

Saturday 29 May 2021

# Amateur Photographer



**The Kodak Cirkut**  
The **clockwork panoramic** camera  
that shot your old school group photos

Passionate about photography since 1884

# Raw transformed

**TEST** How DxO's easy-to-use **PureRAW** creates amazing raw files and breathes new life into your old ones



## Large-format landscapes

Why **slowing down**  
can pay dividends



## A female perspective

Do women **street  
photographers** have  
a different aesthetic?

## On reflection

Discover another world of  
**abstract photography**



**Reflectors round-up** Six fold-up photo reflectors compared, from under £20



# SIGMA

Made in Aizu.





This week we feature two very different photographers whose styles are worlds apart but both share a rejection of the notion that photography is about making a literal record of the topography of a place. David Fokos uses large format film and slow shutter speeds to convey the passage of time, while Mike Curry is more interested in finding and revealing the beauty in abstract patterns. On the

other hand street photography is more about capturing decisive moments that are gone in the blink of an eye, and this week we focus on female practitioners and how they approach the subject. Finally if achieving the best possible image quality is important to you then don't miss our review of DxO's superb new PureRAW program, which takes your raw files (both old and new) to another level, ready for you to work on in your preferred editing software. **Nigel Atherton, Editor**

### This week's cover image

This photo by David Fokos was taken in Sonoma County, California. Read our interview on page 14

**If you'd like to see your words or pictures published in Amateur Photographer, here's how:**

**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 1918

gettyimages®

### TREASURES FROM THE HULTON ARCHIVE



### Making Masks by Bettmann Archive

Women working for the Red Cross make masks during the 1918 pandemic. This year, the American Red Cross is celebrating its 140th anniversary. Founded on 21 May 1881 by Clara Barton and her circle of acquaintances, it followed on from the Swiss-inspired global Red Cross network which Barton had come across while visiting Europe

following the Civil War. This image, of course, looks very familiar today. The flu pandemic of 1918 was estimated to have caused 50 million deaths worldwide. It affected healthy people, while there was no vaccine. Instead, measures to control it included isolation, quarantine, good personal hygiene and limitations on public gatherings.

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).

### In this issue

- 3 7 days
- 14 Time lord
- 22 Inbox
- 24 Join the club
- 26 The female gaze
- 30 Greatest album covers
- 34 Fleeting reflections
- 40 DxO PureRAW software test
- 44 Reflectors round-up
- 46 Film stars
- 50 Accessories
- 52 Tech talk
- 54 Buying Guide: DSLR lenses
- 66 Final analysis



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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

### Look Into My Eyes by Dod Morrison

Nikon D700, 50mm f/1.4, 1/500sec at f/4.5, ISO 320

'I have followed badgers for a few years now and travelled the length of the UK to watch and photograph them,' says Dod, from Aberdeen, who confesses that his wildlife photography has helped him get through the stresses of the past year. 'On this day in north-east Scotland this rather inquisitive badger was getting very close so I lay on the ground. He almost came right up to my lens – I couldn't believe my luck. It was one of the best encounters I have had. I could almost imagine it saying, "You are one of the nice humans – others do not treat us so kindly." These beautiful animals are still persecuted even though they are a protected species.' Instagram @Dodmorrison.

## #appicoftheweek

## Win! PermaJet PROFESSIONAL INK-JET MEDIA

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







**It's good  
to share**

We also liked...



### **Milky Way Rising by Andy Parker**

Canon EOS RP, RF 35mm lens,  
10 secs at f/1.8, ISO 2500

'Romney Marsh and the Dungeness area are a favourite spot of mine for astrophotography and, with a clear moonless night promised, the opportunity to capture this year's Milky Way seemed too good to miss,' recalls Andy. 'At this time of year the Milky Way's core rises around 2.30am and is at a very shallow angle to the horizon. The very photogenic St. Thomas à Becket Church at Fairfield, Romney in Kent, seemed the perfect foreground.' Instagram: @balders18.





## Urban Fashion Shoot by Akhlaq Ahmed

Canon EOS 5D Mark IV,  
50mm lens, 1/400sec at  
f/1.4, ISO 100

'I decided to shoot something different from my usual indoor low-key style,' explains Akhlaq. 'This time I wanted to create an urban style shot with fashion model Dennis Rasaq (@emappelledennis). This shoot took place in a local park, in a basketball court. I asked Dennis to sit down and look straight up towards the camera, to create an urban-style look, with a shallow depth of field to emphasise the eye contact with the viewer.' Akhlaq is on Instagram as @Akhlaqphotofilm and Facebook as Akhlaq Ahmed Photography & Film.

## The Lonely Tree by John Pritchard

Olympus OM-D E-M1 Mark II,  
M. Zuiko Digital ED 12-100mm F4,  
1/80sec at f/11, ISO 100

'I have been in the photographic, graphic arts and printing industry my whole life,' says Liverpool-born John, who has worked for Agfa-Gevaert and Fujifilm during his career but is now retired and living in Christchurch, New Zealand. 'This image was taken as the sun rose over Lake Wanaka, lighting up the Wanaka Tree and surrounding area with its stunning glow on the trees and mountains.'



## Gull by Neil St John

Nikon D850, 500mm f/5.6, 1/3200sec at f/6.3, ISO 450

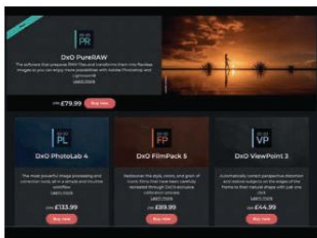
'This image was taken at Summer Leys Reserve near Wellingborough, Northants,' says Neil, who is recently retired. 'There was a lot of gull activity over a small island, with nesting preparation taking place. I was surprised to see this gull being rather ambitious with its material selection!' The shot was taken handheld using a 500mm lens. 'As I don't do any post-processing, the shot was just cropped in-camera,' he adds.

Want to see your pictures here? Share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #apicoftheweek. Or email your best shot to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). See page 3 for details on how to find us.



## Joby unveils new ring light

Mini tripod specialist Joby has released the Beamo Ring Light, a portable unit designed for smartphones and mirrorless cameras that delivers 10 brightness levels and three different colour temperatures. The new unit is charged by USB and a 1.7 metre cable enables photographers to position the ring light as required. On sale now for £24.95 or as part of various Joby bundles. See [bit.ly/jobyringlight](http://bit.ly/jobyringlight).



## 30% off DxO software

DXO IS offering a 30% discount on several key programs until 31 May. These include PureRAW, a basic but effective 'pre-converter' which applies demosaicing, noise reduction and lens corrections to raw files to produce an intermediate DNG file that can be opened by other programs. It's reduced from £115 to £79.99. The standalone editor, DxO PhotoLab 4 is also reduced, as is Film Pack 5, and the perspective distortion fixer, ViewPoint 3. See [shop.dxo.com](http://shop.dxo.com).

# Park Cameras now employee owned

PARK Cameras has passed on the reins of its business to its team following the sale of investors shares to employees. The company, established 50 years ago by industry veteran Reg Atkins with just £500 in the bank, is now an Employee Ownership Trust (EOT).

'Our family of employees are the heart and soul of the business and I'm extremely proud of every single one of them,' said current managing director, Roscoe Atkins. 'The EOT will give us the chance to unlock value within the company and enable the team to become more invested both financially and emotionally in the business, whilst ensuring we never lose sight of what Park Cameras is renowned for.'

Park is planning to invest in its team and stores, increase sales online, and grow its sales of second-hand equipment (as widely reported by AP the used camera and lens market is expanding exponentially).

'With 50 years' history of buying and selling used cameras, this is an expanding arm to the business, and it expects to double sales of used stock in the next two years,' Atkins added. 'Despite a challenging period during the pandemic, we have increased revenue by 65% over the last five years. Thanks to the continued development of online sales, advancements of camera and lens technology and the EOT, we envisage a further growth of over 50% in the next two years.'



Park Cameras is now an Employee Ownership Trust

## Sony Xperia PRO comes to UK

SONY has launched its Xperia PRO smartphone into the UK market. Aimed at professional photographers and content creators, it's the world's first smartphone to incorporate an HDMI input so it can be mounted onto a camera and used as a wired external monitor. The firm also touts its ability to beam images rapidly to news desks or art directors worldwide using its ultra-fast 5G connectivity, or to live stream video to social media sites.

Internally, the Xperia PRO is based on the firm's Android flagship, the Xperia 1 II. It boasts a triple-camera system with 16mm, 24mm and 70mm equivalent lenses, and borrows key tech from Sony's Alpha cameras

including real-time eye AF and 20 frames per second shooting. It is water- and dust-proof and includes a 3.5mm stereo headphone socket.

When used as a monitor, its 6.5in, 21:9 screen can display 4K video at 60fps. But prospective users may be dismayed to find that it doesn't support such standard functions as focus peaking, zebra patterns, 3D-LUTs or internal recording, and there's no word from Sony on when they might appear. The firm is also unable to say for how long it will provide essential security updates for its Android 11 operating system. The other stumbling block will surely be the price, a wallet-busting £2,299.



The Xperia PRO – yours for a cool £2,299



Rated 'Excellent'  
4.9/5 based on 10,000+ reviews

# Passion doesn't develop in your drawer. Put kit back in play.

In the UK, research shows **more than half of photographers and videographers have kit they haven't used in two years**. Every single hidden-away camera and forgotten lens has potential. And that's why MPB is here.

Do you have any kit you haven't used in years? Sell directly to MPB. Or trade in the kit you have for the kit you want. MPB makes it easy to free up funds. We'll give your setup a whole new life. Find out how much you could get for your kit with a free instant quote. MPB will pick up your kit for free and pay you within days. Plus, you get free delivery on any used kit you buy in exchange.

Research conducted by Opinium on behalf of MPB between 17-21st December 2020, among a sample of 4,000 professional camera kit owners in the UK, US and EU.



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Nikon D850 Body	£1,468
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Nikon 300mm f4E PF ED VR AF-S Lens	£859
Nikon 500mm f5.6E PF ED VR AF-S Lens	£2,117
Nikon Z6 Body	£723
Nikon Z 14-30mm f4 S Lens	£637

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and receive your instant quote



Rankin heads up the photography challenge show

# Great British Photography Challenge on TV soon

**CELEBRITY** and portrait shooter, Rankin, is hosting a photography show on BBC Four and iPlayer this summer, called *The Great British Photography Challenge*. Six amateurs will undertake a range of themed weekly challenges across the UK, and although an eventual winner will be chosen, none will be eliminated.

Each episode starts with a challenge to deliver a winning picture in just one hour, using a smartphone. Contestants also undertake specific projects with a 'celebrity expert' in a specialist area, including wildlife photographer and TV stalwart Chris Packham, and street shooter Lamarr Golding.

Finally they have to deliver on a high-pressure brief involving clients,

models, make-up artists and picture editors, including shooting actress Anna Friel for a magazine cover.

The contestants are: Tyrone Williams, 28, from Northampton; Georgie Peel, 41, from London; Paul Williams, 60, from Dorchester; Chelsea Nawanga, 25, from Luton; Ali Lewis, 43, from Shrewsbury, and Jackson Moyles, 21, from Dunfermline.

'(This) has been an incredible opportunity to nurture the next generation of photographers,' said Rankin. 'All the contestants had such unique and varied backgrounds, but what brought them together was their love for photography.' More scheduling details as we get them, and you can watch a trailer at [bit.ly/rankintv](http://bit.ly/rankintv).

## Lots of photo gear sitting unused this year

**ACCORDING** to a spring survey of over 1,000 photographers by used specialist MPB, 84% have kit they haven't used in the past year. More than a third (32%) are planning to sell or trade-in kit over the next six months, but concern about needing kit they've sold or getting the right price is holding people back. The survey reveals that over a quarter (27%) are spending more time shooting their local area and 20% have tried a new style. Despite restrictions, photographers remain keen to develop their skills, with 21% reporting they taught themselves from home.

'With many respondents trying something new, advancing their skills or perhaps reducing their focus on photography due to the pandemic, it's no surprise that nearly a third of those surveyed are planning to sell or trade-in their kit in the next six months,' said MPB. 'Many people feel that selling on their kit might be too much effort,' added MPB founder, Matt Barker. 'We use technology that takes thousands of data points into account for each make and model that comes through our doors to calculate the right price of each piece of kit.' See [www.mpb.com](http://www.mpb.com).



## Books & exhibitions

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



### Homer Sykes - Once a Year

3 May to 26 June 2021, Lucy Bell Gallery, St Leonards-on-Sea, East Sussex

In the early 1970s, Homer Sykes began using his camera to document British folklore customs and annual events, a lifetime long-term project which continues to this day.

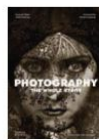
The book, *Once a Year, Some Traditional British Customs*, was published in 1977 by Gordon Fraser and was then republished in 2016 by Dewi Lewis, with more than 50 'new' images from Homer's archive. Signed copies of the book will be available to buy during the exhibition.

Describing his work, Homer comments, 'My pictures are about people, what they wear, how they look, how they interact with each other, against a background that sets the scene.'

For anyone who has an interest in the British way of life, black & white documentary work and the changing nature of life, the exhibition comes highly recommended.

### Photography: The Whole Story

£25, Thames & Hudson, softback, 576 pages, ISBN: 9780500296103



The latest updated and revised version of this book is a very useful reference point for anybody with an interest in the story of photography and how it has been used in key moments and events in history.

Leading you through the world's most iconic photographs, the book is organised chronologically to trace the evolution of photography through ages, with detailed timelines to provide historical and cultural context.

It also features the works of key photographers – including Henri Cartier-Bresson, Richard Avedon, Annie Leibovitz and Andreas Gursky.

The kind of book that you can dip in and out of when you have a few spare moments, it's a must for anybody that wants to expand their in-depth knowledge of our favourite subject.

# From the archive

Nigel Atherton looks back at past AP issues



## 2 June 2001

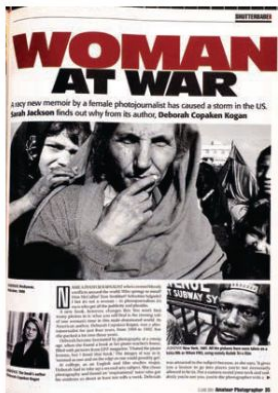
AT PHOTOKINA 2000, Leica launched a production version of the Model 0, the original prototype for the first Leica – the Model 1 – which debuted at the 1925 Leipzig Spring Fair. In this issue AP Editor Garry Coward-Williams was the first UK journalist to get his hands on one. 'You have to have the utmost respect for a company that waited 76 years to launch a camera... that its inventor had considered redundant in 1925,' he wrote, concluding that 'the Leica Model 0 is a beautifully made reproduction....However, this is not a camera for the faint or half hearted.' It wasn't cheap either. 'At £1,600 (£2,750 today) this camera is really aimed at the wealthy collector who wants the opportunity to use a replica with great historical significance.' In contrast the Contax T3 was 'a thoroughly gorgeous piece of kit' but at £700 (£1,190 in today's money) was judged 'too expensive for a compact' though it was the same price as the Porsche-designed 6MP digital Fujifilm Finepix 6800 zoom also tested that week. Other features included a female war photographer discussing her 'racy' autobiography *Shutterbabe: Adventures in Love and War*, which recounted her sexual adventures along with the usual grisly tales of seeing people being blown up; winning images capturing the first year of the 21st century, and some striking shots of the just opened Eden Project. In the news a chemical spill at a Sainsbury's film processing lab resulted in the evacuation of the store, seven people in A&E, and firefighters in breathing apparatus brought in to clean up. We forget just how toxic some of those film chemicals were!



Testing the new Leica Model 0 replica



A Porsche-designed 6MP compact



Deborah Copaken Kogan tells her story



A sublime titanium compact at a price



The winners of YR1 – a competition to capture the first year of the 21st century



A guide to photographing Cornwall's just-opened Eden Project at night

# The Rhino Collection



## **Stand strong and imagine all the possibilities**

The Rhino series of photographic tripods offers the ideal combination of strength and weight without compromising stability. Each Rhino tripod also converts to a full-size monopod. Its reverse folding design makes it extremely portable while its strength make it equally suited for the studio.



# Time lord

Long exposures can help encode the elements of time and emotion into a photo, as large-format shooter David Fokos explains to **Damien Demolder**

‘**E**motions are based in time,’ American photographer David Fokos says, ‘and for me to get emotions across in my pictures I need to somehow include the element of time. My pictures are all about emotions – I’m not trying to show people what a place looks like, but what it feels like to be there.’

The speed with which we take pictures with our eyes is less about the frequency of the images received by our brain and more to do with the length of time we spend looking at something. That is how we experience a place, a person or a situation – via a gradual build-up of impressions made over the course of however long we can concentrate on one thing. When the situation is fleeting we may well view it with the effect of a very short shutter, but

when we sit calmly on the rocks watching the sea our experience is a very different one. What we take away is borne of the multiple impressions we gather all blended into one. We feel different about a place after a good long stare instead of a passing glance, and it is this sense of how it feels to look for a long time that Fokos aims to capture in his images. He refers to it as ‘encoding time’ into his pictures.

## A new world revealed

‘Our bodies perceive the world on many different time scales, light is received immediately, but sound takes longer, our skin responding to the sun takes even longer. If you take a snapshot of a wave hitting a rock and capture that claw of water and droplets suspended in the air, it doesn’t make me feel calm. ➤

**Above: Beach Comet**

**Right: Sonoma Coast IV**







➤ That doesn't represent my experience. I respond to places over a longer period of time. I respond to the constancy of the ocean, the horizon line, the rhythmic lapping of the waves at the shore. This experience over time is what calms me, not that instantaneous snapshot. Snapshots are made at 1/60sec. That shutter speed was an engineering decision made by some camera people at some point in camera history. It's become a standard because they

figured people were holding cameras in their hands and taking pictures of other people. They didn't want blurry pictures, so that's what the shutter speed needed to be. There was nothing in that decision that considered whether this is how we experience the world.

'The camera can be used as a scientific tool to visually experience this hidden world. All the time the shutter is open the camera is receiving data, so it's not like I'm making it up – it's not like I'm a

**Top left: Jetty**

**Above left:  
Mooring Rings,  
Study #1**

painter and this is my interpretation. It's actual data that's received from the physical world. Of course it's distorted by your lens choice, or the fact you are recording it on black & white emulsion, but it is still real data. So the world that's revealed to us through long exposures is in a sense a very real world that exists, it's just that we don't see it that way. I'm using the camera as a scientific instrument, the way you might use a radio telescope to see radio waves, to be able to see this hidden world that

## 'The world that's revealed to us in long exposures is a very real world that exists'

look at my images. I have never had anyone use a noun. They've not once said 'rocks', 'ocean', 'water', 'vacation'. It's always been to do with emotions. They use words like 'calm', 'zen', 'tranquil', and things like that. That makes me feel that my art has been successful. To me art is the communication of an idea, a thought or an emotion through craft. Photography is my craft, and I have this idea that I want to evoke within the viewer and the message is received as intended.'

### Early signs

David began taking pictures when he was 11. His grandfather gave him a Kodak Brownie before a trip to Europe. 'I still have the photos from that first roll. Normally from a family trip you'd have pictures of the family or the dog, but I had nothing like that. I had cobbled streets, looming church spires – which was a bit unusual, but perhaps showed what was to come.'

David progressed to his father's Pentax Spotmatic when he went to high school, and took a darkroom course to learn to process film and to print it. After becoming a fan of Ansel Adams and deciding he wanted to shoot like him, David bought a view camera. 'I'd never even held a view camera before. It was a 5x7in Korona View from the 1920s. I taught myself to use it. I did not have a darkroom, but decided to teach myself platinum printing as I'd read that Alfred Stieglitz said it was the prince of photographic processes and that sounded wonderful.

'Most of my photography took place during the summers while my family were vacationing on Martha's Vineyard, an island off the coast of Massachusetts. Consequently I mostly shot sea coast and ocean stuff. You'd get out there in the morning at sunrise and there'd be no one on the beach – it was glorious and kinda spiritual. And I wanted to capture the essence of that.'

### Mist in the stones

'I made a lot of very bad photos. They just utterly failed to capture my experience. It was



I feel with my body. In showing a place over time and removing the motion we get to the experience.'

### The communication of an idea

'Sitting on a beach looking at the sea is a kind of therapy, certainly for me, and that's one of the reasons my work resonates with some people. You will never see the ocean look like one of my photos. The water is never calm like that – and it's never black and white, but that's another matter. But people who know

**Above: Solar Eclipse I**

nothing about photography or how pictures are made can look at these pictures and they aren't uncomfortable with them. It doesn't strike them that 'Oh my God, there's something wrong with this image'. It perhaps shows how humans perceive the world that these pictures seem very natural to them.

'From time to time I do a talk, and I start by showing a selection of my pictures without commentary. Then I ask the audience to give me some words that come to mind when they



**Above: Painted Rocks**

➤ somewhat disconcerting, but at the same time I enjoyed being out there and the methodical nature of the view camera – so I persisted with it. I was enjoying the meditative nature of the process; setting up the camera, framing the shot, looking at the ground glass screen, inserting the darkslide, taking the exposure. I worked toward getting a photograph I was satisfied with.

'I did this for about 15 years without success. I wanted a photograph that would evoke within me the feeling I had when I was there. My breakthrough came when I was shooting one time in the twilight and had to lengthen my exposure to 45 seconds. That created that sort of mist in amongst the

stones on the beach. All of a sudden that was it, I'd found the answer. It was a terrible photograph, but there was a coin-sized area that represented what I was feeling. That was a real spark for me.

'I had to examine this area of the picture and ask, 'why does this better represent what I feel than all my other pictures?' I came to realise that it was the long exposure that did it for me, and that it was the element of time encoded in the picture. The reason my earlier photographs failed is because they were snapshots.'

### Stepping up

'It was about 1998 before I showed anyone my photographs. Before that I hadn't shown them to my friends or even my family, but I'd made about a dozen pictures that I liked. I was printing in platinum and I'd moved up to an 8x10in camera because I wanted to make larger prints – platinum printing is a contact process, so your prints are only as big as your negative. I'd decided that I liked square pictures (after discovering that my first lens created vignetting!) so moving from a 5x7in camera to an 8x10in camera allowed me to also

move up from 5x5in prints to 8x8in prints. I wanted to make even larger prints, so I spent a year and a half developing a method for making digitally enlarged negatives for platinum printing.

'This involved drum scanning the negative, and then outputting it onto a larger sheet of film using an industrial printing process. This gave me a continuous tone when contacted in the platinum process. I even wrote a paper on it and became a world expert.'

### Limitations are freedom

'When I go out with my 8x10in camera I have six film holders each containing two sheets of film. Every time I make an exposure I do a second one at the same settings for safety, so now I'm down to six shots. If I decide I want some alternative compositions, or I want to try a polariser, I might get to shoot one scene before I have to go home or to unload in a dark environment. I can't shoot about a thousand frames and choose one after, as you can with digital photography – this is a much more deliberate process. I don't find shooting digitally as satisfying as shooting with the view camera, and while I don't like to get into a romantic fantasy using this

## Tips for beginners

The thing I tell people most often is to 'show me something I haven't seen before'. Now that's really hard as there are so many images out there, but if you want to make a career out of photography this is important. I've just been judging an art show and marked down pretty heavily for unoriginality.

Don't be taken in by fades either, like printing the rebate of your film. People need to have the courage to make their pictures what they want them to be. Embrace your vision and your ideas, and don't worry about what other people say.



old wooden camera, I do like it very much,' he confides.

'I only shoot on Kodak Tri-X film and I develop it in Kodak D76. This film has poor exposure reciprocity, but what some people might see as a "defect" is actually beneficial to my photography because it helps to retain the highlights in my long-exposure images. Digital cameras have a much more linear response, so they are more likely to allow highlights to blow out. With Tri-X it's like I'm getting more dynamic range because the highlights hold on for a lot longer.'

Out of the box, 8x10in sheets of Kodak Tri-X are rated at ISO 320, unlike the 35mm version which is rated at ISO 400. A film rated even at ISO 320 might seem a funny choice for someone who makes long exposures in bright daylight when there are plenty of slower films around, but David rates his at 160 ISO. 'I know it might seem odd, but the reciprocity characteristic is important to me. I also use a neutral density filter to cut down the light to allow these long exposures, and often a polariser too.

'I've stuck with Tri-X a long time. At the beginning I experimented with other films but had to decide whether I was an artist

or a technician. Did I want to spend my time trying out new equipment or making pictures? I use only one lens too – a Rodenstock 210mm f/5.6 – so I don't have to waste a lot of time making decisions while the moment is fading. I don't want to dilute my experience of the moment by deciding what equipment I'm going to use. Having one lens means I never have to think about it. That might seem a limitation, but actually it's a freedom.

'Since well over half of my portfolio is shot on Martha's Vineyard I've got to know it really well, which has been really beneficial. Instead of travelling the world and going to the "highlights" you can get more by exploring a single location in depth. My pictures aren't about a place so much as how I feel, so there's no need to travel. There are good pictures to be taken anywhere. I've waited three years for the right conditions to get the shot that I wanted – exactly the right combination of the right weather, tide and time of year.'

### The method

'Tri-X is a very forgiving film so I don't have to be as particular as some people. I use a spot meter and meter for zone 3 – and that's it. I

**Above: Balanced Stones**

**Above left: Foggy Night**

tried the Zone System but decided it wasn't for me as working out the zones just distracted me from feeling the moment,' he explains.

'A typical exposure is about two minutes. I got to this as an average because a two-minute exposure tends to show all the movement I want. If I do a four-minute exposure it won't look appreciably different from a two-minute exposure, but a one-minute exposure will. Two minutes reduces all the visual noise in the scene – all the temporal events have time to settle down, either leave the frame or average out.

'Generally I stop right down to the minimum aperture of the lens, which is f/64. I know theoretically I get some softness because of the small aperture, but in practice that hasn't been a problem. I almost always use an ND filter too.

'I don't platinum print any more. Now I have a wide-format Epson inkjet printer, and the Epson V750 scanner with the wet platen. The V750 gives me better results than a drum scanner. It produces massive files. I scan at 4000ppi and I have a lot of external hard drives, which feels a bit odd for someone who uses a wooden camera from the 1920s. I might use an old camera, but I'm certainly not a Luddite.'



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# Inbox

Email the Editor at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Thanks for your understanding.

## LETTER OF THE WEEK

### More cheap cameras please

I was reading an issue of AP from February 2014 when I came across an article about a Pentax \*ist DL, which was then eight years old, available for only £100 with a kit lens second-hand. The article mentioned that this may be 'most, or even all, of an aspiring beginner's budget' and that old kit may still be a worthwhile investment. I firmly agree, because, as a teenager with only pocket money for funding, I have little more than this. I find it disappointing that of all the most recent articles I have read in AP none have been about anything

similarly affordable. Please correct this for others like myself, who keep reading reviews and about cameras far out of our budgets. Even the second-hand equipment in MPB ads often costs in the £1,000s. Thank you for being an amazing, fascinating and inspiring publication.

**Sam Carroll**

We will be featuring some bargain basement cameras in forthcoming issues. In the meantime, I hope a free Samsung memory card will help to stretch the pocket money.

## 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.co.uk/memory-cards](http://www.samsung.co.uk/memory-cards).



### Depth of field with mirrorless

I was puzzled by a comment in Andy Westlake's test of the Leica SL2-S (AP 20 March) about the omission of a depth of field preview button. As a DSLR and film user who hasn't yet tried a mirrorless camera I was always under the impression that one views, focuses and adjusts exposure with the lens at the taking aperture and therefore one always sees the depth of field just as it will be rendered in the final image. The stopped-down viewing is made practical because the viewfinder image is amplified by the EVF

system and therefore the user is not reliant solely on the natural light level for getting a bright viewing image. Therefore, I can see no need for a depth of field preview button. Am I missing something? As a Nikon DSLR user thinking of moving to the Nikon Z system at some point, I am now curious about the viewing strategy.

**Mike Appleyard**

Not all mirrorless cameras work the same way with regards to the aperture they use for live view. By default, Sony sets the lens to the taking aperture all the time, which in effect gives a full-time depth of field preview, but in some situations can cause operational problems.

Fujifilm, in contrast, initially holds the lens wide open for viewing, then closes the aperture when you half-press the shutter, which is arguably the ideal solution. Other brands, such as Canon and Olympus, set the lens to an aperture of the camera's choice to give the optimum sensor illumination, then have traditional buttons for depth of field preview.

However on the SL2 twins, Leica sets whatever

aperture it pleases, but unfortunately without the option of a DOF preview.

On the Nikon Z series the DOF you see in the EVF is previewed at the aperture set, but only down to f/5.6. But you can set one of the custom buttons as a DOF Preview. **Andy Westlake, Technical Editor**

### Wrong pic, but great review

The picture of the Fujifilm 10-24mm lens at the beginning of your review (AP 3 April) is a picture of the old model (the f numbers are missing off the aperture ring) though the one in the Data file is of the correct lens. It may not seem important but if you were considering purchasing one this could be confusing. However, the review is first rate, and I am now tempted to invest back into this lens, as I sold my old one for practically all the reasons that it has been updated. Sorry if I sound like a gear head – I secretly am; it seems all those years of camera watching has paid off! Keep up the superb work and thanks for the years of service to the photographic community. **Peter Saunders**

### A camera monopoly

Increasingly, it seems the camera giants, Canon and Nikon, go from strength to strength while in this country the lesser-known brands are simply clinging on. It is great to read that Micro Four Thirds is

**The Fuji XF 10-24mm F4 R OIS WR lens we reviewed**



**'I Don't Want My Son To Be Afraid of Me, DMZ – Iraqi border', from the series W.A.R. – War Against Reality by Alfonso De Gregorio, one of the winning entries to the Taylor Wessing Photographic Portrait Prize 2020. See the letter 'Frustrating error'.**

prospering in Japan, but how long will Olympus, Pentax and the other 'minor' brands hold on? You often comment that Pentax's offerings are great value, Olympus are great innovators. But unless retailers give them more space in ads and magazines give them disproportionate coverage, am I wrong to fear that we will continue losing choice, and end up with less development thanks to the strength of what is starting to look like 'camera monopoly'?

**Jay Mounter**

Thanks to mirrorless, there is less of a monopoly now than there was ten or 20 years ago, when Canon and Nikon accounted for virtually all interchangeable-lens camera sales. Nowadays players like Sony and Fujifilm have a significant market share and even Olympus still sells more mirrorless cameras than it ever did DSLRs.

### Frustrating error

I wanted to acknowledge how frustrating things must be just now for Alfonso de Gregorio, following his success in the Taylor Wessing Awards. Imagine going to all the trouble of capturing the image of Dan Futrell, undoubtedly an interesting

and brave subject, only to find that instead of displaying your portrait on the site, the website editor has mistakenly placed an image of one of the new 'Lastolite' range of backgrounds. This error needs addressing as soon as possible. **Neil Spowart**

For those unfamiliar with the work referred to (shown above) and wondering what they are looking at: 'War documentary footage sourced from the internet is distilled and compressed by de Gregorio, using a computational process, into abstract compositions with minimal colour palettes.' You can see this and other Taylor Wessing entries on the National Portrait Gallery website at [www.npg.org.uk](http://www.npg.org.uk).

### Removing ink stamps from old photos

I had some old proofs of my wedding in 1972 which had a red ink stamp with 'PROOF COPY' across them. The photographer has long ceased trading.

I wanted to digitise them without the ink stamps and was told the only option was digital manipulation, which would be difficult for me and expensive to get done professionally. On an unwanted photo I tried various solvents to wash the ink off: white spirit, surgical spirit, iso propyl alcohol, WD40, a Finnigans brush cleaner, another solvent cleaner and even aftershave, but nothing worked. I remembered once using baby wipes to remove an ink stain with limited success, then I recalled something about shaving foam being a good stain remover. I dabbed a baby wipe in shaving foam and gently wiped back and forth until the red stamp had vanished, leaving the photo unscathed. I did the same for all the proofs with 100% success. Nowadays photos are digitally watermarked, so a different story. But maybe someone else with a collection of old photos will benefit from my experience.

**Keith Thornton**

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APOY Round 5, Architecture, is open! Enter the code below via Photocrowd to get one free entry

**APOY54071275**

## In next week's issue



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## Amazing architecture

Pros' top tips for great images of historic buildings, modern exteriors and interiors



© HELEN TRUST

### Calm amongst the chaos

How Helen Trust finds minimalism in maximalist cities

### Tilt-Shift lenses

The benefits of Tilt-Shift lenses and the best ones to use for architecture

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Discover the best editing software for correcting lens and image distortions

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**1 Tenbury Sunrise by Mathew Hall** An atmospheric and evocative drone shot that has been captured at the perfect time

**2 Hollie Victoria by Colin Toogood** An unconventional approach to eye contact that works beautifully in this portrait



5

**5 Cuba by James Edgar** A classic shot which captures the spirit, colours and mood of this popular travel destination extremely well

**6 Maise Mouse by Laura Shepherd** This super-cute shot makes very clever use of props to tell a story and create intrigue



6

# Join the Club

This non-competitive club puts the emphasis on fun and harmony

## When was your club founded?

Our first meeting was on 10 August 2017.

## What does your club offer to new members?

Our club offers a very friendly atmosphere with an emphasis on fun, learning, trips out and helping each other.

## Describe a typical club meeting

Pre-Covid we met every two weeks at the Regal Cinema in Tenbury at 7.45pm. We would catch up with each other after paying our £2 tea donations before settling down to either a guest speaker, a learning night or half and half. We always had a tea break in the middle with compulsory Jammie Dodgers before finishing our meeting around 9.45pm. Members range from being over an

hour away to ten minutes by car. We would bring our kit or certain bits and pieces depending on what was happening. At this present time we do a Zoom meet at 7.30pm with a guest speaker, and a Photoshop learning session, for those who want it, every other week. It is advertised in advance on our website and Facebook page, so members can decide if they want to attend.

## Do you invite guest speakers?

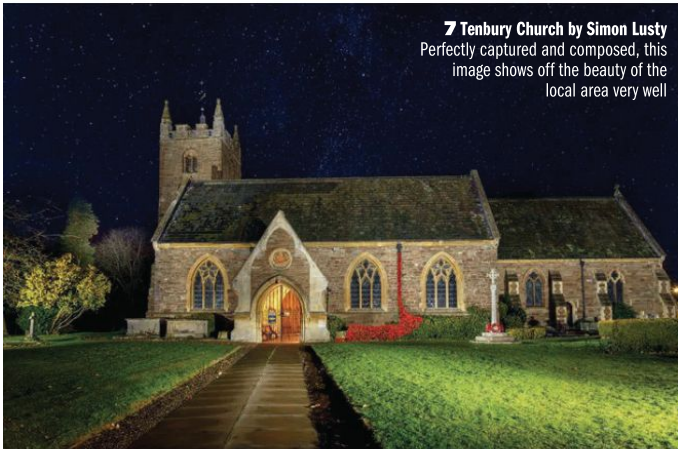
Yes we do. We have had some fantastic talks, with subjects ranging from landscapes to drone photography. They are sourced by the committee and added to the programme.

## Do members compete in competitions?

No we don't. We are a non-competitive club which is one of the reasons members



**3 Quirang Tree, Isle of Skye**  
by **Bill Paget** The dramatic sky and beautiful light combine to make this a particularly special landscape shot



**7 Tenbury Church** by **Simon Lusty**  
Perfectly captured and composed, this image shows off the beauty of the local area very well



**4 Through the Kitchen Window** by **Brigit Graham** A nicely timed shot which captures an aspect of bird behaviour

**8 Wrinkly Pears** by **Jane Harris** A great still-life subject, with a fantastic level of detail



sometimes join. No pressure, and no pressure against each other.

**How many members do you have?**  
There are 40 of us.

**Are any trips or outings planned?**  
We have afternoon and day trips put back in the calendar from lockdown. They are roughly every two weeks. They range from local hills to Macro around nature reserves, local castles and a film session.

**Do you have any funny stories about the club?**  
One evening we had a Zoom meeting. It was early on during lockdown when we had only just started doing them. None of us had ever really used it before. During this meeting, a

few munching, crunching noises could be heard. One member had decided to eat his tea without his mute button on. Towards the end of the same meeting, around one and a half hours in, we all started to notice that one member had literally fallen asleep in front of his screen. We're not sure whether we had bored him senseless or he was just tired, bless him.

**What are the club's goals for the future?**  
To increase membership but be very much a fun, friendly, active, non-competitive club. Also we aim to carry on being active on the Facebook page which has a weekly theme members can take part in. Finally, to participate in local events when asked, and to keep the yearly programme fun and varied to cover all genres for everyone.

## Club essentials

### Tenbury Photographic Club

Regal Cinema function room, off Church Walk, Tenbury Wells, Worcestershire

**Meets** Every two weeks on Wednesdays, 7.45pm at Regal in Tenbury from maybe June onwards. Zoom meetings for now, at 7.30pm every other Wednesday.

**Membership** £32 per year.

**Contact** Simon Lusty, Chairman. slusty@tiscali.co.uk

**Website** [www.tenburyphotographicclub.co.uk](http://www.tenburyphotographicclub.co.uk)



# The female gaze

A new book – *Women Street Photographers* – explores the work of 100 women and the stories behind their images. **Amy Davies** spoke to its curator, Gulnara Samoilova, to find out more

**A**s with many other fields of photography, street work is typically a male-dominated arena. Slowly however, more women are taking up the craft. A new book celebrates the work of 100 contemporary street photographers working around the world. Each image is accompanied by a statement about their images.

The book has been curated by Gulnara Samoilova, the founder of the Women Street Photographers

project: a website, social media platform and annual exhibition. In the book there is also an introductory essay by photographer Melissa Breyer and a foreword by renowned photojournalist Ami Vitale, best known for her war photography and travel images with *National Geographic*.

Based in New York City, Russian-born Samoilova spoke to us to tell us more about the book, the wider Women Street Photographers

platform, and the role that female photographers have in the industry.

**AP: What made you want to set up the Women Street Photographers platform?**

GS: Like many women, I have experienced a lot of sexism throughout my career, both in Russia and the United States — but it wasn't until the 2016 Presidential election that it came to a boiling point. I had reached a crossroads in my life. I had created an extremely successful wedding photography business but I closed my business and decided to start again. I wasn't exactly sure what I was going to do — then Trump got elected. His



behaviour reminded me of the sexism I had experienced throughout my life. I decided to channel my frustration into something positive: a platform dedicated to women street photographers.

I wanted to create the kind of support I would have liked to have received in my career, be it through promotions, exhibitions, artist residencies, inspirational films, publications, or just being part of a community. I launched Women Street Photographers on Instagram in 2017, and things took off. It seemed like this was something people had been waiting for, and not just women – almost half of my followers are men. I've been developing the platform organically ever since then, developing a website, travelling exhibitions (2018), artist residency (2019), inspirational film series (2020), and now, a book.

With Women Street Photographers, I want to create an inclusive community for women

artists from around the globe who are pushing the boundaries of street photography in new directions. I'm interested in empowering women so they can tap into their creativity and feel confident about making work, whether professional or amateur.

**AP: Why do you think women are traditionally under-represented in the street genre?**

GS: Unfortunately, women's under-representation in street photography is the norm, not the exception. Throughout the history of art, women have largely been excluded, and it is only in the past century – with increased political, social, economic, and cultural capital – that women are now in a position to demand equality on every level. However, one thing is abundantly clear: no one will do it for us. We must be the change we want to see.

**AP: What do you think the drawbacks of being a woman – particularly in this genre of**

**Above: 'Shoulder Birds', 2018 by Dimpy Bhalotia**

**Top left: 'Alone', 2019 by Danielle L Goldstein**

**Above left: 'A Night Bus in Kolkata, India', 2017 by Emily Garthwaite**

**photography – are? Conversely, do you think there are any benefits?**

GS: We are challenged to create space for women on all levels in the industry, to ensure equal opportunities extend to people of all genders, sexualities, races, ethnicities, nationalities, creeds, classes, ages, and abilities – as well as all intersections within these groups. As to benefits, there's a profound irony in the fact that we are not taken seriously as photographers and so therefore not perceived as a threat. As a woman, I can photograph strangers and children with much greater ease because no one thinks I am a professional photographer.

**AP: What made you want to put together this book, and why now?**

GS: I always planned to make a book; initially I conceived it as a catalogue for the exhibitions, but that made it too limited in

scope. In time I began to think about how to tell a bigger story, albeit one that just scratches the surface of the work that exists. It is my hope to continue to make books to create a broader, more expansive and inclusive look at women in all corners of the Earth. In terms of timing, it's been said that luck is when preparedness meets opportunity. I've been preparing for this moment specifically since 2017, but in a broader sense I've been working towards this all my life. The fact that the culture was ready to receive this message speaks to both how far we've come, and how long it's taken us to reach this point. It's important to centre the work of marginalised groups because their stories have largely been erased, minimised, or misrepresented by the mainstream for any number of reasons. To stand up and tell your story is an act of power, strength, and courage.

**AP: How did you choose who to include in the book – and was that difficult?**

GS: I wanted to choose dedicated photographers from all around the world. In total, there are 31 countries and 34 nationalities represented in the book. The women range in age from their 20s to their 70s. Some have taken up street photography later in life after they had careers and families, while others started as teens and have dedicated their lives to the art. For some, the personal is political, and being a woman informs their approach to making work. For others, gender is not an integral part of their creative process. Some women have spoken about being a single woman working on the street in their native lands, and how they adapt their practice to comport themselves accordingly. Other women are dealing with physical disabilities and use street photography to help manage their conditions. Some women are LGBTQ, and recognise how a queer gaze informs their work. Each woman has her own approach drawn from a mix of circumstances that inform her life, combined with what they all describe as a lifelong love of visual art.

**AP: How did you select just one piece per photographer?**

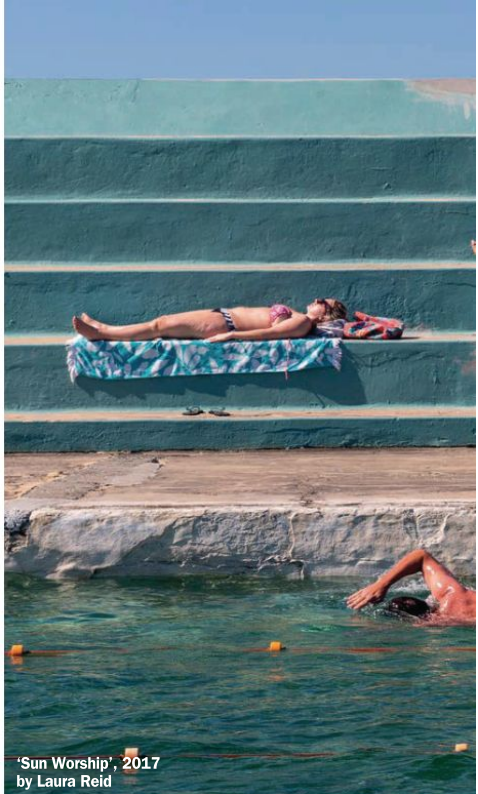
GS: I looked at the work of about 250 photographers from Women

Street Photographers exhibitions and Instagram posts and chose the works I found most exciting, compelling, and groundbreaking in terms of their approach to street photography. After making my selection, I contacted the photographers for permissions. When I set out to create this book, I wasn't thinking in terms of themes so much as aesthetics, curating both the book, as well as the Women Street Photographers exhibitions, with a similar approach: a visual discourse between artists wherein I'm searching for a visceral, emotional response. That response can be informed by elements like lighting, composition, colour, tone, as well as the content itself and the interplay between the subject and the manner in which it is rendered. I'm attracted to the poetic, lyrical, mysterious, and ambiguous aspects of life, the strange and wonderful things that happen in the blink of an eye. So often we are in public going about our day, then we see something so unlikely or strangely moving that it snaps us out of the monotony of the mundane. It doesn't need to be a 'big' moment as a photojournalist would pursue; it's more about discovering the remarkable beauty that surrounds us, should we choose to look.

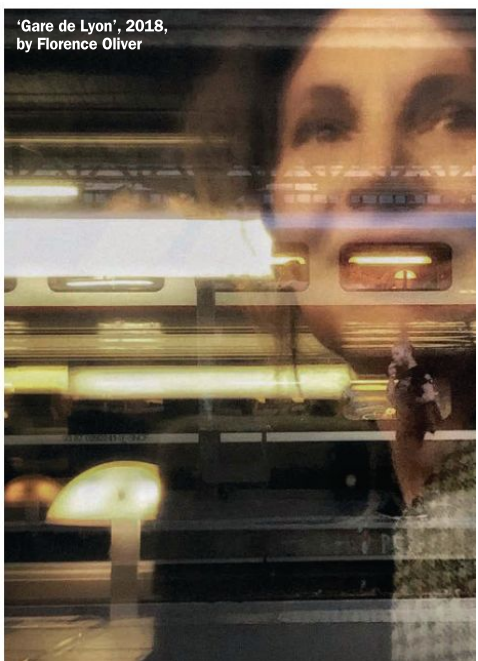
**AP: Do you have your own favourites/shots?**

GS: I'm drawn to work that I respond to on a visceral level. It can remind me of my childhood and my family, like in the work of Natela Grigalashvili, or they can simply astound me by pushing the boundaries of the medium through abstraction, like in the work of Linda Hacker. I'm particularly moved by the poetry of Middle Eastern artists like Hana Gamal, Fatteme Pezeshti and Farnaz Damnabi, or the innovative style of Michelle Groskopf. I would say what women share, in photography as in life, is their inability to be compartmentalised. They constantly defy expectations, be it intentionally or instinctually, I do not know — but even when they are working within a tradition, like Nina Welch-Kling or Ximena Echague, they will give you an original take.

**AP: How important was it to include the text to accompany each image?**



'Sun Worship', 2017  
by Laura Reid



'Gare de Lyon', 2018,  
by Florence Oliver



GS: I chose a personal, rather than academic, approach to the book. The book is edited and sequenced as a response to the individual works rather than a formal evaluation of the space where gender meets genres. I wanted to make sure the photographer's voice was represented with their work, so that readers got a sense of the artist who made the image in their own words.

**AP: What tips would you give particularly to women who want to pursue street?**

GS: Like all things in life, it is important to be yourself. But it often takes time, experimentation, and practice to find out who you truly are. The best thing about photography is that there are so many styles to choose from, so many ways of seeing, and making pictures. I encourage people to take different approaches. Don't focus on what is popular – focus on what comes naturally and feels good! When it comes to social media the most important thing is to be consistent in posting. People will come to see you as a reliable source, someone they can count on to provide a distinct point of view and offer them something no one else has or is doing. Also important is to engage with your followers: this is a community you are building. Don't be afraid to dream big and follow your passion. Be patient, do the work, and have fun! You will be amazed what can happen if you allow your imagination to guide you through the process of creation.

**AP: What are your future hopes for the Women Street Photographers platform?**

GS: I'm excited to see women from all walks of life receive attention for their work, and for people to think about street photography as something far more inclusive that everyone can do. I'm looking forward to the day I don't have to call a photography festival to ask them why there are no exhibitions by women, or no women on the panels. I'm hoping this book will remind people that just because you don't see the work of women doesn't mean they aren't out there making great art!



*Women Street Photographers* is published by Prestel and is available to buy now. RRP £25.  
ISBN: 9783791387406.



'Soul of the Ganges',  
2019 by Ximena Echague



'Tokyo Smokers',  
2007 by Hazel Hankin



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## FACT FILE

Led Zeppelin's  
*Houses of the Holy*

Musicians: John Bonham, John Paul Jones, Jimmy Page, Robert Plant

Released: 28 March 1973  
(Atlantic Records)

Best chart performance:  
No. 1 in the US Billboard 200, the UK Albums Chart, Canadian RPM Top 100 Albums Chart and the Australian Go-Set Top 20 Albums Chart

Sales: Over 11,800,000 certified sales

Fascinating fact: *Houses of the Holy* was the first Led Zeppelin album to have a specific title. It was the band's fifth studio album – the first three had been titled *I*, *II*, *III* and the fourth album was deliberately not titled at all but has been known by different names, including *IV*, *Four Symbols*, *ZoSo*, *Runes* and even *Untitled*. In 1974 the *Houses of the Holy* album was nominated for a Grammy Award in the Best Album Package category

# Houses of the Holy

## By Aubrey Powell

**Steve Fairclough** uncovers the fascinating background to the amazing artwork that features on Led Zeppelin's 1973 LP *Houses of the Holy*



Aubrey 'Po' Powell began his career as a set designer. He and Storm Thorgerson co-founded Hipgnosis in 1967, and produced LP covers for Pink Floyd, Yes, Genesis and many more. He progressed to making music videos, TV commercials, documentaries and corporate films but in 2014 returned to album design for Pink Floyd's *The Division Bell* 20th anniversary box set. [aubreypowell.com](http://aubreypowell.com).

The commission for design agency Hipgnosis to create the *Houses of the Holy* album cover came about after Led Zeppelin's lead guitarist Jimmy Page telephoned the company's studio. Hipgnosis was co-founded by Aubrey Powell and the late Storm Thorgerson in 1967 and Powell recalls, 'Page had seen an album cover we'd done for Wishbone Ash, called *Argus*, which was a photo of a warrior shot in the south of France. It was a very misty picture and we painted a flying saucer into the mist. He liked the atmosphere of that and said, "Would you be interested to work for Led Zeppelin?" Of course, we said "yes".' Powell reveals, 'There was no brief at all. I phoned the secretary of the band's management company to make an appointment and said, "Could we have a title, some lyrics, was there music to listen to or something to go on?" The message



**Left:** The inside gatefold sleeve image. Taken at Dunluce Castle

**Below left:** An example of the album's original 'science fiction family' artwork idea with them being led away by an alien creature

**Below:** Some of the crew at Giant's Causeway in 1972. From left to right – Powell, photographer's assistant Alex Henderson, 'dad' model Mark Sayer and 'alien' model Jules Laughton



came back, "No. There's nothing. Just turn up with some ideas."

Powell and Thorgerson met the band – Jimmy Page, singer Robert Plant, drummer John Bonham and bassist John Paul Jones – and their manager Peter Grant at Grant's offices in London. Powell says, 'I brought a book by Arthur C. Clarke, *Childhood's End*. I talked about recreating the book's end where the children in the book, in a kind of apocalyptic scene, go up in the sky to escape the "overlords". I suggested a science fiction family being led forward by a kind of alien and they would be painted in gold and silver... this appealed [to them].'

Another idea was to carve out Led Zeppelin's 'ZoSo' logo with bulldozers on the plains of Nazca in Peru, but this was rejected due to the likely huge cost and tricky politics involved. Powell recalls, 'Peter Grant suddenly called a halt to proceedings, saying, "We're going off to Japan to

tour. Choose whichever you want and go and do it." Back at their studio, Powell and Thorgerson realised no budget had been mentioned. Powell reveals, 'I called Grant and asked. He replied, "There is no budget. Whatever it costs, it costs. Get an advance and don't fuck up."' Hipgnosis decided to shoot the 'science fiction family' idea at Giant's Causeway in Northern Ireland in late 1972. It was the year of Bloody Sunday and 479 deaths, due to the Troubles, so locals treated an English crew with suspicion. Powell admits, 'It was a very unsafe place to go. I didn't really take that onboard at the time.'

#### Collages and hand painting

The family was cast – the children were siblings Stefan and Samantha Gates – and Oscar-winning make-up artist Tom Smith did the gold and silver

#### THE PANEL ON HOUSES OF THE HOLY



#### Andy Cowles

Just like the band, this sleeve delivers colossal power and bacchanalian bloody-mindedness. Hand tinting is an ancient technique and looks crude by today's standards, but it perfectly reflects the Zep brand – letting the black & white image abstract reality while the colour does all the heavy lifting.



#### Peter Hook

It was the very first Zeppelin cover by Hipgnosis and they came up with a unique and striking look. Very innovative, and the way the gatefold opened up... it was like a work of art. The most important thing at school was to have a cool album beneath your arm and the fact it was Led Zep made you stand out.



#### Kirk Weddle

Aubrey Powell produced an epic album cover with *Houses of the Holy*. This image is almost more of a painting than a photograph. Multiple images shot in black & white and then blended together and hand tinted. This was done way before Photoshop. It's a mysterious, wild, surreal image.



© WITH GEAR LTD., COURTESY AUBREY POWELL/HIPNOTOSIS

▶ paintwork on the family's bodies. Powell reveals, 'All the cast had to get up at 4am because I wanted to get a sunrise or sunset – that was the idea, to get a glorious view. For five days it poured with rain and was absolute misery.' Smith ran out of make-up and had to resort to using car paint on the models, but Powell then had a brainwave...

'At Hipgnosis we were experts at creating collage pictures. We'd create imagery that was sharp front to back and had developed this technique of cutting out [parts of photographs], sanding down the edges of the paper to be Rizla-thin, blacking them, then gluing them down and creating these hyper-realist looking pictures. Because the rocks were octagonal I realised that I could cut round them. I put the children in different positions on the rocks, shot them like that, realised where I could cut round and the whole thing was done in 20 minutes.'

Powell shot the sleeve on a Hasselblad medium format camera, using a spirit level to pan across so he could get a back cover that would line up exactly with the front cover. He reveals, 'I used Ilford 400 ASA film – that's why it's a bit grainy and also because the light level was so low.'

When Powell got back to England

he created a precise collage and handed the black & white artwork over to hand colouring expert Phil Crennell. Powell recalls, 'I told him the vibe I wanted, gave him the Arthur C. Clarke book, and six weeks later we had the front cover. It looked incredible. His technique was unbelievably detailed. Crennell was a bloody genius but he was very late. I had a lot of trouble with Grant about being late with the artwork.'

An impatient Grant demanded Powell meet him and Jimmy Page at St. Pancras Station after the pair had arrived following a Led Zeppelin gig in Birmingham. Powell drove Grant and Page, in his Mini Cooper, to Victoria Station to catch their connecting trains to Sussex. Powell reveals, 'In those days you could drive onto the station. We jumped out, I opened the boot and there were the two artworks – the front and back covers. Peter and Jimmy went, "That's amazing. How did you get those colours? That's incredible," because it was so vibrant.'

He adds, 'Jimmy was over the moon. They said, "Great, well done, fantastic, finish the rest of it". They went off together and a whole crowd of people had got round the car. Jimmy was still in his stage clothes, so he drew a crowd, and when we

**The opened-out  
gatefold front and  
back covers of  
*Houses of the Holy***

left all these people clapped... it was extraordinary but I was very relieved and very pleased they liked it.'

The artwork was shown to sales conventions in the US and Powell recalls, 'I thought we'd done something pretty special but I wasn't prepared for some of the backlash. The mid-West [record] dealers in America were concerned about the naked children so the record company asked if we could put an Obi, a Japanese band, around the centre of the record with 'Led Zeppelin Houses of the Holy' on it, to cover up the children's backsides, which I did. It was released like that. It was kind of cool because you had to break the obi to get to the record, so it was a bit like getting a present. Storm and I were happy about that. I'm very proud of the picture and it stands the test of time.'

AP

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## Mike Curry

Mike Curry has been a professional photographer for 39 years. His work has won awards in international photography competitions and has been published in the *Sunday Times Magazine* and *Outdoor Photography* magazine. In 2017 Mike had a book published by Triplekite Publishing named *Fleeting Reflections*. Mike is also a Fellow of the British Institute of Professional Photography. Visit [www.mikecurryphotography.com](http://www.mikecurryphotography.com).

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Nikon D500, 70-200mm,  
1/400sec at f/8, ISO 800



**Crossing**  
Nikon D500, 70-200mm, 1/250sec at f/8, ISO 800  
3X in-camera multiple exposure

# Fleeting reflections

Discover another world of abstract photography. All you need is a little creativity and a lot of patience; **Mike Curry** shares his technique

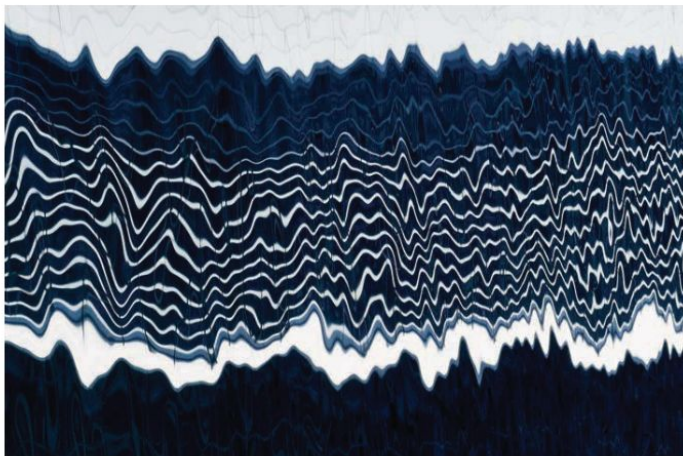
**H**ave you ever noticed flashes of colours and shapes reflected in water and considered them not worthy of studying? Well, you may be surprised to know that they probably contain more detail and shapes than you could imagine, or actually even see with the naked eye. In this article I will explain how, over the past nine years, I first captured my abstract Fleeting Reflections and how I refined the technique by incorporating my practice of meditation.

I was invited to work on a commercial commission for Canary Wharf Group plc in 2012. They were looking for a new angle on their iconic estate in London's Docklands and approached me with a view to creating some images for their stock

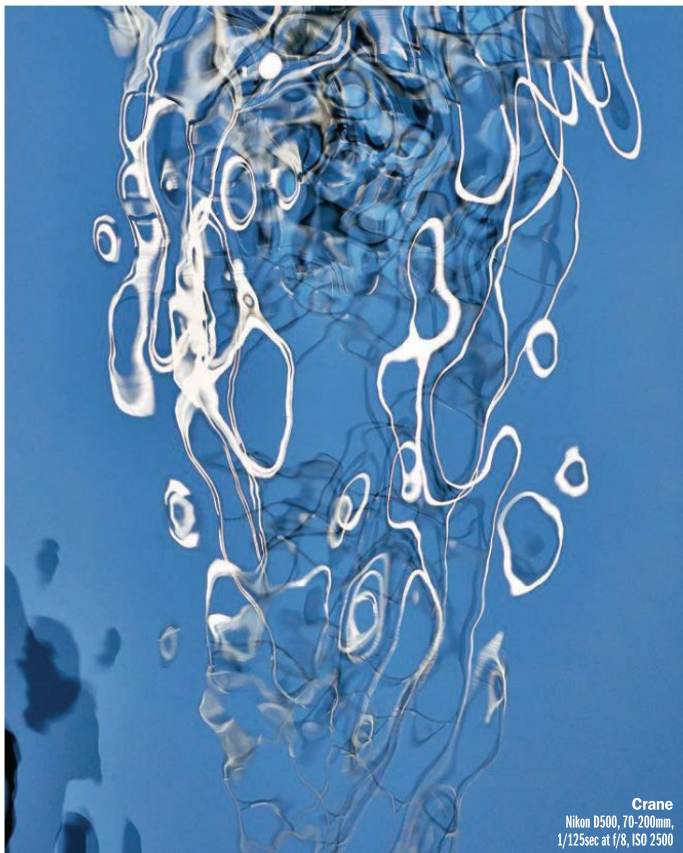
library. Given an access-all-areas pass and carte blanche to work all hours of the day and night in their estate, I had the freedom to visit whenever I could in between other jobs; being local was a real advantage. It was a fantastic opportunity and a very flexible and open-ended brief, which is a photographer's dream. As well as creating more standard stock images for them, I was expected to present them with images that surprised them.

## Change of perspective

Having taken most of the images I thought they would want, I started looking for something a bit different. Then, one day when it was sunny and still, I noticed a patch of blue on the water – it didn't



**Pulsar** Nikon D500, 70-200mm, 1/500sec at f/18, ISO 1250



**Crane**  
Nikon D500, 70-200mm,  
1/125sec at f/8, ISO 2500



look much but I lifted up the camera to take a few snaps of it. I was astounded at what I captured [see Pulsar, left], it looked like nothing I had seen before.... a riot of geometric shapes and colours and all captured in camera. Something triggered in my head, an enthusiasm and excitement for a possible new project. I have always thought that, for projects to resonate with you, they have to have deep roots somehow connecting things from perhaps your childhood, or your hobbies etc. Then I realised what the connection was. I used to love playing with kaleidoscopes and Spirograph and found them very satisfying and relaxing to play with, keeping me occupied for hours. There was my connection, and I was hooked.

Having attended the On Landscape conferences regularly, I had heard some wonderful speakers extol the merits of working locally and the importance of returning to the same spots often. The idea being that unless you are enthused by a project, and it is easy to spend time on



repeatedly, in a multitude of circumstances, it's unlikely to flourish. So, I set about trying to create pieces that resonated with me – I firmly believe that producing images that you love through a process you find enjoyable is the most important thing, it shouldn't matter to you what other people think of your work.

### Experimentation is key

Early experiments with *Fleeting Reflections* were a bit hit and miss. I tried various settings, locations and conditions until I finally hit upon a recipe for greater success. I worked out it was only really worthwhile setting out if the weather looked suitable (sunny and still) but, that if you plotted the likely number of days in the year when the weather conditions were sunny against my availability it showed there were very few chances to get any decent shots of the calibre that I wanted.

Once I hit upon this formula, I further refined the technical technique. Off the back of the right weather conditions, the

task was to find some good reflections, and this is where being hyper-vigilant helped. I would sort of notice something moving out of the corner of my eye most times. Your peripheral vision is more sensitive to movement, so that is no accident. I would do a test shot, as the patterns on the surface of the water move so quickly, experimenting with slow and fast shutter speeds until what appeared on the LCD was looking good. Then the key to success I found was patience!

Above all of the technical requirements to capture these reflection images, I think the overriding factor in creating successful images was as a result of my meditation practice which taught me patience and allowed me to 'get in the zone' and spend hours concentrating on the same spot. I would often 'snap out' of such moments and instinctively knew then to stop and rest. So, if it is just one thing you learn from this article, let it be that patience really is a virtue when it comes to *Fleeting Reflections*!

**Above:**  
**Constellation**  
Nikon D500, 70-200mm,  
1/1000sec at f/16, ISO 400  
3X in-camera multiple  
exposure



# 10

## simple tips

Mike suggests finding a good place to get started before experimenting

**1** Set exposure mode to Manual – f/8 and 1/500sec.

**2** Set ISO to auto with a minimum of ISO 800.

**3** Photograph handheld, never use a tripod.

**4** Don't be tempted to use a polarising filter, as they kill reflection colours.

**5** Set exposure compensation around -3 to -5EV for very bright scenes.

**6** Use Highlight Weighted Metering if your camera supports it.

**7** Shoot in bright wind-free days in areas of non-tidal or still water.

**8** Experiment with in-camera multiple exposure for simpler scenes.

**9** Use continuous AF and auto area selection and high-speed continuous shooting mode.

**10** Leave White Balance on auto as it can often create unexpectedly good results.

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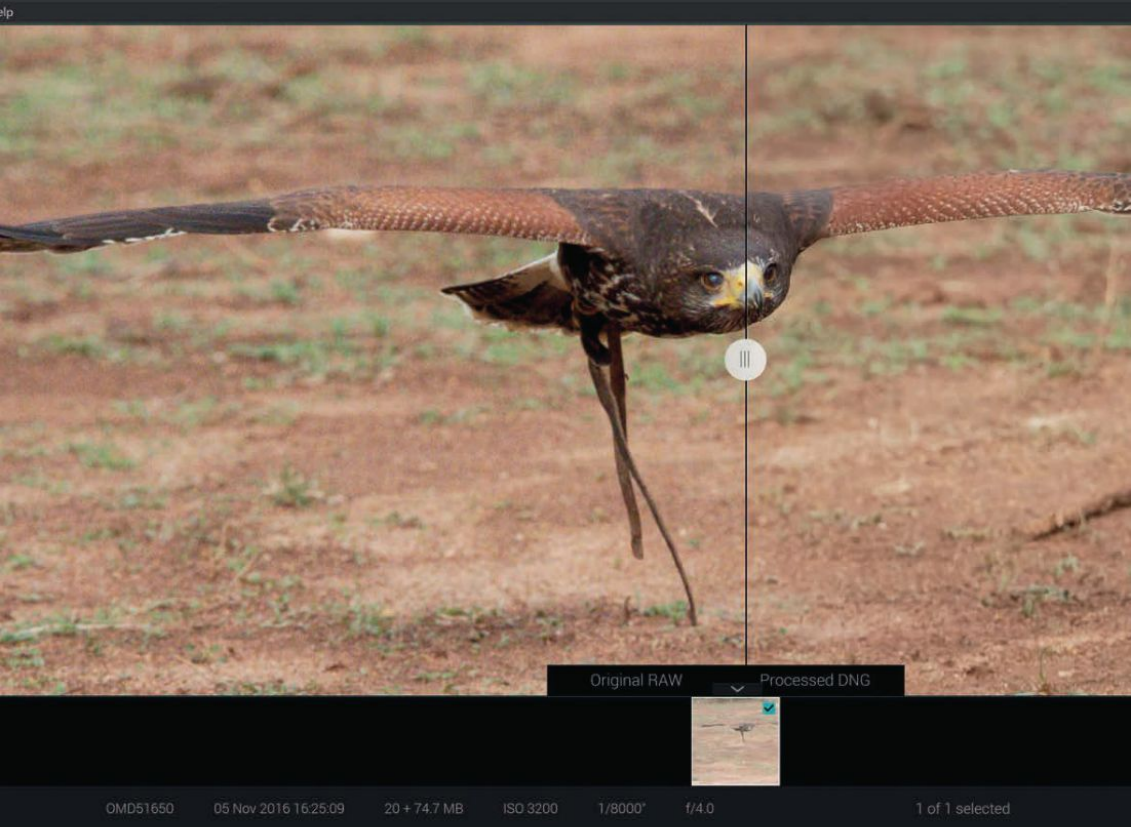
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# DxO PureRAW

**Andy Westlake** tries out a program that promises to make DxO's raw-conversion magic available to more photographers than ever before

**F**rench software company DxO has a long and distinguished history in digital imaging. It was the first to fully understand and implement the concept of profiled lens aberration corrections with its original Optics Pro software, which it introduced way back in 2004. Since then, the firm has built up a vast database of lens/camera profiles, while the software itself has morphed into a fully-fledged raw converter, DxO

PhotoLab. Along the way, DxO has also developed some class-leading demosaicing and noise reduction technologies. In particular, its latest AI-based DeepPRIME denoising, introduced in PhotoLab 4, can lay a real claim to being one of the best currently available.

However, the firm has also recognised a fundamental reality of the imaging software market. Most people tend to learn a program and stick with it, with Adobe being the

## At a glance

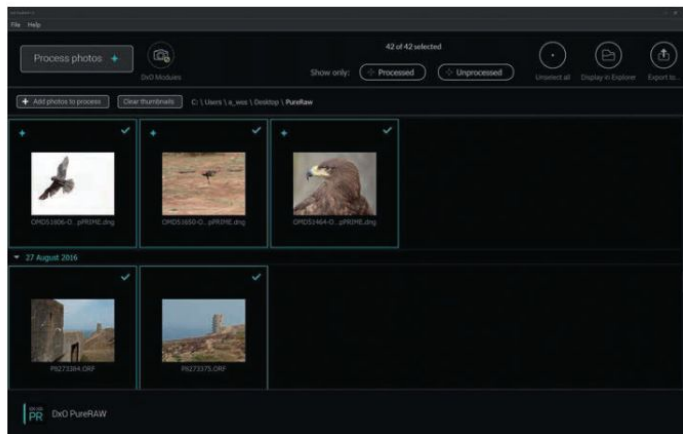
£115

£80 to end of May 2021

- Raw file 'pre-converter'
- For Windows and Mac
- Outputs 16-bit linear DNGs
- 30-day free trial available



800-pound gorilla in this particular space. No matter how much photographers may grumble about its subscription-only model, the fact remains that a sizeable number of them are locked into using Photoshop and/or Lightroom, because ultimately, they're incredibly capable industry-standard



## DxO PureRAW converts camera raw files to 16-bit linear DNGs for use in other raw processors

programs. Other users may have a soft spot for the likes of Serif Affinity Photo or Skylum Luminar. As a result, DxO's ability to sell PhotoLab is limited by factors other than the quality of its output.

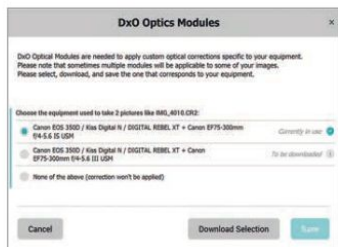
In a stroke of imagination, DxO has come up with a unique solution. Its latest program isn't a raw converter in the conventional sense, in that it doesn't output finished image files. Instead, it can be thought of as a pre-converter, which takes the raw data from your camera and applies demosaicing, noise reduction and lens corrections to produce an intermediate DNG file, which aims to represent the purest possible reconstruction of the image that was in front of the camera. This DNG can then be used as a starting point in other programs for the creative side of image development – tonal and colour corrections, pre-sets, LUTs and so on – exactly like a conventional camera raw file.

The idea is that you get the best of both worlds: all of DxO's image reconstruction expertise, coupled with the familiarity of your preferred software and workflow. It's a really clever concept, but how well does it work, and is it worth buying?

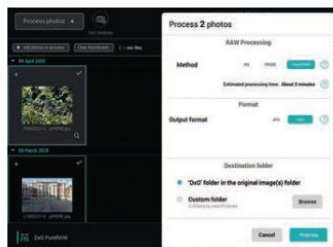
## Using DxO PureRAW

At its heart, DxO PureRAW is a pretty simple program. The first time you open it after installation, it provides a brief walk-through of the basic concept. Then you just have to load up raw files that you'd like to convert, which will appear in its main window as thumbnails arranged by the date they were taken. The software will first attempt to identify which camera and lens combination you used for each image, so it can download the requisite correction profiles. It's important to pay attention here because there can be ambiguities between similar lenses, at which point the software will offer you a choice of profiles. Select the wrong one and you'll get imperfect results.

Once the software has downloaded the lens profiles, it's just a case of selecting the raw files and converting them. The only real control that you're offered is a choice between three noise reduction algorithms, HQ, PRIME, or DeepPRIME, with the trade-off being processing time against effectiveness. Even if your computer has a modern, powerful processor, DeepPRIME can take almost a minute to chew through a 24MP raw



It's important to select the correct camera and lens profile when you're offered a choice



PureRAW offers a choice of noise reduction algorithms, but few other settings



The program can export its processed DNG files directly to your preferred raw converter

**'If you've previously spent time working on the raw file, you don't have to replicate all that effort'**

file, so you might prefer to reserve it for use with high ISO files where its benefits are greatest. There's also the option of converting directly to JPEG rather than DNG, but with no control over colour, white balance, brightness or tonality within PureRAW, it's difficult to see much point in doing this.

Press the 'Process photos' button, and the software will proceed to convert your camera raw files to 16-bit Linear DNGs. By default, they'll be saved in a DxO sub-folder within their original location, but you can change this if you wish. This isn't quite all the program does, though. Once the files are converted, PureRAW can display a split screen before-and-after view, showing you how much improvement it's made to the original file. It can also send its DNGs to Lightroom or Photoshop for development; if you select the latter, they'll open in Adobe Camera Raw. Even better, it can send the original raw file alongside, which allows you to copy its development settings to the new re-processed version and compare the two. So if you've previously spent time working on the original raw file, you don't have to replicate that effort all over again. However, you may still need to make a few additional tweaks to get the PureRAW version to match your previous processing perfectly.

## Is it worth it?

To establish what benefits you might gain from using PureRAW, I tested it with a wide range of raw files from cameras both new and old, with both affordable and premium lenses, and across a full range of sensor sizes. By considering what the program claims to do, though, it's easy enough to predict when it should be most beneficial. If your raw files are already technically excellent – in other words, shot on a modern full-frame sensor at low ISO, with top-notch lenses and perfectly controlled lighting – it's unlikely to buy you much advantage. If on the other hand you have files that were shot at high ISOs, using relatively inexpensive lenses, with smaller-sensor systems or simply old camera models, then you potentially have much more to gain.

What certainly surprised me, though, is just how significant the improvements can be. To illustrate this, let's look at some examples of how the output from PureRAW compares to that produced by Adobe Camera Raw on its own.



## Example one Noise reduction

Firstly, let's examine an image I took using the Canon PowerShot G3 X, a bridge camera with a 1-inch sensor and a 24-600mm equivalent lens, although strangely no built-in viewfinder. One of my favourite pictures that I shot while reviewing this camera was of a neighbourhood cat perched on a brick wall, staring at me disapprovingly against a lovely soft blurred background. It's shot at 600mm equivalent, where the lens is at its weakest, and ISO 1000, which is always visibly noisy with this size sensor.

The PureRAW version is vastly better than Adobe's effort, retaining much more detail in the cat's fur, while smoothing away all traces of noise in the bokeh. This is fundamentally what DeepPRIME is designed to do, and it certainly delivers the goods, effectively making the image look like it was shot at a lower ISO. There's still a degree of 'waxiness' if you look at the background closely when examining the file onscreen, but this shouldn't be a problem in print.



Here PureRAW has retained fur detail while suppressing noise in the blurred background



## Example two Dynamic range

Second is a related concept, but instead of mid-tone noise, we're concerned about the type of shadow noise that can become troublesome when making significant tonal adjustments in raw processing. I shot this image using my Olympus OM-D E-M5 Mark II, exposing to retain highlight detail in the illuminated buildings in the pre-dawn light, and using ISO 400 to keep the shutter speed high enough to handhold. Little detail in the gorge is visible in the original JPEG; instead I've pulled it up using exposure and shadow adjustments in raw processing, probably by the equivalent of three or four stops.

In the Adobe version there's a fair amount of blotchy green and purple colour noise visible, which is almost impossible to get rid of using Camera Raw's noise reduction tools. However DeepPRIME suppresses it without any loss of detail. In effect, DxO's processing has extended the raw file's usable dynamic range, counteracting one of the perceived weaknesses of smaller sensors.



DeepPRIME can effectively suppress blotchy colour noise when pulling up shadow detail



## Example three Old camera, soft lens

This comparison illustrates DxO's other main area of expertise – that of lens corrections. I took this photo in 2005 using an 8MP Canon EOS 350D, coupled with the decade-older Canon EF 75-300mm f/4-5.6 IS USM. This was the world's first image-stabilised SLR lens, and it wasn't very sharp, especially at 300mm f/5.6 as I used for this abstract portrait. Incidentally this is also an example where DxO couldn't unambiguously identify the lens from the file's EXIF data, so I had to manually select the profile for the stabilised version, rather than its non-IS contemporary.

What PureRAW has achieved with this file is pretty remarkable, teasing out texture in the elephant's hide that is barely visible in the Adobe version. As a result, it's done a really impressive job of reviving an old, relatively poor-quality file to something that I would now happily print rather larger than I could do previously.



DxO PureRAW



Adobe Camera Raw

DxO's profiled lens corrections here deliver a visibly crisper image that should print larger



## Example four High-quality file

Finally, let's look at an example where PureRAW can't provide so much in the way of improvement. This picture is of a professionally made-up model at Leica's launch event for the full-frame 24MP full-frame SL, photographed using the SL 24-90mm f/2.8-4 ASPH zoom, a no-compromise optic that costs over £4,000. It's taken at f/5.6, which is perhaps the lens's sharpest aperture, using studio flash.

Technically, the raw file is practically flawless. Viewed in isolation it's difficult to pick any argument with Adobe's rendition, which reveals plenty of detail without being too unflattering to the model. Even so, the PureRAW version is visibly sharper. Whether this is what you want with portraits is an entirely different matter.



DxO PureRAW



Adobe Camera Raw

Even with a high-quality raw file, PureRAW extracts a visibly sharper image

## Camera and lens support

While DxO PureRAW works with a vast range of cameras and lenses, there are a few exceptions. The most glaring and unfortunate is that the firm has never supported Fujifilm's X-Trans colour filter array, so users of the excellent APS-C X-system cameras will have to live without it. Some very old raw files might not work either; for example, I was unable to persuade it to recognise Canon's original CRW format from the early 2000s. At the other end of the scale, DxO can take a little while to add the latest lenses to its database; I noticed that at the time of writing, there's no profile for the ten-month-old Sigma 100-400mm F5-6.3 DG DN OS.

## Verdict

With the release of PureRAW, DxO has thrown us something of a curve ball. We haven't seen anything quite like this before, and it might be difficult for prospective users to see the point in spending a substantial sum of money on a program that converts camera raw files to DNGs. But the proof of the pudding is in the eating, and if you're a dyed-in-the-wool Adobe user, PureRAW can usefully expand the scope of what you can do with your files, particularly those shot at high ISOs or with less-than-perfect lenses.

In this review I've deliberately selected examples that nicely illustrate PureRAW's potential to give improved results with technically compromised raw files, but each user will get different benefits, depending on the kit they use and how they shoot. Thankfully DxO offers a 30-day free trial, so you can download and try it for yourself. Personally, I can see PureRAW becoming an important component of my image-processing toolkit.



# Reflectors

A brief overview of the main styles of commercially available reflectors and diffusers for stills and video photographers by **Ian Pack**

## Reflector

Used to bounce light into shadow areas to lighten or reduce density.

## Size

The larger the reflector, the bigger the area of your subject that will be covered.

## Frame

Cover material can be stretched tight for more efficient reflection and stability.

## Packing down

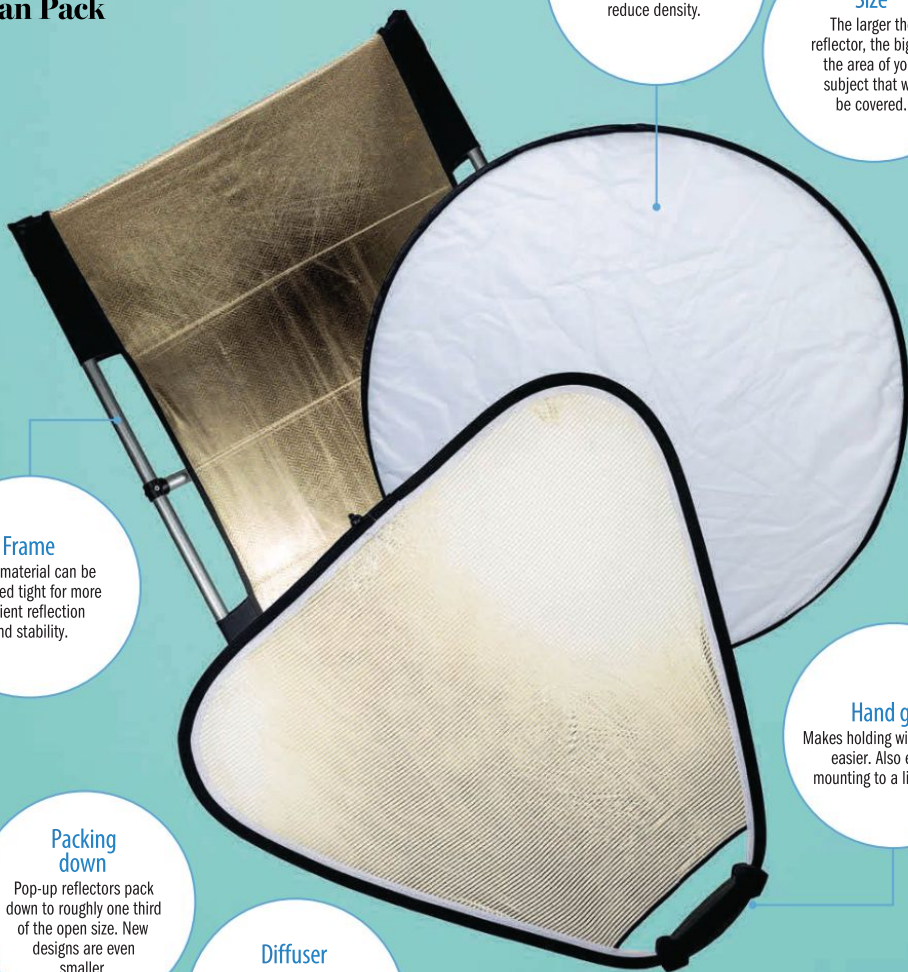
Pop-up reflectors pack down to roughly one third of the open size. New designs are even smaller.

## Diffuser

A translucent cover which lets light through used to soften hard sunlight, flash or LEDs.

## Hand grip

Makes holding with one hand easier. Also enables mounting to a light stand.





## Kood 5-in-1 Reflector 80cm

● £19.99 ● [www.koodinternational.com](http://www.koodinternational.com)

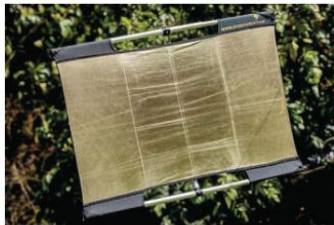
The 5-in-1 reflector has become the go-to for many photographers and videographers. They're relatively inexpensive, lightweight, compact and available in sizes from 50cm to 120cm or bigger. The core of the 5-in-1 reflector is a white diffusion scrim which will vary from 0.75 to 2 stops with a reversible cover comprising white, silver, gold and black panels. This example is well made with tape-reinforced seams and a double pull zipper. The steel ring is more rigid than some I've used. For the price a very good buy.



## Lastolite TriGrip Difflector

● £26-105 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Like most pop-up reflectors the Lastolite TriGrip folds down to a third of its open size for storage and transport. It's available in sizes of 45cm, 75cm and 120cm, with a number of reflective surfaces on offer along with one- and two-stop diffusion densities. Its grip allows handholding for bounce fill. The TriGrip can also be attached to a light stand with the ball-joint TriGrip bracket or a Super Clamp and ball joint. This allows 360° positioning and is ideal for those who work alone, or to attach an off-camera flash.



## Sunbounce Sun-Bouncer

● £129-669 ● [www.sunbounce.com](http://www.sunbounce.com)

The Sun-Bouncer is available in four sizes from the Big 180x245cm to the Micro-Mini Traveller 60x90cm shown here. Each Sun-Bouncer has a rigid frame which is more stable in a stiff breeze than pop-up types. Being rectangular, it also allows you to change the reflection orientation to suit your subject. The Micro-Mini weighs 350 grams and is easily handheld for directional fill. Whilst the system is designed for use outdoors, it's just as useful indoors, either handheld or attached to a light stand.



## Lastolite HaloCompact

● £75 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

This compact innovation from Lastolite packs away smallest of all of those on test, in a bag about the size of a mid-range zoom lens. It has both an in-built handle and a 1/4in thread for mounting to a light stand, ball head or knuckle for precise control. The reflector can be held with one hand, keeping your right hand free to hold a camera. Its drumskin-tight cover provides efficient reflection, putting this in the same league as Sunbounce reflectors. It's perfect for photographers on the move where size and weight matter.



## Lastolite Skylite Rapid

● £85-420 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

The Skylite Rapid is a reflector and diffusion system based around a sturdy lightweight aluminium frame. Elastic shock cord runs through the frame, making it impossible to lose parts. It's available from 1.1 to 3 metres square with a good range of reflectors and diffusers available. The Skylite Rapid system is ideal both on location and in the studio for product and portrait and fashion photography. However to get the best from Skylite Rapid panels, additional grip gear and heavy light stands are necessary.



## Sunbounce SunMover 80cm

● £85 ● [www.sunbounce.com](http://www.sunbounce.com)

The SunMover has two handles that allow it to be adjusted to concave or convex to spread or concentrate the light with the help of an assistant. In practice I've rarely used the SunMover other than flat. The reflector can be held with one hand keeping the other free to hold a camera, but in a stiff breeze it's not as stable as a Sun-Bouncer Micro-Mini. It's available in silver/white or zebra white. The zebra finish of alternate silver/gold zigzags gives a less intense warming to skin tones than the gold found on many reflectors.





## FILM STARS Photography by

How the cameras that took those old school pictures in the UK once took America by storm. **John Wade** explains

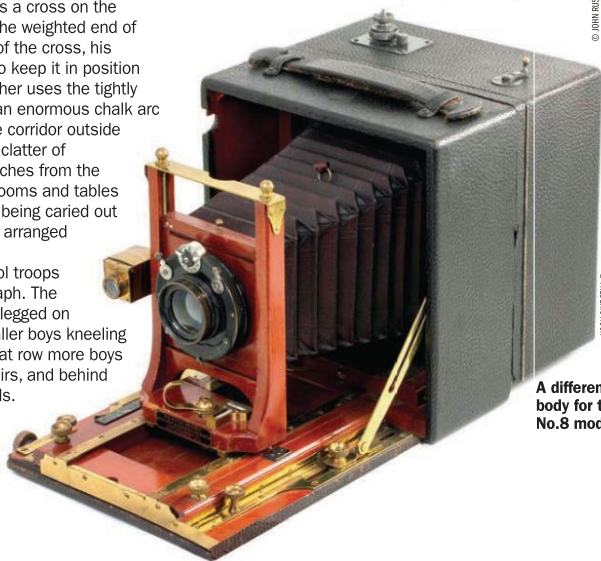
**I**t's 1957. I'm 12 years old and in my first year at grammar school. Today a photographer is coming to take a picture of everyone in the school. Not one at a time, but everyone – about 700 boys and some 30-odd (several very odd) teachers – all in one, long panoramic picture. Glancing out of the window during double maths, I can see preparations under way in the playground.

The photographer and his assistant are holding a long rope with a huge weight on one end and a big chunk of chalk on the other. The photographer chalks a cross on the playground. He places the weighted end of the rope on the centre of the cross, his assistant stands on it to keep it in position and then the photographer uses the tightly drawn rope to inscribe an enormous chalk arc on the ground. From the corridor outside my classroom comes a clatter of furniture. Mats and benches from the gym, chairs from classrooms and tables from the dining hall are being carried out into the playground and arranged around the chalked arc.

Later, the entire school troops outside for the photograph. The smallest boys sit cross-legged on the mats with slightly taller boys kneeling behind them. Behind that row more boys and teachers sit on chairs, and behind them another row stands. Behind that row, boys sit on chairs arranged on the tables and the last row stands on the

tables behind the chairs. Health and safety wasn't what it is today.

The camera is already set up. It's huge and balanced on the top of a tall wooden tripod. Strangely its lens isn't pointing at us, but to one side. The photographer inserts a key and winds it up. Someone blows a whistle, our cue to look straight ahead and on no account move our heads. The photographer presses a lever and, to our astonishment, the camera begins to revolve on its tripod, driven by a whirring clockwork motor as it sweeps across



© JOHN WADE

The No.6  
Cirkut camera

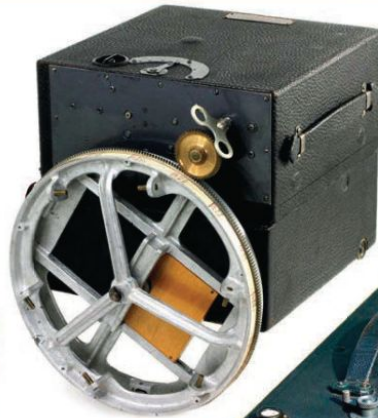
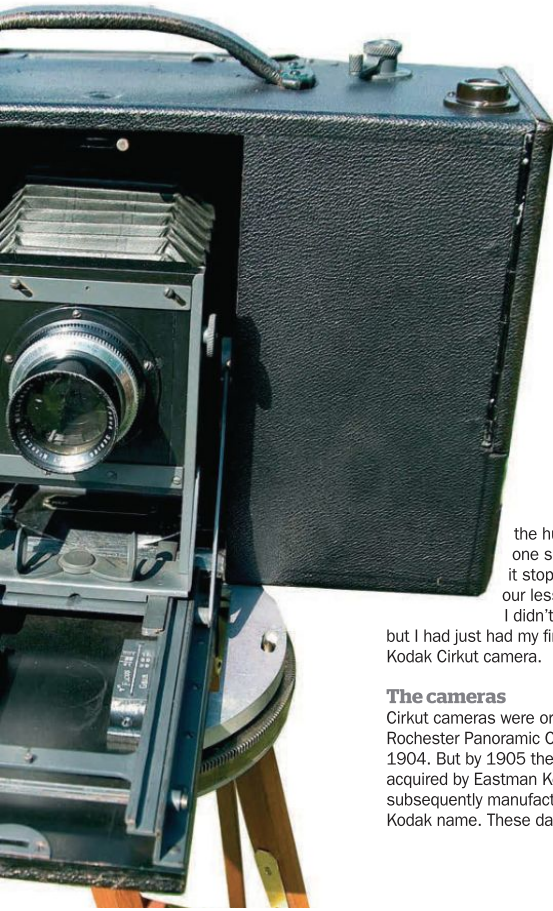
© FREDERICK HUGHES

A different style of  
body for the Cirkut  
No.8 model

Market Day at Maddock, North Dakota, in 1913, probably shot on a No.6 Cirkut  
PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS



# the yard



How the cog wheel on the camera connected with the tripod head

© FREDERIC HUCH



© JOHN RUSHTON

The various sizes of cog wheel stored in a compartment of the camera body

the huge arc of boys from one side to the other. When it stops, it's all over. Back to our lessons.

I didn't know it at the time, but I had just had my first encounter with a Kodak Cirkut camera.

## The cameras

Cirkut cameras were originally made by the Rochester Panoramic Camera Company in 1904. But by 1905 the firm had been acquired by Eastman Kodak, which subsequently manufactured them under the Kodak name. These days, they are generally

thought of as Kodak cameras, and back in 1957 the one used to take my school picture was probably around 50 years old even then.

Between 1904 and 1932, six sizes of Cirkut were produced in two styles. In order of their production, they were known as the No.10, No.16, No.6, No.8, No.5 and finally a new version of the No.6. The model numbers don't make sense until you realise that they refer to the width of the picture in inches – and of course the wider the width, the longer the final image. The cameras were capable of shooting through a complete 360°, but were more often used to take group shots of people during a less than 180° rotation.



**Beal Grammar School for Boys, October 1957, likely to have been shot with a No.5 or No.6 Cirkut: Spot the future AP contributor**

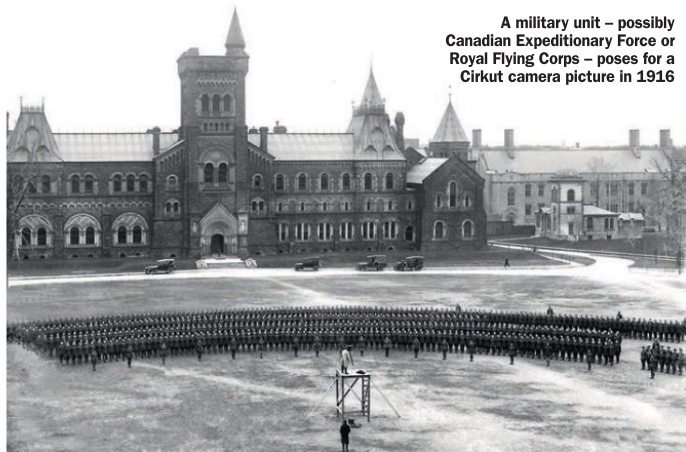
When any panoramic picture that involves a rotating camera is shot, the fact that objects at the edges are further away than those in the centre means that the central part of the image will seem to bulge towards the camera. That was why, when pictures of large groups were set up, the participants were arranged in a semi-circle, so that objects in the centre of the picture were further away from the camera than those at edges of it. Consequently, instead of the picture bulging in the middle, the semi-circle compensated to turn the picture into something that looked like a straight lineup of people.

## Using a Cirkut

At first sight, the Cirkut didn't appear to be very different from any large-format plate camera of the day with a lens that pulled out on bellows from a film box at the rear. Mostly the cameras were supplied with triple convertible lenses made up of two cells, each containing a part of the lens's elements. Focal length varied according to whether the photographer used the front cell only, the back cell only or the two cells together. Lenses differed according to the width of the image. The lens for the number 5 camera, for example, offered focal lengths of 6¼, 11 or 14 inches, while the number 16 offered 15, 24 or 36 inches.

The camera was mounted on a special tripod head topped by a static toothed wheel. This connected to a small cog wheel attached to the camera, one of a set of different sizes stored in a compartment in the side of the body. These were interchanged according to the distance from the subject and the focal length of the lens in use. Focusing was on a ground-glass screen at the back of the camera.

During exposure, the clockwork motor turned the cog wheel on the base of the body which engaged with the toothed wheel on the tripod causing the camera to revolve. Simultaneously the film was pulled from its



**A military unit – possibly Canadian Expeditionary Force or Royal Flying Corps – poses for a Cirkut camera picture in 1916**

take-up spool, past a slit at the focal plane through which the exposure was made and onto a rotating take-up drum. Exposure was controlled by apertures in the lens and the width of the slit. The result was a super-wide negative that was later contact printed to make an equally wide print.

Today we mostly remember Cirkut cameras for those old school pictures. But when the cameras were launched they took America by storm in the 1910s and 1920s. The pictures became known as 'yard-longs', even though many were a great deal longer – anything up to 5ft (152.4cm). The cameras were used not just to photograph formal groups of people, but also people in less formal poses and places, landscapes, news events, historic moments, famous occasions, beauty contests, factory interiors and more.

## A couple of postscripts

The joke when those old school pictures were taken was that, as the camera began to revolve, someone standing on the extreme

left of the group could run very fast behind the lineup to take their place on the extreme right before the camera reached that spot. Hence the same person appeared twice in the photograph. When the Cirkut photographer returned to my school in the early 1960s, one of the boys tried this stunt. Unfortunately, his timing was all wrong and he tripped over halfway through his dash. Consequently he only appeared once in the photograph after all and, because he took off too soon, his presence was discernible only as an indefinable blur. He also got the cane for his troubles. School discipline was different in those days.

That 1957 school picture was offered to pupils rolled up in a cardboard tube rather like a toilet roll holder, for the price of 4s 6d. (22½p). When I proudly took it home to show my parents, it transpired that out of 700 pupils, only one had his face mostly obscured by the boy in front. The one boy in the whole school identifiable only as a fringe of hair and two startled eyes was me.

© FROM THE PANORAMIC ARCHIVES OF ALBERTA IN WINNIPEG, CANADA



**Baltimore's big fire in 1904, probably shot on a No.8 Cirkut**

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# Lowepro Flipside BP 300 AW III

**Michael Topham** inspects Lowepro's latest outdoor backpack

● £135 ● [www.lowepro.com](http://www.lowepro.com)

WITH no fewer than 81 backpacks in its current lineup, Lowepro has one of the most extensive ranges of bags for photographers who'd like to distribute the weight of their kit across both shoulders. The Flipside backpack, which has been the company's most popular model for years, is the latest to undergo a redesign to improve access, ruggedness and protection. So what's new? One of the first things you'll spot is its new side access. This lets you drop it off one shoulder, swing it round and pull out your camera or lenses faster than if you were to take it off, place it on the ground and access kit via the back panel. To give the bag and its contents better protection when it's rested down there are new moulded EVA bumpers on the front at the top and bottom, plus there's a new grab strap that runs down the spine of the well-padded back panel to make it easy to pick up off the floor. With internal dimensions of 26x12x39cm the BP 300 AW III easily accommodates a professional mirrorless camera with a 70-200mm f/2.8 lens attached and 3-4 extra lenses alongside. If this doesn't sound large enough there's always the BP 400 AW III.

The internal dividers offer sufficient padding and can be easily repositioned – something you'll find yourself doing if you'd like to access your camera rather than lenses from the side-access point. The removeable accessory pouch is an ideal place for storing chargers or spare batteries and just behind a large interior pocket (best for thin accessories such as cables or filters) you'll find padded sleeves ready to accept a 10in tablet and 13in laptop. Moving to the outside of the bag, the elasticated side pocket can be used to carry a water bottle or travel tripod with the securing strap. There's also a spacious front pocket for separating wet items like the all-weather cover, or a cagoule, from camera kit.

## Verdict

Lowepro's Flipside series of backpacks have always fared well in our reviews with their impressive comfort, practical designs and impeccable build quality. This latest example is no different. It's an extremely comfortable bag to carry up hill and down dale, providing all-important elasticated sternum and waist straps to enhance stability on the move. If you're after a dependable, hardwearing and comfortable bag that does everything a great camera backpack should do, you simply can't go wrong with the Flipside BP 300 AW III.

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



## Colour

As well as an all-black version, Lowepro produces the backpack in an attractive black and dark grey finish as pictured here.

## Tripod

A tripod can be carried by popping the feet into the stretch side pocket before it is secured with the side strap.

## YKK zippers

High-quality YKK zippers ensure smooth and fast access to the various compartments of the bag.

## Weather cover

The supplied all-weather cover isn't stitched into the bag, so you need to be careful it doesn't blow away.



## At a glance

- Total volume: 17L
- External dimensions: 31x22x46cm
- Internal dimensions: 26x12x39cm
- Exterior material: 600D polyester, 600D polyester ripstop
- Weight: 1.4kg

## ALSO CONSIDER

The Flipside BP 400 AW III (£170) is similar in design, but features a larger 20L capacity and internal dimensions that measure 28x14x41cm. It'll swallow a professional DSLR or mirrorless body with a 70-200mm f/2.8 lens attached and an extra 4-5 lenses. What with it being designed to carry more kit and heavier loads, you'll find it offers a little extra padding around the waist area.



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Professor Newman on...

# Electronic shutters

Professor Newman looks at how sensors can be used to produce an electronic shutter effect

**M**y last few articles have been about the operation of image sensors, and in this one I'll address the way they can be used to produce an electronic shutter effect. To start, we'll refer to the diagram of the electronics in a pixel, shown in figure 1 below. First, a recap on the sequence of operations to capture a line's worth of pixels.

Firstly, the pixel is reset by closing switches one and two, which empties any accumulated charge to the reset supply. When the switches are opened again, photocharge starts to accumulate – in other words the exposure begins. This part of the sequence is used to provide what is known as an 'electronic first curtain shutter'. The signals that control these switches are shared across a row of pixels, so the exposure starts at the same time for an entire row. Starting the exposure for each row slightly later than the previous one simulates the effect of a physical shutter, with the electronic first curtain having the advantage that it causes no vibration to blur the image.

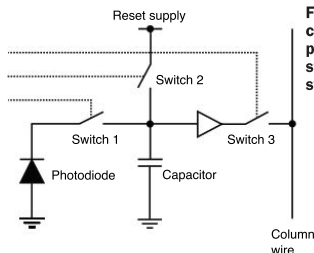
When switch 1 is closed again, the accumulated charge in the photodiode is transferred to the

input of the pixel amplifier (the triangular symbol). When switch 1 is re-opened, the charge resulting from any further light incident on the photodiode cannot be added, so the exposure has finished. This allows an electronic second shutter curtain to provide a completely electronic shutter. There is a problem, however. The pace of progression from one line to the next, which dictates how fast the virtual shutter curtain moves, is determined by the time it takes to digitise the pixels in that line. Thus the shutter transit time is determined by the digitisation frame rate. For this reason, full electronic shutters tend to be slow. There are several penalties to be paid for this. One is a low flash synchronisation speed and another is distortion of moving subjects.

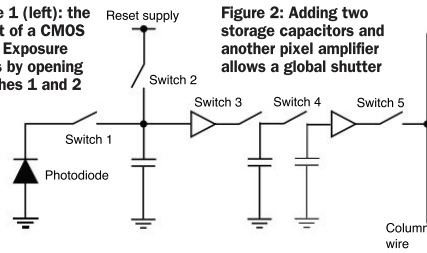
It might be thought that design features that increase frame rate, such as the use of multiple analogue to digital converters in each column, could improve the speed. But the problem is that straightforward arrangements can produce visually displeasing shutter artifacts. For instance, a common arrangement is to position ADCs at the top and bottom of the pixel array,

digitising half of the lines each. But now there are effectively twin shutters, one for the top and one for the bottom of the frame, and shutter distortion effects become very messy indeed. One of the advantages of back-side illuminated sensors is that they reduce the restrictions on the wiring arrangements, so they can be made with the two ADCs serving alternate lines, or even with four ADCs working in an interleaved pattern, allowing much faster effective shutter curtain speeds.

The holy grail of electronic shutters is known as a 'global shutter', in which the exposure is made to start and stop simultaneously for all pixels in the array. This works in the same way as described above, but provides some storage in the pixel, allowing the photosensitive part of the pixel to start the exposure for the next frame while the previous frame is being digitised. One arrangement is shown in figure 2. The right hand side allows storage of two samples, one for the reset level and one for the exposure. The penalty is a lot of additional circuitry, which reduces efficiency and increases noise.



**Figure 1 (left):** the circuit of a CMOS pixel. Exposure starts by opening switches 1 and 2



**Figure 2:** Adding two storage capacitors and another pixel amplifier allows a global shutter

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

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# Buying Guide

**297**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

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

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



### Lens mounts

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

### Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

### 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 aspherical 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> Pentax 'Excellent' range	<b>PC-E</b> Nikon tilt-and-shift lenses	<b>TS-E</b> Canon Tilt-and-Shift lenses
<b>ASP</b> Sigma Aspherical elements	<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>DC</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>DO</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> Samsung lenses for APS-C cropped sensors	<b>DX</b> Nikon's lenses for DX-format digital	<b>HSM</b> Sigma's Hiper Sonic 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 Delicous 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

# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MAKE	SUBSYSTEM	SONY ALPHA	CANON	FOUR THIRDS	MILKOM	PENTAX	SIGNIA	MINI DROPS (CM)	FEELER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
MOUNT																
DIMENSIONS																
<b>CANON DSLR</b>																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon	-	-	-	-	-	-	-	-	15	n/a	78.5	83	540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	-	-	-	-	-	-	-	-	22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration	-	-	-	-	-	-	-	-	24	77	83.5	89.8	385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens	-	-	-	-	-	-	-	-	28	n/a	108	132	1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open	-	-	-	-	-	-	-	-	20	n/a	80	94	645
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel	-	-	-	-	-	-	-	-	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	-	-	-	-	-	-	-	-	28	77	82.6	112.8	615
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	-	-	-	-	25	77	88.9	106.9	820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals - and does so with ease	-	-	-	-	-	-	-	-	28	77	83.5	96.8	500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	-	-	-	-	-	-	-	-	35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	-	-	-	-	-	-	-	-	25	58	66.5	61.8	215
EF 18-135mm f/3.5-5.6 IS STM	£478		Uses Stepper motor for silent and fast autofocus that's also well suited to video work	-	-	-	-	-	-	-	-	39	67	76.6	96	480
EF 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	-	-	-	-	-	-	-	-	39	67	77.4	96	515
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	-	-	-	-	-	-	-	-	45	72	78.6	102	595
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements	-	-	-	-	-	-	-	-	25	77	83.5	86.9	650
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	-	-	-	-	-	-	-	-	20	58	68.4	55.1	280
TS-E 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance	-	-	-	-	-	-	-	-	16	52	68.2	22.8	125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	-	-	-	-	21	82	88.5	99.8	780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture	-	-	-	-	-	-	-	-	38	82	88.5	113	605
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	-	-	-	-	-	-	-	-	38	77	83.4	93	800
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	-	-	-	-	-	-	-	-	45	77	83.5	118	795
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	-	-	-	-	-	-	-	-	40	77	83.4	104	525
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	-	-	-	-	-	-	-	-	30	52	67.4	42.5	185
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	-	-	-	-	-	-	-	-	70	77	92	184	1670
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	-	-	-	-	-	-	-	-	13	49	69.2	55.8	190
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	-	-	-	-	-	-	-	-	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up	-	-	-	-	-	-	-	-	28	72	80.4	104.4	760
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	-	-	-	-	-	-	-	-	30	52	68.2	22.8	130
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography	-	-	-	-	-	-	-	-	40	72	81	90.1	645
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture	-	-	-	-	-	-	-	-	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though	-	-	-	-	-	-	-	-	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	-	-	-	-	-	-	-	-	35	49	69.2	39.3	130
TS-E 50mm f/2.8 Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8	-	-	-	-	-	-	-	-	27	77	86.9	114.9	945
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focussing when shooting movies	-	-	-	-	-	-	-	-	110	58	70	111.2	375
EF 55mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focussing	-	-	-	-	-	-	-	-	20	52	73	69.8	335
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories	-	-	-	-	-	-	-	-	24	58	81	98	710
EF 65mm f/2.8 L IS USM	£1540		Non-stabilised L-series optic, with rear focussing and four UD elements	-	-	-	-	-	-	-	-	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	-	-	-	-	-	-	-	-	120	77	88.8	199	1480
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available	-	-	-	-	-	-	-	-	120	67	76	172	705
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises live stops of image stabilisation	-	-	-	-	-	-	-	-	120	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	-	-	-	-	-	-	-	-	120	67	80	145.5	710
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	-	-	-	-	-	-	-	-	120	67	89	143	1050
EF 75-300mm f/4-5.6 L II	£300		Essentially the same lens as the 75-300mm f/4.5-5.6 L IS USM but with no USM	-	-	-	-	-	-	-	-	150	58	71	122	480
EF 75-150mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control	-	-	-	-	-	-	-	-	95	72	91.5	84.0	1025
EF 85mm f/1.4 L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	-	-	-	-	-	-	-	-	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focussing system, as well as USM	-	-	-	-	-	-	-	-	85	58	75	71.5	425
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements	-	-	-	-	-	-	-	-	50	58	73.6	88	565
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8	-	-	-	-	-	-	-	-	39	77	86.9	116.5	915
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)	-	-	-	-	-	-	-	-	31	58	79	119	600
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	-	-	-	-	-	-	-	-	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	-	-	-	-	-	-	-	-	98	77	82.5	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture	-	-	-	-	-	-	-	-	90	72	94.9	112	750
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification	-	-	-	-	-	-	-	-	49	82	88.5	139.1	1110
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focussing system and USM technology	-	-	-	-	-	-	-	-	150	72	83.2	136.2	765
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focussing system in this L-series optic	-	-	-	-	-	-	-	-	150	77	90	221	1190
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	-	-	-	-	-	-	-	-	150	77	90	221	1190
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood	-	-	-	-	-	-	-	-	350	77	90	256.5	1250
<b>LAOWA DSLR</b>																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	-	-	18	77	74.8	82.8	609
15mm f/4.1 Macro	£499	4★	Unusual wideangle lens that offers 1:1. Macro together with vertical shift movements on APS-C cameras	-	-	-	-	-	-	-	-	12	77	83.8	64.7	410
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
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	-	-	47	n/a	78	308	474
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x	-	-	-	-	-	-	-	-	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	-	-	-	-	-	-	-	-	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (13.2) STF	£649	4★	Designed for full-frame DSLRs, and features an apodisation element that renders lovely bokeh	-	-	-	-	-	-	-	-	90	67	98.9	76	745

ALL PRICES ARE RRP. STREET PRICES MAY VARY

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

DSLR Lenses			PRICE	STATUS	SONY ALPHA	CANON	FOUR THIRDS	MINION	PERLUX	SIGMA	FLUOR	MINI	FLUOR	DAUGHTER	LEADER	WEIGHT	
LENS	R/RP	SCORE	SUMMARY										MOUNT		DIMENSIONS		
NIKON DSLR																	
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	-	-	-	-	-	-	-	16	n/a	77.5	83	485		
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5 ★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	-	-	-	-	-	-	-	22	72	77	73	230		
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4 ★	MTF performance is good from wide open to f/11, only breaking down past f/22	-	-	-	-	-	-	-	24	77	82.5	87	460		
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass	-	-	-	-	-	-	-	14	n/a	63	62.5	300		
12-24mm f/4 G ED AF-S DX	£1044	4 ★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer	-	-	-	-	-	-	-	30	77	82.5	90	485		
14mm f/2.8 D ED AF	£1554	5 ★	A really nice lens that handles well and offers excellent image quality	-	-	-	-	-	-	-	20	n/a	87	86.5	670		
14-24mm f/2.8 G ED AF-S	£1670	5 ★	A remarkable piece of kit, producing sharp images with little chromatic aberration	-	-	-	-	-	-	-	28	n/a	98	131.5	970		
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance	-	-	-	-	-	-	-	25	n/a	63	57	290		
16-35mm f/4 G ED AF-S VR	£1072	5 ★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	-	-	-	-	-	-	-	28	77	82.5	125	685		
16-80mm f/2.8-4E ED VR AF-S DX	£889	4 ★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	-	-	-	-	-	-	-	35	72	80	85.5	480		
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4 ★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	-	-	-	-	-	-	-	38	67	72	85	485		
17-55mm f/2.8 G ED IF-AS DX	£1356	4 ★	A higher-quality standard zoom for DX-format DSLRs	-	-	-	-	-	-	-	36	77	85.5	110.5	755		
18-35mm f/3.5-4.5 G ED AF-S	£669	5 ★	Wideangle zoom with instant manual-focus override for full-frame DSLRs	-	-	-	-	-	-	-	28	77	83	95	385		
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens	-	-	-	-	-	-	-	25	55	64.5	62.5	195		
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	-	-	-	-	-	-	-	25	55	64.5	62.5	205		
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	-	-	-	-	-	-	-	45	67	78	97	490		
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5 ★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	-	-	-	-	-	-	-	50	72	77	96.5	560		
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach - a compact walk-around lens	-	-	-	-	-	-	-	48	67	78.5	99	550		
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	-	-	-	-	-	-	-	25	n/a	89	124	885		
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight	-	-	-	-	-	-	-	20	77	82.5	80.5	335		
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system	-	-	-	-	-	-	-	25	62	69	42.5	270		
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system	-	-	-	-	-	-	-	30	52	64.5	46	270		
24mm f/1.4 G ED AF-S	£1990	5 ★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic	-	-	-	-	-	-	-	25	77	83	88.5	620		
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers	-	-	-	-	-	-	-	23	72	77.5	83	355		
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture	-	-	-	-	-	-	-	21	77	82.5	108	730		
24-70mm f/2.8 G ED AF-S	£1565	5 ★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens	-	-	-	-	-	-	-	38	77	83	133	900		
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet	-	-	-	-	-	-	-	38	82	88	154.5	1070		
24-85mm f/3.5-4.5 G ED VR	£520	5 ★	FX-format standard zoom with Auto Tripod detection and VR	-	-	-	-	-	-	-	38	72	78	82	465		
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	-	-	-	-	-	-	-	45	77	84	103	710		
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions	-	-	-	-	-	-	-	28	77	83	100.5	645		
28mm f/1.8 G ED AF-S	£619	5 ★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers	-	-	-	-	-	-	-	25	67	73	80	330		
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm	-	-	-	-	-	-	-	25	52	65	44.5	205		
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5 ★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	-	-	-	-	-	-	-	50	77	83	114	800		
35mm f/1.8 G AF-S DX	£208	5 ★	Designed for DX-format DSLRs, a great standard prime lens	-	-	-	-	-	-	-	30	52	70	52.5	200		
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight	-	-	-	-	-	-	-	25	58	72	71.5	305		
35mm f/2 D AF	£324	3 ★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture	-	-	-	-	-	-	-	25	52	64.5	43.5	205		
35mm f/1.4 G ED AF-S	£1735	5 ★	A Nano Crystal-coated lens designed for the FX range	-	-	-	-	-	-	-	30	67	83	89.5	600		
40mm f/2.8 G AF-S DX Micro	£250	5 ★	A budget-priced macro lens that delivers the goods on multiple fronts	-	-	-	-	-	-	-	20	52	68.5	64.5	235		
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture	-	-	-	-	-	-	-	25	77	82.5	112	740		
50mm f/1.4 D AF	£292	5 ★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras	-	-	-	-	-	-	-	45	52	64.5	42.5	230		
50mm f/1.4 G AF-S	£376	5 ★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	-	-	-	-	-	-	-	45	58	73.5	54	280		
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22	-	-	-	-	-	-	-	45	52	63	39	160		
50mm f/1.8 G AF-S	£200	5 ★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs	-	-	-	-	-	-	-	45	58	72	52.5	185		
58mm f/1.4 G AF-S	£1599	4 ★	FX-format full-frame premium prime lens with large f/1.4 aperture	-	-	-	-	-	-	-	58	72	85	70	385		
60mm f/2.8 D AF Micro	£405	5 ★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system	-	-	-	-	-	-	-	22	62	70	74.5	440		
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 reproduction ratio, as well as a Silent Wave Motor and Super ED glass	-	-	-	-	-	-	-	18	62	73	89	425		
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	-	-	-	-	-	-	-	110	77	88.5	202.5	1430		
70-200mm f/4 G ED VR AF-S	£1180	5 ★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	-	-	-	-	-	-	-	100	67	78	178.5	850		
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	-	-	-	-	-	-	-	120	67	80.5	146	680		
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design	-	-	-	-	-	-	-	110	58	72	125	400		
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	-	-	-	-	-	-	-	110	58	72	125	415		
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5 ★	Successor to the 80-400mm f/4.5-5.6 ED VR, focusing is excellent at tracking fast-moving subjects	-	-	-	-	-	-	-	175	77	95.5	203	1570		
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	-	-	-	-	-	-	-	28	52	73	98.5	355		

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# DSLR Lenses

LENS	RRP	SCORE	SUMMARY														MOUNT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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## Sigma 35mm f/1.4 DG HSM | Art

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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENIX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FLUOR FLEAT (MM)	DIAPHRAGM (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	E274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors	-	-	-	-	-	-	-	30	n/a	75	77.8	417	
10mm f/3.5 XP MF	E950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion	-	-	-	-	-	-	-	26	n/a	95	98.1	731	
10mm f/2.8 ED AS NCS CS	E429		Features a nano crystal anti-reflection coating system and embedded lens hood	-	-	-	-	-	-	-	24	n/a	86	77	580	
12mm f/2.8 ED AS NCS Fisheye	E430		Fisheye ultra wideangle prime lens for full-frame DSLRs	-	-	-	-	-	-	-	20	n/a	77.3	70.2	500	
14mm f/2.4 XP MF	E899		High-end ultra-wideangle prime with premium optics and large maximum aperture	-	-	-	-	-	-	-	28	n/a	95	109.4	791	
AF 14mm f/2.8	E649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction	-	-	-	-	-	-	-	20	n/a	90.5	95.6	485	
14mm f/2.8 ED UMC	E363		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used	-	-	-	-	-	-	-	28	n/a	87	94	552	
14mm f/2.8 MF Mk II	E439		Updated manual focus prime with weather-sealing and de-clickable aperture ring	-	-	-	-	-	-	-	28	n/a	87	96.3	641	
16mm f/2.0 ED AS UMC CS	E389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors	-	-	-	-	-	-	-	20	n/a	89.4	83	583	
20mm f/1.8 ED AS UMC	E430		Large-aperture manual focus wideangle lens for full-frame DSLRs	-	-	-	-	-	-	-	20	77	83	113.2	520	
24mm f/1.4 AS UMC	E499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups	-	-	-	-	-	-	-	25	77	95	116	680	
24mm f/3.5 ED AS UMS TS	E949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings	-	-	-	-	-	-	-	20	82	86	110.5	680	
35mm f/1.2 XP MF	E719		Ultra-large aperture, manual focus prime with premium optics	-	-	-	-	-	-	-	34	86	93	117.4	1106	
35mm f/1.4 AS UMC	E369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain	-	-	-	-	-	-	-	30	77	83	111	660	
50mm f/1.2 XP MF	E639		Large aperture manual-focus prime promises 50MP resolution	-	-	-	-	-	-	-	45	86	93	117.4	1200	
50mm f/1.4 AS UMC	E299		Manual-focus fast standard prime for full-frame DSLRs	-	-	-	-	-	-	-	45	77	74.7	81.6	575	
85mm f/1.2 XP MF	E899		High-end manual focus lens sports an impressively fast maximum aperture	-	-	-	-	-	-	-	80	86	93	98.4	1050g	
AF 85mm f/1.4	E599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs	-	-	-	-	-	-	-	90	77	88	72	485	
85mm f/1.4 IF MC	E239		Short fast telephoto prime, manual focus, aimed at portrait photographers	-	-	-	-	-	-	-	100	72	78	72.2	513	
85mm f/1.4 MF Mk II	E389		Evolved large-aperture manual focus telephoto is weather-sealed and the aperture can be de-clicked	-	-	-	-	-	-	-	110	72	78	72.2	541	
100mm f/2.8 ED UMC Macro	E389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification	-	-	-	-	-	-	-	30	67	72.5	123.1	720	
135mm f/2 ED UMC	E399		Manual focus portrait prime has fast aperture for subject isolation and background blur	-	-	-	-	-	-	-	80	77	82	122	830	
SIGMA DSLR																
8mm f/3.5 EX DG	E790		The world's only 8mm lens equipped with autofocus also boasts SLD glass	-	-	-	-	-	-	-	13	n/a	73.5	68.6	400	
8-16mm f/4.5-5.6 DC HSM	E800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end	-	-	-	-	-	-	-	24	72	75	105.7	555	
10-20mm f/3.5 EX DC HSM	E650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list	-	-	-	-	-	-	-	24	82	87.3	88.2	520	
12-24mm f/4 DG HSM   A	E1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery	-	-	-	-	-	-	-	24	n/a	101	132	1150	
14mm f/1.8 DG HSM   A	E1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs	-	-	-	-	-	-	-	27	n/a	95.4	126	1170	
14-24mm f/2.8 DG HSM   A	E1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction	-	-	-	-	-	-	-	26	n/a	96.4	135.1	1150	
15mm f/2.8 EX DG	E629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!	-	-	-	-	-	-	-	15	n/a	73.5	65	370	
17-50mm f/2.8 EX DC OS HSM	E689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	-	-	-	-	-	-	-	28	77	83.5	92	565	
17-70mm f/2.8-4 DC Macro OS HSM	E449		Compact redesign of this well-received lens launches the 'Contemporary' range	-	-	-	-	-	-	-	22	72	79	82	470	
18-35mm f/1.8 DC HSM	E799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame	-	-	-	-	-	-	-	28	72	78	121	810	
18-200mm f/3.5-6.3 DC OS	E449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	-	-	-	-	-	-	-	45	45	79	100	610	
18-300mm f/3.5-6.3 DC Macro OS HSM	E499		Compact and portable high ratio zoom lens offering enhanced features to make the ideal all-in-one lens	-	-	-	-	-	-	-	39	72	79	101.5	585	
20mm f/1.4 DG HSM   A	E799	5★	An outstanding wideangle fixed-focal-length lens	-	-	-	-	-	-	-	27.6	n/a	90.7	129.8	950	
24mm f/1.4 DG HSM   A	E799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes	-	-	-	-	-	-	-	25	77	85	90.2	665	
24-35mm f/2 DG HSM   A	E949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range	-	-	-	-	-	-	-	28	82	87.6	122.7	940	
24-70mm f/2.8 DG OS HSM   A	E1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	-	-	-	-	-	-	-	37	82	88	107.6	1020	
24-105mm f/4 DG OS HSM   A	E849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	-	-	-	-	-	-	-	45	82	89	109	885	
28mm f/1.4 DG HSM   A	E1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs	-	-	-	-	-	-	-	28	77	82.8	107.1	865	
30mm f/1.4 DC HSM   A	E360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view	-	-	-	-	-	-	-	30	62	63.3	74.2	435	
35mm f/1.4 DG HSM   A	E799	5★	Superb large-aperture prime; first lens in company's 'Art' series	-	-	-	-	-	-	-	30	67	77	94	665	
40mm f/1.4 DG HSM   A	E1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics	-	-	-	-	-	-	-	40	82	87.8	131	1200	
50mm f/1.4 DG HSM   A	E849	5★	This lens has a unique design that pays off in truly excellent image quality	-	-	-	-	-	-	-	40	77	85.4	100	815	
50-100mm f/1.8 DC HSM   A	E829	5★	This APS-C format lens aims to cover the focal lengths of three prime lenses in one	-	-	-	-	-	-	-	37.4	82	93.5	170.7	1490	
60-600mm f/4.5-6.3 DG OS HSM   S	E1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	-	-	-	-	-	-	-	60	105	120.4	268.9	2700	
70mm f/2.8 DG Macro   A	E499		The first macro lens in Sigma's 'Art' line-up features an extending-barrel focus-by-wire design	-	-	-	-	-	-	-	26	49	71	106	515	
70-200mm f/2.8 DG OS HSM   S	E1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	-	-	-	-	-	-	-	120	82	94.2	202.9	1805	
85mm f/1.4 DG HSM   A	E1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users	-	-	-	-	-	-	-	85	86	95	126	1310	
100-400mm f/5-6.3 DG OS HSM   C	E799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	-	-	-	-	-	-	-	160	67	86.4	182.3	1160	
105mm f/1.4 DG HSM   A	E1499	4.5★	Sigma's 'boken monster' super-fast portrait lens is weathersealed and comes with a tripod foot	-	-	-	-	-	-	-	100	105	115.9	131.5	1645	
105mm f/2.8 EX DG OS HSM Macro	E649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	-	-	-	-	-	-	-	31.2	62	78	126.4	725	
120-300mm f/2.8 DG HSM   S	E3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter	-	-	-	-	-	-	-	150	105	124	291	3390	
135mm f/1.8 DG HSM   A	E1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs	-	-	-	-	-	-	-	85.5	82	91.4	114.9	1130	
150-600mm f/5-6.3 DG OS HSM   C	E1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	-	-	-	-	-	-	-	280	95	105	260.1	1930	
150-600mm f/5-6.3 DG OS HSM   S	E1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	-	-	-	-	-	-	-	260	105	121	290.2	2860	
SONY DSLR																
11-18mm f/4.5-5.6 DT	E609	3★	A solid overall performance that simply fails to be outstanding in any way	-	-	-	-	-	-	-	25	77	83	80.5	360	
16mm f/2.8 Fisheye	E709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view	-	-	-	-	-	-	-	20	n/a	75	66.5	400	
16-35mm f/2.8 ZA SSM II*	E1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs	-	-	-	-	-	-	-	28	77	83	114	900	
16-50mm f/2.8 SSM	E569	4★	Bright short-range telephoto lens	-	-	-	-	-	-	-	100	72	81	88	577	
16-80mm f/3.5-4.5 ZA I*	E709	4.5★	Carl Zeiss standard zoom lens	-	-	-	-	-	-	-	35	62	72	83	445	
18-55mm f/3.5-5.6 DT SAM II	E159		Basic kit zoom for Sony's Alpha mount SLT cameras	-	-	-	-	-	-	-	30	55	72	69	222	
18-135mm f/3.5-5.6 DT SAM	E429		A versatile zoom with Direct Manual Focus	-	-	-	-	-	-	-	45	62	76	86	398	
18-250mm f/3.5-6.3 DT	E559	3.5★	Good overall, but performance dips at longer focal lengths	-	-	-	-	-	-	-	45	62	75	86	440	

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SHOOTING MODES	CAUTION	FOUR THIRDS	PERITZ	SCADA	FILE FRAME	MIN. FOCUS (CM)	FEELER (THRU) (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
20mm f/2.8	£559	3.5 ★	Wideangle prime lens with rear focusing mechanism and focus range limiter	-	-	-	-	-	-	-	25	72	78	53.5	285
24mm f/2.8 ZSM T*	£1119		An impressively bright wideangle Carl Zeiss lens	-	-	-	-	-	-	-	19	72	78	76	555
24-70mm f/2.8 ZA SSM II T*	£1899	5 ★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs	-	-	-	-	-	-	-	34	77	83	111	955
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom	-	-	-	-	-	-	-	38	67	77.5	94	565
30mm f/2.8 DT SAM Macro	£179	4 ★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor	-	-	-	-	-	-	-	12	49	70	45	150
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass	-	-	-	-	-	-	-	30	55	69	76	510
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens	-	-	-	-	-	-	-	23	55	70	52	170
50mm f/1.8 DT SAM	£159	4.5 ★	A very useful lens that performs well and carries a rock-bottom price tag	-	-	-	-	-	-	-	34	49	70	45	170
50mm f/1.4	£369	5 ★	While this lens performs well overall, performance at f/1.4 could be better	-	-	-	-	-	-	-	45	55	65.5	43	220
50mm f/1.4 ZA SSM	£1300	4 ★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting	-	-	-	-	-	-	-	45	72	81	71.5	518
50mm f/2.8 Macro	£529		A macro lens with a floating lens element	-	-	-	-	-	-	-	20	55	71.5	60	295
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor	-	-	-	-	-	-	-	95	55	71.5	85	305
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation	-	-	-	-	-	-	-	140	62	77	116.5	460
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens	-	-	-	-	-	-	-	120	77	87	196.5	1340
70-300mm f/4.5-5.6 G SSM	£869	3.5 ★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture	-	-	-	-	-	-	-	120	62	82.5	135.5	760
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new SLI drive circuit and promises faster autofocus	-	-	-	-	-	-	-	150	77	95	196	1500
85mm f/1.4 Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture	-	-	-	-	-	-	-	85	72	81.5	72.5	560
85mm f/2.8 SAM	£219		A light, low-price portraiture lens	-	-	-	-	-	-	-	60	55	70	52	175
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture	-	-	-	-	-	-	-	35	55	75	98.5	505
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens	-	-	-	-	-	-	-	72	77	84	115	1004
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects	-	-	-	-	-	-	-	87	80	80	99	730

## TAMRON DSLR

10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5 ★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	-	-	-	-	-	-	-	24	77	83.6	84.6	440
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weather-sealing and faster AF	-	-	-	-	-	-	-	28	n/a	98.4	145	1110
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4 ★	Versatile mega-zoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	-	-	-	-	-	-	-	39	67	99.5	75	540
17-35mm f/2.8-4 Di OSD	£629	4 ★	Most compact and lightest full-frame wide-angle zoom in its class	-	-	-	-	-	-	-	28	77	83.6	90	460
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5 ★	Very strong performance at longer focal lengths but weaker at the other end	-	-	-	-	-	-	-	29	72	79.6	94.5	570
18-200mm f/3.5-6.3 AF Di II VC	£169	4 ★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	-	-	-	-	-	-	-	49	62	75	96.6	400
18-400mm f/3.5-6.3 Di II VC HLD	£650	4 ★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	-	-	-	-	-	-	-	45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	-	-	-	-	-	-	-	38	82	88.4	111	905
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm	-	-	-	-	-	-	-	33	67	73	92	510
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	-	-	-	-	-	-	-	49	67	75	99.5	540
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens	-	-	-	-	-	-	-	30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5 ★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	-	-	-	-	-	-	-	20	67	80.4	80.8	480
35-150mm f/2.8 Di VC USD	£799		Unusual image-stabilised full-frame zoom designed for portraits, with large maximum aperture	-	-	-	-	-	-	-	45	77	84	126.8	796
70-200mm f/2.8 SP Di VC USD G2	£1350	5 ★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	-	-	-	-	-	-	-	95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5 ★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing	-	-	-	-	-	-	-	95	67	76	176.5	860
70-300mm f/4-5.6 SP VC USD	£300	4 ★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	-	-	-	-	-	-	-	150	62	81.5	142.7	765
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5 ★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs	-	-	-	-	-	-	-	95	62	76.6	116.5	435
85mm f/1.8 SP Di VC USD	£749	5 ★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	-	-	-	-	-	-	-	80	67	85	91	700
90mm f/2.8 SP AF Di Macro	£470	4 ★	A very nice macro lens that is capable of producing some fine images	-	-	-	-	-	-	-	29	55	71.5	97	405
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	-	-	-	-	-	-	-	30	58	115	76.4	550
100-400mm f/4.5-6.3 Di VC USD	£789	5 ★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction	-	-	-	-	-	-	-	150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	-	-	-	-	-	-	-	220	95	108.4	260.2	2010
150-600mm f/5-6.3 SP VC USD	£1150	4 ★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	-	-	-	-	-	-	-	270	95	105.6	257.8	1951

## TOKINA DSLR

AT-X 11-16mm f/2.8 CF	£449		Gains a new waterproof top coating for the front element and updated cosmetic design	-	-	-	-	-	-	-	30	77	84	89	555
AT-X 11-20mm f/2.8 PRO DX	£499	4 ★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance	-	-	-	-	-	-	-	28	82	89	92	560
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs	-	-	-	-	-	-	-	25	77	84	90	600
AT-X 14-24mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light	-	-	-	-	-	-	-	28	82	89	106	725
Opera 16-28mm f/2.8 PRO	£699	4 ★	This large-aperture wide zoom for full-frame DSLRs is an updated version of the AT-X 16-28mm f/2.8	-	-	-	-	-	-	-	28	n/a	89	133.5	940
Opera 50mm f/1.4 FF	£900		Premium fast prime designed for high-resolution DSLRs, with dust and weather-resistant construction	-	-	-	-	-	-	-	40	72	80	107.5	950
AT-X 100mm f/2.8 AF PRO D Macro	£360	4 ★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic	-	-	-	-	-	-	-	30	55	73	95.1	540

## ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design	-	-	-	-	-	-	-	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups	-	-	-	-	-	-	-	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion	-	-	-	-	-	-	-	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5 ★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction	-	-	-	-	-	-	-	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction	-	-	-	-	-	-	-	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime	-	-	-	-	-	-	-	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs	-	-	-	-	-	-	-	45	58	71	71	380
50mm f/1.4 Milvus	£949	5 ★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience	-	-	-	-	-	-	-	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics	-	-	-	-	-	-	-	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects	-	-	-	-	-	-	-	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5 ★	Fast 85mm manual-focus prime lens that's perfect for portraiture	-	-	-	-	-	-	-	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction	-	-	-	-	-	-	-	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography	-	-	-	-	-	-	-	80	77	129	132	1123

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# Final Analysis

## Damien Demolder considers...

The Duchess of Cambridge at the Funeral of Prince Philip, Duke Of Edinburgh, 2021, by Chris Jackson/Getty

I like seeing photographers on the telly. I mean real ones of course, not the looking-through-the-wrong-hole ones who appear in movies. We get to see real photographers sometimes in the background on the news or at events, and it always gives me a little thrill. I can't help informing anyone in earshot what camera and lens is being put through its paces, and imparting some fascinating did-you-know factoid about said equipment. I was delighted then to spot the lone photographer flitting between the pillars of the State Entrance at Windsor Castle during the funeral of Prince Philip. The ceremony was noticeably free of the usual primary-school-tap-dancing-class shutter-clatter, as the responsibility for covering this crucial angle of the historic occasion had been laid on the shoulders of a single snapper. 'He must be good,' I reflected as I watched. And so it proved.

Some people are easier to photograph than others, it is true, and the Duchess of Cambridge is one of those who make the photographer's job a good deal less complicated. That it is rare to see a shot of her in which she doesn't look completely fabulous doesn't mean Getty photographer Chris Jackson had only to point-and-shoot to get this striking photograph. I can't imagine the pressure he was under at the time, even though he is well used to photographing the Royal family. On this occasion though he would have been trying to be extra discreet and out-of-the-way, while still being expected by the world to come up with the goods recorded from all the right angles.



This shot would have been a cracker in any circumstances, but with the Prodigal Son dramas surrounding The Family at the moment the photograph might appear to have a further and deeper significance. The message I get from the photographer, and from any of the numerous newspapers and magazines that have published the picture, seems to be: 'This is how you do it.'

I haven't met Chris Jackson, but I know that most journalists assigned to cover the Royals are, or become, big fans because they see first-hand what the family does. He has produced a book called *Modern Monarchy: The British Royal Family Today*, has covered their every move for close to 20 years and is, I suspect, more than quite fond of them. Of course he isn't

going to release unflattering pictures of family members, but in this picture we might detect the photographer's rare position of power – a position that allows him to get his own opinion across in a very subtle way. To me the message is very clear, and the contrast with certain unmentioned others almost impossible to avoid.

Any camera club member looking at this picture might be struck with an anxiety usually brought on when under threat of being marked down for a picture that isn't quite sharp. We've all stood at that junction, with the waste bin to hand, looking at a picture on screen that's a bit fuzzy but which we so desperately want to use anyway. Sometimes the power of a shot can overcome a bit of camera shake. Here is a prime

example. This picture is too valuable to dismiss just because it isn't as crisp as it could be and that value has been proved by the sheer number of times it's been published in the days since.

One of the things that make a great photographer isn't dismissing images solely on the basis of some technical mishap, though we might prefer to be thought of as perfect in this area. What does make a great photographer is being able to recognise when the content, the moment, the mood or the meaning of a picture transcends those technical faults. It's a brave stand because we know that those faults will be the first things other photographers shake their collective head about. But normal people don't care and they will love you for it.

AP

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at [www.damiendemolder.com](http://www.damiendemolder.com).

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