes to sleep.

### Viewfinder and screen

We thought we might see a move to a 5.76-million-dot viewfinder to match the resolution offered by the Canon EOS R5 and Sony A7R IV, however the Z 7II features the same 3.69-million-dot panel with 0.8x magnification. The EVF has a reasonably fast refresh rate of 60fps and displays shooting information clearly against black background strips above and below the preview image.

Below the EVF you'll find a high-resolution 2.1-million-dot touchscreen that again tilts 90 degrees up and 45 degrees down. It offers the same manoeuvrability as the screen found on Sony's A7R IV, but doesn't allow as much freedom of movement as fully articulated screens like Canon's EOS R5. Although low and high level shooting in the portrait format isn't the Z 7II's forte, its touch smartphone-like response makes for a great way of controlling the camera in darkness or when you don't dare risk nudging your set-up, having composed the perfect shot on a tripod.

### Autofocus

Intrigued to find out if the new processing power has any effect on performance, I headed to a local forest to photograph mountain bikers at speed. ➤



## Focal points

Here we cast our eyes over some of the other features on the Nikon Z 7II we're yet to mention

### FTZ adapter

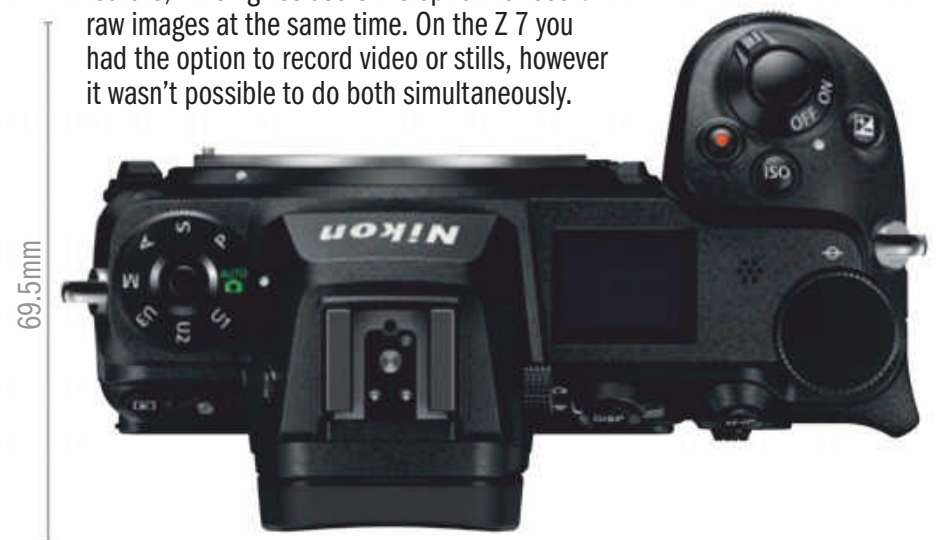
The Z 7II can be paired with F-mount lenses using Nikon's FTZ adapter (£269). The camera's IBIS system works with F-mount lenses, however to get it to work with pre-AF lenses you'll need to tell the camera the focal length of the lens you're using via the Non-CPU lens data sub-menu. The FTZ adapter can't autofocus with D-type lenses.

### Touchscreen

The response to light touches is on a par with today's smartphones and, for those who shoot at night, there is the option to switch the information display from dark on light to light on dark to minimise the glare of the screen.

### Timelapse

The Z 7II features a built-in timelapse movie feature, which gives users the option to record raw images at the same time. On the Z 7 you had the option to record video or stills, however it wasn't possible to do both simultaneously.



### Wireless set

Nikon's WR-R11b wireless remote allows wireless control of the Z 7II's shutter release as well as offering synchronised control of multiple cameras. The kit is supplied with the WR-T10 wireless transmitter, which lets you control camera functions from long distance.

### Shutter speeds

Selectable shutter speeds as long as 900 seconds are available for specialists in long-exposure photography. Turn Extended shutter speeds (M) on from the shooting/display menu to access them.

### i-Menu

Hit the 'i' menu button and you'll be presented with 12 commonly used settings. This function is integrated into the touchscreen and is customisable meaning you can pick and choose exactly what you want to access in an instant.





➤ Within minutes of shooting I noticed an improvement in the speed of the feed from the sensor to the EVF when focusing continuously and attempting to track fast and erratic subjects. Whereas it was quite easy to lose the subject in the frame when using the Z 7, the Z 7II didn't suffer the same lag or let me lose sight of the subject in the frame.

As for autofocus response, the Z 7II is fast at finding focus in Single AF (AF-S) and did a fairly good job of keeping up with fast-moving subjects when shooting a burst at 10fps in continuous AF mode (AF-C), though there were a few times at longer focal lengths where I noticed a momentary delay acquiring focus between near and far subjects. The Z 7II's autofocus has improved and it manages to focus accurately in dark conditions, however there is still room for improvement. While the Z 7II has advantages over Nikon DSLRs in the way it provides wider autofocus frame coverage and effective eye detection, cameras like the D850 and D5 have more complex AF tracking algorithms and the option to use Group-area AF and select wider dynamic-area AF.

Using the Z 7II on a portrait shoot highlighted how effective its face and eye detection is, which I'd say feels on a par with the responsiveness of Sony's Eye

AF. Having the option to use face and eye detection in the larger of the two wide-area modes means you no longer rely on auto-area AF and can specify a person in a group you'd like to target. Like in stills mode, the joystick can be flicked left or right to choose which eye you'd like it to prioritise focus on when recording video.

### Performance

The performance of the EVF is excellent and will impress even the most devoted DSLR users who are yet to be convinced that electronic viewfinders are the way forward. Using the magnify button at the rear to zoom in with the camera held to your eye reveals just how sharp the EVF is and it's good to see Nikon reducing the frame rate of the EVF in Energy Saving Mode. One other revision is that the EVF now automatically turns off when the rear screen is flipped out. Nice one, Nikon.

My only gripe about the screen, other than the fact it can't be tilted in the portrait format, is that there's still no way to turn off all the shooting information to view the scene or subject you're photographing without any distracting settings around the edge. It's similar in playback too and I'd like to be able to hit the DISP button to review images without file info lining the bottom or having to zoom in slightly.

Before the Z 7II was returned I tested it with a new Manfrotto Professional 128GB CFexpress Type B memory card capable of 1730MB/s read and 1540MB/s write speeds. With the NEF (Raw) recording compression set to compressed and the bit depth set to 12-bit, I managed to shoot a burst of 74 raw files at 10fps. Switching over to Fine JPEG resulted in 139 frames being recorded at 10fps before the limit of the buffer was hit. With image quality set to JPEG (normal) the Z 7II rattled off 148 consecutive frames at 10fps. To shoot at the fastest speed of 10fps the Continuous H (extended) setting must be selected, although users should be aware the speed drops to 9fps when shooting 14-bit raw files. Set the Z 7II's focus mode to AF-C (continuous) and the fastest it'll shoot 12-bit raws in Continuous H (extended) is 9fps with the caveat that the shutter speed must be higher than 1/250sec. Attempt to shoot 14-bit raws in AF-C in Continuous H (extended) and it'll shoot at up to 5fps provided that the shutter speed is above 1/250sec.

### Image quality

There's the option of choosing between three image sizes when the Z 7II's image area is set to FX. As well as outputting Large 45.4MP files, there are Medium

(25.6MP) and Small (11.4MP) image sizes to choose from.

With no change in sensor, the Z 7II delivers an identical image quality performance to that of its predecessor. This is no bad thing as we were overwhelmed by the detail and astonishing dynamic range of the Z 7 when we reviewed it. Sony's A7R IV still holds the crown of being the highest-resolution full-frame mirrorless camera on the market, but unless you have a need to print larger than 40x60in on a frequent basis, the Z 7II's maximum resolution output will be more than sufficient. An advantage the Z 7II presents over its rivals is its ability to shoot natively as low as ISO 64 without having to expand the sensitivity. This in turn allows truly astonishing levels of detail to be extracted from deep shadows during raw processing. Just as remarkable is the level of detail the sensor resolves at high ISO, which like the Z 7, is on a par with the noise performance recorded by Nikon's D850 that uses a very similar sensor.



Switching the image area to DX applies a 1.5x crop of the sensor and can be used to gain extra reach from lenses, albeit at reduced resolution (19.5MP)

Nikon Z 7II, Nikkor Z 70-200mm f/2.8 VR S, 1/3200sec at f/2.8, ISO 3200







The Z 7II coped extremely well with focusing on this moving train in extremely challenging lighting conditions  
Nikon Z 7II, Nikkor Z 70-200mm f/2.8 VR S, 1/125sec at f/4, ISO 12,800

## Verdict



ALTHOUGH the Z 7II hasn't strayed far from the Z 7 and is a relatively modest update, Nikon has taken feedback from its critics on board. The standout improvement is the introduction of a second card slot that's seen as essential by photographers who can't risk a single memory card getting damaged and losing precious images.

There's more besides this and its dual image processors speed it up. Other improvements such as being able to use it with a proper vertical grip, record 4K video at 60fps and focus in darker environments are welcome. I'm a fan of the way Nikon has integrated its face, eye and animal detection modes to the Wide-area AF mode and although its focus performance is highly respectable, it's not perfect for action and sports photographers with only 9-point dynamic-area AF and no group-area AF.

The Z 7II, like the Z 7, feels fantastic in the hand. Then there's its image quality, which despite offering no improvement over the Z 7, is remarkably impressive and has magnificent latitude when editing raw files.

As good as the Z 7II is, it costs £680 more to buy new than the Z 7 at the time of writing. Nikon users who view twin card slots as essential are likely to buy the Z 7II or upgrade to it, and it does make a great buy for anyone who feels now is the time to switch from a DSLR to mirrorless.

For photographers who already own a Z 7, are satisfied with it and can live with a single card slot, the upgrade is very hard to justify. Even if you sell your Z 7 in good nick you can expect to make up a shortfall of £1,899 to get your hands on a Z 7II. In the shoes of a Z 7 owner that is a lot to fork out for not all that much new in return. To conclude, the Z 7II is a superb mirrorless camera, albeit a minor refresh on the Z 7.

FEAT	9/10
BUILD	10/10
MET	9/10
AUTO	9/10
AWB	9/10
DYN	10/10
IMAG	10/10
VIEW	9/10

## ISO and noise



The crops shown below are taken from the area outlined above in red

Shoot in raw and you're guaranteed exceptionally clean results between ISO 64 and ISO 1600. Push to ISO 3200 and ISO 6400 and you'll start to notice noise appear, but it's so well controlled it can be addressed with a little noise reduction in post. Extremely fine detail takes a hit at ISO 12,800, however I wouldn't refrain from using this setting or ISO 25,600 if I needed to. Entering the expanded ISO 51,200 and 102,400 settings sees image quality go downhill fast. The automated noise reduction that's applied to JPEGs is fine up to ISO 1600, after which you'll notice fine texture and details start to become smoothed out.

RAW ISO 64



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400





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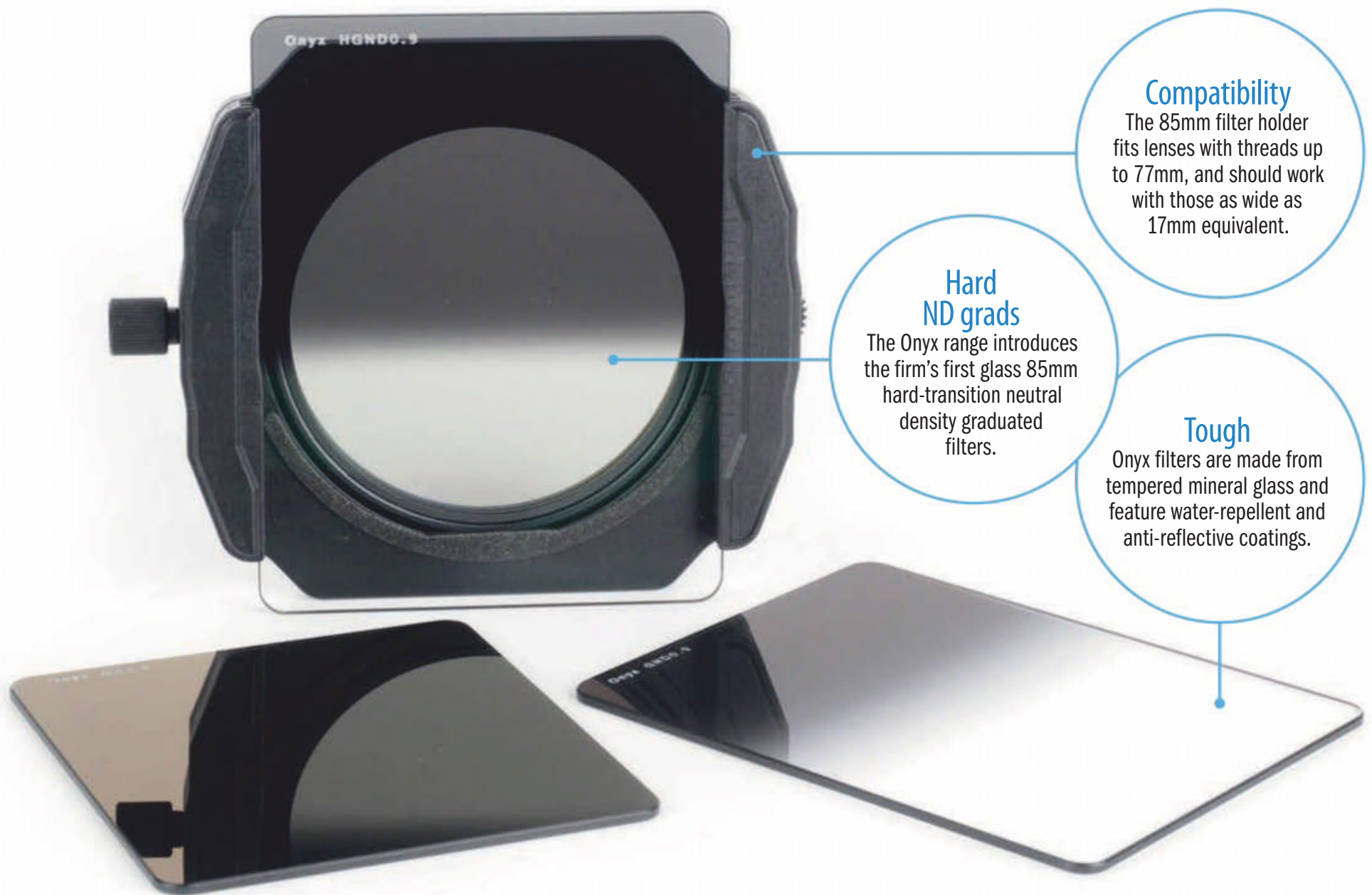
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# Formatt Hitech Onyx 85mm Seascope Kit

**Andy Westlake** tests Formatt Hitech's new premium toughened glass Onyx filters

Photographers whose memories stretch back to the 1980s will doubtless remember the old Cokin Creative Filter System, and the dubious charms of tobacco grad and starburst filters. These days, most such image-modifying filters have disappeared from the market. But a select few still provide useful creative effects which can't be replicated in software.

Foremost are polarising, neutral density (ND) and ND graduated filters, which can be used to control reflections, lengthen shutter speeds for creative blur, and balance bright skies against dark foregrounds, respectively.

ND grads work best as part of a square filter system using a holder that attaches to the front of your lens, but a set of high-quality 100mm-wide glass filters can easily cost as much as a nice lens.

Formatt Hitech's 85mm system takes a more affordable approach, with filters that are the same size as the old Cokin 'P' format. It fits lenses with filter threads up to 77mm in diameter, and with angles as wide as 17mm equivalent. It should be particularly attractive to photographers who use APS-C or Micro Four Thirds cameras, or those who prefer to work with lightweight kit.

## Onyx filters

I previously reviewed Formatt Hitech's 85mm system in the form of the Firecrest ND Starter Kit (AP 26 October 2019). But the firm has recently launched a new Onyx line of premium filters. These are constructed from toughened mineral glass with multi-coating on both sides, including a new anti-reflective coating and the firm's latest Super Waterproof coating for use in challenging conditions. Despite this, they command a relatively small premium over the older Firecrest range, with ND filters costing £89 each compared to £84.59, while grads are £99 rather than £91.95.

## At a glance

£345

- 85mm filter system
- Includes circular polariser, 6-stop ND, and 3-stop hard and soft ND graduated filters
- 77mm, 72mm, 67mm and 58mm adapters supplied

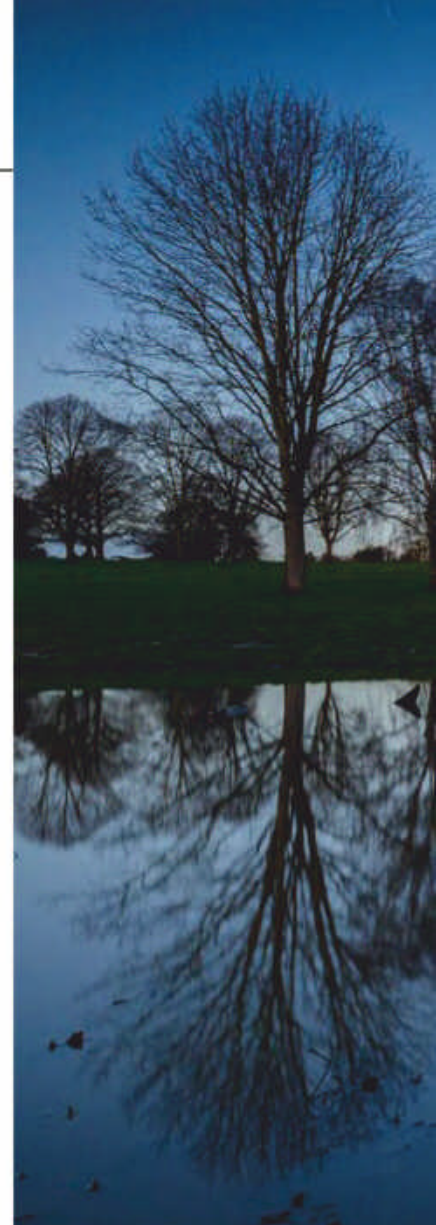
## In the box

Formatt Hitech's Onyx 85mm Seascope Kit is built around a filter holder set that includes a 77mm Firecrest circular polarising filter, a 77mm adapter ring and step-up rings for 72mm, 67mm and 58mm threads, all in a nylon carrying pouch. You get three Onyx filters in a separate pouch: a 6-stop ND, 3-stop soft ND grad and 3-stop hard ND grad. A nicely illustrated booklet explains the use of each filter and includes practical tips from Formatt Hitech Ambassadors for shooting beside the sea. At £345, the kit represents a handy £61 saving compared to buying the holder and filters separately.





**The 6-stop ND is ideal for subtly blurring water**  
Sony Alpha 7R IV, Sony FE 24-105mm F4 G OSS at 31mm, 2sec at f/11, ISO 100.  
Polariser, 6-stop ND, 3-stop soft grad



➤ One welcome addition is that the Onyx range now includes ND grad filters of the 'hard' type, which have a much more abrupt transition between their dark and clear sections compared to soft grads. This can be useful when there's a well-defined straight horizon (most obviously, with seascapes).

## Lens compatibility

Inevitably, 85mm filter systems can't be used with quite such wide lenses as their 100mm counterparts. In practice, though, the Formatt Hitech holder will usually work with lenses as wide as 17mm equivalent without any

vignetting, at least when the holder is set straight. If you need to angle an ND grad to deal with a sloping horizon, you may have to zoom in a little further, but can expect to be able to set the holder freely at about 19mm.

During the course of this review, I tested the kit with Micro Four Thirds, Canon APS-C DSLR and Sony full-frame mirrorless set-ups. While it's best suited to crop-sensor cameras, simply because they tend to use smaller lenses, it's also workable on full frame, albeit with a few more limitations. For example, when using a 77mm-threaded standard zoom at its widest setting, the

design of the polariser means that you might see a little corner vignetting, and the filter holder can again impinge on the image when it's set to an angle.

## How it works

Formatt Hitech's 85mm system has an unusual design, in that the filter holder clips directly onto the 77mm polarising filter. For those occasions when you don't want to use the polariser, a blank 77mm adapter is included. Step-down rings are employed for lenses with smaller filter threads, with 72mm, 67mm and 58mm examples supplied. Overall, this works quite well, with the main

drawback being that swapping out the polariser or transferring the holder between lenses is relatively slow and awkward.

Neutral density filters go into the slot closest to the camera, where they can benefit from a seal on the face of the holder to prevent light leakage. Previously this required precise positioning of the filter, but the Onyx NDs are slightly longer than their Firecrest counterparts, which means they don't have to be placed as accurately. The holder design has also been tweaked to provide a larger sealing area.

By default, the holder is built with two slots, with the ND grad



The holder kit and the square filters have separate, rather bulky cases



A wheel set into the holder is used to adjust the polariser's angle





Here I used the polariser to enhance reflections and the soft grad to balance the sky  
Olympus OM-D E-M1 Mark III, Panasonic Leica DG 8-18mm F2.8-4 at 8mm, 1.3sec at f/5.6, ISO 200. Polariser, 6-stop ND and 3-stop soft ND grad

intended to fit into the front one. Parts are supplied for expanding it to take a third filter, but this will narrow the widest-angle lens you can use. However, it could be handy if you wish to stack ND filters for longer exposures, or use the firm's Nightscape filter to combat light pollution.

### In practical use

Comparing the new Onyx filters side-by-side with their Firecrest counterparts reveals some clear improvements. Their anti-reflective coating is visibly more effective, which should result in higher contrast when using multiple filters. Photographing a colour test target through 6-stop NDs revealed the Onyx to be measurably more neutral, although the Firecrest's minor blue shift of about 500K only requires a simple white balance correction anyway. In terms of shape, the Onyx filters have more rounded corners, which makes them easier to slide into the holder. Last but not least, they're easy to keep clean, often needing no more than a wipe with a microfibre cloth.

Overall, the filters do their jobs extremely well. The 6-stop ND is great for smoothing moving water while still providing a sense of texture, rather than reducing it to

an abstract blur. The soft grad is perfect for balancing bright skies to match a darker foreground without looking too obvious. Likewise, the hard grad behaves just as it should. Unfortunately, though, Covid lockdown rules precluded me from shooting any seascapes, which is where it should really come into its own.

To determine whether the filters have any negative impact on image sharpness, I compared a series of files shot side-by-side, initially with no filter and then adding the polariser, soft grad and 6-stop ND. Impressively, pixel-peeping files from the 61MP

Sony Alpha 7R IV revealed that the filters had no visible impact on detail rendition.

In fact, my biggest gripe lies with the carry cases. There's absolutely nothing wrong with their quality, but both are much larger than they need to be. This is an unfortunate oversight given that one key attraction of 85mm systems should be their small, travel-friendly size. Neither pouch has any means of attaching it to a belt or strap, either, which means you have to fit them inside your bag. I'd much prefer to have a single field case for both the holder and filters.



## The Onyx filter range

Initially, the Onyx filter range comprises 3-, 4-, 6- and 10-stop 85x90mm NDs for £89 each, and 2- and 3-stop 85x110mm hard and soft grads for £99 each. This range of densities is sure to expand in the future, given that the current Firecrest range includes ND filters from 1 to 16 stops, and grads up to 5 stops. Formatt Hitech also plans to make 100mm Onyx filters in due course.

## Verdict

Formatt Hitech's 85mm system was already a fine choice for photographers seeking a travel- and budget-friendly option, but the launch of the Onyx filters raises it to another level. They really are very good indeed, with superb quality glass that won't degrade image quality. They also deliver their promised optical effects without any troublesome white balance shift or loss of contrast. However, while they're a clear improvement on the older Firecrest range, I'm not convinced the difference is sufficient for existing owners to buy a new set of filters.

While 85mm filter systems provide less flexibility than their 100mm counterparts, they're much more portable and affordable. They're a great choice for owners of APS-C or Micro Four Thirds cameras in particular, but not out of the question for full-frame users who prefer to use smaller lenses. The Onyx Seascape Kit is well chosen for its intended purpose and represents good value for money. It could also be used for more general landscape photography, although those who don't often shoot at the coast may find they have little use for the hard grad.



The Seascape Kit includes the 85mm holder, four filters and various adapters



# Novo Mantis T3 Mini Travel Tripod

**Andy Westlake** tests a high-quality small tripod that's ideal for low-level shooting

- £69.90 legs only; £129.80 with MBH-25 head
- [www.ukdigital.co.uk](http://www.ukdigital.co.uk)

IT MIGHT seem odd for us to be reviewing a 'mini travel tripod' right now; after all, nobody is likely travelling anywhere for a while yet. But names can be deceptive, and this kind of mini tripod should also be a great option for the kind of low-level macro opportunities that will start to present themselves as we move into spring.

While many mini tripods are spindly, unstable things, this is a very different beast. It's plenty strong enough to support a full-frame DSLR with a 100mm macro lens, thanks to its two-section carbon fibre legs. Each can be set to three different angles using large, easy-to-use locks, including practically flat for ground-level shooting. A set of chunky rubber feet will stop it from sliding around on smooth surfaces, and unscrew to reveal stainless steel spikes for outdoor use.

The leg-set doesn't come with a head, but Novo's MBH-25 Micro Ball Head is an ideal match for £59.90. Unusually, it's locked by a lever rather than a knob, which has the advantage of delivering impressive strength in a very compact form that weighs just 160g. Setting the lever to intermediate angles between fully locked and unlocked also provides good control over friction, which helps greatly with positioning the camera. It's just important to make a point of locking the head fully once you've finished. The quick-release clamp is compatible with the Arca Swiss dovetail pattern, and Novo supplies a refreshingly low-profile camera plate that adds very little bulk. The head even has an independently locking panning base.

If you'd prefer to use your own head, those with standard 3/8in threads attach directly, while pushing down the outer section of the connector reveals an inner 1/4in bolt, as used by many smaller heads. A set of three 1/4in sockets also allows the attachment of small LED lights via magic arms, which can be really handy for macro shooting.

## Verdict

Small tripods can be useful in all sorts of situations, including shooting in confined spaces or when you just don't want to carry lots of bulky kit. This is a fine example that combines impressive strength and versatility with compact size and light weight. It's much easier to use than full-size tripods for shooting at low level, and could be handy for back-garden safaris and future city-breaks alike.

## Accessories

Three 1/4in screw holes arranged around the central spider allow for the attachment of lights and other accessories.

## Carry case

A good-quality nylon drawstring case is supplied, which will also hold the optional ET25 column. It boasts a belt loop and a clip to attach it to a bag or strap.

## Head connector

The tripod accepts heads with either 1/4in or 3/8in attachments, via a clever two-in-one screw.

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



The tripod's various controls are all large and easy to use

## Ground spikes

The large, chunky rubber feet screw off to reveal stainless steel spikes hidden underneath.



## At a glance

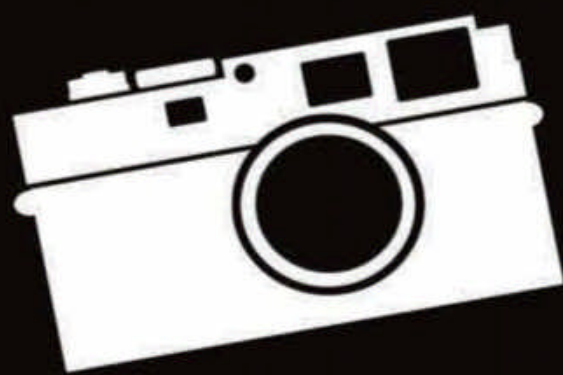
- Maximum height 27cm
- Folded length 21.5cm
- Weight 500g
- Rated load 5kg

## OPTIONAL COLUMN

Novo also sells the Mantis ET25 Column Extender to provide extra height, for £29.90. This weighs just 110g and can be adjusted from 21cm to 35cm. It's best used with the legs splayed out to their intermediate angle, which gives an overall height range of 46-60cm (including the head).







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# Ask the Experts

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## How can I bring colour to my on-location lighting?

**Q** Over the past year I've started to really push my portraiture in new creative directions by using off-camera flash. This has produced some images I'm really pleased with, but for my next planned projects I'd like to bring a burst of colour into my shots with lighting, although I'm unsure where to begin. What do I need to allow me to create splashes of blues and reds rather than just white light? I currently own several flashguns and a battery-powered Bowsens studio head.

**Taylor Jones**

**A** The easiest way to bring colour to the output of your existing flashguns and flash heads is to use gels. These sheets of translucent plastic are available in a wide assortment of hues and saturations. Gels have been used by photographers, filmmakers and stage lighting technicians in front of their lighting for generations to create their desired impact and atmosphere in a scene. A good place to start might be Lee's Colour Magic Original Pack – which at £16 contains 12 gel sheets in vivid colours measuring 250x300mm, and a cutter so that you can perfect their size to fit your light source. To affix them, you can simply slide them into a filter holder for your flash head, or attach them to the front of your flashgun with an elastic band.



## Best entry-points into medium format?

**Q** I've been a photographer for a number of years now and have always fancied having a go with a digital medium format device – just to find out for myself what all the fuss is about! I mainly specialise in landscapes, but sometimes take portraits too, and the thought of producing high-resolution images with huge dynamic range really appeals. While I'd love to eventually own one of these cameras, for now, I'd probably be happy renting. But what are my options, and which models would you recommend I try first? **William Bridle**

**A** With their large sensors touting high resolutions and unrivalled dynamic range, it's no surprise that medium format cameras find their way onto many a photographer's wish list. They've also become a lot more affordable in recent years, with Fujifilm, Pentax and Hasselblad all offering systems that have more in common with professional DSLRs than ever before in terms of size, operation and price-tag. As you suggest, William, renting could be a great way to get a feel for them, and here are our current favourites for you to consider.

## Our experts suggest



### Fujifilm GFX 50R

With a flat-bodied design not dissimilar in size to a full-frame DSLR, Fujifilm's GFX 50R touts extremely high-end image production in a body that would look as at home in the streets, as in the studio. Built around a 51.4MP image sensor, it benefits from a fantastic 3.69million-dot EVF, a tilting, touch-sensitive 2.36m-dot LCD, and a contrast-detect autofocus system with 425 selectable focus points. It also has a low-noise mechanical shutter that withstands 150,000 actuations and offers shutter speeds up to 1/4000sec.

**£3,199**

- 51.4MP 43.8x32.9mm sensor
- Up to 425 focus points in Single Point mode
- 14-bit raw capture



### Pentax 645Z

Launched in 2014, the 645Z may not exactly be a spring chicken, but there's a reason that this powerhouse still wins countless plaudits from those that use it – its image quality is impeccable. This device has an excellent 51.4MP sensor at its core that's still capable of awe-inspiring results, while Pentax ensured that it could take a battering from the elements no matter where its user took it. It has a 27-point phase detection autofocus system that operates down to -3EV and features 25 cross-type points.

**£3,699**

- 51.4MP 43.8x32.8mm sensor
- Dust and weather-resistant body
- 14-bit raw capture



### Hasselblad X1D II 50C

Coming from a company that's synonymous with medium format, it's no surprise that the X1D II 50C is a supremely capable beast despite its diminutive size. Outputting 50MP 16-bit raws with a dynamic range of 14 stops, the quality of its files is astounding. The camera benefits from a 3.69m-dot EVF, a 3.6in touchscreen, GPS, and Wi-Fi. Its contrast-detect autofocus features 117 points, while it can also shoot 2.7K video. At just 766 grams including battery and memory card, it somehow remains portable.

**£5,399**

- 50MP 43.8x32.9mm sensor
- Compact size, lightweight at 766g
- 16-bit raw capture (with dynamic range up to 14 stops)



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NEEWER SPEEDLITE 750 MK II FOR NIKON.....	MINT BOXED £55.00
OLYMPUS 45mm F1.8 M ZUIKO DIGITAL M 4/3rds + HOOD.....	MINT BOXED £225.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
METZ 44AF1 FLASH UNIT FOR SONY DSLR.....	MINT BOXED £75.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON 50mm f1.4 USM LENS + CANON HOOD.....	MINT BOXED £215.00
CANON 50mm f1.8 MK II.....	MINT- £65.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,045.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £599.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £645.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 10 - 22mm f3.5/4.5 USM.....	EXC++ £295.00
CANON 17 - 55mm f2.8 EFS IS USM WITH HOOD.....	MINT £445.00
CANON 18 - 55mm f3.5/5.6 STM VIBRATION REDUCTION.....	MINT £149.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STAB.....	MINT + HOOD £165.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £269.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON 580EX MK II SPEEDLITE.....	MINT-CASED £169.00
CANON 580 EX SPEEDLITE.....	EXC++CASED £99.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £149.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £89.00
CANON 550 EX SPEEDLITE.....	EXC++CASED £65.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 TELECONVERTER.....	MINT £75.00
SIGMA 14mm f2.8 EX HSM ASPHERIC.....	MINT CASED £365.00
TAMRON 70 - 300mm f4/5.6 SP DI VC ULTRASONIC.....	MINT+HOOD £225.00
TOKINA 12 - 24mm F4 IF DX ASPH AT-X PRO + HOOD.....	MINT BOXED £299.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
YASHICA ML CONTAX FIT 28mm f2.8.....	MINT £99.00
CONTAX 50mm f1.4 PLANAR MM SUPERB SHARP LENS.....	MINT BOXED £275.00
CONTAX 50mm f1.4 PLANAR MM SUPERB SHARP LENS.....	MINT £255.00
CONTAX 50mm f1.7 AE LENS.....	MINT £95.00
CONTAX 135mm f2.8 SONNAR WITH FILTER.....	MINT £175.00
YASHICA 135mm f2.8 CONTAX FIT.....	MINT- £95.00
YASHICA 200mm f4 CONTAX FIT.....	MINT- £90.00
CONTAX MAGNIFIER F2.....	MINT BOXED £49.00
CONTAX TLA 30 WITH DIFFUSER.....	MINT CASED £69.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TLA 360 FLASH.....	MINT-CASED £65.00
CONTAX G01 DATABACK FOR CONTAX T3.....	MINT-BOXED £69.00

## LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M2 CHROME BODY (REALLY NICE).....	MINT- £1,175.00
LEICA M2 CHROME BODY.....	EXC+++ £999.00
LEICA MR METER.....	MINT-BOXED £175.00
LEICA 50mm f2 SUMMICRON RIGID SER No 15933XX.....	MINT- £975.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC+++ £895.00

LEICA 50mm f2.8 COLLAPSIBLE ELMAR.....	MINT- £299.00
LEICA 90mm f2.8 TELE ELMAR + HOOD.....	MINT- £395.00
LEICA 5cm f3.5 COLLAPSIBLE ELMAR.....	MINT- £225.00
LEICA 90mm f2 SUMMICRON PRE ASP SER No35234XX.....	MINT- £945.00
LEICA 90mm f4 ELMAR C FOR CLE / CL LEICA M.....	MINT- £275.00
LEICA 90mm f4 ELMAR M MOUNT.....	MINT- £165.00
LEICA 135mm f2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
LEICA 90mm FINDER.....	MINT £99.00
VOIGTLANDER BESSA T WINDER.....	MINT BOXED £149.00
LEICA 5cm f2 SUMMAR SCREW.....	MINT- £175.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA 14472 GRIP FOR M8/M9 etc.....	MINT BOXED £125.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA CURTAGON 35mm f4.....	MINT-BOXED £395.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ROM.....	MINT- £475.00
LEICA 50mm f2 SUMMICRON 2 CAM.....	EXC+++ £299.00
LEICA 90mm f2.8 ELMARIT 2 CAM.....	MINT- £299.00
LEICA 560mm f6.8 TELYT LENS WITH CASE AND.....	EXC+++ £399.00

## Binoculars

SWAROVSKI 10x40 SL HABICHT+STRAP AND COVERS.....	MINT- £465.00
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## Medium & Large Format

BRONICA ETRSI COMPLETE, BODY, 75mm LENS, WLF.....	MINT BOXED £425.00
HASSELBLA X PAN LEATHER EVER READY CASE.....	MINT- £195.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,075.00
HASSELBLAD 120mm f4 MACRO HC FOR H SYSTEM.....	EXC++ £1,095.00
HASSELBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £1,995.00
HASSELBLAD GIL GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
BRONICA ETRS PRISM, FOR BACK & 75mm EII LENS.....	EXC++ £325.00
BRONICA ETRS WL/FINDER, BACK & 75mm EII LENS+EXC++.....	£295.00
BRONICA AUTO EXTENTION TUBE E-14+MINT BOXED.....	£45.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 40mm f4 MC LENS FOR ETRS/ETRSI.....	MINT £179.00
BRONICA 50mm f2.8 PE FOR ETRS/ETRSI.....	MINT £199.00
BRONICA SPEED GRIP FOR ETRSW/ETRSI.....	MINT- £49.00
BRONICA 150mm f3.5 ZENANON S.....	MINT- £165.00
BRONICA PLAIN PRISM FOR SQA/SQA.....	MINT- £99.00
BRONICA 65mm f4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA SPEED GRIP FOR SQA/SQA.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQA.....	MINT BOXED £79.00
METZ 45 CL4 FLASH WITH SCA 386 FOR BRONICA.....	MINT BOXED £150.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 135mm f4.5 SEKOR FOR C220/33 etc.....	MINT CASED £150.00

MAMIYA 180mm f4.5 SEKOR FOR C220/330 etc.....	MINT CASED £145.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA 50mm f4 SHIFT LENS FOR 645 ETC.....	MINT-CASED £365.00
MAMIYA 80mm f1.9 SEKOR C FOR 645 etc.....	MINT £299.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 6X7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICA 124G TELEPHOTO AUX LENS SET.....	MINT- £69.00
YASHICAMAT 124G COMPLETE WITH CASE.....	MINT-CASED £395.00

## Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY.....	MINT- £465.00
NIKON F4 BODY NICE EXAMPLE.....	EXC+++ £245.00
NIKON F100 PRO BODY WITH MB15 GRIP.....	MINT- £275.00
NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £325.00
NIKON 28mm f2.8 A/F "D".....	MINT BOXED £225.00
NIKON 35mm f2 A/F "D".....	MINT BOXED £245.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 50mm f1.4 "G" AFS.....	MINT- £215.00
NIKON 50mm f1.8 A/F "D".....	MINT- £89.00
NIKON 85mm f1.8 "G" AF-S + HOOD.....	MINT- £320.00
NIKON 105mm f2.8 "G" MICRO NIKKOR ED/IF AF-S VR.....	MINT BOXED £525.00
NIKON 10 - 24mm f3.5/4.5 "G" ED DX AF-S.....	MINT- £399.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S.....	MINT BOXED £395.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S.....	MINT-CASED £395.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST.....	MINT-CASED £999.00
NIKON 24 - 85mm f2.8/4 A/F "D" WITH HOOD.....	MINT £225.00
NIKON 16 - 80mm f2.8-4EAF-S VR ED DX + HOOD.....	MINT CASED £545.00
NIKON 16 - 85mm f3.5/5.6 G ED AF-S VR.....	MINT-BOXED £199.00
NIKON 24 - 70mm f2.8 "G" ED AF-S.....	MINT BOXED £695.00
NIKON 24 - 120mm f3.5/5.6 A/F "D" IF.....	MINT BOXED £95.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00
NIKON 70 - 200mm f2.8 "G" ED VR AF-S MK II.....	MINT BOXED £965.00
SIGMA 1.4x TC-1401 TELECONVERTER.....	MINT CASED £189.00
NIKON DR-6 RIGHT ANGLED FINDER.....	MINT BOXED £145.00
NIKON TC-17E II TELECONVERTER.....	MINT BOXED £225.00
NIKON TC20E III 2X AF-S TELECONVERTER.....	MINT BOXED £285.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT-BOXED £175.00
NIKON DR4 RIGHT ANGLE FINDER.....	MINT BOXED £89.00
KENCO PRO 300 2X TELEPLUS CONVERTER N/AFS.....	MINT- £75.00
SIGMA 300 - 800mm f5.6 EX DG APO HSM.....	MINT-CASED £3,695.00

TOKINA 11 - 16mm f2.8 AT-X PRO DX WITH HOOD.....	MINT-HOOD £245.00
TOKINA 35mm f2.8 ATX PRO DX MACRO 1:1 LATEST.....	MINT BOXED £245.00

## Nikon Manual Focus

NIKON MD4 MOTOR DRIVE FOR F3/F3HP.....	MINT BOXED £165.00
NIKON F3 BODY.....	EXC+ £245.00
NIKON FM2n BLACK BODY.....	EXC++ £325.00
NIKON FM2n CHROME BODY.....	EXC+++ £245.00
NIKON FM2 CHROME BODY.....	EXC++ £199.00
NIKON FE CHROME BODY.....	EXC++ £125.00
NIKON FE CHROME BODY.....	MINT- £145.00
NIKON FM BLACK WITH MF-16 BACK.....	EXC++ £169.00
NIKON FM BLACK.....	EXC++ £145.00
NIKON FE2 BLACK BODY.....	EXC++ BOXED £225.00
NIKON F2 A BLACK BODY.....	EXC+++ £245.00
NIKON F2 A BODY FULLY WORKING.....	EXC+ £199.00
NIKON F2 BODY FULLY WORKING.....	EXC+ £169.00
NIKON F2 PHOTOMIC BODY CHROME.....	EXC++ £275.00
NIKON F2 PHOTOMIC BODY CHROME.....	EXC+ £199.00
NIKON F PHOTOMIC T WITH 50mm f2 NIKON LENS.....	EXC++ £250.00
NIKKORMAT FT CHROME WITH 35mm f2.8 S LENS.....	EXC++ CASED £145.00
NIKKORMAT FT CHROME.....	EXC+++ £75.00
NIKKORMAT FT2 BLACK WITH 50mm f2 LENS.....	EXC++ CASED £165.00
NIKON 24mm f2.8 AIS SUPERB SHARP LENS.....	MINT- £199.00
NIKON 28mm f2.8 AI.....	MINT £165.00
NIKON 45mm f2.8 GN NIKKOR.....	MINT- £199.00
NIKON 50mm f1.2 AIS.....	MINT- £395.00
NIKON 50mm f1.4 AI.....	MINT- £195.00
NIKON 50mm f1.8 AIS SHARP LENS.....	MINT £89.00
NIKON 35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS.....	MINT- £169.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO.....	EXC++ £119.00
NIKON MD4 MOTOR DRIVE FOR F3/F3HP.....	MINT- £145.00
NIKON MD4 MOTOR DRIVE FOR F3/F3HP.....	EXC+++ £99.00
NIKON MD12 MOTOR DRIVE FOR FM2n/FE2/FE/FM3.....	MINT £145.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2.....	MINT-CASED £115.00
NIKON SB 16 FLASH FOR F3.....	EXC++ £65.00

## Olympus Manual

OLYMPUS OM4 BLACK BODY.....	EXC++ £225.00
OLYMPUS OM2 SP.....	EXC++ £129.00
OLYMPUS 28mm f2.8 ZUIKO.....	MINT £75.00
OLYMPUS 38mm f2.8 ZUIKO MACRO LENS.....	MINT-CASED £299.00
OLYMPUS 50mm f1.8 ZUIKO LENS.....	MINT- £55.00
OLYMPUS 50mm f1.8 ZUIKO LENS.....	MINT £65.00
OLYMPUS 80mm f4 ZUIKO MACRO LENS.....	MINT-CASED £175.00
OLYMPUS 135mm f3.5 ZUIKO LENS.....	MINT-CASED £69.00
OLYMPUS 200mm f4 ZUIKO LENS.....	MINT £75.00
OLYMPUS 2x TELECONVERTER.....	MINT-CASED £35.00
OLYMPUS 65 - 116 TELESCOPIC AUTO TUBE.....	MINT £95.00
OLYMPUS VARI-MAGNIFIER.....	MINT CASED £49.00
OLYMPUS T32 FLASH UNIT.....	MINT CASED £35.00
LOTS OF OLYMPUS ACCESSORIES TOO MANY TO LIST FOR MACRO, FLASH PHONE PLEASE RING FOR DETAILS AND PRICES ALL IN MINT OR CLOSE CONDITION PHONE	

## wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables. We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.



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# Buying Guide

281 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>DT</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



Mirrorless Lenses													IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS		RRP	SCORE	SUMMARY										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 15-35mm f/2.8L IS USM	£2330			Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation										•		•					•	28	82	88.5	126.8	840	
RF 24-70mm f/2.8L IS USM	£2330			Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system										•		•					•	38	82	88.5	127.7	900	
RF 24-105mm f/4L IS STM	£1120			General-purpose standard zoom with useful range and image stabilisation										•		•					•	45	77	83.5	107.3	700	
RF 24-105mm F4-7.1 IS STM	£460			Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option										•		•					•	34	67	76.6	88.8	395	
RF 24-240mm f/4-6.3 IS USM	£800	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 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			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 100-500mm f/4.5-7.1L IS USM	£2900	4.5 ★		Premium long-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart										•		•					•	90	77	94	208	1530	
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 8-16mm f/2.8 R LM WR	£1799			Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction																•			25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS	£849			Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating										•						•			24	72	78	87	410
XF 14mm f/2.8 R	£729	5 ★		Wideangle prime with high resolution into the corners, its performance justifies the price tag																•			18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ	£259			Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras										•						•			13	52	62.6	44.2	135
XF 16mm f/1.4 R WR	£729	5 ★		Weather-sealed fast prime for X-system users																		15	67	73.4	73	375	
XF 16mm f/2.8 R WR	£349	4.5 ★		Attractively priced, weather-sealed, compact and lightweight wideangle prime																•			17	49	60	45.4	155
XC 16-50 f/3.5-5.6 OIS II	£359			Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range										•						•			30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR	£899	5 ★		A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance																•			60	77	83.3	106	655
XF 16-80mm f/4 R WR OIS	£769	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/2 R	£430	4 ★		A compact wideangle lens with a quick aperture																•			18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4 ★		Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1										•						•			45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS	£599			Short zoom lens with optical image stabilisation										•						•			18	58	65	70.4	310
XF 23mm f/1.4 R	£649			Premium wideangle prime lens with fast maximum aperture																•			28	62	72	63	300
XF 23mm f/2 R WR	£419	5 ★		Compact weather-resistant wideangle prime lens																•			22	43	60	51.9	180
XF 27mm f/2.8	£270			A high-performance single-focal-length lens																•			60	39	23	61.2	78
XF 35mm f/1.4 R	£439	4 ★		Shallow depth of field and bokeh effects are simple to achieve with this lens																•			28	52	65	54.9	187
XF 35mm f/2 R WR	£299	5 ★		A powerful and weather-resistant lens that feels great and has the performance to match																•			35	43	60	45.9	170
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	118	75	580
XF 56mm f/1.2 R	£899	4 ★		This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value																•			70	62	73.2	69.7	405
XF 56mm f/1.2 RAPD	£1159	4 ★		Adds apodisation element of 56mm f/1.2 for even more attractive background blur																•			70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro	£599			A short lens designed for macro work with half-life-size magnification																•			26.7	39	64.1	70.9	215
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4 ★		Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation										•						•			25	62	80	130	750
XF 90mm f/2 R LM WR	£699	5 ★		A classic portrait lens that's sharp, with gorgeous bokeh																•			60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5 ★		This superb zoom is both water and dust resistant, and can operate in -10°C temperatures										•						•			175	77	94.8	210.5	1375
LAOWA MIRRORLESS																											
4mm f/2.8 Fisheye	£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			Tiny wideangle prime for Micro Four Thirds with manual focus and auto aperture control from the camera													•						12	46	54	41	125
17mm f/1.8 MFT	£189			Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation													•						15	46	55	50	160
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



# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
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
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		The world's widest-angle shift lens offers +/-11mm movement in any direction										20	n/a	79	103	597

## LEICA MIRRORLESS

11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system										20	67	77	73	368
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless										45	52	63.5	61	256
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus										30	39	61	21	80
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs										30	52	63.5	38.1	153
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality										30	60	70	77	428
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality										100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification										16	60	68	89	320

## NIKON MIRRORLESS

16-50mm f/3.5-6.3 VR Nikkor-Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless										30	46	70	32	135
50-250mm f/4.5-6.3 VR Nikkor-Z DX	£379		Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design										100	62	74	110	405
14-24mm f/2.8 S Nikkor-Z	£2499		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
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 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
24-200mm f/4-6.3 VR Nikkor-Z	£849		Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction										70	67	76.5	114	570
24mm f/1.8 S Nikkor-Z	£1049		Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh										25	72	78	96.5	450
35mm f/1.8 S Nikkor-Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance										25	62	73	86	370
50mm f/1.2 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
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

## OLYMPUS MIRRORLESS

7-14mm f/2.8 ED Pro	£999	4.5 ★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof										20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof										12	n/a	62	80	315
9-18mm f/4-5.6 ED	£630		This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms										25	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view										20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5 ★	A wideangle fixed lens for the Micro Four Thirds system										20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8										20	62	69.9	84	382
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
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing										30	n/a	56	9	22
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work										20	62	68.2	87	390
17mm f/1.8 MSC	£450	5 ★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing										25	46	57	35	120
25mm f/1.2 ED Pro	£1099	5 ★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF										30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture										25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g										9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4 ★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class										70	72	79.4	160	760
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length										90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics										50	62	70	84.9	410
45mm f/1.8	£279	5 ★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing										50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof										19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting										90	58	69	117	423
75mm f/1.8 ED	£799	5 ★	Ultra-fast prime lens ideal for portraits and action shots										84	58	64	69	305
100-400mm f/5-6.3 ED IS	£1100	4 ★	Large, heavy, 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 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range										28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5 ★	Compact fast wideangle quality with excellent optics and built-in aperture ring										20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses										20	37	55.5	24	70
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control										25	58	67.6	73.8	305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4 ★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design										20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction										20	62	68	86	320

**NEW & COMING SOON!**  
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Mirrorless Lenses																IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)		
LENS	RRP	SCORE	SUMMARY																												
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers																												
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																												
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation																												
G 14-140mm f/3.5-5.6 ASPH POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser																												
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens																												
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																												
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options																												
G 25mm f/1.7 ASPH	£159	4.5 ★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality																												
DG 25mm f/1.4 Leica Summilux Asph	£550	5 ★	A fast-aperture fixed focal length standard lens from Leica																												
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lovely fast standard prime adds dust- and splash-resistant construction																												
G 30mm f/2.8 Macro MEGA OIS	£300	3 ★	Compact lens offering true-to-life magnification capability for better macro images																												
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera																												
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																												
DG 42.5mm f/1.2 Leica DG OIS	£1399	5 ★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture																												
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect																												
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation																												
G 45-150mm f/4-5.6 MEGA OIS	£280	4 ★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups																												
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4 ★	A powered long-focal-length zoom lens																												
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS																												
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series																												
G 100-300mm f/4-5.6 MEGA OIS II	£570	4 ★	Long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS																												
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support																												
DG 200mm f/2.8 OIS Leica	£2699	5 ★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box																												
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction																												
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view																												
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust and splash resistance, along with a focus-clutch mechanism																												
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification																												
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring																												
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																												
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing																												
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless																												
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																												
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction																												
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras																												
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size																												
50mm f/1.2 AS UMC CS	£299	5 ★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field																												
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras																												
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras																												
14mm f/2.8 AF	£629		Autofocus wideangle prime, now available in Canon RF as well as Sony FE mount																												
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras																												
24mm f/2.8 FE AF	£280	4.5 ★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras																												
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF																												
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring																												
35mm f/2.8 FE AF	£279	4.5 ★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras																												
45mm f/1.8 FE AF	£350	4.5 ★	Small standard prime for Sony full-frame mirrorless																												
50mm f/1.4 FE AF	£499	4.5 ★	Excellent value for money fast prime for full-frame Sony mirrorless																												
75mm f/1.8 FE AF	£380		Small, lightweight short telephoto that allows the manual focus ring to be assigned to other functions																												
85mm f/1.4 AF	£599		Large-aperture autofocus, short-telephoto portrait prime for Canon and Sony full-frame mirrorless																												
SIGMA MIRRORLESS																															
16mm f/1.4 DC DN   C	£450		Large-aperture wideangle lens with dustproof and splashproof design																												
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																												
56mm f/1.4 DC DN   C	£400	4.5 ★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds																												
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																												
24-70mm f/2.8 DG DN   A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality																												
24mm f/3.5 DG DN   C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification																												
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																												
35mm f/2 DG DN   C I-series	£550		Everyday walkaround prime that promises premium optical performance																												
45mm f/2.8 DG DN   C	£549		Ultra-compact full-frame standard prime should be a perfect match for the Sigma fp camera body																												
65mm f/2 DG DN   C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur																												
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																												
100-400mm F5-6.3 DG DN OS   C	£899	5 ★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation																												
105mm F2.8 DG DN Macro   A	£700		Weather-sealed 1:1 macro lens that promises superlative image quality																												
SONY MIRRORLESS																															
E 10-18mm f/4 OSS	£750	4 ★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation																												
E 16mm f/2.8	£220	4 ★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus																												
E 16-50mm f/3.5-5.6 PZ OSS	£299		Tiny pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation																												
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras																												
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture																												
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture																												
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture																												
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras																												
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras																												
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																												
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																												
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras																												
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies																												
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras																												
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation																												
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range																												
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless																												
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																												



# Mirrorless Lenses

# Mirrorless Lenses

			IMAGE STABILISATION	CANON M	CANON RF	MICRO 4/3RDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY				MOUNT				DIMENSIONS					
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 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction									28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5 ★	Zeiss full-frame wideangle zoom lens				•					28	72	78	98.5	518
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 24-70mm f/2.8 GM	£1799	5 ★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results									38	82	87.6	136	886
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5 ★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation				•					40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5 ★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design				•					38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3 ★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant				•					50	72	80.5	118.5	780
FE 24mm 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 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 50mm f/1.4 ZA Planar T*	£1500	5 ★	Optically stunning premium fast prime, but huge and heavy									45	72	83.5	108	778
FE 50mm f/1.8	£240	4 ★	Features a new optical design with a single aspherical element									45	49	68.6	59.5	186
FE 50mm f/2.8 Macro	£500	4 ★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing									16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light									50	49	64.4	70.5	281
FE 70-200mm f/4 G OSS	£1359	4 ★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation				•					100	72	80	175	840
FE 70-200mm f/2.8 GM OSS	£2500	5 ★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies				•					100	72	80	175	840
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range				•					90	72	84	143.5	854
FE 85mm f/1.8	£550	4 ★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction									80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5 ★	Stunning image quality from Sony's premium 'G Master' portrait lens									80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5 ★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras				•					28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh				•					57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5 ★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9				•					98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5 ★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh									70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design				•					240	95	111.5	318	2115

# TAMRON MIRRORLESS

TAMRON MIRRORLESS																
14-150mm f/3.5-5.8 Di III	£370	4 ★	Micro Four Thirds superzoom is a competent performer, and extremely compact									50	52	63.5	80.4	285
17-70mm f/2.8 Di III-A VC RXD	£780		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
20mm f/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build									11	67	73	64	220
24mm f/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras									12	67	73	64	215
35mm f/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes									15	67	73	64	210
17-28mm f/2.8 Di III RXD	£899	5 ★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus									19	67	73	99	420
28-75mm f/2.8 Di III RXD	£699	4.5 ★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics									19	67	73	117.8	550
28-200mm F/2.8-5.6 Di III RXD	£800	4 ★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation									19	67	74	117	575
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
70-300mm F/4.5-6.3 Di III RXD	£650		Lightweight, affordable, weather-sealed telephoto zoom, but lacks optical stabilisation									80	67	77	148	545

## TOKINA MIRRORESS

TOKINA MIRRORLESS																						
atx-m 23mm f/1.4 X	£449		Fast prime for Fujifilm X cameras, with clickless aperture ring for smooth control during movie shooting												•		30	52	65	72	276	
atx-m 33mm f/1.4 X	£399		Affordable large-aperture standard prime for Fujifilm X-mount cameras that gives a 50mm equivalent view												•		40	52	65	72	285	
Firin 20mm f/2 FE MF	£699	5 ★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring												•		•	28	62	69	81.5	490
Firin 20mm f/2 FE AF	£799		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor												•		•	28	62	73.4	81.5	464
atx-m 85mm f/1.8 FE	£489		First in a new range of atx-m lenses for mirrorless cameras is a portrait prime for Sony full-frame												•		•	80	72	93.2	80	645
Firin 100mm f/2.8 FE Macro	£579		Relatively affordable autofocus 1:1 macro lens for Sony full-frame mirrorless cameras												•		•	30	55	74	123	570

# VOIGTLANDER MIRRORLESS

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
42.5mm f/0.95 Nokton	£749	Largest aperture short-telephoto portrait lens available for Micro Four Thirds cameras						•					23	58	64.3	74.6	571
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 Classic	£639	'Classic' lens based on symmetrical optical design that only uses spherical lens elements						•	•				30	n/a	67	39.6	262
40mm f/1.2 Nokton	£759	World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh						•		•			35	58	70.1	59.3	420
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/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 MIRRORESS**

ZEISS MIRRORLESS															
Touit 12mm f/2.8 Distagon T*	£959	5 ★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					.	.		18	67	82	68	270
Touit 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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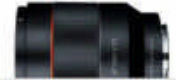


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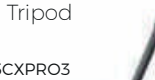
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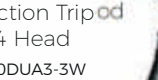
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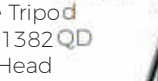


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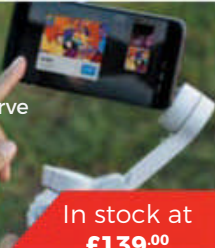
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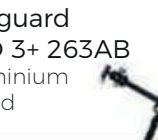


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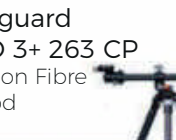


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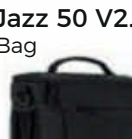


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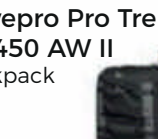


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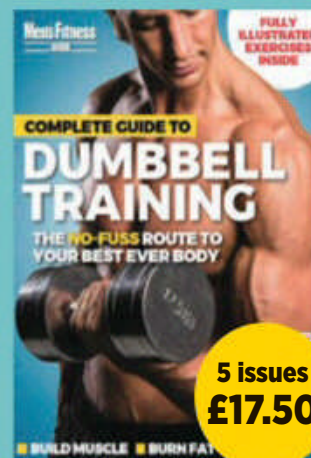
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# TIME TO CHANGE?







# Final Analysis

**Peter Dench considers...**

**'Dublin Bus', 1989, by Tony O'Shea**



I must have been around 12 when I first watched *Kes*, a 1969 film directed by social realism specialist Ken Loach. The plot revolves around Billy Casper (played by David Bradley), an English, working-class boy who spends his free time caring for and training his pet kestrel. The Yorkshire dialect used in the film was difficult to understand. Each character sounding like they were talking through a mouthful of Barnsley chop. The images were enough to tell the story. When the film ended (I won't tell you how), I wept buckets. I fondly drew a kestrel with my HB pencil set and sent it in to the BAFTA award-winning television series, *Take Hart*, in the hope presenter, Tony, would choose it for the viewer's gallery. He didn't, but I did later triumph with a collage of a barn owl with button eyes.

I desperately wanted a kestrel of my own to rear and train on the family allotment. I

would call it Graham after Graham Roberts, the robust centre half for Weymouth F.C. (Roberts would go on to be capped six times for the England football team). I plucked up the courage and asked my parents for a kestrel. The compromise was a budgerigar. Budgies can have up to 3,000 feathers. They have a third eyelid and monocular vision. Budgies have no bladder and poop as often as every 20 minutes – which is alarming as they often sat in my breakfast cereal milk. Kestrels have keen eyesight and often rob food from other birds. They can hover majestically at a height of 10-20 metres. Kestrels fly in a pocket of silence. Budgies, if trained, can tweet to three – a budgie is no kestrel. Both can live to over ten years old, except in my house. My budgerigars escaped through an open door or window with such regularity that I didn't bother to rename each replacement – RIP Joeys one to seven.

The photograph, 'Dublin Bus', by Irish photographer Tony O'Shea, has the social realism of Ken Loach, the intensity and drama of an Orson Welles film noir. It was taken when O'Shea was assigned by *In Dublin* magazine to shoot a story capturing life around the city from the upper decks. I imagine O'Shea's legs doing an involuntary Charleston dance when this opportunity presented itself. The Irish sky lighting every pimple on the face of the gawping protagonist; the kestrel beak to nose with the lad in front. It's devastatingly brilliant.

The photograph appears in *The Light of Day*, a retrospective book of O'Shea's work spanning 1979-2019, published by RRB Photobooks and Gallery of Photography Ireland to coincide with an exhibition planned for early 2021. If you can pop along – restrictions permitting, of course – jump on a bus, take your camera and perhaps even your pet.

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North in Harrogate and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1*; *Dench Does Dallas*; *The British Abroad*; *A&E: Alcohol & England* and *England Uncensored*. Visit [peterdench.com](http://peterdench.com)



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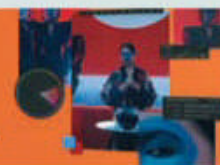
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The high-resolution G Master lenses really shine combined with the high megapixel count of the α7R<sup>IV</sup>, and with the Sony Alpha™ line up, I'm set up for the future.

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