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

Cameras under £100

Staff and readers' experiences of usable used bargains

Thanks for the memory

Complete guide to **memory cards**

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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



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











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This week in 1955

gettyimages*

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.gettvimages.com.





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



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.











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.





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

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 vears 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.









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 for its full-frame (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 2-mount cameras. Planned lenses include the following: 400mm S, 600mm S, 26mm, DX 24mm, DX 12-28mm and a 200-600mm. See

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

bit.lv/nikonlensmap.



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 Stirton, 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

t 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.

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.

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, beoming 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

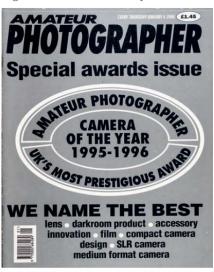
waking up to find that the world outside has been blanketed with a fresh sheet of snow. In this collection of images from around the capital taken from various archives, you can see how the city is transformed, and how its inhabitants take to the extreme weather conditions. Children and adults and even 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.



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 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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Technique MAINTAINING YOUR CAMERA



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 Suru

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

ntering 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





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 barrel of the device. 'I'm looking to see if the lens is focused or if it's the body that's off and then work out the net between the two. I'm just trying to establish if a sharp image is being formed on the film plane and asking myself if things are in focus or not. If there's still a problem and I know the image on the film plane is good I can deduce that the fault might be with the range finder. I'll check 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.bonweameras.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.





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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TER 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.

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



Selling to eBav

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! Jocularity 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 Saull

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.

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 Hevwood

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

20





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, MRCGP, 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 11 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

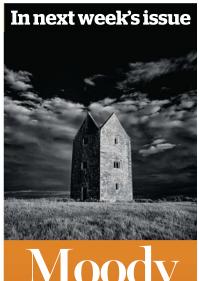
Pentax lenses. So, when I was berthed in Aden I ventured ashore and asked for one, at a duty-free camera supplier. It was expensive – very expensive! I cannot remember how much, except that it was far, far more than I was able to pay. Your caption under the advert explains how much in today's money (£2,850).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

I ended up buying a German Praktica 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 AndersonI'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!





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 heritageMike Crawford explores the history of
The Royal Photographic Society

Sigma 24mm F2 DG DN CJoshua 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.

Instagram @Inewman.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 FOS 200D. 18-55mm, 1/200sec

at f/5.6. ISO 100



The **Reader Portfolio** winner chosen will receive a copy of **Skylum Luminar AI**, worth £79. See www.skylum.com Luminar is a fully featured photo editor for Mac and PC designed for photographers of all skill levels, blending pro-level tools with remarkable ease of use and an enjoyable experience. A new Library feature lets you organise, find and rate images easily,

while over 100 editing features, plus a suite of fast Al-powered technologies under the hood, will make any image stand out.



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!



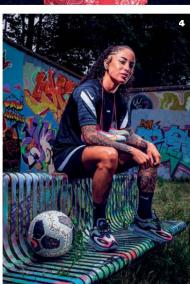
Lee Hickey and Chanel April 2 Lee Hickey (@ leehickey_1) and Chanel April (@ queenesoteric) got together on this collaboration. We shot at the Alexandra Road Estate in Kilburn Park.

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**

ritish 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











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. Ciara 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



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.'

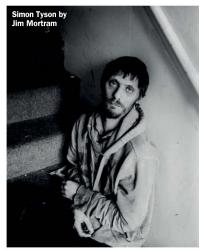
TSI is a challenging, noisy and necessary book. A simple format that punches forth opinions page after page. The portraits deliver the eclectic face of a nation on the brink of a new history. Rabbi Herschel Gluck photographed in Stoke Newington by Andy Aitchison remarks in his testimony: 'Life is short. 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?















www.amateurphotographer.co.uk



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'

reativity 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 27, 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



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 f/4.5-5.6 lens, 1/400sec at f/16, ISO 200

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

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

enrik 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 fairytalelike 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. Teople 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 5D 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 5D 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.

MPB is the sponsor of Amateur Photographer of the Year 2021







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

f 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 superceded 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.

XOD

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 vou back £128. Cameras that use XOD 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 XOD, 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.

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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!

he 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



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 such 3-axis image stabilisation, 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 guite 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 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-shoemounted 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 vou 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.













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 cuttingedge 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

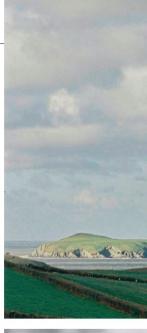
At a glance

- 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).

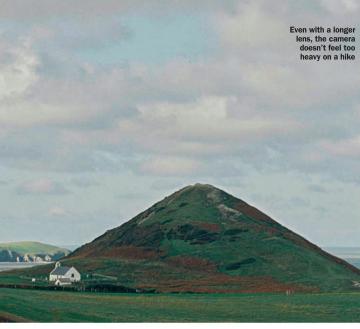
Verdict

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 manualeverything 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









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 £60'.



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 fphotography. 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.

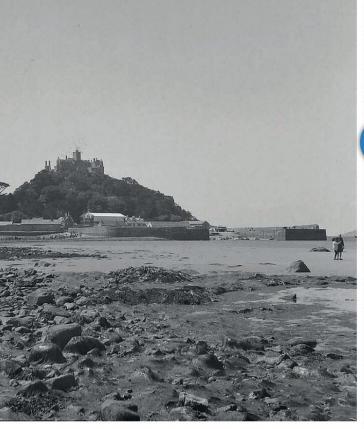
If you're interested in double exposures, this is something that could be done really easily and by accident if you don't remember to wind on the film!

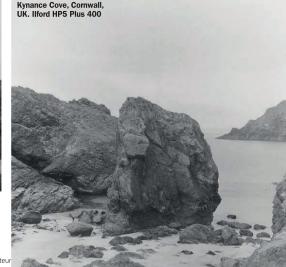
For these images I have used Ilford HP5 Plus 400 and Fomapan Creative 200. I am yet to try the camera with a colour film, but I'll be sure to share the results on AP's social media.



Kynance Cove, Cornwall, UK. Ilford HP5 Plus 400









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



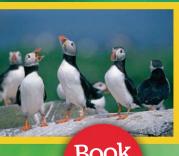




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DIGITAL STARS

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

ost 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-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

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

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

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.

same mount, Also, independent lens makers.

Testbench The four Thirds system



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

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.







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 magnessium-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

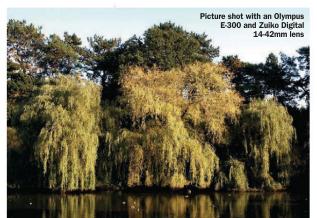
sideways (reminiscent of the old Olympus PEN F film camera), which means light is reflected to the side, and then up to the viewfinder, which is positioned to the left of the lens. A pop-up flash is incorporated, plus a 1.8in LCD screen. Image storage is on CompactFlash cards.

> 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 DMC-L1 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 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.



screen



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.



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

₽.autill Tattlex®

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.



Tech Talk



Tony Kemplen on the ...

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

s 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 process, and perhaps one day I'll manage to get



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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/tony kemplen/albums/72157624761443030.

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Guide

lenses listed & rated

Our comprehensive listing of key specifications for mirrorless 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.



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

- 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
- Samvang lenses for APS-C cronned sensors CS D Nikon lenses that communicate distance info
- Pentax lenses optimised for APS-C-sized sensors
- Nikon defocus-control portrait lenses
- AW Pentax all-weather lenses
- Sigma's lenses for APS-C digital DC Sigma's designation for full-frame lenses
 - 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
- Canon diffractive optical element lenses DO
- DT Sony lenses for APS-C-sized sensors
- Nikon's lenses for DX-format digital DX
- DS
- Canon's Defocus Smoothing technology Ε Nikon lenses with electronic anertures
- Sony lenses for APS-C mirrorless
- ED Extra-low Dispersion elements
- 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
- FΧ Sigma's 'Excellent' range
- Pentax full-frame lenses
- FE Sony lenses for full-frame mirrorless
 - Nikon lenses without an aperture ring
- HSM Sigma's Hypersonic Motor
- 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 lens
- OIS Optical Image Stabilisation OS Sigma's Optically Stabilised lenses
- PC-E Nikon tilt-and-shift lenses
- PF Nikon Phase Fresnel optics
- PZD Tamron Piezo Drive focus motor
- Canon full-frame mirrorless lenses
- Nikon's premium lenses for mirrorless SAM Sony Smooth Autofocus Motor
- SDM Pentax's Sonic Direct Drive Motor SMC Pentax Super Multi Coating
- Tamron's Super Performance range
- SSM Sony Supersonic Motor lenses STF Sony and Laowa Smooth Trans Focus
- STM Canon lenses with stepper motor
- TS-E Canon Tilt-and-Shift lens UMC Illtra Multi Coated
- USM Canon lenses with an Ultrasonic Motor
- USD Tamron Ultrasonic Drive motor Tamron's Vibration Compensation VC
- Nikon's Vibration Reduction feature VR
- WR Weather Resistant
 - Nikon's lenses for mirrorless cameras



Park Cameras was established in 1971 in Burgess Hill, West Sussex. For 50 years they have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.



				= 0	3	CANON RF MICRO 4 THIRDS	SONY E NIXON Z			MIN FOCUS (CM)	FILTER THREAD (WA	DIAMETER (NN)	= _
ENS	RRP	SCO	RE SUMMARY				MOUNT					DIN	MENSIO
CANON MIRRORLESS								705 - 1					
F-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design		٠					15	55	61	58.2
F-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm		•					25	49	60.9	44.5
F-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens		٠					25	52	61	61 86.5
F-M 18-150mm f/3.5-6.3 IS STM F-M 22mm f/2 STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality Small and bright wideangle pancake lens							25 15	55 43	61	23.7
F-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects							9.7	43	60.9	45.5
F-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view							23	43	60.9	56.5
F-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action		•					100	52	60.9	86.5
F 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	•		•				20	77	84.1	99.8
F 15-35mm f/2.8L IS USM F 16mm f/2.8 STM	£2330 £320		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation Small, lightweight ultra-wideangle prime mainly aimed at vloggers	•						28	82 43	88.5 69.2	126.8 40.1
F 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system							38	82	88.5	127.7
F 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation							45	77	83.5	107.3
F 24-105mm f/4-7.1 IS STM	£460		Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option							34	67	76.6	88.8
F 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP							50	72	80.4	122.5
F 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			•				39	95	103.8	139.8
F 35mm f/1.8 IS STM Macro F 50mm f/1.8 STM	£520	4.5★	Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element	1						17	52 43	74.4 69.2	62.8 40.5
F 50mm T/1.8 51M F 50mm f/1.2L USM	£2350	4.0 🛪	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element Heavyweight ultra-fast standard prime that promises exceptional low-light performance							80	77	89.8	108
F 70-200mm f/2.8L IS USM	£2700	5*	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design							70	77	89.9	146
F 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics							60	77	83.5	119
F 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless							85	82	103.2	117.3
F 85mm f/1.2L USM DS	£3250		Alternative version of the 85mm f/1.2 that includes special coatings for a Defocus Smoothing effect						1	85	82	103.2	117.3
F 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification							35	67	78 01 E	91
F 100mm f/2.8 L Macro IS USM F 100-400mm f/5.6-8 IS USM	£1480 £700	3*	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture							26	67 67	81.5 79.5	148 164.7
F 100-500mm f/4.5-7.1L IS USM	£2900	45*	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart							90	77	94	208
F 600mm f/11 IS STM	£700	1.0	Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel							450	82	93	200
800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime							600	95	102	282
UJIFILM MIRRORLESS													
8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							25	n/a	88	121.5
10-24mm f/4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results							24	72	77.6	87
14mm f/2.8 R	£729	5*	Wideangle prime with high resolution into the corners, its performance justifies the price tag							18	58	65	58.4
C 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras							13	52	62.6	44.2
16mm f/1.4 R WR		5*	Weather-sealed fast prime for X-system users							15	67	73.4	73
F 16mm f/2.8 R WR C 16-50 f/3.5-5.6 OIS II	£349 £359	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range							17 30	49 58	60 62.6	45.4 98.3
16-55mm f/2.8 R LM WR		5*	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	Ľ						60	77	83.3	106
16-80mm f/4 R WR OIS		4.5*	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range							35	72	78.3	88.9
F 18mm f/1.4 R LM WR		5*	Large-aperture wideangle prime with weather-resistant construction							20	62	68.8	75.6
18mm f/2 R		4★	A compact wideangle lens with a quick aperture							18	52	64.5	40.6
18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•				•		45	77	75.7	97.8
18-55mm f/2.8-4 R LM OIS 23mm f/1.4 R	£599 £649		Short zoom lens with optical image stabilisation Premium wideangle prime lens with fast maximum aperture							18 28	58 62	65 72	70.4 63
23mm f/1.4 R LM WR	£819		Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							19	58	67	77.8
23mm f/2 R WR	£419	5*	Compact weather-resistant wideangle prime lens							22	43	60	51.9
27mm f/2.8	£270		A high-performance single-focal-length lens							34	39	61.2	23
27mm f/2.8 R WR	£419		Revamped slimline, lightweight pancake prime gains aperture ring and weather-resistant construction							34	39	62	23
33mm f/1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing					•		30	58	67	73.5
35mm f/1.4 R 35mm f/2 R WR	£439 £299	4*	Shallow depth of field and bokeh effects are simple to achieve with this lens A neworful and weather recipiant lone that feel great and has the performance to match							28 35	52 43	65 60	54.9 45.9
35mm 1/2 K WK 35mm f/2		4.5*	A powerful and weather-resistant lens that feels great and has the performance to match Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							35	43	58.4	45.9
50mm f/1 R WR	£1499	T.J *	The world's fastest autofocus lens promises to be a very special optic for portrait photography							70	77	87	103.5
50mm f/2 R WR	£449	5*	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							39	46	60	59.4
50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance							100	72	82.9	175.9
50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation							110	58	69.5	111
55-200mm f/3.5-4.8 R LM OIS		4*	Telephoto with built-in optical image stabilisation plus aperture control ring							110	62	118	75
56mm f/1.2 R 56mm f/1.2 R APD	£899 £1159		This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value Adds apodisation element of 56mm f/1.2 for even more attractive background blur							70 70	62 62	73.2 73.2	69.7 69.7
60mm f/2.4 XF R Macro	£599	4 4	A short lens designed for macro work with half-life-size magnification							26.7	39	64.1	69.7 70.9
70-300mm f/4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach							83	67	75	132.5
80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation							25	62	80	130
90mm f/2 R LM WR	£699		A classic portrait lens that's sharp, with gorgeous bokeh					•		60	62	75	105
100-400mm f/4.5-5.6 R LM OIS WR	£1399	5*	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures							175	77	94.8	210.5
AOWA MIRRORLESS	05												
mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view			1		1		8	n/a	45.2	25.5
.5mm f/2 MFT		4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control							12	46	50	55
mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		•		1			12	49	60	53
Dmm f/2 Zero-D MFT	£399		Tiny wideangle prime for Micro Four Thirds with manual focus and auto aperture control from the camera							12	46	54	41
7mm f/1.8 MFT	£189 £499		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation							15	46	55 71 5	50
3mm f/0.95 CF APO Argus 3mm f/2.8 2x Ultra Macro APO MFT	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing Manual-focus macro lens for Micro Four Thirds with electronic aperture setting and 2x magnification							35 13.6	62 49	71.5 53.5	83 79

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.

Mirrorles	s Le <u>r</u>	ises	IMAGE STABILISATION	CANON M	CANON RF MICRO 4 THIRDS	SONY E	FUJIFILMX	LEICAL	FULL FRAME Win Focis (CV)	FILTER THREAD (NIN)	DIANETER (WW)	LENGTH (MM)
LENS	RRP SCC	RE SUMMARY				MOUN					DII	MENSIO
9mm f/5.6 FF RL	£869	The world's widest full-frame rectilinear lens is also available in Leica M mount	1					1	12		62.4	66
10-18mm f/4.5-5.6	£899	The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control		ш					15		70	90.9
11mm f/4.5 FF RL	£769 £599	Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters							· 19		63.5 58	58 59
14mm f/4 FF RL 15mm f/2 Zero D	£899 4.5	Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion							. 15		66	82
15mm f/4.5 Zero-D Shift	£1249 4*	The world's widest-angle shift lens offers +/-11mm movement in any direction							. 20		79	103
35mm f/0.95 FF Argus	£899	Ultra-large aperture manual-focus lens for full-frame mirrorless cameras							. 50		76.8	103
85mm f/5.6 2x Ultra Macro APO	£449	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification							· 16.		53	81
LEICA MIRRORLESS			1/4	AS 16	208//				30			A.
11-23mm f/3.5-4.5 TL	£1450	Wideangle zoom lens for Leica's APS-C mirrorless system							20	67	77	73
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280	Relatively large, non-retractable zoom for APS-C mirrorless							45		63.5	61
18mm f/2.8 Elmarit TL	£1020	Slimline, extremely lightweight pancake prime with fast autofocus		П					30		61	21
23mm f/2 Summicron TL	£1410	Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs							30	52	63.5	38.1
35mm f/1.4 Summilux TL	£1830	High-end fast prime designed to give exceptional image quality							30		70	77
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450	Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							10		68	110
60mm f/2.8 APO-Macro-Elmarit TL	£1920	Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification							16	60	68	89
NIKON MIRRORLESS												
16-50mm f/3.5-6.3 VR Nikkor-Z DX	£329	Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless		Ĺ					30		70	32
18-140mm f/3.5-5.6 VR Nikkor-Z DX	£599	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	1						20		73	90
50-250mm f/4.5-6.3 VR Nikkor-Z DX	£379	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design			-				10		74	110
14-24mm f/2.8 S Nikkor-Z	£2499 4.5	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood							. 28		88.5 89	124.5 85
14-30mm f/4 S Nikkor-Z	£1349 4.5	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters							. 28			
20mm f/1.8 S Nikkor-Z	£1049	Weather-sealed large maximum-aperture prime promises ultra-sharp images		Н							84.5	108.5
24-50mm f/4-6.3 Nikkor-Z 24-70mm f/2.8 S Nikkor-Z	£439 £2199 5*	Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5 Superb fast standard zoom includes OLED display and customisable control dial							. 35		73.5 89	51 126
24-70mm 1/2.8 S NIKKOT-Z 24-70mm f/4 S Nikkor-Z	£999	General-purpose standard zoom for Nikon's full-frame mirrorless system		Н					. 30		77.5	88.5
24-70mm 1/4 S Nikkor-Z 24-120mm f/4 S Nikkor-Z	£1099	Standard zoom for Z-system cameras with extremely useful focal-length range							. 35		84	118
24-200mm f/4-6.3 VR Nikkor-Z	£849	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction							. 70		76.5	114
24mm f/1.8 S Nikkor-Z	£1049 5*	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh							. 25		78	96.5
28mm f/2.8 Nikkor-Z	£249	Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc							. 19		70	43
28-75mm f/2.8 Nikkor-Z	£949	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling							. 19		75	120.5
35mm f/1.8 S Nikkor-Z	£849	Fast, moderate-wideangle prime designed for optimum optical performance							. 25		73	86
40mm f/2 Nikkor-Z	£249	Small, lightweight and affordable standard prime designed for Nikon's full-frame Z cameras							. 29		70	45.5
50mm f/1.2 S Nikkor-Z	£2299	Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'							- 45		89.5	150
50mm f/1.8 S Nikkor-Z	£599	Large-aperture prime that promises exceptional edge-to-edge sharpness							. 40	62	76	86.5
50mm f/2.8 MC Nikkor-Z	£649	Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification					П		· 16	46	74.5	66
70-200mm f/2.8 VR S Nikkor-Z	£2399 5*	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display							· 10		89	220
85mm f/1.8 S Nikkor-Z	£799 4.5	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh							. 80		75	99
100-400mm f/4.5-5.6 Nikkor-Z VR S	£2699	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build							. 75	77	98	222
105mm f/2.8 VR S MC Nikkor-Z	£999 5*	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification							. 29	62	85	140
OLYMPUS / OM SYS												
7-14mm f/2.8 ED Pro 8mm f/1.8 Pro Fisheye	£999 4.5	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof							20 12		62	105.8 80
8-25mm f/4 ED Pro	£899 5*	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters							23		77	88.5
9-18mm f/4-5.6 ED	£630	This super-wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms							25	52	56.5	49.5
9mm f/8 Fish-eye Body Cap Lens	£89	Slimline lens in a body cap with 140° angle of view					П		20		56	12.8
12mm f/2.0 ED	£739 5*	A wideangle fixed lens for the Micro Four Thirds system							20	46	56	43
12-40mm f/2.8 ED Pro	£899	Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8							20		69.9	84
12-45mm f/4 Pro	£599 5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths							23		63.4	70
12-100mm f/4 IS ED Pro	£1099 5*	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS		-					15		77.5	116.5
12-200mm f/3.5-6.3 ED	£800 4*	24-400mm equivalent superzoom includes weather-sealed construction and decent optics							22		77.5 56.5	99.7
14-42mm f/3.5-5.6 II R 14-42mm f/3.5-5.6 EZ	£269 £329	A redesigned variation of the standard kit lens Compact kit lens for Olympus PEN and OM-D models with powerzoom control							25		56.5 60.6	50 22.5
14-42mm f/3.5-5.6 EZ 14-150mm f/4-5.6 II	£550	Compact kit lens for Olympus PEN and OM-D models with powerzoom control High-powered zoom for all your needs - from wideangle to telephoto - plus weather-resistance							50		63.5	83
14-150mm 1/4-5.6 II 17mm f/1.2 ED Pro	£1300	High-powered zoom for all your needs - from wideangie to telephoto - pius weather-resistance High-end, large-aperture weather-sealed prime designed for documentary or landscape work							20		68.2	87
17mm f/1.8 MSC	£450 5*	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing							25		57	35
20mm f/1.4 ED Pro	£649	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label							25		63.4	61.7
25mm f/1.2 ED Pro	£1099 5*	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF							30		70	87
25mm f/1.8	£370	Compact prime lens with ultra-bright f/1.8 aperture							25		57.8	42
30mm f/3.5 ED Macro	£249	New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g							9.5	46	57	60
40-150mm f/2.8 ED Pro	£1299 4*	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class							70		79.4	160
40-150mm f/4-5.6 R	£309	This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length							90	58	63.5	83
45mm f/1.2 ED Pro	£1200	Large-aperture lens designed for portrait photography with premium optics							50		70	84.9
45mm f/1.8	£279 5*	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing							50		56	46
60mm f/2.8 Macro	£450	High-precision macro lens that's dustproof and splashproof							19		56	82
75-300mm f/4.8-6.7 ED II	£499	Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting							90		69	117
75mm f/1.8 ED 100-400mm f/5-6.3 ED IS	£799 5* £1100 4*	Ultra-fast prime lens ideal for portraits and action shots							84 13		64	69 205.7
		Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters										

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LENG	DD0	000	AUSSES		STABILISATION		CANON RF					T	FILTER THREAD (WW)	DIAMETER (MM)	
LENS	RRP	SCOR	SUMMARY					MO	UNT			<u> </u>		DII	MENS
PANASONIC MIRROR								1124 11							
G 7-14mm f/4	£740	5*	r a wideangle zoom, the overall level of resolution is very impressive		L	Ш					_	25	n/a	70	83.1
G 8mm Fisheye f/3.5	£730		e world's lightest and smallest fisheye lens for an interchangeable-lens camera							1		10	22	60.7	51.7
DG 8-18mm f/2.8-4 Leica ASPH	£1049		lashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics		ш					4		23	67	73.4	88
DG 10-25mm f/1.7 Leica ASPH DG 12mm f/1.4 Leica Summilux ASPH	£1800 £1199	4.5.	e world's fastest standard zoom lens, with an unusual 20-50mm equivalent range impact fast wideangle quality with excellent optics and built-in aperture ring									28	77 62	87.6 70	128 70
G 12-32mm f/3.5-5.6 MEGA OIS	£270	4.3 ×	ry compact with a versatile zoom range and three aspherical lenses									20	37	55.5	24
G X 12-35mm f/2.8 OIS II	£880		Idated fast standard zoom with matte-black finish and improved autofocus and aperture contro									25	58	67.6	73.8
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	corporates a stepping motor for a smooth, silent operation and features a dust and splashproo									20	58	66	71
DG 12-60mm f/2.8-4 OIS Leica	£880		emium standard zoom with useful focal-length range and weather-resistant construction					Т		Т		20	62	68	86
G 14mm f/2.5 II	£249		deangle pancake lens that should suit landscape photographers									18	46	55.5	20.5
G X 14-42mm f/3.45-5.6 X PZ POWER OIS		4★	wered zoom; impressive results in terms of both sharpness and chromatic aberration									20	37	61	26.8
G 14-45mm f/3.5-5.6 MEGA OIS	£189		lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation									30	52	60	60
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		eather-resistant update to Panasonic's optically stabilised superzoom lens							4		30	58	67	75
DG 15mm f/1.7 Leica Summilux	£549 £249	4★	gh-speed prime with a compact metal body, includes three aspherical lenses to cut down disto	rtion						-	۰	20	46 46	36 25.5	57.5 63
G 20mm f/1.7 ASPH II		4.5★	tra-compact fast prime with excellent optics but slower autofocus than more modern options									20 25	46	60.8	52
G 25mm f/1.7 ASPH DG 25mm f/1.4 Leica Summilux Asph		4.0× 5*	expensive fast normal prime for Micro Four Thirds that offers very respectable optical quality fast-aperture fixed focal length standard lens from Leica									30	46	63	54.5
DG 25mm f/1.4 Leica Summilux Asph	£580	٠,	idated version of this lovely fast standard prime adds dust- and splash-resistant construction									30	46	63	54.5
DG 25-50mm f/1.7 Leica ASPH	£1800		gh-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mr	1 f/1.7								28	77	87.6	127.
G 30mm f/2.8 Macro MEGA OIS		3★	mpact lens offering true-to-life magnification capability for better macro images	. ,								10	46	58.8	63.5
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		lephoto zoom equivalent to 70-200mm on a 35mm camera									90	46	55.5	50
G X 35-100mm f/2.8 Power OIS II	£970		emium fast telephoto zoom with matte-black finish and improved autofocus and aperture contr									85	58	67.4	100
DG 42.5mm f/1.2 Leica DG OIS	£1399	5*	d-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide apert							Т	Т	50	67	74	76.8
G 42.5mm f/1.7 Power OIS	£349		d-telephoto lens with a $35 \mathrm{mm}$ equivalent of $85 \mathrm{mm}$, its f/1.7 aperture promises a beautiful bo	eh effect								37	31	55	50
DG 45mm f/2.8 OIS Macro Leica	£539		ny macro lens with 1:1 magnification and optical image stabilisation									15	46	63	62.5
G 45-150mm f/4-5.6 MEGA OIS		4★	mpact, lightweight telephoto zoom comprising 12 elements in nine groups							4		90	52	62	73
G X 45-175mm f/4-5.6 X PZ POWER OIS		4★	powered long-focal-length zoom lens							_	_	90	46	61.6	90
G 45-200mm f/4-5.6 MEGA OIS II	£380		lephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS							-	٠	100 75	52	70	100
DG 50-200mm f/2.8-4 OIS Leica G 100-300mm f/4-5.6 MEGA OIS II	£1600 £570	4★	emium telephoto zoom that completes Panasonic's Leica f/2.8·4 series ng zoom lens with dust and splashproof construction, supports Panasonic's Dual IS							4	-	150	67	76 73.6	132 126
DG 100-400mm f/4-6.3 OIS Leica	£1349	4 🛪	gh-quality super-telephoto zoom with weather-sealed construction and Dual IS support		1					+		103	72	83	171.
DG 200mm f/2.8 OIS Leica		5*	unning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box									115	77	87.5	174
S Pro 16-35mm f/4	£1499		latively compact and lightweight premium wideangle zoom with weather-sealed construction									25	77	85	99.6
S 20-60mm f/3.5-5.6	£619		mpact, lightweight and relatively inexpensive standard zoom with a wider than usual view									15	67	77.4	87.2
S 24mm f/1.8	£799	4.5*	ideangle prime that's relatively lightweight and compact		Г							24	67	73.6	82
S Pro 24-70mm f/2.8	£2250		o-range fast standard zoom includes dust and splash resistance, along with a focus-clutch med	hanism								37	82	90.9	140
S 24-105mm f/4 Macro OIS	£1750		mount full-frame standard zoom which offers half-life-size magnification									30	77	84	118
S 35mm f/1.8	£580		latively compact and lightweight full-frame prime designed for both stills and video shooting									24	67	73.6	82
S Pro 50mm f/1.4	£2300		emium, fast standard prime for full-frame mirrorless with built-in aperture ring	. ,								44	77	90	130
S 50mm f/1.8		4★	latively lightweight and affordable standard prime that gives fine mages but can struggle with	close focus						1		45	67	73.6	82
S 85mm f/1.8	£600 £2599		is short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes									80 95	67 82	73.6 94.4	82 208.
S Pro 70-200mm f/2.8 OIS S Pro 70-200mm f/4 OIS	£1300		o-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing age-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless		ı.						T.	92	77	84.4	179
S 70-300mm f/4.5-5.6 Macro OIS	£1260		lage stabilised, weather scaled telephoto zoom for Embourt full-frame militoriess Hatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof const	ruction								54	77	84	148
			natively ingritionistic optionity stabilised telephoto zoom reataining dast and spiasir proof const	uction								34	-	04	140
SAMYANG MIRRORLE							-			ų.					
7.5mm f/3.5 UMC fisheye MFT	£253		sheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting									9	n/a	48.3	60
8mm f/2.8 UMC fisheye II	£249 £330		Idated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		П			1				30 20	n/a 67	60 72.5	64.4 59
12mm f/2 NCS CS 35mm f/1.2 ED AS UMC CS	£359		st wideangle prime for APS-C and Micro Four Thirds mirrorless cameras andard-angle manual-focus lens for mirrorless cameras with APS-C sensor size									38	67	67.5	74.2
50mm f/1.2 AS UMC CS		5*	st telephoto prime that can produce stunning results with a super-shallow depth of field		Г							50	62	67.5	74.5
85mm f/1.8 ED UMC CS	£319	· ^	anual-focus medium-telephoto portrait prime for APS-C mirrorless cameras									65	62	67.5	81
300mm f/6.3 ED UMC CS Reflex	£249		compact reflex mirror lens dedicated for mirrorless compact system cameras									90	58	73.7	64.5
12mm f/2 AF	£402		rge-aperture wide prime for APS-C cameras, optimised for astrophotography and available in E	and X mounts								19	62	70	59.2
14mm f/2.8 AF	£629		tofocus wideangle prime, now available in Canon RF as well as Sony FE mount		Г							20	n/a	85.5	97.5
18mm f/2.8 FE AF	£350		mpact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras									25	58	63.5	60.5
24mm f/1.8 FE AF	£460		asts Custom Mode function that sets the lens to infinity focus for astrophotography									19	58	65	71.5
24mm f/2.8 FE AF		4.5★	nall, lightweight autofocus wideangle prime for full-frame mirrorless cameras					1			1	24	49	61.8	37
24-70mm f/2.8 FE AF	£828		myang's first-ever zoom lens includes a manual focus ring that can be switched to controlling	aperture								35	82	88	128.
35mm f/1.4 FE AF	£600		st autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF									30	67	75.9	115
35mm f/1.8 FE AF	£360		naller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / o	ontrol ring								29	58	65	63.5
35mm f/2.8 FE AF		4.5*	mpact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras								1	35	49	61.8	33
45mm f/1.8 FE AF		4.5*	nall standard prime for Sony full-frame mirrorless									45	49	61.8	56.1
50mm f/1.4 FE AF		4.5★	cellent value for money fast prime for full-frame Sony mirrorless									45	67	73.5	97.7
50mm f/1.4 FE AF II	£599		lled as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new	optical design								40	72	80.1	88.9
75mm f/1.8 FE AF 85mm f/1.4 AF	£380		nall, lightweight short telephoto that allows the manual focus ring to be assigned to other fund		Г					-		69 90	58 77	65 88	69
OJIIII I/ 1.4 AT	£599		rge-aperture autofocus, short-telephoto portrait prime for Canon and Sony full-frame mirrorle:	IJ				11.0			100	1 30	111	0.0	99.5



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Mirrorless	Ler	ises	STABILISATION	CAMON M	CANON KE MICRO 4 THIRDS	SONT E	FUJIFILMX	LEICA L FULL FRANE	MIN FOCUS (CM)	FILTER THREED (HTM)	DIAMETER (MN)	LEXGTH (N.N.)	WEIGHT (G)
LENS	RRP SCO	E SUMMARY		- 10		MOUN	Τ,				DIN	IENSIC	NS
SIGMA MIRRORLESS										-			
16mm f/1.4 DC DN C 18-50mm f/2.8 DC DN C	£450 £430	Large-aperture wideangle lens with dustproof and splashproof design Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation					П		25 12.1	67 55	72.2 61.6	92.3 76.5	405 290
30mm f/1.4 DC DN C 56mm f/1.4 DC DN C	£300 4* £400 4.5*	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4 Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds							30 50	52 55	64.8 66.5	73 59.5	140 280
14-24mm f/2.8 DG ĎN A 24-70mm f/2.8 DG DN A 28-70mm f/2.8 DG DN C	£1459 5★ £1050 £760 4.5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality Small, lightweight and relatively affordable large-aperture full-frame standard zoom							28 38 19	n/a 82 67	85 87.8 72.2	131 122.9 101.5	
24mm f/2 DG DN C I-series 24mm f/3.5 DG DN C I-series	£550 £480	Moderately fast premium wideangle prime with metal construction and aperture ring Compact metal-barrelled wideangle prime that offers half life-size magnification				:			24.5 10.8	62 55	70 64	74 48.8	360 225
35mm f/1.2 DG DN A 35mm f/1.4 DG DN A 35mm f/2 DG DN C I-series	£1459 £750 5* £550	World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls Everyday walkaround prime that promises premium optical performance					П		30 30 27	82 67 58	87.8 75.7 70	109.5	1090 645 325
45mm f/2.8 DG DN C 65mm f/2 DG DN C I-series	£549 £650	Ultra-compact full-frame standard prime should be a perfect match for the Sigma fp camera body Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					П		24 55	55 62	64 72	46.2 74.7	215 405
85mm f/1.4 DG DN A 90mm f/2.8 DG DN C I-series 100-400mm f/5-6.3 DG DN OS C	£999 5* £550 £899 5*	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation						_	85 50 112	77 55 67	82.4 64 86	94.1 61.7 199.2	295
105-400mm //3-6.3 Bd BN 63 C 105mm f/2.8 DG DN Macro A 150-600mm f/5-6.3 DG DN 0S S	£700 5*	Weather-sealed 1.1 macro lens that delivers superlative image quality Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package							29.5 58	62	74	133.6 263.6	715
SONY MIRRORLESS		S			-	- 500		50. 4					
E 10-18mm f/4 OSS	£750 4★ £220 4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation							25	62	70	63.5	
E 16mm f/2.8 E 16-50mm f/3.5-5.6 PZ OSS E 16-55mm f/2.8 G	£220 4★ £299 £1200	Pancake lens for APS-C mirrortess, with a circular aperture and Direct Manual Focus Timy pancake lens with power zoom, ED glass and Optical SteadyShot image stabilisation Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					П	Н	24 25 33	49 40.5 67	62 64.7 73		67 116 494
E 16-70mm f/4 ZA OSS Vario-Tessar T* E 18-55mm f/3.5-5.6 OSS	£839 £270	A lightweight, versatile mid-range zoom with a constant f/4 aperture Optical SteadyShot, said to be silent during movie capture, and a circular aperture					П		35 25	55 49	66.6 62	75 60	308 194
E 18-105mm f/4 G PZ OSS E 18-110mm f/4 G PZ OSS E 18-135mm f/3.5-5.6 OSS	£499 £3300 £570	Sony G lens for E-mount cameras with a constant f/4 aperture Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras Lightweight, compact standard zoom designed to match Alpha 6000-series cameras							45 40 45	72 95 55	78 110 67.2	110 167.5 88	427 1105 325
E 18-200mm f/3.5-6.3 OSS LE E 18-200mm f/3.5-6.3 PZ OSS	£489 £999	Tignivegint, compact standard zoon designed to hacter rapine observes comeras Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens Boasts powered zoon and image stabilisation with Active Mode, making it ideal for movies							50 30	62 67	68 93.2	98 99	460 649
E 20mm f/2.8 E 24mm f/1.8 ZA Sonnar T*	£309 £839 £219	Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies							20 16	49 49 49	62.6 63 62		69 225 138
E 30mm f/3.5 Macro E 35mm f/1.8 OSS E 50mm f/1.8 OSS	£399 £219	A macro lens for Sony's AFS-C compact system cameras Lightweight, versatile prime with Optical SteadyShot image stabilisation A handy, low-price image-stabilised portrait lens for the AFS-C Alpha mirrorless range							9 30 39	49 49	62.2 62	45	155 202
E 55-210mm f/4.5-6.3 OSS E 70-350mm f/4.5-6.3 G OSS	£289 £830	Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation					П		100 110	49 67	63.8 77	142	345 625
FE 12-24mm f/2.8 GM FE 12-24mm f/4 G FE 14mm f/1.4 GM	£2900 £1700 4.5 * £1400	The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality Compact, weather-resistant super-wideangle zoom with high-quality optics Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters						i	28 28 25	n/a n/a n/a	97.6 87 83	117.4	847 565 460
FE 16-35mm f/2.8 GM FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£2300 £1289 5*	Premium G Master-series fast wideangle zoom with weather-resistant construction Zeiss full-frame wideangle zoom lens				:			28 28	82 72	88.5 78	121.6 98.5	518
FE 20mm f/1.8 G FE 24mm f/1.4 GM FE 24mm f/2.8 G	£949 5★ £1450 5★ £630	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction Small, lightweight wideangle prime with premium aluminium construction					П		18 24 24	67 67 49	84.7 75.4 68	73.5 92.4 45	373 445 162
FE 24-70mm f/2.8 GM FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1799 5★ £1049 5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation							38 40	82 67	87.6 73	136 94.5	886 426
FE 24-105mm f/4 G OSS FE 24-240mm f/3.5-6.3 OSS FE 28mm f/2	£1199 5★ £929 3★ £419 4★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharoness	•						38 50 29	77 72 49	83.4 80.5 64	113.3 118.5 60	
FE 28-60mm f/4-5.6 FE 28-70mm f/3.5-5.6 OSS	£450 £449	Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range						1	30 30	40.5 55	67 72.5	45 83	167 295
FE 28-135mm PZ f/4 G OSS FE 35mm f/1.4 ZA Distagon T* FE 35mm f/1.4 GM	£2379 £1559 4* £1499 5*	Constant I/4 maximum aperture powerzoom for video production, for full-frame cameras Full-frame ZEISS Distagon lens with large, bright I/1.4 aperture Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor							95 30 27	95 72 67	162.5 78.5 76	105 112 96	1215 630 524
FE 35mm f/1.8	£630 4.5* £699	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver							22 35	55 49	65.6 61.5	73 36.5	280 120
Et 3.5mm 1/2.8 (A Sonnar I* FE 40mm 1/2.5 G FE 50mm 1/1.2 GM FE 50mm 1/1.4 ZA Planar I* FE 50mm 1/2.5 G	£630 5* £2100 5* £1500 5*	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 sibling							28 40 45	49 72 72	68 87 83.5		173 778 778
FE 50mm f/1.4 ZA Planar T* FE 50mm f/1.8 FE 50mm f/2.5 G	£1500 5* £240 4* £630	Optically stunning premium fast prime, but large and heavy for its class Features a new optical design with a single aspherical element, but slow autofocus Small prime boasts an aperture ring that can be switched between clicked and clickless operation							45 45 35	49 49	68.6 68	59.5	186 174
FE 50mm f/2.8 Macro	£500 4* £849	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing 35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				:		i	16 50	55 49	70.8 64.4	71 70.5	236 281
FE 70-200mm f/2.8 GM OSS FE 70-200mm f/2.8 GM OSS	£1359 4★ £2500 5★ £2600 5★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation Compact, lightweight telephoto zoom lens for full-frame E-mount bodies The world's lightest 70-200mm (7.2.8 provides superb optical quality and extensive controls	·						100 96 40	72 77 77	80 88 88	175 200 200	840 1480 1045





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	21	ises .	-	-			-						-
			STAB	CANO	CANON RF	SONT	NIKONZ	H	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MIN	DIMIE	LENGTH
RRP	SCOF	RE SUMMARY				MO	UNT					DII	MENSIO
£1150		Sony has added this lens to its growing range								90	72	84	143.5
			П								67		82
								4					107.5
			•					4					130.5
		Innovative portrait iens combines optical stabilisation and an appoisation filter for smooth boken									77		118.1 205
			1			1			- 10				127
	J ^										95		318
22100		Total of Tot				L		- 10		210	Garage Co.	2210	010
C270		Wine For Thirds are seen in a complete of the seed of								F0.	F2	C2 F	80.4
	4*												86.2
	4.5-					1							119.3
	4.3 ^												96.7
													125.6
													64
£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras								12		73	64
£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes								15	67	73	64
£899	5*	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus								19	67	73	99
£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics								19	67	73	117.8
£849		Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics								18	67	76	118
	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation											117
													158
	4.5★												149
													148
£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics	•							60	82	93	209.6
£449		Fast prime for Fujifilm X cameras, with clickless aperture ring for smooth control during movie shooting								30	52	65	72
								•		40	52	65	72
	5*	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring								28	62	69	81.5
											62		81.5
		First in a new range of atx-m lenses for mirrorless cameras is a portrait prime for Sony full-frame									72		80 123
		Relatively antifuable autorocus 1.1 macro lens for Sony fun-Hame minfortess cameras		-						30	33	14	123
	2			_									
													82.4
											58		80
													70
								-			62		88.9 74.6
						_		4	-				
											46		87.7 39.8
													58.7
													62.3
		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras									62	70.5	79.5
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		Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance						•		18	67	82	68
	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras								23	52	72	76
		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens						•			52	75	91
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		Small widealigle manual-rocus prime intended for Sony Alpha 7 users									52		59
	3*									45	52	91 62	93 59
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Final Analysis Peter Dench considers...

Moscow Airport by unknown

n 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 secondhand 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 Vandermueren 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.

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



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