

Tuesday 4 January 2022

Amateur

Photographer

Passionate about photography since 1884

Cameras under £100

Staff and readers' experiences of **usable used bargains**

Thanks for the memory

Complete guide to memory cards

Maintaining film cameras

Tips for keeping your classic kit in **tip-top condition**



Being British

A major new portrait project on **concepts of identity**

Marsel van Oosten Overcoming 'beauty paralysis' in nature photography



The forgotten format
The **Four Thirds** system was short-lived but very influential. Is it worth revisiting?





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One of the joys of working on the world's oldest weekly photography magazine is our sheer breadth of coverage – we aren't just limited to writing about digital photography and we actively celebrate older cameras. As you'll see in our cover feature on bargain cameras under £100, AP team members and readers alike have found some amazing buys covering many periods, with one of them, a Kodak Number 2 Folding Pocket

Brownie, dating back to 1911. As well as still taking great pictures, it only cost the lucky owner £20. So, if you are looking for a digital or film bargain yourself, turn to page 35 for inspiration – your wallet will thank you for it.

Other highlights of this packed issue include how to maintain your film camera, buyer's guides to mirrorless lenses and memory cards, and a look at whether the Four Thirds format still has legs. January blues? Not here at AP.
Geoff Harris, Deputy 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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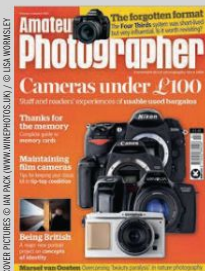
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This week's cover image

Thanks to MPB for the loan of two of the cameras for our cover shoot, which was shot by Ian Pack

In this issue

- 3 7days
- 14 Film camera guru
- 20 Inbox
- 22 Reader portfolio
- 24 Identity crisis
- 28 Overcoming beauty paralysis
- 30 Behind the picture
- 32 Ultimate guide to memory cards
- 35 Bargain £100 cameras
- 44 Four Thirds: the forgotten format
- 50 Accessories
- 51 Tech talk
- 54 Buying Guide: Mirrorless lenses
- 66 Final analysis



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See page 52 for details

This week in 1955

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TREASURES FROM THE HULTON ARCHIVE

Salvador Dali by Charles Hewitt

Spanish surrealist Salvador Dali (1904-1989) clutches an ornate clock at his home in Cadaques on the Costa Brava, Spain, 8 January 1955. This image appeared in the *Picture Post* story 'A Day With Salvador Dali.' The photographer Charles Hewitt visited Dali and his wife (who was also his muse) Gala at their home. During the day, the artist took every opportunity to pose in the quirky and surreal fashion that embodied the spirit of his art works.



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.



It's good to share

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

AP picture of the week

The Last Oasis by Abigail Winkle

Canon 4000D, Canon 18-55mm, 2.5 seconds at f/18, ISO 100

'Walking through my local village taking long exposures of the traffic one evening, I began to notice the puddles which led me to look for reflections. I've seen some really cool reflections recently in the photography world and I was keen to try to capture my own,' says Abigail.

'I love night-time photography and this photograph is of a takeaway based in Chesterton, Staffordshire. With my trusty tripod in place over a rather large puddle, I began to line up the reflection with the lines in the building and took a few shots. I edited and started to bring out some of the colours using Lightroom but it wasn't until I flipped it over in the cropping stage that it really stood out to me.' Instagram @asl_photos.

#appicoftheweek

Win!

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







**It's good
to share**

We also liked...

The Sister's Veil by Mike Tonge

Nikon D750, Nikon 24-70mm f2.8 VR
at 24mm, 1/60sec at f/11, ISO 100

'I took this shot on my way back home from a holiday on the Isle of Skye. As I passed through Glencoe, I just couldn't resist the view I could see through my rear view mirror. So, much to my wife's annoyance, I pulled over and took this of the clouds and sunlight hitting the summit of Aonach Dubh, one of the Three Sisters,' says Mike, who hails from north Lancashire.
www.flickr.com/photos/hogantonge.

Sarganserland by Mist in Swiss Canton St. Gallen by Elena Koltsova-Wymann

Nikon D7500, Nikon DX 18-105mm,
1/160sec at f/10, ISO 100

'I took this photograph in the mist and fog. I love a misty landscape!' says Elena, who is from Russia and currently based in Switzerland.

Instagram @elenawymann5589,
[flickr.com/photos/133139901@N04](https://www.flickr.com/photos/133139901@N04).



In Search Of by Tyler Redford

Nikon D500, Nikon 500mm PF,
1/800sec at f/7.1, ISO 5600

'Early one Saturday morning I had gone in search of snow buntings who had been showing well on a local beach. Being an amateur wildlife photographer for almost two years I am used to being shunned by birds that I am in search of and this was the case that morning,' says Tyler, who is based near Chichester, West Sussex. 'However, as I walked along the sand dunes I noticed a familiar movement among the seaweed. It was time to get down low and covered in sand. I lay ahead of its route and watched as this pied wagtail frantically foraged, flipped and pulled at the seaweed. It paused only for a moment to work out whether I was a threat or not. This proud little bird sets a scene of calmness that we all need sometimes.'

Instagram @ttr_photography.




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





Leica Q2 gets tougher


 LEICA has introduced another special edition of the Leica Q2, the Leica Q2 Reportage. It features Kevlar armour designed to protect the camera, as well as a tough green paint designed to withstand scratches and bumps.

The camera itself features a 47MP full-frame CMOS sensor, a 28mm f/1.7 optically stabilised lens, and an ISO range from ISO 50 to ISO 50,000. There's also a 3.68m-dot OLED viewfinder, a 3in touchscreen and dust- and splash-resistant construction. The Kevlar on this latest special edition is designed to age with the camera, and Leica said this may change in colour over time, with exposure to UV light.

The camera has an RRP of £4,950, and it is available now from Leica UK. Last September the company also announced an 007/James Bond special edition.



Adobe Spark changes name

 ADOBE has announced that its Spark software – used to create web pages, short videos and social media graphics – has become Adobe Creative Cloud Express. The updated tool is free, giving you access to thousands of unique templates, design assets, and Adobe fonts. A paid version, for £10.10 per month, gives additional content including millions of royalty-free photos plus 20,000 Adobe fonts.

There's also basic editing and photo effects built-in, including remove background, and animate. This lets you create content on both the web and on mobile. You can access it directly at adobe.com/express.

Nikon announces more Z-mount lenses

 MORE lenses have been announced by Nikon. First up is the full-frame Nikkor Z 28-75mm f/2.8 zoom lens for Z-mount cameras. Key features include a f/2.8 maximum aperture across the zoom range, a minimum focus distance of just 0.19m at 28mm and 0.39m at 75mm, and suppressed focus breathing for video. The firm also claims that it will give natural-looking bokeh, facilitated by the large Z mount and rounded 9-blade aperture. It's available in January for £949.

The company has also announced the development of the Nikon Nikkor Z 800mm f/6.3 VR S, a super-telephoto prime for its full-frame mirrorless Z range (the 'S' designation signifies that this is part of Nikon's

premium lens line-up). It's a PF (Phase Fresnel) lens, the first time this technology has been used in the Z range, enabling a

compact and lightweight body.


No other specific technical information or pricing is available at this stage.

In addition, Nikon released an updated lens roadmap, which shows a number of lenses that have yet to be released, as well as the DX 12-28mm for APS-C Z-mount cameras. Planned lenses include the following: 400mm S, 600mm S, 26mm, DX 24mm, DX 12-28mm and a 200-600mm. See bit.ly/nikonlensmap.



Featuring a fast maximum aperture, the Nikkor Z 28-75mm f/2.8 is due in shops this month for £949

Sally Mann wins Prix Pictet

 TOP US photographer Sally Mann has won the prestigious Prix Pictet prize for photography and sustainability, receiving a cash prize of £82,000.

Mann's winning series Blackwater (2008-2012) explores the devastating wildfires that enveloped the Great Dismal Swamp in southeastern Virginia, where the first slave ships docked in America. 'The fires...seemed to epitomise the great fire of racial strife in America – the Civil War, emancipation, the Civil Rights Movement, in which my family was involved, the racial unrest of the late 1960s and most recently the summer of 2020,' she explained. 'Something about the deeply flawed American character seems to embrace the apocalyptic as solution.'

The theme of this year's Prix Pictet was Fire, and the shortlist included top Japanese photographer Rinko Kawauchi, and South African wildlife specialist Brent Stirtton, winner of AP's Power of Photography Award in 2018.

'If ever there was a time for the Prix Pictet to take up the theme of Fire, that time is now,' said jury chair Sir David King. 'This past



One of Sally Mann's winning wildfire images

summer we were inundated with images of fire at its most frighteningly destructive... Of course, fire is a most capricious element, and its various faces were present in the group of shortlisted series.'

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Viewpoint Richard C Ross

A reader writes that in art, meaning is fluid and relies on both the artist and the observer

It is sometimes suggested that there are no 'objective standards' for assessing art. But it could equally be argued that there are no objective standards supporting the view there are no objective standards for assessing art. It is just an opinion, unsupported and insupportable.

Eric Gill's opinion seems more valid: 'Art is skill, that is the first meaning of the word'. This opinion would recognise Picasso's work as art, but reject an unmade bed or pile of bricks – it would also reject the notion that the higher the price, the better the art!

No 'objective standards' means 'if someone likes something enough to put it on their wall then it's art' – and that dispenses with 'art' as a recognisable category. If I fix a thermostat to the wall, I couldn't consider it art. And why is putting it 'on the wall' a criterion? Why not on the cooker, or toilet-roll holder? And why must I 'like' the object? I don't 'like' Picasso's 'Guernica' but I'd be a fool to doubt that it's art.

'Art is skill', the skill to create a 'signpost'. Art communicates meaning; self-interpreting communication; art tells me 'I'm not alone'. The point of art is to point. This expressive capability serves as a working definition of art. A piece of art – visual, verbal or musical – unable to convey meaning without the prop of verbal 'explanation' is an artistic failure. The justification of art lies in its unique ability to exceed the limits of verbal 'explanation'. Art possesses meaning intrinsically and inevitably, with a precision and freedom the deferred meaning of words cannot match.

In art meaning is fluid, emerging from a conversational synthesis between artist and observer. Meaning is not the possession of the artist, it relies equally on the observer. The artist cannot offer a definitive 'explanation' of their creation. If the artist could convey all as a verbal



Jerusalem – Via Dolorosa – in 1990

explanation, art would lose its justification and rationale: 'If a composer could say what he had to say in words, he would not bother trying to say it in music' (Gustav Mahler). Art liberates meaning. Photography demonstrates this best, perhaps, with its unique ability to record 'reality'. Who could define the 'meaning' of Sabastião Salgado's 'Serra Pelada goldmine'; 'The Steerage' (Alfred Stieglitz); 'Behind the Gare Saint-Lazare, 1932' (Cartier-Bresson)? Artists engage in the democracy of observation, inviting the observer to explore the fluidity of meaning beyond the generative idea – free from artistic autocracy. The confident artist offers their work to the world: 'Make of it what you will.' The ability to survive this ordeal, generate meaning and flourish defines art.

Richard C Ross was born in Shrewsbury and his first job was with a local commercial photographer. For over 40 years he's been an ordained Christian minister.

Books

The latest and best books from the world of photography



Drummies by Alice Mann

£40, GOST Books, hardback, 128 pages, ISBN: 9781910401668



Alice Mann's long-term Taylor Wessing-winning project looking at the culture of drum majorettes in South Africa has finally been published in a new book, to coincide with an exhibition of the work in Rotterdam.

The sport of drum majorettes has a long history in South Africa, booming particularly popular in the early 80s. Since then, participation has dropped, but in marginalised communities across the country it is still taken very seriously and is highly competitive.

For the young girls and women involved, being a 'drummie' is a privileged position, indicating success both on and off the field. Alice started working on the project in 2017, and it has won numerous awards.

Even if you have no interest in the sport itself, this book is a fantastic example of portraiture and long-term commitment; and the colours and nostalgia make every page sing. The fact that Alice uses a medium format film camera gives the pictures a patient quality too. Highly recommended.

London in the Snow

£16.95, Hoxton Mini Press, hardback, 125 pages, ISBN: 9781914314117



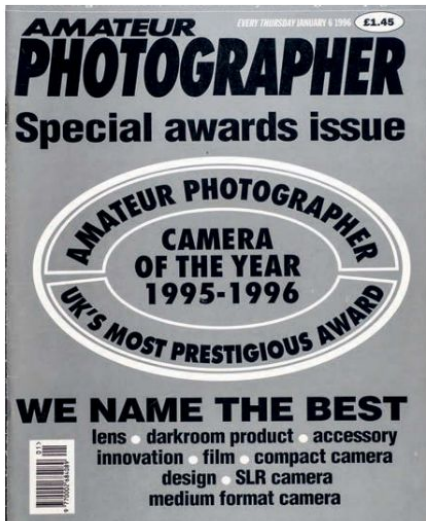
This is the tenth volume in the Vintage Britain series, a collectible set of small yet beautiful books celebrating archive photography.

There's something special about waking up to find that the world outside has been blanketed with a fresh sheet of snow. In this collection of images from around the capital taken from various archives, you can see how the city is transformed, and how its inhabitants take to the extreme weather conditions. Children and adults – and even elephants and penguins – can be seen in this delightful little tome. If you're a fan of our weekly picture from the Hulton Archive, you're sure to find this collection charming – especially if you've been collecting any of the other books in the series.

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



6 January 1996

DO YOU remember the Fujifilm DL Super Mini? There's a good chance you probably don't, yet this little gem, once the world's smallest 35mm AF camera, was one of very few compacts ever to scoop the overall AP Camera of the Year award, at the 1996 Awards. Today it is rarely mentioned and you see very few used ones, but at the time we loved it. 'Without question this has got to be one of the prettiest cameras ever made,' we gushed about the aluminium-bodied beauty, and 'worth every penny of its £300'. Other winners from 1996 included the Mamiya 7 and Agfa Scala 200, but the most influential was the Canon 75-300mm zoom which won Innovation of the Year. 'Canon's new 75-300mm zoom is the first interchangeable 35mm camera lens to include an image stabiliser,' we explained. 'At the flick of a switch this innovation means the lens can counteract small movements typical of camera shake while handholding, allowing you to get sharper pictures in low light conditions.' This first iteration of IS provided only a two-stop advantage and cost £600 (£1,180 today) but AP considered this to be 'a fair price'. Various photo industry bigwigs offered their predictions for the coming year. Ken Lennox, picture editor of *The Sun*, excitedly revealed that his newspaper would soon have its own website. 'I'm sitting here with the internet switched on my computer...' he boasted, almost incredulously. 'By March *The Sun* will be on the internet. You'll be able to see the Page Three girl before she's printed!' Bargains of the day included the Canon EOS 5 with 28-80mm lens for £499 (£982 today) or the Minolta Dynax 7Xi twin lens kit, for the same price.



The Sun will soon have its own website!



The 1996 AP Awards, held at BAFTA



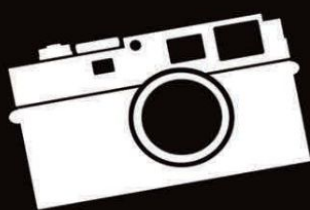
The Fujifilm DL Super Mini is crowned Camera of the Year at the 1996 AP Awards



Canon's first image-stabilised lens



Bargains galore in the CCE Xmas sale



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John Quantick

John Quantick started repairing cameras at 18. He spent a few years in London learning medium format before returning to Bristol in the 1980s where he worked at Pelling and Cross for about 4 years working on professional gear. In 1987 John started his camera repair shop Black on White and it's still going strong today. See www.bonwcameras.co.uk.

Film camera guru

Benedict Brain meets John Quantick, the Mr Fixit of film cameras, to learn about the art and craft of maintaining your analogue equipment

Entering Black on White, a camera repair shop in Bristol, is like stepping into an Aladdin's cave of photography gadgets. A photographic paradise. Shelves are stacked with old film cameras in various states of repair and devices for measuring this and adjusting that. The owner and camera wizard, John Quantick, has been at the store, located in one of the now-trendy city's smartest neighbourhoods, fixing cameras for over 30 years. His primary focus is repairing and restoring film rather than digital cameras, although he does work on digital cameras too. As you'd expect, his business saw some dips as digital photography took hold, however, in recent years he's become increasingly busy, especially with younger people coming through his doors eager to experience the 'real' process of making images. Older punters are re-emerging too, hankering back to the good old days of





John's shop is an oasis amid the trendy eateries and artisan coffee joints...

Technique MAINTAINING YOUR CAMERA

➤ film. I'm here to get some tips on how to maintain and look after a film camera, what to look out for when purchasing a second-hand camera and to learn more about John's process in establishing the condition of the camera and how he goes about the repair process.

When a camera comes in John needs to first establish what condition it's in and has a few basic principles to follow. First is the shutter. 'I mainly want to know if the shutter works,' explains John. 'I want to know what blinds are firing and establish what the shutter speeds are doing. I have a machine – a shutter speed tester – that tells me exactly what the blinds are doing and whether the shutter speeds are accurate. The shutter is often out which is usually down to lubrication, or lack of it. As a camera gets old the lubricant dries out and the blinds drift, affecting the accuracy of the speeds. Once I've got access to the blind mechanism I can lubricate properly and then tweak the blinds and the speeds to get them right. It's mainly just age and there's not much that you can do to prevent it other than having it serviced regularly. Cloth blinds are the worst for drifting speeds because they stretch.'

The whole process of a function test is about eliminating the unknowns and the next step for John is to establish whether the lens mount is square and aligned to the film plane, which can cause problems with focus. 'More often than not this is off on old film cameras,' reveals John, who adds, 'It's probably because the camera has been dropped or it's been swinging about with big lenses attached. I use a dial gauge indicator to establish whether it's off and if it is I can shim it square easily. We're just talking about microns in alignment but even these very small amounts can manifest themselves with some parts of the image appearing strangely soft. On the older cameras, the front alignment is nearly always out.' Using a lightbox John will also establish the accuracy of the camera's light meter if there is one in the camera.

Finally, John checks out the lens. 'I use a collimator,' explains John as he looks down the range finder; this is a separate reflex system with the mirror and the screen and in time things do drift out here too. It's about eliminating and isolating problems.'

Visit www.boncameras.co.uk



JOHN'S TOP TIPS ON HOW TO LOOK AFTER YOUR



Keep dry

Dry your camera properly in an open dry area. Do not leave in your camera bag especially if it's been wet and/or cold. Fungus really kicks off in dark and airless conditions such as a bag, and dampness from the condensation feeds the spores. By leaving your camera in the bag you're essentially creating the perfect fungus-growing conditions.



Brush off

Use a make-up brush such as a soft blush brush to gently remove heavy dust and sand so it doesn't scratch the lens. A blower brush can be useful for this too. Don't be tempted to blow with your mouth as spit can easily end up on the camera or lens, causing damage. Make-up brushes are widely available and don't cost much.

Everyday maintenance is crucial, but bigger jobs are best handled by a pro like John

A few simple tests and you can bag a real beauty at a car boot sale



Second-hand pitfalls to avoid

John is very wary of buying used equipment online without the opportunity to see it first. 'It's 50-50... it's a danger zone, you just don't know the condition of what you're looking at; a lot of the problems are hidden so it's really hit and miss.' Looking around second-hand and charity shops along with flea markets and car boot sales is a much better idea. John tells me that the first thing to look at is the shutter. 'A simple audio test at a shutter speed of something like one second, should give you a sense of whether the shutter feels alright, the same goes for the "feel" of the winding mechanism,' explains John. Naturally, visual inspection is vital too. 'Look through the viewfinder and see what it looks like at infinity as everything is set back from infinity,' says John. 'Also, look for mould and corrosion especially in the battery box. Batteries left in cameras over a long period of time will leak and the seeping acid can degrade a lot to the wiring, deep into the camera, causing all sorts of problems.' Thankfully most old film cameras are predominantly mechanical so complex electrical systems and so on are less of a problem. Finally, a full function test, to establish the parameters mentioned in this feature, will give you the peace of mind that the lens alignment, the shutter speeds, and light meters are all working, and will set you back £30.

FILM CAMERA



Strap up

Sounds obvious, but one of the best ways to look after and maintain your film camera is to use a camera strap to prevent you from accidentally dropping it. If you're going for the 'hipster film shooter vibe' there are plenty of cool rope ones to choose from, and again many are reasonably priced. A decent padded bag is critical too.



Filter tips

John suggests the best way to protect the front of the lens is to use a simple UV filter. Keep the back lens cap on (well, both really) so dust doesn't accumulate and fall into the camera (especially true for digital cameras with sensors). Try to change lenses in the field as little as possible; and if you must, find a sheltered area out of the wind.



Storage sagacity

If you're not using your film camera for a long time, take the batteries out to avoid corrosion issues if the acid should start seeping. Leave the shutter in the fired position to take the stress off the shutter. Finally, disconnect the lens and use body and lens caps to store; this is also good practice on long journeys to take the stress off the lens mount.

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LETTER OF THE WEEK



Tom Stoddart

I have written before about the impact Tom Stoddart's image of the starving Sudanese boy had, and continues to have, on me. I can't look at it without my eyes filling with tears, and anger filling my heart. No other photograph has ever affected me so much.

RIP Mr Stoddart, you took at least

one truly great photograph, and can anyone ask for more?

Bill Winward

Tom Stoddart took many more than one great photograph but I agree with you about the power of that particular image, Bill.

On collecting the little black & white prints from the local chemist, I marvelled at the lovely smile they brought to my mother's face as she studied each print. I can remember thinking that I wanted the power of photography to make my mother smile more often and to give others pleasure with photography, so I studied the photographs in *Picture Post* more eagerly. Those incredible black & white documentary photographs and environmental portraits of ordinary folk – it was as if I was there observing the subjects myself. This is what photography was about. I was studying my future vocation. We continued to have *Picture Post* until the last issue in 1957. When I was 13, my father bought me a Brownie 127. Everything became a fascinating subject for my camera. My younger siblings playing, and our pet corgi bore the brunt of me trying to emulate the *Picture Post* style. In 1965 I was able to put this training into practice, when I became a photographer in the RAF. Even now that I am retired I try to emulate the *Picture Post* legacy.


John Heywood

Keep shooting

I was interested to read Barry Shaw's letter and Nigel Atherton's reply in the 27 November issue. I feel that modern activists have an urgency to make their point which completely ignores the history of an issue and often the actual meaning of the language or behaviour to which they object. With regard to the verb 'shoot', the *Oxford Shorter English Dictionary* gives 31 variant meanings to the word, of which the discharge of a weapon only appears in the 19th

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Selling to eBay

I read with interest the letter from Mr Eric Beaton, regarding the selling fees from eBay following his sale of a Fujifilm X-Pro 2. He comments that he would rather give away his old equipment to someone who would use it and asks what other readers think. I think if he needs to find a new home for old equipment I'll

happily take it from him! Jocularly aside, I too have been caught out by selling fees so I now sell gear to an online dealer that often advertises and features in your magazine.

Jonathan Saul

Picture Post

Thank you for the article about *Picture Post* (4 December). It rekindled a pang of nostalgia, as from

the age of four it was my window on the big wide world. One sunny day in 1953 my father decided he wanted to take family photographs with his Kodak Box Brownie. He allowed me, under his supervision, to take a photograph of my mother with my brother. I instantly connected with the camera as if I had been born with it.

general Photographer, 6 December 1967


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Dr Hugh Anderson writes in about the Spotmatic

century in the third group and 19th meaning. Most early meanings are variants of descriptions of rapid movement or sudden events, e.g. 'Shooting star, shoot out, shoot up, shoot forth, shoot a shuttle, even shoot a movie (film!); etc. Many of these meanings are still current, as shown.

It seems clear that the modern use in photography is a mixture of the modern stance of standing or lying with the camera in a similar manner to a rifle shooter, but also in reference to modern high-speed films in which the usual way of removing the lens cap and counting seconds has been replaced by the sudden action of the mechanical, or even electronic, shutter.

The fact that most still-current meanings of the word refer to the first meaning might give us cause to hesitate before condemning the word on moral grounds.

Recent events, especially in universities, in which activists have attempted to obliterate views of which they disapprove, should not make us too wary of continuing to use perfectly valid language which has

stood the test of time and is causing no one any harm. In case I seem a Luddite, my 70th birthday present was a Canon EOS R6, which I am gradually learning to enjoy and, hopefully, master!

Simon Caswell, BA (Cantab), MB, BChir, MRCP, DRCOG (Retd)

Relax, Simon, no one is trying to ban the word shoot from photography. But I agree with Jon Bentley's point that there are situations when the use of certain verbs seems inappropriate. For example 'How to shoot children' or even 'How to capture children' are headlines I would never use on the cover.

The expensive Spotmatic

I read the 1.1 December *From the Archive* with interest, and the advertisement for the Pentax Spotmatic in particular. In 1966 I was a 20-year-old midshipman serving in the Indian Ocean for many months. I was determined that I would return home with – among other 'goodies' – a Spotmatic. To me it was the 'best' camera there was, due to the superb

Pentax lenses. So, when I was berthed in Aden I ventured ashore and asked for one, at a duty-free camera supplier. It was expensive – very expensive! I cannot remember how much, except that it was far, far more than I was able to pay. Your caption under the advert explains how much in today's money (£2,850). No wonder that I could not afford it!

I ended up buying a German Praktika IV F with standard lens, and a light meter for £25. I still have it. But that was the way to learn all about photography – simple and basic to start with.

Dr Hugh Anderson

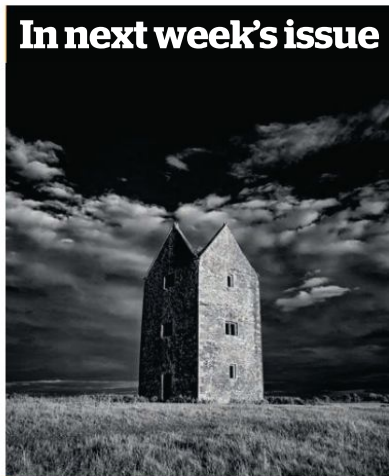
I'm with Emma

Emma Darwin's questioning the use of models in portraiture makes a valid point; to my mind such images are simply pictures of a model done in the style of, but far from being, a 'portrait' – illustrative and objective, rather than interpretive and subjective of the sitter. AP uses images with models regularly, but given the instructional nature of the mag, that's not surprising or particularly out of place, though I have to say you can usually spot them by the lack of expression or emotional involvement. But then a good model is a blank canvas awaiting direction from the photographer – seemingly often the weak point of the exercise (and especially so in my case!) Anyway, apologies to Nigel Atherton, but I'm with Emma on this one!

Andy MacQuillan

If you think that expression and emotional involvement are the hallmarks of proper portraiture you clearly don't follow the Taylor Wessing Portrait Awards!

In next week's issue



Moody b&w

Jeremy Walker's tips on how to capture atmospheric monochrome scenes



Rankin's peak performance

Rankin tells us how he put together an exhibition about London's theatres

Britain's photo heritage

Mike Crawford explores the history of The Royal Photographic Society

Sigma 24mm F2 DG DN C

Joshua Waller tests this I series lens designed for full-frame mirrorless

On sale every Tuesday

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Grandad

1 This is a portrait of my grandad. If I don't have any bookings, I'll photograph friends and family.

Canon EOS 200D, 50mm, 1/200sec at f/1.8, ISO 100

Luke Newman, London



About Luke

Luke is a security officer at Canary Wharf, and lives in south London.

Favourite subjects

I love to shoot portraits, and I love the different emotions and stories you can create. It's also great to meet new people.

How did you get into photography?

I got into photography through my love for films. I wanted to learn cinematography and thought photography was a good place to start. I started an online course with the Photography Institute and found out I really enjoy creating still images.

What do you love about photography?

That you can say so much with just one image.

First camera

The Canon EOS 200D.

Favourite lens

I would say my favourite lens is my nifty fifty, but in close second is my 18-55mm zoom. It's great for location shoots, capturing the environment to add more depth.

Favourite accessory

I can't shoot without my Godox AD600

Pro, which comes with me on every shoot. I don't really like to shoot in natural light.

Dream purchase

The Canon EOS R5 – I'm a big fan of the vari-angle LCD touchscreen.

What software do you use?

Adobe Camera Raw and Photoshop.

Favourite photographers

David Yarrow's work, for its depth, proximity, emotion and story. Bruce Gilden, whose images will make you stop and look, and some will even make you cringe. His style is raw and uncut – there's no mistaking it, which is one of the things I like so much about it.

Favourite tips

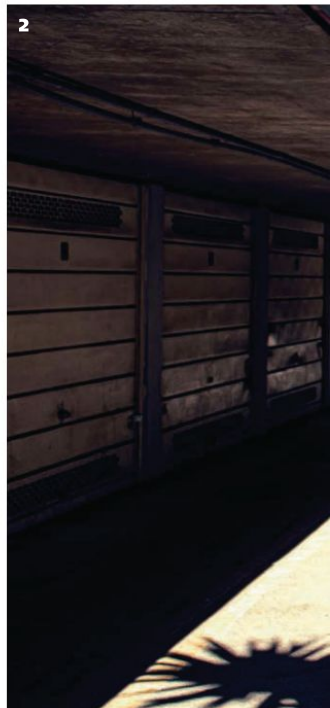
Get out there and shoot. If it's portrait photography, start with friends and family. Study other photographers, watch YouTube videos, do an online course, just immerse yourself in photography. I'm still learning myself; I try to learn something new each day.

Where do you find your inspiration?

Through music and film. I like to listen to film scores – Hans Zimmer or Max Richter are my favourites. Their music tells a story every time I listen to it.

See more

Instagram @lnewman.photography.



Lee Hickey

3 The model here, Lee Hickey (@leehickey_1), was writing a song for his mum, and we wanted to tailor the shoot around the process.

Canon EOS 200D, 18-55mm, 1/200sec at f/5.6, ISO 100



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YOUR PICTURES IN PRINT



Submit your images

Please see the 'PICTURES' section on page 3 for details on how to submit. You could see your images here in a future issue!



Lee Hickey and Chanel April

2 Lee Hickey (@leehickey_1) and Chanel April (@queenesoteric) got together on this collaboration. We shot at the Alexandra Road Estate in Kilburn Park.

Canon EOS 200D, 18-55mm, 1/200sec at f/5, ISO 100

Akash

5 Akash (@officialprasad) is an actor and writer, and we wanted to capture some headshots for him.

Canon EOS 200D, 50mm, 1/200sec, f/1.8, ISO 100

Brooke Nunn

4 Brooke Nunn (@brooke_nunn), photographed at Trellick Tower in west London. At the time, Brooke was playing for the London Bees; she then went on to join London City Lionesses, and we wanted to bring it back to where it all started.

Canon EOS 200D, 18-55mm, 1/200sec at f/7.1, ISO 100



Identity Crisis

A new book explores how concepts of Britishness reveal an inclusive range of opinions and understandings about our national character, writes **Peter Dench**

British identity has been hauled down from its plinth and shattered at the feet of imperialist forebears. In the wake of Brexit, the Windrush scandal, Black Lives Matter (BLM) movement and rising levels of race hate crime, the shackles of history are being prised open. Discussions of what being British was, is and should be are being amplified and photography is playing a part.

British-Chinese/Singaporean filmmaker, editor and writer Paul Sng is on a mission to magnify under-heard voices in society. His documentary film, *Sleaford Mods: Invisible Britain*, follows the band Sleaford Mods on a tour of the United Kingdom in the run-up to the 2015 general election. The documentary explores the band and examines the current political situation in the United Kingdom focusing on opposition to austerity. The book, *Invisible Britain: Portraits of Hope and Resilience*, edited by Sng with a foreword by actor and activist Michael Sheen, reveals untold stories from people who have been left out of the media narrative and left behind by government policy. The second book in Sng's planned trilogy, *This Separated Isle* (TSI), published by Policy Press with a foreword by award-winning author Kit de Waal, examines how concepts of Britishness reveal an inclusive range of opinions and understandings about our national character. 'What I really wanted to do with *This Separated Isle* was tell

stories about people that are exploring identity and belonging at a time when we do live in a very divided land to try and show that maybe there's no such thing as Britishness because everyone has a different idea what it means; it was also to show the diversity of views and opinions that make up our society,' explains Sng.

The book features 33 testimonies, each accompanied by a single portrait by award-winning and emerging photographers. 'Probably two-thirds of the photographers had somebody in mind. I'd send them the brief for the project and they'd come back with suggestions. I'd keep track of all of the stories and what people are going to be talking about; if everyone said I want to photograph somebody who's got very strong views about Brexit, then we weren't going to do that. Another third of the stories and portraits are photographers I've either worked with before or expressed an interest in the project and in those cases, if they didn't have somebody in mind I would find them someone.'

A total of £11,664 (of a £9,000 goal) was pledged on the crowdfunding platform Kickstarter to realise TSI. Each photographer was paid for their contribution and invited to submit an edit of up to 20 images. Most of the testimonies were recorded by the photographer, transcribed by Sng and his team then approved by the person photographed. 'It's a pure way of doing it. It's difficult to do that with film because sending back



Raj Budoo by
Amara Eno





Celeste Bell by
Lisa Wormsley



Stina Fisher by
Margaret Mitchell



Yassine Houdi by
Alicia Bruce

🔍 rushes to people would take forever; also people don't like how they look on film. The written word in black & white is a very direct way to tell you the truth and it was very appealing for me to be able to do that.'

Contributors

Joanne Coates, an awardee of the 2021 Jerwood/Photoworks Awards, photographed Hannah Davis. 'I'd never met Hannah before. She had spoken on Zoom about farming and how hard it was to get into, especially from different backgrounds, about how it was really important to make farming more diverse. I met her at the City Farm in Gateshead and recorded audio with a cup of tea, then went and took some photos of her.' Along with photographing a stranger and the uncertainties of social distancing, there were other challenges. Hannah, a queer person working in agriculture, is pictured in a field that hints at its urban location and is stood with a ram. 'There were quite a few rams. Because it's a city farm they're quite used to people but because I was kneeling they wanted to come to me and go in front of the camera, that was a bit of a challenge. I gave them a pat and it was fine.'

In some of the pairings of testimony and portrait they tie in with what's being said, at other times they are discordant. Sometimes the image tells the viewer a lot without reading the story, sometimes the story has to be read. Owen Haisley was four years old when he left Jamaica for Britain with his mum and sister and has never been back. He has come within 20 minutes of being put on a plane and deported. His life in limbo, Haisley has been prevented from working, using the NHS and claiming benefits. Clara Leeming chose to reflect on a more positive part of his life, photographing him standing on the spot in Manchester's Ancoats district where Sankeys Soap nightclub used to be and where Haisley used to work as MC.

For photographer Kirsty Mackay's portrait of Kristie de Faris, the testimony came first. 'I always felt what was more important was Kristie's voice. I just knew she would have loads to say and have a really interesting take on it; I chose her for that. The photograph was almost secondary.' Mackay was connected

with Kirstie through social media and when reading the brief, knew she would be right for the project. 'Kristie had an interesting point of view because she passes as white but she's mixed race and she's Scottish and she lives in the countryside. I travelled up to Perthshire and we sat down in her kitchen and did a big long interview, had a really great chat and then we had lunch and did the photographs – some in her house – and then we went out into the countryside which is stunning.'

Mackay's portrait resonates with Sng. 'The way that portrait is framed with her sitting on one hill with another hill in the background slightly out of focus encapsulates what she was talking about so well.' Does he have a favourite contribution? 'That's like asking a parent to choose their favourite child. I love all of the portraits and learnt something from all of them. One of the ones that surprised me was taken by Arpita Shah of Tanatsei Gambura who is a friend of mine. When I interviewed her, I wasn't surprised how eloquent and fearsome and intelligent she was. I just marvelled at hearing her, a force of nature. She was probably 19, 20 at the time she did the interview and wise beyond her years. Hearing her talk about her experiences growing up in Zimbabwe and then moving to the UK and talking about imperialism and about empire and BLM – in some ways it's like a boxer in terms of how she can just take a subject apart bit by bit and deconstruct it. If I had to pick one I was really impressed by, it would be this.' Not all of the views in the book Sng agrees with, that's important to him. 'My only rule is I wouldn't publish anything that was hateful against another group or another person in any way; the book needs to be honest but fair and not promote any hateful ideologies.'

Class and identity has been the combustion driving Sng from an early age. 'There were two things in my childhood that I was running from: one was my ethnicity, I didn't want to be half-Chinese because I was bullied for it; and I didn't want to be working class because the people that were bullying me were working-class kids. I was running from those things for most of my childhood. It wasn't until I was probably 13 that I accepted and came to love both.' He eventually

Kristie de Faris
by Kirsty Mackay

knew how wide the class divide was, when visiting the house of his first proper girlfriend. When he asked what the little coloured objects of different shapes and sizes were in the jars, 'pasta' was the mum's curt and quizzical reply. 'We'd have spaghetti bolognese, I knew what that was, but fusilli and penne I'd never seen it and didn't know what it was. It made me quite embarrassed.'

TSJ is a challenging, noisy and necessary book. A simple format that punches forth opinions page after page. The portraits deliver the eclectic face of a nation on the brink of a new history. Rabbi Herschel Gluck photographed in Stoke Newington by Andy Aitchison remarks in his testimony: 'Life is short. I think I'm five years old and I look at my passport and see I'm 61. We may pray to live to 120. That is still short. But, if we try to engage with one another in a constructive way, we all benefit.'

Who are we not to listen to Rabbi Herschel Gluck?

Diana Yates by
Faraz Pourreza





Herschel Gluck by
Andy Aitichison



Simon Tyson by
Jim Mortram



Brooke McMillan
by Ilisa Stack



Tana Gambura
by Arpita Shah



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.

Overcoming beauty paralysis

Award-winning nature photographer **Marsel van Oosten** tackles the difficulties caused by 'beauty paralysis'

Creativity is all about inspiration. When you're inspired, ideas seem to come naturally. But when you're not, you are looking but you're not seeing. Without inspiration, it's not very likely that you will create something original. Inspiration is the 'holy grail' for artists because it is so valuable and yet so elusive. We all want it, but nobody really knows how to get to that elevated state of mind

that makes you feel like Leonardo Da Vinci on cocaine.

This isn't a problem if you're just doing something creative for yourself – there is always tomorrow – but it can be really frustrating if you're on an assignment, have little time, or have a once-in-a-lifetime opportunity. When I was still working as an art director in advertising, I spent many days staring at a blank piece of paper, waiting for divine inspiration to



Left: Reflections on life, United States
Nikon Z7, 24-70mm f/4.0 lens, 1/100sec at f/11, ISO 1250

arrive. Those are stressful moments when there is a deadline involved and you're supposed to come up with a brilliant campaign idea that will win a multi-million-dollar account.

I'm happy that I don't feel that



Left: Marsel van Oosten shooting from in the water of the cypress swamps, Atchafalaya Basin, Louisiana, USA

Below: Marsel van Oosten shooting from a kayak in the cypress swamps, Atchafalaya Basin, Louisiana, USA



beauty of the location you're in, that you can no longer think straight. It's sensory overload. The stressful part is that you immediately realise that this location has 'next level' photography potential. Except... you don't have any inspiration. Everywhere you look it is equally amazing, yet you have no clue where to start or what to do. It is that blank piece of paper all over again.

My most intense case of beauty paralysis was in the Atchafalaya Basin in Louisiana, USA. I really wanted to photograph the cypress swamps before a plague of 'selfie tourists' would turn it into the next overcrowded social media hype, and experience the serenity and magic in its purest form. My wife Daniella and I rented some kayaks and the adventure began. It was even more beautiful than I'd imagined – the wilderness experience was so profound that my frontal cortex stopped functioning instantly. Wherever I looked the ridiculously stunning scenery artistically paralysed me. The fact that I was floating around in a kayak – the best feeling ever – made the creative brain freeze even worse.

In the beginning I just got so stressed because if you're a photographer you instantly recognise that 'Oh, my God, this is so beautiful and there's so much potential here to shoot great stuff.' At the same time you realise that

there are no ideas coming and that you're struggling to actually see a proper photograph. I no longer get stressed and frustrated – I know it just takes time. You just have to try to relax, look at everything, analyse and try to get to the bottom of why you find it so difficult and what is it that intimidates you the most.

For me to come out of beauty paralysis is simply a matter of time. It took me two full days of paddling to get used to the scenery, to understand it, and to slowly start seeing compositions that were beyond the obvious. In this case it was the 'clutter' I struggled with. In my photography I like things to be hyper-clean, without clutter, but forests and jungles are a whole bunch of clutter, so I've tried to stay away from them for the most part of my career.

To my eyes, the scene looked beautiful but, when I had to translate it into a photograph, I was struggling because I saw so many distractions. Trying to separate shapes and trying to make backgrounds look acceptable was really hard. After a while I tried to just embrace the clutter and ignore all the tiny details that I usually get totally freaked out about... and that worked. As frustrating as beauty paralysis may be, in the end I associate it only with the most stunning places I've ever visited.

As told to Steve Fairclough

kind of pressure any more in my work as a photographer, but every now and then I experience something similar. I call it 'beauty paralysis'. Beauty paralysis is the state of mind you're in when you're so overwhelmed by the stunning

Above: Primordial, United States
Nikon D4, 80-400mm
1/4.5-5.6 lens, 1/400sec at
f/16, ISO 200

BEHIND THE PICTURE

The stories and the kit behind APOY winning images

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Clouded Beauties

By Henrik Spranz

Benedict Brain catches up with Henrik Spranz to discover more about two clouded yellow butterflies in a bokeh wonderland

Henrik Spranz's glorious image clinched the number one spot in the final round of APOY 2021, Close-Ups. And what a stunningly beautiful image to end on! Henrik's winning shot was taken at the end of September somewhere near Vienna which also happens to be one of his favourite locations to shoot butterflies. 'The image shows two clouded yellow butterflies,' explains Henrik, who adds, 'Clouded yellows are the most common butterflies you will find at this time of the year in that area.'

This photo is a part of an ongoing series that Henrik has been working on over years. 'I try to put insects and flowers on a glamorous stage,' he reveals. 'I use a special bokeh technique which involves using a few

electric torches and reflective material to get that bokeh effect I'm after. I use this together with carefully trying to set the perfect distances between the foreground, the subject and the background. Naturally, I use a wide-open aperture on a long telephoto macro.

'I like to shoot early on a cold morning. This way the butterflies are still torpid and easier to photograph. However, it is still not easy to get one of them completely in focus while the other is just out of focus, creating the impression I want.'

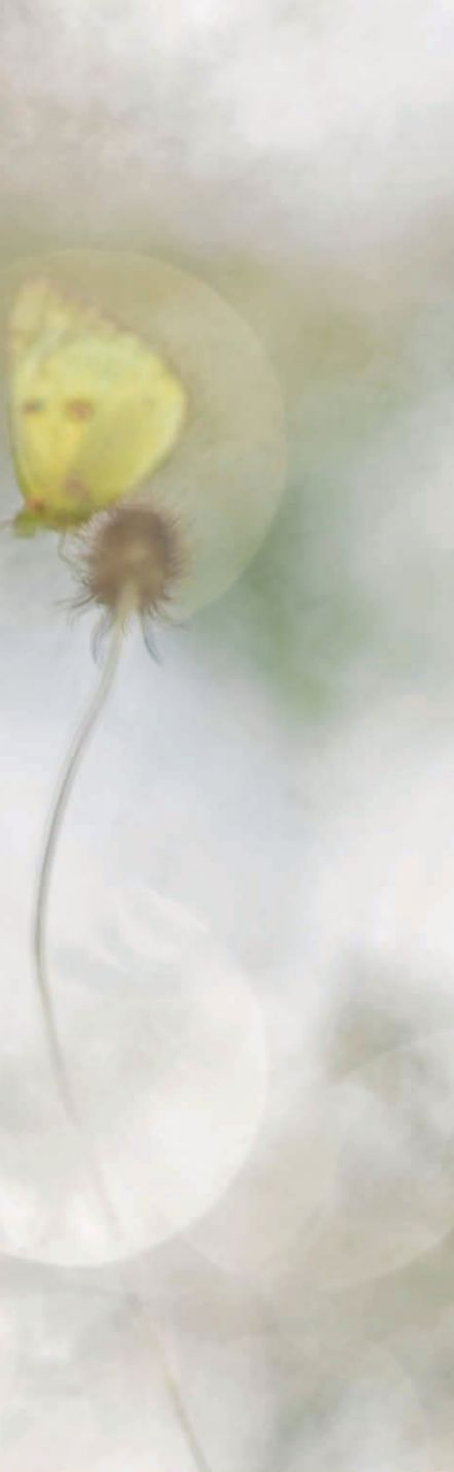
Most of the time Henrik uses a wide-open aperture on a long Sigma macro lens to get the most out of the bokeh, and the configuration of nine blades is perfect for this. Setting the scene for Henrik's imaginative scenes is just as important as the subjects themselves:

Henrik Spranz



Henrik Spranz is a software developer and he has been making photographs since 2006. His initial interests were in travel photography. However, these days you'll find him concentrating more on the small world and wildlife photography where he's developing his own unique aesthetic with stylish bokeh techniques. www.spranz.org.





'Usually, I use only the given habitat to create the bokeh background,' says Henrik. 'I use it to fill in the negative space around my subjects; however, for this series, I wanted to give some glamour using special accessories to get unique reflections, which create the lovely bokeh circles in the background and also foreground. My photography is already quite well-known for giving nature a fairytale-like impression. For me, photography is a means to transport good vibes to people willing to receive them.'

Nature's delicacy

To make nature shine in its most beautiful light and to increase awareness of its delicacy is central to Henrik's working practice and attitude, so that in his own way he can contribute to growing the awareness, conservation and protection of the natural world and our fragile environment. 'People tend to protect what they like,' he adds.

As mentioned Henrik used a Sigma lens, the 180mm f/2.8 EX DG OS HSM macro, and the long telephoto macro is perfect for photographing insects because it's possible to create a decent viewing distance without interfering and intruding too much on the 'space' of the subject.

'I love this lens,' declares Henrik. 'It gives me the biggest punch when it comes to bokeh, and it is incredibly sharp, even when open wide. It is a bit of a beast when it comes to weight, but as I'm always using my sturdy little Berlebach mini [tripod] this doesn't bother me. I always use live view with magnification for manual focusing on my Canon EOS SD Mark IV. The settings were 1/250 sec, f/3.2 at ISO 400. I've chosen this aperture for creamy, soft bokeh, but also getting the left butterfly in-focus plane. I needed to raise ISO a bit for a shorter shutter time because there was a slight breeze.'

Henrik used a special bokeh technique for this image Canon EOS SD Mark IV, 180mm, 1/250sec at f/3.2, ISO 400

Sigma APO Macro 180mm F2.8 EX DG OS HSM



At a glance

£675 Used condition at mpb.com

- Construction: 19 elements in 14 groups
- Diaphragm blades: 9 blades
- Stabilisation: Yes
- Weight: 1,640g
- Max aperture: f/2.8
- Minimum focusing distance: 47cm

Wasps, bees, flies and butterflies have reaction times many times faster than humans, so trying to get close to these insects is often an exercise in frustration for nature photographers. However, help is at hand in the form of Sigma's 180mm f/2.8 APO Macro EX DG OS HSM, a high-speed macro lens offering a magnification ratio of 1:1.

What we said

'Optically, the lens is excellent, resolving a lot of detail with a high level of contrast. For those serious about macro images, this is a great lens.'

'The maximum f/2.8 aperture should ensure the lens reaches its optimum aperture at about f/8-f/11, while also ensuring it can let in enough light for handheld shooting. But the lens is not just for macro images; a 180mm f/2.8 is also useful for sports events and portraits.' 'For our resolution chart images, the Sigma 180mm f/2.8 macro was paired with a 21MP Canon EOS-1Ds Mark III. Its performance was very impressive.'

What to pay

When we reviewed the Sigma APO Macro 180mm f/2.8 EX DG OS HSM in 2012, it cost £1,499. You can now pick one up in good condition at mpb.com for about £675.

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SanDisk Extreme PRO SDXC card with multiple speed labels



SD Cards - UHS-I on the left, with UHS-II on the right. The extra contacts allow for quicker speeds

Samsung MicroSD cards can be used with the provided SD adapter



The Sony TOUGH CFexpress Type A card tells you the speeds in MB/s

Ultimate guide to

Joshua Waller demystifies memory card technology and gives you the lowdown on the various options available at the moment

If you've ever been confused by all the different labelling on memory cards, then you're not alone – it's almost as if they're trying to confuse buyers, with multiple different speed ratings and labels all on the same card. Here we dive into the different options available, and help give you a better understanding of different memory card technology.

SD memory cards

SD memory cards are the most frequently used memory card in digital cameras, so let's just dive right in and find out what all the labels and logos mean on the front of an SD card.

Class and speed ratings explained

Unfortunately, there are multiple ways in which companies will tell you how quick an SD card is. Originally it was simple – it was signified with a large C with a number in the middle, the 'Speed class'. But this was replaced after they reached Class 10.

What does V30/V60/V90 mean?

Video speed class, V30, supports a minimum of 30MB/sec sequential write; V60 supports 60MB/sec; and V90, 90MB/sec. These higher speeds will be particularly useful for high-quality 4K and 8K video recording, and you should check which rating is needed by your camera if you plan on recording video.

What does U1/ U3 mean?

The UHS speed class, U1/U3, has been effectively replaced by Video speed class. U1 means the card has a minimum of 10MB/sec sequential write speed, whereas U3 means the card has a minimum of 30MB/sec sequential write speed. The number is found in the middle of a capital U.

300x, 667x, 1667x, 2000x speeds

Just to confuse things further, some cards will display another speed rating on the front. It's all well and good saying a memory card is 300x, but 300x what? A card that supports 45MB/s speeds has a 300x label, and therefore the 300x is 300x 150KB/s. A 2000x card supports 300MB/s speeds. However, be aware that these are the maximum read speeds, and write speeds are often slower.

MB/s Many cards will display the MB/s (Megabytes per second) speed the card supports, however, it's worth noting that this is often the maximum read speed, and it's worth checking the maximum write speed the card offers. On some cards, both the read and the write speeds are shown – with the read speed indicated by a small R, and the write speed shown with a small W.

What about SD/SDHC/SDXC?

SD has a capacity up to 2GB; SDHC has a capacity more than 2GB and up to 32GB; SDXC is above 32GB and up to 2TB.

Beyond this there is SDUC, which is more than 2TB and up to 128TB.

What's the difference between UHS-I and UHS-II cards?

UHS-II cards are a newer, faster breed of memory cards, and with additional contact points they offer quicker read and write speeds. However, to take full advantage of the higher speeds, you'll need a camera that supports UHS-II, as well as a memory card reader that supports UHS-II, otherwise the memory card will be used in the slower UHS-I mode. If you've bought a UHS-II card, but have a camera that only supports UHS-I, don't worry, you can still use the UHS-II card in your camera, but as mentioned, it will run at UHS-I speeds.

You can tell the difference by the number of contacts on display, or by looking for the letter I or II next to the SDXC logo.

A 64GB UHS-II SD card is around £30, but a high-speed tough version is around £99, with 300MB/s R/W speeds. A UHS-I card is around £22 for a branded memory card, from Lexar.

MicroSD cards

MicroSD cards are used in some of the more compact cameras available, and since they are used in numerous other devices



Lexar offers CFexpress Type B cards with the fastest speeds available



Sony XQD cards have been superseded by CFexpress Type B



CompactFlash cards have been around for a very long time, but haven't kept up with speeds needed

memory cards

such as smartphones, dashcams and security cameras, they are often found at cheaper prices than SD cards.

However, they don't always offer as high speeds as UHS-II SD cards, and as they are small, they can be fiddly to use. You can use them in SD card slots with an adapter, but these are fiddly and not as reliable as a dedicated SD card. Nevertheless it could be good for bargain hunters, if you want to save money. A 64GB MicroSD card with SD adapter will set you back around £8-£9. If in doubt, check your camera manual to see what card is best for your model.

CFexpress cards

CFexpress was introduced in 2016, designed to give higher read and write speeds using technology standards that are already widely in use in computing technology. The first cards introduced are physically the same size as XQD cards, with the same contacts.

The release of CFexpress 2.0 in 2019 introduced type A and type C cards, with type A being more compact; type C being larger; and the existing cards, type B, sitting in the middle. CFexpress cards often display the speed in MB/s, with some displaying both read (R) and write (W) speeds. If both speeds aren't shown, then it's safe to assume that the card is showing the read speed.

Find out more on these cards below.

CFexpress Type A Supported by Sony and others, Type A offers performance three times speedier than the fastest UHS-II

cards, with 800MB/s read, and 700MB/s write on Sony and PROGRADE cards.

A 160GB CFexpress Type A card will set you back around £299, but shop around and you might find better offers. Cameras that use CFexpress Type A are: Sony A7S III, Sony A1, Sony A7 IV.

CFexpress Type B Available from brands including Sony, Sandisk, and Lexar, the read and write speeds available are impressive, with 1700MB/s read, and 1480MB/s write on the Sony CFexpress Tough G series 256GB card.

A 64GB Lexar CFexpress Type B card will set you back around £92. Cameras that use CFexpress Type B are: Nikon Z 6II, Z 7II, Z9, Canon EOS R3, Canon EOS R5.

XQD

XQD memory cards have been around for a long time, since 2012! But they have mainly been used in high-end Nikon DSLRs. The price of the memory cards put many people off using them, especially when CompactFlash cards are available for much less. However, the benefits of XQD cards are the ability to have quicker read/write speeds, which can be useful if you're

shooting high-speed continuous shots.

A 64GB Sony XQD G series card will set you back £128. Cameras that use XQD are: Nikon D6, D500, D850, Z 6II, Z 7II, Z9, Panasonic S1 family.

CompactFlash / CF

Compact Flash cards have been around since 1994, but it wasn't until 1996 that the first camera was released with support for CompactFlash card – the Kodak DC25. Considering they were introduced so long ago; they have survived a surprisingly long time. 64GB CF cards are available for around £40 to £70 depending on speed. However it's worth noting that the fastest cards available offer around 160MB/s, a speed surpassed by UHS-II SD cards, as well as other cards such as XQD, and CFexpress.

Not to be confused with CFast

CFast is yet another memory card format, designed primarily for video, cine and broadcasting use. Unless your camera specifically requires a CFast card, then it's likely you won't need one. Cameras that use CFast include the Canon EOS-1D X Mark II, Canon XC15, Canon EOS C200, BlackMagic, ARRI, and others.

Redundant memory card formats

We'll keep this short... xD (used by Fujifilm and Olympus), Smart Media, and Sony Memory Stick memory card formats are no longer used in new cameras and will only be needed if you are shooting with an old camera. If you do need one of these, then you should be able to find them second-hand on sites such as eBay.



The statue of Steve Ovett on Brighton seafront, taken on a £79 Olympus E-P1 in b&w mode

Bargain cameras under £100

You really don't need to spend lots of money to get a very usable camera and lens. AP team members and readers share some of their film and digital bargains, starting from £20!

The trade in used cameras continues to boom, and it's not hard to see why. With the top makers focusing on premium-priced, premium quality mirrorless models, many photographers have decided to jump off the upgrade cycle – after all, not everyone needs a camera and lens that is worth more than their car. Then there are the widely publicised supply chain problems affecting the delivery of the latest

gear, caused by the continuing effects of the pandemic, the global semiconductor shortage and other headaches.

Everyone loves a bargain, which is why we asked various members of the AP team to share their best used camera buys under £100, along with readers who replied to our call to arms on social media. As you'll see you can find some really great buys, whether film or digital, and most of the cameras

featured here come in well under £100.

Even if you've recently shelled out for a much pricier camera, sub-£100 models can still make great back-up devices, or can be used for a specific genre, such as street; as one reader sagely noted, you won't worry so much if said camera ends up being stolen or damaged, either. Before we get started though, here's a quick note on where to buy. While you can snaffle some great deals on eBay or Facebook Marketplace, we'd still recommend buying from a specialist used dealer. Even with a sub-£100 camera, you'll get the peace of mind of a warranty. The camera will have been carefully checked over too, so you won't end up with an expensive paperweight or something that will give up the ghost after two weeks.

Olympus E-P1

Despite his 'unkind' review of this Micro Four Thirds pioneer back in 2009, penitent editor Nigel Atherton now sees more pros than cons



£79

At a glance

- 12MP Four Thirds Sensor
- 4032 x 3024 maximum resolution
- Contrast Detect AF
- ISO range: 200-6400
- Sensor shift IS
- 3fps continuous drive
- Fixed 3in LCD
- Weighs 355g
- Made from 2009 to 2011

I'D BEEN looking for the ideal pocket camera to carry on dog walks etc, and as the owner of an Olympus OM-D system with multiple lenses, a PEN seems the logical choice. When I saw a white E-P1 for just £79 online, along with a 14-42mm f/3.5-5.6 ED lens, I was sold.

Based on the classic half-frame PEN F camera of 1963, the E-P1 was Olympus's first Micro Four Thirds camera and an object of considerable beauty, especially (in my view) in white. I was quite unkind about the E-P1 when it was launched in 2009, however; while acknowledging that it was an exquisite piece of engineering, I questioned why anyone would spend £800 on a camera with no viewfinder. £800 was serious money, but without a viewfinder the E-P1 wasn't a serious camera. Especially since LCD screens at the time were almost impossible to use in bright sunlight or dark conditions, and the one on the E-P1 was quite poor even by the standards of the day.

Growing closer over time

Twelve years on I wondered if I'd feel the same but at £79 it was no longer a big investment so I could afford to be more forgiving. My sample came with the original kit zoom, the 14-42mm ED, but I already own the alternative kit option, the 17mm f/2.8 pancake.

Although the zoom is optically superior the 17mm is much smaller and, since compactness was my goal, I was pleased to be able to sell the kit lens on and recoup all but £20 of my outlay. The E-P1 is as delightful to look at and hold as I remember, but I'm a sucker for retro cameras. It's surprisingly heavy for its size because it's solid aluminium. Based largely on the company's E-620 DSLR it boasts features such as 3-axis image stabilisation, variable aspect ratios, art filters and video shooting. There's a hotshoe but no built-in flash and of course no viewfinder. To compensate Olympus provided a tiny hot shoe flashgun, the FL-14, in the box, and a hot-shoe-mounted optical viewfinder, the VF-1, as an (expensive) optional extra – though it was designed for the 17mm lens so was of little use with any other optic.

Achilles' heel

I use the E-P1 paired with either the 17mm or the equally tiny 14-42mm EZ power zoom, both of which keep the profile fairly slim and pocketable. Unlike some later PENs the E-P1 has a proper input thumbwheel on the back for adjusting the exposure, but the lack of a viewfinder is still its Achilles' heel. In bright sun you can't see diddly on the LCD screen so you can only point the

camera in the direction of the subject and hope for the best.

The solution would be to buy a VF-1 and stick with the 17mm lens, but these still fetch well over £100 on eBay – which is more than the camera cost. Fortunately bright sun is rare in England, and on cloudy days the screen is at least usable, so you get to see how sluggish the AF is. The pictures produced by the 12.3MP E-P1 were considered excellent at the time, with pleasing JPEGs right out of the camera. By modern standards they're a bit noisy, especially above ISO 400, but still more than acceptable.

Verdict

The E-P1 is lovely to look at, great to hold, fun to use, and the pictures aren't at all bad. On the minus side, if I'm going to be forced to use a screen to compose my pictures I may as well use one which I can actually see in all lighting conditions – like the much bigger, brighter and vastly superior touchscreen one on my iPhone. Unless I want to zoom in, or I need the superior image quality of the MFT sensor. Later models, from the E-P3 onwards, had a much better touchscreen and added the ability to accept a plug-in EVF (the VF-4). You can find used E-P3 bodies just under £100 but to add a VF-4 will cost you closer to £150 on top.



The E-P1 fits in my coat pocket so it's ideal to take on dog walks





Rottingdean windmill
handheld at ISO 400.
Shadow areas can be
quite noisy in low light



The E-P1 delivers nice JPEGs
out of the camera. This is
Fuengirola, Spain



£20

Instant retro cool points, great pictures too

READER'S BARGAINS

Adrian Gray

'Probably my biggest sub-£100 bargain is a Kodak 1911 No 2 Folding Pocket Brownie, which cost me a grand total of £20 from Oxford market. That's right, 1911 – it's the best old Kodak I've found, as it works beautifully. You can still pick up these cameras relatively easily, too. I love the quality of images for such a simple camera – see the sample shot below. You still have a little bit of control: there are three settings including three f-stops, so it is a bit more advanced than a Box Brownie. The lens is nice and sharp too, though the viewfinder is appalling. The camera takes ordinary 120 film and people are really interested to see you using it. You can also use colour film in it – the lens is set behind the shutter, so the risk of flare is reduced. You just need to remember to have a set procedure when using this camera, and wind the film on properly. Moving back to the digital age, I also still get surprisingly good results from a Nikon Coolpix, an odd-looking 3MP device which comes with a wacky wideangle adapter. You can easily pick one up for under £70.'



You can use 120 film with this handsome
old boy too (the camera, not Adrian)

Minolta Dynax 7000i

Deputy editor Geoff Harris is still haunted by much about the '80s, so how come he lauds this boxy 1988 SLR?

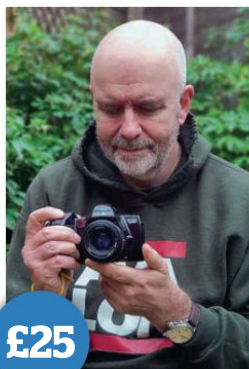
WHAT does £25 buy the modern photographer? A couple of memory cards, a photography T-shirt, a cheap reflector... crikey, even a posh chocolate camera sets you back £35. I, however, snaffled the following for twenty-five of your British pounds: a minty Minolta Dynax 7000i SLR complete with original paperwork, a Minolta 3200i flashgun and a 35-80mm kit lens. Oh, and a nice shoulder bag. It just goes to show that you can still get a very usable film SLR and accessories for very reasonable money.

The Dynax 7000i was the most successful early iteration of Minolta's AF film SLRs, coming out in 1988. While the AF technology was faster and more sensitive than found on its predecessor, it's about as cutting-edge as a VHS player by today's standards – forget anything fancy like face recognition. It still does the job in decent light, however, offering three AF sensors including wide focus and centre focus, and locking on to your subject with surprising speed.

Plastic fantastic

The Dynax also comes with PASM shooting modes, TTL flash, a maximum shutter speed of 1/4000sec, efficient metering modes, auto film load/rewind and some nifty extras that modern cameras could learn from – such as a Program mode button for a grab shot when you don't have time to change settings.

Other features are best left to camera historians, such as the option to slot in cards with pre-set exposure settings for



sports photography or macro, for instance. Much more useful for the modern shooter is the ability to mount a wide range of Minolta A-mount lenses, many of which have stood the test of time – and remain very popular with owners of compatible Sony digital cameras. The kit lens I got with the camera is pretty basic, but I get better results from a 50mm f/1.7 and 135mm f/2.8 I already own (again, both cheap to buy).

So why is the Dynax 7000i selling for the price of a pub lunch for two? While it is in many ways an underrated camera, a situation not helped by Minolta's sad demise, it has to be said that the Dynax is no style statement. The chassis is big, chunky and plastic (albeit tough plastic) and the camera looks about as iconic as a Bonnie Tyler barnet or Bros LP Hipsters who are happy to sport a lower-specced Olympus or Nikon SLR from the '70s would probably turn their nose up. Even

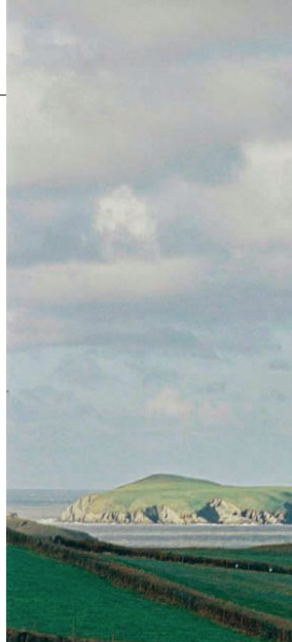
At a glance

- 35mm, phase-detection AF SLR
- Takes Minolta A-mount AF lenses
- PASM exposure modes, including Program Shift
- TTL multi-pattern metering
- TTL flash metering
- Automatic film transport system
- Optional 'Creative Expansion' cards
- Weighs 590g
- Made from 1988 to 1993

amongst Minolta fans, the Dynax 7000i tends to be sniffed at, with purists preferring the higher-end A9 or the metal XD and CLE (the fruits of a partnership with Leica).

Verdict

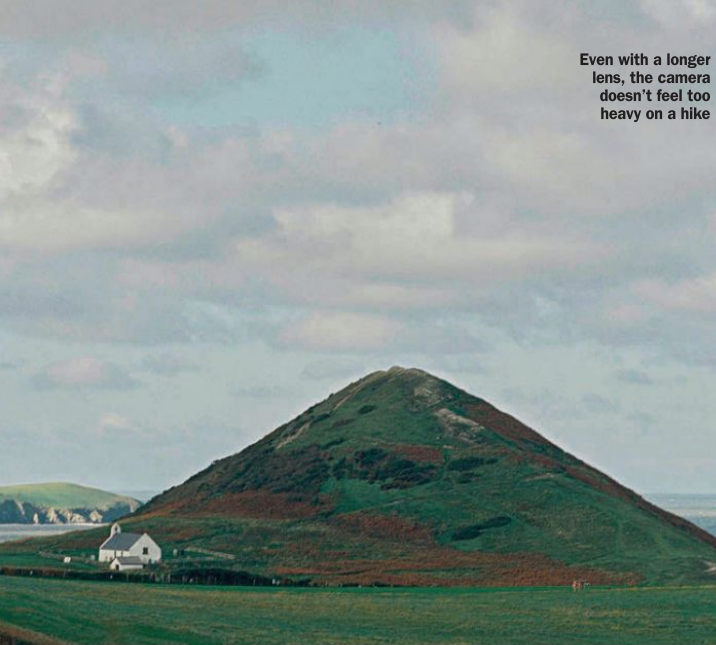
If you can live with the plastic build and intermittent low-light AF hunting, the Dynax 7000i is quite a bargain; under £30 for a body and lens is not unusual, and some unloved examples are even offered for free! The fast, automated film transport and basic AF come as a relief after faffing around with manual-everything film SLRs, and the camera is a cinch to use. Of course, everything will go south if the onboard electronics fail, so it makes sense to shop around for a lightly used model. The Dynax is a good balance of modern convenience and analogue appeal, and for my money, this, and an affordable choice of nice glass, make it a steal for £25.



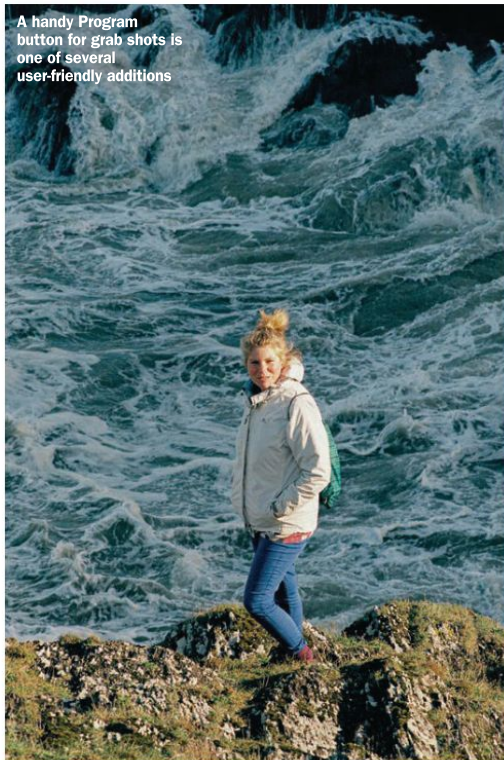
The AF still locks on surprisingly fast – camera used here with the Minolta 135mm f/2.8 lens



Even with a longer lens, the camera doesn't feel too heavy on a hike



A handy Program button for grab shots is one of several user-friendly additions



A 10MP sensor? No problem, says Jorgen

READER'S BARGAINS

Jorgen Anderson

'I own a Nikon D200, which I bought from a specialist used dealer online for just £64. Initially I wanted a cheap camera for some street photography work, but something that had settings that you can adjust quickly when on the move. Above all, the camera needed to be cheap, so if it ended up being damaged or stolen I wouldn't be too upset. Camera theft is a big problem in a lot of countries now, and as a visually disabled photographer, someone may think I am an easy target (wrong, ha ha!).

'Despite only having a 10MP sensor, the D200 is not a bad investment in my opinion. I'm not planning on supersizing any photos in print, so for showing images on screens or online/social media, I'm happy enough with it. I ended up pairing the D200 with a Nikon 18-70mm f/3.5-4.5G AF-S ED which cost £59. Again, I'm happy with this lens. I've also purchased two Olympus OM-D E-M10's (16MP), both of which had some small faults. I can live with them though, as one cost £89 and the other only £69.'



Jorgen paired the D200 with an equally cheap lens for a great budget combo

Lubitel 2

Deputy online editor Jessica Miller started a meaningful relationship in Notting Hill - not with Hugh Grant, but a medium-format Lubitel

THIS little Lubitel ('amateur' in Russian) caught my eye during a trip to Notting Hill market in 2020, and I paid a very reasonable £48 for the camera and a case.

I've previously used medium format cameras, but never got to grips with a TLR, so I was excited to get started with it.

The Lubitel 2 is a redesign of the original Lubitel model, an inexpensive Soviet medium format camera. Unlike the first model, the Lubitel 2 has a few improvements, including the introduction of a self-timer and flash synchronisation.

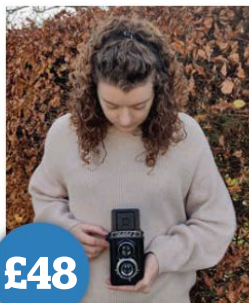
The camera takes 120mm film (up to twelve 6x6 pictures) and having found the user manual online, I found that it was easy to set up. The camera can be operated handheld, but also has a tripod mount for low light and longer exposures.

The film is loaded by opening the back of the camera using two lock springs.

Having triplets

On to the lens. The camera is equipped with a standard non-removable Triplet T-22 4.5/75 lens. The top lens of the camera is the viewing lens, and also has the focus ring which is connected to the taking lens with gears. It has a focus range of 1.3m to infinity, and f/2.8 aperture, which is considerably higher than the taking lens below and more accurate for focusing. As you move the top lens to focus, the gears spin, linking with the taking lens and ensure both are in sync.

Meanwhile, the aperture changing grip, shutter speed, self-timer, cable release and flash hubs are all positioned around



the taking lens. On devices since 1959, like my version, the shutter speeds are 1/15sec, 1/30sec, 1/60sec, 1/125sec, 1/250sec and B.

The shutter is cocked by a small lever on the taking lens before pressing the shutter button just below it. Releasing the shutter is probably the most anticlimactic part of the experience of using this camera. For something that is relatively chunky and indiscreet, it has the slightest 'snap' as a shutter sound.

You wind the film on using a knob, with a small window on the back of the camera to show you the numbering on the film of how many exposures have been taken. Getting the camera into the correct position to take a levelled photograph can be challenging, but the benefit of this camera is the waist-level viewfinder; it is large and bright, and you can look down at it, which can make for more discreet photography. There is a ground glass circle in the centre for focusing, plus a folding magnifier to ensure focus is sharp.

There is a second way to compose your images, at eye

At a glance

- Brand GOMZ/Lomo
- 120mm film
- Manual focus
- Twin lens reflex camera
- Focal length 75mm
- Maximum aperture f/4.5
- Frame size 6x6cm
- Weighs 541g
- Made from 1954/5 to 1977

level, by looking through the frame in the lens hood.

Verdict

Having owned the Lubitel for a while, I'm happy with it. It lives up to its 'amateur' name as it's so easy to use – if you're looking at getting into medium format, this is a cheap way of doing it.

I very much enjoy using this camera and look forward to working with it more. The camera definitely makes you slow down and has really encouraged me to think about my photos and what I was taking. Not only because I'm limited in the number of shots per roll, but in the effort each image can take. In my first roll of film I did have a few duff shots from the images not being in focus and also releasing the shutter too soon.

If you're interested in double exposures, this is something that could be done really easily and by accident if you don't remember to wind on the film!

For these images I have used Ilford HP5 Plus 400 and Fomapan Creative 200. I am yet to try the camera with a colour film, but I'll be sure to share the results on AP's social media.



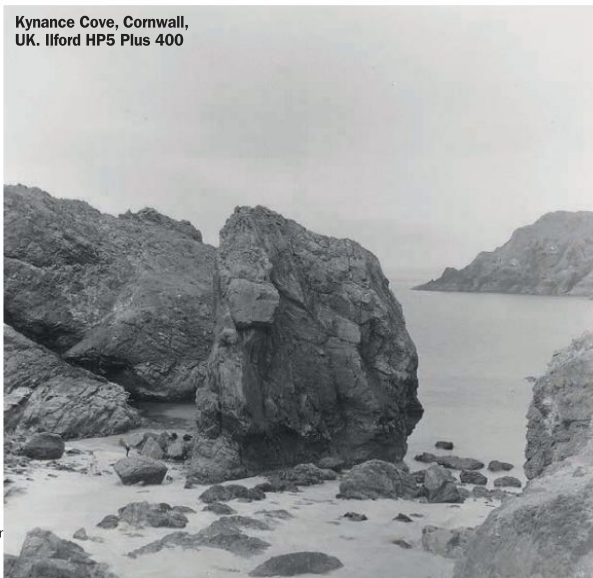
Kynance Cove, Cornwall, UK. Ilford HP5 Plus 400



St Michael's Mount,
Cornwall, UK. Fomapan
Creative 200



Kynance Cove, Cornwall,
UK. Ilford HP5 Plus 400



The EOS 450D still has many virtues

READER'S BARGAINS

Nigel Cliff

'My best sub-£100 bargain is the Canon EOS 450D SLR, which I bought for £60 and paired with a Canon 28-105 f3.5/4.5 USM. Even though I am now mainly a mirrorless shooter, I still hang on to this camera, particularly as I really like the lens. I favour the 450D's size and dimensions – it's not much bigger than my mirrorless cameras. I also like the colours you get straight from the 450D; despite its age they seem as good as anything from more modern cameras. The main drawback of the EOS 450D is the ISO performance. This is a camera you can only use in decent light because anything you shoot at ISO 800 or higher is seriously noisy.'



In decent light you can get great results – just beware high ISO noise, counsels Nigel



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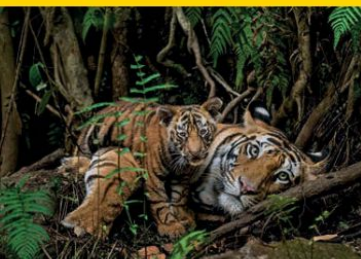


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Difference in design between the two Panasonic cameras: DMC-L1 (left) and DMC-L10



DIGITAL STARS

Four Thirds: the forgotten format

Take a new look at an old digital system to find quality cameras at budget prices.

John Wade is your guide

Most will be familiar with the versatility and mobility that Micro Four Thirds brought to lightweight mirrorless cameras, with the freedom to interchange lenses and bodies. But how many remember Four Thirds, the system that pre-dated it? Four Thirds today is a largely forgotten format. Yet in its time it was hugely influential, introducing many innovations that included live view, usable contrast-detection autofocus, articulated screens and onscreen control panels. So how did Four Thirds come about, why did it last little more than five years and is it still worth investing in?

The three storage systems used by Four Thirds cameras with a universal card reader that accepts them all. The cards are, left to right: CompactFlash, xD and SD types





Olympus E-1, first of the Four Thirds cameras

Olympus E-500 with a Minolta Rokkor manual focus lens fitted via an adapter

The coming of Four Thirds

When the digital age dawned, it became obvious to 35mm single lens reflex (SLR) manufacturers that they would have to come up with a different kind of camera. The new technology was about to change a lot of things, so the obvious way forward was to build digital single lens reflex (DSLR) bodies with new types of lenses and differently designed mounts devised to future-proof innovations in exposure control and autofocus that hovered on the horizon.

Well, that was all very well in theory but it didn't go down a storm with camera company marketing departments. They were aware of customers whose brand loyalty had already been tested with the change from manual focus to autofocus, and who now had an armoury of autofocus film camera lenses that they might be loath to abandon. So Nikon entered the DSLR market with digital bodies that accepted film camera lenses dating back to the original F-mount, but more importantly the later AF range; Canon produced digital bodies with the EF mount originated for

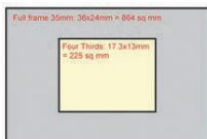
autofocus EOS film cameras; Pentax came on board with DSLRs that accepted K-mount and autofocus KF lenses; Minolta did the same with A-mount autofocus lenses from its later film cameras. So that took care of four of what was then known as the Big Five. But what about the fifth member of that exclusive coterie? What about Olympus?

Although Olympus made many manual focus SLRs, autofocus compacts and some interesting autofocus SLRs with fixed lenses, the company never made a successful interchangeable-lens autofocus SLR. Brand loyalty, then, was not an issue. Furthermore, it was known that lenses computed for film did not always give of their best when used with digital sensors. That meant rival manufacturers were forced to accept certain restrictions inherent in the need to build new cameras that used old lenses. Olympus, on the other hand, was free to design a totally new generation of DSLRs with new mounts, new types of sensors and lenses computed specifically to match them. The result was the Four Thirds system.

But the thinking didn't begin and end with Olympus. Other manufacturers were invited to sign up for Four Thirds and so have access to common design specifications and technologies to produce cameras all with the

same mount. Also, independent lens makers, rather than having to reverse-engineer their designs, would now have access to the same specifications and technologies to produce lenses specially computed for the new sensors, all in a single fit-all mount.

In 2001 Olympus and Kodak jointly announced they would be joining forces to develop the new digital technology. Soon, others came on board. Initially seven manufacturers signed up for the Four Thirds consortium: Fujifilm, Kodak, Leica, Olympus, Panasonic, Sanyo and Sigma. In the end, only three camera manufacturers were involved: Olympus, who went really big on the idea; Panasonic, with two cameras; and Leica with one. Sigma also produced its own Four Thirds compatible lenses.



Actual size: full frame 35mm compared to the Four Thirds sensor

Testbench THE FOUR THIRDS SYSTEM



The Olympus E-510 was aimed at the hobbyist market



Olympus E-620, among the smallest of the Four Thirds cameras

▶ The size of the new sensor was 18x13.5mm with an imaging area of 17.3x13mm (near enough the old 110 film image size of 17x13mm). Compared to the more traditional image ratio of 3:2 used by full-frame 35mm film cameras, this gave an image ratio of 4:3. You'd be forgiven for thinking that this is where the Four Thirds name came from, but this isn't the case. Instead, it stemmed from the old vacuum tubes used in video cameras, because the 17.3x13mm Four Thirds image size was the same as that provided by a video camera tube whose diameter measured four-thirds of an inch. While Olympus engineered the lens mounts, Kodak supplied CCD-type sensors for the first three years, after which Four Thirds cameras switched to Panasonic MOS sensors. Viewfinders of all Four Thirds cameras were optical rather than electronic. Image storage was initially by use of CompactFlash cards, followed by a move to dual storage with CompactFlash and xD cards, then finally SD card usage.

Four Thirds lenses

There are a great many second-hand lenses still available for the Four Thirds system, all designed and computed specifically for use with a Four Thirds sensor. Unsurprisingly, the vast majority were made by Olympus under the Zuiko Digital name. The Olympus lenses are divided into three grades: standard grade, whose lenses are superb in their own right; high-grade that offer faster maximum apertures; and super-high-grade that have constant maximum apertures over their zoom ranges. Each of the grades is divided into wideangle, standard, telephoto and super-telephoto. They comprise zoom lenses

that range in focal length from 7-14mm to 70-300mm, equating to 14mm to 600mm overall in full-frame terms. In the standard and high-grade categories there are also lenses for macro and fish-eye photography.

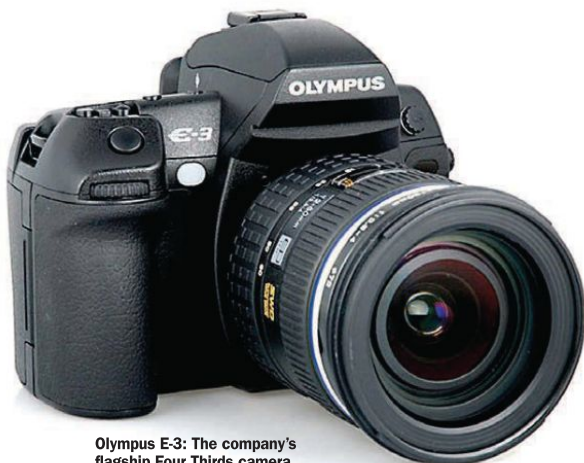
Lenses designed by Leica and built by Panasonic include the Vario-Elmarit 14-50mm f/2.8-3.5, Summilux 25mm f/1.4 and Vario-Elmar 14-150mm f/3.5-5.6. All produce the top quality that you'd expect from a lens boasting the Leica name.

Sigma adapted 13 of its lenses for the Four Thirds system. They range in focal length from 10mm to 800mm.



Olympus Four Thirds lenses, finally discontinued in 2017

Olympus E-5, the company's last flagship Four Thirds camera



Olympus E-3: The company's flagship Four Thirds camera back in 2007

The cameras

Very briefly the Four Thirds cameras line-up looked like this...

2003

Olympus E-1 (5MP) The first Four Thirds camera, built with a magnesium-alloy body, offers multi-pattern metering, shutter speeds of 1/4,000-60sec, three frames per second shooting and the traditional four exposure modes comprising shutter priority, aperture priority, program and manual. The rear LCD screen measures 1.8in. The camera also introduced a patented Supersonic Wave Filter dust-reduction system that shakes dust from the sensor on start-up or on demand.

2004

Olympus E-300 (8MP) Replaces the pentaprism hump with a flatter porro prism design, taking one small branch of the Four Thirds generation in a different direction.

2005

Olympus E-500 (8MP) Moves back to the more traditional pentaprism design, also containing a pop-up flash. The LCD screen is now 2.5in and 49 zone metering is employed. Adds 15 scene modes to the usual four exposure modes.

2006

Olympus E-330 (8MP) Update of the E-300, now with live view and an articulated LCD screen that allows waist-level or above-the-head viewfinding.

2006

Olympus E-400 (10MP) Extremely compact design. Adds an xD card alongside a CompactFlash card for dual image storage. Only sold in Europe.

2006

Panasonic Lumix DMC-L1 (7.4MP) The first DSLR from Panasonic is similar in style to the Olympus E-330 but swaps Olympus lenses for Leica lenses. Image stabilisation allows 2-3 stops slower speeds to be handheld.

2006

Leica Digilux 3 (7.4MP) The Leica version of the Panasonic DMC-L1.

2007

Olympus E-3 (10.1MP) Olympus's flagship camera of the time allows images to be captured with a wider dynamic range thanks to shadow adjustment technology. It also adds the ability to fire three external flash groups wirelessly.

2007

Olympus E-410 (10MP) Replacement for the E-400. At the time, the smallest and lightest DSLR on the market.

2007

Olympus E-510 (10MP) Aimed at the hobbyist market. Introduced in-body image stabilisation to Four Thirds.

2007

Panasonic Lumix DMC-L10 (10.1MP) Panasonic's only other Four Thirds camera abandons the previous porro prism style of the DMC-L1 in favour of a traditional pentaprism. In live view mode it uses face detection and adds automatic adjustment of ISO and shutter speed if motion is detected.

2008

Olympus E-420 (10MP) Offers face detection, contrast-detect autofocus in live view and shadow adjustment technology.

2008

Olympus E-520 (10MP) Update on the E-510 with added face detection, live view autofocus and wireless multiple external flash capability.

2009

Olympus E-450 (10MP) Upgrade of E-420 with added Art Filters including pop art, pin-hole and soft focus to give images a different appearance.

2009

Olympus E-30 (12.3MP) Positioned in terms of its specification, weight and size, between the E-520 and the upcoming E-5.

2009

Olympus E-600 (12MP) Sold as an entry-level DSLR with articulated LCD screen and sensor-shift stabilisation.

2009

Olympus E-620 (12.3MP) Upgrade of E-600, marketed as the world's smallest DSLR with built-in image stabilisation. A battery grip and underwater housing were also available.

2010

Olympus E-5 (12.3MP) The final flagship camera from Olympus aimed at professionals. Claimed the world's fastest autofocus, on-demand pixel mapping, plus in-camera distortion and vignetting correction.

Camera choice

When buying a Four Thirds camera, consider three factors depending on your needs or inclinations: value for money, peculiarity of design (and therefore collectability), or sheer out-and-out quality irrespective of price. Here, in a little more detail, is one example of each of those types.

Olympus E-300

GUIDE PRICE with Zuiko Digital 14-42mm lens: £60-80

The second Four Thirds camera from Olympus features an 8MP CCD sensor made by Kodak. Its unusual body design retains the reflex viewfinder but replaces the pentaprism hump with a flatter porro prism that uses four mirrors. The reflex mirror in the body flips

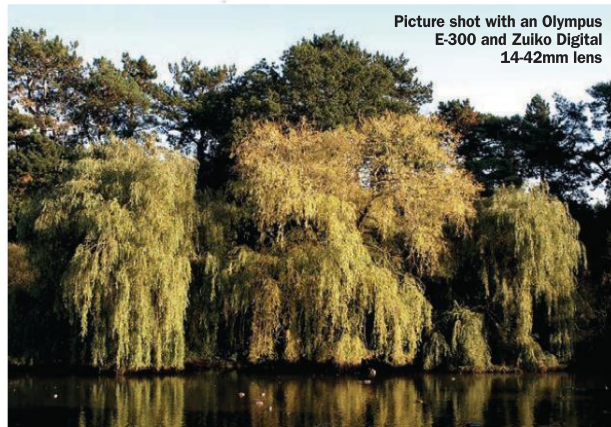
sideways (reminiscent of the old Olympus PEN F film camera), which means light is reflected to the side, and then up to the viewfinder, which is positioned to the left of the lens. A pop-up flash is incorporated, plus a 1.8in LCD screen. Image storage is on CompactFlash cards.

The usual four exposure modes are featured, plus scene modes for portrait, landscape, macro, sport and night scene, plus a custom mode that allows selection of 14 more specialist scenes displayed on the LCD. The porro prism design went on to be featured in the Olympus E-330, Panasonic DMCL1 and Leica Digilux 3. All other Four Thirds cameras follow the more conventional pentaprism design.

Above left: Olympus E-300, the second Four Thirds camera, and the first to use the porro prism viewfinder design

Left: Rear view of the Olympus E-300

Picture shot with an Olympus E-300 and Zuiko Digital 14-42mm lens



Picture shot with the Olympus E-410 and Zuiko Digital 14-42mm lens

Olympus E-410

GUIDE PRICE with two Zuiko Digital lenses: £60-90

Since the E-400, which preceded the E-410, was only sold in Europe, the E-410 was the first time the rest of the world got to see how Olympus, two years after the launch of Four Thirds, had really got it together. At 12.5x8.5x7cm (body only), the E-410 was launched as the smallest DSLR on the market, and its influences can still be seen today in the Olympus OM-D cameras.

The camera sports a 10MP Panasonic MOS sensor. At the touch of a button, it switches from the reflex viewfinder to live view on its 2.5in LCD screen. Exposure modes are selected by a dial on the top plate. On Auto, the camera does everything, including popping up the built-in flashgun when light levels demand it. Program, shutter priority, aperture priority and manual modes are operated using a thumbwheel beside the mode dial. Specific scene modes are also available. Supersonic wave filter dust reduction and the then latest Olympus TruePic chip provide optimum performance. The E-410 is often found bundled with the two small and lightweight lenses with which it was introduced: the Zuiko Digital 14-42mm f/3.5-5.6 and 40-150mm f/4-5.6. Both Compact Flash and xD card slots are provided for image storage.

The Olympus E-410 with its pop-up flash raised, 14-42mm lens fitted, and 40-150mm lens



Rear of the Olympus E-410, showing its 2.5in LCD screen

Leica Digilux 3
with Leica
Vario-Elmar
14-50mm lens



Rear of the
Leica, showing
the simplicity of
its controls

Leica Digilux 3

GUIDE PRICES Digilux 3 with Vario Elmarit 14-50mm lens, £350-500;
Panasonic DMC-L1 £50-60 body only, just add Olympus lenses if you are on a budget,
or Leica lenses if expense is not an option.

The first three Digilux cameras, produced when Leica joined forces with Panasonic, were each very different. The Digilux 1 resembled an old-time rangefinder camera with a glass non-reflex viewfinder; the Digilux 2 looked more like an SLR, adding reflex viewing but with a fixed lens; the Digilux 3 is a true DSLR with interchangeable lenses, all in the Four Thirds mount. The 7.5MP Panasonic MOS sensor is fitted with an ultrasonic protective filter to keep dust away.

The controls are intuitively easy to understand, based around a traditional film camera type shutter speed dial on the top plate. From here, shutter priority and program mode can be accessed; aperture priority is found via the LCD

screen and a thumbwheel to the side. The reflex viewfinder uses the porro prism design seen in the Olympus E-300 and E-330, while the touch of a button transfers to live view on the LCD screen. When the flash button on the back is depressed, the pop-up flash springs open to a bounced flash position, while a second press of the button changes it to direct flash. The large LCD panel (2.5in) has a resolution of 207,000 pixels which generates a suitably bright image. An integral picture stabiliser gives protection against camera shake, while image storage is on an SD card. The camera is basically a Panasonic DMC-L1 with a few tweaks, cosmetic changes and modified firmware from Leica.



The two positions of the Leica's pop-up flash

Four Thirds today

If you are thinking about buying and using a Four Thirds camera, you need to accept that you are dealing with a system that is at least 12 years old and possibly close to 20. There's no point comparing specifications with modern mirrorless cameras because you are not comparing like with like. Of course a Four Thirds camera will have nowhere near the number of whistles and bells found on a modern camera. But it will be nowhere near the price either. So what if it takes a few seconds to start up, or if there is a slight shutter lag? And who needs all those megapixels when 5MP produces acceptable images and 10MP is perfectly adequate for most subjects? Weigh up the pros and cons and you might reach the conclusion that Four Thirds is still worth a punt.

What's good

- A fraction of the price of today's DSLR and mirrorless cameras.
- Top-quality lenses.
- Smaller sensors mean smaller imaging circles and therefore smaller camera bodies plus the development of small lenses with large apertures.
- Lenses tailor-made for purpose mean better performance at wide angles.
- Because the lenses use a telecentric optical path, light rays travel close to perpendicular to the sensor, thus resulting in better off-centre resolution and brighter colours.
- With a flange distance shorter than that on most film SLRs, manual focus lenses from popular marques can be fitted to a Four Thirds camera with a simple adapter.
- Manually operated zoom control.

What's bad

- Slow start-up time on some models.
- Slight shutter lag on early models.
- Small size of sensor.
- Old-fashioned storage cards on early models.
- Low sensor sensitivity compared to modern cameras.
- Cumbersome feel to porro prism models.

The next generation

Four Thirds came to the end of its short reign when Olympus, in association with Panasonic, announced a new system. Using the same Four Thirds sensor they simply removed the mirror box and pentaprism or porro prism from the DSLRs, shortening the distance between lens and sensor, and thus allowing much more compact cameras and interchangeable lenses. And so Micro Four Thirds was born, paving the way for today's mirrorless cameras. But that's another story.

Deity Pocket Wireless Mobile Kit

Andy Westlake tests a good-value wireless microphone kit

● £197 ● deitymic.com

IF YOU shoot video you'll know that sound quality is crucial, and an external microphone will often do a better job than the one built into your camera. The market leader here is Rode, but relative newcomer Deity wants to carve out its own share by offering well-featured products at tempting prices. Its Pocket Wireless kit is a direct alternative to the Rode Wireless Go, but with the advantage that a small clip-on Lavalier mic is included in the box. From Rode, that's a £60 extra.

To understand why this matters, we need to consider why you'd use a wireless mic. They're ideal when you have a presenter talking to camera and wish to record their voice along with a little ambient sound to help set the scene. But if you use the transmitter's own mic, the unit is likely to be visible in your footage. A lapel mic will be much more discreet.

Deity's transmitter and receiver units are both small and lightweight, with sturdy plastic clips for attaching them to clothing, that will also slide onto hot shoes. Both power up quickly using large sliding switches and pair almost instantly. The sound can be muted using a small button on either unit, indicated by a flashing red LED. On the receiver, the same button adjusts the gain across nine steps. One neat touch is that the Lavalier mic can be secured to the transmitter using a screw collar, so it won't accidentally fall out while you're recording.

The receiver outputs audio from its USB-C port, with two cables supplied. One has a USB-C plug for use with Android phones, and the other a standard 3.5mm jack. Unfortunately, iPhone users are out of luck. Everything fits neatly into the supplied case, aside from the tripod.

Perhaps the biggest design flaw is that with most cameras, the audio cable will obstruct the viewfinder when the receiver is clipped onto the hot shoe. But this can be remedied by fixing it to a bracket instead.

In use the kit performs well, providing good-quality sound using either microphone, especially with voice. In the open with a clear line of sight, it easily achieves its promised 100m range. But it's crucial to place the transmitter in a front pocket facing the receiver, otherwise this can drop to 30m or less. The range will also reduce in crowded spaces.

Verdict

Deity's Pocket Wireless kit does its job reliably and with little fuss. It's a fine alternative to the Rode Wireless Go and excellent value for money.



Amateur
Photographer
Testbench
Recommended
★★★★★

Rechargeable

Both the transmitter and receiver use internal Li-ion batteries that are charged via USB-C.

Mobile kit

You get everything needed for use with an Android smartphone, including a phone clamp, USB-C audio cable, and mini tripod.

Display

A small but clear OLED panel on the transmitter shows the audio level, mic gain, connection strength, and battery status of both units.

Wind shield

If you wish to use the transmitter's built-in mic outdoors, the supplied furry windshield simply pushes into place, fitting reassuringly firmly.



At a glance

- Compact transmitter and receiver
- Comes with clip-on Lavalier microphone
- Audio cables for cameras and Android phones
- Range up to 100 metres

KIT CONTENTS

The Mobile Kit includes the transmitter and receiver; the lapel mic; a windshield for the transmitter's mic; USB-C and 3.5mm audio cables; a charging cable; carry case; phone clamp and mini tripod. A kit without the clamp and tripod costs about £170.





Tony Kemplen on the ...

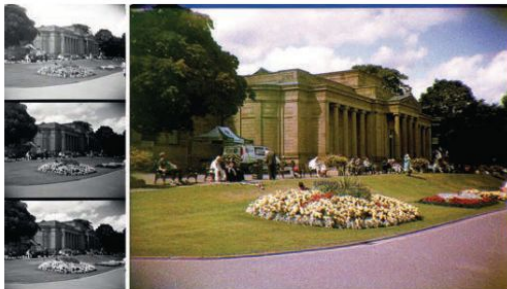
Trilogy 3D1000

A basic lenticular camera lends itself to an old technique - trichrome photographs

As its name suggests, the Trilogy 3D1000 camera was intended to make stereo photographs, in the form of lenticular prints. These are those ridged plastic images in which animated birds or animals appear quite convincingly when the print is tilted slightly. The idea of stereo photography dates back to Victorian times, and while it's been in and out of fashion, the technique has never really gone away. I remember it being popular with camera clubs in the 1970s.

Perhaps the best known lenticular camera is the Nimslo, which has four lenses and a moderately sophisticated exposure system. The Trilogy 3D is firmly at the budget end of the scale, having only three lenses and a fixed shutter and aperture. A number of similar basic models were available, often rebranded versions of the same camera. Mine was unused old stock, which I bought on eBay for £5.50 in 2010, and although the asking prices are now upward of £20, there are still cameras out there if you want one. Each of the three images on the negative measures 18mm x 24mm, which is the standard 35mm half-frame size. This means each stereo print requires one and a half frames, so a 24-exposure cassette gives sixteen 3D pictures.

Although it is possible to get lenticular prints made today, it's quite expensive. So



Combining red, green and blue-filtered frames gives a colour image

I decided to put the three lenses to an unintended use and make some trichrome photographs. This involves using black & white film, and photographing the scene through red, green and blue filters. Each of these colour channels is then colourised and combined back together to give a full colour image. The technique is over a century old, with early versions using three projectors to combine the separate images on a screen. With a bit of trial and error, a similar effect can be achieved using Photoshop.

With no option to adjust the exposure to compensate for the

light lost to the coloured filters, I decided to use a relatively fast film, Ilford Pan-X ISO 400. The camera was made at a time when ISO 100 colour film would have been the norm, so I reckoned I could just about get away with 2 stops compensation.

In stereo photography, the whole 3D illusion relies on the fact that the scene appears slightly different in each of the photos. But this means that when making trichromes the colour channels will not be exactly matched, and a decision has to be made as to whether to go for foreground or background accuracy. Parts of the image will inevitably have non-registered colours, but this is all part of the charm. The image above shows the three channels which when combined produced the coloured photo. I enjoyed the trichrome process, and perhaps one day I'll manage to get some 3D prints made.



Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more photos from the Trilogy 3D at www.flickr.com/photos/tony_kemplen/albums/72157624761443030.

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Buying Guide

333
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

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

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



Lens mounts

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

Built-in focus motor

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

Filter thread

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

Maximum aperture

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

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera
AF-S Nikon lenses with Silent Wave Motor
AF-P Nikon lenses with stepper motors
AL Pentax lenses with aspheric elements
APD Fujifilm lenses with apodisation elements
APO Sigma Apochromatic lenses
ASPH Aspherical elements
AW Pentax all-weather lenses
CS Sonyrang 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
DX Sony lenses for APS-C sized sensors
DX Nikon's lenses for DX-format digital
DS Canon's Defocus Smoothing technology
E Nikon lenses with electronic apertures
E Sony lenses for APS-C mirrorless

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

LM Fujifilm Linear Motor
MP-E Canon's high-magnification macro lenses
OIS Optical Image Stabilisation
OS Sigma's Optically Stabilised lenses
PC-E Nikon Phase Fresnel optics
PFD Tamron Pizeo Drive focus motor
RF Canon full-frame mirrorless lenses
S Nikon's premium lenses for mirrorless
SAM Sony Smooth Autofocus Motor
SDD Pentax's Sonic Direct Drive Motor
SMC Pentax Super Multi Coating

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

Mirrorless Lenses

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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 speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	DIMENSIONS
PANASONIC MIRRORLESS					
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		25 n/a 70 83.1 300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		10 22 60.7 51.7 165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle lens with premium optics		23 67 73.4 88 315
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range		28 77 87.6 128 690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		20 62 70 70 335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	-	20 37 55.5 24 70
G 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	-	25 58 67.6 73.8 305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	-	20 58 66 71 210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	-	20 62 68 86 320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers	-	18 46 55.5 20.5 55
G 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	-	37 61 26.8 95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	-	30 52 60 60 195
G 14-150mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	-	30 58 67 75 265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion	-	20 46 36 57.5 115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options	-	10 46 25.5 63 100
G 25mm f/1.4 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality	-	25 46 60.8 53 125
DG 25mm f/1.4 Leica Summilux Asph	£550	5★	A fast-aperture fixed focal length standard lens from Leica	-	30 46 63 54.5 200
DG 25mm f/1.4 Leica Summilux II Asph	£580		Updated version of this lively fast standard prime adds dust- and splash-resistant construction	-	30 46 63 54.5 200
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7	-	28 77 87.6 127.6 654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	-	10 46 58.8 63.5 180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	-	90 46 55.5 50 135
G 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	-	85 58 67.4 100 360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 7 aspherical lenses and ultra-wide aperture	-	50 67 74 76.8 425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	-	37 31 55 50 130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	-	15 46 63 62.5 225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	-	90 52 62 73 200
G 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	-	90 46 61.6 90 210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	-	100 52 70 100 380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	-	75 67 76 132 655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	-	150 67 73.6 126 520
DG 100-400mm f/4-6.3 OIS Leica	£1349		High-quality super-telephoto zoom with weather-sealed construction and Dual IS support	-	103 72 83 171.5 985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	-	115 77 87.5 174 1245
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction	-	25 77 85 99.6 500
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view	-	15 67 77.4 82 350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact	-	24 67 73.6 82 310
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust and splash resistance, along with a focus-clutch mechanism	-	37 82 90.9 140 935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	-	30 77 84 118 680
S 35mm f/1.8	£580		Relatively compact and lightweight full-frame prime designed for both stills and video shooting	-	24 67 73.6 82 295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring	-	44 77 90 130 955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus	-	45 67 73.6 82 305
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes	-	80 67 73.6 82 355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	-	95 82 94.4 208.6 1570
S Pro 70-300mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	-	92 77 84.4 178 985
S Pro 300mm f/4.5-5.6 Macro OIS	£2760		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	-	54 77 84.4 148 790
SAMYANG MIRRORLESS					
7.5mm f/3.5 UMC Fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting	-	9 n/a 48.3 60 197
8mm f/2.8 UMC Fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	-	10 n/a 60 64.4 290
12mm f/2 NCS CS	£330		Wide angle prime for APS-C and Micro Four Thirds mirrorless cameras	-	20 67 72.5 59 245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	-	38 62 67.5 74.2 420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	-	50 62 67.5 74.5 380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras	-	65 62 67.5 81 423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	-	90 58 73.7 64.5 320
12mm f/2 AF	£402		Large-aperture wide prime for APS-C cameras, optimised for astrophotography and available in E and X mounts	-	19 62 70 58.2 213
14mm f/2.8 AF	£629		Autofocus wideangle prime, now available in Canon RF as well as Sony FE mount	-	20 n/a 85.5 97.5 505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras	-	25 58 63.5 60.5 145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography	-	19 58 65 71.5 230
24mm f/2.8 FE AF	£248	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras	-	24 49 61.8 37 93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom includes a manual focus ring that can be switched to controlling aperture	-	35 82 88 128.5 1027
35mm f/1.4 FE AF	£750		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF	-	30 67 75.9 115 645
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring	-	29 58 65 63.5 210
55mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras	-	35 49 61.8 33 86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless	-	45 49 61.8 56.1 152
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless	-	45 67 73.5 97 585
50mm f/1.4 FE AF II	£599		Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design	-	40 72 80.1 88.9 420
75mm f/1.8 FE AF	£380		Small, lightweight short telephoto that allows the manual focus ring to be assigned to other functions	-	69 58 65 69 230
85mm f/1.4 AF	£599		Large-aperture autofocus, short-telephoto portrait prime for Canon and Sony full-frame mirrorless	-	90 77 88 99.5 568

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Final Analysis

**Peter Dench considers...
Moscow Airport by unknown**

In 2002 I was on assignment in Belarus reporting on male longevity. The men were dying 11 years before the women and I was in the country to try to discover why. The fallout from Chernobyl wasn't helping but that affected both men and women. It wasn't the safest trip and I regretted eating a mushroom stroganoff in one of the most radioactive areas.

Part of me was relieved to be departing for the flight home. The only people waiting to board the plane, other than myself and the journalist, were a group of children and their carers. The children were victims of the fallout from Chernobyl and were suffering devastating consequences. They were on a charitable trip to London to brighten up their lives.

Boarding the plane I asked a flight attendant what kind of plane it was. They delivered the news as one might expect a judge to pass a death sentence. 'Second-hand Aeroflot.' The journalist and I trembled towards our assigned seats then swapped to two at the back of the plane nearest to the toilet and emergency exit. Aeroflot hadn't the best safety reputation and second-hand Aeroflot, well, I didn't know they were even a thing.

According to the Aircraft Crash Record Office (can't imagine what their office Christmas party is like) over 8,200 passengers have died in Aeroflot crashes. As we taxied for take-off, I chose the wrong moment to remember an incident in March 1994 when



an Airbus A310-304 flown by Aeroflot, crashed into the Kuznetsk Alatau mountain range in Kemerovo Oblast, killing all 63 passengers and 12 crew members on board. No evidence of a technical malfunction was found and there were rumours the captain's son manipulated the controls of the aircraft. I leant to look into the cockpit.

Gazing around the second-hand Aeroflot, the signs weren't great. The interior wallpaper was peeling off and the arm rests were threadbare. As we ascended to cruising altitude, the flight attendants began their refreshments service. A cumbersome trolley slowly made its way towards us,

'This image has the feel of a postcard, each element carefully placed'

clumsily lifted over each generous ruck in the carpet and lowered back down with a rattle. I asked what there was to drink. 'One bottle of red wine, one bottle of white wine.' I grabbed the red, the journalist grabbed the white. Neither of us grabbed a glass.

This image features in the book, *Aeroflot – Fly Soviet*, A visual history of the Soviet airline by Bruno Vandermuere published by Fuel publishing. The book unfolds the story of Soviet air travel, from early carriers like Deruluft and

Dobrolet, to Aeroflot, once the world's biggest air carrier of passengers and cargo, responsible for a wider range of duties than any other airline. I think this is a photo, it has the feel of a postcard. An image of hope and achievement, each element carefully placed, the planes, passengers waiting to board and the woman under the fuselage. Perhaps the plane that I took home from Belarus started its airline life in this image, a postcard from the past that has me sitting on the edge of my seat.

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