

Amateur



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Photographer

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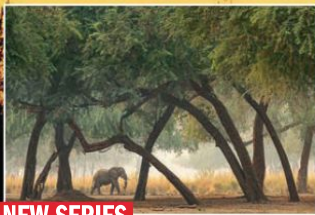
Stag party

Ben Hall explains how to get great photos of the annual red deer rut this autumn



Ameriguns

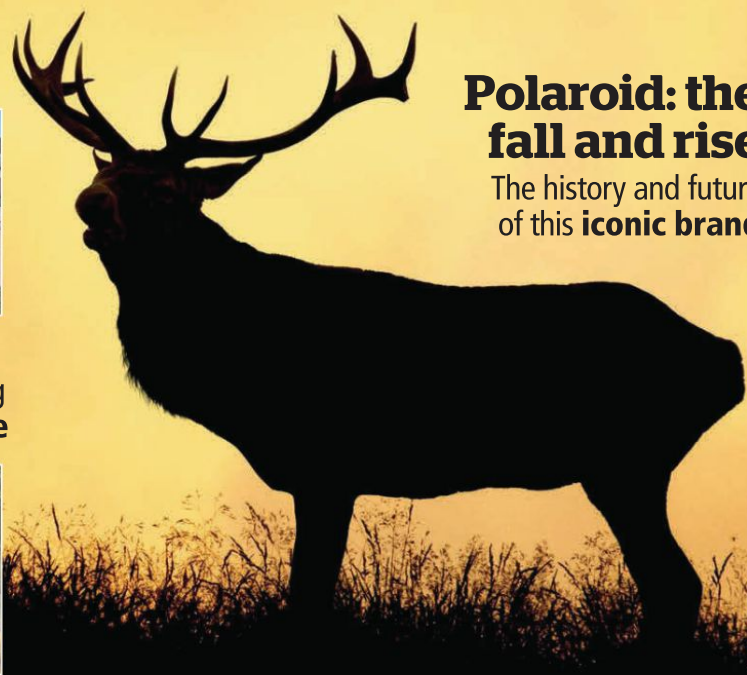
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Before pixels came along and made photography an instant process, there was Polaroid. The company's products were equally beloved by amateurs and pros, but when digital came along its collapse was swift and catastrophic. Now the iconic brand is enjoying success once again with a new generation of consumers. This week we tell the story of Polaroid's rise and fall and rise. Wildlife lovers

get a double treat this week as we begin a new column by the incomparable Marsel van Oosten, and Ben Hall shares his techniques for capturing great images of one of the most photogenic events that British wildlife has to offer: the red deer rut. If you're inspired by our feature why not join Ben on an AP workshop on photographing red deer – just one of the excellent workshops on offer from our new Photo Tours programme. You'll find the details on page 33. **Nigel Atherton, Editor**

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 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.

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This week in 1961

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TREASURES FROM THE HULTON ARCHIVE



King in London by J Wilds

Sixty years ago, American civil rights campaigner Martin Luther King Junior arrived in London. He was in England to be the chief speaker at a public meeting about colour prejudice and to appear on the BBC television programme, *Face to Face*. During the interview, which took place two years before

King's famous 'I have a dream' speech, he discusses his childhood experiences and the incidents that led to the Montgomery bus boycott, events which shaped his life to become a national figurehead. The interview is available to watch on BBC iPlayer (see bit.ly/martinklff)

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.



This week's cover image

This superb photo was taken by top wildlife pro Ben Hall. Read his tips to help you take great images of the annual red deer rut, on page 14

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See page 7 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

Lavender at Dusk by Danielle Needham

Canon EOS 5D Mark IV, Canon 100mm Macro
F/2.8 at f/2.8, 1/500sec, ISO 100

'I mainly focus on wildlife photography but I love everything nature. This photo was taken with my newly bought Canon 5D Mark IV in my garden just before dusk. I was intending on getting a backlit shot of a bee in amongst the lavender. But I thought the backlit lavender and sun rays made a pretty photograph in itself,' says Danielle, a young photographer from Yorkshire. Danielle can be found on Instagram at @danielleneedhamphotography.

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We also liked...

Giant Claw by Alan Rees

Canon EOS 4000D, Tamron
18-200mm Di II VC at 18mm,
1/1000sec at f/5.6, ISO 100

'I bought my first DSLR just before lockdown last year, the entry-level Canon EOS 4000D. I have always had a camera but mainly only used it on holidays and special occasions, and then only point and shoot. I've really enjoyed learning the basics of photography and still have a lot to learn – AP magazine has helped a lot,' says Alan, a postman from Cardiff.

'This was taken in Porthcawl in early August. I was walking past the funfair when this huge giant claw swung right over my head. I took a few photos but was very pleased with this one. The two bottom arms look like they have clenched fists on them.'

Harvest Mice Family Tree by Mitchell Tuffill

Canon EOS 5D Mark III,
Sigma 105mm macro lens,
1/250sec at f/9, ISO 800

'I love photographing nature and particularly domestic animals like cats and dogs,' says Mitchell. 'It's not always easy, but then it wouldn't be rewarding if it wasn't challenging. I took this image whilst on a Windows on Wildlife harvest mouse photography workshop. The mice are not handled or coerced into posing for a photo in any way – so observation and timing is everything.' More information about the workshop can be found at www.facebook.com/deanmasonwildlifephotography. Mitchell is on Instagram @michtuffill.



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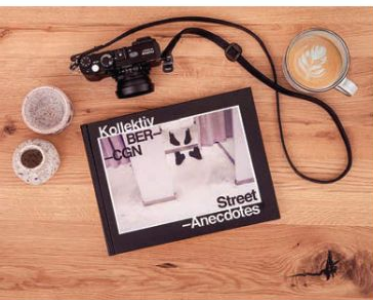
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Turn your photos into coffee-table books

GERMAN printing specialist WhiteWall has introduced a new service to create coffee-table books of your best photographs, with very high production values. 'Coffee-table books stand for understated design, quiet aesthetics, and a passion for photography,' said the company. 'Your most memorable images are transformed into a self-designed artistic book with the perfect effects as an exclusive presentation of your best work.' The range is based on simple layouts, styles and backgrounds that focus on the pictures, and the books are available in A4, 29cm square, and A3 sizes, starting from 28 pages. You can order online at whitewall.com.



Apple iPhone 13 boasts updated cameras

APPLE has announced two new smartphones, the iPhone 13 and 13 Pro. Each comes with two different screen sizes and has an updated camera system. The Pro employs ultra-wide, wideangle and telephoto cameras for a combined 6x optical zoom. There's a night mode including night portraits, Apple ProRAW, and portrait mode with advanced bokeh and depth control. Video recording is available at 4K and 60fps, along with a new Full HD Cinematic mode that allows depth of field to be manipulated later. Meanwhile the iPhone 13 comes with a simplified dual-camera system. Prices start at £679 for the iPhone 13 and £949 for the Pro.

Shuchang Dong has won Astronomy POTY with this stunning image



'Ring of fire' eclipses the competition

PHOTOGRAPHER Shuchang Dong has won this year's Astronomy Photographer of the Year competition with 'The Golden Ring', an image of the annular solar eclipse that took place on 21 June 2020. He was awarded the £10,000 top prize for this photo, which also won the Our Sun category.

'The square crop has a tension with the mystic ring, and the misty bluish sky is the complementary of the yellow ring,' said competition judge László Francsics, who went on to describe it as a 'true masterpiece'.

Winning images from other categories include the Aurora dance taken from the bridge of a ship by Dmitriy Rybalka from Russia; Venus rising over the rocky horizon of the Moon by Nicolas Lefaudeaux (France); a

star trail image taken during lockdown by Deepal Ratnayaka (UK); and a striking image of the Space X Falcon 9 rocket passing the moon by Paul Eckhardt (USA). Meanwhile 15-year-old Zhipu Wang (China) won top prize in the Young Competition category for his composition of the Sun, the Moon and the planets of the solar system.

Astronomy Photographer of the Year is run by Royal Observatory Greenwich in association with the BBC's *Sky at Night* magazine. Now in its 13th year, the competition received over 4,500 entries from 75 countries. The winners, runners-up, highly commended and shortlisted images will be showcased in an exhibition at the National Maritime Museum, from 18 September. Visit www.rmg.co.uk/astrophoto.

Compact, affordable Nikon 40mm f/2

NIKON has announced the Nikkor Z 40mm f/2, an affordable full-frame prime lens for its mirrorless Z-system cameras. Designed to give a natural angle of view, its compact design is said to make subjects feel and act more naturally compared to when they have a big lens 'in their face'. Nikon said the lens is ideal for both stills photography and vlogging. When used on APS-C cameras, such as the Nikon Z fc, it gives a 60mm equivalent angle of view.

Optically the lens is made up of 6 elements in 4 groups, including 2 aspherical elements. Its 9 aperture blades are rounded to give

pleasing background blur. An ultra-quiet stepper motor is employed for autofocus, with an internal focus design and a minimum focus distance of 29cm. The lens is also designed to be suitable for video use with minimised focus breathing.

The weather-sealed lens weighs 170g, measures 70x45.5mm, and has a 52mm filter thread. Its control ring can be used to set aperture, exposure compensation, or ISO, as well as for manual focus.

The Nikon Nikkor Z 40mm f/2 will be available from the end of September priced at £249.

The Nikkor Z 40mm f/2 full-frame lens will be in shops soon





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Viewpoint Neil Scott

Judges of camera club competitions are fellow photographers too

I'd like to respond to some of the comments made by John Vahgatsi in AP 24 July. In particular, his views on camera club judges gave a rather distorted view of this much-maligned group of fellow photographers. Indeed that's what camera club judges are – women and men who share the love of photography and who first and foremost are photographers.

I don't know any fellow judge who describes her/himself as a judge. They think of themselves as photographers. Many of my friends are superb photographers, who also will give their views on other people's work when invited to do so by a camera club. This can be an arduous task, being required to comment on members' images – perhaps well over 100 in the space of an hour or hour and a half. Often s/he has no idea if an image is by an established, experienced member, or one new to the hobby. Most people taking up photography have little knowledge of the rule of thirds or Fibonacci spirals. They may not see cut-off people or objects as a 'problem', may be unaware of the distracting effect of specular highlights or the problems of blocked-up shadows, until pointed out by a helpful club member or by the ghoul masquerading as a judge. Good judges see their task as being one of commenting on the good and weak aspects of an image, and will offer advice if it could be improved.

All too often we read complaints about judges as if their only function in photography is to criticise (usually destructively) other people's work. Believe it or not, most judges are themselves judged. They enter not only their own club competitions, but also national and international ones. So they know what it is like to receive critical comment. Also, by entering competitions themselves they will see what other photographers are doing, and will be aware of the varying standards in local,



Neil Scott: judges also enter competitions

national and international competitions.

One piece of advice I frequently offer to new members when entering club contests is to listen to what the judge says about other members' work – not just their own. Too many club members sit impatiently waiting for their own print or projected image to come up. While not all judges are necessarily good orators, they should all deliver a talk that is entertaining and informative – to the whole audience, not just to the member whose image is being discussed.

Photographic federations up and down the country hold judging workshops which advise potential judges on the best ways to assess images, and the most effective ways to get their views across. Only when a candidate has demonstrated that they are capable of reaching these standards are they invited to join the list of judges in, for example, the PAGB handbook.

Finally, although you may not agree with a judge's appraisal of your work, please consider it. The judge may in fact have a point!

Neil Scott FRPS has entered photo contests, chased distinctions, and won awards. He now has a more relaxed approach, giving talks to camera clubs and commenting on members' work when invited to do so.

Books

The latest and best books from the world of photography



China: Harmony of Colours by Annette Morheng

£35, teNeues, hardback, 176 pages, ISBN: 9783961713059



For several years, Luxembourgish photographer and travel journalist Annette Morheng has been documenting everyday life in the Middle Kingdom – China. This is a country where tradition and progress

are constantly colliding, with Morheng there to capture it all. This vibrant book documents Chinese people, villages and hutongs alongside temples and skyscrapers, natural wonders and mega metropolises, remote provinces and diverse ethnic groups.

Looking beyond the traditional tourist gaze, this reportage explores China's rich culture and people. You'll find small details and interactions, and everything that makes up China today, from local customs to internationality and rapid change.

At a time where long-distance travel is still off the cards for many, it's the perfect book to escape into some armchair travel with.

Vanishing Cuba by Michael Chinnici

From \$95, Red Octopus Publishing, hardback, 348 pages, ISBN: 9781737767800



Another travel book well worthy of your consideration is Michael Chinnici's Vanishing Cuba. Featuring more than 220 photographs and stories from Michael's 24 trips to Cuba, it's a testament to an ever-changing country. The American photographer has depicted the evolution of Cuba as it emerges from over 60 years of isolation and decay. The results from his trips were tens of thousands of photographs, alongside thought-provoking, emotional and lifelong stories.

Available in three editions, each of the books have been published to the highest standard. You can visit redoctopuspublishing.com for more details and see extra pictures from the monograph.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

From the archive

Nigel Atherton looks back at past AP issues



8 October 1941

A TEENAGE boy makes model aeroplanes out of balsa wood while his father looks on approvingly, smoking his pipe. Two years into the Second World War this would have been a common scene in living rooms across the land, but this fine example was brought to you courtesy of Kodak papers, whose ad graced this week's cover. The war was of course a common topic for discussion during this period. Popular columnist Lancelot Vining reported on his recent brush with the military in his weekly *Miniature Camera Gossip* feature. 'Hearing that on a recent Sunday afternoon sergeants of the Guards were going to give girls between the ages of 14 and 18 their first taste of drill (in the preparation they are to receive before they join one of the services) I wandered onto the barrack square to see the fun, and was not disappointed,' he told readers. 'The girls were keen as mustard and took the matter very seriously. The big laugh came when an agency photographer tried to pose one of the sergeants with his mouth open, as if shouting an order at the scared girls; well it did not register as the sergeant was not that sort, and the result was anything but fierce-looking.'

In this week's *How I Make My Exhibition Pictures*, the 'well-known pictorial worker' Roland Federn shared a portrait called 'Russian Actress' and explained his methods. This portrait was shot on a Reflex-Korelle with seven-inch Voigtlander Heliar lens, loaded with Kodak Super-XX, developed in MCW2 for ten minutes and printed onto Kodak Royal Ivory White paper.



Roland Federn explained how he shot and developed his image, 'Russian Actress'



Dr Olaf Bloch disliked passport photos



Making miniature transparencies



Girls were keen at their first taste of drill



SELO film would soon be available again

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KIT LIST

Telephoto lenses

Even for park deer, a long focal length will be necessary for frame-filling shots, as well as achieving soft backgrounds. A tele-zoom will offer more versatility when it comes to framing options.

Tripod or monopod

For lenses of 500mm upwards, a tripod will be required, but for shorter lenses in the range of 100mm to 400mm, a monopod is my preferred choice of support.

Waterproof walking boots

When photographing the red deer rut you may find yourself covering long distances on foot, often over uneven and wet ground. It's important that you remain comfortable at all times, so sturdy, waterproof footwear is essential.

Gimbal head

When shooting on a tripod with a long lens, a gimbal head will allow quick movements to be made, whilst remaining completely solid. This is especially useful when following moving subjects such as hinds or stags running.

Red deer **rut**

Ben Hall is your guide for capturing this fierce autumn spectacle



Ben Hall

Ben Hall is one of the UK's leading wildlife photographers with many international awards to his name. His images are widely published throughout the world, he has co-authored two books and runs photo workshops in the UK and overseas. Visit www.benhallphotography.com.

Each autumn during rutting season, red deer stags will battle rival males in a bid to win a harem of hinds. The red deer rut is one of Britain's most exciting wildlife spectacles, and throughout October, can provide endless dramatic photo opportunities. Witnessing a stand-off between two fully grown stags is an unforgettable experience but keep an eye out for other interesting behaviour, too. Stags will often dig at the ground with their antlers, sometimes ending up with interesting



The combination of the setting sun and stormy clouds produced some dramatic lighting. The fighting stags were placed on the horizon and metered from the sky to create this stunning silhouette

Canon EOS-1D Mark II, 500mm, 1/1250sec at f/5.6, ISO 50

headgear made up of grass or bracken! They will be strutting their stuff, expending energy herding the females together, and bellowing out vocal threats to rivals. This is an action-packed photographic opportunity not to be missed.

Know your location

As with any type of wildlife photography, it is important to familiarise yourself with

your location and build up an understanding of the place, as well as your intended subjects. Pick a site that is local enough to allow you to visit several times, as the more time you spend there, the more you will learn about your subject's movements and behavioural patterns. You should also pay close attention to the light and how it affects the surroundings. Is it possible to shoot against a background

cloaked in shadow for a dramatic effect, for instance? Try to visualise the type of images that you would like to take, and note down any patterns you observe, so you are better armed for your next visit.

Fieldcraft

Most deer, even in parklands, remain wary of people so you will need to think carefully about your approach. Deer



➤ possess very acute senses: their eyesight, smell and hearing far exceed ours. When tackling completely wild deer, you will need to stalk them carefully, always keeping low and ensuring your outline does not break the horizon. Always be sure to stay downwind and pause if the deer look alert, continuing only when they appear relaxed. Deer that inhabit parklands up and down the country tend to be more accustomed to people, and as such are more tolerant and a little bit easier to approach. All deer have a fear circle, however, and you will still need to keep a close eye on their behaviour and watch for any signs of unease. The key is to avoid surprising the deer with your presence. Patience, as always, is a virtue. Walk slowly, stopping and waiting at regular intervals until the deer begin to gain your trust and appear to be relaxed in your company.

The golden hour

Most activity will occur during the first and last two hours of sunlight, so it pays to arrive at your location early. During the golden hour, the wavelengths of light are much longer, creating a warmth and richness in the light that is completely absent at any other time. This is your opportunity to capture some atmospheric images. Take time to search out the most aesthetic backgrounds and avoid any that are too obtrusive and distracting. Use the warmth of the light to your advantage and seek out autumnal colours in the surroundings to enhance the rich hues.

Backlighting

Due to the intensity of sunlight, backlighting your subject is best done at dawn or dusk when the sun is very low in the sky. One byproduct of contre-jour photography is rim lighting. This is where a halo of light will appear around the outline of your subject, and it can be an effective way of accentuating a subject's shape and form. For such images, exposure can be critical. Make a habit of checking the histogram regularly to ensure that you are not losing important highlight detail and compensate for this accordingly. Experimenting with exposure, especially under backlit conditions, can be a great way of capturing drama. By searching out a shadowy background and purposely underexposing by up to 3 stops, you will find only the rim lighting is visible, with the rest of the image falling to black. Images such as these add an air of mystery and a strong graphic element. Misty mornings are perfect for backlighting, too. Hanging mist creates an ethereal atmosphere, whilst the mist diffuses the light allowing you to shoot



As soon as you see a stag's head lift to let out an almighty roar, fire off a burst of shots to maximise your chances of capturing a pin-sharp shot
Canon EOS-1D X, 500mm, 1/200sec at f/4, ISO 1600

BEN'S TOP TIPS FOR CAPTURING THE DEER RUT



Include the foreground

Use the foreground to add depth to your composition and lead the eye through the frame to your subject. Select a wide aperture to create a shallow depth of field, as this will help to blow the foreground out of focus and eliminate any distracting elements.



Eyes are key

Always focus on the eye. Choose single-focus point and move the point around the frame so that it is always on the eye of your subject when you fire the shutter. If your camera has face detection or even better, Eye AF mode, the hard work is done for you.



Why it works

Although this image doesn't depict any dramatic behaviour, it is always worth watching out for opportunities to capture arresting portraits. When first coming across this lone stag, I was immediately struck by the subtle but beautiful light. Dusk was fast approaching, and the wooded background was in deep shadow. The deer stood in a

patch of warm light, isolated wonderfully against the darker surroundings. I used a 500mm lens and a wide aperture to blow the background out of focus. The leaves and tree trunks are still obvious, however, which hints at the deer's habitat. I used single-point focus and moved the point onto the eye, letting the shallow depth of field gently blur the foreground grasses. The deer looked directly down the lens for just a few seconds, making that all-important connection.



Experiment with panning

During the rut, stags are often chasing hinds, so why not experiment with movement by selecting a slow shutter speed and panning? Set your camera to shutter priority and try out a variety of speeds. Somewhere between 1/30 and 1/60sec is a good place to start.



Go wide

Instead of always focusing on individual portraits, try composing wider shots and including a whole harem and their surrounding environment. Capturing a wide array of images will help you to build up an in-depth coverage of red deer rut behaviour.



Extreme weather

Capture an element of weather by venturing out when it is raining, stormy, or if you are very lucky, snowing! Photographing in adverse weather can be an effective way of capturing atmosphere and revealing a sense of place. It will add an extra element to your images.

Technique

➤ towards the sun for longer. Watch the forecast closely, as mist at dawn usually occurs following a cold but clear night. On particularly cold mornings, look for a dark background to shoot towards – the strong backlighting will help to highlight the deer's breath, adding a wonderful, evocative atmosphere.

Capture the action

During the rut, action can be fast-paced so you will need to set up your camera in advance. Switch to high-speed drive mode to enable you to fire a sequence of images; this is especially important for fighting and bellowing stags. A minimum shutter speed of 1/800sec will be necessary to freeze the movement of a roaring stag, so keep a careful eye on your settings and raise the ISO if you need to. As a stag bellows, it will lift its head back and let out a gut-wrenching roar, so your best chance of a sharp image is to capture it at its peak, when the head is back all the way and no longer moving. As soon as you see the head start to lift, fire a burst of images to capture a sequence – this is your best chance of securing a pin-sharp image.

Battles between rival stags are one of the most exciting parts of the rut. Often, two stags will commence in a parallel walk to size each other up before suddenly turning and clashing antlers – this is your sign to get ready to fire. Keep your angle low for a more intimate view, and this will also help your background to become more distant and diffused. Use a small focusing area, either single point, or a small group, and focus on the eyes, moving your focus point if necessary.



The most successful silhouette shots are taken when there's some interest in the sky. Make sure you're positioned down low so you can shoot up towards the sky

Canon EOS-1D X, 500mm, 1/5000sec at f/5.6, ISO 250



BEFORE AND AFTER

BEFORE

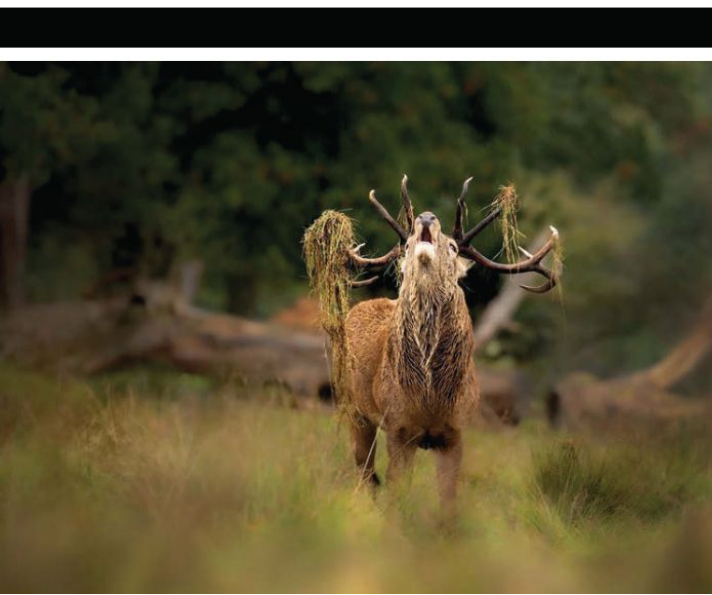


BEFORE This image is too cluttered. Even though I was using a wide aperture, I was not close enough to the deer to sufficiently blow the surroundings out of focus. The logs behind the deer pull the eye away from the subject, and the grass in the foreground is too detailed, giving the image an overall lack of depth.

AFTER By slowly managing to creep closer to the deer, I have managed to reduce the depth of field significantly, even though this was shot using the same lens at the same aperture. The foreground grass is now blown out of focus, appearing as a diffused foreground, and the logs in the background no longer distract the eye from the roaring stag.

AFTER





Ben's simple steps for shooting silhouettes

- 1** Seek out a suitable location and think about your shooting position. Look for an area that will allow you to shoot upwards towards the sky.
- 2** Watch the weather closely and pick a day when there is some interest and colour in the sky. I prefer a sky with at least some clouds as they add interest and can be used to convey mood and atmosphere.
- 3** I usually opt for a slightly shorter lens than usual when photographing silhouettes because I like plenty of space around my subject. A tele-zoom in the range of 100-400mm is ideal.
- 4** Use single-point autofocus and move the focus point towards the bottom of the frame. I often place the subject on one of the bottom intersecting thirds, leaving at least two-thirds sky for an effective composition.
- 5** Switch to spot metering mode and aim the metering point at a bright area of the sky. This way the sky will be correctly exposed, and the subject will naturally fall into silhouette.
- 6** When metering for the sky, you may find you need to add a small amount of positive exposure, so check the histogram and make sure that the graph is nudging towards the right-hand side.
- 7** Opting for cloudy white balance will further warm up and enhance the colours of a nice sunrise or sunset.
- 8** A stag roaring in silhouette can look particularly dramatic so be ready to fire at all times and keep your camera set to high-speed drive to capture the peak of the action.
- 9** If you are using a tripod, turn off image stabilisation. On a completely solid platform, the image stabiliser can cause movement.
- 10** If you decide to show a small amount of detail in your subject, rather than a solid silhouette, lift the shadows in your post-processing software. This can often add a little bit of depth to an otherwise flat image.

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LETTER OF THE WEEK

Infinity and beyond

I have long been interested in having a go at astrophotography and found the comments made by Tom Ormerod (AP 7 August) very informative.

However, his statement that it can be really tricky to focus manually on the stars completely threw me.

Wouldn't it just be a case of focusing on infinity, or am I missing something here?

David Richards

Technical Editor Andy Westlake

replies: Yes, it's just a case of focusing on infinity. But the question is how do you accurately focus on infinity, especially in the dark? It isn't remotely easy, because barely any lenses have a hard stop at the end of their focus travel any more, let alone an accurate one. Then if you do focus on infinity, how do you make sure the lens stays there? Even a slight nudge

of the focus ring will throw the stars out of focus. Also most lenses for mirrorless cameras are focus-by-wire, and tend to reset the focus position when you turn the camera on or off.

Various solutions to this problem have been developed. The Samyang AF 24mm F1.8 FE, for example, has a function specially designed for astrophotography that allows you to accurately calibrate its infinity focus position and then set the lens there by pressing a button on the barrel. Certain Irix manual-focus lenses have a calibrated click-stop at the infinity position, along with a locking focus ring. Meanwhile, Olympus users who are lucky enough to own either the OM-D E-M1X or the OM-D E-M1 Mark III benefit from a unique 'Starry Sky AF' mode, which remarkably can autofocus on stars consistently accurately.

mirrorless. They have a long way to go to beat my Nikon D850.

John Heywood

Glad to hear you are enjoying your DSLR – we're not sure which camera the other photographer was using, but most mirrorless users don't need to clean their sensor that often. Also, a lot of pro wildlife photographers have changed to mirrorless and can easily keep up with flying birds – they rely on their cameras for their living.

Aperture arithmetic

Some time back, lens maker Zhong Yi Optics announced a Canon EF-fitting 50mm f/0.95 manual focus lens. This arrived at the end of August, truly a monster at 1.5kg on my kitchen scales. But wait, I also have a Canon EF to Micro Four Thirds Metabones 0.71x Speed Booster.

The two together on my Lumix GH3 result in an optic of theoretical speed of $0.95 \times 0.71 = 0.6745$. As to the focal length of this unique combination, it is 50mm x 0.71 which is 35.5mm, but taking into account the x2 crop factor of Micro Four Thirds gives me effectively a focal length of 71mm – a bit longer than I would wish

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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.



DSLR v mirrorless

In the park with my Nikon D850 and 28-300mm lens I spotted another photographer with a top-of-the-range mirrorless camera, that most of the photography magazines are still raving about.

While chatting, I enquired how often he needed to clean his sensor. He replied, at least two or three times a week. Also he allowed me to try panning on a bird in flight, which showed how bad the lag factor is. None

of these two serious faults are mentioned in any of the reviews I have read. The poor battery life may be mentioned as an afterthought occasionally.

As a retired ex-pro I punish my gear. I have a beautiful collection of F-mount lenses that all work on my Nikon D850 which is the nearest to my perfect camera (I have never had to have my sensor cleaned and I check it often).

I doubt that I will ever trade in my DSLR for a

Dan is impressed by his 50mm f/0.95 Zhong Yi Optics manual-focus lens





Diane was moved by our 9/11 article and Tom Stoddart's image above

for personally, but okay for most uses. A starting lens of 35mm 0.95 instead of 50mm would possibly be better, getting me 50mm (actually 49.7mm), again, but with the same maximum aperture of f/0.6745. **Dan Mitchell**

Apertures are rounded to two significant figures, so we'd call that f/0.67! Either way it's an impressive-sounding number, and we'd love to see some images. However, it's possible you might not get f/0.67 in practice, if the Speed Booster can't accept light from the entirety of the lens's exit pupil.

Simplicity by name

Your article on the Ilford Simplicity development kit was serendipity itself. I had found a development tank with a film in it (how I knew that it had a film in it, I do not know). I had found two other old film cassettes which I had sent to a lab for development successfully, but did not feel able to send a tank, and did not want to buy too great a quantity of chemicals.

Anyway, the Ilford process was very easy to set up, and I had forgotten how much excitement there was waiting for the development. All went well and I also discovered a bonus when the film was removed – there were two

films, both correctly developed, despite having been in the tank for over 30 years, to hang in the shower cubicle to dry as was suggested in the article. Now all I have to do is digitise or print the images. **Jon Dickinson**

Remembering 9/11

I have just read your article commemorating 20 years after the 9/11 tragedy. All the photos are very emotive but the one that for me shows the real human side is 'Manhattan From Ferry' by Tom Stoddart. Although the commuters' faces can't be seen, you can feel the silence and shock in the way they are standing and staring at the forever-changed skyline. Thank you, AP for printing the pictures and interviewing the photographers. It is a time we should never forget. **Diane Lee**

We agree, it's a magnificent image.

Shadow side

I was taken aback by the so-called 'improved' version of Mark Burstow's cloisters photograph in *Evening Class* (AP 4

September). We all have our own subjective opinions, but I can only lament the absence of light and shadow (chiaroscuro), and of atmosphere too, in the 'improved' version. It would be far better to slightly crop-mark Mark's original to make the line of windows more horizontally and vertically central, to lighten the highlights slightly, and to apply far less brightening of the shadows.

Adrian Lewis

Feeling drained

My first SLR was a Kine Exakta which, as some people may know, had a waist-level viewfinder. I currently use a Nikon D500 and a Z6; the Z6 drives me nuts. There are so many buttons on the back that with big fingers I have to look to avoid pressing buttons I do not want. And the viewfinder switches off far too early, and takes too long to settle down. When I set it to wait a bit longer before turning the viewfinder off, it wasn't long enough and the battery drained too quickly. **Peter Bunting**

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In next week's issue



Great creations

Creating a stunning photo book can be daunting. We asked experts for their tips



Zeiss ZX1

Andy Westlake tests this full-frame compact with high-end editing

Small faces

Peter Dench talks to Pauline Petit about her unique portraits

Extend your battery life

Angela Nicholson's battery life tips to help keep you shooting for longer

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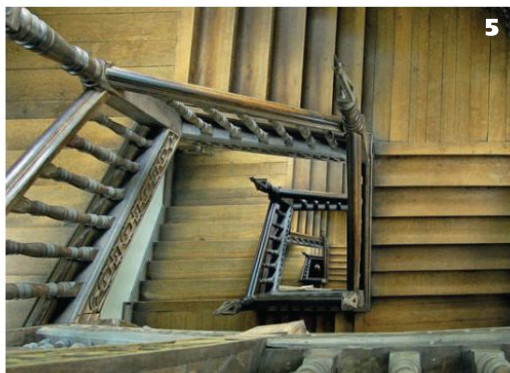


1 Taste the Rainbow by Katrina Ellor This vibrant and unusual close-up shot really leaps from the page thanks to the bright colours

2 Concentration by John Hankin Excellently timed to capture the action just at the right moment, this shot is full of drama

5 Chastleton House Staircase by Paul Jones A lot of care has gone into ensuring lines are straight and accurate, and it has paid off handsomely

6 Porcelain Fungus by John Hankin These beautiful specimens have been captured expertly to show off a superb amount of detail



Join the Club

Members of this club have a range of expertise which they love to share

When was the club founded?

We were founded in 1939 and marked our recent 80th anniversary with an exhibition of images by current members, alongside some archived material including newspaper cuttings and pictures relating to the club and its members over the years.

What does your club offer to new members?

We're a friendly club and there's nothing better than a chat over a tea or coffee during a club meeting. Our members have a range of expertise, interests and kit so we have a wealth of knowledge; there will always be someone who can answer a question or share their experience. It's this interaction that makes club membership really rewarding. We encourage prospective members to

come to a few meetings and get a feel for the club before committing to joining.

Describe a typical club meeting

Our last season (September 2020 to May 2021) took place completely over Zoom – it's not something we would ever have envisaged using but it's been a great hit and we've had high attendance rates. This season we're planning to mix both physical meetings and Zoom – best of both worlds! We try to have a mixed programme so we have competitions and 'battles', external speakers, practical sessions on technique and kit... no two evenings will be the same!

Do you invite guest speakers?

Yes, we always aim to have a variety of speakers so in an annual programme we



3 Lavender Harvest by Val Thomas The leading lines in this image guide your eye perfectly around the frame



4 Night Light by John Smith Keeping one light in colour really helps to tell the story in this quaint monochrome landscape



7 Sleeping Venice by Suzan Gunnee A serene shot which shows off the peacefulness of what can be an otherwise very busy location

Club essentials

Cirencester Camera Club

Parish Hall, Watermoor,
Cirencester GL7 1NE

Meets Monday evenings, September to May
(mix of online evenings and face-to-face)

Membership £55 a year

Contact info@cirencestercameraclub.org

Website cirencestercameraclub.org

would have speakers covering a range of subjects, techniques and offering their unique perspective on the art of photography. Using Zoom last season meant we could invite speakers who were further afield and wouldn't have been able to travel to a club night – good to get a positive, however small, out of a pandemic!

Do members compete in regional or national competitions?

As a club we enter PAGB regional competitions, both print and DPI (digital projected images); and individually, some members enter images in the huge range of competitions out there including salons (the local Cheltenham International Salon being very popular), BBC images and focused ones e.g. Pink Lady Food POTY.

How many members do you have?

We have a fairly steady membership of around 40. As things get back to normal we'd love to grow the numbers. New members bring in new interests and experience and that's valuable to everyone in the club.

Are any trips or outings planned?

As we don't have formal meetings in the summer we like to organise some outings that make the most of the light evenings. We've been collaborating with Cirencester Parish Church recently and as a result we've had evening access to the church and could take lots of kit, tripods, even drones.

Not an outing as such but we're taking advantage of Zoom and ran a 'Battle' against Bathurst Camera Club in Australia – the City

of Bathurst was named after the 3rd Earl Bathurst in 1815 whose family has lived in Cirencester since 1705. Hopefully a new tradition for the club.

What are the club's goals for the future?

We'd really like to see younger people join. There would be huge benefits to the club in getting more young people involved and it would be fantastic to get more varied perspectives on what we do as a club and what we offer to our members.

We've started to collaborate to support members working towards photographic distinctions and in the past few months three members have been awarded their LRPS. Working in small dedicated groups focusing on these distinctions has been invaluable in developing and critiquing the submissions.



Marsel van Oosten

Marsel van Oosten was born in The Netherlands and worked as an art director for 15 years. He switched careers to become a photographer and has since won Wildlife Photographer of the Year and Travel Photographer of the Year. He's a regular contributor to *National Geographic* and runs nature photography tours around the world. Visit www.squiver.com.

The art of 'pre-vis'

In his first column for AP, award-winning nature photographer **Marsel van Oosten** explains the art of pre-visualisation

Pre-visualisation is visualising an image before it is made. Instead of merely capturing what you see in front of you, you first create the image in your head and then try to capture it. This is the most important creative technique that I use and know. Nothing else comes close. There are two kinds of 'pre-vis': when I'm still at home and have come up with an idea or I am at the location and see something that triggers my imagination. The first example is the ultimate form of pre-vis, the second one is more common and it's the one that I used for this image. You can use pre-visualisation for any kind of photography but, naturally, I will give a wildlife photography example.

There are two ways to photograph wildlife: either reactively or proactively. The vast majority of wildlife photography is reactive – the wildlife does something and the photographer reacts to it. On safaris, photographers often follow the wildlife and, once they have found it, stick with it. While this is efficient, the wildlife is in charge of your creative results as you are merely following it. While it's possible to get good photos with a reactive approach, you aren't working towards a goal.

Turning it around is less efficient and less productive but, when something happens,

I'm actually there, I'm already in the perfect angle, the perfect position and I'm totally prepared, so I won't miss that opportunity... and the result will be something that I actually wanted. In practice, this means that I often do the opposite of what most of my colleagues do: instead of going where the animal is, I go to where I want the animal to be. Clearly my strategy is a lot less effective than the first one but, when it works, I get exactly what I wanted.

If I go on a project – especially if it's a place I haven't been to before – I spend a lot of time figuring out what I can expect. The most obvious way is to Google the destination or the subject. Location photographs are really helpful because then I can see what the landscape looks like, what the habitat is, where the most beautiful trees are and what kind of clouds I can expect. I also figure out what the weather and the temperature is going to be like, and then I know what the animal's behaviour might be. I get as much information as possible and then I look at the photographs that have already been made of the subject I'm going to photograph. As a professional photographer I have to be able to stand out and sell my images, so it makes no sense

Framing an elephant, Zambia
Nikon D850, 180-400mm f/4 lens, 1/250sec at f/8, ISO 800



for me to photograph something in a way that's been done dozens of times before.

Obviously this all has to connect with my own visual preferences and my photographic style. That's how it works. It's like a little puzzle and then, in the end, I just come up with a solution to the challenge. I have loads and loads of images that are the result of that kind of thinking. I was never there, yet I already know the moment I set foot there what I'm going to do and how I'm going to do it.

I have a very clear vision as to what I want in my wildlife photography. My favourite wildlife images are always



beautiful landscapes with an animal in it as a bonus. The habitat is just as important as the main subject – or often, more important. In my work, I like to create order from chaos by creating a visual hierarchy inside the frame. I also like my images clean and uncluttered. I focus on strong shapes and graphic lines, and maximum separation between them. These criteria steer my creative thoughts in a certain direction, which is very helpful for me. It's nice to have a goal, rather than move around like a headless chicken and hope for the best.

In this case I was on a photo safari with

guests in Zambia when I saw this beautiful constellation of winter thorn trees. I was immediately in love with the graphic qualities of the scene and tried to visualise what this could turn into. After moving our vehicle back and forth to get the best angle, I suggested we waited for an animal to walk into that natural frame on the left because that would bring the scene to life and give a great sense of scale. I didn't really care what kind of animal it would be – a zebra, an impala or a hippo. We waited for less than an hour and got rewarded when a large elephant walked into our frame.

It's important to remember that this

strategy is the opposite from what most do, and that this image is the direct result of pre-visualisation. Had I just followed this elephant around I may never have seen the potential of this scene and, if I had, I wouldn't have had enough time to get into the right distance and angle to get the perfect composition. We knew there was plenty of wildlife in the area. Obviously that's an easy thing to check – you do a quick look around and see if there's anything in the area that might be moving into that direction and, if there is, it makes total sense to wait and see if you get lucky.

As told to Steve Fairclough



Instant resurrection

The iconic instant photography brand Polaroid has been reborn in Europe. **Steve Fairclough** discovers the story of the fall and rise of the company

At one time Polaroid was the epitome of cool in the photography and art worlds. Andy Warhol produced Polaroid pop art, David Hockney shot stunning composites and photographers such as Walker Evans, Helmut Newton, Ansel Adams and William Wegman embraced the creative possibilities offered by the instant analogue imaging system. What began in 1937 as the Polaroid Corporation (as a company that produced polarised sunglasses), hit a revenue peak of \$3 billion by 1991 but was declared bankrupt just ten years later, in October 2001.

That early 21st century company crash was a far cry from the 1960s and '70s when generations of photo enthusiasts flocked to buy the stylish Polaroid cameras that spewed out instant film results. Initially the film was a peel-apart product and then, from 1972 onwards, with the launch of the legendary SX-70 folding camera, as a 'hold in your hand' instant film that developed in front of your eyes. Largely thanks to the drive and innovative genius of co-founder Edwin H Land, the magic of instant imaging captured the imaginations of millions, but the Polaroid Corporation was in dire straits in the 1990s and wouldn't survive in its original form.

Following the 2001 bankruptcy – which is often put down to a failure to keep up with digital photo technology, despite the fact that Polaroid did make digital cameras – Polaroid was sold off to Bank One's One Equity Partners. Without

getting into complicated legal or financial detail... the original Polaroid was dead. However, the tale didn't end there and today a new Polaroid has emerged, thanks largely to the efforts of a few diehards who, in 2008, founded the aptly named The Impossible Project in The Netherlands.

The story of the evolution of The Impossible Project, and those involved in it, is told in the recently published book, *Polaroid Now*, which is notably subtitled *The History and Future of Polaroid Photography*. It's a mixture of pictorial and camera nostalgia but is also an introduction to a fresh generation of creative talent, which is experimenting with Polaroids in similar ways to how Warhol, Hockney, Keith Haring, design company Hipgnosis and many others experimented decades earlier. With a cover that features the iconic 1960s Polaroid packaging, the title has been compiled and edited by photographer and author Steve Crist, who has worked closely with various incarnations of Polaroid since 2004.

Collection auctioned off

Crist explains, 'From the early '90s Polaroid was struggling and that was in the pre-digital days. For the first book I did, *The Polaroid Book*, I went to the old Polaroid Corporation in Waltham, Massachusetts. That book was an overview of the Polaroid Collection, which was the US and European collections that Polaroid had amassed for many



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Nadia Lee Cohen
with Charlie Denis,
'Nadia Vogue Italia'



The Polaroid Sun 660 Autofocus was launched in 1981. Via its gold ring it pushed out high-frequency sound waves, to help work out where the subject was and adjust the focus



The legendary, folding SX-70 SLR camera was produced by the Polaroid Corporation between 1972 and 1981 – this is the silver and brown version

decades. It was about photography that had already been shot, archived and was thoughtfully selected.'

Edwin Land had brought in Ansel Adams as a consultant on the US collection – a role that Adams retained for 35 years – and the company also gave access to its 20x24in Polaroid camera studio and sometimes allowed the cameras to be borrowed by a select few photographers. A parallel collection in Europe saw some of the Polaroid work of David Bailey, Sarah Moon, Helmut Newton and Josef Sudek being bought.

Polaroid went through a series of a couple of bankruptcies and Crist explains, 'They sold the company a few times, took the great Polaroid Collection and auctioned it all off at Christie's, so that disappeared. But, I met Oskar Smolokowski (the current CEO of Polaroid) and he has renovated the new Polaroid. As of last year, pre-pandemic, the company is owned wholly by Polaroid BV, which is now in Amsterdam. They make the film in Enschede and it's kind of a European/EU product, with some Chinese components, and, of course, the cameras.'

Prior to the demise of the original Polaroid the company had taken many twists and turns, but perhaps more astonishing than the technology involved in the company's products was the way it was resurrected. To rewind a tad, The Impossible Project began in 2008 in the wake of Polaroid's announcement that it was to cease producing film for Polaroid cameras. The founders of the project – Florian Kaps, André Bosman and Marwan Saba – bought production machinery

from Polaroid for \$3.1 million, just days before it was due to be scrapped, and leased a building that was formerly part of the Polaroid plant in Enschede, Netherlands.

In what was known as the Noord Building, in 2010 The Impossible Project began producing colour and black & white films for the Polaroid Corporation's SX-70 and 600 cameras as well as the i-Type (600 cameras with a rechargeable battery) cameras from the latest incarnation of the Polaroid company. Also produced in Enschede were Image/Spectra films and 8x10 films. The new 8x10 films differed from the original 8x10 films because they are integral (non-peel

Above from left:

Ray Liu, 'Untitled'

Bret Watkins, 'In Case of Rainbows'

Keith Haring, 'Self Portrait'

apart) films with the positive and negative kept together.

The Impossible Project evolves

In 2012 The Impossible Project announced it would launch a range of collectable products, called The Polaroid Classic range, from different periods in the company's history. Then, in December 2014, Oskar Smolokowski was announced as CEO – a position he still holds. In the *Polaroid Now* book Smolokowski explains, 'We all knew from day one that the mission was to reunite with Polaroid – after all, we were making Polaroid film! In September 2017, on Polaroid's 80th birthday, we



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launched Polaroid Originals. We managed to put the pieces back together and reached a deal to reunite the factory and the brand under one roof and ownership.' In March 2020 the company became, simply, Polaroid again.

Steve Crist reveals, 'I know it wasn't just Oskar Smolokowski. He's quick to point out that there were a lot of other people who helped with The Impossible Project in their early days. But I think that's a good and apt title for it because it was like a ragtag group of people who thought that they could resuscitate an industrial scale plant.

'Polaroid, when it died, was a large operation with many thousands of

Below from left:

The Polaroid OneStep+ black camera, shown here being used with Bluetooth connectivity

The Polaroid Go is the smallest analogue instant camera

The Polaroid Now camera was released in 2020

The production line in the Polaroid factory in Enschede, The Netherlands

people. In the US it had tens of thousands of employees and it seems that five or ten people, whoever was in the initial group, could just grab a hold of some of the equipment and do it with a little bit of help from one or two retired people... that was pretty amazing. That shows they saw a business opportunity but I think it's more like a love of the material and the craft – they didn't want to see it die. That resuscitation of Polaroid took people to save that company because of the physical nature of the manufacturing.'

Included in that era of saving products were John Reuter's efforts to save the 20x24 Project, which had produced significant

Polaroid camera landmarks

1948 The Polaroid Land Model 95 camera was launched with two separate rolls (a positive/developing agent and a negative) that enabled the image to be developed inside the camera. The film sold out in one day.

1963 The Model 100 folding rangefinder camera was introduced. It featured folding bellows, automatic exposure and took 100-series 72x95mm pack film.

1972 The historic SX-70 folding camera was launched, which didn't require a peel-apart film. It took a 77x77mm square image with an ISO value of around 160. SX-70 cameras were produced between 1972 and 1981.

1976 The first Polaroid 20x24 cameras were built. Only six models were ever produced. The idea was to demonstrate the quality of Polacolor 2 film, which was about to be launched in the 8x10 format.

1981 The integral 600 film was introduced, which offered ten exposures in 79x79mm and also incorporated a flat 'PolaPulse' power pack so the cameras didn't need a battery.

1982 Polaroid SLR 680 launches. The 680 was an evolution of the SX-70 but had the advantage of using faster speed 600 film, so could be used in lower light. It offered ultrasonic AF or manual focus via a geared wheel.

1986 Polaroid introduced the Spectra camera system, which used a rectangular 92x73mm instead of the square format 600 films.

1996 The Polaroid PDC-2000 is launched as the company's first digital camera. It came in three editions – tethered, 40MB hard disk and 60MB flash drive – and had an 800x600 pixel resolution.

2016 Polaroid Impossible I-1 camera launched with a new format – it was a Polaroid 600 with the battery moved out of the film pack.

2021 The Polaroid Go is a brand new pocket camera from Polaroid.



© POLAROID



works such as William Wegman's 1987 image 'Roller Rover' and Mary Ellen Mark's black & white portraits for *The New Yorker*. Reuter had run the 20x24 Project for many years and Steve Crist explains, 'He saved all the materials from destruction. He has, in storage, some thousands of frozen sheets of the original, last batches of 20x24 film that he runs. They were just going to toss it out and destroy it, so he [Reuter] had to jump in, start a company and do that, which he has done for many years.'

The past and the future

With a current line-up of cameras that includes the Polaroid Now, the OneStep+ and the Go, alongside variations of the classic 600 and SX-70 models the new Polaroid has its toes dipped in both the past and the future. Steve Crist explains, 'I'm shining the spotlight on the Polaroid community by doing the book. The story is the community of mostly young people and some older people who have rediscovered Polaroid and are shooting adventurously now. They're all scanning it and posting it online, so that's the process of sharing. They have these Polaroid get-togethers where they all meet up, hit a pub, go out and take pictures, which is funny but cool.'

Crist is also full of nostalgia. 'I loved the old Polaroid materials that are no longer made.... the 4x5 format stuff, the peel-apart films that had the negative attached – the 59 and the 58, all those kinds of films



Patrick Winfield, 'Origin 5'

'Polaroid has such a dedicated fan base that people are willing to wear clothes with the logo on it'

that no longer exist. I liked the immediacy of the SX-70 – there's something really beautiful about that material, more specifically the SX-70 than the 600 series. I liked the look of that stuff. It provided a magenta, cyan and black value system that you saw the world through. The SX-70 provided that kind of 1970s and 1980s colour balance look that was cool.'

He adds, 'Polaroid is a really unique company. It's one of the few product companies I can think of, other than Apple in its heyday, that has such a dedicated fan-base that people are willing to wear clothes with the logo and graphic on it and also celebrate it by kind of loving it. We follow people who have a fan-base and Polaroid has a lot of fans. It's a strange firm in a sense that although it makes products, people like the outcome of the product. They love what they can do with the product because it allows them to express themselves creatively. I can't think of another product that's quite like it.'



Alex Conu, 'Untitled'



The book *Polaroid Now: The History and Future of Polaroid Photography*, by Steve Crist (with contributions by Oskar Smolokowski and John Reuter), is published by Chronicle Chroma, ISBN: 978-1-7972-0137-5, with an RRP of £26. To find out more go to www.chroniclebooks.com.



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Shooting portraits

Peter Dench talks to Italian photographer **Gabriele Galimberti** about his poignant and precise, award-winning series, *The Ameriguns*

Guns make impactful photographs. The rage on the face of a youth pointing a gun at the camera in 'Gun 1, New York', 1954, by William Klein. Marc Riboud's emblematic image of Jan Rose Kasimir, confronting the American National Guard outside the Pentagon during the 1967 anti-Vietnam march. 'Saigon Execution', 1968, by Eddie Adams. 'Iranian Revolutionaries', 1986, by Jean Gaumy. 'The Falling Soldier', 1936, by Robert Capa. I could go on and on.

Marcus Bleasdale's photograph of a child soldier with the Mayi-Mayi militia, Kanyabayonga, Congo, 2008, hangs in my hallway. Tom Stoddart's powerful picture of Meliha Varesanovic walking proudly and defiantly to work past an armed soldier during the siege of Sarajevo, Bosnia, 1995, hangs outside my daughter's bedroom. A book that I regularly thumb for guidance on how to produce a perfect reportage, is Zed Nelson's, *Gun Nation*. Guns are a constant in photographic history.

Italian photographer Gabriele Galimberti first visited the USA in 2005 (and first fired a gun in 2018). The towering skyscrapers, oil wells and broad boulevards had a lasting impression, as did the gun shop signs standing to attention along the highway.

After reading a report there were more weapons for private use in the USA than the population, he began to question who owns all the firearms? While on commission shooting dinosaur fossils for *National Geographic*, during a free day, his curiosity led him into a Kansas gun shop to talk to customers. A short while later, he was at the home of one taking a portrait.

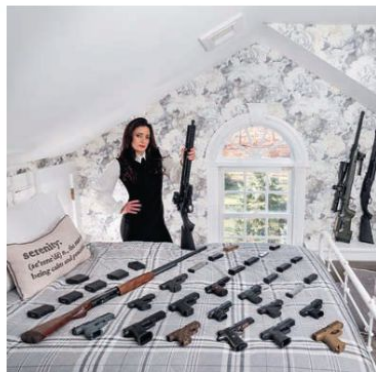
Researching thousands of social media profiles and reaching out to hundreds, Galimberti secured around 50 subjects willing to be shot in front of his Fujifilm GFX 50R with GF 32-64mm F4 R LM WR lens. Galvanised, he set out across America to create a portrait of the weapons culture of gun-loving Americans from New York to Honolulu, rich and poor, black and white, Asian and Latino.

The Ameriguns, a collaboration with *National Geographic* and a book co-published by Dewi Lewis & Skinnerbox 2021, is the result of that journey. It achieved a host of global accolades including a First Prize, Portraits, Stories, at the 2021 World Press Photo contest. 'I've been celebrating for the entire last 48 hours since I found out I was the World Press Photo winner in the portrait category. I've entered this award most of the last ten years and this time I won it. I still can't believe it,' reveals Galimberti.

Beginnings

Many of the portraits protagonists had guns introduced into their childhood: Former US Marine, Torrell Jasper, learned to shoot from his father as a kid; Robert Baldwin Jr received his first gun, a .22 caliber rifle from his father when he was six. Brandon Brown shot a weapon for the first time when he was 12, Danyela D'Angelo learned to shoot from her father the same age – hundreds of firearms sit in a vault in Arizona, part of a trust held in her name until she becomes an adult. Children also appear in Galimberti's portraits: Brown's young sons nonchalantly dig their hands deep into their pockets standing alongside a pathway parade of firearms. Pastor Fawbush's kids sit on a toy tractor and bicycle among the guns as naturally as they would their soft toys.

Galimberti spent hours constructing each portrait for *The Ameriguns*, the gun map of America seen on the book cover, achieved via drone. Lit with up to eight Speedlite flashes, the portraits are American movie blockbuster quality. It's difficult not to be equally unsettled and fascinated by *The Ameriguns*. The US has had more mass shootings than any other country on the planet. According to the independent Gun Violence Archive (GVA), there were 633 mass shootings in 2020 alone. The Second Amendment of the United States Constitution '...the right of the people to keep and bear Arms, shall not be infringed,' is deep in the nation's DNA and Galimberti's portraits.





Gabriele Galimberti

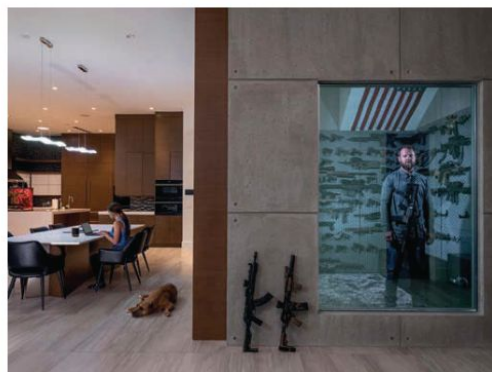
Gabriele Galimberti is an Italian photographer based in Tuscany. He works on long-term documentary photography projects around the world. Books include: *Toy Stories*, *My Couch Is Your Couch* and *The Heavens*. www.gabrielegitimberti.com.

Clockwise from top:
Schriever, Louisiana
– Torrell Jasper, aka
Black Rambo [35];

Las Vegas, Nevada –
Robert Baldwin
Jr [39];

Myrtle Beach,
South Carolina – Will
Renke [35];

Putnam Valley, New
York – Bree Michael
Warner [43]





Nikon's last manual-focus film SLR boasts a unique electro-mechanical hybrid shutter

At a glance

£700 price when new

£500 second-hand price

- 35mm film SLR
- Nikon F mount
- Hybrid electro-mechanical shutter
- Shutter speeds 8 to 1/4000sec
- DX coded or manual film speed setting
- Viewfinder magnification 0.83x
- Centre-weighted metering
- Uses two SR44/LR44 or one CR1/3N battery

Nikon FM3A at 20

Back in the summer of 2001, Nikon launched the FM3A, its final manual-focus film SLR. **John Gilbey** looks back at its significance 20 years on, and his experience with using it

The traditional form-factor of the 35mm single lens reflex (SLR) evolved in the 1950s and was subsequently refined over the next half century. For many folk during this period, the range of Nikon SLRs, from enthusiast, to semi-pro and professional, provided a ladder of increasing capability as their photographic journey progressed. In the semi-professional range, it seemed likely that the FM2n would be the end of the line for the all-metal, all-manual FM series of SLRs when it appeared in 1983. The world was moving on, autofocus had arrived, manufacturing processes were increasingly relying on plastics as the basis for the camera body, and it would not be long before digital imaging was banging on the door of traditional photography.

It was a surprise to many when

Nikon launched the FM3A in the summer of 2001, two years after the D1 digital SLR. With manual focus, all-metal construction, no built-in winder and a marked absence of liquid crystal displays, it seemed to encompass everything that the SLR manufacturers were trying to leave behind at the time. It looked retro, even old-fashioned, and not a few photographers at the time scratched their heads and wondered who and what the enigmatic FM3A was for. Pairing the body as a kit with a new 45mm f/2.8 pancake lens, often presented in a slightly garish silver finish, only added to the confusion. Was this a sensible camera choice for the working photographer or was it merely a rich man's toy? Either way, it was short-lived, with production ceasing in 2006 after a very limited run.

I bought my own Nikon FM3A





second-hand more than a decade ago, at a time when there was a significant lack of demand for film cameras in the marketplace. Interest in well-specified manual cameras is now much higher and I certainly could not afford to buy an FM3A today, as they are being snapped up at eye-watering prices by newly engaged film photographers and, perhaps inevitably, collectors. Twenty years after its launch, in a digital world where retro chic is an industry in itself, the FM3A is rightly taking its place as a modern classic in the pantheon of camera history.

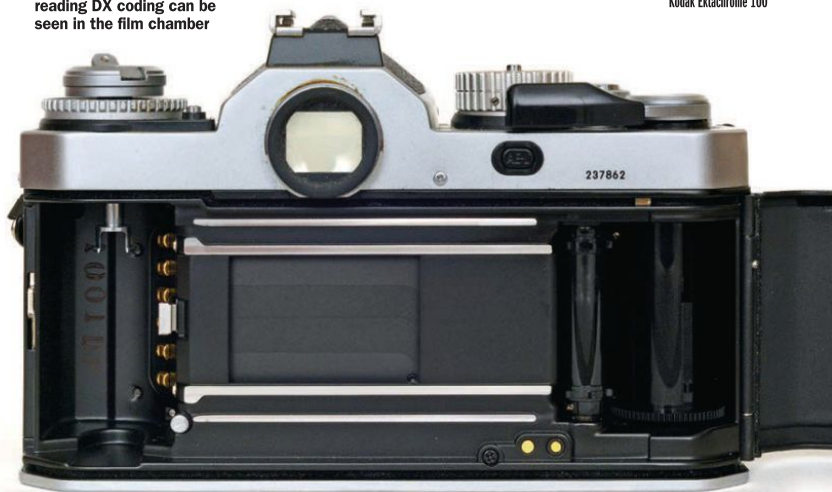
Design and handling

Pick up a Nikon FM3A after using a full-frame DSLR and you immediately get the sense of a compact, familiar, well-designed camera. Mine usually travels with a Nikkor 50mm f/1.8 AI lens attached. I bought it as a body-only deal and never



Below: Contacts for reading DX coding can be seen in the film chamber

Riverside houses in Dolgellau in Wales
Nikon FM3A, AI-Nikkor 50mm f/1.8, Kodak Ektachrome 100



Testbench IN THE FIELD

bothered trying the matching 45mm pancake lens, based as it was on an old four-element Tessar design. The 50mm combination is nicely balanced, fits well in my hands and is light enough to hike around with all day. The FM3A came in a choice of black or chrome finish, with a 'pre-rubber-grip' finish of artificial leather providing a useful tactile feel to the body and offering some protection to the prism housing. The lack of rubber body covering eliminates the risk of the camera developing the annoying stickiness that haunts some Nikons from this era.

All the controls are well placed, positive and responsive, having been designed with scrupulous attention to detail and engineered with a degree of excellence. The design philosophy seems to be that of reliability, practicality and usability, based on the evolution of the type over many years, and there are some very nice touches. The body is equipped to read DX codes on film cassettes, automatically transmitting the film sensitivity to the exposure meter, although this can also be manually set. The shutter can be fired remotely using a traditional screw-in cable on the shutter release, rather than a dedicated

own-brand connector or infrared release. There is even a lever to allow the camera to take multiple exposures, which opens up another world of creative opportunities. If you miss having the film wound on automatically, you could always add an MD-12 motor drive, but the added weight and bulk rather negates the point of having a compact SLR in the first place.

The FM3A can be used either in automatic aperture priority mode or in manual with match-needle metering, giving a useful degree of flexibility. An impressive feature, and possibly unique for a camera that can operate in aperture priority, is that the shutter can fire at any selected speed even if there is no battery in the camera. Most SLRs of this period only offer a single 'emergency' shutter speed in this eventuality, often around 1/90th of a second. The design and execution of this hybrid shutter – essentially mechanical and electronic shutter control systems combined into one – is remarkable, and a significant bonus for anyone who spends time in remote areas where batteries may be hard to find.

Put the FM3A up to your eye and you find that the viewfinder is big, bright and uncluttered. The



screens are interchangeable, but the standard offering is an excellent matt screen with both microprism and split wedge focusing aids in the centre. The aperture of the AI or AI-S lens that is mounted on the camera can be read optically through a window at the top of the screen, a simple and effective solution. To the left-hand side, the range of shutter speeds is shown, with red tabs indicating Automatic mode at the top and B at the bottom. In auto mode, a moving needle shows the selected shutter

speed when you tap gently on the shutter release. With a manual shutter speed selected a blue tab indicates the current speed, while the needle shows the recommended exposure. In Automatic mode, the shutter is specified to give a maximum of 8 seconds exposure time – but as with some other Nikon SLRs, this can run much longer in reality and enables some striking night-time images.

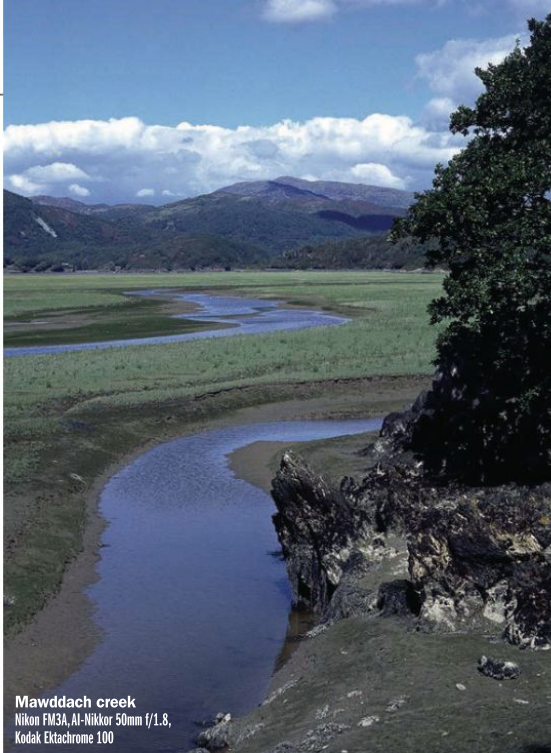
The meter needle doubles as the battery check: the needle should only drop back down 15 seconds after you take your finger off the shutter release, otherwise the batteries need replacing. If you tap the shutter release and the needle doesn't move at all, you've probably tripped over one of the built-in safety features. In order for the shutter release to work, and the meter to turn on, the film advance lever needs to be in the 'stand-off' position. With the lever flush with the camera body the FM3A will refuse to take a picture – which may save you the occasional wasted shot, but will sometimes make you miss one!

The metering system is a



Top-plate dials set the shutter speed, film speed and exposure compensation

**Ladysmith Black Mambazo
in concert**
Nikon FM3A, AI-Nikkor 50mm f/1.8,
Ilford XP2 Super



Mawddach creek
Nikon FM3A, AI-Nikkor 50mm f/1.8,
Kodak Ektachrome 100

traditional centre-weighted affair, where 60% of the weighting is given to a circle of 12mm diameter in the middle of the frame, which is helpfully marked on the standard screen. While not as sophisticated as the matrix metering systems that Nikon was already including in other SLRs at the time, this gives robust and reliable results in most conditions, although it can be fooled by backlit situations. To account for this, the usual exposure compensation dial is available around the rewind crank offering an adjustment of between -2 and +2 stops. Alternatively, an exposure lock button is provided just below the film advance lever, which allows you to roam around the subject and then recompose the image while keeping the preferred exposure. At any rate, you always carry a handheld meter... Don't you?

Flash is accommodated with a Nikon dedicated hot shoe and a standard PC coaxial connector. The TTL flash system supported is the predecessor to the current Nikon system, but there are many, many old Speedlight units

'It is small and discreet enough to use without being too conspicuous, and surprisingly quiet in operation'

available cheaply on the second-hand market. For fill-in flash, a compensation button on the mirror box drops the flash output by one stop, and there is a 'flash ready' indicator at the top of the viewfinder. Flash will synchronise at speeds up to 1/250th of a second, which is marked in red on the shutter speed dial as a reminder.

The shutter release itself has, for me, just the right degree of resistance, making it clear when you are moving beyond the 'meter on' halfway point and are about to fire the shutter. The sound of the shutter firing and the movement of the mirror is relatively subtle for a film SLR, reinforcing the impression of the good design and engineering which went into the product. There is a mechanical self-timer in the usual place on the right-hand side of the front panel, which gives a reassuringly retro buzz as it operates. The

self-timer can be cancelled and reset if necessary.

In practical use

The Nikon FM3A is a well-designed and well-engineered camera that makes an excellent companion for a variety of photographic tasks. It is compact enough to go into your luggage as a second body if you are also shooting digital, but makes a very good stand-alone camera for travel photography in its own right, where the ability to operate without a battery really stands out against its peers.

Over the past decade I have used the FM3A for street photography, reportage, landscape, portraiture, concert photography and a variety of other roles. During this time, it has proved utterly reliable and has never let me down. It is small and discreet enough to use without being too conspicuous, and it is surprisingly quiet in

operation. With the huge range of Nikon AI and AIS lenses available, it is easy to assemble a compact outfit that occupies a bag around the same size as a current mirrorless system.

My standard set of lenses for the FM3A is a Nikon 50mm f/1.8 AI, a 28mm f/2.8 AIS and a 135mm f/2.8 AI, which sometimes gets swapped out for an 80mm f/2 AI for portraits. The compact size and lack of vibration is also a bonus when working with longer lenses, while the large size of the mirror means that there is no 'cut-off' of the image in the viewfinder as you get in some other SLRs. In addition, the focusing aids on the standard viewfinder screen work well down to apertures well beyond f/5.6 – so I can happily use it on my 600mm f/5.6 Nikkor AI when the need arises.

The elephant in the room has to be the current price on the second-hand market. While older, and simpler, mid-range manual Nikon film SLRs can be obtained for less than £100, the FM3A can command asking prices more than ten times that for a mint example. The low production numbers, innovative features and overall retro charm seem to have attracted a large number of collectors to the marketplace. This is a pity, because the FM3A is a camera that deserves to be used rather than confined to a glass case.

If you can find one at anything like a reasonable price, snap it up, load it up with your favourite film and take it outside. Is it worth the extra cost? Yes. This is a very capable camera that has been thoughtfully composed, is technically sophisticated and won't get in your way. It is, in short, a pleasure to use. AP

For and against

- + Build quality and precision
- + Big, bright viewfinder
- + Excellent handling
- + Works at all shutter speeds without a battery
- + Interchangeable viewfinder screens
- Lack of matrix metering
- No mirror-up facility (use the self-timer)
- High price



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The 8-25mm works well with Olympus's in-body stabilisation in low light
Olympus OM-D E-M1 Mark III, 8mm, 0.3sec at f/6.3, ISO 200, handheld

Olympus M.Zuiko Digital ED 8-25mm F4 Pro

Olympus's latest wideangle zoom boasts premium optics and an unusually long range. **Andy Westlake** finds out whether it's a landscape shooter's dream



This latest Olympus wideangle zoom has been a while coming. It's been on the firm's roadmap for a couple of years and was officially named as an 8-25mm f/4 in July 2020. Since then, Olympus's imaging division has split off into a new company called OM Digital Solutions, and this is the first new optic released under its stewardship.

As indicated by its Pro label and £899 price tag, this is a premium lens for Olympus's Micro Four Thirds cameras, although it can also be used with Panasonic's Lumix G bodies. It's jostling for attention in a system that's already blessed with some excellent high-end offerings: Olympus makes a 7-14mm f/2.8 Pro while Panasonic offers a Leica-badged 8-18mm f/2.8-4.

The 8-25mm f/4 is similar in size and price to the latter, so many photographers will be choosing between the two.

So what does the 8-25mm bring to the party? Firstly, unlike the 7-14mm f/2.8 Pro, it accepts screw-in filters, which makes it a much more practical choice for landscapes. Secondly, it extends the long end to an unusual 50mm equivalent, which means it

can stay on the camera more of the time. What's more, it offers impressive close-up capabilities. For some photographers, it might be the perfect everyday lens.

Features

On the whole, the 8-25mm f/4 offers much the same feature set as other Pro-series Olympus lenses. It boasts an IPX-1 rating for dust- and





The lens delivers pleasing images at close distances

Olympus OM-D E-M1 Mark III, 25mm, 1/8000sec at f/4, ISO 200

► splash-proofing, while also being freezeproof to -10°C. But in a first for the range, it employs a space-saving retractable design; twisting the zoom ring past the 8mm position reduces the length by 25mm.

Olympus has never been afraid of using complex optics, with the 16-element, 10-group formula employing elements made from extra-low dispersion (ED) glass, Super ED glass, high refractive-index (HR) glass and Super HR

glass to minimise aberrations. Two aspherical elements made of ED glass and one dual-sided aspheric element promise sharp images into the corners of the frame, while ZERO coating has been applied to suppress flare and ghosting.

A minimum focus distance of 23cm is available throughout the zoom range, which enables striking wideangle close-ups. Zoom in to 25mm and this equates to a subject size of

83x62mm, or 0.42x equivalent magnification, which is impressive for such a wide lens. A 7-bladed circular aperture diaphragm promises natural-looking background blur.

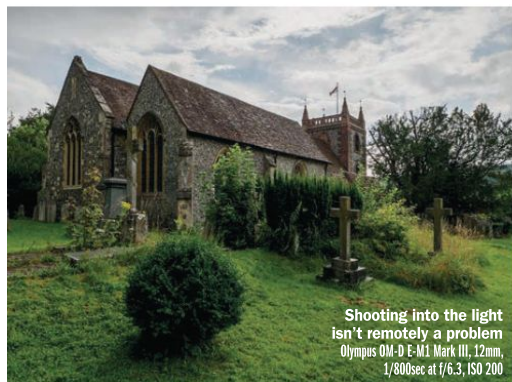
Olympus has used a 72mm filter thread, which is shared with several of its other Pro zooms, including the 12-100mm f/4 and 40-150mm f/2.8. A petal-type hood is supplied, which can be reversed for storage and has a locking button to stop it coming off accidentally. Users of the 12-100mm f/4 should be aware that its very similar-looking hood will also fit the 8-25mm, but will cause some vignetting.

Build and handling

When you pick up the 8-25mm, it feels robust and well-made, with a rubber seal around the mount that helps stop dust or water from penetrating into the camera. During my testing, it shrugged off a couple of heavy showers without missing a beat. Its all-metal barrel weighs in at 411g, while measuring 77mm in diameter and 88.5mm in length when retracted. This makes it slightly larger than the Panasonic

8-18mm f/2.8-4, in terms of the space it will occupy in your bag, but almost 100g heavier. Compared to premium wide zooms for larger formats, it's similar in size to the Fujifilm XF 10-24mm F4 R OIS WR, but somewhat smaller and lighter than Sony and Panasonic's full-frame 16-35mm f/4 optics. In effect, Olympus has exploited the smaller sensor format to build a more versatile lens with an extended zoom range.

The design language will be instantly familiar to Olympus users, with a broad zoom ring placed at the centre of the barrel so it falls naturally for operation by your left hand. Ahead of this you'll find the manual focus ring which has two distinct modes via a push-pull mechanism. In its forward position, with the camera set to manual focus, it rotates smoothly and continuously, allowing extremely precise focus adjustment. Pulling it back towards the camera reveals a distance scale, and in this mode it behaves much like a traditional manual-focus lens, with hard end stops at the extremes of the focus range. So whichever way



Shooting into the light isn't remotely a problem

Olympus OM-D E-M1 Mark III, 12mm, 1/8000sec at f/6.3, ISO 200



Unlike most ultra-wides, this lens can be used as an everyday zoom
Olympus OM-D E-M1 Mark III, 25mm, 1/60sec at f/6.3, ISO 200

you prefer to work, Olympus has got you covered.

Olympus has also included its familiar L-Fn button that's placed on the top left of barrel within easy reach of your left thumb. By default, this works as AF-stop, temporarily pausing autofocus. But it can be reconfigured to operate a range of other functions from the camera body.

Autofocus

When it comes to autofocus, there's not much to say. The lens focuses silently, instantaneously and accurately, just as long as you give it a sensibly-defined target. It works just as well on the Panasonic G9 as it does on the Olympus E-M1 Mark III, and while you might spot a visible 'wobble' on Olympus's older contrast-detection based models like the E-M5 Mark II, it's still quick to focus.

Switch to manual focus and there's nothing to complain about either. As usual, turning the focus ring will engage your preferred focusing aid, either magnified view or peaking. I find the push-pull manual-focus clutch mechanism works very nicely, but on recent Olympus bodies it can be disabled from the menu if you don't like it.

Image quality

This is a £899 lens wearing a Pro badge, so I had high expectations for its optical quality. Equally, I expected some compromise for its extended zoom range, as wide zooms usually decrease in sharpness at the long end. But what's remarkable about the 8-25mm f/4 is just how much detail it renders across nearly the entire frame, almost regardless of focal length, aperture or focus distance. It's a superb lens.

In my controlled side-by-side tests, it was at least a match for the Panasonic 8-18mm, and perhaps even a little sharper in the extreme corners at 8mm f/4. At 18mm it also gives the stellar Olympus 12-40mm f/2.8 Pro a run for its money, and while it's perhaps a fraction less sharp at 25mm, in most situations you probably wouldn't notice. This impressive detail rendition is also maintained well across the full focus distance range, with the lens still giving very pleasing images when shooting at its maximum magnification. I wouldn't hesitate to shoot it wide open, although as usual for Micro Four Thirds, I'd generally avoid apertures smaller than f/11 owing to

diffraction blurring.

Micro Four Thirds integrates software compensation into the system design, which means that you won't see any of the aberrations that otherwise appear with ultra-wide zooms. Curvilinear distortion is fully corrected, so straight lines along the edge of the frame aren't drawn bent, while colour fringing due to chromatic aberration is also effectively suppressed. A small amount of vignetting is detectable at 8mm f/4 if you go looking for it, but it'll have no real-world impact on your images. The lens also deals well when shooting directly into the light, with little loss of contrast. The overall takeaway message is that this is a lens that consistently delivers extremely clean, detailed images.

Landscape photographers who wish to use a square filter system will also find this lens much more tractable than the 7-14mm f/2.8 Pro. With the Formatt Hitech Firecrest 85mm system, there's no vignetting with the holder set straight, and just a little when it's angled, which disappears on zooming in to 18mm. If you use a 100mm system, you'll have no problem with vignetting.



Verdict

JUST from looking at its specs, it might be difficult to work out why you'd buy the Olympus 8-25mm f/4. It's not the small, lightweight, affordable wide zoom that some users were hoping for, akin to last year's 12-45mm f/4 Pro. Instead, it's the same size and price as the excellent Panasonic 8-18mm f/2.8-4, but heavier. Most users will already have the extra range covered with a standard zoom, so what's the point?

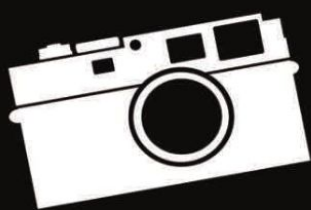
The answer becomes apparent when you head out and start taking pictures, because this turns out to be a uniquely versatile lens. Thanks to its extended long end and very impressive close-up capability, it's not like using a conventional wideangle zoom at all. It's almost better seen as an everyday lens that can zoom out to ultra-wide.

With its superb optics, the 8-25mm f/4 Pro also stands shoulder to shoulder with the other MFT wide zooms. So the choice between them comes down to features. Compared to the 7-14mm f/2.8, the 8-25mm's lighter weight and ability to take screw-in filters makes it a better option for landscape photography, although those shooting interiors may benefit more from the wider, brighter lens. Equally, some users will prefer the lighter Panasonic 8-18mm. It's a very close call between the three, but for all-round versatility, the Olympus 8-25mm f/4 just about wins.

Data file

Price £899	Minimum focus 23cm
Filter diameter 72mm	Length 88.5mm
Lens elements 16	Diameter 77mm
Groups 10	Weight 411g
Diaphragm blades 7	Lens mount Micro Four Thirds
Aperture f/4-f/22	Included accessories Front and rear cap, LH-76E hood





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Sony Alpha 7R IV, 1/5sec at f/5.6, ISO 400



Sony FE 40mm F2.5 G

Richard Sibley takes a look at the most curious of Sony's three compact fixed-focal-length lenses

With a head start on Nikon and Canon in terms of its full-frame mirrorless system, Sony is now at the stage where it can add more diverse lenses to its lineup. Recently, it has released a trio of small primes, the FE 24mm F2.8 G, FE 50mm F2.5 G and FE 40mm F2.5 G, the latter of which I'm reviewing here. All are the same size and virtually the same weight, making them a nice compact set for travel and street photographers. They should pair nicely with the Sony Alpha 7C,

with its rangefinder-style body, and will also appeal to vloggers and videographers, for whom matching lenses can be useful when using a 3-axis stabiliser.

It is the FE 40mm F2.5 G lens that stands out as an atypical focal length, which is precisely why it is of most interest to me. It sits nicely between 35mm and 50mm, so that one may consider replacing both of those focal lengths with the single 40mm lens. In fact I'm slightly surprised that Sony has introduced both a 40mm and a 50mm, both with an f/2.5 aperture, in this lineup.

Features

The FE 40mm F2.5 G lens is a full-frame lens, designed for mirrorless cameras such as the Alpha 7 or Alpha 9 series. But it can also be used on A6000-series cameras, or in APS-C crop mode, giving a field of view equivalent to a 60mm lens.

For a lens of its size and £630 price, it is fairly well featured. It has a Focus Hold button, a switch to change between manual and autofocus, and an aperture ring with a switch to turn the clicks on or off, which is useful for video. It also has linear manual focusing



so that videographers can accurately pull focus manually between two points. The lens is also dust and moisture sealed.

Inside the barrel there are two linear motors which should provide smooth, fast, accurate and quiet autofocus whether you are shooting stills or video. It is also internal focusing,





Wide open, the lens is impressively sharp, especially in the centre
Sony A7R IV, 1/800sec at f/2.5, ISO 100

so the length remains the same during focusing. This helps to maintain the balance of the lens, which makes this 40mm an interesting option for using on a 3-axis stabiliser such as one of the DJI Ronin series.

One thing that is missing is optical stabilisation, which means you will be relying on in-body stabilisation instead. This shouldn't be an issue for most users as since the Alpha 7 II arrived, all Sony full-frame mirrorless cameras have featured

in-body stabilisation. But it's something to consider for APS-C users, who may be better served by the cheaper, optically stabilised E 35mm F1.8 OSS or E 50mm F1.8 OSS instead.

Optically it consists of nine elements in nine groups. Three of these are aspherical elements which help to keep chromatic aberration and distortion to a minimum whilst maximising edge sharpness.

The aperture has seven rounded blades which should

produce fairly nice specular highlights when the lens is stopped down. However, with a maximum aperture of f/2.5 don't expect super-shallow depth of field and incredibly blurred backgrounds like you would get from an f/1.4 lens. That said, the minimum focus distance of 28cm means that when you get up very close to a subject when shooting at f/2.5 you will be able to blur backgrounds nicely.

There is a customisable focus hold button that can be assigned to other functions. For example, it can be used to turn focus peaking on and off, which is handy if you're focusing manually. Alternatively you could use it to switch between the APS-C crop mode or to switch Zebra Patterns on or off. It is a really useful button as it is so accessible whilst shooting, making it an option to assign to one of your most regularly used settings.

The filter thread is 49mm in size and is replicated on the lens hood. Again, it is great that these three lenses all use the same size filters, which is more economical in terms of both finances and time.

It's worth noting that because

of the internal focus, the front element and filter thread doesn't rotate. So you won't have to re-adjust circular polarisers or square filters after focusing.

Build and handling

In terms of handling the lens feels very well built. It boasts an all-metal construction with the exception of the aperture and focusing ring, which are plastic. There is quite a lot going on around the lens barrel with the various buttons and dials, but it is aesthetically a fairly clean design, with clear markings for the aperture settings, which are clickable in 0.3EV steps.

On the rear of the lens you can feel the very thin O ring seal which grips to the camera body when the lens is mounted, preventing any dust or moisture ingress. Sony's technical drawing shows other weatherproofing seals around the buttons and the focusing and aperture rings.

Size-wise the lens has a diameter of 45mm and is 68mm long, not including the hood which adds another 12mm. In terms of weight it's only 173g, making it a perfect lightweight companion to any Sony body.



The 40mm focal length brings a very natural perspective to scenic shots
Sony Alpha 7R IV, 1/320sec at f/6.3, ISO 100

Out-of-focus backgrounds are rendered with a pleasing blur
Sony A7R IV, 1/400sec at f/2.5, ISO 100



The lens hood is very well designed. It's similar to the one for the older FE 35mm F2.8 ZA lens in the way that it cups around the front of the lens, both shielding it from light and offering some physical protection for the glass. As the hood also provides a filter thread, I would always leave it on and not bother with a protection filter, given how recessed the front element is from the front of the hood.

Autofocus

When it comes to autofocus, the lens is as snappy as you would expect for a lens with two linear motors. Almost as soon as you have touched the shutter button or the 'AF on' button, the lens has already focused. This is obviously especially true if you're shooting things like street photography or landscape images where the subject isn't too close to the lens. But even then, when focusing and switching between a subject at the minimum focus distance to infinity I had no problem with Alpha 7R IV getting almost instantaneous focus when switching points using the rear touchscreen of the camera.

It was a similar story with the original A7R, which has a vastly less sophisticated AF system, using the centre point focus and focusing between subjects up

close and distant subjects. The lens just snaps into focus, before you have even had a chance to notice. For video, it's much the same again, with the linear motors focusing smoothly, confidently and quietly. The 40mm focal length may not be one for vloggers who wish to film themselves at arm's length, but for those who want to put the their camera on a tripod, I quite like it. It's a nice compromise between slightly wider 35mm and 50mm for video; the lens has a fairly intimate, close feel to it, without having the more obvious narrow field of view of a telephoto lens.

Image quality

Image quality is excellent across the range. Shooting wide open at f/2.5 the lens resolves a great deal of detail in the centre, even when pixel-peeping with the 61MP Alpha 7R IV. Stopping down to f/2.8 sharpens things up with very little loss of light or difference in depth of field. Closing down the aperture to f/5.6-f/8 produces peak detail across the frame; shooting landscapes at infinity reveals just a hint of detail reduction in the corners. By f/16 diffraction starts to take the edge off the finest detail, and even at f/22 it is still usable.

Distortion is well controlled,

although there is the merest hint of barrel distortion if you go looking for it. The lens profile correction in Adobe Camera Raw is applied by default, so you may never see any distortion if you shoot raw images. But turning the correction on and off in-camera does reveal a slight difference.

With in-camera Shading Compensation turned off for JPEG files, vignetting is quite noticeable at f/2.5, with pronounced darkening in the corners. This subsides as the aperture gets smaller, and by f/4 light fall-off is smooth and shouldn't be noticeable in most situations. It isn't until around f/8 that the vignetting disappears completely. All of this is somewhat inconsequential given that most people will probably shoot with Shading Compensation switched on, which corrects it significantly, and it can be further reduced when editing.

Having used the lens on holiday for a week, with Lens Compensation switched on, I went searching for chromatic aberration in all of the expected places but struggled to find any. There was the merest hint of a soft green or magenta edge if you really go searching for it, but overall I'm happy to say it isn't a problem.

Verdict

THE CHOICE of a 40mm focal length lens is an unusual one, but it is one that I personally like, as I often find that 50mm is just a little too narrow. Whilst I enjoy using a 35mm focal length, 40mm sits in the middle as a nice compromise between the two more common options.

Of course, a slightly larger aperture than f/2.5 would be nice, but then that would increase the size. In comparison, the Zeiss Batis 40mm F2 CF is twice the length and weight. For the type of users who are going to be interested in this kind of compact prime, a large aperture isn't always going to be an essential. It's one for occasional portraits, street photography, or landscape work; in short it's a lens just to have on your camera at all times for whenever you need to snap a shot quickly. For that job, I feel it does a better job than a 50mm. It's also very well constructed, with all the features you would expect of a G-series optic. In fact it's really hard to find any fault with this lens at all.

With a retail price of around £630, it's not the cheapest option; Sigma's 45mm F2.8 DG DN is similar in size and also sports an aperture ring, but costs £500. However, the Sony lens should bring its own advantages in terms of operational speed and future-proofing. It's an affordable and versatile optic that many photographers could keep almost permanently attached to their camera.

Data file

Price £630	Aperture f/2.5-f/22
Filter diameter 49mm	Minimum focus 28cm
Lens elements 9	Length 68mm
Groups 9	Diameter 45mm
Diaphragm blades 7	Weight 173g
	Mount Sony FE



Benro Tortoise 14C + GX25 tripod kit

Andy Westlake tests a slimline tripod with no centre column

● £260 ● www.benroeu.com

OVER the past year, Benro has updated its tripod line-up with new ranges named after animals. Previously we've been impressed by the compact yet sturdy Rhino and the super-flexible Bat designs. The oddly named Tortoise models differ in not having centre columns, with the 14C we're looking at here being a four-section carbon-fibre affair that extends to 1.3m and is slated to support up to 10kg.

So why make tripods without centre columns? Firstly, it allows them to fold down unusually slim, which makes them easier to slip into a suitcase or strap onto a backpack. Secondly, it reduces weight, not only by omitting the column, but also by allowing the central spider to be smaller and simpler. It also makes low-angle shooting much easier, as you don't have to swap to a short column. Last but not least, it maximises stability, by placing the camera immediately at the top of the legs. The main drawbacks are the inability to make easy height adjustments, and the lower overall height.

Once we get past the vagaries of the design, there's no denying that this is a beautifully made tripod. All three twist locks for each leg can be easily undone in one motion for rapid set-up, while a lever-and-button mechanism makes selecting between the three leg angles a breeze. The large rubber feet can be swapped out for a set of spikes, and a high-quality padded carry case is included.

The matched GX25 low-profile ball head usefully boasts two panning controls, one at the base and the other just below the camera. Its quick-release clamp accepts Arca Swiss-type plates and employs Benro's uniquely rapid and secure locking mechanism. A small bubble level on top helps with levelling your camera.

I tested the tripod with a gripped full-frame DSLR and 400mm lens, giving a 3.4kg load, which it supported with ease while dampening vibrations impressively well. My main concern is that the head moves slightly when you lock it down, shifting the composition, which will mainly be of concern when using telephotos. I'm not convinced by the head's layout, either, with the main lock seemingly designed for operation by your right hand, which will usually be manipulating the camera.

Verdict

I suspect this is a tripod design that some photographers will love and others will hate. Personally I'm not willing to give up a centre column just yet, but it's good that Benro offers the choice.

Hook

A removable hook beneath the head platform can be used to attach ballast for increased stability.

Attachments

A trio of 1/4in threads around the spider can be used to attach lights or other accessories.

Head screw

Both common attachment sizes are available, with a 1/4in screw surrounded by a 3/8in sprung collar.

Grip

One leg has a soft rubberised grip for more comfortable carrying.



At a glance

- Four-section carbon-fibre legs
- 54cm closed length
- 130cm maximum height
- 1.32kg weight
- 10kg rated load

BENRO'S TORTOISE RANGE

Five Tortoise models are available, ranging from the small desktop 03C to the five-section 35C that extends to 156cm. Benro also offers add-on centre columns, including the CSC25 (right) that matches the 14C tripod. With a three-section carbon fibre design, it extends from 19cm to 40cm, and costs £38.



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Is there a way to carry two cameras for fast use?

Q I'm an event photographer who regularly has to switch between multiple lenses in order to get a wide variety of compositions and shots. As I'm often responding to situations that are unfolding, I frequently find that I have the wrong lens attached for a specific moment. I remember seeing a wedding photographer with a super-stylish-looking strap that let her carry two cameras at once, so that she always had two lenses she could use. What was it? **Ollie Daniels**

A What you're looking for is a dual camera strap or harness, popular with those who cover weddings, live events and sports. They allow you to carry multiple cameras at once so that different set-ups can be hung at your sides and kept close to hand. Popular models include the modern-looking BlackRapid Breathe dual straps and Sun-Sniper Double Plus Harness, but with your 'super-stylish' description, we imagine the photographer you mentioned may have been using a Hold Fast MoneyMaker. These cross-strap harnesses evenly distribute the weight of gear down your body, and are manufactured from high-quality full grain leather or vegan leather in a variety of natural tan or eye-catching colour finishes. Festeoned with stainless

steel d-rings and quick-release sailboat clips, it's not only a comfortable and practical option, but the best-looking on the market too!

The Hold Fast MoneyMaker costs £210



Best hybrid stills/video camera?

Q My son has just finished his college education and really excelled in his media production course. Previously he was able to borrow equipment for both his course projects and personal shoots, but not any more. With that in mind, I'm keen to help him buy his own first camera. He's still very much deciding on which areas to specialise in, and is enjoying trying his hand at both media at the moment. Any suggestions for the best camera to buy with a budget in the £1,700 region? **Emma Stairs**

A Modern cameras have increasingly become hybrid shooters, as comfortable capturing video as they are stills. Key things to consider, alongside the sensor sizes and video formats on offer, include in-body stabilisation for shake-free handheld shooting and autofocus tracking in both stills and video. All three of the models we've listed below provide access to a range of great lenses and accessories, enabling your son to continue growing and developing his skills.

Our experts suggest



Sony Alpha 7 III

Well-rounded and highly capable, the A7 III will excel at any task. Its 4D autofocus with 693 phase-detection AF points plus 425 contrast-detection AF points and a range of brilliant tracking options, means that no matter how skittish your subject or how fleeting the moment, this camera will capture it sharply. As well as recording stunning 4K movies through 2.4-times higher oversampling, the camera features a HLG (Hybrid Log-Gamma) picture profile and super-slow-motion recording for creative movie making.

£1,699

- 24.2MP full-frame sensor
- UHD 4K at 30fps, Full HD at 120fps
- Five-axis 5-stop in-body image stabilisation



Nikon Z 6

With 273 highly accurate AF points covering 90% of its full-frame sensor, a stunning 3.6m-dot viewfinder and 5 stops of in-body stabilisation, composing images and capturing them in breathtaking 24.5MP clarity is made not only a breeze, but a joy on the Nikon Z 6. It also provides fantastic video capture quality, with the option of outputting 12-bit raw video to an external recorder for the ultimate in dynamic range. It's truly a camera that will allow its users to grow and develop their skills, whatever their chosen medium.

£1,549

- 24.5MP full-frame sensor
- UHD 4K at 30fps, Full HD at 120fps
- Five-axis 5-stop in-body image stabilisation



Fujifilm X-T4

Don't be fooled by the fact the X-T4 has a 26MP APS-C sensor that's physically smaller than the two alternatives we've suggested. It's a powerhouse of a camera that could easily become the workhorse device of an aspiring shooter. Speedy subjects? Burst shooting of 15fps is possible, while its hybrid autofocus system will operate down to light levels as low as -3EV for contrast detect and a staggering -7EV with phase detection, with accurate tracking offered. Its images and video always boast impressive quality and astounding colours.

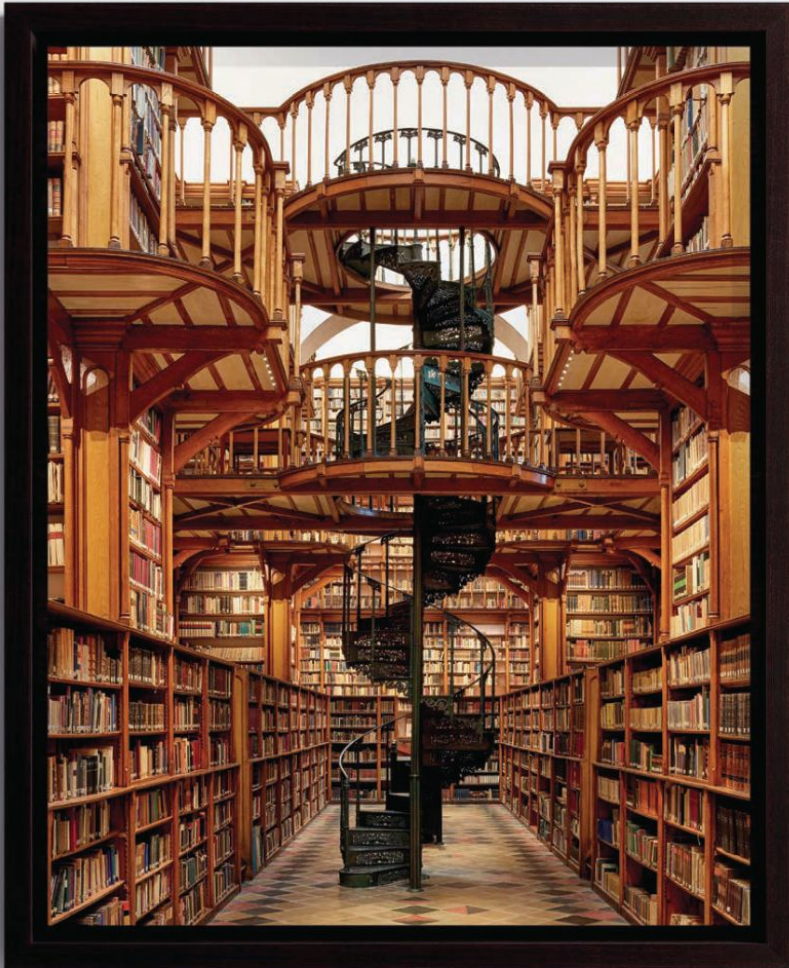
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- 26MP APS-C sensor
- DCI 4K at up to 60fps, Full HD at up to 240fps
- Five axis 6.5-stop in-body image stabilisation



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Buying Guide

301
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

AF Nikon AF lenses driven from camera
AF-S Nikon lenses with Silent Wave Motor
AF-P Nikon lenses with stepper motors
AL Pentax lenses with aspherical elements
APD Fujifilm lenses with aspherical elements
ASP Sigma Aspherical lenses
ASPH Aspherical elements
AW Pentax all-weather lenses
CS Samsung lenses for APS-C cropped sensors
D Nikon lenses that communicate distance info
DA Pentax lenses optimised for APS-C sized sensors
DC Nikon defocus-control portrait lenses

DC Sigma's lenses for APS-C digital
DG Sigma's designation for full-frame lenses
Di Tamron lenses for full-frame sensors
Di-II Tamron lenses designed for APS-C DSLRs
Di-III Tamron lenses for mirrorless cameras
DN Sigma's lenses for mirrorless cameras
DO Canon diffractive optical element lenses
DT Sony lenses for APS-C sized sensors
DX Nikon's lenses for DX-format digital
DS Canon's Defocus Smoothing technology
E Nikon lenses with electronic apertures
E Sony lenses for APS-C mirrorless

ED Extra-low Dispersion elements
EF Canon's lenses for full-frame DSLRs
EF-S Canon's lenses for APS-C DSLRs
EF-M Canon's full-frame lenses for mirrorless
EX Sigma's 'Excellent' range
FA Pentax full-frame lenses
FE Sony lenses for full-frame mirrorless
G Nikon lenses without an aperture ring
HSM Sigma's Hiper Sonic Motor
IS Canon's Image-Stabilised lenses
L Canon's 'Luxury' range of high-end lenses
LD Low-Dispersion glass

LM Fujifilm Linear Motor
MP-E Canon's high-magnification macro lens
OIS Optical Image Stabilisation
OS Sigma's Optically Stabilised lenses
PC-E Nikon tilt-and-shift lenses
PF Nikon F-mount Fresnel optics
PZD Tamron Piezo Drive focus motor
RF Canon full-frame mirrorless lenses
S Nikon's premium lenses for mirrorless
SAM Sony Smooth Autofocus Motor
SDM Pentax's Sonic Direct Drive Motor
SMC Pentax Super Multi Coating

SP Tamron's Super Performance range
SSM Sony Supersonic Motor lenses
STF Sony and Laowa Smooth Trans Focus
STM Canon lenses with stepper motor
TS-E Canon Tilt-and-Shift lenses
UMC Ultra Multi Coated
USM Canon lenses with an Ultrasonic Motor
USD Tamron Ultrasonic Drive motor
VC Tamron's Vibration Compensation
VR Nikon's Vibration Reduction feature
WR Weather Resistant
Z Nikon's lenses for mirrorless cameras

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MAKE	SUBSYSTEM	SONY/ALPHA	CANON	FOUR THIRDS	MILKOM	PERKIN	SIGMA	MINI DOCS (CM)	FEELER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
CANON DSLR																
EF 8-15mm f/4 L USM	E1499		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	E299	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	E990	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	E2799	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	E2810	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	E2150		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	E1199	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	E2920		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	E940	4★	Designed to match the needs of demanding professionals - and does so with ease	-	-	-	-	-	-	-	-	28	77	83.5	106.8	870
EF-S 17-55mm f/2.8 IS USM	E795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	-	-	-	-	-	-	-	-	25	77	83.5	110.6	645
EF 18-55mm f/4-5.6 IS STM	E220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	-	-	-	-	-	-	-	-	35	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS STM	E478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	-	-	-	-	-	-	-	-	39	67	76.6	96	480
EF-S 18-135mm f/3.5-5.6 IS USM	E500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	-	-	-	-	-	-	-	-	39	67	77.4	96	515
EF 18-200mm f/3.5-5.6 IS	E740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	-	-	-	-	-	-	-	-	45	72	78.6	102	995
EF 24mm f/1.4 L II USM	E2010		Subwavelength structure coating, together with UD and aspherical elements	-	-	-	-	-	-	-	-	25	77	83.5	86.9	650
EF 24mm f/2.8 IS USM	E750	4★	Small wideangle optic with image stabilisation	-	-	-	-	-	-	-	-	20	58	68.2	55.7	280
TS-E 24mm f/2.8 USM	E165	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	E2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	-	-	-	-	-	-	-	-	21	82	88.5	106.8	780
EF 24-70mm f/2.8 L II USM	E2300	5★	Professional-quality standard zoom lens with a fast aperture	-	-	-	-	-	-	-	-	38	82	88.5	113	805
EF 24-70mm f/4 L IS USM	E1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	-	-	-	-	-	-	-	-	38	77	83.4	93	600
EF 24-105mm f/4 L IS II USM	E1129	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	E479	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	E730	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	E3290		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	E399		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	E799		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	E1799	5★	An outstanding addition to the L-series line-up	-	-	-	-	-	-	-	-	38	72	80.4	104.4	760
EF 40mm f/2.8 STM	E230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	-	-	-	-	-	-	-	-	20	52	68.2	22.8	130
TS-E 45mm f/2.8	E1200		Tilt-and-shift lens designed for studio product photography	-	-	-	-	-	-	-	-	40	72	81	90.1	645
EF 50mm f/1.2 L USM	E1910		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	E450	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	E130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	-	-	-	-	-	-	-	-	35	49	69.2	39.3	130
EF-S 50mm f/2.8 Macro	E2500		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	E265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	-	-	-	-	-	-	-	-	110	58	70	111.2	375
EF-S 60mm f/2.8 Macro USM	E540	4★	Great build and optical quality, with fast, accurate and near-silent focusing	-	-	-	-	-	-	-	-	20	52	73	69.8	335
MP-E 65mm f/2.8 1:5x Macro	E1250		Macro lens designed to achieve a magnification greater than 1x without accessories	-	-	-	-	-	-	-	-	24	58	81	98	710
EF 70-200mm f/2.8 L IS USM	E1540		Non-stabilised L-series optic, with rear focusing and four UD elements	-	-	-	-	-	-	-	-	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	E2150		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	E790		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	E1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	-	-	-	-	-	-	-	-	100	72	80	176	780
EF 70-300mm f/4.5-5.6 L IS II USM	E499	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	E1600	5★	An L-series lens with a highly durable outer shell	-	-	-	-	-	-	-	-	120	67	89	143	1050
EF 75-300mm f/4-5.6 III	E300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM	-	-	-	-	-	-	-	-	150	58	71	122	480
EF 85mm f/1.2 L II USM	E2640	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	E1570	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	E470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM	-	-	-	-	-	-	-	-	85	58	75	71.5	425
TS-E 90mm f/2.8	E1670		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/2.8 Macro	E2500		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	E650	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	E1060	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	E1999	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	E1360		L-series construction with two UD elements and wide maximum aperture	-	-	-	-	-	-	-	-	90	72	84	112	750
EF-S 135mm f/4L Macro	E2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification	-	-	-	-	-	-	-	-	49	82	88.5	139.1	1110
TS-E 105mm f/3.5 L Macro USM	E1870		L-series macro lens with inner focusing system and USM technology	-	-	-	-	-	-	-	-	48	72	82.5	186.6	1090
EF 200mm f/2.8 L II USM	E960		Two UD elements and a rear-focusing system in this L-series optic	-	-	-	-	-	-	-	-	150	72	83.2	136.2	765
EF 300mm f/4 L IS USM	E1740		Two-stop image stabilisation with separate mode for panning moving subjects	-	-	-	-	-	-	-	-	150	77	90	221	1190
EF 400mm f/5.6 L USM	E1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood	-	-	-	-	-	-	-	-	350	77	90	256.5	1250
LAOWA DSLR																
12mm f/2.8 Zero D	E899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	-	-	-	-	-	-	-	-	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	E499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion	-	-	-	-	-	-	-	-	15	67	72.5	75	320
15mm f/4.1:1 Macro	E49	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	E1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction	-	-	-	-	-	-	-	-	20	n/a	79	103	597
24mm F14 2x Macro Probe	E1599		Unique specialist macro lens with submersible front barrel and built-in LED lights	-	-	-	-	-	-	-	-	47	n/a	39	408	474
25mm f/2.8 Ultra Macro 2.5x - 5x	E399		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	E319	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	E469		Full-frame macro lens with twice-life-size magnification and apochromatic design	-	-	-	-	-	-	-	-	24.7	67	125	72	638
105mm f/2 (13.2) STF	E649	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'S. 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. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive specialty 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	SD	AF	ASPH	CANON	FOUR THIRDS	MINION	PERLUX	SERIAL	FX	FX FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	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 AF-S DX	£1356	4 ★	A high-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	72	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 iFrood 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	62	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		DIMENSIONS				
85mm 1/1.4 G AF-S	£1532	5 ★	Fast mid-tele lens with an internal focusing system and rounded diaphragm						-	-	85	77	86.5	84	595
85mm 1/1.8 G AF-S	£470	5 ★	Rear-focusing system and distance window in this medium telephoto lens						-	-	80	67	80	73	350
85mm 1/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography						-	-	39	77	83.5	107	635
105mm 1/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright 1/1.4 aperture, ideal for portraiture						-	-	100	82	94.5	106	985
105mm 1/2.8 G AF-S VR II Micro	£782	4.5 ★	A very sharp lens, with swift and quiet focusing and consistent MFT results	-					-	-	31	62	83	116	720
105mm 1/2 D AF DC	£980		A portrait lens with defocus control						-	-	90	72	79	111	640
135mm 1/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic						-	-	110	72	79	120	815
200-500mm 1/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	-					-	-	220	95	108	267.5	2300
300mm 1/4 E PF ED VR AF-S	£1230	5 ★	Light, compact AF-S full-frame telephoto lens with ED glass elements	-					-	-	140	77	89	147.5	755

PENTAX DSLR

DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood					-		-	14	n/a	70	67.5	317
DA* 11-18mm f/2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp					-		-	30	82	90	100	704
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom					-		-	30	77	83.5	87.5	430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements					-		-	18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood					-		-	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)					-		-	30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control					-		-	30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh					-		-	35	72	78	94	488
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system					-		-	28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm					-		-	30	58	71	41	148
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating					-		-	25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens					-		-	40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements					-		-	49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant					-		-	28	55	68.5	71	283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing					-		-	20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting					-		-	38	38	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8					-		-	50	62	73	86.5	440
FA 31mm f/1.8 smc AL Limited	£1149		Premium aluminium-bodied wideangle prime boasts full-frame compatibility and an aperture ring					-		-	30	58	68.5	65	345
HD-FA 31mm f/1.8 Limited	£1100		Updated version of classic fast wideangle prime with new HD and fluorine coatings					-		-	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating					-		-	30	49	64	44.5	193
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use					-		-	14	49	46.5	63	215
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners					-		-	30	49	63	45	124
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system					-		-	40	49	63	15	90
FA 43mm f/1.9 smc Limited	£729		Classic full-frame fast prime with perfect focal length for everyday use					-		-	45	49	64	27	155
HD-FA 43mm f/1.9 Limited	£650		Revised standard prime for full-frame cameras gains improved coatings for higher contrast					-		-	45	49	64	27	158
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture					-		-	40	72	80	106	910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring					-		-	45	49	63.5	38	220
DA 50-135mm f/2.8 smc ED IF SDM	£249	4★	Affordable short telephoto lens ideal for portraits					-		-	45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism					-		-	19	49	60	67.5	265
DA* 50-200mm f/4-5.6 smc ED WR	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects					-		-	100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating					-		-	n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly					-		-	45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor					-		-	95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system					-		-	140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing					-		-	110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating					-		-	70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition					-		-	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction					-		-	95	67	78.5	175	819
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'					-		-	70	49	48	64	270
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring					-		-	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing					-		-	85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage					-		-	30	49	65	80.5	340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images					-		-	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside					-		-	120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass					-		-	140	77	83	184	1070

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DSLR Lenses				VOICE	STATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENIX	SEIGA	FEEL FRAME	MINI FOCUS (C)	FULL FRAME (MM)	DIAGNOSTIC (MM)	LENS (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 AF 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 UMSTS	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	117.4	110.6	
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	E799		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 DG 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	-	-	-	-	-	-	-	-	-	26	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	-	-	-	-	-	-	-	-	-	27	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 it 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/1.4 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	127.7	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	1130
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 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot	-	-	-	-	-	-	-	-	-	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	E649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	-	-	-	-	-	-	-	-	-	31.2	62	87.8	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★	Budget portrait prime designed to provide sufficient resolution for 50MP DSLRs	-	-	-	-	-	-	-	-	-	87.5	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
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*	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	89	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
20mm f/2.8	E559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter	-	-	-	-	-	-	-	-	-	25	72	78	53.5	285
24mm f/2 ZA SSM I*	E1119		An impressively bright wideangle Carl Zeiss lens	-	-	-	-	-	-	-	-	-	19	72	78	76	555

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SHOOT ALPHA	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	MINI FRAME	MINI FRAME (C/D)	FLUORITE (MM)	FLUORITE (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
													MOUNT					
24-70mm f/2.8 ZA SSM II*	£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/4.5-6.3 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation	-	-	-	-	-	-	-	-	-	-	140	67	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/4.5-6.3 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/4.5-6.3 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus	-	-	-	-	-	-	-	-	-	-	150	77	95	196	1500
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture	-	-	-	-	-	-	-	-	-	-	85	72	81.5	72.5	560
85mm f/2.8 SAM	£219		A light, low-price portraiture lens	-	-	-	-	-	-	-	-	-	-	60	55	70	52	175
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture	-	-	-	-	-	-	-	-	-	-	35	55	75	98.5	505
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens	-	-	-	-	-	-	-	-	-	-	72	77	84	115	1004
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects	-	-	-	-	-	-	-	-	-	-	87	80	80	99	730

TAMRON DSLR

10-24mm f/3.5-4.5 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/2.8-3.6 Di 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	93.5	75	540
17-35mm f/2.8 Di OSD	£629	4 ★	Most compact and lightest full-frame ultra-wideangle zoom in its class	-	-	-	-	-	-	-	-	-	-	28	77	86.6	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	72	75	96.6	400
18-400mm f/3.5-6.3 Di II VC HLD	£1059	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	490
35-150mm f2.8-4 Di VC OSD	£799		Unusual image-stabilised full-frame zoom designed for portraits, with large maximum aperture	-	-	-	-	-	-	-	-	-	-	45	77	84	126.8	786
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	£899	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	500
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

ATX-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 FF	£699	4 ★	This large-aperture wide zoom for full-frame DSLRs is an updated version of the AT-X 16-28mm f/2.8	-	-	-	-	-	-	-	-	-	-	28	n/a	89	133.5	940
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

VOIGTLANDER DSLR

28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction	-	-	-	-	-	-	-	-	-	-	15	52	66.3	32.8	205
55mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras	-	-	-	-	-	-	-	-	-	-	45	52	67.6	45.5	320

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	-	-	-	-	-	-	-	-	-	-	40	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs	-	-	-	-	-	-	-	-	-	-	35	58	71	71	780
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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5D MKIV body

body box

body box

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EX DG HSM

120-300mm F2.8

DG OS Sport

300mm F2.8

EX DG HSM

Used Canon

500mm F4 IS

100-400mm

F4.5/5.6 LII box

300mm F2.8

IS USM LII

USM LII box

										
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1DX MKII body box	£2499	BG-E11 grip.	£1149	24-105 F4.5 USM L	£549	100 F4.5/5.6 LII box	£1899	18-250 F3.6/3.6 DC OS HSM.	£199	
70 MKII body box	£999	BG-E9 grip box	£1149	28-35 F3.5/5.6 USM L	£219	120-400 F4.5/5.6 LII	£999	50-500 F4.5/5.6 OS HSM	£299	
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10000 body box	£1999/2397	BG-E2 grip	£39	50 F1.2 L USM box	£997	180 F3.5 L USM macro	£1097	200 F2.8 EX DG OS HSM	£599	
50 MKII body box	£999	CANON AF LENSES USED			200 F2.8 USM L	£549	85 F1.8 EX DG box	£499	58 F1.8 EX DG HSM	£499
90D body box	£1049	10-18 F4.5/5.6 IS STM	£219	50-55 STM box	£39	300 F2.8 IS USM L	£499	100 F2.8 IS USM LII	£1199	
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200 body box	£699	14 F2.8 USM LII	£1299	60 F2.8 EF macro	£299	400 F5.6 USM L	£799	150 F2.8 EX DG OS HSM	£699	
600D body	£249	15-55 F3.5/5.6 USM	£299	70-200 F2.8 IS USM LII	£1199	500 F4.5 IS USM LII box	£1499	1500 F5.6/3.6 APO DG OS	£599	
40D body	£399	17-40 F4.5 USM IS	£799	70-200 F2.8 IS USM LII	£1199	1x ext MKII	£369	1500 F5.6/3.6 sport	£1197	
350D body	£399	17-55 F2.8 EF USM IS	£599	70-200 F2.8 IS USM LII	£1199	2x extender MKII	£369	1500 F5.6/3.6 contemporary	£749	
1300D body	£119	18-135 F3.5/5.6 USM Nano	£399	70-200 F4.5 USM	£449	SIGMA CAP USED			180 F2.8 DG OS macro box	£997
10000 body	£199	24 F2.8 USM LII	£129	70-300 F4.5/5.6 I L box	£599	8-16 F3.5 EX DG HSM	£449	300 F2.8 EX DG HSM	£1399	
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D800 body box.	£699	NIKON AF LENSES USED		24-120 F4.5 AFs VR.	£699	114 F4.5 AFD Mint box.	£597	TAM 70 F2.8 SP.	£199
D780 body Mint box.	£1699	8-15 F3.5 AFs Mint box.	£699	24-120 F3.5/5.6 VR box.	£649	105 F2.8 AFs VR.	£599	TAM 100-400 F4.5/6.3 Di VC USD.	£199
D750 body box.	£1499	10-24 F3.5/4.5 AFs.	£499	35 F1.8 AFD.	£169	180 F2.8 ED.	£399	TOK 11-16 F2.8 ATX Pro II.	£399
D700 body box.	£1199	10-24 F4.5 AFs.	£499	70-200 F2.8 AFs AFD one touch.	£169	300 F4.8 AFD.	£1099	TOK 11-16 F2.8 ATX Pro II.	£399
D500 body Mint box.	£1197	14-24 F2.8 AFs Mint- box.	£1197	50 F1.4 AFS G.	£299	200-400 F4.5 AFs VR I box.	£1199	TOK 12-24 F4 ATX Pro II.	£249
D7200 body box.	£649	16 F2.8 AFD fisheye box.	£499	50 F1.8 AFs box.	£299	300-500 F4.5 AFs VR.	£1099	10-16 F2.8 ATX Pro II box.	£249
D3200 body box.	£149	FE 35 F4.5 AFs.	£499	60 F2.8 AFs.	£449	500 F1.8 AFs VR.	£1399	Kenko ext tubes box.	£99
D300 body box.	£299	16-80 F2.8/2.8 DX.	£499	60 F2.8 AFs.	£449	500 F5.6 EF PF ED VR.	£1199	FLASH / ACCESSORIES USED	
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Z6 body box.	£1499	24-70 F2.8 AFs VR M- box.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	8-16 F4.5/5.6 HSM DC box.	£399	TAM 70 F2.8 SP.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	11-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 70 F2.8 SP.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
Z6 body box.	£1499	24-70 F2.8 AFs VR.	£1399	80-400 F4.5/5.6 AFS VR.	£1299	10-16 F2.8 ATX Pro II.	£399	TAM 100-400 F4.5/6.3 Di VC USD.	£199
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Z6 body box.									

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FUJI DIGITAL USED									
XT4 body blk/slv. Mint- box.	£1299	Nissin Air 105 box.	£49	MINOTALSONY A MOUNT AF USED		Teleplus 1.4x conv.	£69	12-50 F3.5/6.3 EZ.	£149
XT3 body blk/slv.	£799	SONY NEX E MOUNT AF USED		28-35 F3.5/5.6.	£49	OLYMPUS 2x conv.	£79	14-42 F3.5/5.6.	£599
XT10 body box.	£799	A6000 body.	£1199	35 F3.5/5.6.	£49	Kenko 1.4x Pro 300DG.	£199	14-42 F3.5/5.6 II AR MSC.	£149
XT10 body box.	£799	E 16-50 F3.5/5.6 P OSS.	£1169	35 F3.5/5.6.	£49	OLYMPUS 4x conv.		14-150 F4.5/5.6 MKII.	£429
XT10 body box.	£799	E 50 F1.8 OSS box.	£1189	35-105 F3.5/4.5.	£99	14-42 F3.5-5.6.	£69	17 F1.2 ED Pro.	£799
8-16 F2.8 XF WR box.	£1199	E 25-210 F4.5/5.6.	£219	35-105 F3.5/4.5.	£99	45 F4.5 F5.6.	£69	20 F1.7 ED Pro.	£799
14 F2.8 box.	£529	TAM 28-200 F2.8/2.8 Di III RXD box.	£649	35-105 F3.5/4.5.	£99	50 F3.5 F5.6.	£69	25 F1.2 Pro M- box.	£799
16-80 F4 XF WR.	£549	TAM 70-300 F4.5/6.3 Di III RXD.	£479	35-105 F3.5/4.5.	£99	140 F5.6 F5.6.	£69	45 F2.8 ED Pro.	£799
18-25 F2.8 XF.	£549	MINOTALSONY DIGITAL USED		35-105 F3.5/4.5.	£99	OLYMPUS 4x conv.	£69	45 F2.8 ED Pro.	£799
18-25 F2.8 XF Mint- box.	£549	Sony RX100 MKII.	£499	35-105 F3.5/4.5.	£99	OLYMPUS MKIII 4/3 USED		45 F1.8 silver.	£199
23 F1.4 XF M- box.	£499	Sony A100 body.	£79	35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	60 F2.8 macro box.	£349
60 F2.4 XF box.	£499	Sony Cy-C70A0.	£79	35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	75 F1.8 box.	£349
90 F2.4 XF box.	£499	FE 35 F4.5 4.2A OSS conv.	£1199	35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	100 F2.8 macro box.	£349
2x extender XF WR box.	£339	E 16-50 F2.8 SSM DT.	£399	35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	FL-900A flash.	£199
1X100 Limited Edition kit box.	£599	A 18-70 F2.8 SSM DT.	£399	35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	FL-900A flash.	£199
XT1 vertex grip G-XT3 box.	£149	FE 1 F1.8 SSM DT.	£149	35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	PANASONIC DIGITAL USED	
XT2 grip box.	£149	A 55-200 F4.5/5.6 SSM DT box.	£149	35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
XT1 grip box.	£149	A 55-200 F3.5/6.3 DC macro box.	£299	35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
Nissin 600 flash box.	£179	WWW.MIFSUDS.COM		35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				MINOTALSONY A MOUNT AF USED		Teleplus 1.4x conv.	£69	12-50 F3.5/6.3 EZ.	£149
				28-35 F3.5/5.6.	£49	OLYMPUS 2x conv.	£79	14-42 F3.5/5.6.	£599
				35 F3.5/5.6.	£49	Kenko 1.4x Pro 300DG.	£199	14-42 F3.5/5.6 II AR MSC.	£149
				35 F3.5/5.6.	£49	OLYMPUS 4x conv.		14-150 F4.5/5.6 MKII.	£429
				35-105 F3.5/4.5.	£99	14-42 F3.5-5.6.	£69	17 F1.2 ED Pro.	£799
				35-105 F3.5/4.5.	£99	45 F4.5 F5.6.	£69	20 F1.7 ED Pro.	£799
				35-105 F3.5/4.5.	£99	50 F3.5 F5.6.	£69	25 F1.2 Pro M- box.	£799
				35-105 F3.5/4.5.	£99	140 F5.6 F5.6.	£69	45 F2.8 ED Pro.	£799
				35-105 F3.5/4.5.	£99	OLYMPUS 4x conv.	£69	45 F2.8 ED Pro.	£799
				35-105 F3.5/4.5.	£99	OLYMPUS MKIII 4/3 USED		45 F1.8 silver.	£199
				35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	60 F2.8 macro box.	£349
				35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	75 F1.8 box.	£349
				35-105 F3.5/4.5.	£99	OMD-EM1 MKIII body.	£1399	100 F2.8 macro box.	£349
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	FL-900A flash.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	FL-900A flash.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	PANASONIC DIGITAL USED	
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
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				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
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				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
				35-105 F3.5/4.5.	£99	OMD-EM5 MKIII body blk M- box.	£799	G2 body.	£199
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ETRS body box.	£699	SQA + 80 + WLF + 120 black.	£997	HASSELBLAD 6x6 USED		MAMIYA 7R USED		200 F4 FA.	£399
150 F3.5 F.	£699	SQA body.	£699	Nickon 240 F2.8 + A12.	£1997	43 F4.5 L + VF box	£997	200 F4 FA.	£399
200 F4.5 F.	£699	SQA body.	£699	150 F4 CF box.	£699	500 F4.5 + VF.	£799	200 F4 FA.	£399
ETRS 120 black RWC late.	£119	SQB body.	£299	150 F4 BK T- box.	£499	Viewfinder for 150 F4.5.	£199	PENTAX 645 MF USED	
ETRS 120 black early.	£119	40 F4 PS.	£299	45° prism unmettered late.	£399	MAMIYA RB USED		45 F2.8.	£349
Polaroid black box.	£169	110 F4 PS macro.	£299	110 F4 PS macro.	£299	200 F4.5 RB.	£199	100 F4.5 RB.	£399
Plain prism E box.	£169	150 F4 PS.	£299	WLF chrome late.	£499	MAMIYA RZ USED		120 F3.5 soft focus.	£399
AE1 prism E box.	£169	2x converter PS.	£199	Polari- back box.	£79	100 F2.8 F.Z.W.	£299	200 F4 late.	£399
AE1 prism E box.	£169	3x converter PS.	£199	LEICA dig F2.	£149	180 F4.5 WLF.	£299	200 F4 late.	£399
Minotar winder.	£169	SQA 120 black late.	£149	RCR80 projector + 150 F2.8.	£1499	Plain prism.	£349	2x rear converter grip.	£199
EL winder.	£169	SQA 120 black early.	£149	MAMIYA 645 MF USED		PENTAX 645 AF USED	£599	Wooden grip.	£199
Speed grip.	£179	Polaroid black.	£29	Teleplus 2x converter.	£39	55-110 F6.3 FA.	£499	OTHER PENTAX AF USED	

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AI body.	£169	210 F4.5 FA.	£399	150 F4 BK T- box.	£499	FM2n body blk or Chrome each.	£699	105 F4 AI macro.	£199
AE1P black body.	£169	40 F4 PS.	£299	45° prism unmettered late.	£399	DW-4 finder for F3.	£89	135 F2.8 AI.	£199
AE1P black body.	£169	110 F4 PS macro.	£299	110 F4 PS macro.	£299	200 F4.5 AI box.	£199	100 F4.5 AI.	£199
T90 body.	£199	150 F4 PS.	£299	WLF chrome late.	£499	15 F3.5 AIS.	£899	200 F4 AI.	£199
T70 body.	£199	2x converter PS.	£199	Polari- back box.	£79	24 F2.8 AI.	£899	300 F4.5 ED AIS.	£399
AI Winder grip 1982 body box.	£249	3x converter PS.	£199	LEICA dig F2.	£149	24 F2.8 AI.	£899	OLYMPUS 4x conv.	£69
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50 F1.8.	£69	Polaroid black.	£29	F801 body.	£99	28-85 F3.5 AIS.	£149	OLYMPUS 4x conv.	£69
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150 F1.8.	£149	X300s body black.	£169	body box.	£699	50 F1.4 AIS box.	£299	OLYMPUS OM USED	
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150 F1.8.	£149	28 F2.8.	£199	28 F2.8.	£199	50 F2 AI.	£49	800 F4.5 PK box.	£399
150 F1.8.	£149	50 F1.7.	£199	CF22 case for F3.	£39	50 F2.8 AIS.	£249	100-200 F4.5 PK.	£199
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Final Analysis

Peter Dench considers... Eileen' from BELONG, a study of community through working men's clubs by Dean Belcher

Clickety Click, 66. Droopy Draws, 44. Legs 11, Phuuwweet-Pheew! I used to know all of the bingo terms, picked up from my youth spent in the amusement arcades along Weymouth promenade. I also used to know most of the fruit machine reels – cherry, melon, plum, orange, *Jackpot*. Bingo is thought to have originated in Italy in the early 16th century from their traditional lottery game, Il Giuoco del Lotto d'Italia, later spreading to France and becoming a favourite of the aristocracy. There was nothing courtly about the bingo players I witnessed hunched over their 90-number board in Alexandra Gardens and FunZone, a sea of blue rinse, fading eyes focusing for a win. Knock at the Door, number 4.

The added rhymes, nicknames, puns and cheeky phrases help clarify all 90 numbers, making it easier to tell them apart if you're far away from the caller, in a big hall or noisy environment. The number 15 and 50 could sound very similar, so Young and Keen, 15, and Half a Century, 50, help differentiate. As the use of bingo nicknames spread, they were often modified from place to place and new bingo sayings added – Gandhi's Breakfast, 80 (Ate Nothing) and Here comes Herbie / Stuck in a tree, 53, some of the more unusual ones.

Victorian social reformer and teetotaler the Rev. Henry Solly launched the Working Men's Club and Institute Union (CIU) in 1862. His objective, to help give the working man an

education, middle-class values and keep him out of the pub. Nice try, Henry; beer and bingo have become essential ingredients for the working men's club, and the working men's club has long been captivating photographers.

Dean Belcher's dad gifted him a beer tankard and working men's club membership for his 18th birthday. Both gifts went unused, knowing Dean, preferring Mod to working men's club culture. After an illustrious 30 years behind the camera, photographer Dean did engage. BELONG, is a study of community through working men's clubs. The project opens



'The objects in his images of working men's clubs are affectionate and familiar'

the door to these evocative and often decaying time capsules. You may not have been in a working men's club but the objects in the images are affectionate and familiar: a portrait of the Queen hangs on a brick wall next to a small stage. There's a dart board and sports trophies, linoleum floors, upholstery hastily repaired with tape, poorly framed and wonky pictures, damp patches on the ceiling, a disco ball, seen-it-all-bars, stray tinsel, exhausted balloons and of course, the soul

of any club, people.

This image is of Eileen, described by Dean as having led a colourful but not always happy life. Eileen is the no-nonsense, slightly swearsy bingo caller at Walthamstow Trades Hall. There are several phrases to accompany the number 69 – Same Way Up or Favourite of Mine. From Dean's description and Eileen's impish grin, I'd bet she calls out the latter. BINGO!

AP

www.deanbelcherphotographer.com

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

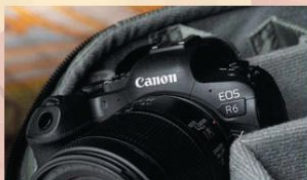


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